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PERIODICAL COLLECTION

THE
INLAND PRINTER

A TECHNICAL JOURNAL

DEVOTED TO THE ART OF PRINTING.

VOLUME XII.

October, 1893, to March, 1894.

CHICAGO, ILL., U. S. A.:

THE INLAND PRINTER COMPANY, PUBLISHERS.

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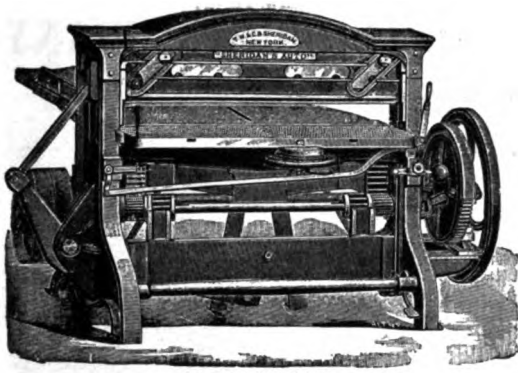
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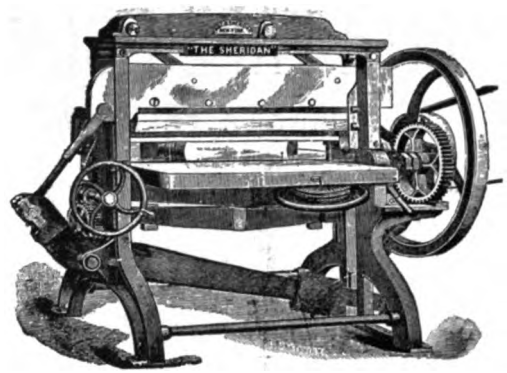
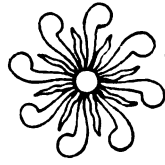
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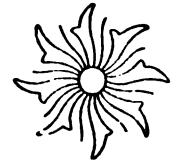
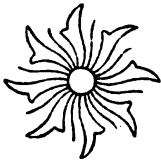
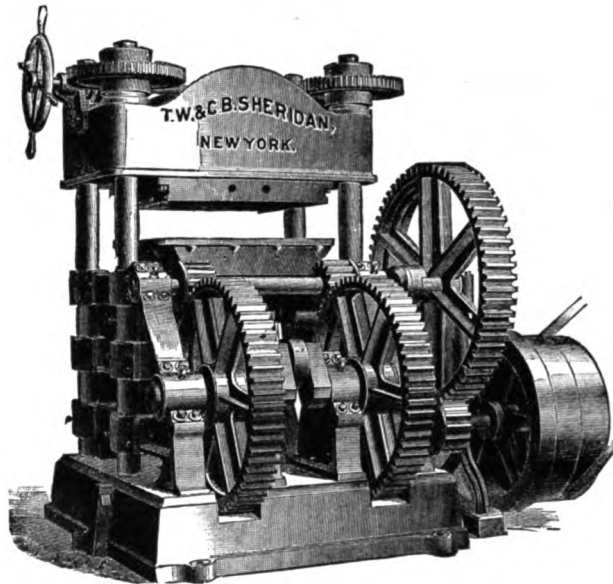
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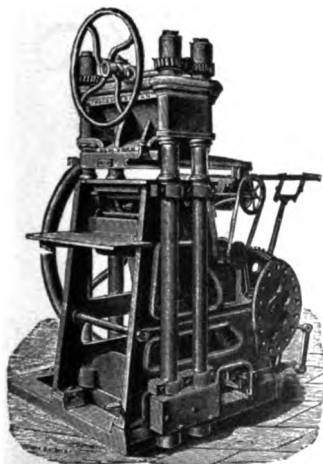
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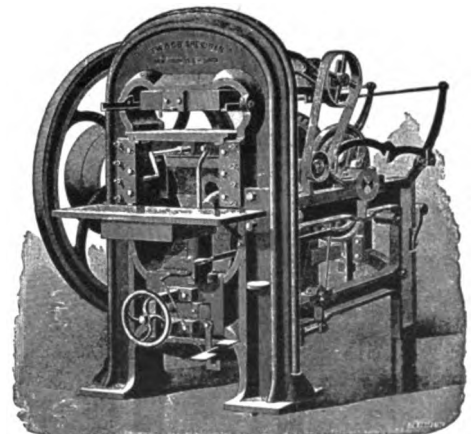
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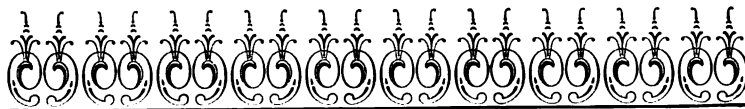
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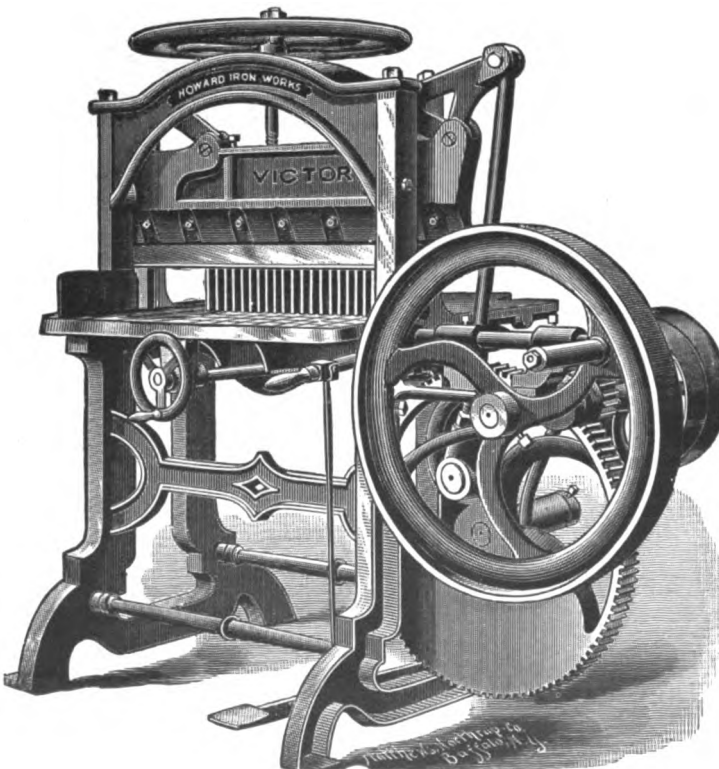
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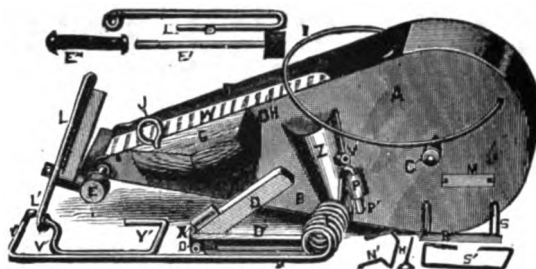
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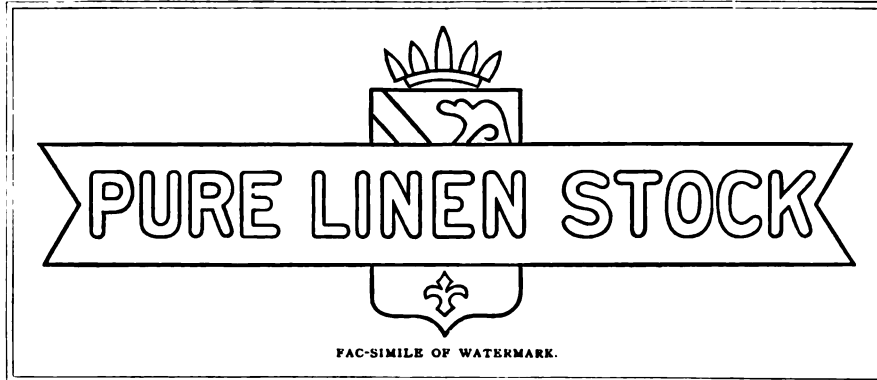
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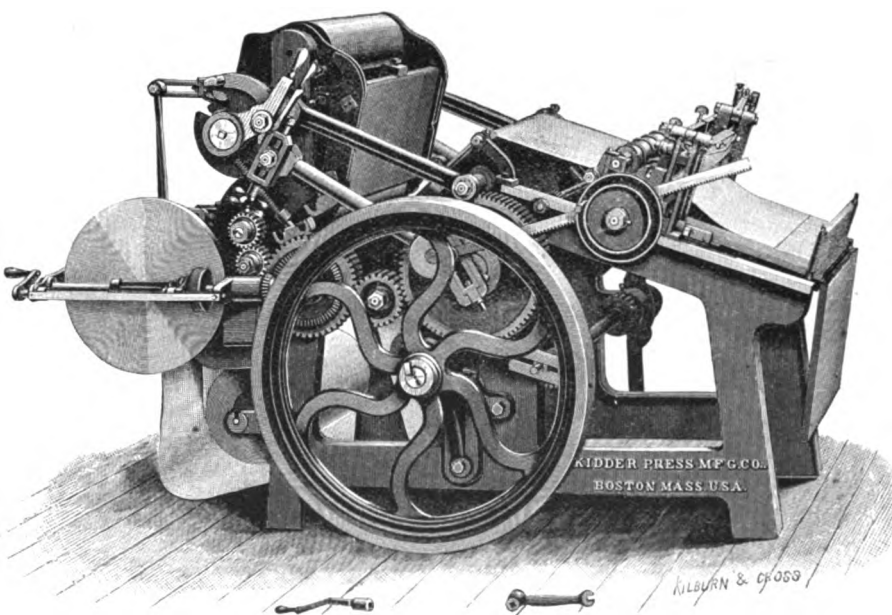
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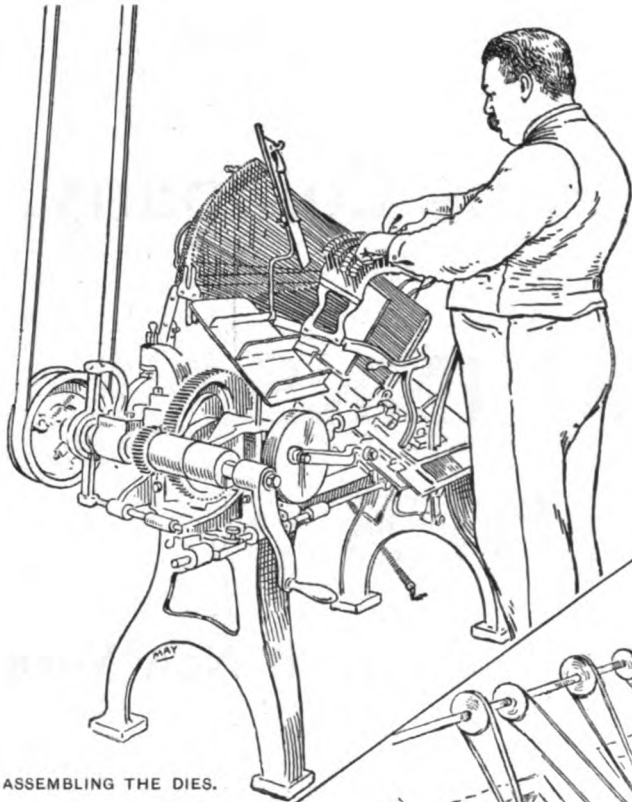
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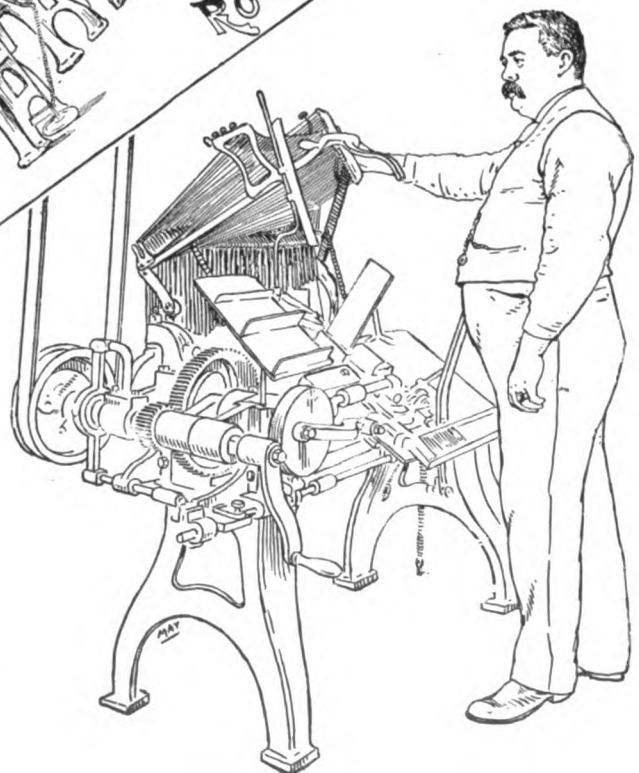
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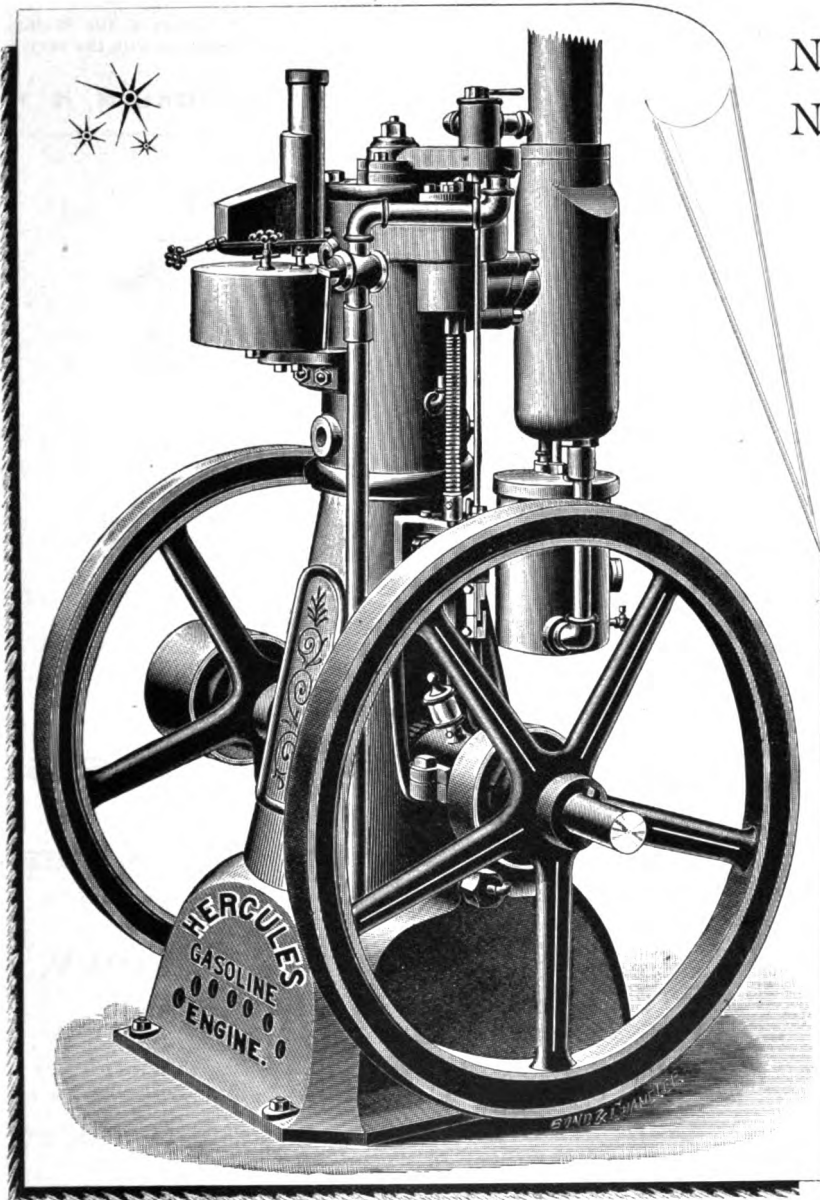
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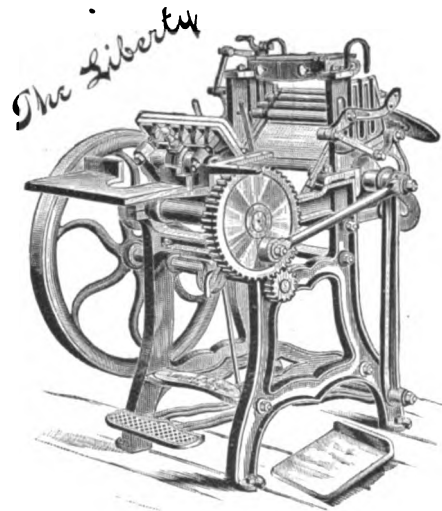
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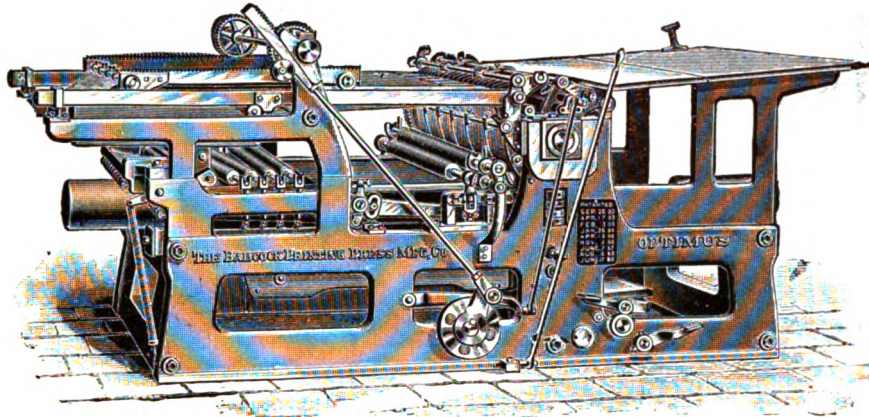
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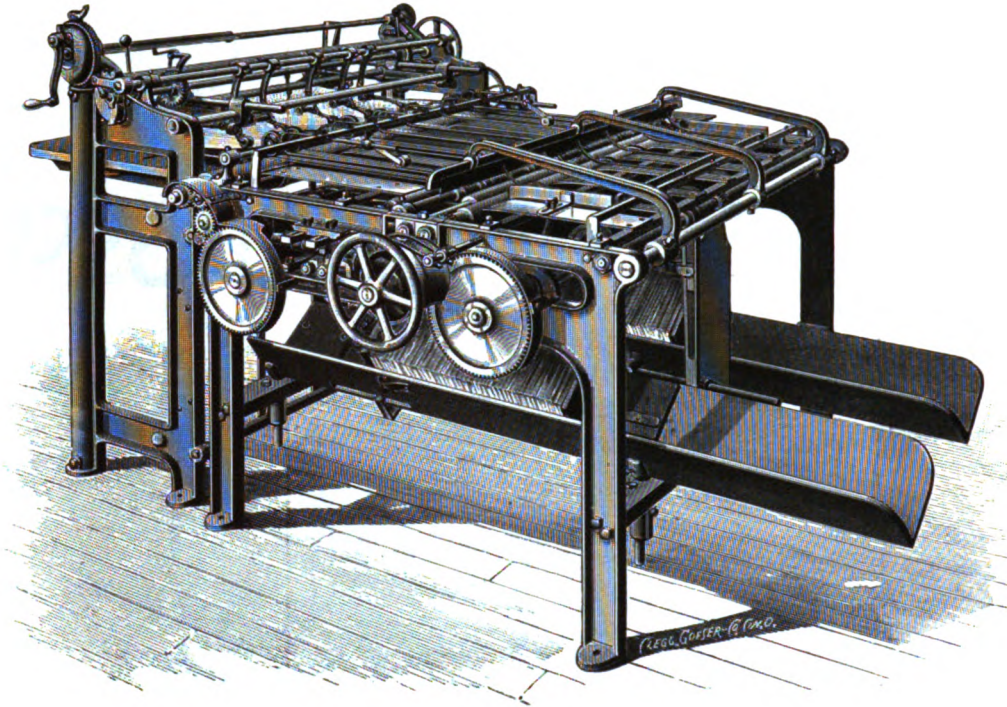
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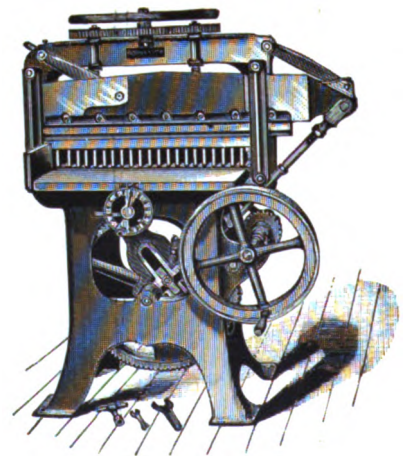
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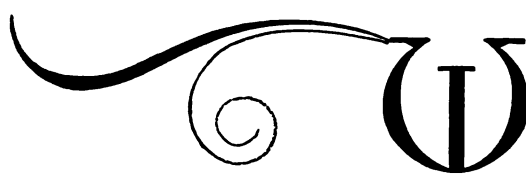
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Collins (A. M.) Manufacturing Co., 527 Arch street, Philadelphia, Pa.

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Smith, Milton H., publisher, 95 Andrews street, Rochester, N. Y. Embossing to order.

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Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.

Cranston Printing Press Co., Norwich, Conn., manufacturers of The Cranston printing presses, all sizes and styles.

Duplex Printing Press Co. The Cox duplex, web and country presses, Battle Creek, Mich.

Goss Printing Press Co., 335-351 Rebecca st., near cor. Ashland ave. and Sixteenth st., Chicago.

Hoe, R., & Co., New York. Manufacturers printing presses, electrotype machinery and printing materials.

Shniedewend & Lee Co., salesroom, 303-305 Dearborn street. Office and works, 2529 to 2547 Leo street, Chicago.

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The Lovejoy Company, 444 and 446 Pearl street, New York.

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Campbell & Co. (Geo. W. Blum, prop.), 59 and 61 Longworth street, Cincinnati, Ohio.

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Juergens Bros. Co., 148 to 154 Monroe street, Chicago. Also process engravers.

Peters, C. J., & Son, 145 High street, Boston.

St. Louis Typefoundry, 210 and 212 Washington avenue, St. Louis, Mo.

Zeese, A., & Co., electrotypers, photo-zinc etchers, half-tone, map and relief-line engravers, 341 to 351 Dearborn street, Chicago.

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Buffalo Printing Ink Works, Office and Factory, 10 to 20 Brace street, Buffalo, N. Y.

Johnson, Chas. Eneu, & Co., 509 South Tenth st., Philadelphia, Pa. Branches: 529 Commercial st., San Francisco; 45 and 47 Rose st., New York; 99 Harrison st., Chicago.

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Queen City Printing Ink Co., The, Cincinnati and Chicago.

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Thalmann Printing Ink Co., St. Louis. Chicago office, 415-417 Dearborn street.

The Ullmann & Philpott Mfg. Co. Office and works, 89 to 95 Merwin st., Cleveland, Ohio.

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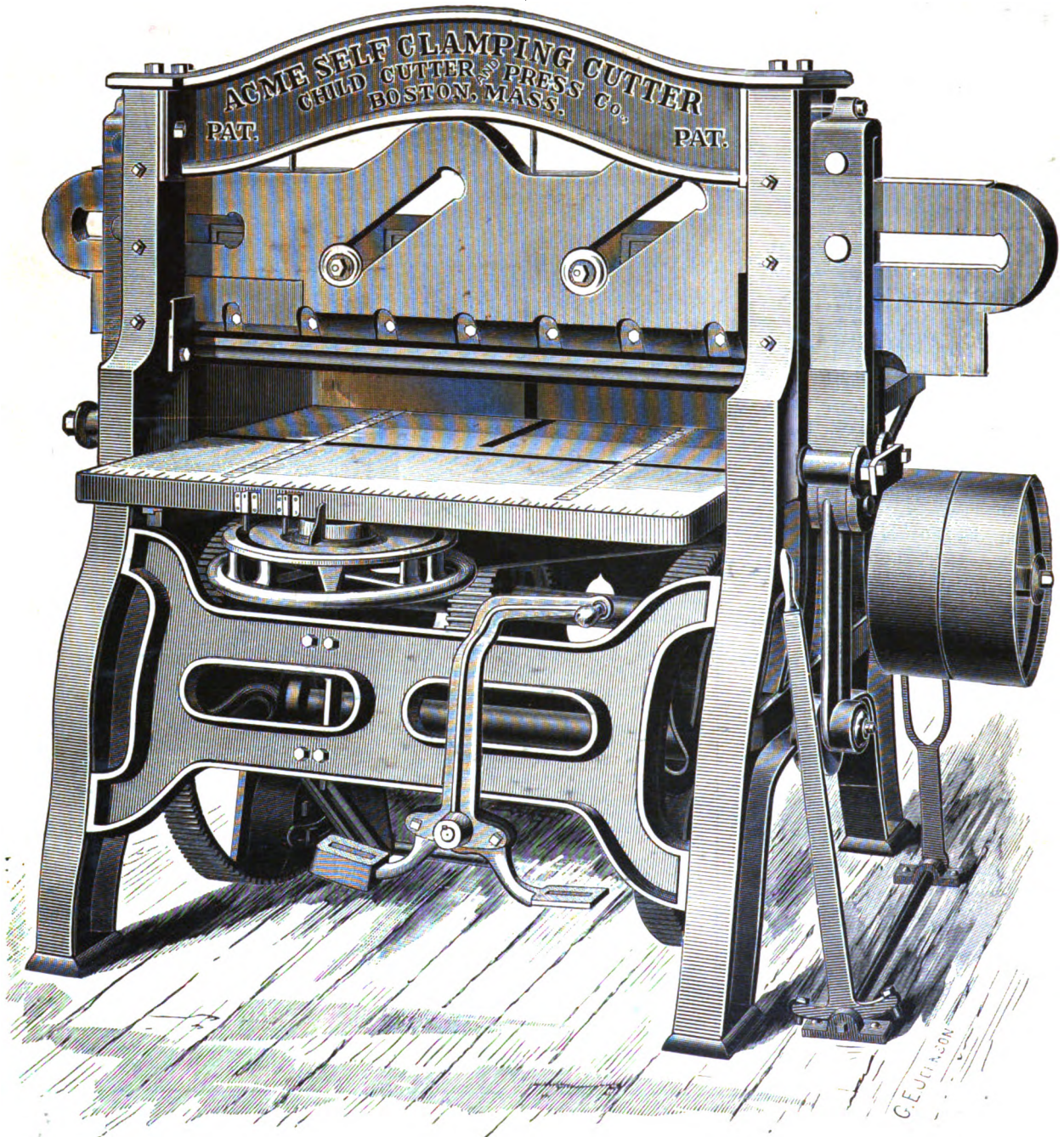
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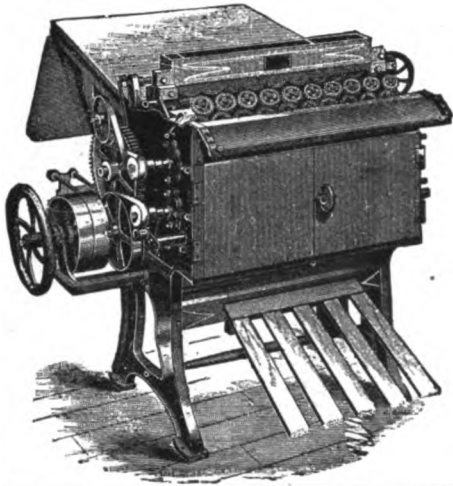
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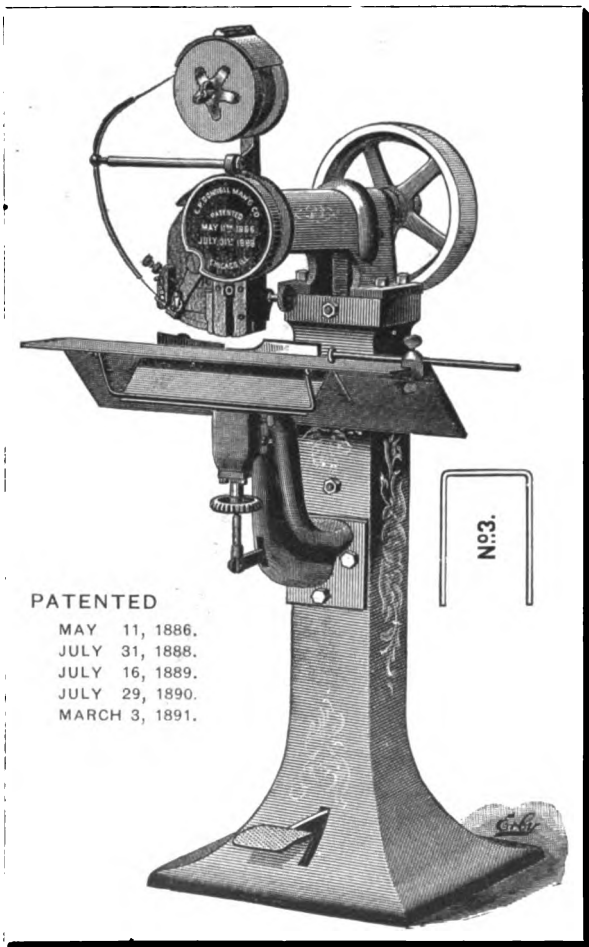
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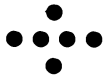
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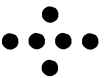


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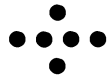
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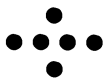
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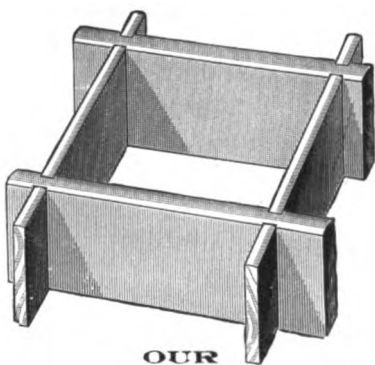


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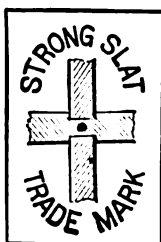
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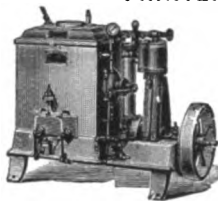
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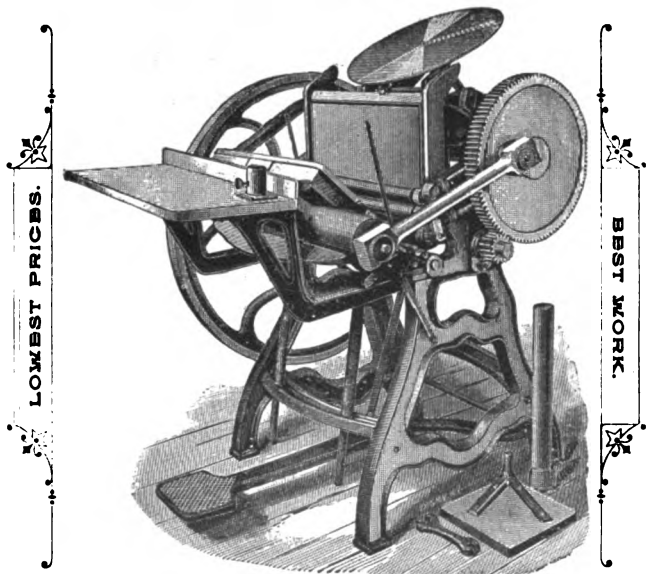
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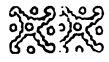
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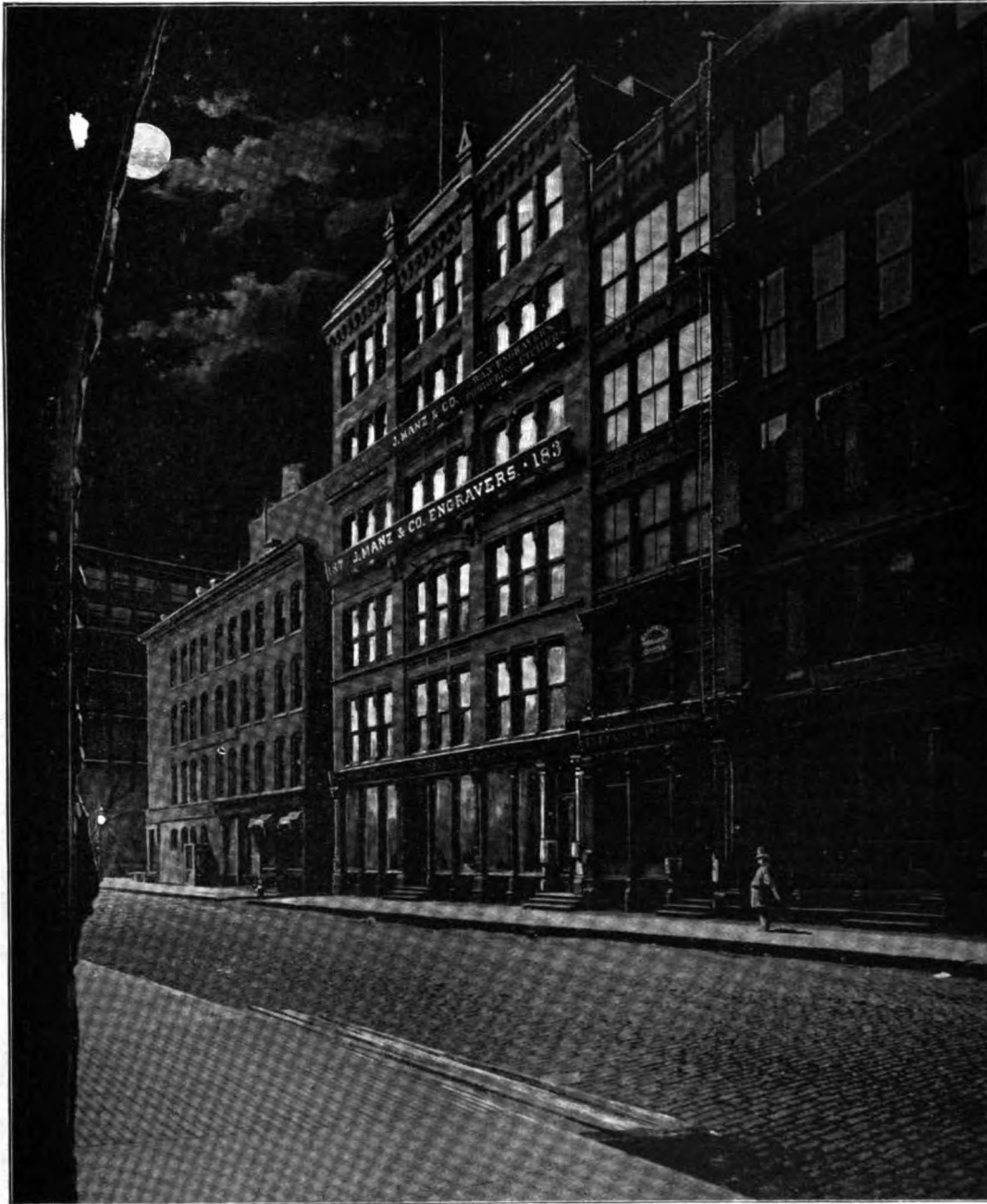
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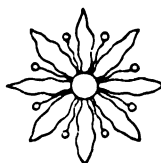


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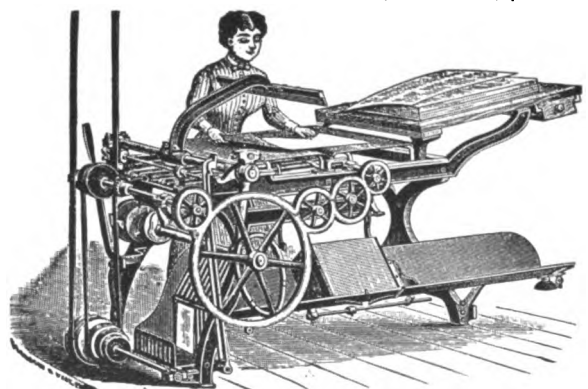


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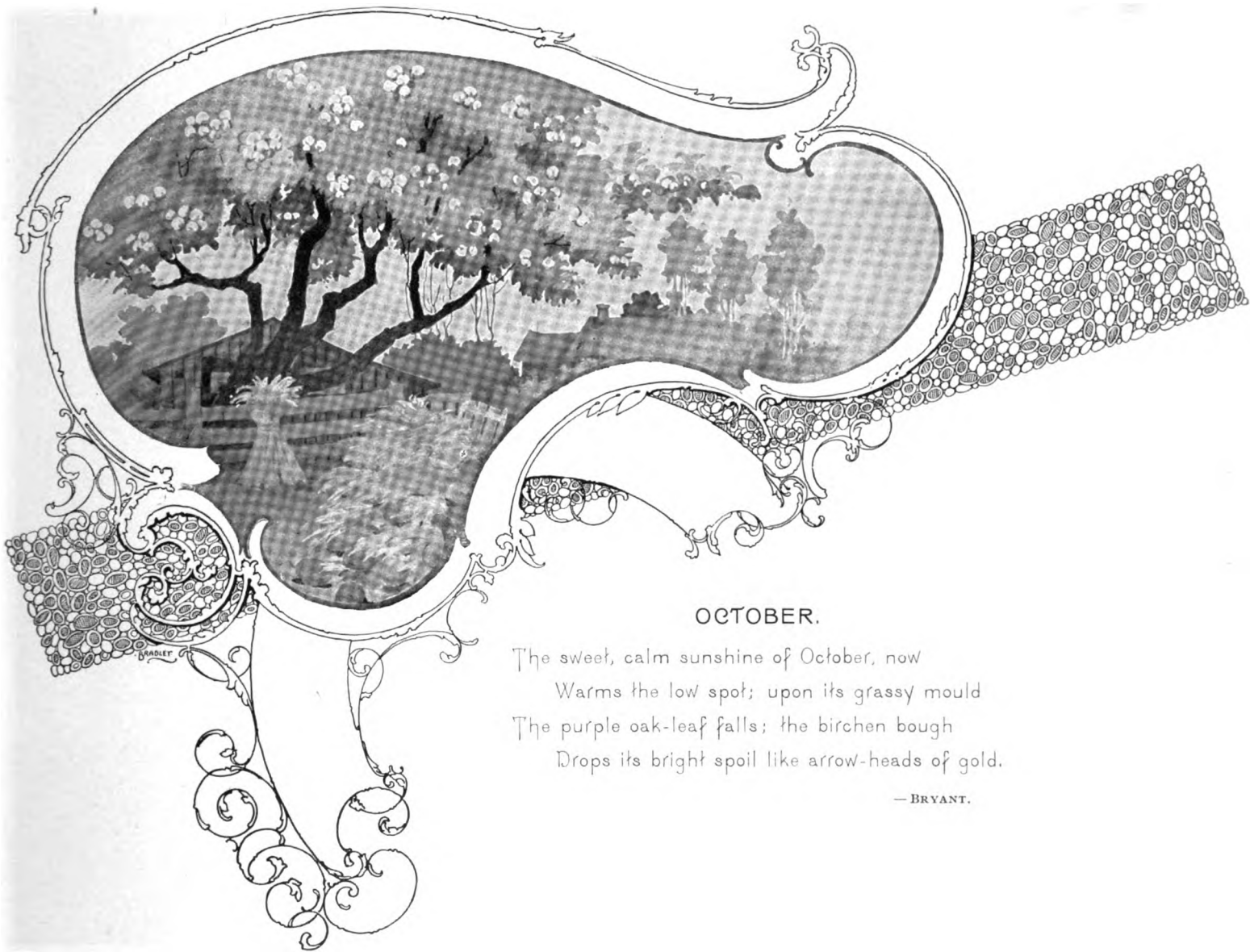
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Warms the low spot; upon its grassy mould
The purple oak-leaf falls; the birchen bough
Drops its bright spoil like arrow-heads of gold.

— BRYANT.



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3. FEAR.



4. PANIC.



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"TWIN VOICES OF THE NIGHT."



"IT'S GONE!"



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ENGLISH ORTHOGRAPHY.

BY F. HORACE TEALL.

SPELLING is so purely a matter of conventionality, so absolutely artificial, that we may well wonder at the large amount of disagreement exhibited in English orthography. When words were first written there was one way to determine what letters should represent a certain sound, and only one — common consent; and the conclusions then reached by common consent have been the basis of spelling ever since.

Our forefathers did not all think alike. Even in the very beginning people differed in opinion, and spelling presented many opportunities for differing, as every matter of artificial arrangement does. When the existence of confusion was first noticed and deplored, the same difficulty prevented reform that has continued to prevent it ever since. The arguments were so good in support of all the conflicting opinions, and those who held any of these equally well-supported opinions were so unready to yield, that the differences not only remained unsettled, but were increased in number as the language grew. It seems not improbable that the hopelessness of universal agreement upon some one existing form for each word prompted the first effort toward radical change all through, and has kept such effort most prominent, until now the word "spelling-reform" is nearly always understood as an exact synonym for "phonetic spelling" — spelling according to sound — a very unfortunate restriction of sense.

Adoption of what is called phonetic spelling is not our only possibility of reform, and it is well worth while to try something more conservative. The nature and extent of possible conservative reform may best be indicated by showing something of the confusion that is to be combated.

What is the extent of such confusion?

Some eminent philologists have made statements that might easily mislead to the conclusion that English orthography is an unmitigated chaos. Dr. F. A. March, for instance, tells us, in the prospectus of the

Funk & Wagnalls Company's new dictionary: "The English is indeed the worst spelt of all alphabetical languages. It has been in confusion since the great mixing of the Norman-French, and attempts to reform it have been made from the year 1200 to the present time." Verification or contradiction of this would involve historical discussion not germane to the present purpose, so it may merely be surmised to mean, in general, that most of our words are so spelled as to represent very poorly their sound, and not to refer particularly to varied spellings of the same word. Possibly the latter kind of confusion is included within the scope of the remark.

We may well place another fact in juxtaposition to Doctor March's, showing some cause for congratulation on the real system of English orthography. In the May number of THE INLAND PRINTER the *Dial* is quoted, with reference to the French Academy, as follows: "It will be a happy thing for the English language if there were some like body to settle authoritatively the disputed questions regarding its orthography, and substitute a uniform and consistent method for the confusion and inconsistency that now prevail." The page on which this is quoted contains a thousand words or more, of which there are but four that are spelled in any way other than the one there used, and one of these, *further*, is commonly distinguished in application from its counterpart, *farther*. It may be interesting to note, in passing, that *farther* is not a well-made word (it should be *farrer* if used at all — the *th* has no etymological source), and *further* is the regular comparative of *forth*, with the vowel modified.

Not only is it true of the page mentioned that nearly all of its words have each but one accepted spelling, but the statement would apply equally well to many other large pages, with many words not used on this one. Nay, more, omission of all words variously spelled would not perceptibly diminish the bulk of our largest dictionary.

This amounts to an assertion that most of the body of the common English language has a fixed single

orthography — and that is just the intended general assertion. Exceptions will be mentioned later. Having universal agreement as to the spelling of most of our words, we naturally look for very strong arguments to persuade us to change.

Until the phonetic spellers can give stronger reasons for upheaval than they have yet given, they do not seem likely to secure general adoption of any new system. Why not, then, institute an effort toward selection of one familiar form for each word, and try to exclude other spellings, even if they are reasonable? This certainly can never be done without surrender of cherished opinions by many who are as well entitled to carry the day as their opponents are. The only way to yield effectually is by means of voting in convention. Probably concerted action by any large body, as the American Newspaper Publishers' Association, for instance, would have a telling effect.

Whether universal concurrence could be secured or not, there is no reason why any associated number of influential persons — publishers, authors or employing printers — should not agree upon one common spelling for each word. Of course, any such action should be based upon careful consideration. All possible points of dispute should be searched out, and everyone of them thoroughly discussed.

The suggestion may be made that the association previously mentioned take the initiative, say by arranging a scheme of matters for discussion, and then inviting a large number of scholars to meet with them and vote in concert. It would be well for all to pledge themselves to accept the decision of the majority, to be made only after thorough deliberation.

Notwithstanding the present agreement as to the bulk of our common language, the confusion is not slight, nor is it amenable to quick reform. Some of it we note here in detail.

Most of the common doubtful words are in classes, and affected by different understanding as to principle. Participles from verbs ending with a consonant following an obscure vowel are one large class, some people doubling the consonant, and others not doubling it, as in *travelled, traveled, worshipping, worshiping*. Then we have *theatre, theater, nitre, niter*, etc.; *homeopath, homeopath, cyclopaedia, cyclopedia*, etc.; *axe, ax, adze, adz*, etc.; *plough, plow; draught, draft; endorse, indorse, encase, incase, embed, imbed*, etc.; *dullness, dulness, skillful, skilful*, etc. Only a few examples are given here, to show how much of a battle will have to be fought for either side to win. There is no doubt that it would be advantageous to settle upon one spelling in each of these cases, and also in many others.

Decisive action has already been taken by one large body of scholars as to a large class of words — the chemical words most familiar in forms ending with *ide* and *ine*, as *chloride, oxide, glycerine, morphine*, etc. The Chemistry Section of the American Association for the Advancement of Science has voted in favor of dropping the terminal vowel in these words, giving

chlorid, morphin, etc., with a few exceptions. Some very familiar spellings will thus be changed, and it will take some time for everybody to become accustomed to these words in the new form, especially to the pronunciations they prescribe. Why there should be any exceptions to such a sweeping reform is not obvious.

An instance of difference among scholars may not be impertinent. The firm mentioned above, in preparation of their dictionary, submitted all doubtful words to a committee of fifty picked scholars for their decision as to spelling. As between *accoutre* and *accouter*, thirty-one preferred the first and thirteen the second spelling, some of them not being noted in the published decision. Only one dictionary is cited in favor of *accouter*, and eight are cited against it. *Accouter*, however, is the preferred spelling for the new dictionary. Seventeen of the committee and five dictionaries favor *adze*, and twenty-seven committeemen and four dictionaries favor *adz*, which is adopted by the new work. Thus we see that here the majority does not rule.

The writer is tempted to put in a vote, but the time for voting is not yet. If his vote were cast, it would be a very earnest one in favor of his personal choice in each instance, and he is so strongly inclined that it is almost a matter of wonder to him that anyone else should think differently. He knows, however, that those who do think differently are as firmly fixed in their opinions as he is in his, and many of them are noted scholars.

Let us hope that means will be found to secure a choice in each disputed case for universal adoption.

Written for THE INLAND PRINTER.

STYLES AND UTILITY IN NEWS HEADINGS.

BY F. J. HURLBUT.

ONE of the chief elements of prosperity in a newspaper is its typographical display, and its system of news headings is an important part thereof. There are two extremes in the matter of display headings, namely, the profligate, and the prude. The sensational style, which means a quarter column "scare head" over a certain number of articles, whether they are important news or not — just to give the paper a newsy appearance; and the staid and conservative style, which permits but one kind of heading over its columns, and which presents a dreary monotony that is entirely out of harmony with the popular idea of a newspaper.

Somewhere along the line between these two extremes every newspaper either deliberately or accidentally takes its stand. In determining upon a system of news headings it seems that the most practical features of the question should be considered. It is desirable, of course, that the paper should be "pretty," but it is absolutely necessary that its typographical arrangement be effective. In the two extremes mentioned the effectiveness is lost by overdoing and

underdoing, respectively. Where every other column of the first page has a "scare" heading the reader loses faith in the paper. He unconsciously acquires the opinion that the paper is not sincere, that it is trying to deceive, and rates all of its utterances in accordance with this conclusion. The lawyer who insists upon italicizing half of his brief emphasizes nothing, and the newspaper which employs "scare heads" without discrimination meets with the same result.

On the other hand, the newspaper which maintains a single style of column headings, and will not deviate from the same, even when chronicling an event of the most important and startling character, is sacrificing a most valuable feature to false notions of artistic newspaper display. There is an assumption in the appearance of such a paper, as if it would say: "It is beneath the dignity of this newspaper to call attention to important news by variety of display headings; everybody reads it through; we do not need to resort to such practices." Every newspaper needs to resort to any honorable means, not inconsistent with its character as a reliable vendor of news, to attract the respectful attention of the public to its columns.

The difficulty with both extremes — the profligate and the prude — is the lack of discrimination, and the newspapers which combine to the highest degree the two qualities of neatness and utility are those which, while they maintain uniformity of style in headings of general news articles, always give special display headings to important news. To make the proposition clear, I will state that the *Chicago Tribune* is the best illustration of such a paper that I can now call to mind. Every newspaper has its devotees, and nearly every reader of newspapers finds his ideal of display in one of them; I will, therefore, be pardoned for having mine. The only paper in Chicago which could compete with the *Tribune* is the *Herald*, whose style has thousands of admirers, but it is open to the criticism of monotony. Aside from that it is almost beyond criticism. Following is the style of heading to be seen upon nearly every other column of the *Herald's* news pages. It is a pretty heading, but, like triplets in the family, there are too many of them:

RAILROAD INTERESTS

PRIVATE STOCK CARS ABOLISHED.

The Chicago Great Western Refuses to Use Them Except at Decreased Mileage Charges and Other Western Lines May Do the Same.

The secondary or prevailing heads in the *Tribune* are the same as the above, except that the second paragraph is set in brier clarendon caps instead of the light gothic, and the final boldface paragraph is set

with a hanging indentation instead of an inverted pyramid style.

On the first page, however, one or two important news articles have a heading like the following:

GETS AN ASSISTANT.

Miller Is Granted Help in the Lake-Front Cases.

OPPOSED IN THE COUNCIL.

The Hyde Park Gas Ordinance Is Not Presented.

FACTS FROM ITS PREAMBLE.

Halsted Street Bridge Causes a Lively Discussion.

WASHBURNE OFFERS A VETO.

It is a matter of taste whether the rigid adherence to the plain title letter, after the first line, in the above heading, is best. For my part I prefer the composite head, confined to certain restrictions. The following, from the *Chicago Inter Ocean* (not a late issue) is a good instance of the composite heading.

FIRE AMID OILS.

Paint Factory of Cary, Ogden & Co. Burned Down.

BIG CROWDS VIEW IT.

Several Accidents Happen and Spectators Hurt.

FIREMAN BADLY INJURED.

His Engine Wrecked at a Railroad Crossing.

A Sidewalk Caves In and Numerous Exciting Incidents Mark the Occasion.

The heavy gothic in the third paragraph might be toned down a little, but aside from that it is a handsome heading, and shows a tasteful variety.

The lack of ordinary good taste shown in some of the column headings in our dailies is painful. The use of extra-condensed letters for the first line, except in rare instances, is unnecessary, and deplorable. The use of any old style letter in the news columns of a paper otherwise set in a modern face is an incongruity that a practical newspaper man should rebel against. The following heading contains both of these faults :

THE PNEUMATIC SULKY.

What It Has Done Toward Reducing Trotting Records.

A NOVEL VEHICLE SUGGESTED.

A List of This Year's "2:15 or Better" Trotters, with Records Before and After Using the Pneumatic Tired Sulkies.

The first line could have been set in better style by leaving out the first word, and the old style antique in the second paragraph appears entirely out of place.

The composite style carried too far is the most inartistic of all. It should be confined to titles, light gothics, antiques, clarendons and boldfaces. The introduction of a single line of "job" type gives the heading the appearance of a "job" indeed.

The following, though a fairly neat heading, is marred by the introduction of the single runic line, "most imposing column" :

REGULARS IN THE LINE

Three Thousand Veterans of Uncle Sam's Troops Will Be on Parade.

MOST IMPOSING COLUMN

The Largest Military Display Ever Seen Since the Civil War.

This is not because the runic is an ugly letter, but it is entirely out of place in the news columns of a paper.

As to the matter in news headings, the styles are as various as are those of display, and it might almost be said that they have the same ill-designed extremes.

Just as the face of a man is to the intelligent reader of human nature an index of his character, so the heading in the news column of a paper should declare briefly and simply the nature of the subject or subjects

to follow. To prepare such headings successfully is an art, and requires genius of no mean order. Knowing the styles of type to be used, the "head maker" must not only select the proper language to convey the desired information, but his words, in many cases, must contain in the aggregate the correct number of letters to give the various paragraphs or lines in the heading their correct respective lengths.

It is in its headings that the rankly sensational newspaper displays much of its alleged talent. The heading which follows was cut out of a Cincinnati daily paper of March, 1892 :

???

WHERE, WHO, WHAT, WHICH

DICKS AGAIN PLAYS THE GRAND DOUBLE-TROLLY ACT.

HE RAVES, BLUFFS, SWITCHES, CHANGES, FOOLS, MONKEYS, JUMPS OUT, GETS BACK, FLOPS UP, DROPS DOWN, TUMBLES, SQUIRMS, KICKS, BLOWS, SAYS ONE THING, DOES ANOTHER.

HAS A SPASM OF VIRTUE, THEN A FIT OF CUSS'EDNESS.

KEEPS EVERYBODY GUESSING, SLOBBERS ALL OVER HIMSELF.

DOES NOT THAT YET WHAT HE THINKS OUGHT SHOULD BUT, AND THE WATER-WORKS BILL PASSES AND GETS HIS VOTE.

ANANIAS, OLD BOY, THOU ART NOT IN IT AT ANY STAGE.

MEN AND MEASURES IN COLUMBUS, INCLUDING THE INVINCIBLE AND IRREPRESSIBLE "COXIE, OLD BOY."

This heading is truly a horrible example, and leaves the reader certain that one of two things is true of it : Either its author was drunk when he wrote it, or he deliberately intended to insult the readers of the paper. Beginning with interrogation points, he staggers along until in the eighth line he assembles together a collection of prepositions that should make Lindley Murray turn over in his grave. The *Chicago Times*, under Mr. Storey's management, frequently contained headings that were foolishly sensational, but they never bore such unmistakable earmarks of delirium tremens as the above.

With the decline of ultra-sensational journalism (and it certainly is declining), we are seldom confronted by headings of an unusual character. The public withdraws its support from sensational papers for the simple reason that it wants reliable information, and at this latter end of the nineteenth century the public has become discriminating to a high degree.

Written for THE INLAND PRINTER.

MACHINE OPERATION ON THE DETROIT FREE PRESS.

BY FREE LANCE.

TODAY the question among the craft is not, Will the typesetting machine prove a success? The time for that question has gone by, but, To what extent will the machine revolutionize the trade, and what shall be done to obtain the greatest possible benefit from its introduction into the composing room? And this question is becoming more and more pressing.

At the late convention of the International Typographical Union, one of the steps taken toward solving the machine problem was the adoption of a resolution

declaring that no operator within the jurisdiction of the International shall work under a piece or bonus system. To understand the importance of this resolution, it must be remembered that the proprietors of machine-set papers, with but few exceptions, are in favor of and pay the operators a bonus; the machine company declares that the bonus system is the only one under which the best results can be obtained from the machine, and the operators themselves are in favor of the bonus. Standing alone in opposition to the bonus system is the Gutenberg printer, or perhaps it would be more correct to say the union as a whole, for as yet the machine operators are a minority in the union. Those who are opposed to the union, as well as others, are not slow to say that the action taken in reference to the piece or bonus system is the most powerful method the International could have taken to discourage the use of typesetting machines. The International, they say, argues that the bonus system develops fast operators, and, of course, the more the operators set the better the machines pay, and the less there is for the hand compositors to set. Now, in taking away the bonus the union does that which is best calculated to discourage fast operating, and gives the casemen a chance of getting some of the copy that now goes to the machines. For would it not be quite natural that the fast operator should lessen his speed when he realized that although he might set 5,000 ems an hour, he received exactly the same wage as he who scarcely set 3,000 ems an hour; and, on the other hand, what inducement would there be for the slow operator to try and get up speed, if he knew that no matter how swift an operator he might become, it would not increase his earning capacity by one cent. The final result would be a considerable decrease in the average strings set by the operators, which would mean that the office either must work the machines longer hours, get extra machines, or put up cases. Perhaps the fairest and most satisfactory way of considering this question would be to select a newspaper paying its operators a bonus, and consider some of the results obtained; then select a newspaper where the machines are operated according to the ideas of the union, and compare the results of each system.

In discussing the machine question I refer to the Mergenthaler linotype alone, as it is practically the only typesetting machine in the newspaper composing rooms of this country, although the Rogers typograph is the favorite machine in the newspaper offices of our Canadian neighbors.

Nowhere has the bonus been such an important factor in the operation of the typesetting machine as on the Detroit *Free Press*, and it is said that the success of the linotype on this paper has been the means of introducing more linotypes into newspaper offices than all other agencies combined.

Before the advent of the machines the *Free Press* carried from eighty to one hundred and twenty cases. The office took down the frames, put eighteen linotypes with the best operators they could find in the

composing room, and from the start set up the paper entirely with the machines. The office was delighted with the performance of the operators, and in order to encourage them to keep up the good work it agreed to pay a bonus of 10 cents per 1,000 ems for all each operator set over 25,000 ems a night, and at the same time the office gave the operators to understand that it would have no use for an operator setting less than 25,000 ems a night, thus virtually making a dead line.

This was done in order to keep the average strings up to 25,000 ems a night, for it was declared the machines would pay should they succeed in doing this. But as the operators became more familiar with the machines, the style of the paper, and as they applied themselves more closely to their keyboards the average strings began to increase and soon all the operators were setting strings away above the dead line. Now the office saw how it might get a "phat take," and, consequently, raised the dead line up to 30,000 ems a night with a bonus of 10 cents per 1,000 ems for all over that amount. The operators kept on improving in speed, however, and the office again decided to move the dead line up another notch, and one day notified the operators that thereafter a bonus of 10 cents per 1,000 ems would be paid for all each operator set over 35,000 ems a night. But it seemed as though the operators had only now begun to catch the spirit of the game, as it were, and a remarkable burst of speed followed from all around. It was but in the nature of things, however, that after this final spurt the operators should settle down to a regular rate of speed, which proved to be a regular gait of 5,500 ems an hour. This is the average speed of the *Free Press* operators at the present time, about 45,000 ems for a night of eight hours' work.

There was one operator on the *Free Press*, who was destined to make for himself a name in the history of linotype operating. The operators were accustomed day after day to gather around the bulletin to compare strings, and they were surprised to see that one of their number was steadily increasing his speed at a wonderful rate, and it soon became a question among them where he would stop. The night came for his supreme effort, and the result was found to be — 61,300 ems, corrected matter, in eight hours. He had reached the pace that kills. He began to feel the strain had been too great, his system gave way and he was obliged to take a long rest in the country to regain his health.

From the point of view of the business manager the bonus system has been a great success on this particular paper. The union scale in Detroit for machine operators on morning newspapers is \$24 for a week's work of forty-eight hours. The *Free Press* accepted this scale, but they made a dead line which in the beginning was 25,000 ems a night — thus they paid \$24 for 150,000 ems. But while they were willing to pay \$24 for 150,000 ems in the beginning, now they only pay \$24 for 210,000 ems (35,000 ems per night),

which is a clear gain to the office of 60,000 ems in the week on each operator. But more than this, while in the beginning it took eighteen operators to set up the paper, now, since the operators have become so fast, the office has been able to decrease the staff by half, and now require only eight operators during the week, with a full force on Saturday night to get out the paper. Then there is another thing about the *Free Press* which, to say the least, is peculiar. With two or three exceptions, no operator can say positively that he holds a regular situation on the *Free Press*. The foreman has a list of all the operators, and every day he marks off on the bulletin those who shall work on the following night. As there are only about eight machines to be filled each night, and as there are about twenty operators, it can be seen at a glance that all the operators cannot work six nights a week. No operator has the right to put on a substitute. Should an operator wish to lay off, he must get permission from the foreman, who selects an operator to take his place. There are many advantages to the office under this system, one of which is should a stranger come into the office who proves to be a very swift operator, in order to secure him the foreman finds out how many nights' work a week would satisfy him; he then places him in a position on the list where he shall get as many nights as he desires, for those nearest the top get the most work.

Many will think that the *Free Press* operators are superior to any in the country. Perhaps they are, as a whole, but not to the extent that the strings they set would indicate. A great deal is due to the system of running the machines. In fact, the superintendent declares that everything is due to the admirable system, and asserts that should circumstances make it necessary he could educate another staff up to the standard of his present operators. The machines run perfectly, and should an operator find that something is wrong with his machine, which is very seldom, the machinist in charge is competent to immediately locate the trouble and promptly rectify it; special attention is devoted to the keyboard, as it is recognized that an imperfect keyboard is a heavy handicap to the operator; the copy is mostly typewritten, and all of it is legible; the takes are good sized, therefore the operator loses little time traveling from his machine to the copy hook and back; there is no "style," anything that reads sense goes; the type is fat, there is a great deal of leaded matter and the operators get the two-line heads; the operators apply themselves very steadily to their keyboards, and always work eight hours; and lastly, there is most admirable order in the machine room — a place for everything and everything in its place.

To one interested in the machine question, a visit to the *Free Press* will richly repay him. He will find everyone connected with the machine room an enthusiastic admirer of the linotype, anxious to give him all information within their power, and it will be strange indeed if he does not vote the staff of operators as

gentlemanly and courteous a one it has ever been his pleasure to meet.

In another article I shall consider what is being accomplished where the machines are being operated according to the ideas of the International Union.

Written for THE INLAND PRINTER.

LEIGH HUNT AND HIS BOOKS.

BY W. I. WAY.

"I LOVE an author the more for having been himself a lover of books." So may we say of Leigh Hunt, and we might also add that no author has ever gossiped more entertainingly and tenderly about his "silent friends." When Mr. Alexander Ireland compiled the second edition of his "Book-Lovers' Enchiridion," he felt called upon to offer an explanation of the disproportionate space occupied by the passages selected from Leigh Hunt's writings as compared with those given from the writings of other authors. Leigh Hunt, he found, of all the others quoted, "affords the greatest abundance, variety, and appropriateness of thought on the subject-matter of the present volume, namely, the consolations, companionships and pleasures of Books." Besides his famous essay, "My Books," Leigh Hunt left behind him many beautiful thoughts on the subject scattered through his many volumes. He found it difficult to take up any subject without a reference to his personal book-loving pleasures. "With catholic tastes," to use again the words of Mr. Ireland, "and a very wide range of sympathies, he was tolerant of every variety and form of thought and opinion, and hospitably entertained, without stint or limit, every intellectual guest who came in the shape of a book." His "Wide Range of Sympathies" remind one somewhat of Charles Lamb, who had no repugnances, "Shaftesbury is not too genteel for me, nor Jonathan Wild too low." Both could read anything which might properly be called a book. Leigh Hunt, like Lamb, had a faculty for finding "fine things that lie hidden in the pages of comparatively unknown and half-forgotten authors." As editor of the short-lived *London Journal*, he made it his duty to bring to light "quaint beauties" and "lurking flavors," that would have escaped the unsuspecting reader. One of his ardent admirers devoted a dainty little volume to the varied merits of this journal. The writer of this volume, Mr. Frank Carr, dwells especially on the "inquisitive and exploring order" of Hunt's mind. And it is this characteristic of Hunt's that readers have so much to feel grateful for. In a day when new books come out in countless thousands, it is a source of real pleasure and information to have our thoughts turned to an old one. We cannot, therefore, feel too grateful to Mr. T. R. Sullivan, who, in his note in the September *Scribner's*, on "A Thackeray manuscript in Harvard College Library," turns our attention again to Thackeray's "Round-About-Papers." We are too much given to neglecting the so-called "minor writings" of

Thackeray. They help us, by the side lights thrown upon his character, the better to appreciate his many-sided excellences. Returning to the *London Journal*, we have in mind what Christopher North, who was once very uncivil to Hunt, said about it: "It is not only beyond all comparison, but out of all sight the most entertaining and instructive of all the cheap periodicals; and when laid, as it duly is once a week, on my breakfast-table, it lies there — but is not permitted to lie long — like a spot of sunshine dazzling the snow."

One either likes or dislikes Hunt very much; one cannot be quite indifferent to him. And so it is with his critics. Here is one who cannot sound a note in his praise, while another, the reviewer, is all praise. The man was sorely beset all his life, and he had his weaknesses, and was guilty of many follies. But he had his good and his tender side. He was not unfeeling, as many have charged against him, and who has ever more freely acknowledged and atoned for his faults? If it were not for the Skimpole incident his enemies would be few; but it is hard for many uncharitably disposed persons to get over that — and these will not believe Dickens' denial. But we come to the man for a special purpose, to give somewhat of his acknowledged tender side, his almost sentimental love of literature, and of books as books. With these books he barricaded himself against an unfeeling world. They came in between him and poverty and unfriendliness; they were like the "feeling of the warm fire at his feet," and how he "loved the authors of those books," as he did also some of his bookish contemporaries. His enemies do not attribute to him any selfish motive in his love for Keats, or Charles Lamb, whom he once saw give a kiss to an old folio copy of Chapman's Homer. "I entrench myself in my books equally against sorrow and the weather," he says. If the wind came through a passage he sought to fence it off; if a melancholy thought was importunate he "gave another glance at Spenser." When he spoke of being in contact with his books he meant it literally; he "liked to lean his head against them." He did not quite forget his books, and how much they were to him, while writing: "I think I have them in a sort of sidelong mind's eye; like a second thought which is none — like a waterfall or a whispering wind." Like Doctor Johnson, he used to read the backs, an act which he found a "discipline of humanity." And, not unlike Grolier, his books were always at the service of his friends. At thirty-eight he had lent and lost, upon a "moderate calculation," half a dozen decent-sized libraries. He was always more careful to return than to reclaim a borrowed book; he was "*scrupulous in the article of intention.*" The fine books of the great collector were formidable to him; yet he confesses to a weakness in liking his own favorites neatly bound. In the matter of illustrations, he thought a portrait of the author should always accompany his book; and in some instances an engraving for every dozen pages was not distasteful to him; "no edition of

Milton pleases me so much," he says, "as that in which there are pictures of the Devil with brute ears, dressed like a Roman general.

For the book-lover he had an affection approaching reverence, "and how pleasant it is to reflect, that all those lovers of books have themselves become books." This was to him a metamorphosis more pleasing than marble. Cities might perish and kingdoms be swept away, "yet this little body of thought in the shape of a book, has existed a thousand years, nor can anything short of an universal convulsion of nature abolish it." A shape like this was the only monument he prayed for. He wished to "remain visible in this shape. The little of myself that pleases myself, I could wish to be accounted worth pleasing others. I should like to survive so, were it only for the sake of those who love me in private, knowing as I do what a treasure is the possession of a friend's mind when he is no more. At all events, nothing while I live and think can deprive me of my value for such treasures. I can help the appreciation of them while I last, and love them till I die; and perhaps, if fortune turns her face once more in kindness upon me before I go, I may chance, some quiet day, to lay my overbeating temples on a book, and so have the death I most envy."

Written for THE INLAND PRINTER.

AMERICAN TYPOGRAPHICAL MAKE-READY.

NO. VI.—BY WILLIAM J. KELLY.

BEFORE proceeding with a description of the various methods of overlaying, it will first be necessary to say a few words as to the best manner of packing cylinders for various kinds of work.

PACKING THE CYLINDER.

This is one of the most important parts of a pressman's duty. He should understand how to do this for any emergency, because it is one of the leading primaries in his business, and as essential as is his ability to make a good overlay for the most exacting illustration.

ABOUT THE "COUNTRY PRESS."

All presses are not alike in the depth of space allowed for tympan. Some have more, others less. This difference often occurs where presses have been built for country instead of for metropolitan use, the intention of the builders being that heavy rubber or felt blankets would likely be more suitable for the general requirements of a country office, whereby the newspaper and other ordinary work done in such places could be turned out expeditiously.

A printing cylinder made on this basis will require to be built up to the full height of the bearers on its face. This can be ascertained by laying a piece of straight furniture across the bearers and the tympan. If the tympan is too low it should be built up, and if too high it should be reduced to the exact height. There are mechanical reasons for this, and are thus explained: When a cylinder is not packed up to the

full height of its end bearings it will run faster than the bed of the press ; and, on the other hand, if the cylinder is built higher than the bearers (with any kind of tympan), it will travel further and slower than its printing bed. Either one of these faults displaces the mechanism of the press, the result being faulty work and growing trouble for the operator.

Usually the country press, and indeed many of the drum cylinder presses, require as much as a rubber and a medium thick felt blanket to bring its printing surface to proper height ; some will admit of three or four sheets of paper extra. This is not a desirable packing for printing, except in cases where old or mixed heights of type are in use, or worn or bad plate matter has to be printed from.

REMODELING THE PACKING.

Presses such as I have here described can be made to do excellent work, but the packing must be remodeled. Instead of the soft and yielding tympan of rubber, felt and paper, the cylinder should be packed with three or more sheets of what is known as "hard-packing" boards. If thick boards are obtainable, get them in preference to thin ones : because the less yield there is to the packing the sharper will be the printing. In such cases three boards will be ample. These should be scored straight and separately, and within three-quarters of an inch from the end that is to enter the opening in the front part of the cylinder. The scoring should be regular and about half way through each board so that they will turn over without breaking.

Good stiff flour paste in which a little salt or alum has been well incorporated, hot glue, or fish glue, will be found most advantageous with which to fasten the turned-in edges of the scored sheets. Fasten in one at a time, having first cleared the cylinder of the clamp tongues which hold the tympan sheets in their place in the front entrance of the cylinder. As soon as a sheet of this packing has been coated with the adhesive material on the under turned down side it should be smoothly rubbed along the edge and the clamp made fast on it, when it should be allowed a few minutes to dry before the next sheet is added ; this order should be followed until the last board has been fastened on and dried.

As each sheet becomes dry and fast it should be rubbed down to the cylinder the entire way, so as to make it more yielding to the succeeding sheets and to the muslin sheet, which must be put on next to keep all these close up to the cylinder. The hard-packing boards should nearly cover the cylinder from bearer to bearer, and to within a quarter of an inch of the opening in the rear of the cylinder. This allows the muslin covering a firm hold on the packing, which, after being securely fastened in the front of the cylinder head, and entered on the reel in the lateral opening, can be drawn as tightly as necessity requires.

In packing a cylinder in the way I have just described, the pressman should allow for about six or eight sheets of make-ready of an ordinary book paper

thickness. Not that he must as a rule use this number of sheets in making ready every job he puts to press, but that he may be prepared for all emergencies without disturbing the condition of the hard packing under the muslin covering.

With a cylinder thus clothed, and the allowance of make-ready sheets as suggested, the country pressman has almost as fully an equipped printing surface as his metropolitan brother.

The packing of press cylinders for the more artistic and exacting kinds of printing is in keeping with the instructions pertaining to country and many drum cylinder presses, with this difference : that the high-class machines require less packing sheets ; their printing surfaces being nearer a parallel with their bearers, hence greater rigidity when printing, besides being carried closer to the form on the bed.

(To be continued.)

Written for THE INLAND PRINTER.

HOW DO YOU TRY SORTS?

BY MICRO.

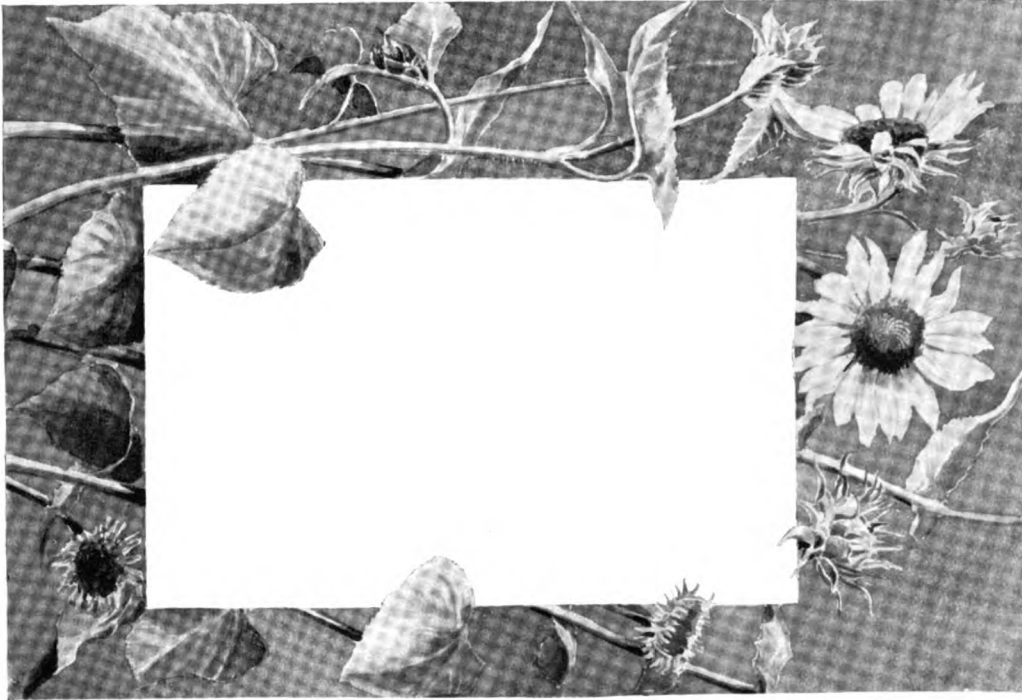
THE old plan was to take some "standard" quads, set up a line of fifteen or twenty, and then set up the new type. This caused a great amount of vexatious delay, and, as the writer knows from personal experience, is too often neglected, and every little while some type slips through to be discovered only when thoroughly mixed with the other letter.

This loss of time can be avoided and absolute accuracy maintained by the use of a micrometer gauge, set to read the thousandth part of an inch. In a few seconds time, any letter up to 72-point can be gauged and any discrepancy infallibly noted. The typesetters used the micrometer in establishing the point system, taking the new French standard as the basis, and still use them to determine the accuracy of bodies. Below we give a table of the different sizes and the approximate reading on the micrometer :

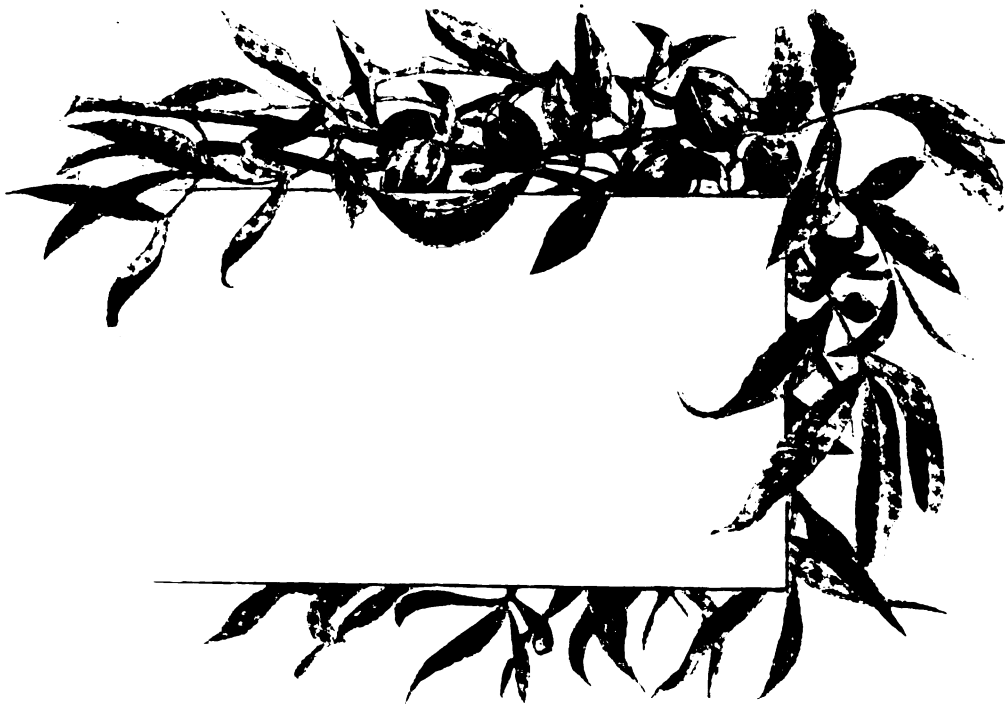
POINT SYSTEM.
AS ADAPTED TO THE MICROMETER.

1-Point	.....	.013 $\frac{2}{3}$	14-Point	.....	193 $\frac{2}{3}$
2	"	.027 $\frac{1}{3}$	15	"	.207 $\frac{1}{2}$
3	"	.041 $\frac{1}{2}$	16	"	.221 $\frac{1}{3}$
4	"	.055 $\frac{1}{3}$	18	"	.249
4 $\frac{1}{2}$	"	.062 $\frac{1}{4}$	20	"	.276 $\frac{2}{3}$
5	"	.069 $\frac{1}{6}$	24	"	.332
5 $\frac{1}{2}$	"	.076 $\frac{1}{6}$	30	"	.415
6	"	.083	36	"	.498
7	"	.096 $\frac{2}{3}$	42	"	.581
8	"	.110 $\frac{2}{3}$	48	"	.664
9	"	.124 $\frac{1}{2}$	54	"	.747
10	"	.138 $\frac{1}{3}$	60	"	.83
11	"	.152 $\frac{1}{3}$	66	"	.913
12	"	.166	72	"	.996

The standard height of letter is .918 of an inch. The progressive typesetters of today increase the height of large display faces in order to give them more impression and save time in the pressroom. Hence it will be found that some of the lighter faces will only scale .917, while many large ones, as 72-point gothic, will scale .920 of an inch.



HALF-TONE DESIGNS FROM WASH DRAWINGS.
Specially prepared for THE INLAND PRINTER by Leonard Lester, Chicago.





"SIT PERFECTLY STILL, AND LOOK PLEASANT."

Half-tone engraving from photograph by
A. ZIESSER & CO., CHICAGO.
Duplicate plates for sale.

©COPYRIGHTED.
M. ZIESSER & CO., CHICAGO.



A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

(Entered at the Chicago postoffice as second-class matter.)

Published Monthly by

THE INLAND PRINTER COMPANY,

212, 214 MONROE STREET, CHICAGO.

ADDRESS ALL CORRESPONDENCE TO THE INLAND PRINTER COMPANY.

CHICAGO, OCTOBER, 1893.

THE INLAND PRINTER is issued promptly on the fifth of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines of industry will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings per annum, in advance. Make foreign money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers throughout the United States and Canada.

Any printer who is a friend of this journal will confer a favor on us by sending the names of responsible newsdealers in his city in case he cannot find it on sale there.

FOREIGN AGENTS.

M. P. McCoy, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (LIMITED), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

VOLUME TWELVE.

VOLUME TWELVE of THE INLAND PRINTER begins with the present number, and we trust the changes and improvements in its style and make-up will meet the approval of our readers. THE INLAND PRINTER is admittedly the most successful and most widely read printing trade journal in the world. It is eminently practical, sparing no pains to obtain the latest information on all matters pertaining to printing and the allied industries. It invites and pays for ideas and information from practical men. It does not have its columns filled with mere verbiage. It is in touch with the journeyman printer and the employing printer, and knowing the information they desire

procures an interchange of opinion and suggestion that is invaluable. Focusing the attention of thousands of printers upon some one problem, it gives ample space for its thorough discussion, the value of which many printers have testified to, in that they have frequently taken long journeys to gain information that THE INLAND PRINTER'S enterprise affords at \$2 per year. So much for its technical value.

In its advertising pages will be found the names of the best and most reliable houses in the line of printing office supplies, materials and machinery. Printers are promptly advised of all that is worthy attention in new type faces, and THE INLAND PRINTER is referred to when the specimen book is shelved.

In its editorial utterances THE INLAND PRINTER has never sought favor from a class—sincerity and straightforwardness have been its guides in the past as they shall be in the future.

Typographically THE INLAND PRINTER has successfully maintained and exemplified the beauties of the trade the interests of which it conserves. This issue is an indication that there will be no falling off in that regard.

To the printers, engravers, artists and pressmen whose skill and taste have marked its pages, to our correspondents and contributors who have joined with us in placing THE INLAND PRINTER in its present proud position we extend our congratulations in beginning another year filled with promise of greater development and progress than ever before.

LABOR DAY.

LABOR day, "celebrated on the first Monday of each September by processions of workmen headed by brass bands," has this year as in past years received the patronizing criticism of the daily press. Collecting a number of these criticisms from papers varying in political faith, their method of presenting their case resembles nothing so much as a patent medicine reading notice. Beginning with a little praise about the dignity of labor, etc., the articles wind up in booming the supposed advantages which labor has received from the efforts of some political party. The trade union members are divided in opinion whether labor day parades do any good, but they are unanimous in the opinion that they do no harm. Those who desire to march are free to do so. That form of amusement is not confined to workmen: The secret societies of various kinds, the religious denominations and temperance organizations are pleased to take part in parades, as an exhibition of the strength of their cause. Labor day is an advertisement for organization and organization is the secret of all social reform. By no other means is the workman safe from oppression. The more thoroughly organized the greater the prosperity of the workman and the employer. On this matter the *Cigarmakers' Official Journal* says: "At last trades unions and organized labor get credit for being the safety-valves of society, and the great

conservators of peace—the press—are now chiefly engaged in railing at what they call the ‘unorganized conglomerated mass of irresponsible, headless, aimless mobs’ who congregate in outdoor meetings. They unwittingly admit that all the harsh epithets that were formerly hurled at organized labor were not the sincere and honest utterances of an unbiased mind, when they now say that nothing is to be feared from the gathering of organized trades unionists.”

The speechmaking and the social features are the principal objects of Labor Day—the parade is only a factor, but to that factor it is notable the greatest publicity is given. The truth is that the trades unions are now recognized as a great power by the political parties. The problem for the trades unions is how this great power shall be used for the betterment of the workman and the employer. How shall they wield the voting power for the public good, and for the benefit of their organization.

A PRACTICAL PROOFREADERS' ORGANIZATION.

IT is time that active measures be taken to form a proofreaders' organization in this country. There is no class of workers in printerdom which will benefit more from an association for the interchange of experiences and views than proofreaders. It has been contended that the great danger in such organization is that overlearned faddists may gain control, wasting the time and defeating the practical work of the association. The suggestion has been made that a clearly defined programme acceptable to a majority of the members should be prepared, thus assuring that time would not be wasted. THE INLAND PRINTER will be glad to further any plan looking to the forming of a proofreaders' society.

ADVERTISEMENT DISPLAY COMPETITION.

ATTRACTIVE and tasteful display is a prime requisite in newspaper and magazine advertising of the present day. Novelty is in demand, as the number of advertising experts earning their living as specialists in writing advertisements testify. These experts as a rule both write and design their advertisements—dictating to the printer the style of type and the manner in which the advertisement shall be composed. The printer in these cases is a mere figurehead. Yet it is very frequently the case that the compositor makes suggestions that are adopted by the expert—to his personal glory and emolument. It will on this account be a matter of interest to observe what compositors can make out of an advertisement written by an expert and left to their own discretion to display—at least so a number of our subscribers suggest. To our subscribers, therefore, we leave the gratification of their own desires. The wording in typewriter type which accompanies this invitation is the text for a competition in display advertising in which we hope many of our readers will join. The contributor of the

best displayed advertisement from the text given will be awarded THE INLAND PRINTER for one year, commencing with the present issue. To the second best, THE INLAND PRINTER for six months, commencing with the present issue, and to the third best THE INLAND PRINTER for three months. The judges of the awards will be selected at our discretion. The following rules will kindly be observed by competitors:

No cuts or drawings to be used. The size of the advertisement to be $3\frac{1}{4}$ inches wide by 4 inches deep. Twelve clear proofs in black ink on white paper to be supplied, mailed flat; rolled or creased papers will not be considered. The competition will be open for one month only, from October 5 to November 5. Award will be published in December, though some of the designs may be published in the November issue:

Bicycling and Health. A sedentary calling and neglect of exercise means bodily lassitude and mental depression. Wheeling is a bodily and mental stimulus if the Breezyhill wheel is used. It never breaks down. Strong, swift, light, elastic, describe the Breezyhill. Send for descriptive circulars to Whirligig Manufacturing Company, Boston, Massachusetts.

THE VOTE ON THE NINE-HOUR PROPOSITION.

THE International Typographical Union has a membership of 32,000. A full vote from this membership is placed at 20,000. This is all that can possibly be expected to vote on any proposition, unless perhaps against a reduction of wages to absolute living expenses. The vote on the nine-hour proposition resulted in 7,927 for and 6,464 against the shorter day, which defeated it. This total of 14,391 has been looked upon as very discouraging, but allowance must be made for large numbers of absentees and the disheartening condition of the trade. After all, there may be other solutions to the short-day problem than that of securing a three-fourths vote and striking.

CONFIDENCE RESTORED.

DURING the recent depression in business the printing trade, it can safely be said, has suffered more than any other, and it has been a serious and anxious problem what disposal should be made of the unemployed workmen. The manner in which trades unionists have taxed themselves for the support of unemployed members evidences that the trade union offers to the workman advantages which he cannot afford to ignore. With brighter prospects and the restoration of public confidence, it is anticipated that large

numbers of the unemployed will be absorbed, as enterprise is once again stimulated.

Within a few days of this writing the United Typothetæ of America will convene at the World's Fair, and the result of the deliberations of that body, it is hoped, will be of a character to enlist the sympathies of the employés with its aims and purposes. It is noteworthy that many of the local typothetæ work in harmony with the local typographical unions, and if this state of things could be carried into the international bodies, the beneficial results would be incalculable. At the present time there is a more harmonious feeling between the two organizations than has existed for years past.

Written for THE INLAND PRINTER.

PEN POINTS.

BY M. GEORGIA ORMOND.



COMPELLED by circumstances to deviate from the story-teller's accepted form of introduction, "There are three brothers of us," I frankly admit that we are two sisters.

Our ancestors did not brave the deep in the Mayflower; so there can be no impropriety in acknowledging that we have hit upon a plan that not only replenishes our pocketbooks, but also indulges the propensities of our pens, the one for sketching, the other for writing.

The product of our combined quill-effort forms no inconsiderable source of revenue, which, not needed to support the actual breath of life, renders possible the carrying out of many a pet project.

Our grandfather before us delighted in perusing the advertising columns, and undauntedly sustained the family joke, that he read all of them.

It is little wonder, then, that his mantle fell on us, and at present our fancy is busy preparing advertisements.

This work may on the surface appear very simple; but, like every other business, it must be studied.

The first thing of importance is, to acquaint yourself with the needs of your patrons. You might as well in the beginning banish the idea that in this work you can please yourself only, and succeed.

The advertiser and the public must first be thought of. Speaking in a general way, the public excels the advertiser in matters of artistic taste. For instance, look through the magazines and note how few are content without emblazoning their wares in huge black letters, paying little heed to the fact that artistic merit not only draws attention more speedily, but holds it.

Many advertisers lose sight of one important thing, namely, that a vast proportion of their audience is composed of women, those creatures

"Who are in hours of ease
Uncertain, coy, and hard to please."

The average woman is not satisfied with bare facts; that may do very well for men, who generally know

what they want before even consulting the advertising columns, and simply look there for necessary information.



We live in our castle, the Stern Old Oaks
We've been to the millium-me and my folks.
We asked for the latest and the best thing
So Zurich Ribbon was looped to the brim.
The Four Hundred mark-and-mynd me,
The cream of the aristocracy.

Women are differently constituted; they delight in being allured into the purchase of a bargain, the want of which might never have occurred to them, had its display in print not caught their fancy. Then life itself is not worth living until possession has set her seal upon it. A woman cares very little which of the countless domestic soaps is used in her kitchen; but the case materially alters if her eyes once light on an enticing notice, that simultaneously caters to her taste and sets forth the unequalled merits of the soap.



Evening Paper, Sir!
All About
The Greatest Topic of the Day,—
Santa Maria Soap!

manufactured by
J. B. Stankell & Co.,
Phila., Pa.

There must, of course, be a common-sense idea for a background, or the advertisement soon becomes tiresome.

The only way to educate advertisers to the proper standard is to use wily art in the gradual introduction of improvements, on the progressive principle laid down in the primer — ax, an ax, this is an ax — until in time all men, figuratively speaking, will read in the fourth reader.

Granted, that the advertiser and the public have needs; we must set about finding the key that alone unlocks the storehouse to both.

Originality is the golden key. The purer its quality, and the higher its polish, the more certain it is to turn with an exquisite ease in the lock.

But no one is debarred from using that purifier and burnisher — hard work, which often transforms ordinary ability to extraordinary.

Originality is accessory to success. Tax it to the utmost, and it will develop.

Get a new idea, make the times contribute to your fund of knowledge, and the interest of your vast audience is at once enlisted.

Research is the forerunner of originality; hence, travel is of great advantage. You can study customs and habits of people in books; but you can be sure only of details if you see and hear for yourself.

We once received an order from a northern firm for an advertisement suitable for a southern almanac—"something to catch the eye of farmers," was the instruction. Of course, in order to learn the particulars concerning crops in that locality, we delved into the encyclopedia and brushed up in "g'og'aphy." Finally the work was finished and forwarded.

After a reasonable lapse of time we received word of its acceptance in the form of a bank check, together with the statement that they had sent it south for criticism before accepting and had found the localisms correct.

Since that time we have spent a winter in that sunny land, and find that, although extensive reading is essential, actual knowledge of places and people is much more convenient and reliable in many instances.

We saw for ourselves the chronic lassitude of the people, and the inimitable roll of the darky's eye. We



Is yo' Dandy, dont you see!
Did yo' ever see a dandy
Get it from a quail or man?
Tis a custom you are washing
Tud de light foot Soap is dandy:
Ginud at sion, dey at sion—
Lant! but tis de mostest fun.

discovered how "gen'wine co'n cake" is made and tastes. We realized the value of condensed cream in a locality where that mild-eyed creature, the cow, is prized so highly that hotels wisely turn her presence to account in advertising the attractions of the place.

We gathered real oysters; participated in oyster-roasts; sat in the sand and ate them toasting hot; when, lo, new advertising ideas popped into our minds.

We tested southern fishing-tackle to the extent of six-pounders; then ate the fish deliciously prepared with a popular dressing of the day by an old black aunty. Chowder, too, left an impression, and we came home with plenty of hints for future work, aside from what we utilized while there; for that is one beauty of the business, you can travel and write at the same time.

To deviate a little from the sober view of things is a relief to everybody; such relaxation is a popular sauce for the solemnities of life.

Brevity must not be omitted in the list—to hurry-ing Americans this is paramount. Know just what you want to say, say what you want and stop; like the farmer who, fearing for the success of the corn crop, prayed: "O Lord, bless the corn crop, and

don't give us such little nubbins as we had last year. Amen."

Knowledge of human nature is requisite to success, and there are hundreds of ways of cultivating it. Models for sketching must be hired, and that brings you into contact with different classes of people, who help not a little in this respect.

In advertising for the Boffin firm of "pie-builders"—to use campers' dialect—why not say it this way:



That I'm a pie you'll not deny.
'Tis understood that I am good.
Although I'm short and crusty, you
will find me tender through and through
Healthy is the apple of my eye:
For further references apply
To wholesalers of this rolling pie.—
The Boffin Firm, you'll find them in
London.
Boffin's Bazaar

In catering to public taste care must be taken not to come down to too low a plane; for people in general comprehend more than we give them credit for.

Refinement of thought and expression is another important consideration; too much stress cannot be laid upon this point. Nor does truthfulness come one whit behind it. The best method of securing this latter element is to try for yourself the article for which you intend to prepare an advertisement, and learn from experience its good qualities.

We once supposed that no statement could be too extravagant; but one advertisement was returned for modification, and since then we have felt that advertisers have consciences. Now we endeavor to write of articles after actual experiment with them, and find that genuine enthusiasm inspires better work.

The more experience one can acquire in every phase of life the easier the business will be. Having traveled extensively in this country and Europe, having camped out, and shot with everything from a revolver to a shotgun; having eaten green apples and walked stilts—in childhood's day—we have never felt that we have had one experience too many to be helpful. The disagreeable part of the work should, of course, be considered; for there are difficulties to surmount. All the perseverance that one can muster is the staunchest of allies. Fortitude, too, is a pillar of defense when compelled to face rejected work as it returns to headquarters—an occurrence that becomes more infrequent as time rolls on.



Now to the matter of our distribute
Made glorious summer by—
THE JONES BROTHERS—
Who keep their word
The Best Business
Business ever applied to—
Latest Novelties of Plumbers' Stock
Responsible in Bill.

We have always met with extreme courtesy from advertisers; and only in one or two instances has there been an exception to this rule. We were a trifle surprised, I will confess, on one occasion, to have our work returned bearing with it this brief but comprehensive communication: "We do not want your work." That was all, not a word of regret (?) even, to mollify the

blow, or mar the beautiful simplicity. They wasted no paper on it, for it was written across the corner of the letter which we had sent with the illustrated advertisements. We attributed this to the spirit of economy on their part, and in our book of record charged it up to that elastic department, "Sundries." But, notwithstanding the disagreeable part of this business, its pleasures are manifold.

We first enjoy originating ideas; we laugh and talk over a possible character until he seems real.

The deacon doubtless will continue to be one of our firm friends, as long as his nasal twang holds out, and the cake lasts. Pleasing your patron and the public stimulates research; research cultivates originality; originality results in progress; and progress is just what is happening in the advertising world of today.

The general public was alive to its wants long ago; but for some unaccountable reason advertisers would not toe the mark. Now, however, they are drawing up into line, and results are everywhere apparent.

To sum it up: if you wish to succeed in this widening field, educate yourself to the highest standard possible to you, travel if you can, be alive to the times. Above all, work hard and put your heart into your work; then success will attend your efforts; and, what is not a little comforting after all, the bank checks will take care of themselves — and you.

Written for THE INLAND PRINTER.

READY CASH.

BY F. W. THOMAS.

AN intelligent proprietor of a \$10,000 printing office once said to me, "I figure that my business is making for me an annual profit of \$2,500. I only spend about half that, and yet I'm hard up all the time. Now why is it?"

The condition of money matters lately, while in no way responsible for this printer's predicament, has undoubtedly brought this same question very forcibly to the minds of many other printers. And now is an excellent time to consider the problem in all its phases, because the necessity for ready cash at the present time will be likely to make a study of the difficulty result in profitable action.

Ready Cash is one of the greatest sources of satisfaction to a business man. Its constant possession is very conducive to contentment. The man who has ready cash of his own walks down the street with an elastic step. Existence is often a dread to the man

who has it not. The judicious use of ready cash is of continual utility in increasing profits. The lack of it still more frequently necessitates sacrifices which are not only unprofitable but annoying.

These facts are, however, patent to all. The gist of the discussion is: Why are printers, as a class, possessed of so little of this great business desideratum — ready cash?

My own observations of many printers' business methods and a comparison of the varying success attending them, leads me to assign the following reasons, which are accompanied by some little argument on each to induce their more serious consideration:

Diverted Energy may fairly be given first place.

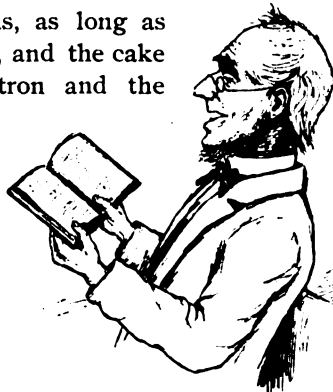
Many men in all lines of business never appear to be happy unless riding some new hobby. Now, hobbies are usually expensive luxuries. It takes time and money to start them, more of both to run them, and frequently still more to keep them from going under. This time and money is taken from the man's regular business. His energies are diverted, and ten to one, the loss to his original business, even though not apparent at the time, is greater than the profit made out of the hobby.

Not infrequently the hobby is an entire loss. For hobbies are usually experiments, schemes, new untried ventures; patent gas burners, which may or may not be a success; perhaps a stock company for the manufacture of some new novelty. The company may need lots of printing. Great scheme — see! — take stock in the company — pay for it in printing, etc., etc. If the company breaks and you lose both stock and printing and get assessed fifty per cent to pay the other debts; well, you might have expected such a result. You were riding a hobby. You ventured in an untried business — one of which you knew almost nothing. What wonder your bank account looks poorly.

You have traded ready cash for experience. Experience is good, but it don't pay bills due this month. It's like bonds in hard times — "an article not readily convertible."

A bright writer says there are hundreds of clever men in New York who can tell you how to get rich but they cannot do it themselves, because they have not the faculty of sticking to any one thing long enough. They are continually riding hobbies. Always sinking what means they have in new ventures and never pushing any of them to that completion which makes them producers of ready cash. Every business is outgo at first. It usually takes years of patient toil, saving and study to build them up to this ready-cash producing point. Every hobby you take up robs so much energy and money from the attainment of this end in your own regular business.

Shun a hobby. Shun the schemes you know not much about. Don't give stock and wages and your own profits for shares in some company in which you will not be a controlling factor. These things



At church — the deacon raised the tune.
With nasal twang — first low, then louder,
At home — his good wife raised the cake.
With some of Riley's Baking Powder,
Twas vainly hoped his tunes had made
One-half as good as her fine — cake.

sometimes pay, but usually they deprive you of ready cash.

The charging of small orders to miscellaneous customers claims prominent mention. It has become quite the fashion for patrons of printing offices to imagine that different rules regarding credit are acceptable to printers than to other business houses. Just why a man who comes in for a single order amounting to a few dollars should expect you to charge it, carry it for a month or two, or three, and spend several dollars worth of time in trying to find him and collect it, is an absolute mystery to me. Printers above all other tradesmen should insist on the payment of all such orders on delivery. These goods are worthless to anyone but the customer himself. The printer knows nothing of the protection of a mechanic's lien. The recovery of his goods would be an empty satisfaction. This class of trade is not from his regular customers, and seldom comes from people of any particular business standing. His only hold on them, aside from their own honor, often elastic, is their desire for the work, and they ought to understand that in order to get the material they must come down with the ready cash. Some of this same class of customers have an insidious way of running up their account by telling you that they want a little more work next week, and will then pay for both orders at once. Now, if a man bought a few dollars' worth of printing from you three months ago, and has been putting you off on the payment by smooth-sounding but flimsy excuses, he should not be trusted for another penny. He should be told that you prefer to have the old account straightened up before any new obligations are incurred, and no credit whatever should be extended to him in the future. A man who misrepresents and fails to keep promises once will do it again. Don't pay for the same experience a second time. The trusting of people of the promissory type is simply investing your ready cash in stock and wages for the production of accounts which often are not worth the paper on which they are written. Better let your presses stand still than run them for promissory people. It takes clean, prompt pay trade to produce ready cash.

The Open Account is another evil to be avoided. If you are doing business with some concern whose account against you often about equals yours against them, do not let it stand open because the difference is small. Insist on monthly settlements. If you owe them, pay it. If they owe you, collect the difference. Some day there may be quite a little balance in your favor and you may want it. They will say, "just let this go until next month, probably we will even up by that time." As a result, you will be out the use of that much ready cash for thirty days. The monthly settlement plan followed up severely prevents hosts of mistakes and misunderstandings, saves friends and is a strong factor in keeping you in ready cash.

Dead Stock is the tomb of many a handy dollar. Unused material accumulates in any business. Things

fall gradually out of use and are stowed away in the corners. A few sheets of good cardboard gets under some paper and stays there unnoticed. You order a little too much of some fancy stock by mistake and it is stowed away in the stock shelves to be resurrected after long entombment only to be found faded and dirty.

In a hundred and one ways material in which you have invested more or less of your ready cash is allowed to gradually deteriorate, when if proper vigilance had been maintained it could have been sold for something, and the ready cash obtained used to great advantage. Some men will keep a thing for years rather than sell it for less than it cost. In the case of dead stock this is a serious business error. They should remember that the loss in such a transaction does not occur when the goods are sold at the lower price, but when the actual deterioration in value takes place. Don't keep dead stock. Take a tour of inspection over your plant about once in so often, and if you have anything you do not need or which is not producing profit for you, *sell it*. Much of the ready cash you ought to have on your bank balance is buried in the dead stock about you. Judgment and caution in buying are, however, the first and best remedies for the accumulation of dead stock.

Economy in all of one's expenditures and the habitual saving of some portion of one's income, assist most materially in being continually in possession of ready cash.

There is often only a few hundred dollars difference in your condition when you are hard up and when you are flush. Careful business management will keep you in possession of those few hundred. Watch your collections with eagle eye. Do not allow them to drag because you have not urgent need for the money. It is the man whose business is cleared up to date at all times who is not pinched in times of financial trouble because of a lack of *ready cash*.

GOSSIP ABOUT BOOKS, AUTHORS, ETC.

BY IRVING.

IT is pleasing to learn that the old homestead in Indiana, the scene of James Whitcomb Riley's boyhood, and around which so much interest centers, has finally passed into the poet's possession and will hereafter be his permanent dwelling-place.

ANGLERS for the first edition of Walton's immortal idyll continue to get "a rise" — between long waits, however — but it costs something to make a cast in such rich preserves, as the wealthy American has learned who recently purchased a copy from Messrs. Pickering & Chatto (London) for \$1,175.

AND so there is to be an *édition de luxe*, printed on Dutch handmade paper, of the Old Testament, limited to 100 copies. This is a revised edition of the Hebrew text, and there are engaged upon the work nearly forty scholars in Great Britain, Germany and America. Part XVII of the ordinary edition is now out, and from the *Critic's* review of it we learn that the type is black throughout; that the poetry of the book is arranged in metrical form, with double columns, while the page is embellished with colors. These colors are applied in blocks, "in other words, it is the paper that is colored, not the letters

and words." Additions or interpolations of various kinds are denoted by red, green and blue, while footnotes and a system of minute signs in the text are employed to indicate other emendations. Colonel Ingersoll must look forward to this new revised edition with great interest.

AN ingenious but troublesome dealer in old books in Birmingham, England, continues to perplex us by issuing and distributing catalogues of additions to his stock from month to month. These catalogues in themselves are not so troublesome, but what perplexes us is the ingenious list that accompanies each issue of the "Books Wanted to Purchase." In these parlous times we cannot be tempted to read the seductive list of items the dealer in such curiosities offers to sell. Rather do we turn our attention, unwillingly though it may be, to the "books wanted to purchase," in the vain hope that we may find a demand for some of those nuggets which our collections are largely composed of, and which we would now gladly turn into cash. But, *mirabile dictu*, this list calls for nothing that we would consent to part with at any price. The books wanted are the identical ones we have pursued for years, and when once comprehended have vowed and declared no vicissitude of fortune should ever tempt us to let go our hold of. But so it goes in this world of ours. Only those things most coveted by ourselves are the ones coveted by others.

WHILE on the subject of catalogues we would like to mention another dealer in old books and curiosities who is a namesake of, if not related to, the genius who presides over the "Saints' and Sinners' Corner" at McClurg's bookstore. Miss Millard is possessed of a quaint sense of humor remarkable in one of her sex. Her last catalogue finally reached us after much delay because of its address to a distant country town in care of a railway with which we never had any connection, official or otherwise. With singular propriety the first word of this catalogue, printed in a large boldfaced type, is "Eureka." But as to Miss Millard's humor. We find many items that seem foreign to the stock of a dealer in old books. We must instance a few of these, and by way of a brief running commentary we cannot do better than to reproduce some of her notes. On page 5 we find the following:

Byron — Small Chip off Byron's Tomb at Harrow: 3s. 6d.

This would seem to call for some comment or explanation, so Miss Millard tells us that she is "not a dealer in tombstones, but the above having come to her with other things, she thinks someone may like to have it as a memento of the sacrilege of which human nature is capable."

Again we are offered, on page 9, an extremely useful, choice quality, keyless watch, high-class movement, etc., with this bait thrown out for us to swallow:

Have you a son? The above is fit for a king.

What a cheerful tidbit is this:

Tales of the Dead: 3s. 6.

"Graves at my command
Have waked their sleepers; ope and let them forth
By my so potent art."

On another page we find:

An Authentic Specimen of the Iron Duke's Hair, from the Collection of the Duchess of Inverness at Kensington Palace: 5s.

This duchess seems to have had very catholic tastes, as besides books and specimens of hair, she collected guns, war medals and all the other freaks that go to the formation of a complete library.

It is a wise poem that knows its own author in these careless, thieving days. In the middle of August Mr. Eugene Field printed in his "Sharps and Flats" column of the *Chicago Record*, a communication signed by some fictitious personage and addressed to the editor. This letter contained a poem attributed to Larry Neal, the Democratic nominee for governor of Ohio. The poem was entitled "The Corn," and was, of course, written by Mr. Field. After traveling through the "poet's corners" for nearly a month, it finally reached the

Tribune (Chicago), where, as might be expected, it was duly credited to Mr. Larry Neal. In a late number of *Life* we find Mr. Ben King's "If I Should Die Tonight," first printed in the *Chicago Mail*, if we mistake not, and the real author's identity has been lost, as it is credited to the *Quincy Spice Box*. But "The Angelic Husband," by Nixon Waterman, included with a number of other verses in a syndicate letter printed in a number of papers a year or so ago, has had an existence even more precarious. The *Chicago News* printed it a few weeks since and credited it to "T. B. Aldrich in the *Forum*." To show how much it is in Mr. Aldrich's vein we reproduce it here as it appeared in another contemporary, with title, credit and all:

"YOU'D BETTER CHERISH HIM.
FOR THE PERFECT HUSBAND HAS NEVER YET BEEN BORN.
There are husbands who are pretty,
There are husbands who are witty,
There are husbands who in public are as smiling as the morn;
There are husbands who are healthy,
There are husbands who are wealthy,
But the real angelic husband, well, he's never yet been born.
Some for strength of love are noted,
Who are really so devoted
That whene'er their wives are absent they are lonesome and forlorn;
And while now and then you'll find one,
Who's a fairly good and kind one,
Yet the real angelic husband, oh, he's never yet been born!
So the woman who is mated
To the man who may be rated
As pretty fair, should cherish him forever and a day;
For the real angelic creature,
Perfect, quite, in every feature,
He has never been discovered, and he won't be, so they say.
"—Poet Laureate Humphrey, N. G."

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

THE new photo-lithographing company which has taken the contract to print the patents for the inventions issued by the government has nearly extricated itself from the confusion into which it was thrown at the beginning of its enormous undertaking, and has now nearly caught up with current work. The *Official Gazette* is, at present, only about a week behindhand.

During the last month a number of interesting patents relating to printing were issued.

Two ingenious sheet-feeding devices were patented by their joint inventors, B. F. Barnes and J. G. Smith, of Circleville, Ohio. One device is shown in Fig. 1. The gripper carrying block N is reciprocated along guides M, to carry the sheet from

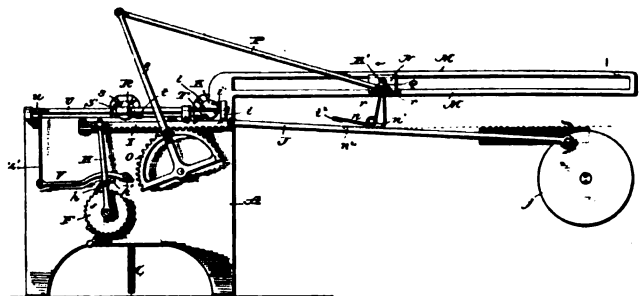


FIG. 1.

the table to the platen. When it reaches the hook or guide, the sheet is retained and the gripper passes on and releases the sheet. The block is reciprocated by a connecting link, P, which is secured to the end of the lever o. The latter carries a cogged segment actuated by rack I. The connection is such that the grippers will open to receive the sheet when the block is drawn toward the table at the left, and close as the block begins to travel in the opposite direction. To advance the top sheet of the pile so that it may be taken by the grippers, a

rotary wheel is employed. A second wheel in rotating in the opposite direction prevents the feeding of more than one sheet at a time.

The other form of feeding mechanism is shown in Fig. 2. In this case the gripper carrying block is moved by "lazy tongs" connected at their opposite end to a lever, N, which is

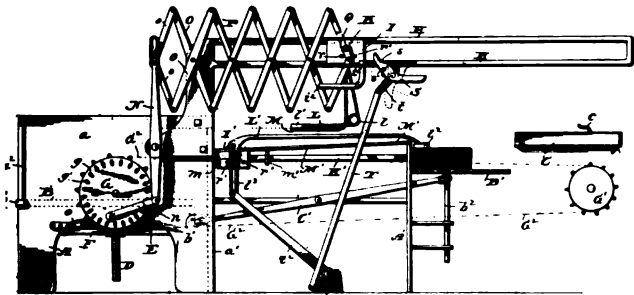


FIG. 2.

moved by a link on cog wheel G. Motion is imparted to this wheel from the main driving shaft by a sprocket chain and gear wheels. The method of gripping and releasing the sheet is substantially the same as in the other device. After the sheet is printed it is removed from the platen by another properly actuated gripper. The feed and receiving tables are both vertically movable and are connected by levers in such a way that as the feed table rises to apply the sheets, the receiving table will be moved in the reverse direction.

The Duplex Printing Company, of Battle Creek, is the assignee of a patent covering an improved attachment for a duplex press, the invention of Joseph I. Cox, of Battle Creek. The object is to uniformly ink the forms during both the forward and backward movements of the cylinders so that impressions of uniform color may be produced at each movement thereof.

Edward A. Blake, of Chicago, Illinois, received a patent for a printing press similar to that invented some time ago, and mentioned in a previous letter to THE INLAND PRINTER. The gist of the present invention consists in improved means for transferring a sheet from a rotary cylinder to one adjacent with the same surface uppermost, both cylinders rotating in the same direction.

A patent for a card printing machine granted to John B. Dennis, of Ottawa, Iowa, covers a convenient press for striking off postal cards, tags, invoices, etc. The cards are automatically fed to and ejected from the press. A reciprocating carriage has attached thereto a card receptacle and a printing die, and the motion of the carriage controls the entire operation of feeding, printing and delivering.

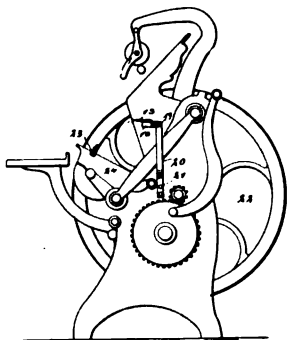


FIG. 3.

Fig. 3 shows in side elevation a job press embodying a register operating mechanism, patented by Herbert D. Clayton, of Hill City, Kansas. The lever of the counter will be struck by the finger 23 at each upper movement of the platen, and the counter operated. When the "throw-off" is used the finger will not touch the lever, and hence the counter will not register.

The offset mechanism for printing machines shown in Fig. 4 is the invention of Mr. William H. R. Toye, of Philadelphia, Pennsylvania, and the patent covering the same is assigned to the Simultaneous Chromogravure Printing and Manufacturing Company, Camden, New Jersey. The invention is especially applicable to printing presses for printing in one operation both sides of a sheet of paper, the sheets being taken from table B and delivered by tapes G. One side of the sheet is

printed by type cylinder D, and in order to prevent blurring of the fresh ink, while the other side of the sheet is being printed by the second pair of type cylinders F, the inventor employs an endless sheet of paper passing between the freshly printed sheet and the impression rollers F. This sheet is unrolled from one of the rolls carried by the frame M, and rolled upon the other after being cleaned in box S. The rolls being in frictional contact, the motion is regular and even.

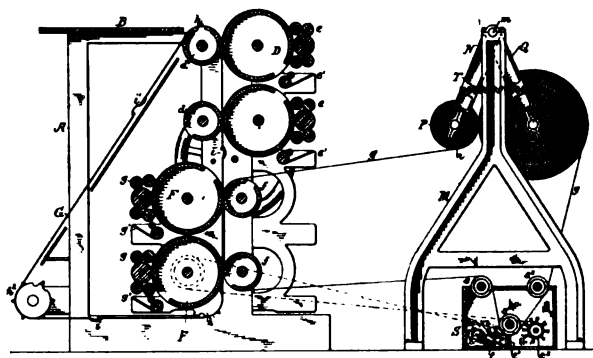


FIG. 4.

Fig. 5 shows a perspective view of a feeder for printing presses patented by Levi Orser, of Galveston, Texas. The feeder takes one sheet at a time from a pile and delivers it within reach of the nippers of the press. The sheet is picked up by the action of vacuum pressure against exhausted hold-

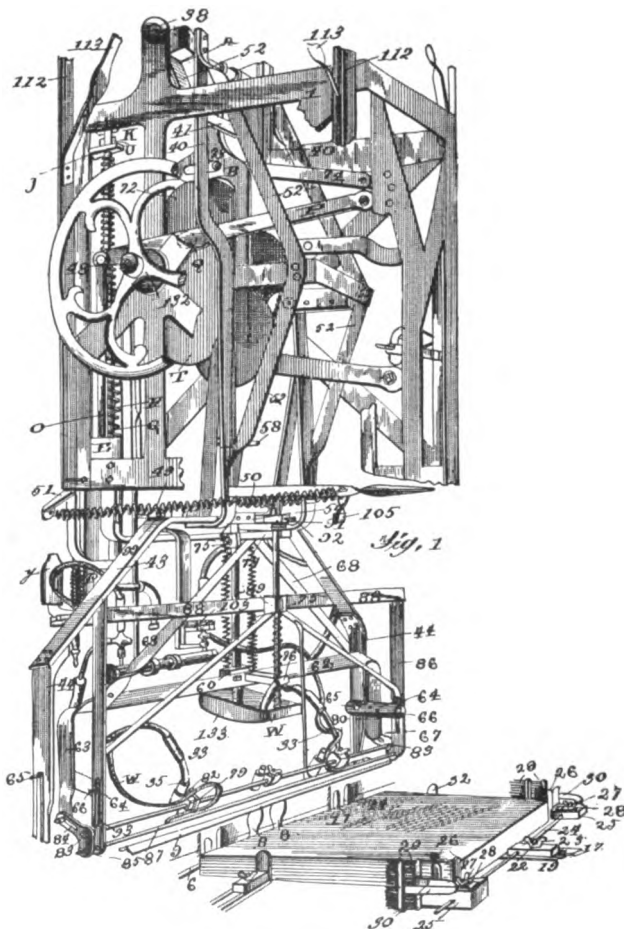


FIG. 5.

ers, a jet of air preventing the picking up of more than a single sheet, and the sheet is then carried to the proper place and released.

A new quoin has been invented by John F. Perry, of Chicago, Illinois. The two sliding parts are dovetailed together

so that they cannot fall apart. The lower wedge has a rack which is engaged by a special wrench or a key passing through a hole in the side of the upper wedge, to expand or contract the quoin.

Albert J. Keltzer and John G. Goesel, of St. Louis, Missouri, received a patent covering a matrix-making machine, embodying improvements over their former machine. The essential difference between the present and former devices lies in effecting the connection and disengagement of the driving and driven shafts by means wholly independent of the driving shaft.

An ink distributing apparatus, the invention of George F. McIndoe, of Boston, Massachusetts, shows a novel arrangement of the various parts for securing an even distribution of the ink.

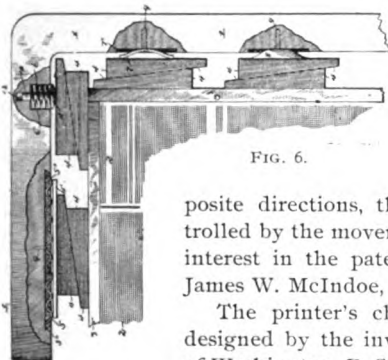


FIG. 6.

The reciprocating bed of the press carries at one end an inking disk, connected thereto by a vertical pivot. As the bed is reciprocated, the disk is turned on its pivot, alternately in opposite directions, through mechanism controlled by the movements of the bed. A half interest in the patent has been assigned to James W. McIndoe, also of Boston.

The printer's chase shown in Fig. 6 is designed by the inventor, John W. Osborne, of Washington, D. C., to permit the type when heated, in the process of making papier-maché matrices, to freely expand laterally, so that it may not unduly expand longitudinally. This result is accomplished by permitting the lateral quoins to abut against yielding cushions in the chase.

A LUCKY ACCIDENT.

One of the greatest discoveries ever made was the result of the purest accident. It was the year 1796. The citizens of Munich had just witnessed the first triumphant performance of Mozart's opera, "Don Juan," and the theater was deserted by all save one man, Alois Sennefelder, who, after making a round of inspection in the building to see that no sparks had ignited anything combustible, retired to his room to stamp the tickets of admission for the day following.

When he entered his apartments he had three things in his hand—a polished whetstone, which he had purchased for sharpening razors, a ticket stamp, still moistened with printing ink, and a check on the treasurer of the theater for his salary. As he placed the latter upon the table, a gust of wind swept it high up in his room, and then deposited it in a basin filled with water. Sennefelder dried the wet paper as well as he could, and then weighted it down with the whetstone, upon which he had before carelessly placed the printing stamp.

When he returned to his room the following morning, he was astonished at seeing the letters printed with remarkable accuracy upon the dampened paper. A thought came to him. He wondered whether, by some such means, he could not simplify his work of continually copying the songs of the chorus. He went out and purchased a large stone, commenced making experiments, and, as we all know, finally discovered the art of printing from stone—lithography.—*Youth's Companion.*

ONE of the most wonderful discoveries in science that have been made within the last year or two is the fact that a beam of light produces sound. A beam of sunlight is thrown through a lens on a glass vessel that contains lampblack, colored silk or worsted, or other substances. A disk having slits or openings cut in it is made to revolve swiftly in this beam of light, so as to cut it up, thus making alternate flashes of light and shadow. On putting the ear to the glass vessel strange sounds are heard so long as the flashing beam is falling on the vessel.



WORLD'S FAIR CATALOGUE OF THE ROYAL DANISH COMMISSION.



ONE of the most interesting books of the Fair is the handsome catalogue of the Royal Danish Commission—judged by itself as a specimen of bookmaking. It is printed in English on paper of fine quality, the product of the United Danish Paper Mills. Messrs. Nielsen & Lydiche, of Copenhagen, are the printers, and the work is certainly admirably done. The ornamental designs are by Hans Tegner, and are marked by originality and strength. The headpiece to this note is a half-reduction from the chapter of Historical Notes, from the title-page of which the design of the two Vikings is also taken. In the department of bookmaking the Danish Society for Promoting Bookwork offers many attractions—the device of the society, it will be noted, has been incorporated in the headpiece shown below. Several half-tones of bindings designed by Th. Binderball and Hans Tegner show the beauties of the original bindings excellently well. A photolitho in colors of the page of the *Flateybook* wherein the discovery of Vineland (America) about the year 1000 is mentioned, is beautifully executed, and awakens the deepest interest. The book got its name from being kept for a long time at the island of *Flatey* in the bay of "Breidafjord." The pages of this folio manuscript, we are told, are bound in two volumes, and since 1662 it has belonged to the Great Royal library at Copenhagen.



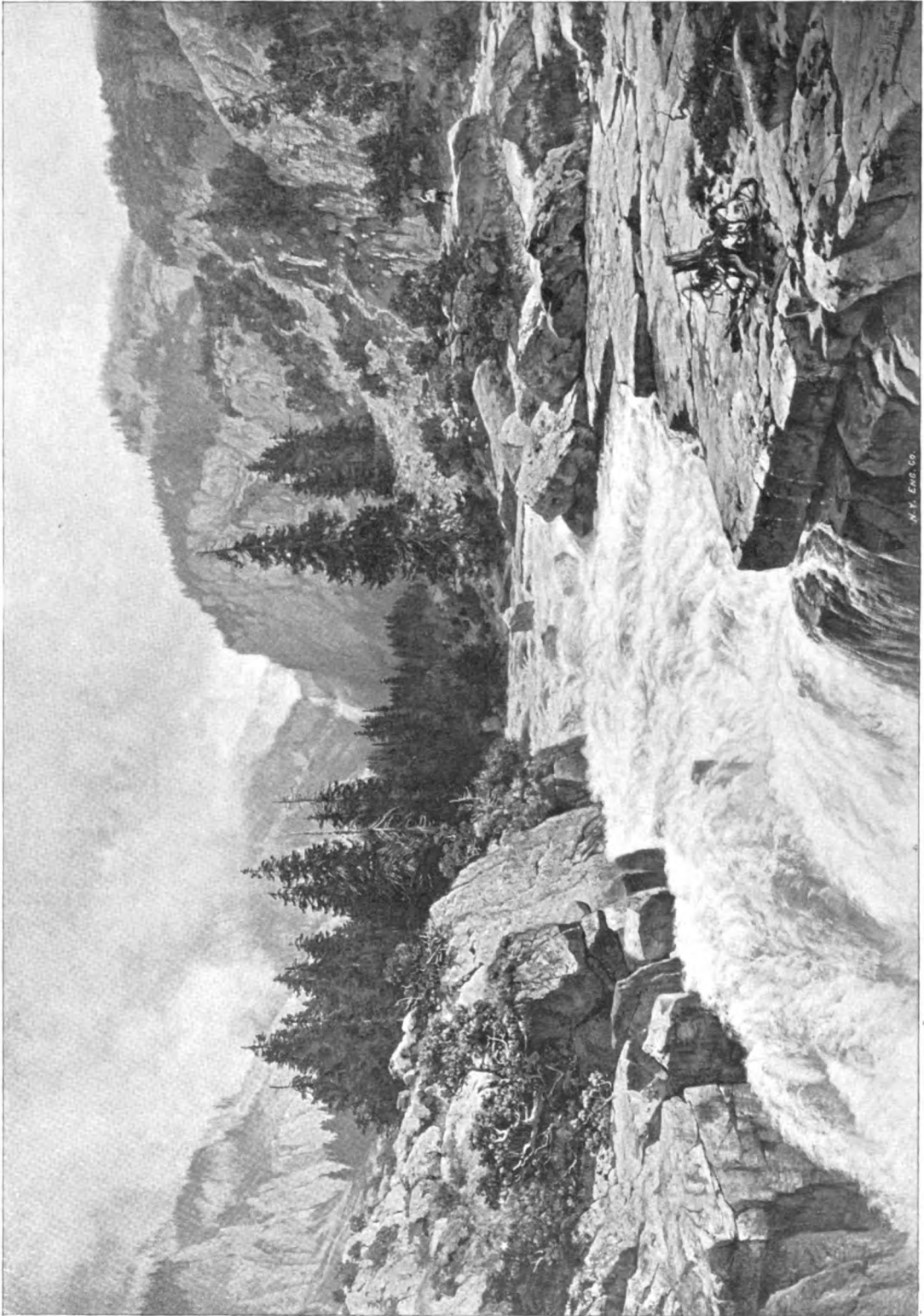
Fine illustrations from wood cuts and half-tones adorn the catalogue—the half-tones being from the paintings of Danish artists. These cuts, we note, were executed by F. Hendriksen.

Miss C. Suzette Skovgaard has an illustration of a "decoration dish with a little Japanese and a goose." We have utilized Miss Skovgaard's design typographically as an initial in calling attention to this elegant catalogue, in which the work, from the striking and artistic cover to the last page, is marked by thoroughness and taste.



LEARNS SOMETHING FROM EVERY NUMBER.

I don't want to be without THE INLAND PRINTER as long as the policy which it has defined is carried out. I have been in the business for over fifteen years and learn something from every number.—*W. Wallace Mayberry, Philadelphia.*



Specimen of half-tone engraving by
NEW YORK ENGRAVING & PRINTING CO.,
390 and 322 Pearl street,
New York.

THE MOUNTAIN TORRENT.

N. Y. ENG. CO.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

PRESSMEN SHOULD HAVE A SEPARATE ORGANIZATION.

To the Editor: PHILADELPHIA, Pa., Sept. 19, 1893.

I am sorry to see THE INLAND PRINTER taking the stand it does in regard to the International Typographical Union and the pressmen, when it says, "The proper course would be for a few of the representative pressmen of the country to come together and decide upon a plan that would again unite the entire *craft* in one organization."

The "representative pressmen" have already decided that the best interests of their fellow-workmen will be served by having an independent organization. Hence the International Printing Pressmen's Union of North America was formed and is successful.

Very truly,

A. R. TURNEY,

Organizer, Philadelphia Pressmen's Union No. 4, I. P. P. U.

[If for "craft" our correspondent will read "pressmen," our meaning will be understood.—ED.]

THE TOURIST.

To the Editor: GALESBURG, Ill., September 4, 1893.

Perhaps no faction in the ranks of our craft receives more consideration than does the tourist. Oftimes he is a much-abused person, but, perhaps, as a class they deserve all the censure that is meted out to them. Having often thought I should add a few words to his already large fund of comments, it has been put off from time to time, until the action taken at the August meeting of No. 16 has incited me anew to express myself.

The tourist is the direct cause of more trouble in our ranks than any other factor. He lands in a town and stays till after the meeting of the union (sometimes but a day or two), leaves before he is required to pay any local dues, but manages to get in his "dirty work" at the union meeting before leaving. He is always after a "snap," as in the case of No. 16, and proceeds to legislate to suit his own case. Having a majority, composed of his own element and "square" men, it is an easy matter to stir up ill feeling and dissatisfaction, and pass laws to cause trouble in the city; when this is done, he takes his card and goes to new pastures, leaving the resident men (who cannot get away) to fight the battle. Too often is this true. In my opinion, the cause of unionism would be advanced several notches were the international body to enact a law requiring that "no one shall vote on or have a voice in *any* subject brought before a local union unless he shall have been a member of said union at least three months immediately preceding such action. *Provided* this shall not apply to changes being considered in the laws of the International Typographical Union submitted to the referendum."

This may look "strong" to the tourist and his followers; nevertheless all union men who have given thought to the matter can but admit that it would be better for our organization, for the reason that the tourist cannot be expected to know enough of the conditions existing in the city to use the best judgment, but uses his voice and vote to further his individual interests. That exceptions will be taken to the foregoing idea

of regulating the internal affairs of our unions is certain, but I firmly believe that were it made a part of our code we would have less clashing among ourselves, less trouble with our employers, better representatives in the parent body, and a higher position in the opinion of the general public who are unfamiliar with the facts of how many arbitrary measures are promulgated.

Give this thought unbiased consideration, fellow craftsmen, and see if there is not much truth in the above.

UNIONIST.

STATE AND MUNICIPAL CONTRACTS.

To the Editor: HARRISBURG, Pa., September 9, 1893

On pages 481 and 491 of September INLAND PRINTER comments are made on the peculiarities of prices for city printing for Lynn, Massachusetts, and Mobile, Alabama, in which latter case composition costing at scale rate \$2 per page net is given to the municipality for \$1.24. Perhaps the "evening-up" is done in much the same way as on the large contract for the state printing of Pennsylvania, on which the prices have been going down for a score of years, while the contractors have waxed richer and richer. The union scale in Harrisburg is \$12 per week and 30 cents per 1,000 ems. The wonderful "act" of the legislature which forms the law governing the state printing provides for a maximum rate on composition of 60 cents per 1,000 ems, and 50 cents per token for presswork. Under the contract recently awarded, it is being done at 76 *per cent* below the maximum figures, or 14 $\frac{1}{10}$ cents per 1,000 ems for composition and 12 cents per token for presswork! The aforesaid law presumably provides against "fat," or accidental double measuring, and the superintendent appointed to take care of the state's interests declared that the contractor had observed the law, during a recent investigation, notwithstanding that a measuring up of one report alone upon the state scale showed a difference of over \$2,000 between the price paid and what the scale called for.

There is no reason why this thing will not go on until someone bids for the work at ninety-nine per cent off the scale, and still makes a fortune on one four-year contract—unless, indeed, the law is revised in the interest of honorable dealing, and enforced on the contractors, which is the hope of

CLOVER.

OUTLANDISH FACED TYPE.

To the Editor: POUGHKEEPSIE, N. Y., Sept. 11, 1893.

Not very long since I saw in some typographical journal a suggestion that printers should give their views in regard to faces of type, etc. It is a fact, that one does not read every day articles containing the ideas printers may have of the types they use, and whether they are afraid to do so, or cannot spare the time, I do not know, though comments on defects in type faces should be justifiable. I do not wish to particularize any maker, but as one printer wrote me, "to do so some more, and he would give his hearty approval," I desire to express my views.

For instance, I will take "Zig-Zag," which is a combination of straight lines bordering on the rustic order, but the most *oulandish* letter I know of. "Quaint Roman" comes next on my list, as having nothing to make it desirable. Then "Arbor," a very heavy faced type, with a hanging hook on each letter, which gives a bad appearance and spoils it. And there are other type, the enumeration of which would take up too much time and space. "Mikado" might come under this head also, but it has the redeeming feature of a unique uniformity which makes it somewhat attractive.

Many fonts have letters that do not look well, as cap. Y in "Typothetæ," which is too like V; cap. Y and broken-back cap. E in "Artistic," and round E in "Atlanta." Some letters of "Art Gothic," which prevent its use as a cap. line. "Century" and "Kismet," letters that are detrimental; "Half-Tone," some; and so I could extend the list because of many

more. But I venture to say there are those who will dub me a "kicker," and that no font would suit me. Yet I am not alone in this matter, as I have talked with fellow-craftsmen, A I printers, who hold nearly the same views; and there are fonts which are entirely ignored in an office because of these defects.

If the *oulandish* is desirable, or thought to furnish attractions to some, others of a more correct form (like two H's in Mother Hubbard) should be supplied with the font to gratify the tastes of patrons, both in and out of the office.

Let us have the opinion of others, and as there are new ones constantly coming out, a little forethought as to the appearance they will make in a job will also make them a joy to the printer.

A. R. WHITING.

H. M. IVES ON THE INTERNATIONAL PRINTING PRESSMEN'S UNION.

To the Editor: TOPEKA, Kan., September 13, 1893.

As throwing some light on the present complications in the pressman's craft, I submit the following table, compiled from the reports of the International Typographical Union, showing annual increase and decrease of pressmen members from 1886 to 1893:

Year.	Pressmen's Unions.	No. members of Pressmen's Unions.	No. Pressmen members of Compositors' Unions.	Total No. Pressmen in I. T. U.	Increase over previous year.	Decrease from previous year.
1886	27	1462	121	1583	996	.....
1887	31	1830	220	*2032	449	.....
1888	33	1682	216	1898	.....	134
1889	38	1438	161	1599	.....	299
1890	29	922	208	1130	.....	469
1891	29	1256	165	1421	291	.....
1892	22	1210	237	1447	26	.....
1893	26	860	231	1091	.....	356

* The error in addition is in the report: 1830 + 220 = 2050.

Total decrease from 1887, 931.

The *Typographical Journal* of August 15, 1893, gives a list of 310 compositors' unions holding charters from the International Typographical Union, and 26 pressmen's unions. Of the compositors' unions but 22 are in arrears for per capita tax, or seven per cent of the whole, while 10 pressmen's unions are in arrears, or thirty-seven per cent of the whole number.

President Prescott, in his report for 1893, says, "the most flagrant invasions of a pressman's rights may be perpetrated in an office while the compositors and other crafts remain at work as though there was no infraction of union principles," and Vice-president McFarland, in his report, says, "that it is true in nearly every city in the jurisdiction of the International Typographical Union that so long as composing rooms have been unionized it has not made a particle of difference whether any of the allied crafts in the office were unionized or not."

Now, I have adduced three facts, and, I think, when taken together they will warrant a conclusion. These facts may be stated:

1. The International Typographical Union is not promoting the organization of the pressmen's craft.
2. Those pressmen now organized under the International Typographical Union are lukewarm in their allegiance and support.
3. That the craft which, owing to its numbers, absolutely controls the International Typographical Union, never sacrifices its own interests to promote the interests of the pressmen.

Conclusion: The pressmen under the jurisdiction of the International Typographical Union should seek some other arrangement than the present one if they wish to secure the benefits which ordinarily accrue through craft organization.

I might conclude with this conclusion; but I do not wish to be understood as favoring the idea that the pressmen in the

International Union should sever their connection with that organization and join with the International Printing Pressmen's Union.

It seems that pressmen have realized that their condition as an organized craft was not satisfactory and one faction have broken off from the International Typographical Union, and unfairly organized a Pressman's International Union. I say that this is unfair for the reason that being bound by the constitution of the International Typographical Union they should have, in a regular manner, according to legal forms, sought a redress of grievances, and failing in this should have drawn up some formal statement of the reasons for leaving the International Typographical Union. "A decent respect for the opinions" of the organized workmen of the country, both inside and outside the typographical union, should have induced them to do this. Until they retrace their steps, not only the typographical union but every other trade union and the American Federation of Labor will consider them a body of unfair craftsmen.

I have always understood that the compositors in the International Union would gladly, at any time, have formally conceded the right of the pressmen to a separate organization had a majority of them formally set up such a claim. But they have never done so; and those who have remained faithful, under the leadership of Mr. McFarland, are preparing to bring about an adjustment of their affairs inside of the International Typographical Union that will secure to them all that can be gained through a separate organization in the way of control of craft affairs, and will give them a better protection than can be secured through a separate organization, in that it gives them the financial backing of more than thirty thousand men instead of one or two thousand.

It seems that unless some influential pressmen shall act on the suggestion of THE INLAND PRINTER, and propose a basis of settlement that shall be acceptable to all the pressmen and to the two unions, or unless the International Printing Pressmen's Union shall propose something to the International Typographical Union, that all hope of settlement is at an end and pressmen will have to continue to change their cards with each change of situation.

The International Typographical Union, at the solicitation of the pressmen, has twice approached the International Pressmen's Union with proposals, not necessarily to unite pressman and compositor, but to unite pressman and pressman. The dissidents have either failed to comprehend or are incapable of comprehending the motives that have prompted the action of the compositors in these matters. I think it not inappropriate to reproduce here the answers, minus caption and signatures, that have been returned to the two committees of the International Typographical Union that have sought a discussion and adjustment of the difference between the pressmen.

The reply of 1891:

Your proposition was placed before the convention, and after a thorough debate it was decided that it was not advisable to bind pressmen or pressmen's unions to any obligations or compact with a body that has so notoriously ignored the rights of pressmen.

The convention, however, declares itself anxious and willing to welcome all pressmen and pressmen's unions to its ranks, where it feels it can secure a better protection than is possible under any other organization.

The reply of 1893:

Your proposition was placed before the convention, and after a thorough debate it was decided that it was not advisable to bind pressmen or pressmen's unions to any obligations or compact with the body you represent.

The convention declares itself anxious and willing to welcome all pressmen and pressmen's unions to its ranks, where it feels they can secure a better protection than is possible under any other organization.

A reading of these two replies will convince anyone that they were in each instance dictated by the same minds, and that in the two years all that had been learned was a certain degree of civility.

H. M. IVES.

ADVERTISEMENT RECORD FOR WEEKLY AND MONTHLY PAPERS.

To the Editor: MINNEAPOLIS, Minn., Sept. 15, 1893.
 In these days when advertisers wish changes made in their advertisements nearly as often as they appear, with preferred positions next to reading, top of column, back page, upper right-hand corner, every other week, monthly, first issue and third, and many more instructions too numerous to mention, the life of the average foreman is not a happy one. To keep track of all the advertisements with their multiform requirements in an alive, up-to-date trade paper, where no deadheads are allowed, and mistakes are not passed by with complaisance by the management, requires a system which must be simple and accurate. Every foreman has some kind of record which he keeps, but as some of these may not be satisfactory, I present herewith the method which I have found to meet every requirement, and which differs from other systems in that it covers two years instead of one. By referring to the table it will be seen that time begins on the left-hand and ends on the right-hand page. The Henry O. Shepard Company have a half page which

FROM FRANCE.

To the Editor: PARIS, France, September 6, 1893.
 Of the sixty newspapers daily published in Paris, it would be interesting to know how many pay their way. Several of them must be severely suffering from typographic tuberculosis, as they melt away, and when a sheet departs, it is never missed. Nor is a new-born welcomed with joy, though coming to supply the historic "long-felt want." Good judges say the solvent papers could be counted on the fingers of one hand. A banker interested in "bearing" or "bulling" some stocks or scrips, or hinting a fault and hesitating dislike toward some financial establishment or a successful confrère, hires the necessary space for his financial lucubrations, and that *rente* keeps the "Thunderer" or the "Lightning" afloat. As for the advertisements, when not bogus, they are, like angels' visits, few and far between. Yet the tariff of charges—varying from 40 cents to \$4 per line—will be as gravely displayed as the notice, "Rejected communications cannot be returned," etc., etc. Of course, that scale of charges is kept merely for show. And the sales of the journal? These, like the peace of God,

BEGINS 1893

NAME	TIME	SPACE	JAN.	FEB.	MARCH	APRIL	MAY	JUNE	JULY	AUG.	SEPT.	OCT.	NOV.	DEC.
			1/10/93	2/10/93	3/10/93	4/10/93	5/10/93	6/10/93	7/10/93	8/10/93	9/10/93	10/10/93	11/10/93	12/10/93
The Henry O. Shepard Co	53	1/2 page	X	X	X	X	X	X	X	X	X	X	X	X
Farmer Little & Co	26	1/4 "			X	X	X	X	X	X	X	X	X	X
Marder Luse & Co	53	1/4 "					1, 2, 3	2, 3	2, 3	2, 3	2, 3	2, 3	2, 3	2, 3
Barnhart Bros & Spindler	12	6 inches						X	X	X	X	X	X	X

LEFT-HAND PAGE.

EXPIRES 1894

JAN.	FEB.	MARCH	APRIL	MAY	JUNE	JULY	AUG.	SEPT.	OCT.	NOV.	DEC.	POSITION	REMARKS
1/10/94	2/10/94	3/10/94	4/10/94	5/10/94	6/10/94	7/10/94	8/10/94	9/10/94	10/10/94	11/10/94	12/10/94		
X	X	X	X	X	X	X	X	X	X	X	X	Back Cover	
X	X	X	X	X	X	X	X	X	X	X	X	With Paragraph	
X	X	X	X	X	X	X	X	X	X	X	X	Any where	
X	X	X	X	X	X	X	X	X	X	X	X	Top Col	

RIGHT-HAND PAGE.

runs weekly for a year, with back cover for position. Farmer, Little & Co's ad. runs 26 e.o.w. with foundry ads. Marder, Luse & Co. runs 52 times, and has three ads. which are run in the order marked. To know which ad. is Nos. 1, 2 or 3, take proofs of them and mark the numbers on them, keeping the proofs on your desk for reference when marking paper. Barnhart Bros. & Spindler have an ad. which appears in the first issue of each month. To find when an ad. expires it is only necessary to follow the line to the last marking, in the top of which column will be found the day and month. To find what ads. will expire on any given day, follow the date column down and all ads. which expire then will be found to be blank in all the columns to the right, and in addition may have the mark ex. over them. In opening the book you can tell at a glance when the ad. began, whether it runs weekly, e.o.w. or monthly, when it changes and when it expires. If an ad. is for an indefinite period, mark in the time column *tf.* instead of the number of issues. By binding the book between the years it balances the book so it looks well, and avoids the possibility of making any mistake as to the year. The book should be indexed. If for any reason the ad. is ordered out before the expiration of the contract, draw a pen or pencil through the unexpired portion. If an ad. is ordered till forbid, fill out the spaces as far as in your judgment it will run, and after the last mark make a small *c* to show that it is to be continued until ordered out. When the time of contract has expired and it is ordered continued, fill out the remaining blanks in line, and in "Remarks" column state that it has been continued. This book is only intended for a weekly or monthly publication.

HENRY HAHN.

passeth all understanding. Beyond what the kiosques and other news stalls sell, the journals have no other clients.

A printing trade journal protests against this selling of newspapers by the copy, whether at the stalls, or by bankers, whose lungs, or rather throats, seem to have been specially created to bawl out the names of the newspapers in the streets in a manner that would crack the very trumpet of fame. This rushing of papers, whose sixth edition precedes the first, to all appearances, with the latest hot, bubbling, and exciting news, set up with bill-poster headings across the whole page, the censor in question regards as ruinous commercially, and as destructive of all sound judging on passing events. He asserts French newspapers can only present progress and prosperity by accepting subscribers, as in former days, and that the American and English fashion, of purchasing by the copy, be abandoned. *Le Siècle* is perhaps the only journal of importance that must be subscribed for, or a single number to be bought at the office. It is the organ of the vintners. The proposed reform is that in operation in Berlin, where newspapers are not sold either by "boys" in the streets, or at stalls. The papers are delivered to subscribers, and the "constant reader" never subscribes for a second or looks at a different journal; he adheres to the newspaper his grandfather and grandmother took in; it formed the sheet for his cradle, and will perhaps link his coffin.

The Tribunal of Cahors has just sentenced a news agent to one month's imprisonment for abuse of confidence. The local journal claimed 1,700 francs for copies supplied; the accused stated he was sold the paper at the price of 25 cents per 100

copies, hence they belonged to him, and that he was simply an ordinary debtor, not a delinquent. The court ruled he was the salaried agent of the paper, at the remuneration of 1½ francs per 100 copies, which sums he could retain after accounting to the proprietors for the copies unsold.

Printers, perhaps for the first time in their history, have had a "plank" of their own in the platform at the general elections. It consisted of plumping against every candidate who would not pledge himself to oppose the national printing office extending its business, to execute that portion of government work—blue books, official reports, etc.—which is at present given to many private firms by any department of the state that wishes to do so. This seems to be more a masters' than a men's question; since the work must be executed, the "chapels" will not be weaned of worshippers. The national printing office has a charter, reserving to it the right to execute all work for the state; not being able, owing to insufficient plant, to print the government's copy, private firms were employed to help; having now enlarged premises, the national establishment insists on again doing all the printing for the state. A chartered right must be upheld till abrogated. If the national printing office charges too high, or does its work imperfectly; or, if it indulges in cutting under prices, these are fair causes of complaint.

The constituencies seem opposed to electing printers as deputies—they allow that honor to be monopolized by New Zealand. And printers are deeply interested in the questions of responsibilities in case of accidents, of apprenticeships and of typographical schools that some *progressists* would make obligatory. As to the employment of women and girls in printing offices, bookbinding, folding and the paper industries, beyond a certain number of hours daily, at night or on Sundays, the main features of the law are upheld; but their application will remain in the hands of the factory inspectors. The latter are empowered to accord, at busy epochs, extra hours for all hands, but never to exceed twelve; women and legally aged girls can work at night, 9 P.M. to 5 A.M., but not longer; the inspectors, too, can accord permission for the hands to work, if necessary, on a Sunday. The great reform is that a maximum time has been fixed for labor in the case of women, girls and children, and the area of employment extended to attract supplemental hands, to the general benefit of the sex's health. Senator Jules Simon is the enemy of women being employed in mill and workshop in any capacity; their home should be their factory. That reform will not hold water. A girl cannot expect, for example, to have a thousand spindles to be set up in her garret abode.

Mrs. Crawford, the distinguished and brilliant Paris correspondent of the London *Daily News*, and the sparkling contributor to so many leading reviews on social and general subjects, has experienced a great bereavement. Being also French correspondent for the New York *Tribune*, this lady is as well known and appreciated on the other side of the Atlantic as on this. Her only daughter, a most distinguished young lady, aged nineteen, went to Switzerland in company with Mr. Bunting, the proprietor-editor of the *Contemporary Review*, his family and several friends, to attend the conference of the churches. A fortnight ago Miss Crawford and some young ladies went to bathe in the Oberalpsee Lake. Though an excellent swimmer the young lady was seized with congestion and sank like a stone. A brave Franco-Hibernian clergyman named Patrick, observing the danger, at once plunged in, clothes and all, but could only rescue a lifeless body. Knowing the deceased from infancy, I can well attest that she gave more than promise of inheriting all her talented mother's abilities, and that Conan Doyle recently bore witness to that fact in public.

There is a tendency of large public bodies to not only execute their own printing, but to tout for orders, against the general trade, and at cutting under prices. This is naturally creating much irritation and confusion; they employ often lads

from the professional school to perform men's work, thus making confusion more confounded. The *Pompes Funèbres*, or General Undertaker's Company, a municipal monopoly, now prints obituary invitations, and returning thanks or mortuary cards—a very important branch of business for the jobwork room. I have been told that one of the monster dry goods stores, in order to attract customers, presents as a free gift a box of assorted letter paper and envelopes, with name, address, initials or crest printed thereon, to all clients purchasing \$3 of goods.

During the elections, printers have had a "fat" time, especially in poster work. The matter was carefully set up—for the slightest error would be big with the fate of Cato and of Rome; but there was a complete absence of originality and of variety in type. Talent seems to have been concentrated solely on the color of the paper and the length of the sheet—the latter as long as a Sinologic manuscript and apparently running from the wall to the endless web on the machine. An excellent occasion was lost for the exercise of artistic type ingenuity, and the latter from the mere novelty would catch more cynical voters than all the declarations of candidates to present slices of the moon to the electors, and the reformation of the universe to insure the happiness of local constituents.

A statue in the form of a fountain, surmounted by his bust, is to be erected to Pierre Larousse, in his native village of Touc. The deceased was the originator, printer and publisher of the famous Dictionnaire du XIXeme Siècle, a vast *omnium gatherum* of every kind of information, useful, but lacking in method, and deficient in "boiling down" ability. The articles being unsigned, possess less reliance, and hence diminished authority. Larousse was a man of extraordinary energy; he lived like a hermit and worked like a horse. He was a schoolmaster, burrowed his way up, and with the proceeds of his educational publications commenced his encyclopaedia, and founded a very extensive printing establishment for its exclusive publication, and that is still in full activity. Larousse died in 1875. The late M. Mame, the great Catholic publisher of Tours, is also to have his monument.

Everything is taxed in France before even you come into the world and after you quit it. The humble employers of labor have not much capital, and when they require additional hands to execute a pressing command they do not advertise nor print a poster. They write their "want" on a half-sheet of letter paper, or the interior back of an old envelope and wafer it up near the prisons or factories, etc., where the working public most do congregate. These manuscript posters, for whose writing some broken-down candidate for the presidency of France makes a specialty, evaded thus the two-cent stamp—there was the point of the economy—per bill; no "printer's" name being attached, no responsibility could be fixed, and the Excise could not dream of prosecuting the benefiter, who in addition would express astonishment at such an occurrence. Well, for the future, no tax will be levied on this poor man's publicity. Many of the advertisers were undoubtedly well-intentioned, as they frequently placed the value of the impost on the announcement in the form of a two-cent "obliterated" postage stamp. No wonder France has a heavy national debt.

EDWARD CONNER.

WHAT CONSTITUTES A GOOD NEWSPAPER REPORT.

To the Editor: BOSTON, Mass., September 4, 1893.

At the last meeting of the Suburban Press Association, the president, George M. Whitaker, of the *New England Farmer*, read a paper on what constitutes a good newspaper report. The paper was a narration of some of the experiences of the writer as one of a committee appointed by the state board of agriculture of Missouri to act as a judge of reports of some farmers' institutes in that state, three prizes having been offered to the local papers for the best reports. To weed out a great

majority of the reports submitted was a comparatively easy matter, but when it came to making a selection from the best half-dozen or so, the work was more severe. Some of the reports were extremely full, but marred by poor English. One paper introduced a well written and complete report occupying two pages with only one headline, and that of nonpareil bold-face capitals. Each of the several newspapers in the best half-dozen excelled in some one particular, rendering a decision very difficult. Finally, the essayist strove to reach a decision by adopting a scale of points and then judging the reports according to that scale. Consequently the following was decided upon after much deliberation :

Completeness	50
Typographical merit, headlines, cross head, etc.....	25
Literary merit	20
Bits of description, play of fancy or imagination, not strictly a part of the report.....	5
	<hr style="width: 100%; border: none; border-top: 1px solid black; margin-bottom: 2px;"/> 100

Judging the reports on this scale of points, Mr. Whitaker arrived at a verdict and found that he agreed with the three other judges in the main, but in two particulars was at wide variance from them. He ranked first a paper that none of the other judges mentioned in the first four, presumably on account of the high value which he attached to headlines and other typographical effects. The report was not so complete in length as those published in some of the other papers, but it was admirably fitted with headlines which, in his opinion, placed it as a whole ahead of other papers with more complete reports. It began with three heads; the first was a full line and had two heads under it, each making a line and a half; a double leaded general introduction followed, and then the reports of the different lectures, each having two heads, the first occupying about half a line and the subordinate head under it a line and a half.

The paper which was awarded the second prize was not included in Mr. Whitaker's first nine, but was the best in the opinion of one of the judges. This was very full and complete, but was scored low by the essayist because of poor headlines and many grammatical errors. A report of twenty-two columns began with heads occupying only an inch and a quarter, set in pamphlet title-page style, the first one being roman caps of the same size as the body letter of the article. In the introduction was this sentence, which is a sample of many others :

"It was back somewhere in the fifties that the board was first organized. Then the work done was limited. They holding two or three meetings in course of a year. It moved along in this manner for about ten years, but the appropriations made were such that the situation was not bettered much."

What constitutes a good newspaper report? F. X.

EIGHTY million dollars in bills were received at Atlanta a day or two ago, according to a recent issue of the *Savannah News*. The mammoth packages of money filled five large dry-goods boxes, and making in all more than a dray load. None of the bills were current, however, as they represent "nothing on God's earth now, and naught in the waters below it." They were Confederate bills of the rarest type. The huge pile of genuine Confederate money was shipped from Richmond, Virginia, the former capital of the Confederacy, and is now the property of Charles D. Barker, No. 90 South Forsyth street, Atlanta. The money is of every denomination issued by the departed nation, and in the big collection are bills of the rarest type. There are bills issued during every year of the war. Thousands of them are very valuable as relics, but the great number of them Mr. Barker has on hand will make them so common as to bring but little on the market. This \$80,000,000 of Confederate money has been all along supposed to have been destroyed. This is undoubtedly the largest lot of Confederate money in the world.

MR. HENRY JOWETT.

BY H. WOOD SMITH.

MR. HENRY JOWETT is one of the best known and most respected men in the English printing trade. His recent appointment as examiner to the City and Guilds of London Institute proves also that he is one of the best printers, or he would not have received this honor. He is a thoroughly practical business man whose courtesy, kindly sympathy and generosity have endeared him to a very large circle of friends. Mr. Jowett is still in the prime of life, having



been born in London in 1843. He was apprenticed to Mr. George Watson, and after a brief engagement with Mr. Richard Clay the elder, he returned into the service of Mr. Watson to take the management of the composing room. On the retirement of Mr. Watson, soon afterward, his son and Mr. Walter Hazell went into partnership and continued the business. About this time the idea of a country branch was considered, partly with the view to economy and partly to give scope to Mr. Hazell's views of working under healthier conditions than it is possible to obtain in London. A disused silk mill was leased at Aylesbury, and Mr. Jowett was selected to engineer the new venture. This was in 1867, and from that time to the present, owing in a very great extent to the ability and energy of Mr. Jowett, the business has continued to grow rapidly until the staff, which at starting numbered about half a dozen hands, now reaches nearly four hundred. The old mill soon proved insufficient, and first one magnificent structure and then another, still more elaborate and convenient, had to be erected to meet the demands of the ever-growing business. In both cases the firm were their own builders and many responsibilities naturally fell to Mr. Jowett. In addition to being the manager of this large printing establishment of Messrs. Hazell, Watson & Viney, Mr. Jowett finds time to indulge in various other pursuits. As a contributor to various magazines and newspapers, especially on the technique of printing, and as editor of *Hazell's Magazine* — a unique publication — he has been highly successful. His lectures on technical subjects are

models of their kind and are always well attended by appreciative audiences. Mr. Jowett takes an active interest in the well-being of those under him, and to this may be attributed the success which has attended the firm's efforts to afford instruction and amusement to their employés. Himself a capital actor, he has for many years past presented high-class plays at the Corn Exchange, Aylesbury, before crowded audiences. A marked feature of these entertainments is that all the actors and actresses are drawn from the staff, whom Mr. Jowett drills for the purpose in after hours. Mr. Jowett, however, never neglects his arduous duties as a manager, always giving them the first place in his attention. As a printer he is thoroughly practical and quite at home in every branch of the trade. For the last seventeen years all the published works of Professor Ruskin have passed through Mr. Jowett's hands and received his personal supervision, the result being that a most cordial relationship exists between the professor and himself. As a manager he is very popular with the staff, as was evidenced by the kindly tokens and expressions of good will which were presented to him when he went in 1887 on a visit to America, and more recently on the occasion of his "silver wedding." Indeed, during the whole quarter of a century of his management there has scarcely been a hitch or misunderstanding with the staff, owing, no doubt, to his courteous manner and the high sense of fairness which is to be traced in all his actions. His business life furnishes an excellent example to the young printer of what may be accomplished by conscientious application to duty, and the proper utilization of talents and opportunities. In connection with Mr. Jowett's recent appointment as examiner to the City and Guilds of London Institute, it is interesting to note that many of the reforms in the examinations for which he has been contending ever since 1888, when he first began lecturing on the subject, have at last been conceded, and Mr. Jowett may accordingly be congratulated upon the recognition of his sound practical suggestions, and the institute upon securing the active coöperation of such an all-round practical printer, scholar and gentleman.

MAKING FUN OF A TENNESSEAN.

That an American should offer to reform our orthography is about the most unkindest cut of all. We bear with "check" (for cheque), "theater," "program," "labor," "neighbor," and other offshoots of the language known as "United States," which have found a resting place in our halfpenny press; but the powers preserve us from a general reformation on these lines! Much more from one that would inflict upon us thirteen vowels, and would rename the whole of our consonants to rhyme with *Tae Pae*. That is the new philanthropic scheme of J. I. D. Hind, Cumberland University, Lebanon, Tennessee, who says that it is a shame unto us, and an offense unto our school children, that we should have twenty ways of spelling the *a* in "lae," twenty-four for the *e* in "meet," twenty-six for the *a* in "all" and thirty-four for short accented *a*. Well, so it may be; but we ask any impartial critic whether the case is bettered by the following orthography, and whether he agrees that "a printed page of this has no very familiar look":

SOUNDZ AT IEVNING.

[Goldsmith.]

Dhe sobur hurd dhat loed tu miet dher yung,
 Dhe noizy gies dhat gabbl'd o'r dhe puel,
 Dhe plaeful children just let lues from skuel,
 Dhe waac-dog'z vois dhat bned the hwispring weind,
 And dhe loud laaf dhat spock dhe vacaut meind;
 Dhies aul in swiet konfyuzhun saut dhe shaed,
 And fild iec pauz dhe neitingael had maed.

—*Pall Mall Budget*.

"PA," said little Johnny, "here's a piece in the paper about 'Parasites.' What are they?"

"Paris-ites, my boy, are people who live in Paris. I think you ought to know that, and you in the third reader!"

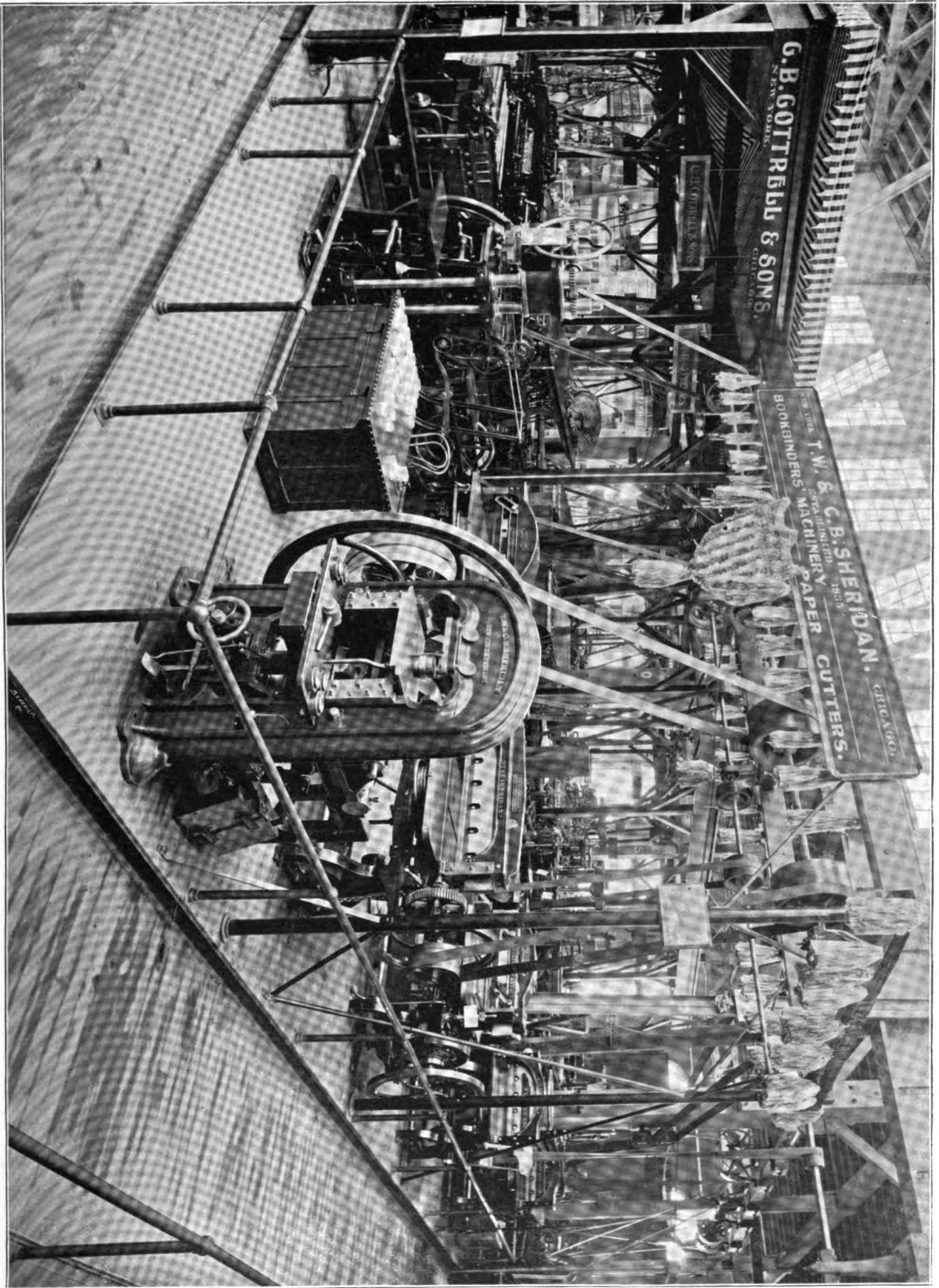
LEONARD LESTER.

AS the designer of the cover page and headpieces of the new volume of *THE INLAND PRINTER*, Mr. Leonard Lester, artist and illustrator, has shown no mean specimen of his skill. Mr. Lester is an Englishman by birth, and began his art studies in the North of England in connection with the South Kensington School of Fine Arts. In 1889 he came to America, and for some years was engaged with the firm of Teachenor & Bartberger, of Kansas City, whose fine work has frequently been mentioned in these columns. Mr. Lester, appreciating the advantages of the Columbian Exposition some months ago, sought Chicago for further study and improvement. His taste and inclination is toward landscape painting and magazine illustrating, of which latter we hope to present some specimens of his work in the near future. Two designs from wash drawings specially prepared by Mr. Lester will be found on another page of this issue. The gracefulness and freedom which he displays in his designs is appreciated by his wide circle of clients, who find their ideas, however crude and ill-conceived, are as far as possible sympathized in a happy manner by Mr. Lester's taste and skill. An earnest desire to meet the wishes of a customer, without the intrusion of personal preferences, makes many friends for Mr. Lester and permanent customers.

THE EXHIBIT OF T. W. & C. B. SHERIDAN.

THE view in Machinery hall selected for this number is an excellent representation of an exhibit which attracts much attention and is of special interest to World's Fair visitors—that of Messrs. T. W. & C. B. Sheridan, makers of bookbinders' machinery, New York and Chicago. It comprises a full line of their celebrated hand and self-clamp cutters and book trimmers; large four-rod embosser and inker, one of the most powerful embossers ever built for bookbinderies, having the latest improved multi-color inking attachment that will print and blend any number of colors at once with the most perfect results; and large-size arch embosser on which they are stamping wood souvenirs, the wood blocks being compressed just one-half at a single impression, leaving the cuts of the buildings in bold relief and as perfect as if cut by hand, a striking demonstration of the immense power of the machine. Besides these they also show a large line of rotary board cutters, binders' shears, lever embossers, roller and job backers, standing presses of all sizes, case smoothers, foot and power round-corner cutters, etc. One particular point which the Sheridan Company makes is that every machine in their exhibit is manufactured by them, a fact that undoubtedly proves that they are large manufacturers of this class of machinery. Their display is said to be the most extensive of any concern exhibiting at the Fair in that particular line, and is well worth a most careful examination. The finish and general effect of all the machines is such as to attract special notice, but from information given out at the exhibit the visitor will learn that it is only a fair sample of all the work turned out by this well-known firm, no special attention to polish or ornamentation having been given any machine. The printer or bookbinder who comes to the Fair and fails to see this exhibit will certainly regret it. The location is given below cut on opposite page.

THE following advertisement, clipped from a London paper, shows what the Salvation Army is doing to help the paper trade, the poor, and keep the streets clean: "The Salvage Brigade of the 'Darkest England Scheme' will be glad to collect daily (or as often as may be desired, from any part of London and suburbs) all kinds of waste paper, cuttings, string, etc. Sacks supplied free. A post card or letter addressed to the Social Wing, Salvation Army, will insure full particulars by return of post, or the visit of a private representative if required.



BOOKBINDING MACHINERY EXHIBIT OF T. W. & C. B. SHERIDAN.

Location, Section 34, Column P. 35, Machinery Hall Annex, World's Columbian Exposition.

Written for THE INLAND PRINTER.

NEWSPAPER ILLUSTRATORS — HAROLD R. HEATON.

BY F. PENN.

READERS of the *Chicago Sunday Tribune* have their fancy tickled by the quaintly burlesque ribbon of illustrations of events of the week which has been a popular feature of that paper for a considerable time. The signature of "H. R. H." is associated in every appreciative readers' mind with the humor of the sketches, models of that class of newspaper work, and I have personal knowledge that these illustrations by Mr. H. R. Heaton have made the *Sunday Tribune* a favorite with many readers.

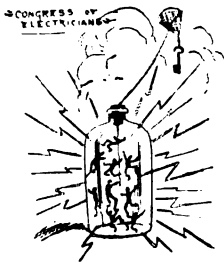


At the request of the editor of THE INLAND PRINTER I have secured from Mr. Heaton the following data regarding himself, and I trust in using them so directly he will pardon my deviating from my original purpose, convinced that the *verbatim* notes cannot be improved upon by me.

"I was born," said Mr. Heaton, "during the latter part of the civil war, in Southern Illinois (in 'Egypt,' if you please), in a small town where my parents were temporarily located. I was escorted away from that town at the age of six weeks, and have never seen it since. My father was English born; my mother came from the Robertsons of Virginia. I lived in New York some fourteen years. Then I lived in a small Illinois village for several years, afterward going to the St. Louis School of Fine Arts, where the little talent which I suppose I naturally had was trained in the regular academic way.

"It was then my ambition and purpose to continue my studies in Paris and aspire to 'high art.' But an inviting opening, with a tempting and regular salary, lured me from the straight and steep path of 'high art' into the broader and less difficult field of newspaper illustration. So I accepted an offer from the (then) *Missouri Republican*, of St. Louis, where I remained until December, 1887, at which time I came to the *Chicago Tribune*, where I have since been continuously employed. As to early talent, the few relics which remain in existence and have come under my critical observation, have not inspired me with especial gratification. I remember being fond of drawing pictures, perhaps rather more while it was play than since it has become business. When a youngster in school, and not absorbed by my books, my teacher used to permit me to draw on the blackboard — perhaps as a lesser of two evils. I have reason to believe these pictorial evolutions of my mental activity were anxiously watched as they grew. I know they were sometimes suddenly terminated.

"For a long time after adopting newspaper work I persisted in informing my superiors that I was *not* a 'cartoonist,' and that serious work was my *forte*. The constant demand for cartoons and caricatures seemed to develop in me something of a facility in drawing them. Although I have no doubt there are plenty of people who still deem my



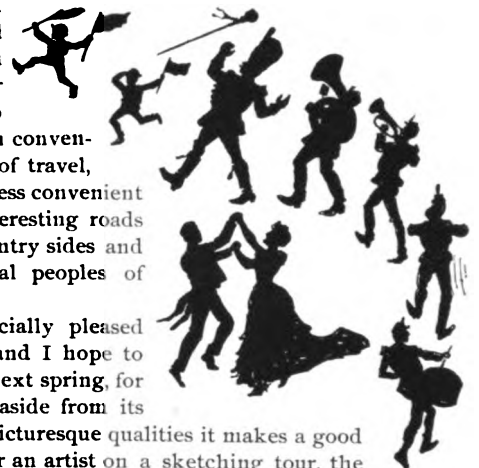
earlier attitude the correct one. A few years ago I visited Europe. My experiences abroad are not remarkable, simply those of a man with a good deal of enthusiasm and feeling for the romantic who avoids the beaten conventional highways of travel, and follows the less convenient but far more interesting roads through the country sides and among the rural peoples of Europe.

"I was especially pleased with Gibraltar, and I hope to go there again next spring, for the reason that, aside from its own peculiarly picturesque qualities it makes a good central point for an artist on a sketching tour, the most romantic part of mediæval Spain being easily accessible therefrom on one side — and the color, the indescribable charm of Oriental life as it exists along the northern coast of Africa on the other."

The accumulated sketches of the character accompanying this article are of perpetual interest to Mr. Heaton's numerous friends, and in compliance with their solicitations it is his intention before long to reproduce a collection of the best of them in book form. These drawings will form a pictured record of the more important events which have transpired during the past two years, and, from the amusing character of the sketches, will be the occasion, no doubt, of much retrospection and interesting anecdote — always provided that Mr. Heaton will find time from his many business engagements to carry out the plan.

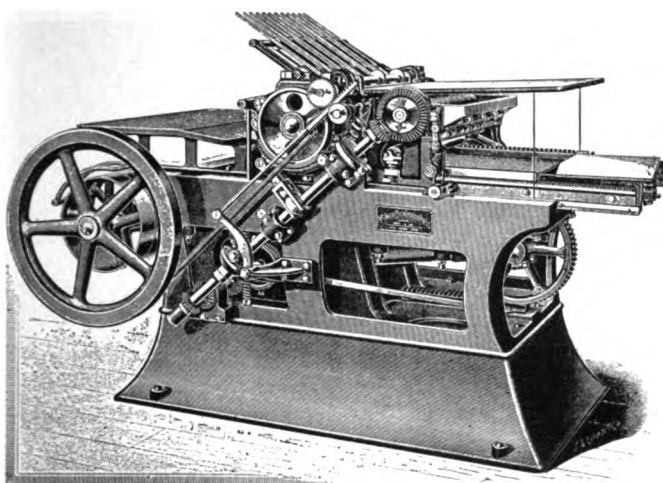
COLORED INSERT OF THE HENRY O. SHEPARD COMPANY.

THE colored insert shown in this issue of THE INLAND PRINTER will be interesting to our readers, as showing the results which may be attained on the printing press where proper plates are prepared to imitate in a fairly efficient manner the work done by a lithographer. The design and plates were made by Mr. George Reese, 600 Wells street, Chicago, and the printing executed by the firm whose name appears upon the sheet. The key plate is engraved upon lithographic stone, transferred to zinc and etched in the regular way. One of the principal advantages of this process is that the plates for this work can be made at a nominal price and the cost of colorwork, as compared with regular lithographing, very materially reduced. Mr. Reese has made a study of this process for many years and claims that by his method a highly colored and more attractive effect can be produced on a printing press than upon a lithographing machine, for the reason that no water is used to deaden the color. The plates made by this process can be run with very little difficulty, and accurate register is easily obtained. The method is especially recommended where designs are to be embossed. He anticipates in the near future showing samples of imitation crayon lithographic work in these pages. Mr. Reese will be pleased to correspond with printers desiring to do work in this line and also furnish sketches.

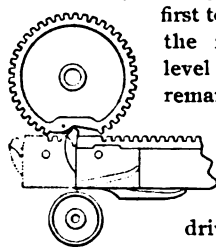


THE McINDOE CYLINDER JOB PRESS.

VISITORS to Machinery hall at the World's Fair could not have failed to notice the novel form of printing press exhibited by McIndoe Brothers, of Boston, Massachusetts, a cut of which is shown herewith. The machine is capable of producing the finest class of work, combined with high speed, if necessary, for the ordinary grades—in fact, a press that can turn out *all classes* of illustrated or commercial printing at *any* range of speed, according to the ability of the operator. The machine embodies a number of essential points, readily recognized by all first-class printers, not to be found in any other press now on the market, and a brief mention of some of them will prove of interest. The frame is made of one solid piece of iron, no bolts or screws being



used, and contains all the mechanism of the machine. This frame rests on a base which is also made in one piece, strongly ribbed, and complete in itself. The advantage of this unusually strong frame and base is readily apparent. The swinging tooth, a diagram of which is shown, is one of the most useful and important parts of the press, for by its use the machine can be run at an extremely high rate of speed. At the beginning of the stroke the tooth swings up and engages with the roll, and the forward movement of the bed brings the tooth of the cylinder gear and rack into mesh. As soon as the



THE SWINGING TOOTH.

first tooth of the cylinder gear engages with the rack, the swinging tooth drops down level with the surface of the rack where it remains until it is returned to the first position. The running gears are made after the pattern of the stop-cylinder form of construction, and the rolling gear is placed above the center line of the large driving gear to insure perfect and even motion of the bed. The latter is made extra thick and heavily ribbed in order to sustain the great strain without the slightest spring, and passes over four wide rolls at the contact of impression. The cylinder is very heavy, and ribbed diametrically and horizontally. The shaft is solid steel three inches in diameter, the cylinder being shrunk on before the printing surface is turned. The ink plate is a simple and valuable device for distributing the ink without the aid of angle rollers, its position changing alternately and the form rollers acting as distributors in addition to their work of rolling the form. To assist in feeding the press an auxiliary set of grippers is provided to carry the sheet under the cylinder, enabling the operator to run the press at a higher rate of speed



THE INK PLATE.

and at the same time have more time to place the sheet to the gauges. A number of points of excellence in the press which cannot be elaborated on in a notice of this length, are the simple tympan adjustment, the interchangeable rollers, the fountain adjustment and the automatic double roll. The weight of the press is 4,000 pounds, and its maximum speed 2,500 impressions per hour. Size of bed, 16 by 24 inches, and printed matter 14 by 22 inches. We regret that space forbids a more extended notice, and can only advise printers interested to see the press at the Fair or send to the home office for particulars.

Written for THE INLAND PRINTER.

THE NEW ZEALAND GOVERNMENT PRINTER.

THE colonial life of Mr. Samuel Costall, the new government printer for the colony of New Zealand, is unique in the history of the craft as it applies to the civil service, and, compared to the system which prevails in the American service, in some respects remarkable. Entering the government printing office, Wellington, in 1869, as a compositor, Mr. Costall worked his way up gradually through such grades as printer, clerk, publisher and accountant, until he rose to the high place of chief clerk and accountant, which office ranked next to the government printer, and so long and so well had Mr. Costall filled the latter office that there are many people who have forgotten that he ever was "at case."



Born in the year 1840, in that English town in Lincolnshire which has given the name to the "hub of the universe" (Boston, to wit), Samuel Costall during his school days had no family claims (willy-nilly) put before him as to the choice of a trade, it not being foreordained that because his father "followed the nick" therefore the son should go and do likewise. Mr. Costall *père* was a saddle and harness maker, and two of his sons became printers. At the age of fourteen years Master Samuel became an apprentice to the "art preservative of all arts," the *Provincial* office, Boston, holding said indentures, which stated that during a term of six years such apprentice, under the eye and will of his master, or such master's servants, should faithfully serve his employer, who, on his part, undertook to instruct his apprentice in all that is contained in the term "practical printing"; and so it came about that, Master Samuel having proved "a willing, faithful and intelligent apprentice," he finished his time with a goodly store of knowledge of composing and presswork, as well as some experience in wholesale and retail stationery and books. It was his knowledge in the last named branch which stood him in such good stead years afterward in the colony. After working a short time at case in York, Journeyman Costall decided to emigrate, and as the land in the antipodes, known by the peculiar name of New Zealand, was attracting some attention in England at that time, this energetic specimen of a British printer decided in 1861 to make for the colony in the underworld. Wellington was his choice of ports, nor was his choice at fault, for although the city was not then the capital of the colony, in 1864 the seat of government was removed from Auckland, and Wellington got the pride of place.

Arriving in New Zealand after a three months' voyage, Mr. Costall found things printerian in a very "early" stage. During the years 1862 to 1869, he held cases on the Wellington

Independent, the *Nelson Examiner*, the *Colonist* and the *Evening Mail* (Nelson). Printers were scarce in those days, times were good, the gold fever throughout Australasia was drawing comps. from case to claim, and a steady typo was a jewel.

It was the year 1869 that brought the flood which has led on to our subject's good fortune—he of course doing what every man *must* do to bear out the truth of the immortal poet's axiom—for in that year he joined the composing staff of the government printing office, in which service he has spent the best years of his life, and in this year of 1893 he has reaped the reward of faithful service by receiving from the government his appointment to the full control of the office, the vacancy having been caused by the recent sudden decease of the first government printer of the colony (Mr. George Didsbury).

The new government printer has proved in the past that organization is not an unknown quality with him, and as the work of the office is rapidly growing, he will never be found wanting in meeting his emergencies. A glance at his features will show that "the practical" will not suffer, while discriminative taste is noticeable. Note, too, how strongly "firmness" is marked. The likeness is "to the life," and progressists in the craft will be pleased to notice the badge in the buttonhole—the "bit of blue." Mr. Costall is a warm advocate of prohibition, as well as a man of strong religious convictions, his voice being frequently heard from both pulpit and platform, upon which he is a fluent speaker. In such good works Mr. Costall has an able and energetic coworker in his wife, Mrs. Costall being an ex-president of the Wellington Branch of the Women's Christian Temperance Union.

Mr. Costall has very decided opinions upon tasty printing, and consequently when the writer of this sketch brought under his notice a copy of *THE INLAND PRINTER*, he was delighted, expressing pleasure at seeing such a grand journal, which he declared to be "the finest printing journal" he had ever seen, adding "and I have been a constant subscriber to the *British Printer*."

During conversation the writer said: "Mr. Costall, do you think the compositor of today is more intelligent than the compositor of your recollections of the early days?" "As a rule, no," was the reply. "The apprentice is not taught the essential principles underlying his profession, either scientifically or artistically—and very few apply themselves to acquire these." These words, coming as they do from an authority, are well worthy the weightiest consideration of every printer, but more especially of all apprentices now "undergoing time."

For the purpose of giving some idea of the growth of the New Zealand government printing office, the writer has compiled a table of comparison between the years 1868 and 1893, the figures being supplied by the printing and stationery department. The following is the

TABLE OF WORK DONE.

YEAR.	PAGES.	COPIES.	VALUE.	RECEIPTS.	NO. OF HANDS.
1868.....	15,520	4,264,325	\$57,280	\$2,455	.....
1892.....	30,500	45,388,000	205,455	61,475	270

Concerning the quality of the work turned out of the government printing office with the government printer's imprint thereon, the writer has no hesitation in saying that the book-work will bear comparison with that of the best printing offices of the world.

HIS OFFSPRING.

"My pigmy counterpart," the poet wrote
 Of his dear child, the darling of his heart;
 Then longed to clutch the stupid printer's throat
 That set it up—"My pig my counterpart."
 — *Antony Chekyl, in Harper's Weekly.*

W. B. CONKEY.

AS an example of persistent effort crowned by success the career of Mr. W. B. Conkey, the principal of the firm of W. B. Conkey & Co., concessionaires for the World's Fair catalogues, is interesting and instructive. Mr. Conkey is a native of Stirling, Ontario, Canada—born in that town in 1858. He came to Chicago at the age of fourteen, and a year later began to learn the business of bookbinding with the firm of Shea Smith & Co. In 1877 he began business for himself, and step by step increased his establishment, taking advantage of the needs of the trade to cater to it in every imaginable way. Making a specialty of pamphlet binding and all classes of hurried work, for which his great personal energy and vitality especially fitted him, he built up a large business. As might be expected Mr. Conkey was frequently solicited to take charge of jobs of printing, and to meet this demand in 1889 a printing plant was added and spread in size with surprising rapidity. The establishment is at present a perfect hive of industry, with 1,300 employes and a payroll of \$10,000 weekly. Personally, Mr. Conkey is a good specimen of energetic western progressiveness. Unsparing of his own efforts he has little patience with dawdling or incompetence.



THE LION OF LUCERNE.

BEAUTIFULLY situated at the northwest end of Lake Lucerne, Switzerland, lies the interesting and romantic town of Lucerne, chief city of the canton of that name, a point visited by many tourists making the tour of the continent. The magnificent views of mountain, hill and lake, the ancient walls with their octagonal towers, the Rathhaus, adorned with wood carving and quaint pictures, the libraries, possessing the most complete and important collection of documents connected with the history of Switzerland during the Middle Ages, the ancient and modern bridges, the churches and the museums with relics of great historic interest, all prove attractions which none who visit Lucerne fail to examine with much pleasure and profit. But aside from those mentioned above, the town contains one object of genuine artistic interest—the colossal lion designed to commemorate the men of the Swiss guard who fell in the defense of the Tuileries of Paris on August 10, 1792, and shown in the illustration on the opposite page. The idea, which might easily have led an inferior artist into extravagance and vulgarity, was well suited for the simple and manly genius of Thorwaldsen, who supplied the model, and although the execution is necessarily somewhat rude, the effect is touching and impressive. Carved from the solid rock the figure stands in bold relief, a faithful likeness of the king of beasts, and challenges by its startling reality the attention of every beholder.

SHE PANTS FOR FAME!

For the privilege of wearing trousers the French government charges women a tax of from \$10 to \$12 a year. This by no means gives every woman who is willing to pay the tax a right to wear trousers. The government, instead, confers the right as a tribute to great merit. Trousers are, in fact, a sort of decoration given to women as the ribbon of the legion of honor is given to men. The only women to whom has been granted the right to wear trousers are George Sand, Rosa Bonheur, Mme. Dieulafoy, the Persian archaeologist; Mme. Foucault, the bearded woman, and two feminine stonecutters, Mme. Fourreau and La Jeannette.

Engraved by
J. MANZ & CO.,
183-57 Monroe street,
Chicago.



THE LION OF LUCERNE.

UNITED TYPOTHETÆ MEETING, 1893.

IF the United Typothetæ had been organized for social purposes only, its meeting for 1893 could be regarded with the highest satisfaction by the members. The local society had prepared an attractive programme, and, indeed, the time and place of holding the meeting, as well as the condition of business, precluded the probability that matters of special import would come before the convention and the likelihood that minor affairs would deeply engage the attention of the visitors.

President Woodward evidently anticipated that there would be difficulty in maintaining organization during the sessions, for in his address he has this to say :

There is so much on every hand to lure away the delegates from the meetings, that it would be well to ask of them, in advance, prompt and faithful attention to the duties of the session. While no imperative emergency presents itself for consideration, there are several important questions to discuss, and I ask and expect a full house at each session. We can save much valuable time by strict attention to business, by avoiding useless discussion on trivial questions, and by attending to the real business of the session promptly and intelligently. Let us prove to our contemporaries at home by our journal of proceedings that the business of the convention has not suffered, though we are surrounded by temptations for truant playing that would entice the gods from a feast.

The first session was called to order by Mr. C. H. Blakely, at 1:30, Tuesday, September 19. The meeting place was the hall at the east end of the Colonnade in the World's Fair grounds.

Mr. P. F. Pettibone, of Chicago, made the speech of welcome to the visitors. The speaker was in a happy mood, and his eloquence and wit were received with marked applause.

In response Mr. Woodward introduced Mr. Richard Ennis, of St. Louis, who paid the respects of the visitors to the Chicago contingent in an enthusiastic manner. When he referred to Mr. McNally as the boy printer who had risen to a position in life which enabled him to open the gates of the great White City to the procession of coaches which contained the delegates, a privilege which had never been accorded anyone since President Cleveland opened the Fair, Mr. McNally was enthusiastically called for, and was finally escorted to the platform, where he modestly declared that he had done nothing, but was glad if he could contribute to the enjoyment of the visitors.

After a few words from Mr. De Vinne the informal opening, which was one of the most enjoyable events of the convention, was followed by the actual business of the Typothetæ.

The address of President Woodward was a clear and business-like document, referring to every subject of interest to the trade, and outlining an interesting programme.

After referring to the general business depression, and congratulating the Typothetæ upon the termination of the Pittsburgh strike, he touched upon important subjects as follows :

There is a report due at this session from a special committee upon "The Apprenticeship System," composed of Messrs. Waddey, Donnelley and Bates. I trust the convention will arrive at some definite conclusion soon, as this matter has been discussed since the organization of the body. There appears to be a wide diversity of opinion upon this subject. It is held that the binding out of apprentices for a term of years is a relic of feudalism, and consequently a species of servitude, and is entirely out of harmony with the broad liberty of American institutions. But the merits or demerits of this view cannot be touched upon in this report. When the question comes before the convention, we will have to consider whether the system as practiced in Europe is adapted to the prevailing ideas in this country, whether it could be carried out practically and beneficially, and, if decided in the affirmative, this body, after such prolonged and intelligent consideration, should recommend its practice.

The committee on "Standard Measurement of Type" will make a report during this session. This is a subject of great importance to the trade, and the committee has given it the care and attention it deserves. It is conceded by all, workmen as well as master printers, that the present system is faulty and unjust to both. The plan which pays the workman so much money for a given number of types set and justified in his composing stick, whether lean or fat in body, is so manifestly right that it is surprising that any opposition is manifested on the part of either side. I trust this body will carefully consider the report, and, with the very intelligent handling of the subject at our last session, will be amply prepared to take action on the proposed change.

Membership in many of the local bodies has been extended to include paperdealers, typefounders, supply houses, etc. While this latitude may be very pleasant in social meetings, and, in fact, it is both pleasant and profitable to cultivate the kindest feelings between the master printer and kindred branches, there should be a limit to this commingling where questions affecting the vital interests of the master printer are discussed and decided. I would recommend that subordinate bodies be requested to provide for two classes of members, active and social. That at social meetings only questions of general character be discussed, and that matters concerning the personal interests of the craft be left to the closer meetings of the typothetæ.

The New York typothetæ, as intimated by my predecessor, has promulgated a form of trade usages which should be in the hands of every master printer. With a proper modification as to prevailing scale of wages and fixed charges, this document can be made eminently useful in any location. The discussions upon the practical workings of the business in this body and among the local typothetæ, have doubtless resulted in much good, and we have fallen short of reaping their full benefits in proportion as we disregard the deductions made. Ours is emphatically a laborious occupation, involving a world of detail and expense, and should net a fair return for capital invested. A practical application of these deductions, in the line of economic business methods, and demanding remunerative returns for our output, is the golden way to success in our honorable craft, and if adhered to faithfully would soon refute the oft-repeated taunt that the printer has no capital beyond a lot of half-worn presses and material that would not yield under the hammer more than a tithe of their original cost.

During the year several local associations have taken up the question of *insurance on property belonging to customers* while in the custody of the printer. A misunderstanding seems to exist on this question, and this body is asked to make an expression upon it, to establish what should be the usage or practice of the trade. Delegates who are most desirous for such action upon this subject are those who have met losses by fire, and with them it is more than a mere matter of theory. I trust this question will receive the careful attention it deserves.

The report of the executive committee declared at the outset that there was but little of interest to which to draw the attention of the convention, and regretted that there was no increase in the membership.

The following were the only important suggestions offered in the report :

We also suggest that the conditions of the labor market, and financial stringency of the times are such as to demand a reduction in the present scale of wages. We recommend the careful consideration of this question by the convention. Your committee recommend for the consideration of the convention, the question as to the propriety of changing the plan of figuring time for the payment of wages, from the present method of a weekly wage scale, to that of a rate per hour for all employes in manufacturing establishments.

At the second day's session the Committee on Distribution of Subjects nominated committees to report on the following questions suggested in the president's address :

"Membership in the Typothetæ of persons not employing printers."

"Trade usages."

"Insurance on property belonging to customers while in the custody of the printer."

"The continuation of a committee on legal rights."

"Reduction of the present scale of wages."

"Changing the present plan of weekly wages to a basis of a rate per hour."

The nominations were confirmed by the convention.

A motion to admit representatives of the press was carried without debate.

The Committee on Standards of Type Measurement, appointed at the previous meeting, reported the result of the Syracuse Conference, which is well known, and the report was ordered printed in the proceedings.

On a motion to have a committee of five appointed by the chair to consider the question of hours of labor and report at the next session of the meeting, a general discussion of the merits of the question ensued. The mover of the resolution stated that it was his desire to get the matter before the convention without making any suggestions, and the chairman decided to permit a general discussion of the subject before the question of reference to a committee was decided.

Then occurred the test of sentiment in the convention as to a reduction of hours of labor, and it was clear from the start

that a small minority only was in favor of it. The favorable side was led by the Boston delegates, who asserted that the offices doing the state work in Massachusetts were compelled by law to observe short hours of labor, and that this fact placed them at a disadvantage with their competitors.

Mr. Cole, of Chicago, declared that he had observed the system of nine hours work and ten hours pay for a year and a half, and that the results were fully satisfactory. The opposition was led by Mr. Little, of New York, who quoted statistics to prove not only that a reduction of hours was undesirable for employers, but that a majority of the working printers themselves were not in favor of it. Mr. Cushing, of Boston, made an eloquent appeal for a reduction of hours, claiming that it would furnish employment to more men, and would result in producing a better class of workers.

The motion was overwhelmingly defeated, and the subject thus finally disposed of.

The session of Thursday was called to order at 10:30, and was of short duration.

Samuel Slawson, of St. Louis, read a paper upon "Arbitration as a means of settling disputes between employers and employés." He suggested that the several state legislatures provide by law that all associations, trades unions, guilds, etc., be compelled to become incorporated bodies, so that they can sue and be sued and have their powers clearly defined. All societies for trade usages that remain unincorporated he would have declared illegal. The paper led to the unanimous adoption of the following resolution:

Resolved, That the United Typothetæ of America hereby places itself on record as favoring legislation by the several states providing for arbitration of all controversies between employer and employé and enforcing the conclusions of the arbitrators.

The special committee to report upon the time and place for the 1894 meeting reported in favor of Philadelphia for the second week in September, and the report was unanimously adopted. The election of officers followed, and resulted:

President, John R. McFetridge, Philadelphia; first vice-president, R. R. Donnelley, Chicago; second vice-president, George H. Ellis, Boston; third vice-president, E. Parke Colby, New York; fourth vice-president, J. H. Bruce, Nashville; fifth vice-president, P. H. Tiernan, Kansas City; sixth vice-president, James Murray, Toronto; secretary, Everett Waddey, Richmond, Virginia; treasurer, Charles Buss, Cincinnati, Ohio; executive committee, Joseph J. Little, New York, chairman; W. A. Shepard, Toronto; George M. Courts, Galveston; C. H. Blakely, Chicago; Thomas Todd, Boston; W. L. Becker, St. Louis; Harry P. Pears, Pittsburgh.

Chairman Little is member of congress from New York, and President McFetridge is of the firm of Burk & McFetridge, of Philadelphia.

Mr. William B. MacKellar submitted a new system of measurement, which was ordered printed in the proceedings along with the report of the committee on the same subject. After a general criticism of other systems offered, and the restrictions put upon his former system by the unions, he stated the new one briefly as follows:

To supersede the present system, and to dispense with the radical and unequal lower-case measures referred to, I propose to abolish the em quad (or the square of the type) as the standard for measuring matter, and to adopt instead a standard represented by a movable unit.

The first step is to establish the size of the movable unit. This is not by any means a complicated affair.

First. Ascertain the number of points in an alphabet of the type that is to be used.

Second. Divide this amount by 26, the number of letters in the alphabet. The result of this will be the unit of measurement for that face or size of type.

Third. Now, to ascertain the number of like units in one line of matter set, divide the number of points that are contained in the measure of the column by the unit already found. This will give the correct number.

Fourth. Multiply this number by the lines of the take, and this will give you the entire number of units in the whole matter set.

This is based on the principle of self-adjustment, and is so comprehensive that it affords equal rights to all:

1. It secures to the compositor a just and equal compensation for setting any variety of "lean" or "fat" type.

2. Instead of the present arbitrary exaction, it leaves the choice or selection of faces to the printer or publisher.

3. It in no wise interferes with the present system of plain faces made by the typefounder.

He then gives one example each of a lean and a fat face, and proceeds:

Taking the first example, we find that the lower-case alphabet measures 104 points. This amount divided by 26, the letters of the alphabet, gives as a quotient 4 points, which is the unit. The width measure of the column of matter set is 162 points. This amount divided by 4, the unit, gives 40½, which is the number of units in one line. This amount multiplied by the number of lines set, which is 40, gives 1,620 units, which is contained in the piece of matter.

Taking the second example, the lower-case alphabet will be found to measure 120 points. This amount, divided by 26, gives a result of 4 8-13, which is the unit. The measure of the matter being 162 points, when divided by the unit, 4 8-13, gives 35, the number of units in the line. This latter multiplied by the number of lines in the take, which is 40, makes a total of 1,400 points.

A comparison of the two examples shows that in the same space occupied by either, the compositor on the lean face will be equitably paid for 1,620 units, while on the fat face he will receive compensation for 1,400 units. Under the old system of measurement by the em quad the compositor on the "lean" type is compelled to set the additional seven lines to make the 1,400 units, being unjustly made to perform nearly twenty-five per cent more labor to receive the same pay as another compositor working on the "fat" type.

On Friday, the convention was called to order at 10:30.

A committee was appointed to draft suitable resolutions on the death of Howard Lockwood and present a copy of the same to the widow of deceased.

The committee on membership reported a resolution favoring the suggestions embodied in the president's address in regard to the question. A lively discussion followed, which brought out the question whether the national body had the right to refuse admission to regularly accredited representatives of local typothetæ whether they were employing printers or not. Several local societies admitted members from kindred lines of trade. Resolutions and substitutes were offered until a majority of the convention was evidently tired of discussing the matter, when the whole question, including the committee's report, was laid on the table.

The committee on the change of basis of payment from the present system to a rate per hour recommended that the matter be favorably considered. The recommendation was adopted.

The committee on reduction of the scale of wages reported a recommendation to the local societies that they give the question serious consideration. The report was adopted without argument.

The president appointed as delegates to the National Editorial Convention, Messrs. Ellis, of Boston; P. F. Pettibone, of Chicago; Ennis, of St. Louis, and Rankin, of New York.

Mr. J. J. Little, of New York, offered a resolution of thanks to the Chicago Typothetæ for its efforts to entertain the guests. The resolution was seconded by all of the delegations, and passed by a rising vote.

Mr. R. R. Donnelley was called upon to respond, which he did in a graceful manner.

The usual resolutions of thanks were tendered to the retiring officers and to the Columbian Exposition, and the convention adjourned *sine die* at 1:15.

The entertainment features of the meeting were ample, considering that the Fair was in itself an attraction that kept the visitors busy at sight-seeing.

On Tuesday morning the delegates assembled in the lake park opposite the Leland hotel, and were conveyed in Columbian coaches to Washington Park clubhouse, where a lunch was served, after which they returned to the conveyances and were driven to the Fair. The entire procession of coaches was admitted to the ground, and after viewing points of interest the party disembarked at the Assembly hall.

Wednesday morning they were given a trip on the lake and to the Fair grounds, and Friday evening a banquet at the New York building, in the World's Fair, terminated the festivities.



Written for THE INLAND PRINTER.

WHEN BABY LAUGHS.

TO L. R. M.

When baby laughs her happy eyes
Are like the sunniest of skies.
The smile that curls about her mouth
Is sweet as roses from the South.
About her smoothly rounded cheek
The dimples play at hide and seek,
While innocence with matchless grace
Crowns all the beauty of her face.

But skies quite strangely clouded grow
When stealing o'er her brow of snow
There comes the shadow of a frown,
And raindrops from her eyes slip down
Across a cheek tear-stained and red,
From whence the dimples fair have fled.
While smiles give way to sobs and sighs—
Oh, sorry plight! when baby cries.

NIXON WATERMAN.

A NEW AUTOMATIC FEEDING DEVICE.

THROUGH the courtesy of Hack & Anderson, 167 Adams street, a representative of this publication recently had the pleasure of examining a new attachment for feeding cylinder presses. The device was working satisfactorily on the job in hand, and all who witnessed its performance were unanimous in the opinion that it was a great success. The feeder is the invention of Mr. Thomas A. Briggs, of Boston, and is manufactured by the J. L. Morrison Company, New York. It is under the personal supervision of Mr. James Mansfield, one of Boston's expert pressmen, and Mr. C. D. Mackay, the western representative of the J. L. Morrison Company, who are demonstrating that the machine is going to be a "go." There are two tables, one elevated above the other, and the paper is placed lift by lift upon the upper one, being combed out like an ordinary lift, gradually working by the automatic action of the feeder down to a paper line on the lower table where the upper sheet comes in contact with a set of fingers or pushers that work each sheet up to a certain gauge. At the proper moment a set of gripper fingers take the sheet and carry it down to the gauges and lay it upon a simple sheet of paper to be registered. This registering sheet is one of the most simple and accurate contrivances about the machine. It is

operated by a reciprocating rod, which makes it possible to register to either the right or left hand gauge, and with an accurateness that is surprising. The machine is so constructed that it can be closed up within itself so as not to interfere in any way with the making ready of the press, and if desired ordinary hand feeding can be done without disturbing any of the attachments. The feeder is a great labor-saver, whether used on short or long runs. One of our subscribers who saw it in operation said, "its virtue lies in its simplicity." Among the gentlemen who witnessed the operating of the feeder and pronounced it the most practical invention in its line they had ever seen, were: Messrs. James Murray and George Warwick, Toronto, Ontario; Senator Robert Morgan, Cincinnati; Mr. James Berwick, of Boston, and Messrs. W. B. Conkey and R. R. Donnelley, of Chicago. We advise those who have not seen the machine and who are interested in labor-saving devices of this kind to embrace the first opportunity of examining it.

IT HELPED HIM—IT MIGHT HELP YOU.

H. Vern Cline, of Jefferson, Iowa, inserted a small advertisement in the "Want" columns of THE INLAND PRINTER last month. He seems to be pleased with the results of his investment, for he writes us: "My little advertisement in present INLAND I believe will get me a good 'sit,' as I am already in communication with three firms."

SUNSET PLACE.

MACKINAC ISLAND, Michigan, is one of the summer resorts most favored by Chicagoans. Handsomely designed and elegantly furnished cottages are the only kind on the island. Perhaps the most beautiful in situation and artistic in design of the many delightful dwellings is Sunset Place, the cottage of Mr. F. S. Hanson, of Chicago. It is



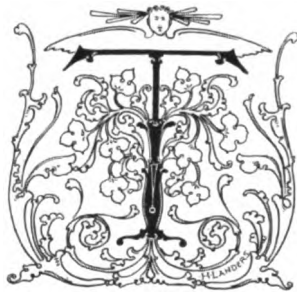
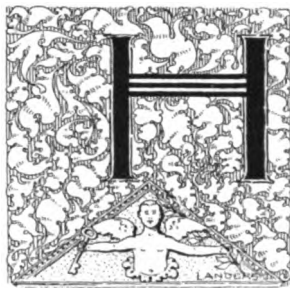
perched on one of the highest bluffs of the island—with Lake Michigan shimmering hundreds of feet below. Sunset Place gets its name from being one of the very few places where a really fine sunset can be seen. When he was nineteen Mr. Hanson first reached Chicago, and grew up with the city, being now, after a residence of forty-one years, one of its most influential citizens, and his delightful summer home is but a commentary on his business energy and artistic taste.

BAYARD TAYLOR, according to Professor Boyeson, was always exasperated at being called "the great American traveler," just because his first book happened to be a book of travel. "My case," he said, "is like that of a sculptor who, on account of poverty, was obliged to make his start in life as a bricklayer. When he had gained the means to supplement his deficient culture, he began to model in clay and make statues in marble. Now, if this sculptor shows himself a worthy member of the artistic guild and produces work of artistic merit, is it fair to be forever saying to him, 'You were such an excellent bricklayer. Why didn't you continue to lay bricks?'"



CUPID'S MESSAGE.

Half-tone engraving by
BLONGREN BROS. & CO.,
175 Monroe street,
Chicago.



INITIAL DESIGNS FROM PEN DRAWINGS BY HARRY O. LANDERS.

PERSONAL.

AMONG the callers at THE INLAND PRINTER office during the past month were: W. B. Prescott, president, and A. G. Wines, secretary, International Typographical Union, Indianapolis, Ind.; E. Wentscher, German Patent Office, Berlin, Germany; Ernest Wiener, Leipzig, Germany; W. B. McDowell, Jaenecke-Ullman Co., New York; Ira D. Slotter, Columbiana, Ohio; A. D. Gnagey, Meyersdale, Pa.; A. G. Alrich, Journal Co., Lawrence, Kan.; John Daane, *Daily Chronicle*, Muskegon, Mich.; Charles L. Rambo, Philadelphia, Pa.; Allen A. Edmonds, *Daily Chronicle*, Maysville, Ky.; W. S. Dingman, *Evening Herald*, Stratford, Ont.; George A. Menard, *State Republican*, Lansing, Mich.; Emil Stephany, treasurer F. Wesel Mfg. Co., New York; Lewis A. Hirst, Muncie, Ind.; T. R. A. G. Montgomery, captain H. M. Indian Army, Bombay, India; Fred Hyde, Rochester, N. Y.; William Lycett, Methodist Book Concern, New York; M. S. McLeod, Swinburne Printing Co., Minneapolis, Minn.; Emory L. Marsters, *Journal*, Albany, N. Y.; David Jennings, *Vest Pocket Quarterly*, Oswego, Kan.; E. P. Harris, Crane & Co., Topeka, Kan.; F. W. Thomas, Toledo, O.; James S. Masterman, Minneapolis, Minn.; Frank A. Bensler, Bensler & Wesley, Buffalo, N. Y.; W. S. Whitmore, Government Printing Office, Washington, D. C.; Frank Seaman, *Tribune* job office, Knoxville, Tenn.; A. W. Cook, Susquehanna, Pa.; J. R. Hathaway, Hathaway Bros., Philadelphia, Pa.; John W. Little, John W. Little & Co., Pawtucket, R. I.; Charles E. Sutherland, Hamilton Printing Co., Topeka, Kan.; Louis Schell, Matthews, Northrup & Co., Buffalo, N. Y.; George Kramer, Worms, Germany; Benjamin F. Meyer, Meyer Bros., New York; Henry J. Frederick, New York; Bernard Lambers, Hennegan & Co., Cincinnati, Ohio; W. H. Apted, of Apted Bros. and secretary Typothetae, Toronto,

Ont.; Joseph Kruthaup and B. A. Moemke, Cincinnati, Ohio; W. McMahon, superintendent Government Printing Office, Ottawa, Can.; H. R. Hyde, *Free Press*, Burlington, Vt.; Albert B. King, New York; Sid. W. Millard, Ann Arbor, Mich.; Edward M. Fleming, *News* office, Toledo, Ohio; George Dengler, *Courier* office, Ann Arbor, Mich.; A. H. Marshall, Batavia, N. Y.; Arthur K. Taylor, A. K. Taylor & Co., Wilmington, Del.; H. C. Jacobs, Rochester, N. Y.; J. C. Forman, Forman-Bassett-Hatch Co., Cleveland, Ohio; J. W. Swinburne, Swinburne & Andrus, Minneapolis, Minn.; George A. Leighton, Leighton Bros., Minneapolis, Minn.; Alfred Roper, Minneapolis, Minn.; James Maurer, *North Star*, Marinette, Wis.; Walter Lodia, Hartford, Conn.; John F. Schunicht, Office Supply Co., Louisville, Ky.; Thomas C. Smith, Lincoln, Neb.; C. J. Robertson, Walter Scott & Co., Plainfield, N. J.; Lon. Sanders, Sanders Engraving Co., St. Louis, Mo.; F. C. Nunemacher, Louisville, Ky.; W. A. Porter, R. W. Hartnett & Bros., Philadelphia, Pa.; Milton H. Smith, Rochester, N. Y.; John G. Ropes, *Chronicle-Tribune*, Armour, So. Dak.; F. H. Townsend, Providence, R. I.; W. W. Pasko, secretary Typothetae, New York; Edward B. Darlington, *Intelligencer*, Doylestown, Pa.; Andrew H. Kellogg, New York; S. M. Hunt, Springfield, Mass.

BOOKS, BROCHURES AND PERIODICALS.

MRS. RORER'S new magazine, the *Household News*, the first number of which appeared in August last, bids fair to win wide favor and a large circulation. The name of the editor is a sufficient guarantee of the useful and practical qualities of the magazine. It is placed at the low price of \$1 per year. The *Household News* Company, Philadelphia, are the publishers.

THE COLUMBIAN HISTORICAL NOVELS: Vol. IX., INDEPENDENCE; A STORY OF THE AMERICAN REVOLUTION. By John R. Musick. Illustrated with eight full-page half-tone engravings, and fourteen other illustrations, by F. A. Carter. Cloth, 12mo, 480 pp., gold stamps, etc. \$1.50. New York, London and Toronto: Funk & Wagnalls Company.

The story in its way is interesting, dealing as it does with the birth of American independence, but the characters used to dress the romance upon are not natural; the dialogues are stupid and artificial in tone, and the humor which is attempted is forced. The book has no excuse for existence.

THE Century Company has bought well-nigh the complete literary "out-put" of Mark Twain during his year of residence abroad, and both the *Century* and *St. Nicholas* will have serial stories by this popular humorist among the attractions of the new year. For the *Century* he has written a novel which is said to abound with humorous and dramatic incident, and in some chapters to be a revelation of tragic power. Its plot includes a most ingenious employment of science in the detection of crime. It is called "Pudd'n'head Wilson," and like "Huckleberry Finn" and "Tom Sawyer," is a story of a Mississippi steamboat town. For the boy and girl readers of *St. Nicholas* he has written "Tom Sawyer Abroad," being the adventures of Tom Sawyer, accompanied by Huckleberry Finn and the negro "Jim," in the eastern hemisphere, which is not reached in the ordinary way, but accidentally, as it were, and in a flying-machine.

THE third edition of the "Manufacturers of the United States," a reference book for buyers and sellers for domestic and foreign trade, has been issued, and we acknowledge receipt of a copy of the same. It is expected that the fourth edition will be out about the first of October. The volume is a bulky one of over 2,000 pages, and gives a complete classified list of firms engaged in the various American industries. In no other work which we know of can the information contained in this book be obtained. The classified index of articles in the front part enables the reader to find at once the page on which the firms dealing in any particular commodity can be found. The directory is especially useful to those connected with printing—the paper trade, engraving, press

manufacturing, typesetting, and other industries of this nature—and readers of this magazine will be interested in the work. The price is \$10. Published by the Manufacturers Publishing Company, 150 Fifth Avenue, New York.

ONE of the finest specimens of letterpress printing we have seen for some time is the souvenir book of Hotel Pfister, Milwaukee, issued from the press of the Evening Wisconsin Company, of that city. Everyone having anything to do with the getting out of the work deserves great credit for the perfection attained. The book consists of about eighty pages, printed on enameled paper in the highest style of the printer's art. Mr. G. L. Richards, of the Marr & Richards Engraving Company, Milwaukee, supervised the work of illustration, and is to be congratulated upon the excellent result of his labors. Mr. William J. Anderson also deserves mention for his work in connection with the souvenir. The selection of colors used on the half-tones and text portion of the book is good, the general effect produced being pleasing and harmonious. The Buffalo Printing Ink Works, of Buffalo, New York, furnished the ink, and the binding was done by H. Voss, of Milwaukee.

QUERIES AND ANSWERS.

STAMPING GOLD LEAF ON SILK RIBBON WITH HOT TYPE.—H. M. L. asks how the gold leaf is made to adhere. Albumen may be used with success. The speediest method is to lay on gum copal powder with cotton or a camel's-hair brush.

SHOULD A NEWSPAPER PRESS HAVE A RUBBER BLANKET ON THE TYMPAN TO PRINT FROM OLD TYPE AND PLATES.—O. P. E., of East Palestine, Ohio, asks the question. The answer is: Yes, put it as near the cylinder as possible, with a couple of manila sheets over it.

CAN POSTAL CARDS BE USED AFTER THEY ARE ONCE PRINTED?—An inquirer says he has a large quantity of spoiled printed post cards which he would like to use. He has tried tint blocks to cover the printing, but the black ink shows through. Bronzing will obliterate it effectually. It is liable to be costly, however.

PUTTING ON PRESS BOARDS.—In reply to an inquiry, an experienced pressman writes: "In putting press boards on, the first one should not be hooked in front. My method is to score the board with a knife the same distance from the edges as the thickness of the cylinder, which is generally about one-half inch; then place the board on and glue it to the edge of the cylinder. The scoring will break it so that it will lay over perfectly smooth. The second one should have holes punched in it with a small punch one-quarter inch from the edge to correspond with hooks on the cylinder; then carefully place the board on, getting the hooks through the holes; lay the board back and pull it back as snug as possible. To make it fit closely rub the edge with a mallet handle or a piece of broomstick, after which put your manila on and draw it up as tightly as possible. Put on as large a form as you have; a large-size block would be the best. Give it a good strong impression, and let it run for an hour or so and I think you will find it all right. In case your press boards should be badly warped, as is sometimes the case, there is a way of fixing them. Instead of putting manila over the boards draw a sheet of muslin over and pull up as tight as possible. At night dampen the muslin all over, using a sponge, care being taken not to get it too wet, and let it stand that way over night, when you will find that your boards have set nicely."

CENSUS STATISTICS.

Triplets recently blessed the home of Mr. Birdwhistle, of Park Avenue. He broke the news to his son Tommy by saying: "Do you know, Tommy, you have three little brothers?" "Is that so? You bought three because you got 'em cheaper, didn't you, papa?" replied Tommy, who has a head for business.

CHICAGO NOTES.

THE Chicago *Herald* heads a dispatch of September 11, from Prague, "Young Czechs Becoming Wreckless."

THE atmosphere of Chicago seemed unusually genial toward the close of the month. The venerated George W. Childs was visiting the Fair.

MR. HARRY COLE, of Typographical Union No. 16, we are pleased to learn is now convalescent, and expects to emerge from his hospital retreat early in October.

THE Chicago *Tribune*, describing a mad-dog scare in a recent issue, says "before the dog was killed it had bitten three boys and perhaps a score of dogs, all of which were subsequently killed by the police." Why were the boys killed?

"CAR NO.—," a romance of the Ferris Wheel, has been printed in very attractive souvenir form by the Ferris Wheel Company, and is distributed to all visitors. It is handsomely illustrated, and possesses all the blood and thunder desirable.

THE census of the unemployed which the police have been engaged in making has been completed and shows that 41½ per cent of the men employed in the city last year are now out of work. The police find the number of unemployed to be 79,364.

THE first annual Water Color Exhibition of the Chicago Society of Artists will be held at the galleries of the society, 26 Van Buren street, in the Athenæum building, on October 23, and will continue at least two weeks. O. D. Grover is the secretary of the society.

THE Chicago Typographical Union has repealed the rule, recently passed, by which all members were prohibited from working more than five days a week. The rule was adopted for the purpose of giving as much work as possible to the men out of regular employment.

A MEETING was held at Recital Hall, in the Auditorium building, on the 18th ultimo, under the auspices of the Bindery Girls' Protective Union, at which the eight-hour law for women was discussed. Miss Annie Anderson presided as chairman, and addresses were made by Miss Mary E. Kenney, Mrs. Charles Henrotin, Miss Jane Addams and Henry D. Lloyd.

THE Manufacturers' Paper Company, of New York city, has just secured a renewal, for three years, of the contract to supply the Chicago *News* with white paper, which is in the vicinity of twenty-six tons daily. The amount of the contract for the three years is over \$2,000,000. The careful observer who passes the *News* building may see almost every hour of the day a crowd about the elevator in the sidewalk watching the huge rolls being lowered to the storerooms.

WE acknowledge a call from Mr. Frank Seaman, foreman of the *Tribune* job office, of Knoxville, Tennessee. Mr. Seaman is an enthusiast in the line of printing, and informs us that he values THE INLAND PRINTER very highly and has all the volumes from the first bound in a most attractive way, not only for his own use but for the information of his boys, who are following in the footsteps of their father. Aside from his connection with printing, Mr. Seaman is a Grand Army man, and is at present filling the important position of Commander of the Department of Tennessee.

HEADQUARTERS for the California Midwinter International Exposition have been opened not only at San Francisco but in the California state building at the World's Fair. At the latter place the foreign department was established early in August in charge of Assistant Director-General R. Cornely, whose experience in European expositions has been wide and thorough. This experience he has put to good purpose in entering upon the most important work to be done, and the appointment of commissioners for each of the foreign countries was begun at once. Edward Scott, superintendent of the American Section in Manufactures building of the World's Fair, is deeply interested in the San Francisco Exposition, and has been

appointed United States commissioner in charge of American department. Mr. Scott's thorough knowledge of American industries and of exposition affairs renders him a most valuable man for the position, and the managers consider themselves particularly fortunate in his acceptance.

THE following well-known foremen, Frank Ehlen, Chicago *Herald*; G. H. Logan, San Francisco *Chronicle*; M. R. H. Witter, St. Louis *Globe-Democrat*; Henri Rogowski, New York *Recorder*; E. L. Marsters, Albany *Journal*, accompanied by President Prescott; W. S. Waudby, United States Bureau of Labor; J. H. Gilmore, of Toronto, and M. J. Carroll, visited the manufactory of the Paige Typesetting Machine, on September 11, and were favored with an exhibition of the machine in operation. They were surprised and pleased with the working of the machine, and profuse in praise of its perfection.

PRESIDENT W. B. PRESCOTT and Secretary A. G. Wines have successively been doing the Fair under the able guidance of Editor M. J. Carroll. President Prescott, the *Eight Hour Herald* states, was beguiled into giving an Egyptian in the Street of Cairo, Midway Plaisance, an order for some visiting cards. Below will be found the result of the artist's work, which will be appreciated by all lovers of Arabic:

دو ج بر سكون
اندا بن
اضابا
سلكه ٩ ١٤ ٩٥

To understand the above fully and clearly the reader should peruse it from right to left, instead of the usual way. At least Mr. Carroll says that is the better plan.

AT a meeting of the Henry O. Shepard Chapel, held in Chicago, on September 21, 1893, official announcement having been made of the death, on August 12, of Mr. Adolph Scholl, a committee was appointed to express the sentiments of the members in the form of a written memorial to the worth of their departed friend and fellow-workman. The committee reported as follows; a copy of the resolutions were ordered sent to the mother of the deceased, and to THE INLAND PRINTER and other craft papers:

WHEREAS, It was with a sense of personal loss and profound sorrow that the members of this chapel learned of the death of Mr. Adolph Scholl, in whose upright and manly character they have recognized a worthy example through the years they have been associated with him; and

WHEREAS, It is right and fitting, and we take a mournful pleasure in doing so at this time, to testify as a chapel the sentiments with which we regard the memory of our departed brother, whose integrity, unselfishness and broad liberality ever inspired us with affectionate esteem; be it therefore

Resolved, That in the death of Mr. Adolph Scholl we realize the cause of trades unionism has lost a sincere and earnest advocate, the printing trade an accomplished and painstaking workman, and the members of the Henry O. Shepard Chapel a genial and instructive companion and an open-hearted, generous and sympathizing friend. And further

Resolved, That to the bereaved mother of our deceased brother this chapel tenders its heartfelt sympathy and condolence.

BYRON E. FISH,
CHARLES T. GOULD,
JOHN C. WITHERSPOON,

Committee.

THE advantage of knowing when to "hang on" and when to "let go" is illustrated in the sale of Chicago's oldest daily, the *Evening Journal*, which was disposed of at auction on September 20, to Dr. S. F. Farrar, for \$163,000. Some time ago \$200,000 was offered for the property, but the owners held out for \$300,000, and the sale did not take place. The occasion for the sale was the termination of the charter on August 6 last and the failure of the minority stockholders to agree on some plan of organization. The stock of the expiring company was concentrated in the following hands: John R. Wilson, 1,118 shares; Shuman estate, 391 shares; W. K. Sullivan, 221 shares; Slason Thompson, 200 shares; W. A. Hutchinson, 70 shares; total, 2,000 shares. Dr. Farrar made his first payment according

to the terms of the sale and took possession. It is understood that he will retain Slason Thompson as editor and W. A. Hutchinson as business manager, and does not contemplate making any immediate change in the heads of departments or policy of the paper.

PAPER TRADE ITEMS.

THE Anchor Collodion Paper Company, of Wichita, Kansas, has been incorporated to manufacture photographic papers.

THE Boorum & Pease Company, New York, have a new line of fine memorandum books just on the market. These books are artistically made, bound in various handsome leathers and will sell readily.

JOHN MCADAMS & SONS, Brooklyn, New York, have an exhibit of their ruling machinery in the northwest part of Machinery hall at the Fair, which has interested papermakers. They show two processes of ruling pen and disk which is quite an attraction.

THE American Box Machine Company, Amsterdam, New York, have a practical exhibit at the World's Fair in Machinery hall, Post Q, 38, of the manufacture of paper boxes, covering, trimming, labeling and putting in cloth corners, which the visitors watch with much interest.

THERE are in New Zealand 48 persons engaged in paper-making, 28 males and 20 females. There are 235 booksellers, 203 news agents, 4 paper dealers, 201 stationers, 127 publishers and newspaper proprietors, 1,036 printers, 793 compositors, 58 others employed in printing, 58 bookbinders.

THE register presented to the Massachusetts building at the Fair by the L. L. Brown Paper Company is nearly full, and the company is making another which they will send as soon as completed. It will be a counterpart of the other and made of the company's linen ledger paper, and will contain space for 40,000 signatures.

NEW YORK exported \$22,961 worth of paper during the six days ending September 21, a very good showing for a period of dullness, says the *Wood Pulp News*. News print to the value of \$7,831 was sent to Sydney, New South Wales. During the corresponding week last year the exports were valued at only \$5,269. The contrast of these figures is quite significant.

ONE of the most remarkable of the many purposes of construction to which paper has been applied is announced. It is a factory chimney forty-eight feet high, composed of this material, which has just been put up at Breslau, and said to be absolutely fireproof. The cupola of the new government observatory at Greenwich, England, is to be constructed of paper.

F. P. ROSBACK, corner of Canal and Washington streets, Chicago, has a very interesting exhibit of his toilet paper machine in the northwest part of Machinery hall at the Fair. This machine will work from five to seven rolls at a time, perforating, slitting and rewinding, simultaneously. Mr. Rosback especially invites the paper manufacturers to inspect his machine.

PAPER already has been accepted as a good substitute for the wood in a lead pencil, and not a bit too soon, says the *Paper Trade*. Mr. Carl Faber is credited with saying that the European cedar forests are played out, and that all the supply comes from the United States, Florida particularly. He says that the wasteful destruction of trees by the American manufacturers will exhaust the whole living stock of cedar in a few years.

THE business outlook among the Massachusetts paper manufacturers is vastly improved over that of a few weeks ago. O. H. Greenleaf, president of the Holyoke Paper Company, said recently: "The manufacturers of Holyoke have been looking for better times, and their hopes are being realized. The Connecticut mill, which has been shut down for some

time, has been started again. The Parsons' No. 2 mill was started Monday, and the majority of the other mills are running on full time." The outlook elsewhere is also generally hopeful.

SOME people in Germany are making new use of sulphite fiber, says the *Wood Pulp News*. They have found that a sheet of this material will serve the purpose of wadding in hospital use, and they are preparing sulphite fiber especially for this purpose. The surgeons find that it is a better absorbent than cotton, that it is clean and effective, and that it costs less than half as much as cotton. Really, there seems to be no end to the uses of wood pulp.

AMONG the patents recently granted is one to Frank W. Hayward, Alfred S. King and Alfred W. Loveland, of Norwich, England, for a new apparatus for coating paper or other material with color, gum, oil, varnish, or the like. The apparatus consists of a frame, in which the color or other liquid agent reservoir is placed beneath one or more chased, striated or indented surface rolls, which dip more or less slightly into the agent and by rotation carry a superabundant supply of the agent and press it on the surface of the paper or other material, which is drawn over and in contact therewith by the nip pressure of an upper roller or rollers, which may be covered with an elastic material or carry a continual flexible band of uniform substance and thickness so as to preserve the uniformity and effectiveness of the pressure of the uncovered roll.

OF INTEREST TO THE CRAFT.

LOUISVILLE (KY.) TYPOGRAPHICAL UNION, NO. 10, gave a picnic at Phoenix Hill Park on August 31, under the auspices of the 'Ways and Means' Committee, to raise funds for the entertainment of the International Typographical Union in 1894. An enjoyable time was experienced.

AT the first annual outing of the Newark, New Jersey, compositors at Caledonian Park, Saturday, August 26, a great deal of interest was centered in a typesetting contest by Jesse King, of the Newark *Times*, and Frank Hummell, of the *Evening News*. In thirty minutes Hummell set twenty-seven lines and King thirty. The deductions for errors found by Albert Folmar, of the *News*, who acted as proofreader, reduced Hummell's record to twenty-six lines and King's to twenty-seven.

THE state of trade in Australia is graphically illustrated by a caricature which recently appeared in the *Melbourne Punch*. It was entitled "The New Banner," and the figure of the banner bore the suggestive legend—

EIGHT HOURS' REST.

EIGHT HOURS' RECREATION.

LOOKING FOR
EIGHT HOURS' WORK.

ARTHUR L. NELSON, editor of the *Western Laborer*, of Omaha, Nebraska, died suddenly on the night of September 11, of hemorrhage of the brain. He was a member of the Omaha union, and active in affairs to better the condition of workmen. He was born in Portland, Maine, "the beautiful city by the sea," as he once described it, quoting the lines from Longfellow, who was also born there. The remains were taken to Portland by the brother of deceased. The members of 190 are mourning three other deaths, John Corcoran, J. W. Holmes and John Fisher, four in all, within a month.

THE *National Union Printer*, of Washington, D. C., is rapidly gaining the esteem and confidence of the craft. Mr. William McCabe, its editor and publisher, keeps in friendly touch with his readers, as the following reprint from a recent editorial avouches: "We have received a number of letters congratulating us on the excellence of last week's *N. U. P.* We hasten to declare that we were in nowise responsible for it, for we were away in the mountains of central Pennsylvania herding with the farmer on his native heath. We had intended

to return on Wednesday night in time to scatter effulgence and wisdom over the pages of the *N. U. P.*, but an accident prevented, so we had to telegraph back to this office asking the boys to get the paper out as best they could. That they did well is evidenced from the letters of which we have spoken. In future, when the reader finds the *N. U. P.* to be unusually interesting he or she will know the editor is away."

A CIRCULAR received from Twin City Typographical Union, No. 107, of Rock Island and Moline, Illinois, sets forth the reasons of the union's difficulty with the Plowman Publishing Company in June last. The trouble arose over a printer who was minus a working card, and whom the company's official, Mr. Kuhn, refused to discharge. In the language of the circular, "the matter was then taken under advisement and the foreman notified that the men would not work with a non-union man, and they were politely told by Mr. Kuhn to go to h—l, which they very properly refused to do, and quit work in a body."

OMAHA, writes a correspondent, has weathered the unjointed times in pretty good shape. There has been but little work, but the offices have managed to come through, for the most part holding on to the old hands as best they could. Many of the men took turn about in laying off. One weekly suspended, but it was started such a short while ago that the managers thought best to put back to shore until fair weather. One of the brightest sides to the situation has been to see the fraternal spirit displayed by the printers of the city in standing by one another. Notwithstanding the phalanx, many a newspaper man has put on a "sub," in order to give a brother in distress a day's work, when he has himself barely made expenses—practical Christianity of the truest sort.

A GOOD story is told on a well-known citizen and printer of Vicksburg, Mississippi. By some means which he could not explain he lost his vest. This he could endure, but with the vest he lost his composing rule, spectacles and a small sum of money. He was therefore practically swamped until he had succeeded in borrowing a pair of spectacles and a rule. He is well up in years and is the happy father of nine children, all living, but they grew very weary answering the oft-repeated interrogations of their mystified parent, until one a little sharper than the rest discovered that the old gentleman was feeling the heat to an unaccountable degree, and an investigation disclosed the fact that the aged print was wearing his vest under his shirt. He is now cheerfully invited at intervals to "take off his vest" by his confrères in the office.

THE personal notes in the *National Union Printer*, of Washington, says the *London Printers' Register*, are quite out of the usual run of things to which we are accustomed on this side. Here are a few from a recent number: "Old Woman" recently took his brother-in-law to see the Fair, but he shocked him so badly that he started on a run and has not been seen since.—Devine, of the *Artist Printer*, took his 'best' out Wednesday night, but forgot where he was working Thursday morning.—Little Johnny Daly is putting in a stretch, intending to buy a peddler's outfit.—Paul De Brule is looking like a colt, having had his whiskers clipped.—The boys say the nearest Dan Angell will ever get to heaven is the 10-cent Olympic seats.—Tom Wilson has another good story. This time it is how he grew hair on his bald head by applying kerosene." These really are extremely "personal" notes.

SOME controversy has been going on in German trade journals as to how a young man who is later on to take the leading position in a large printing establishment may be best educated so as to be most successful in after years. There are two sides taken, one by those who look only to the mercantile success, and direct their attention chiefly to the production of those articles on a large scale which pay best. They would somewhat limit the education to a utilitarian level, save as much time as possible, and leave out any studies not immediately required from their point of view. The other side is taken by

those who want to educate more the mind and the taste of the young man, and to make him fit to take up and study any particular subject afterward wanted, but in the preparation to limit himself to the development of all his talents, and in short to make him a superior man. For this purpose a three years' study at one of the science and art schools must be the first step after leaving school, after this a year's mercantile practice; another year or two for travels to other countries (England and France in the first place), and only after that the practical training comes in a printing office. This education would be long and expensive, but it certainly would be most effective.

NEWSPAPER GOSSIP.

I. A. MEDLER has bought out W. F. Spang's interest in the Omaha (Neb.) *Hotel Reporter*.

THE *Penny Press*, an evening daily, has been established at South Omaha by Alexander Schlagel.

Figaro and the *Young Men's Journal*, of Omaha, Nebraska, have consolidated under the former name.

J. C. OSWALD has purchased the *Fort Recovery Journal*, of Fort Recovery, Ohio. It is a bright and interesting paper.

ROBINSON & ENGLISH are the publishers of a new paper, the Valley Junction (Iowa) *Express*. It is a very creditable sheet.

THE *Pebble*, a paper recently started at Fort Meade, Florida, reflects credit on its editor, Kline O. Varn. Its presswork is, however, very poor.

AN Iowa publisher acknowledges the receipt of an egg "which was laid on our table by Rev. Mr. Smith." Mr. Smith seems to be a layman as well as a minister.—*Trade*.

JOHN ROSSICKY, editor of the *Pokrok Zapodu*—"Western Progress"—of Omaha, Nebraska, was elected president of the Bohemian National Committee at the Chicago meeting.

THE *Omaha Weekly Journal*, of Omaha, Nebraska, is among the new publications. It is democratic in politics, and much interested in the fun now going on in city politics.

THAT philosophical journal, the *Dallas News*, has discovered that while it takes thousands of years for a monkey to make a man of himself a man can make a monkey of himself in a minute.

THE editors of the Eleventh Congressional District in Iowa have organized themselves into the "Corn Belt Editorial Association." All Iowa editors will be eligible to membership. The first meeting was held at Le Mars.

DOCTOR HULFF and son Julius have purchased the Superior (Neb.) *Independent*. The younger Hulff has been for a number of years connected with the ticket department of the Western Printing Company, of Omaha, Nebraska.

THE *Populist*, an advocate of the People's party, been has established at Omaha by George W. Brewster, an old time printer of Omaha and Nebraska. Mr. Brewster established one of the first agricultural papers in Nebraska and it is still in the ring.

THE school of journalism at Trinity College, North Carolina, which Prof. John L. Weber is to conduct, is to have courses of instruction in English economics, civics, political science, history, and sociology and daily practice in newspaper work is to be required.

A JAPANESE editor who, in the recent election, called a political opponent a "Hovenkukidojo," has been sentenced to a year's imprisonment for libel. The word means literally "a boneless fish," but is used to signify a man without character, and is said to be the hardest word known to the Japanese language.

A PRETTY little French woman went into one of the newspaper offices in New York, and with a positive air of satisfaction passed an advertisement through the window. The clerk looked at the paper, smiled, and remarked: "The English is a little bit awkward, miss. Would you like to make any changes?" The pretty little woman tossed her head, replying:

"No, m'sieu; I zink I knows how to write ze good Inglis." The clerk smiled again. "All right." The little woman departed. Next morning the following advertisement appeared:

PUPILS WANTED.—Mdlle. Marcotte respectfully announces that she wishes to show her tongue to the young American ladies.

GABRIELLE GREELLY, daughter of the founder of the New York *Tribune*, is married to Rev. F. M. Clendenin, the pastor of a fashionable church at Westchester, New York. She is active in all the charitable work in the parish, and has done a great deal toward building the hospital, which is now nearly finished.

MESSRS. DENNIS & SNYDER have disposed of their entire interest in the Ashland *Daily and Weekly News* to Fred H. Burke, Freem W. Smith, O. N. Calef and Charles Burke, who will continue the publication of the paper and carry on the job office connected with it, at the old stand in the First National bank building, Ashland, Wisconsin.

THE *Daily Press and Knickerbocker*, of Albany, New York, celebrated its fifty-first anniversary on September 4, by a special Columbian edition. The paper was founded in 1843 by Hugh J. Hastings as a cheap, non-partisan newsy paper and from the first it has been a favorite with the public. The souvenir edition is the largest paper ever published in Albany.

EDITOR ROSEWATER, of the *Omaha Bee*, has been to Alaska with members of his family during the summer. His vacation trip was described by himself and his son Charles in interesting letters to his paper. The younger Rosewater is taking to journalism, and is editor-in-chief of the paper published by Cornell University, where he is pursuing his studies.

MR. CLEMENT SCOTT, the dramatic critic of the London *Daily Telegraph*, we are informed, delights in bright colors. He likes all his surroundings to be gay, and even writes his copy with lead pencils of the mixed shades so dear to children. He also thinks the World's Columbian Exposition "a miserable failure, an utter failure." Mr. Ambrose Bierce, commenting on this latter peculiarity of Mr. Scott, gets reminiscent and says: "Twenty years ago, Mr. Scott—then a clerk in the war office—and I had the honor to be collaborators; we wrote badly for the same London paper. I never met him, nor had any relations with him, and always understood that personally he was a fine fellow; but from a study of his work each week I always rose with a fresh conviction that the English people had not a greater fool than the Clement Scott of 1873. But twenty years do much for a really progressive nation, and there is now a fool with whom that person would be nowise comparable—the Clement Scott of 1893."

SATURDAY, August 26, was Machinery Hall Day at the World's Fair and was celebrated by a programme as unique as it was instructive, duly set forth in a special *Souvenir Bulletin* which of itself from the manner of its production gave "a triumphant illustration of the possibilities of modern accessories of newspaper publishing and printing." Messages by the long-distance telephone from various parts were received and dictated to Linotype machine operators by the phonograph; messages by telegraph from New York and other points were also received and set up directly on the Linotype machine. At 10 o'clock A.M. the pulp for the paper to be used in the souvenir was put in the beating engines at the American Paper Maker's exhibit, and after being made into paper was cut and taken to the printing press for printing. At the moment when the messages were started from their respective points, the type in which they were to be set was molten metal and was both cast and set up after the receipt of the messages at Machinery hall. The actual time consumed on the first *Souvenir Bulletin*, from starting the messages, making and cutting the paper, casting and setting the type, proofreading, putting to press and turning out the finished newspaper, was sixty-three minutes. The enterprise of the other exhibitors in the hall was on a par with this remarkable exploit. Mr. F. J. Hurlbut, of the American Typefounders' Company, edited the *Bulletin*.

BRITISH NOTES.

THE decease of Charles Bradlaugh's old paper, the *National Reformer*, is announced to take place with the issue of the first of October. It is intended to revive it as a monthly, under a new title.

J. M. BARRIE is at present in Kirriemuir, where his home is nearly opposite the famous "window in Thrums," finishing a novel which will appear in the first instance in an American magazine.

MR. BURNE-JONES, the English artist, is engaged upon the interesting task of painting a portrait of Mr. Gladstone's youngest granddaughter, Dorothy Drew. This little blue-eyed maiden of three years is said to resemble the grandfather startlingly.

NEXT year will mark the bicentenary of the introduction of printing into Belfast by Patrick Neill and James Blair in 1694, and it has been suggested that some steps should be taken to commemorate such an important event in the history of the city by a suitable celebration.

WALTER BESANT has been suffering from overwork; since his return from America he has been resting in Derbyshire. He has a new novel, "A Rebel Queen," which deals largely with the Hebrew race, and is expected to equal if not excel anything his remarkable pen has hitherto produced.

THE sixteenth annual meeting of the Library Association of the United Kingdom began at Aberdeen, on September 5, when Dr. Richard Garnett, the president, delivered an address. Among the papers read were: "The 'Blacking Out' of Betting News," "How to Keep Down the Issues of Fiction," and "The Vatican Library."

UNDER the direction of Mr. H. Newson-Smith, trustee to the estate of Dalziel Brothers, "Hood's Comic Annual" and "Fun Almanac" for 1894, will be published as usual. Special features will be introduced into both publications, which will be conducted by Mr. Charles Dalziel. Full particulars as to date of publication, etc., will be made known to the trade in due course.

IN the Manufactures building of the Columbian Exposition, Messrs. Lever Brothers, limited, of Port Sunlight, have a fine display advertising the Sunlight Soap, the great attraction being a magnificent model of Windsor Castle on a scale of $\frac{3}{8}$ inch to the foot. A cadaverous looking woman peering up at the imposing battlements, was heard to remark to a companion, "Huh, see there. That's an English soap factory."

A STRIKING instance, says the London *Engineer*, of a nuisance being converted into profit is afforded by the new process for extracting sulphur from alkali waste. At Widnes alone five hundred acres must have been covered with it to an average depth of twelve feet. These ten million tons of noxious material have been with great difficulty prevented from being a source of intolerable nuisance throughout a large district, owing to the amount of sulphur contained, and the consequent discharge of sulphuretted hydrogen into the air.

EMILE ZOLA, the French novelist, who is visiting London, delivered an address on September 22, at a meeting of the Institute of Journalists, at the Mansion House, the official residence of the Lord Mayor of London. The subject of his address was "Anonymity in Journalism." He said among other things the British press owed its power and unquestionable authority to anonymity. Politically the British newspaper existed only to satisfy the opinion of its own party. It had been thus made by a public which had not been broken into fragments by a revolution. It was different in France, where the fever of individuality carried away everything. The French were always seeking a Messiah and indulged in ecstasies of devotion to the new god of the moment. Speaking of the claim made in some quarters that the signing of articles in newspapers insured their success, Monsieur Zola said he was well aware of the evils

of a system that had destroyed the authority of the press, completed the destruction of parties, and which often descended to a mere personal brawl. The spectacle, he said, was sometimes heartrending. It must, he declared, convey a frightful impression abroad. Probably anonymity would restore honesty and disinterestedness, but the existing system produced a splendid expenditure of courage and ideas, which yielded light for all. It was a march toward the future at a breakneck gallop, leading, perchance, to a new world. He could not blame the French press, since it held out the hope of a better society based upon justice and labor. Monsieur Zola strongly and adversely criticised anonymity in literary and artistic articles, which, he said, endangered the intellectual vitality of the nation and was likely to produce a mediocre and colorless literature. It was impossible to approve of a man able to wield a pen who was converted into a mere writing machine.

LADY FLORENCE DIXIE, who is credited with the intention of starting a new woman's paper in England, is a sister of the Marquis of Queensberry, and one of the most versatile women of the day. While a girl she had excited the enthusiastic admiration of "the Shires," where riding is carried to a fine art, by her straight and intrepid going, and in the saddle she has journeyed over the best part of Europe, has explored the wilds of Patagonia, and went through the Boer campaign early in the eighties as "special" for the *Morning Post*. She has written a novel, is a sort of poetess, and has appeared on the platform to plead for "the rights" of her sex. Furthermore she has a devoted husband and delightful home—The Fishery, at Windsor—and two handsome boys. Yet one thing more, she has a strange power over animals of all sorts, has broken in the most fiery of steeds, and has made domestic pets of a jaguar and even a tiger.

PURCHASERS' NOTES.

GEORGE A. GROVES, 825 Holly avenue, St. Paul, Minnesota, is thinking of putting in a complete printing outfit.

W. H. MILLER, JR., Kansas City, Missouri, desires to be informed of the address of a firm making envelope machines.

PHOTO-ENGRAVERS' SUPPLIES.—Phil L. Axling, Sioux Falls, South Dakota, desires names of firms dealing in engraver's supplies.

SAMPLES OF PRINTING.—J. M. Connelly, care of the *Daily News*, Hot Springs, Arkansas, desires to procure samples of job printing and specimen books.

A SMALL STEREOTYPE OUTFIT.—S. A. Anderson, 266 First street, Portland, Oregon, desires circulars and price lists from manufacturers of stereotype supplies.

LON HARDMAN, printer, St. Joseph, Missouri, desires to correspond with engraving firms who make embossing dies for use in commercial work, especially those made of zinc.

PREPARED MATRIX PAPER FOR STEREOTYPING.—S. A. Anderson, 266 First street, Portland, Oregon, as a prospective purchaser, wishes to correspond with dealers in prepared matrix paper.

GRASER BROTHERS, 555 Washington street, Buffalo, New York, wish to correspond with manufacturers of souvenir dance programme folders and other fancy stationery, with a view to purchasing.

THE Sherwood Press, of Ravenna, Ohio, wish the address of the firm manufacturing the "Perfection" grocers' bags. It would be well for any firm manufacturing paper bags to correspond with them.

THE Columbian Supply Company, postoffice box 35, Atlanta, Georgia, are about to start in the general stationery and publishing business, and are anxious to receive prices and information relating to the general stationery trade, and also samples and prices of book and cover papers and commercial envelopes in wholesale quantities.

DE VINNE CONDENSED.

PATENT APPLIED FOR.



6A, 9a.

30-Point De Vinne Condensed.

\$4.50

FIGHTING ROMAN**Bombards the Fort****Serious Imbroglia**

22A, 30a. 10-Point De Vinne Condensed.

\$2.75

GENERAL EUROPEAN BLOCKADE**Purchase Ten World's Fair Souvenir Half Dollars****Conservatory of Music \$74**

12A, 20a. 14-Point De Vinne Condensed.

\$3.25

METHODICAL SPINSTERS**Tabby Cats and Green Tea**

5A, 8a.

36-Point De Vinne Condensed.

\$5.00

SEVENTH EDITION**History of the United States**

OTHER SIZES IN PREPARATION.

4A, 6a.

42-Point De Vinne Condensed.

\$5.50

MUTUAL BENEFITS**Southern California Resorts**

18A, 22a. 12-Point De Vinne Condensed.

\$3.00

LIBERAL SAMPLES GIVEN**Delivered in Fancy Packages****Riding Habits and Coats**

8A, 12a.

24-Point De Vinne Condensed.

\$4.00

EVENING STROLLS**Questions in Modern Science**

10A, 16a. 18-Point De Vinne Condensed.

\$3.25

SONGS OF SEVEN**Sonnets by Famous Poets****Holiday Books**

Manufactured by CENTRAL TYPE FOUNDRY, St. Louis, Mo.

For Sale by all Foundries and Branches of the American Type Founders' Co.

DE VINNE ITALIC.

PATENT APPLIED FOR.



6A, 9a. 30-Point De Vinne Italic. \$5.75

CHOICE ROSE
Flower Garden
Ship Ferns 45

20A, 26a. 10-Point De Vinne Italic. \$2.75

MINIATURE STEAMSHIPS
Secured Choicest Staterooms in Advance
Rates only \$83 Per Day

12A, 18a. 14-Point De Vinne Italic. \$3.25

ROMANTIC MAIDEN
Hath Practical Papa

5A, 8a. 36-Point De Vinne Italic. \$6.50

TRUNK LINES
Take Through Trains

OTHER SIZES IN PREPARATION.

4A, 6a. 42-Point De Vinne Italic. \$7.25

EXPERT SHOT
Hunting Bengal Tigers

16A, 20a. 12-Point De Vinne Italic. \$3.00

BARGAINS IN DRUGS

Fashionable Perfumery
Fine Toilet Requisites

8A, 10a.

24-Point De Vinne Italic.

\$4.50

FRENCH SOUP

For Christmas Dinner

10A, 16a. 18-Point De Vinne Italic. \$4.00

RICH MINERS
Form Shooting Clubs

Mock Turtle

Manufactured by CENTRAL TYPE FOUNDRY, St. Louis, Mo.

For Sale by all Foundries and Branches of the American Type Founders' Co.

SPECIMENS RECEIVED.

THE *Observer*, Logan, Iowa. Programme of commencement exercises, very neatly gotten up.

WRIGHT, the Electric Printer, Buffalo, New York. Blotters, business cards and folders, executed in his usual good taste.

THE Republican Printing Company, Council Grove, Kansas. Business cards and circulars, equal to the average in those lines.

A. B. MORSE PRINTING COMPANY, St. Joseph, Michigan. Blotter, designed with taste, colors well selected, and neatly printed.

A. J. CHASE, Bristol, New Hampshire. Programme, invitation and society work; composition neat and presswork up to average.

CHARLES C. WRIGHT, Plymouth, New Hampshire. Menu cards, illustrated with half-tone engravings. Composition ordinary, presswork good.

APPEAL PUBLISHING COMPANY, Marysville, California. Specimen book of job printing and lithogravure work, which is a neat and creditable production.

HORTON PRINTING COMPANY, Meriden, Connecticut. Samples of general jobwork, all of which show care and good display in composition, and neat, clean presswork.

L. MARKEWITZ, Sacramento, California. Business cards; too much ornamentation has been attempted; try some plainer styles. Ornamentation is not always evidence of good display.

CUMING & SON, Houston, Texas. Business card in gold bronze, red and blue. Composition excellent; presswork and embossing first-class; colors would have a better effect if less red had been used.

C. M. ROUSSEAU, Detroit, Michigan. Business card in gold bronze, blue and red, which might be greatly improved upon. There is too much attempt at ornamental display; something quieter would have a better effect.

LOU E. PARSONS, with the Cherington Printing and Engraving Company, Columbus, Ohio. Letter-heads, bill-heads, cards, etc., of ordinary merit. While neatly executed, there is nothing original or striking in the designs.

THOMAS P. NICHOLS, Lynn, Massachusetts. Cards in tints and colors, which prove him to be an artist of no mean pretensions. One in four colors, the tint blocks of which were of patent leather, cut to shape with a pair of scissors, is especially good.

J. C. KUGLER, Pottstown, Pennsylvania, advertises "Poor Printing," but the samples submitted by him are not altogether poor. A little discrimination in the use of border and ornamentation would, however, improve the appearance of some of his work.

THE Gray Printing Company, Fostoria, Ohio. A series of advertising blotters which show enterprise as well as being samples of their work in color printing. Designs in both engraving and composition are good, and presswork is highly commendable.

A NEAT little brochure comes from Charles Burrows, Schenectady, New York, which is a fine specimen of letterpress printing in colors. Design is artistic, composition almost faultless, and presswork is of a high order. Such good work ought to be in great demand.

THE Norman *Transcript*, Norman, Oklahoma, has issued its fourth anniversary souvenir, which is well worth preserving. The typography and presswork are good, many half-tones of prominent citizens and principal buildings being nicely printed. It consists of twelve six-column pages and a four-page cover.

THE Tuscarora Advertising Company, Coshoccon, Ohio. Pamphlet, neatly bound in leatherette covers, containing samples of "ads.," of various shapes and colors, the composition of which is the work of Christ H. Havens. The designs are somewhat commonplace, and either from the use of poor

material or want of care in locking up, many of the rulework designs show the joints of every piece of rule used. The combination of colors is not artistic; green, yellow and red do not blend well together.

CHARLES L. RAMBO, Philadelphia, Pennsylvania. An odd four-page leaflet, the programme of Lu Lu Temple Base Ball Nine. It is printed in red and black, and compositor, engraver and pressman have worked together to produce an unique and "striking" effect, with the hope of securing "Blood, Cash and Eternal Glory."

ST. JOHN PRINTING HOUSE, Toledo, Ohio. Blanks and note-heads, which Mr. St. John says are "printed and ruled at one operation at the rate of 6,000 per hour," by means of an attachment of his own getting up. The invention should be a valuable one, as the ruling is equal to most work that is turned out in the usual manner.

THE Daily Herald Printing Company, Austin, Minnesota. Numerous samples of general jobwork, which are all of a high class. Samples of a proposed specimen book, to be issued by F. H. McCulloch (a member of the company) are inclosed, and promise well for the value of the work, which will be known as "Practical Specimens, No. 3."

RAITHBY & LAWRENCE, Leicester, England. "The Insurance Ladder," a forty-eight page pamphlet; one of the neatest little booklets it has ever been our pleasure to handle. Superbly printed on enameled paper, illustrated with fine engravings; composition and presswork both are almost unsurpassable in point of excellence.

WILL F. ANGUS, *Tribune*, Clintonville, Wisconsin. Cards, letter-heads, etc., which are excellent examples of what can be accomplished with a limited range of type and material and a large supply of artistic ability. A little too much attention has been given, however, to ornamentation, rather overdoing propriety in that respect.

C. G. BURGONEY, New York city. A sixteen-page circular, in several colors and bronze, each page of which is a study for the artist-printer in display, harmonious arrangement of colors and register. The whole forms one of the most ingenious and pleasing examples of the typographic art that has fallen into our hands for a long time.

THE Monitor Publishing Company, Rockford, Illinois. A sixty-four page pamphlet descriptive of the aims and objects of the Coal Dealers' Association of the Northwest, printed on enameled paper in bronze-blue ink. Composition is very good, surpassing the presswork, which is somewhat poor in make-ready and uneven in color. The work is neatly finished in embossed cover and tied with silk cord.

J. FRANK FACEY, Cambridgeport, Massachusetts. Programme of New England Athletic Racing Association—a pretentious work, which might be greatly improved upon. The title-page is poorly displayed, and the imprint of J. F. F. is a trifle too glaring. His own announcement, dated September 1, shows poor selection of colors, though otherwise it is a good piece of work.

TOPHAM & LUFTON, Harrogate, England. A number of samples of bill-heads, circulars, cards, etc., which show that artists of high ability are employed in their establishment. Their own memorandum heading, printed in gold bronze and four colors, ought to bring them all the work they could possibly do, as it is a very fine specimen of printing, both in composition and presswork.

BRANDON MAIL ELECTRIC PRINT, Brandon, Manitoba. A thirty-six-page pamphlet, "Prize List of the Twelfth Annual Exhibition of the Agricultural Society of Brandon," which is a very poor specimen, indeed. The advertisements are wretchedly displayed; the presswork is evidently the production of an amateur, there apparently having been no make-ready on the forms, and the color is pale gray on some pages and intense black on others. From the quantity of errors in spelling

we presume the proofreader was on a vacation at the time the job was done. It is not a work of which the Brandon Mail Print should feel proud.

CLARKE & COURTS, Galveston, Texas, general commercial work and posters, all showing good workmanship. James Newman, the rulework artist of the house, submits several designs, the general excellence of which deserves praise, especially a title and introduction to a furniture catalogue, which are very artistic. Composition and presswork on all the samples are above the average.

JOHN HEIMPEL, pressman with the Times Publishing Company, Bethlehem, Pennsylvania, forwards a copy of the Catalogue of the Bethlehem Business College, a pamphlet of fifty-six pages and cover, the composition and presswork of which are both deserving of commendation. Mr. Heimpel's skill as a pressman is evidenced by the evenness of color throughout, good make-ready, and clearness of the half-tones.

FROM John M. Rogers, Wilmington, Delaware, we have received a specimen of embossing, half-tone and letterpress printing that it would be difficult to excel. In this specimen, the "Marine Villa Album for 1893," the delights of Cape May are set forth by delicate half-tone vignettes, that make one long to pack his grip and start for the seashore at once. Mr. Rogers may congratulate himself on his admirable work.

A TRADE circular from the Great Western Stove Company, of Leavenworth, Omaha and Denver, comes to hand with a request to make comments thereon. It is entitled "Some Oaks," and if the projectors had adhered to the quiet colors of oaks and acorns their circular would have been more of a success. Bright yellow, green and chocolate do not harmonize well, and while the compositor's work is very good, the pressman, or whoever arranged the colors for the work, has produced a result far from satisfactory from an artistic point of view.

H. N. FARKY & Co., Pasadena, California, have issued an elegant morceau announcing their seventh birthday. A neatly embossed heavy card with gilded designs, tied with pale blue ribbon, supports a light card on which appears a cupid holding aloft a tablet on which the letters "F. H. & Co." appear. Back of this are other cards on which the past history and future intention of the firm are inscribed in neat type and in colors that do not offend the eye. A letter-head in four colors is very neatly executed and shows taste both in composition and selection of colors.

FROM Latta & McElhinerny, Morning Sun, Iowa: Samples of jobwork and blotters, good specimens of everyday work. Alfred M. Slocum Company, Philadelphia, Pa.: Handy memorandum book, with nicely displayed and well printed cover. Leighton Brothers, Minneapolis, Minn.: Cards, programmes, etc., which give evidence that they employ artists in all departments of their establishment. Stansbury & Phillips, Seattle, Wash.: Blotter in two shades of blue, neat and well printed. Brown, Thurston Company, Portland, Me.: Blotter in four tints, gold, bronze, red and blue—very attractive, neatly printed, register perfect. A. J. Chase, Bristol, N. H.: Programmes, cards, etc., showing neatness and care in design and execution. Sell T. Hawkins, Danville, Ind.: Cards and letter-heads, well displayed, presswork good, but too much brown ink is used; a good black would be better on many of the samples. H. H. Knerr, Allentown, Pa.: Sample of own engraving—composing-rule printed in silver with name etched thereon in black—a neat job for an amateur engraver. J. E. Burke & Co., Bloomington, Ill.: Card and trade circular, neatly printed in colors and gold bronze; composition good and presswork excellent. The Wilton, Smith Company, Detroit, Mich.: Blotter in gold bronze, red and blue, showing that they are up to the times in artistic printing. Ernest Thompson, Thorold, Ont.: Membership ticket in three colors—red, yellow and black; poorly displayed and badly printed, the principal line being in red on a yellow background; very unattractive.

TRADE NOTES.

THE Patterson-Brown Printery succeeds Patterson, Vance & Co., job printers and publishers, at Des Moines, Iowa.

GEORGE T. SCHEIBE & Co., printers, in a very neat booklet announce their removal to their new premises, No. 3 Jordan street, Toronto, Ontario.

THE *Polk County Farmer*, Des Moines, Iowa, has passed into the hands of J. B. Sperry & Co., who have changed its name to the *Weekly Free Press*.

THE Pierce-Wallace Publishing Company was recently incorporated at Des Moines, Iowa. Messrs. Pierce and Wallace are proprietors of the *Iowa Homestead*.

THE interest of Frank W. Barber in the Gem Printing House, Sterling, Illinois, has been transferred to J. H. Mack, and Charles T. Mack will conduct the business.

THE Crawford-Birrell Company have assumed control of the Advertiser Printing House, of Newark, New Jersey, Mr. David H. Greene being retained in the management of the office.

AN exhibit of the typographic and hand numbering machines made by the Bates Manufacturing Company, of New York, may be seen in the Electricity building, at the World's Fair, in the gallery, Space 43, Section Y.

THE Dexter Folder Company, of Fulton, New York, have recently put one of their late improved double-sixteen point-feed book-folding machines into the establishment of Houghton, Mifflin & Co., Cambridgeport, Massachusetts.

W. H. BESACK has removed his job printing plant from Washington, Kansas, to Muncie, Indiana, and is as usual producing fine work. Of THE INLAND PRINTER he says: "I can't run the kind of an office I desire to run without it."

W. J. GAGE & Co., booksellers and stationers, of Toronto, Ontario, have recently been incorporated. The officers are: W. J. Gage, president; George Spence, vice-president; W. P. Gundy, secretary-treasurer. The paid-up capital is \$150,000.

J. H. T. LEHMANN has been appointed receiver for Ackerman Brothers & Heintz, of Omaha, Nebraska. The firm has had some internal dissensions, and asked for the help of the courts to straighten out matters. They still keep their old force employed.

FRANK B. JENVEY & Co., job printers and bookbinders, of Cumberland, Maryland, have moved into their new and commodious building, which they have recently had erected on South Center street. With more room and increased facilities, they expect to do a finer line of work.

TO ENCOURAGE offices using the tint block process, the Evelyn Patent Tint Block Company, of Baltimore, Maryland, have instituted a specimen exchange and offer prizes to those submitting the best samples of work. This plan will no doubt be advantageous to all printers who have adopted their process.

THE Northwestern Holiness Publication Company, publishers of the *Highway and Banner*, at Des Moines, Iowa, has gone out of business. The subscription list of the paper was sold to the Witness Publishing Company, Boston. The plant is now in the hands of C. W. Ingalls, who is conducting a job printing and publishing business.

MR. C. R. HUNN, the genial representative of the Buffalo Printing Ink Works, of Buffalo, New York, makes regular trips through the West and Northwest, and is well acquainted with all the printers in this section of the country. Through his untiring efforts the inks of the house he represents are each day becoming more widely and favorably known.

MR. F. C. NUNEMACHER, the well-known printer of Louisville, Kentucky, is the inventor of the new gathering machine, an illustration of which is shown in the advertisement of the Seybold Company on another page of this issue. Mr. Nunemacher found his bindery space too valuable to utilize to good advantage the round-table gathering machines in use in many

establishments, and therefore conceived the idea of the machine which the Seybold Company are now placing on the market. It will undoubtedly have a good sale, meeting as it does the wants of binderies that are cramped for floor space.

THE H. H. Latham Manufacturing Company, dealers in printers' supplies at 87 Plymouth place, went into the hands of the sheriff September 20 on judgments aggregating \$53,716.65. The judgments were confessed in the circuit court on notes given to secure loans to the corporation, and were in favor of Fannie A. Underhill to the extent of \$48,522.90, and Amos Shepard, \$5,193.75.

JAMES CONNER'S SONS, the New York typefounders, moved into their new building at the corner of Rose and Duane streets on the first, and changed the firm name to the American Typefounders' Company. The new concern will carry type from twelve different foundries, and deal in printing materials and machinery generally. An illustration of the new building is shown on page 19.

THE Burnett Printing Company, of Rochester, New York, evidently have explicit faith in the ability of the banks of that city to meet all demands made upon them. In a postal circular soliciting business, recently issued, they say: "Notice to depositors in the commercial and savings banks of Rochester: Your check will be accepted at par in payment for any of our handiwork, to the extent of your deposit. Your check will have the same purchasing power as gold coin."

BABYHOOD.

BY JAMES WHITCOMB RILEY.

Heigh-ho! Babyhood!
Tell me where you
linger.

Let's toddle home
again, for we have
gone astray;

Take this eager hand of
mine and lead me
by the finger

Back to the lotus lands of the
far away.

Turn back the leaves of life; don't
read the story —

Let's find the pictures and fancy
all the rest;

We can fill the written pages with
a brighter glory

Than old Time, the story-teller,
at his best.

Turn to the brook, where the honeysuckle tipping
O'er its vase of perfume, spills it on the breeze,
And the bee and humming bird in ecstasy are sipping
From the fairy flagons of the blooming locust trees.

Turn to the lane, where we used to "teeter-totter,"
Printing little foot palms in the yellow mold;
Laughing at the lazy cattle wading in the water,
Where the ripples dimple round the buttercups of gold;

Where the dusky turtle lies basking in the gravel
Of the sunny sandbar in the middle tide,
And the ghostly dragon-fly pauses in his travel
To rest like a blossom where the water lily died.

Heigh-ho! Babyhood! Tell me where you linger.
Let's toddle home again, for we have gone astray;
Take this eager hand of mine and lead me by the finger
Back to the lotus lands of the far away.

—*Inquirer.*

ITEMS OF INTEREST.

TEACHER — Can you tell me what is the olfactory organ?
PUPIL (frankly) — No, sir. Teacher — Correct. Pupil goes off
in a brown study.

A STORY is told of an Irish corporal registering a punishment in these terms: "Four days' cell confinement for Private X for he-hawing like an ass, in imitation of the colonel."

AT an industrial school in Virginia a class of boys, ranging from eight to twelve years of age, had to write compositions. The first one read: "We live on outside of the world — the slick side. We stick on like flies, and the reason we don't fall off is the mighty power of God." As foreign news the second small boy gives: "Persia is governed by Pshaw."

THE Japanese divide the day into six day hours, from the rising to the setting of the sun, and six night hours, from sunset to sunrise. Accordingly, although the dials of their clocks are figured with twelve numerals, the movements of the hands do not correspond with our own, these movements being regulated by ingenious mechanism to correspond with the variations in the length of days and nights.

OLD chests and trunks have a high value as curios, and are largely taken by the dealers in the like. As paper was costly in the eighteenth century, many such articles were lined with newspapers then current, and if pleasantries of the period are to be trusted, even with rejected manuscripts. A curious old trunk with pentagonal ends recently turned up in the shop of a dealer in old furniture. It still bore a weather-stained card showing that its last delivery had been to somebody in Pearl street. It was lined with a Philadelphia newspaper of 1773, and the pages exposed bore the tax list of that year in pounds, shillings and pence.

A LONDON journalist says the general thrift, economy and energy of the French are universally admitted. There are more than 7,500,000 depositors in the savings banks alone, their aggregate investments of this sort amounting to more than £170,000,000. These deposits for the most part represent the saving of the lower classes. No effort is spared by the government to develop this virtue of innate thrift in the French character. Among many admirable measures adopted to encourage a habit of thrift may especially be mentioned the practice of rewarding efficiency and diligence by crediting the boy or girl with a few francs in a savings bank, instead of giving a book or other prizes.

COL. JOHN HAY, it is said, is always annoyed when spoken of as the author of "Little Breeches." Bret Harte also hates the very name of "The Heathen Chinee," and if he were not a man with a very keen sense of the ludicrous he would hate that of "Little Breeches" as well. The reason for this hatred being that a gushing lady, who prided herself upon her literary tastes, said to him once, "My dear Mr. Harte, I am so delighted to meet you. I have read everything you ever wrote; but of all your dialect verse, there is none that compares to your 'Little Breeches.'" "I quite agree with you, madam," said Mr. Harte, "but you have put the little breeches on the wrong man. The honor belongs to my friend Hay."

AN interesting treatise on photo-lithography has just been published in Paris by M. Léon Vidal, professor of the national school of decorative arts, which contains a vast amount of practical information on everything relating to this branch of the art of printing, together with an immense number of formulas for preparing, testing and operating everything in connection therewith from the time the plate is prepared for exposure until the completed lithograph picture is printed. The work, which contains over four hundred pages, gives exhaustive explanations, with innumerable recipes and words of counsel for the amateur as well as the professional, culled from the highest authorities on the different processes in England, France, Austria, Germany and Italy, and includes chapters on photo-lithography direct and by transfer, photo-zincography,

photo-collography, autography, photographing on wood and metal for engraving, with innumerable experiments and formulas.

THE printing for the Ontario government for the next five years has been awarded Messrs. Warwick & Sons, of Toronto, Ontario, the contractors for the past term. There were four bidders: The Methodist Book Concern, the Presbyterian Printing Company, Warwick & Sons, of Toronto; and Barron, of Ottawa. The Presbyterian and the Warwicks were the lowest—the latter by \$600. The Methodist Book Concern was \$6,000 higher and Barron, of Ottawa, \$10,000! Commenting on these figures the Toronto *Evening News* says: "Tendering for government printing is an art that is acquired after considerable practice, and to the vast majority of those employed in the printing trade it is a profound mystery how the work can be made to pay at the prices asked. When the contract was let for the last term it was thought to be very low, but the prices in the successful tender in the present case are very much lower."

BUSINESS NOTICES.

WHERE THE ECONOMY IS.

It is in the editorial room that the greatest saving is made by using stereotype plate matter, as a higher class of contributions can thus be secured and more time given to preparing the live local features upon which the success of a newspaper depends. Publishers are everywhere recognizing this fact and turning to the American Press Association service for everything but their local news. "The best to be had is in A. P. A. plates."

THE PERFECT ADJUSTABLE LOCK-UP GALLEY.

A new form of lock-up galley has recently been patented and placed on the market called the "Perfect" adjustable lock-up galley, a cut of which was shown in this journal a few months since. It is made entirely of brass in a substantial manner. There are no springs to wear out, and as soon as the thumb-screw is turned the matter is locked perfectly tight with uniform pressure throughout. The galley is made in all sizes, both news and job, and is one that will no doubt meet with a ready sale. It is manufactured by the Perfect Printers' Supply Company, Bridgeport, Connecticut.

THE MOVING INTEGRITY IN COMMERCE.

The trade saying of "one price — no deviation" has a history. The idea had no existence at one time in the engraving business. As with other like things it became a fact of commerce — of life — through an individual struggle.

Mr. Geo. H. Benedict, of Chicago, is to be credited with the advance. It was in the year 1886. Up to that time the engraving trade of America was in much the condition that the retail clothing trade is now in Baxter street, New York, that is, in the lying stage. Engravers had as many prices as customers. A loose credit system prevailed, each engraver having as many accounts as customers of any standing. A price was made for each customer.

Here was a great waste of time. Mr. Benedict saw this, and after turning the matter over he came to believe that the country was ready for a system which would prevent this waste of time. The key lay in the idea of a fixed price, and no deviation for a given quality of engraving, involving the truth about goods and lower prices. Mr. Benedict had studied the matter for years before venturing to assert that success was bound up in the new idea. When he came to announce it he was laughed at by trade rivals and pitied by his friends. He was told that people cared nothing for the time wasted; that they liked the loose methods and the haggling over prices. The thought of telling the truth, of setting up the truth-shop in the engraving

business, was regarded as the dream of a visionary. But Mr. Benedict's belief grew with opposition; out of the negatives received he got new positives. He saw that the key to any commercial advance lies in the saving of time. Herein is the secret of determining the commercial value of a patent or any given trade device — will it save time? The locomotive brought in a sharper sense of time — the train does not wait.

Banking on all this, Mr. Benedict, biding his time, made the venture. The economies bound up in the new principle enabled him to cut prices something like twenty-five per cent. The idea won. At the end of a year the story had got around that the place to order engravings cheap, while knowing to a certainty just what you were getting, was at Benedict's. It was the first engraving establishment in the world where honesty was followed as a principle and not as a makeshift.

It is only absolute honesty that is highly commercial.

"They are all honest," Mr. Benedict once remarked to the writer, "but the run of men think that, like some other rules, this one also has its exceptions; that some dark night there will be a wreck ashore with no one the wiser. Comparatively few men," he added, "grasp the notion of honesty, of integrity as a downright principle of action."

It is told of Mr. Benedict that when asked for his business secret he invariably answers: "The secret of my success is truth and equity. I have never knowingly given for a dollar bill less than a dollar's worth of goods." Clerks in his establishment know that if they are detected in any deceit as to qualities or values they will be immediately discharged.



Griffin, Georgia, Aug. 6, 1890.

We commend the firm of Geo. H. Benedict & Co., of Chicago, to all publishers desiring a good job of any kind of engraving done satisfactorily, promptly and cheaply. They made the new headings which adorn the different editions of the NEWS AND SUN, and after a price had been agreed upon, finding that they had made a mistake in their calculations they voluntarily cut the price down nearly one-half. Such action may not be rare, but we have not often met with it.

N. Y. Sun: "Our esteemed Georgia contemporary, the Lumpkin Independent, has been thrilled by the whizzing words of our esteemed"

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Here is an interesting testimonial from a prominent southern journal.

To say that Mr. Benedict has raised competition at all points in the engraving business is merely to record a glimpse into the obvious. True competition is rivalry in public service. That way profit lies. Competition has two aspects, consisting on one side in raising quality, and on the other in cutting prices. It is one of the paradoxes of trade that quality and quantity identify, the resultant being low prices. The

informed merchant, whose work is to anticipate wants, understands this. The short-sighted man, not understanding it, plays the grab game. The exact truth about goods is one way of raising quality. Goods abounding in truth are like a truthful man. To increase quality is to widen demand and bring about lower prices. On these lines Mr. Benedict has raised competition to so high a point that few engravers can compete with him. The ordinary idea of competition turns on a plurality of dealers, whereas a single dealer may so shape his action that equal account is taken of the individual and the common good. Rightly understood they are not in antagonism.

The motto of the house of Messrs. Benedict & Co. is: "A big grist and small toll." Mr. Benedict conceived it at the very outset of his business career, and has put it into practice.

These ideas mark the introduction of scientific method into commerce. In all directions it is coming in. The rule-of-thumb trader must keep step with the advance or go down in the crush of intelligent competition. All these things are but

incidents in the growth of accuracy—stages in the development of integrity in commerce. The very idea of integrity was born of commerce. But late inventions have accelerated the movement. The new machinery of the century has everywhere gone to sharpen the sense of time. A heightened idea of economy results. With the rise of intelligence, business calculations and business ventures are more and more based upon the fact.

In this light the notion of economy in life has a newer dignity, and economy as art an increased fascination.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 5th of each month, and no want advertisements for any issue can be received later than the 25th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

ALL LIVE PRINTERS should have Bishop's "PRACTICAL PRINTER," 200 pages, \$1.00; "DIAGRAMS OF IMPRESSION POSITION" and "PRINTERS' ORDER BOOK," price \$3.00; "SPECIMENS OF JOB WORK," price \$2.00. Sold by H. G. Bishop, 128 Duane St., N. Y., and all type-founders. The handiest and most useful works ever published for printers. Also, by same author, "THE JOB PRINTER'S LIST OF PRICES AND ESTIMATE GUIDE," price \$1.00. Just published.

A PHOTO-ENGRAVER who is in charge of the photo department of one of the largest printing houses for the last eight years wishes to make a change. Is a practical man in all branches, including half-tone and color work. First-class references. Address "W. B.," care INLAND PRINTER.

FIRST-CLASS job printer desires situation in West (California preferred). Display, make-up, stone-work; also slight knowledge of presswork. Sixteen years' experience. Address "PICA," care INLAND PRINTER.

FOR SALE—A four horse-power Otto gas engine. Has been used eighteen months. "EVENING NEWS," Saginaw, E. S., Michigan.

FOR SALE—FORMULA and instructions for the Burning-in Process for half tones, by a practical photo-engraver. Address "FORMULA," care INLAND PRINTER.

GET OUR PRICES when wanting any new goods; wood material, which we make; metal type, printers' or binders' machinery, which we sell; also secondhand list. MORGANS & WILCOX, Middletown, N. Y.

JOB PRINTER—Steady, temperate, union job printer wants permanency in good job office. Address "MAKE-UP," care INLAND PRINTER.

MATRICES WANTED—A reputable and competent German Typefoundry desires to buy or exchange matrices. Offers to be addressed "G. R. 100," care INLAND PRINTER.

OPENING—A practical all-around printer, one who understands preparing local news, soliciting advertisements and jobwork, and is willing to "hustle" for business with proprietor, can learn of a permanent situation on a weekly Ohio paper in a town of 4,000, by addressing C. R. CALLAGHAN, publisher *Gazette*, Bellevue, Ohio. References as to character and ability required. Working interest in the business will be given if desired.

POSITION WANTED—As manager or foreman of good job or news plant by practical printer. City and country experience. Accustomed to handling men, managing, estimating and buying. Is fair pressman. Best of references. Address "N. A.," care INLAND PRINTER.

PRESSMEN—The *Pressman's Manual* is the only work of its kind published; contents: hints on cylinder and platen presswork; how to emboss; how to make, use and care for rollers; how to mix and use inks; how to bind books and make pads; simple methods whereby every printer can do his own stereotyping; price 50 cents, postpaid. J. H. SERGEANT, 206 East Tenth street, New York city, New York.

SITUATION WANTED—By a competent cylinder pressman; rapid and thoroughly experienced on half-tone work; would leave city. Address "BOB," care INLAND PRINTER.

THE COMPOSITOR—A book of instruction for the beginner, help for the "two-thirders," hints for the journeyman. Every boy or man who expects to be or is a compositor should have it. Price 25 cents, postpaid. Address H. F. STEWART, Ashbourne, Pa.

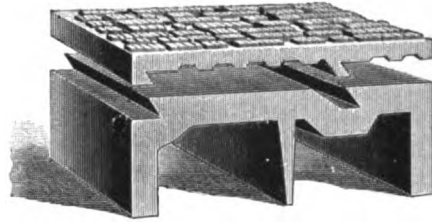
WANTED—A few copies of the December, 1891, issue (No. 3 Vol. IX) of THE INLAND PRINTER, if in good condition. Will pay 20 cents apiece for same. Mail or bring to this office. THE INLAND PRINTER CO.

WANTED—Half-tone etcher to work enamel process. Must be first-class. THE TERRY ENGRAVING CO., Columbus, Ohio.

WANTED—Position by an experienced and successful foreman in first-class railroad and commercial printing house. Unqualified recommendation. First-class job only (union). Address "H. A. T.," care INLAND PRINTER.

\$1,500 buys a first-class job office in city of 100,000 population, with established trade; good reasons for selling. Address "PUSH," care INLAND PRINTER.

THE BEST TO BE HAD IS IN A. P. A. PLATES.



EVERYTHING Needed by the most enterprising Newspaper, EXCEPT LOCAL NEWS,

Is in A. P. A. perfect-printing Stereotype Plates.

Print Like New Type.
As Easily Handled.

AMERICAN PRESS ASSOCIATION,

NEW YORK, BOSTON, CINCINNATI, ST. PAUL, DALLAS,
CHICAGO, BUFFALO, INDIANAPOLIS, OMAHA, SAN FRANCISCO.
PHILADELPHIA, PITTSBURGH, DETROIT, ATLANTA.



Send for Catalogue to W. N. DURANT, MILWAUKEE, WIS.

PATENTS.

Patents, Caveats and Trade Marks procured, Rejected Applications Revived and Prosecuted. All business before the U. S. Patent Office promptly attended to for moderate fees, and no charge made unless Patent is secured. Send for "INVENTOR'S GUIDE." FRANKLIN H. HOUGH, Washington, D. C.



SECOND-HAND USED BUT LITTLE. FOR SERVICE AS GOOD AS NEW! KIDDER PRESSES

Send for Information and Prices.

The Kidder Press Mfg. Co., 26 to 34 Norfolk Ave., BOSTON, MASS.

.. YOU OUGHT TO HAVE AN Elite Rule Bender

It is the only satisfactory Rule Bender. Always handy. Does good work. Never wears out. Price, \$2.00, postpaid. Hints on Rule Bending, 10 cts.

ELITE MFG. CO., MARSHALL, MICH.



"I would not part with mine, if I could not get another, for many times what it cost." — H. A. WESTBROOK,
1724 Niagara St., Buffalo, N. Y.

A book for Printers—113 pages, in colors; 6 x 8 inches oblong. Paper covers, \$1.00; Cloth, \$1.50.
A. A. STEWART, Box 155, Salem, Mass.

The North Tag Machine . .



Manufactures and Prints, in One or More Colors, from a Roll, 10,000 to 12,000 Tags per Hour

THE NORTH TAG MACHINE is simply the regular Eighth-Medium North Web-Feeding Printing Press with attachment for manufacturing shipping tags (any size) from a roll, the attachment being placed on the base of the press between the press and the feed. The machine takes the tag board from a roll, prints it in one or more colors as may be desired, puts on the washers, punches the eye, cuts the corners, and drops the tags out completed at the rate of from *ten to twelve thousand per hour.*

The advantages of the North Tag Machine over all others are the following:

1. **PRINTING PRESS AND TAG MACHINE.** It is not a tag machine exclusively, but is the regular Eighth-Medium North Web-Feeding Press, and when not in use for the manufacture of tags, it can be instantly used for all kinds of job and label work from a roll. It may be run one hour for the manufacture and printing of tags, and the next hour on hand-bills or other job printing. It enables the country printer to manufacture and print tags one day in the week or month and run the machine as a printing press the balance of the time.

2. **SIMPLE AND EASY TO OPERATE.** The machine is simple and easy to operate. The tag attachment is small, and operated from the main shaft, and can be put on the press or taken off in two minutes' time. It is perfectly simple, and a good boy can run the entire machine. The washer stock consists of simply two strips of tag stock (sold in rolls already gummed) a half inch wide, running over a brass wheel which is half immersed in water, so that the gum is moistened. The washers for both sides of the tag are cut from the strips, pressed into place on the tag, and the hole punched through, all at one operation and by the one small attachment.

3. **DIAMOND SHAPED WASHERS.** Every other tag machine made puts on *round* washers, punching them out of long strips of stock—this means *waste*—more stock is wasted than used. The North machine puts on *diamond* shape washers, which are better and stronger, to say nothing of looking better, being more in keeping

with the rectangular shape of a shipping tag. Above all, they are *cheaper, there being absolutely no waste.* The diamond washer is cut at an angle (on the bias) from a half-inch strip without the loss of any stock. These small items count where competition is close.

4. **TAGS PRINTED IN COLORS.** With this machine it is almost as cheap to print a tag in *two or three colors* as in one, the extra cost being simply in the composition. In the plain composition used on tags it is very easy to separate a line or two for another color. Or the machine will print in tint or color a design or cut of any kind first and the printed matter over all at one operation, and at from ten to twelve thousand per hour. This is the only machine made which will do anything like this work, and it is so easy to print in two colors that our advice to those using the machine is to *print every order in two colors*, whether you get more money or not, for by so doing you get a firm hold on your trade. If a man once has his tags in two colors at anywhere near the price of one, he will never go back to one color.

5. **PRINTING BOTH SIDES.** To print on both sides, the tag board is run through from the roll, printing the back, and run out *without cutting* (the knife not running). It is rolled up loosely as it comes out, and run through again for the face of the tag, and this time the washers are put on, the tag manufactured and cut off. If preferred, for short runs, the tags may be manufactured and printed on one side, and the other side printed on an ordinary press.

6. **THE PRICE.** In buying the North Tag Machine complete, it must be borne in mind that a regular Eighth-Medium North Web-Feeding Press is secured. It prints in from one to four colors at each impression, makes 5,000 impressions per hour, and will make, if desired, one, two, or three feeds and cuts to each impression—all without the addition or removal of a single part or appliance. The price of this press alone is \$1,000 (see descriptive circulars). This makes the attachment only \$500. Fifteen hundred dollars would be exceedingly low for a machine that made and printed only tags, but we offer the latest and most remarkable invention in the line of printing presses, and the latest and most perfect tag machine *combined*, at less than either alone is worth.

Price, Complete, \$1,500.00.

PROFITS IN TAG BUSINESS.

Using a No. 5 tag (the size most used), standard quality, as an illustration, we give the following facts relative to cost and profits in tag business. Any one, by a few inquiries, can verify these figures.

Denison's list price of ordinary No. 5 tag, not printed, is 50 cents per 1,000. This list price is subject to discount, the net price to the trade for No. 5 blank being about 35 cents per 1,000, while the price per 1,000 printed varies from 75 cents to \$1.25, according to the size of the order. The Denison tags are manufactured blank in Boston, packed and shipped to the different branches throughout the country, and printed at each branch establishment on ordinary presses fed by hand.

Every printer knows, of course, what he is obliged to pay dealers for blank tags.

The actual cost of the tags may be readily determined. The tag stock in rolls of any width costs 4 cents per pound (less in large quantities). The weight of 1,000 No. 5 tags is 4½ pounds, which at 4 cents per pound amounts to 18 cents per 1,000. Cost of straw-board box holding 1,000, less than one cent (in fact from \$6 to \$8 per 1,000 boxes, according to size). The cost of manufacture of blank tags on North Machine may be estimated as follows: Boy to attend machine running at rate of 100,000 tags per day, \$1, or one

cent per 1,000; a liberal estimate for wear and tear, power (less than one-fourth horse-power per machine), washer stock, etc., would be \$2 per day, or 2 cents per 1,000, making a total of 21 cents per 1,000 for No 5 blank tags boxed ready for shipment.

Denison's net price per 1,000 No. 5 blank tags.....	35 cts.
Cost "	21 cts.

Margin for Profit..... 14 cts.

As our machine prints as rapidly as it manufactures, and with no additional expense, except composition, ink, and putting forms on press, there is no comparison on printing. Ten thousand No. 5 tags can be printed on our machine at an extra cost of less than 7 cents per 1,000 over blank, and a 100,000 run at less than 3 cents per 1,000 extra.

Printed Tags per 1,000, No. 5, market price for large orders..	75 cts.
" "	our cost.....
	23 cts.

Margin for Profit..... 50 cts.

REMEMBER OUR MACHINE:

1. Makes blank tags.
2. Prints tags in one or more colors.
3. And is the simplest, fastest, and finest web-feeding job press in the world, so that *it need never stand idle. In one way or another it will earn you money every hour.*

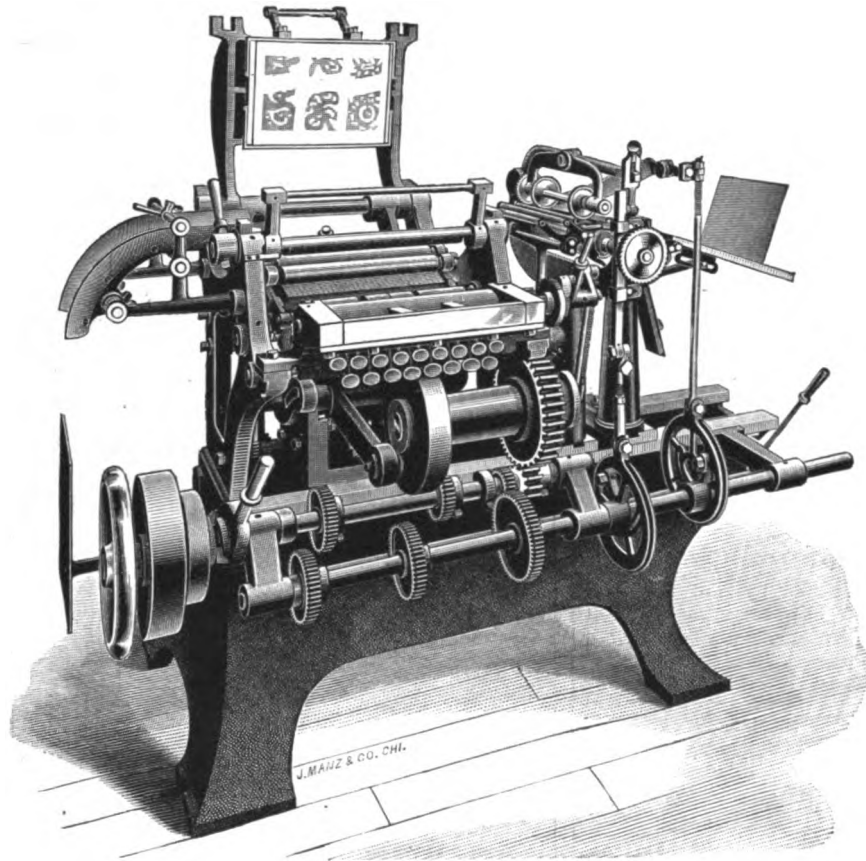
THE NORTH PRESS CO., 262 Dearborn Street, Chicago, Ill.

For cut and description of printing press see other side.

. . Eighth-Medium . .

The North Web-Feeding Job Press

In Machinery Hall, Columbian Exposition (Sec. 32, Col. Q-42).



This press feeds
From a roll
And will make
5,000
Impressions
Per hour

It will print
Any combination
Of from one to
Four colors at
Each impression
And if desired will
Make one, two,
Or three feeds and
Cuts at each
Impress on

THE PRESS. The cut shows the regular eighth-medium with the platen thrown back, leaving the form exposed on the bed, and as conveniently accessible for change or correction as if on an imposing stone—this is one of the obvious advantages of this press over all others; in an instant the platen can be thrown back, as shown, and the form either lifted or changed on the bed. In its very short oscillation up and down the bed departs very little from a perfect level, therefore there is no possibility of loose type falling out, and there is no danger from a loose lock-up. As the platen stands when thrown back (as shown in cut) it is easy to overlay or change tympan. When everything is ready the platen is simply brought forward and instantly clamped by the small lever shown.

COLOR WORK. The cut shows the press set for printing **THREE COLORS AT EACH IMPRESSION**, the fountain being divided for three colors. The press prints a form 8 x 12 inches in **ONE** color; 8 x 5½ in **TWO** colors; 8 x 3½ in **THREE** colors; 8 x 2½ in **FOUR** colors. The **DISTRIBUTION** and **REGISTRY** are perfect, as samples of work will show.

TWO OR MORE FORMS. This is the only press in the world which will print in from one to four colors and make, if desired, one, two, or three feeds and cuts to each impression, **WITHOUT THE REMOVAL OR ADDITION OF A SINGLE PART OR APPLIANCE**. If it is desired to print from two or three forms, and thereby gain a printed product two or three times the speed of the press, in **ONE MINUTE** the change can be made so that to each impression the feed and knife will operate either two or three times. Sixteenth-sheet hand-bills can be printed at the rate of **TEN THOUSAND PER HOUR** from two forms.

AUTOMATIC. The press is **AUTOMATIC**. One good boy can easily watch two, or even three, on plain work. The paper runs through to the knife without making the angles and turns made on other web presses, and it is therefore as easy to run the heaviest card-board or straw-board as the thinnest tissue.

SILENT. The press is the most noiseless made—it does not make half the noise made by an eighth Gordon. The action is the most silent and powerful known, working without clank or jar, and at the same time it is regular and rapid.

PAPER AND CARD-BOARD IN ROLLS. Almost every kind of paper and card-board can be obtained in rolls nowadays; **NEWS AND BOOK PAPERS** of different weights, qualities, and tints; **MANILLA PAPERS, BOARDS, AND TAG STOCK; GLAZED PAPERS** of all kinds and colors; **BOX-MAKERS' PAPERS AND BOARDS; ENAMELED OR COATED PAPER** in all colors and weights, and coated on either one or both sides; **GLAZED, ENAMELED, AND COATED COVER PAPERS** of all kinds; **FLAT PAPERS** (for letter, note heads, etc.), in different weights and qualities. **BRISTOL BOARD**, coated and enameled **CARD-BOARDS** in all weights and colors, etc. It is apparent from the foregoing incomplete list of roll stock that the press is not limited to any particular work, but can run practically all job work except envelopes and bill-heads. As a rule, paper in rolls is considerably cheaper than flat.

EASE IN HANDLING. There is no web-feeding press at all like the North Press, and certainly there is none which compares with it for a moment in ease in handling. It is easier to make ready on it than on a Gordon, and it is easier to change forms and make short runs than on a Gordon. A roll of paper can be put in position, a form put on the press, everything made ready, and a run of five hundred made quicker than paper can be cut and the run made on a Gordon.

LABEL WORK. It is the only simple and perfect plain or color label press made.

SMALL JOB OFFICES. The North eighth-medium is pre-eminently the press for small country job offices, as it will enable the smallest country office to print from type and compete with city offices that print on large cylinder presses from many electros.

POWER REQUIRED. There is no press which requires so little power for the work done. One-quarter horse-power is sufficient. The press is so perfectly balanced that no fly-wheel is required, and it starts and stops instantly by clutch mechanism.

WEIGHT, SIZE, ETC. The eighth-medium weighs about fifteen hundred pounds, and occupies a floor-space of about 3 x 4 feet.

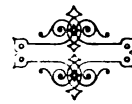
The eighth-medium is the only size made at present. Price complete, \$1,000.00.

Monadnock Block . .

NORTH PRESS CO., 262 Dearborn Street, Chicago, Ill.



Our Enameled Copper
Half-Tone Process



***** Is the Best in Use!

(SEE SPECIMEN ON PAGE 46.)

It not only produces accurate and beautiful results, but its printing quality is unsurpassed.

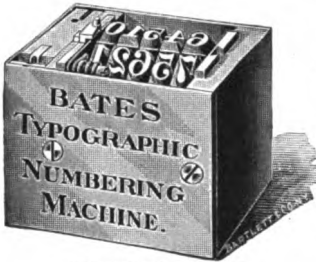


NEW YORK ENGRAVING AND PRINTING CO.
320 AND 322 PEARL STREET,
NEW YORK.

A. R. HART, President.
J. C. VON ARX, Vice-President.
C. M. COOPER, Secretary.



BATES TYPOGRAPHIC NUMBERING MACHINE.



CUT EXACT SIZE OF MACHINE.

The **only** type-high machine practicable for **general** use.
 The **only** automatic numbering machine operated **without** characters preceding the figures.
 No plunger to cut or tear the ink rollers.
 No "friskets" required.
 All parts **steel** and interchangeable.
 Automatic throughout. Absolutely accurate.
 Every machine guaranteed.

BATES HAND NUMBERING MACHINE.

(DIAL SETTING MOVEMENT.)

NUMBERS CONSECUTIVELY.
 DUPLICATES OR REPEATS.
 COMPLETELY AUTOMATIC.

Steel Figures. Absolutely Perfect Printing. *Absolutely Accurate Work.*

Weight, 16 Ounces. Compact and Durable.

EVERY MACHINE FULLY GUARANTEED.

The work of these machines is warranted equal to that of the finest paging machine.

4 Wheels, \$14. 5 Wheels, \$16. 6 Wheels, \$18.

SEND FOR CIRCULARS.

BATES MFG. CO.
 EDISON BUILDING,
 BROAD STREET, NEW YORK, U. S. A.



CUT HALF ACTUAL SIZE.

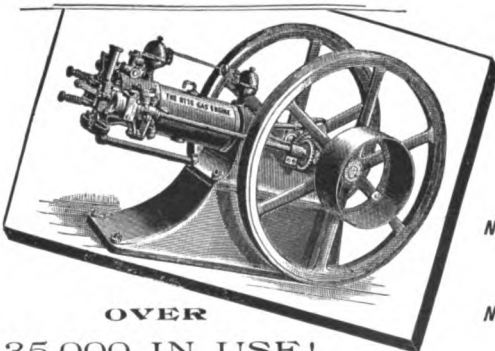
The American Buffalo

Is becoming rapidly extinct, but the users of **INKS** made by the **Buffalo Printing Ink Works** are steadily increasing, as the large sales of the goods made by that house readily attest. If you want **INKS** for any purpose, especially half-tone colors of every desirable shade — and they will all work — write them.

POWER FROM GAS OR GASOLINE.

THE OTTO GAS ENGINE

OF TODAY, IS THE RESULT OF OVER TWENTY-FIVE YEARS' EXPERIENCE IN THIS FIELD.



OVER 35,000 IN USE!

SIZES: 1-3 TO 100 HORSE-POWER.

OTTO GAS ENGINE WORKS,

Cor. 33d and Walnut Sts.,
 PHILADELPHIA.

No. 245 Lake Street,
 CHICAGO.

CAN BE USED EVERYWHERE!

*No BOILER,
 No STEAM,
 No COAL,
 No ASHES,
 No GAUGES,
 No ENGINEER,
 No DANGER.*

The Perry Quoin



PATENTED AUG. 8, 1893.



It will not Slip.
 It will not Break.
 The Leverage is Perfect.
 Inseparable.
 Positive Bearings.

EXPERTS PRONOUNCE IT

The Very Best Quoin Ever Offered For Sale, **Because IT IS!**

PERRY QUOIN CO.

Price, per dozen, \$2.50, net.
 For Sale by all Typefounders.

155 E. Randolph St.,
 CHICAGO.



We want to do Direct Business, for Actual Cash, with every Printer, in the United States.



Get our Cash-with-Order Prices — or Cash 10 days.



It is Money in YOUR pocket and in OURS.

.... TRY IT AND SEE ...

We make WOOD TYPE, CASES, STANDS, CABINETS, GALLEYS, REGLET, FURNITURE, DRY RACKS, IMP. TABLES, LETTER B'DS, PROOF PRESSES, STEEL BEARERS FOR JOBBERS, PATENT STEEL FURNITURE FOR BLANK WORK, ETC.

We have but one standard: THE BEST!

We sell EVERYTHING a Printer uses, except Paper.

MORGANS-WILCOX CO. MIDDLETOWN, N. Y.

GEO. F. KENNY, President.

GEO. W. MOSER, Treas.-Gen. Mgr.

FRANK A. BURGESS, Secretary.

Moser-Burgess Paper Company,

DEALERS IN



CARDBOARD, RULED GOODS, ENVELOPES, TAGS, TWINES, ETC.

237 and 239 Monroe Street, Chicago.

SEND FOR OUR CATALOGUE.

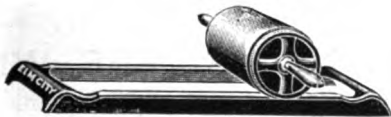
To Our Subscribers:

YOUR LAST!

This is your last number of THE INLAND PRINTER unless you renew, if the date on your address tab reads Oct., '93. Look the matter up and renew at once if you do not wish to miss any numbers.

ELM CITY

HANDY + PROOF + PRESS.



SIZE 10 X 84.

Price, including Blanket, \$15.00

The Handy Proof Press is designed for use in small offices, where a compact and portable proof press is very desirable. The price is so low that no one can afford to use the old-fashioned proof planer. It is light, strong, and will take an excellent proof.

MANUFACTURED BY

G. EDW. OSBORN & Co.

Elm City Printers' Warehouse, 391, 393, 395 STATE ST., NEW HAVEN, CONN.

This is the First Number

of Volume XII, and no better time is offered than the present for beginning a subscription. Send in your \$1.00 or your \$2.00 and get the magazine from the commencement of the volume.

See Inside Page of Back Cover.

HARVEST AND HOMESEEKER EXCURSION.

This is an opportunity for a cheap trip to the far West.

1/2 Rates TO ALL POINTS IN

Kansas, Nebraska, Colorado, Wyoming and Utah.

THREE EXCURSIONS.

Dates of Sale — August 22, September 12 and October 10.

Stop-over privileges allowed west of Missouri River. For rate, route and all information call upon or address

W. T. HOLLY, C. P. & T. A., U. P. SYSTEM, 191 S. CLARK ST., CHICAGO.

OR E. L. LOMAX, G. P. & T. A., U. P. SYSTEM, OMAHA, NEB.

Bound to be Preserved!

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IS
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YOUR
INLAND
PRINTERS
SHOULD
HAVE
GOOD
COVERS.
SECURE
THEM
AT
ONCE.

MAGAZINES as valuable as THE INLAND PRINTER should have a permanent place in your library. The loose numbers are liable to be mislaid, destroyed or damaged. Protect and save them by having them neatly bound. They are worthy of it. Vol. X (October, 1892, to March, 1893,) and Vol. XI (April, 1893, to September, 1893,) we are prepared to furnish cases for which can be put on by any binder. These covers are made in half Russia back and corners, cloth sides, and neatly lettered and finished. Price for each cover, \$1.00; postpaid to any address in the United States or Canada. In ordering, be sure and mention which volume you wish cover for. Address

THE INLAND PRINTER CO.,

214 MONROE STREET, CHICAGO.



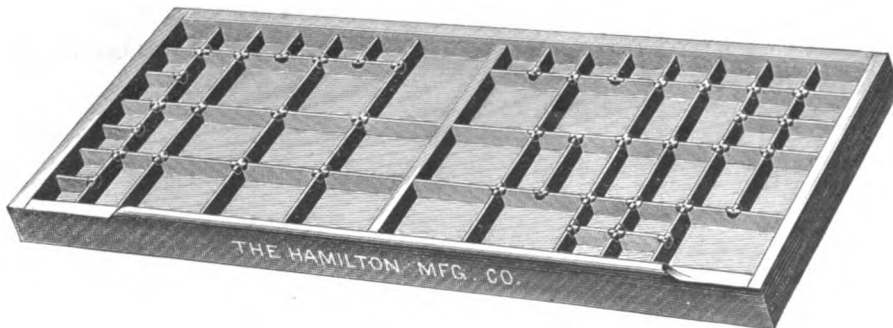
Wood Type and Printers' Furniture

THE HAMILTON MFG. CO.

TWO RIVERS, WIS.

OUR CATALOGUES CONTAIN EVERYTHING THAT IS USED ABOUT A PRINTING OFFICE THAT IS MADE OF WOOD. IF YOU HAVEN'T THEM, SEND FOR THEM

 Buy your Goods AT HEADQUARTERS.
. . . We lead in our line.



CUT OF NEWS CASE WITH CLASPS.

We manufacture a full line of cases, and furnish them with or without clasps. The difference in the cost is very slight.



THE BEST IS THE CHEAPEST.

TWELVE HALF-TONE VIEWS
OF THE
WORLD'S FAIR,
REPRODUCED FROM THE LATEST PHOTOGRAPHS,
WILL BE SENT FREE TO PRINTERS, UPON REQUEST.
READY OCTOBER 15.
SEND STAMP,
AND MENTION THE INLAND PRINTER.



COUNTRY PRINTERS, by sending us their orders, will receive **THE SAME PRICES** and **PROMPT ATTENTION** as if they were located in Chicago. We do not discriminate against anyone because they are not familiar with all of the **DETAILS** of the engraving business.

OUR WORK is out **ON TIME**. There is no disappointment as to shipment if we have promised cuts on a certain day. You will not be annoyed by "holding press" provided we are allowed **TWO FULL DAYS** in which to do the work. We prefer longer time, if possible, and require more, except on small orders. This does not apply to Designing and Wood Engraving.

HALF-TONE CUTS, of our make, are always blocked type-high, leaving very little, if any, "make-ready" necessary. They are all **ETCHED ON COPPER** and will easily print upwards of fifty thousand impressions. A special price is made for half-tone duplicates of the same subject. Please mention this journal.

OUR SPECIMEN PLATES which appear in The Inland Printer are for sale.

If you are coming to the World's Fair, give us a call.

**BLOMGREN BROS.
& COMPANY : : : :**

**HALF-TONE,
ZINC ETCHING,
WOOD ENGRAVING,
ELECTROTYPING.**

**175 MONROE ST.
CHICAGO : : : : :**

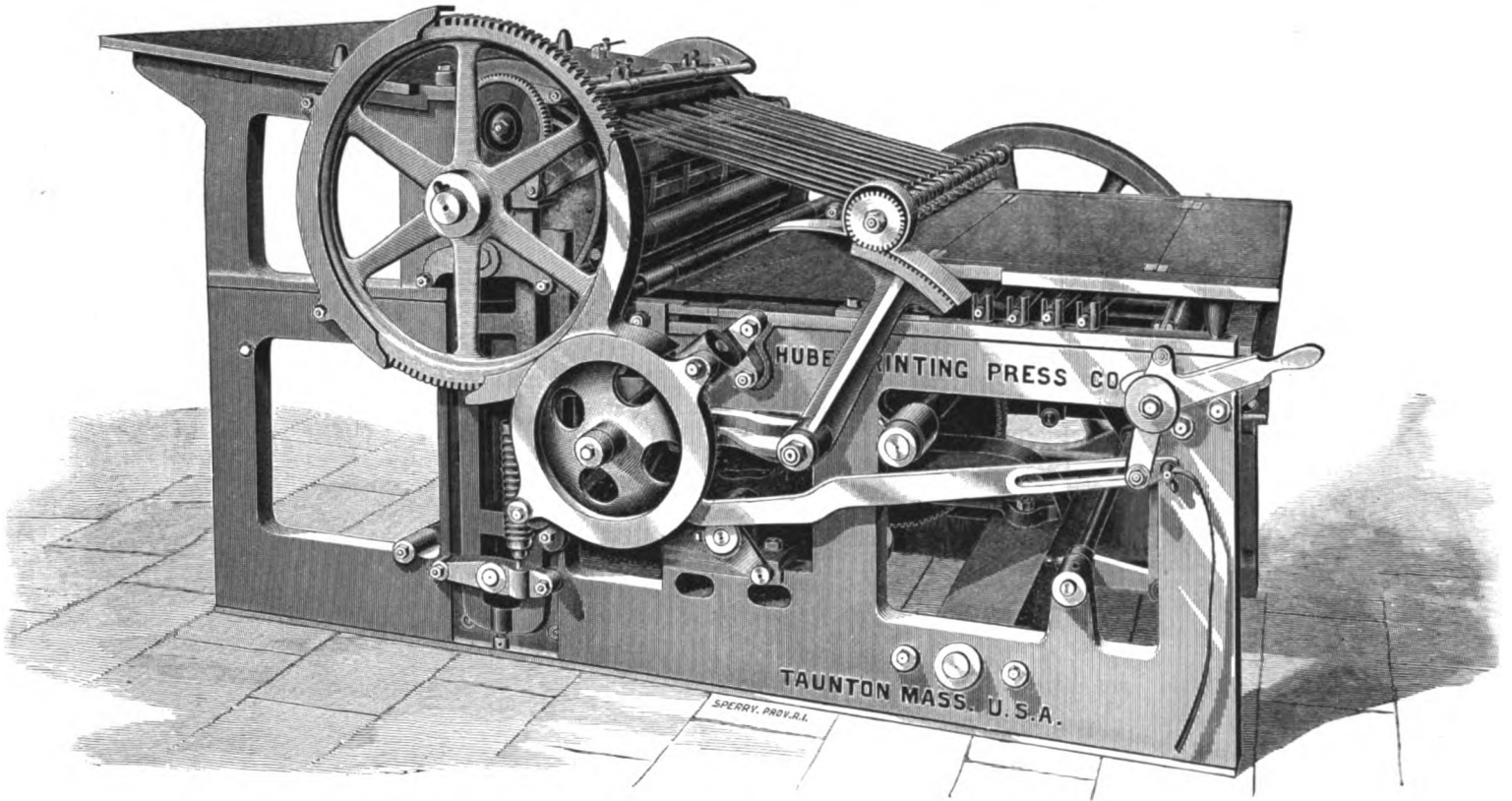
The Huber Crank Movement Super Royal Jobber.

(MOVEMENT PATENTED JULY 22, 1890.)

TWO OR THREE ROLLERS. FOUR TRACKS. BOX FRAME. NO SPRINGS.

Front Delivery, Table Distribution.

Back Delivery, Table or Drum Distribution.



THE bed and cylinder are each driven by a crank, and there are no springs required to help reverse the motion of the bed. There is no lost motion between the bed and cylinder during the printing stroke, and the register is perfect at all speeds. The impression is sharp and solid, and the bed and cylinder are warranted not to spring or give way in the least degree. The distributing and form rollers are of wrought-iron pipe, with steel journals welded in. The distribution is exceptionally fine. The cylinder never comes to a full stop when the press is in operation, but keeps moving slowly when the bed is reversing, until the speed of the bed is equal, when it increases in unison with the bed. The sheet is taken by the grippers when the cylinder is moving slowly — an important point in favor of perfect register.

Having no complicated cam or stop motions to get out of order or limit the speed of the press, we guarantee every machine to print twenty-two hundred sheets per hour, when properly fed, in perfect register and without jar or extra wear.

The cylinder can be tripped at the will of the feeder, and up to the moment when the sheet is taken by the grippers. The bed is supported under the line of impression by four large rollers, journaled in stands which are fastened to a rigid box-stay that cannot spring or give in the least degree. The side-frames are of the box pattern, also, and every part of the machine is constructed with an eye to great strength and durability. The sheets are delivered in front of the cylinder, clean side to the fly, which is positive and noiseless in its action.

We unhesitatingly pronounce this press the most simple, complete and serviceable, of its size, ever introduced, and invite the closest inspection and comparison.

	SIZES.			DIMENSIONS, WEIGHT AND SPEED.				
	Rollers covering entire form.	Bed inside bearers.	Matter.	Length over all.	Width over all.	Height over all.	Weight boxed.	Speed.
FRONT DELIVERY . . .	2	26 x 36 in.	23 x 32 in.	8 ft. 6 in.	5 ft. 10 in.	4 ft. 2 in.	About 4 tons.	1,200 to 2,200
FRONT DELIVERY . . .	3	26 x 36 in.	19 x 32 in.	8 ft. 6 in.	5 ft. 10 in.	4 ft. 2 in.	About 4 tons.	1,200 to 2,200
BACK DELIVERY . . .	2	26 x 36 in.	23 x 32 in.	10 ft. 6 in.	5 ft. 10 in.	4 ft. 2 in.	About 4 tons.	1,200 to 2,200
BACK DELIVERY . . .	3	26 x 36 in.	19 x 32 in.	10 ft. 6 in.	5 ft. 10 in.	4 ft. 2 in.	About 4 tons.	1,200 to 2,200

We furnish with Press—Countershaft, Hangers, Cone Pulleys, Driving Pulleys, Two Sets of Roller Stocks, Wrenches, Boxes and Shipping.

VAN ALLENS & BOUGHTON,

59 ANN ST. AND 17 TO 23 ROSE ST., NEW YORK.

NO. 256 DEARBORN STREET, CHICAGO, ILL.

H. W. THORNTON, Western Manager.

THE SEYBOLD MACHINE CO.

DESIGNERS AND BUILDERS OF

Folding Machines, Embossing and Inking Presses, Automatic Book-Trimmers,
 Signature Presses, Smashing Machines, Job Backing Machines,
 Rotary Board Cutters, Round Corner Cutters, Knife Grinding Machines,
 Screw Standing Presses, Toggle Standing Presses, Glue Heaters,

AND ALL SIZES OF HAND-CLAMP, COMBINED HAND-SCREW AND AUTOMATIC POWER-CLAMP, AND COMBINED HAND AND SELF CLAMP POWER PAPER-CUTTING MACHINES.

The Seybold Gathering Machine.

PATENT APPLIED FOR.

SOMETHING ENTIRELY NEW AND USEFUL.

This is the only practical machine for gathering by hand, and is economical both in floor space and price.

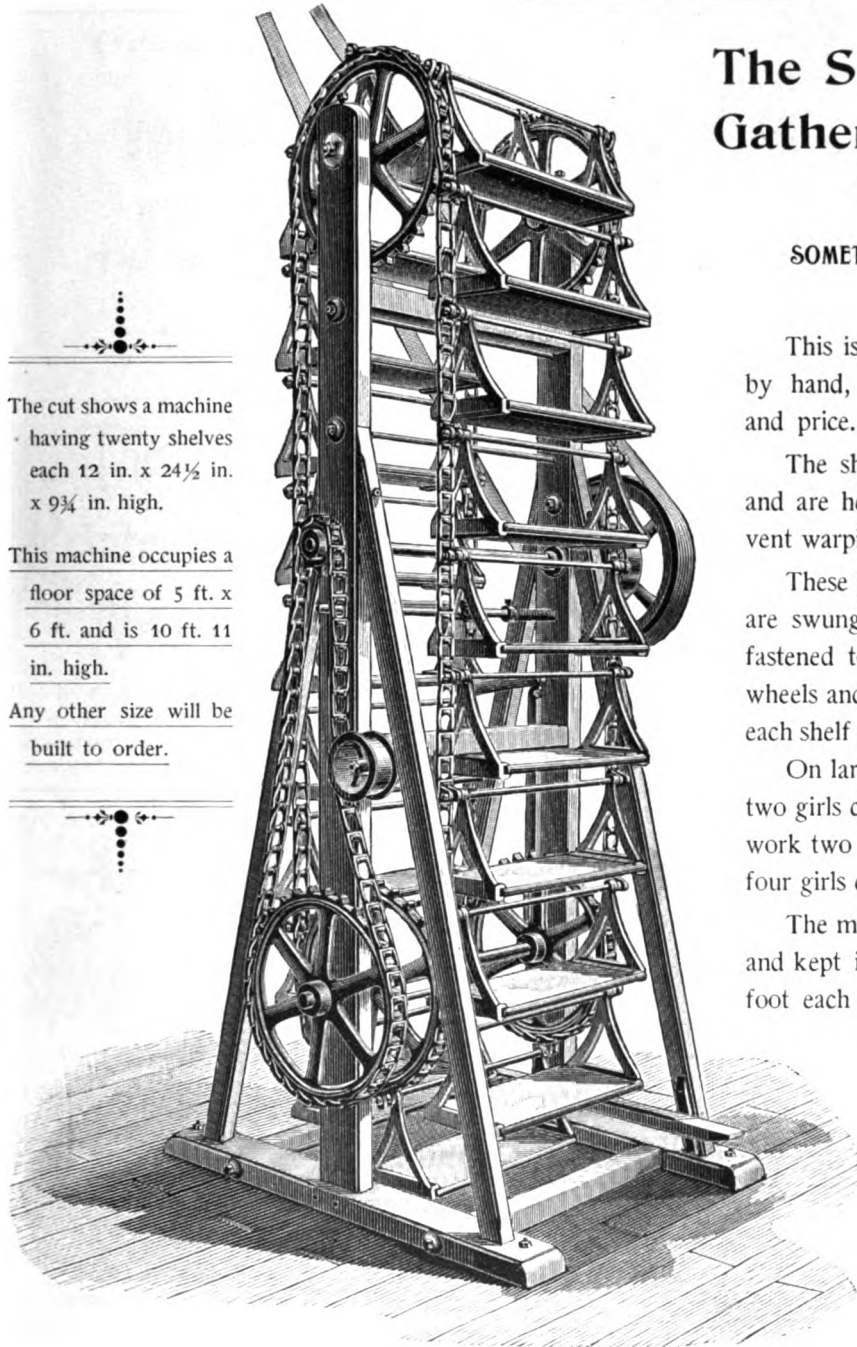
The shelves are made of well-seasoned wood, and are held on each end in cast-iron jaws to prevent warping.

These jaws are parts of cast-iron brackets which are swung to substantial rods, and the latter are fastened to metal link-belts which pass over spur wheels and thereby receive a rotary motion, so that each shelf passes in regular order before the operators.

On large work filling the length of the shelves, two girls can gather from this machine, or on small work two piles can be placed upon each shelf and four girls can be employed.

The machine is driven by power, and is started and kept in motion as long as two girls keep one foot each upon the treadle. As soon as one foot is removed the machine stops, and can be set in motion only when both operators are ready.

When it is desired that one girl shall operate the machine, then a pin is put through the frame and in one end of the treadle; it then can be stopped and started from one side.



The cut shows a machine having twenty shelves each 12 in. x 24½ in. x 9¾ in. high.

This machine occupies a floor space of 5 ft. x 6 ft. and is 10 ft. 11 in. high.

Any other size will be built to order.

For Price and Terms apply to

THE SEYBOLD MACHINE CO.

DAYTON, OHIO, U. S. A.



A WISE BUYER

Gets the best obtainable for his money. You can secure the best if you buy the inks manufactured by the **Queen City Printing Ink Company**, Cincinnati, Ohio. These inks have no equal for general or special work. A postal card will secure specimens of half-tone work printed with H. D. Book ink that cannot be excelled. Chicago office, 347 Dearborn Street.

1894 CALENDARS!

PEERLESS **B** LINE

OUR LINE IS NOW READY.

ARE UNSURPASSED.

OVER 120 VARIETIES. UNEXCELLED FOR BEAUTY AND DESIGN. PRICE LISTS ON APPLICATION. FULL LINE OF SAMPLES BY EXPRESS, \$2.50. REBATE ON \$35.00 ORDER.

LIBERAL TRADE DISCOUNT TO PRINTERS.

THE BUFFALO **B** LITHOGRAPHERS . . .

KOERNER & HAYES,

Successors to and Proprietors of OOSACK & CO.

100 LAKE VIEW AVE., BUFFALO, N. Y.



Prepare for Winter Business
BY ORDERING

Royle's Routing Machines

ROUTING CUTTERS, SAWS, SHOOT PLANES AND MACHINERY
IN GENERAL FOR ELECTROTYPERS AND ENGRAVERS.

The Best Establishments in the Country are
equipped with our Machines.

WRITE FOR INFORMATION TO

JOHN ROYLE & SONS, Paterson, N. J.



PIONEER PAPER STOCK CO

PACKERS
AND GRADERS of
PAPER STOCK.

322 & 324 S. DESPLAINES ST.,
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CHICAGO.

PERRY KRUS, Pres't.

RULING PENS.

The Dredge Ruling Pen.

EXTRA FINE LINES.
NO MIXING OF INKS.
BEST PEN MADE.

A. DREDGE, Manufacturer.

103 Beekman St., - NEW YORK.

The Printer's Art.

By A. A. STEWART.

. . . A Text Book and Book of
Specimens. 113 pages, 6 x 8
inches, oblong.

FROM every place where this work has circulated, the
most enthusiastic expressions have come concerning
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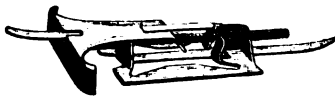
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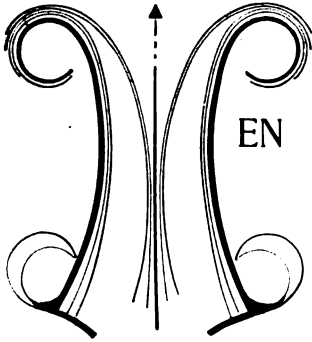
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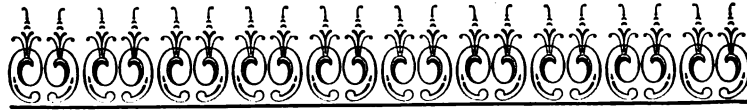
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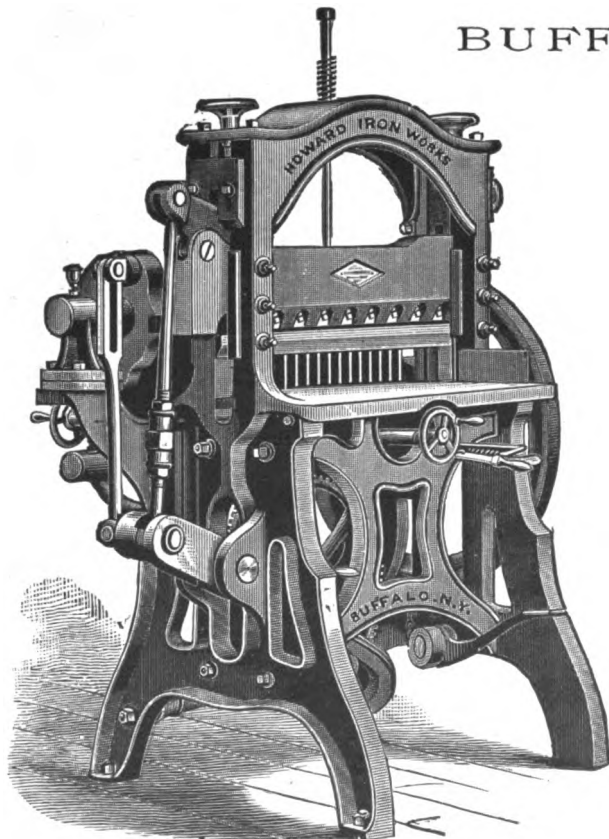
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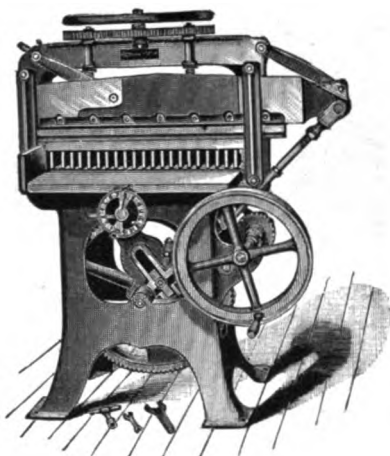
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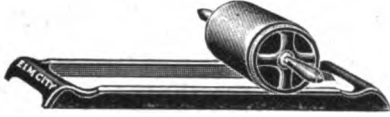
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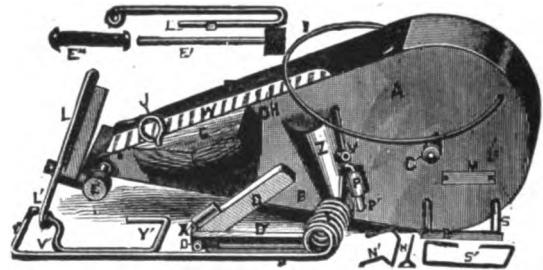
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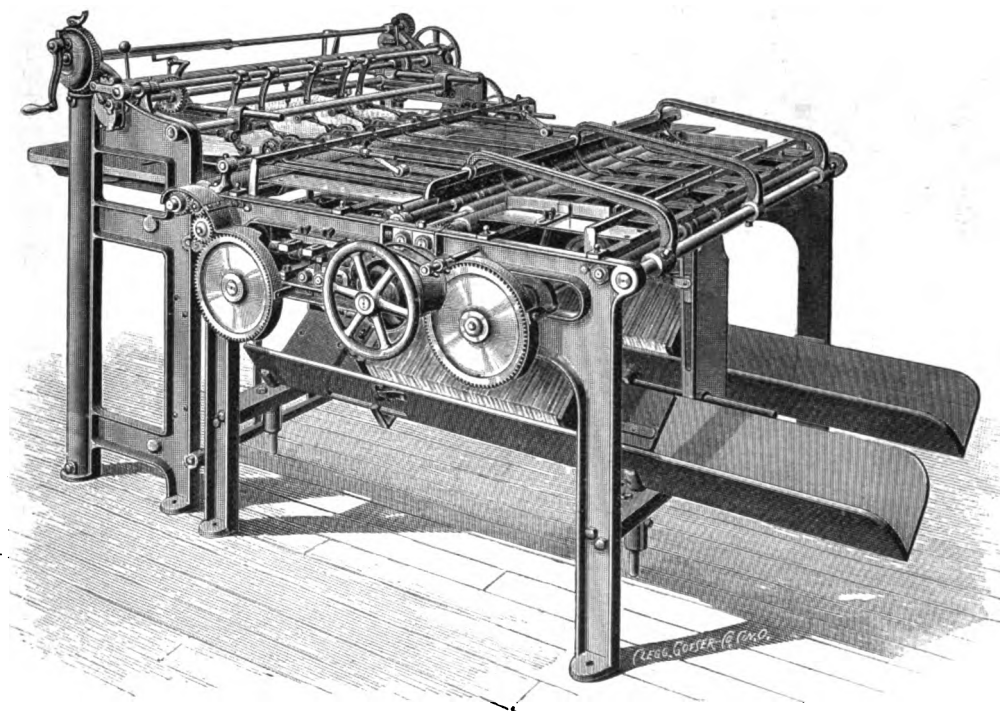
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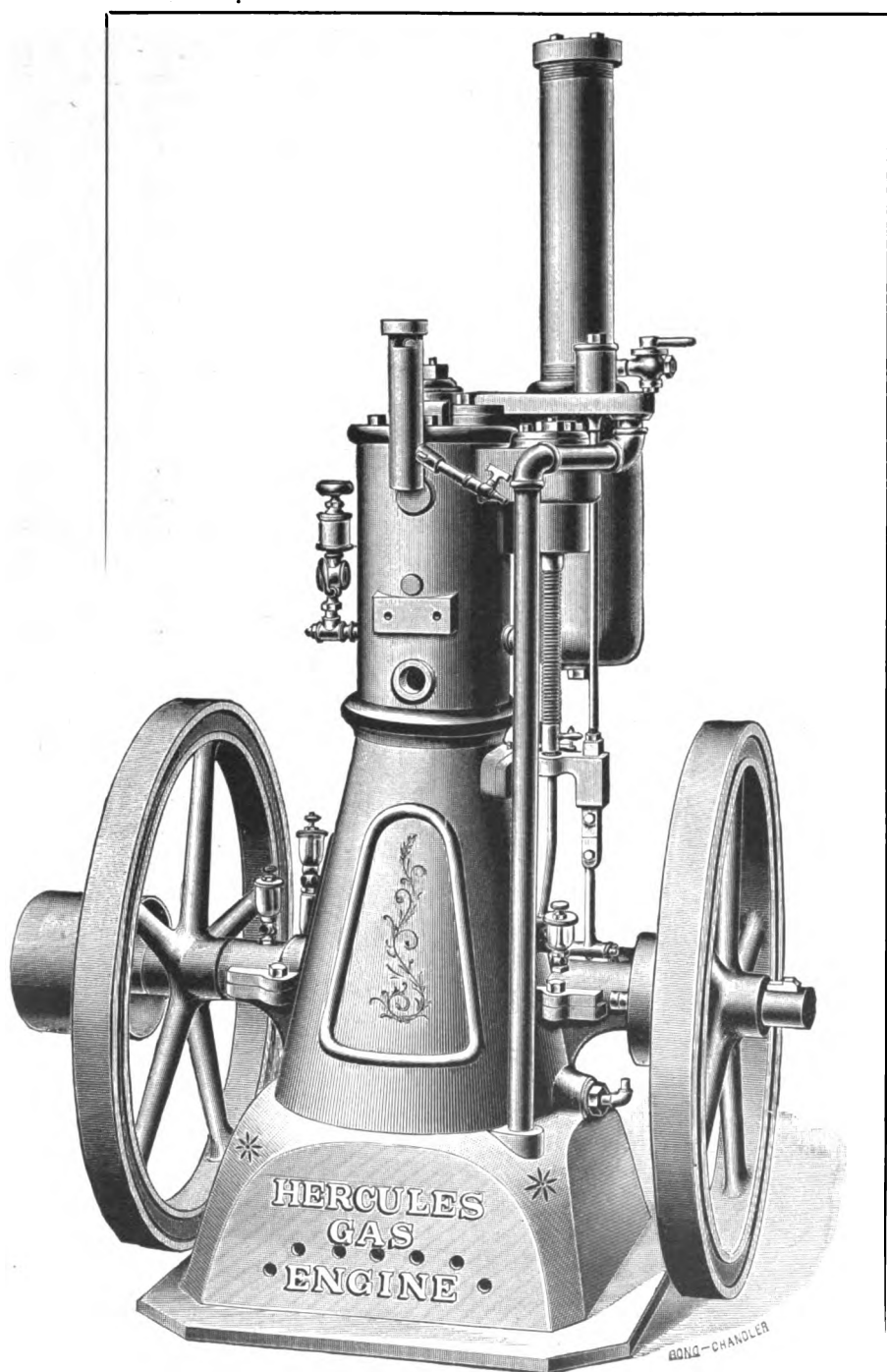
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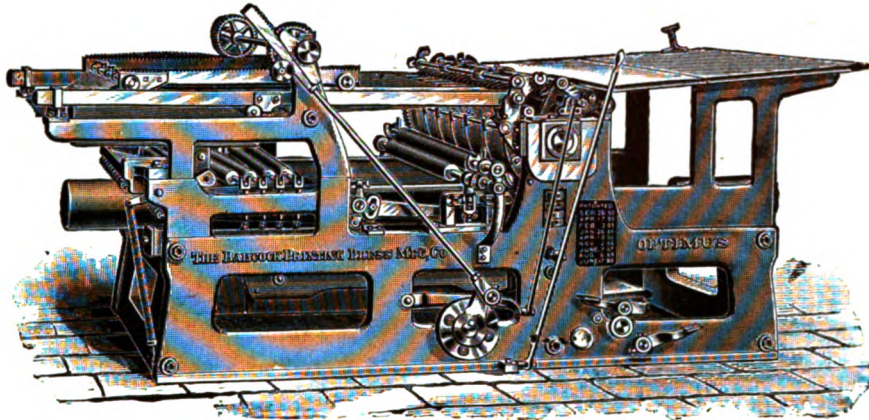


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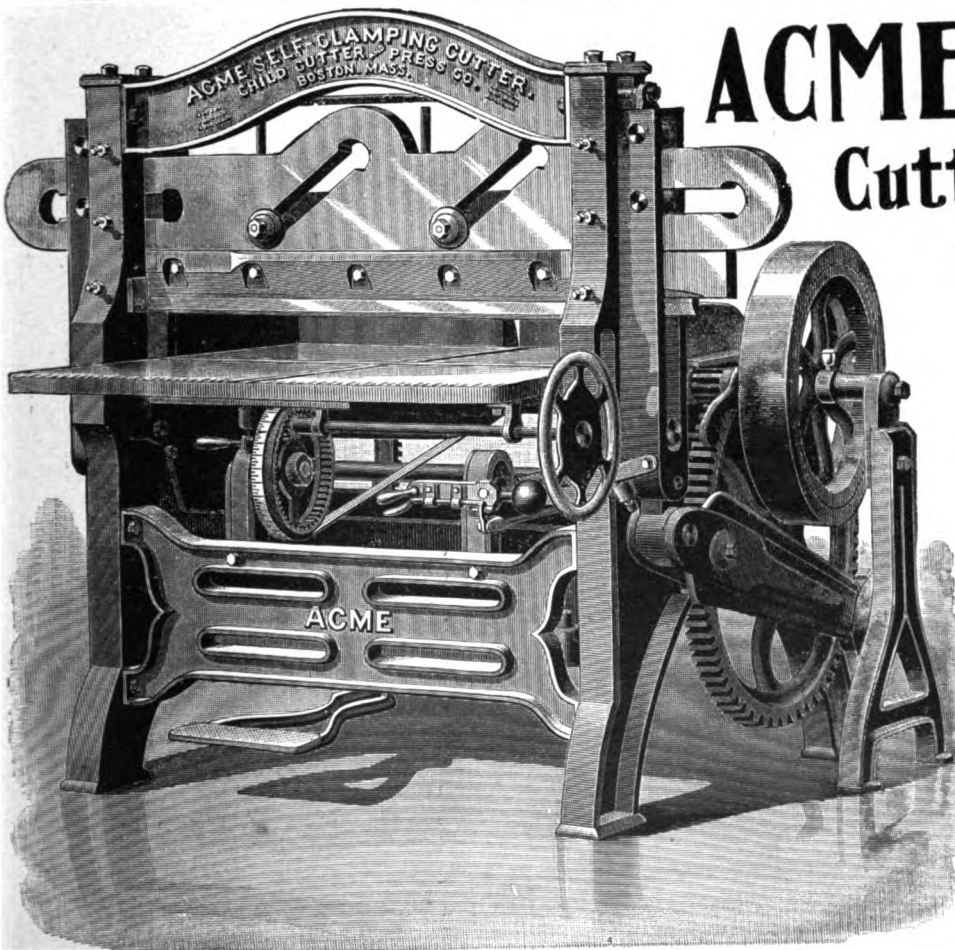
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We would call your attention to a few of our latest improvements, viz.:

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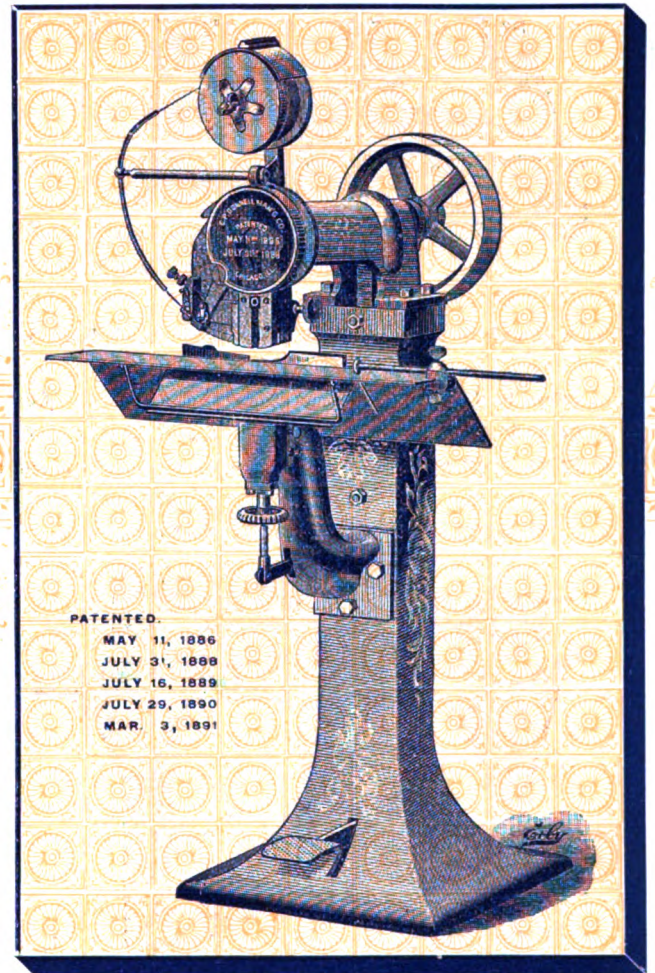
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This gauge instantly adjusts for any thickness of work saving much of the operators time, and from spoiling a great quantity of material.

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JULY 31, 1888
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No. 0.	Hand Power,	Capacity	1/2 inch	\$ 75.00
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Every Revolution of the Driving Pulley, (Speed 100 revolutions per minute) Forms, Drives and Clinches a Staple.



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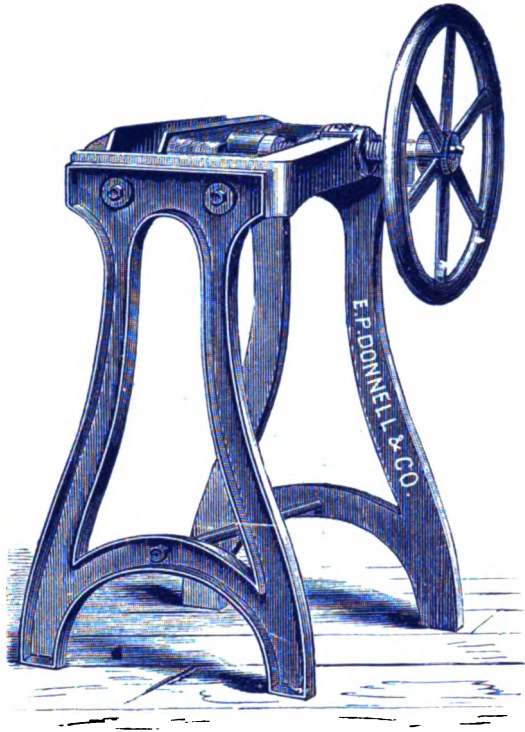
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We sell the Best Quality Steel Wire on the Market.

Round Wire 25 cents per lb.
Flat " 35 "

SUBJECT to a Discount of 40% on orders of 50 lbs.
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All Wire Guaranteed . . .

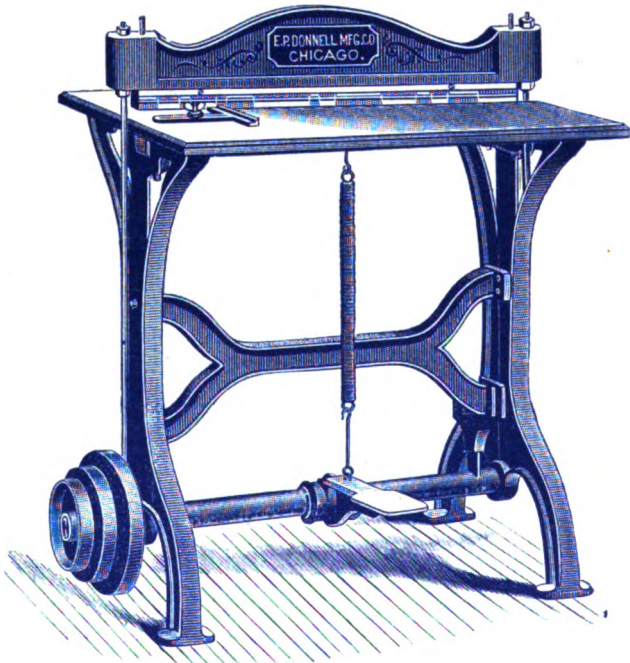
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This Machine is very strong and durable. With brass nut and steel screw.

- No. 1, takes in 18½ inch Book \$65.00
- No. 2, takes in 24 inch Book, extra heavy 75.00
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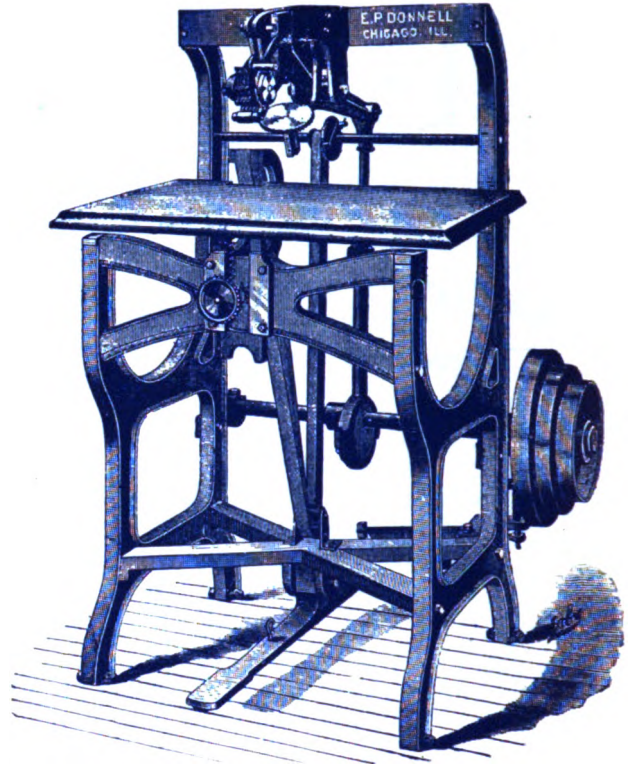


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Every needle is independent of all others, and those not held by the plates remain in operation.

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- 24 inch, Steam " 150.00
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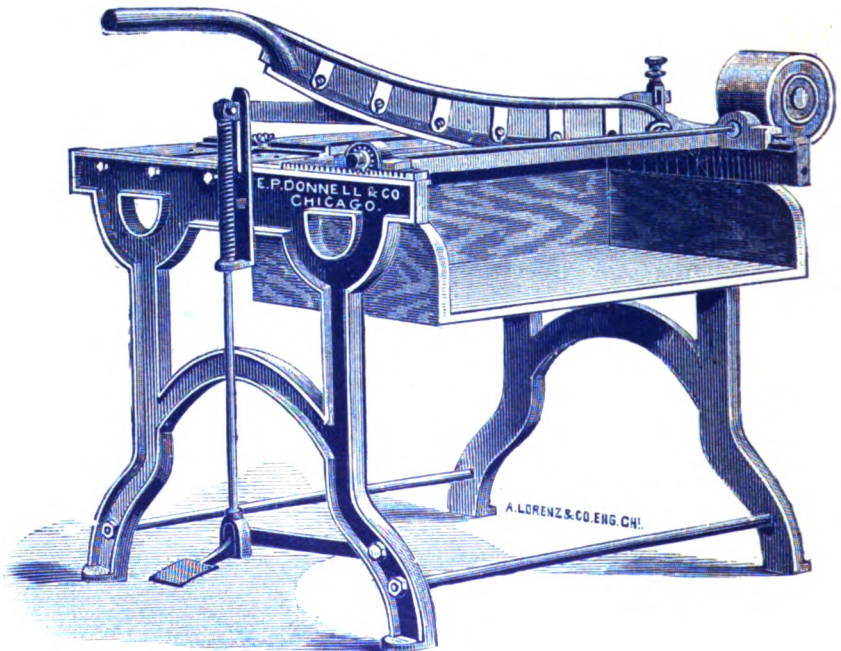
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STEAM AND FOOT POWER.

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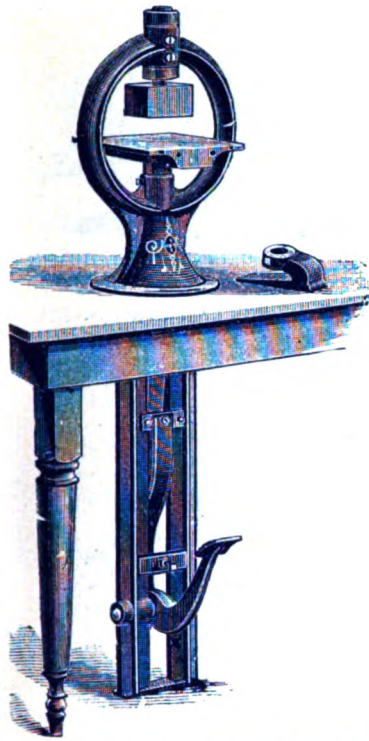
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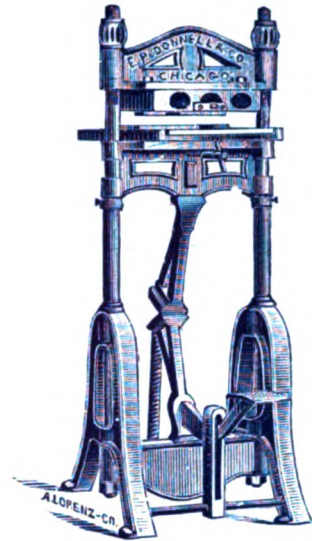
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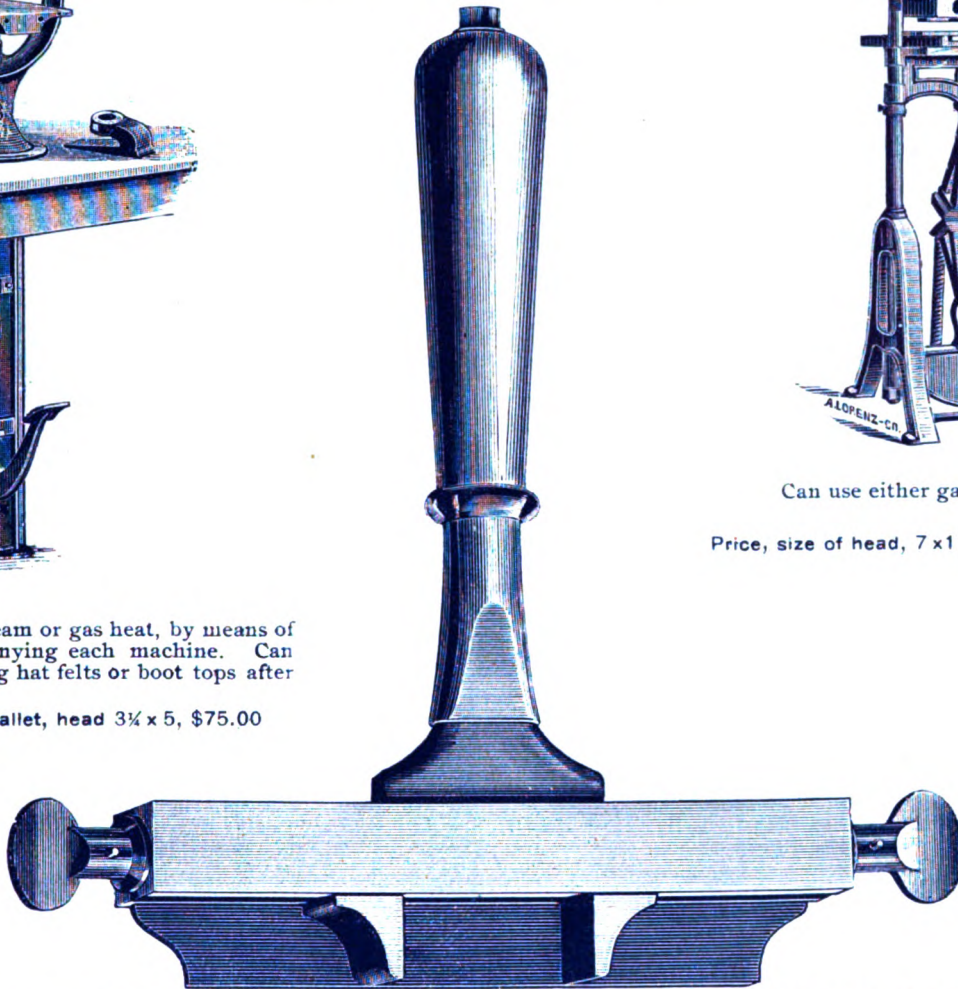
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Price, size of head, 7 x 11 inches \$100.00

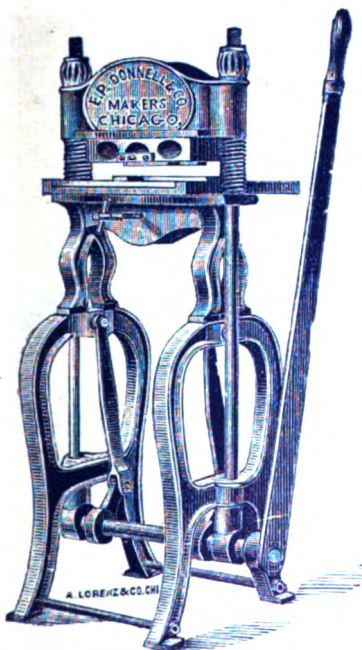
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Jaws cannot work loose; bevel edge, with right or left hand screw to suit right or left handed workmen.

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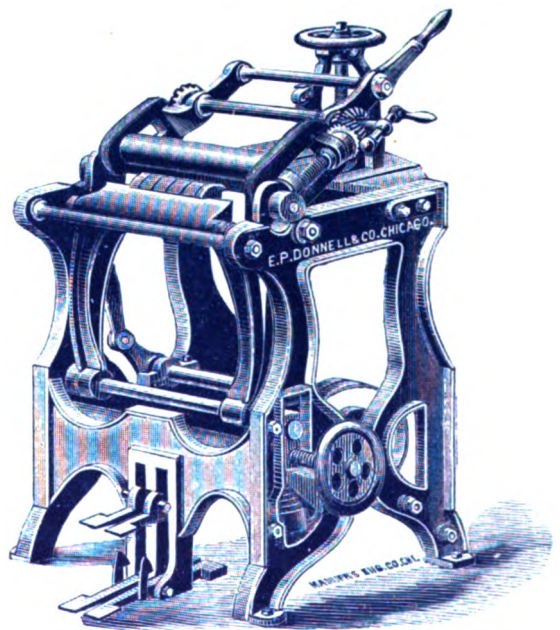
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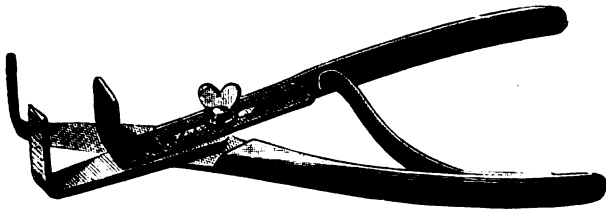
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This is the only Roller Backer made which can be adjusted for a few books. Can be adjusted from a 5-inch book to a 1/4-inch book, instantly.

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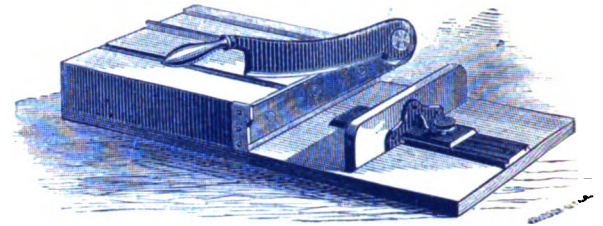


For cutting Indexes by hand; cuts clean round corner.

Works accurately.

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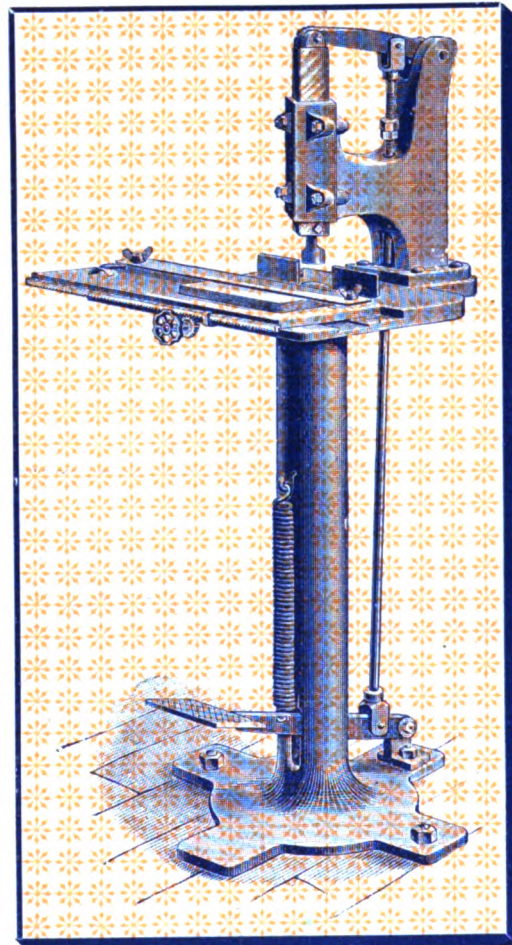
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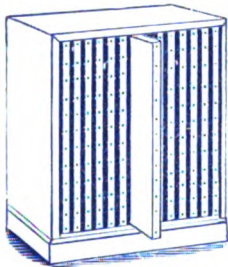
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Combined Index AND Round Corner Cutter.



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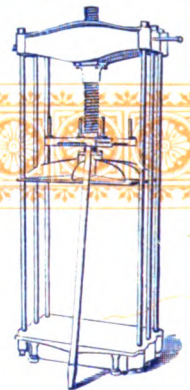
LAPPED CORNERS.



Made of best Hard Brass.

Size 16x24, each \$2.75
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 Case to hold one set, 14 boards . . 3.50

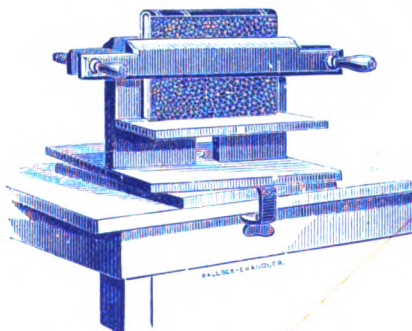
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 " 6 20 1/2 x 28 1/2, Extra Heavy . . 120.00
 " 7 25 x 32 " " . . . 190.00

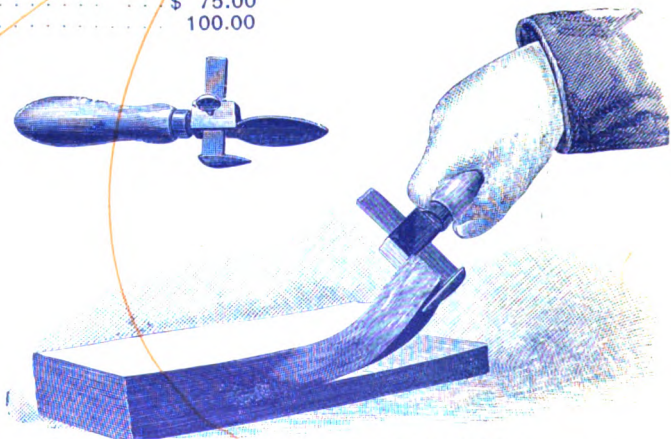
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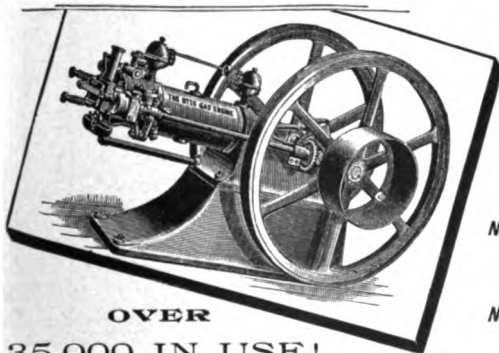
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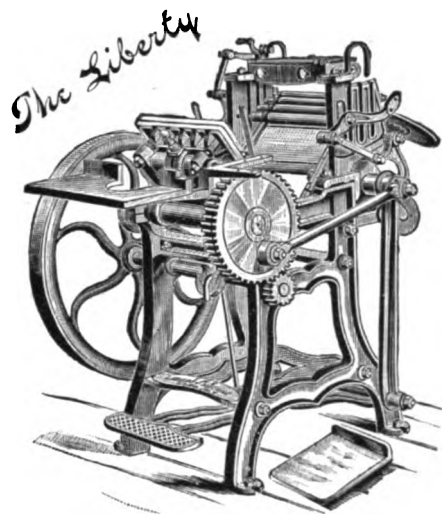
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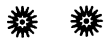
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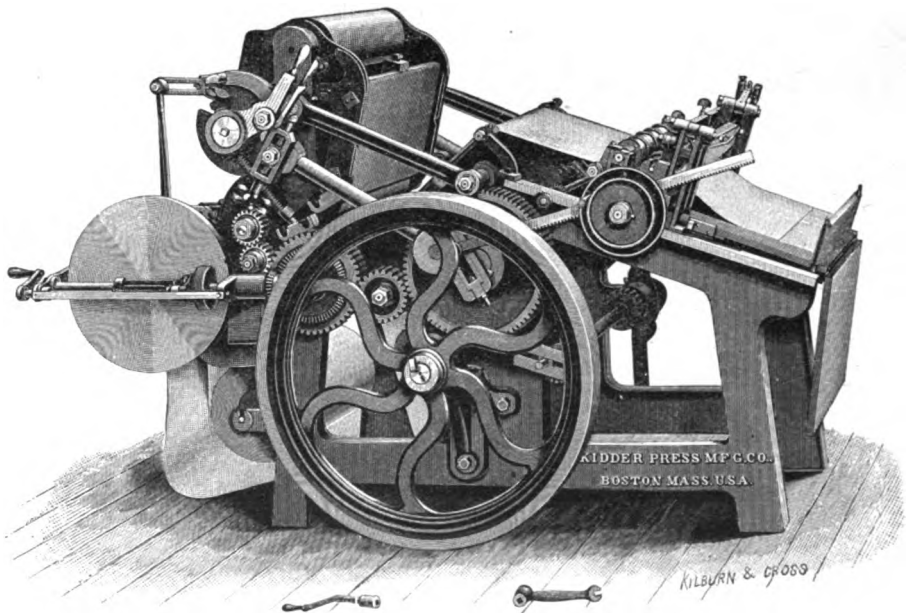
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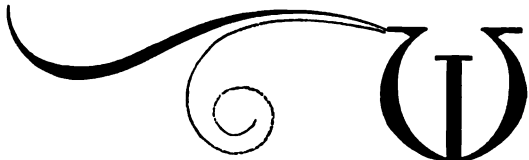
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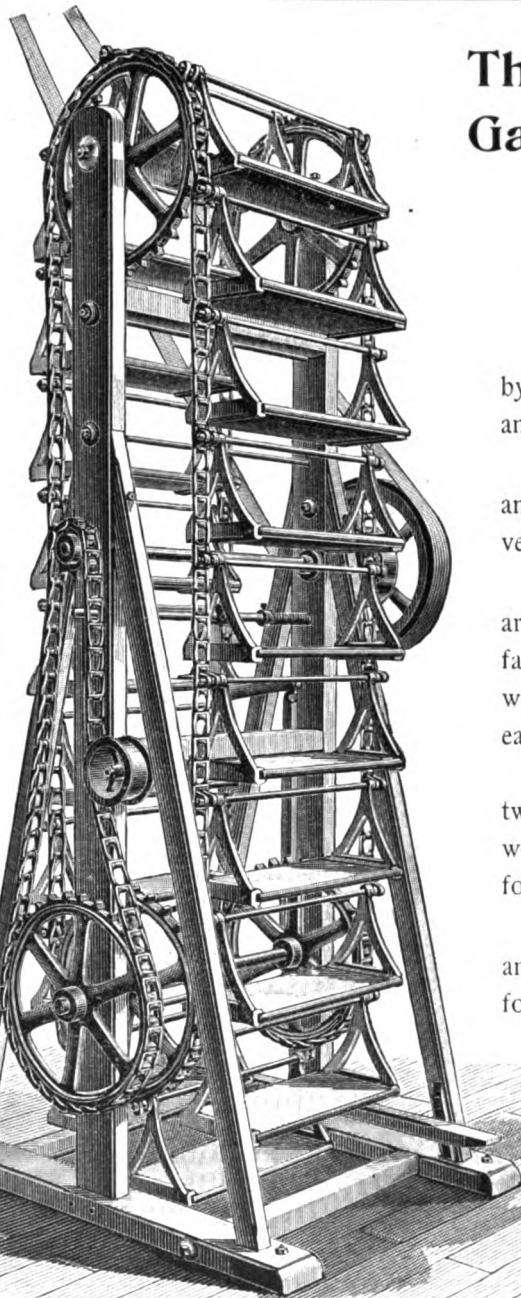
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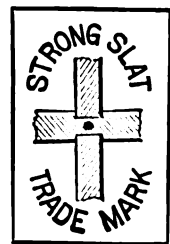
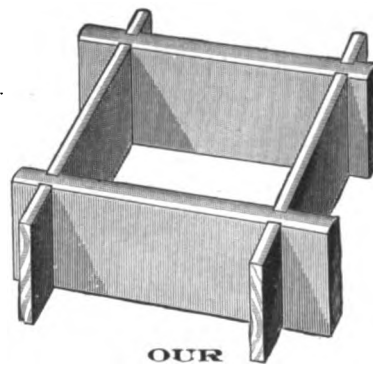
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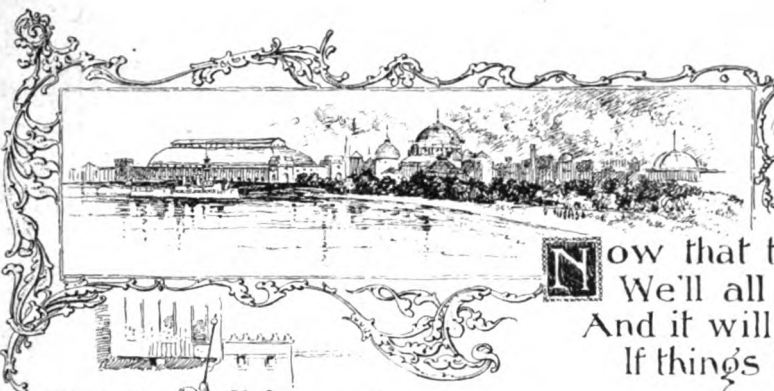
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We've seen the "Big Revolver,"
-The Ferris Wheel, you know-
Have shown our girl the Midway,
The streets of Old Cairo;



And walked and talked together,
Till tired and worn to death
Listening to the fakirs,
Wasting lots of breath.



We rode in the gondola,
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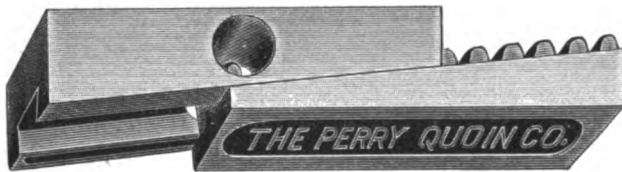
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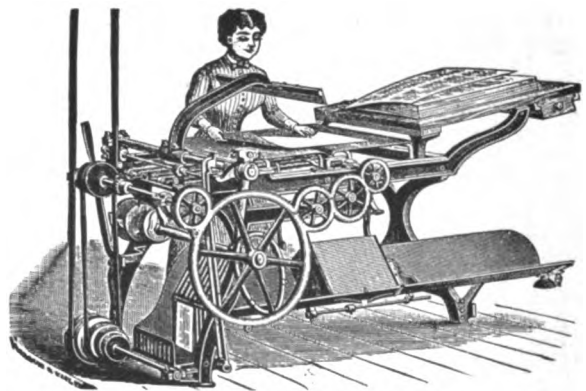
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See page 111



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MARIE TEMPEST.

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VOL. XII—No. 2.

CHICAGO, NOVEMBER, 1893.

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Written for THE INLAND PRINTER.

GOSSIP ABOUT THACKERAY AND OTHERS BY
SIR WILLIAM FRASER.

BY W. I. WAY.

IN his lecture on George the First, Thackeray tells us that he knew familiarly a lady with a remarkable chain of associations stretching back to Horace Walpole, who had asked her hand in marriage, though the wit was very old and she very young at the time. This lady had knocked at the door of the great Dr. Johnson and had been patted on the head by George the First; had been intimate with Fox and the beautiful Georgiana of Devonshire. "I often thought," says Thackeray, "as I took my kind old friend's hand, how with it I held on to the old society of wits and men of the world." This same lady and her sister appear repeatedly in the correspondence with the Brookfields, lately published by the Messrs. Scribner's Sons, and now these publishers have the pleasure to introduce again to American readers this charming pair of old ladies, as they were old when Sir William Fraser first met them. Sir William's book, "*Hic et Ubique*" (Here and Everywhere) is well named, and it is something like the "Diary of Mr. Samuel Pepys" in that you may open it anywhere and at any time and find much to divert you. As Mr. Lang would put it, "*Hic et Ubique*" is one of those "bedside books which may send a man happily to sleep, with a smile on his lips." You may perchance open it at page 166, and your eye will be arrested by the great name of Thackeray, and Sir William's story about the Miss Berrys, the only story he ever told Thackeray that caused him to laugh—"to display in his countenance the signs of inward merriment." And yet several of Sir William's stories are distinctly good. A lady's house caught fire in Bolton Row, Mayfair. "Fame whispered light tales" of this house and its inmate, Mrs. C., but it was in a good neighborhood, as the Miss Berrys lived opposite. It was a summer's afternoon, and a crowd assembled. There was a social gathering at the house of the Miss Berrys, and the ladies and gentlemen,

both old and young, were attracted to the balcony to see the fire opposite. The mob, aware of the character of Mrs. C., bandied jokes among them and were disappointed when they found no one was to be burned, so turned their attention to the balcony. "An evil spirit among them," to let Sir William complete the story, "with a total misapprehension of the gentle hospitality of the once lovely Berrys, I might say 'two Berrys on one stalk,' but assume that this was said one hundred and fifty years ago, bawled out at the top of his voice: 'Ah! you old devils! it will be your turn next!'" Thackeray looked radiantly delighted; he walked up and down the room saying: "Pore old things! pore old creatures!"

Mr. Titmarsh always enjoyed a joke when not told at his own expense. Sir William tells us that Thackeray was once invited to dine at one of the regular mess-room dinners given in St. James's Palace. Soon after dinner had begun the senior officer said: "Mr. Thackeray, let me present to you your neighbor, Captain Crawley of the Life Guards." But Thackeray only stammered out his acknowledgment to Captain C. and reserved his conversation for the other officers. To his host he said he did not object to a joke, that he was a joker himself, but he thought there was a time and place for all things.

In his "Fifty Years of London Life," Mr. Edmund Yates prints a descriptive poem by Albert Smith on the members of the Fielding Club. One of the members of this club was a Mr. Andrew Arcedeckne, the original of "Foker" in "Pendennis." Of this individual Sir William tells a story, but only indicating the name by "Mr. A." He tells the ladies that "Phoca" in Latin means a sea-calf, and that Mr. A. repaid Thackeray for the liberty he had taken by saying to him, "Thackeray, I have been to your lectures, and I thought them good, but they were not perfect." "Why not?" "You would get on much better if you had a pianner." Sir William once asked Thackeray which of all his writings he liked the best, and he answered, "George de Barnwell." But he thought the *best*

thing he had done was the surgeon's song in "Harry Rollicker," written on board a Lloyd's steamer while very seasick. But there are so many good stories about Thackeray in the volume that we cannot give them all in the space allowed here. One may, however, direct attention to Sir William's error anent the weight of Thackeray's brain, which was 58½, not 53½ ounces. These figures could have been verified by reference to "Thackerayana," which contains a very full account of Thackeray's death.

Of Bethel, at one time Lord Chancellor of Great Britain, Sir William Fraser tells many stories in his "Disraeli and His Day," but nothing better, one ventures to think, than his definition of the breaking of the seventh commandment: "In woman an aberration of the heart; in man a surprise of the senses."

About Lord and Lady Lytton there are many anecdotes, some good, others indifferent. One of the best recites how during a separation Lord L. used to write doleful letters to his lady, and in one of these he said: "Here I pass my time, in incessant labor; my thoughts ever of you; my only companion Solitude." But Lady Lytton thought a visit necessary to verify this statement, and surprising her lord one day she found he had told half the truth, "the monster's only companion was 'Solitude'; but Solitude was dressed in white muslin and was sitting upon his knee." With such engaging trifles Sir William has filled his pretty little book. His acquaintance in parliament, in the army, and in public affairs in England and on the continent has been very extended; his memory is good, and his range of vision what one might expect in a man of the world. A man of catholic taste in books and art, his opinions on those subjects are broad and generous. Always a lord — he was in no sense a prig or tuft-hunter — he could share in part the opinion of Lord Melbourne that on the whole mankind was "not venal, but damned vain." For the edification of readers who may not have access to it, Thackeray's song, referred to above, is appended:

"LARRY O'TOOLE.

"You've all heard of Larry O'Toole,
Of the beautiful town of Drumgoole;
He had but one eye,
To ogle ye by —
Oh, murther, but that was a jewel!
A fool
He made of de girls, dis O'Toole.

"'Twas he was the boy didn't fail,
To tuck down pataties and mail;
He never would shrink
From any sthrong dthrink,
Was it whisky or Drogheda ale!
I'm bail
This Larry would swallow a pail.

"Oh, many a night at the bowl,
With Larry I've sot check by jowl;
He's gone to his rest.
Where there's dthrink of the best,
And so let us give his old sowl
A howl,
For 'twas he made the noggin to rowl."

Written for THE INLAND PRINTER.

THE NEWSPAPER OF THE FUTURE.

BY GOULD LEE.

THE newspaper of the future will be a small quarto of terse, laconic news items — setting forth facts in the fewest possible words, in type not smaller than brevier. All words will be spelled phonetically. A six-column sheet will be ample to contain all the current news of the globe. The types will all be of equal thickness, and all of aliquot parts with an "em."

"Padding" of telegraphic messages will be ignored, as causing a waste of time without additional information. "Flying Rumors" will be reduced to a minimum, and the second offense of publishing bogus news will be a fatality to the experiment.

The types will be set by automatic machinery at "long range," the copy being furnished by an association, under legal and punitive restraint, to give only facts, without bias or comment. One operator will furnish fifty or more offices with the news synchronously, and the types will be made and composed in words, parts of words or phrases, in all offices within a circuit, whose radius shall be from fifty to five hundred miles from the initial point of news collection — all this will be done by one operator, over a single wire in any one direction.

It will be a misdemeanor to give out "false news" purposely, and also to change the tenor of the news in any receiving office.

Folios or octavos for comment, argument, communications, selections or editorial opinion will be published on separate sheets, and may be folded with the news sheets. Advertisements will, by the law of public opinion, be published on still other separate sheets — the law of self-interest will suggest the finest display and cuts — and as a rule will be attractively written and composed by professional experts.

The law of libel will reverse the old English common law doctrine that "the greater the truth the greater the libel." Malice will not be inferable by law, except from the actual words used. The law will follow that more rational rule of *ex conservatus*, that a publisher "shall be presumed innocent until proven guilty!" Hence, if malice is not shown in the article itself, the plaintiff must prove it or suffer nonsuit.

The newspaper of the future, more than in the past and present, as the ægis of civilization and refinement will have advanced to a far higher grade, and will have become so absolutely necessary to civil, religious, national and personal liberty, that while it may be hedged in by certain necessary restrictions, will nevertheless be privileged to the very verge of tolerable license, consistent with its nobler and greatly enlarged necessity and usefulness.

There will be few, if any, strikes or disorders in the newspaper offices of the future. The out-put business will be immensely increased, the number of employes

will be largely increased, their labor lighter, hours fewer and pay higher.

The newspaper editor of the future will not address his contemporary as "liar," "thief," "vagabond," and other such endearing epithets, for the law will compel him to retract — prove up, or suffer the consequences! The aforesaid editor of the future will be a thoroughbred gentleman — the superior intelligence then will form such a law of public opinion that "none other need apply."

The political newspaper of the future in the good and more perfect days to come (some time), will rarely support every act of every member of its party, right or wrong. As the newspaper of the future draws nearer and nearer to the epoch of the millennium, the evils of mere slavish partisanship will dwindle and dwindle, until they become disrespectful, and editorial opinions expressed of political friend or foe will have such weight as to finally weed out and exterminate pests and siroccos of party drill, that the millennium will come, as a matter of course — come, too, like many other blessings and "reforms," through the power of the press.

The press of the future, as civilization shall have been more fully crystallized, will more and more become the advocate of justice, mercy, hope, and charity, the quartette of righteousness among the sons of men.

Written for THE INLAND PRINTER.

DO NEWSPAPERS LARGELY INFLUENCE PUBLIC OPINION ?

BY PHILIP LANG.

PUBLIC opinion is probably less sensitive, certainly less demonstrative in the States than in some European countries. A ward or other political meeting in the former in which the interests of an individual, say as a would-be representative, constitute the most apparent business in view, is frequent; but a public meeting at the instance of one or more who have no ambition to serve and no ax to grind is not so frequent. For instance, a meeting held by a body of workingmen independent of all party ties pending elections is a somewhat rare occurrence. This sort of thing is commoner in places like Paris, Berlin or London, where a leading workingmen's official arranges open meetings on either political or trade matters. However that may be, dilatoriness is a feature of public opinion in most countries. It seems to act on the motto, "slow, but sure." And it is less easy to get at than if it were less dilatory. Emphatically, in a political sense, it expresses itself once in four years, sometimes like a whirlwind. But this dilatory agent, which awakens periodically, has newspapers to appeal to it. Do they seriously influence it ever, and for good or evil?

No country on the globe reads newspapers to anything like the extent that is the case in the States. Is all this reading of little or no avail? Take New York city, of which I personally know more than of other

localities — and I only touch on political matters because it is requisite by way of example — how is it that the institution known as Tammany exists yet after the everlasting attacks of three well-known city papers in season and out of season? exists as lively as ever, after, in addition, receiving the "roasting" of several prominent ministers of the metropolitan city? If newspapers influence public opinion, how is it that the Brooklyn papers have for ages, in vain, so far, been pegging away at the doings of what some people term the most corrupt city in the States? What is public opinion doing under circumstances of the long drawn-out assault upon its patience as in the Assembly, and later, in the Senate of the United States, on the silver question? These and hundreds of prominent questions are written upon by the newspapers without any visible effect, so far, and on one of the above, at least — the silver question — the large bulk of the papers in the States are on one side. Still, there is such a thing as public opinion, and it is largely influenced by the press of the country. It is slow and judicial in its opinions. If a section of the press be inclined to "screech" now and then, it does not turn a feather in consequence. It is influenced but not absolutely guided by the newspapers. The best of newspapers would be an unsafe guide on some subjects, political, social and otherwise; but public opinion looks to them for counsel constantly, and by a species of intuition appropriates advice calculated to advance its interests.

If you wish to see public opinion influenced by newspapers observe the circumstances of a public crisis. Not to go so far back as the war periods and to judge by more ordinary occurrences, the Homestead trade struggle of about a year ago, as used by a large portion of the press of the States, influenced public opinion to an extent that some do not credit. The way in which the papers extracted lessons from the affair on the tariff question — whether sincerely or not is not for me to say here — seemed to chime in with a large part of public opinion in a remarkable way. For a comparatively small affair such as it was in itself — that is, the lockout — the importance and the public interest given to it subsequently all over the States are with many a subject of wonder. But public opinion largely took it up as a question of the classes against the masses, and when they do that, be it in the United States or anywhere else, they show a "grudge" against someone or something at the first available opportunity.

There are sometimes evidences that the newspapers originate public opinion. Governors of states and other officials have often been stimulated to terminate abuses and crimes by newspaper "nagging" at first, followed by various expressions of public opinion. The affair of the Elmira reformatory, under the instigation of a certain New York paper, creating a popular howl, is an instance. This is one of the most useful prerogatives of newspapers throughout the States. But, on the other hand, did you ever know of a case where a newspaper really changed a man's convictions — say,

political or religious? I need hardly say these are mostly ingrained in a person's mental organization. They are there to stay, as a rule; and a man is mostly influenced by strengthening what convictions he has rather than by trying to make him a convert.

"Independent" newspapers have sometimes a lively existence in crises of a public nature. They wish to appeal to two opposing interests, and the language at their command won't bear the implied strain; neither side is justified in being satisfied at the pole-balancing efforts, and a really genuine outsider gets all the fun there is in the would-be work of art. This is all right in ordinary events of record; but in an upheaval of public sentiment the disadvantages are terrible, when two political parties take sides on the subject, and the paper has to actually convince *itself* that it can write usefully without committing itself to either side. But these papers are minute exceptions. In public crises most of the newspapers speak out their minds boldly, in such a manner as to certainly influence public opinion one way or the other.

Trade papers are not behind the general press in influencing public opinion, and they have been particularly alert of late, those of them which deal in politics and are not specifically technical. Seldom have they so persistently advocated a point in unison as has been the case in their advising the substitution of politics for some old phases of trades unionism, like picketing and boycotting.

The judicial verdicts given some time ago as to the legality of combining to quit work, etc., have caused a reconsideration of their position.

Some workmen have arrived at the conclusion that the judicial bench is arrayed against their interests; but the bench should easily be able to quench this notion. It seems this threatened movement promises to join every workingman in each given state together as a political force, which is to act as a unit in voting in and out of power such men as favor or oppose their interests as workingmen, not as democrats or republicans. They say now that sectional politics at the bidding of bosses is a farce; that they can do better than that. And really, if they can agree to amalgamate in such a proposal successfully, one state with another—supposing none but trade unionists joined in the movement—it would be a formidable affair, and would result in time in few but bona fide workingmen getting seats in the various assemblies throughout the States. If it would remove the charge of corrupt influences in elections as leveled against many workingmen in the past it would do well. If at some far distant time the various trades unions combine financially, as well as in the proposed way, the outcome of a given strike on the part of workingmen could be assured, except the employers of the different trades *throughout* the States combined to resist the same. And the tendency of the day is for opposing interests to borrow the tactics of the other side. But, in the political proposal referred to, the workingmen would have the complete "call," since

numbers would constitute the sole requisite advantage. One of the organs referred to says that "they intend to show the powers that be that, long as they have been in the traces, they are capable of independent political action; and that if they as a body once show capitalists that they are incorruptible, a tremendous moral revolution will have been wrought before the eyes of the world." It goes on to say that on both sides of politics it is necessary to do away with boss rule to effect the changes alluded to. "They mean to get even with employers, and to blackball politically any and all politicians who aid or sympathize with employers who use unfair advantages over their employés." The probable "fly in the ointment" is the large size of the order to be given. They can do a lot with the aid of judicious counsel on the part of the trade press, which is at the bottom of the more rational portions of the suggestions in the programme; but the workmen require restraining guidance to keep them from windiness. It is some days since the original "political programme" was suggested, but so far we have observed only the encouragement of some union bodies in the states of New York and Pennsylvania. It has not been broached in any convention, I believe, and may be only an *ignis fatuus*. I mention it as a fair specimen of what the press has done and is doing to influence public opinion, more especially for good; and there is every reason to believe that the influence will increase in ardor and in intelligence. But let not the workingmen be ruled by grandiose proposals beyond legitimate lines, whether they intend "to get even with the employers" or not. Longheadedness wins in the end.

Translated for THE INLAND PRINTER by Leon Ivan.

CASTING FROM MELTED WOOD.*

BY E. DESORMES.

THE secret of making castings from melted wood has been shown in previous articles in *Intermédiaire des Imprimeurs* to have passed from the theoretical stage to the practical, and has been proved to be adapted to practical purposes in the graphic arts.

Although it is not pretended that the illustration recently produced by that means was an incomparable *chef d'œuvre* of typography, one thing is certain, that it was a facsimile of the original engraving from which the matrix was taken, because all the imperfections of the original were reproduced with the greatest accuracy.

Well, why, some people might say, did they take a defective cut in place of having used one which would leave nothing to be desired. The answer is very simple: The first illustration that came to hand was used for the experiment merely to see the result, and the result proved so astonishing that the wood casting was printed in the condition in which it came from the founders. This much has been definitely proved, that all poster type and a crowd of typographical accessories

* Printed in *Intermédiaire des Imprimeurs*.

can be manufactured advantageously from molten wood; that the new material works admirably on the press, and is able to withstand the wear incidental to a large number of impressions, and is not injured by potash, carbonate of soda, kerosene, benzine or alcohol.

The comparisons which have already been made have very effectually removed all doubts as to the resistance, durability and lightness of castings made from wood, because pieces have been taken out intact after soaking for three weeks in alcohol at ninety degrees, lye and other solvent fluids, although the pieces experimented upon were very small, being of one, two and three cubic centimeters.*

Furthermore, printing ink appears to have a peculiar affinity for cast wood, and "takes" with a regularity that is not surpassed by any other substance, and it stands washing very well without either warping or checking in any degree. Each of these points has an interest to persons who are interested in this novel process.

But the utility of the discovery of MM. Bizouard and Lenoir does not by any means stop at the manufacture of printing material. Melted wood is applicable to such a multitude of uses that it is impossible to foresee where they may end, for each application opens up a path to hundreds of others.

For the present, however, it may be said that castings in wood for household furniture, decorative ornaments and objects of art may be easily made, the material having the compactness and durability of marble, combined with the fact that it can be worked as easily as ordinary wood. It can be bored, turned, planed, sawed or polished as well as the most expensive woods of commerce. In fact, the finish that can be put upon the fused product far surpasses anything that natural woods are capable of without a vast expenditure of time and money. The density of the manufactured product is considerably less than that of compressed wood with which it has often been confounded, which of itself is a fact of considerable importance.

In consequence of the hostile criticisms which had been inflicted upon the previous articles touching this discovery, the writer had felt himself compelled to go still further into the subject, and his investigations had revealed several very curious results, one of which was that wood when insufficiently fused had the power of burning with an extraordinary brilliancy. Pierced by a hole lengthwise it burns slowly, without odor or smoke. On the other hand, if the fusion was complete and the piece was solid, it was very hard to burn, being consumed *very* slowly and with a prodigious degree of heat.

As was mentioned on a previous occasion, the ashes from the fused wood furnished a beautiful venice red; in addition to this it may now be added that raw sienna and chrome yellow are also found among the refuse, the colors varying according to the nature of the flux employed to facilitate the fusion. The

manufacturers are thus able to obtain from the waste or detritus furnished in the process, four distinct products, which, coupled with the tannin which is extracted in the preliminary operation, all have a market value too great to be neglected.

One word with regard to the flux used. It may be asked if the wood will not fuse without it. In reply it must be said that the melting could be accomplished without it; but the flux appears to accelerate the fusion, and as it appears to augment the number and quality of the secondary products, the inventors have thought, and not without reason, that it would be to their advantage to employ this method.

The problem which troubled the philosophers of old, "Can wood be fused, or is it infusible?" is always present. Hippocrates saw that it was fusible and Galen saw it was not. But until further proof to the contrary, E. Desormes will continue to hold fast to the opinion of Hippocrates, and for the following reasons:

Profiting by the holiday on July 14, he accepted an invitation that had been extended to him to visit Semur, in order to see the process by which MM. Bizouard and Lenoir attained such wonderful results, and publish the facts as ascertained by ocular demonstration. The following is an abridged narrative of the phenomena as they appeared to him, while in actual operation: He there witnessed ten experiments, five involving the complete process and five illustrating portions thereof. When the thermometer attained the heat of 222 to 225° (Cent., probably), it produced a disengagement of gas which escaped through the joints of asbestos (in the machine to be constructed for the purpose it will be led out through valves and will be gathered up in proper vessels suitable for the reception of the various products), and disseminated an odor characteristic of acetic or pyroligneous acid. At this time is produced a whistling sound which is succeeded by a pronounced rumbling, and the pressure gauge, which it was impossible to move a second previously, began to manoeuvre with remarkable rapidity. During this time the gas continued to escape, but the rumbling diminished, and ceased completely when the proper degree of pressure had been attained. At the right moment the fire was extinguished and the cooling commenced in order to permit of the drying. All the samples thus produced resembled each other in a surprising degree; it was not the same with those obtained at a temperature of 217 to 220°, which preserved with unmistakable fidelity their primitive vegetable character.

Having thus witnessed the operation under these varying conditions he is able to maintain with all the energy of his former belief that the wood did actually fuse. Further, M. Engelfred, a distinguished engineer, to whom was submitted one of the best specimens, admitted the fusion, and other chemists had been forced to make similar admissions, and it is anticipated that all will be forced to make similar admissions now.

It may be further observed that three strangers, Messrs. Cross, Bevan and Beadle, have been able to

* Two and one-half centimeters to the inch.

dissolve cellulose in another manner by the solution of ammoniacal oxide of copper. The substance used to dissolve the wood has a great analogy to that employed by Messrs. Cross, Bevan and Beadle, but that is all that the inventors will permit to be said of it.

The last word has not yet been said about wood-casting, because the inventors have gone very slowly and have not yet attained the degree of perfection to which they aspire. It would appear that with the rudimentary machine at their disposal they have not yet been able to determine with scientific accuracy the precise point of fusion, and this is the principal point. Besides, the gas heat that they used in their experiments was of a very unsatisfactory character, the temperature being irregular; the pressure also, not being automatic, was inconstant and failed in precision, and was sufficient to affect seriously the homogeneity of the surfaces molded. From a scientific point of view these points are of a secondary consideration, the principal problem of the possibility of the fusion of wood having been settled beyond all doubt.

Written for THE INLAND PRINTER.

BOOKBINDING FOR PRINTERS.

BY CUT FLUSH.

DEEMING that my apprentices have had practice enough for the past three months on quarter and half bound work, I will endeavor to carry them to what is known as half bound *spring-back* binding. In order to do this we will have to lay out a little more money in machinery, and just a trifle in material. We will, therefore, secure what is known to our trade as a back molding iron, which will cost us \$5, and a piece of web band, which will foot up a total of \$5.75 for both. We may now proceed with our first spring-back book, expecting, of course, to run into many difficulties as we proceed. Still, we may hope to master the situation sooner or later to our entire satisfaction. Going, as we are now, into the blank-book making business on a small scale, we may, if we take special interest in the work before us, manage in a few months to turn out a fair blank book. Of course, it will require practice, and by many may be given up as not practical to go this far into the bookbinder's trade. Yet for those who desire to overcome all obstacles, I will make all technical points as plain as possible, and the carrying out of my instructions must depend upon him who thinks by their aid he can master the work.

Words never taught a man a trade (mechanically), although they may start him off. Without a start there can be no finish. Our first move toward the job in question will commence with the examination of the heading. Taking it for granted that our job is ruled and printed and ready for the binder, we first examine each sheet carefully and see that none but perfect sheets enter the book. We then fold all the perfect sheets in sections of five sheets, if on ledger paper; if on ordinary flat, say a 24-pound demy, then fold in six or

seven sheet sections. We will say we have now in hand an eight-quire medium book on 36-pound ledger paper. After folding it in five-sheet sections, we rub the fold firmly, the closer the better. We now jog it up perfectly straight, being careful that all sections are placed one way, and always jogging them at the head. We take four sheets of blank paper, same weight and size, and fold in two-sheet sections, which are known as the end sheets. After folding, paste a strip of white muslin about an inch wide down through the fold on the inside sheet, thus strengthening the fold for the sewing, and place this pair of end sheets on each side of the book, front and back; jog up carefully, and lay book aside for ten or fifteen minutes, giving the muslin strip a chance to dry. This done, we take the book, and as we have no saw press we manage the best way we can to hold it straight, while we saw it for guide in sewing. This can be done by laying a heavy weight of some kind on it, and taking a pair of dividers we divide the eighteen inches, or whatever size we may have, into five equal parts, and then scratch with an ordinary backsaw half inch from each end—that is, half inch from extreme head, and same from the bottom of book, as in diagram herewith; scratch with saw deep



enough to go through the fold, so that when the section is opened the scratch may be seen upon the inner part of sections; these two scratches are called the kettle stitches.

The two end marks act as the foundation for the sewing, and, as stated, are known as the kettle stitches; the double marks are for the web band. We now proceed to sew the book, using a three-cord linen thread well waxed, the first move being to take three strands of the thread long enough to cover the thickness of the book and two inches over, allowing an inch on each side of book; we make two of these into three strands of thread each, and slightly twist them. We then cut four web bands the same length as the two threads of three strands each already mentioned. Now thread a blunt needle, and taking the first section of the book, lay it face down and pass the thread through the first saw mark on the top, passing it in from the outside. We now thread through the middle of section, leaving enough thread on outside to tie a double knot to the three-strand kettle stitch guard, which is then laid into the saw mark perpendicularly. After we have passed the thread through the section with the right hand, we draw it through with our left to within an inch of the end of outside and knot it in a hard knot to the kettle stitch guard; this done, we may proceed with the needle in our left hand and pass it through the next saw mark from the head of book, and out; then we draw the thread tightly, but not tight enough to tear the paper; having our needle on the outside, we now lay one of our web bands between the double saw marks, pass the thread over it and through next

saw mark. Our thread now holds this web band in place, and we pass our needle with left hand over to next saw mark and push it through, drawing it out with the right hand ; we lay another web band between double saw mark and pass the thread around it and in again, drawing it through tightly with the left hand ; we now have two web bands in their places. We repeat this procedure until we have four bands in their place, and we reach the kettle stitch at bottom of book. We pass our thread out and draw it through with the right hand, lay our kettle stitch guard in the single saw mark as we did at the head, only that we pass around it, and go back inside of section and back through outside again, and then form the knot. We now lay the first section of our book proper on top of end sheet face down and head up, and go back to head of book just the same way as we came to the bottom. When we reach the head we tie the knot the same as we did at the bottom, lay on another section and go back to the bottom again, lay on another section and return to the head, and so forth, using a folder to rub each section down firmly as we get through sewing it ; repeating this until we reach the end sheet, tying an extra good knot at the last kettle stitch reached. In joining our thread as we proceed, we must be careful and always have the knots fall on the outside, and always where a web band appears, as it is there that the knot is least conspicuous and makes the best job, as you may always pass the ends of the knot under your cross threads over the web band. A knot should never be placed inside of a spring-back book, although you must place them there in a tight-back book. Having sewed our book I will endeavor to bind it up complete in our next article.

Written for THE INLAND PRINTER.

TRIM ALL CUTS TO NONPAREILS.

BY HENRY HAHN.

WE have not reveled in the luxury of the point system so long that the majority of printers cannot recall (and some are still experiencing) the vexation arising from the various sizes of types made by different foundries, which were supposed to be a uniform size but which varied so much that it was difficult to tell where the nonpareil left off or the minion began. The trade for generations accepted these conditions without a murmur, simply because type had always been made so, and it was presumed it always would be. But we have been emancipated from this condition of things, and the labor which was once irksome and irritating has become a pleasure. Great as this improvement has been there are many things remaining which can and will be done to still further simplify the labor of the printer. And right here let me make a suggestion which will help to bring about, in a small measure, this reform, and save the printer many annoyances, a good deal of work in the aggregate, and help and do justice to the pressman as well, namely, that you insist on your electrotypes and other

cuts being made to nonpareils. This is such a simple matter that at first thought you will be inclined to think that it is not worth the trouble and that you may expect trouble from your electrotyper because he will tell you : " We have always trimmed them up to the face of the cut and that ought to be good enough now " ; but if you insist on your rights you will get them. As I have said, at first sight it does not appear where the advantage comes in, but every job printer and pressman knows that the fewer pieces of leads about a cut the better. A nonpareil slug is better than three six-to-pica leads. Every office has, or ought to have, labor-saving leads and slugs, and as these usually run in nonpareils up to at least ten ems it will be seen that in using cuts trimmed to nonpareils they will always harmonize with your labor-saving material, and that in running around a cut you save all the time and trouble usually necessary to space out a cut with leads, cardboard, etc. To make this more clear, suppose you had a cut eleven nonpareils wide which you wished to use and have run around in a thirteen-em pica column, you would set your stick for the type to be run around to fifteen nonpareils and the cut would exactly fill the space. How often do you suppose your cut would fill the space exactly if you let your electrotyper trim your cuts as he pleases? Not often. If it did not, then you would have to do it by using leads, all of which takes time and is not as satisfactory in the end. But suppose you had a whole page of cuts about one inch square, to put together, your page would be full of small pieces of leads in your endeavor to get them to line up, and the time consumed would be considerable. With your cuts made to nonpareils both ways it would not need a lead in the whole page and it would be almost as solid as one piece. Try this, and you will wonder why you did not think of it before.

Another thing which newspapers will find a great convenience is to have cuts designed to fill a thirteen-em space made to fill it, or any other size column which they intend the cut for. It rarely ever costs any more and saves the work of spacing out, saves the material used for the purpose and lessens the chances of small pieces working up on the press.

Written for THE INLAND PRINTER.

DUPLICATE ORDERS.

BY F. W. THOMAS.

THE bookkeeping of every printing office should be so arranged as to permit quick and easy reference to any order filled in the past. Duplicate orders are the most profitable kind of work which comes into an office, granting of course that the original prices were right. And any effort which facilitates the prompt and accurate filling of these orders, with as little annoyance to the customer as possible, is energy well expended.

When your customer comes in and says " Well, Jones, give me another 5,000 bill-heads, same as the last ones," it will be a source of profit and satisfaction

to you if you are able to almost instantly produce the sample last done. Your customer will also be pleased, as he can hardly fail to appreciate your care and attention to his past orders. He will unconsciously reason that similar pains will be taken with future orders. He will think, "Well, at last I have found a printing office where work is carried on in a systematic manner. I'll patronize that office altogether hereafter."

Now, I claim that that idea existing in a sufficient number of people is what constitutes the groundwork of the very best kind of a printing business.

The careful filing of all work done, in such shape as to be readily accessible by means of conveniently arranged indexes, so that a complete record of any job ever done can be quickly found, will do more toward enabling you to produce that idea in a sufficient number of people than any other means.

The system in use in the writer's own office has done a great deal in this way. It is the result of considerable discussion with other printers, and is believed to be the best system used by moderate sized offices. A brief description is here given.

Every job has its own envelope on which are all the particulars concerning that job. As fast as finished these are entered in the job book and numbered. The job book gives the name of the customer, the number of the job envelope, the kind and quantity of stock used and cost of same, with cost of any miscellaneous items and the total price. The envelope contains original copy, proof and finished sample.

So far this system is about the same as is used by all printers who keep books.

The problem remained to get up an index for all these jobs which would be practicable—one which would combine the least amount of labor with the greatest ease in reference. This has been accomplished.

Our index book is an ordinary record book, 8 by 10 inches in size and about six hundred pages, with an ordinary leather-faced index cut down the front edge. The method of entering the jobs can best be shown by a set of specimen entries :

AVERY MEDICINE COMPANY.

Electros—1088, 1708, 1912.

Half-tone—1089.

Pamphlets—1090, 1321, 1422.

Labels—1379, 1381, 1705, 1709.

Bill-heads—1380.

Circulars—1479, 1707.

Envelopes—1482.

ANCIENT ORDER SCOTTISH RITE.

Cards—1225.

Folders—1226, 1727.

APOLLO CLUB.

Programmes—1262, 1424, 1886.

Invitations—1887.

ALCORN, H. R.

Letter-heads—1398. Statements—2409.

Engraving—1399. Labels—2270.

The name of the customer alone extending to the left of the marginal line, it is apparent that very little time may be consumed in finding any customer. And

when found, you have directly underneath a complete record of the work done for that customer. There is the name of each job done for him, and following it the job number, which gives, of course, instant reference to the job book, and if still further details or a sample is needed, the same number refers also to the job envelope. These we keep filed in their order in a cabinet constructed for the purpose. When an order has been duplicated once or twice, the job envelope number of each order will be opposite the job, as, for instance, under the Avery Medicine Company, we have "Electros—1088, 1708, 1912." This, of course, indicates that we have filled three orders for electros for the Avery Company. These orders may have been duplicates of each other or they may not have been. If not, then reference to the job book or job envelope of each order might be necessary. This is not found in practice, however, to be any great objection. Our plan is to leave about as many lines after each new name added as we think will be necessary. In the case of customers who have only a small number of orders, we double them up as in the last name in the sample. This saves space and is not at all confusing.

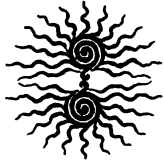
Such, in brief, is the best method for indexing jobs known to the writer. There are offices doing from \$10,000 business a year up to those doing \$75,000 worth which are using this method with great success. It is an index, not of ledger accounts alone, but of cash jobs also; in short, a complete and accurate record of reference, enabling us to be sure of finding any job we have done in a short space of time.

The advantages of such a system are far greater than would be at first supposed.

In doing reprint work or duplicate orders, the copy may be furnished by the customer, but the previous price must be looked up. Now if this is a difficult thing to do, you will figure up the job, and if the price looks all right, why you will "let 'er go." If you are too high, the bill will probably be returned to you for revision. If you are too low, the chances for your recovering the difference would be very slight. In this one way alone, the index book more than pays for itself. You are thus enabled to maintain consistent prices. Like any other system, its advantages multiply with age.

Duplicate orders do not require fresh designs or the annoying waiting and changing of proofs common to original orders. With proper means of reference to the last order, even the figuring out of the stock can be saved. Duplicate orders are, therefore, the most profitable kind of work, and special effort should be made to secure them.

It may be suggested, in closing, that if you note about how long a certain lot of any kind of blanks last a man, and then when each lot is ordered make a note in your diary of about the time you think he will need another lot, you can keep very close track of your customers and be reasonably certain of securing their duplicate orders.



WHO

AND

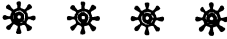
WHY

A SHORT STORY

Published by
The Chain & Hardy Co.
Denver

WHO ... DOES YOUR PRINTING?
Business Cards, Note Heads
Letter Heads, Envelopes, Legal Blanks
Abstract Blanks, Notice Cards
Rent Cards, Pamphlets and Books.

WHY ... CAN'T WE DO IT?
With our New Presses
New Type and Borders, First-class Printers
Prompt Attention, Fair Prices
and Honest Work.

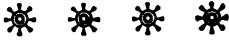


WHO ... DOES YOUR BINDING?
Magazines, Periodicals
Law Reports, Sheet Music, Field Notes
and Books.

WHY ... CAN'T WE DO IT?
At our Binders, Fully Equipped
with Ruling Machines
Embossing Machines, Numbering Machines
And everything else to
Insure First-class
Work.

WHO ... MAKES YOUR BLANK BOOKS?
Ledgers, Journals.
Stock Ledgers, Letter Books.
Special Ruled.
Or any size, shape and kind
of a Blank Book
you want.

WHY ... CAN'T WE DO IT?
Furnishing
Paper, Printing and Binding.



WHO ... SELLS YOU STATIONERY?
Filing Devices, Office Cabinets,
Blotter Baths, Mimeographs, Writing
Tablets, Blank Forms,
And the hundred and one articles
needed in a
business house or office.

WHY ... CAN'T WE DO IT?
We have the largest and most complete
stock in the West, and with a determination
to treat you right, and sell you
the best goods we can get hold of at
the lowest prices.

WHO ... ARE YOU?
If you have not time
to come
and see us.

WHY ... CAN'T WE
Send our City Salesman around?
to have a little talk with you? If you will
just send us a postal card
with your address, or telephone No. 215,
he will be there.

WHO KNOWS ...
But we can serve you to
mutual advantage, and

WHY ...
Will that not be
to our mutual satisfaction.

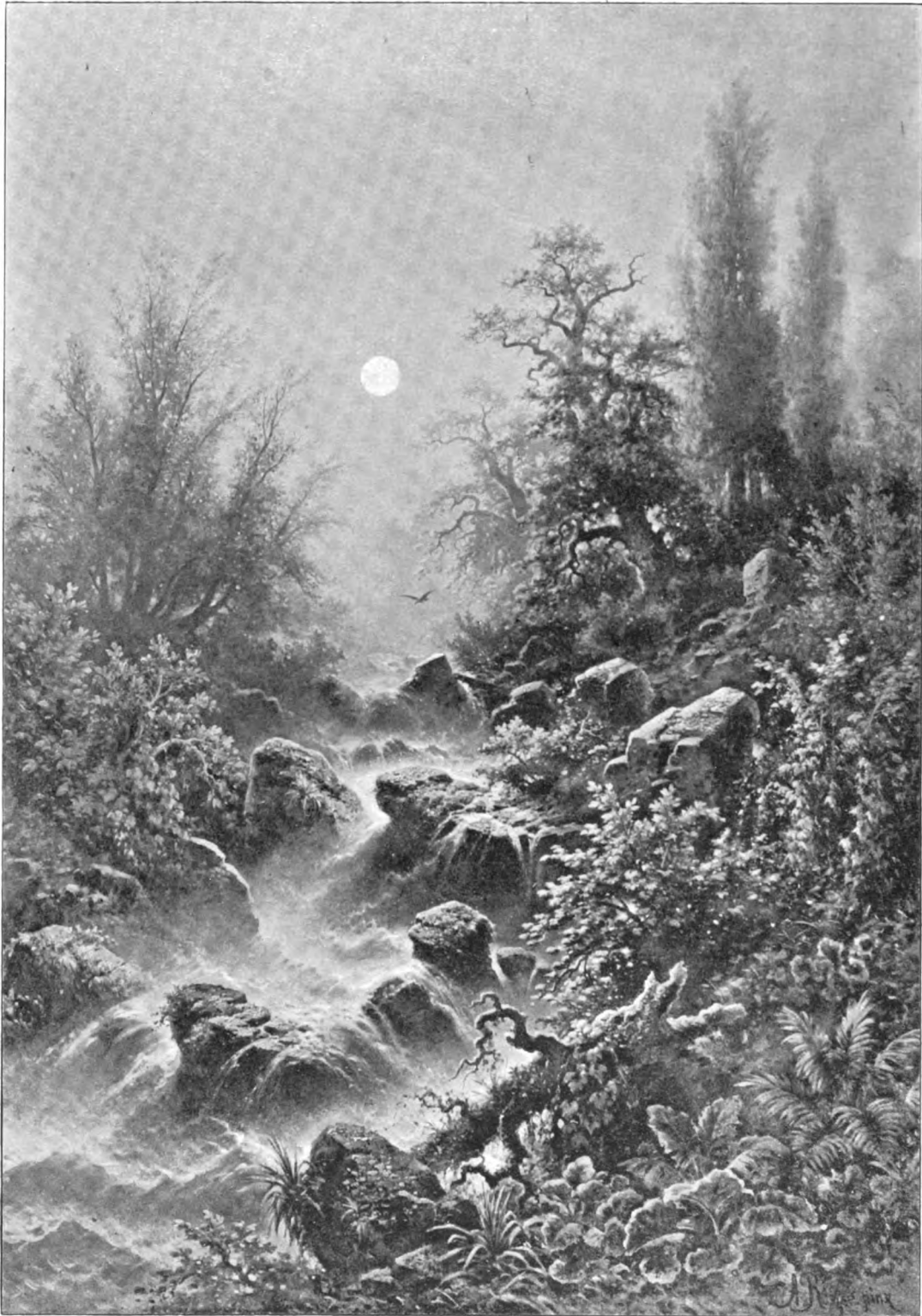
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your
kind consideration.

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Book, Stationery &
Art Co.

1609-1615 Arapahoe Street
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See page 103.



A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

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THE INLAND PRINTER COMPANY,

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ADDRESS ALL CORRESPONDENCE TO THE INLAND PRINTER COMPANY.

CHICAGO, NOVEMBER, 1893.

THE INLAND PRINTER is issued promptly on the fifth of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines of industry will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

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THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers throughout the United States and Canada.

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G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An den-
selben sind auch alle Aufträge und Aufträge Insertion betreffend zu richten.

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NEWSPAPER publishers, editors and business managers form no inconsiderable number of the subscribers to THE INLAND PRINTER. The technical value of its articles on the composing room and the pressroom commend it to this class of readers no less than the opportunity it affords for an interchange of opinion on the varied and interesting problems of newspaper publishing. In addition to the letters of newspaper men renewing subscriptions or subscribing for the first time, requests for exchange privileges are becoming so numerous that our time will not admit answering them severally. We must respectfully decline these requests. As a class paper for newspaper men of all

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PURCHASERS and dealers are quickly put in communication with each other by THE INLAND PRINTER. If you are considering the purchase of printers' or binders' machinery, material or supplies, a postal card to THE INLAND PRINTER will promptly bring you a list of the most reliable houses, together with price lists and circulars. To the busy man this convenience will recommend itself. It is offered gratuitously and we cordially invite prospective purchasers to advise us of their needs in the above regard.

RELATIONS OF EMPLOYING AND JOURNEYMEN PRINTERS.

IF any considerable portion of the printers of America experience a sense of disappointment over the Typothetæ treatment of a shorter workday, in the late convention, we are sorry for it. We are sorry because we feel that THE INLAND PRINTER is to some extent responsible for the hope entertained by so many previous to the Typothetæ convention that the employers would give earnest consideration to this question, and that the result of their deliberations would be satisfactory and beneficial to all concerned. The employers took a different view of the matter, with the result that the outcome has not been such as we had hoped for, and such as we had led others to hope for. The employers are presumed to know their own business best; they have disposed of this question to their own satisfaction, but all the same we believe they have made a mistake—yes, and a very serious mistake.

The United Typothetæ could not have done a more graceful thing at their convention than to have opened a way for at least a full and free discussion of the merits of the question of a shorter workday, with the idea of ultimately making some practical experiments in that direction. The time is ripe for such a movement, the printers are far behind other and younger organizations in this respect, while the state of trade could not have been more propitious for making such experiments as might have been agreed upon. The employers certainly could not have concluded that it would have been beneath their dignity to have treated with an organization that has been in existence for half a century, and of which many of their number, as well as some of the most respectable citizens of the Republic, past and present, have been active members.

Leaving out of the discussion all questions of pecuniary interest, which have been dwelt upon quite freely in the past, it might be expected that the employing printers, being men of broad views and liberal education, would take the course suggested as a matter of policy, if for no better reason. That there may

be no mistaking just what is intended by this, we direct the reader's attention to an article printed on another page under the heading, "Do Newspapers Largely Influence Public Opinion?" where attention is called to the active efforts being made by the labor press of the country to induce workmen to take advantage of their numbers and secure by legislative means what they have failed to secure through the trades union, or by their pleadings to the liberality or justice of the employer.

As a sequel to the article referred to, and as an indication of what may result when workmen are convinced that reform will come only through the ballot, we would ask our readers, and especially those of them who may be members of the United Typothetæ, to turn to the correspondence column of this issue and carefully read over the allusions to the Industrial Conciliation bill in our New Zealand letter. Having done this, the reader will be in a position to appreciate our motives when we argued for a peaceful settlement of the short-day question, as he will also be in a better state of mind to realize what may transpire in America when the working classes here resort to the same measures of relief that have been adopted in New Zealand. But then the reader may conclude that, should the American workman seek to and finally gain control of our legislative bodies, he would never resort to such radical measures as has his brother in New Zealand, and yet that is just what he would be most likely to do, and he would cite the action of the United Typothetæ in justification of his course. And then the reader will understand upon what grounds we make the assertion that the employing printers, in their late convention, made a mistake.

PRINTING FOR THE TRADE.

ADVICES from England give an account of the insidious methods of a printing firm, noted for the fine quality of its work, which solicits "printing from the trade." These enterprising printers reach over the head of the middleman who trusts to their honor and make appeals to his customer for direct trade. The printers who have cognizance of the endeavors of this firm, it is needless to say, are unanimous in expressing their dislike of these methods, and indeed the practice cannot be too severely condemned.

Honest competition will permit of no arguments condoning such procedure. It is, however, too common to be as effectually denounced as it deserves. Work placed in the hands of "printers or binders for the trade" by the printer or binder whose facilities are inadequate to its execution, or by the middleman pure and simple, should be secure from the interference of such "printers or binders for the trade." It may be thought "smart" and "enterprising" to enter in competition with the middleman for any future business of the consumer in such cases, but the ethics of business will not countenance such guerilla tactics.

SPECIMENS RECEIVED.

THE large and constantly increasing amount of mail daily coming before us for consideration renders it necessary for us to notify our subscribers that all letters, of inquiry or otherwise, referring to specimens of printing sent to this office, must be sent in the same inclosure with the specimens, where it is possible. The package must also be marked "specimens," or "inquiry," as the case may be, to insure prompt attention.

We take this opportunity to advise many of our readers that we cannot undertake to send them specimens of printing. We shall be pleased to publish the names of those printers who are desirous of exchanging specimens with others, but the time and labor involved in sorting and arranging specimens prevents our acceding to the many requests lately received for them.

INEFFICIENT WORKMEN.

OUR bright and interesting contemporary, the *Scottish Typographical Circular*, for October, gives its opinion on the duty of employing printers toward apprentices. We quote the article in full:

Some trade journals have recently been arguing that it is the duty of trade unions, while they insist on their members being paid at the standard rate, to certify in addition their competence as workmen. On what principles of reasoning, or want of reasoning, such a proposal is based, it is difficult to understand. The typographical societies take their members as they find them at the expiry of a seven years' apprenticeship, and if the young men are not then everything they ought to be as workmen, the blame is surely to be laid at the door of the employer with whom they were apprenticed. It would doubtless be to the advantage of a trade union were all its members of the highest competency and character, but while it is not so it would be impossible, and, if it could be done, suicidal, to exclude from our ranks those whose abilities as workmen do not come up to the highest standard. The *American Book-maker* recently complained that when an employer sends to the local union office for additional help, he too often gets men who are neither competent nor reliable. This was echoed the other week with approval by an English contemporary. We are no defenders of incompetency; we would be glad if every journeyman could be influenced in the way of making himself more efficient than he already is, so that the standard of efficiency might be raised even higher than now. But to expect, as our contemporaries apparently do, the local unions to keep a staff of men of the highest class, both as regards skill and reliability, ready to rush away anywhere for a few hours' work, shows an innocence rather refreshing in this wicked fag-end of the nineteenth century. Too often, alas! in these bad times are men of high ability and character to be found ready for even a few hours' work, but to such we wish a speedy change of fortune.

The reasons for the incompetency complained of are easy to discover. The greatest factor is undoubtedly the failure of the employer to fulfill his part of an implied contract. In times past, when indentures were the rule, it was stipulated that boys, in return for their services, were to be taught their business — were at least to have the chance of becoming efficient workmen. But although indentures are now rarely heard of, the obligation remains the same on the employer. If he gets the service, he should give the instruction. If all employers were to do this, the number of incompetents would soon be greatly reduced. Of course, there will always be some hopeless cases — men whom nature seems to have preordained as duffers, and to be the disgust of their employers and the torment of their

fellow-workmen. But such as these are only a small section of the present number of incompetents.

A certain proportion of the blame is to be put on the boys themselves who swell the number of incompetents. They are not anxious to learn — in their eyes sufficient for the day is the evil thereof. And they carelessly drift on till their seven years' probation is expired, and then discover themselves full-fledged journeymen without a journeyman's equipment of skill and knowledge.

The demoralizing system of piecework is one of the undoubted causes of incompetency. Boys are put to set type on piecework when they know little more than the boxes, and are in many cases kept at the same mechanical kind of work during the remainder of their apprenticeship. It is human nature that the boys are more anxious to make money than to learn the details of their business; and the wonder is, not that there are so many incompetents, but that there are so few.

To remedy this state of affairs, something has been done of late in various parts of the country. The inspiring influence of the various trade journals counts for much, and good work has been done by the various branches of the Typographia. But the Typographia has failed with the great mass of the young men, and for a very patent reason. What a very shrewd observer put in verse over the signature of "A Common Apprentice" in our pages a few months ago is the cause of the Typographia movement reaching only the few and not the many. "To expect a felly, *efter oors*, to sling up teeps for fun," from an apprentice's standpoint, is indefensible.

If employers were to recognize that it is their duty, and would redound to their credit, to turn out efficient journeymen, the matter would be greatly simplified. They could provide for all apprentices getting a chance of becoming competent; and they might, in their offices, by examination, test the knowledge and skill of each before his apprenticeship expired. The inducement of a money prize, or the promise of a "stab" frame to those passing with distinction, would induce competition, and before long the failure to pass would be regarded as a desire of being, like Dogberry, written down an ass. The extra expense that might be incurred would be given back with interest by the increased efficiency of the apprentices.

One thing is almost certain — that trade unions will refuse to impose any restrictions on the entry of young journeymen into their ranks. A writer in *Hazell's Magazine* mentions that Mr. H. Jowett has always contended that trade unions should refuse to admit into their body apprentices who could not prove themselves capable workmen — both theoretically and practically. But with all deference to Mr. Jowett's great authority, we consider this altogether out of the province of trade-unionism. The future advantages might be great, but the dangers on the way would be many. Besides, the saddle should be put on the right horse; and in this case the right horse is the apprentice's employer.

We think, with the writer of the foregoing, that many employers are to blame for the incompetence of workmen, but it is questionable if the trade union is doing all in its power to preserve a high standard of competency in its membership. It is admitted by union members that there are many incompetents in the ranks. How did they get there, if the law of the union has been obeyed, and the proper officer has done his duty? The by-laws of all typographical unions demand that "No applicant shall be admitted to membership in this union unless reported favorably upon and recommended as a competent printer by the recording secretary and organizer," and this is in line with Mr. Jowett's idea. We submit, however, that

the employing printers have the greatest influence on the efficiency of apprentices and workmen; that they have often forced incompetents into the ranks of the union, but we also submit that recrimination avails nothing in this matter.

Employing printers meeting with journeymen printers for a discussion of this and other problems of the trade, is the only way to arrive at their solution. Do we get the best apprentices? A young man contemplating learning the printing business is justly influenced by a consideration of what the trade offers his future. It would be well for us, therefore, to ask ourselves if there is the prospect of a respectable livelihood for the apprentice at the end of his years of study and probation? Will he be encouraged to make printing his life business, and what provision will it permit him to make against the vicissitudes of fortune. In short, is it worth while to learn the printing trade, which is more confining and debilitating, requires more study, with more hours work per day than any other, and if demand and supply regulate skilled labor, what have we to offer for the development of a superior article in the typographical skilled labor line?

Written for THE INLAND PRINTER.

AMERICAN TYPOGRAPHICAL MAKE-READY.

NO. VII.—BY WILLIAM J. KELLY.

HAVING fully explained the more preferable packing for presses requiring an extra amount, notably those built for what is termed "country" use, together with some of the older makes of large drum cylinders, I have but briefly touched on that suited for the better class of presses, as now built, and which require much less packing; nevertheless the last paragraph in the previous chapter will be sufficient for all present purposes regarding the packing necessary for this class of cylinder presses.

MODIFICATIONS IN HARD PACKING.

It is not practicable to use the same kind of packing on cylinders for all grades of work, such as fine illustrated forms, poster forms and job forms. While the hardest and most rigid tympan is by far the best for use to produce superior results in the treatment of all classes of illustrated work, it would not be advisable to attempt to use that kind of packing to print a show bill with. Nor would such a tympan be necessary in many cases of general job printing.

TYPMANS FOR DIFFERENT KINDS OF WORK.

For fine cut work, of any method of production; open blank and rule work, and close register colored work, the hardest tympan is best. It must not be supposed that because a tympan is built up to rigid hardness that it will wear down the face of the form on press, or otherwise injure its sharpness. On the contrary, its rigidity insures sharpness of impression, because there must not be over-indentation whereby the face of the lines are partially embedded in the paper. But this condition of success is only attained

by reason of the greatest care by the pressman when he has put the form to press and evened up to uniformity every perceptible defect in the height. Conjointly with this consideration comes the warning to be sure that only the requisite number of sheets are put on the cylinder in building it up to its correct printing height. No more nor no less than is necessary to show the printed impression on the face of the sheet — after all make-ready has been done with — is the rule. It is the surplus sheet that causes wear on the form and creates disturbances on the cylinder with the overlays and make-ready.

THE SOLID HARD-PACKED TYMPAN.

To prepare a thoroughly hard tympan for such work as I have first named, I suggest covering over the muslin sheet that holds the hard-packing boards to the cylinder with a strong sheet of smooth paper. Paste this along the edge of the muslin in the front opening in the cylinder. This sheet should be drawn down tightly over the muslin and evenly pasted thereto in the lateral opening in the cylinder. When thoroughly dry, proceed to cover it over with a dampened sheet of manila paper — care being taken that the dampening is done as evenly as possible and on one side only. *Do not saturate the sheet* with water; but give it just as much as it will absorb without showing the moisture on the reverse side. Dampen *this sheet* on a flat board — *not on the cylinder*. After being dampened about a couple of minutes it should be carefully put over the previously fastened sheet of paper; fasten it in the front opening the same way, and be sure to keep the dampened side outward. Rub the sheet downward and to both sides of the cylinder, in order to distribute its covering as uniformly as its dampened condition will allow. This must be done quickly while the sheet is tractable; then evenly and securely paste it to the end of the muslin sheet in the lateral opening. This will require a few minutes to dry, which, when done, the sheet will be found to have become very tight to the cylinder.

The basis of the hard tympan now being complete, it is next in order to begin what is generally known as the make-ready. This is done by selecting the requisite number and thicknesses of sheets to make up the balance of the tympan, over which is placed a sheet of the paper on which the work is to be printed; these are run through the press to ascertain the degree of pressure and such defects as may be in the form. If defects appear on this sheet, which show that further underlaying is necessary, they should be attended to before proceeding with the make-ready on the cylinder, because the less patching is done on the cylinder at this stage the more regular will be the printing surface.

We will now cover over the stretched manila sheet with two sheets of medium thick and smooth book paper, fastening them in the front opening of the cylinder in the same manner, but merely tacking them slightly at the bottom to the manila sheet before it

enters the opening there, so that they can be detached, if necessary. Over these an impression may be taken on a sheet of the paper on which the work is to be printed, first, however, reducing the number of sheets by two that the previous impression was made over. After this is done, run an impression on the tympan sheet, and proceed to make ready, by marking out on the back of the first printed sheet the portions to be overlaid heavier — or cut away because too strong. Patch over the marks with thin papers such portions of the sheet as require this kind of treatment; or tone down by scraping or cutting away such parts as are too strong for allowances in succeeding make-ready tympan sheets. Trim off the margins on this patched sheet, and paste it on to the top sheet in good registered order.

This being done, place over these a strong, smooth sheet of book paper, pasting it along the inside edge of the front of the cylinder; when dry, draw it down tightly to the cylinder and securely fasten it to the manila sheet that has been firmly pasted to the muslin, first untacking the two under make-ready sheets, and cutting off the bottom margins of these about two or three inches from the printing edges, so that the top sheet may draw them taut with it. As soon as the pasted edges have dried, run a printed impression on this sheet and attach to it the overlays, if they have already been prepared; if not, then take impressions on suitable papers and proceed to make them, as it is on this sheet they should be placed, together with such additional make-ready as the tympan may need so far. Use only sufficient paste to fasten the ends of the overlays and make-ready on this sheet, for it is only necessary to fasten some of the edges of these, principally those ends which front the forward motion of the cylinder, that being the greatest point of drag.

Over this sheet put another of the same kind of paper as the two under ones; paste it in the front opening as done with all the others; tack it, temporarily, at the bottom, and take an impression on another sheet of the paper for the job, as well as an impression on the last tympan sheet. From these printed sheets the pressman will be able to decide what should be his final course, or nearly so. Building up with tissue paper, or trimming down all overstrong portions of overlays, may be done on this sheet with the fullest knowledge and facility as the minute details of the entire form are here plainly discernible. The last tympan sheet, being temporarily tacked at the bottom, can now be raised and much of the additional treatment applied to the sheet which carries the cut-out overlays.

When the pressman has attended to the defects presented on the foregoing tympan, let him fasten a sheet of thin book paper over all, by pasting the edge in the front opening as before, and draw this sheet as tight as possible, fastening it, temporarily, at the bottom also. Run a good sheet of paper through now, and carefully examine it for any defects that still exist. Raise this

sheet carefully and gently apply to the under sheet such correction as may be needed for final make-ready. When this has been done, fasten the last sheet as before, and proceed to cover the entire tympan with a moderately dampened sheet of strong manila, observing the same method of applying as in the case of the first manila sheet, with this exception, that the end of this sheet must be rolled up and entered over the second ratchet rod in the lateral part of the cylinder. This must be done so that the paper may run straight and the ratchet turned around slowly until it grips the sheet moderately firm and has drawn it so snugly that not a ripple nor a ridge appears on the surface. When this sheet has dried it will be found to be as tight as a drum head, and fit for a large edition.

The last manila sheet can be loosened and raised for any amendment necessary to the tympan; although in such cases it is best to put on a new sheet dampened and fastened as before. It may be changed in the same way when worn down or damaged.

Written for THE INLAND PRINTER.

THE PURPOSE OF THE TYPOTHETÆ.

BY TYPOGRAPHICUS.

A SPONTANEOUS remark is often the utterance of a significant truth, revealing facts which were generally suspected, but the avowal of which is neither desirable nor judicious. Such a remark the *American Bookmaker*, in its report of the Typothetæ proceedings, credits to Mr. J. J. Little, of New York.

A motion to appoint a committee to consider the question of reducing the hours of labor, and report at that meeting, was before the convention, and the opponents of a reduction evidently considered that the merits of the question were before them. Indeed, the point of order was raised, whether the question could be discussed on its merits when the motion was only to appoint a committee to consider it, and the president decided to admit a general discussion before putting the motion to a vote.

Mr. Little opposed the reduction of hours, and it was in the course of his argument that he uttered the remarks referred to by the *Bookmaker*.

"Why should we consider the question of reducing hours of labor?" asked the gentleman from New York, "was not the Typothetæ first organized in this city six years ago to combat this very question?" Then he said, substantially, "You may turn this subject around as you like, but the plain truth is that the Typothetæ found its origin in a united purpose to oppose a shorter day, and now you come here and ask us to assist in defeating the purpose for which we are organized."

This, then, is the beginning of and the reason for continuing the organization of the society known as the Typothetæ. It is for this high and holy purpose that these solid-appearing, gray-haired business men come together annually, and listen to reports which report nothing, squabble over motions which would

accomplish nothing if they were passed, recommend a dozen things for the consideration of its members, but adopt nothing, pass glowing resolutions of thanks to their local entertainers and the retiring officers, and then elect a new set of officers and appoint a day to go through with the same fruitless performance. They talk much, and they feast much, but neither they nor the men whose labor is their commerce are better off because they have met. They are evidently waiting. They are a sort of standing army, acknowledging no weapon but the sword, unwilling to entertain any argument except physical force.

"The workmen tried to force the eight-hour day upon us once," they say, "and we beat them. They did not ask for a conference then. They simply declared that on such a day and thereafter eight hours would constitute a day's work. We organized and beat them. Now they want to discuss the question with us, and we'll none of it. They began with force, we opposed and beat them with force, and now force it shall be to the end."

The Typothetæ is like one of the great European nations. It has an expensive standing army, but dare not disband it for fear of the enemy.

What a noble spectacle for the close of this pregnant century! What a splendid purpose for such men as De Vinne, Little, Taylor, Wright, Todd, Ellis, Morehouse, Houghton, Matthews, Morgan, Woodward, Donnelley, McNally, Blakely and Pettibone, whose names will be forever linked with the history of printing in America! The nations of the earth, even, are substituting arbitration for powder and ball; but these high-minded gentlemen belong to the old school, they believe in force.

They are individually and collectively endeavoring to better their condition in life, which means shorter hours and greater ease. They are meeting with a fair success in the effort.

The toilers are also trying to better their condition in life, but their efforts are not united. They stumble and waste their strength, because having to labor many hours, having less education and less facilities for forming accurate judgment of men and forces than their employers, they do not proceed intelligently. They are children or raw recruits, while their opponents are trained soldiers, skilled in the arts of diplomacy, of manipulation, of organized warfare.

Yet the handwriting is on the wall. Humanity in every stage of life is emancipating itself to a higher plane. Labor has pruned its hours from sixteen and fourteen to ten. It will continue to prune until the doctrine of the thirds prevails— one-third for labor, one-third for recreation, and one-third for sleep. With no other arrangement of his time can man approach his best condition. It is nothing for Mr. Polhemus to say and others to attest that they have worked eighteen hours a day as employers, and it cannot therefore injure their employés to work ten. Some men like drudgery, but that does not prove that it is best for all.

The great truths that the laborer is growing in mental stature, that he is aspiring to a higher and broader life, that he is realizing the dignity of labor through realizing the dignity of man, and that it is in him to attain his deep purposes sooner or later — these are the imperial facts that the Typothetæ cannot or will not see.

These men whose names I have written are all past the meridian of life. Most of them know by experience the story of the printer from apprentice to master. Their names are upon the honor roll of printerdom. But they may add a new luster to its glowing column if they will come out from themselves to the consideration of this subject — out from the narrow walls of partisan selfishness, out from the musty atmosphere of commercial usage, out from the bitterness of resentment and spite — out into the generous sunshine of justice and philanthropy, out where they can see that the man with the powerful weapon of money in his hands is a coward if he overwhelms his opponent who has only his empty hands to oppose its irresistible force — out where they can see that their duty is only half done, while the interests of their toilers are neglected — out where they can look over the valley of self-interest, and up into the mountain tops of eternal truth.

Written for THE INLAND PRINTER.

TYPE COMPOSITION OF THE PAST AND PRESENT.

BY J. E. SCOPE.

THE public observe many curious things in print, but the printer notices still more in the printing art be it understood. Typesetting is by no means so conservative or stationary in its methods as one would naturally suppose, and in noting this no particular reference is made to the work turned out by machines but to matter set up by either hand or machine.

Compositors, whose reminiscences date from "before the war," take pleasure in dilating on the methods in vogue in those times, and even now some of the old gentlemen divide and punctuate according to the methods handed down by their predecessors who learned the business in the first quarter of the century. One of the peculiarities of the punctuation of those days is its extreme stiffness, commas being as plentiful as if they had been dropped out of a pepper caster, and the always placing of a semicolon before the word *but*. Indeed there is a tradition in the trade of a reader who was dubbed "Semicolon Johnson." Some of the gentlemen referred to also acquired the habit of spacing out a line widely at the end instead of evenly spacing the whole line, a stickful of matter spaced thus presenting a peculiar appearance.

In running matter around cuts things are done nowadays that would be highly displeasing to the early printers if they were here to note them. Indeed they would throw up their hands in horror at sight of them. One idea is with a large oval-shaped cut in the center of a page not to end even the lines on the inside, leaving the compositor to his own will and

judgment as to where to end a line. As may be imagined this presents a jagged and odd appearance, but no one can deny that it is striking and suggestive. It is, however, not received with much favor, printers naturally being conservative. It requires much persuasion to get them out of beaten paths.

The style referred to is very convenient for the compositor, and enables him to avoid the spacing of words in cases where difficulty arises with words that are awkward or difficult to divide. Of course it would not be permitted on high class magazine or book work, but it has been found to work effectively on trade publications where the standard of taste acted up to by printers never enters into the calculations of the readers, who prefer to see odd-looking work, and the majority of whom like to see their names in print as often as possible, police court proceedings, of course, barred.

Another old-time custom is now seldom observed. Reference is made to the plan of not putting a comma in figures denoting degrees of temperature when they were over 1,000, say 2,400° Fahr. The comma now has the preference. The same custom formerly obtained in street numbers over the thousand, but instances may be frequently noted now where the comma is inserted, one leading New York daily making a habit of doing so. Perhaps commas will presently be noted in year numbers, or the British custom of placing a comma in street directions, as No. 39, Broadway.

The question of spacing words in matter run around cuts recalls the fact that there are other methods than that time-honored one. For instance, in works issued by one of the largest book publishing houses in the United States there is to be noted a system of avoiding the spacing of words, as much as an em and a half or two ems being allowed between words in cases where difficulty occurs, though a hair-spaced line may immediately follow. No spacing of words is allowed. This is directly contrary to the system so generally followed, and after much experience with it the writer cannot admit that he prefers it or would advocate it. In the works from the firm referred to the custom of spacing before and after a hyphen in compounded words in order to secure an evenly spaced line is also not followed, an extra wide spaced line being preferred. It is allowed on narrow measure by the side of cuts, however. Some high-class printers will waive this point.

Yet another method, which has not been observed in works in English, is a system followed in France. This is very different from the plan mentioned above, its peculiarity lying in the fact that in running the type down the side of a cut, spaces running the whole gamut of them are placed before and after a word which is nearly long enough for a line, which could not be spaced, and into the line of which no part of another word could be squeezed. Thin spacing of words is to be seen in close proximity. The same thing occurs in cases where half a word, preceding or following an intact one, or compounded therewith, falls in a similar manner. Any reader may look this

up and judge of its appearance by glancing over Larousse's French Dictionary, in the biographical part.

The set rule of not allowing more than three consecutive hyphens at the ending of lines is no longer much followed. At one time printers acted strictly upon this idea, and a multiplicity of hyphen and punctuation marks close together at the ends of lines was carefully avoided. Even upon high-class book-work this is no longer acted upon; there may be as many as called for. Two New York book houses first made an opening in the breach by allowing their compositors to break the rule, as the firms, when the matter was laid before them, recognized that it was unjust to their men to require of them that they should run their matter backward or forward when they had conscientiously aimed at good spacing at the outset. As an injustice it was abolished. Even conservatism in printing has to give way to the demands of the times, ever tending to progress.

Accented capitals, as *É* or *Ã*, cause considerable trouble to English speaking printers, but it could be avoided just as the French do. Printers here are always careful to use the correct letter in any capitalization in French that may be in copy. In the majority of cases the letter is shaved, to do away with the unsightly appearance caused by the extra white in the line, which is not, however, entirely avoided in all cases. The French have an easier method, particularly on all their newspapers. They use an unaccented letter, which is a wrinkle for others to follow. Everyone knows what it should be, and no harm is done. If the French can afford to do this, other printers can.

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

IT has been several months since I have had occasion in my letters to mention the well-known name of Luther C. Crowell, of Brooklyn, New York. Recently another patent has been taken out by him covering sheet delivery and



FIG. 1.

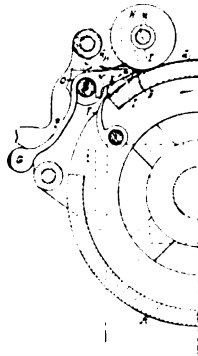


FIG. 2.

collecting mechanism, the patent being assigned, as in former cases, to Robert Hoe and others of New York city.

Fig. 1 shows a diagrammatic view of the main features of the apparatus. The object of the invention is to provide a simple and accurate delivery mechanism by which a series of sheets may be collected from the web and delivered without folding, at a high rate of speed.

Fig. 2 illustrates a sheet-splitting attachment for printing presses, patented by George P. Fenner, of New London,

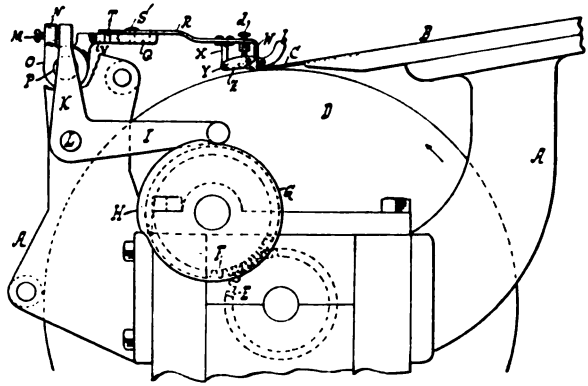


FIG. 3.

Connecticut. The concentric H is actuated by the impression cylinder, and the overbalanced splitting disk or cutter K is made to run in frictional contact with the counter disk. The

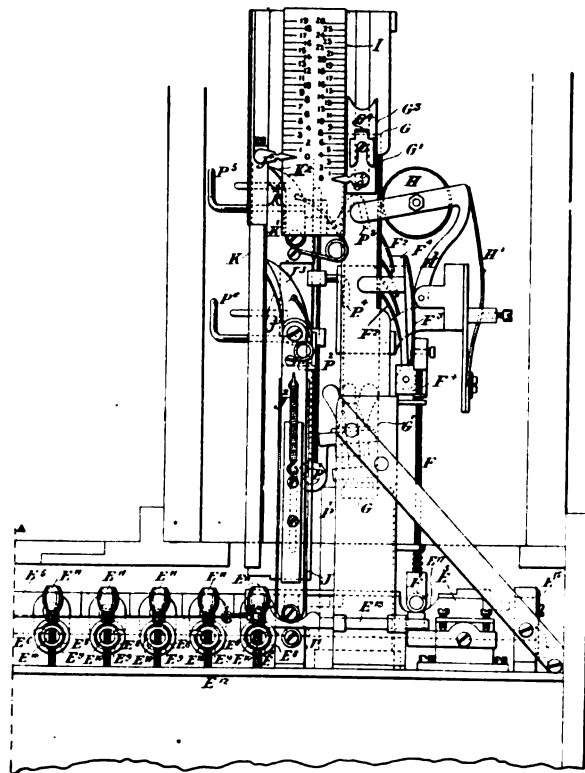


FIG. 4.

finger B drops into a groove in advance of the sheet and separates the same from the cylinder.

Fig. 3 illustrates another invention, patented to the same party. It is a sheet guide for printing machines, to prevent

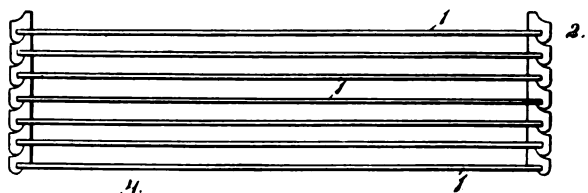


FIG. 5.

disarrangement of the paper prior to its being taken by the grippers. The sheet is moved by hand into contact with the sheet stop W, and is there securely held in position for being taken by the grippers.

Fig. 4 shows a portion of a typesetting machine, patented to John Hooker, of Beccles, England. The object of the invention is to provide a machine of this character with indicator mechanism of such a nature as will serve to effectually show the exact increase in the length of the line by the addition of type of varying thicknesses. Means are also employed

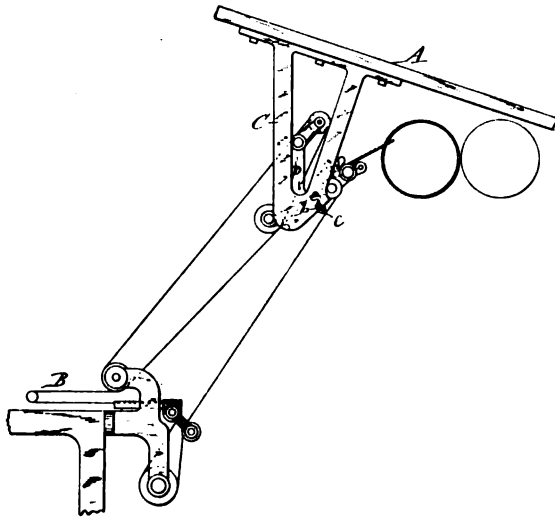


FIG. 6.

for indicating by an electric current when the line is approaching completion. In case the warning is not heeded, the delivery of type from the setting mechanism is automatically prevented. In the cut the indicator at the left designates the number of spaces that have been put into the line, and that at the right indicates the length of the line set up.

Fig. 5 shows a stack of trays which are designed especially for the use of printers and lithographers; patented to Herman

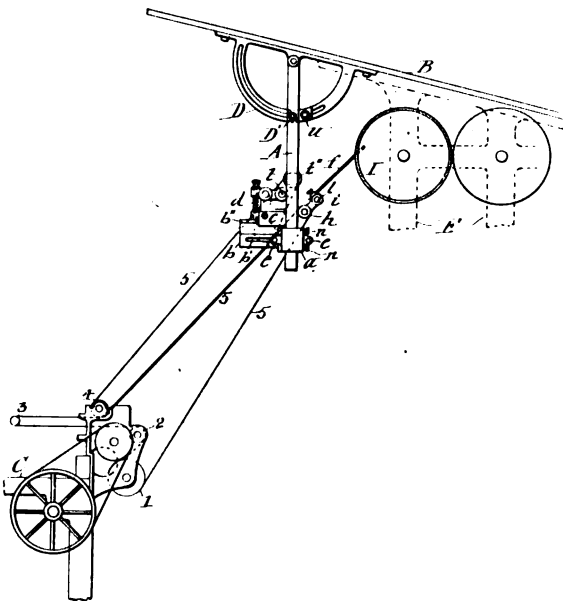


FIG. 7.

T. Koerner, of Buffalo, New York. The form of tray is an improvement over the one patented by the same party in 1888, in being more compact and more rigidly constructed.

Figs. 6 and 7 illustrate two paper-folding machine attachments for printing presses patented by Talbott C. Dexter, of Fulton, New York, the patents being assigned to the Dexter Folder Company, of the same place. The object is to provide for the detachable connection of a paper-folding machine to a printing press, so as to permit the use of a fly for transferring the paper from the press to a table whenever desired, instead of

folding the same. The form shown in Fig. 7 is especially intended for use in connection with flat-bed presses of all styles and sizes. To transmit the paper from the press to the folding machine, a tape-carrying mechanism is employed. This is supported, as shown, on the press, independent of the folding machine, thus obviating loss of time and labor in fitting the folding machine directly to the press.

Fig. 8 shows a perspective view of a portion of a press having attached thereto a perforating bar or knife invented by Charles T. Chauncey, of Woodbridge, Canada, a half interest in the patent being assigned to Henry Peters, of the same place. The object of the invention is to provide a perforating attachment which may be readily applied to the gripper-shaft of any ordinary job press. The sheet of paper to be printed is placed upon the platen in the usual way, and as it is carried toward the bed, the fingers J first come in contact with the

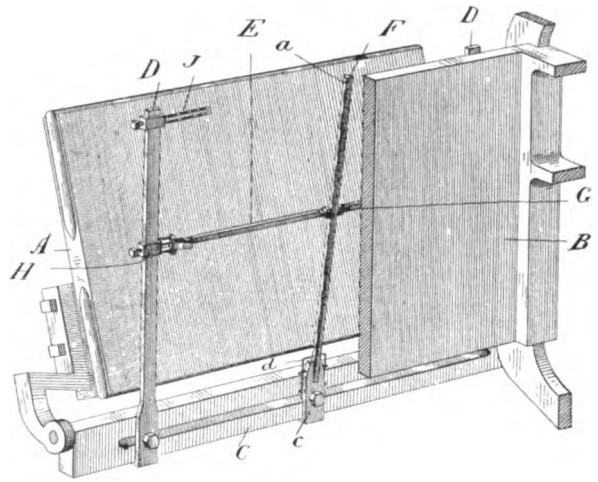


FIG. 8.

sheet and hold it stationary while it is being printed. Simultaneously with the printing the perforators are forced into contact with the paper by the bed-plate and perforate the said sheet sufficiently to enable it to be easily torn apart along the line of the holes. The perforators are withdrawn from the paper before it is released by the fingers J, which thus serve to hold down the paper and prevent its adhering to the perforators.

Three design patents covering fancy borders were taken out during the month, all of them by William Spencer, of Brooklyn, New York, and assigned to William W. Farmer, of New York city.

Written for THE INLAND PRINTER.

GOSSIP ABOUT BOOKS, AUTHORS AND KINDRED SUBJECTS.

BY IRVING.

THOSE readers of THE INLAND PRINTER who care about the subject may be glad to have their attention directed to the article on "Bookbinding," in the July number of the *Quarterly Review*, which can be supplied by Mr. F. M. Morris, of the Old Book Shop, State street, Chicago. The subject has never before been so comprehensively treated in a magazine article. In fact, it contains as much solid information on bibliopgy as all the books that have been written on the subject put together.

It will gratify many lovers of Cuthbert Bede's stories to know that Messrs. Little, Brown & Co., of Boston, announce for early publication "The Adventures of Mr. Verdant Green," "Little Mr. Bouncer and His Friend Verdant Green," and "Tales of College Life," complete in three volumes, with all the original illustrations by the author.

IN A Chicago morning paper we find, anent the Archduke of Austria's visit to the World's Fair City, which visit extended

over ten hours, this paragraph: "I was at the fair for a short time only—not even all day—and could see but comparatively little of it. I was much pleased with what I did see, and I regret that I could not stay much longer to see more of it." The guileless reporter then proceeds to tell us that he intercepted the archduke at the train as he was entering his car, and extorted this confession from him, but nothing more. A long report follows of what his Highness did while in Chicago, even to the little details of a conversation he held with a young woman in the Viennese exhibit on the Fair grounds. But this sort of reportorial gush deceives nobody; and if it provides employment for the reporter that should be sufficient, perhaps.

THE autumn number of *Modern Art* has just made its appearance in a new outside dress, which, it seems, is not to be a permanent one, but is selected in order to show to advantage

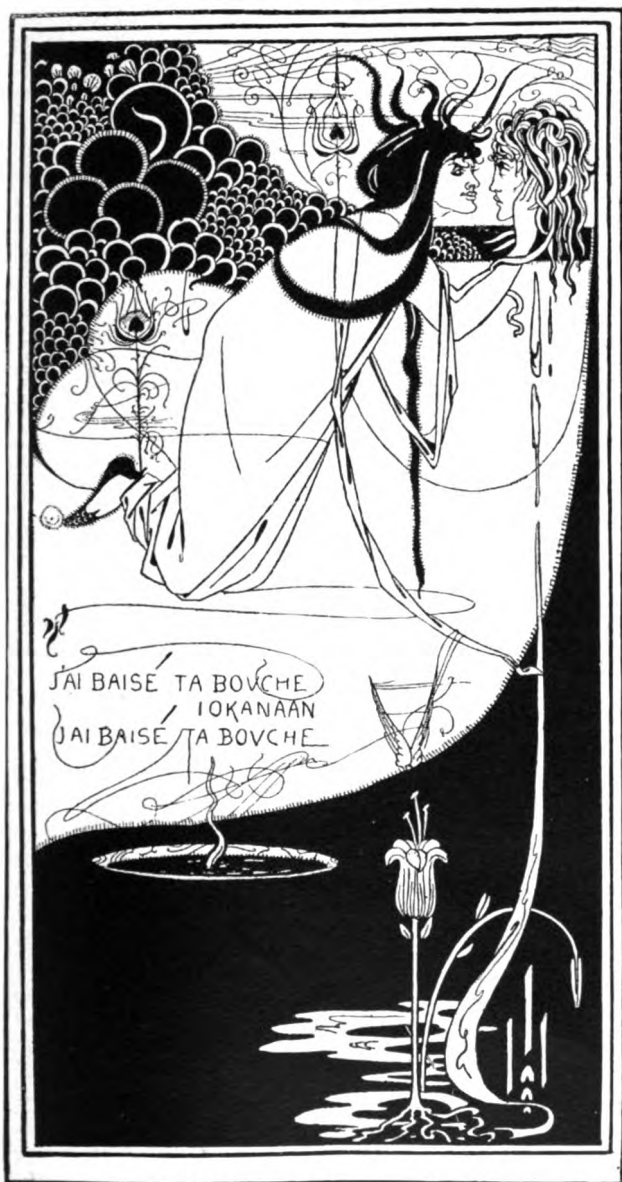


Illustration by Aubrey Beardsley for Oscar Wilde's "Salomé."
Reproduced from *Modern Art*.

the cover design especially prepared for this issue by Mr. Hildebrand. We are glad to have the editor's "assurances of distinguished regard" and substantial recognition that have come to him from unlooked-for sources. But this is always the case. It is not by one's friends alone that is added this "tribute of applause to the more solid recompense which the virtuous man finds" in a worthy act. In the present number there is a most

scholarly article on the subject of Gargoyles, written by Mr. Louis H. Gibson, and illustrated by Mr. Bruce Rogers from historical designs, including the one from Notre Dame, Paris, made famous by the etcher, Meryon. There is also a note on the new English illustrator, Aubrey Beardsley, with a reproduction of a drawing for Oscar Wilde's "Salomé," a small cut of which appears on this page of THE INLAND PRINTER, and a picturesque head of the French artist Bonnat, taken from the portrait presented to his friend, Mr. Walters, of Baltimore.

FROM the *Athenæum* (London) of date September 23 we clip the following, which is submitted as a lesson in the ethics of advertising:

D O D O.

Now ready, the SEVENTH EDITION, 2 vols. 21s.

QUIS JUDICABIT?

A CONTRAST.

"A delightfully witty sketch."—*Spectator*.

"Not a dull page in the book."—*Black and White*.

"A perpetual feast of epigram and paradox."—*Speaker*.

"Interesting from start to finish."—*Athenæum*.

"A brilliant novel."—*Academy*.

"Drilliantly written—not a dull page."—*World*.

"With every new page of jerky vulgarity and trumpery chatter, the straining after effect grows so palpable that in the end it arouses positive physical discomfort, like the more complex and meritorious antics of a contortionist. THE NOVEL SCINTILLATES WITH DULNESS."

Pall Mall Gazette.

THE VERDICT.

The FIRST EDITION of DODO was published on May 10, the SECOND on June 20, the THIRD on July 8, the FOURTH on July 22, the FIFTH on August 9, the SIXTH on August 20, the SEVENTH on September 18.

DODO: a Detail of the Day. By E. F. Benson.

SEVENTH EDITION. Crown 8vo. 2 vols. 21s.

If seven editions of a twenty-one shilling book can be sold in four months there must be some merit in its dullness.

THE Messrs. Scribner's Sons have added to their beautiful "Cameo Series" two dainty little volumes quite familiar to most readers in another form—Mr. Andrew Lang's "Letters to Dead Authors," and Mr. R. L. Stevenson's "Virginibus Puerisque." To the former Mr. Lang has added four new letters—to Homer, Mr. Samuel Pepys, John Knox and Increase Mather. Mr. Lang has also contributed, by way of introduction, a short note "to the gentle reader," with his usual felicity, in which he modestly says, among other things, that "only in *formal*, paper, type, binding, is there any sisterhood or similarity. All the muses came to Mr. Stevenson's cradle, and gave him the gift of story-telling, the enchantment of style, charm and genius." New etched portraits of Messrs. Lang and Stevenson accompany their respective volumes. It is noteworthy that these two writers, and their friend William Ernest Henley, are all Scotchmen; each is individual in his own way, all are about the same age, and all are said to be invalids. Mr. Stevenson's "Virginibus" is not so well known as it deserves to be. It will bear much careful study, and for at least one of its admirers it possesses a charm and fascination as irresistible as the romances of Dumas possess for Mr. Stevenson.

DEVOTIONAL LABOR SAVING.

Dr. Goldwin Smith, in his recent Outline of the Political History of the United States, says of Benjamin Franklin that he was "an offspring of New England Puritanism grown mellow." * * "His commercial shrewdness, his practical inventiveness, his fundamental integrity, his public spirit, his passion for improvement, were native to his community in the phase which it had now reached, no less than were his 'Poor Richard' philosophy of life and the absence in him of anything spiritual or romantic. He it was who in his boyhood had suggested to his father that much time might be saved by saying grace at once over the whole barrel of red herrings."



From a photograph by
John H. Tarbell,
124 Lexington Avenue,
New York

THE OLD HOMESTEAD.

Half-tone engraving by
CROSSCUP & WEST ENGRAVING CO.,
997 Filbert street,
Philadelphia.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

A PRACTICAL PROOFREADERS' ORGANIZATION.

To the Editor: PITTSBURGH, Pa., October 14, 1893.

For some time I have been thinking I would write you with reference to just what I find in the October number: "A Practical Proofreaders' Organization." I also am of the opinion that nothing could be done that would be of more practical benefit to printing houses the country through than the organization of just such an association as is proposed. A great deal of time and money is lost to establishments employing large numbers of compositors because of the different usages in regard to capitalization, punctuation, etc., that might be saved if there was some national organization that would adopt standard rules to be observed in proofreading. There are authors on punctuation and proofreading in its several branches, and always there are differences of opinion. I shall hail with a great deal of pleasure anything that will tend to improve this branch of the printing business. Hoping to hear of definite steps being taken, I am, yours very truly,

W. D. VALLETTE.

THE COPY OF POE'S "RAVEN."

To the Editor: BLOOMFIELD, N. J., October 13, 1893.

Being on a visit to my son, your correspondent Mr. F. Horace Teall, from the distant point where I am laid up in ordinary, I came across a paragraph in your September number containing a statement that calls for explanation, to wit: "The proofreading department [of the new Standard English Dictionary] is in charge of the veteran proofreader F. Horace Teall, who says he remembers reading the proof of Poe's 'Raven,' and throwing the manuscript in the waste-basket." Now, I suppose my son may fairly be called a veteran proofreader, his first experience in that line dating back some twenty years; but *the* "veteran proofreader who says he remembers," etc., is myself, and the incident referred to occurred years before my son was born. The article containing the statement appears to have been going the rounds, for I saw it in the Philadelphia *Press*, while you quote from another paper. There I did not think it worth while to notice it; but among printers I would like to have the mistake rectified, for I take pleasure in the fact that I am a humble member of the craft, and have filled about every post in it — roller-boy, compositor, hand-pressman, proofreader, foreman, newspaper editor and publisher, and proprietor of a book office. My son was still a child in petticoats when I had gone through all this round; and now, having made a name for himself, he would rather, I am sure, not be confounded with a member of an effete generation, even though it be his father.

It must have come about in this way. Many years ago I happened to mention the Poe incident to a friend (and never, I think, to anybody else, at least out of my own family); and having in my later life done some things thought to make a biographical notice desirable, that gentleman wrote it, and inserted this anecdote from his memory. The reporter must have got it either from that notice or from the gentleman himself (circumstances rather favor the latter supposition), and mixed the junior and senior up. As to the anecdote itself,

every experienced proofreader will know that it has no particular significance, for Poe was not then the famous man he afterward became, largely through this very poem, and proofreaders don't bother themselves with saving bits of magazine copy on the chance of future celebrity.

Begging your pardon for troubling you with so purely personal a matter, I remain, very respectfully yours,

FRANCIS A. TEALL.

THE PRESSMEN, FROM AN I. P. P. U. STANDPOINT.

To the Editor: ST. LOUIS, Mo., September 28, 1893.

I have noted, with no little pride, the amount of attention that is bestowed upon the "seceding" pressmen. If one should judge from the tone of the letters in the various International Typographical Union journals, we are really underestimating our usefulness; however, I have not heeded their criticism as long as they confined themselves to their own organs, for no one reads their local papers but "news men" and men that are watching the International Typographical Union for any underhanded work they might attempt on the branches of the printing business that have had the audacity to declare their independence.

The *Typographical Journal* is read by very few whom the "seceding" pressmen desire to reach, i. e., the honest union compositor, other trades unions and the employer.

But when they present their grievances through the independent and well-read columns of *THE INLAND PRINTER*, which reaches and is read by the very people to whom we desire to submit our case, having been deterred in the past from airing family troubles through those valuable columns, for the same reason that a married man would hesitate to attack his mother when said mother defamed the character of his wife, treating his mother with all possible consideration until patience ceased to be a virtue, then he will resent all encroachments upon the rights of his family; to this point the International Typographical Union has brought the International Printing Pressmen's Union with Mr. McFarland's letter to the September issue of *THE INLAND PRINTER*.

The gentleman scores the International Printing Pressmen's Union for not accepting the proposition of the International Typographical Union committee, and closes with calling us "seceding and hostile members of the International Typographical Union."

To the first charge we plead guilty, but said action was, as every conscientious compositor knows, forced upon the pressmen by the treatment and non-recognition they received while under the control of said organization. If the pressmen had received one-fourth, I will go further, one-tenth, of the "autonomy" that they (the International Typographical Union) seem so willing we should now have, I am as certain as there is an International Printing Pressmen's Union now in existence that the pressmen would never have taken the step that has proved so beneficial to their end of the business.

The second charge, that of being "hostile," is as false as the former is true, unless they consider the action of the International Printing Pressmen's Union in defending the rights of pressmen as "hostile," then I agree with them that we are, and will remain "hostile" to the end.

If the International Typographical Union is as anxious as she pretends to be to bring all branches of the printing trade together, why not go about it in a more unselfish manner, and not insist upon pressmen, bookbinders, electrotypers and press assistants becoming a "branch" of the International Typographical Union? Why not come out and declare themselves satisfied with organizing the compositors (which is badly needed, that is, if their various organs can be relied upon as knowing their condition), and let the pressmen, bookbinders, etc., organize their branches into separate internationals if they so desire? When the International Typographical Union does this, then they can reasonably expect that said departments

should affiliate with them in what might be called "allied branches of the printing trade" with *equal representation*.

The International Typographical Union will never consent to such a movement. They want to rule or ruin in the future as in the past; five years ago they held the position of *dictator* beyond a doubt, in a free country at that. But they see that those days have passed, and after ignoring the hand of fellowship by pigeonholing a communication that was sent to their convention at Atlanta, Georgia, they now come forward and expect us to jump at the offer of an "autonomous branch."

I have looked over "Webster's" and I find the definition far from applying to the memorandum of the propositions offered. How can we be a "self-governing body," under any other conditions than that of retaining our independent organization?

I agree that this is the time for organization, and also maintain that the right of organizing the pressmen belongs to the International Printing Pressmen's Union, and that the International Typographical Union has more than she can do to organize the compositors.

I also agree that all the crafts engaged in the producing of a common output should be allied together for their mutual protection and benefit, but such was not the case, nor will it be, while the pressmen are under the control of the International Typographical Union in any shape or form. The only one protected and benefited by the alliance is the compositor, the pressmen, being so hopelessly in the minority, could never get the rights that belonged to their end of the business; and the laws, such as were enacted to give the pressmen some privileges, were ignored when the compositor was in any way inconvenienced. This was demonstrated to the most skeptical at St. Louis in 1887.

What is meant by saying that our grievances were never properly presented? When the pressmen, from time to time, have endeavored to have laws passed at the International Typographical Union convention, and when said laws were taking any of the authority away from the compositor, they were promptly voted down, and when they did become a law they were ignored when, as stated above, the compositor was in any way inconvenienced. What more could have been expected than what was done by the "seceding" pressmen?

After the organization of the International Printing Pressmen's Union the hand of fellowship was extended to the International Typographical Union, but was spurned as one not worthy of notice—thinking that they could crush us; now, after three years they offer to accept us as an "autonomous branch," and, as far as I can see, there is no good reason for becoming one. What is the cause of this change of heart? Was it because we are weaker and about to go to the wall? Oh no, it is because we are the most prominent factor in the printing business today, and would be in the future, as in the past, a powerful weapon in the hands of the International Typographical Union officials.

How did we violate our obligation as union men? Is it impossible to withdraw from the International Typographical Union after becoming a member thereof, even though laws are enacted which become obnoxious to a member? If such is the case, I will admit that we are violating an obligation; if, on the other hand, it is possible to withdraw from the International Typographical Union, then I maintain that we as free men had a right to withdraw, which we did honorably when surrendering the charters, and have the following clause in the International Printing Pressmen's Union Constitution and By-Laws, Section 2—Charters:

Pressmen's unions holding a charter from any other body, must first surrender said charter, and pay all arrearages to that body; which must be demonstrated to the satisfaction of the secretary-treasurer before receiving a charter from this International Union.

Also, Section 17—General Laws:

Pressmen making application for membership shall, if holding a card in any other pressmen's organization, surrender the same to said union before being admitted.

If this is not asking to be released from any obligation that they might be under to any organization, then I confess I do not know what procedure would be proper.

I suppose the International Typographical Union takes exception to not being allowed to say whether or not they will accept the surrendered charter or card; however, to my knowledge, they have as yet not refused to accept them when surrendered, and by accepting same they relieve the pressmen of all obligations under their constitution, all International Typographical Union authority to the contrary notwithstanding.

When Mr. McFarland states that the pressmen allied to the International Typographical Union earnestly desire that the "seceding" pressmen return to the "common" fold, I believe him, but when he says all our rights and privileges as pressmen will be retained, we have very serious doubts—so serious indeed that we will not trust them, as we are confident that he is offering goods that he cannot deliver.

The conservatism (?) of the International Typographical Union is too well known to North American printers and her backward stride too plain to waste any words on, and I will say that my opinion is just the opposite to Mr. McFarland's, as I am satisfied that the International Typographical Union is arbitrary and animated by the most selfish motives in her endeavor to swing the pressmen into her power, through the hide-and-seek game of an "autonomous branch."

They ask us to ally ourselves to them to partake of the \$28,003.75 (which, I am sorry, is tied up in a bankrupt bank) which, if divided by the membership they claim (32,000), would be less than \$1 per member. Great inducements for pressmen, I must say! The magnificent "Childs-Drexel Home." It would have been better had he left that inducement out, as all pressmen are so fully conversant with the management of the "Home" (?) affairs that they could not be caught by that bait. I trust that no pressman will be compelled to go there. If the stories published in the *New York Union Printer* are only half true it would be hard to tell what would become of him—considering the treatment accorded compositors there.

They present us with a "compact (?) organization of 32,000 printers, pressmen, stereotypers and bookbinders" (the last-named have an international of their own, comprising nine-tenths of the organized binders in the States) each contributing 25 cents per month to a common fund.

They also present to us that influential body, the "American Federation of Labor," and its valuable prestige (not very valuable in St. Louis, I assure you, as the president of said organization was hooted out of a hall by the Union Garment Cutters of St. Louis). Is there any other organization that the International Typographical Union *owns*? It shows that they own the American Federation of Labor when that body will yield to the arbitrariness and selfishness of the International Typographical Union without giving the International Printing Pressmen's Union an opportunity to defend their rights! No! The leader of the American Federation of Labor is looking for the 32,000 per capita!

It is not my aim to draw other organizations into this matter, but the mention of the American Federation of Labor compelled me to venture my individual opinion, which I am always ready to back.

They also present us the privilege in towns where there are not sufficient members to form a union to deposit cards or become members of the International Typographical Union. The first-named is not necessary, as members can deposit cards in the nearest union, and have all the benefits. The last-named is a curse the pressmen are suffering from today, as, under such a rule, the compositor will judge the qualification of the applicant, consequently any and all are admitted, "to make the organization more powerful," and when those men present a card within date to a pressman's union, the trouble begins. The union is condemned for recommending such men to their

employers, and consequently lose the respect that they would otherwise retain.

It is a well-known fact that when the compositors get into trouble they *order* the pressman out in places where there are no pressmen's unions (and try to do it where there are pressmen's unions), and if a feeder is likely to take the pressman's place, thereby spoiling his chances of getting back, they resort to a remedy that is worse than if the feeder took the place. They give him a pressman's card to leave the city, and think they have done a smart trick. They have, from a compositor's point of view; but where does this card go? They don't care, and the pressmen in general suffer. Pressmen under the International Printing Pressmen's Union have nothing like this to contend with.

Now comes the \$20,000 that was paid to the Pittsburgh pressmen. What is the membership of that honest set of coworkers today? Not one-third of what it was when that foolish strike was ordered. Trying to force the shorter work-day upon the Pittsburgh employers was in itself an unjust movement, when in other cities union men could work ten hours per day. We will not look at it from the point of justice to the employer, or we will be branded as a creature of the Typhothetæ; we will look at it from a common-sense point.

We all know why Pittsburgh was selected to make the start; because the pressmen were still under the control of the International Typographical Union in that city, and the International Typographical Union would not have the slightest show to make it single-handed in any place.

Why such an intelligent (?) set of men should decide to make the issue in one city I am at a loss to understand. The only thing that they have to stand on is that they could concentrate their entire \$30,000 in one place, but when they thought of that did they forget that the Typhothetæ could also concentrate all their funds to said city, and had the entire United States and Canada to draw on for non-union help? I suppose they never gave the other side a thought, or I am sure they would not have inaugurated such a foolish movement.

The International Printing Pressmen's Union could have saved much money for the International Typographical Union had she allowed her members to go to work, when their assistance was sought by the employer. With the pressrooms filled the employer could laugh at the compositors, as non-union, Printers' Protective Fraternity and country printers are plentiful, and the strike would not have lasted two months; but as it stands the International Printing Pressmen's Union can in no way be blamed for the defeat of the International Typographical Union.

In connection with the Pittsburgh strike I will say that some pressmen holding International Printing Pressmen's Union cards went to work, and upon being informed of the fact, Charles W. Miller, president of the International Printing Pressmen's Union, ordered them to leave work (said action was subsequently sustained by all unions under the jurisdiction of the International Printing Pressmen's Union). Those who failed to come out were promptly "ratted," and up to some months ago I was under the impression that the Pittsburgh pressmen had taken in those members, one in particular, William Kenyon, but have since learned with pleasure that the card he left Pittsburgh with was presented to him by the managers of the strike, which were not composed of pressmen. So much for the principle of the International Typographical Union. It was only another means of showing us to what they would stoop to gain their own selfish ends. What a slur this action was upon a true union pressman. Although holding an International Typographical Union card, being compelled to take such a being (William Kenyon) by the hand and swear to stand by him and protect him.

Mr. McFarland says: "If the lines laid down by his committee would involve the loss of our identity as pressmen's unions (which he knew it would), we should have submitted a counter proposition on lines more agreeable to our views."

Now what was the answer of the International Printing Pressmen's Union? I am satisfied, to one who wanted to understand it, that it showed that we *would* lose our identity as an *international body* if we came together on any other lines than that of strictly independent ones, and to refuse to bind pressmen's unions to an obligation or compact with the International Typographical Union as an "autonomous" or any other kind of a branch. In so doing we gave a counter proposition, inasmuch as declaring our willingness to welcome all pressmen and pressmen's unions into our ranks.

In conclusion I will say an amalgamation can be had if the International Typographical Union will come down from their high horse and acknowledge that the pressmen, bookbinders, etc., have a right to internationals to govern their end of the trade. By doing so they will only concede to us the rights of American citizens, and meet us with *EQUAL representation*.

Let the International Typographical Union remember that strength does not always lie in numbers, only in politics.

Respectfully, THEO. F. GALOSKOWSKY.

FROM NEW ZEALAND.

To the Editor: WELLINGTON, N. Z., October 6, 1893.

It must be difficult for citizens of the great Republic to realize the importance of these two islands in the South Pacific. It is only the six hundred thousand or so of resident colonists who properly appreciate the situation. We, Mr. Editor, are the most advanced people on the face of the earth—our experiments in legislation are watched with breathless interest and followed at a safe distance by a wondering world—our finances are sound; we have a fine surplus (on paper, at any rate), our banks don't burst; our climate, our soil, our newspapers, our insular conceit—Well, they cannot easily be surpassed. Hence the temptation to a scribe in these lands to become a chronicle of small beer. However, with the fear of your blue pencil before my eye, I shall try to avoid falling into the snare.

The government was a long time in filling the post of state printer, vacant by the death of Mr. Didsbury. After nearly two months, they took the best possible course, and appointed Mr. Samuel Costall, the chief clerk of the department, who had acted as *locum tenens* more than once during brief absences of his chief, and who had really been in charge since his death. Probably they had been waiting to see how he would "shape." A less graceful act was the reduction of the salary from £500 to £400. Neither ministers nor representatives have thought it necessary to reduce their own wages. Much is said and written about a magnificent surplus; but this important officer, whose duties and responsibilities increase each year, is "retrenched." The salary at the old rate was a very moderate one, and an incompetent head would mean the loss of many thousands a year to the country. However, the new doctrine appears to be that there are to be no prizes in the civil service—they are to be reserved, apparently, for professional politicians. There were some twenty applicants, I believe, for the post, some with good credentials. Any outsider would for a long time have been at the disadvantage of being practically subordinate to Mr. Costall, the only man with any grasp of the whole business. Though not a trained printer, he has practical knowledge of the details of the craft. He has received congratulations on his appointment from all parts of New Zealand. The government has made an allowance of £750, equal to eighteen months' salary, to Mrs. Didsbury.

The Institute of Journalists has endeavored to secure legal incorporation, but without success. The companies' act provides that incorporation may be claimed as a right by societies for charitable, religious, artistic, scientific, etc., purposes, but by a strange oversight omits "literary." Therefore, a special act of incorporation became necessary. It met with opposition in parliament on the ground that it would tend to make New

Zealand journalism a close corporation. The objectors had not read the bill, but managed to shelve it for this year.

The master printers' associations, I am sorry to say, are practically dead in all parts of the country. In each case the weak point was the maintenance of the tariff. The associations have not dissolved, but meetings are rarely, if ever held. Very little is heard of the typographical societies—in fact the political element, instead of hardening up the various unions, is proving an element of disintegration. Liberal Associations, Knights of Labor, and the Trades Hall, are always more or less in collision. Each section thinks it ought to have precedence, and endeavors to dictate to the others. A general election is close at hand, and the only prediction that may safely be made is that there will be a vast change in the personnel of the present parliament. For my own part, I do not expect the so-called labor party to return as many candidates as on the last occasion.

Ever since the death of the Premier his party has been steadily disintegrating. His decease was made the most of by his colleagues, who turned the event into an advertisement in the most indecent manner, spending thousands of pounds of public money on a funeral pageant, and even printing as a parliamentary paper a bulky pamphlet containing not only the public but all the private telegrams and letters addressed to Mrs. Ballance in her bereavement. At the same time they quietly ignored the dying requests of their chief, and did not hesitate to alter his arrangement and reverse his plans.

The Industrial Conciliation bill will become law this year. It is strangely misnamed. It provides a so-called "arbitration" court, to which recourse is compulsory in case of dispute. A judge of the supreme court is to preside; and the tribunal is to have extraordinary powers. The judges have protested against this thankless extra-judicial function being imposed upon them, especially as the ordinary supreme court work is more than they can always dispose of; but the Trades Hall in this respect has shown itself more powerful than the judicial bench. Naturally, for the judges have only one vote each. The most objectionable feature is that the new tribunal is not allowed to hear any complaint from a non-unionist, or an unfinancial member of a union. The evident intention is to coerce free workmen by act of parliament into joining the unions. For some years the Trades Hall has striven to be recognized as the first estate, and so far as this measure is concerned, it has succeeded. It is practically placed above parliament and supreme court. Whichever way the act is understood—whether as outlawing free labor or granting special privilege to unionists, it is equally unconstitutional and impolitic. It will very probably exasperate the relations between master and workman; and is sure to be either materially amended or absolutely repealed by next parliament.

There was a curious and unprecedented action on the part of the government in connection with the printing of the provisional electoral rolls this year. Tenders were invited in the usual way, and after they had been sent in, the original specification was withdrawn, and a new one issued with an additional clause to the effect that any tender more than thirty per cent above or below the rate decided upon by the department, would be rejected. This rate was not made known, and many printers sent in new tenders—others adhered to their old rates. It appears that the typographical society, having got hold of some of the prices, which had leaked out, represented to the government that some printers were tendering at rates which would not pay for composition. Certainly the government minimum, which afterward turned out to be six shillings and six pence a page, was as low a price as could yield a profit to any printer paying regular wages, and some of the tenders are said to have been quite one-third lower. The "cutters" were, of course, greatly disgusted at the work going to other houses at a higher figure. There is much to be said in favor of the principle of fixing a minimum rate for public work, but as usual with first experiments, it was crudely carried out. No precaution was taken to insure that the offices receiving the work paid

scale wages. There was nothing to prevent the successful tenderer underpaying his men, and profiting by the higher price, and it is not easy to justify the withdrawal of the specification after tenders had actually been received and scheduled.

R. C. H.

Written for THE INLAND PRINTER.

RECENT TYPE DESIGNS.

BY R. COUPLAND HARDING.

MESSRS. MILLER & RICHARD, London, in a late parcel of specimens, show two admirable series of sans-serif, with lower-case. No. 5 is a bold, clean-cut style, about the same "set" as ordinary roman; it is in thirteen sizes, nonpareil to eight-line. Grotesque No. 6, five sizes, nonpareil to great primer, is a legible and serviceable expanded sans. Sans No. 4, without lower-case, resembles the caps of No. 5. In the everyday lines of antiques, ionics, and egyptians, new faces are shown; also new sizes in completion of former series; and the old style antique No. 7 is continued from canon up to eight-line. "Æsthetic" is a fancy hair-line with lower-case, neither roman nor old english, but partaking of the character of both. It is as successful as most attempts of the kind, but is not likely to become a standard face. "Mexican" is a neat fancy latin with lower-case, something in the style of the "Lafayette." It is in six sizes, long primer to two-line great primer.

In the new ornaments a feature is the introduction of very light outline designs. This is noticeable in the set of six sketchy headpieces (1087-1092), the four initial frames (11-14), and the set of initials No. 24. The latter—old style roman caps of about 28-point—are decorated with female figures, amoretts, etc., in the simplest style of outline. The two floral series, 22 and 23, solid and stippled grounds respectively, present no particular feature of novelty; series 21, about four-line, in the quaint old Italian style, consists of open roman letters on miniature square landscape backgrounds. An additional character, pierced for the insertion of any letter, is provided; a corresponding design filling the square without any letter, to balance the initial in a display job, would be a useful addition. Four headpieces representing the seasons, medallion and landscape, are pretty and effective, and six in the Japanese style are also good. A half-tint border on two-line pica (No. 50) contains only two characters—a running-piece and corner. It is chaste in design, but weak in the junctions. A combination border in the Egyptian style (No. 17) contains five characters. It is beautifully designed and engraved. We should think it better fitted for short headpieces than for a formal border. There are four series of new corner ornaments. Series A and C are half-tone designs. The first (eight characters) represents oak leaves and acorns, and the second (nine characters) wild roses. Series B (ten characters) strongly resembles Stephenson, Blake & Co's recent combination, but is not quite so open. Cast in brass, it would be an admirable design for bookbinders. Series D (eight characters), with its artistic arrangement of black, white, and half-tone, is the most effective, though in quiet grace it is excelled by series C. The latter would be improved by another character, the reverse to figure 1. The deficiency is supplied in series D, in which, by the alternation of characters 1 and 2, excellent effects are produced.

Several German houses have devoted themselves to the production of art vignettes as a specialty. One of the most successful in this field is that of Paul Leutemann, in Leipsic, some of whose productions are marked by rare delicacy and artistic skill. In a parcel of specimens to hand, we particularly note floral corners and centers 5052-5076—the edelweiss, the primrose and the lilies being exceptionally good examples of decorative design. Nos. 5101-5107 are gems of landscape in headpieces and corners, and 5108-5113 (headpieces) are excellent studies of animal life. The rich designs for card groundworks,

5077-5079, seem too beautiful to be printed over. There are many other pieces of equal merit to those named — others are more suited to German than American or English taste, the subjects being either fancy dress carnival figures or drawn from folk-lore.

Written for THE INLAND PRINTER.

WE VISITED THE WORLD'S FAIR.

BY ONE OF US.

“WE,” in this instance, was not the editor, but the compositors who set the type and make up the forms of THE INLAND PRINTER. On Saturday, September 30, a gloomy and wet day, almost the only one since the Fair opened, about a dozen of us met at the “Alley L” terminal and boarded a World’s Fair train. If the elements were damp and dispirited, our party was not, for each member was in a happy mood, and stories and lively repartee were the order of the day while the train bowled along from the heart of the city toward Jackson Park.

Many of us had individually made several trips to the beautiful White City, and been entranced with its glories, and carefully examined the various wonderful and instructive exhibits contained therein, but this was our first visit collectively.

A committee of arrangements had been appointed to map out a plan by which we were to cover as much ground as possible and see as many exhibits as we could in the short space of time at our disposal, for it was one o’clock in the afternoon when we started on our journey. Arrived at the World’s Fair, each member of the party was provided with a ticket of admission and made their way into the grounds at the entrance near the Transportation building, from whence a rapid march was made to the “golden gate,” where our party was to have been photographed, but the photographer and the weather disagreed, with the result that no picture was taken.

From this point we went to the Horticultural building, where the splendid exhibits of fruits and flowers from the various states and from Australia and Japan were inspected and admired. Thence we passed to the State buildings, calling at West Virginia, Pennsylvania (to see the old Liberty Bell, which no one visiting the Fair should miss seeing) and New York. The Fisheries building was explored, to the great delight of one of our number, who is an enthusiastic sportsman and disciple of Isaak Walton, and then a bee-line was made to the north loop of the Intramural railroad, from which a trip around the grounds to the south loop was made, where we disembarked. After refreshing the inner man, a flying visit was paid to the Santa Maria, the model of the flagship upon which Columbus sailed when he made his memorable voyage in 1492, resulting in the discovery of this great continent of America. From thence, through the grand Court of Honor, our course lay toward Machinery hall, which was reached in time to see the Chicago *Daily News* being printed on a Hoe perfecting press.

An inspection of the various web presses was made, and a view taken of the original hand press erected in New Hampshire, lately described and illustrated in THE INLAND PRINTER, and then our party moved on to examine the other various exhibits of printing material and appliances, including type setting and casting machines, job presses, paper cutters, etc., of which such a great variety is shown in Machinery hall. In this short description it is impossible to mention by name all the exhibits inspected.

Our next objective point was the Electricity building, for electricity and printing are closely allied at present, and in the future will travel still more closely hand in hand. The multitude of exhibits in this great building and the almost inconceivable application of the vital fluid to arts and manufactures awakened a lively interest in all the members of our party, and many left the building with a vastly extended knowledge of

the power and adaptability of application of the subtle fluid to the requirements of the nineteenth century.

A trip on the lagoon in an electric launch was the next proceeding, and for three-quarters of an hour we plowed our way through the quiet waters at a time when the thousands of electric incandescent lamps were bursting into flame and the various methods of illumination at the Fair were being revealed to the astonished gaze of the beholder, turning darkness into brilliancy and presenting to view a veritable fairyland. On this trip our Waltonite was in his glory, and the piscatorial stories told during our enjoyable excursion would almost paralyze some of those country editors who occasionally venture to relate their summer vacation experiences.

By the time our marine excursion was terminated the boys were ready to investigate the glories of the renowned Midway Plaisance, which we started to accomplish, but as the rain began to fall freely, and the grounds were being rapidly deserted, a change in the original programme was suggested, and agreed to. A rapid march through the Midway, stopping to make an inspection of the marvelous Ferris Wheel, with its myriad incandescent lights strongly outlined against the dark sky, brought us to the cars, which we boarded for home, and thus terminated an outing which was voted by each to have been one of the most pleasant experiences of their life, in spite of the unpropitious weather.

The only regret expressed was that such an outing had not been sooner inaugurated, and that instead of one visit to the Fair, with its pleasant and educational experiences, we should have had many such happy times during the months it has been open.



ATTENTION!

A GEORGIA editor, in a fit of desperation, dashed off the following: “The wind bloweth, the water floweth, the farmer soweth, the subscriber oweth and the Lord knoweth that we are in need of our dues. So come a-runnin’ ’ere we go a gunnin’, this thing of dunnin’ gives us the blues.”

Written for THE INLAND PRINTER.

NEWSPAPER ILLUSTRATORS—WM. SCHMEDTGEN.

BY F. PENN.

A DIRECTOR of the Chicago Society of Artists and chief of the artists' department of the *Daily News*, Mr. William Schmedtgen is both well known and well liked by the members of the somewhat extensive fraternity of newspapermen and artists of the Garden City. Mr. Schmedtgen's experiences in Chicago date back to 1862, and with the exception of an interval of two years he has lived in that city ever since. His young ideas were taught to shoot and otherwise develop at the Franklin school on the north side, and the chalk and blackboard were the first mediums to reveal

his artistic instincts. He was the admired artist of the school. To this period of his life he frequently refers when instancing the first disillusionments of that kind of artistic genius of which it is boasted that "he never took a lesson in drawing, and he can draw everything just as natural as life."

Mr. Schmedtgen says he had his youthful confidence considerably abated, when it was suggested to him that he had better take some lessons. The advice was good and it was accepted,

he becoming a student at the Art Institute. Here he began to feel how little he really did know of drawing, but he was thrown in with some good draftsmen at the institute and made gratifying progress. Leaving the Art Institute his first situation was with Mr. W. L. Wells, of the National Printing Company, in the designing and drawing of large poster work. About this time, 1883, Mr. Schmedtgen and an engraver, a Mr. Olson, began

to work upon the idea of making illustrations for newspapers. Drawings were made with pencil on slightly rounded boxwood blocks, which were then engraved. The Chicago *Mail* first used these cuts, which were caricatures of members of the board of trade. The question had been, "What dog will we try the cuts on first," and as might be anticipated the victims received the publicity given them so enthusiastically that the ambitious artist and engraver became impressed with the importance of keeping themselves unknown to the board of trade membership. As Mr. Schmedtgen said, "Pioneer newspaper illustrating did not seem popular in Chicago."



The National Presidential Convention, which was held the following year, gave an impetus to newspaper illustrating, and it was not long before the *News* followed in the footsteps of the *Mail* in illustrating its columns, and then the other papers quickly fell into line.

At the beginning of this feature of newspaper enterprise, no regular salary was paid the artist or engraver; the piece system prevailed. The cuts were placed along in a line and were paid for at so much an inch. Column cuts brought 75 cents an inch, and half-column cuts 50 cents an inch. This was for the drawings only.

Mr. Schmedtgen left newspaper work after a short time to make drawings for lithographic purposes, with the Great Western Printing Company, of St. Louis, but left this position after a brief stay, to accept a position with the Aug. Gast Lithographing Company to travel in the tobacco region in the South and make colored designs for tobacco labels and show cards.

In the course of time Mr. Schmedtgen returned to Chicago for the purpose of taking up newspaper work. At this period

zinc etching and pen drawing had taken the place of woodcuts for newspaper illustrating. Etching was a secret. Very few good etchers could be found, and as a consequence the salaries paid for such work were very high. Many of the artists did etching in addition to their regular work, making the drawings in the daytime and etching them at night. Ten or twelve cuts was considered a good week's work in those days; the average is now about thirty-five for all sizes, but

the number sometimes runs up to over a hundred drawings a week for one man.

Mr. Schmedtgen secured a position on the *Daily News* through the fact that the drawing of a head submitted by him etched well. This was considered as a proper quality in the work, and an artist whose work etched well had a good standing. Chalk-plate work was never encouraged by any paper in Chicago, and this fact led to the development of fast etching. Where four and five hours were required formerly, a fair sized plate of cuts can now be finished in an hour by one man.

It was about the time of the anarchist troubles in Chicago that Mr. Schmedtgen took his position on the *Daily News*, and he has followed nearly every important case and event around and about Chicago that could be "covered" by a newspaper since that time. His skill in depicting hunting and fishing scenes is appreciated by readers of many sportmen's journals, and his crisp and original



descriptive articles show keen observation, with a vein of quiet humor that is at times irresistible. The higher study of art is Mr. Schmedtgen's ambition, his taste inclining to hunting and fishing scenes. Water colors have a special attraction for him and he has executed some delightful work in this medium.

Translated for THE INLAND PRINTER.*

PRACTICAL PHOTOTYPY.

BY J. VOIRIN.

(Continued from September issue.)

NEW GELATINE PLATES.—The most simple method is to employ the films of gelatino-bromide. The plates are treated in the ordinary manner by the photographer who will develop and fix the negative, care being taken to store away the plate in a cupboard or place in which an even temperature can be maintained, neither too warm nor too moist. Plates should be well washed after being fixed, and no alum used in the water, after which they are soaked three or four minutes in a bath of seven or eight parts of glycerine to one hundred of water in the summer and three or four parts in the winter, being allowed to dry slowly at a temperature not to exceed fifteen or sixteen degrees Centigrade. Under the influence of a higher temperature the film dries too rapidly on the surface and around the edges, which has a tendency to stretch and crack it in the center, and thereby destroy the negative.

When the plate is sufficiently dry, which can be proved by passing the back of the finger lightly over the surface, the next step would be to cut the film around the edges, leaving a margin of about the eighth of an inch outside the required picture, and the film will then come away from the glass of its own accord; if it should adhere to the glass it can easily be detached with little care. But before this is done, of course, any retouching that may be found necessary must be effected, and the film is then ready for use. It may then be laid away till needed, care being exercised to guard against excessive moisture. The boxes that the plates are packed in for sale do well to preserve the films in if thick blotting paper is laid between them, and on the top should be placed a sheet of paper with a catalogue of the subjects, for reference.

It may be found necessary when the film is very thin — and some have scarcely any appreciable thickness — to strengthen it. This is done at the time that the plate is treated to the glycerine bath, by taking a square of thin gelatine somewhat larger than the plate and laying it on the surface of the liquid in the bath; allow it to remain until saturated, when the plate is slipped gradually beneath the floating square and both are lifted out together. The gelatine is then pressed to the negative and made to adhere perfectly by passing a rubber roller over it, which expels any bubbles of air or excess of water that may linger between the two. This done, the edges of the gelatine which overlap the glass should be turned under and made to adhere evenly to the other side and the plate then placed on a tripod and allowed to remain until thoroughly desiccated. If, during the drying, the gelatine should be cut by the edges of the glass, it will be found necessary to take another strip of gum paper and cover the fracture with it in such a manner as to exclude the air which would otherwise obtain ingress through the fissure and cause irregularity in the drying of the film, and probably in some measure distorting the picture thereon.

The flexible plates of Balagny and films of Thieball are issued with the necessary instructions for their use, but it will be desirable for the amateur to visit a photographer's studio and spend some time there in order to become familiar with the method and operations therein, a knowledge of which will be found exceedingly useful in handling plates and preparing

them for the future processes they will have to undergo. The works of M. Balagny will be also found instructive reading in regard to the treatment of films and plates.

NEW COLLODION PLATES.—In order to facilitate the removal of the collodion film, it will be found necessary to soak it over with a pad saturated with isinglass, the photo having been developed, fixed and dried in the ordinary manner. The isinglass having been given time to dry perfectly, the next step is to cover the plate with a solution of rubber dissolved in benzine, in the same manner as the photographer coats it with collodion. It is again dried and a cover of collodion mixed with alcohol or ether is then laid over all. The object of this second coat is to prevent the rubber from sticking in case it should become creased. All these operations terminated, the film is cut around the edges and detached from the glass. It is then ready for turning round, which is effected by placing it in water for a moment and laying it on another sheet of glass on the opposite side of the film, the glass being moistened with gum arabic and water, and the whole carefully pressed with a rubber roller. This method is excellent when it is found necessary to group parts of several films to make a complete picture and will be referred to again.

TURNING NEW NEGATIVES IN THE DARKROOM.—Negatives may be made *en reverse* in the photographer's darkroom by the introduction of a prism in the camera, but this process renders a much longer exposure necessary and is little used in practice.

It is also possible to reverse the photograph by turning the sensitive plate round in the camera with the glass toward the subject. But allowance must be made for the thickness of the glass and care must be exercised in securing glass that has no irregularities, as any inequality in the glass will be observable in the negative.

TO REVERSE OLD PHOTOS.—It is not always that a new negative will be furnished to make a plate from, and it is possible that an old negative may be furnished. The easiest way to reverse the plate will generally be found to take another from it on a plate or gelatine film. The means of procuring a new negative from an old one are very numerous, but four of the most satisfactory are:

First. To take a new negative from a good proof.

Second. To take a positive on glass from the negative by contact. Both of these methods are sufficiently well known to need no description, and therefore it will not be necessary to go into the details of them.

Third. Bichromate of potassi process. This process is the one used by M. Balagny, and is of great service, the more so that it permits of the use of poor plates that have been injured by exposure to light. It is preferable to use the flexible plates that have a perfect contact with the frame.

Prepare and filter the following solution: Water, 1,000 grains; bichromate of potassi, 30 grains. Plunge the plate or the film in this bath for three or four minutes in a poor light, and dry on a frame in complete obscurity, which will take the whole night.

In order to make a transfer direct it will be necessary to put in the frame the plate to be reproduced and the bichromate plate in direct contact. By watching from time to time, the operations of the light can be closely observed; when it is complete with all its half-tones they can be taken out in the darkroom under a red light and the sensitive plate put to soak in a covered basin in order that it may be carried about in the laboratory, for this operation requires about forty-eight hours and upon it depends the success of the entire process.

On taking the plate from the water and having placed it in the basin face up, it is then carried to the window and exposed to the light four or six seconds; it is then returned to the obscurity of the darkroom and developed in a medium bath not too old nor too fresh. By this process the positive image disappears little by little and is transformed into a negative. After the completion of the development the plate is washed and

*From "Manuel Pratique de Phototypie," par J. Voirin, Paris; Librairie de la Science en Famille, Ch. Mendel, éditeur.

fixed. A fixing bath of five per cent of white cyanide of potassium is recommended, as it has the advantage of not swelling the gelatine; but it is very dangerous to health and great care must be exercised by the operator in handling it. If the new negative should prove too intense it must be replaced in the latter bath where it will lose some of its strength.

It may happen that the plate has been varnished or perhaps saturated with alum. If the former, allow it to remain a few minutes in an alcohol bath to dissolve the varnish and then place in another bath composed of fifteen parts of alum to one hundred parts of water. Then prepare two basins; in one prepare a solution of five or six parts to the one hundred of hydrochloric acid and water, and in the other pure water. Prepare a plate larger than the negative to transfer it upon after it has been released from the old glass. Then plunge the negative into the acid bath in the first basin, and allow it to remain there five or six minutes, or until the edges of the gelatine commence to curl up. This is the moment to effect its release from the old glass, by rolling the gelatine gently with the fingers till it is all loose. As soon as it is completely detached take it carefully from the first basin and transfer it to the other in order to rinse off the acid. Lay the fresh sheet of glass at the bottom of the basin, and having reversed the gelatine, raise the glass gently beneath it and lift it from the water lying smoothly on the glass, then proceed to dry, etc., as before.

The foregoing process gives good results, but failures are frequent and it should not be employed with valuable negatives or such as cannot be readily replaced in case of accident.

COVERING THE EDGES WITH TIN FOIL.—With the negative thus prepared it will be impossible to obtain white borders without certain precautions. It will, therefore, be found necessary to cover the edges with tin foil to exclude the light, otherwise the picture will appear with a black border. Unless this is done, when the picture comes to be printed the ink will adhere to the edges when the plate is rolled and the illustration will appear with a mourning border. To obviate this it will be found necessary to surround the illustration with strips of tin foil, placed between the negative and the couch of gelatine.

A border of water color paint may also be used to exclude the light. The thick paint prepared for water color paintings answers the purpose perfectly. If it should be found too thick to spread easily with the brush, it may be thinned with a little water; it should be sufficiently attenuated to run freely in a drawing pen, and thus will form an impenetrable border of no perceptible thickness. When it is necessary to limit a picture on a square plate, take the drawing pen and without perceptible pressure trace the outlines of the illustration, taking care that the pen points are rounded, otherwise they are liable to penetrate the film of gelatine or collodion and cut it. For subjects that have irregular outlines, such as cannot readily be followed with a drawing pen, recourse must be had to a fine camel's hair pencil, with which the intricacies of the design may be followed minutely.

This operation must be performed upon a dry negative and the paint allowed to dry thoroughly before being laid on the layer of gelatine, otherwise it will militate against the perfect contact.

Sometimes it may be found necessary to retouch the negative after it has been removed from the glass, but this will be found a very delicate operation. The film is spread upon a glass and held in position by little strips of gummed paper placed on the margin; then proceed as with an ordinary negative on glass. But great care must be exercised as the film will swell and blister under the touch of the moist brush. To remove these blisters—as soon as the paint is dry place a sheet of damp paper over the film for a short time, and as soon as it has absorbed a little moisture lay it upon another part, until the whole film becomes damp, when it may be allowed to dry out.

MAKING SEVERAL NEGATIVES ON THE SAME PLATE.—In order to economize time, it will often be found necessary to

make plates from several negatives at one operation, that they may be printed together at one impression, the same as is done in lithography, with the view of effecting a saving in the press-work.

With negatives on different glasses this coupling process is impossible without exposing each plate separately. The most effective manner of doing this is from the films.

COLLODION WET PROCESS PLATES.—Before detaching the films of collodion from the glass it will be necessary to cover it first with a coat of thin rubber varnish (dissolved in benzene crystallizable) and allowed to dry in the open air, and afterward with a coat of ordinary collodion. When the latter is thoroughly dry, cut lightly round the picture (so as not to scratch the glass) a short distance from the edge and remove the border or such of the photograph as may not be required, and treat according to the directions already given. This having been accomplished with all the negatives, prepare a sheet of paper to serve as a guide for grouping them. The glass is placed on the paper and the films are then located in their respective positions.

Another method more particularly applicable to gelatine films which have been pinned out to dry is to cut two strips of tin foil and lay them across the negatives, as shown in Fig. 10. Yet another method is to cut rectangles in the tin foil, as in Fig. 11, and lay it on the pictures.

The operations necessary to obtain prints by the phototypy process can be divided into three phases:

First. The preparation of the glass and the bichromated bed.

Second. Exposure under the negative, and

Third. Taking the proofs.

The preparation of the glass consists of raising the gelatine film from the old portrait; cleaning the glass; preparation of the first layer in the gelatine bed; warming the glass; preparation and cooling of the second layer for the bed; then stone the whole.

The second operation consists of the preparation of the negatives; placing a frame for exposure to the sun; washing and drying.

The third process comprises moistening the plate, inking and taking the impression on the press.

PREPARATION OF THE GLASS AND BICHROMATED BED.—The glass for supporting the bichromated bed must be of a perfectly even surface, though the thickness may vary.

When the glass has been used before, it may be cleaned by soaking in a solution of caustic potash and water for about two days; but it may be effected more quickly by an acid * bath which will dissolve the gelatine in a few minutes. New glass should be wiped over with a rag moistened with ammonia to remove all traces of grease, after which a little emery powder moistened with water is placed between two plates of glass which are rubbed even together for about forty minutes to remove the polish. It is then again washed with ammonia, swilled in plenty of water and allowed to dry.

PREPARATION OF THE FIRST COAT.—A solution of 200 grammes of stale beer and 20 grammes of liquid silicate of potassi should be mixed thoroughly and filtered through flannel. The glass is then placed upon a support, with the unpolished surface up, carefully brushed to remove foreign particles, after which a little of the beer is poured upon it and spread evenly over the whole surface with a piece of paper; pour off any excess of liquid and place the glass in an ordinary photo-negative drying rack to dry.

The second coat is formed of 25 grammes of extra white gelatine and 10 grammes of No. 2 Nelson gelatine. When it has been thoroughly soaked in water, it should be placed in a kettle similar to a glue pot, with sufficient water to make 435 grammes, and warmed at a temperature not to exceed 70° Cent. When thoroughly melted, dissolve three grammes of

* Fluorhydrique acid.

bichromate of potassi, and three grammes of bichromate of ammonia and 100 grammes of water at a temperature of 45° or 50° Cent. In winter, or during cold weather, more ammonia should be used, sometimes as much as five grammes being necessary; in very hot weather less than three grammes is necessary. The latter is then thoroughly mixed with the gelatine and filtered. It is very important that the gelatine should not be chilled the moment it is filtered, as this is one of the most frequent causes of failure with beginners.

The glass should be placed in an oven and gradually heated to about 40° Cent.; at the end of about an hour it will be ready for the second coat. Enough gelatine should be measured off to form a film about half a millimeter thick and poured on the glass and made run over the surface till the whole is evenly covered, great care being exercised to avoid bubbles; or the gelatine may be spread with a triangle of cardboard; but the former is preferable, and with a little practice the gelatine can be spread evenly by making a few little motions of the hand supporting the glass.

The plate is replaced in the oven and kept at a temperature of about 40° Cent. for about two hours or two hours and a half, and allowed to cool off to the temperature of the room, when it can be taken out and placed in a box. It is necessary that no white light should be allowed to approach the gelatine or dry plates. The illumination of the room must be effected through orange glass or paper of that color placed over the window. The plates are then ready for exposure to the sun, but they may be preserved for several days in a dark box, kept perfectly dry; but if they should show opal tints or curl at the edges they may be considered of no use.

The plate when required for use is placed in a frame similar to that used by photographers and exposed to the sunlight till all the details are perfect, showing a slight maroon tint, which can be seen by opening part of the frame, taking care not to move the negative or a double image will appear on the gelatine. After the front has been sufficiently exposed it must be covered with a black cloth and the back subjected to the light in order to render that part impervious to moisture, otherwise it is liable to become damp and rise from the glass in the process of printing. This should be done in a soft light and not in the sunshine, and the exposure for three or four minutes should be sufficient; an idea of the proper amount of exposure can be formed by taking a little of the glycerine, about as large as a cent, and watching the effect of the light upon it and afterward comparing it with the plate.

WASHING THE PLATES.—After the exposure the plates are placed in a frame and soaked in water for at least six hours, changing the water several times, or better still, allowing a stream of fresh water to run on them till every trace of the bichromate has disappeared. The plates are then allowed to drain and dry spontaneously, when they are ready for use.

TAKING PROOFS.—The plates being perfectly dry, they are next placed upon a stand, and a small quantity of liquid, composed of 20 grammes of acetate of potassi dissolved in 500 grammes of water, to which is added 500 grammes of glycerine officinal, is poured upon it and spread evenly over the whole surface with the finger. It should be allowed to soak two or three hours, until the figures on the plate which were very prominent at first have become softened. The plate is then ready to be put on the press, taking care to wipe the under side of the plate quite dry, otherwise the glass is liable to crack. Two sheets of paper should be placed under the glass and the whole fixed on the press. The press used is similar to the American Army press, with a rubber covering to the cylinder. The next thing after the glass is fixed on the press is to remove the excess of moisture with a sponge or a soft rag, care being exercised to avoid rubbing the gelatine in the operation.

Two rollers and two distinct inks are used in printing. One roller of leather similar to that used by lithographers is required with lithographic ink to which varnish has been added, and the other roller is made of gelatine and a more liquid ink

is used with it. The inking is commenced with the leather roller, on which a small quantity of ink has been distributed in the usual manner, which, however, will only "take" on the heavy tones; then with the gelatine roller the form is again rolled, the thinner ink adhering to the lighter tints; and it will be observed that if the roller is run over the plate rapidly the ink comes off the latter on to the gelatine roller, a fact it is useful to keep in mind in case too much ink should get on the picture at any time and need removing. When the plate has been thoroughly inked it is run under the cylinder and the result watched.

It is rarely that the first proof is satisfactory. Should the plate "take" ink too freely, without leaving the light parts, it will be found that the plate was too dry, and must be washed with turpentine and moistened once more and perhaps allowed to soak for fifteen or twenty minutes more and again tried. If it is found, after three or four trials, the plate having been put to soak at intervals between the operations, that the ink takes too freely, the plate must be rejected, as it has probably been exposed too long to the light in printing from the negative. On the other hand, if it will not take ink, it is presumed that the plate is too humid and must be allowed to dry for a couple of hours and again tried, running ten or a dozen sheets of soft paper over it each time, but if it has been insufficiently exposed to the light it will never take and must be discarded. But between the two extremes of too hard and too soft plates will be found all manner of variations, each of which will require its own especial treatment, and the following hints may prove of some use to the operator:

Grain too coarse, because of too great difference between the temperature of the gelatine and the plate when it was coated; or from having too much bichromate in the emulsion.

Black spots are caused by hard particles in the gelatine, or the first coat, or from grease getting into them.

Wavy lines, from shaking the plate while it was cooling.

Unevenness in the general appearance of the work, caused by currents of air in the oven which affected some parts more than others.

Dark proofs, from lack of moisture, too much exposure.

Gray proofs, too much moisture, too long exposure.

GENERAL OBSERVATIONS.—After preparing the gelatine, it will be well for a beginner to prepare a strip of it for experiments as to the effects the sun has upon it without a negative, exposing it little by little, and carefully noting the time of each exposure. The different degrees of exposure will thus be easily compared, and when put on the press the proper time can be determined. The same experiment should also be tried with the reverse, and a further trial made of the time required for soaking the plate, and more will be thus learned by these experiments than could be acquired by any amount of advice. When it is wished to give the finished picture the appearance of a photograph, a varnish of 100 grammes of gum lac, 300 grammes of alcohol, 300 grammes of ammoniac, 600 grammes of boiling water should be made by pounding the lac to a powder and dissolving in the alcohol and ammoniac, after which the boiling water is added and the result filtered. Prints dipped in this varnish and carefully dried have a beautiful appearance.

DRAWING INK.

To make an ink suitable for drawing upon ordinary writing paper to be transferred to stone, an old German recipe has been commended. It is of the following ingredients: Shellac, 12 ounces; tallow, 1 ounce; bicarbonate of soda, 1 ounce; lampblack, 1 ounce; and mastic 4 ounces. These materials are mixed with water and boiled until well dissolved.

After the first water has evaporated from continued boiling, more water is added, and the dried mass again dissolved. Then it is well filtered and preserved in tightly-corked bottles. In use it can, if necessary, be thinned with water.



SUNDAY MORNING.

Specimen of half tone engraving by
CROSSCUT & WEST ENGRAVING CO.,
907 Fillbert street,
Philadelphia.

See page 90.

Written for THE INLAND PRINTER.

TOPICAL ADVERTISING.

BY CHARLES ASTOR PARKER.

UNIQUE among the advertisements appearing in the daily papers of Chicago, the advertisements of Kirk's soap have attracted the attention of the public to a greater degree, it may safely be said, than any others. The use of the cartoon for advertising purposes is by no means a new thing, but it is certainly an enterprising method of using it which the Messrs. Kirk have chosen, in keeping closely on the heels of local or national events, and by the cartoonist's aid giving a pictorial representation in touch with the popular sentiments of the people—the moral always pointed out, of course, being to use soap on every and all occasions—Kirk's soap. It is certainly something out of the way of what may usually be expected when two or more men are laughing over something seen in the morning paper, to find that the merriment has not been awakened by the joke column, but by an advertisement of a soap manufacturer.



As might be expected under the circumstances, the question has often been asked: Who gets these ideas up? My purpose in this modest sketch is to introduce this ingenious cartoonist to the readers of THE INLAND PRINTER. His portrait appears at the head of this article. Mr. C. B. Currier is the gentleman. He is a native of Ohio, and is not yet twenty-six years of age. He began his career as a newspaper illustrator in the city of Columbus, Ohio, and later on was engaged in the same occupation in Toledo, Ohio. In 1891 Mr. Currier came to Chicago to take a position on the *Mail and Times* as illustrator, and his work was of such a satisfactory character that the firm of Lord & Thomas, the advertising men, with customary enterprise and business acumen, engaged his exclusive services at a handsome salary.

Wear that? Well I guess not, for a Turk or any other Man



So say the pretty cashiers and barmaids at the Turkish Village. Use that! Never!! So says the sensible woman when her grocer tries to substitute some other "just as good as"

Kirk's American Family Soap

She knows there is none equal to it—none so pure, none that washes so easily, cleanses and disinfects so thoroughly—None other that is ALL Soap.

47,000,000 Pounds Sold in 1892.

DUSKY DIAMOND TAR SOAP, the ideal hand soap for workmen at all times of the year; price so low that all can use it.

Monday without feeling used up Tuesday You are *do* a week's washing though and feel perfectly fresh when through by using



You Can't Have a Good, Big Time

Monday without feeling used up Tuesday You are *do* a week's washing though and feel perfectly fresh when through by using

Kirk's American Family Soap

You can do it because "American Family" is a chemically perfect soap—it is all soap, not half soap and half sand because "American Family" will take out the dirt with half the rubbing and labor that other soaps require.

47,000,000 POUNDS SOLD IN 1892.

There is nothing more refreshing than a "clean up" with Kirk's Dusky Diamond Tar Soap.

MORE SQUALLS.



It may be stormy—disappointing—trying times outside, but the home is sure to be bright, cheerful, and pleasant when everything washable in it is kept clean and wholesome with

Kirk's American Family Soap

It is essential to their health that the wardrobes of babies should be kept clean and pure, that nothing poisonous should approach their delicate skin. To make sure of your baby's health wash its cloths only with "American Family," the ONE ABSOLUTELY PURE laundry soap made in America.

47,000,000 Pounds Sold in 1892.

make the sketch each day before four o'clock, when he sends it to *The Inter Ocean*. Here a photo-zinc etching is made, and the reading matter which is to accompany it is put in type. The zinc plate and the type being stereotyped, the plates are sent to each of the dailies. The next morning the cartoon appears before the public, creating an amount of comment that makes the name of Kirk's American Family Soap a household word. The illustrations accompanying this article

Currier's work as an advertising cartoonist appealed so strongly to the Messrs. Kirk that they became desirous of securing his services exclusively for themselves. This they succeeded in doing in March, 1893. The idea of using a daily cartoon on matters of topical interest originated with Mr. Currier, and he is the first to put the novel scheme into practical use. His method is to

Don't be the "Glorious" Fourth



Not be slow in comprehending the benefits of using the labor-saving, freedom-giving

Kirk's American Family Soap

It's the First in the Laundry, First in the Kitchen, First in the Hearts of the Dairy Maids.

47,000,000 POUNDS SOLD IN 1892.

DUSKY DIAMOND TAR SOAP is best for cleansing and healing all burns made with powder.

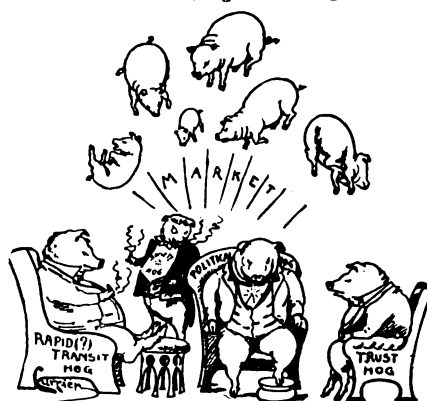
BOOKS FREE Mrs. Frank Lunde's "Are Men Gay Doovers?" price 50 cts., mailed for one wrapper. Juvenile Book and etc. for postage and packing. Send for list Kirk's Free Library, 216 North Water St., Chicago.

will give the readers of THE INLAND

PRINTER, outside of Chicago and out of reach of Chicago dailies, an idea of Mr. Currier's methods.

It may readily be believed that the opportunities which the character of the advertising offers for a little quiet fun aside from the obvious purposes of the cartoons are not neglected by Mr. Currier and his confrères. Many a friend's visage does duty in the daily "ad," arrayed in garments, mayhap,

Pork is Fast Getting "Out of Sight."



But the Original Hog is still on earth. In spite of these calamities, the old standard

Kirk's American Family Soap

will continue to be manufactured from refined Tallow and Coconut Oil, and will remain the same RELIABLE PURE AND EFFICIENT aid to humanity you have always known.

Teamsters and all those working out of doors—in the snow and rain will find DUSKY DIAMOND TAR SOAP a great relief to chapped hands.

of the renowned Midway—but these little pleasantries, it is fair to say, he confines strictly to his intimate masculine friends.

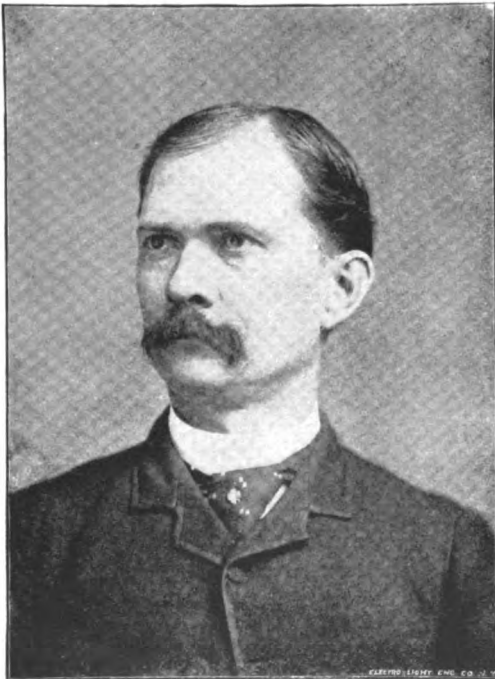
In the large factory and office building of Messrs. Kirk & Co., on North Water street, Mr. Currier has offices admirably suited to his convenience, equipped with all the latest appliances for photographing, which, with the well-arranged dark-room, may well arouse the envy of any photographer.

THEY ALL LIKE OUR NEW COVER.

Under date of October 16, Mr. Henry Hahn, of the *Northwestern Miller*, Minneapolis, Minnesota, writes us: "Permit me to congratulate you on your change of cover; it is highly artistic." Joseph Wetter & Co., of Brooklyn, New York, say: "THE INLAND PRINTER has made its appearance with a new overcoat, which our engraver claims is very good." Barnum & Pennington, Shelbyville, Illinois, remark: "We congratulate you on your new cover and make-up of your valuable journal. Each number is a gem, and the October issue a diamond." Whittet & Shepperson, Richmond, Virginia, say: "Allow us to congratulate you on the beautiful new cover which you have prepared for THE INLAND PRINTER."

THE SECRETARY OF THE UNITED TYPOTHETÆ OF AMERICA.

MR. EVERETT WADDEY, president of the Everett Waddey Company, publishers, printers, binders, electrotypers, manufacturing stationers and paper dealers, of Richmond, Virginia, was elected secretary of the United Typothetæ of America at the recent convention of that body in

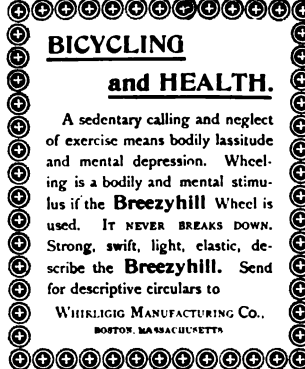


Chicago. Mr. Waddey was born in 1853 in Georgia, of Virginia parents, and was in the provisional army of the Confederate States as a courier before he was twelve years of age. He went into the printing business when fourteen years of age and worked through every branch of it, afterward becoming a traveling salesman for a book and stationery house. Mr. Waddey finally started in the stationery and printing business on his own account, and in 1890 incorporated his business, and he has been fortunate enough to acquire what is considered one of the best plants between Philadelphia and New Orleans.

SINCE July 1, 1893, a new tariff has been in force in Berne, Switzerland, by which the wages of printers in that city have been raised ten per cent, and the hours of labor have been reduced to nine per day

CONTEST IN ADVERTISING COMPOSITION.

THE offer made by THE INLAND PRINTER in the October issue for the best display of a bicycle advertisement in type composition has brought out a surprising number of contestants. We have taken three of the specimens at random from the number submitted, for the purpose of herewith



BICYCLING
and HEALTH.
 A sedentary calling and neglect of exercise means bodily lassitude and mental depression. Wheeling is a bodily and mental stimulus if the **Breezyhill** Wheel is used. **IT NEVER BREAKS DOWN.** Strong, swift, light, elastic, describe the **Breezyhill**. Send for descriptive circulars to
WHIRLIGIG MANUFACTURING CO.,
BOSTON, MASSACHUSETTS.

Bicycling and Health.



A sedentary calling and neglect of exercise means bodily lassitude and mental depression. Wheeling is a bodily and mental stimulus if the Breezyhill wheel is used.
IT NEVER BREAKS DOWN.
 Strong, swift, light, elastic, describe the Breezyhill. Send for descriptive circulars to
Whirligig Manufacturing Company,
 Boston, Massachusetts.

BICYCLING AND HEALTH

A SEDENTARY CALLING AND NEGLECT OF EXERCISE MEANS BODILY LASSITUDE AND MENTAL DEPRESSION.
WHEELING IS A BODILY AND MENTAL STIMULUS IF "THE BREEZYHILL" WHEEL IS USED.
IT NEVER BREAKS DOWN
 STRONG, SWIFT, LIGHT, ELASTIC, DESCRIBE THE BREEZYHILL. Send for Descriptive Catalogue to
WHIRLIGIG MANUFACTURING COMPANY
 BOSTON, MASS.

illustrating the variety of treatment. Believing that the contributors would find much interest in a complete set of the original designs, we have requested each one to send additional proofs. These will be bound and sent to each contestant free of charge after the award has been given by the judges selected. Such of the sets that may remain over will be put on sale. The number will be very limited, and advance orders will receive first attention. Award will be announced in December issue of THE INLAND PRINTER.

THE SYMPATHETIC RURAL PRESS.

By mistake last week's issue of the *Advocate* was dated one day behind time. It is our intention to not always appear too previous, still we are not satisfied to be even one day behind time.—*Ellinwood (Kan.) Advocate.*

What is the matter with Dunn, anyhow? After inserting the above "item of news," he goes to work and dates his paper July, instead of September—a full month behind.—*McPherson (Kan.) Opinion.*

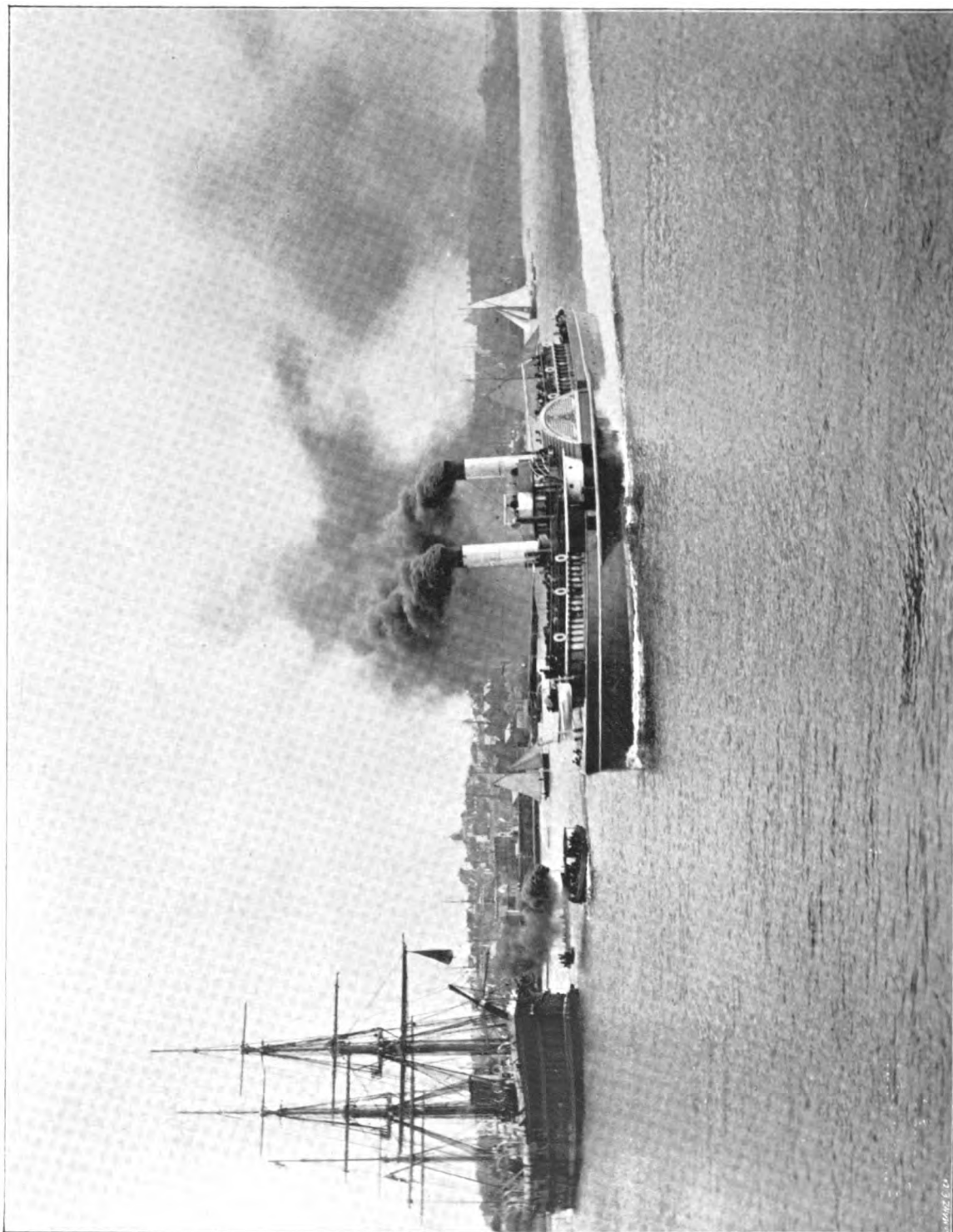
It all comes from trying to do two things at once. At the same time that we were changing the dates we were trying to entertain a caller that had come in to see whether we were doing anything or not.—*Ellinwood Advocate.*

It's just as we supposed. And you had been put to your wits end to invent another little George Washington in answer to what was to him life or death—"Do you do the editin' yourself?" Of course you had already informed him what you paid for your press, that you can set type yourself, how much it costs to run your engine an hour, and that ink is composed of nigger skins pulverized and compounded with tar, which makes it so expensive and lends to it its peculiar odor.—*McPherson Opinion.*



Half-tone engraving from photograph by
A. ZIESE & CO., CHICAGO.
Duplicate plates for sale.

COUNTING THE DAY'S RECEIPTS.



HARBOR OF SYDNEY, NEW SOUTH WALES.

Engraved by
J. MANZ & Co.,
Chicago.

PRINTING IN SYDNEY, NEW SOUTH WALES.

A LETTER received from Mr. William Wannell, instructor in typography in the Technical College, Sydney, Australia, under date of September 16, gives some interesting data relating to the printing interest in that far-away city. As regards printing in general in the city of Sydney there are many well-equipped offices, turning out first-class work. The government office stands first in the list, as a matter of course, and is presided over by a genial old gentleman, Mr. Charles Polter, who rose from the ranks to his present position. The government office embraces all the departments of printing, lithographing and electrotyping, bookbinding, machine ruling, etc. The larger printing offices in the city are those of W. E. Smith, John Sands, S. T. Leigh & Co., Batson & Co., Turner & Henderson, Marcus & Andrew; McCarron, Stewart & Co., Penfold & Co., and Cunninghame & Co., and several others. The city is not exempt from the evil of cutting prices and the cheap-john printer. Methods of newspaper work are a little different from those in vogue in America, and the letter of the correspondent of the *Typographical Journal* of September 15, written under date of August 2, fits our purpose admirably for description in this connection, and is added hereto:

Midwinter under the Southern Cross, in the land of the kangaroo and the bushman, the home of the trades union in its fullest and most completely developed state—at least in point of percentage of workmen organized—and the antipodes of the home of the *Journal*. The sun shines in the north, the pole star is in the south, and the head-center and heart of the world is in the west—for London is nearer than New York and *The Times* is nearer the ideal of a newspaper than a dozen I might mention from America. There are some fine newspapers in Australia, however. In Sydney (about 400,000) *The Herald* and *The Telegraph*, in Melbourne (500,000) *The Age* and *The Argus*, will compare from the printer's standpoint—i. e., lots of work and lots of fat with good pay—with most American papers. But to a stranger in the diggings it seems as though everything were differently done, and with the facilities of learning the *modus operandi* of printing here—"getting the style," so to speak—a fellow gets before long to feel afraid to turn round, fearing he may violate some rule or custom, written or unwritten. Of course, this only lasts while you are having experience pounded into you, and after that you are very well satisfied with the "style." Every man is your mate, and will drop his own work and go to the other end of the office to show you or help you out of a prospective round with the pen of the proofreader, but still you have to pay for your experience. Type is set by the thousand ens, as nearly all American printers know, but that doesn't constitute a New South Welsh printer by a good deal. The scale is one-and-a-penny (i. s. d.) per thousand, which is equivalent to 52 cents a thousand in America. But we don't set type more than about six hours on an average. There are no departments, everything going off the hook—"out of the box" we call it. There is no bonus to help out a poor string, and you earn what you get (and, parenthetically, you think, more than you get for a week or two). You set type by the piece, yet you get no dupes; instead, you keep a "doc-sheet," of the number of lines of each kind of type set during the night, which is turned in before you leave the office. At the end of the week this is reckoned up in thousands, and you are paid by the thousand—no fractional parts reckoned. Thus 501 ens would be a thousand, and 499 ens would be nil. And you never catch a galley—no. But you catch something hotter during the first few stormy weeks of your experience as an Australian printer. The correcting is done by a regular scale of prices adopted by the different chapels and agreed to by the management of the office. It is a complicated affair, but seems just, though expensive to the "smith." For instance, to change a word costs a minute; to take out a word, a minute; three single marks (literals), a minute; to put in a word, a minute for every line overrun up to six; to put in a line, one minute to the compositor and one minute to the office; two single marks count one minute, four count two minutes; no slug, five minutes, and so on. One mark in a take counts a minute, but in this case the minute is charged to the office instead of to the compositor. The whole being designed to bring the pay up to two shillings an hour—30 minutes, 1 shilling; 60 minutes, 2 shillings, etc. Of course, it doesn't take a minute to take out a word of two letters or to change "tion" to "ing," neither will it take a minute to correct three typographical errors, nor two minutes to correct four of them; but when you consider that in a chapel of seventy-five men everybody can put on his coat and get out of the shop as soon as he spills his last take, and that he won't have to shift a minion case (on a single frame) to correct a nonpareil galley, and moreover won't have to go out twice to dump a take—once to put it on the galley, and again to chase up slug 57, maybe half a block away—you will see the beauty and advantage of the "correcting system." The ring-marks (blessed few be they!) are called "house-marks," and are made on the left-hand side of the proof; the printer's marks on the right. The house-marks are charged line for line; that is, every line touched in correcting is charged to the office as if set anew—which makes the circular work profitable, at the same time pre-

venting a man from straining his conscience by charging too little! for he gets nothing but the line he handles—and which is fair pay for "doing rings." There is a style-sheet available to everybody, but as is usually the case, everywhere you learn the beauties and technicalities and idiosyncrasies of the style on the proof, and pay for your learning on the minute-sheet next day. You can't put on the gloves with the proofreaders, for they are caged up and locked up (as common enemies of the race should be), and you are on the ragged edge till the minute-sheet is hung up next day for inspection, along with the proofs. But it is the best scheme yet introduced in a daily newspaper office—and I have seen many of them—for the clean, intelligent, painstaking compositor. The cost to each man ranges from 10 cents to \$1.25 per week, and who wouldn't give that much to get out of the office as soon as he is done work, and to say nothing of the annoyances of shifting cases, etc. There are other things in connection with the office which to an uninitiated "Yankee," as they call all Americans, seem unworthy of craftsmen who could evolve such a boon as the "correcting system." There isn't a paste-pot in the shop, and you won't get two takes in a night that have been touched by scissors, and not half of them have the "blue pencil" mark on them. The first page contains instructions as to type, leads, head-letter and other peculiarities, and the man getting take 2 sings out, "Who has one-cross" (1 x), or "one-in-circle," or "one-meeting," as the case may be, and the man with the first take sends back a leading word out of the head, such as "Strike," "Ship News," "Railroads," etc., together with instructions; thus, "Strike—minion, lead three sheets," and No. 2 comes back with "End even," or "End a break," or "I can set-off for you," whereat No. 1 responds with "Do so," or "All right," or something, and the dialogue across sixty feet of space is ended until No. 3 comes out and goes through the same performance with No. 2 instead of No. 1. Each man must call for the preceding take, for the other man may have only three words to make even on at the beginning of a paragraph, as copy is never cut except in case of large sheets closely written, making the take too large to be got up in time.

It sounds strange to a man who has worked in an office where you could hear a 3-em space hit the floor all over the office, and looks odd when a paste-brush and pair of scissors would do away with all of it and cost not a penny more. But all these things carry with them their silver lining. There are many printers here, but they are all printers—not jacklegs. No chucklehead can tackle an Australian daily and become a howling success. It requires a fair share of intelligence, a dozen times the experience of at least a large percentage of American compositors, the ability to spell in at least two languages (the American and the English, or at any rate the colonial), and punctuate in three (the long, the short and the proofreader's), and an unending amount of care, time and patience in doing work in a workmanlike manner. As a consequence not every bush may be shaken and material to make a printer fall out of it. There are many printers here, and many out of work, but that is because of collapse of the Australian land boom and depreciation in values, and the suspension of newspapers. Two have "gone bung" (that's the colonial English for "busted") in the last three weeks, throwing out about 150, and 150 more were dropped through the scuttle in the government printing offices here and at Melbourne, about 400 or 500 miles from here. When a man does get work on a daily, though, he is sure of a living. There are no subs—they are "grass-hands." As soon as a man gets permission to work in an office (in one office he has to do a task before his application is even considered, consisting of about 1,300 solid minion per hour for two hours) he is given a frame and cases, which are his own, and when he works for anybody he works on his own cases. If he is on extra he has the same shake at rotation fat, etc., that regular framers get; if on for the regular, he takes his share. The work is given out in rotation; the men on top of the daily list do the work today and go to the bottom tomorrow, to take their turn when others have worked. The number is limited, and everybody is sure of three days a week, which, in papers that only come out six days a week, is good enough. When a regular wants a sub he goes to the daily list and writes his own number opposite the sub's name; if for one day, he puts a cross after the number. It is a most excellent system, and insures the members of a chapel sufficient work, at the same time that it prevents an influx of strangers into an office to upset the religion of the foreman and proofreader and everybody else with responsibility attaching to their positions.

Just here, by way of digression, I would like to say that in my opinion history has proved that the abolition of the sub-list in America, while it utterly failed to prove the panacea for favoritism, at which it was solely aimed, brought with it a curse that will be felt as long as it continues—the over-production of printers. With a man's card an almost certain assurance of work, as it now is, thousands of men rush out of perhaps their second year, get a card and flock to the cities, knowing full well that they can and will get some work, for what printer will see a fellow-craftsman go hungry or "broke," when all it costs him is a chance to go off a day and rest. As a consequence, witness American offices full of sympathy for a brother in distress, and assistance in the shape of one day a week, to about three times as many subs as the office will fairly support, and plenty of them with families. Statistics will bear me out in this. Since the abolition of the sub-list system (in 1883, I think, as I have not the figures here with me), the increase in membership of the International Typographical Union has been from about 15,000 to something like 35,000. And this is not owing to earnest efforts at proselyting on the part of most efficient workers, for I believe that at heart every printer alive believes in the union, but to the alluring bait that a union card is an assurance of work, however

limited in amount. To return to my subject for a few lines and then close this already too long letter, I will give a few of the differences in nomenclature, which I suppose is at least partially patterned from the English. A chapel is a companionship or a 'ship, the union a society, the chairman is father of the chapel, the assistant a deputy, the fatman is divider, the foreman is overseer or boss or Printer with a big P, journeymen are comps, the first assistant foreman is ad. Printer (though he doesn't print ads., but makes them up for the copy-box, stakes off lines he wants displayed and has charge of the making up of the ads. in the formes—that's the way they spell it here); the other assistants are time-hands who work on stab-wages (short for established), you lift stamps instead of setting type and dump it at the bulk which is in charge of the bulk-man, putting a clump to it instead of a slug and flagging it instead of marking the take. When "copy all out" comes, you turn in your doc instead of pasting your string, and next day the Computer, or Checker (with a big C, you bet), comes down and casts it up, and on pay-day you come down and draw your screw instead of your wages, which is made up of pounds, shillings and pence. A pound is a quid or a sov, a shilling is a bob, a sixpence is a sprat or a tanner, and a half-crown (2s. 6d.) is a half-dollar. And so on till memory fails and the eyes weary seeing familiar objects with strange names, and you back your ears like a horse to catch the next piece of colonial nomenclature and translate it into American by the time it is your turn to respond. But 'ere's to 'ee, Australia. Long may she wave!

G. ROAM.

FIRST ANNUAL WATER-COLOR EXHIBITION CHICAGO SOCIETY OF ARTISTS.

THE first annual water-color exhibition of the Chicago Society of Artists will be open to the public on November 6, at the galleries in the Athenæum building. The Press reception will be on November 3. This exhibition is an outgrowth of the annual sketch sale, which has been discontinued and a regular water color exhibition will hereafter follow.

This year two prizes are offered for the best and second best pictures, a \$100 prize offered by Mr. W. L. Mead, and a \$50 prize offered by Mr. W. J. Ferris.

Out of several hundred pictures offered, about eighty were taken; the standard was made high, and the result is a creditable exhibition, well selected and well hung. A new departure

FARM GATE
NORMANLY

FERRIS

will be taken in the awarding of the prizes; instead of the jury system, the best pictures will be selected by ballot of the membership of the club. This has been tried in some of the New York exhibitions with good results, and it is claimed to be a better method of bringing out the true merit of the several pictures chosen.

The collection is a very even one, and it will be hard to predict the winning picture. Among some of the strong work is

that of Mr. Ernest Albert, the president of the club. He shows a little water-color of a woodland path; it is full of nature, the handling is strong and broad, the color is pure, though sufficiently subdued to lend to it the quiet feeling which runs through the picture.



One by Mr. F. Richardson shows a Normandy gate leading to the farm yard. It is very sunny, and carries with it much strength of color, and is delicately handled. It is given a place of honor on the walls.

Mr. H. G. Maratta shows a large picture of some Spanish fishing boats, which is one of the best pictures in this exhibition.

A head by Jules Rolshoven is a fine example in pastel, and is shown in contrasting colors, the head being dark against a bright yellow background.

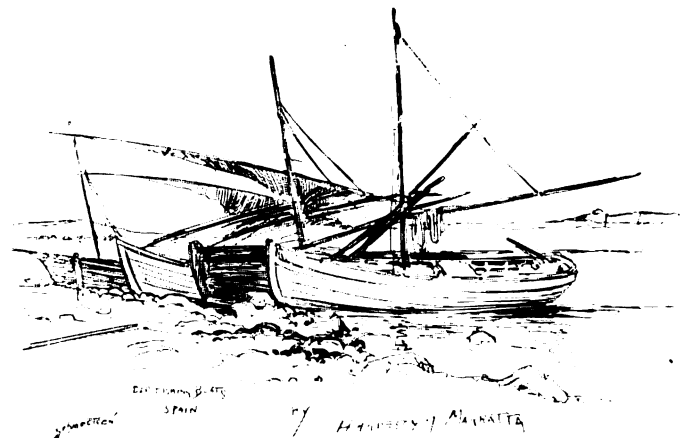
Charles Mente shows some fine color schemes in some dark woodland scenes, and having almost the strength of oil in the manner of his handling.

Mr. C. A. Corwin has a gem in a little field scene in pastel. Nature seems to creep out of every bit of color put in the picture. It shows an open field, with some bushes in the background.

Mr. W. Forsyth shows a new departure in purple and yellow in his landscapes, and deserves much merit.

W. C. Hartson shows a picturesque hillside, and T. O. Fraenkel shows a fine river scene.

The exhibition will last for several weeks, and is open to the public free. A list of the exhibitors includes: Ernest Albert,



SPANISH BOAT

H. G. MARATTA

A. F. Brooks, C. T. Brown, Jeannette Buckley, Walter Burridge, Charles A. Corwin, William Clusman, Mrs. A. Van Cleef Dodgshun, Walter M. Dewey, L. G. Egan, W. Forsyth, A. Foerster, T. O. Fraenkel, Oliver D. Grover, Richard B. Gruelle, Jules Guerin, J. F. Waldo, Beatrice Wilcox, Henry Williamson, P. E. Haeney, W. C. Hartson, S. S. Hayden, M. W. Jameson, F. L. Linden, Marie K. Lusk, H. G. Maratta, William A. McCord, Charles Mente, J. H. Moser, M. E. Palmer, Eugene Price, Fred Richardson, Jules Rolshoven, William Schmedtgen, George F. Schultz, W. A. Sharp, Caroline D. Wade.



HOW A CHICAGO NEWSPAPER WELCOMES A CONTEMPORARY.

ON Thursday, October 19, 1893, the official organ of the Woman's Christian Temperance Union, the *Union Signal*, appeared as a daily. The following is the notice, criticism and welcome accorded it by the *Chicago Mail*:

PULLED SLUGS WITH PRAYER — THE DAILY "UNION SIGNAL" MAKES ITS FIRST APPEARANCE TODAY.

And now at last you can get all the news for a nickel. There is no extra charge for moral influence, and when you have read the *Daily Union Signal* your morality will ooze through the pores in your skin. There won't be room for it in your body.

It is not everyone who is aware that Chicago possesses a new daily paper. You can't hear the newsboy's raucous cry of "*Signal*, all about the West Randolph street murder." The night police reportress on the *Signal* did not happen to get round to the murder and the *Signal* got scooped on it.

The *Signal* is issued this morning by the combined exertions of a managing editress, a night editress, a city editress and an assistant city editress, a full complement of copy-readeresses and reportresses. The editorial wittresses scintillate with an unwonted fire, and the magnificent force of compositresses has worked worthily of their forewoman.

The managing editress, Miss Frances Willard, was unable to be present at the initial issue of her sheet, having been dispatched on a special European assignment by the proprietor of the paper.

In her absence Lady Henry Somerset acted as managing editress. At 2 o'clock this morning her ladyship had every form closed and the paper was on the street hours ahead of its less enterprising contemporaries. Miss Margaret A. Sudduth, the city editress, had every particle of local copy in the room devoted to the use of the compositresses by midnight, but remained at her post until the managing editress assisted the night editress in closing the forms with prayer.

Then the night editress kissed all the compositresses good night and told 'em there wasn't a blamed thing in sight for an extra, so they could go home.

The paper is bright and newsy to a degree. The reporters, of whom a large staff is employed on the paper, have permitted no particle of news to escape their lynx-eyed vigilance.

Probably no paper at its initial effort ever published such a quantity of exclusive news. It's worth the price of the paper to read a dispatch from the *Signal's* special correspondent in Ireland to the effect that she had been covering police courts over there and had four drunken women cases to write about.

Further on the telegraph editress publishes from her European correspondent, under a scare head, this dispatch:

"SOMERSET HOUSE, Oct. 18.—Prov. xxv, 25."

The city editress had a hard tussle with her local copy, and there are hairpins an inch thick on the floor of the local room at the *Signal* this morning. Readers of the paper have gleaned from its columns that "twenty-two years ago Chicago was in ashes," and when a city editress has to tackle a piece of news as startling as all that you can't wonder if her bothersome back hair would come down.

Just where the editor of the *Sanguine Tooter* prints the announcement that "Bill Smith called this morning and left a pumpkin — call again,

Billy" — the editress of the *Signal* has an item to the effect that "the doxology was sung with fervor and deep devotion." The dramatic criticess has done her work faithfully and with brilliant success. Her terse critique on the "Home of the Soul," to which she considers a cornet accompaniment appropriate, indeed, is one of the features of the paper.

PROCESS OF ORNAMENTING ARTISTIC BINDINGS.

Something of the difficulty of bringing together a large collection of artistic bindings may be realized when it is known that the master binders are never able to employ a sufficient number of expert toolers and gilders to execute the work which they have on hand. The process of ornamenting a binding is an exceedingly slow one. A design is first prepared on paper and is pounced onto the leather. The design is then carefully tooled with cold irons, and if the design is at all intricate this work may require many days, even weeks. When this is completed the gold is applied and burnished with a hot iron. Only a small portion of the design is exposed at one time and the work can proceed but slowly. The irons cannot be allowed to become cool or applied too hot without ruining the work. In order to secure richness some works are gilded three times. When a binding is doubled or lined with ornamented leather the difficulties of working are enormous. When the outside of the covers is being tooled or gilded the covers are laid on two blocks and the volume hangs between, but in working on the inside of the cover the volume is continually in the way. M. Bonaventure says it is easier to be a Meissonier than a master of binding. Out of the thousands of styles of bindings there are not more than ten which are recognized as pure, and not more than five which an erudite would allow to be placed on the shelves of his library.—*Chicago Tribune*.

ARTISTS' CATALOGUES.

AMONG the many descriptions of job composition which printers are requested to prepare in a simple, yet original and artistic way, booklet and pamphlet covers are not the least numerous. The specimen herewith is an exact

CATALOGUE OF
•• PAINTINGS ••
IN OIL



EXHIBITED AT THE CHAIN &
HARDY COMPANY'S GALLERY
1609-1615 ARAPAHOE ST
. DENVER COLO
APRIL MDCCCXCI

reproduction of a cover prepared by the Chain & Hardy Company, of Denver. The use of the small letters in the title may by a severely critical taste be considered an affectation, but it cannot be denied that the general effect is such as to commend it to patrons of this line of work.



THE INITIAL R.

Half-tone reproduction of one of the letters in the photographic exhibit of Strauss, Saint Louis, Missouri, at the World's Fair— "Largest Photo in the World."

Engraved by GEORGE H. BENEDICT & CO.,
175 Clark street, Chicago.

TRIBUTES TO THE LATE A. J. DREXEL.

AT the thirty-second annual meeting of the Board of Trustees of the Peabody Fund, held in New York on October 6, memorial resolutions to the late A. J. Drexel were adopted, concluding with the following words: "His name will be inscribed and perpetuated on the honor roll of great philanthropists—with Peabody, Stanford, Slater and others—as educational benefactors of their age, and future generations, drinking at this pure fountain of knowledge, will revere the memory of one who, in his own lifetime, recognized the truth as to 'the consecrated office of property,' and who, blessed with means, used them generously for his fellow-men—

"Genius, like Egypt's monarch timely wise,
Erects its own memorial ere it dies."

The resolutions unanimously adopted by New York Typographical Union, No. 6, expressive of the sympathy and condolence of its members with the family of the late A. J. Drexel, upon the death of that gentleman, were presented to Mr. Childs, in his private office in the *Ledger* building, on October 12, by a committee from the union, comprising Mr. James J. Murphy, president of No. 6; Mr. Charles Dumar, of the *Union Printer*, and Owen J. Kindelon. The committee were introduced by Mr. James J. Dailey, foreman of the Philadelphia *Public Ledger* composing room and trustee of the Childs-Drexel Home. Remarks appropriate to the occasion were made by Mr. Dumar, to which Mr. Childs made reply, in the course of which he said "this tribute of the printers' union will itself serve as an object lesson of the value of high character and the esteem in which the doers of noble deeds are held by men of true worth."

The penmanship of the memorial was the special design of J. V. Haring, a young New York artist, and is inclosed in a rich but chaste gold frame, containing in the center a life like photograph of Mr. Drexel.

The resolutions, as suggested by Mr. Childs, will probably be placed in the Drexel Institute.

SPECIMENS RECEIVED.

READERS of this department of THE INLAND PRINTER may be interested in the following challenge received at this office:

TO WHOM IT MAY CONCERN.

If there is any printer in the United States who thinks he is prepared for a contest, I shall gladly accept the challenge, for job composition only. The printer must be under twenty years of age. There will be no presswork in the contest. I am only nineteen years of age and have been at job printing about four years, or, perhaps, a little over. This contest shall not be for speed, but for artistic work only; and if there is anyone who would like to take me up in this, I shall be at his service. For further information address me, P. O. box 227, Grand View, Texas. W. B. ATKINSON.

BERT P. MILL, Cherokee, Iowa. Card, composition and presswork neat and clean.

BROWNWOOD PRINTING COMPANY, Brownwood, Texas. Business card, three colors; poor composition, bad selection of colors; try again.

HOLZBOG & KLOTZ, Jeffersonville, Indiana. Letter-heads, bill-heads and cards; fair samples of everyday work, which might be improved upon.

GEORGE H. BUCHANAN & Co., Philadelphia, Pennsylvania. Advertising card, which would be more effective if the two principal lines were set in bolder type.

TELEGRAPH PRINTING OFFICE, Norwich, New York. Advertising poster, containing cards of several business houses; display generally good, but rulework poorly joined.

PLOWMAN PUBLISHING COMPANY, Moline, Illinois. Cards, prospectuses, and commercial jobwork, many samples of which show much taste and care in execution. Color work is especially good.

W. JOHNSON, Bath-on-the-Hudson, New York. A number of samples of commercial and society work which reflect great credit upon him, each specimen being of a high order both in

typography and presswork. Mr. Johnson is evidently the printer *par excellence* of the locality in which his office is situated.

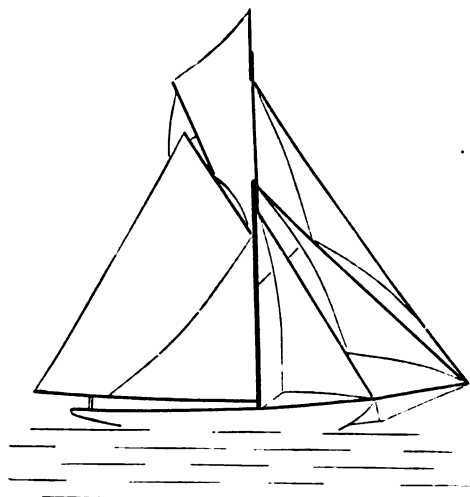
THE *Scranton Tribune*, Scranton, Pennsylvania. Blotters, showing that an artistic compositor is employed in the office. Presswork is good. A feature of the blotters is a nine-inch rule printed on one edge, which renders them very useful.

THE *Maxwell Tribune*, souvenir number, 36 pages and cover, 9 by 12. A creditable job for a country newspaper office, some of the advertisements being well displayed. The front cover page is too weak—should have been bolder and more aggressive.

E. BLANCHARD & Co., San Antonio, Texas. Price list of school books in three colors—blue, red and yellow; the yellow might have been advantageously omitted; more space should have been given between figures and rules on page 2; presswork good.

F. W. THOMAS, Toledo, Ohio. Programme, eight pages and cover, of the "O. Y. C.," on heavy enameled paper, a feature of which is a half-tone illustration, beautifully printed in photo-brown ink. It is a souvenir worth preserving by the members of the club for whom it was printed.

WALTON HALL, of the "Enterprise Typographical Institute," Brockton, Massachusetts, sends two examples of rulework—a composing stick and a yacht (the *Vigilant*, of course).



The latter we consider neat enough to reproduce for the benefit of our readers.

ALFRED M. SLOCUM COMPANY, Philadelphia, Pennsylvania. Advertising card, which, besides being a good sample of printing in three colors and gold, is a novelty in advertising, and should catch a large amount of trade. If Philadelphia is "slow," the A. M. Slocum Company is not.

THE Hicks Printing Company, Oshkosh, Wisconsin. "Specimens of Printing," a collection of forty pages on highly calendered paper, and cover, comprising cards, bill-heads, letter-heads, etc., plain and in colors, the composition and presswork of which are of a high order. The specimens in colors are very artistic.

H. E. BARDEN, Elyria, Ohio. Programme of the "Kozy Klub," eight pages and cover. The pages have a crowded appearance, and would have looked much better if more slugs had been used between lines. A heavier type should have been used for the cover, which is of imitation pigskin, the light type used being scarcely readable.

WHITCOMBE & TOMBS, LIMITED, Christchurch, New Zealand, send a package of cards, folders, circulars, etc., each of which is printed in two or more colors and gold. Tom Wright, the foreman, says they have been got up "as cheap as possible," but work that necessitates the setting up of two or three forms for colors and gold, can scarcely be called "cheap" work. A

lavish use of border and rulework has been indulged in to make a "nice" job, but the type display in many instances lacks strength. The presswork is good, being sharp and clear, and register almost perfect.

THE "Souvenir Trifolium" of the Tri-Cities (Davenport, Rock Island and Moline), submit for criticism a forty-eight-page pamphlet with embossed cover. The composition is good, except on some of the advertising pages, where too much ornamentation has been used to make an effective display. Presswork is uniformly good and color even. With finer engravings a first-class job would have been produced.

CHICAGO NOTES.

At the regular monthly meeting of Chicago Typographical Union, held on Sunday, October 29, 1893, the following resolutions in reference to the assassination of the Mayor of the city of Chicago, Hon. Carter Henry Harrison, were passed unanimously by a rising vote:

CHICAGO, October 29, 1893.

WHEREAS, The chief executive of the city of Chicago, Carter H. Harrison, having been stricken down by the hand of an assassin, we desire to mingle our sorrow with the people of the city of Chicago: therefore, be it

Resolved, That we, the Chicago Typographical Union, No. 16, express our deepest sorrow in the great loss sustained by the city of Chicago and its people in general, as well as that of the printing fraternity, who lose a generous, fair-minded employer and a staunch and noble-hearted friend.

Resolved, That we tender our heartfelt condolences to the bereaved family of the departed.

Resolved, That a copy of these resolutions be furnished the daily press of the city and a copy of the same be engrossed and sent to the family of the deceased.

MARK M. J. MITCHELL,
VICTOR B. WILLIAMS,
M. J. CARROLL,

Committee.

THE Perry Quoin Company have removed to 110 Fifth avenue.

DURING the month, Mr. Charles S. Patteson, of *Newspaperdom*, New York, has been a visitor in Chicago. *Newspaperdom* is full of just the information newspaper men want, and Mr. Patteson is making it a success financially, as it undoubtedly is in every other way.

At the regular quarterly meeting of the Old-Time Printers' Association, held Sunday, October 8, George W. Childs, of Philadelphia, was unanimously elected an honorary member. A committee was appointed to consider the question of celebrating the next anniversary of Franklin's birthday, report to be made at a special meeting, November 5.

CITY STATISTICIAN GRUENHUT gives the following figures as the number of firms in Chicago engaged in the respective industries mentioned:

Printers, publishers	945
Engravers	94
Lithographers	60
Blank books, binders.....	76

SHERIFF GILBERT levied on the property of Shmiedewend & Lee, typefounders, on October 3, to satisfy the following judgments: Etta A. Mercer, \$1,017.30; Hannah W. Gadsden, \$3,300.99; Sarah S. F. Lee, \$2,034.54; Fredericka Shmiedewend, \$506.21; George W. McIntosh, \$997.50; Kelley, Maus & Co., \$209.78, and the Lake Shore Foundry Company, \$3,606.06.

MR. H. BRONSON, formerly of Cleveland, Ohio, has now located in Chicago, where he feels quite at home, being known to the trade here through his connection with the Cleveland Gordon Press Company. He continues the manufacture of this press and also deals in printers' supplies and machinery, his office being located at 371 and 373 Dearborn street. Mr. Bronson anticipates a good trade in this city and the West, and we certainly hope he will have it.

THE Chicago *Evening Dispatch* celebrated its first anniversary, October 19, by the publication of a thirty-two-page paper. Although but one year old, the *Dispatch* has, through the management of its publisher, Joseph Dunlop, in that short time

become a pronounced success. Mr. Dunlop was a member of Typographical Union No. 16 before becoming connected with the editorial department of the *Times* years ago, and his well-known friendship for organized labor has had much to do with his success. Mr. W. C. Roberts, of Typographical Union No. 16, is the labor editor of the *Dispatch*, and he has the reputation of gathering more news in a given space of time than any two men in the city.

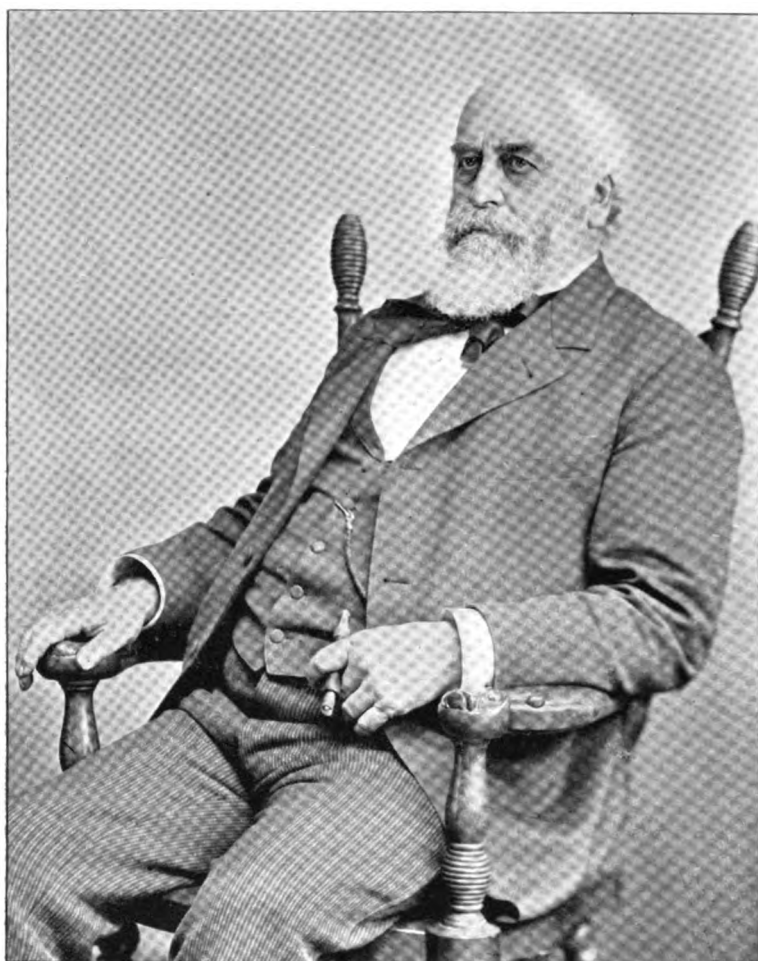
PRESIDENT H. N. HIGINBOTHAM gave a luncheon in Administration building on the afternoon of October 24, to a number of newspaper men connected with the Chicago papers, who have been on World's Fair work for some time. Covers were laid for twenty-five. President Higinbotham made a short speech, in which he referred to the work done by newspapers in furtherance of the Fair, and said while differences of opinion had arisen there was no reason why all these should not be buried, and for everyone to go away from the World's Fair grounds as friends. President Higinbotham presented each one present a handsome gold badge similar in design and finish to the badges worn by directors of the Exposition.

IN a letter from Mr. J. S. Cushing, of Boston, who with others from the "Hub" advocated the adoption of a less number of hours of labor at the recent Typothetæ convention, as at previous conventions of the same body, he calls attention to the fact that a misstatement was made by one of the Chicago papers in attributing to him and to his fellow delegates from Boston opposition to the short-day movement. We have investigated the matter and find that the error occurred through a misunderstanding. Mr. Cushing in addition states that "the large circulation of THE INLAND PRINTER and the respect which it has won from both employers and employés by its unbiased course is an assurance that it can do great good and perhaps save much trouble by fully stating both sides of this question of shorter hours."

JOHN B. JEFFERY, says the Chicago *Post* of October 14, was indicted by the grand jury today for perjury in repudiating a note for \$15,700, said to have been given to Burr Robbins. In 1887, according to witnesses who appeared before the grand jury, Jeffery and Robbins were in business together, and in the course of that business Jeffery executed a note to Robbins for the amount named. Robbins afterward tendered this note to Mrs. Jeffery in payment of certain money due her, and it was then repudiated by Jeffery. Last April the matter came up before Master-in-Chancery Barbour, and Jeffery then swore that he had never signed the note. Robbins took his witnesses to the transaction before the grand jury today, and the indictment was the result. Jeffery was formerly in the show printing business, the firm name being the John B. Jeffery Printing Company.

ACTIVE newspaper men of Chicago met at the Sherman House Sunday, October 22, to discuss a projected club to be composed of editors, writers and artists of daily papers exclusively. James Sullivan, of the *Tribune*, presided and George Ade, of the *Record*, was the secretary. After much preliminary talk the meeting resolved that such an organization should be formed, and fifty or more signified their desire to become charter members of the new club. The following committee was designated to formulate a plan to be submitted at a meeting on the following Sunday: James Sullivan, *Tribune*; Charles D. Almy and Leigh Reilly, of the *Mail*; F. P. Dunne, of the *Post*; E. M. Lahiff, of the *Herald*; Thomas Cannon, of the *Times*; D. P. Cahill and George Ade, of the *Record*; Felix Senff, of the *Staats-Zeitung*; Robert B. Buchanan, of *The Inter Ocean*; John Costello, of the *Daily News*.

CHICAGO may well be proud of the fact that one of her printing concerns has had the good fortune to have received the highest award and medal at the World's Columbian Exposition, on blank books, fancy ruling, embossed book covers and pamphlet printing. The firm so honored was The Henry O. Shepard Company, at 212 and 214 Monroe street, one of the best



**THE LATE CARTER H. HARRISON,
MAYOR OF CHICAGO AND PROPRIETOR OF THE CHICAGO TIMES.
ASSASSINATED OCTOBER 28, 1893.**

known houses in the city and having a world-wide reputation as being printers of this journal. The specific points of excellence, as named in report of judge, are: *First*—Artistic display of blank books. *Second*—Supreme excellence of finish as manifested throughout the entire blank book display. The paneling, embossing, marbling, illuminating and gold leaf work combine the taste of an artist with the workmanship of a master. *Third*—Positive excellence displayed in plain and fancy ruling. *Fourth*—In pamphlet printing the work shows careful handling and excellent results.

SINCE Chicago day at the Columbian Exposition the increase in the newspaper mail received at the postoffice has been enormous as compared with the busiest periods of other years. These papers were not sent out by publishers or firms, but by individuals, and each one was wrapped in its own cover and separately stamped and addressed. The heaviest previous night everything was cleared up before midnight, but the volume of extra mail on the Thursday following Chicago day, which weighed in the neighborhood of thirty tons, held the clerks for hours after the usual time. Fifty sacks a day is considered an immense mail of this class of matter in ordinary seasons. Along the various routes the carriers had a good deal of trouble making their collections, and express wagons were freely used to get the mail to the office. There is hardly a country on earth that could not be found among the addresses on the wrappers.

A CHICAGO paper, commenting on Mr. Charles A. Dana's lecture on "Journalism" at Union College, says: "He has failed in Chicago, where even a good business manager could not save him, and was started on the road to success by that same business manager in New York." Mr. Isaac W. England, a very competent business man, who was the manager of the *New York Sun*, was city editor, and not business manager, when Mr. Dana was editor of the *Republican*. Mr. Dana's failure, if such it can be called, was due to the persistent hostility of the then business manager, who had the ear of the majority of the stockholders. He was exceedingly anxious to freeze Mr. Dana out, and succeeded therein. The latter had absolutely no control over the paper of which he was the nominal head. If he ordered dispatches they were countermanded by the business manager, who went even farther than that and inserted editorials when he felt inclined to do so, without consultation with the editor-in-chief. Under the circumstances there was nothing left for Mr. Dana to do but to retire, which he did in 1866. Doubtless the *Sun* would not have been as bitter against Chicago as it has been were it not for Mr. Dana's unpleasant experiences here over a quarter of a century ago, but he was not responsible for the failure of the *Republican*. The counting-room alone was at fault.—*Chicago Tribune*.

A SUIT is pending for the recovery of \$6 deducted from the wages of a proofreader by a printing firm of Chicago, to pay for a job refused by the customer. An order was given in the countingroom to the foreman to change a certain portion of a line and make the sentence read differently from the author's original copy. In revising the author's first proof the reader noticed the sentence was somewhat odd and placed a query mark on the proof, and called the foreman's attention to it. When a sheet for O. K. came to the reader from press he observed a change had been made; but as it was a frequent occurrence for changes to be made by message transmitted direct to the foreman by telephone or otherwise, and the line making perfect sense as it then appeared, the reader believed and felt satisfied it was all right, and that the change had been made by authority. He therefore O. K.'d the job, so far as typographical matters were concerned, and sent it to the foreman, who O. K.'d it finally for press. Before the "kick" was made by the customer the foreman left the employ of the firm, and, therefore, having no remedy against him, they reimbursed themselves from the proofreader's wages. Letters from the late foreman and the compositor who made the change sustain the reader's position. The firm becoming cognizant of the

compositor's letter he was discharged. The case has now been continued several times at the request of the defendant firm and a change of venue taken. The principle involved in this case is one of interest to proofreaders generally, i. e., that if the reader is subordinate to the foreman of an office, and has no power or authority to reverse or question orders of the foreman, he certainly should not be held responsible or chargeable for errors occasioned by such foreman's orders.

PURCHASERS' NOTES.

HALF-TONE ENGRAVING.—Kenyon & Davis, Hendersonville, North Carolina, wish to get some half-tone plates made.

RUBBER STAMPS.—G. R. Leadman, Havana, Illinois, desires to be informed as to what compound is used for making rubber stamps.

BOOK ON WAX ENGRAVING.—Robert Philip, 628½ J street, Sacramento, California, wishes to purchase a book on wax engraving.

EMBOSSING DIES AND COLOR BLOCKS.—Frank Heyer, 116 St. Clair street, Toledo, Ohio, wishes to order some steel or brass dies.

WORK ON EMBOSSING.—Charles N. Warner, Saranac Lake, New York, desires to obtain reliable information, or purchase a copy of a book relating to embossing on a bed and platen press.

STEREOTYPE PLANT.—Mysell & Rollins, 521 Clay street, San Francisco, desire to put in a small stereotype plant, and wish to correspond with firms who can fit them up in this regard.

SPECIMEN BOOK OF JOB WORK.—J. U. Giguère, Woonsocket, Rhode Island, desires to purchase a good specimen book on standard modern jobwork printed in black ink, but does not object to a few colors. Correspondence is invited in this regard.

ENVELOPE MACHINERY.—The Sunset Publishing Company, 214 Cherry street, Seattle, Washington, wish to correspond with a house constructing machines for the manufacture of envelopes.



DEN WILKES, IMPERSONATOR OF WILKINS MICAWBER, AT THE WHITE HORSE INN, COLUMBIAN EXPOSITION. DRAWN BY C. W. TRAVER.

STYLE NO. 1 010.

15 A

12-POINT ORNAMENTED. NO. 1.010.

\$2.05.

AMERICAN DICTIONARY OF THE ENGLISH LANGUAGE,
LECTURES BEFORE THE ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE AND ART.

12 A

18-POINT ORNAMENTED. NO. 1.010.

\$3.00.

AMERICAN FRUIT AND FLOWER GARDEN, 1893.
PRINCIPLES AND RULES FOR THE CULTIVATION OF FLOWERS,

10 A

24-POINT ORNAMENTED. NO. 1.010.

\$3.95.

ENGLISH AND GERMAN LITERATURE,
BEAUTIFULLY PRINTED IN TWO COLORS, 189

8 A

36-POINT ORNAMENTED. NO. 1.010.

\$6.15.

EXHIBITION BUILDINGS,
18 WORLD'S FAIR DIRECTORY 93

5 A

48-POINT ORNAMENTED. NO. 1.010.

\$6.10.

POPULAR MUSIC,
3 NEW AND ORIGINAL 8

PAPER TRADE ITEMS.

Demorest's Magazine tells of a number of useful commercial products obtained from the peanut, but paper pulp does not appear among them — not yet.

CRANE BROTHERS, of Westfield, Massachusetts, have received the highest award on their "Gold Medal" ledger papers at the World's Columbian Exposition.

THE imports of paper and cardboard into France during the first six months of this year were 4,326,100 kilogrammes, against 6,032,469 for the corresponding period last year.

JOHN BRISBEN WALKER, proprietor of the *Cosmopolitan Magazine*, is about to issue an edition of 250,000 copies, for which the Rice, Kendall Company are to furnish the paper.

AMONG the paper mills receiving awards and medals at the World's Fair were the Byron Weston Company, L. L. Brown Paper Company, Z. & W. M. Crane and Hurlbut Paper Manufacturing Company.

THE Outagamie Paper Company, of Kaukauna, Wisconsin, turned out a large quantity of white and blue striped paper which was used by the *Chicago Herald* for its mammoth souvenir edition on "Chicago Day."

EUGEN DOWALD, of Elberfeldt, Germany, has patented a skating course made of pasteboards soaked in varnish and paraffine and covered with parchment. The course will be covered with a mass consisting of glycerine, wax and oil.

THE paper stock imports at the port of New York for the month of September were 6,506 bales of rags, 407 bales of old papers, 6,501 bales of manila, and 765 tons of wood fiber. There was a decrease in all compared with the corresponding month of 1892.

SAMPLES of "Climax" blotting and enameled blotting, manufactured by the Richmond Paper Manufacturing Company, Richmond, Virginia, have been received at this office. The excellence of the product of the "James River Mills" is too well known to need any praise at our hands.

A PROMINENT paper man from the East, who was in Appleton, Wisconsin, recently, gave it as his opinion from what he had seen on his trip, that the western paper makers are in better shape than the eastern ones. Eastern mills continued to run longer after the dull times came, and piled up stock.

FROM the New York agency of John Dickinson & Co., 65 Old Bailey, London, we have received a package of specimens of English wove handmade printed papers adapted for all descriptions of fine book printing. The high quality of the papers before us commend them for all classes of high grade bookwork.

BERGER & WIRTH, of Leipsic, Germany, have patented a process for making a paper for fine cutwork. The paper is bathed in alum, etc., and then passes through a solution of chlorbarium, etc. The pores of the paper are thus filled, and it is made useful for fine cutwork. The metallic salts are firmly united with the paper, which adds strength to the layer covering the same, and are spread very uniformly over the paper. The cost of making this paper is much less than the enameled, and can, therefore, be used where the enameled — on account of price — could not be considered. This paper does not possess any of the objectionable qualities of enameled paper. It is not offered as a substitute for enameled paper, but as an improved natural paper for fine cutwork. Samples submitted conclusively show that this has been accomplished. — *Papier-Zeitung*.

IN a paragraph reporting the business outlook among the paper manufacturers of Massachusetts, published last month, we quoted from a contemporary expressions attributed to Mr. O. H. Greenleaf, of the Holyoke Paper Company. Mr. O. S. Greenleaf has written to this journal and emphatically denies that any such statement was made either by himself or his brother, and states: "Sometime during the last summer a

reporter from some paper called here and stated that he wished the views of the writer on the business situation. He stated that he wanted to write the hopeful side of the subject up, and he tried to make me say very hopeful things concerning the business outlook, but as we were threatened with having the protective feature of the tariff 'ripped up,' there was nothing hopeful that I could say, and I did not say anything whatever in that vein to this reporter. Some time after that, a statement appeared in some New York paper, I think it was the *New York Times*, in which my brother, O. H. Greenleaf, was represented as saying what your little article in your paper said he did. Whether the report came from the gentleman who saw me and was attributed to him or not, I do not know, but he had had no conversation whatever with any reporter."

MR. W. HERZBERG has an article in the *Papier-Zeitung* on the paper in a book, entitled, "Proceedings of the Silesian Forestry Association," printed in Breslau, in 1852. This book was recently sent by a papermaker in Silesia to the Government Institute for Testing Paper, in Charlottenburg, Germany. It was claimed at the time of its publication that the paper used in the book was made entirely of ground wood, and that it was manufactured by some "secret process." The book is well preserved, although there are a few spots in the paper. It was evident, however, that the book had not been handled any and had never been exposed to the light. The paper in the book was hand-made, and no sizing had been used. Reduced to ashes, it left only six-tenths of one per cent that were not consumed. Examined under the microscope, it was found that the paper was made entirely of ground wood. A few pieces of this paper exposed to the direct rays of the sun for twenty hours, showed marked discoloration. One might be led to believe from the appearance of this book that the lasting qualities of paper made of ground wood pulp are greater than heretofore taken for granted; but it is well to remember that this book has never been exposed to the light, it being inclosed in a pasteboard box when received at the Institute.

BOOKS, BROCHURES AND PERIODICALS.

COL. RICHARD HENRY SAVAGE'S novels will henceforth be published by F. T. Neely, of Chicago. "For Life and Love," a story of the Rio Grande, was issued November 1.

W. H. WRIGHT, JR., of Buffalo, New York, informs us that his book "Some Advertising that Advertises" is being pushed as rapidly as possible, considering perfection in all the details. Owing to the large number of advance orders a larger edition is being printed. Those conversant with Mr. Wright and his work await the appearance of the book with much anticipation.

TO THE courtesy of Mr. Thomas Yorke, superintendent of the printing department of the *Post-Express* of Rochester, New York, we are indebted for a copy of the thirty-ninth volume of "Interpres," published by the junior class of the University of Rochester of 1894. It is most admirably executed, the numerous illustrations being brought out with a delicacy and softness not to be excelled.

FROM Mr. Elon O. Henkel, editor of the *Shenandoah Valley*, New Market, Virginia, we acknowledge the receipt of an elegantly printed and bound memorial of Joseph Salyards, A.M., scholar and poet. Professor Salyards was the preceptor of Editor Henkel, and the little volume before us, a worthy tribute to a good and a talented man, is no less a testimonial to Mr. Henkel's taste and feeling.

TO THE courtesy of Mr. Walter Marder, manager of the St. Louis Typefoundry, we are indebted for an examination of a work recently issued from the press of C. B. Woodward, St. Louis, Missouri, entitled "Military Costumes in Old Japan, and Japanese Costumes Before the Restoration." Interesting half-tone illustrations are shown on each page of the work, having a peculiarly soft reddish tinge, which result, we are told, is procured by what is known as the "chemigraph" process,

patented by the National Chemigraph Company, of St. Louis. The photographs for the plates were made by K. Ogawa, of Tokyo, Japan (the publisher of the book), under the direction of Chitora Kawasaki, of Ko-yu-kai (Tokyo Fine Art School.) The half-tone plates are the work of Messrs. Zeese & Company of Chicago. The work is one of the most unique and interesting which we have seen for some time.

WE beg to acknowledge with grateful appreciation the gift from Mr. Theodore L. De Vinne, of New York, of copies of his valuable works, "The Invention of Printing" and "Historic Printing Types." Among the most prized letters of encouragement and commendation we have received are those from Mr. De Vinne. It is our aim to make THE INLAND PRINTER worthy the esteem of such authority.

ONE may appreciate in a degree the beauties of the illustrations and the valuable information in the regular issues of the trade publications issued by Messrs. Raithby & Lawrence, of Leicester and London, England, but to fully apprehend the beauty and value of these works requires an examination of a year's collected numbers. For Volume II of the *British Lithographer* we make our acknowledgments. The variety and interest of its matter cannot be excelled. Mr. Robert Hilton is editor of the *Lithographer* as well as of the *British Printer*.

KING'S Handbook of New York City, "planned, edited and published by Moses King," of Boston, Massachusetts, has been received. It is the second edition of the work, but much improved and enlarged. The write-up prevails in it to some extent, but the book is no less valuable on that account. The Matthews-Northrup Company, of Buffalo, printed the book, and this explains its mechanical excellence. It is printed on fine paper, contains 1,008 pages, 1,029 fine pictures, and 72 columns of index. As an outline history and description of New York it commends itself to everyone.

BRITISH NOTES.

IT may be supposed that the quality of a certain article advertised by a firm of provision merchants in London is rather below medium, judging from the composition of the advertisement, which reads: "Potted Head—Our Own."

H. F. MOORE, editor of the *Mark Lane Express* and *Bell's Messenger*, was summoned to answer in the Bow Street Police Court, London, October 24, on a charge of embezzling the funds of the papers. He did not appear, however, and it was stated that he had shot himself with a revolver. The hearing was adjourned.

LADY SHELLEY, widow of the late Sir Percy Florence Shelley, Bart., has presented to the British Museum one of the only three known copies of Shelley's "Oedipus Tyrannus, or Swell-foot the Tyrant," the entire impression of which was destroyed with the exception of seven copies. By this generous donation the set of original editions of Shelley's works in the museum has been rendered all but complete.

SWIFT MACNEILL, M. P., the Irish gentleman who pulled Harry Furniss' ears because of a caricature in *Punch*, is declared by disinterested people to be so unspeakably homely that Furniss couldn't have libeled him. His appearance when addressing the house is beautifully compared to "a warm heart struggling with a hot potato." Sir Richard Temple is Mr. MacNeill's closest rival for the doubtful honor of being the ugliest man in the House of Commons. Both gentlemen are popular with all sections of the house.

THE long drawn out controversy between Robert Buchanan, the English author of "Richard Brinsley Sheridan," and Paul M. Potter, the author of E. H. Sothorn's play, "Sheridan; or, the Maid of Bath," in the course of which Mr. Buchanan has made the serious charge of plagiarism against Mr. Potter, has been productive of much bitter sarcasm, but none so biting and well-delivered as that wrapped up in the remark which the American has just made in an open letter published in the

London *Dramatic Era*. Mr. Potter, in the course of his defense, says: "Having served my apprenticeship in dramatic criticism, I have no such opinions of Mr. Buchanan's abilities that I should care to borrow his ideas."

DURING the week ending September 21, there was imported into London 34,740 bales, 21 casks, 480 rolls, 100 tons, and 930 cases of ground wood pulp, of which the United States furnished 19,862 bales, and Canada 5,146 bales. If this don't begin to look as if the mother country would soon call on her children for supplies, says *Paper Trade*, then we don't understand the trend of trade. When less than four years ago we predicted in these columns this state of things, we were laughed at by some of our people, and the whole matter was pooh-poohed by Johnny Bull.

AFTER three such months as England prays to be delivered from ever experiencing again, the back of the great coal war has definitely been broken. A proportion of the collieries have abandoned the demand for a reduction of wages and have returned to work. Coal has already dropped nearly \$3 a ton, and a general resumption and activity has commenced. This victory of the miners has been bought at an awful price, and would not have come at all had it not been for the strenuous efforts of the London *Daily Chronicle*, which has conducted a single-handed fight among the morning papers of the metropolis and raised \$35,000 in aid of the distressed creatures. Such a wave of public feeling has arisen as no other journal has evoked in England since the *Daily News* took up the Bulgarian atrocities.

THE compositors of a London printing house recently had some trouble with the firm, and called a meeting of the chapel during working hours. It took so long for the chapel to decide what it would do that the compositors failed to complete work that the firm had contracted to finish that day. The next day four of the compositors were discharged, on the ground that they had obstructed the work of the office. They then entered suit for two weeks' salary, claiming that chapel meetings are institutions common to the trade, and, therefore, they could not be discharged without the legal fortnight's notice. Lawyers appeared for both sides, and the case was fought to a finish. The "comps" were knocked out by the judge, who declared that, if they must have chapel meetings, they should hold them at their own expense.

OF INTEREST TO THE CRAFT.

THE Boston common council has struck the word "union" from a resolution introduced by the printers' union providing that the city printing should be done in a union printing office.

IN Russia it is forbidden under heavy penalties to employ children under 12 years in factories; maximum day for children over that age is limited to eight hours; boys under 17 and women are not permitted to work nights in certain branches of industry.

WILLARD G. NASH, who was recognized as the father of the printers of Logansport, died at his summer home in Addison, Maine, October 11. The funeral was held at Logansport, October 15. He being an honorary member of Logansport Typographical Union, No. 196, the members acted as escort.

WITH the issue of October 21, Mr. Charles J. Dumar withdraws from the editorship of the New York *Union Printer*, transferring his interest to Mr. Warren C. Browne, the business manager, who now has full charge. Failing health is the cause of this step by Mr. Dumar. Mr. Browne declares his principles in the same issue in a brief and ringing editorial that certainly promises well for the future of the *Union Printer*.

NEW YORK PRESSMEN'S UNION, No. 51, has unanimously repudiated the action of the late convention of the International Printing Pressmen's Union assessing the membership ten per cent per month for the support of the *American*

Pressman, assigning, among other reasons, that the editor and publisher never belonged to a union of pressmen; is not a pressman, and that the journal is not a representative one, in so far as it concerns the duties of pressmen or as an auxiliary.

GENERAL SECRETARY A. G. WINES, of the International Typographical Union, reports a balance on hand of \$34,525.54. Last month the receipts for dues were \$6,792.45, and \$9,248.07 were expended. Charters were granted to new local unions in Santa Cruz, California; Grand Junction, Colorado; Hamilton and Cleveland, Ohio. An application for a charter was received from Janesville, Wisconsin. The charters of the local unions at Comanche, Texas; Oklahoma City, Oklahoma Territory, and Deadwood, South Dakota, were surrendered. The Press-feeders' Union at Indianapolis has been disbanded.

A NEW government printing office is to be built at Washington, D. C. Petitions from printers' unions are being presented to congress asking that it shall be built by day labor rather than by contract. Mr. C. B. Hemingway has offered a free site to the government, 300 by 450 feet (over three acres), on which to erect the new government printing office. The plot is located on T street about three miles from the Capitol in a north-easterly direction. The *National Union Printer* points out that other landholders should follow Mr. Hemingway's example, inasmuch as the gift of the site will be more than compensated for by the increase in value of land adjoining and in vicinity.

It is pointed out by a physician that total color blindness and yellow-blue color blindness are very rare. The common form is green-red blindness. This suggests the idea that this trouble may sometimes be met with in printers and possibly account for the bad taste occasionally displayed in specimens of color printing. It is a fact that printers have been known who could not readily distinguish *size*—could not, at sight, tell the difference between a five and a six em piece of furniture, for instance. Shall we call it size blindness, and lay pied cases to its charge? We are reminded by this of an old foreman who gave some bourgeois matter to one of his men for distribution when brevier was wanted, and his mistake being pointed out, exclaimed, "Oh, my spectacles magnify!"—magnified bourgeois into brevier.

AN exhibition of typographical specimens will be held in the City Hall, Berlin, November 23 to 26, 1893, which is expected to far surpass anything of the kind ever before attempted in Germany. The leading printers and publishers are invited to send specimens of their work to the president of the Typographical Association of Berlin. The exhibitors will incur no expenses. All specimens sent will be tastefully arranged by the Typographical Association. The printers of Germany are called upon to see to it that the very best specimens of German typography will be exhibited there. Two prizes—one of 30 marks and one of 20 marks—are offered for the best designs of admission ticket. The colors are limited to four, including tints, and the size and wording of the ticket is contained in a circular sent out by the association.

COMPOSITORS who object to bad copy, when not on piece, may find some interest in the expert service which Mrs. Patti Lyle renders to Uncle Sam in interpreting the obscure addresses on letters at the Chicago postoffice. Mrs. Collins, in the course of an interview with a reporter of the *Post*, said: "Here, for example, is a letter addressed to 'South Fifth street, between Wooster and Dawson streets.' No city is mentioned. But I know right away that while there are hundreds of towns in which there are Fifth and Wooster and Dawson streets, it is only in Wilmington that there is a South Fifth, together with a Wooster street and a Dawson street. So the defect in the address is easily supplied. People, particularly foreigners, who misspell the addresses on their letters, follow the phonetic system to a considerable extent. Of this fact I am able to take advantage in deciphering. For instance, here is an envelope addressed to 'Sarah Garder, Ark.' Of course, that was evidently meant for Cerro Gordo. Being familiar with the names

of all postoffices in the United States, I can readily correct such mistakes as that. Among similar errors which I can recall were 'Tossy Tanner, Texas,' for Corsicana; 'Cikepu Korsors, Leevynworth Co.' for Kickapoo City, Leavenworth County, Kan.; 'Lacy Jane, Kan.,' for La Cygne; 'Reikzbier, Stiejt Kanedika,' for Roxbury, Conn., and 'Onaston, Kabrisiti, 230,' for Cambria City, Johnstown, Pa., box 230. An example of the phonetic method was afforded by a letter from Germany which reached this office not long ago. The addressee could not be found, and all that was inside of it was the single word 'Wynheldonyourite.' That was not a very difficult problem, as you can perceive for yourself."

OF all craftsmen the printer is popularly supposed, in the pursuance of his daily or nightly tasks, to learn more of the joys and sadness of human existence than any other, and the idea is certainly substantiated by our friend Mr. John A. Parshall, of Delhi, New York, of whose interesting personality, by the way, an account appeared in *THE INLAND PRINTER* of November, 1890. Mr. Parshall's interesting letter is condensed to the following facts, strange in their coincidence: In February, 1839, there appeared in the *Delaware Gazette* (Delhi, N. Y.) the marriage notice of Mr. B. to Miss L., which notice was set up by Mr. Parshall, then a young printer in the office. In February, 1889, there appeared in the same paper a notice of their golden wedding, written and set up by Mr. Parshall; and in May, 1891, he attended the funeral of Mrs. B., and wrote and set up the obituary notice thereafter. In October, 1893, Mr. Parshall attended the funeral of Mr. B., and wrote and set up his obituary notice, the marriage and obituary notices being all written and composed in the same building, which Mr. B. assisted in raising in the summer of 1837.

NEWSPAPER GOSSIP.

THE Iowa Odd Fellow, Des Moines, Iowa, has been sold by S. K. Gregg to John Newburn.

THE Evening Tribune, of Galveston, Texas, was announced for sale at public auction, on October 18.

THE Daily and Weekly Reporter, of Logansport, Indiana, has recently added a new Babcock press and Dexter folder to its pressrooms.

A FRENCH tribunal has just decided that *Le Petit Journal de Medicine* has no right to use that title, it being regarded as an infringement on the title of *Le Petit Journal*.

IN the rush and hurry to preempt business as well as lands and lots in the Cherokee Strip, a doctor hung out the following sign: "C. M. H—, Physician and Undertaker."

THE Manufacturer is the title of a paper issued by the F. Wesel Manufacturing Company, 11 Spruce street, New York. It describes in full the various manufactures of this firm, and can be had for the asking.

THE New Haven (Conn.) Palladium has donned a new dress, composed by Thorne typesetting machines, and it is printed on a new improved Cox duplex perfecting press, driven by an electric motor of 12 horse-power.

THE October issue of *The Illustrator*, a journal devoted to good illustration, published by J. Manz & Co., Chicago, has made its appearance. Excellently printed in brown and black, the text and various styles of engravings show up in a most pleasing way.

AN advertiser being solicited for patronage by the editor of a western paper, wrote to inquire where the paper went to. The editor in reply wrote that "My paper goes to North and South America, Canada and the British Isles, and it is all I can do to keep it from going to h—!"

THE Portland (Ore.) *Sunday Welcome* pleads for the elimination from everyday speech of the "dreadful Americanism 'ain't,'" and thinks that if everyone "would keep watch over his tongue and note the ain'ts that now afflict the American

language, this offensive and meaningless contraction and negation would be abolished, and even the primarily educated masses might say what they mean."

IN the publication notice of the Philadelphia *Public Ledger*, George W. Childs Drexel, a son of the late A. J. Drexel, and said to be a young man of sterling business qualities, is announced as publisher; George W. Childs as editor and proprietor, and L. Clarke Davis as managing editor.

THE *Saturday Review*, Des Moines, Iowa, has changed hands, and the Review Publishing Company reorganized. The new officers are: President, John E. Clarey; secretary, John M. Pope; treasurer, Ida A. Perry; business manager, F. H. Perry. Messrs. Clarey and Pope are editors of the paper.

THE "fall number" of the *Canadian Grocer* has been received from the publishers, the J. B. McLean Company, of Toronto, Ontario. It is a fine specimen of trade journalism and is most handsomely printed. The lithographed cover, the work of the Toronto Lithographing Company, is particularly attractive.

FRANK SMITH, senior partner in the *Daily Beacon*, Wichita, Kansas, died on the morning of October 18. He was born at Richmond, Ohio, in 1851 and in 1872 went to Kansas, where he became a printer. In 1874 he founded the *Beacon*. He was a Democrat and was postmaster of Wichita under President Cleveland.

ALONG with Minnesota day and the fog at the World's Fair, October 13, St. Paul people had the pleasure of seeing the St. Paul *Daily Globe* in its special Minnesota day edition of twenty-four pages. The papers were distributed as mementos of the day at the Fair. The contents of the special edition were of particular interest to all Minnesota visitors.

MANY people familiar with the expression, "The fourth estate," as applied to newspapers, do not understand the reason for its use. A passage in Carlyle's fifth lecture on "Heroes, Hero Worship and the Heroic in History, 1841," makes Burke the author of the expression: "Burke said there were three estates in Parliament, but in the reporters' gallery yonder there sat a fourth estate more important than they all."

THOSE who use the patent outside
Often get their outside upside
And their local inside downside,
Get their right side outside upside,
Or their wrong side inside downside,
Outside upside inside downside,
Rightside wrongside upside downside.

-- *Atlanta Journal*.

EDITOR HOWE, of the *Atchison Globe*, and author of "The Story of a Country Town," who has all his life jeered reformers of every kind, has turned reformer himself, according to the *Chicago Tribune*. He will issue 100,000 copies of his strange little work, "An Ante-Mortem Statement," and distribute them throughout the state free of charge. The book is so radical and so extreme that one reading it and not knowing the author would at once put him down as a crank of the largest magnitude.

THE heavy storms experienced on the Atlantic coast on October 13 and 14 interfered seriously with the telegraphic service of the daily press, only three telegraph wires being in use between Chicago and the East. An arrangement was made, however, with the long distance telephone people which overcame the difficulty. A telegraph operator sent the matter through from New York to Pittsburgh. There a telephone transmitter was hung over the Morse instrument and the other end of the wire ended in an earpiece in the United Press office in Chicago. Two expert operators took turns at receiving the "stuff," holding the earpiece up with one hand and writing with the other. They declared that they heard the clicking of the instrument in Pittsburgh as distinctly as if the machine was only six inches from them. The excellence of

the service can be imagined when it is said that 3,000 words were received without a "break"—that is without the receiver having to tell the man at Pittsburgh to stop the send at New York because he had missed a word or could not understand. The Long Distance Telephone wires were used last fall to send out the reports of the Yale-Harvard football game at Springfield, Massachusetts, but telegraph instruments were attached to both ends of the wire in that case.

THE Albany (N. Y.) Associated Press Company has been incorporated, with a capital stock of \$1,000, divided into 100 shares of the par value of \$10 each. The company is incorporated for the purpose of collecting, distributing and publishing all news. The directors are: Myron H. Rooker, of the *Press and Knickerbocker*; William Barnes, Jr., of the *Evening Journal*; William McM. Speer, of the *Argus*; John H. Farrell, of the *Times-Union*; John Hastings, of the *Morning Express*. All are from Albany with the exception of William McM. Speer, whose residence is given as New York. The result of the formation of the company will, it is said, be the laying off of several reporters on the various Albany papers.

TRADE NOTES.

H. P. JOHNSON has recently opened a job printing office at Des Moines, Iowa.

BARNHART BROS. & SPINDLER'S Midget Specimen Book of new job faces contains a number of new letters which all printers ought to have.

THE Keystone Typefoundry, of Philadelphia, have issued a specimen sheet showing newspaper and magazine borders, which contains a number of very attractive designs.

THE New York *World* has a complete electrotype plant where their color plates and other work is got out. Mr. "Jerry" Wogan is the foreman and a clever workman.

THE business of the Olsen-Welch Printing Company, Des Moines, Iowa, was placed in the hands of a receiver last month. The plant is still in operation, but will be sold.

THROUGH the kindness of Strauss, the well-known photographer of St. Louis, we are enabled to show one of the catchy letters from his beautiful photograph which was on exhibition at the World's Fair.

THE Blair Printing Company, job printers and publishers, have commenced business at Des Moines, Iowa. The company is incorporated and has a capital stock of \$50,000. The incorporators are John G. and Vic S. Blair.

THE MONITOR Publishing Company, Rockford, Illinois, is adding to their facilities by putting in a new largest size Babcock "Optimus" cylinder press and a new Bennett folder of largest make. Also building an addition to their establishment.

THE Duplex Color Disc Company, Chicago, has received a medal and award for its two-color printing attachment for job presses at the World's Columbian Exposition. The specific points of excellence named in the diploma are: Ease of adjustment to all classes of disc job printing presses; simplicity of construction and operation, and great commercial value.

A VERY handsome booklet of type specimens has been issued by the MacKellar, Smiths & Jordan Foundry, of Philadelphia, being the third series of the books gotten out by them. The printer who is fortunate enough to secure one of these books will find much of value to him in the way of artistic composition and harmonious blending of colors in the printing as well as usefulness in the selection of handsome type faces and borders.

GEORGE BRUCE'S SON & COMPANY, the typesetters, 13 Chambers street, New York, have recently issued a circular showing their outline series of type. There are eight different styles of letters made in this way, from plain Gothics, Latin Antiques and Aldines to the ornate letters and texts. For some

classes of work the outline letters can be used to great advantage, and as a number of these made by Bruce have a shade, which is something different from the ordinary outline letters, they will prove attractive to many printers. A page of the Gothics is shown in this issue.

THE second edition of "Router Chips from Royle Machines" has made its appearance. The book is substantially the same as the first edition, but has a few new pages. It is intended to advertise the routing machines, routing cutters, cabinet saws, column and scroll saws, drills, lathes, etc., manufactured by John Royle & Sons, Paterson, New Jersey, and does so in a most effective way. Copies of it will be sent to photographers, electrotypers and others interested.

THOMAS P. NICHOLS, printer and publisher, Lynn, Massachusetts, has removed to new and spacious quarters, at 113 Market street, in the Frazier building, and informs his friends of this fact in a very neatly printed circular, a copy of which has just reached this office. Mr. Nichols' two sons, Frank H. and Fred H. are associated with him in the business. A very interesting and extended notice of this old-established house appears in the *Lynn Transcript*, of September 29 last.

IN bidding for the work of printing the official catalogue of the California Midwinter Fair, the printers were required to offer a cash bonus and a percentage of the gross receipts. The contractor is permitted to add five lines of descriptive matter to each exhibit in the catalogue, for which he may charge \$2 per line. He will also be permitted to insert page advertisements between the divisions of the catalogue, on the inside of both covers and on the back, and put top and bottom lines on the pages containing the list of exhibits. He will also have the exclusive right to sell the catalogues, and in special cases allow an additional five lines under an exhibit at not less than \$3 per line, of which \$1 per line must be paid to the Executive Committee.—*Printers' Guide and Pacific Coast Stationer.*

OBITUARY.

FRANKLIN S. BURRILL, a printer well known in the state of New York, died at his home on Third street, Bath-on-the-Hudson, Tuesday evening, September 28, after an illness of three weeks. Mr. Burrill was an old and honored member of Typographical Union No. 4, and served it as an officer on several occasions. He was delegate from No. 4 to the International Typographical Union in 1876, 1886 and 1887. Joining the International Printing Pressmen's Union, in 1889 he represented the Troy local union of that organization at the convention.

It is with feelings of profound sorrow that we find ourselves called upon to record the death of the wife of our friend Mr. A. R. Leckie, employed with The Henry O. Shepard Company, Chicago. The young life that bade fair to be coupled with that of our friend for years, full of happiness and usefulness, drifted away on Saturday, October 21. The bitterness of the blow that has fallen upon their fellow is sympathized in deeply by all connected with The H. O. Shepard Company, and the memorials of that sorrow and sympathy softened in their sweetness the draperies of death. The funeral was held on Monday, October 23, to Graceland cemetery.

AMERICAN inventive genius sustains a serious loss in the untimely death of James R. McDonald, in Chicago, Sunday, October 8, 1893, in the fifty-second year of his age. Mr. McDonald was born in Meadville, Pennsylvania, educated in Marengo, Illinois, and began the practice of law in Nevada, Iowa. The second year of the civil war found him in St. Charles, Illinois, where he enlisted in the 17th Infantry. As a soldier his record was a proud one. His self-less devotion to the cause of freedom, his peerless courage as evinced on many a hard-fought battlefield won and held for him the respect of all his comrades. Not until the triumph of the cause he had espoused, when the ill-starred Confederacy went out in smoke

and flame at Appomattox, did he lay down his arms and return to the pursuits of peace. Embarking in the milling trade at Conway, Iowa, he made many improvements in what, under his foresight and careful management, came to be one of the finest mills in the country. After what seemed to be an assured success, he had the misfortune to be burned out, the establishment proving to be a total loss. Undiscouraged by bad fortune he engaged in the lithographing business in Des Moines, Iowa, and speedily became noted for the number of new movements in lithography which he invented. His achievements prompted his removal to Chicago, and his entire devotion to the science of invention. The MacDonald Envelope and Circular Machine and the MacDonald Printing Press are two of the inventions which have carried his name to every part of America.

IN the death of Gustav Herman Schauppner, which occurred on October 3, 1893, at his home on Mozart street, Chicago, the printing fraternity lost one of its most ardent, talented and studious votaries, and the typefounding interests of this country a gentleman who did more to further the welfare of that particular part of the "art preservative" at the time of its first introduction into this country than any other one man who has ever had anything to do with the making of type and matrices. Mr. Schauppner was born in Darmstadt, Germany, seventy-five years ago, and at an early age showed a liking for the printer's trade, was thoroughly instructed in the mysteries of the art, became one of the most proficient workmen, and afterward reached a high position as master printer and typefounder before leaving his native land. In 1846 he decided to remove to America, and landed in New York in that year, working first as a compositor and writer on the *Staats-Zeitung*. He afterward became connected with the New York postoffice, being in the foreign department, where his duties were of a most exacting character, such as answering all foreign correspondence, deciphering the hieroglyphics on the many letters received and sent from that port, and attending to the numerous other details connected with that branch of the service. His inherent love for and talent in the typefounding and printing business would not permit him to remain long in any other calling, and he therefore severed his connection with the postoffice after a few years and took a position with the Conner typefoundry, with which he was associated for over twenty-five years. During his connection with this foundry, he had entire charge of all the foreign correspondence, and imported all the type and border matrices brought to this country, a task of no small magnitude. At the same time he did all the type-setting on the specimen books of the firm, assisted in editing the *Typographic Messenger*, and also aided in the make-up on that paper as well as attended to the many little details which naturally fall upon the shoulders of one in that position in a foundry. But one of the most important works which Mr. Schauppner undertook and carried to a successful termination was the bringing to this country of many of the noted engravers and punchcutters of Europe. For a long time he arranged for and supplied the various typefoundries with workmen in this line, the men he selected being exceptionally excellent, and the product of whose genius has been known in this country for the last forty years. In 1872 the Illinois Typefounding Company was organized and Mr. Schauppner was sent to Chicago by the Bruce and Conner typefoundries to take charge of same, and was made president of the new company. He was identified with this firm until 1884, when he received an appointment in the stamp department of the Chicago postoffice, where he remained until compelled by failing eyesight to relinquish the position about eight years ago. Mr. Schauppner left a widow, a son and a daughter.

THE oldest work in the West on algebra is that of Diophantus of Alexandria, in the fourth century. It consisted originally of thirteen books, written in Greek, and contained arithmetical problems. Only six of the books are now extant.

BUSINESS NOTICES.

THE J. W. BUTLER PAPER COMPANY.

Our readers will be pleased to note that the advertisement of the J. W. Butler Paper Company appears in this issue (see page 164). This company have stocked up in all departments in anticipation of a large fall trade, and never were in better shape to take care of all the business the printers of the country may send them than they are at present. In the fancy stationery department they show a line of goods which far surpasses any previous year, and the novelties presented are certainly worthy of especial notice.

CATALOGUE OF STOCK CUTS.

C. J. Peters & Son, electrotypers, typographers and photo-engravers, 145 High street, Boston, Massachusetts, have issued a specimen book of electrotype cuts, ornaments, borders, initials, calendars, etc., which is a very complete and desirable work. While including a number of designs which have been on the market for some time, the book also contains many new ones never before shown in any catalogue. Beside the regular stock cuts shown the book contains specimens of half-tone engravings, linework, embossing dies and other specialties which the house turns out.

THE VIKING SHIP.

Messrs. William Freund & Sons, steel and copperplate engravers, 155 State street, Chicago, have recently placed on the market a handsome example of copper etching, in "The Viking Ship," a subject which appeals strongly to all who have seen the ship at the World's Fair, and others who have read of the wonderful voyages made in these strange crafts by the early discoverers. The ship is shown in mid-ocean, and under full sail. The picture is 11 by 14 inches in size, forms a very suitable etching for framing for a Christmas gift, and as they are furnishing sample copies at twenty-five cents, no better opportunity could be had for securing a souvenir of this kind.

A NEW MACHINERY CATALOGUE.

We acknowledge receipt of a copy of a catalogue just issued by Karl Krause, of Leipsic, Germany, manufacturer of paper-making, bookbinding and printing machinery. The work is quite a pretentious volume of 240 pages, printed in good style by Giesecke & Devrient. As a specimen of printing, the catalogue is certainly deserving of great credit, the work on it being fully equal to most of the fine catalogue work done in this country. But aside from this the work will commend itself to all who desire to purchase anything in the line of machinery manufactured by the establishment which Mr. Krause stands at the head of. Among the machines illustrated and described, are calendaring machines, paper cutters, book trimmers, circular shears, standing presses, embossing presses, hand presses, plate presses and many other machines used by bookbinders and printers. The cover of the catalogue is an excellent sample of embossed work, and while executed on cloth is a most perfect imitation of leather. Copies of the catalogue can be secured by anyone who contemplates purchasing any of the machinery shown.

THE SEYBOLD MACHINE COMPANY.

We take great pleasure in announcing that the patented machines made by the Seybold Machine Company, of this city, for use of printers, bookbinders, boxmakers, lithographers, etc., have been awarded medals by the World's Fair Commission, and that as an immediate result orders have been received from remote places in Europe, South America, etc. Their machines, although recent inventions, are already in use in many of the large publishing houses of the United States. The Seybold Machine Company, it will be remembered, removed

here from Cincinnati a year ago, purchased, improved and refitted with the best machinery and appliances, the old Columbia Bridge Works, immediately west of the Miami river. To meet the increased demand for its machines, the company has recently been reorganized, strengthened financially, and increased in capacity and working force. Mr. Charles Seybold, the inventor of all of the forty machines made by the company, retains his place as president, and the vacancy in the office of secretary and treasurer has been filled by the appointment of Mr. Lewis W. Gunckel. An excellent appointment. We are glad to notice, notwithstanding the much-talked-of stringency of the money market, this new evidence of the prosperity of Dayton manufacturers.—*Dayton (Ohio) Herald, October 16, 1893.*

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 5th of each month, and no want advertisements for any issue can be given later than the 25th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

ALL LIVE PRINTERS should have Bishop's "PRACTICAL PRINTER," 200 pages, \$1. Also his "DIAGRAMS OF IMPOSITION" and "PRINTERS' READY RECKONER," 50 cents each; the "PRINTERS' ORDER BOOK," price \$3, and "SPECIMENS OF JOB WORK," price \$2. Sold by H. C. Bishop, 128 Duane St., N. Y., and all type foundries. The handiest and most useful works ever published for printers. Also, by same author, "THE JOB PRINTER'S LIST OF PRICES AND ESTIMATE GUIDE," price \$1. Just published.

A PHOTO-ENGRAVER who is in charge of the photo department of one of the largest printing houses for the last eight years wishes to make a change. Is a practical man in all branches, including half-tone and color work. First-class references. Address "W. B.," care INLAND PRINTER.

ALL-ROUND MAN wants steady position in job office or foremanship of country newspaper; strictly temperate. Address "TRIPLE X," care INLAND PRINTER.

FOR SALE—Eighth Medium Cleveland Gordon Press, never been used. All complete, with steam fixtures, at a bargain. Address "CLEVELAND," care INLAND PRINTER.

FOR SALE—FORMULA and instructions for the Burning-in Process for half tones, by a practical photo-engraver. Address "FORMULA," care INLAND PRINTER.

FOR SALE—Well established job office in one of the best small cities of Wisconsin. Good plant, good business and best reasons for selling. Great bargain if you have cash. Address "A. B. C.," care INLAND PRINTER.

FOR SALE—1½ horse-power Cooper steam engine in good shape. Will sell cheap. Address O. L. ENGLE, Anderson, Ind.

FOR SALE CHEAP—Two sets electrotype patent blocks, 32 pages in each, 3½ by 5½ and 4¼ by 8¼ inside measure; 500 pounds sectional metal blocks, with 87 hooks and 95 catches; 1 Garden City 32-inch hand-power cutter; 33 fonts poster type; 1 Hoe cabinet; 1 font long primer old style, 600 pounds; 60 fonts job type; 1 dozen brass galleys; 100 pounds slugs, etc. Address "X," care INLAND PRINTER.

JOB PRINTER wants permanent position. Total abstainer, good printer and a "stayer." Address "ALL-ROUND MAN," care INLAND PRINTER.

MOLLIE AND THE BABY must eat, so I desire a permanent position in job office or foremanship of country newspaper. Address "JIMMIE," care INLAND PRINTER.

PARTNER WANTED with some capital in German weekly. Must do editorial work and soliciting. Printer preferred. Address "GERMAN," care INLAND PRINTER.

POSITION WANTED—As manager or foreman of good job or news plant by practical printer. City and country experience. Accustomed to handling men, managing, estimating and buying. Is fair pressman. Best of references. Address "N. A.," care INLAND PRINTER.

POSITION WANTED—By practical printer as job compositor or foreman. Sober, steady, union. References. Address "L. E. L.," care INLAND PRINTER.

PRACTICAL PRINTER, thirty-six years old, great executive ability, desiring change, wants position as manager or superintendent. At Chicago and New York references (Theo. L. De Vinne, for instance). Address "ALPHA," care INLAND PRINTER.

PRESSMEN—The *Pressman's Manual* is the only work of its kind published; contents: hints on cylinder and platen presswork; how to emboss; how to make, use and care for rollers; how to mix and use inks; how to bind books and make pads; simple methods whereby every printer can do his own stereotyping; price 50 cents, postpaid. J. H. SERGRANT, 206 East Tenth street, New York city, New York.

PARTNER WANTED—In electrotype and stereotype foundry, established sixteen years. Have all the latest improved machinery; no competition. A splendid offer. Address T. A. SLATTERY & BRO., 104 Gravier street, New Orleans, La.

SITUATION WANTED—A first-class proofreader (practical printer), capable of editing weekly paper, local work or copy-reading on daily, desires situation on newspaper in far West, where merit and hard work would be appreciated. California, Oregon or Washington preferred. Address "SCISSORS," care INLAND PRINTER.

SITUATION WANTED—By a young job printer of eight years' experience. all-round man; has had charge of city office; temperate and steady. Address, stating wages, etc., "PRINTER," 8 Grand street, New London, Conn.

SITUATION WANTED—By a young lady in printing office. Has had 3 1/2 years' experience as bookkeeper and copyholder. Can give good reference. Address "C. A. R.," care INLAND PRINTER.

WANTED—A few copies of the December, 1891, issue (No. 3, Vol. IX) of THE INLAND PRINTER, if in good condition. Will pay 20 cents apiece for same. Mail or bring to this office. THE INLAND PRINTER CO.

WANTED—Printers and solicitors make \$100 with a holiday souvenir. Only \$4. Eight pages. "Dummy" free. VIM PAPER CO., Peoria, Ill.

WANTED—Steady "sit," by thoroughly competent news and job printer of eleven years' experience. Strictly honest, temperate and industrious. In short, am a "hustler." Best of references. Familiar with local work, proofreading, etc.; competent to take charge of mechanical department. Address, stating wages, ERNEST HEDRICK, Tecumseh, Neb.

WHAT NEWSPAPER or printer wants reliable man to edit copy, read proofs, gather news, write articles, attend advertising and subscriptions, keep books, purchase supplies, etc.? Eastern town preferred. Salary must be good. "CORBETT," care INLAND PRINTER, or 130 Orient avenue, Jersey City, N. J.

PATENTS.

Patents, Caveats and Trade Marks procured, Rejected Applications Revived and Prosecuted. All business before the U. S. Patent Office promptly attended to for moderate fees, and no charge made unless Patent is secured. Send for "INVENTOR'S GUIDE." FRANKLIN H. HOUGH, Washington, D. C.

NEW TINT BLOCK PROCESS.



Great Boon to Printers.
A Help to Artistic Printing.

Our new Tint Block Process enables every printer to make his own tint blocks, color plates, ornaments for embellishing a fancy or eccentric job, embossing dies, etc., without the services of an engraver. The handling of the whole process and tools is so very easy that it must be adopted by every letterpress printer, as it enables him to decorate his work and produce elegance and effect in commercial printing with the greatest ease and dispatch.

Absolutely no experience required, as every job printer can use the process successfully; for this reason it especially commends itself to small printing offices, that have not the facilities which necessarily exist in larger establishments, as every job printer, with a little intelligence, can by the use of our Patent Tint Plates, Tools and Book of Instructions, do his own engraving, and produce tint blocks of all kinds in a variety of designs, for single letters or whole forms, with as much dispatch as he can set display composition, and at trifling expense.

PRICE OF THE PROCESS.

The price for an entire outfit is \$15.00, with right to use the process, and includes six plates 10x13 inches each (four plain plates and two designed plates), instruction book, tools, bottle of hardening solution, correcting paste, etc.

Testimonials of progressive representative printers from all parts of the United States who are users of the process, together with samples of their work, sent upon receipt of stamp.

Export orders will receive prompt attention.

EVELYN PATENT TINT BLOCK CO.,
BALTIMORE, MD.

The Elite Manufacturing Co.

TELLURIDE, Colo., Oct. 31, 1892.

DEAR SIRS,—I received your Elite Rule Bender some two months ago and am so well pleased with it would not think of doing without for any consideration. It is the handiest tool in the office.

Respectfully and fraternally,

E. D. MCKOWN, Treasurer.

PRICE, \$2.00.
HINTS ON RULE BENDING,
... 10 CTS.

ELITE MFG. CO., Marshall, Mich.



THE DURANT
STANDARD
COUNTERS

Send for Catalogue to W. N. DURANT, MILWAUKEE, WIS.



HARRISBURG, PA., August 20, 1893.

MR. A. A. STEWART, Salem, Mass.:

Dear Sir,—I received copy of "The Printer's Art" on the 11th inst. I am more than pleased with it. I would not part with my copy for a good deal, unless I had first secured another. Of the different works relating to the printing trade, that I have read, I think "The Printer's Art" leads them all.

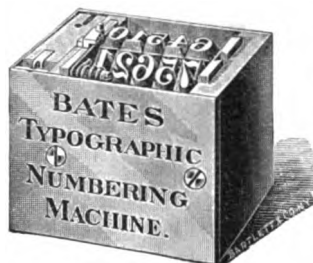
MARCUS D. HOERNER.

A Book for Printers—113 pages, in colors, 6x8 inches, oblong. Paper covers, \$1.00; cloth, \$1.50.

A. A. STEWART, Box 155, Salem, Mass.



BATES TYPOGRAPHIC NUMBERING MACHINE.



CUT EXACT SIZE OF MACHINE.

The only type-high machine practicable for general use.

The only automatic numbering machine operated without characters preceding the figures.

No plunger to cut or tear the ink rollers.

No "friskets" required.

All parts steel and interchangeable.

Automatic throughout. Absolutely accurate.

Every machine guaranteed.

BATES HAND NUMBERING MACHINE.

(DIAL SETTING MOVEMENT.)

NUMBERS CONSECUTIVELY.
DUPLICATES OR REPEATS.

COMPLETELY AUTOMATIC.

Steel Figures. Absolutely Perfect Printing. Accurate Work.

Weight, 16 Ounces. Compact and Durable.

EVERY MACHINE FULLY GUARANTEED.

The work of these machines is warranted equal to that of the finest paging machine.

4 Wheels, \$14. 5 Wheels, \$16. 6 Wheels, \$18.

SEND FOR CIRCULARS.

BATES MFG. CO.
EDISON BUILDING,
BROAD STREET, NEW YORK, U. S. A.



CUT HALF ACTUAL SIZE.

Hard Times

Never have and never will stop the festive dancer. We believe this, and while others have reduced stock and variety of designs, we have placed in stock a larger assortment than ever before.

For the Dance:

Invitations, Programs, Souvenirs.

For Literary and Special Occasions:

Folders appropriate for Societies and Clubs.

For Home and Society:

Correspondence Stationery and Visiting Cards.

For the Marriage Event:

Wedding Note and Cards, Engraving and Plate Printing.

For the Banquet:

Menus, Japanese Napkins, etc.

For the Wise and Stout-hearted Advertiser:

...CALENDARS...

The Best Advertising Medium.

Truly,

J. W. Butler Paper Company,

Chicago,

216-218 Monroe St.

November, 1893.



A WISE BUYER

Gets the best obtainable for his money. You can secure the best if you buy the inks manufactured by the **Queen City Printing Ink Company**, Cincinnati, Ohio. These inks have no equal for general or special work. A postal card will secure specimens of half-tone work printed with H. D. Book ink that cannot be excelled. Chicago office, 347 Dearborn Street.

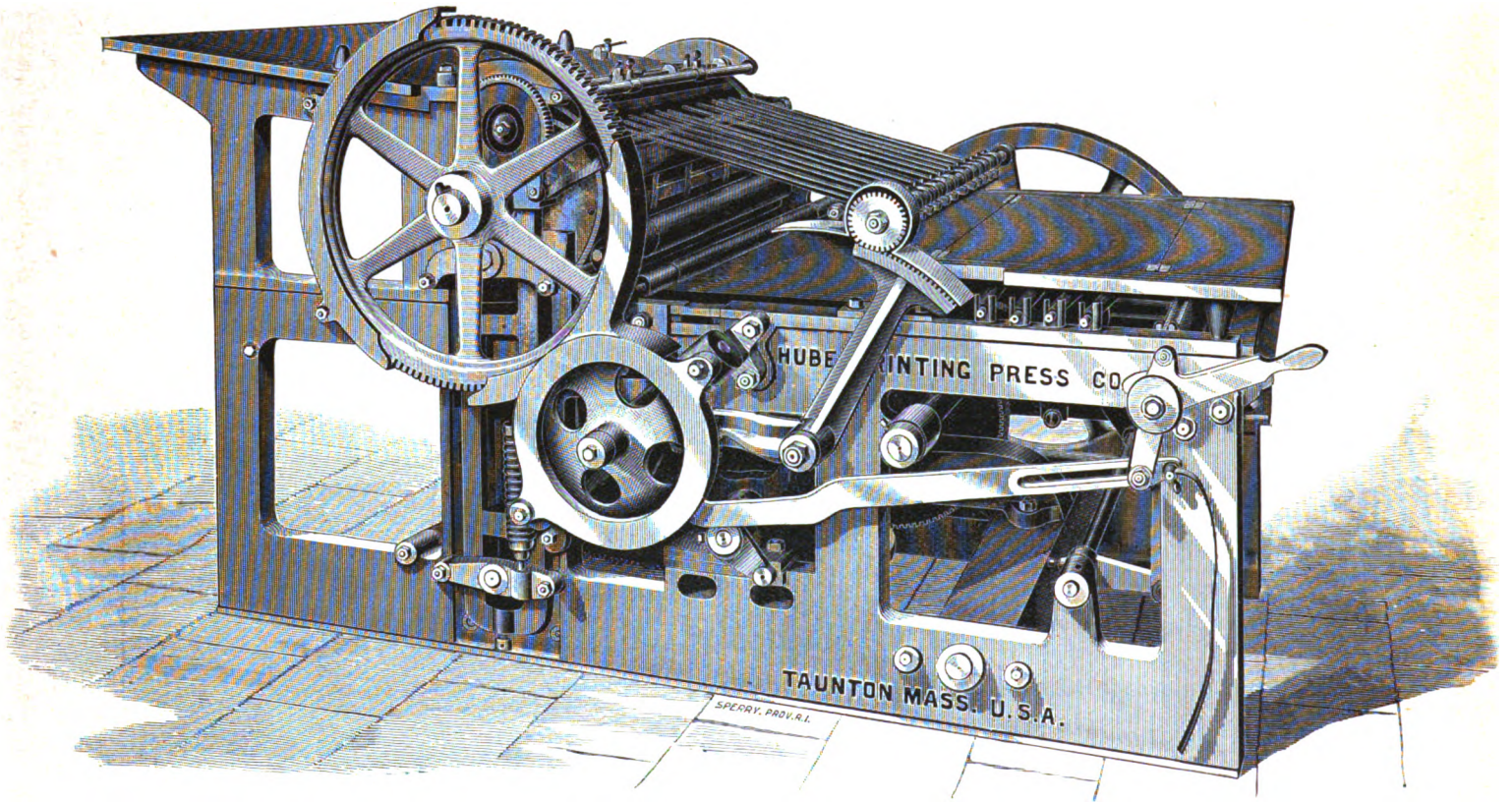
The Huber Grank Movement Super Royal Jobber.

(MOVEMENT PATENTED JULY 22, 1890.)

TWO OR THREE ROLLERS. FOUR TRACKS. BOX FRAME. NO SPRINGS.

Front Delivery, Table Distribution.

Back Delivery, Table or Drum Distribution.



THE bed and cylinder are each driven by a crank, and there are no springs required to help reverse the motion of the bed. There is no lost motion between the bed and cylinder during the printing stroke, and the register is perfect at all speeds. The impression is sharp and solid, and the bed and cylinder are warranted not to spring or give way in the least degree. The distributing and form rollers are of wrought-iron pipe, with steel journals welded in. The distribution is exceptionally fine. The cylinder never comes to a full stop when the press is in operation, but keeps moving slowly when the bed is reversing, until the speed of the bed is equal, when it increases in unison with the bed. The sheet is taken by the grippers when the cylinder is moving slowly—an important point in favor of perfect register.

Having no complicated cam or stop motions to get out of order or limit the speed of the press, we guarantee every machine to print twenty-two hundred sheets per hour, when properly fed, in perfect register and without jar or extra wear.

The cylinder can be tripped at the will of the feeder, and up to the moment when the sheet is taken by the grippers. The bed is supported under the line of impression by four large rollers, journaled in stands which are fastened to a rigid box-stay that cannot spring or give in the least degree. The side-frames are of the box pattern, also, and every part of the machine is constructed with an eye to great strength and durability. The sheets are delivered in front of the cylinder, clean side to the fly, which is positive and noiseless in its action.

We unhesitatingly pronounce this press the most simple, complete and serviceable, of its size, ever introduced, and invite the closest inspection and comparison.

	SIZES.			DIMENSIONS, WEIGHT AND SPEED.				
	Rollers covering entire form.	Bed inside bearers.	Matter.	Length over all.	Width over all.	Height over all.	Weight boxed.	Speed.
FRONT DELIVERY .	2	26 x 36 in.	23 x 32 in.	8 ft. 6 in.	5 ft. 10 in.	4 ft. 2 in.	About 4 tons.	1,200 to 2,200
FRONT DELIVERY .	3	26 x 36 in.	19 x 32 in.	8 ft. 6 in.	5 ft. 10 in.	4 ft. 2 in.	About 4 tons.	1,200 to 2,200
BACK DELIVERY .	2	26 x 36 in.	23 x 32 in.	10 ft. 6 in.	5 ft. 10 in.	4 ft. 2 in.	About 4 tons.	1,200 to 2,200
BACK DELIVERY .	3	26 x 36 in.	19 x 32 in.	10 ft. 6 in.	5 ft. 10 in.	4 ft. 2 in.	About 4 tons.	1,200 to 2,200

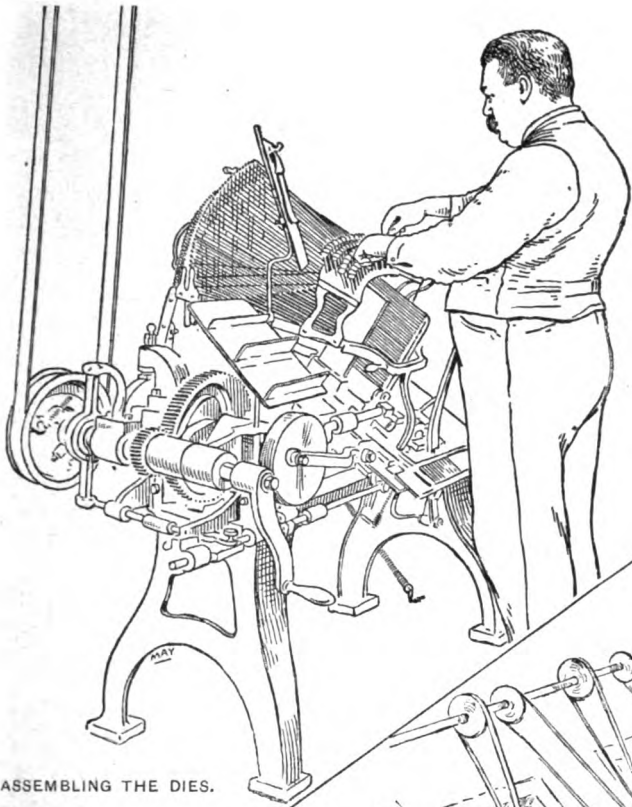
We furnish with Press—Countershaft, Hangers, Cone Pulleys, Driving Pulleys, Two Sets of Roller Stocks, Wrenches, Boxes and Shipping.

VAN ALLENS & BOUGHTON,

59 ANN ST. AND 17 TO 23 ROSE ST., NEW YORK.

NO. 256 DEARBORN STREET, CHICAGO, ILL.

H. W. THORNTON, Western Manager.



The Rogers * * Typograph

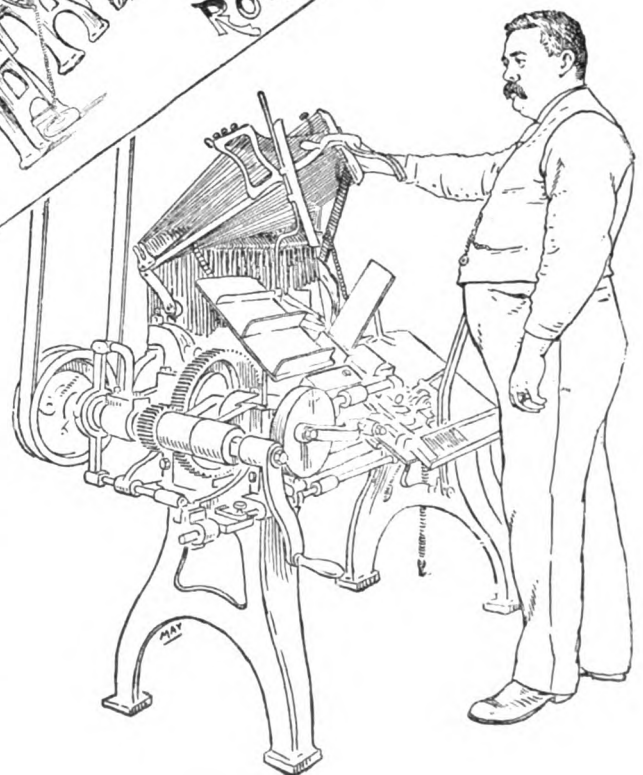
OFFICES AT 

Detroit,
Mich.



A MACHINE WHICH

- Will save you money.
- Is simple, durable, economical,
rapid, reliable.
- Is free from gas and lead fumes.
- Does not require mechanics to watch it.
- It has speed possibilities dependent only on
the ability of the operator.
- Will take care of you, and not you take
care of it.
- Do not figure on speed, but on economy.
We guarantee economy.
- Send for circulars.



Our Unparalleled Success

WARRANTS US IN ASSUMING THAT OUR GOODS GIVE SATISFACTION TO OUR CUSTOMERS

.... **WE** have been awarded a **MEDAL** and **DIPLOMA** at the **WORLD'S FAIR**, and are the **ONLY** manufacturers in our line receiving any award whatever. If you are in need of

WOOD TYPE

....OR Printers' Furniture



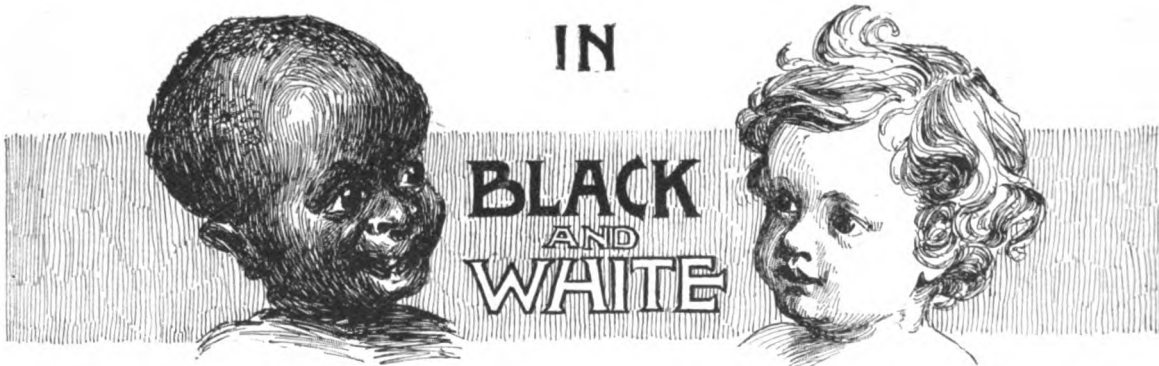
Front view, Polhemus Cabinet, with Sort Drawers.

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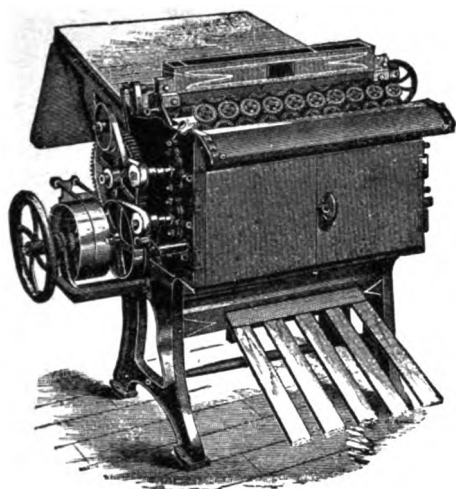
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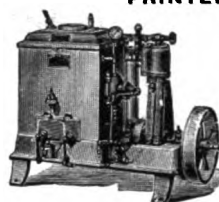
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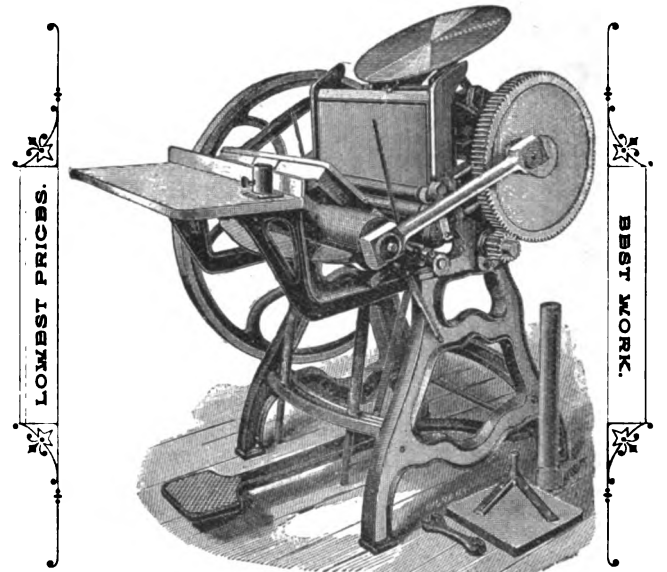
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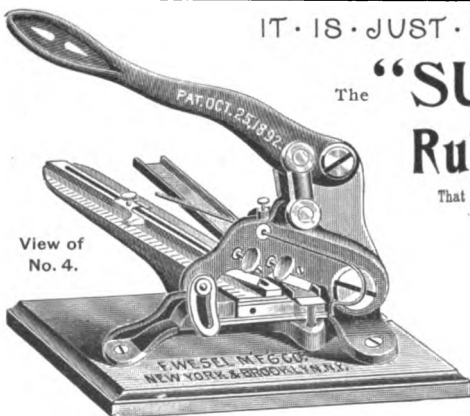
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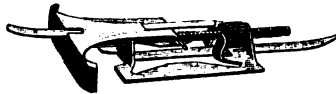
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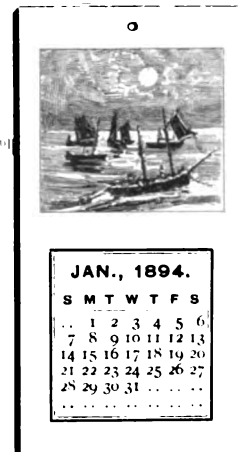
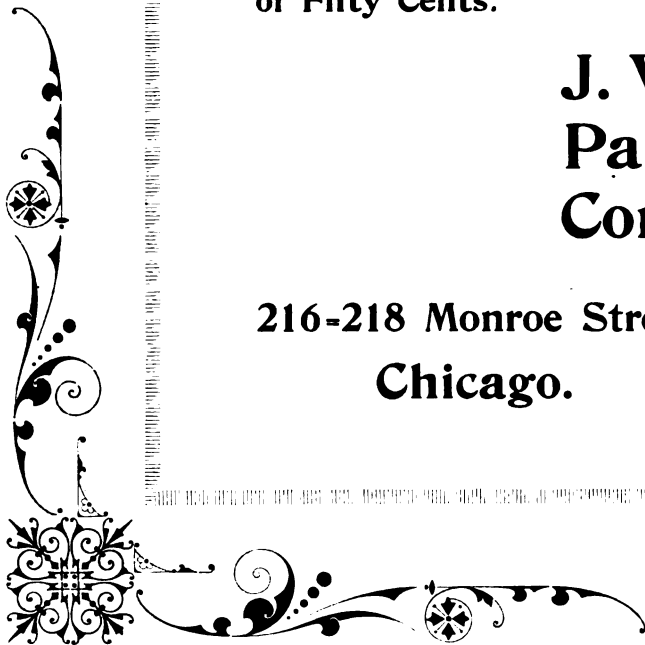
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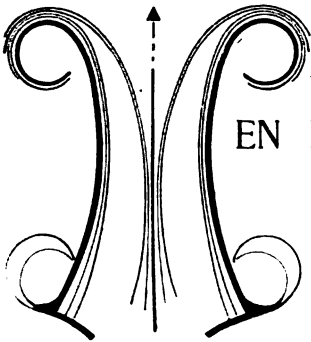
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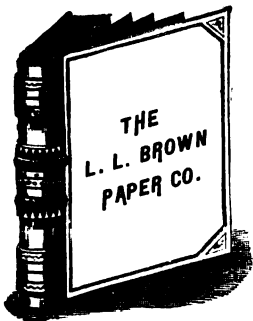
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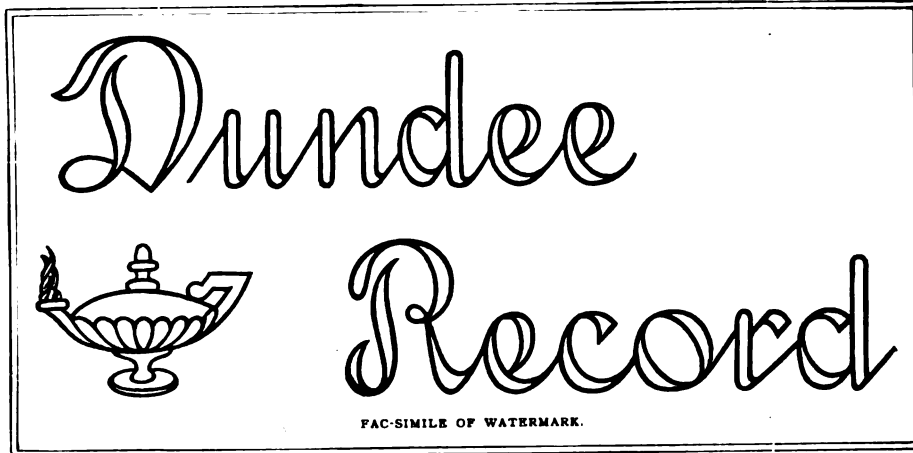
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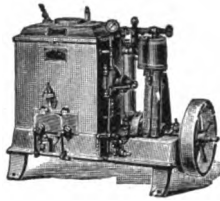
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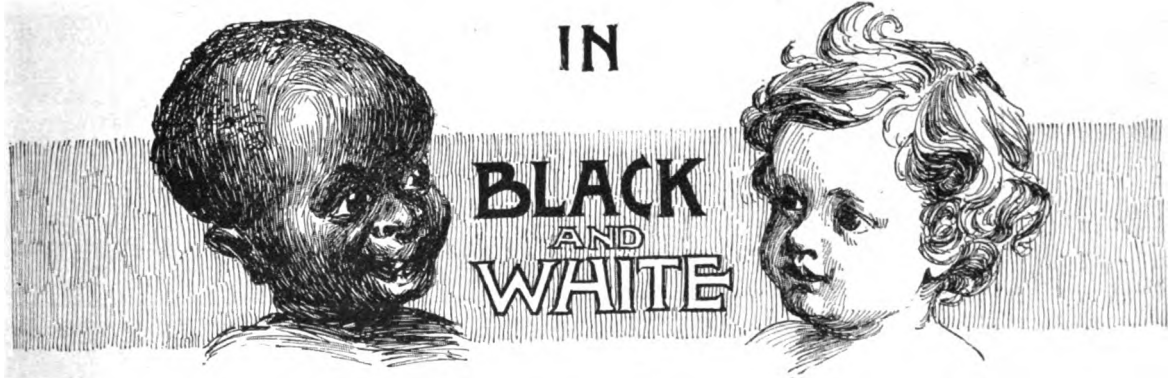
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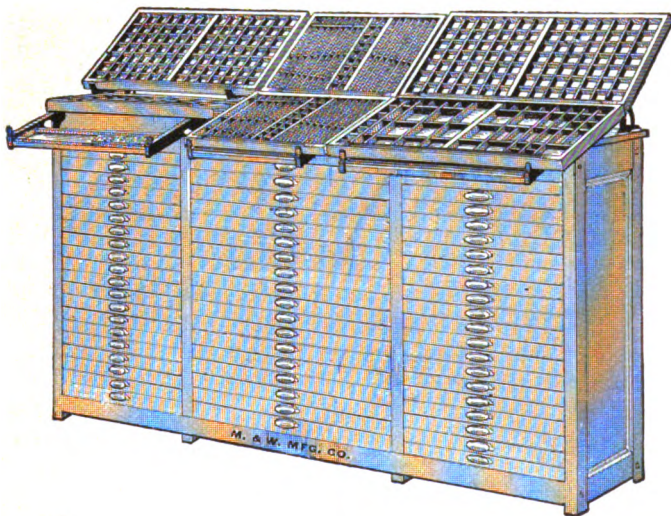
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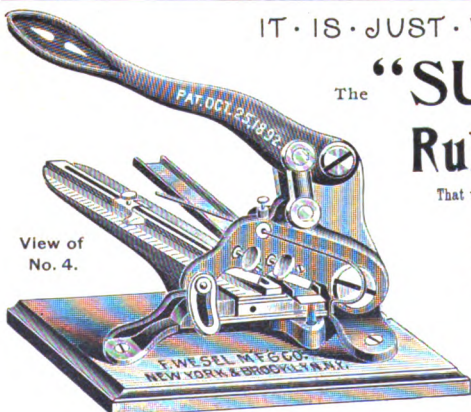
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10 Spruce St., - - - - New York.

IT IS JUST WHAT YOU NEED, AND PROVE A FRIEND INDEED.

The **"SUCCESS"** Is the latest patented and only

Rule and Lead Cutter COMBINED WITH Miter Machine

That will Cut heavy Brass Rule with the utmost ease, and conveniently Miter Six-Point Rule or thinner at a single stroke of the lever.



View of
No. 4.

The mechanical construction of the cutters is alone worth the price of the machine. The slide for mitering connects with back knife, which will cut miters on ordinary rule to any desired angle as quick as you can cut leads. The front knife is adjustable by two corresponding set screws, by which means you can raise the front part of the knife and lower the back, or vice versa, thereby regulating the angle of the knife to either cut brass rule or leads. The **"SUCCESS"** Rule and Lead Cutters are the best in the world. Made in four different styles, and prices are as follows:

- | | |
|---|---|
| No. 1.—9-inch bed (not graduated), \$8.00 | No. 3.—13-inch bed (not graduated), \$12.00 |
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Write for full particulars. Our manufactures comprise **everything** that is of **value** to the **printer**.

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MANUFACTURED BY

THE HAMILTON MANUFACTURING CO.

TWO RIVERS, WISCONSIN.

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4 Line Logotypes, 1 to 31.. \$4.00 per Set. | 6 Line Logotypes, 1 to 31.. \$5.00 per Set. | 10 Line Logotypes, 1 to 31.. \$6.00 per Set.
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Twelve Logotypes of the Months, in full without abbreviations, \$3.00 per set. | Tint Blocks for Calendar Sets, grooved to fit Logotypes, 2c per square inch
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In ordering these Calendar Sets care should be taken to state plainly whether the Logotypes "1 to 31" are wanted only, or the Calendar complete with months, days of week, tint block, etc.

THE ABOVE PRICES ARE SUBJECT TO A DISCOUNT OF 10 PER CENT.

STYLE R-4½ LINE.

1894	FEBRUARY					1894
SUN	MON	TUE	WED	THU	FRI	SAT
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

Send for Calendar Sheet showing other styles. We can furnish any special Calendar desired.

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...OF...

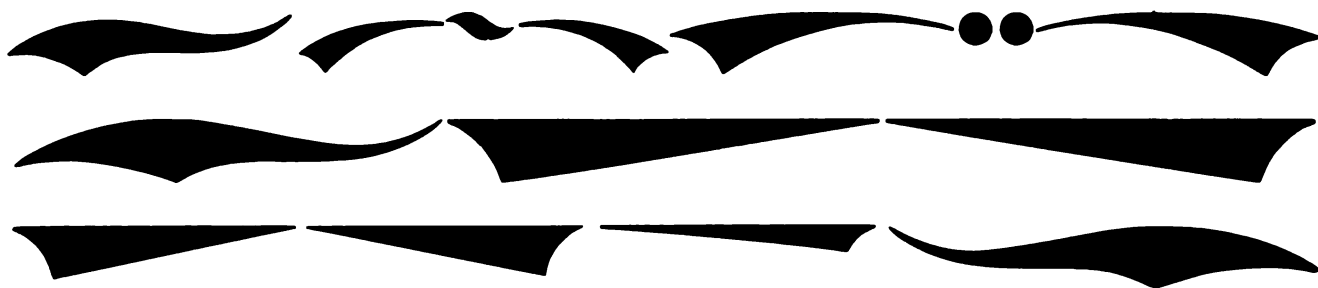
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MANUFACTURED BY THE

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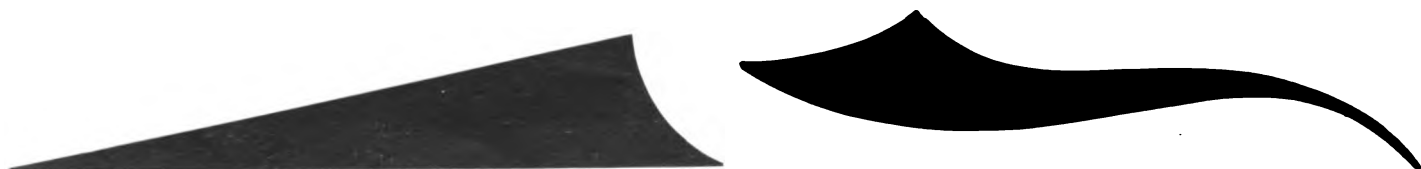
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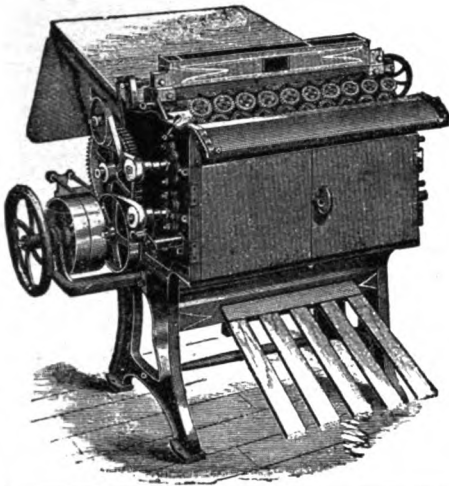


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Feeding paper from the roll,
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Co.

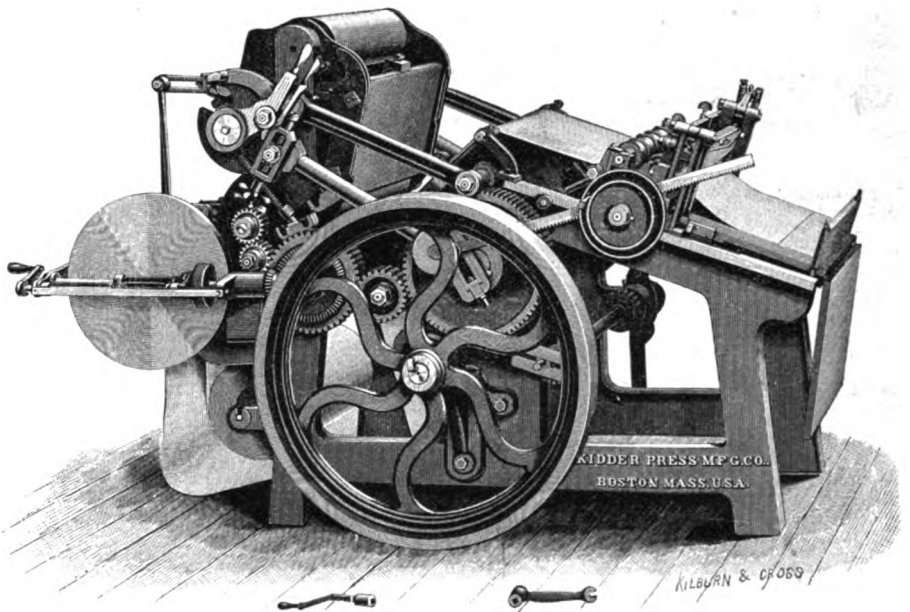
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Built in model of Double Quarto shown, makes 3,000 impressions per hour; takes paper 17½ in. wide; in one color a form 12 x 16, or in two colors forms 5½ x 16 in.

Our "Eighth."

Chase 8 x 12 inside; taking any size sheet up to 12 x 13 in.; speed, 5,000 impressions per hour. Adapted for one-color work.



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As shown, makes 2,500 impressions per hour; maximum size sheet 27 x 30, enlarged to order to 30 x 40; size of form for one-color printing, 12 x 25 in.; prints in any possible combination of two colors not exceeding 5½ x 25 in.; also supplied to print in three colors.

Send for Illustrated Catalogue and Price List.

C O R N E R T R I M M E R		<h1>"HICKOK"</h1> <p>... WE MAKE ...</p> <table border="0"> <tr> <td>Ruling Machines</td> <td rowspan="4" style="text-align: center;"> </td> <td>Ruling Pens</td> </tr> <tr> <td>Paging Machines</td> <td>Knife Grinders</td> </tr> <tr> <td>Numbering Machines</td> <td>Binders' Board</td> </tr> <tr> <td>Sawing Machines</td> <td>Cutters, Hand or Rotary</td> </tr> <tr> <td>Foot or Power, Corner Trimmers</td> <td></td> <td>Etc., Etc., Etc.</td> </tr> <tr> <td>Roller Backers</td> <td></td> <td></td> </tr> <tr> <td>Job Backers</td> <td></td> <td></td> </tr> </table> <p>WRITE FOR CATALOGUE.</p> <p>FULL BINDERY OUTFITS</p>	Ruling Machines		Ruling Pens	Paging Machines	Knife Grinders	Numbering Machines	Binders' Board	Sawing Machines	Cutters, Hand or Rotary	Foot or Power, Corner Trimmers		Etc., Etc., Etc.	Roller Backers			Job Backers			HARRISBURG, PA., U. S. A.
	Ruling Machines		Ruling Pens																		
	Paging Machines		Knife Grinders																		
	Numbering Machines		Binders' Board																		
Sawing Machines	Cutters, Hand or Rotary																				
Foot or Power, Corner Trimmers		Etc., Etc., Etc.																			
Roller Backers																					
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Our new Tint Block Process enables every printer to make his own tint blocks, color plates, ornaments for embellishing a fancy or eccentric job, embossing dies, etc., without the services of an engraver. The handling of the whole process and tools is so very easy that it must be adopted by every letterpress printer, as it enables him to decorate his work and produce elegance and effect in commercial printing with the greatest ease and dispatch.

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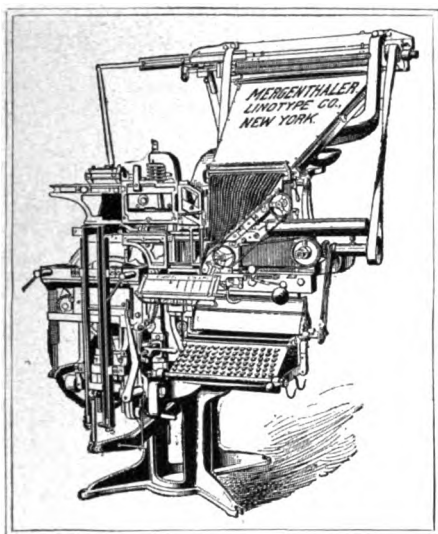
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- NO DISTRIBUTION.
- NEW FACE FOR EVERY ISSUE.

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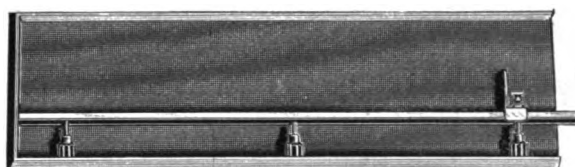
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THIS CUT SHOWS THE LOCK IN A GALLEY.



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Highly Recommended by Experienced Printers. Instantaneous in Its Operation. The Great Labor and Time-Saver for the Make-up. Indispensable to Business Economy.

IT COMBINES BOTH SIDE-STICK AND FOOT-BRACE.

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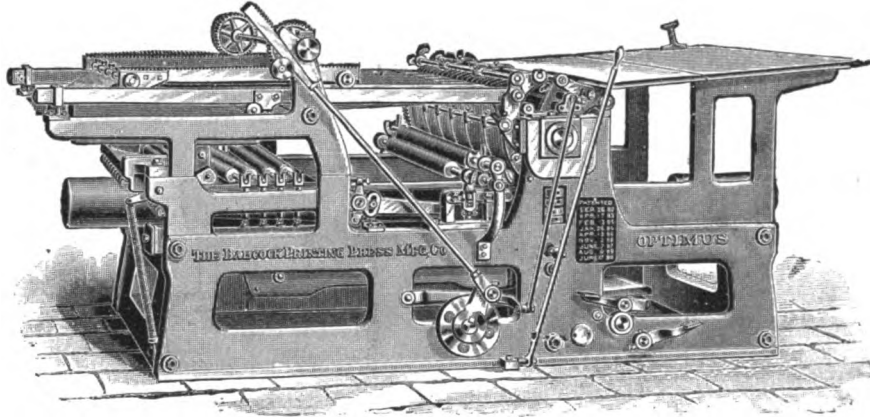
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This new two-revolution press, which is being rapidly introduced in many of the best printing offices in the country, is accomplishing the most satisfactory results. In addition to a speed of

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it is supplied with the convenient **front delivery** which has made famous the

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Besides possessing special features **SUPERIOR TO ALL OTHERS.**

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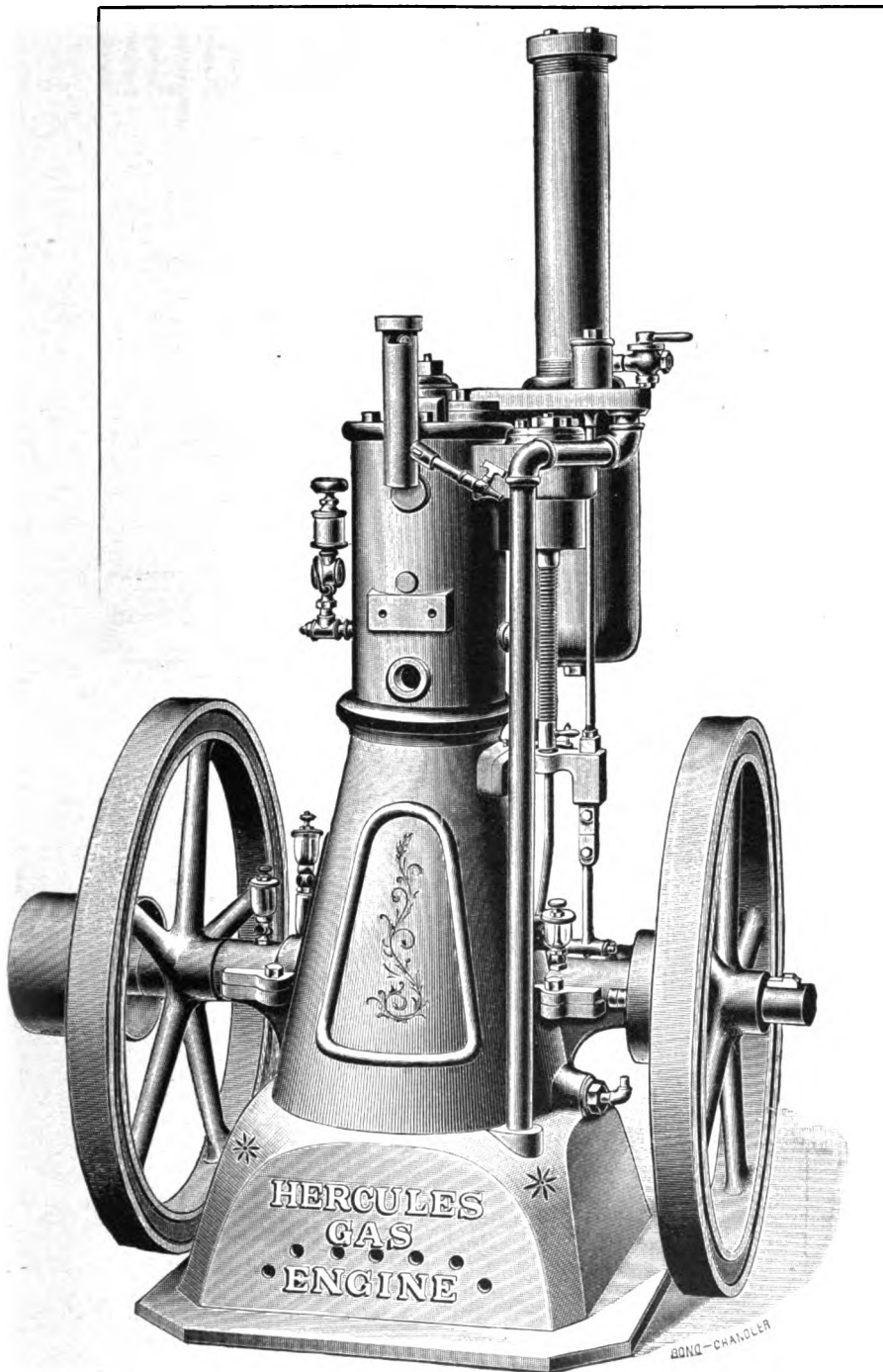
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Every Machine
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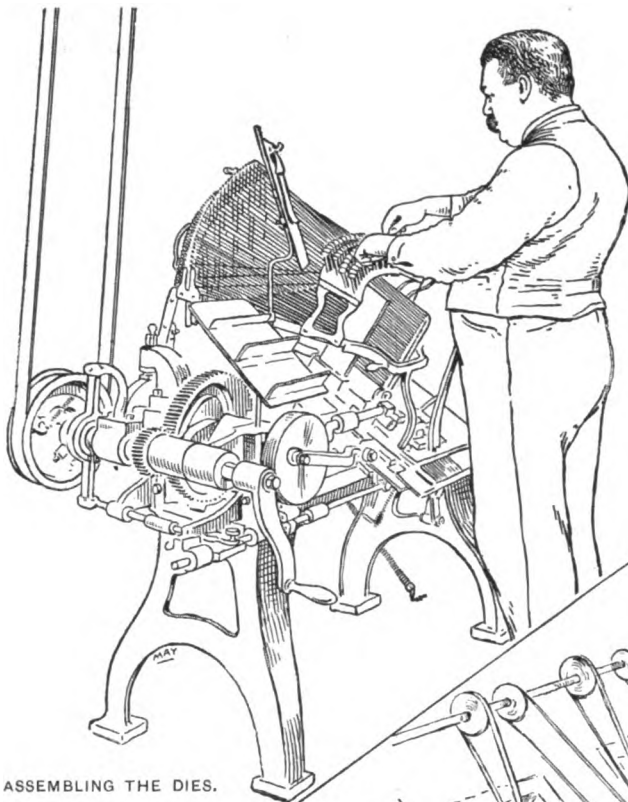
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Will save you money.

Is simple, durable, economical,
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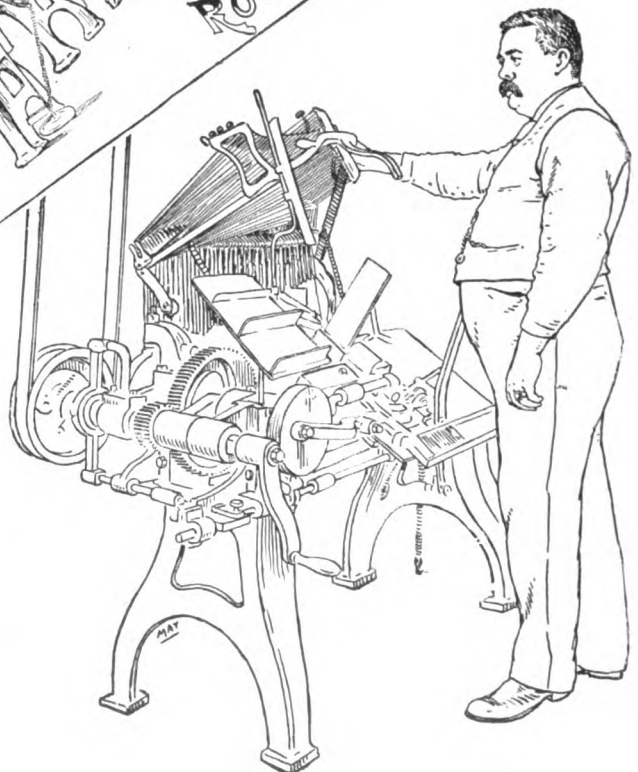
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It has speed possibilities dependent only on
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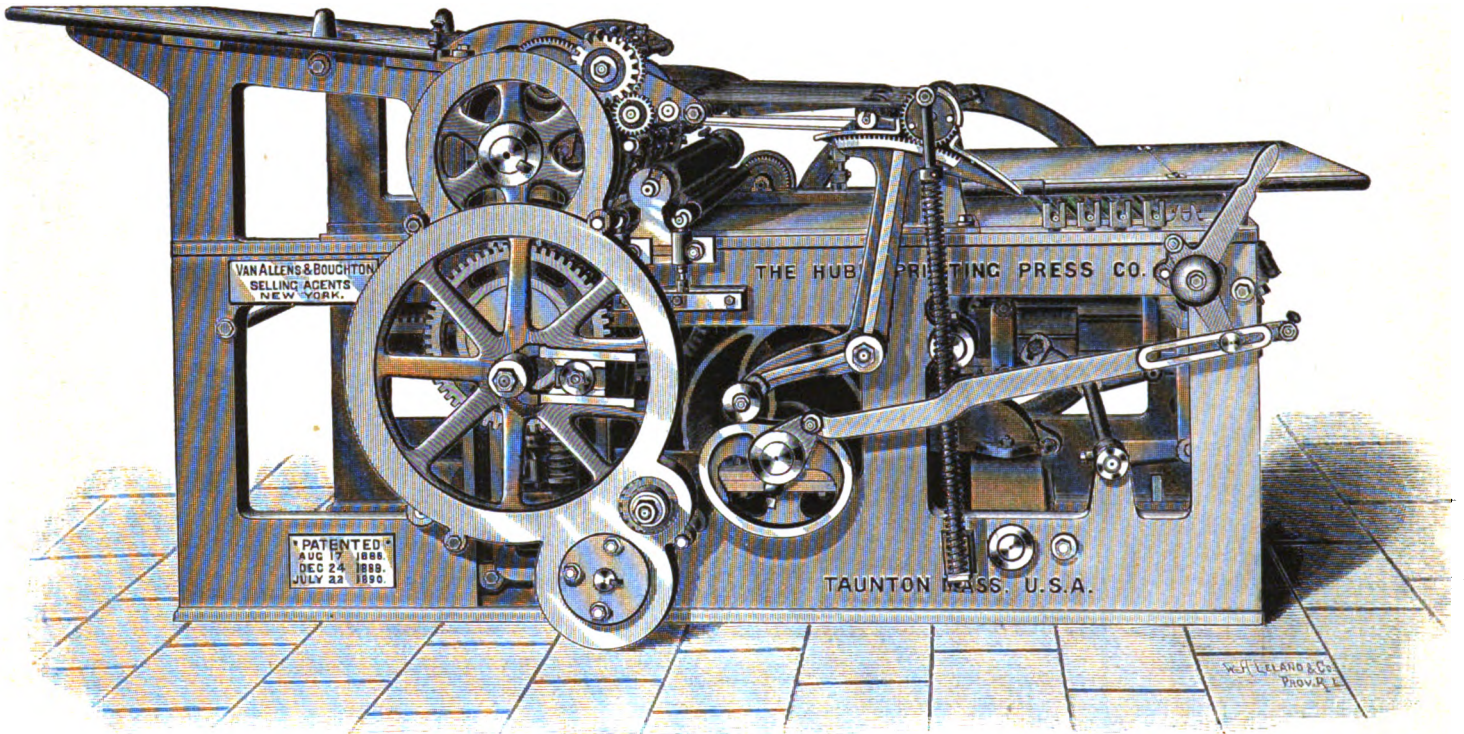
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THE BED AND CYLINDER are each driven by a crank, and there are no springs required to help reverse the motion of the bed. The whole movement is as simple and durable as an ordinary train of gears. We guarantee the movement to run perfectly smooth, and without a particle of jar at any point; to run faster and last longer than any other movement now on the market. With proper care there is not a single part that will give out or need repairing; and we want to call special attention to the fact that there are no cams, cam-gears, eccentrics, or any queer-shaped parts about it, but that each and all of the parts are straight or round, and can be made in any first-class machine shop without special tools.

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Having no complicated cam or stop motions to get out of order or limit the speed of the press, we guarantee every machine to print twenty-two hundred sheets per hour, when properly fed, in perfect register and without jar or extra wear.

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	SIZES.			DIMENSIONS, WEIGHT AND SPEED.				
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FRONT DELIVERY . . .	2	28 x 35 in.	23 x 32 in.	8 ft. 6 in.	5 ft. 10 in.	4 ft. 2 in.	About 4 tons.	1,200 to 2,200
FRONT DELIVERY . . .	3	28 x 35 in.	19 x 32 in.	8 ft. 6 in.	5 ft. 10 in.	4 ft. 2 in.	About 4 tons.	1,200 to 2,200
BACK DELIVERY . . .	2	28 x 35 in.	23 x 32 in.	10 ft. 6 in.	5 ft. 10 in.	4 ft. 2 in.	About 4 tons.	1,200 to 2,200
BACK DELIVERY . . .	3	28 x 35 in.	19 x 32 in.	10 ft. 6 in.	5 ft. 10 in.	4 ft. 2 in.	About 4 tons.	1,200 to 2,200

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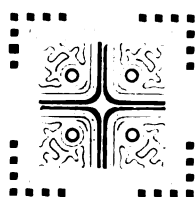
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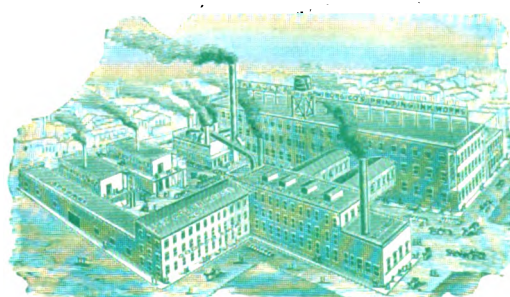
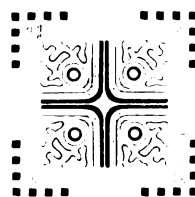
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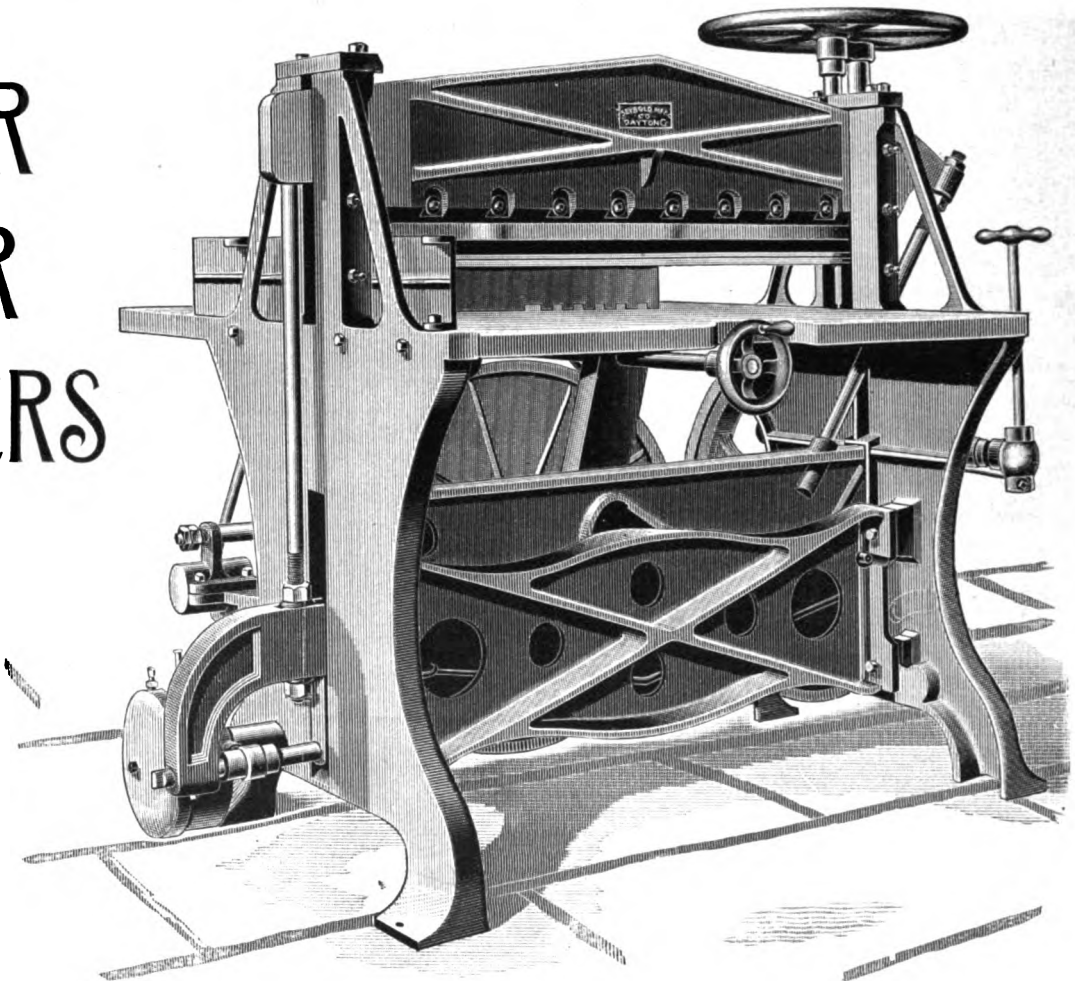
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Cheapest”



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Insertions in this Directory are charged \$6.00 per year for two lines, and for more than two lines \$2.00 per line additional.

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<p>Slade, Hipp & Meloy, 300 Wabash avenue, Chicago. Also paper box makers' supplies.</p>	<p>Zeese, A., & Co., electrotypers, photo-zinc etchers, half-tone, map and relief-line engravers, 341 to 351 Dearborn street, Chicago.</p>	<p>Liberty Machine Works, The, 54 Frankfort street, New York. Sole manufacturers of the new style Noiseless Liberty press.</p>
<p>CARDS AND CARDBOARD.</p>	<p>ENGRAVERS.</p>	<p>Wesel, F., Mfg. Co., 11 Spruce st., New York.</p>
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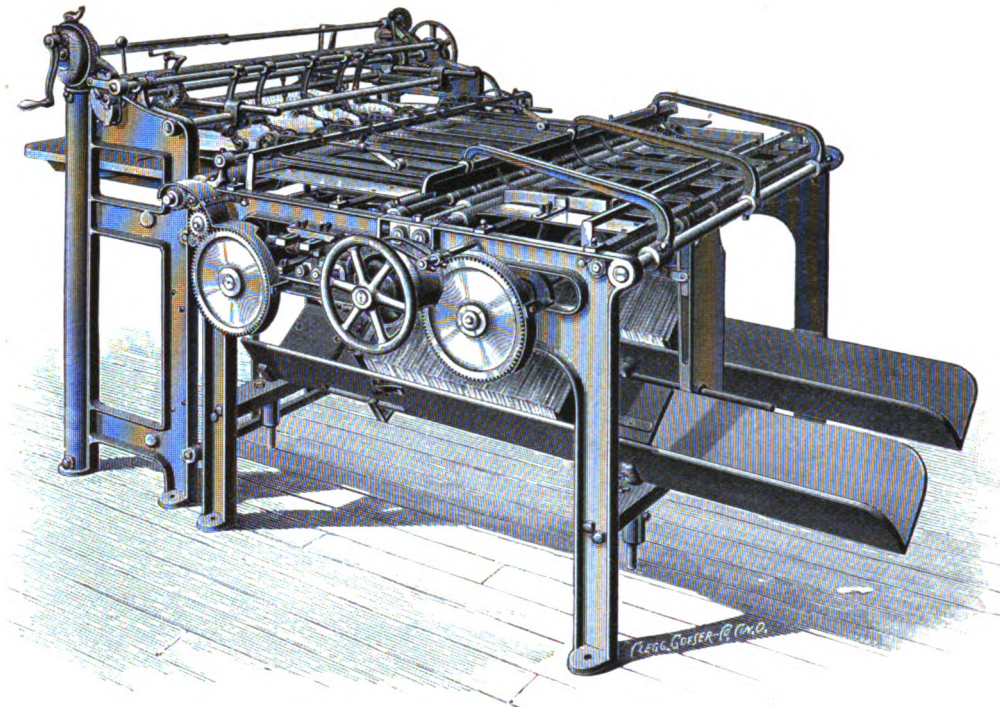
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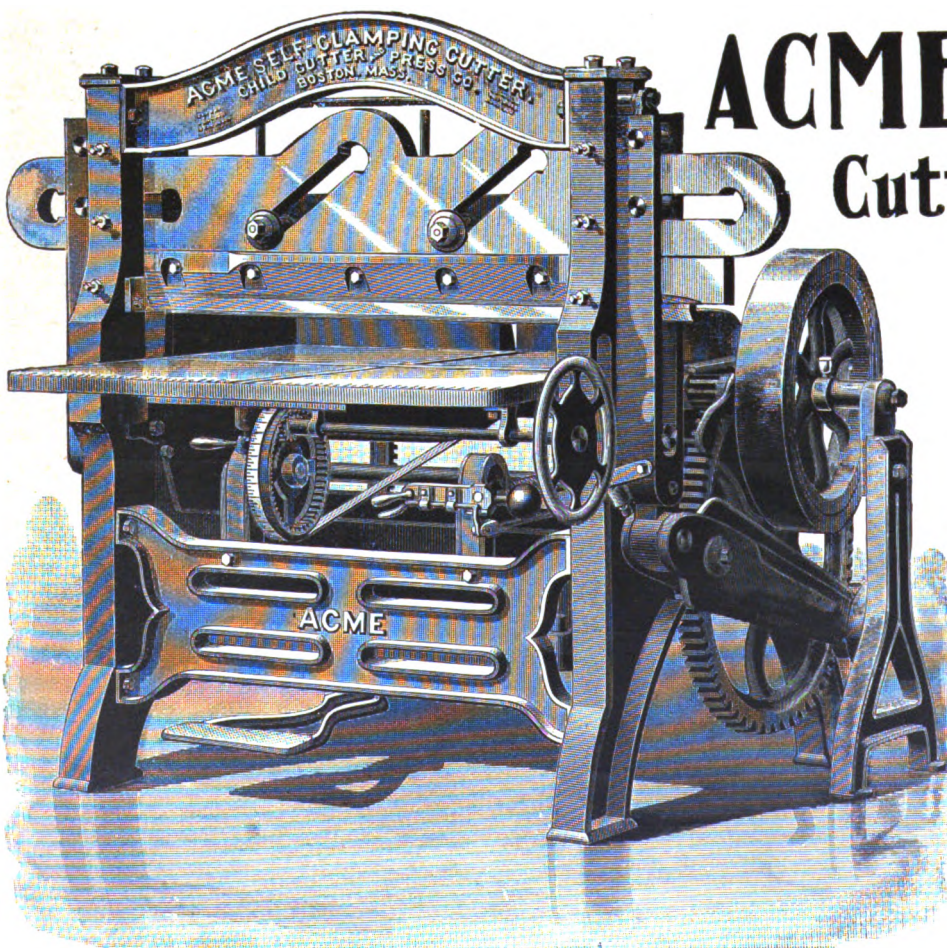





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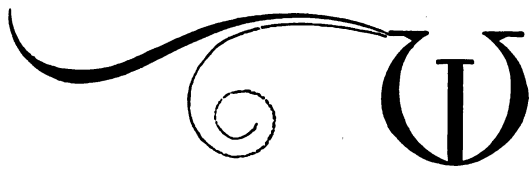
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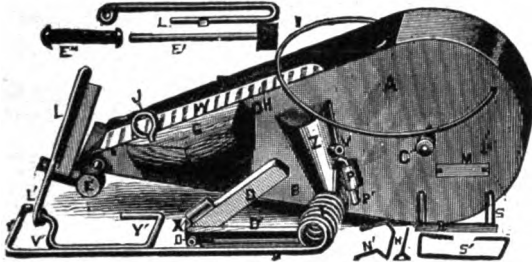
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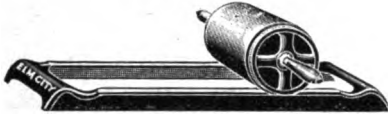
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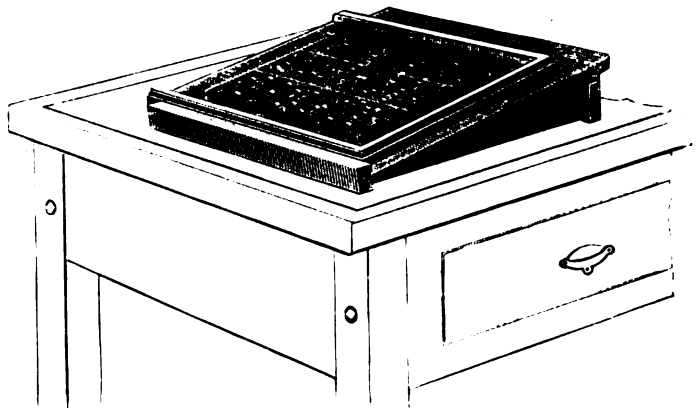
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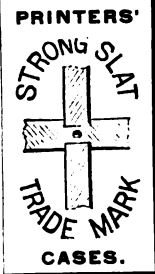


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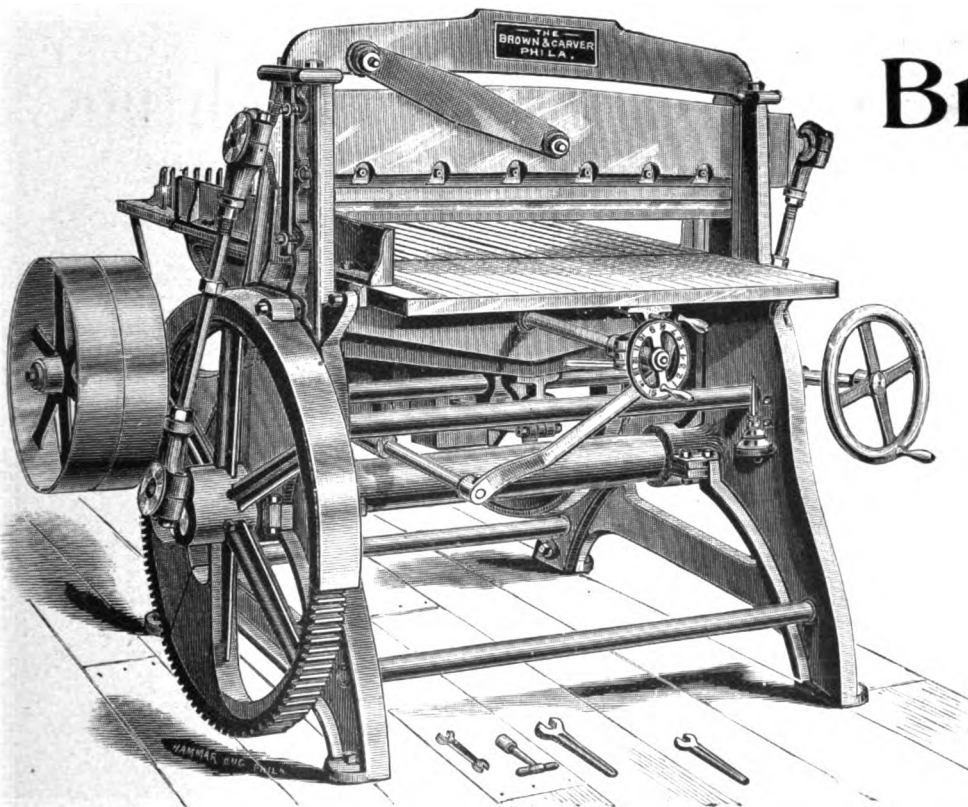
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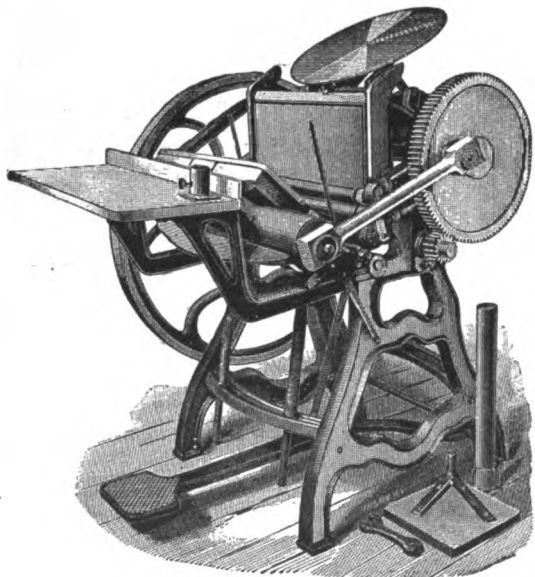
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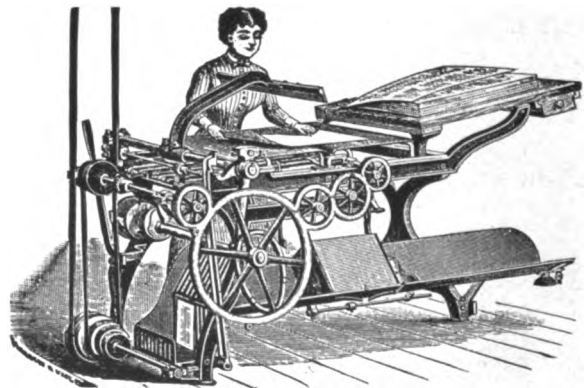
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A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XII — No. 3.

CHICAGO, DECEMBER, 1893.

TERMS. { \$2.00 per year, in advance.
Single copies, 20 cents.

Written for THE INLAND PRINTER.

CHRISTMAS FESTIVALS NOW AND FORMERLY.

BY M. J. CARROLL.

IT can safely be said that the desire to possess wealth is widespread, general, universal. This applies to the entire human family, under all conditions, and at all times, and in all places. But if this desire is strong ordinarily, it becomes a devouring passion as the holiday season approaches. How many of my readers are at the present time vainly calculating as to how they will carry out their cherished designs during the coming weeks; or, rather, how few are not. How difficult the task becomes as each loved one steps momentarily into the memory, and we make a mental note of what this and that one would most highly prize. When all have been provided for in this way, we add the total expenditure, which is largely a matter of conjecture, and no doubt much less than the actual cost, when we find that we have been unconsciously figuring on the wealth of a Cræsus. With a sigh we relegate our airy castles to oblivion, and content ourselves for the time being in dreamily watching the miscellaneous assortment of merchandise which is being stealthily conveyed into the home of our more wealthy neighbor.

It is then that we impatiently wish that we were rich, forgetting that kind philosophy which teaches us that the happiest man in all this wide world is he who finds the most contentment with what he possesses, and that such a man, be he rich or poor, is the only one who really possesses all that he desires. Proceeding in this spirit, we will find that there are but few of us who cannot make the holiday season more joyful for those around us. A little well-directed effort will accomplish much in this direction, remembering always that the cheerful giver is the one who dispenses the most real happiness, and that the intrinsic value of our offering is the least important item to be taken into consideration. Of course, all this applies directly to the home or social circle, for as a matter of fact we have reached that stage where the time-honored usages of the holiday season have almost entirely disappeared

from the printing office — more's the pity. In my youthful days they did these things very differently, and I believe much better, than now. Then the printing office was the scene of much gayety during the Christmas and New Year holidays, when everybody was kindly remembered in some way, and when all hands joined in making a good will offering to the employer himself, or to the superintendent, or the foreman, as the case might be. Under our changed conditions an employé cannot subscribe to a testimonial to one above him. He would be accused of currying favor, an accusation that would not be thought of at a time when the employer, the foreman, and the journeyman were all boon companions in and out of the printing office. But the times are all so sadly changed since then!

What a genial and softening spirit comes over the old-time printer when he goes back in memory to the printing office of twenty-five or thirty years ago, and he remembers how fondly he looked forward to the Christmas festival, and how thoroughly he enjoyed himself when the happy time arrived. I was at that time employed in one of the large job offices attached to a daily paper in Chicago, and my recollections of our holiday happenings are vivid and extremely pleasant. The festivities would generally begin on the receipt of one or more large vessels filled with egg nogg, a way the neighboring hotels took of remembering the printers, an act in which mine host John B. Drake, now of the Grand Pacific hotel, always played a leading part. The well-known printers of the city would then call around in ones and twos to pay their respects, and everybody would give themselves up to a complete enjoyment of the occasion. The refreshments would be supplied in ample quantities from no one knew where, and at the proper time a presentation of some kind or another was pretty sure to take place, which would be followed by a feast of reason and a flow of soul — or something more substantial.

How natural when referring to these occasions to picture as among those present such congenial souls as

P. J. J. O'Connor, J. S. Thompson, John M. Farquhar, John Buckie and John R. Daley, one or more of whom would be called upon to do the honors in an oratorical way. The audience would make up in appreciation what they lacked in a critical sense, a condition of affairs highly relished by the speakers and very enjoyable to all present. The make-up of the visitors would be far more difficult to particularize at this distance, though one would not be far wrong when he announced as among the attendants at one or more of those gatherings the following printers: Oliver H. Perry, Isaac D. George, A. McCutcheon, William McEvoy, John Collins, John Woodlock, Ed Irwin, Joseph A. Snow, H. D. Adams, E. S. Davis, Dominick Davis, A. H. Brown, G. W. McDonald, A. C. Cameron, William Kennedy, M. H. Madden, C. B. Langley, Samuel Rastall, George W. Morris, H. S. Streat, James O'Hara, John Buchanan, James H. King, John Gordon, James H. Tracy, John K. Conklin, Michael Kearns, Joseph Bichl, John J. Carroll and others.

Dear me, how time flies, and how time has played havoc in the ranks of the above, many of whom have long since been gathered to their fathers, but every one of them retaining a tender spot in the heart of the old-time printer of today. Yes, times have sadly changed, indeed, since those days, and we no longer look for the social gatherings as of old. In these prosaic days of ours the printer hurries from the shop on Christmas eve with as much haste and as little ceremony as on ordinary days, which leads one to speculate as to whether our boasted advancement has been attended by any more happiness than was to be found under the old order of things. It is hard to account for the changes that have taken place. Money is fully as plenty now as at the time of which I write, but the old cordiality and sociability have entirely disappeared. The employer is no longer familiar or even acquainted with the man who works for him, while in all but very rare instances the foreman, for obvious reasons, no longer finds it convenient to associate with the journeyman. New conditions now prevail, the old times are gone forever, and the old-time printer, who helped to make these times memorable, is fast disappearing.

Written for THE INLAND PRINTER.

THE VALUE OF A GOOD LOCK-UP.

BY G. A. F.

STRANGELY enough the importance of correct and careful lock-up of forms before they are sent to the press seems to be disregarded by the majority of printers. The position of a lock-up seems to be one which foremen award out of kindly intent to the robust hustler who thinks it does not matter if the slugs and furniture work up, if the type is off its feet and pulls out, or that the register is practically nil—so long as the form is got quickly out of his hands. Pressmen are kickers anyway—perhaps it is as well to give them a basis for their protests, but the pressmen say it comes

too often. "Rush it to press—get it into the press-room as quick as you can—get it out of the composing room!" These are the average foreman's instructions to the lock-up, and the lock-up is nothing loth to carry them out.

Many do not consider the fact that the cost of an hour's delay on the press is equal to three or more hours' time of the compositor who does the work—not taking into consideration the time of compositor working at press in doing what should have been done in the composing room.

Take, for instance, catalogue work. Many a first-class compositor, when shown a printed sheet, has looked with dismay at a page that he had taken great pains in setting up, to discover the careless manner in which joints of rule, etc., which appear perfect in the proof, show up on the printed sheet.

Instead of unlocking a form when letters are loose, many a printer (?) will punch a bodkin into the type or quads, or hammer in a "dutchman," to make a line lift, consequently driving the line off its feet. The pressman may, by overlaying, bring it up to show passably well at the expense of the face of the type being worn down on one side, which is sure to show when worked again.

The foreman should give a man reasonable time in getting a form to press, and if the lock-up understands his business the firm will make more money, by saving of time in delay at press, than if done by a man whose sole object is to get rid of the work in any shape.

The lock-up should first see that each page is gauged perfectly and on its feet before laying out form on stone. The cords should be taken off carefully, beginning at page in corner of bars and working outward in both ways, moving up each page as he goes on and watching carefully for any imperfection. Do not take off the cords of all pages in a section of the chase and then move up pages at once, thereby causing type to get off its feet and allowing letters to drop down at ends of lines. After placing side and foot furniture and quoins in all four sections, if two bars are used in chase, which will most always be the case if worked in eights, sixteens or thirty-twos, tighten the quoins all round with the thumb and forefinger. Next tighten quoins with key at foot of pages the same as ordinary lock-up, working gradually at both sides of bar. This will allow pages to squeeze up and not bind at sides, as side quoins will be loose. The head register of pages can then be made perfect, as follows: If a sixteen, see that the end pages on both sides of short bar are exactly same length; then line up intervening pages, and if heads and head furniture are exactly alike on all pages this will give as good head register as possible on the stone. If an eight, look to size of end pages on long bar; if a thirty-two, the end pages on long bar and also four pages in corners of bars. Next, loosen foot quoins and then tighten up sides in the same manner as before, leaving foot quoins loose. After this is done, loosen up all quoins and follow up with regular lock-up.

This is done to get up all inside corners of pages and prevent hanging and binding of sides. After locking up, raise form a trifle and place quoin-key under chase. Try pages with fingers, placing thin or thick cards, as the case may require, on lines, etc., that are loose. After unlocking and placing cards in required places, the form should be again locked. In nine times out of ten, if these instructions are followed, the form can then be lifted from stone and sent to press.

It very frequently happens that cuts more than type high are by culpable carelessness allowed to get into the form. Watch for any such carefully. The lock-up that gaily clatters the mallet and planer over a form with cuts in it sticking up from a lead to a nonpareil higher than the type, should be chained in the same gang with the man that accepted them from the engraver and the compositor that put them in place.

Before making the form ready the pressman should take an impression on both sides of sheet for register. If form is not square it will then show, when it can be squared up by using cards at either end of short bar on opposite sides. The use of a square on the stone, except in case of a single page, is in most cases wasted time, as a turned sheet will show if form is square or not in an instant.

Those who have experienced the delay and consequent extra expense of presswork will readily perceive the advantage of having such work done by careful and competent printers, and not by rushers and botchers.

Written for THE INLAND PRINTER.

LINOTYPE OPERATING ON THE CINCINNATI "COMMERCIAL GAZETTE."

BY FREE LANCE.

ONE often reads that the typesetting machine should have no terrors for the good printer, rather its advent should cause him to shout for joy at the advance his beloved art is making. For although the typesetting machine is indeed a wonderful invention, it cannot set type of itself. It must have a skilled operator, one who can punctuate correctly, who can decipher bad manuscript; in short, the burden of such a writer's words is that, as a matter of course the man who has spent the best years of his life in becoming a successful typesetter, has developed those faculties and qualities which will in turn make him a successful "type-operator." The printer who has observed the progress of the typesetting machine, knows that persons who write in the above fashion are not dealing with facts—simply theories. The fact is that the "type-operators" are invariably selected from among the youngest, and therefore the least experienced of the craft. The only objection against the older members of the trade as "type-operators," seems to be simply that they have learned their trade too well; that they have been so long in the habit of setting type by hand that it would be extremely difficult for them to forget it and devote the same energy and

enthusiasm to learning the new method of setting type as they did to the old. It is certain, however, that the riper experience of the older members of the trade is missed on the machines. In the school of typesetting it has always been the ambition of the printer, by his knowledge of the trade and the accuracy, speed and the general excellence of his work, to earn for himself the reputation of being a good printer, an "artist." In the new school of "type-operating" its devotees seem to have but one ambition, to become swift operators, or "phenomenons." Indeed, it is claimed that operators in their endeavors to get big strings sacrifice all style and every rule of good composition, caring only that their matter "reads sense." And to prove this claim it is pointed out, that on machine-set papers the spacing is not only very wide, but is uneven, it being not unusual to see an extra em quad more space between the last two words of a line than between any other two words of the same line; that there is no serious attempt at proper punctuation; that words will be found capitalized in some parts of an article and the same words in other parts of the article kept down; numbers put in figures in one line, and perhaps in the next line the same numbers are spelled out; words compounded and again made one word or two words.

Perhaps the most notable exception to the customary method of operating the linotype is that of the Cincinnati *Commercial Gazette*. This office has nothing in common with other offices in which the linotype is used. Instead of selecting the youngest typesetters, or getting experts from outside its office to operate the machines, the *Commercial Gazette* chose its operators from among those in its composing room who had held cases the longest. And Cincinnati Union adopted as the first section of its machine scale that "In machine composition all work must be timework. Piecework can not be allowed in any case." Thus it was settled that the bonus system would not be adopted. The office even did not adopt the idea that everything should be sacrificed to speed. On the contrary, it declared that slovenly work would be no more tolerated on the machines than it had been on case; and the proof-readers take very good care that this part of the system is not violated by the "type-operators." I should say that this paper is burdened with too much style. The custom on most newspapers is to capitalize as little as possible. Here the rule is the reverse, and if one is in doubt whether a word should be kept up or down, the safest way is to keep it up. And then the punctuation is too short. Another rule is that of spelling out all titles when they precede the proper name. One is not accustomed on newspapers to spell out such titles as general, captain and lieutenant, when the owner of the title's name follows. Notwithstanding the difficult style, the proofs are remarkably clean. Even in details this office has not adopted the methods of other linotype offices. There are fifteen machines, all nonpareil. All the copy goes off the one hook, there being no special operators to set markets and tabular matter, of which

there is a great deal. The takes are short, averaging scarcely 1,000 ems each, and often ending even. The office depends entirely upon the operator's sense of honor that they do not shirk their work, as the foreman or his deputies never visit the machine section of the newsroom unless on special business. The strings of the operators are not made public, it being thought that if the work of each operator was posted up those who greatly exceeded the strings of the average operator might be disposed to soldier, on the ground that as they were paid the same wages as the average operator they ought not to be expected to get up more work than he. Operators have the same privileges as the men on the case in regard to substitutes. But no substitute can be employed on a machine who does not come up to a fair average. In case of dispute a fair average is to be decided by the office committee. There are two lady operators on the regular staff, who are remarkable for the long and clean strings they set. The operators, as a whole, are perhaps the oldest men operating type-setting machines in the country, yet they are really comparatively young men, but old compared with the great majority of type-operators. One of them received congratulations a short while ago on the fact of being twenty-two years in the office. The machines are kept in excellent condition, very rarely does it happen that an operator loses time through the machine getting out of repair. They are only run at night.

The staff of the *Commercial Gazette* must be classed as one of the best in the country. As before mentioned, the strings are not made public, but then, it is not the most reliable way by any means to judge of an operator's ability by the number of ems he has set on any particular paper. An operator averaging 40,000 ems a night in one office might be able to pass only the 30,000-em mark in another office, the conditions under which the operator works being in no two offices the same.

On the Detroit *Free Press* the machines are operated on purely business principles. Ability is alone recognized. If a stranger comes into the office and demonstrates that he is a very fast operator, he is given every inducement to stay. Those operators who are not as competent as he must give way to him, even though they had been in the employ of the office for years. On the *Commercial Gazette* the machines are operated in accordance with the ideas of Cincinnati Union, and the union believes that some consideration should be shown to men who have spent their best years in the employ of the office. It therefore claims that those longest on case as regulars should be given the first show on the machines; and should they attain a fair rate of speed they shall hold the machine. The priority law is still in force in Cincinnati. So it is not necessarily by his superior ability that a man holds a machine. There are several substitutes on the machines who have been subs in the office for years, but if merit alone was recognized they would long ago have been regulars. As it is they are patiently waiting

either for some regular operator to go out of the business or to die. Then, as everything is on time, an operator's superior skill does not bring him a corresponding increase in wages. This does not tend to develop fast operators, but in spite of the system the office has an operator that may be classed as a phenomenon. But he got weary of setting 50,000 ems a night and receiving the same wages at the end of the week as the man who set 30,000 ems, so he went back to the case. He is now assistant ad. man.

Whatever one may think of the system, he can have only one opinion of the operators. It is doubtful if he would find anywhere men who combine such a thorough knowledge of the trade with such skill on the keyboard. They are too conscious of the fact that the machines are not an unmixed blessing to the trade to become machine enthusiasts.

Written for THE INLAND PRINTER.

PLATEN PRESS EMBOSSING.

BY HARRY S. MERRILL.

IN this very progressive age the average job printer is called upon very often for something a little out of the "beaten path." Probably no more artistic and striking effects are obtained in letterpress at the present time than by embossing.

I have employed a method for some time for embossing in the ordinary jobber that has been at once satisfactory and quite inexpensive—in fact, nothing cheaper in producing could be imagined.

Supposing that we have an artistic business card at hand executed in one very prominent line of De Vinne with lines of the very smaller sizes of Lining Gothic, and perhaps some dainty rule ornamentation. It will be well to say here that type lines intended to be embossed should not be smaller than 24-point, or of much lighter face than De Vinne, to show to advantage, and if we are going to emboss we should emboss for all it is worth. As an instance we will print the 24-point De Vinne in a good bronze red and the remainder in a very brilliant blue-black, on light buff or cream translucent stock. It is, of course, understood that great care is used in feeding to the guides—I use quads—so that our die may strike properly and our work not have any semblance to the slipshod results of some establishments. We are to emboss the De Vinne line, and before lifting form from the press we take two impressions on the tympan, and then take an impression on a good weight translucent card (not less than 140-pound stock)—the same stock and size as we have been using on the job will answer. And we look on the back of our card and see if we have a good sharp offset or reverse of the De Vinne line. Better repeat operation so as to be sure to have an extra card or so.

Now provide, on a board, say 6 by 10 inches, a pad composed of two sheets of blotting paper and about four sheets of muslin, or even more, a matter which you may determine after a little practice; tack each corner to the board with ordinary tacks—artists'

thumb tacks are better. Take the card that has the reverse impression on and lay on the pad reverse side up; take a hard pencil and trace complete outlines around each letter, taking care that the edge of the letters are followed faithfully; with a blunt point pencil, or better still, an ivory stylus or pointed tooth-brush handle, push the body of each letter out very carefully and as far as you can without breaking the card until you see by turning over card that you have embossed it very satisfactorily. Be sure that the edges of the letters come out very sharp, as this is very important for good work. Dry the ink by dusting and rubbing with whiting or magnesia, or any other suitable means.

Having finished the card and after it has sufficiently dried we treat it as a matrix and proceed to take a stereotype from it in the usual manner of making stereotypes. If you do not have a suitable outfit for stereotyping you can provide one for your requirements by getting two iron plates, about 4 by 6 by $\frac{1}{2}$, perfectly true on the top sides, and heat them—a gas burner may be used. They should not be made hot enough to burn the card, but they should be very hot. You want a carpenter's iron clamp, for clamping them together, which you can purchase at any hardware store for 35 cents. Lay the matrix on the bottom plate, right side up, of course, and place three pieces of 10 or 12-point rule of suitable lengths on the edge of the matrix up to within about two picas of the embossing so that you will have a tight mold; lay on top plate and clamp the whole together, being careful not to disturb so that metal will run out of the bottom; set the casting box upon its edge and it is ready for the metal.

In a ladle that will hold about twice as much metal as you will need melt some of your old fonts which you have been kicking yourself for ever buying, or other old type; skim off all the dross until it is a clear bright mass; stick a card down into it and if it turns the card to a brown it is ready to pour.

Unclamp casting box and examine cast, which will probably be satisfactory; square up with saw and bevel two sides like a photo-engraving block. Mount on an old electro base (does not make any difference if it is a little large) and make type high.

On examination should the die be shallow in places, such place should be scraped with a knife-point, or cut out with a graver, which most modern offices usually have.

Lock die in chase, take rollers out of the press, ink die with brayer lightly, take an impression on tympan, make male die by gluing with liquid glue or mucilage two pieces of blotting paper slightly smaller all around than the female die on the tympan, take a careful impression on this, let dry a minute, replace draw sheet, set guides, and then go ahead.

The pad may be modified for making the original or matrix by placing on the top of the whole a piece of canvas or duck, or other coarse cloth. In making a matrix on this the letters will have a similar canvas or

rough effect which will be at once artistic and pleasing. This feature alone is something entirely new in this class of printing, and catalogue covers, cards, etc., treated that way will be found entirely original, and will surely please your most fastidious customers.

It is, of course, understood that ornaments, rule work, brass swipes and spirals, in fact, anything embossable, may be daintily executed by this method.

This process was originated by the writer, and heretofore has been used by him exclusively. He would be pleased to receive samples of work done by the process and give advice concerning it through *THE INLAND PRINTER*. Quite intricate dies have been made in sixty minutes, which is quite a saving in time and money.

Written for *THE INLAND PRINTER*.

ARTS AND CRAFTS ESSAYS.

BY W. I. WAY.

THE Messrs. Scribners' Sons have just published a collection of essays by members of the Arts and Crafts Exhibition Society (London) with the above title. This book, which is beautifully printed by R. & R. Clark, on paper of excellent quality, should be in the reference library of every well-regulated printing office. Mr. William Morris, the poet and artist, besides an essay on "Printing," and another on "Textiles," contributes the introduction, in which he writes "a few words on the way in which it seems to me we ought to face the present position of that revival in decorative art of which our Society is one of the tokens."

In his essay "Of the Revival of Design and Handiwork" Mr. Walter Crane puts forward the aims of the Arts and Crafts Exhibition Society. Two other papers are contributed by Mr. Crane, one on "Decorative Painting and Design," the other on "Wall Papers." Among others the volume includes papers by Somers Clarke on "Stone and Wood Carving," "Stained Glass," and "Table Glass"; while T. J. Cobden-Sanderson writes about "Bookbinding"; Reginald Blomfield on "Book Illustration and Book Decoration"; Lewis F. Day on "Designs and Working Drawings"; W. A. S. Benson on "Metal Work"; J. D. Sedding on "Design," and Miss May Morris (the poet's daughter) on "Embroidery," "Materials" and "Color." It will be seen from this partial list of contents that the volume contains essays on a wide range of subjects, so wide, in fact, that it cannot be treated comprehensively within the limits of a single article. We must, therefore, confine our present comments chiefly to Mr. Crane's essay, wherein is set forth the Society's aims, and in some subsequent papers we shall take occasion to bring forward several of those subjects most pertinent to the readers of *THE INLAND PRINTER*.

In the first words of his essay Mr. Crane complains of the subordination of the artist and handicraftsman to the proprietary manufacturer or middleman with reference to the decorative arts. It is, therefore, one of the

prime objects of the Exhibition Society to bring the artist or designer and craftsman in personal touch with the buyer or consumer. Mr. Crane believes the subordination of the artist's personal interests has been due largely to the introduction of machinery, and offensive commercial methods of competition which, instead of being as popularly supposed the "life of trade," is, rather, the death of wholesome and praiseworthy artistic endeavor. Of late years he finds that "a kind of revival has been going on, as a protest against the conviction that, with all our modern mechanical achievements, comforts, and luxuries, life is growing 'uglier every day,' as Mr. Morris puts it. Even our painters are driven to rely rather on the accidental beauty which, like a struggling ray through a London fog sometimes illumines and transfigures the sordid commonplace of everyday life." Artists cannot, he believes, live on sensational effects without impairment of their sense of beauty.

The true root and basis of all Art, he affirms, lies in the handicrafts. "If there is no room or chance of recognition for really artistic power and feeling in design and craftsmanship—if Art is not recognized in the humblest object and material, and felt to be as valuable in its own way as the more highly rewarded pictorial skill—the arts cannot be in a sound condition; and if artists cease to be found among the crafts there is great danger that they will vanish from the arts also, and become manufacturers and salesmen instead." No little difficulty was encountered by the committee in selecting the designers and handicraftsmen concealed under the designation of "So-and-So and Co.," who should be called upon to make an exhibition of their work, as "individual and independent artists in design and handicraft are as yet few and far between." But the experiment was successful and the first Exhibition put life in the members and the Arts and Crafts Society is now established on a firm foundation.

Just when the first exhibition was held Mr. Crane does not tell us, but by the time the third was held—in the autumn of 1890—the Society had not only enlisted the sympathy of designers in all the crafts, but had come to receive encouragement by way of substantial support on the part of the public. It may be seen that the objects and purposes of these exhibitions are manifold. "Regarding design as a species of language capable of varied expression through the medium of different methods and materials," says Mr. Crane, "it naturally follows that there is all the difference in the world between one treatment and another, both of design and material; and, moreover, every material has its own proper capacity and appropriate range of expression, so that it becomes the business of the sympathetic workman to discover this and give it due expansion." We remember that a few years ago (1882) six lectures by Mr. Crane's sister Lucy were published under the title "Art and the Formation of Taste," in which was advocated the doctrine of utilitarian art,

the doctrine that, as Mr. Crane puts it in his essay, there is not "the simplest article of common use made by the hand of man that is not capable of receiving some touch of art." The movement set on foot by the Arts and Crafts Exhibition Society is, therefore, "to reunite the artist and the craftsman," and "it represents in some sense a revolt against the hard mechanical conventional life and its insensibility to beauty," as also "a protest against that so-called industrial progress which produces shoddy wares, the cheapness of which is paid for by the lives of their producers and the degradation of their users." As Mr. Crane affirms, cheapness can only be obtained at the cost of cheapness—that is, the cheapening of human life and labor. "Art is, in its true sense, after all, the crown and flowering of life and labor, and we cannot reasonably expect to gain that crown except at the true value of the human life and labor of which it is the result." The programme of the Society should not be viewed in the light of a remote ideal; yet, as Mr. Crane says, "if the revival of art and handicraft is not a mere theatric and imitative impulse; if it is not merely to gratify a passing whim of fashion, or demand of commerce; if it has reality and roots of its own; if it is not merely a delicate luxury—a little glow of color at the end of a somber day, * * * it must mean either the sunset or the dawn."

Written for THE INLAND PRINTER.

A FEW HINTS TO COUNTRY EDITORS.

BY BURTON H. ALLBEE.

COUNTRY newspaper men seldom rise to their opportunities in a news sense as they might and should do. The tendency among country newspapers is to save space by condensing items into the fewest possible words. In most cases that arise in the average village there is little necessity, perhaps, for more than a mere statement of fact. At the same time, if one may judge by the city daily, it may be better to enlarge upon the bare announcement of fact and give one's readers the benefit of a more extended explanation than a short item will do.

There are differences in environment and differences in the policy of the paper which will modify this, but nothing should be allowed to injure the news features of a journal, whether it be published in New York city or in the cross-roads village. The news principle which always ought to govern the publication of any newspaper, however large or however small, should never be set aside, let what will come. The man who publishes a paper in a town where advertisers are liberal will take exceptions to that; but he will find that, taking one month with another, and keeping a close account for the year, that his paper will be more influential and better patronized if he does not sacrifice news to advertising, excepting in extraordinary instances. The better way to do is to limit the size of the advertisements and then charge an increased price for additions to the specified space

which will more than cover the expense in every way. The idea that advertising will fill up and does not cost as much to set as type, is faulty and always leads to more or less injurious results.

An acquaintance with an exchange list numbering hundreds of country papers from all over the United States, nearly every state in the Union being represented, has led me to offer a few suggestions upon what seems to me to be the cardinal fault of the country publisher as regards his news. Before going farther I wish to state that this is not a criticism nor a fault-finding article. I write, knowing full well the difficulties under which all country publishers labor, for I have myself undertaken to do everything about an office and write the local news besides, and I know that there are things more difficult; but I am bound to say that I have forgotten just what they are, now. The city man who thinks his brother worker in the country field has an easy time when he writes but four or five columns a week knows very little about the business. Otherwise he would appreciate the fact that he can write his articles and send them to the city editor's desk and never be bothered with them any more. His responsibility ends there. Where does the country worker's responsibility end? When he lays down his pen for the last time and not until then.

A few weeks ago, a man prominent in the state where his home was, visited a neighboring state, and while away met with an accident which resulted in death. The man was well known to a large circle of people and was a personal acquaintance of more than one of the editors to whom a knowledge of his death was sent. In the section near his home half a dozen or more weekly papers are published, and probably a large proportion of all the readers knew the man and had considerable knowledge of his work. The methods adopted by these papers in reporting the death will illustrate the truth I want to bring out.

The first one said that Doctor Blank was killed in New York, we will say. Not another word of explanation was added. The inference could be whatever one might choose to make it for himself. Time was no excuse in this editor's case. The day of the accident and the day of publication were a long way apart.

Another paper, published in a town where the gentleman had formerly been a resident, said that he was killed in a town in the state where he was visiting. Particulars were wanting in this paper as well. But in another place in the same paper it was told that he was killed in a runaway. But nothing further was added even there.

The third sheet said that the gentleman was visiting his sister and a runaway accident resulted in his death, an attempt to use large words which signally failed, because the reader wanted more information and could not appreciate the elegance of the language.

The fourth said that Doctor Blank was out riding and was thrown from a carriage and killed. In another place in the same paper it stated that Doctor Blank was

riding with his wife, the horse became unmanageable and ran, throwing both out, killing him and severely injuring his wife.

Now, the facts in the case were something like this: The doctor, his wife, his sister and her husband were driving together near the doctor's sister's home, where he and his wife were visiting. The horse became frightened at an electric light shadow, ran down a hill and threw all of the occupants of the carriage out. The doctor was almost instantly killed. His wife sustained a compound fracture of the arm, while the other occupants of the carriage escaped with severe bruises. Each one of those who wrote that item could have easily ascertained the facts. The Associated Press dispatch from which the item was written stated them all very plainly, but the bare announcement of his accident and death was deemed sufficient.

The difficulty in this case was a lack of comprehension of news values. It is all right to say that John Smith's cow was killed; but even then it would be better to state whether the creature was killed by lightning or fell out of the barn. The people appreciate the news if it contains all the information possible about the accident or incident reported. Ordinarily it would be all that was necessary to say that Jones had shingled his barn, but if the shingles came from the great redwood forest of California, it would add to the interest if that statement was added. If Mrs. Brown goes to visit her brother in a distant part of the state or country, it adds to the interest of the item if the writer takes pains to ascertain all the facts and tells how long she will be away and how long it is since she has seen her brother. These little additions are what attract the attention. Country people appreciate the value of a newspaper as well as the residents of cities.

The right way for all those papers to have done in reference to reporting the death of that doctor was to prepare a complete account of the accident and then in addition print a short biographical sketch, giving the most prominent characteristics of his life and the work he had done. In the city a man of that prominence would have had half a column story of his injury and a column of biography with a portrait. That would have been the policy to have adopted in the case of the country papers in a modified form. It would not have been difficult to obtain—but why need one speak of difficulty in newspaper work. There should be no difficulties recognized in getting news. This rule is as applicable to country as to city work.

The main thing in city or country is to tell the news and tell all of it. Then the contemporary over the way or in the next town must be wide awake or you will be taking his patronage away from him. The news is what people want. The more a paper gives them the better they will support it, and I firmly believe if country publishers would take more interest in their local columns and see that they have everything that they would secure a greatly increased benefit as a result of their efforts.



THE REHEARSAL.

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THE INLAND PRINTER is issued promptly on the fifth of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines of industry will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

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TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings per annum, in advance. Make foreign money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers throughout the United States and Canada.

Any printer who is a friend of this journal will confer a favor on us by sending the names of responsible newsdealers in his city in case he cannot find it on sale there.

FOREIGN AGENTS.

M. P. McCoy, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (LIMITED), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An den-
selben find auch alle Anfragen und Aufträge Insertion betreffend zu richten.

DECISION IN ADVERTISEMENT COMPETITION.

IN rendering their decision the gentlemen selected to make the awards in THE INLAND PRINTER contest of advertisement composition state that chief consideration has been paid by them to utility, i. e., which advertisement display best served the purpose of an advertisement, following in order with regard to originality, tasteful combination and the minor details of type composition. The judges, three in number, unanimously award the first prize, a year's subscription to THE INLAND PRINTER, to Bert D. Jones, senior apprentice with Messrs. Brough & Caswell, Jordan street, Toronto, Ontario. The second prize, six months' subscription to THE INLAND PRINTER, to

C. Edward Lebtien, with MacCrellish & Quigley, Trenton, New Jersey, and the third prize, three months' subscription to THE INLAND PRINTER, to F. G. McNaughton, with the W. M. Bayne Printing Company, Cleveland, Ohio. Honorable mention is made of the design of Mr. Sylvester Grogg, Daily Herald, St. Joseph, Missouri.

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IT NEVER BREAKS DOWN.
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SEND FOR DESCRIPTIVE CIRCULAR TO

Whirligig Manufacturing Co.
BOSTON, MASS.

SECOND PRIZE.—C. EDW. LEBTIEN,
Trenton, New Jersey.

Bicycling and Health.

WHEELING IS A BODILY AND MENTAL STIMULUS

OF THE **BREEZYHILL WHEEL** IS USED

IT NEVER BREAKS DOWN.
STRONG,
SWIFT,
LIGHT,
ELASTIC.

Describe The Breezyhill

SEND FOR DESCRIPTIVE CIRCULAR TO

Whirligig Mfg. Company,
BOSTON, MASS.

THIRD PRIZE.—F. G. MCNAUGHTON,
Cleveland, Ohio.



HONORABLE MENTION.
SYLVESTER GROGG,
St. Joseph, Mo.

To such of the contributors as have forwarded additional proofs or electros for the purpose, some forty in all, will be sent a collection of such proofs, bound, at an early date.

We take this opportunity to thank our contributors for their assistance in this contest and for many hints and suggestions in regard thereto. On another page we submit a proposition which we trust will be found no less interesting than that made in our October issue.

THE TYPOTHETÆ AS A SOCIAL ORGANIZATION.

WHY not make the United Typothetæ of America a social organization in the full sense of the term? The original purpose of the founders was to establish a strictly social organization, to be modeled largely after the typothetæ of New York city, whose social gatherings were counted among the most brilliant annual festivities of the eastern metropolis. Socially considered, the United Typothetæ has been eminently successful; when it has attempted to regulate trade usages, or to lay down a principle or a law for the guidance of its members in the transaction of their

business, it has caused ill-feeling, discord, and, in many cases, the disruption of local bodies of the Typothetæ. We say that originally the intention was to organize the Typothetæ upon purely social lines, an intention that would have been adhered to and carried out but for a movement among the printers for a shorter workday, which movement culminated at the same time that the employing printers of the country met for the first time to form a national association, and which had the effect of changing the entire course of that body.

There have been many indications that this effort to combine business and pleasure has not been entirely successful or harmonious, which no doubt accounted for the insertion of the following paragraph in the annual report of President Woodward at the last convention :

Membership in many of the local bodies has been extended to include paper dealers, typefounders, supply houses, etc. While this latitude may be very pleasant in social meetings, and, in fact, it is both pleasant and profitable to cultivate the kindest feelings between the master printer and kindred branches, there should be a limit to this commingling where questions affecting the vital interests of the master printer are discussed and decided. I would recommend that subordinate bodies be requested to provide for two classes of members—active and social; that at social meetings only questions of general character be discussed, and that matters concerning the personal interests of the craft be left to the closer meetings of the Typothetæ. Delegates to our convention from bodies mentioned above are chosen from the list of actual printers, but the list of alternates is largely made up of those who are not engaged in the printing business. In the absence of delegates the alternates are called upon to vote. Some plan should be provided by which alternates who are not printers should not be required to vote in the convention.

The writer quoted above brings to the surface some of the difficulties we hinted at, but a little reflection will make it evident that the remedies he suggests would, in the course of time, complicate matters worse than ever. Men who may be induced to join an association will eventually become possessed of a desire to be full members to all intents and purposes, or, failing in that, will lose interest in the whole subject. The result of any effort to combine business and pleasure in an organization of this kind, even on the lines suggested by Mr. Woodward, will not be productive of the most gratifying success. It may well be doubted if a strictly business organization composed of employing printers could be successfully carried on. There is, however, no possible doubt as to their ability to maintain a social order, to judge by past experiences. We are constantly in receipt of communications on this point from employing printers, all confirming us in the opinion expressed above. The general tenor of these communications is well expressed in the following selections from a letter from a well-known and very successful employer :

The idea of the organization seems to be excellent and the intentions of the people good, and, I am told, that in some of the larger cities it is really a strong sort of combination, but in Toledo it certainly is a complete failure. This is because a few

of the employers tried to force the adoption of a scale of prices. The scale was broken, of course. Every fellow called every other fellow a rascal, and as an organization we are no more. So long as we were practically a social organization all was well; but the suspicion with which each employer regards every other employer prevents the possibility of successful combination.

It is my belief that much good can be accomplished by a local typothetæ if their efforts are confined to having a good time, getting better acquainted and simply the discussion of prices and the reading of papers by various members showing the cost of different kinds of work. I do not believe that any printer intentionally does work for less than it costs him. What is needed is to educate the cut-rate men as to the actual cost of printing. This the Typothetæ could do, but I have seen no effort in this direction.

We could add to this testimony indefinitely were it desirable. Enough is given to point out some of the difficulties standing in the way of the establishment of an organization of employing printers which would be devoted to the discussion of questions of a business character and a fixation of prices. Of course, such a consummation is among the possibilities, but the organization would necessarily be surrounded by so many restrictions that they would limit its scope for action to an extent that would render it useless. As a social organization, pure and simple, the United Typothetæ of America will prosper beyond the most sanguine expectations of its founders and members.

JOB COMPETITION AND SPECIMEN EXCHANGE.

FOLLOWING up the idea originating with the advertisement competition commenced in the October number of this magazine, we beg to submit to our readers the terms of a somewhat similar contest, but embracing also the features of a specimen exchange.

For the best displayed bill-head, stock 8½ by 2¾, made up from the copy herewith printed in typewriter type, will be awarded one year's subscription to **THE INLAND PRINTER**.

**Woodlawn Park, Illinois, 189
M Bought of Brown-Jones Com-
pany, manufacturers and whole-
sale and retail dealers in
building, sheathing and insu-
lating papers, and prepared
roofing. Factory 112 Division
street. Office 625 Fifth ave.
Dry saturated felt, Threaded
felt, Silver bar sheathing,
Rosin-sized sheathing, Two-
ply felts—Silver bar brand,
Three-ply felts—Bison brand.
Carpet linings, deadening
felts, insulating rope paper.
Cement, tar, pitch, paint,
varnish and brushes. Terms:
Cash 5 per cent thirty days.**

For the second best, six months' subscription to **THE INLAND PRINTER**.

For the third best, three months' subscription to THE INLAND PRINTER.

Competitors will kindly observe the following conditions, without which their contributions cannot be considered :

No cuts, ornamentation, twisted or curved rule will be allowed.

Six proofs of the form must be submitted, with one electrotype or stereotype of the form.

One inch below the form, both in the proofs and on the plate, the lines following, with the blanks properly filled in, must be placed, namely :

THE INLAND PRINTER JOB COMPETITION AND SPECIMEN EXCHANGE.

Time occupied in composition : (give time).

Submitted by : (give name, business, and address).

Particular care is requested in noting the time taken to compose the form. The time occupied in composing the lines subjoined must not be taken into account. The awards will be made solely on the merit of the work. Time will not be considered — our object in asking that the time taken to compose the form be noted accurately, is to add value and interest to the Specimen Exchange feature of the competition.

Each contributor will receive a bound set of the specimens submitted.

We reserve the right to reject any specimen, as it is necessary to establish in this contest and those that are to follow, a minimum standard of excellence.

Contributors preparing suitable designs but unable to provide plates may make arrangements with this office for a reproduction of their contributions.

The contest will close on January 5, 1893. Award will be given in February number. The judges will be selected at the discretion of this office.

Depending on the interest which this contest and exchange awakens, other contests will be invited at regular intervals, in regard to which we solicit that advice and suggestion from our readers that have heretofore assisted us so materially.

ADVISORY AND CONTRIBUTING EDITORS OF THE INLAND PRINTER.

WITH a view to giving to the readers of THE INLAND PRINTER the latest as well as the most reliable information in the various branches of the printing trade, advertising and newspaperdom, arrangements will shortly be completed placing the conduct of these departments in the control of a corps of contributing and advisory editors. By this means it is anticipated that the matters pertaining to each department will be treated not only concisely and briefly, but authoritatively. No change will be made in the make up of the paper by this arrangement. A department of questions and answers will be conducted as heretofore, but subdivided and relegated to the several advisory editors. Mr. A. H. McQuilkin, who has conducted the journal of late, will remain in editorial charge.

Written for THE INLAND PRINTER.

THE COUNTRY PRINTER'S LEDGER AND JOB BOOK.

BY IRA BROWNE.

WHETHER the country publisher's ledger is kept on a fraction of blotting paper — on a sheet of besmeared foolscap, or in a well-bound ten-quire book, in single or double entry, the one most important — all important thing — is, to be sure and keep the credit side of that record always ahead. The first obligation is to pay the hands ; the next, to keep your credit good with the paperman, the typefounder, your ink-maker ; and then as soon as possible square off — and keep square — with your grocer, your butcher and all little and big local debts.

Do you say this is easier said than done ? Agreed ; but if it cannot be done it will be only a question of time when the sheriff will demand the keys of your office. Do not allow yourself to say in your own mind, when you have collected a few bills, and feel a little flush, and want a lay-off, which costs money, yet "butters no parsnips" : "Well, my paperman can wait — I must have a little fun myself," etc.

Remember that if your paper-supply man "gets on" to your free and easy habits — at his expense — he has a very easy way to turn the valve and cut off the supply.

To run a newspaper or job office without paper and other stock would be more fallacious than to leave Hamlet out of the play of "Hamlet." It is one of the fatal mistakes of country publishers to lullaby little and big debts off to sleep until they get too large and too stale to think of paying, and your venture comes to an untimely end.

Keep your credit good and you can command the aid of any and all acquaintances. Good credit is the open sesame of many plethoric pockets and vaults in time of need. Abandon your credit, and you cannot expect otherwise than your friends will abandon you. If, as a wanton casteth away her offspring, you become the credicide of your own honor, you can never expect to figure in the volume of successful publishers.

Trust the ante-election promises of pseudo politicians as Byron would "trust a woman or believe an epitaph !"

Trust only your types, your integrity and industry. This is the alpha and omega of success in the art of arts.

In all towns you will find base, selfish men who, with no thought of remunerating you — but to gratify spite, revenge or personal ambition, would use your types, your paper, ink and labor to lampoon some supposed rival. In all such cases the editor should be sure of the cash and the facts in advance. A demand of these essentials might lose the friendship and "patronage" of the exacting parties. So much the better. No loss to the country, or any other publisher. Better be minus a dog than suffer from the rabies betimes.

One killing fault of many country publishers is a dilly-dally laxity in the delivery of jobs they have

taken on time promises, with no thought or care to fulfillment. Nothing will destroy the jobbing patronage of any establishment so effectually as this too often fatal fault. Even slipshod botchwork may be condoned under cover of reasonable excuses; but promises habitually violated, without care for consequences, like the unpardonable sin, cannot be condoned.

An office always in disorder—the floor covered with dirt and litter; “dead forms” lying hither and thither, toppling into pi; cobwebs fringed about the windows and ceilings; the whole internal aspect presenting a dreary, forbidding appearance—is more depressing to customers and visitors than sheriffs’ sales tacked on the front door, which such conditions portend and invite.

Not only is “order heaven’s first law,” but it is the only law that tends to the longevity of a printing office.

Written for THE INLAND PRINTER.

AMERICAN TYPOGRAPHICAL MAKE-READY.

NO. VIII.—BY WILLIAM J. KELLY.

IN the preceding chapter I have minutely described what constitutes a solidly packed and reliable tympan for executing in the best possible manner the higher grades of letterpress printing, including color and illustrated work.

It is practicable to amend the make-up of the tympan described in certain cases, but dependent upon the character of the contents of the form and the special method of make-ready decided upon. For instance, when a form is composed of very light illustrations, whether these be from wood engravings, pen-and-ink drawn etchings, or process half-tone plates, it will be necessary to make the overlays correspondingly light, in which case it is judicious to place the overlays *nearer* to the printing surface than when the reverse—*heavy*. As before stated, it is not presumed—nor is it possible for anyone else to do so—to lay down an absolute rule for a tympan that will prove adaptable for all kinds of artistic productions. My object at this time is to build up and describe purely feasible primaries whereby the beginner, as well as the more advanced, may be aided in their search for correct methods.

TYMPANS FOR MAGAZINE OR BOOK WORK.

In dealing with the make-up of tympan suitable for the general kinds of magazine and book work, which is usually printed on two-revolution cylinder presses and run at a fast speed, I will confine my remarks mainly to the make-up of a tympan that will not only prove efficient in a mechanical way, but be sufficiently durable for a large edition.

PRIMARY STEPS.

Clothe the press cylinder with one sheet of thick “hard-packing” board (glazed press-board), or with two thin ones when the former cannot be obtained. Over the “hard-packing” sheet place the muslin covering, which must be made fast over the tongues in

the opening in the cylinder head, and then passed over the ratchet bar and drawn as tightly as the muslin will permit without tearing. This will hold the manila close to the face of the cylinder. When this has been done, take a fairly thick sheet of smooth manila, crease it over along one edge in a straight manner, and paste it over the edge of the muslin in the front opening of the cylinder. As soon as dry draw the manila sheet as evenly as possible, and firmly paste it onto the muslin in lateral opening of the cylinder. When this end has become dry take a sponge and dampen the manila covering moderately and evenly all over. After this has dried the press will be ready for the make-ready sheets.

PROGRESSIVE STEPS.

It is now in order to fasten over the manila two sheets of good paper which has little or no sizing matter in its finish, but smoothly calendered. These can be left loose at the bottom or temporarily fastened there; after which an impression from the form should be taken on a sheet of the paper to be used on the job. This impression may be taken singly on the “sheet of its own,” or with two additional make-ready sheets under it; the latter way is the best. From the face of the impression the pressman will be able to judge the extent of underlaying that is necessary, and will proceed to do this at once. After this duty has been attended to, it is wise to run through another clean sheet, as before, in order to see that no defects in the underlay have escaped attention.

READY FOR MARKED-OUT SHEET.

Assuming that the contents of the form have been made type-high, the two sheets of book paper which cover the manila one should now be fastened down at the ends and middle, and an impression taken on a clean make-ready sheet, or one of its own; but this should have at least three additional make-ready sheets under it when the impression is taken; and a printed impression should also be run on the top fastened-down sheet, to show where the patched-up one is to be attached after the marked-out places have been gone over.

The printed sheet which is to be used for marking out defects in the face of the form, and which can only be made on the tympan, should be taken to a light that will, when the back of the sheet has been submitted to its rays, distinctly show all indentations or excessively strong impression marks as well as indicate the weaker parts.

WHERE FORESIGHT IS NEEDED.

The greatest care is necessary and it should be discriminatingly exercised in marking out where patches are needed, portions erased, or cut out entirely; for it is here that most of our efficient pressmen execute the greater part of the general make-ready, and thereby save what may be termed constant “fussing” and loss of time after they have considered the make-ready perfect and started the press on the work in hand.

Nothing but experience can fit a man to become an expert at this stage of make-ready ; therefore it is wise to proceed with some degree of foresight, and avoid unnecessary haste, especially where large editions are to be run off.

DETAIL ON MARKED-OUT SHEET.

A good method to pursue in the case of forms with large pages is to divide the sheet into sections, say of one, two, four or eight pages ; after each section has been patched up, trim it close in such a way that it can be registered onto its own folio or line of demarkation. Only enough paste should be used to tack down the edges. Do not allow paste to get on the face of the impression unnecessarily, and use it—paste—as sparingly as possible when fastening on the patches on the back of the sheet. *Avoid "puckering" the sheet.* Too much paste and tight patching will always pucker the marked-out make-ready sheet.

When the marked-out sheet has been fastened on the cylinder, let us take another smooth manila sheet (a little thinner than the former one, if possible to be had) and fasten it as in the previous case, and also dampen it, and then give it time to thoroughly dry. When ready, proceed to run up an impression on it, and use this to fasten on all overlays of whatsoever kind. As this sheet will have shrunk to rigidity all beneath it, and is practically immovable, the several overlays must be registered on to their respective places with absolute correctness. Here also let me enjoin the greatest degree of foresight, coupled with conscientious care, as a failure to properly place any one of the overlays would be fatal to the end sought in making it.

ALLOWANCE FOR OVERLAYS.

It is usual to allow three paper thicknesses for the general character of illustrations used in such work as is under consideration. When such allowance is made, there are still left two more make-ready sheets and a strong sheet of manila to go over the entire make-ready. Paste along the front opening of the cylinder one of the make-ready sheets and temporarily tack it at the bottom ; it should extend only about an inch below the printing. Now put up two sheets (a thin make-ready sheet and one of its own) and run an impression on the top one, and also on the top tympan sheet. From these any deficiency can be seen, and correction can be made, and then fasten over these the last thin white make-ready sheet. Draw this one as tightly as possible, and paste it along the bottom onto the manila holding the overlays. When this is done, let the last manila sheet be pasted and securely fastened over all ; then dampen it over for stretching. When dry it should be ready for work. Rub a little oil over the entire surface of the manila. Avoid using coated or highly-sized calendered papers for make-ready sheets, where dampened sheets are employed to tighten the tympan. These papers are liable to cockle as soon as dampened, and to dry in the same shape.

(To be continued.)

Written for THE INLAND PRINTER.

THE USE AND ABUSE OF PAPER.

BY F. J. HURLBUT.

IT might almost be said that the whole subject of printing is involved in a consideration of this topic in all its bearings, but it is my purpose to confine this article to the question of its appropriateness. Many jobs of printing, otherwise of great merit, are ruined by the ill-chosen stock on which they are printed. The eternal fitness of things, which in any art or trade should be brought to a technical conclusion, is too often entirely overlooked, or made subsidiary to other features of vastly less importance.

It may not always be just to condemn the printer because the paper on which his job is printed is unsuited for it, because it sometimes happens that his patron is one of those misguided but self-willed fellows who think they know more about printing than the printer, who have their stubborn hearts set upon some kind of stock, and will have it, whether or not the printer approves of it. In fact, they are apt to suspect that the printer has motives of economy when he suggests other paper, because self-willed people are nearly always suspicious. While in the majority of cases the printer can convince his patron that his choice of stock is unwise, the exception above described occurs too frequently, and it may then be a vital question whether to let the job go to another printer or spoil it according to specifications.

Where the choice of stock is left to the printer, or where he can influence its choice, there is no excuse but ignorance when it is badly adapted for the work.

As an illustration of this kind, I call to mind the case of a job done by the Henry O. Shepard Company some two years since. It was the holiday number of a southern daily paper, and of course the customer furnished the stock. This was one of but a few cases when I saw our honored friend, the late and widely lamented R. F. Sullivan, in despair over his work. He was foreman of the pressroom, and I happened to call upon him when he began to run the job. He pointed to the work, handed me a sheet of the paper, and asked, with disgust written in his face, "What am I to do with that outfit?"

The form was a newspaper, but it was filled with exceptionally fine half-tone cuts, and the stock was not better than a machine finished book. Elaborate write-ups of the city and its business houses were a feature of the publication, and altogether the foundation was laid for a handsome number. The details also were all in accord with that purpose, up to the selection of stock, and there the publisher fell down. He might as well have used much cheaper cuts, and would have shown a better acquaintance with printing. His excellent half-tones, which would have rendered his publication a work of art if the same had been printed on a super-calendered paper, appeared dim and misty or dirty and unsightly, according as more or less ink was used. Mr. Sullivan said : "I gave the form all the color it

would stand, and he told me to use more ink. Then when I increased the color a little and the cuts filled up he said the form was not properly made ready."

A combination of circumstances like this could scarcely have but one result, namely, mutual dissatisfaction between the printer and his patron, and of course, a spoiled job, which was entirely the patron's fault.

It is not infrequent that I see catalogues and small leaflets wherein the stock is highly calendered, and a thin ink is used, with the result that the job appears muddy, and as though worn-out type was employed. If the printer had taken the precaution, which ordinary experience should have suggested, to use ink which had good body, with a soft consistency, the work would have been transformed.

Good judgment in the selection of ink for a given kind of paper is something that does not come by intuition. Experience is the only safe guide, and even that is not always infallible. Good ink is not always good ink for the work in hand. It may be too good, and it may be only of the wrong consistency. A printer is frequently using poor economy when he orders a high-priced black ink for a job simply because it is to be a fine piece of work. It often happens that a cheaper article would do the work better. This also brings to mind a subject wherein there seems to be a wide divergence of opinion, especially between the West and the East in this country. Here in the West we seldom use, for cylinder presswork, a black ink costing more than one dollar per pound, net, and probably three-fourths of the printing, even on coated paper, is done with ink which costs from fifty to seventy-five cents. Our eastern contemporaries still believe in two-dollar and three-dollar inks. Indeed, several large and experienced publishers still insist that nothing less than a five-dollar black will produce the effect they desire. Confront them with equally good printing done in the West with dollar ink, and, while they will not attempt to gainsay the fact, they will not yield their preference.

In commercial printing, especially letter-heads and note-heads, so much linen and laid or cold-pressed paper is now used that fine presswork is not always possible. The surface of such stock absolutely forbids it. The only conditions under which the paper will receive fair treatment are: hard packing, a vigorous squeeze, and a strong ink, with plenty of the latter if the job is to be well covered. Even with the most favorable conditions a clear, sharp impression is not to be obtained.

The abuse of paper may therefore be objective or subjective. It is abusing paper to employ a certain kind for work whose conditions demand another kind, and it is abuse to apply to paper stock an ink that is not adapted to its peculiar surface.

The secret of good presswork is an open one, and it consists largely of an intelligent understanding of the conditions under discussion, namely, the association

of paper, ink and form in such a manner and of such relative appropriateness as to produce the best primary result.

It is my firm belief, and I base that belief upon years of careful observation, that the men who have earned a reputation above their fellows for fine presswork have done so — not by any mysterious faculty of overlaying and cutting out, but by an intelligent use of what might be termed the law of association in printing — an association of the proper stock, the proper ink, the proper packing and other primary conditions before the process of making ready began.

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

AMONG the patents relating to printing granted during the past month there were four which covered folding mechanism for use in connection with presses. Luther C. Crowell, of Brooklyn, New York, received a patent covering a device in which the longitudinal fold of a sheet running at a high rate of speed may be obtained with accuracy. It combines with internal and external tapes, converging from guides at opposite sides of the folder, pressing devices by which the tapes are pressed together to secure a positive grip upon the sheet.

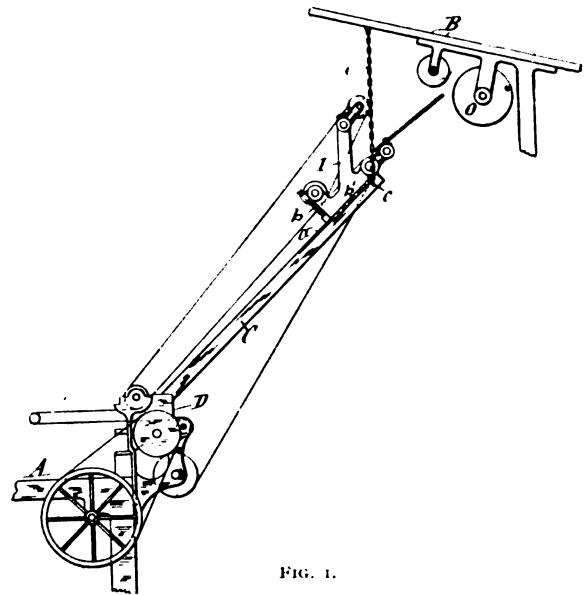


FIG. 1.

The device patented by Edward P. Sheldon, of Brooklyn, differs from that described above by substituting for the tapes and pressing devices of Crowell a series of grippers which seize the sheet at opposite sides and move it positively over the folder. The grippers are mounted upon endless conveying belts and are opened by cams acting against spring pressure. Both of these patents have been assigned to Robert Hoe and others of New York.

The folding machine patented by Walter Scott, of Plainfield, New Jersey, operates upon sheets which may be fed thereto by hand or directly from the printing machine. The sheets are clamped along a central margin, severed, gripped at the adjacent edges and brought together alongside of each other, before folding.

The fourth patent was granted to Talbott C. Dexter, of Fulton, New York, and has been assigned by him to the Dexter Folder Company, of the same place.

Fig. 1 shows the peculiarities of the invention very clearly. In place of the cumbersome bridge heretofore employed, the

inventor substitutes a light framework, one end of which is suspended beneath the delivery end of the press; the side bars of the frame rest loosely in sockets on the folding table. The tapes occupy the space between the side bars and may be easily adjusted by moving the carriage I toward or away from the folding table.

Two patents besides the one before mentioned were granted to Walter Scott, one covering cutting and feeding mechanism for printing presses, and the other a printing press. The former

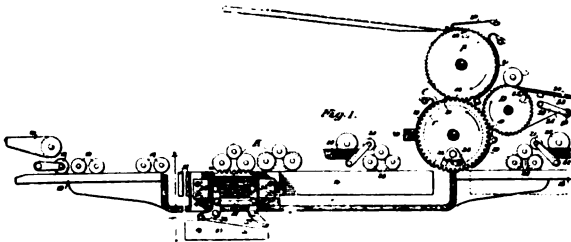


FIG. 2.

covers mechanism in which the feed-rolls are provided with change gears so as to vary the length of the sheet fed in each complete movement of the press. The feed-rolls are mounted on a frame so as to be moved toward or away from the cutting cylinder, and at the time of the cut the movement of the paper corresponds with that of the cutter.

Fig. 2 shows a detail of the printing press. It is of the stop-cylinder type and the cylinder makes two revolutions to each forward stroke of the bed and rests during the return stroke. As shown, the press is especially designed for lithographing and it prints from the stone at each operation.

Walter B. Carr and Augustus G. French, of St. Louis, Missouri, received a joint patent for a matrix board consisting of a semi-porous blanket forming a backing for the impression-sheet, said impression-sheet being formed on the blanket. The sheet is removed from the type and dried by itself instead of,

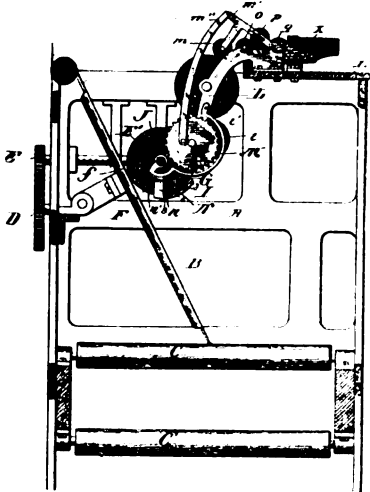


FIG. 3.

as in the old way, being heated while still in contact with the type.

Mr. Carr also received a patent as sole inventor of the numbering attachment for printing presses shown in Fig. 3.

The cut shows a sectional view through the folder of an ordinary press. The cylinder G carries a series of numbering wheels which are automatically advanced. Ink is supplied from the well X, and as each sheet is delivered it receives a number.

Fig. 4 shows in side elevation a sheet-delivery apparatus patented by George P. Fenner, of New London, Connecticut. The sheets are taken by the impression-cylinder C from the table B, carried into contact with type form upon the reciprocating table D, and then delivered to the type-carriage E.

This carriage rides upon a movable track and conveys the printed sheet to the receiving table G. A screen beneath the tapes prevents their falling between the gears in case they should break.

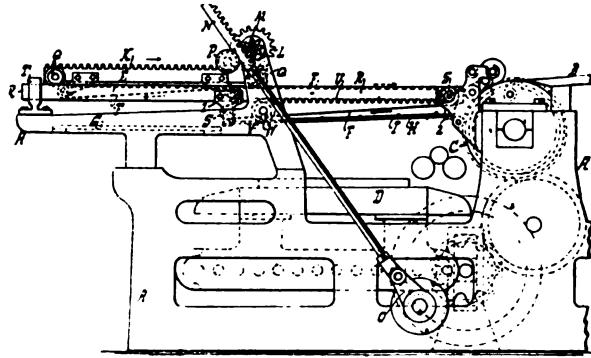


FIG. 4.

Fig. 5 shows a novel chase invented by Harry S. Foster, of Albany, New York. The small frame having a removable chase, shown in the lower left-hand corner, contains a portion of the type, which may be arranged at any desired angle. This supplemental chase is then locked in a larger one which contains the balance of the type.

An interesting apparatus for producing printed matter upon the "point" system for the blind was patented by Thomas C. Ordorff, of Worcester, Massachusetts. The pins, which have

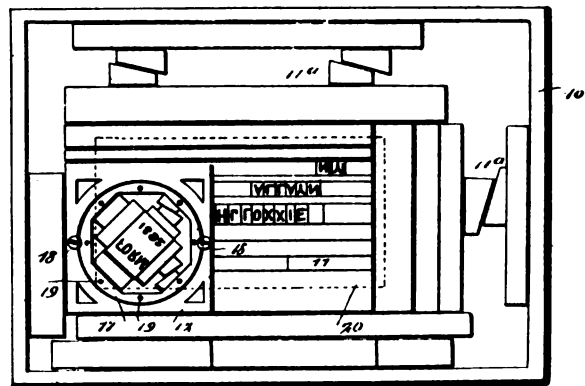


FIG. 5.

square bases and conical heads, are set up in a perforated plate. A matrix-plate of vulcanized fiber is then pressed down upon the pins and receives an impression therefrom. The sheet receives the impression by being clamped between the pins and the matrix-plate. If desired, an electrotype plate may be made from the matrix-plate and substituted for it in printing.

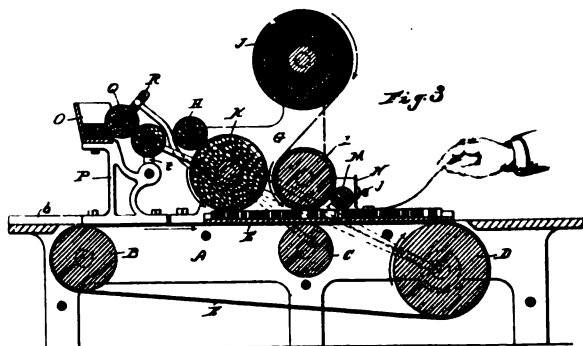


FIG. 6.

Fig. 6 shows a longitudinal section of a press patented by Charles A. Corbitt, of Racine, Wisconsin, who assigned the entire patent to the Corbitt Press Company, of the same place. It is intended for use in obtaining clear galley proof and doing small jobs. The galley is carried between rollers L and

C by the belt E. The paper is fed from the roll J, and when the impression is taken the sheet may be severed by drawing the same across the knife N.

Fig. 7 shows an improved type-matrix designed by William Kemp, Jr., of Washington, D. C. The body portion is made of steel or other hard metal. It has at its upper end a kerf in

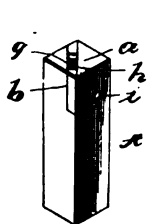


FIG. 7.

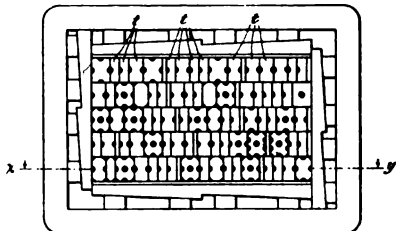


FIG. 8.

which is removably seated a block of softer metal having the letter formed in a depression in the center of the same. It will thus be seen that two of the walls of the matrix are of hard metal.

A press for bending printing plates accurately to any desired curve was patented in the United States by Alexander

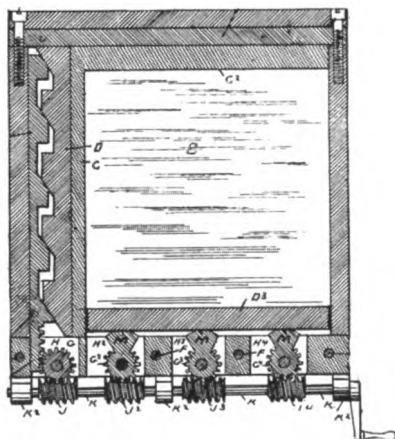


FIG. 9.

Gray, of London, England. A concaved sheet of flexible material is forced down by fluid pressure to bend the type-plate over a properly shaped former. A movable table, raised and lowered by a system of levers, makes the machine easy to operate. The former is mounted upon wheels so that it can be run from the table under the press.

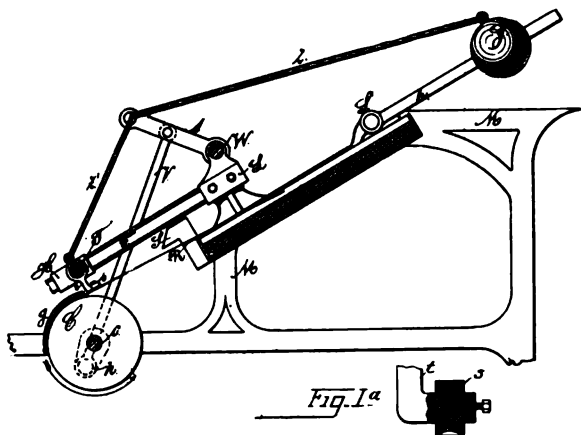


FIG. 10.

Fig. 8 shows the reverse of a chase of type so formed that the stereotype matrix may be easily and quickly dried. Each type has one or more horizontal grooves along its sides or holes through its body so that the matrix may be dried by

radiated heat. The inventor is Albert L. Thomas, of New York city, New York.

Fig. 9 shows a combined chase-frame and table, patented by George S. Davis, of Waltham, Massachusetts, a three-fourths interest in the patent being assigned to parties in Boston and Somerville. The lengthwise and laterally moving sticks are simultaneously advanced by the rotation of the shaft K.

Thomas A. Briggs, of Arlington, Massachusetts, received a patent for a paper-feeding machine. The sheets are taken by a fly, delivered to the feed-board of the press, accurately registered thereon and automatically fed to the impression cylinder as the fly recedes.

Fig. 10 shows a side view of a paper-feeder patented by Edward Paesler, of Hanover, Germany. The reciprocating carrier W picks up the top sheet from a pile by atmospheric pressure by means of a collapsible vacuum cup and transfers the same to the press. A cleaning cushion or brush, arranged in the plane of movement of the mouths of the cups, keeps them cleaned.

Written for THE INLAND PRINTER.

GOSSIP ABOUT BOOKS, AUTHORS AND KINDRED SUBJECTS.

BY IRVING.

MR. E. S. MARTIN, who edits a department in *Harper's Weekly*, and is the author of two very bright books, "A Little Brother of the Rich," and "Windfalls of Observation," made a visit to Newport some time ago. He had heard of Mr. W. K. Vanderbilt's summer villa and was curious to see it. But imagine, if you can, his chagrin on finding it surrounded with an impenetrable wall. His only means of getting a peep inside was to look under the front gate. Not until then had it dawned upon him why the place was named "Belle-view."

THE original manuscript of Mrs. Henry Siddons' Parting Address, written for her by Sir Walter Scott, was recently offered for sale. Mrs. Henry Siddons was the daughter-in-law of the great Mrs. Siddons, and Sir Walter wrote this Address for her farewell appearance in Edinburgh, on March 29, 1830. It begins as follows :

" The curtain drops — the minute soon is past,
One word remains, the saddest and the last —
A word which oft in careless mood we say
When parting friends have passed a social day:
As oft pronounced in agony of heart
When friends must sever or when lovers part ;
Or o'er the dying couch, in whisper spoken,
When the frail thread of life is all but broken.
When all that ear can list or tongue can tell
Are the last faltering accents, 'Fare you well.' "

MR. W. D. HOWELLS writes occasional verse that is not less attractive than his fiction. The following choice bit is taken from *Harper's Magazine*, and is entitled

" HOPE.

" Yes, death is at the bottom of the cup,
And everyone that lives must drink it up ;
And yet between the sparkle at the top
And the black lees where lurks that bitter drop
There swims enough good liquor. Heaven knows,
To ease our hearts of all our other woes.
" The bubbles rise in sunshine at the brim ;
That drop below is very far and dim ;
The quick fumes spread and shape us such bright dreams
That in the glad delirium it seems
As though by some deft sleight, if so we willed,
That drop untasted might be somehow spilled." •

While we are on the subject of verse it may interest our readers to learn that a copy of the first edition of Mr. Eugene Ware's "Rhymes of Ironquill," recently reviewed in THE INLAND PRINTER, is probably the most valuable production of a Kansas man. There were only 500 copies in the first edition,



"FEAR NOT, FOR LO, I BRING YOU TIDINGS OF GREAT JOY."

Half-tone engraving from photograph by
A. ZIESE & CO., CHICAGO.
Duplicate plates for sale

which was shortly exhausted and a second of 1,200 copies called for. The third edition, published by Messrs. McClurg & Co., of Chicago, contains only a portion of those poems printed in the earlier editions, and these have been changed in many particulars, even as to the titles. Mr. T. J. Kellam, of Topeka, who issued the first two editions, has been offered as high as \$10 for a copy of the first issue. A short time since he advertised for some copies, offering \$3 each, but he received only one answer to his advertisement. The "Rhymes of Ironquill" of 1885 promises to be as interesting a bibliographical rarity as the "Poems by Two Brothers."

THE new publishing house of Stone & Kimball (Cambridge and Chicago) is to have the American market for "Pagan Papers," by Kenneth Grahame. The other important books announced for early publication by this firm are: "The Holy Cross and Other Tales," by Eugene Field, and "The Building of the City Beautiful," by Joaquin Miller.

MESSRS. Elkin Matthews and John Lane, the London publishers, announce a book of verse by Grant Allen with the seductive title, "The Lower Slopes: Reminiscences of Excursions round the Base of Helicon, undertaken for the most Part in early Manhood."

A WELL-KNOWN scholar and man of letters has sent the following *jeu d'esprit* to Dr. Murray on hearing the news that the "New English Dictionary" has at last got through the letter C, and that D is now in hand:

"Wherever the English speech has spread,
And the Union Jack flies free,
The news will be gratefully, proudly read,
That you've conquered your A B C!
But I fear it will come
As a shock to some
That the sad result must be
That you're taking to dabble and dawdle and doze
To dullness and dumps and (worse than those)
To danger and drink,
And—shocking to think—
To words that begin with a d—."

LOOKING over Mr. Richard Le Gallienne's "English Poems" of a rainy Sunday, the title to one of them, "Saint Charles!" caught our fancy, and we found that a letter from the late Edward Fitzgerald to Prof. C. E. Norton, of Cambridge provided the text. "'Saint Charles,' said Thackeray to me, thirty years ago, putting one of Charles Lamb's letters to his forehead." These letters by Fitzgerald are vastly entertaining. Professor Norton and Lowell and Professor Cowell were among the correspondents of "Old Fitz," as Tennyson called him:

" none can say
That Lenten fare makes Lenten thought,
Who reads your golden Eastern lay,
Than which I know no version done
In English more divinely well."

Very gracious is this "birthday line" of the noble poet to his friend, who is asked to take it

"Less for its own than for the sake
Of one recalling gracious times,
When, in our younger London days,
You found some merit in my rhymes,
And I more pleasure in your praise."

And odd it is, too, to find this line introducing a volume that is dedicated to a poet who addressed a very different kind of line to the shade of the English Omar, Mr. Robert Browning.

THE apostle of the new Literary West has run amuck of a Saturday Reviewer. "Wild he may be, so are our b'ars; rough he may be, so are our buffaloes; but his proud answer to the tyrant and the oppressor is that his bright home is in the setting sun." These are the words that "echo in the memory" of the reviewer and that he "often repeats in moments of emotion." The apostle seems to the reviewer "provincial."

"The West must have something to show before she can join in the competition with Boston and New York." "You're always saying you're going to do it; then *do* it," says Tom Sawyer. The apostle says that "the literature of the West will not be dominated by the English idea. It will have no reference to Tennyson or Longfellow or Arnold." This strikes the reviewer as "charming," and he is reminded of the unprincipled Edgar Poe. "As a literary people," said this worthy, "we are a vast perambulating humbug." But the amiable reviewer's conclusion is probably right. "What does all this mean? Can it possibly signify no more than that eastern magazine editors do not often accept the articles of western literary gentlemen?" Yes; and it means something more. The *literary* West repudiates the apostle of the new "composite" Western Literature.



A SUBJECT OF INTEREST.

SPELLING IN ENGLISH.

"Spell toes," said the mother, who was teaching her little daughter, seven years old, how to spell.

"T-o-z-e," answered the child.

"No, dear, that's not right. T-o-e-s spells toes."

"But it sounds like t-o-z-e."

"I know it, but you cannot go by the sound."

"Then in order to enforce this proposition, the mother called on her daughter to spell froze.

"F-r-o-e-s," said the child.

"No, you're wrong again. This time we do use the z, and spell the word f-r-o-z-e."

"Huh!" grunted the child.

"Now spell rose," said the mother.

The child hesitated. Finally she said I don't know whether to say r-o-z-e, or r-o-e-s."

"Spell it r-o-s-e," said the mother, "though there is another word pronounced just like it, that's spelled r-o-e-s."

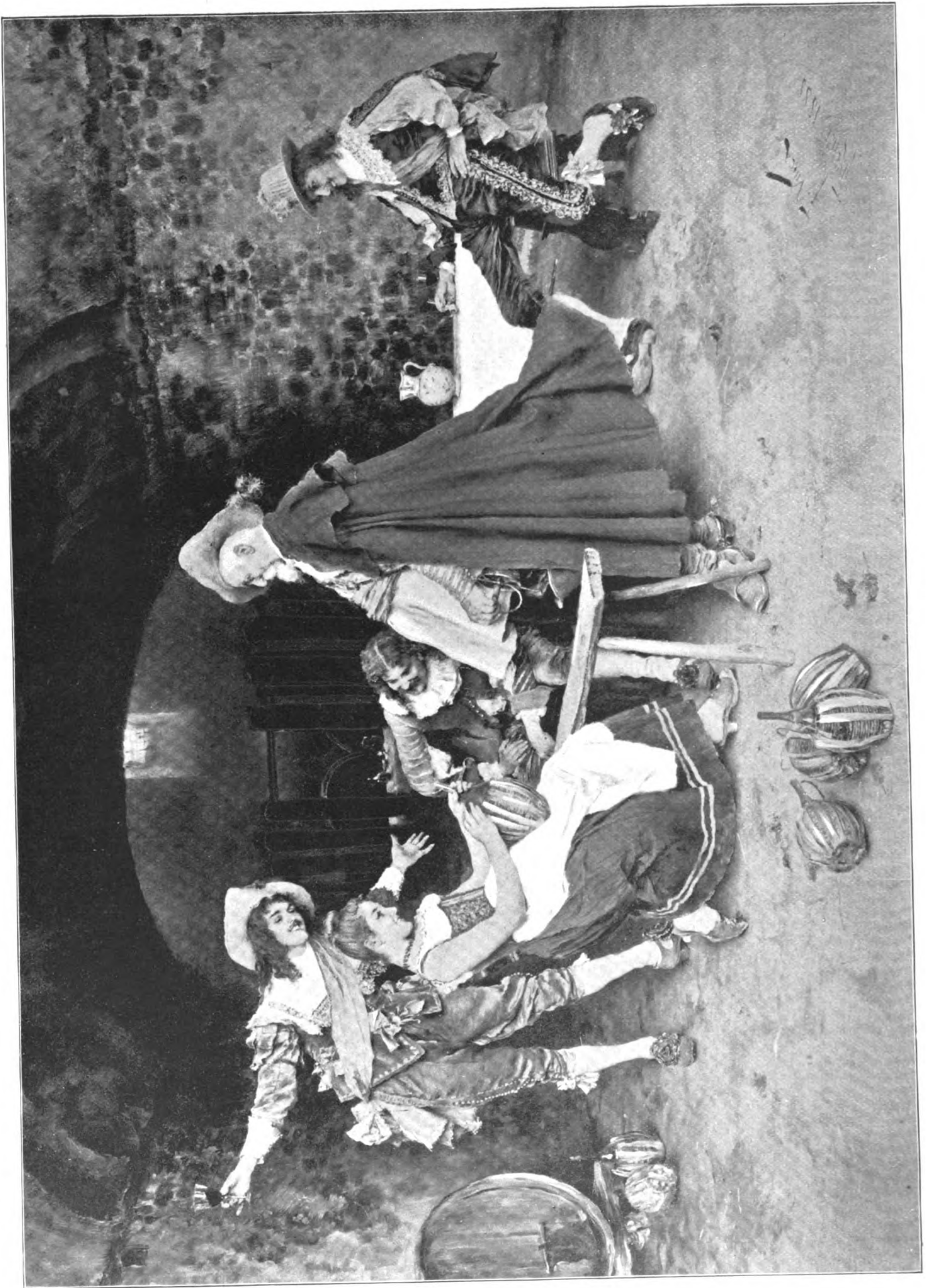
The poor child looked very miserable.

"Just one more word," said the mother. "Tell me how you spell blows."

"Well," said the child, "I spell it in three ways. I spell it b-l-o-s-e for breakfast, b-l-o-e-s for dinner, and b-l-o-z-e for supper."

"I spell it b-l-o-w-s, all the time," said the mother.

The child said nothing for a minute or two. Then, looking up, she solemnly remarked: "I think, mamma, that the English language was made for persons who are very, very well educated."—*Boston Journal*.



Half-tone engraving by
GEORGE H. DRENGER & Co.
125 Clark Street
Chicago, Ill.

OLD WINE AND YOUNG LOVE.

See page 197.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

ASSOCIATION OF PRACTICAL PROOFREADERS.

To the Editor:

CHICAGO, November 9, 1893.

The idea of forming a practical proofreaders' association is one that receives my hearty indorsement, and I hope the suggestion as put forth by THE INLAND PRINTER will bear fruition. Having mentioned the matter in a letter to a friend, I received the following reply: "I think such a society as is contemplated would do a great deal of good. It would, if properly managed, be able to reach many of our craft whom our typographical unions do not attempt to reach; but it should, at the same time, be very particular as to who shall be admitted to membership. Of course, the starting of it is not to be regarded as a very easy task, for it is just here where the main difficulty will be met in regard to credentials, so to speak, or recommendations as to eligibility for membership. Both competency and character ought to be considered of vital importance. Three members at least ought to be required as indorsers for a recommendation, or rather a proposition for membership. However, I am not expecting to make of such a society a Methodist prayer-meeting or class-meeting, nor a branch of the civil-service bureau; but I should think it proper to insist upon a very definite answer to the question: 'Who is my neighbor?'"

As the foregoing extract from my friend's letter expresses my own views pretty fairly, I will only add that I think the society should not be formed or run on trade-union lines, but partake more of a social or family nature. The London (England) Society of the Correctors of the Press would give us something to pattern after, for a starter.

The following from the Philadelphia *Public Ledger*, indicates that the proposed society is attracting attention in the East:

"A practical proofreaders' association is again suggested by THE INLAND PRINTER, which maintains that it is not only time to form such an organization, but that there 'is no class of workers in printerdom which will benefit more from an association for the interchange of experiences and views than proofreaders.'"

It would ill become the progressive spirit of Chicagoans to allow the "effete East" to get the start of them in this matter.

DELE.

FROM NEW ZEALAND.

To the Editor:

WELLINGTON, October 4, 1893.

The event of the past month, and not of the month only, but the year — overshadows all else. The wires will have conveyed you the news — that female franchise throughout this colony is an accomplished fact. Every adult, male or female, Maori or European (save and except aliens who have neglected naturalization, for which no fee is charged), is now by virtue of manhood or womanhood, and half-a-year's residence, a free and independent elector. Thousands of women have already registered, and by the time the writs are issued and the rolls closed, the majority of the womanhood of the colony will be on the rolls. Here and there a woman is found who obstinately refuses to avail herself of the rights — and an angry woman she will be on polling-day, when "that" Mrs. Jones, who *has* registered, exercises the privilege that she has neglected to secure. For the past fortnight the subject has

been the all-engrossing theme. To the printers and compositors it means rolls of nearly double bulk; to the registration department it means extra clerical assistance and a good deal of additional work; to the country generally it means, if we can trust the signs of the times, accelerated progress in social reform, though I, for one, can see no reason to anticipate either the immediate regeneration of society which certain enthusiasts foretell, or the wild and revolutionary experiments which others profess to dread.

On all sides it is recognized that the step, once taken, can never be retracted. It is an immeasurably more striking, though far less revolutionary change than the adoption of manhood suffrage, which attracted but little notice. And it is the necessary, though unexpected corollary of that step. So long as there was some kind of selection — educational, social, or substantial — as a safeguard against reckless legislation, no one asked for a female franchise. But when every drunken loafer, every lazy tramp, every pauper in the refuge, every criminal who had qualified for a vote by six months' residence in jail, had the same political power in the state as the clergyman, the merchant, or the college professor — educated women, almost with one accord, demanded the same right. For three years the question has been before parliament — the ladies' champion being Sir John Hall, who is generally regarded as a typical "Tory" and conservative. The first year the bill was thrown out. Last year the government took it up and quietly killed it, though it passed both houses. This year it was quite expected that the same thing would be repeated. The upper house, whose amendments were made the pretext for abandoning the measure, this year declined to meddle with any of the details, leaving the responsibility with the cabinet. Not one member of the ministry was in favor of the bill, government measure though it was — but in the face of both houses of parliament, and the gigantic petitions from all parts of the country, they had no option but to recommend his excellency to attend to the bill.

If any argument were required in its favor, it would be found in the nature of the active opposition which arose when it became probable that the bill would become law. The petitions against the measure were promoted in nearly every case by the liquor rings. A still more astute device was adopted as soon as the bill came into operation. Men went from house to house with registration forms, which they filled and attested, in some cases charging the women a fee. The applications, it is scarcely necessary to add, never reached the registrar's office. Sir John Hall, having secured the reform for which he has worked so long, now retires, at an advanced age, from public life.

The month has been singularly barren in news of the craft. There have been, as usual, a few births and deaths of unimportant periodicals. The various trade organizations have been very quiet. The Institute of Journalists has held its second annual meeting and presented its report, which shows a healthy state of affairs. The officers of the executive were unanimously reelected. Two bills in which the institute were interested came before parliament — an incorporation bill and the libel bill. The first, which simply gave the institute such powers as can be claimed as a matter of right by religious, charitable, educational or scientific institutions, was thrown out — its chief opponents, I regret to say, being old newspaper men, Mr. Feldwick in the upper house, and Mr. Hogg in the lower. Their plea was that it would make the profession of journalism a close corporation — an assertion quite unwarranted by anything in the bill. The libel bill, though still on the order paper, has little prospect of passing through committee. It will be strenuously opposed by Mr. Fisher, who, like certain other ex-journalists in parliament, seems to cherish a grudge against his old profession. A number of old and honored journalists have been appointed honorary members of the institute.

As the session approached its close, there became manifest a strange disintegration of parties. The labor members wavered

in their support of the ministry, and in some cases deserted altogether. Policy bills were passed by majorities of one or two, secured by desperate whipping, only to be thrown out or modified beyond recognition in the upper chamber. The efforts of the Premier, in view of a general election, to obtain personal and practically unchecked control of the state railways, the lands of the colony, not to mention the officers of parliament, hitherto under the control of the Speaker, caused alarm, even among his best supporters, and it is doubtful if the policy bills would have passed at all had the upper chamber not been expected to reject them. One mischievous measure has, however, become law — the new licensing act. Its operative provisions are wholly in favor of the liquor interest, and it is most decidedly retrogressive.

Outside parliament, parties are in chaos. The "labor party," which made so strong a mark in last parliament, is dead as Julius Cæsar. The Knights of Labor, the Trades Hall, and the Liberal Associations, have been trying to find some common ground, or, as they absurdly express it, to "join issue," but in vain. Then there are minor bodies of socialists, anti-poverty men, single-taxers, etc., each with their own champions. The increased honorarium is an attraction, and there is already a host of candidates in the field. In Wellington, the president and vice-president of the Liberal Association are both candidates, and the body over which they preside refuses to pledge its support to either. The Hon. John Rigg, (Typographical Society) has withdrawn in dudgeon from the Trades Hall, because it declined to accept his suggestion of a candidate.

On all hands it is recognized that the women hold the balance of power if they choose to use it, and as their vote will be mainly independent of party considerations, the result will not be easy to predict. It is ludicrous to note how the opponents of women's franchise are now figuring as friends of the reform all through; and it is equally comical to find government organs like the *Wanganui Herald*, which bitterly and consistently opposed it to the last, patronizing the enfranchised sex and directing them how to vote. There was no more virulent opponent of the reform than the *Dunedin Tablet*, the organ of the party which advocates state support of Roman Catholic schools. It indulged in elegant reference to "wild women," "breeches," etc. Nevertheless, the party has lost no time in enrolling all the women, wild and tame, within the sphere of its influence, and organizing as solid a vote of both sexes as it can bring to the polls.

The approaching close of the session is indicated by the slackness at the government printing office. Twenty men were paid off on Saturday, and another twenty follow in a few days. Some may find work for three or four weeks on the electoral rolls, but the majority will have to seek other fields.

The festive compositor is to the front once more. A few days ago a paper in a mining district had to explain that at the sacred concert reported in the previous issue, Mrs. —'s solo was not "Pass Under the Bed," as printed, but "Pass Under the Rod."

R. C. H.

FROM FRANCE.

To the Editor: PARIS, France, November 1, 1893.

The city of Lyons will have an international exhibition next year, and taking advantage of the occasion, a movement has been preliminarily organized for holding a congress of the master printers and lithographers of France. This is the first time the attempt has been made to group the employers, and weld them into corporate action. All such unionism is to be encouraged; it alone can protect the interests of the body, either by abolishing trade impediments or winning new facilities. The age is past when individual effort could conquer alone. Providence is still on the side of the large battalions.

The committee *pro tem.* has drawn up a list of questions to be threshed and winnowed. It has shown tact, by eliminating

those likely to divide, and possibly wreck, the whole movement, that of drawing up a minimum scale of trade prices. But it is to be regretted, that it did not at once include in its programme, the admission of the working printer. That question has been left open till May, a significant month for labor interests. This is to be the more deplored, when the sharp antagonism between the employers and the employed is remembered. The first step to promote harmony between opposing powers that have a common interest to uphold and advance, is to bring them together. Capital has everything to gain by the step. There is no necessity for creating or sustaining privileges or barriers between the higher and the lower *couches* of labor.

Among a few of the subjects sketched for deliberation and that possess more than a local interest figure: the responsibility of printers; the pirating of trade-marks; the legal depositing of a copy of a work by the publisher and not by the printer; the right of the state to compete with private printing offices, by its typographic establishments — the *Imprimerie Nationale* and those in the penitentiaries; the claim of clients to engravings, etc., after an order has been executed and paid for; the law regulating the workhours of women and children in the binderies; the permission, by the abolition of all licenses, for any person to set up as printer, etc., and the union of employers into a national federation. There is not the slightest likelihood that the Republic will listen to making the printing trade a close borough, by limiting, as under the second empire, the number of printing offices following the population of a town. Such restrictions have gone to join the old moons. A common law and common rights for all, whether Tritons or minnows. No obstacle must be placed in the way for the working printer of today, becoming a master printer tomorrow.

The congress could help the proposition now being revived, to erect a statue to Ulrich Gering, who first introduced printing into France, in 1470. It is urged, that as the new Sorbonne will be soon fully completed, it cannot be so regarded till a statue be erected to Gering, who there set up his first printing presses, to practice the art of all arts. There is no reason to be opposed to the realization of the project, save that Gering was a German, a native of Beromünster, near Constance. The honor is to be paid to an event of the fifteenth century, and in no way connected with any unpalatable incidents of the nineteenth. The honor can well be claimed by France, in the sense that they were two professors of the Paris University, Guillaume Fichet and Jean de Lapiene, that invited Gering and two of his associates, Crantz and Friburger, to come to Paris. They did more, they established his printing office in the Sorbonne itself, and protected his operations. The innovation was fiercely opposed by the copyists, whose daily bread was destined to be taken away.

The Cercle de la Librairie ought to step in and take the lead in the movement, which would not only honor Gering, but themselves. The site for the statue is naturally indicated; it is near the spot where the first printing presses rolled. The quarter, too, is full of typographical souvenirs; there is the statue to Dolet, the martyr of freedom of printing and writing, and to Renaudat, who established the first newspaper in France. The honor for erecting a statue to Gering, originally due to a proposal made in 1853, belongs to a printer, M. Alkan. It was his intention to demand a national subscription; it would be better now to limit it to the printing, publishing and papermaking professions, including, of course, the manufacturers of type and printing machinery. The government has plenty of old cannon to supply the bronze for the statue, and could not oppose a refusal, intended to honor, nearly five centuries after his death, the man who secured such priceless benefits for the country of his adoption. An authentic bust of Ulrich Gering occupies the entrance hall of the Bibliotheque Sainte Geneviève. Art, like science, has no nationality. Gering's bust is in white marble; underneath is an open book; on the

right-hand page figure the first three lines of the first book that he printed in Paris; the page on the left-hand is blank. It is in its present position since 1850.

The printers of France may be regarded as united by local syndicates, and the latter welded into a general federation. The secretary, the man at the helm, of this federation is M. Keufer, a practical mind, handling only realities, and the uncompromising opponent of all utopias. Just now the printers have the endemic of the general strike as the perfect and immediate cure for the grievances they desire to have redressed. Instead of bearing the ills they have, they seem to fly to those they know not of. The printers have no sustenance fund to keep soul and body together during a general strike, and the misery the general strike of the Paris printers not many years has left behind, is still painfully and prominently as plain as the road to the parish church. Impossible to make war without the sinews of war. Only Don Quixote tilted at windmills. Italy recently dabbled with the general strike, and that situation points a moral and adorns a tale. The home minister at once ordered all the inmates of the prisons acquainted with printing to be mustered for action. Thanks to the typographical syndicate of Rome, seconded by the artisans of other trades unions, the minister held back his hand.

It may be naturally asked, what rôle did printing play during the recent Franco-Russian rejoicings? A very poor one, indeed; the Slav language is not only next to unknown, but no Russian type apparently exists in Paris. It is strange that the national printing office, which claims to possess a collection of type of the 2,750 languages and dialects of the world, had not a case with that of the Slav. Nor was any printer sufficiently enterprising, though having plenty of time to do so, to order the necessary material—and hands—from Moscow. However, more than a French printer might have his hair on end if asked to make a stick of "Long Live Russia!" in vernacular—*Da Sdrav-Stvanist Rossia*. Not even the national hymn of Russia—not borrowed from her "Liturgy," like as was asserted "God Save the Queen!" is from England's—*Bojë Tzara Krani* was set up in roman type. It appears that some printing offices will henceforth correct this state of things, and intend executing bill-heads and complimentary cards in true Slav type and "work the boom."

The specimens of chromo typography and lithography displayed ingenuity of design, but very poor workmanship; all was hurry, and the market was only for a limited period. Those firms that had stocks of yellows and golds must have done a brisk business in the printing of the Russian flag. The legend, that the municipality of Rheims possessed a copy of the Four Gospels in the Slav dialect, and on which the French kings were sworn since the time of the first down to the last Capet, is erroneous. It is in Bohemian; but that is something of the difference between Celtic and Gaelic. It is but fair to add that one paper managed to set up a compliment, by means of nursery type, in Russian for the Russian sailors. The only leading artist that contributed his talent to the rejoicings was Rochetosse; he executed the design for the vignette of the Popular Banquet. It represented Russia as a heavy weight boyard, clad in skins, with his arm clasping the neck of a delicate figure in armor, symbolizing France; the latter was too effeminate, and might pass at first glance for a female, were it not for a peeping tuft of a mustache. Russia seems to say to France, "Come, rest on this bosom, my own stricken dear!" Overhead is the figure of a winged Bacchante, filling two bumpers fair, out of an amphor. The printing of the sketch was good, however.

Fiat lux! Certainly, if to demonstrate a truth, one commences by showing its absurd side, those who demand that only professional typographers be allowed to print, can score reasons in the case of the "grocer"-printer near Marseilles who adds on the printing of circulars and of posters to his natural calling of selling tea and sugar and dips. The fact

exists, for the grocer signs the work as the responsible printer. And he receives orders, because he undercuts the professional workman. Perhaps it is to retaliate on those coal and firewood shops in Paris that deal in liqueurs, wine, coffee, newspapers, squashes and greens.

Many persons may not be aware that the Louvre Museum sells, at a very reasonable price, copies of engravings, by the first artists, of the ancient and contemporary pictures exhibited in its rich galleries. The public, in ignorance no doubt, purchases a bad photo of the same picture for what they could secure a real work of art—a thing of beauty, that would be a joy forever.

The printers of Nantes complained of the excessive number of apprentices—fully fifty per cent as compared with the skilled workmen—in the offices, and that really was threatening to become a deluge of boy labor. The Men's Syndicate courteously sought interviews with the masters; tact and good sense carried the day; a treaty was signed between the interested, limiting the number of years of apprenticeship to three; the ratio of apprentices, one for every five workmen; after their apprenticeship, the lads are to be paid 30 cents per day the first year, 70 cents the second year, and then "stab" wages. The Municipal Typographical School, of Paris, only admits apprentices, and those young artisans occupied in the other branches of bookmaking; the age of admission is twelve to thirteen, following ability; the classes commence in the evening at 8:30 and last two hours. The pupils acquire a knowledge of all the processes of printing, stereotyping, lithography, artistic printing, etc. The lessons are gratuitous. Adult printers can, elsewhere, follow a free course of stenography.

In the south of France, the paper manufacturers have decided, since last month, that each mill would cease work during six days per month, under an accepted penalty, to be inflicted on whoever would break the ring. By diminishing the production, paper would be scarce, and the price run up—just the European coal question. Q. E. D.

EDWARD CONNER.

EIGHT HOURS.

To the Editor: TOPEKA, Kansas, November 13, 1893.

We also suggest that *the condition of the labor market* and financial stringency of the times are such as to demand a reduction in the present scale of wages.—*Report of Executive Committee, Seventh Annual Session of the United Typothetae.*

WHEREAS, The condition of the book and job printers throughout the jurisdiction of the International Typographical Union has become such as to demand instant relief; and

WHEREAS, The surplus labor which is on the market is getting much larger year after year, thereby making a pressing demand for situations, which has a tendency to decrease the wages of our members.—*Adopted by the last International Convention, page 170 of Proceedings.*

Before the advent of the machines the Detroit *Free Press* carried from eighty to one hundred and twenty cases. The office took down the frames, put eighteen linotypes, with the best operators they could find in the composing room, and from the start set up the paper with the machines. * * * While in the beginning it took eighteen operators to set up the paper, now, since the operators have become so fast, the office has been able to decrease the staff by half, and now requires only eight operators during the week, with a full force on Saturday nights.—*Inland Printer for October, 1893, pages 31, 32.*

These extracts indicate a startling state of affairs. The only remedy that suggests itself is a shorter work-day—an eight-hour day. While there is much to be said of the benefits of the eight-hour day from a mental, moral and physical standpoint, I shall confine myself to discussing the necessity of adopting it and the chances of success.

First, we cannot hope to secure eight hours without a corresponding reduction in wages. Employers already are struggling hard to keep their heads above water, and any additional burden, they say, would swamp them. This is no doubt true; at any rate, a twenty-five per cent increase in wages would enhance the cost of printing enough to materially lessen offerings of work by patrons, and we cannot afford such a result.

The above quotations certainly show that if we do not voluntarily accept a reduction with less hours, we will involuntarily accept one with ten hours. If a shorter day is not adopted, wages must fall from the competition of the unemployed; and we shall see strike after strike against reductions fail because these unemployed take strikers' places, and because those having situations will accept reductions rather than strike, for the reason that once out of work it will be next to impossible (it is now) to again find employment. Let us examine the quotation referring to the *Free Press* for a moment. Taking the lowest figures for every day except Saturday, and the highest for Saturday (the lowest possible estimate), we find that before the advent of the machines work was given out to the amount of 600 days each week—that is, there was enough work each week to give 600 printers one day each. At present 66 days are given out each week. In other words, were the *Free Press* to run at its full capacity every day now, there would be eighteen situations; before the machines were put in there would under similar circumstances have been 120 situations.

THE PROSPECT.

There is some warrant for the belief that if we will go about the matter as we ought, and treat employers as if they were entitled to some consideration, the concession will be granted. Something more than a year ago a committee of the United Typothetæ addressed letters of inquiry regarding the nine-hour day to about five thousand employing printers, and while only some seven per cent of the firms addressed made answer, the replies to the question, "Do you think this request [for nine hours] when made should be conceded or refused or compromised?" show some sentiment in favor of shorter hours. Sixty-two employers were unconditionally in favor of granting the nine-hour day, 70 favored a compromise, 113 were unconditionally opposed, and 68 either did not answer or their replies were so ambiguous that they could not be counted. Leaving out the 68 who expressed no opinion, we find 132 favoring shorter hours or a compromise, and 113 opposed.

Mr. Lewis S. Graham, secretary of the New Orleans Typothetæ, and the largest publisher in that city, expressed the views of his association on this subject in a very interesting letter to the secretary of the United Typothetæ. Among other things he says: "For the present we do not consider it practical nor advisable to make nine hours a day's work without any reduction in wages; but we do believe that at a given date, to be determined by mutual agreement, said date to be fixed at least six months—in fact, a year—ahead, the change could be accomplished without detrimental results. The general feeling on this subject seems to be that any arrangement can be made satisfactory that is universal, or approximately so. * * * I advise that the request [for nine hours] when made be conceded. It should be on the plan outlined above, namely, to go into effect at a date to be fixed by mutual agreement of the representative bodies."

Mr. J. S. Cushing, of Boston, was a member of the Committee on Labor of the sixth annual session of the United Typothetæ. The majority of that committee reported that they did not believe there was any general demand from the employés of the printing trades for shorter hours, and recommended that the association dismiss the subject from further consideration. From this Mr. Cushing dissented, and in a minority report reminded the convention of the fact that the Typothetæ came into existence because of a demand for a shorter day by the printers. Continuing, he states that the only inference to be drawn from the small number of replies to the letters of inquiry is that the questions were so evidently one-sided in their intent, and so plainly indicative of the wishes of the framers, that in many cases they were ignored entirely, but that nevertheless a majority of the replies favor a nine-hour day or recommend a compromise. His report concludes as follows:

Resolved, By the United Typothetæ of America in annual convention assembled, that the executive committee be instructed to prepare an address recommending to its members the adoption of a nine-hour day;

that said address be sent to the members of the United Typothetæ of America; that prompt replies be solicited; and that a date be set for the adoption of a nine-hour day by the executive committee, when three-fourths of the membership express themselves in favor of it.

SOME OBJECTIONS.

Employers will probably object to granting an eight-hour day, arguing that their fixed charges will be increased because of the smaller earning power of their plants. It is true that if an office has work sufficient to keep it busy at its full capacity ten hours a day, less hours will increase fixed charges. However, few offices are so fortunate even in the best of times—none in times like these. And in the nature of things such a condition can never permanently obtain. To be sure, there will be times in the future, as there have been in the past, when it will be necessary to work overtime; but so long as it is possible to do in eight hours all the work offered, there can be no increase in fixed charges if wages are proportionally reduced. For what is the difference to the employer whether he runs ten hours with four men or eight hours with five, if he is doing all the work offered and is at no additional expense? In fact, it will benefit him, for it is proverbial that men do quicker and better work when there is plenty to do than when things drag. All that can be claimed on this score is that fixed charges will be slightly increased when extra work is necessary. On the assumption that overtime would be necessary two days a week on the average, the increase would amount to two and a half per cent if the force was worked ten hours during the day and three after supper, eight hours being worked the remainder of the week. Should it be decided to do no night work, but to work ten hours during the busy seasons, the increase would amount to a trifle less than seven per cent during the time long hours were worked; if this overtime were necessary only half the time the increase would be about three and a half per cent. This is based on price and a third for overtime, and takes no account of time worked over ten hours, as employers already pay extra for that. I believe employers can add so small an increase to present prices without loss of business, for it is a fact that the per cent of difference between printers' bids averages more than the above increase in wages.

CONCLUSION.

I propose that the president of the International appoint a committee to present the eight-hour question to the next meeting of the Typothetæ, on a basis of a reduction in wages equal to the reduction in hours; that an assessment of 10 cents per week be levied on every member of the International Typographical Union, to take effect as soon as possible and to continue for at least one year prior to the inauguration of the eight-hour day, but to be kept up until shorter hours are secured; that the defense fund so raised shall be available only to aid unions in cities where employers will not agree to less hours with correspondingly less pay, no financial aid to be given unions striking for eight hours with ten hours' pay. Should the Typothetæ refuse to confer with our committee, the International committee should have full power to arrange the details and fix the date for the adoption of the eight-hour day, allowing ample time for the completion of existing contracts by employers.

A. E. DAVIS.

It has been a matter of some speculation if any adequate means would be taken to preserve an historical and descriptive account of the Columbian Exposition, suitably illustrated. The Bancroft Company have set this matter at rest by the publication of a superb book of the Fair. From the publisher's announcement we take the following paragraph: "For the publication of his 'Book of the Fair,' the author, Hubert Howe Bancroft, moved with his family to Chicago, and brought thither his publishing house from San Francisco, and chosen artists from New York and Paris. His work is a reproduction of the great Exposition, so far as it can within reasonable limits in print and pictures." The text is pure and classic, and the illustrations the finest that can be made.



A MATTER OF THOUGHT.



CERTAIN AFFINITIES.



AN AIR OF DISTINCTION.



A CAPACITY TO FULFILL.



ENERGY AND CONFIDENCE.



STRONG AND BRIEF.



A MOMENT OF REFLECTION.



A SPIRIT OF INQUIRY.



GHOST STORIES.

SUGGESTIONS FOR ILLUSTRATED ADVERTISEMENTS, BOOKLET COVERS, ETC.

Drawn for THE INLAND PRINTER by William Schmedtgen, Chicago.



Alfred T. ...

THE TOILET.

Specimen of half-tone engraving by
SANDERS ENGRAVING CO.
400 and 402 N. Third St.
St. Louis, Mo.

Written for THE INLAND PRINTER.

A VOCATION FOR WRITERS—THE THEATRICAL PRESS AGENT.

BY CLARK STAMFORD.

IN common with the uninitiated, until recently I had, I confess, but a vague idea of the duties of the theatrical press agent, or of the influence an experienced and energetic press agent has upon the public in keeping before it as a subject of comment and discussion the favorites of the stage. I say "had," because my eyes have only recently been opened



CHAS. ASTOR PARKER.

to the adroit methods of these gentlemen, and a careful inquiry leads me to believe that in the field of advertising they stand alone in their versatility in tickling the curiosity of that mighty power, "the public." My experience came abruptly.

"All about Lillian Russell!" shrieked a shrill-voiced newsboy under the window of my hotel room one balmy evening last summer.

I had been enjoying the wondrous sights of the World's Fair all day with a party of ladies and gentlemen from England. We had returned to the hotel about 6 o'clock, tired out, and I, with some of the others, had determined to at once seek my room and rest.

I was just dozing into a reverie, through the uncertain mists of which there was again repictured before me the buxom butter maids of the Irish Village; the turbanned Turks of the Street in Cairo; the soft, laughing eyes of the dainty Javanese belles; the mad soundings of the Algerian pipe blowers and tom-tom beaters; that ponderous revolving iron framework, the Ferris Wheel, and other strange sights and sounds I had seen that day at the great Columbian Exposition, when I was vigorously recalled to the full control of my senses by the young vendor's penetrating shout:

"Evening papers, all about Lillian Russell."

As I was thinking of getting up, preparatory to buying an evening paper, a knock came to my door.

"Who's there," I cried.

"The whole party," replied the familiar voice of my English friend, "we have just been reading about one of your American actresses, a Lillian Russell, and the curiosity of the ladies has been so aroused that nothing else will do but that we all go to the theater, secure stalls, and see her tonight. We want you to go with us."

"But, my dear fellow," replied I, "I'm dead tired, and the day's jogging at the Fair, and —" — "All about Lillian Russell," shrieked half a dozen newsboys in a discord that drowned my further remarks.

"Well," thought I, "if Lillian Russell is to be drummed into my ears even though I stay in my room, I might as well go to the theater and see what she looks like."

We inquired where Lillian Russell was playing, and found the place to be the Columbia theater. So off the party started, twelve in all, and purchased tickets to the amount of \$24. Well, we heard her sing; she was a handsome woman and sang well, but nothing so extraordinary. I have heard better in London.

After the first act of Audran's "La Cigale" some of the men of our party passed to the buffet. While there I met Mr. John B. Livingston, a journalist friend of mine who used to be on the London press.

"What is there about your American prima donna here that causes her to be so much talked about in the columns of the Chicago papers. I see nothing so remarkably divine about her," said I.

"She does nothing in particular to cause her to be talked about so much," replied my friend.

"But, bless my soul, every newsboy in Chicago tonight is yelling her name and it's in everybody's mouth."

"Ah, yes," came the answer, "but the press agent of this theater causes that to be done."

"The press agent?"

"Yes, the press agent of this theater either wrote that article that's causing the tongues of half Chicago to wag, or caused it to be written."

"But is the matter contained in the article true?"

"Oh, that's immaterial."

"Why is it published then?"

"What are the first principles in running a newspaper? To give its readers news and interesting reading matter. The Lillian Russell article will be read by more people and with greater interest than three-fourths of the other matter in the entire paper."

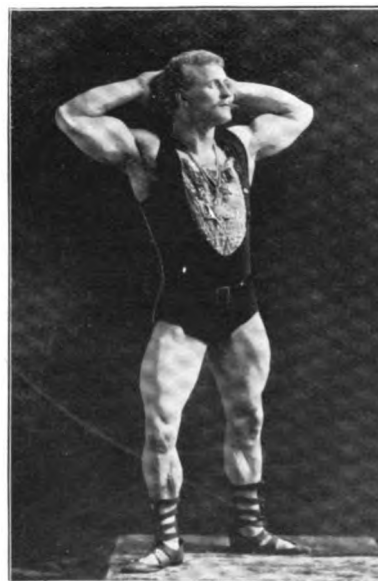
"Well," said I, "that press agent should be given a good percentage of the \$24 that we paid for tickets. For if it hadn't been for the press agent and his article my party would not have been at this theater tonight."

My attention was called to this genius of modern theatrical advertising upon my picking up a paper and reading a long account on stage costumes. I began to smell a mouse when at the close of the article I read that "Lillian Russell, now playing a most brilliant engagement at Chicago's leading theater, the Columbia, was not only the best dressed but the handsomest woman on the American stage." Isn't that a deftly inserted advertisement for you?

That settled it, and led to my carefully investigating as to who the press agent of the above named theater was. From a gentleman I learned the following:

Charles Astor Parker, the press representative for managers Al Hayman and William J. Davis, is considered to be one of the most ingenious and indefatigable men in America who follows such a vocation. At the same time his name rarely appears in the public prints and he is seldom extolled regard-

ing his really brilliant work. He is a native of the city of Minneapolis, Minnesota; is less than thirty years of age; was for ten years the assistant manager of the Grand Opera House and Lyceum theater in that city and afterward the lessee and manager of those places of amusement. He is a most engaging short story writer; a frequent contributor to several eastern magazines over the title of a familiarly known *nom de plume*, and has a most valuable knowledge of the histrionic boards of all countries. He created



much excitement some years ago by causing to be inaugurated a cynical crusade against the big theater hat. So effective was his written comments regarding this obnoxious head-gear that a traveling man began suit against the management of the



theater where Mr. Parker was employed because the gentleman claimed that he could not see the performance on the stage owing to the obstruction of two immense hats in front of him. The gentleman's suit was to get back the purchase price of his tickets. A dozen or more of Mr. Parker's ingeniously worded articles pertaining to the theater and its people have in their order been the sensation of the period through the country. All these, which have been heralded and recouriered across the country by means of the Associated Press and other mediums, have in some form or other *mentioned the name of the theater* at which Mr. Parker was engaged. The great fuss and feather about a year ago between Lillian Russell and Miss Ada Rehan regarding the model for the silver statue of Justice for the Montana exhibit at the World's Fair was instituted by this virile writer.

Mr. Parker's superiority as a press agent lies in the fact that besides his other qualifications he has, as a managing editor might say, "a great nose for news." He goes on the principle that a press agent is not a writer employed, as too many have misconstrued the title, "to work the papers," but to act as a newsgatherer for the papers, stationed at some particular theater. To offer the papers matter written not only in consistent language but matter that will be of interest to readers. Following this policy he has probably gained a position second to no theatrical press agent in America — and a press agent, in these days when everything is drawn to a fine science, is a most important and effective adjunct in running a modern theater.

In addition to his other duties Mr. Parker does the newspaper work for the Haymarket theater and is constantly supplying some dozen advance agents with their season's press notices.

It is hardly possible to comprehend the widespread effect of Mr. Parker's work. In closing this article regarding a vocation for writers that I had never known existed until last summer in Chicago, I will cite a little instance that happened in our party after we had returned to New York. We had all boarded the Lahn of the Norddeutscher Lloyd line some two hours before departure time from pier preparatory to returning to England and were seated in the cabin chatting of the sights of the summer.

Suddenly one of the ladies startled the entire company by loudly exclaiming: "What do you think? Lillian Russell, whom we saw at the Columbia theater, Chicago, is going to marry Sandow, the strong man."

Then ensued a perfect fusilade of comments by every lady present, during which the Columbia theater, Chicago, and Lillian Russell, were mentioned again and again — all advertising for both institution and singer — I picked up the copy of the New York daily which the lady had laid down. Sure enough, there it was, a column in length, with these interesting headlines:

"RUSSELL AND SANDOW."

"*The most beautiful woman on the stage to marry the most perfect man.*"

"That's all right," ladies, thought I, with a knowing wink to myself as I felt the movement of the big ship pulling out to sea. "You have not investigated the workings of the theatrical press agent; much less the one at the Columbia theater, Chicago." But I bought nearly all the copies of the New York paper I could get, just the same. So did nearly everyone in the party.

WARRANTED TO FIT.

"And where have you been spending the summer?"

"At Sengekonkquatacketuck."

"Wat!"

"Sengekonkquatacketuck."

"And is that on earth?"

"Oh, yes, indeed; it's one of those rocky little harbors down in Massachusetts. The name was made to fit the coast line, I suppose."—*Detroit Tribune.*

Written for THE INLAND PRINTER.

THE NEWSPAPER OFFICE.

BY WILDER GRAHAME.

Now the office boy has hied,
And the door is open wide
That all may freely enter if they will.
There's a welcome in the air;
And a greeting everywhere
From the chore boy to the man who runs the till.

Every man is in his place
And a welcome on his face,
And the editor no longer "out of town."
You are treated like a king
By the force; by everything;
Where you once were made to feel yourself a clown.

Is there aught that they can do?
At your service, if they knew.
They cannot be too clever or too kind.
What has made this wondrous change
Since last summer — it is strange —
When their service was so very hard to find.

Let me tell you; it is clear,
Why your friendship is so dear;
And why the smiles of welcome are so bland:
You have many goods to sell;
And a bank account, as well,
And the advertising season is at hand.

Written for THE INLAND PRINTER.

RECENT TYPE DESIGNS.

BY R. COUPLAND HARDING.

I do not know whether there has been any falling off lately in the production of type novelties in the United States. For the past two or three months neither in trade journals nor in founders' specimen sheets have I noticed any new face in type or border. It was with some surprise that I saw that the well-known combination brass rule patterns have only now been introduced, and that they are referred to as a great novelty. The Americans are really all behind in fancy brass rule cutting. These "new" patterns are merely the original designs by Mr. E. Pechey, of London, brought out so long ago as 1882 by Messrs. Stephenson, Blake & Co., and which had a great run. By an oversight the pattern (in the earlier designs) was not cut to the regular nonpareil standard. The idea was taken up by Berthold, of Berlin, who has cut a great number of designs to the Didot point standard, both pattern and bodywise. This magnificent book of specimens would, I feel sure, be a revelation to many American printers. His cutting and mitering, too, are absolutely perfect — which is more than can be said of some of the principal houses in the United States. Berthold is probably the premier rulemaker of the world. Accuracy is a pleasing and notable feature of all his work, but of late he has had powerful rivals in the Berlin Brass Rule Company and in the rule factories connected with leading typefoundries, notably that of Julius Klinkhardt. Each of these has introduced and protected rule novelties which seem as yet quite unknown in the United States, and which are rarely seen in Britain.

To Raithby & Lawrence, of Leicester, is due the credit of developing the capabilities of medium-face rule (especially the double face on 3-point body) as a boundary for borders and groundworks. The effect is far better than either 8-to-pica full-face, double, or double-fine. There is now a great demand for this face, and all manner of adjuncts in the way of fancy corners, curves, face terminals, etc., have been produced by German rulemakers. Hitherto all these have been to the Didot point (American "Minionette") standard; but Messrs. Stephenson, Blake & Co. have now produced a series of rule, single

and double, with appropriate corners and terminals, to their pica standard, which is almost identical with that in general use in America. It has filled a vacancy in the English printer's material, and would be of great value to the American job compositor. The first house that introduces this or some similar design to the American trade will find a ready and profitable market.

Messrs. Schelter & Giesecke, Leipsic, have brought out a variation of their "Mediæval" script, which is quite original. The form of the letter itself is unchanged, but it is outlined on the right and at the foot with a fine line. The nearest approach

Architekturen

to this style hitherto is to be found in the outlined ronde of Otto Weisert. The effect is pleasing, the ornamentation being more uniform than in the fancy scripts where the decoration is confined to the caps, but the letter will require very careful handling. It is shown in three sizes. Among other late productions of the same firm may be noted the "Propaganda" script, a heavy, upright style of the paint-brush type, the line uniform in thickness and rounded at the ends. It will stand unlimited wear, and its boldness and legibility will doubtless bring it into favor. A neat, complete series of two-letter monograms, in three sizes, is another novelty. The design in each

Propaganda

case is an expanded gothic crossed by a condensed gothic, in pure silhouette. The two new series of floral initial, 130 and 131, are as pretty and useful as any that have yet appeared. The first is Roman, the second German text; otherwise the same description applies to each. The blocks are about an inch and a half deep, the letter, in solid black, nearly an inch. There is no attempt at ornament — not so much as an outline shade — in the letters themselves, the whole decoration consisting of the graceful and artistic floral spray forming the background of the letter. Combination Border No. 140 (fifty characters) is one of the lightest ever produced. The pieces vary from 6-point to 36-point body (point Didot), and are mostly of the kind familiar to American printers under the title of "line ornaments." Some neat festoon pieces are supplied, some grotesque masks and pretty geometrical square and corner ornaments. For light decoration of initials or card borders the combination is useful, but it is too light and delicate to stand alone. In strong contrast are a series of bold and robust running borders, some in unrelieved silhouette, on 36-point and 48-point body.

DANA ON SCHOOLS OF JOURNALISM.

CHARLES A. DANA, the editor of the New York *Sun*, delivered a lecture on "Journalism and the Press" at Union College, Schenectady, New York, October 13, that was characteristic of that Nestor of journalists. Mr. Dana's discourse was practical, humorous and at times decidedly critical. His reference to schools of journalism in colleges showed that Mr. Dana does not think highly of their practicability. In the course of his address Mr. Dana said:

"The profession of journalism is comparatively new. It really is, as it exists today, an affair of the last forty or fifty years. When I began to practice it in a weekly paper, the

apparatus which we have now, and which General Butterfield has referred to, was quite unknown. The sheets which we daily take in our hands and from which we gather a view of the whole world and of all that has been going on in it, all the sciences, all the ideas, all the achievements, all the new lights that influence the destiny of mankind: all that was entirely out of the question. There was no such apparatus, and it has been created by the necessities of the public and by the genius of a few men who have invented, step by step, the machinery and the methods that are indispensable, and without which we could not undertake to do what we do.

"The number of intellectual young men who are looking at this new profession, which for the want of a better name we call the profession of journalism, is very great. I suppose that I receive myself every day, taking one day with another, half a dozen letters from men, many of them college graduates, asking for employment and for an opportunity of showing what is in them. Of course, they cannot all get it in the same paper. Now and then one obtains a place, but generally the rule that is observed in all well organized newspaper offices is that the boys who began at the beginning are taken up step by step in accordance with their faculties and their merits. This is so because, as we know in college, it is impossible that there should be any imposture which sets a man's abilities above their real value, since in the daily intercourse and the daily competition of study and of recitation the real worth of a man's brain is demonstrated, so that there is never any doubt. So it is in a newspaper office. The boys who begin at the bottom come out at the top. At the same time these boys do not all start out with the best outfit, that is to say, with the best education; and I have known very distinguished authorities who doubted whether high education was of any great use to a journalist. Horace Greeley told me several times that the real newspaper man was the boy who had slept on newspapers and ate ink. [Laughter.] Although I served him for years and we were very near in our personal relations, I think he always had a little grudge against me because I came up through a college. [Laughter.]

"* * * But as for these departments of journalism in the colleges: There has been one at Cornell University for several years, for six or eight years I should say, and I have never found that a student or graduate who had pursued that department there instead of pursuing other studies was of any great avail as a practical worker in the newspaper work that he had been trying to learn. In fact, it seems to me, if I may be allowed a little criticism, that the colleges generally are rather branching out too much, until they are inclined to take the whole universe into their curriculum, and to teach things which do not exactly belong there. Give the young man a first-class course of general education; and if I could have my way, every young man who is going to be a newspaper man, and who is not absolutely rebellious against it, should learn Greek and Latin after the good old fashion. [Applause.] I had rather take a young fellow who knows the Ajax of Sophocles, and who has read Tacitus, and can scan every ode of Horace — I would rather take him to report a prize fight or a spelling match, for instance, than to take one who has never had those advantages. [Applause.] I believe in the colleges; I believe in high education; but I do not believe in scattering your fire before you are in the face of the enemy."

UNIQUE.—A country publisher duns his subscribers in the following novel manner: "All persons knowing themselves to be indebted to this office are requested to call and settle. All those indebted to this office and not knowing it are requested to call and find out. Those knowing themselves to be indebted and not wishing to call are requested to stay at one place long enough for us to catch them."

Compiled for THE INLAND PRINTER.

FACTS OF INTEREST TO PRINTERS.

COLLATED BY JOHN F. WILLIAMS.

THE first Bible printed in America was issued by Saur, in the year 1743.

COMPOSITION rollers were first used in 1814.

THE first copyright law was passed by Parliament in 1709.

WILLIAM CAXTON introduced printing into England about 1477.

PAPER has been made from almost everything, not excepting iron.

PRINTING was introduced into America in 1536, by Viceroy Mendoza.

THE first printing press made of iron was constructed by the Earl of Stanhope.

PRINTING was introduced into Scotland in 1503, into Iceland in 1530, and into Dublin in 1551.

THE system of shorthand was formulated by Peter Bales toward the end of the sixteenth century.

THE first books printed in Roman type were two editions of Pliny's "Natural History," in 1469 and 1472.

THE first American typefoundry was established at Germantown, Pennsylvania, about the year 1735.

THE first American paper mill was established in 1690, near Germantown, Pennsylvania, by William Rittenhouse.

THE first successful process for photo-engraving was invented by W. H. Fox Talbot, who was granted a patent in 1852.

COATS of arms were first used about the middle of the twelfth century. It seems that they were first used by the Normans.

THE first patent for papermaking was taken out in 1665. The first patent for making paper from wood was granted in 1801.

LAURENTIUS (or Koster) is doubtless the inventor of printing (between 1420 and 1426), though it has been credited to others.

THE practice of making a distinctive water mark on paper was of very early date, as MSS. as old as the thirteenth century bear it.

It is stated that Louis Roberts, a Frenchman, invented the first machine for making paper, which was improved upon by Fourdrinier.

THE matrix compositor, the first machine for stereotyping type lines as set by the compositor, was brought into use in the year 1867.

DAVID BRUCE, Jr., of New York, invented the first successful typecasting machine, on which he was granted a patent March 17, 1838.

POLYCHROME printing, or printing from metal plates in two or more colors at the same time, was first successfully accomplished by Sir William Congreve in 1820.

THE Gregorian calendar, suggested by Pope Gregory XIII, the one now in use, was adopted in 1582 by all Catholic countries, but was resisted by Protestants until 1700.

METAL type was first cast about 1429. Black letter was used exclusively until 1465, when a letter similar to our modern type was produced by Sweinheim & Pannartz, in Italy.

THE issue of the London *Times* of November 28, 1814, was the first ever printed by steam-propelled machinery, the credit of which is due to a German by the name of Konig.

LINEN paper was used as far back as 1242, a mandate of Frederick II having been found in the monastery of Goss, in Upper Styria, which was written on linen paper and dated 1242.

THE earliest work of an encyclopædic character is ascribed to Spensippus, about 380 years before the birth of Christ. The earliest dictionary extant is the Homeric Lexicon, published

by Apollonius, grammarian of the time of Augustus, about the middle of the sixteenth century.

MR. THOMAS NELSON is entitled to the credit of inventing the process of printing from curved stereotype plates and a continuous roll of paper. His machine was first exhibited in 1851.

IN the latter half of the fifteenth century Gutenberg printed the Bible, which edition, however, bears no date. Only six copies of this work are now extant, one of which, printed on vellum, was sold in London for \$20,000.

THE style of type called black letter was used exclusively until 1465, when it was supplanted by romans, aldines and italics. For this reason books printed in black letter are highly prized by antiquaries and bibliomaniacs.

THE only punctuation marks used until the close of the fifteenth century were the colon, period and comma. The system of punctuation now in use was introduced by Manutius, in the latter half of the fifteenth century.

THE art of wood engraving was discovered in the fifteenth century, the earliest wood engraving with a date being 1423. The credit of this discovery, which is said to have been accidental, is claimed for Tomasco Finguerra.

GRAFFITI, a class of ancient inscriptions, is a rude scribbling or scratching with a sharp instrument on the plaster of a wall, a pillar, or a door post, commonly found on the substructions of Roman ruins, in the catacombs and in Pompeii.

THE Chinese were acquainted with the art of making paper as early as the commencement of the Christian era. In the seventh century the Arabians learned the art of making paper from cotton, and the first manufactory was established at Samarcand about A.D. 706.

THE Arabic numerals were first used by the Hindus, and did not come into general use until the invention of printing. The origin and period at which they were first used is not definitely known, but it is proved that they were invented by the Brahmans sometime before Christ.

THE Alexandrian Greeks had almanacs. The oldest almanacs now extant are of the fourteenth century, in manuscript. The first printed almanac was that composed by Regiomontanus, for the thirty years from 1475 to 1506. The first American almanac was published at Cambridge, Massachusetts, by John Day in 1639.

SEPARATE parts of the Bible were first printed. The Psalms appeared in 1477. The Old Testament was printed in Spanish in 1479, but was suppressed by the Inquisition and only four leaves of that issue now remain. The whole of the Old Testament again appeared in small folio, at Soncino, in 1488, printed in Hebrew. The whole of the New Testament was first printed in 1514.

THE principles upon which printing was afterward developed existed among the Assyrian nations. Entire and undecayed bricks of the city and tower of Babylon, stamped with various symbolical figures and hieroglyphic characters, have been found. The object which stamped the figure was in one piece and therefore could only be employed for one distinct subject. This, though a kind of printing, was totally useless for the propagation of literature, on account of its expensiveness and tediousness.

THE first embossed book for the use of the blind was printed by M. Valentine, at Paris, in 1784. The Gospel by St. John was the first book of the Bible printed for the blind in any language, in 1834. Doctor Howe, of the Perkins Institute, Boston, printed the Acts of the Apostles in 1834, and completed the whole of the New Testament in 1836. He also completed the Old Testament in 1842. Mr. John Alston, of Glasgow, printed the New Testament in 1838 and finished the whole Bible in 1840. To him belongs the honor of having printed the first complete Bible for the blind in any language.



THE HOLY FAMILY.

Halftone engraving by
BINNER ENGRAVING COMPANY,
Chicago.

See page 18.

RICHARD F. SULLIVAN.

WITH feelings of poignant regret we announce the death of Richard F. Sullivan. Though in ill health for many months, there was no conception that his life was ebbing swiftly away — and the senses of his old friends and companions were stunned by the suddenness of their loss. On Saturday, November 11, at 11:15 P.M., his life ended. That he was esteemed, we knew; that he had many friends, we also knew, and ranked ourselves with pleasure among them — but we were little prepared for the passion of sorrow the sight of Dick's face fixed forever in the mask of death aroused in the usually self-contained men who hurried to his side on hearing the news of his death.

In a letter recently received Mr. William J. Kelly pays the following tribute to Mr. Sullivan as a workman and as a friend, well exemplifying the esteem and affection with which he was generally regarded: "The death of our dear and valued friend and craftsman, Mr. Richard F. Sullivan, has been too sudden for me to realize. It was like yesterday that we shook hands, and that he showed me through the pressroom of THE INLAND PRINTER office. He had there demonstrated his skill as an organizer of no mean ability, for the mechanical arrangement of that department was to my mind simply perfect, while his skill as a workman is too well known to need commendation. The printing trade has lost one of its cleverest master mechanics — one whose teachings have permeated many lands by the aid of the journal which he so ably presided over as its pressman. To the great West he was the very embodiment of the progressive workman, and an extremely warm-hearted and lovable man. The memory and greatness of 'Dick' Sullivan will not soon pass away from western artisanship, nor from the lips of his many eastern brother pressmen."

Richard F. Sullivan was born in New York city on November 22, 1852, and in 1868 came to Chicago and obtained a situation with Horton & Leonard, printers. Two years later he left to study civil engineering, at which he remained only one year, returning to the printing business and running the *Legal News* pressroom for Judge Bradwell. After completing his term of apprenticeship he worked for three years in Springfield, Ohio, having charge of the *Transcript* pressroom in that city. He spent one year on the road as salesman for the Campbell press, after which he took charge of the pressroom of Cushing & Thomas, and thereafter the pressroom of Ottaway & Co., and finally, in 1883, he assumed the foremanship of the pressroom of The Henry O. Shepard Company, Chicago. Here he identified himself with the progress of the house and with THE INLAND PRINTER, and, imbued with a genuine love of his art, the work turned out of the establishment under his direction bore evidences of the thoroughness that has done so much to advance the interests of the company.

At one time and another he held all the important offices in the Pressmen's Union of Chicago, where his sagacity was valued at its true worth. At the New Orleans convention of the International Typographical Union, in 1884, he represented the pressmen's organization of Chicago and was there unanimously elected first vice-president of the international body, and in 1888 he again ably represented No. 3 at the Kansas City convention.

Some years ago, Mr. Sullivan had a severe illness from an affection of the lungs, and since that time he never was robust; yet while he felt his strength wasting he continued his duties at the office, heroically accepting the inevitable and quietly waiting for the end, which he knew was quickly approaching, making no complaint, but manfully fulfilling what he esteemed to be his duty until the last. His death was due to recurrent pneumonia. He expired suddenly in the arms of a few of his old friends who had called upon him at his home, hearing that he was indisposed and unable to be at the office on the Friday preceding his death.

The funeral was held on Tuesday, November 14, from his late residence to St. Charles Borromeo church, where high

mass was celebrated, the choir being assisted by Mr. C. M. Moore, a life-long friend of Mr. Sullivan. A pathetic interest attached itself to this incident, inasmuch as it was a special request made by our friend at the time when a brother pressman passed away in the person of his old friend and instructor, Steve McNamara. At Mr. McNamara's funeral Mr. Moore sang "Angels, Ever Bright and Fair," and meeting Mr. Sullivan a few days later the latter said: "Charley, that song just touched me, and when I die I want you to sing it at my funeral." In fulfillment of his promise, Mr. Moore with difficulty could command his feelings, yet sang with all his wonted taste and feeling. The circumstances of Mr. Moore's selection of the song were generally known, and tear-blurred eyes everywhere paid their tribute to the worth of our friend.

The Rev. Father Bonfield delivered the funeral sermon, and paid a touching tribute to the nobility of the pressman's calling and to the labors of Mr. Sullivan.

The funeral was very large. Chicago Printing Pressmen's Union attended in a body, Golden Rule Lodge, No. 276, K. P., and Court Arion, No. 21, I. O. F., sending large representations, preceded by Forest's Aldine Band. The pallbearers were chosen from his old associates: Alderman M. Knowles, John S. Burke, W. Casey, J. H. Bowman, M. J. Kiley and John Leander, officiating. Among those present were H. O. Shepard, P. R. Hilton, Sam R. Carter and C. F. Whitmarsh, of the Henry O. Shepard Company; A. H. McQuilkin, of THE INLAND PRINTER; Messrs. Battell and Rogers, of the Queen City Printing Ink Co.; M. F. Bingham; Louis Schauppner; P. Gleason, of Poole Brothers; M. F. Dougherty, of J. M. W. Jones Company; Theo. Galoskowsky, president International Printing Pressmen's Union; C. M. Moore, of Globe Ink Works; Representative William Burke; Joseph Bichl, of the *Herald*; J. M. Shea, secretary of the Feeders' Union; Robert and J. Miehle, Isaac Walker, Andrew McLaughlin, J. W. Langston, James Rowe, William Schnitzer, John Mahler, John Hoey, J. J. Hayes, Frank Scanlan, George Nye, R. McDonald, Robert McIntyre, James Campbell, of the Campbell Press Company; Ash Beckler, Garrett Burns, Frank Rheims, James Boland and Henry Bartell. Chancellor R. Johnson and Charles Burke, of Golden Rule Lodge, had fifty men in line, Pressmen's Union one hundred, and numerous members of all the other branches of the printing fraternity were present.

The floral offerings were both numerous and beautiful. Among them was a scroll four feet high, from the Chicago Printing Pressmen's Union, No. 3, bearing the words "A king among men"; a reproduction of a cylinder press from the different departments of The Henry O. Shepard Co.; a broken wheel from The Henry O. Shepard Co.; and one from Messrs. Burke, Knowles, Leander, Kiley, Casey and Bowman, with the seventh spoke missing; a cross from William Schnitzer; a star and crescent from the Miehle Brothers; a harp from James Rowe, a wreath from J. Rogers, and flowers from many others, making two carriage loads of flowers altogether.

The funeral proceeded from the church to the depot by carriages and thence to Calvary cemetery. At the grave, President J. H. Bowman, on behalf of the Pressmen's Union, spoke briefly and paid a tribute to the unselfish labors of the deceased to advance the cause of unionism and build up No. 3, attributing its success to his wise counsel and untiring energy, and urged those present to proceed with the work so nobly performed by him. And finally, on behalf of the employes of The Henry O. Shepard Co., he placed their floral offering on the grave as a tribute of love and affection from those whom Mr. Sullivan had by voice and example trained in the art they practiced.

BUSINESS of all kinds is improving in New York. Many houses that were running on broken time have resumed full time. There seems to be plenty of work to be put in hand, but money is still scarce, and this fact holds many enterprises in a state of abeyance.



RICHARD F. SULLIVAN,
Vice-President, Chicago Printing Pressmen's Union, No. 3.
DIED NOVEMBER 11, 1893.

Written for THE INLAND PRINTER.

NEWSPAPER ILLUSTRATORS — CHARLES LEDERER.

BY F. PENN.

ONE of the most brilliant of the newspaper cartoonists of Chicago, Mr. Charles Lederer's sketches in the *Herald*, have been a strong attraction in that handsome sheet for a period of over six years. Mr. Lederer was born in Lowell, Massachusetts, thirty-four years ago. Lederer *per se* was an artist of repute, and imparted to the son that artistic tempera-



ment and appreciation notable in the best artists. At the age of fourteen the subject of our sketch was apprenticed to George D. Hammer, a wood engraver, then located at 208 Broadway, New York, the site of the *Evening Post* building, but a year's application was sufficient — he struck, and took a studio room jointly with Henry Lovie, one of the most prominent artists in the illustrated weekly line in New

York; and his first work was in drawing comic valentines for Fisher & Dennison.

His genius developed early, for while a mere boy from fifteen to twenty years old, he did very good piecework for *Harper's*, *Leslie's*, *Graphic*, *Hearth and Home*, *Irish World*, *Christian at Work*, and other publications. At an early age he showed a marked talent for caricature. He was ambitious, and this led him to dabble in the publishing business, at which, according to his own accounts, he was "invariably unsuccessful," although at one time, when only eighteen years old, he was doing a business of \$75,000 a year.

In 1877 Mr. Lederer appeared in Chicago, and again tried his hand at publishing an illustrated weekly, at which he struggled with varying success for six months. Then he designed for book publishers, illustrated stories, made occasional cartoons, and for two years helped the National Printing Company paint the bill-posters' boards red. In 1883 he began making pictures for the daily papers of Chicago, working first on one and then another. Nearly every paper in town had a chance at him, but did not appear to know how to make the most of his talents. When he joined the *Herald* he found himself in his element. He was not repressed, but was given full latitude and encouraged to higher flights. Apart from the management of James W.

Scott, and the editorship of Horatio W. Seymour, it is said that no man has done more than Mr. Lederer to advance the Chicago *Herald* to its present position. His work at first was solely on the Sunday edition, which he succeeded in popularizing to an unprecedented degree, and as a consequence his services were demanded on the paper every day in the week.

Mr. Lederer is one of the few men who can write entertainingly as well as draw, and the articles published in the *Herald* over his



signature have attracted much attention, and been widely copied. He is a member of the Press Club, and of several other clubs in Chicago. He is unmarried, and one of the most popular young men in the city, his personal friends being numbered by the hundreds.

In his work Mr. Lederer is prolific and versatile. He makes pictures of all sorts, sad, satirical, humorous and attractive. He is quick to perceive the strong points in an article for illustrative purposes. Let a proofsheets be

given him, and in an incredibly short time he will find the wit, and with a rapidity truly admirable will fill in a graphic situation to illumine and emphasize it. His work is characterized by a vigor and a boldness with a delicacy of touch peculiar to himself.

It has been said that a man is a genius who can take the suggestions of others and make more of them than the originators ever dreamed, and who can, with equal facility, suggest ideas to others, not in words, but with a few quick strokes of a pencil. Lederer is this sort of a genius. He is great when he works with a proofsheets, he is greater when he makes pictures for an article to be written to.

Years ago, it is said, a pretty woman dubbed the subject of our article "Champagne Charley," and "Champagne Charley" he still is — sparkling, effervescing, cheery.



SETTING TYPE AT LONG RANGE.

THE New Orleans *Picayune* says that Donald Murray, a newspaper man of Sydney, New South Wales, employed on the *Sydney Morning Herald*, has invented and patented in this and other countries, a device which bids fair to revolutionize the methods of newspapers all the world over.

By this invention an operator in New York, with a keyboard before him like that of an ordinary typewriter, can not only produce typewritten copy in New Orleans, but, it is claimed, can operate a typesetting machine here, and deliver his matter thus in lead ready for the forms. Not only that, but the same operator, by using a number of telegraph lines, can set up the same copy simultaneously in a dozen different places. In this operation only ordinary telegraphic currents are used, such as are capable of being relayed, and are subject to all conditions of ordinary telegraphy. The work can be done with the same speed as an ordinary typewriter is operated, and dispenses with all clockwork mechanism, synchronously moving type wheels, and other cumbrous devices. It is said to be capable of manipulating some eighty different characters.

The invention consists of two very simple elements. One is a transmitter and transmits a certain combination of five short positive and negative currents. The other is an interpreter, by the passage through which of a certain combination of positive and negative currents a lever is released and makes electrical contact, thus energizing a particular electro-magnet, which operates a type key. A given combination of currents only unlocks a certain corresponding key. The transmitter consists of thirty-two elements, arranged like the keys of a typewriter,



together with shift-key arrangements similar to those on the typewriter, and the interpreter is equipped to correspond.

The *Scientific American* gives the following description of the mechanism and use of the invention: "The transmitter has a series of keys, each consisting of a rod operating a peculiarly constructed pole changer, and comprises a commutator having on the side parallel rows of stationary contacts connected in parallel with the line, and having a portion of the connections crossed, the commutator having its top surface inclined and its lower surface inclined at right angles to the inclination of the top surface, a key sliding adjacent to the commutator, and a contact block having a spring connection with the key-carrying contacts adapted to connect with a surface of electricity, the contact block being arranged to move downward on one side of the commutator, and to slide inward and move upward so as to make contact with the contacts of the commutator. The interpreter comprises a series of electromagnets adapted to connect with a line through mechanism for printing a character or operating a key of the keyboard machine, each quadrant having a series of teeth in a different combination from the teeth of any other quadrant in the series. Swinging detents adapted to be actuated by the magnets engage the teeth of the quadrants, and electrically and automatically rotated shafts adapted to be set in motion by the closing of the circuit in which the quadrants are arranged to carry mechanism to return the quadrants to locked position. One of the transmitter keys operates the space key of the typewriter and three other transmitter keys operate the shift-key mechanism, shifting the capitals, lower case, or figures. When the paper carriage of the typewriter comes to the end of a line, it may be returned by the attendant at the receiving station by an automatic mechanism provided for this purpose. The galvanometer on the main line at each station indicates when a current is passing. When the instruments are not in use the bells are put in circuit, and, when the interpreters are left in circuit, the operator at either station can send a message to the other station, where it will be recorded on the typewriter without an attendant being present, the process being automatic, and it being only necessary to provide a sufficient amount of paper in the typewriter to receive the message."

STATE FEDERATION OF LABOR.

ON Tuesday morning, November 14, at 10:30 o'clock, the eleventh annual session of the Illinois State Federation of Labor was called to order by President M. H. Madden, of Chicago, in the city of Galesburg. About sixty delegates were in attendance, a considerably larger number than had attended any previous convention of this body. The convention was a memorable one in so far as it considered a much larger amount of work of a wider range than formerly, and was attended by much interest, much enthusiasm, and a remarkable flow of oratory.



M. H. MADDEN.

When the convention was fully organized Delegate William C. Pomeroy, of Chicago, presented President Madden with a magnificent gavel, the gift of John W. Connerton, also of Chicago. The gavel has an historic interest. Its various parts were made of portions of a Remington rifle captured from a Pinkerton detective at Homestead. The barrels, the stock, the screws, were all put to service in this gavel. The handle was made from the wood of the tree under which the three revolutionary heroes captured Major Andre and refused to accept his bribe. On the gavel, and in appropriate places were the inscriptions, "Captured Homestead, 1892," and "Presented to M. H. Madden, president Illinois State Federation of Labor, by John W. Connerton."

In considering that portion of the president's address urging that efforts be made to provide work for the unemployed, many of the delegates criticised the action of Governor Altgeld in

failing to meet regularly constituted committees from labor organizations. This was taken advantage of by the public press who sought to give the incident partisan coloring and to lead the public to suppose that the convention denounced the governor. The position taken by the delegates in this matter was simply that they regarded all officials, even the governor of the state, as public servants, and as such should be approachable by all citizens who might have business to bring before them. That there should be no mistake as to the attitude of the convention on this point, the following resolution was read and adopted unanimously:

Resolved, That the State Federation of Labor of Illinois on behalf of organized labor, indignantly deny that we have in any way passed resolutions denunciatory of John P. Altgeld, governor of the state of Illinois for his action toward labor in the past.

On Wednesday evening a public meeting was held in the Opera House, being attended by a large and attentive audience.

Among the speakers on the stage, Professor Finley was formerly a printer, Rev. Charles R. Hodge was a printer in his younger days (his wife also was a printer), Mrs. Stevens was a printer, while President Madden and the editor of the *Eight-Hour Herald* represent the same craft. It will be seen by this that the printers were pretty much in it on this occasion.

On Thursday evening the delegates were entertained at a ball given by the local trades assembly, which turned out to be a very enjoyable affair.

The convention closed its labors on Friday, the election of officers being among the events of that day, resulting as follows: M. H. Madden, president; C. T. Salisbury, Galesburg, vice-president; W. H. Rippe, of Alton, secretary and treasurer; delegate to American Federation of Labor, George Geer, of Chicago; executive committee—A. M. Everly, Cigarmakers' Union, Galesburg; Frederick Madden, of Belleville; Schuch, Carpenters', of Peoria; Mulber, Cigarmakers', of Aurora; For-ent, Painters', of Quincy; Bourland, Printers', of Bloomington.

The federation selected Belleville as the next place of meeting.

AN INTERCHANGEABLE PRINTERS' CHASE.

OUR Detroit correspondent says that Ruliff Duryea has applied for a patent on his interchangeable printers' chase, which is a chase made to fit the form, thus doing away with hunting for wood furniture to fill up the chase, or sawing it up and finally throwing it away. The chase consists of bars of different lengths, cut from polished steel, which are $\frac{3}{8}$ of an inch thick and $1\frac{1}{4}$ inch wide and are smooth enough to lock type immediately against them. The corners are milled and fitted by machinery constructed for this work and are therefore accurate. This is a perfect chase, as it is absolutely strong, square, rigid and interchangeable. Can be made to fit a long narrow form, a square form or any form. Can be taken apart when not in use and laid away in drawers or on shelves out of the way. It is a necessity in every printing office and will pay for itself in six months in saving of time and expense of buying furniture; one man can lock up more forms in a day with this chase than two men can with the usual ancient one.

It is put up in sets of four chases, or sixteen bars, as follows:

Two bars	10½ inches long,	8 inches inside.
" "	12½ " "	10 " "
" "	15½ " "	13 " "
" "	18½ " "	16 " "
" "	21½ " "	19 " "
" "	24½ " "	22 " "
" "	27½ " "	25 " "
" "	31 " "	28½ " "

These bars will, by interchanging, make twenty-eight different size chases or a double set, or four bars of each size will make thirty-six different sizes and two of any size (except square), for locking colored work when two chases just alike are required.



THE ECHO.

Specimen of half tone engraving by
CROSSCUP & WEST ENGRAVING CO.,
907 Filbert street,
Philadelphia.
Duplicates for sale.

See page 187.

PRINTING ON HARD PAPERS.

OMNIPARIENT as is the pressroom, it is not without its vexatious queries regarding the fabrications of its manifold productions, not the least, by far, of which is that of how to print on the various kinds of papers used therein.

If the writer is to consider this a fitting subject at this time, let me say that it is not so easy of elucidation as at first it might appear; but as it is an ever-occurring question, the experience of one who has given the matter personal attention may be of some benefit to my readers.

Briefly stated, hard papers are among those which come under the trade name of "flat papers," and are chiefly hand-made, or partly so. They are used for stationery purposes, as, for instance, blank books, legal, insurance and commercial forms, headings and other desirable aids in the transaction of daily business. These papers are known under appropriate technicality, among which is parchment, vellum, linen, wedding, manila, rice, silk, bamboo and bark—the last four being made and used chiefly by the Chinese.

The bamboo paper, made from the fiber of that plant, is of ancient origin, and, perhaps, antedates that known as bark, which is made from the smaller branches of a variety of the mulberry tree. Silk paper is made from cotton and linen rags, hemp, raw cotton and the like, sometimes mixed with wood and bamboo pulp and a little silk. Rice paper is a delicate and filmy material, and is made from the pith of a leguminous plant which grows in India and in Formosa, and imported therefrom by the Chinese.

"Hard papers" derive their classification from their grade of manufacture, as well as from the material and methods employed in the mills to perfect the article for the market. Besides being loft-dried and triple-sized by some of the leading papermakers, the sheets are placed between the finest polished zinc plates and passed through a calendering press, which exerts a force equal to 330 tons weight. From this simple statement of fact it will appear evident that there is good reason for the application of the term "hard papers." But all hard-surfaced papers are not so made—only the best are.

The difficulty of printing on such paper as just alluded to is not so great as when this has been treated by a different method, say that of making depressions on its face in imitation of linen fabrics or antique paper productions. All that is requisite—besides skill—to print on the beautiful satin or velvet finish of the paper that is perfected when it leaves the polished zinc plates, are the following: Good type, rollers, fairly strong and quick-drying ink (any color), very hard tympan and light make-ready, being careful to carry only enough ink to give solidity to the color. There should not be the least indentation of the printing pressure visible on the paper. The result from such a course should be equal to the finish of the average of steel-plate effects.

Linen, or other grades of paper having a rough or uneven surface of face and back, require special make-ready, which must not be as hard as that used for smooth paper; but it should not be too soft, either, as that would permit of sloppy work and look as if treated to too much impression. Still, such paper cannot be properly printed upon without showing more or less impression marks on the reverse side.

When stock of this kind is to be worked on cylinder presses, a tympan made of soft book paper, covered with a stretched sheet of medium thick manila, or super-calendered paper, will be found desirable. If it is printed on a flat bed machine the same kind of tympan will do; but if a sheet of 80 or 100-pound blotting paper is inserted near the face of the platen, a much better result can be got—the impression must not be too strong. Of course, where the ridges in the paper are very deep and the surface rough, as is usually the case in the thicker grades, the impression and tympan must be equalized in their special functions—that is, the tympan should be somewhat softer than for a lighter weight of the same grade of paper, and the impression made rigid enough to press up the

form solidly on the paper. Remember, it is always judicious to print with the least possible indentation consistent with good work.

Parchment and vellum are not so difficult in their treatment, at least so far as tympan are considered, when the grade of stock is smooth or satin-surfaced. When this is not the case the softer tympan are a wise expedient. Ledger papers, and much of the flat papers used for checks, bill and letter heads, etc., are made very hard and have an unkind touch with ink, rollers, and impression; the general appearance being as if the printing looked greasy, the type faces imperfect, and the impression stronger than necessary. Some makes of these papers lead to this condition of things; not that the stock is not good, strong or desirable, but because it is not treated right at the printing press.

Next in importance to having proper tympan for printing on hard papers comes the matter of suitable inks. Let me here add that much of the failure experienced in printing on this kind of paper is directly due to the misapplication of printing inks. Printing inks, of any color, according to the peculiarities of hard-made or finished papers, should be short, full colored, of medium body, and contain a quicker drier than is used in ordinary jobbing inks. The rollers should be well seasoned, and have a quick and flexible touch, with just sufficient suction to instantly take hold of and thoroughly distribute the ink; care being taken that only enough ink is carried to cover the form solidly. In this case all the rollers should be "set" as lightly to the respective parts as possible, so as to deliver the ink to the greatest advantage on all distributing and covering points.

Hard papers can easily be distinguished from the softer made flat writing papers by touch of the hand or tongue, or by scraping the face of the stock. The softer makes will readily yield to the natural warmth of the hand, the moisture of the tongue, and separate in shreds when scraped with the point of a sharp pocketknife. The contrary will be the case with hard-made papers. It is because of the unkind hardness of these loft-dried and extra-sized and calendered papers that "long" or strong-varnish printing inks will not render desirable results. A short, full-color and quick-drying black ink should be used in all cases where parchment, vellum, smooth or ribbed linen, antique, ledger or other named hard-made papers are printed upon.—*W. J. Kelly, in American Art Printer.*

CUMAR A SENUR DHU?

Capt. J. M. Matthieson came in from Atlanta Heights yesterday. He is an enthusiastic Scotchman, of the true blue old sort, and his salutation was, "Cumar a senur dhu?"

"What's eatin' on you now, captain?"

"Why, young man, don't you know that is the Gael's polite way of asking how do you do? Here are two verses that explain the salutation:

"Should Gaelic speech be e'er forgot
And never brocht to min',
It shall be spoke in Paradise
In auld lang syne!

"When Eve all fresh in beauty's charms
First met fond Adam's view,
The first words that he spoke to her
Were 'Cumar a senur dhu?'"

—*Atlanta Journal.*

A MONEY SAVER.

THE INLAND PRINTER, CHICAGO.—This magnificent journal is a joy to the eye, and feast for the mind. No progressive publisher's office is complete without it. It would prove a money saver were its price \$10 a year, instead of the nominal one of \$2.—*Bossier Banner, Benton, La.*

PERSONAL.

WE take pleasure in acknowledging calls from the following friends of THE INLAND PRINTER: Miss Agnes Brown, Newton, Kan.; John Rychen, President Queen City Printing Ink Co., Cincinnati, Ohio; Julius H. Appleton, President Riverside Paper Co., Holyoke, Mass.; J. A. Inrie, Toronto Typefoundry Co., Toronto, Ont.; L. S. Bigelow, Manager W. O. Hickok Mfg. Co., Harrisburg, Pa.; J. Boni Hemsteger, Correspondent Show Print House, Piqua, Ohio; Louis Theyson, Frederick H. Levey Co., New York; L. S. Whitcomb, Simonson & Whitcomb, Albert Lea, Minn.; Clarence L. De Pew, Henderson & De Pew, Jacksonville, Ill.; N. W. Thurlow, *North Star*, Marinette, Wis.; Rev. Baker Smith, Flanders, N. J.; L. S. Palmquist, Porter Printing Co., Moline, Ill.; R. S. Denham, job printer, Superior, Wis.; William J. Rohr, Rochester, N. Y.; J. Harry Minds, President O. P. P. U. No. 32, Omaha, Neb.; Harold S. Wilkinson, *Engraver and Printer*, Boston, Mass.; Harry Franks, Sydney, Australia; O. H. Henkel, Henkel & Co., New Market, Va.; Elon O. Henkel, Editor *Shenandoah Valley*, New Market, Va.; W. A. Taylor, Byron Weston Co., Dalton, Mass.; A. G. Mackay, Manager J. L. Morrison Co., New York; Cyrus L. Barnes, Poughkeepsie, N. Y.; Harold R. Shields, W. J. Denchfield and Frank Hynes, of the Smith-Brooks Printing Co., Denver, Col.; James H. Dempsey, Dempsey Bros., Paterson, N. J.; Herman M. Dernel, stationer, Brooklyn, N. Y.; H. L. Wagner, Wagner's Printery, Davenport, Iowa; George Wilby, Victoria, B. C.; Thomas Yorke, Rochester, N. Y.; Alf W. Wood, Toronto, Ont.; H. M. Williamson, Denver, Col.; Ernest Hart, Rochester, N. Y.; Andrew J. Wegman, Rochester, N. Y.; J. L. Tillotson, *Evening News*, Bolton, England; E. S. McMaster, *Herald*, Grand Forks, N. D.; John J. Horton, Enterprise Printing Co., Cleveland, Ohio; Fred W. Hering, engraver, Jersey City, N. J.; W. E. Grooms, Carlon & Hollenbeck, Indianapolis, Ind.; Felix J. Krieg, with William H. Robson, Indianapolis, Ind.; W. W. Cisne, *Chronicle*, Fort Dodge, Iowa; George D. Graham, Charles Eneu Johnson & Co., San Francisco, Cal.; W. E. Irons, Utica, N. Y.; Decroix, delegue de Paris, *Impremerie Nationale*, Paris, France; Ambrose R. Turney, *Leisure Hours*, Philadelphia, Pa.; E. D. Pissis, Dichman-Jones Co., San Francisco, Cal.; Will Flannery, Cincinnati, Ohio; Charles G. Mills, Morgans & Wilcox Manufacturing Co., Middletown, N. Y.; Charles S. Patteson, *News-papery*, New York; C. E. Gerberich and A. M. Varner, *Telegrapher*, Vinton, Iowa; C. R. Secord, *Express*, Fort Collins, Col.; Albert F. Benson, job printer, Rochester, N. Y.; William J. Freckleton, Rochester, N. Y.; Vernon Royle, machinist, Paterson, N. J.; W. E. Harris, Glens Falls, N. Y.; H. H. Thorp, typefounder, Daytona, Fla.; Albert B. Zeis, job printer, Rock Island, Ill.; Fred A. Keener, *Plain Dealer*, Cleveland, Ohio; John S. Richards, *Plain Dealer* job department, Cleveland, Ohio; J. W. DeVeney, *Tribune* job department, Minneapolis, Minn.; H. Estes Wright, Boston, Mass.; Johnston Fleming, *Mason and Builder*, Poughkeepsie, N. Y.; W. A. McCune, Sidney, Ohio; Marcus S. Brower, Brower & Son, San Jose, Cal.; André Fonget, John Anderson Publishing Co., Chicago; Henry Mylcraine, Union & Advertiser Co., Rochester, N. Y.; C. T. Ranlet, St. Johnsbury, Vt.; C. M. Barden, L. L. Brown Paper Co., Adams, Mass.; W. A. Nosworthy, John Dickinson & Co., Ltd., London, Eng.; Finlay, Finlay Bros., Hartford, Conn.; Edw. L. Stone, president Stone Printing and Manufacturing Co., Roanoke, Va.; Charles Hartmann, Democrat Printing Co., Monroe, Mich.; J. H. Schroeter, Dodson's Printers' Supply Co., Atlanta, Ga.; F. W. Baltes, F. W. Baltes & Co., Portland, Ore.; James Schermerhorn, editor *Gazette*, Hudson, Mich.; W. M. Newsletter, *Gleaner*, Massillon, Ohio; A. B. Maxwell, *Tribune*, Dell Rapids, S. D.; O. L. Engel, Anderson, Ind.; Lon Hardman, *Western Breeder*, St. Joseph, Mo.; William J. Kelly, *World*, New York; R. B. May, Waukon, Iowa; M. J. Roth, New York; Albert Schiffers, New York; John Foley, the *Cassville Index*, Cassville, Wis.; Paul R. Herwig, Yewdale Sons' Co.,

Milwaukee, Wis.; W. W. Anderson, Atlanta, Ga.; E. J. Duchene, Courier Co., Buffalo, N. Y.; C. A. Crane, *Jackson County Pilot*, Jackson, Minn.; Herbert J. Wilson, Creed & Wilson, Rochester, N. Y.; George W. Finlay, South Manchester, Conn.; W. U. Nichols, D. C. Cook Publishing Co., Elgin, Ill.; A. F. Roth, Brooklyn, N. Y.; William Berliner, Hathaway & Bros., Philadelphia, Pa.

SPECIMENS RECEIVED.

A VERY large number of specimens have been received during the past month, review of which, for want of space, must be postponed till our next issue.

C. W. STANTON, Appleton, Minnesota. Fair samples of general job printing.

FROM James H. Goodall, Sanford, Maine. Samples of society and commercial work. The society work is far ahead of the commercial in point of execution.

CHAMBERS PRINTERY, Philadelphia, Pennsylvania. Samples of almost every kind of work a printer is called upon to do, most of which give evidence of good display and careful presswork.

THE Watters-Talbot Printing Company. Bill-head and letter-head, which are examples of rule-twisting with little beauty. Also a 96-page catalogue, with cover, which is a fairly good sample of work in that line.

FRANK H. WEST, Detroit, Michigan. Specimen book of types, borders, etc., in use by him, showing his office to be well equipped for job printing, and some samples of work done by him, which prove him entitled to the name of "printer." Bill-heads and cards in tints and black, some being embossed, are good.

THE tenth anniversary of the South Framingham (Mass.) *Tribune* was the occasion of issuing a special number, in an attractive cover in red and black. Frank Purrington is the artist-compositor who executed the design, which reflects great credit upon him for ingenuity and skill, both in type display and excellent rulework.

FROM the Hosterman Publishing Company, Springfield, Ohio. Several samples of general work and advertising, in the main good; but the firm's business card contains an unpardonable error—the omission of the letter "b" from the line "Prices Very Reasonable," which, by the way, is a very prominent line on the card.

C. G. BURGOYNE, New York, in a pamphlet of eighty pages and cover, submits to his patrons a "few" of the type faces and borders with which he is prepared to fill their orders for printing. From the excellent style in which this specimen book is printed, and especially the artistic front page of cover, we should judge he employs workmen of a high average of ability in both the composing and press rooms.

CHARLES F. SPENCER, Atwater, Minnesota, is modest. He says that Atwater is "a country village of 485 inhabitants," and he is printer for the same. The samples of work inclosed with his letter proclaim him to be an artist in the profession, and we would advise him to open an office in a town with fifty times the population of his village. His excellent work would gain him sufficient patronage to maintain a fair-sized establishment.

THE Evelyn Patent Tint Block Company, of Baltimore, Maryland, forward for criticism several samples of work done by printers in various parts of the United States from their patent tint blocks, showing the various uses and pleasing and peculiar effects that may be produced by an intelligent handling of their process plates. Some of the samples submitted are truly works of art. A half-tone portrait, "Little Sunbeam," worked in four tints, by Gilbert G. Davis, Worcester, Massachusetts, is very pleasing; and samples by Alfred M. Slocum Company, and the American Printing Company, of Philadelphia, Pennsylvania,

are well worthy of notice. A programme in imitation of Japanese printing, by the last named company, is very attractive. Judging from the results attained by the firms whose work is shown, the Evelyn process blocks are well worthy of a place in the office of every printer who aspires to do "artistic" work.

WILLIAM BROOKS, Sydney, Australia, forwards samples of work which show that our brethren on the other side of the globe are trying to keep pace with us Americans in the matter of type display and ornamental rulework. An eight-leaved pamphlet, tied with a blue silk cord, proclaims to his patrons his ability to please them in any line of printing they may desire to have executed. The work is very tastefully and neatly performed.

THE American Printing House, Philadelphia, Pennsylvania, submit some of the finest samples of letterpress printing and embossing that has ever come into our hands, consisting of business cards, letter and bill heads, and a very unique advertising brochure. The disposition of colors and shading of bronzes are all that could be desired, and the execution of the trade-mark is especially deserving of mention. It consists of a dragon rampant above a silver shield, the dragon being printed in green, red and silver bronze, with the letters "A. P. H." standing out boldly in red and green on the shield, the whole clearly and sharply embossed. The brochure is a delicate morceau, 9 by 2½ inches in size, its beauty being almost impossible to describe. The cover represents a strip of bark, inclosing six leaves of lace-embossed paper, on which, in three shades of bronze, the words "Straws show which way the wind blows" are attractively disposed. The wording on the cover is as follows:

"A modest opinion inside may be had,
The maxim's a true one, though its rhythm be bad,
And typework and presswork be all out of joint,
But we honestly think you'll find A GOOD POINT,"

the last three words being made the feature of the attraction. This gem must be seen to be understood and appreciated. Progressive printers would covet a copy of this artistic piece of work as a standard for emulation.

PAPER TRADE ITEMS.

THE United States Stamped Envelope Works, Hartford, Connecticut, have resumed the ten-hour schedule.

AN American living in France has succeeded in making a clock entirely of paper, which will run two years without wearing out.

THE pulp mill of the Mason-Perkins Paper Company, at Bristol, New Hampshire, has resumed operations, after a shut-down of more than four months.

THE Kaukauna Fiber Company, Kaukauna, Wisconsin, is again in operation. It is said to be one of the handiest and best built fiber mills in the West.

ABOUT 3,000,000 spruce logs have been accumulated by the paper company at Rumford, Maine. As many more will be piled up there this fall. The logs will be converted into paper.

THE paper-bottle works at Gloucester, New Jersey, the only establishment of its kind in America, has closed. It is said operations will not be resumed, and this unique industry, therefore, will be abandoned.

THE Derby paper mill, Shelton, Connecticut, has restored the 15 per cent cut made in the wages of its employes three months ago. No previous announcement was made, the extra money simply being put in the pay envelopes.

In its October number, the *New England Stationer and Printer* has an article on "Pulp Industry in Maine." It says: "Maine is now the foremost pulp making state we have. We have found that we can hardly afford to turn our forests into timber when we can turn them into books and papers." An instance is given of a single edition of a prominent paper which required seventeen tons of blank paper, made from sixty-seven

cords of poplar, and which was turned into printed papers in twenty-two hours from the time of felling the trees. "It is not improbable that editors will before long write on pulp paper with pulp pens and print their newspapers on pulp printing paper with pulp type on pulp printing presses."

THE paper mill at Salina, Kansas, has been experimenting with wild sunflowers as a material from which to make paper. The tests are said to have been a complete success, and several tons of the weeds were made into paper. The fiber of the product is said to be as tough and pliable as rag paper. The sunflower paper can be made very cheap and the mill proposes to make it a specialty. This is the first experiment of the kind ever made.

THE following paper mills have resumed operations, after an idleness of greater or less duration: Spring Grove paper mills, Spring Forge, Pennsylvania; Sugar river paper mill, Claremont, New Hampshire; Slack Water paper mills, Lancaster, Pennsylvania; Moline paper mill, Moline, Illinois; Salina Paper Mill Company, Salina, Kansas; Xenia paper mill, Xenia, Ohio; Paul Paper Company mill, Neenah, Wisconsin, running on manilas; Hudson River Water Power and Paper Company, Mechanicsville, New York; Folded Paper Company, Thamesville, Connecticut; Ashland paper mills, Manayunk, Pennsylvania; Morris mill, Morris, Illinois; No. 1 mill, of the Columbia Straw Paper Company, Marseilles, Illinois; Noblesville strawboard mill, Noblesville, Indiana; Thamesville Paper Company, Norwich, Connecticut.



A SCION OF NEWSPAPERDOM.

"I UNDERSTAND," said a handsome young woman, entering the printing office, "that you employ only girls, and that you are in need of a forewoman."

"Yes," replied the printer. "Can you make up a form?"

"Just look at me and see," she answered, turning herself around.

She was engaged.—*Boston Courier*.

CHICAGO NOTES.

JULIUS HEINEMANN & CO., makers of brass rule, have removed from their old stand on Madison street, to 340 and 342 Dearborn street.

WE acknowledge receipt of a copy of pamphlet recently issued by J. W. Ostrander, manufacturer of electrotype, stereotype, zinc and photo process engravers' machinery, 88 West Jackson street, Chicago, giving illustrations of the various machines manufactured by him.

IN its issue of October 27, 1893, the day previous to the shooting of Mayor Harrison, the *Pebble*, Fort Meade, Florida, almost prophetically remarked: "One of the worst features of a season of hard times or public excitement is the crop of murderous cranks it always produces."

THE Chicago Newspaper Publishers' Association has given notice to the Chicago Typographical Union that it desires to open the newspaper scale for amendment. This is according to the agreement between the two organizations. The present scale remains in effect until March 5, 1894.

C. C. BURNES, of St. Joseph, Missouri, died at the Auditorium Annex November 20. Mr. Burnes was one of the proprietors of the *Daily News* of St. Joseph, Missouri, and came to Chicago on the Wednesday previous to his death for medical treatment. His body was sent home for interment.

MESSRS. W. B. CONKEY & COMPANY, Chicago, have published, under the title of "Amy Leslie at the Fair," a series of newspaper articles which appeared during the summer from the pen of Miss Leslie. The book opens the "White City Series," which these publishers evidently have in hand.

THE foremanship of the pressrooms of the Henry O. Shepard Company, a position left vacant by the death of Mr. Richard F. Sullivan, has been accepted by Mr. Frank Beck, secretary of Chicago Printing Pressmen's Union, No. 3. Under Mr. Beck's experienced and skilled care the high standard of the work produced by the company will be successfully maintained.

THE Henry O. Shepard Company have removed their exhibit of blank books, embossed work and general printing, which attracted so much attention in the gallery of the Manufacturers building at the World's Fair, to their office, 212-214 Monroe street, and have set it up and arranged it in the same way it appeared at the Exposition. They have recently sent out an attractive circular, asking their friends to call and see the exhibit, and would also be glad to have any readers of this publication, when in Chicago, drop in and take a look at it.

AS AN instance of appropriate conception the pen drawing of cover for a book of the World's Fair, made by Mr. Harry O. Landers, and shown in this issue of THE INLAND PRINTER, is noteworthy. Mr. Landers is winning a reputation for thoroughly artistic work and his clientele is rapidly enlarging. Located in the busy center of the city—in the Chicago *Post* building—he is promptly attainable for consultation. His patrons find their ideas respected and faithfully carried out. Adapting their suggestions he submits preliminary sketches until the wishes of the purchaser are attained, and it is rarely that his first sketch fails to catch the full desire of the client. We anticipate showing in these pages, at an early date, further evidences of his skill.

THE INLAND PRINTER is in receipt of a copy of the October, 1893, issue of the *Electrotype Journal*, published by A. Zeese & Co., 345 Dearborn street, Chicago, which is fully up to, if not superior to issues that have preceded it in the variety of the engravings, beauty of their execution, and care used in printing. The frontispiece gives a view of their exhibit at the World's Fair, which received an award and medal, the other pages being devoted to an assortment of half-tone plates, both in black and colors, calendar designs, corner ornaments and process engraving specimens of various kinds. No one can

examine the work in this book without a feeling that if they placed an order with this firm it would be turned out in a way that would be sure to give satisfaction. Printers who have not been fortunate enough to secure a copy of this work should send for one at once.

AT a meeting of the Chicago Newspaper Club, at the Sherman House, November 19, the Committee on Permanent Quarters reported that the suite of rooms in the Boyce Building had been offered free of charge to the club until May 1, 1894, on condition that it would lease them at \$1,800 a year, beginning at that date. It was decided to accept this offer. Plans were submitted by the acting house committee relative to furnishing and fitting up the rooms, and the committee was authorized to carry out its plans. The club met on the Sunday following in its own quarters at Nos. 112 and 114 Dearborn street.

AT a special meeting of the chapel of the Henry O. Shepard Company, held during the month, the following resolutions of sympathy were passed:

WHEREAS, It has pleased an All-wise-Providence to call from this life to the Kingdom above, after a brief and painful illness, the beloved wife of our friend and fellow-craftsman, Mr. A. Leckie; and,

WHEREAS, This terrible affliction has been laid upon him at the very threshold of his domestic life, when looking forward to long years of peace and happiness with her whom he had chosen as the partner of his earthly joys and sorrows; therefore, be it

Resolved, By the job and bookroom chapels, in the office of the Henry O. Shepard Company, in joint meeting assembled, that we hereby tender to Brother Leckie our heartfelt sympathy for the irreparable loss he has sustained as he stands in the shadow of the great sorrow that has fallen like a blight upon his once happy home, rendering his future dark and desolate indeed.

Resolved, That a copy of these resolutions be presented to Brother Leckie, and they be spread on the minutes of this meeting, and published in THE INLAND PRINTER.

K. M. GRISWOLD,
WILLIAM H. LOOMIS,
ROBERT D. WATTS.

Committee.

THE Chicago Press Club dedicated and unveiled its monument at Mount Hope Cemetery on Sunday, November 12. At the cemetery Luther Lafin Mills delivered the dedicatory address. Prayer was offered, and music furnished by a quartette. The Chicago Press Club has had a lot in this cemetery for some years, presented by the Mount Hope Cemetery Association. Two of the club's members have been interred in the club lot, the last being Charles Gentile. It is expected that the monument committee of the club will have the remains of several members of the club that are buried elsewhere reinterred in Mount Hope Cemetery. The monument is of Berea sandstone, from the same quarry from which came the material used in the \$500,000 Garfield monument at Cleveland, Ohio. It is in the form of an obelisk, the main shaft being twenty-five feet in height. On the west face of the shaft is the club's monogram, "C. P. C.," through which runs an artistically designed quill pen. On the same side, at the base of the monument, are the words "Press Club of Chicago" in raised letters, while immediately above this is the date of the laying of the cornerstone, "1892." This shaft is erected at the most prominent point in the cemetery and the highest point in Cook county, on a lot of 1,600 square feet, and can be seen for miles around. The club having set aside a sum sufficient to pay the cost of the monument, its dedication realizes the work of some years to have a final resting-place for the club members. Happily the monument committee is enabled to turn over this handsome monument without a dollar of debt, the entire cost having been liquidated from funds placed in the committee's possession from time to time. The committee to whose labors are due the successful erection of the monument are: Montgomery Gibbs, chairman; James W. Scott, L. A. Fleming, John McGovern, A. T. Packard, Ernest McGaffey, and the late John C. Bundy.

A GERMAN student, wrestling with the English language, rendered a text as follows: "The ghost is willing, but the meat is feeble."—*Educational News*.



JENNIE GOLDTHWAITE.

Specimen of half-tone engraving by
NEW YORK ENGRAVING & PRINTING CO.,
320 and 322 Pearl Street,
New York.

See page 256.

We will commence to deliver this type for general use December 1, 1893.

DE VINNE SHADED

PATENT PENDING

ORIGINATED BY DICKINSON TYPE FOUNDRY, BOSTON, MASS.

5 a 4 R

72 POINT (*Twelve Line Nonpareil*)

\$17 00

Table 8 Talks
HEARTS

5 a 4 R

60 POINT (*Ten Line Nonpareil*)

\$12 50

Dread 94 Heard
BRIGHTON

5 a 4 R

54 POINT (*Nine Line Nonpareil*)

\$10 50

Return 2 Fervent
Gratitude
FINDS FRIEND

For Sale by all Foundries and Branches of the American Type Founders' Co.

We will commence to deliver this type for general use December 1, 1893.

DE VINNE SHADED

PATENT PENDING

ORIGINATED BY DICKINSON TYPE FOUNDRY, BOSTON, MASS.

5 a 4 R

48 POINT (*Eight Line Nonpareil*)

\$7 75

Morning 5 Rambles
PROMENADE

6 a 4 R

42 POINT (*Seven Line Nonpareil*)

\$7 50

Discovery 14 Rewarded
CONGREGATION

8 a 5 R

36 POINT (*Six Line Nonpareil*)

\$5 75

Gluttonous \$9 Delegations
ORIGINAL OUTLINES

10 a 8 R

24 POINT (*Four Line Nonpareil*)

\$4 50

Artists Appreciate 78 Later Productions
SERVICEABLE MANUFACTURE

16 a 10 R

18 POINT (*Three Line Nonp*)

\$3 75

Wandering 3 Grimalkin
FELINE CONCERT

20 a 16 R

12 POINT (*Two Line Nonp*)

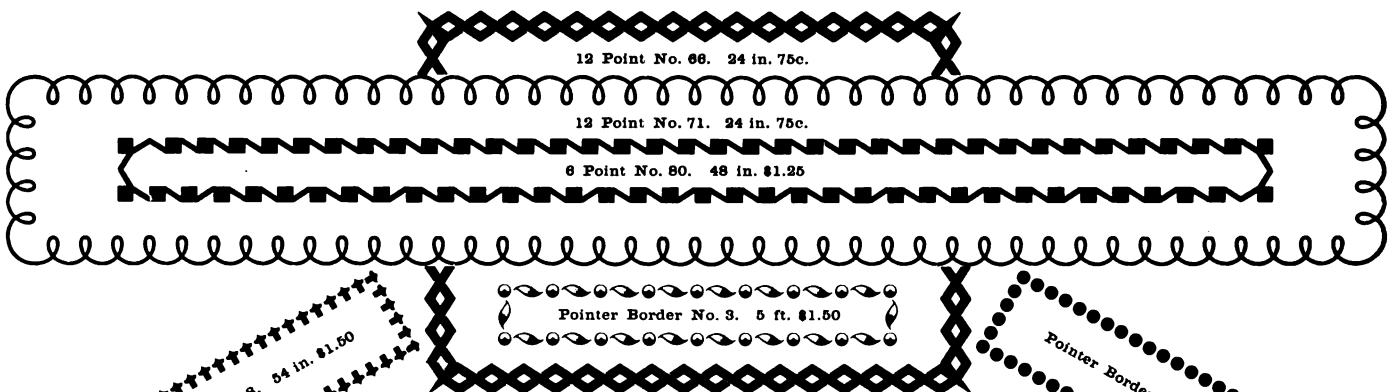
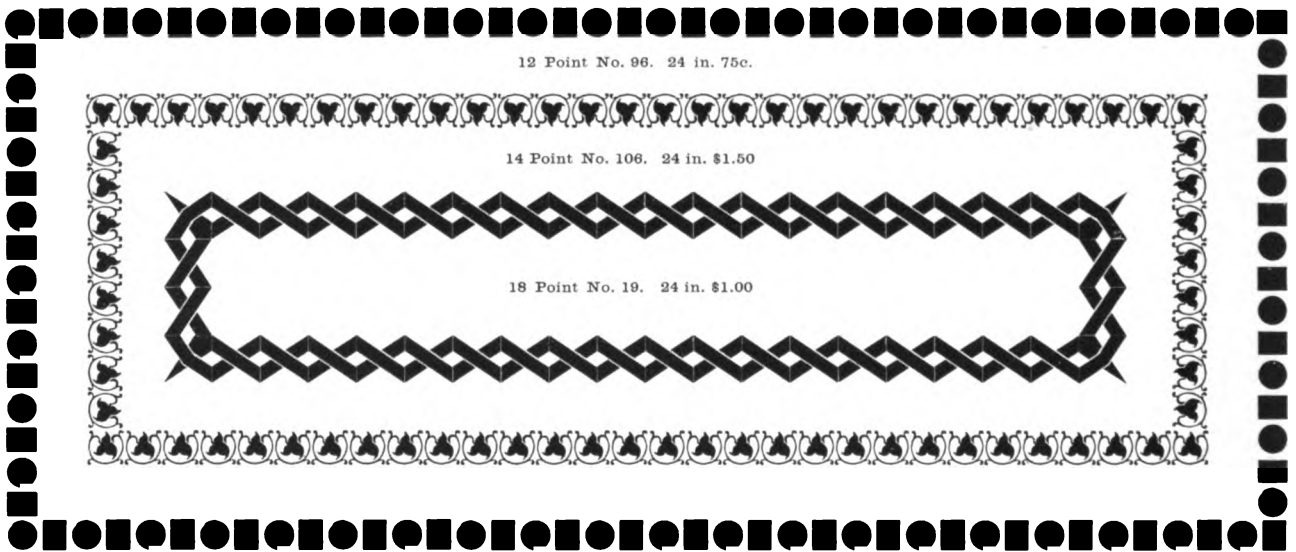
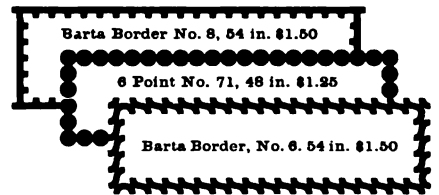
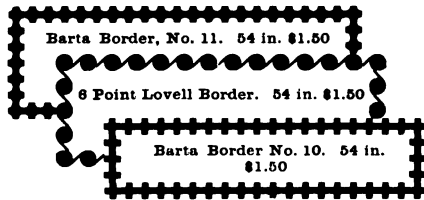
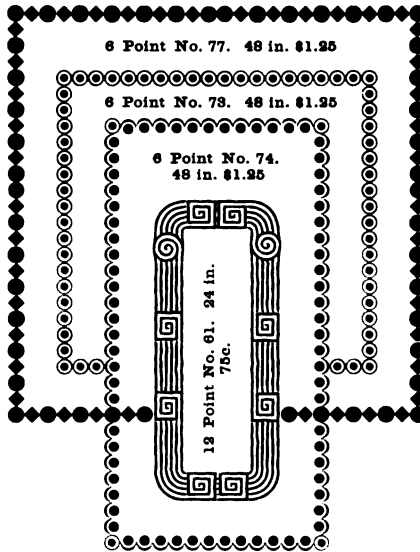
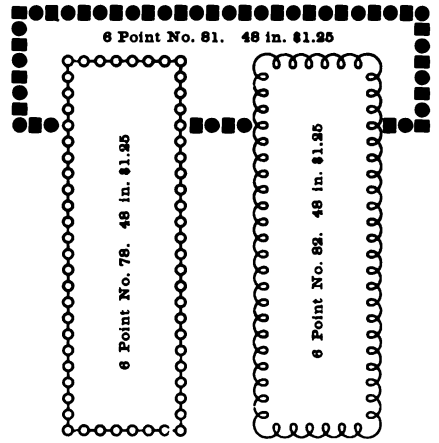
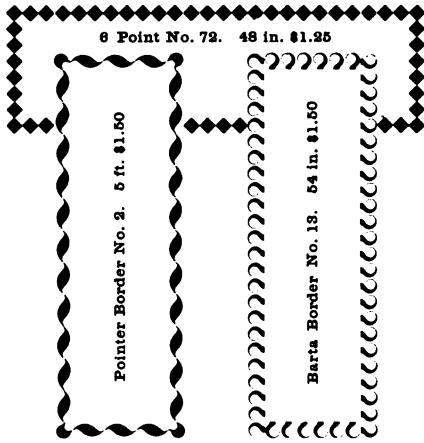
\$3 25

Champion Heavyweights Defeat 90
INTERNATIONAL DISPUTES

For Sale by all Foundries and Branches of the American Type Founders' Co.

New Style Borders

FOR—
Newspaper and Magazine Advertising.



FOR SALE BY ALL BRANCHES AND FOUNDRIES

— OF THE —

American Type Founders' Co.

French Old Style Extended.

3A, 6a.

Four Line Pica (48 Point).

\$6.25

Sending 85 Medals
EXCURSION

4A, 8a.

Double Great Primer (36 Point).

\$5.25

Remarkable 97 Advertising
MISCONCEIVING

6A, 12a.

Double Pica (24 Point).

\$4.00

Rehearsing \$265 Melodrama
Unconsciously Absorbing Information
NUMBERS COMPARED

8A, 16a.

Great Primer (18 Point).

\$3.00

234 Dead Nations Never Rise Again 567
Many Egyptian Ornaments Received Wednesday
Champagne Excursions
RENOWNED ENGLISH DICTIONARY

CAST BY MARDER, LUSE & CO. FOUNDRY, CHICAGO, ILL.

For Sale by all Foundries and Branches of the American Type Founders' Co.



A WORLD'S FAIR VISITOR—ON THE MIDWAY PLAISANCE.

Copper half-tone engraving
From "A Few World's Fair Views,"
issued by
BLOMGRAN BROS. & CO.,
175 Monroe St., Chicago.

See page 254.

NEWSPAPER GOSSIP.

THE *News*, by John Pomeroy, is a new publication at Shelby, Iowa.

LORENZO S. BOSLEY has established a new paper, the *Argus*, at Griswold, Iowa.

THE Syracuse (N. Y.) *Courier* Company has been dissolved by an order of the Supreme court, and George M. Barnes appointed receiver.

THE publishers of the *Illustrated Kentuckian* have removed the mechanical department of that paper from Harrodsburg, Kentucky, to Lexington.

THE Cass County *Herald*, independent, edited by Messrs. Henderberg and Dejean, has made its appearance during the month at Arenzville, Illinois.

THE Des Moines (Iowa) *Capital* has been sued by E. C. Reed for "a certain false libellous article appearing April 7, 1892." Damages asked for, \$5,000.

JOHN PALMER, secretary-elect for the state of New York, has selected Andrew Davidson, editor of the *Otsego Republican*, of Cooperstown, as his deputy.

CHAUNCEY DEPEW said to the students of Yale, recently: "What made the class of '53 so famous is that half of its members went into journalism and praised the other half."

THE Middleville (Mich.) *Sun* has a "progidy 'prentice" in the person of a young woman, who, it claims, in eight hours, set 4,000 ems brevier (partly manuscript copy), on the third day of her apprenticeship.

SAN FRANCISCO preachers have begun a campaign against the "sensational press," to which one of their number sensibly objects. He says the newspapers have ten times as many readers as the churches have hearers.

THE *Argus*, the literary democratic weekly of St. Joseph, Missouri, has died for want of support. The plant, which cost about \$1,000, the new hardly worn off, was sold for \$500 to the King City *Democrat*, lately burnt out.

THE Signal Publishing Company announces that it has purchased the *Kentucky Blade*, and in future the weekly *Signal* and the *Blade* will be published as one paper under the name of the *Saturday Blade and Weekly Signal*.

COL. CHARLES H. TAYLOR, editor of the *Boston Globe*, gave a dinner lately in Boston to about twenty of his old associates on the *Boston Traveller* when he was an apprentice in the composing room of that paper in 1862-66.

J. A. PARSHALL, of the *Delhi* (N. Y.) *Gazette*, has set type in the same room for fifty-five years, during which time he has never been absent longer than two weeks, and his case has been at the same window for more than fifty-two years.

ONE of the latest births in the newspaper world is a weekly with the title, *The Servants' Own Paper*. An exchange observes it is hardly necessary to say it is published in England, for if a paper of the kind were to appear in this country it would be called the *Ladies' Help Society Journal*.

FRANK HOSKINS, editor of the *Alliance Advocate*, at Hennepin, Minnesota, was arrested November 23 for criminal libel. During the panic last summer he made repeated attacks upon the three Fergus Falls banks, urging people to draw out their money. The grand jury had indicted him.

PRINCE BISMARCK has added another feather to the journalistic cap. The man of iron is reported to have said that books written by journalists have a vividness and dash altogether wanting in the labored productions of professors, magazinists, literary workers, and learned writers generally.

EDITOR BYINGTON, of the *Norwalk* (Conn.) *Gazette*, has been connected with that paper as compositor, reporter and editor over fifty-one years. The Hon. A. E. Burr has been connected with the *Hartford Times* fifty-four years, and for twelve years previously was in the office of the *Hartford*

Courant. Gen. Joseph R. Hawley has seen thirty-six years' newspaper service in Hartford, and Charles Dudley Warner thirty-three years.

THEY wrote the editor's epitaph
In a plain and practical way;
One line upon his tombstone:
"We are here and here to stay."

— *Atlanta Constitution*.

THE *Republican-Register*, of Galesburg, Illinois, has begun moving to its new building, and will have a nice office when settled. The management bought the Cox Duplex press which was on exhibition at the World's Fair, and has added a new Cranston job cylinder to the pressroom department.

THE Russian newsboy must be fearfully and wonderfully made. The following are specimens of the papers he cries out on the streets of St. Petersburg and Moscow: *Wjedomosty Granonatschalstwa, Olonetzkija Gubernskija, Pskoffsky Gorodskoi Listok, Jekalerinoslawsky Listok, Wostolshuoje Objaafienij, Estlandskije Wjedomosty*.

THE Providence *News* states, on what it considers reliable authority, that a combination, with a capital of \$10,000,000, is about to be formed to control the business interests of the leading papers of New England. It is expected that expenses of operation would be reduced fully 25 per cent. The plan is said to have no political significance.

MAJ. HENRY T. DUNCAN, for years the owner of the *Lexington* (Ky.) *Press*, was recently elected mayor of that city. Major Duncan for fifteen years had nothing but union printers about him, and they showed their gratitude by standing by him to a man. He polled almost the entire labor vote of the city. In fact, it might be said he was labor's candidate.

A DISPATCH of November 16 states that the French Court of Appeals has awarded to the *Dix Neuvieme Siecle* 2,000 francs damages against the *Eclair* for simultaneously reproducing extracts from articles published in the former paper. The court also issued an injunction forbidding the *Eclair* to publish extracts from the *Dix Neuvieme Siecle* even if they are credited to the latter paper.

THAT breezy, wide-awake penny paper of Cleveland, *The Press*, celebrated its fifteenth birthday, on November 2 last, commemorating the event by an extended write-up of itself, graphically illustrated with portraits of attachés of the paper and views of its business office, pressroom and composing room. The success attained by *The Press* is well deserved, and its people have good reason to be proud of it.

AT New Orleans a case was tried last spring before a jury in the Civil District court. On the morning of the day on which it was to have been submitted, the *Times-Democrat* printed a report of the testimony and made comments on it. The editor and the president of the publishing company of the paper were called before the bar of the court and found guilty of contempt, and, while no punishment was imposed, the case attracted considerable attention. The *Times-Democrat* carried the matter to the Supreme court on a writ of certiorari, and Chief Justice Nicholls has now rendered a decision sustaining the judgment of the lower court.

THE *Japanese Gazette*, a Yokohama paper lately edited by a lady now displaced by a change of proprietorship, has a farewell editorial from her pen which gives an amusing idea of journalistic amenities in Yokohama. "It has been urged more than once," the lady writes, "that under the present editorship it has been impossible for our contemporaries to write freely. But when we recall the fact that we have been termed a liar and a virago, likened to a senseless creature who pokes the fire from the top, stigmatized as an imposter, an irate female, a female fibber, and alluded to in a variety of other amicable ways, we are tempted to wonder to what limits journalistic freedom aspires to soar." In another column the retiring editress supplements her leading article by a poem addressed to

"My Editorial Chair," in the course of which she hints that her sex is the real ground for her enforced departure:

"I leave thee not with vain regret,
Nor yet with vow to thee forget;
A man, I might have filled thee yet,
My Editorial Chair!"

ONE of the unique features of the California Midwinter Fair is to be an old-time Nevada mining camp. In connection with this camp it is announced by the Hutchinson (Kan.) *Daily News*, that "the veracious Sam Davis, of the Carson (Nev.) *Appeal*, is to run an antique log cabin printing office and get out a regular screamer of a frontier weekly, to be called the *Sagebrush Selfcocker*. It will be printed on a hand press, without any of the modern improvements, and will be filled with just such items and editorials as appeared in the columns of its prototypes of forty years ago. Bret Harte, Mark Twain, Joaquin Miller and other pioneers in literature on the Pacific Coast will be invited to contribute, but Sam Davis will ordinarily keep the columns full if he is not lynched too early in the game."

TRADE NOTES.

C. M. LINGLE has started a job office at Murpheysboro, Illinois.

THE Durant counters have received the highest award at the World's Columbian Exposition.

THE H. U. Hayden Printing Company, St. Joseph, Missouri, has quit business and leased its plant to the Missouri Publishing Company.

THE plant of the Posegate Printing Company, of St. Joseph, Missouri, which originally cost \$56,000, sold under the hammer recently for \$1,900.

A FEW weeks ago Mr. Bastruff, who ran a small job office in St. Joseph, Missouri, sold out to Dean & Wolfe. Now Mr. Dean has gone out and Mr. Wolfe is alone.

THE Combe Printing Company, of St. Joseph, Missouri, printers, binders and lithographers, has reduced to eight hours on account of dull trade. It is the largest concern in the city.

ED D. GIDEON has bought out the job department of the *Daily Stockman*, at South Omaha, Nebraska. He has been connected with the paper as foreman. E. D. Smith succeeds to the position vacated by Mr. Gideon.

CALLAHAN & Co. succeed the Brigham Printing Company, at South Omaha, Nebraska. The members of the new firm are James Callahan and Gus Ackerman, both formerly connected with Ackerman Brothers & Heinze, Omaha.

C. B. COTTRELL & SONS COMPANY, although not advertising very extensively in any of the trade journals, still continue to get out their usual circulars. The last one coming to this office is headed "Hard Times," and is "very interesting reading."

THE Cox Duplex Press which was on exhibition at the World's Fair has been purchased by the Galesburg Printing Company, Galesburg, Illinois, who publish the *Republican Register*. They have recently removed into their new building.

AN eastern way of stimulating business, according to the Boston *Daily Traveller*: "A public remonstrance will be posted on the postoffice today at Lewiston, Maine, against the continued idleness at Bates' mills, which have been closed nearly three months."

CHARLES H. HAWLEY, of the printing firm of Taylor & Hawley, Albany, New York, died suddenly at his residence in that city during the month. Mr. Hawley was quiet and unassuming, but his genial disposition won him many friends. He went to Albany last spring and succeeded to the Roberts interest in the firm. He was engaged in business in Troy for

a number of years, and was very successful. Just previous to going to Albany he had resided at Eagle Mills, where he was a large breeder of fancy poultry. He will be missed from the ranks of Albany's employing printers.

THE Combe Printing Company, of St. Joseph, Missouri, has captured the contract for printing 5,000,000 coffee wrappers for the Mokaska Coffee Company. It will require five carloads of 80-pound manila paper—to be printed in four colors. The price is understood to be \$1.50 per thousand.

THE Central Typefoundry, of St. Louis, have just issued three interesting booklets, one entitled "A New Series of Borders for Newspapers and Magazines"; another, "Artistic Designs," and third, "Three Desirable Faces." No more desirable material than illustrated in these three booklets could be put in a printing office.

A COPY of the October issue of the Electro-Light Engraving Company's monthly has reached this office. It contains a number of handsome specimens of half-tone and line work, and certainly indicates that the firm turns out a fine line of engravings. The company is now located in the Scott & Bowne building, corner of Pearl and New Chambers street, New York.

THE copartnership existing between G. Edward Osborn, Frederick F. Norman and George E. Scheffler, under the firm name of G. Edward Osborn & Co., dealers in printers' materials and machinery, New Haven, Connecticut, has been dissolved. Messrs. Osborn and Norman will continue the business at the same place and under the same firm name, and assume all liabilities of the old firm.

JUDGE WILLIAM McLAUGHLIN, of the Circuit court, in vacation has granted a charter to the Eureka Job Printing Company, of Staunton, Virginia, for the purpose of carrying on the printing business. The minimum capital stock is \$1,000, the maximum \$5,000, divided into shares of \$50 each, par value. The officers for the first year are: W. L. Olivier, president; E. M. Funkhouser, vice-president; Albert Shultz, secretary, and J. N. McFarland, treasurer. The foregoing and M. S. Olivier are directors.

THE Photo-Engraving Company, 67 Park place, New York, has issued a pamphlet, showing half-tone and other illustrations made by them. The half-tone work includes plates made from brush drawings and photographs, and gives plates made with coarse and fine screens for different classes of work, all executed in their best style. The linework includes reproductions of drawings, letters, book pages, etc., and all show good results. One of the most attractive features of the pamphlet is the specimen of colorwork from plates engraved in relief by a new method. Considerable attention is being given to this class of work, and from the sample submitted it is evident that the Photo-Engraving Company has certainly brought the process to a stage of perfection where it can be put into general use for commercial work.

WE are in receipt of a new specimen sheet of type, borders, etc., made by the A. D. Farmer & Son Typefoundry Company of New York, through the courtesy of the Chicago branch, the principal feature of which is the display of brass borders, the center pages of the sheet being handsomely printed in colors and showing all the various combinations capable of being produced by means of same. With these new combination brass borders the printer can secure at a nominal expense an almost endless variety of brass rule designs. It is impossible to give in a notice of this kind an adequate idea of the effects produced. It is necessary to see the printed sheets. Besides the borders, the sheet presents pages of their new "Gypsy" series, the "Curio" and "Headline," all letters which cannot fail to meet the wants of printers everywhere. We hope in a future issue to show some of the borders and faces referred to.

A SUCCESSFUL manufacturer, says an exchange, when asked why he patronized trade papers so largely to the neglect of other methods of advertising, replied: "Men who do not read

their trade papers and keep posted in their business are usually poor customers. If I sell them a good lot of machinery they do not know how to use it and report a failure, or we have to run after them, lose time and money to set them a-going, and make the sale stick. But those who read and are posted know how to succeed. Such men would not read circulars if I were to mail circulars to them. They see my ad. regularly in the trade paper and know I have an established business, and when they want anything in my line write me, and don't whine about price or what time they get from others, buy, try and have no trouble, and pay the bill. Give me such a class of customers as I get by such judicious advertising all the time." His experience is that of successful merchants. The trade paper keeps its readers in touch with times, with the currents of trade and commerce; it puts money in his purse in many ways.

OF INTEREST TO THE CRAFT.

THE Hebrew Typographia of New York has succeeded in organizing a branch in Philadelphia.

It is said to be settled that typesetting machines will go into the offices of the Boston *Herald*, *Globe* and *Traveller*.

JAMES J. BYRNES, for ten years with Purnell, the job printer, in Lexington, Kentucky, has opened an establishment of his own.

TEN more machines are daily expected on the New York *Times*, making twenty-five in all. There seems to be no end to 'em.

THE position of the Church as relating to labor has been the subject of joint discussion by representative labor men and preachers in Cleveland, Ohio.

THE Jefferson City (Mo.) Typographical Union, No. 119, at a recent meeting passed resolutions declaring its withdrawal from the State Federation of Labor, because the latter body indorsed Governor Altgeld's pardon of the Chicago anarchists.

THE *American Mechanic*, of Cincinnati, Ohio, for October, deprecates editorially the tendency apparent among some manufacturers to reduce wages instead of hours, in meeting the financial stringency which happily is just now passing.

PRESIDENT Murphy, of New York Union, No. 6, recently sent a circular to business men asking them to have their printing done only in union offices. It is said the circular has had a beneficial effect. The idea is worthy of a trial by other unions.

FROM a New York exchange we learn that ten new frames have been put on the *World*, and the *Daily America* has added two more. A new paper, called the *Daily Dry Goods Economist*, has been started in opposition to the *Daily Commercial Bulletin*.

THE International Typographical Union has brought suit against the officers of the Indianapolis National Bank for \$35,000 damages, charging that the Union was led to deposit in the bank by reason of fraudulent statements as to the condition of the institution.

At a meeting of the Lexington (Ky.) Typographical Union, on September 24, a communication from the proprietors was read asking the union to give up the measurement of cuts. It was granted, with but one dissenting voice. It has redounded to the benefit of the compositors in the way of more display heads, leaded matter, etc.

CARLYLE certainly never worked in a printing office or he would not have written the following: "Give us, oh give us, the man who sings at his work! Be his occupation what it may, he is equal to any of those who follow the same suit in silent sullenness. He will do more in the same time — he will do it better — he will persevere."

THE printing bill passed by the House on Monday, October 23, is the same bill substantially as that passed by the Senate

during the last Congress. It embodies the results of the labors of a joint committee of the two houses since the Fifty-first Congress in the direction of a rearrangement of the entire system of printing, binding and distributing public documents.

THE action of employes in voluntarily submitting to reductions of wages during the recent "hard times" has been commended by many capitalistic papers. It is now in order, on the return of something like prosperity, for the employers to voluntarily restore the old scales of wages. The Chicago, Milwaukee & St. Paul Railroad has moved in this direction, effective November 1.

THE St. Joseph Press Company, St. Joseph, Missouri, has purchased two web presses and is now putting in light linotype machines. They will do the typesetting and presswork of the three daily papers, the *News*, *Gazette* and *Herald*. About forty compositors, excepting those retained to run the machines, will be discharged in consequence. Wages of the machinists will be \$3.50 per day for the morning papers; \$3 on the evening.

IN spite of many warnings sent to the typographical unions of Germany, Austria and Switzerland by the general executive board of the German-American Typographia of New York city, the number of immigrant typesetters is increasing instead of decreasing, and it is now proposed to suspend the international agreement according to which members of European compositors' unions will be accepted by the G.-A. T. without initiation fee.

THE New York correspondent of the *National Union Printer* makes a suggestion that is worthy of consideration. He says: "The machine question is becoming more important every day. I think it would be a good idea for President Prescott to call a conference of all presidents in whose towns machines are used and talk the situation over. Such a move could only be productive of good, as the interchange of experience would undoubtedly lead to some idea of definitely fixing the status of the machine, while recognizing the fact that progress cannot be delayed."

DETROIT UNION, in accordance with the action outlined at the late session of the International Typographical Union indorsing the plan by which it is sought to secure the enactment of legislation providing for the governmental ownership and control of the telegraph, has forwarded circulars to all labor organizations in that city. A special committee of the union will also visit all unions in regard to the matter and urge upon them the necessity of forwarding petitions to Congress. A large number of citizens have also signed the petition for the bill introduced by Senator Butler, of South Carolina.

THE Albany (N. Y.) *Every Saturday*, October 28, says: "During the past few weeks our attention has been called to several committees from labor organizations who have visited every printing office in town with little jobs costing from \$3 to \$5 asking bids on the same, and the lower the price the better it suited them. This is disgraceful, and should be stopped. Employers with the same propriety might hire cheap labor. If this was done some of the very members of the printing committees who have been scouring the city for cheap work would be the loudest complainers. Be consistent. If you have work take it to the nearest union office and pay union prices for it. In order to hire union help fair prices must be charged."

THE *Morning Transcript*, published at Lexington, Kentucky, which on the first of June last was purchased by Messrs. Samuel G. Boyle and D. T. Baxter, and which up to that time had been a non-union office, has discarded the Mergenthaler typesetting machine and returned to hand composition. The Mergenthaler machines were brought to Lexington about two years ago by the late Major D. E. Caldwell, and four of them were in operation on the *Transcript*. The new proprietors — both of whom are practical men, Mr. Baxter, the manager, being a printer of twenty years' experience — gave the machines

a fair trial, and discarded them because there "was no material reduction of cost when hand composition could be had at 33½ cents per thousand." Eight cases will be put on the paper for the present. The office is now strictly union, for the first time in five years, and will most probably remain so, as the proprietors are very friendly to organized labor. Hereafter the *Transcript* will be typographically one of the neatest newspapers in Central Kentucky.

THE New York State Board of Mediation and Arbitration, to whom was referred the difficulty of Albany Typographical Union, No. 4, in relation to the nine-hour law, have rendered the following decision :

The Board of Mediation and Arbitration, having heard the statements of representatives of employing printers and the employes interested in the matter of a demand for a nine-hour day and other changes to the scale, proposed to take effect November 1, 1893, in the city of Albany, and having carefully considered these statements, is of the opinion that, in view of the depressed condition of business and the very large number of workmen who are now out of employment on account of such depression, the time is inopportune to enforce such demands, and the board recommends that the printers remain at work under the conditions existing before said demands were made.

As the employers, during the progress of negotiations with the committee of printers, have generously stated that if business were generally prosperous they would not hesitate to consider the request of the employes, the board trusts that the printers will cordially acquiesce in the above recommendation.

G. ROBERTSON, JR.
EDWARD FEENEY.

At the meeting of No. 4, held on Sunday, November 12, the subject was fully discussed, and it was unanimously resolved to accept the recommendation of the board and hold the nine-hour clause in abeyance until a more convenient season.

THE general depression in the printing trade has affected Detroit as much as other cities throughout the country, and a large number of old typos say they have never seen it so dull in the history of the printing business. All the dailies have typesetting machines, the Rogers typograph being used on the *Journal* and the Mergenthaler on the *Free Press, News and Tribune*. In the various book and job offices business has not been any too brisk and all are looking for brighter and better days. Thus it will be seen that hand composition has seen its days in that city. The union levied a special assessment on all members during the dullest period to assist such members as were desirous of leaving the city. A movement is contemplated to apply 8½ per cent of all receipts, as explained in the following, to create an out-of-work fund :

On and after January 1, 1895, any member of this union who shall be thrown out of employment, and who has been, for one year immediately preceding, a contributing member of the union, shall be entitled to receive from the treasury of the union the sum of \$4 each week of the time during which he is unable to secure employment while residing within the jurisdiction of this union : *Provided*, That less than two days work during any one week shall not be considered as employment debaring from benefit ; and *provided*, further, that no benefit shall be paid for any period of enforced idleness not exceeding one month ; but for the purpose of this section the first month of non-employment shall date from the loss of a regular situation which commands at least five days of work per week in a newspaper office, or while the demand for labor holds out in a book or job office. Benefits shall not be paid for a longer period than three months.

CALIFORNIA ITEMS.

THE *Populist Tribune* is a newspaper at Butte City, Montana.

THE *Oroville New Era*, the *Napa Herald* and the *Anaheim Journal* are numbered with the dead.

N. V. MACLEOD, a newspaper man of much experience, has been appointed assistant business manager of the *San Jose Record*.

THE *Winchester (Cal.) Recorder* advertises that it will take rabbit scalps with affidavits, in lieu of cash, from those in arrears for subscriptions.

A NUMBER of Alameda, California, printers met October 2 to complete the organization of a typographical union for that city. District Organizer Robinette was present and addressed

the meeting. Permanent organization was effected by the election of A. Stillvater, of the *Encinal*, as president, and Edward Roach as secretary.

THE *California Review*, a new magazine, has made its appearance in Oakland. It is published by Holway & Lane, and is first-class in all respects.

THE *Santa Paula Chronicle* has adopted the plan of publishing each month a list of subscribers who have paid and the amount of their subscriptions.

THE bookbinders of San Francisco have joined the International Brotherhood. Negotiations are pending by which it is expected the craft from other large cities will soon apply for charters.

R. BEERS FOSS, the brightest funny man on the Pacific Coast, is now editor and general manager of the *Red Bluff Sentinel*. That paper will now become the most widely quoted paper on the Coast.

THE *California Midwinter International Exposition* in its fourth number publishes a picture entitled "A Bit of the Staff Freeze for the Agricultural Building." We presume it is all right for a midwinter fair.

THE Coffey Publishing Company, of San Francisco, California, has lately been incorporated, with a capital stock of \$25,000, all subscribed. The directors are E. J. Coffey, Alfred Phipps, R. H. H. Hunt, W. J. Hoey and J. C. Fogarty.

THE Los Angeles (Cal.) Press Club has opened its new rooms in the Turnverein building. The following officers have been elected for the ensuing term of six months: President, H. E. Brook ; vice-president, I. H. Leveen ; secretary and treasurer, W. P. James ; executive committee, W. G. Taylor, J. W. Elliott, R. H. Farquhar, C. A. Stevens.

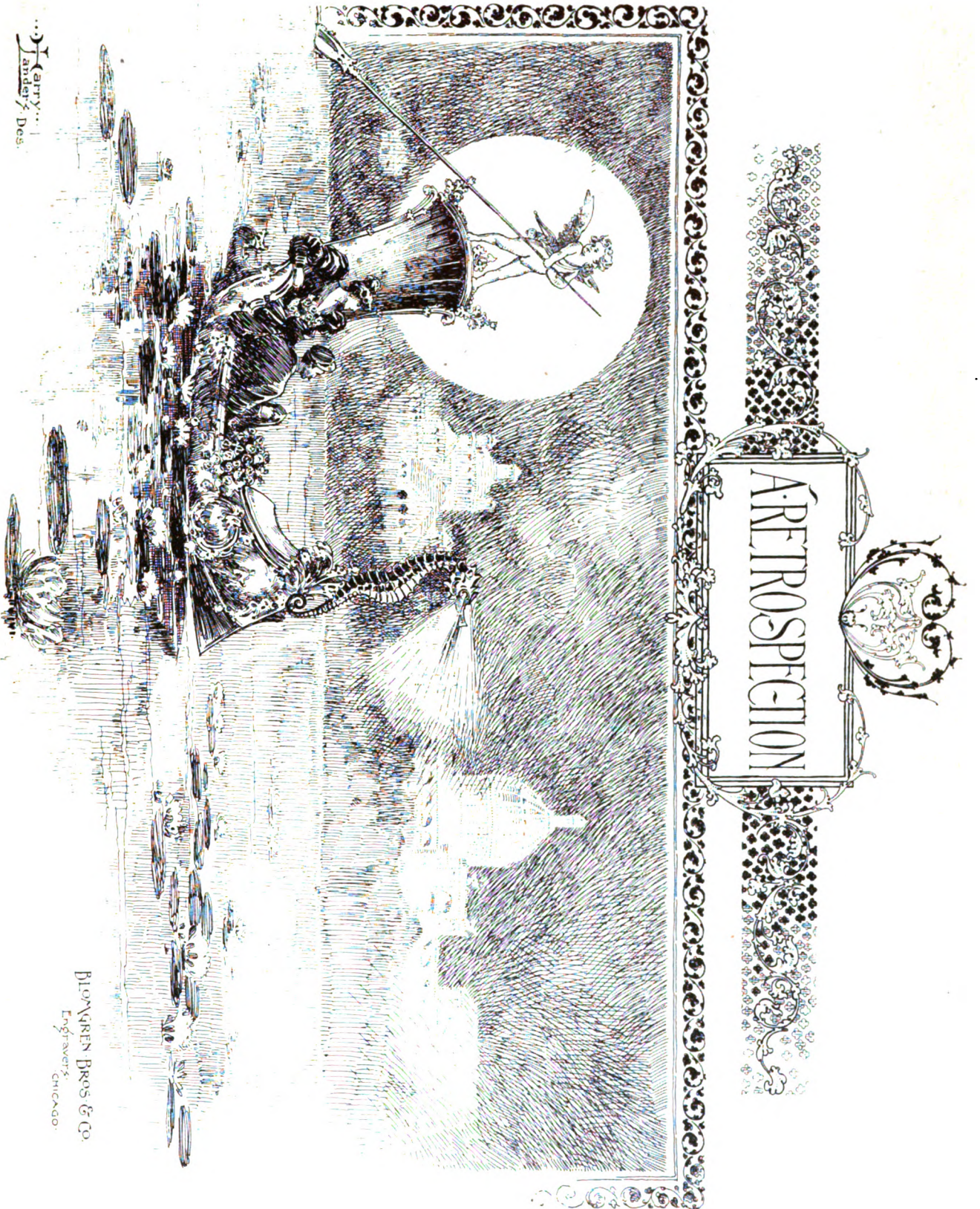
A PROSPECT of getting work on the buildings of the California Midwinter Fair is a bait to a good many idle workmen. San Francisco labor unions, however, urge unemployed men to keep away, as "there are thousands of unemployed men on the Pacific slope, who will be kept starving if their numbers be increased." Chicago has had a similar experience.

HARVEY, ALLEN & WITCHER received the contract for printing the official catalogue of the California Midwinter Fair. They are permitted to charge 25 cents apiece for the general catalogue, and 10 cents apiece for the catalogues of the separate buildings. They are to pay a cash bonus for the privilege, and also a percentage of the receipts from the sales of the catalogues and from the advertisements contained therein.

THE Pacific Associated Press has filed articles of incorporation with the following directors: G. K. Fitch, W. H. Mills, M. H. de Young and W. R. Hearst, of San Francisco ; H. G. Otis, of Los Angeles ; V. S. McClatchy, of Sacramento ; and C. A. Snowden, of Tacoma. The capital stock of the association is \$100,000, which is subscribed by the directors and the following newspaper men: Hugh Hume, Thomas Gardner, R. A. Crothers, W. E. Dargie, H. Z. Osborne, F. K. Lane, C. M. Shortridge, P. H. Lannon and J. D. Lynch. The purposes are to gather news throughout the Coast for the use of the publishers of newspapers in California, Oregon, Washington, Nevada, Idaho, part of Montana, Utah and Arizona, and to sell or exchange such news with similar associations or with publishers in the United States or throughout the world.

OBITUARY.

Died on Sunday, November 26, suddenly, at his home, 406 Dayton street, Chicago, George M. Woodworth, subscription clerk of THE INLAND PRINTER. Of pleasing address and with ability of no small order, young Woodworth, during the four years he was connected with this journal, won the regard of all associated with him. His death was due to pulmonary trouble. The funeral was held on Wednesday, November 29. Interment on the day following in the family lot, Bloomingdale, Illinois.



... Harry...
Lander's Des.

COVER DESIGN FOR WORLD'S FAIR PORTFOLIO.
From a pen drawing by Harry O. Lander, made especially for THE INLAND PRINTER.

BLOMVAREN BROS & CO.
Engravers,
CHICAGO.

QUERIES AND ANSWERS.

"FOOLOMETER."—O. B., New York: The coinage of the term "foolometer" is attributed to Sidney Smith.

THE CORRECT ORTHOGRAPHY OF "ALUMINIUM."—A proofreader in St. Louis, Missouri, inquires why we spell the above word as here given, and not "aluminum," as it is so frequently written. *Answer.*—See Webster's International Dictionary.

TO DETECT A LEAK IN A GAS PIPE.—E. M., Topeka, Kansas: The foul air and bad odor you complain of may arise from a leaky gas pipe. Rub a little soap water upon the suspected place. The formation of a bubble will show where the leak is.

TYPE METAL FOR STORAGE BATTERY PLATES.—L. A., Moline, Illinois: Type metal can be used for this purpose, but we would suggest the addition of pure lead to the alloy, to counteract the brittleness of the type metal. An alloy of lead and antimony is now in use for secondary battery plates.

STRENGTH OF GLUE.—A bookbinder of Tacoma, Washington, complains that his glue is unreliable. Possibly it is reboiled too frequently, which causes it to lose its strength. That which is newly made is best. A moisture-proof glue can be made by dissolving 16 ounces of glue in 3 pints of skim-milk. To make it stronger, add powdered lime.

INK FOR RUBBER STAMPS.—Oliver C., Janesville, Wisconsin: A cheap ink for this purpose may be prepared as follows: Dissolve $\frac{1}{2}$ ounce crystallized aniline black in 15 ounces pure alcohol, and add 15 ounces concentrated glycerine to the solution. This liquid is deposited upon the cushion with a brush. It dries rapidly, and is free from grease.

COMPOSITION BALLS AND ROLLERS.—A correspondent asks three questions which are sufficiently indicated by the answers, namely: (1) Composition balls were introduced at Weybridge by B. Foster, a compositor, in 1835. The ingredients were molasses, glue and tar. (2) Hand rollers of composition were first introduced in 1819. (3) The London (England) *Times* was first printed by steam in 1814.

PENCIL SHARPENERS.—Apprentice, St. Joseph, Missouri: We do not know of any really cheap and good instrument for sharpening pencils, but Edward H. Boehme, Chicago, has recently patented a sharpener in which the wood is cut in the direction of the grain, as with a pocketknife. The lead is supported during the operation to avoid breaking it. We have not tried it.

INDELIBLE INK.—Mary D., Chicago, Illinois: A cheap indelible ink for common purposes is formed by grinding India ink with ordinary black writing ink. It will resist the action of chlorine, most acids, and even ablution with a brush or sponge. The black coloring matter of India ink consists of finely divided carbon, which is unaffected by chemical reagents. This ink is therefore the most permanent writing ink, but its high price forbids its use for ordinary purposes.

WHAT CONSTITUTES A WELL-BOUND BOOK.—H. M., New Orleans, Louisiana, wishes to know the essential requirements of a well-bound book. *Answer.*—Such a volume opens readily and will close firmly; while reading it there will be no necessity for pressing the cover back; on being laid down the leaves will not gape apart, neither will it be as limp as a piece of wash leather nor as stiff as iron. A good binding is elastic, yielding but returning readily to its original position. When covered with full crushed morocco the polishing of the leather will afford a fair test of the binder's skill, care and taste.

HOW TO GET RID OF ROACHES.—A lady subscriber in a western town plaintively asks: "How ever *shall* I get rid of these pests?" *Answer.*—Take of pulverized borax and pulverized sugar equal parts, mix, and scatter freely in their haunts. There are other anti-roach compounds, mostly containing deadly poisons, such as corrosive sublimate, but these

are dangerous to have around. The borax and sugar is perfectly harmless to human life, and is cheap. Empty wine bottles, with the smallest quantity of wine remaining in them, is said to be an excellent trap for roaches. They are overcome by the fumes of the wine and are unable to get out. But when do printers ever have wine bottles—especially empty ones?

WOMEN IN THE PRINTING OFFICE.—J. K. L., Boston, Massachusetts, makes inquiry concerning the effect working in a printing office has upon the health of females. We have no statistics at hand concerning females in general, but in a report presented to the Biological Society of France by Doctor Luys, we find the following curious statistics: The writer says he has investigated the ultimate result of 141 cases of pregnancy among women employed in printing establishments, and no less than 82 of these ended in miscarriages; there were 4 cases of premature birth, and 5 of still birth. Of the children born alive, 20 died in the first year, 8 in the second and 7 in the third year, 1 a little later, and only 14 are now living, but 10 of whom have passed the age of three years. Doctor Luys argues from these figures, sufficiently shocking in themselves, that the atmosphere and mode of life in a printing office is not suited to pregnant females. It is reasonable to conclude, therefore, that the effect upon the health of unmarried females is equally unfavorable.

BRITISH NOTES.

"DEAN STANLEY'S LIFE," in two volumes, will be out this month in London, and will be the principal book of the season.

A MEETING of printers' managers and overseers was held a short time ago at the Farringdon Hotel, London, England, for the purpose of establishing a "Printers' Managers and Overseers' Mutual Association."

"TOBY, M. P.," who is the caricaturist of the imperial parliament with the pen for London *Punch*, as much as is Harry Furness with the pencil, is famous for his diminutive physical proportions. On the street or in the lobby of the House of Commons he seems merely a walking tall hat with a thin little pair of legs.

AMONG the letters returned to the London postoffice from abroad this year was one addressed to Jacob Stainer, Esq., violin maker, Absam, Germany. The writer, who asked to see one of that celebrated violin maker's price lists, received his letter back with an indorsement in English and German to the effect that the gentleman had been dead 200 years.

THE Bride Lane Polytechnic Institute, built by the corporation of London, was opened November 20. The Prince of Wales made the opening address. He commented on the fact that the institute was planted in the heart of the district occupied by the printing trade, and expressed the hope that it would give intellectual training as well as develop manual dexterity. He advised the managers to have practical work taught by practical workmen, and not through theoretical lectures by professors.

THERE never was a man to whom ostentation and self-advertisement were more distasteful than the Rev. Thomas Mozley, the famous editorial writer of the London *Times*. There is a story told of him to the effect that when he was in treaty for the publication of one of his early books his publisher, who only knew of him as the quiet country clergyman, and was rather doubtful as to his literary capacity, asked whether he had ever written anything for publication before. "Yes," replied Mozley, "two volumes of sermons"—the publisher's face dropped—"and about 7,000 leaders for the *Times*."

COMPENSATION for damage to printing machinery while in transit by water from Hamburg to Tilbury was a short time ago sought to be recovered in a London court, by the firm who had ordered the machinery from a German manufacturer. The defendants, while admitting that the machinery might have

been damaged, pleaded that they were excluded from responsibility by the terms of the bill of lading under which it was carried; also the goods were not properly packed. Decision was for the defendants with costs, as the law allowed them to make what terms they liked on their bill of lading. The judge was of opinion that an appeal would be of no use.

THE *British and Colonial Stationer and Printer* finds the following advertisement going the rounds of the daily press:

PAPER TRADE.—Gentlemen wishing to add handsomely to their income and possessing friends with whom they have influence, can secure 7½ per cent on orders for Packing, Printing, Writing, and other Papers at mill prices.—Address Agent ———,

and comments: "Gentlemen, we know, are frequently glad to add to their incomes by introducing their friends to their wine or cigar merchant, their tailor, their money lender, etc., but the idea of extending this system of making use of one's friends to the paper mill is very original. Printers and newspaper men after this will fight shy of any reference to 'paper' over the walnuts and the wine."

THE life of London's new lord mayor, Mr. Tyler, calls to mind the story of "Dick" Whittington, who was once the incumbent of the same office. Mr. Tyler started in life a very poor boy, and when fourteen years old was employed as a messenger in the great papermaking house of William Venables, the one-time partners in which furnished, it is said, to Charles Dickens the originals of the Cheeryble Brothers, the philanthropists of his great story of "Nicholas Nickleby." The boy advanced in position slowly but surely, and he is now the head of this great manufacturing concern. He is noted for his extensive charities, and he has given many a boy poor as he himself once was an opportunity to greatly better his condition.

A NEWSPAPER dispatch of November 15, from London, England, states that a fire which broke out on the evening of that day spread rapidly to Lockhart's and Blackie & Co's publishing offices. Several other buildings soon caught fire, including the rear of Cassell's publishing house. A column of flame shot up 200 feet, illuminating the city. Enormous crowds gathered in Newgate street and Ludgate Hill. Twenty fire engines were kept at work throwing water on the buildings near the tottering walls. The Old Bailey sessions house and Newgate prison were drenched with innumerable streams of water. The loss will amount to many thousands of pounds. The Cassells and Blackies, publishers, suffered considerable damage, but the bulk of their machinery and stock was not injured.

A PAPER read before the chemical section of the British association by Mr. Bevan Lean, B.Sc., Berkeley fellow of Owens college, remarks the *Pall Mall Budget*, shows in a striking manner the way scientists are adding to, if not enriching, our language. The subject treated was "Ethyl Butanetetra-carboxylic Acid and Its Derivative," and the following paragraph fairly represents the sesquipedalian style of the paper: "When sodmalonic ether is treated with ethylene bromide, the chief product is ethyl trimethylene dicarboxylate. (Here follows the formula.) But at the same time a small quantity of an oil of high boiling-point is formed, constituting only about three per cent of the whole, which is ethyl butanetetra-carboxylate. (Another formula.) The fact that this interesting substance is produced in such small quantities made its further investigation almost a matter of impossibility. More recently, however, Professor Perkins has found that the substitution of ethylene chloride for the bromide is effectual in greatly increasing the yield of ethyl butanetetra-carboxylate. When treated with sodium ethyl butanet etra-carboxylate forms a bisodium compound which reacts readily with the iodides or chlorides of the alcohol radicals. For example, when acted on by methyl iodide, the reaction takes place as follows (another long formula), ethyl dimethylbutanetetra-carboxylate being formed. And so on, Mr. Lean rolling out his cacophonous compounds with evident zest, till in a final effort he produces "ethyl dibromobutanetetra-carboxylate." How Aristophanes would have loved this man!

A WORKMAN'S PENSION FUND.

The Franklin Fund, which now amounts to \$322,490.20, was bequeathed in his last will and testament to aid mechanical and industrial men and women by "Benjamin Franklin, mechanic, scientist, statesman and diplomat."

The Woman's National and Industrial League have formulated a unique idea, which is to establish a pension fund for the relief of wage earners of the city of Boston, subject to appropriate rules and regulations.

The president of the league, Charlotte Smith, recently explained to a reporter of the Boston *Traveller* the proposed plan. She considers that the best way to dispose of the money would be to set it apart as a nucleus for a pension fund for the relief of wage earners of the city of Boston. Every working man or woman who contributed a small sum, as 10 cents per week, to the fund during their years of active work, would receive \$3.50 per week when incapacitated from labor. Or one could deposit a large sum at once and then receive it on instalments. Only industrious persons of good moral character would contribute to the fund. Criminals would be excluded.

The majority of mankind cannot work after twenty-five years of active service, and a large proportion of these have no means of support. Hundreds of these aged people are sent to almshouses and other state institutions at a great expense.

By this scheme honest industry would be encouraged, and a stimulus given to the working classes to provide for the future. Those who now depend on charity when they arrive at old age would receive back their own investment with interest. The league would have the fund controlled by the state without large salaries to eat up the money.

ON Washington street, near the bridge, in Brooklyn, is a printer by the name of Kick, his sign reading, "Kick the Printer." This is an invitation not often extended by the printer himself, but there are times when most advertising men would thoroughly enjoy kicking the printer whose composition has ruined some good bit of display.—*Weekly Journalist*.

BUSINESS NOTICES.

RULING PEN OUTFITS.

The W. O. Hickok Manufacturing Company, of Harrisburg, Pennsylvania, have decided to be quite liberal with the paper rulers of the country, with a view to inducing them to introduce the "point system" ruling pens, which they are now manufacturing on the same scale as is used by the typefounder in casting type for the printer. The Hickok Company state that they will furnish free of cost with each complete outfit of "point system" pens one of their \$12 pen cabinets, with each compartment marked with the style of pens to be kept therein. The cost of the entire outfit amounts to only \$52.65. It will pay every printer and ruler in the United States to understand thoroughly the use of these "point system" pens. If you will write the Hickok Company a postal card they will send you full information. The offer above made of a free cabinet is not one which the company extends into the future, but is for acceptance now.

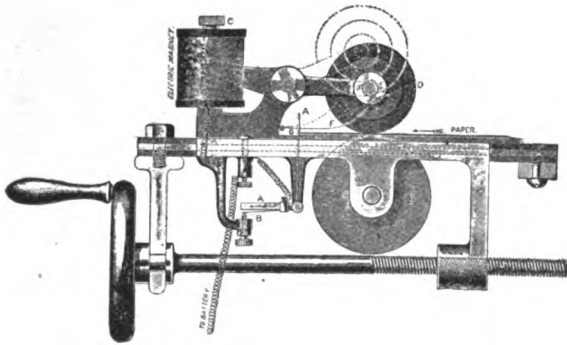
A SLOT MACHINE FOR NEWSPAPERS.

At various periods within the past two years the newspaper public have heard of slot machines which were going to take away all the business from the newsdealers, make the American News Company a remembrance of the past, and send the newsboy back to school. But for some reason these machines have failed to develop what was expected of them. They were too expensive, or they got out of order, or the promoters failed before they were fairly started. At last, however, we learn that

a company has been formed in New York city, and their advertisement appears in another column. They are ready to supply any newspaper in the Union, and as they offer to rent the slot machines, we do not see why all cannot have them. Certainly they ought to increase circulations, and those who put them in first will probably find that they advertise their business locally. We are informed that they are marvels of simplicity, and do not get out of order, or cheat either buyer or seller.

AUTOMATIC REGISTER BY ELECTRICITY.

The accompanying illustration shows a new electric registering device to be used in connection with marginal book-folding machines, made by the Dexter Folder Company, of Fulton, New York. The lower wheel E has a continuous motion, and the upper wheel D is operated as a friction drop roller. As the sheet comes into the folder, the drop roller D is elevated to the position shown by dotted lines, but as soon as the sheet reaches the first fold gauge, this roller is brought in contact with the lower roller, and the sheet being between the two, is carried endwise until its advancing edge comes in contact with the circuit-making lever marked A A and tips its upper end sufficiently to cause the lower end to



touch the connecting point B, thus completing the electric circuit that lifts the friction roller D by its lever C being drawn down upon the electric magnet. This action is instantaneous, consequently, absolutely accurate and entirely automatic. The electric connection cannot be made except by the advancing edge of the sheet and there can be no variation in the point reached by the edge of the sheet each time. The movement of the lever A A is so sensitive that it can be operated by a sheet of tissue paper. It is perfectly balanced and the lightest pressure will bring its lower end into electric contact. The space at G is slightly exaggerated in order to give room to illustrate the principle of construction. The space at this point is just sufficient to allow the sheet to move freely with no possibility of its edge curling up, and even should the edge be curled before the sheet reaches this point, the fender F would press it out flat before it reaches the electric lever, causing all sheets to lay exactly alike. The complete attachment slides in grooves, the side register being made by simply turning the hand wheel without stopping the machine. The electric attachment takes hold of the sheet at the same point that it was fed to in printing. The forms are so placed on the press that the gripper edge of the sheet comes in contact with the first fold gauge on the folding machine, so that the sheet, before it is started into the first fold rollers, is automatically registered to the same end and side used in printing, and is adjusted to the gauges with more accuracy than would be possible were they placed there by hand. To furnish the electric current sal ammoniac batteries are used. Four cells give an abundance of current; two will operate the attachment perfectly. It requires no skill to keep the batteries in condition and they are inexpensive to keep in order.

In this connection it is well to state that since the Fair closed the Dexter Folder Company have decided to maintain a permanent western office in Chicago, having taken quarters in Manhattan block, 307-321 Dearborn street. This branch

will be in charge of Mr. B. H. McCain, the gentlemanly representative who had charge of their exhibit at the Fair. Mr. McCain has been associated with the company for six years and is well qualified to fill the position to which the company have assigned him.

BOXMAKING MACHINERY.

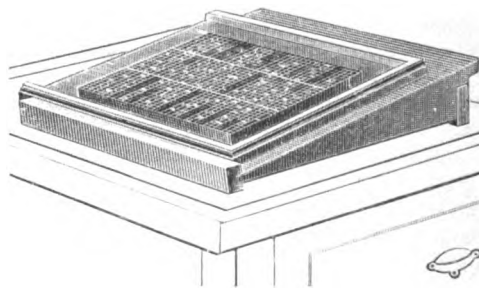
Messrs. T. W. & C. B. Sheridan, manufacturers and dealers in bookbinders' machinery and supplies, 25 Centre street and 2-6 Reade street, New York, and 413 Dearborn street and 136 Plymouth place, Chicago, have been appointed sole western agents for the American Box Machine Company, of Amsterdam, New York, and of the Inman Manufacturing Company. The Messrs. Sheridan have taken the complete World's Fair exhibit of the American Box Machine Company into their warehouse at Chicago as stock, and will carry a complete line of everything needed for a paper-box factory, including Inman staying machines, turning-in machines, single and double strip covering machines, slitting and rewinding machines, slitters, scorers, corner-cutters, shears, etc., and are thus prepared to furnish a boxmaking establishment throughout on the shortest possible notice.

ADVERTISING CONTRACT RECORD.

Dowst's contract record and subscription book, published by E. L. Granger & Co., 185 Dearborn street, Chicago, is winning golden opinions from many people who have tried it. The publishers have recently received testimonials from quite a number of people who are using their books attesting their merits. Among the letters indorsing the books are those from Jno. A. Cooper, accountant, Chicago *Tribune*; C. E. Rollins, manager, the *Argus*, Chicago; Joseph Francis, publisher the *Western Banker*, Chicago; John K. Allen, president, *Domestic Engineering*, Chicago; D. Van Ness Person, publisher *Paint, Oil and Drug Review*, Chicago; Kellogg & Son, publishers *Black and White*, Chicago; D. H. Jenkins, president, Jersey Bulletin Company, Chicago. The publishers would be glad to give any information desired to those who are interested in books of this description.

THE WELLS GALLEY TILTER.

The maker of printers' materials is always studying to produce some new device to meet the needs of the printer. The latest one coming to our notice is what has been called by the manufacturer, Heber Wells, 8 Spruce street, New York, a "galley tilter," an illustration of which is shown herewith. The tilter is neatly made of wood, and is intended to keep the gal-



ley in such a position that type will not become pied, especially when galley is being used upon a stone or any flat surface. The advantage of using one of these tilters in preference to a piece of furniture is that it holds the galley more secure; can be carried with the galley with ease, as its weight is small; and saves the galley from sagging in center when loaded with a heavy page, and thus preserves it from the strain to which it is often subjected. The tilters are made in all sizes to meet the various requirements. They are also constructed, when required, with a rim at the side, which makes them in effect a sloping galley. These will be found very useful to keep standing pages on or to make up on when the supply of galleys runs short. It will no doubt be proved that this invention will meet a want that hitherto has been unfilled.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 5th of each month, and no want advertisements for any issue can be received later than the 25th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

A FIRST-CLASS proofreader (practical printer), competent to do local work or edit weekly newspaper, desires situation in far West, Oregon, California or Washington. Address "SPECTACLES," care INLAND PRINTER.

AGENTS WANTED—For a first-class photo-engraving, printing and electrotyping establishment, situated in New York, in the principal cities of the union. None but first-class men need apply. State experience. "O.," care INLAND PRINTER, Chicago, Illinois.

ALL-AROUND printer wants position in first-class job office, or foremanship of weekly. Address "I. R. S." care INLAND PRINTER.

ALL LIVE PRINTERS should have Bishop's "PRACTICAL PRINTER," 200 pages, \$1.00. Also his "DIAGRAMS OF IMPOSITION" and "PRINTERS' READY RECKONER," 50 cents each; the "PRINTERS' ORDER BOOK," price \$3, and "SPECIMENS OF JOB WORK," price \$2. Sold by H. G. Bishop, 128 Duane St., N. Y., and all type foundry. The handiest and most useful works ever published for printers. Also, by same author, "THE JOB PRINTER'S LIST OF PRICES AND ESTIMATE GUIDE," price \$1. Just published.

AN EXPERIENCED and competent French translator is prepared to furnish translations at moderate rates. Translations will be made for responsible parties subject to approval. Translations for foreign papers for trade journals a specialty. Address "LOUIS V.," care INLAND PRINTER.

BARGAIN—Book and job office, will invoice \$5,000, to be sold cheap. Type all on point system, 33 by 46 Babcock "Standard" book press, new; 8 by 12 Nonpareil jobber, cutter, Donnell wire stitcher, 3 horse-power motor, etc. Good advertising medium goes with plant. Only those who mean business need answer. "ADV.," 39 West St. Joe street, Indianapolis, Indiana.

FOR SALE—A complete and well appointed picture plant for making half-tone cuts; practically new. Is now averaging forty first-class cuts a day. Address R. ROBERTS, 69 South Water street, Chicago, Illinois.

WANTED—A thorough, all-around printer of good executive ability, competent to estimate on all classes of work, desires a position as superintendent in a first-class office in a growing western city, about January 1. Address "H. H.," care INLAND PRINTER.

FOR SALE—Eighth Medium Cleveland Gordon Press, never been used. All complete, with steam fixtures, at a bargain. Address "CLEVELAND," care INLAND PRINTER.

FOR SALE—FORMULA and instructions for the Burning-in Process for half tones, by a practical photo-engraver. Address "FORMULA," care INLAND PRINTER.

FOR SALE—The patents, patterns, jigs and special tools for building the Eclipse and Baltimore Jobber Printing Presses. Address MAURICE E. SKINNER, Trustee, Baltimore, Maryland.

FOR SALE—Two-thirds interest in a well-established job and newspaper office in one of the finest cities of the East; well equipped in all respects, a good run of work and handy to paper mills; can be bought with very little ready cash, and the balance on the easiest possible terms; a chance of your lifetime; it will pay you to investigate; owners interested in other business. "C. P. J.," care INLAND PRINTER.

JOB PRINTER, with eleven years' experience in all branches of job and newspaper work, wants position as foreman in office in good town; temperate habits and good worker. Address "K. E.," care INLAND PRINTER.

LAST CALL—American Printers' Specimen Exchange, unbound sheets, Vol. III, 75 cents; Vol. IV, 50 cents; both volumes, \$1.00, postage paid. Never will be another. E. H. McCLURE, Buffalo, N. Y.

POSITION WANTED—By practical job printer; good all-around man; total abstainer; best of references. J. M. ISRAEL, JR., Asheville, North Carolina.

PRESSMEN—The Pressman's Manual is the only work of its kind published; contents: hints on cylinder and platen presswork; how to emboss; how to make, use and care for rollers; how to mix and use inks; how to bind books and make pads; simple methods whereby every printer can do his own stereotyping; price 50 cents, postpaid. J. H. SERGEANT, 206 East Tenth street, New York city, New York.

SITUATION WANTED—By practical printer in country office; seven years experience; can take charge; good references. Address "U. H. J.," care INLAND PRINTER.

THE ADVERTISER has had successful experience, and can show the best results ever accomplished by the use of machines in book and job composition. I want a position to manage this branch for some reliable firm who intend to put in a plant of machines. Correspondence solicited. Address "W. S. W.," care INLAND PRINTER.

TO COUNTRY PUBLISHERS—For sale, 8-column Prouty Cylinder Press. Good press for weekly paper. Will sell cheap. FIRST PRINTING COMPANY, Charlotte, North Carolina.

WANTED—A few copies of the December, 1891, issue (No. 3, Vol. IX) of THE INLAND PRINTER, if in good condition. Will pay 20 cents apiece for same. Mail or bring to this office. THE INLAND PRINTER CO.

WANTED—A man capable of taking charge of moderate newspaper engraving plant; must be competent at photography and etching. Address ARTHUR JENKINS, manager, the Herald, Syracuse, New York, stating experience, etc., and wages desired.

WANTED—A pressman, thoroughly experienced on cut and general work, wants position. Address "BOB," care INLAND PRINTER.

WANTED—By a first-class, all-around printer, a position as foreman of composing room, stone man, make-up man, or assistant foreman, or foreman of pressroom in some western state; am thoroughly up in all branches of the business, have held similar positions of trust, besides overseeing all departments personally of an establishment of my own; can furnish the best of references as to character, sobriety, ability and integrity. Address "W. S. W.," care INLAND PRINTER.

STOP, HAVE YOU EVER TRIED IT? FRIEND! The Elite Rule Bender

Price, \$2.00, postpaid.
"Hints on Rule Bending," 10 cts.

FOR BENDING BRASS RULE.
IT HAS NO EQUAL.

ELITE MANUFACTURING CO., Marshall, Mich.



THE DURANT COUNTERS

Received the Highest Award
at the World's Columbian Exposition.

Send for Catalogue to W. N. DURANT, MILWAUKEE, WIS.



HARRISBURG, PA., August 20, 1893.
MR. A. STEWART, Salem, Mass.:
Dear Sir,—I received copy of "The Printer's Art" on the 11th inst. I am more than pleased with it. I would not part with my copy for a good deal, unless I had first secured another. Of the different works relating to the printing trade, that I have read, I think "The Printer's Art" leads them all.

MARCUS D. HOERNER.

A Book for Printers—113 pages, in colors, 6 x 8 inches, oblong. Paper covers, \$1.00; cloth, \$1.50.

A. A. STEWART, Box 155, Salem, Mass.

SLOT-MACHINES FOR NEWSPAPERS.

... Rented on Easy Terms.

Supply the horse cars in your city before some other paper gets in and excludes you. They save newsdealers' commissions, increase circulations, and will advertise you.

N. Y. NEWSPAPER-RENTING MACHINE CO.,

143 Lexington Avenue, NEW YORK.

NO TROUBLE TO YOU--THEY ARE PERSONALLY CONDUCTED.

THE Great Central Route Weekly California Excursions are in charge of experienced conductors and a uniformed porter, who accompany the party to destination and look after the wants and comforts of the passengers.

You will save time and expense by joining our next party. Send for folder giving details.

F. E. SHEARER, Manager, 191 South Clark Street, Chicago.

E. L. LOMAX, Gen'l Pass. & Ticket Agt., Omaha, Neb.

Or, W. T. HOLLY, C. P. & T. A., Union Pac. R'y, 191 Clark St., Chicago.

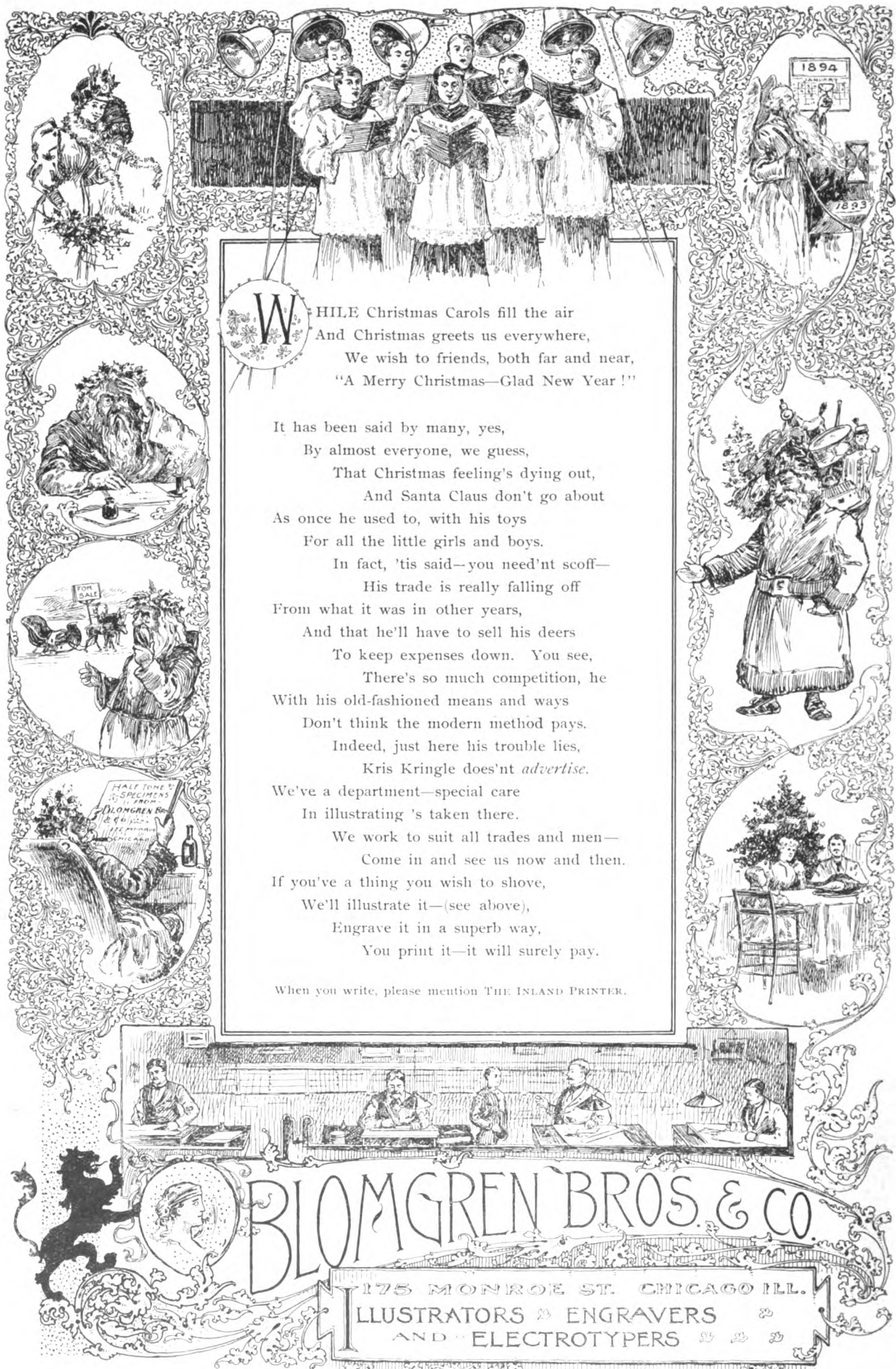
"The Art of Embossing Simplified."

COMPLETE PRINTED INSTRUCTIONS, together with the necessary plates to practically demonstrate the possibility of doing

EMBOSSING ON ORDINARY JOB PRESSES FOR \$2.50

THE ECONOMIC EMBOSSING CO.,

26 Randolph Street, CHICAGO.



W

HILE Christmas Carols fill the air
 And Christmas greets us everywhere,
 We wish to friends, both far and near,
 "A Merry Christmas—Glad New Year!"

It has been said by many, yes,
 By almost everyone, we guess,
 That Christmas feeling's dying out,
 And Santa Claus don't go about
 As once he used to, with his toys
 For all the little girls and boys.
 In fact, 'tis said—you need'nt scoff—
 His trade is really falling off
 From what it was in other years,
 And that he'll have to sell his deers
 To keep expenses down. You see,
 There's so much competition, he
 With his old-fashioned means and ways
 Don't think the modern method pays.
 Indeed, just here his trouble lies,
 Kris Kringle doesn't *advertise*.
 We've a department—special care
 In illustrating 's taken there.
 We work to suit all trades and men—
 Come in and see us now and then.
 If you've a thing you wish to shove,
 We'll illustrate it—(see above),
 Engrave it in a superb way,
 You print it—it will surely pay.

When you write, please mention THE INLAND PRINTER.



BLOMGREN BROS. & CO

175 MONROE ST. CHICAGO ILL.
 ILLUSTRATORS & ENGRAVERS
 AND ELECTROTYPERS

.... THE MANUFACTURERS OF

The Perfected Prouty Press

REQUEST YOU TO SEND FOR A CATALOGUE OF
THEIR MACHINES, AND

THOROUGHLY INVESTIGATE THEIR MERITS.

The Reasons Why.....

Solid bed, backed by six heavy impression screws (controlled by the platen adjuster), solid yoke, reinforced by a heavy steel shaft, extending the entire length, steel shafts and drawbars.

Four rollers on each press, which, in conjunction with our patented fountain, give a splendid distribution, with all the working advantages of the disk. By our patent roll, the ink is distributed three times as much as with the ordinary press and fountain. The catalogue tells you all about it.

The heaviest job press in the market, and as fast as the lightest.

STEEL TYPE CATALOGUE

For Wood and Bag Printers
now ready.

—* Send for one. *—

THE GEO. W. PROUTY CO.

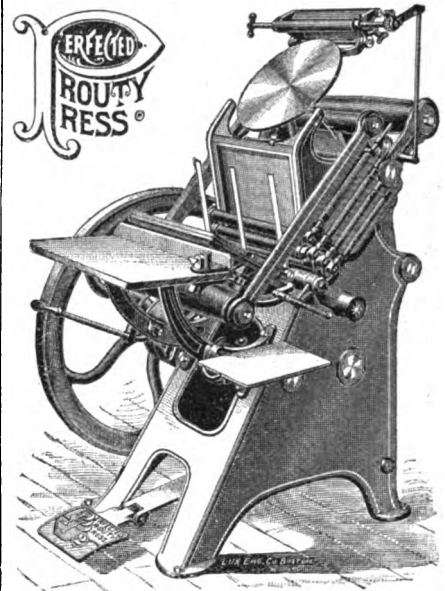
(INCORPORATED IN MASSACHUSETTS.)

Office and Manufactory:

170 and 172 Oliver Street,
BOSTON, MASS.

... THE ...
BEST JOB PRESS IN THE MARKET
FOR
HALF-TONE WORK
AND
EMBOSSING.

SPECIMENS MAILED UPON APPLICATION.



Our Unparalleled Success

WARRANTS US IN ASSUMING THAT OUR GOODS GIVE
SATISFACTION TO OUR CUSTOMERS

.... **WE** have been awarded a **MEDAL** and **DIPLOMA** at the **WORLD'S FAIR**, and are the **ONLY** manufacturers in our line receiving any award whatever. If you are in need of

WOOD TYPE

....OR

Printers' Furniture

of any description, do not fail to let us know your needs. We can save you money on the original purchase, and the use of the goods will make you further savings. Our goods can be purchased direct from us or through any reliable dealer in printers' supplies.



Front view, Polhemus Cabinet, with Sort Drawers.

The Hamilton Mfg. Co.,

Two Rivers, Wis.

ENGRAVERS OF PRINTING PLATES
BY ALL PROCESSES.



Our
Enameled Copper
Half-Tone
Process

Is the Best in Use!

(SEE SPECIMEN ON PAGE 239.)

It not only produces accurate and beautiful
results, but its printing quality
is unsurpassed.



New York Engraving and Printing Co.
320 and 322 Pearl Street,
New York.

A. R. HART, PRESIDENT.
J. C. VON ARX, VICE-PRESIDENT.
C. M. COOPER, SECRETARY.

**SEND FOR OUR
SPECIMEN SHEETS.**

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PRINTING INK WORKS,
BUFFALO, N. Y.

*Do you want an Experienced, Efficient
 and Economical*
ASSISTANT EDITOR?

The syndicate service of the *American Press Association* will supply that need perfectly. It will fill every department of your paper, except the local, in a more satisfactory manner than an assistant editor could, and leave you free to concentrate your attention on locals and advertising. This service costs from 20 to 33 cents a column, including first-class cuts, and saves the expense of composition. Its utility has been demonstrated to the satisfaction of over 6,000 publishers.

THIS ASSISTANT EDITOR

**Is fully up to date; always on time; never kicks; no
 brain fag; no bodily ills; enterprising, but
 quiet and inoffensive.**

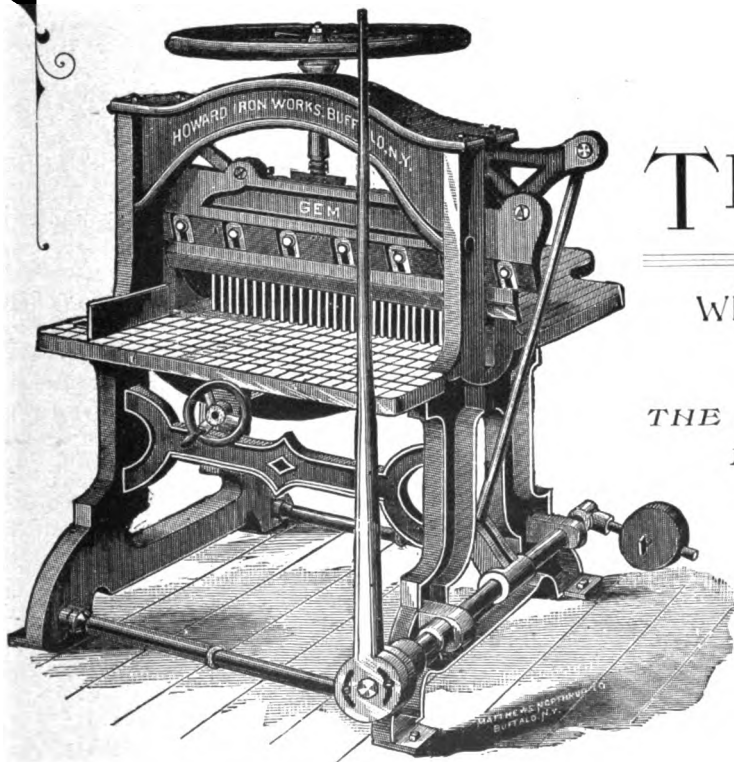
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HOWARD IRON WORKS,

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THE "GEM"

WITH IMPROVED FINGER GAUGE.

PRICE \$175.00.

THE BEST PAPER CUTTER IN THE
MARKET FOR THE MONEY.

ALSO MANUFACTURERS OF

PRINTERS', BOOKBINDERS'
AND PAPER MAKERS'

MACHINERY.

SEND FOR PRICES. © BARNHART BROS. & SPINDLER, GENERAL WESTERN AGENTS, 183 TO 187 MONROE ST., CHICAGO.

THE WETTER ▲▲▲ CONSECUTIVE ▲▲▲ NUMBERING MACHINE

STRONG. COMPACT. DURABLE. SELF-CHANGING. REQUIRES NO ATTACHMENTS.

The Cut Illustrates the latest improved Wetter Consecutive Numbering Machine for use on printing presses, which has within the past six years gained a world wide reputation. Over 6,000 of these "PRONOUNCED" money makers being in constant use by all the leading bank note companies and printing offices throughout the United States and all European countries.

It is the smallest typographical numbering machine that can be produced, and is superior to any other method for executing any class of numbering; being so small in size permits of printing and numbering at one single impression, a saving of 100 per cent.



PATENTED MAY 26, 1885.
PATENTED OCT. 16, 1888.

There is no wear or tear to the machine; being constructed entirely of best tool steel, they will last a lifetime.

They are sold at a very moderate price, enabling every small printing establishment to have a numbering machine to perform its own numbering and avoid the delay consequent to sending the work to larger establishments.

Write for catalogue and circular. Correspondence solicited.

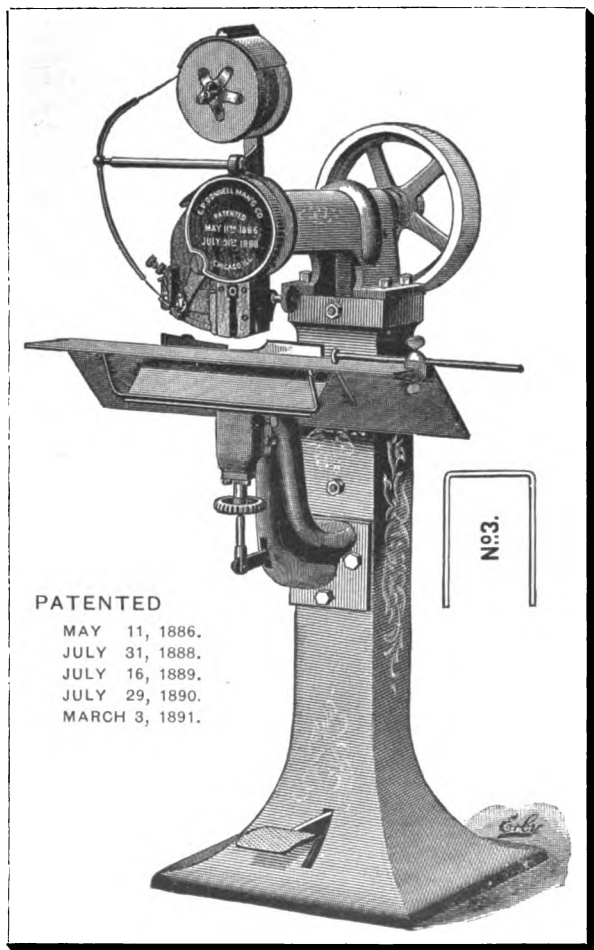
All the Admission Tickets of the World's Columbian Exposition are numbered with the Wetter Numbering Machine.

JOSEPH WETTER & CO., 20 AND 22 MORTON STREET, BROOKLYN, N. Y.

DONNELL ≡ WIRE STITCHING

Five Different Sizes. From \$75.00 Up.
Hand Power, Foot Power, Steam
Power, Flat and Saddle Table.

≡ MACHINES



PATENTED
MAY 11, 1886.
JULY 31, 1888.
JULY 16, 1889.
JULY 29, 1890.
MARCH 3, 1891.

EVERY MACHINE GUARANTEED.

Will stitch from one sheet of paper to
 $1\frac{1}{4}$ inches in thickness.

HAS NEW SELF-ADJUSTING
"WIRE STRAIGHTENER."

SELF-ACTING GAUGE,

WHICH INSTANTLY ADJUSTS FOR ANY
THICKNESS OF WORK.

NEW SPOOL TENSION.

The Favorite No. 3. Hundreds in use all over the United States. The No. 3 improved will compete with any DOUBLE HEAD MACHINE and only requires *one* operator. Every revolution of the pulley feeds, forms, drives and clinches a staple, and the capacity of the machine only depends on the operator. It is usually run about 120 revolutions per minute. There are no parts to change on this machine. Uses flat and round wire. *Will Stitch from One Sheet of Paper to $\frac{1}{4}$ Inch Thickness, either Flat or Saddle.*

BEST STEEL WIRE—Guaranteed for all Sizes and Makes of Stitching Machines at the Lowest Market Prices.

WRITE FOR PRICES AND TERMS.

E. P. DONNELL MFG. CO. MANUFACTURERS OF ALL KINDS OF
BOOKBINDERS' MACHINERY.

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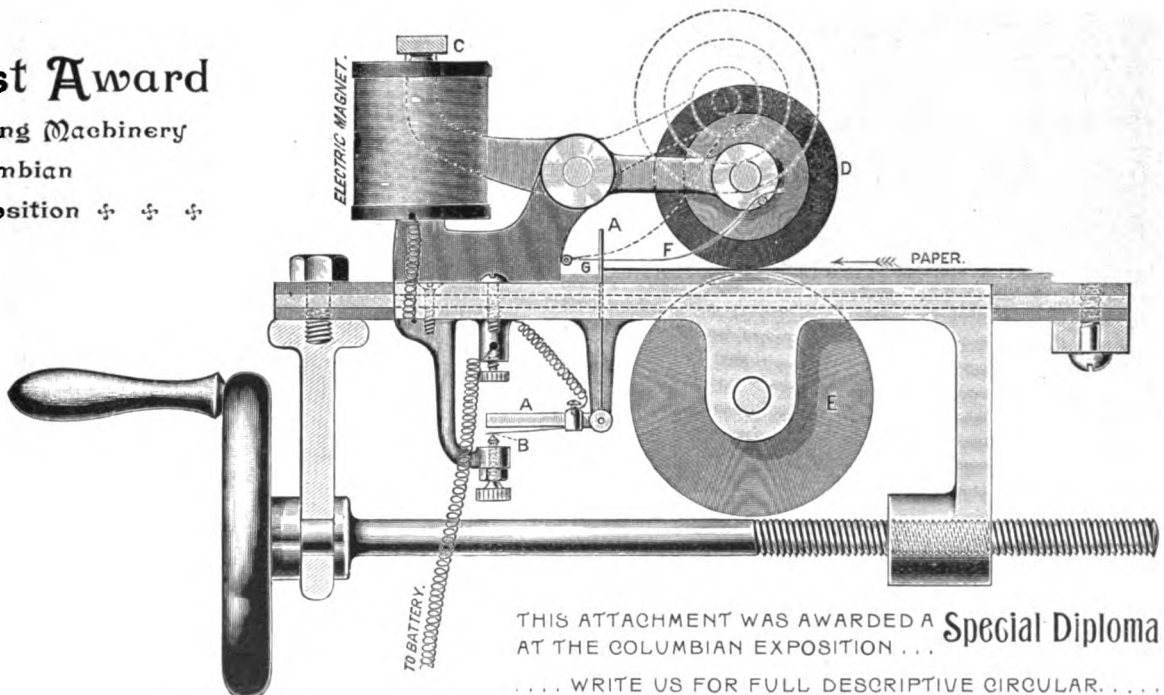
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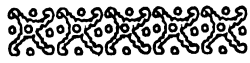
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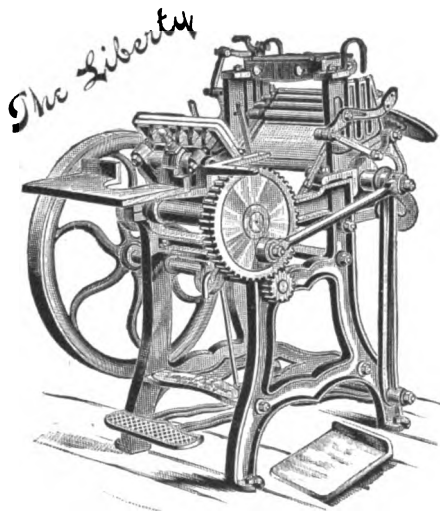
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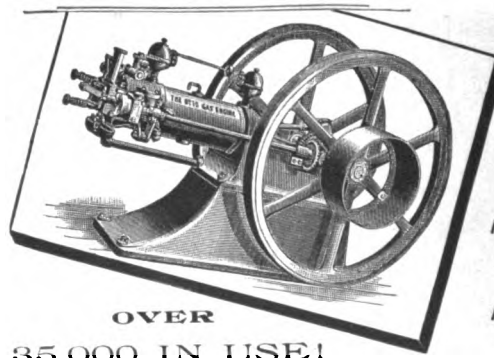
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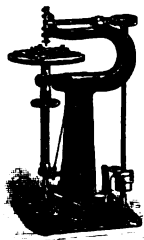
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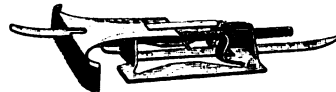
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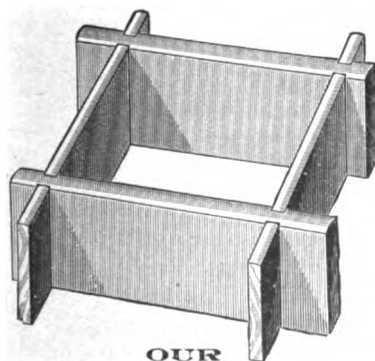
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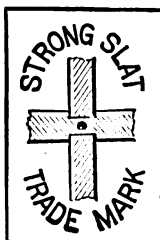
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- 2 -

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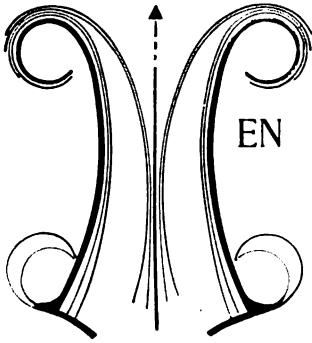
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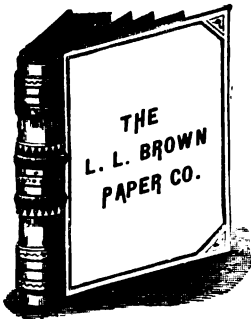
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but they often record valuable documents and accounts upon paper of an inferior quality; thus practicing a "Penny wise and Pound foolish" economy, saving a few cents per pound on the paper that enters into the making of a County Record or Ledger. The result is, after a few years the leaves become yellow and brittle by use, they break out at the back, and a book in which are inscribed valuable records, to which time gives added value, is a source of care and anxiety ever after. There are certain brands of Ledger Papers to be relied upon, made of the best possible rag stock, new cuttings, linen fiber, that time and age will not deteriorate; such is the L. L. Brown Paper Co's Linen Ledgers. This company has made a specialty of this one article, "Linen Ledger Paper," for more than forty years; it is the same year after year, strength of fiber insuring durability in daily use, and a sizing that resists climatic changes are points of excellence that commend this brand to those who want the best. Ask your stationer or blank book maker for our brand.



Yours truly,

The L. L. Brown Paper Co.

Mills Established
... 1850.



WE Beat the World!

We received more medals and diplomas at the World's Columbian Exposition than any other manufacturer of Bookbinders' Machinery.

A LIST OF OUR PRIZE-WINNERS:

SHERIDAN'S "AUTO" CUTTER.

"THE SHERIDAN" CUTTER.

SHERIDAN'S "PERFECTION" CUTTER.

SHERIDAN'S "PERFECT GEM" LEVER CUTTER.

SHERIDAN'S ARCH EMBOSSER.

SHERIDAN'S ROD EMBOSSER AND INKER.

SHERIDAN'S ROLLER BACKER.

SHERIDAN'S CIRCULAR SHEARS.

We received the **only** medal and diploma on Arch Embossers; the **only** medal and diploma on Rod Embossers and Inkers; the **only** medal on Roller Backer; the **only** medal and diploma on Circular Shears; and medal and diplomas on every one of our Paper Cutters.

ESTABLISHED 1835.

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Are the Papers par excellence for business stationery. Their writing qualities are perfect, and the printer or lithographer can, by using them, get his best effects.

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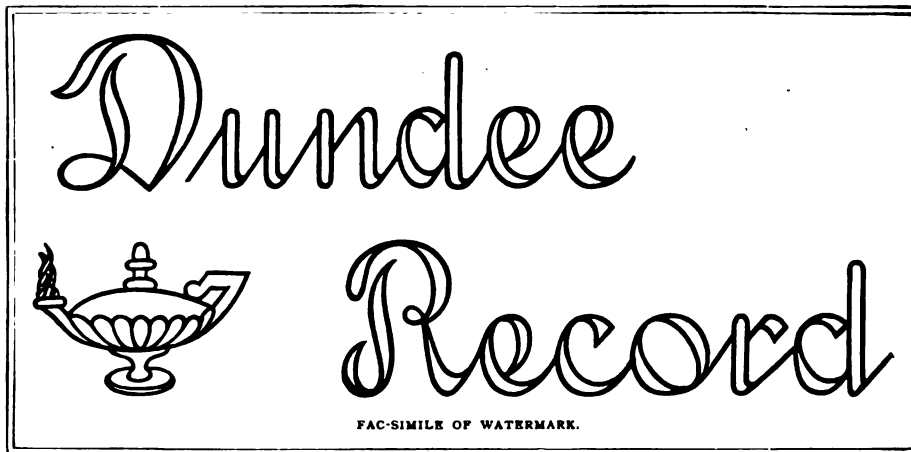
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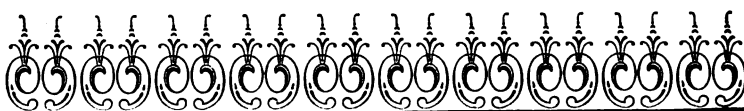
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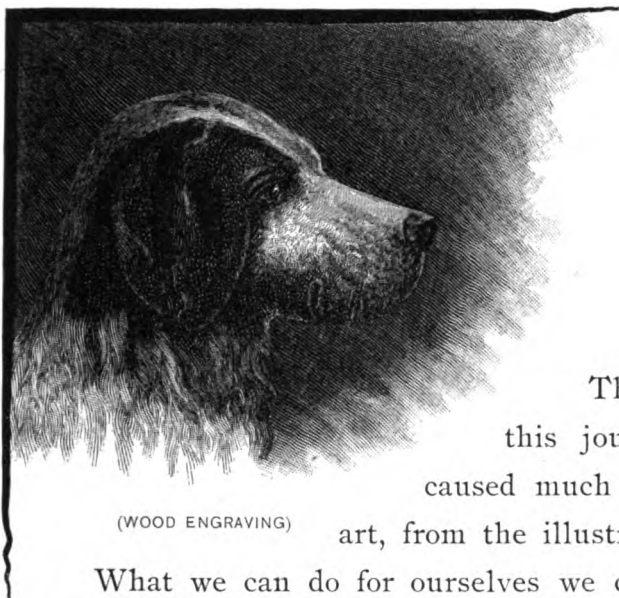
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They have a commercial value when judiciously used, and bring a return for every dollar wisely spent. Try them for making a pamphlet more readable, a book more valuable, a newspaper ad. more effective. Many dollars' worth of printed matter go into the business man's waste basket daily, because some dry statement of fact was not embellished with an engraving. This dog cut, for instance, would enhance the value of a pamphlet intended to attract dog fanciers. That illustrates the idea.

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BABCOCK OPTIMUS

And claim to cite an instance where a certain press of this style did not give satisfaction.

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The press which they refer to was the first of its kind ever sold in the West; was used for several years in a Chicago printing office; passed through a serious conflagration, falling from the fourth floor into a basement, and is today in use in a large Indiana office, whose owner says he "wouldn't trade it for a press of any other make."

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The sales of **BABCOCK** Presses, during the World's Fair period, were in excess of those made by *any two* rival manufacturers, simply because the printing fraternity had an opportunity of making comparisons. Comparisons *are* odious — for "the other fellow." The Babcock never shines more resplendently than when working side by side with other makes.

Do not buy a cylinder press of any kind without first making careful investigation of the **BABCOCK**.

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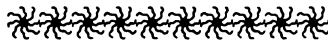
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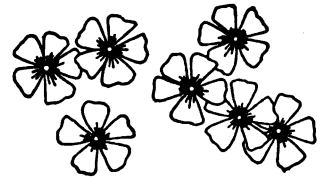
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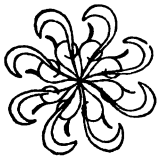


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Manufacturers in the United States today

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Because the finest work in this country is done with their Ink. _____



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On receipt of \$1.00, we will send, expressage prepaid to any part of the United States, one pound can of our celebrated "Insurance Policy" Ink.

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Do the best Printers all over the World use INKS made by

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BECAUSE

The Best Work can be done with the Best Materials only.



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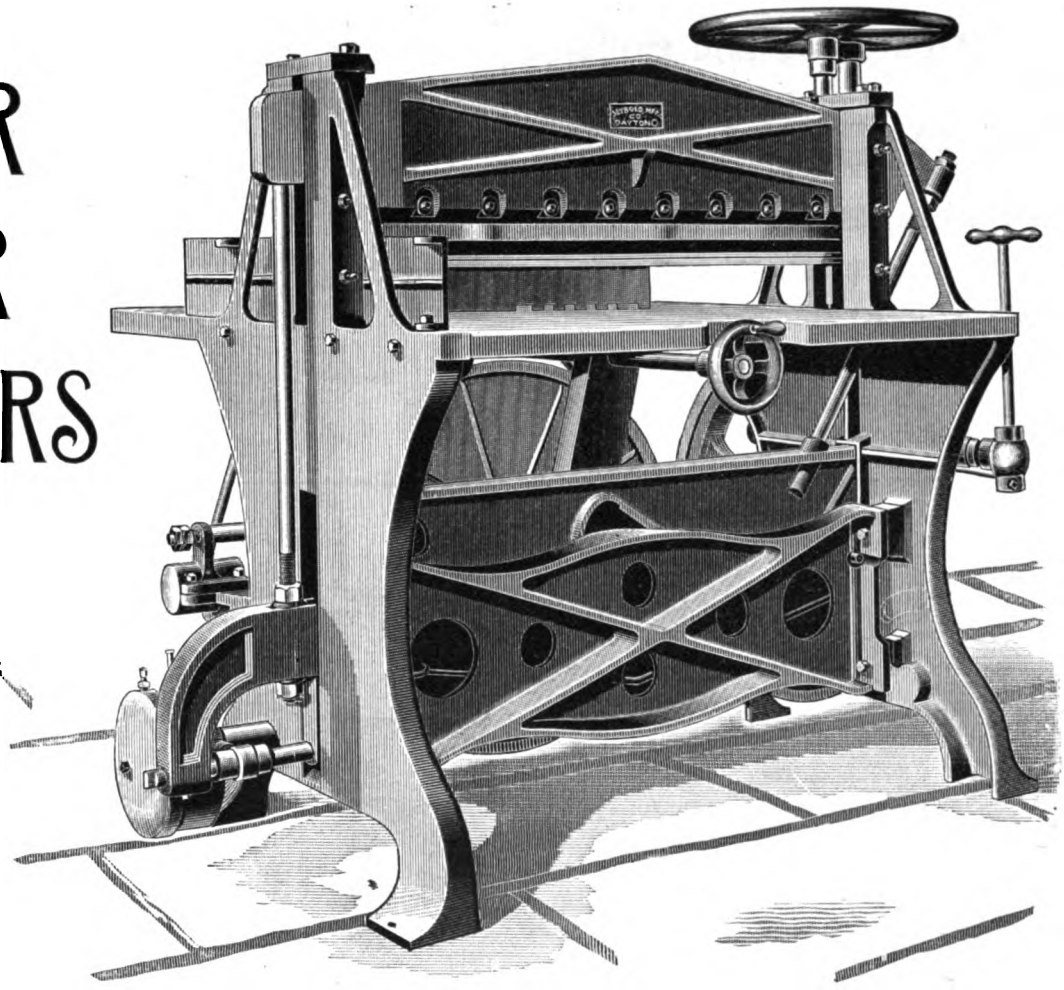
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It is the only **Automatic Self-Clamper** built on
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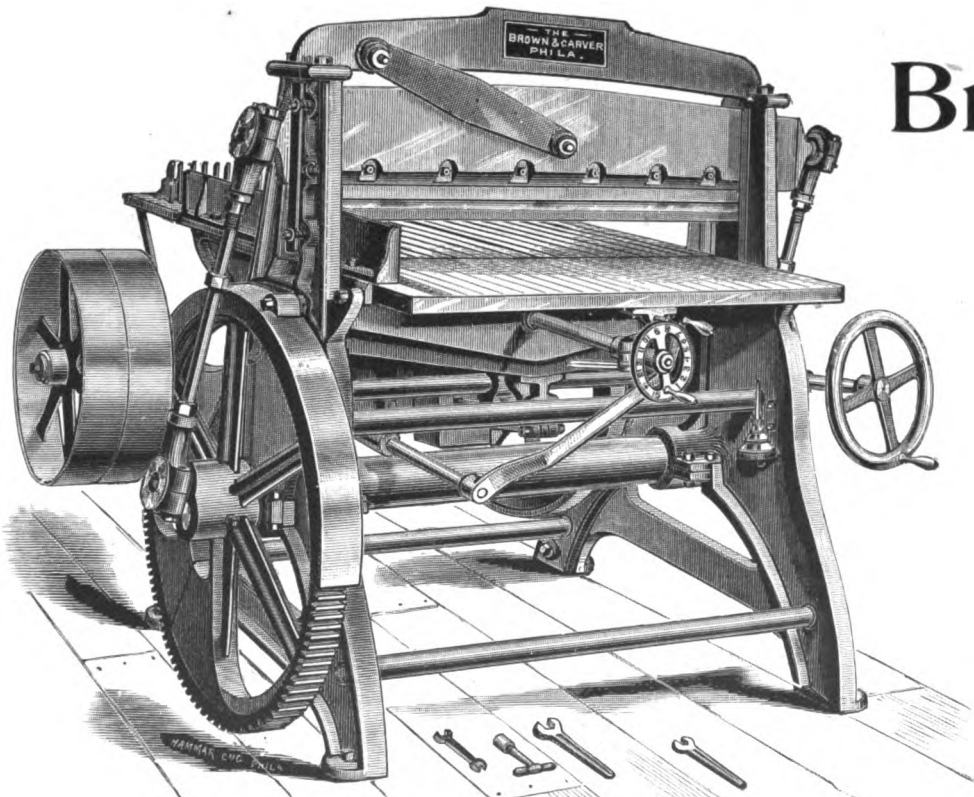
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Power
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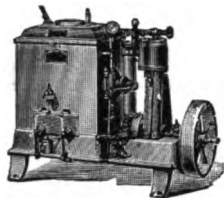
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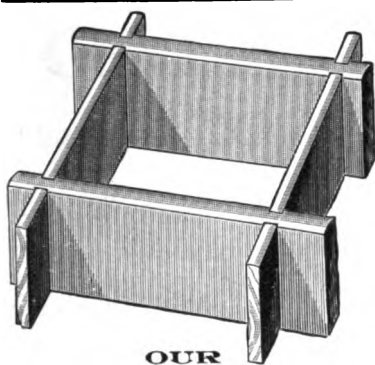
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Engravers by all Processes.
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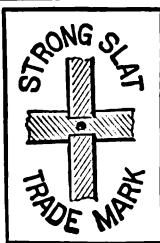
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Feeding paper from the roll,
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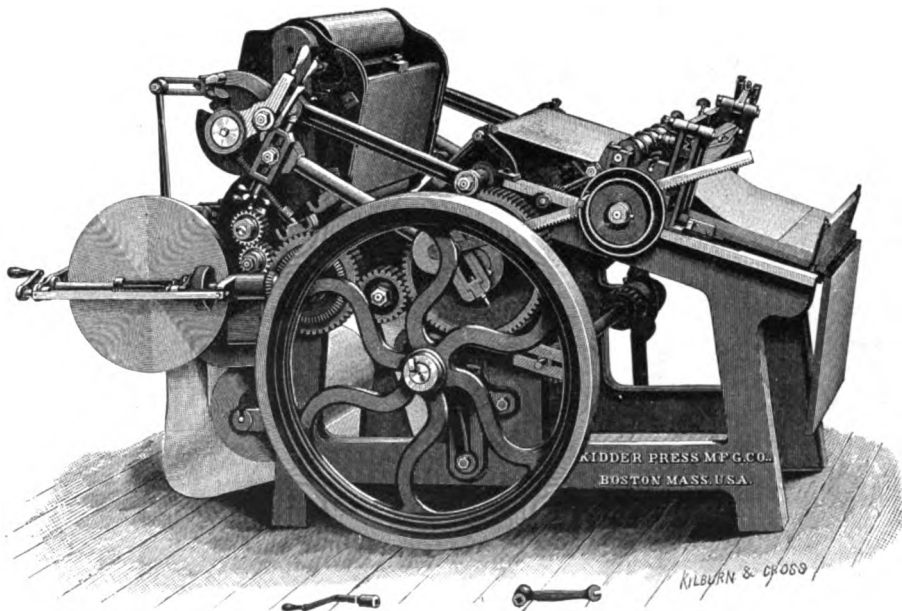
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Our "Quarto."

Built in model of Double Quarto shown, makes 3,000 impressions per hour; takes paper 17½ in. wide; in one color a form 12 x 16, or in two colors forms 5½ x 16 in.

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Chase 8 x 12 inside; taking any size sheet up to 12 x 13 in.; speed, 5,000 impressions per hour. Adapted for one-color work.

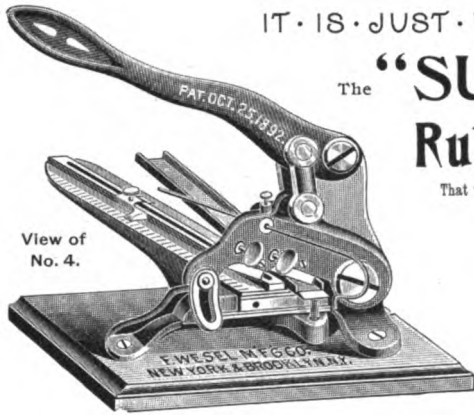


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As shown, makes 2,500 impressions per hour; maximum size sheet 27 x 30, enlarged to order to 30 x 40; size of form for one-color printing, 12 x 25 in.; prints in any possible combination of two colors not exceeding 5¾ x 25 in.; also supplied to print in three colors.

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That will Cut heavy Brass Rule with the utmost ease, and conveniently Miter Six-Point Rule or thinner at a single stroke of the lever.

The mechanical construction of the cutters is alone worth the price of the machine. The slide for mitering connects with back knife, which will cut miters on ordinary rule to any desired angle as quick as you can cut leads. The front knife is adjustable by two corresponding set screws, by which means you can raise the front part of the knife and lower the back, or vice versa, thereby regulating the angle of the knife to either cut brass rule or leads. The **“SUCCESS” Rule and Lead Cutters** are the best in the world. Made in four different styles, and prices are as follows:

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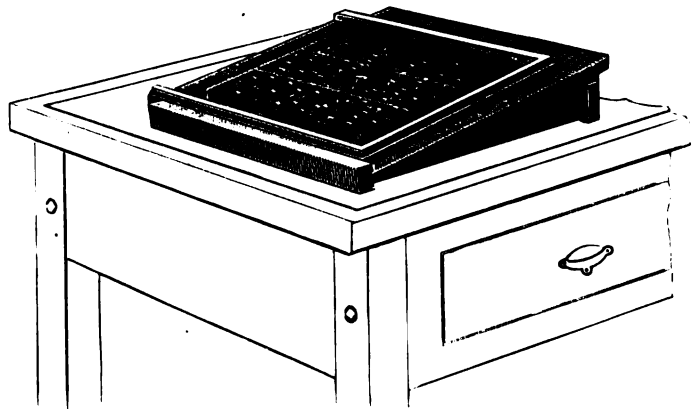
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A SPECIALTY OF PRINTING PAPER IN ROLLS.

A PRACTICAL INVENTION.

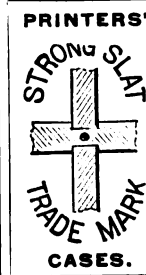


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(TRADE NAME.)

Holds a galley tilted, but secure, on an imposing table.
Keeps the galley bottom from sagging in the middle, thus maintaining
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Serves as a strong carrier from case stand to the proof press, or to the
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SUCCESSOR TO
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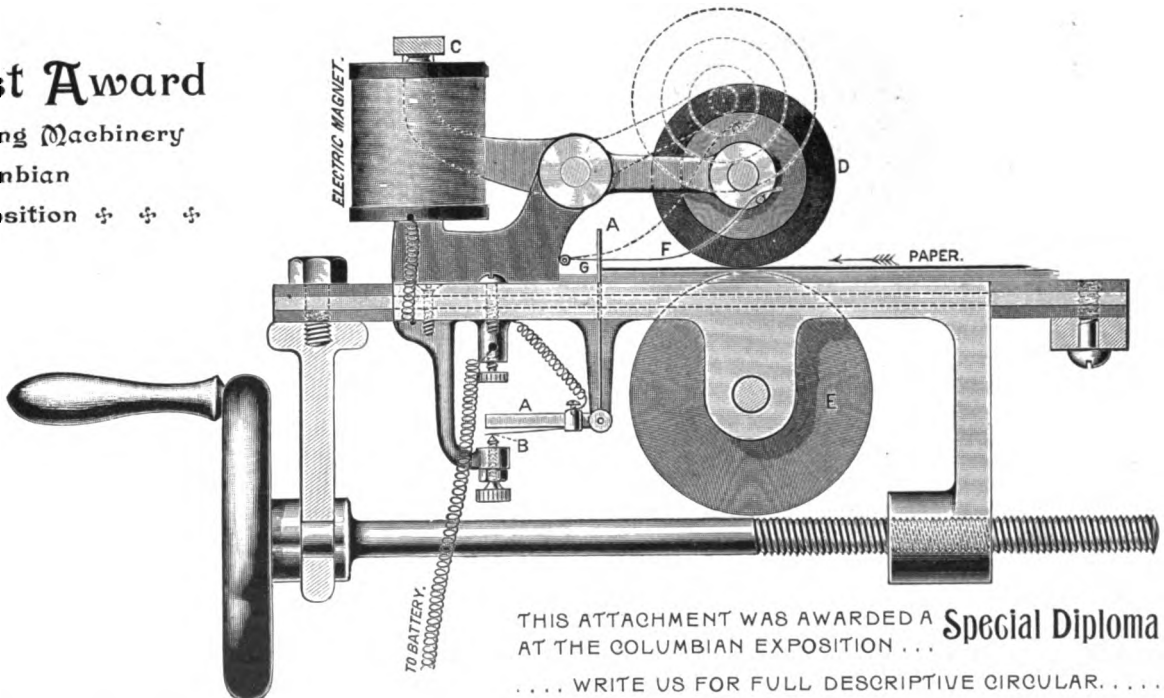
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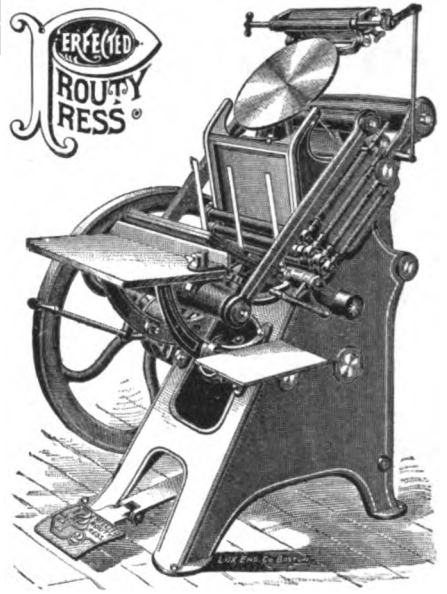
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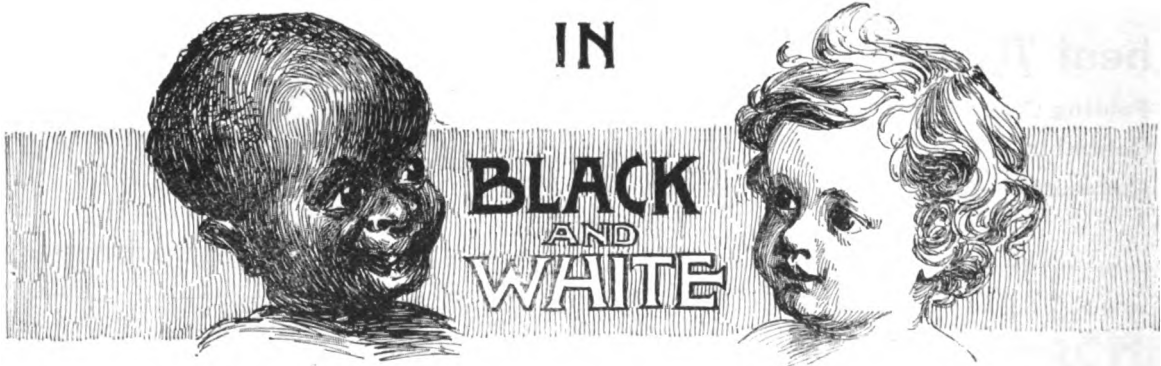
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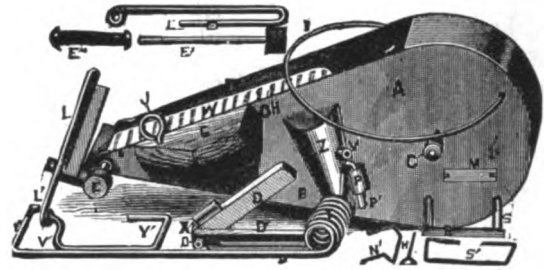
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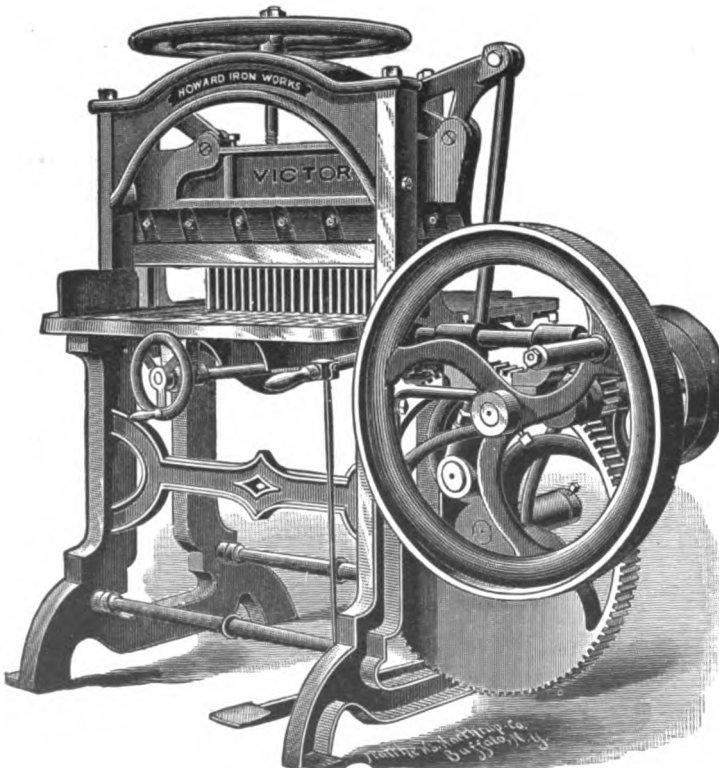
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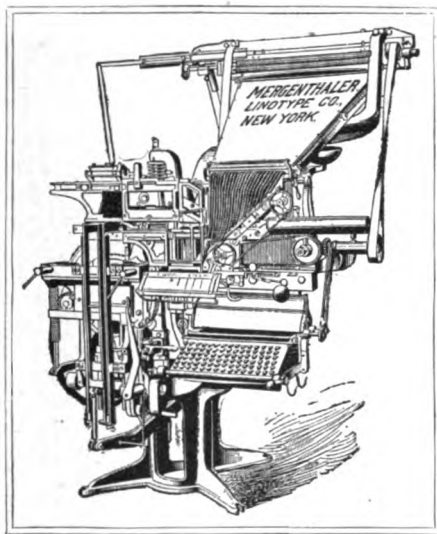
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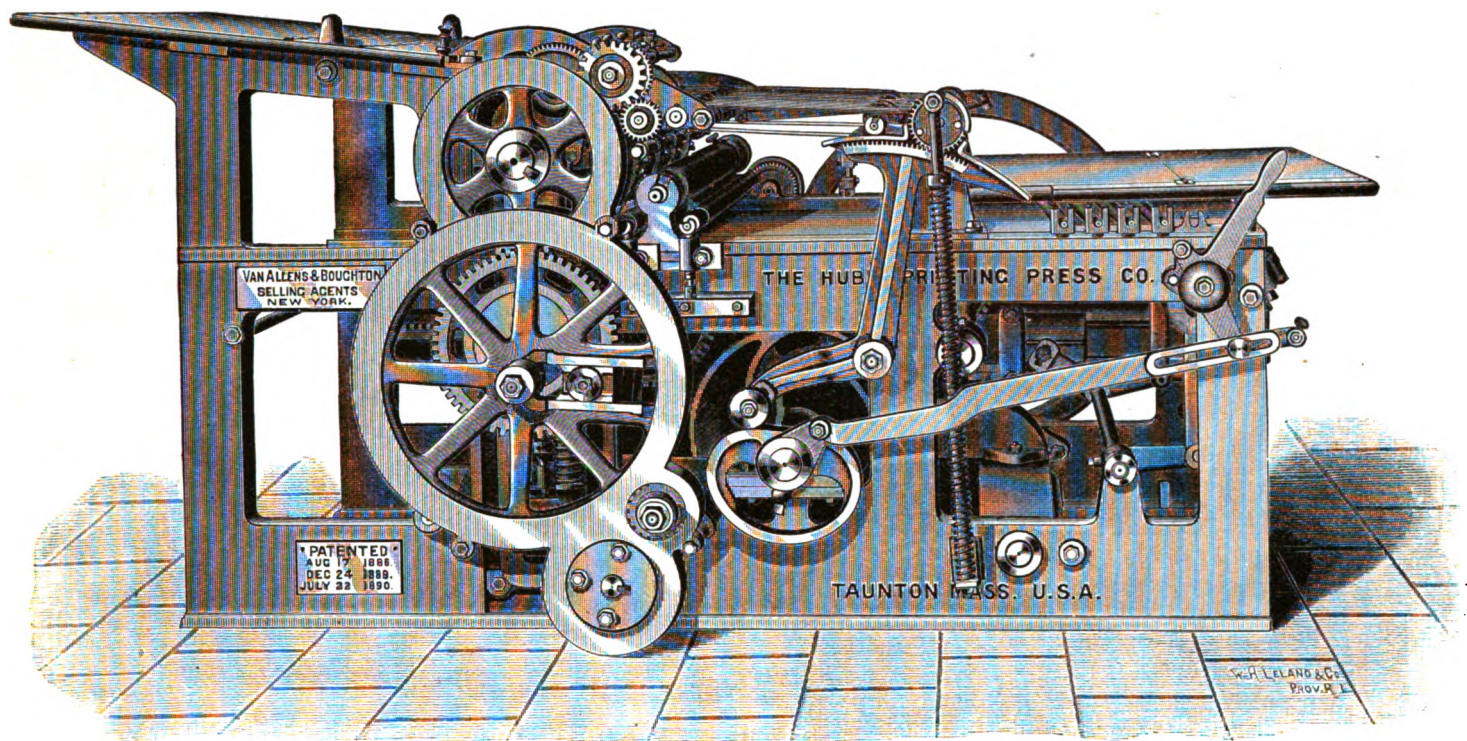
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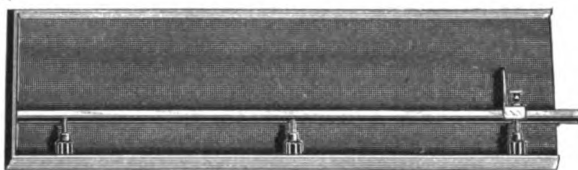
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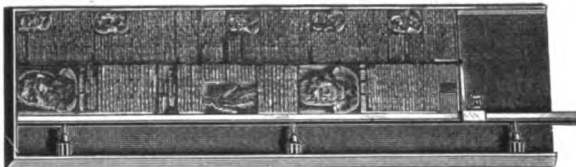
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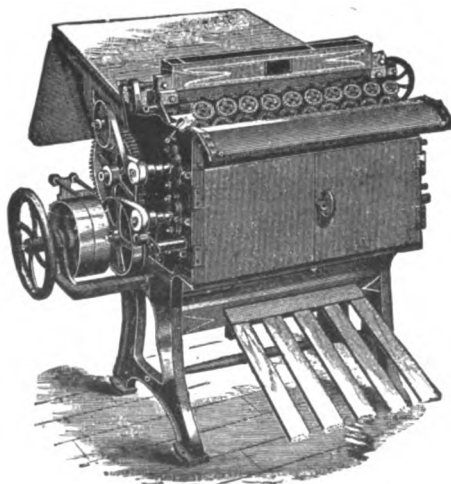
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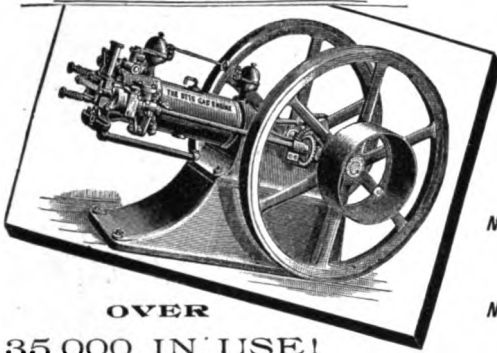
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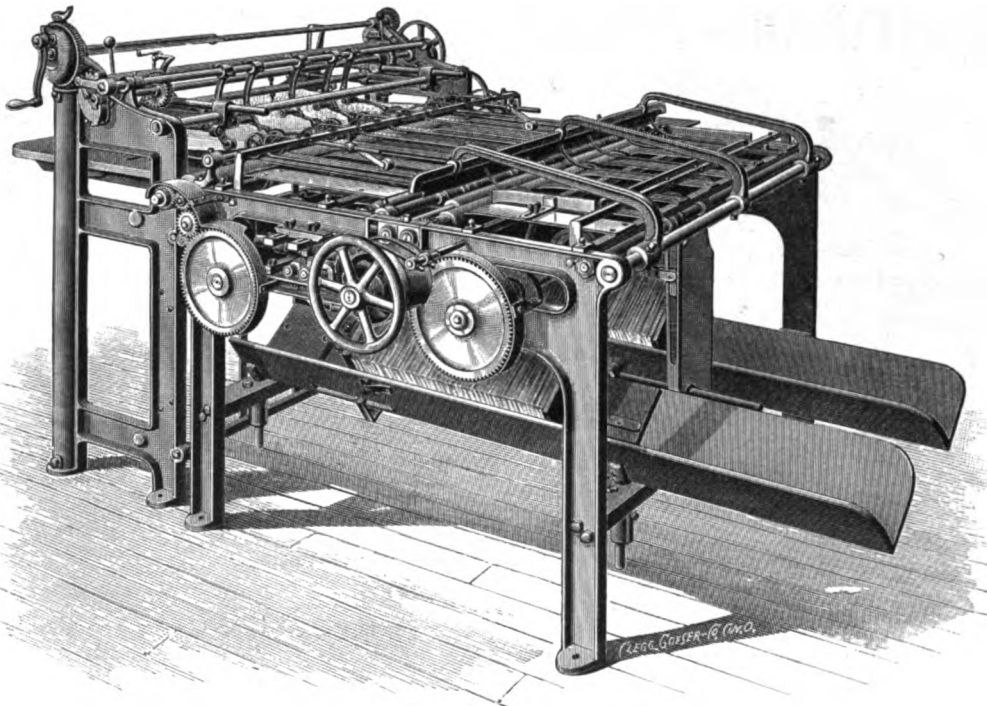
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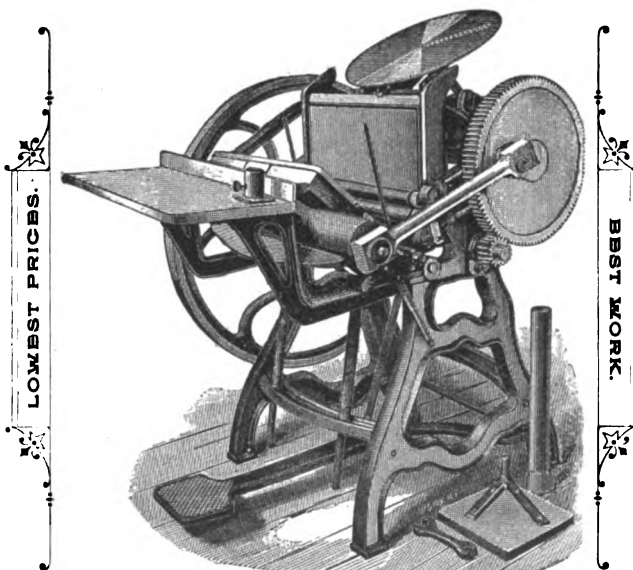
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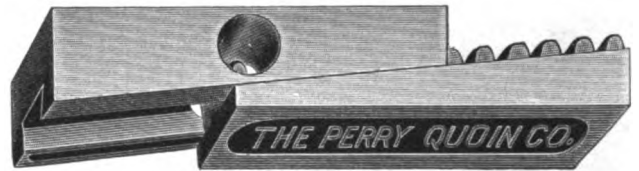
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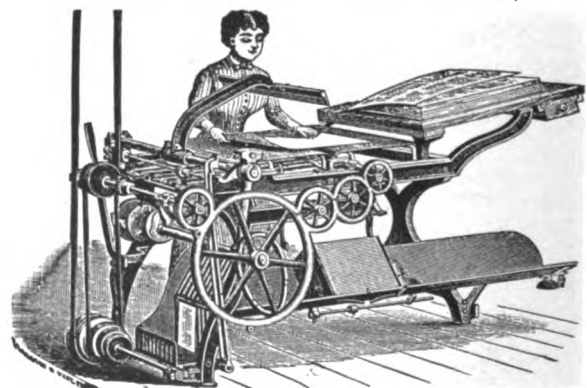
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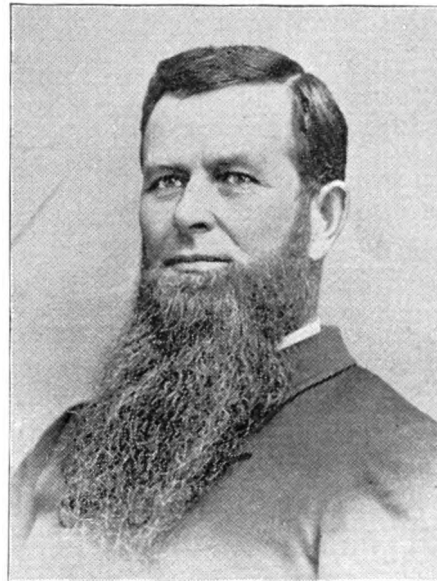
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FRONTISPIECE
THE INLAND PRINTER,
JANUARY, 1894.

Engraved by
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A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XII — No. 4.

CHICAGO, JANUARY, 1894.

TERMS. { \$2.00 per year, in advance.
Single copies, 20 cents.

Written for THE INLAND PRINTER.

BOOK-COVER AND TITLE-PAGE DESIGNING.

BY W. IRVING WAY.

IN our comments on the "Arts and Crafts Essays" in the December number of THE INLAND PRINTER, reference was made to Mr. Crane's explanation of the prime object of the Exhibition Society, which was to give greater prominence to the designer and artisan, whose personality was often concealed behind the designation of So-and-So & Co. That the efforts of the society are proving effective in one direction is evidenced by the announcements of English and American publishing houses. In many of these announcements we read that covers and title-pages are designed by Aymer Vallance, Aubrey Beardsley, Will Rothenstein, Louis J. Rhead, Laurence Housman and others—special stress being laid upon these points and to good purpose, as publishers find the names of such designers influence the sales of their books. In the present article we propose to make a few comments on this feature of bookmaking, such comments being from the standpoint of the layman rather than from the standpoint of the expert; and by way of illustration several cover designs and titles are reproduced for the edification of those who may care to read these notes.

We have mentioned Mr. Louis J. Rhead. One of the most notable title designs by this artist is to appear in a book just about to be issued by the new publishing house of Stone & Kimball, of Cambridge and Chicago. It may be well to say just here that Messrs. Stone & Kimball are young men who are completing a course at Harvard. We saw Mr. Rhead's original drawing for Mr. Eugene Field's "Holy Cross and Other Tales," as also the original drawing for the cover, which will be reproduced in the next number, and both of these designs in the original we much admired. It is not possible to do the title-page design justice in our reproduction, as a part of the lettering is rubricated.

If we were disposed to be critical we might submit that the space allowed for the lettering is rather out of proportion to lettering and border, though this defect

was not so apparent in the original drawing as it is in the reproduction. A happier arrangement would have been to put the words "Holy Cross" in one line, rubricated, in a size smaller, and the word "The" in black above, of a size to conform to Other Tales.



Design by Louis J. Rhead.

The second design was prepared by Mr. Horace T. Carpenter to serve for the cover of Mr. Hamlin Garland's "Main-Travelled-Roads," a reissue of which is shortly to be issued by the same publishers. This design is printed in gold, and being rather larger is far more effective than our reproduction. We believe this to be Mr. Carpenter's maiden effort in cover designing, and he is to be congratulated on his success in catching the spirit of the text, though it should

be admitted that, like the author, he took his kodak into the cornfield and made a photograph from the life.

Mr. Laurence Housman's title to Mr. Thompson's poems, printed in a light terra cotta, considered by

the scheme of this design, and of Mr. Aubrey Beardsley's frontispiece, reproduced elsewhere in this number, is elucidated by a reading of the drama. A note by the translator tells us that "the words 'Over Aevne' mean literally 'over power.' They suggest the striving for something beyond the striver's strength, and his consequent state. This state might be suggested by such an epithet as 'exalté,' or 'overwrought,' or 'überspannt.'"

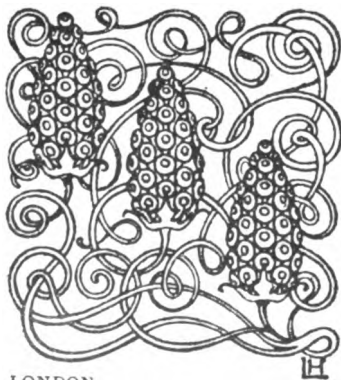
While the designs chosen for reproduction in this number of THE INLAND PRINTER are not, perhaps,



Design by Horace T. Carpenter.

itself needs no extended comment, perhaps, but taken in connection with the frontispiece, by the same artist, and the size of the printed page, it lacks proportion, and indicates a straining after effect and originality. Our reproduction is the exact size of the original, while the frontispiece and printed page approximate 3¼ by 5 inches.

**POEMS
BY FRANCIS
THOMPSON**

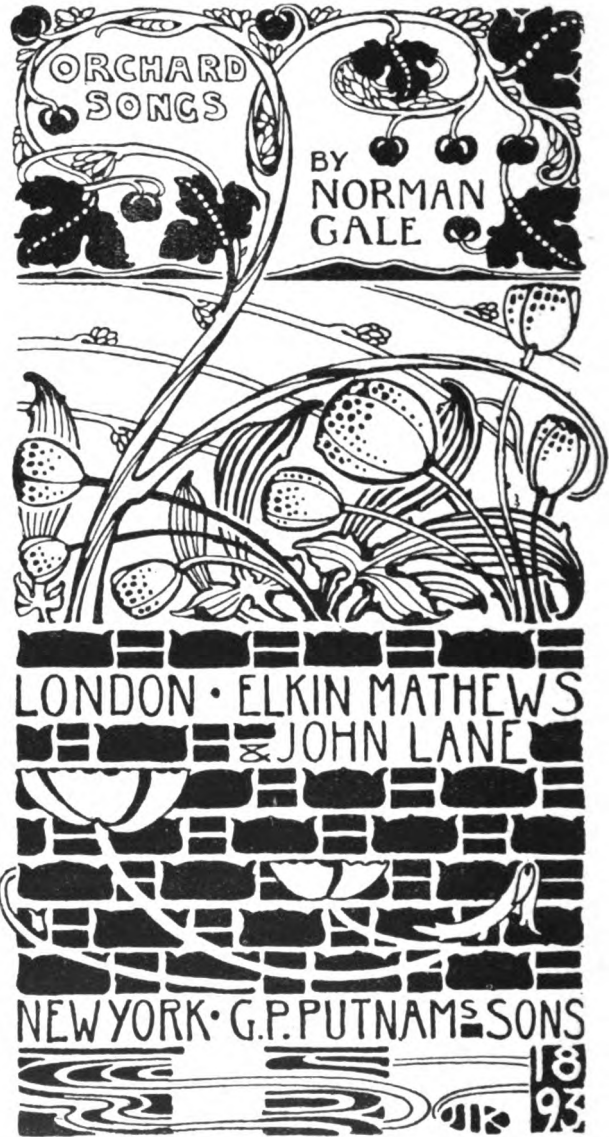


LONDON
ELKIN MATHEWS & JOHN LANE
BOSTON
COPELAND & DAY
1893

Design by Laurence Housman.

Our fourth reproduction needs no comment further than to say that it is the work of a London artist, Mr. Will Rothenstein.

The other drawings reproduced, being the back and front cover of Mr. Björnson's drama (Longmans & Co.), are reduced about one-half. These are the work of Mr. Aymmer Vallance, and are worthy of all praise. The printing is in black, on straw-colored buckram, and



Design by Will Rothenstein.

the strongest that could have been selected for an opening article, they are at least not without character, and will serve to introduce the subject. In a subsequent number it is proposed to submit other designs, and in this way to draw attention to a feature of bookmaking more or less neglected if not practically ignored during late years. Impersonal art is not unlike impersonal journalism in the sense that it is likely to be too often slovenly and bad. Good work when accompanied by

the name of its author means immediate recognition and support, and personal advertisement in connection with one's work is a stimulus to honest and painstaking endeavor.



Design by Aymer Vallance.

Translated for THE INLAND PRINTER.

CUTTING POSTER ORNAMENTS FROM VENEERING.

BY LEON IVAN.

S. BEAUMONT gives, in *L'Intermédiaire des Imprimeurs*, some very effective specimens of poster ornaments and type cut in veneer with a fret saw and mounted similar to electrotypes on a wooden base. The mode of operation is very simple, and commends itself especially to the country printer whose stock of display type is necessarily limited, for by this means he can readily reproduce lines copied from posters, or design lines, initials or ornaments for himself. In designing, unless the operator is an artist, it is recommended that rigidity of outline should be avoided and letters of more or less fantastic shape employed, because in the latter case inequalities may be made to render the letters more striking, if care be taken to make each of the letters of a similar design, which is easily effected by tacking several pieces of veneer together and cutting all the A's together. In this manner much labor is saved, as the L's, F's and E's can all be cut at one operation — the superfluous portions of wood not needed in the first two letters being removed with a chisel or knife prior to mounting. The V's and A's are cut together in the same way, P and B may also be cut at the same time, thus curtailing the time required for the work, simplifying the amount of designing and insuring a certain amount of uniformity. In cutting the line "NAVAL FETE," for example, there would be only four letters to design — NATE — each of the others having been cut in duplicate with one of them.

In cutting odd letters to fill a "bobtail flush" in some light font, a proof of one of the originals can easily be taken and offset on the wood from which it is intended to print. Fists cut in this manner and mounted the reverse side up give a right and left, while comic designs similarly treated offer the same advantages. The small fret saws sold in hardware stores for amateurs form an admirable tool for this class of work, and many of the designs furnished with those outfits can be modified with a little ingenuity into effective grounds, panels and ornaments that would prove very attractive in poster work.

Written for THE INLAND PRINTER.

DISPLAYING NEWSPAPER ADVERTISING.

BY R. C. PENFIELD.*

TO the printer who likes to see the neat and symmetrical in composition nothing affords more satisfaction than a handsomely displayed advertisement in a magazine or newspaper. In the former, however, with a generally high grade of paper, ink and presswork, there are possibilities that are not likely to obtain in a newspaper, and particularly in a country journal.

Yet the display composition in some of the large city dailies is strikingly bad. It is certainly the case that the advertisement columns of New York dailies are, as a rule, botchy and amateurish to a printer's eye, while Boston does not make a great deal better showing. Contrasted with the composition of the advertising in the Chicago papers, for instance, that of New York fares badly. Of course, the average country newspaper is not expected to be a specimen book for the typefounder, and for myself I believe a few good fonts are much better than a large variety.

There may be said to be four distinct styles of newspaper display — the light, the medium, the heavy and the fancy. I do not mean by the latter that style which includes shaded letters, texts and flourishes — any good printer will agree with me that this sort of display is always in bad taste. But what I should term fancy would be the outline letters, of which there are now many styles cut especially for this very purpose, and the large letters made up of capitals of agate and nonpareil, and used by the New York *Herald* and other metropolitan dailies.

Light-face composition is pleasing to the average printer, but not, as a rule, to the advertiser. Celts, caps and two-line letter generally serve as a basis for this display. It makes a neat paper, but the office attempting this style of composition will have to rewrite much advertising copy, and will probably have to use considerable persuasive power with the advertisers.

The medium style for advertisements includes old style and old style condensed, light gothics, boldface

*NOTE.—On another page of THE INLAND PRINTER Mr. Penfield conducts a department of criticism, news, experience and advice of particular value to newspaper publishers and editors.—ED.

italics, boldface roman, antiques, etc. This is perhaps the best for general newspaper work. It will satisfy ordinary advertisers, and any country office, however small, has a sufficient variety of the faces above named to make a very fair showing, and with care and taste can make a handsome paper so far as the display columns go. -

The heavy style of display would have to be made up of strong-faced gothics, fullface extended, aldines, etc. There is likely to be the mistake always of using a larger face than is necessary for the line with a consequent appearance of crowding. Heavy display can be made very effective by judicious spacing, but the whole effect, no matter how good, is lost unless the

quick appreciation of a handsome advertisement, and readers will soon be educated to going over the ad. columns if the wording and arrangement is in harmony and good taste. Of course, the advertisement must be attractively worded, and here the experience of the newspaper man may be of great assistance to the advertiser.

It is easy to select the type now to make handsome display columns if one is about to start a new plant. Never have there been faces cut more attractive for this branch of work than has been the case in the last two years. But most of the newspaper men who read this article have their plant already equipped. In many of their papers the miscellaneous style of ad.



Photo. by Vernon Royle, Paterson, N. J.

AMATEUR PHOTOGRAPHY — "LIFE HAS ITS COMPENSATIONS."

pressman does his work carefully. If the ink does not cover the large types thoroughly the result is disappointing, while if there is too much on this sort of display it is in much danger of smear and offset. I would not countenance the use of wood letter or any type of over four-line pica, no matter how bold a display is asked for. A good rule would be to make three-line pica the limit in size, and that is plenty large enough for the most prominent lines.

I believe that sufficient attention is not paid to the advertisements, as to the wording, composition, etc. The printer should always have the privilege of changing the arrangement of an advertisement if he does not alter the sense. Then, if care is used in composition and proofreading, the result will be alike satisfactory to customer and printer. Advertisers will show a

composition prevails. If they would select some regular style as above outlined, set aside certain fonts of job type for that purpose, and stick to the one style, I believe that they would be gratified with the greatly improved appearance of their paper. The addition of a few dollars' worth of type for the advertising columns would be an investment fully as compensating in its returns as the same amount put into fancy job type, for, after all, no matter what argument is used with the customer, it cannot be denied that advertising is, as a rule, "all clear gain." With this point in view the thoughtful newspaper man will see that nursing this branch of his business is just as profitable work as he can engage in, and I firmly believe that an attractively displayed line of ads. will bring much additional grist to the mill.

Written for THE INLAND PRINTER.

THE LAW AFFECTING PRINTERS.

BY F. J. HURLBUT.

A HEADING something like the above is frequently seen in English typographical journals. Whether it is because American laws are peculiarly favorable to printers, or because the latter are inclined to abide by them without question, we hear very little protest in this country against laws whose operation applies to the printing trade. Petty suits between "master" and workman are a matter of common occurrence in England, and their decision is always made a matter of record in journals devoted to printing. It may be an error, but the frequent recording of these suits gives the American readers of British typographical journals the idea that there is a great deal more of interest taken in "the law affecting printers" by our cousins across the water than there is in the republic of Uncle Sam.

We are not, however, free from laws which affect printers unfavorably, and nothing but a vigorous protest from that "honorable guild" will ever wipe such legislation from the statute books.

The law permitting the government to print return cards on envelopes is a veritable discrimination against printers as well as the paper trade. After much effort, this law was modified so that, while the government is still permitted to print the words "If not delivered in ten days, return to" on the corners of stamped envelopes, it will not be allowed to add anything to that form, so that the business man must afterward employ the printer to print his name and address under the government-printed line. The new law takes effect on and after the expiration of the present stamped envelope contract, which will occur October 1, 1894. The envelope makers were opposed to the modification of the old law, and there is still danger that they will procure such legislation as will maintain the old custom before the date of its expiration.

In regard to the redemption of stamped envelopes, the government is disposed to deal fairly. They will be redeemed at the value of the stamps, and, as all postoffice redemptions will be paid in any material furnished by the postoffice department, the party who returns the spoiled envelopes may take his pay in stamps, postal cards, or, by paying the price of the envelopes alone, he may receive new stamped envelopes.

In the matter of postal cards, however, there is abundant room for a change in the "law affecting printers." Spoiled postal cards will not be redeemed, and the fact is not only an outrage on printers, but is inconsistent with the general proposition implied by the government in its transactions with regard to the redemption of all articles possessing a created value when the government itself is the author of such creation. All kinds of American money, postage and revenue stamps and stamped envelopes will be redeemed to the extent of their created value, at par. But postal cards, worth one cent each, are a total loss to the unhappy spoiler, who is nearly always the printer.

With all possible care against error, and all the precautionary O. K's from patron, proofreader, foreman and pressman, errors, which are an indispensable part of printing, will show their hateful faces—after the job is printed.

There are more reasons for the redemption of postal cards than for redeeming stamped envelopes. In the first place, many more of the latter are used for commercial purposes—for advertising, notifications, etc. Lots of many thousands are used by business houses in the ordinary conduct of their affairs, and for advertising the orders run up to ten, twenty and even fifty thousand. Further, more printing is done on postal cards than on envelopes. For the latter, the printing is seldom more than the name and address in the corner, while postal cards are frequently crowded with printed matter, and price lists are quite commonly printed on them. Every added word of printing in a given job increases the probability of error, and when price lists are so printed, with all their liability to accident, to error or the pulling out of a single figure, the printer is taking chances inadequate to the profit on the work when he accepts an order for postal cards.

The United Typothetæ should take hold of this matter. It was largely through the efforts of that organization that the change in the law in regard to printing of government envelopes was made, and if it should use its united force it could compel Congress or the postoffice authorities to grant redemption of spoiled postal cards on a basis that would not wrong the government and would be of great benefit to printers. By the way, if the United Typothetæ wants to attract to its membership a larger proportion of the printing fraternity it will accomplish more by identifying itself with such benefits, which are of universal benefit to the trade, than by any other means.

It is indeed fortunate that in the United States any commercial interest that is discriminated against can so readily obtain redress through modification or repeal of laws, and particularly where there is danger that the government may become a competitor in any line of trade. In other countries relief is not so easily obtained. According to a correspondent of THE INLAND PRINTER the French government printing office, for instance, is a direct competitor with private concerns. Each department head farms out his printing as he likes, and the director of the government office urges them to send all their work to him. The correspondent says:

"The director of the *Imprimerie Nationale* insists upon the right of his office to print all state documents, founded on a royal privilege, and confirmed by the government of 1889." Royal privileges are the little roots of monarchical institutions that still cling to the French republic.

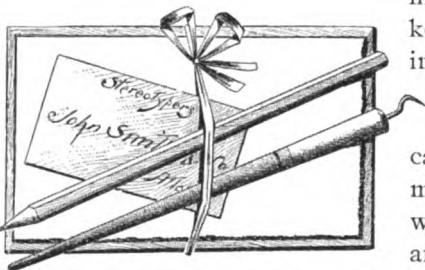
Fortunately for the printers of the United States, the press is with them and a part of them, and therefore any oppression of the former finds its irresistible enemy in the latter—the conservator of public justice and equity.

Written for THE INLAND PRINTER.

POSSIBILITIES OF CHALK-PLATE ENGRAVING.

BY HEARD RESPESS.

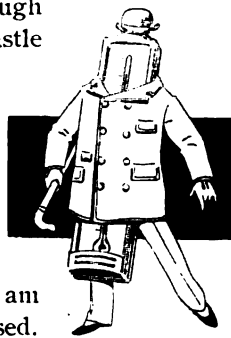
THERE is a legend that once upon a time a giant fortress was besieged by an enemy whose ordnance consisted of a solitary cannon. Shouts of laughter greeted the besiegers when this unit of artillery opened



THE OUTFIT.

fire. But the gunner kept steadily pounding away at a single spot on the outer wall. Inside the castle the knights' merriment grew wilder. Still, day after day, the firing went on, until at the end of a week one stone was shivered; in a month the stone behind it was pulverized, and in ten months a breach had been made wide enough to admit the enemy. So the castle was captured.

This legend has a double fitness here — appropriate to me, a novice at the preparation of papers — appropriate to the chalk-plate beginner. I doubt if a great many of my readers ever heard of chalk engraving. Indeed, I am told it is comparatively little used. I do not attribute that to the impracticability of the process, but more to the impatience of the artist. Too many unlike the single gunner.



OUTLINE.



SHOWING SHADE.

Artistic printing was never so much in demand as now. The printer must discard stereotyped forms; the advertiser studies to make his allotted corner bright and attractive, and the newspapers must have their illustrations. Usually this required an expenditure of considerable time and money. Chalk plate saves both — at the same time producing desirable effects. Simplicity of process has to a degree affected the adoption of chalk by a number of artists. Indeed, the process is very simple. In a "nut-shell," it is simply to make a matrix in chalk, then stereotype. The outfit can be had for \$1. (Even the editor of the Billville *Banner* can afford an



NAMEPLATE.

engraving plant, you see.) It consists of a plate, "scratcher," pencil and a stereotyper's address. The plates are specially prepared. A piece of steel of fine

quality, about an eighth of an inch thick, is cut the size desired. One side is highly polished, then coated with a chalk composition about an eighth of an inch thick. Suppose we desired a cut for a clothing ad.; take a thermometer, for instance — that needs "our warm clothes" to keep its temperature up, you know. Over the plate place a piece of ordinary writing paper and hold in place with thumb tacks. In the corner, with a soft pencil, make the sketch the size of cut desired, as there is no reduction as in the photo process. After obtaining the proportion with a tracer or sharp point, trace the outline only. Remove the paper and a slight impression will be found in the chalk. This serves as a guide, for only the necessary lines can be cut into the chalk. As in regular drawing, with the "scratcher" cut the lines through to the steel plate. This gives a flat single line drawing. Retrace the lines where shades are necessary. A full shade is obtained by "cross-hatching" or crossing the lines. Photographs and all "off-hand" drawings are engraved in like manner. The plate is then stereotyped as an ordinary matrix.



SPECIMEN PHOTO.

Suppose a color job was desired — say to print black, Russian orange and green. The black plate is made as described above. In the same drawing scrape

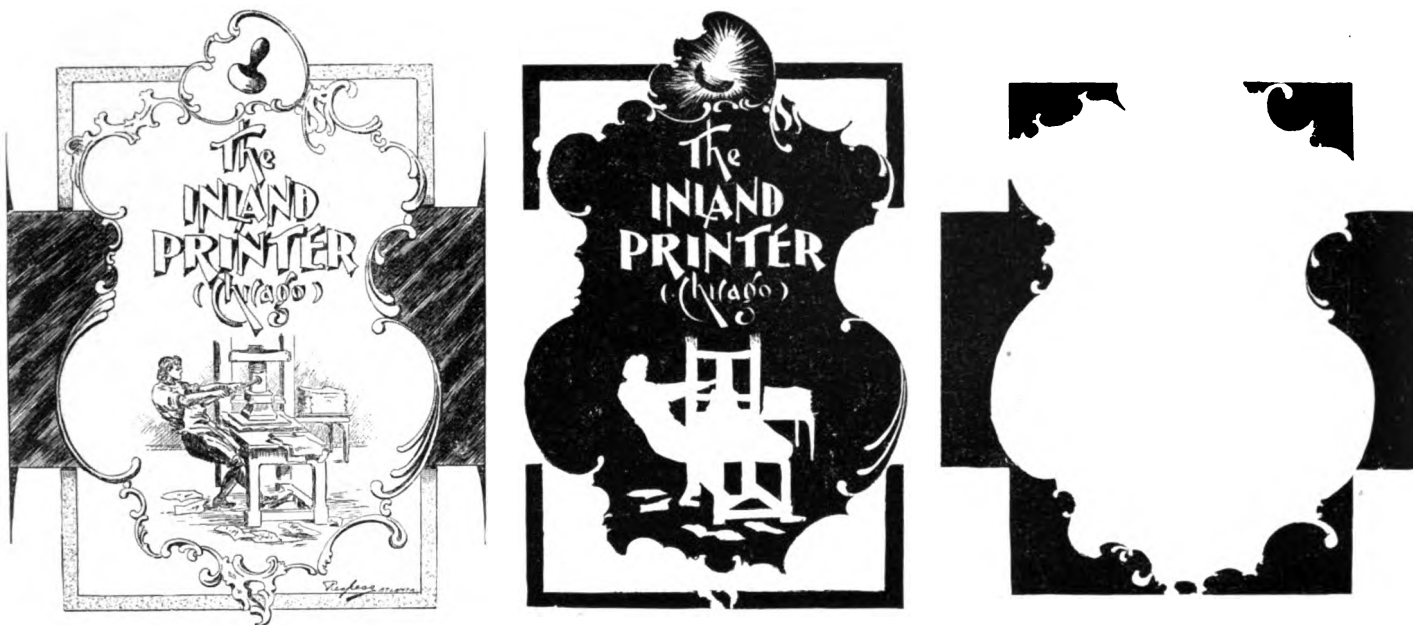
the chalk off the plate thoroughly in the parts desired red and take a cast as before. With a graver cut away such parts of the black plates as may appear in the stereotype. Again, in the same drawing, scrape out such parts as are desired green and take a cast and cut out such parts of the black and red as may appear. Usually very little cutting is required in any of the plates. Use as ordinary stereotypes, but the black plate must be printed last. A perfect register can be obtained, as all the cuts were made in the same drawing. The effect will be found to be very satisfactory.

One great advantage of the process is the small amount of time consumed, only the drawing and additional ten minutes for



stereotyping being required. I have had orders for photographs, and inside of forty minutes from the time the order was given the cut was running on the press. My experience with the process has been entirely satisfactory, particularly so for newspaper

stereotyper on a metropolitan daily paper that was made by the cold process with paper, and it was a very fair mold, but it had the same fault of all other cold process molds made from paper — it had shrunk in drying. We called the attention of the experi-



PLATES FOR THREE-COLOR WORK.

work, as the lines are sharp and deep, and in no instance does the "burr" appear nor the cut "black up," as it sometimes does in photo work. In short, it fills all the requirements for the average illustration.

Written for THE INLAND PRINTER.

COLD PROCESS OF STEREOTYPING.

BY CHARLES T. MURRAY.*

HOW this attracts the attention of every stereotyper! How many thousands of dollars and years of hard work and study have been given to this subject! Probably there is no one thing in the printing business on which so much time and money have been spent and with as little success. Nearly all classes have been called upon to perfect this process — the capitalist, the scientist, the chemist and the mechanic. All the world has been drawn on for material for experimenting. Men have traveled to Europe to investigate some method that was reported to be a success. One firm in this country sent a man to Europe on a tour of investigation, and after spending about \$10,000 abandoned it as a failure. One of our press builders has had in his employ for two years or more an expert at a large salary, experimenting, with no better results. The different methods tried are legion. But perhaps nine-tenths of the experiments have been made with the ordinary stereotype paper, and the writer believes this is the reason it has not been perfected before this.

A short time ago we were shown a mold by a

menter to this defect, and asked him why he used this paper when he knew it would shrink. "Why," he said, with a look of surprise, "paper is the only thing that can be used on a newspaper for curved plates." That man, like all others, believed that his fortune was made the minute he discovered a cold process that was a success.

Admitting that paper is the only thing to be used, why not use a paper that heat or cold has no effect upon — a mineral paper. We have used such a paper and found it to be a success, and will now give our experience for the benefit of the readers of THE INLAND PRINTER, so they can try it to their own satisfaction. If mineral paper has ever been tried before we have no knowledge of it, and believe if it had it would have been in general use before this. Yet the idea is so simple it seems strange it has not been thought of before. Any person who has ever handled asbestos knows that heat has no effect upon it in regard to shrinkage, and that after placing a piece of asbestos paper in the fire and letting it cool off it has not changed its size one particle.

Now, then, use asbestos paper instead of the ordinary matrix paper, and the cold process, we believe, is a success. The fine paper is difficult to obtain in some parts of the country, and the ordinary asbestos paper is too coarse for general work; but it can be used to prove that with this paper properly made it is a success. We are now corresponding with the different manufacturers of asbestos, and will be able to give the information as to where the paper can be obtained in a short time. But for experimental purposes take a sheet of asbestos paper about the thickness of two sheets of

* NOTE.—The attention of the reader is directed to the department of electrotyping and stereotyping conducted by Mr. Murray on another page of this issue.—ED.

the matrix paper now in use, and if ordinary asbestos paper, paste on two tissues (with fine paper, we believe, there will be no need of any tissue), with a thin, strong paste. Now, if you have no molding machine or centerfuge drier (an oven similar to a rotary coffee roaster, made to dry stereotype molds), you can try it with a brush and an ordinary gas or gasoline oven, but the machine is the best. Beat in the same as paper mold. When the proper depth has been obtained gently remove from type, and after placing between two wire screens, place in oven. We have molded a full page of newspaper in this way, and after casting and printing it have measured the paper with the type, and could find no difference in size. We believe this is the process that will be in general use in a short time.

Written for THE INLAND PRINTER.

ART IN PRINTING.

BY C. P. STINE.

PRINTING is a fine art as much as music, sculpture, drawing and engraving. There is no profession or trade that calls for greater natural ability or scholarship than the printing business. There are many natural-born printers who have no more adaptability to any other business than a cobbler has for horseshoeing. "The proper study of mankind is man," and likewise the best judge of good printing is a printer. A finely-executed piece of typographical art may be as much an inspiration of design, color and gracefulness as any thoughts that ever inspired the painter's or sculptor's touch. The highest works of art, the grandest achievements of human intellect and skill, are more than mechanical productions. They have a soul in them; a touch peculiar to the emotional strength of the finer nature. A natural musician will execute a difficult piece of music with an expression and a depth of power and feeling to which a mere mechanical rendering has no comparison.

Unlike the building of a locomotive or a print shop, there are no specific or stated rules which serve as a model for any particular work of typographical art, for no two orders are found exactly alike; and in case there were, it would be impossible to fill the two under exactly the same circumstances, although one might be just as commendable and the other worth just as much. The knowledge of printing is gained more by experience than by any prescribed rules, and therefore it takes longer to thoroughly master the art.

In times of old, when our fathers were young, the custom of apprenticing the lad to the trade was commendable, and produced great results. A contract was entered into between the parent or guardian of the so-called scholar and employing printer, stipulating the time in which the lad was to serve. The contract was ironclad, and could only be annulled by mutual consent on both sides to the contract. In this way the boy grew up in the business, learning thoroughly all its branches, and when educated in the "art preservative" could face the world with a practical knowledge,

now envied by those who assume too much in a short space of time and demand the same conditions from the employer, and consider their time to be worth as much as the thoroughly trained compositor.

The first ambition of a printer seems to be, as he advances in the knowledge of the business and in public favor, to produce a pleasing effect and emphasize a special feature of his business to his customer. Like a professional man, a printer who has spent a score of years or more gaining this knowledge justly considers his time and experience worth something. But a great many seem to think that a printer does business for fun. He is often beat down to the lowest margin of profits, and made a target for everybody's kicks.

Like other callings in life, it is not altogether the professional service or mechanical execution of a title-page, card or heading alone, but the knowing how to do it systematically, and how to do it well, that when finished it shall be without fault or blemish.

Amateur printing has done more than anything else to lower the standard of work, and has kept prices below the cost of best quality of workmanship. The demand of the times calls for intelligent, sober and industrious men to represent the business, and every means possible should be used to discourage amateurs and advance the interests of the profession. An important item is overlooked by many: A successful printer must keep up with the times in types and other appliances. It is just here where so many fail. Business houses of long standing must be built upon strictly business principles, gaining and holding the confidence of all with whom they deal—the true incentive to American genius, ambition and pride.



THE DANCING LESSON.

Written for THE INLAND PRINTER.

AMERICAN TYPOGRAPHICAL MAKE-READY.

NO. IX.—BY WILLIAM J. KELLY.*

THE two preceding chapters have been devoted to the detail of building up suitable and lasting tympan for printing forms of fine art and colored work and magazine or bookwork. I shall now proceed to explain how tympan may be prepared for printing some of the general kinds of jobwork.

TYMPAN FOR QUICK JOBWORK.

Assuming that the press we are about to operate with is one of the regular drum cylinder make, and that the cylinder has been prepared with the requisite hard-packing board, or boards and muslin covering, and that the job to be worked off is a type form of a general commercial character; the sheet to be used on the work to be folio or super-royal size; and that only a short run is to be made, and that in quick time, I adopt this method. Loosen the calico covering in the lateral opening of the cylinder; raise it so as to clear the hand-packing up as far as the grippers; place three or four sheets of book paper up to the gripper edge, keeping them as uniform together as possible, so that none may slip down; draw down the muslin covering tightly over these, and fasten it on the reel in the lateral opening of the cylinder. Paste a sheet over the muslin, fastening it neatly along the front opening in the cylinder, and at the bottom of the sheet. This sheet should be a couple of inches longer than the face of the form, so that in securing it in its place no paste is allowed to come in contact with the impression.

As soon as this sheet is dry on the muslin, take two or three sheets of book paper and crease each of them evenly along the edge to the depth of three-quarters of an inch, and paste these separately over the muslin in the front opening of the cylinder. When dry draw these down as tightly as possible, and fasten them to the muslin at the bottom. These sheets may be made fast singly or together, but a good way is to paste a slip of paper over the bottom end of the top one—the width of the slip to be about two or three inches; it need not necessarily be the full length of the tympan sheet, nor should it overlap this more than one inch.

Now run up an impression on the tympan and note any defects that may exist. If these can be patched up or cut out at this stage, so much the better for speed; or, if too light or too heavy, a sheet may be added or one torn out. Take an impression on a sheet to be used on the job, and examine for further amendment. If it is necessary to mark out an overlay sheet, let it be attached to this sheet, and then draw over this a fairly dampened, medium thick sheet of paper, fastening it front and back on the cylinder face. This tympan is now about complete, and may be utilized

*NOTE.—On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmen and others interested in presswork it is anticipated will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.

for several small jobs by simply tearing off the outer make-ready sheets.

One of the first essentials for a pressman to know is how many sheets of paper of a stated thickness the press will stand for make-ready. When this has been ascertained to a near certainty, the time of preparing a tympan for hurried work becomes a matter of a few minutes.

ARRANGEMENT FOR DAMPENING DRAW-SHEETS.

Where a large jobbing business is done I would advise the use of a flat receptacle in which a couple of quires of ordinary book paper could be kept damp at all times, for the purpose of inserting between them the dry covering sheets, so that they could be uniformly and handily dampened when wanted for use. I have found this a very desirable convenience in many ways; and as the contrivance is simple, it is within the power of any practical person to get it for his own use. Get two strongly-joined boards, about 26 by 33 inches; paint them on all sides; tack on the inside of each board a couple of thick paper bundle wrappers, and over these fasten in a similar way a thick felt blanket. The blankets should be kept wet at all times—an easy matter, as they retain moisture for days. The dampened quires of paper will suffice for a long time; and it is only necessary to place the intended sheet for the tympan between these dampened ones to become perfectly conditioned for use.

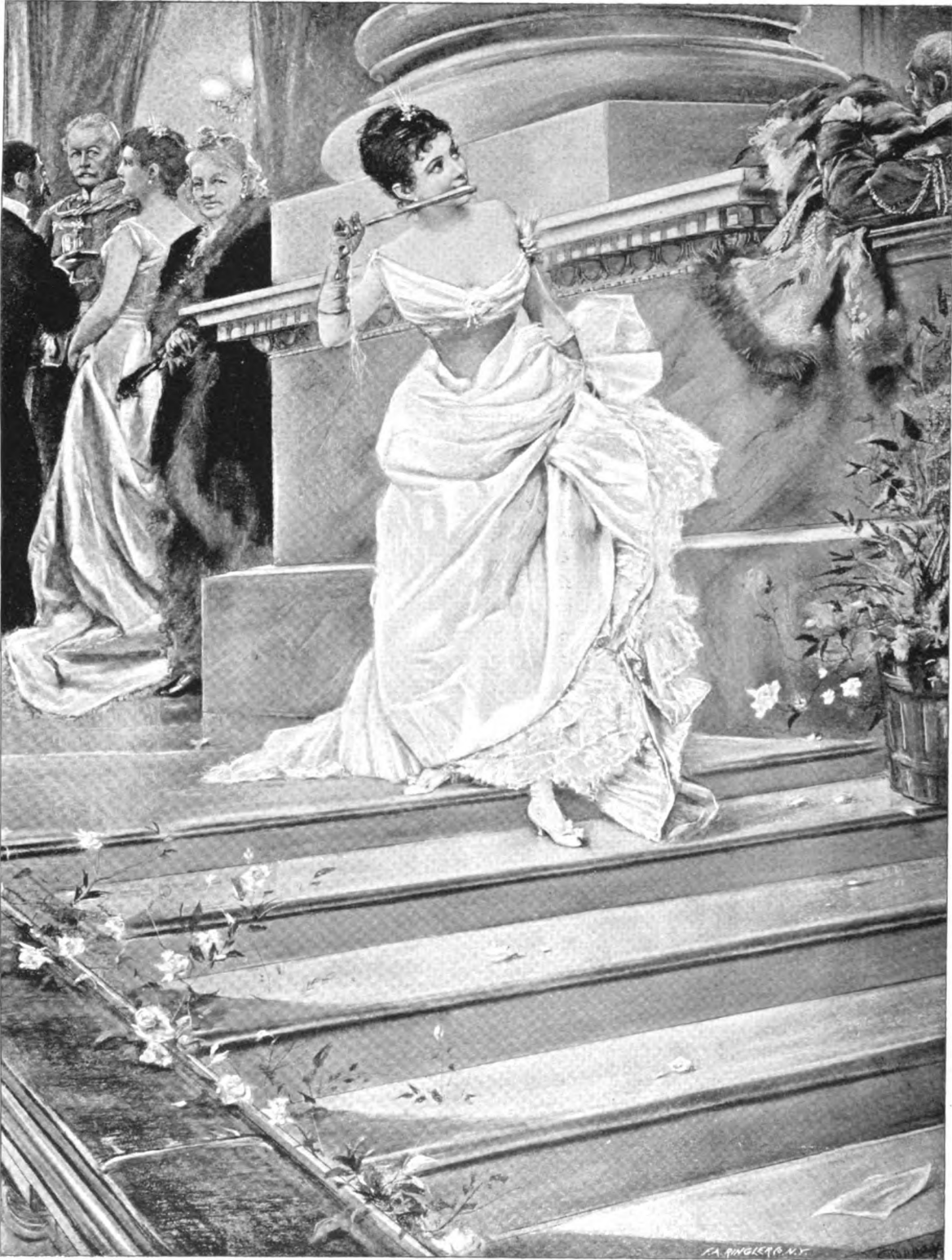
TYMPANS FOR ILLUSTRATED JOBWORK.

By illustrated jobwork is meant such forms as contain cuts and reading matter, whether in black or colors. A tympan for such jobbing as the above needs to be firmly put together, and should be prepared with a few alternately dry and dampened sheets of paper drawn as tightly as possible.

As in the case of all fine work, and which has been alluded to already, use all care requisite in underlaying forms where cuts occur, more especially so when cuts, rules and type are in the make-up of the job. Only just sufficient tympaning should be carried to impress the face of the form on the sheet used in the work, excepting the illustrations, which will certainly require whatever extra pressure is needed to produce effectiveness.

In such cases the usual hard-packing boards and calico are essential. Over these fasten a white sheet of paper and a shrunken sheet of manila placed over all. Paste on a strong sheet of white paper, and tack it at the bottom. Now put through a sheet of its own paper, with three make-ready sheets under it, and then run up an impression on the tympan. Use the sheet of its own for the mark-out, and, when patched up, fasten it to the tympan and exactly over the indicated impression thereon. Cover this with a make-ready sheet and a second stretched manila one; run up an impression and fasten on all overlays and necessary touching up. After this has been done, paste over them a thin make-ready sheet and finish with a stretched manila.

(To be continued.)



Specimen of Photo-engraving.
THE F. A. RINGLER COMPANY,
21-23 Barclay Street,
New York.
Duplicate plates for sale.

THE FLIRTATION.

See page 261.



A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

[Entered at the Chicago postoffice as second-class matter.]

Published Monthly by

THE INLAND PRINTER COMPANY,

212, 214 MONROE STREET, CHICAGO.

A. H. McQUILKIN, EDITOR.

ADDRESS ALL CORRESPONDENCE TO THE INLAND PRINTER COMPANY.

CHICAGO, JANUARY, 1894.

THE INLAND PRINTER is issued promptly on the fifth of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers throughout the United States and Canada.

Any printer who is a friend of this journal will confer a favor on us by sending the names of responsible newsdealers in his city in case he cannot find it on sale there.

FOREIGN AGENTS.

M. P. MCCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (LIMITED), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

TECHNICAL ARTICLES OF CURRENT INTEREST.

AS previously announced, we begin in this issue of THE INLAND PRINTER an array of technical articles, each dealing authoritatively with some particular branch of the printing business, conducted by practical writers of wide experience. One of the most valued and interesting departments in this journal is the monthly record of patents issued. A proof of its importance lies in the number of letters of inquiry relating to patents received at this office, and to meet this evident requirement of our readers more fully, arrangements have been made with Mr. Franklin H. Hough to conduct the department appearing in this

number answering queries pertaining to the patent laws.

On the problems peculiar to newspaper publishing Mr. R. C. Penfield brings the experiences and opinions of practical and successful newspaper publishers to a focus. His management of this department, we trust, will have the cordial cooperation of editors by furnishing their experiences on the topics suggested in the preliminary paragraphs of the notes and queries column conducted by him.

Of Mr. William J. Kelly's department of the press-room, it is unnecessary to speak. Suffice it to say that the late Mr. Sullivan, in a conversation a few weeks previous to his death, said with quiet conviction: "Mr. Kelly is the best informed man on practical presswork that I know of. What he does not know about presswork is not worth knowing."

Mr. Charles Murray has a national reputation as an expert and practical electrotyper and stereotyper. His department is one which has been rather neglected by printing journals of recent years, but under his conduct THE INLAND PRINTER will treat this department in a manner which will command the careful attention of the progressive printer and newspaper publisher.

Among typefounders, American and European, no critic on type designs holds the place of estimation that has been won by Mr. R. Coupland Harding, of New Zealand. His bright and independent review of recent type faces will find appreciation and be of value to the discriminating typefounder.

Realizing the remarkable advancement of the age, the eager search for newer and quicker methods, we anticipate adding other special departments and placing them in the charge of writers of experience and technical skill.

THE QUESTION OF GOVERNMENTAL CONTROL OF THE TELEGRAPH.

THE Typographical Union in particular and the labor press in general have been for some time agitating for governmental control of the telegraph systems of the country, basing the demand on the grounds that the monopoly of furnishing telegraphic news to the daily press has assumed menacing proportions, and that the private ownership of the telegraph systems has had the effect of depriving thousands of an opportunity to gain an honorable livelihood. The press associations are denounced as insurmountable barriers in the way of others entering the field of newspaper publishing, no matter how generously endowed with ability, money and natural aptitude. The discrimination in the price of dispatches in favor of the newspaper trust is something which, it is claimed, vitally interests the public, and which requires reforming.

At the present time printers are suffering from a loss of employment in the various cities—type composing machines having replaced hand composition in many offices being one of the causes—and the idea prevails that the superior cheapness and celerity of machine

composition would bring into being additional newspapers, thereby giving employment to those at present unemployed, were it not for the obstacles of the telegraph monopoly. This latter theory, however, is open to considerable modification in view of the reduction in advertising rates that would naturally ensue from the competition for business by an increased number of papers.

Looking at the proposition from the situation of the country newspaper publisher the control of the telegraph by the government might have beneficial results. A low-priced type composing machine for the use of country dailies is now being perfected, and it is altogether probable that only a brief time will intervene until the more progressive country papers are equipped with these labor savers. The competition of the metropolitan papers with those of the smaller towns will become more galling with this advancement, and it is within reason to anticipate the country press lending its voice to the demands of the labor unions in this agitation.

In this movement it cannot be expected that there will be complete unity of opinion among those favorable to it. Many will consider that trust legislation will satisfy their wishes, while others will contend for nothing short of absolute government ownership of the systems.

A very wide field of speculation is suggested by a consideration of this problem, and there is much that can be said for and against the proposition.

THE NEWSPAPER OF TODAY.

WHEN we compare the newspaper of today with a sample of those published only forty years ago, a consideration of what the newspaper of the future will be is sure to arise. If the change is to be as marked on the same lines that it has been, the result will be indeed surprising. The newspaper of two score years ago contained almost no display type, and what was permitted to enter its pages was of the plainest kind. Half-page advertisements were almost never seen, and double column advertisements were an exceeding rarity. With the constant efforts of the advertiser to get his wares prominently before the public there has come a revolution. Bigger and bolder has become the display, and to accommodate the increase in the number of columns of advertising received, it has been necessary to enlarge the paper. Where twelve and sixteen-page Sunday papers formerly prevailed, the Sunday editions are now thirty-two and forty-four pages. Yet not content with giving the purchaser seven days' reading matter for the price of one, these latter-day publishers present to their readers with the issues of their papers handsome souvenirs that are in themselves representations of the expenditure of goodly sums. It is in these instances, however, that hope is to be found for the future. Our posterity will probably be presented on the purchase of their daily paper with carts to haul the investment home.

ADVERTISING IN DULL TIMES.

IT is easy enough to be good when there's no chance to be bad, easy enough to do business when times are 'booming,' says *Profitable Advertising*, and thereby points a moral for the advertiser. Why it is that business men will cut down in part or altogether do away with the agency that brings them most of their business at the very time when the greater need for it exists, is a problem very difficult of solution. What makes business dull for a great many business firms is the fact that there are a few advertisers who have shown their cunning by pounding away harder than ever during the dull times, and as a result are getting most of the business. It is the faltering advertiser who never succeeds, but he never seems to come to a realizing sense of this fact until driven out of business by his more aggressive rival.

CUT-RATE PRINTERS AND HARD TIMES.

ONE lesson that this period of hard times has taught that is of value to the printing fraternity is the folly of doing work on the smallest possible margin. A query that has often been propounded is, Why is there such a small margin of profit made in the printing business? There is only one answer, and that is that it is possible to set one's self up in business on a very small amount of capital, and therefore there are too many printers. The number never seems to decrease, however, and as they all have to live, and have to work to live, they get business by underbidding the prices of their competitors. So long as the business of the country was in a prosperous condition it was possible for the cheap printer to keep his head above the water, but when the crash came he was the first to go down. It is to be hoped that out of this evil some good may come in the shape of a lesson that will be heeded by his surviving competitors.

PROSPECTS FOR A PROOFREADERS' ASSOCIATION.

A CORRESPONDENT in our December issue, signing himself "Dele," offers some suggestions and opinions on behalf of himself and a brother proofreader, on the lines on which the projected proofreaders' association should be formed to be successful. The idea which seems to prevail is that a proofreaders' society should be formed with particular attention to practical and helpful discussion of the everyday problems of the proofroom, and a desire to avoid the domination of the meetings by the advocates of "fads."

Efforts of a somewhat perfunctory character have hitherto been made in Chicago to bring together a number of proofreaders for consultation preliminary to more distinct action. We learn that measures will shortly be taken for more energetic work for organization, and it is hoped that an interest will be awakened which will make possible an American Association of Proofreaders no less influential and helpful than the Association of Correctors of the Press, of England.

Written for THE INLAND PRINTER.

RECENT TYPE DESIGNS.

BY R. COUPLAND HARDING.

MESSRS. CASLON & CO., London, have brought out a series of Combination Ornaments (No. 20), consisting of eighteen characters, in nine pairs. Two pairs are quadrants of ellipses; the other seven triangular, and the body corresponds in shape with the face. The earliest of these designs—a somewhat crude one on rectangular body—formed part of the early “card ornaments” of the Johnson Foundry, some ten years ago; in the Zigzag border the oblique body was introduced; but it was the Germans who first produced these ornaments systematically in pairs, and made them really available for art work, about three years ago. All the German series are to continental bodies; but Caslon & Co's, which are of beautiful design, being cast to pica point bodies, will fill a place in ornamental material hitherto vacant.

Barnhart Bros. & Spindler show about half a dozen new styles, all with lower case. The most noticeable of these is the Wedge Gothic, which, though not an

Celebrated Spanish and French Convents

WEDGE GOTHIC.

imitation, has manifestly been suggested by the pretty Keilschrift of the Actiengesellschaft für Schriftgiesserei of Offenbach. The letter is not as graceful as its German prototype, the wedge is more pronounced, and stands upon its apex instead of its base, giving the line a top-heavy appearance. It is distinctly legible, either in caps or lower case; but there are two characters, the l and the t, which apart from the context would not be taken for letters at all. The wedge feature, though introduced in moderation, and only in the horizontal and oblique stroke, is quite noticeable in the next style, Record, a medium-faced latin, to which it

Industrious British India Inhabitants

RECORD.

imparts a decidedly original character. This is in every respect a good face, and will prove of permanent value. We may expect ere long, now the fashion is started, to find a profusion of wedged letters, vertical, horizontal and oblique. If the innovation is carried to extremes, we may expect some very ugly letters. Congo is a new

Beautiful Specimen Books

CONGO.

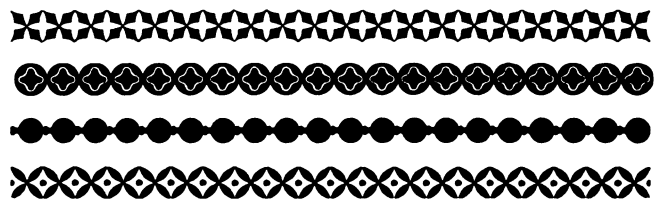
style, which will find speedy favor with lovers of oddities. It bears some resemblance to the Samoa on the one hand, and Quaint Roman on the other; but is not so fanciful as the first nor so ragged in contour as the other. In common with the long-obsolete Italian—one of the earliest attempts at fancy letters—the horizontal strokes are heavily thickened. The effect is far from beautiful; but in the smaller sizes, which we prefer, it gives the letter a strongly-marked character, and makes

it readily legible. In this latter important quality it compares very favorably with both Samoa and Quaint Roman. Avon is a good heavy sloped old style, which

Columbus the Discoverer of America

AVON.

may be fairly described as a De Vinne italic. The only letter to which we take exception is the R, which has the same fault as the type from which it appears to be modeled. The upper loop is as large as the lower loop of the B, is half as large again as the P loop, and even still more out of proportion with the upper loop of B. The result is that the whole letter is out of keeping with the rest of the font. The figures in all these styles are good. The new Unique borders are not marked by



UNIQUE BORDERS.

any great originality, and are for the most part heavy in style. A series of six little comic silhouette figures are shown under the title of “Jim Crows.” They are very similar to the “Brownies” already in use.



JIM CROWS.

Curio, by A. D. Farmer & Co., like a number of other new American faces, owes its existence to the success of the De Vinne. Lockwood bore a much closer resemblance to the latter, and Curio is a broadened and fantastic variety of Lockwood. The “cranky” effect of the lines is chiefly produced by alternative letters, which the sober-minded printer may avoid. There is a T extending below the line, with oblique

The Great White City

C E F G H S T Y

CURIO.

stroke substituted for the horizontal, H with one limb too long and out of perpendicular, E, C and S extending below the line—the latter pinched in the middle and scrolled at the base. The R in this style is much better shaped than in the De Vinne, and in the Lockwood it is better still. Headline, by the same house, in seven sizes, has no lower case, and is a highly-condensed heavy latin, well adapted for its primary purpose—the main heads in newspaper columns. For

general jobwork, except of the rougher class, it is not so well suited, the original narrow latins, of English design, being in all respects a better style of type.

IMPORTANT NEWS FROM HONOLULU

HEADLINE.

Messrs. Schelter & Giesecke, of Leipsic, have introduced a decided novelty in perforating rule. Unlike the old high rules, which cut the rollers to pieces, these are exactly type-high, and the perforation is effected by a strip of card, celluloid, or other suitable material on the platen. The rule is four points in thickness, and is fitted with hardened steel pins, producing exactly the same effect as machine perforation. It has the further advantage that, like ordinary brass rule, it may be set at any angle or bent to any curve.

This firm is very prolific in borders, and one of their latest productions, No. 142, on 60-point body, is particularly massive and handsome. It contains only three characters, a corner and a pair of right and left running pieces; but these are each cast to work in five colors, making a total of fifteen pieces. Two sets of these, the fine outline or key form of the design, and the heavy groundwork, can be used for single-color work; one producing the lightest possible effect and the other a very solid and heavy one. Between the single-color border and the full scheme of five colors, an unlimited variety of two, three and four color effects may be produced at the discretion of the printer. The unit of justification — 108 points — is rather wide, and a central justifying character 54 points wide would enhance the value of the design.

The Rudhard Foundry, Offenbach, have produced a Rococo border, in something the same style as those already shown by Reinhold, Genzsch & Heyse, and others. We have not seen full specimens, having before us only some examples in the *Journal für Buchdrucker-kunst*. The combination evidently contains a good many characters, and is graceful and artistic; but it is no disparagement to say that it does not equal the magnificent Rokoko of Gustav Reinhold, which undoubtedly stands at the head of designs of this class. Messrs. Rudhard also show a fine bold condensed script, in the old copy-book style.

Written for THE INLAND PRINTER.

BOOKBINDING FOR PRINTERS.

BY CUT FLUSH.

HAVING a sewed book on hand as a result of our last lesson, we will now proceed to forward it — or, in the language of the binder, put it in leather. Our first move, therefore, will be to take a muslin strip (white) about an inch wide and same length as the book, and paste it with heavy paste; then lift up the end sheets or first section of the book and place it where the opening of the fold comes in. Repeat on opposite side. Let the book lie for a half-hour or so to dry. Then glue the back of the book well with a medium

thickness of glue, being very cautious to get the glue in all the cracks and especially where the kettle stitches appear. This is the main part of a book bound this way. A book well glued is like a house with a good foundation, as this is really the foundation of the book. Having our book glued, we leave it to dry long enough to become so that the hand will not adhere to the back of the book in feeling it with the palm. We now trim the book on the front enough to smooth the edge, and then take a hammer and round the backs. This is done by hammering the back to you with the front facing you, hammering the back lightly first on one side and then on the other until the front appears in the shape of a quarter moon. This accomplished, we place the book between two wood boards and press it, being careful to get it even, for if once pressed crooked it can never be straightened out.

While we have our book in press we may proceed to get out the necessary stock required in forwarding it, as it ought to stay in press about an hour or so. The first thing we will want is the boards for the cover. To secure these we will take two No. 20 tar boards, cut them in half and paste them together, two and two, making one pair of boards of the thickness of two twenties in size, and these we place between two wood boards and put them on the top of our book in press or on the bottom. Our next move is to get what we call the straps. These little things perform quite an important part in the construction of a book, and are the only strength given to the book outside of the gluing. These straps are cut the width of our space between the web stays, and long enough to lap three inches on each side of the book. The straps are cut from scraps of rough sheep, or fleshers, as it is called. After cutting, we pare the edges roughly to avoid clumsiness. We now take the book out of press and trim the top and bottom.

Our next move is to color the edges. This may seem hard, but is very simple. Get a package of Diamond Dye, green; place it in a vessel and pour one and one-half cups of water over it, and boil. Then strain it through a piece of old muslin to remove the scum which will form on the top, and you have enough color for a hundred books like we have in progress now. Apply this with a No. 4 bristle brush or an ordinary small paint brush. Care must be taken in applying this to the edge to avoid the color running into the book. To do this right, lay your book down flat on a wood pressboard with the front of the book to you, and place a straight-edge of some kind on top and hold it firmly, pressing it downward, and while thus placed color it evenly. It will require but one coat.

Now it is time to place what is called a hinge on the book for the purpose of attaching the board covers. This is done by taking a piece of stiff paper — ledger paper preferred — and placing it under the web bands, gluing it and folding it twice directly on top of the web bands. This will give us a hinge of three

thicknesses of paper. We are now ready for our straps. Pasting the back of the book lightly first, we glue the straps, placing them between the web bands, and also at each end, making five straps to the book; we rub these straps well against the back of the book, with the surplus on top of the hinge which we made right after edging our book. It will take but a few minutes to dry these straps, and when dry we trim off the surplus of the two end straps, which of course will run over at each end a trifle. This done we are ready for the boards. We take one of the boards and lay it on the book even with the first section proper, and mark the book with the point of a folder from one end to the other, and then pull the board down far enough to allow the joint rod to play in the space, thereby forming the groove or joint. Suppose the joint rod is a half-inch wide; we will allow an eighth of an inch for the leather to play in and another eighth for our spring back. We now have our joint three-quarters of an inch wide. Making another mark with the point of the folder, leaving our board where we marked it the second time, and turning the book over with the board riding where we have marked and carefully avoiding shifting it, we now mark the size of our book on the board and cut the boards say one-quarter of an inch wider at top and bottom and three-eighths of an inch on the front. We now have our board cut with the projecting squares as required. Cutting the other board the same size we are now ready to attach them, which we proceed to do by gluing the hinge and laying the boards even with the second mark which we made when we were measuring them.

We now place our book in press for a few minutes, giving it a slight nip to get the boards in their place firmly, and then are ready to make the spring back. Taking the book out of press we take a small piece of ledger paper, fold it to three thicknesses and measure the width of the back of the book. To do this lay the book on the table back to you and place the end of the triple-folded paper, which is acting now as a measure, about the sixteenth of an inch over the first mark which we made when we were measuring our boards, and draw it around tightly to the other side the same distance and give it a fold or crease to mark where you left off. We now have the width or the expansion of our back, and our next move is to get the length, which we cut exactly the length of the boards. There is but one way to mold this back, and that is with the grain of the board always—the grain running the narrow way of a full sheet. After cutting the back pass it through a bucket of water two or three times, letting the water penetrate through the board, and then let it get about two-thirds dry before molding it. The back being ready to mold, we pass it over a gas jet, getting it hot enough to make it fairly soft, and then place it in our backmold and rub it with a stick (the end of an old broomstick will answer), rubbing it firmly backward and forward until it has the

shape of a half tube. We now line this back with paper, joining the paper lining on the inside, and attach it to our book with two straps of paper, bringing the surplus of the strap over on top of the board cover.

We are now ready for the leather. We take a piece of leather and cut it wide enough to lap on the sides of the cover about two inches on each side and about two inches at each end for turn in; we dampen the leather thoroughly and paste it with heavy paste, leaving it to soak for about ten minutes and then apply it to the book. Here is where our difficulty approaches us and we may play with this a long while before we get it to suit us, but practice will bring us there all right. The leather is placed on this book the same as on our half bound book, with the exception that we draw a little more leather out at the ends to form the head on the spring back, bringing the leather or using the surplus that we draw out to form the head with a folder in a crescent shape at each end. Having the leather turned in we now place the joint rods in the grooves we allowed between the boards and the spring back. Our joint rods can be made out of a piece of cherry wood, oval on one side and flat on the other. Placing the oval side against the book, we lay a sheet of paper on top and covering the full width of the leather, as a protector so the leather will not stick to our wood boards, and put the book in press principally to secure the groove joint. We now press it pretty hard and leave it there for an hour or so. Taking it out while it is still a little damp, we tie a string around it and through the joint, tying it tightly and removing the wrinkles which will form in the leather with a folder. We then set the two heads we formed before in a crescent shape. While the book is in this state we cut the leather corners just the same as we did on our half bound book, and after placing these on each corner of the cover we have our book in leather.



"THE THOUGHTS OF YOUTH ARE LONG. LONG THOUGHTS."

Written for THE INLAND PRINTER.

GOSSIP ABOUT BOOKS, AUTHORS, ETC.

BY IRVING.

IF Mr. Laurence Hutton had issued his "From the Books of" in 1894, he might have included the following quatrain in his chapter on Poetical Inscriptions. During his convalescence from a long and serious illness, Mr. Eugene Field has amused himself by sending some of his books to their authors for inscriptions, and in a copy of "Hawthorne and Other Poems," Mr. Edmund Clarence Stedman has written, in his delicate hand, these four lines:

"Death thought to claim you in this year of years,
But Fancy cried and raised her shield between—
'Still let men weep, and smile amid their tears—
Take any two beside, but spare Eugene.'"

WE have already had occasion to refer to Mr. Aubrey Beardsley in these notes. In this instance we shall let him speak for himself in the following reproduction of his frontispiece to Mr. Björnson's drama "Pastor Sang." Of all the imitators of the Japanese, no one seems to have better caught the spirit and spoken with greater eloquence than Mr. Beardsley.



THE ways of English booksellers are like the ways of Providence, and their catalogues are often very diverting. At least Mr. Whistler must think so when he finds his "Ten o'Clock" and "Art and Art Critics" catalogued under the head of "Ruskiniana."

IN Mr. C. E. L. Wingate's letter to the *Critic*, New York, dated Boston, December 5, he quotes Prince Wolonsky as declaring that he grated his teeth when he read our newspapers, "they were so inexpressibly tedious and trivial." In Chicago he found the reporters caricatured everything, and were writers of fiction rather than of fact. He might have said that even their "fiction" was often sloppy and careless. In the Sunday issue, December 10, of the *Tribune*, we find an article entitled "Warwick's Big Title," in which the writer tells us, among other half-digested yarns, that Lady Brooke was twenty years old in 1880 when presented at court; that she

was married in February, 1881, the Prince of Wales being present; that she is now *thirty-one*; and that she first met the Prince of Wales in 1883.

WHO is this Mr. J. Percival Pollard, of the Chicago *Figaro*? is a question often asked. The answer is easy. Mr. Pollard, though a young man (he is twenty-five, perhaps), was not long since eking out a precarious existence as a plodding journalist in St. Joseph, Missouri. Sometime within two years he became part owner and co-editor of *Figaro*, and is a contributor to its columns, and to the columns of *Vogue*, *Truth*, and other papers, of bright short stories, sparkling verses, and *jeu d'esprits* that are turned off with the facility of a skilled feuilletonist of long standing on the Paris *Figaro*. He has a wonderful capacity for work, is a young man of positive opinions on art and literature, has the courage of his convictions, is companionable, and in all ways a good fellow with a brilliant future ahead, if he can keep up his pace, and nothing to be ashamed of behind him. He is bringing to his own paper a recognition no less deserved than it is pronounced. We cannot do better than to quote here a scrap of his verse, already familiar to many readers of the poet's corner, which originally appeared in *Truth*, under the title:



"TO MEET—THE DEVIL!"

"The devil has writ me a letter
(I'd requested the devil to dine),
He says nothing would please him much better;
He'll try to be with me by nine.
He hopes that my brand of Havanas
Is the same that they smoke down below;
And he hints that at Hell-and-gone Manors
They use nothing but Château Margeau.

"I've given my butler instructions,
So I'm sure of my wine and cigars;
My chef, too, has promised productions
To excel the menus of the czars.
So now my mind's free as to dinner,
And doubts are dispelled as to wine,
The question is, What sort of sinner
Shall I ask with the devil to dine?

"The man who has tortured his money
From the sweat of the starving poor,
And him who has stolen the honey
Of some other man's wedding tour,
I ought to be safe in inviting;
They must have met Satan before.
Think you there is fear of their fighting,
Or voting each other a bore?

"To the girl whose one fetich is fashion,
To her whose sole god is herself,
To him who's a bonds slave to passion,
And him who's a miser of pelf,
The devil can scarce be a stranger,
So I think I'll invite them tonight.
Think you there will be any danger
Of the dinner not turning out right?

"Yet, why, when I send invitations,
Should I slight anybody at all?
Why figure out discriminations
When the whole world itself's at my call?
So I'll ask all the earth to my dinner,
Come, world, I expect you at nine;
Every one of you, virgin and sinner,
You are asked with the devil to dine!"

WHAT can be the meaning of the general reduction in magazine prices? First the *Cosmopolitan* started in by a cut

to 12½ cents, then raised the price to 15 cents for the December issue; *Munsey's* was reduced from 25 to 10 cents; and now comes the *Forum* with a cut from 50 to 25 cents. One cannot but express the hope that the *Century*, *Harper's*, and *Scribner's* may follow in the wake, if the standard is to be maintained.

MR. EDMUND GOSSE has written the following inscription for the rose-tree brought by Mr. W. Simpson from the tomb of Omar Khayyam, in Naishápúr, and planted October 7 on the grave of Edward Fitzgerald, at Boulge:

"Reign here, triumphant Rose from Omar's grave,
Borne by a dervish o'er the Persian wave;
Reign with fresh pride, since here a heart is sleeping
That double glory to your Master gave.

"Hither let many a pilgrim step be bent,
To greet the Rose re-risen in banishment;
Here richer crimsons may its cup be keeping
Than brimmed it ere from Naishápúr it went."

THE following sonnet, which originally appeared in a London morning paper, and has been credited by Coleridge to Wordsworth, has lately been reprinted in the *Athenæum*:

"I find it written of Simonides
That traveling in strange countries once he found
A corpse that lay expiring on the ground,
For which, with pain, he caused due obsequies
To be performed, and paid all holy fees.
Soon after, this man's ghost unto him came
And told him not to sail, as was his aim,
On board a ship then ready for the seas.
Simonides, admonished by the ghost,
Remained behind; the ship the following day
Set sail, was wrecked, and all on board was lost.
Thus was the tenderest Poet that could be,
Who sang in ancient Greece his loving lay,
Saved out of many by his piety."

Among the inscriptions by Simonides that have come down to us the one written for those who fell at Thermopylæ deserves to be graven in every heart: "Stranger, tell the Lacedæmonians that we lie here in obedience to their laws."

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.*

THE past month has witnessed the granting of an unusually large number of patents relating to the printing interests. The patents have covered many diverse inventions, and are of more than ordinary interest.

Two of the patents were granted to Walter Scott, of Plainfield, New Jersey. The first of these patents is illustrated in Fig. 1 by a diagrammatic view.

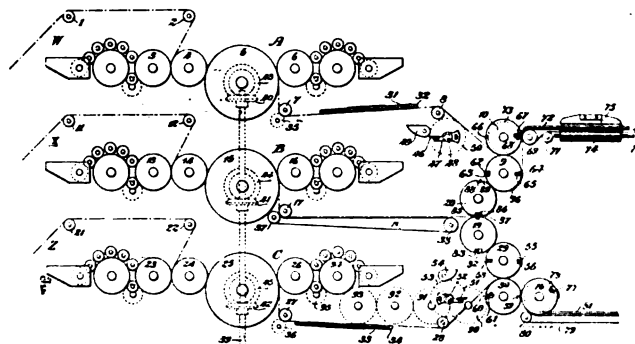


FIG. 1.

With this printing machine, papers of from six to eighteen or more pages may be printed and assembled with great rapidity. The upper and lower printing machines A and C print a

*NOTE.—The reader's attention is particularly directed to the department of questions and answers relating to patents of interest to printers, conducted by Mr. Hough in another part of this magazine.—ED.

web of any desired width. If of double width it is split either before or after printing, and the parts superimposed. The printed webs of the two main presses are then cut into full-length sheets while the web of the intermediate press is cut into half-length sheets, and the sheets are fed alternately to the folders of the main presses. The second patent covers an improved gripper-operating mechanism for printing machines. An arm carrying a pin has its axis of motion parallel with that of the gripper shaft, which has a suitable tumbler cam to stop or limit the motion of the pin in one direction, and a spring presses the pin toward the stop. This method of operating the grippers is thought by the inventor to be a marked improvement over the usual method of operating them by means of a slotted T-head and one or more pins on the frame working in the slots to turn the rod.

Theodore J. Turley, of Nashville, Tennessee, received a patent for a chromatic printing machine.

Fig. 2 shows very clearly the principle involved. The form I carries the type which are to print with different colored ink from the rest of the form carried by the ordinary cylinder A. This independent form is moved in its socket by a cam wheel having three different working surfaces. The first permits the form to sink below the general surface of the cylinder while the same is being inked, the second brings it up even with the general surface for making the impression, and the third advances it beyond the general surface to receive ink from its appropriate roller for the next impression.

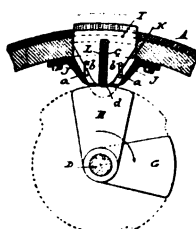


FIG. 2.

A light and convenient form of printers' furniture is shown in Fig. 3. This furniture was designed by Jacob C. Wolfe, of New York city. It presents a maximum of bearing surface with a minimum of weight, and can be easily cast. All of the sides have recesses inclined toward the center. The central wall and transverse partitions form a plurality of pockets upon each side.

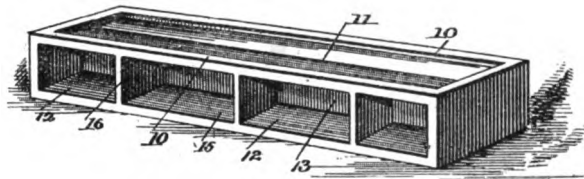


FIG. 3.

During the month two more patents were granted to Luther C. Crowell, of Brooklyn, New York, both of which were assigned to Robert Hoe and others of New York city. One patent covered a web printing machine for use in printing a part of the paper in colors without materially increasing the size or complication of the machine. In connection with a number of web printing cylinders, the inventor uses web-controlling devices co-acting therewith in such a way as to present a web of less width than the capacity of the printing surfaces, so that when the web leaves the machine different portions of each page may have received impressions from plates supplied with different colors of ink.

The second patent granted to Mr. Crowell covered a machine for folding and wrapping newspapers. The paper and wrapper are fed to a rotating "core" by suitable belts, wound about the core, pasted and delivered. The machine is comparatively simple in construction and adapted for running at high speed.

Fig. 4 shows a gripper for printing presses patented by F. X. Muller, of Buffalo, New York. The bar A has a longitudinal slot in which the fingers are secured in proper location. The finger at the left is longer than the others and is pivoted so that it can be easily adjusted to the size of the paper. The

fingers prevent the sheet, when printed, from returning with the form.

Herman Feitch, Jr., of Chicago, Illinois, received a patent for a base for stereotype and electrotype plates especially adapted for adjusting and holding different sizes of plates. The base is composed of superposed parts connected together so as to slide

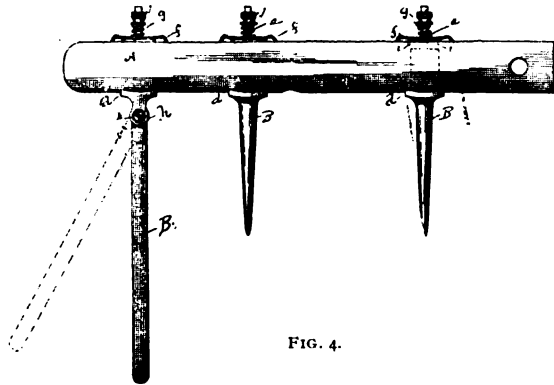


FIG. 4.

and lock upon one another and provided with coincident pin-holes, in which are stop-pins to engage the edges of the plates. The plate is placed upon the base, pins are loosely dropped about its edges and then the pins are held in place by sliding one part of the base upon the other and locking them in the changed position. The patent has been assigned to Daniel W. Ryan, of Chicago, Illinois.

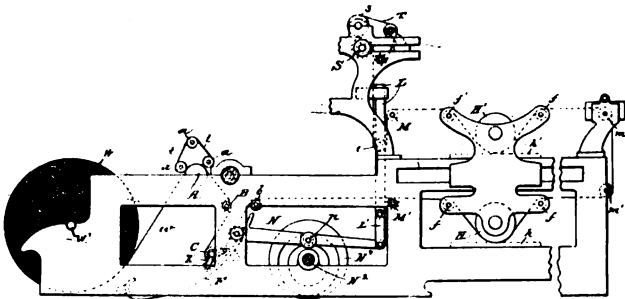


FIG. 5.

Mr. Joseph L. Cox, of Battle Creek, Michigan, received a patent for a web-feeding device shown in Fig. 5, the patent being assigned to the Duplex Printing Press Company.

The object is to provide such a system of feeding that the movement of the paper is positive and even. The web passes under what the inventor terms a "gravity governor roller."

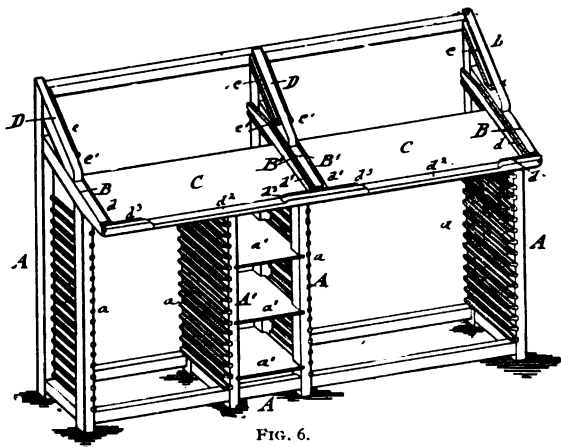


FIG. 6.

This is shown at C; it rides upon the curved track and by its weight takes up the slack between the feed roll and printing mechanism.

Two patents were taken out by Charles Sears, of Cleveland, Ohio. One was for justifying matrix lines. The following

steps are given for securing the result named: 1st, preparing a copy having letters which occupy the same space which corresponding letters will occupy in the matrix line and having normal spaces between the words; 2d, placing this copy behind two gauges which are separated a distance equal to the desired length of the matrix line with the last letter in line with the right-hand gauge; 3d, forming the matrix line letter by letter and space by space; 4th, moving the copy toward the left-hand gauge a distance equal to the increments in the length of the matrix line which is being made; 5th, adding extra spaces between words until the letter on the copy corresponding with the letter about to be added to the matrix line is in

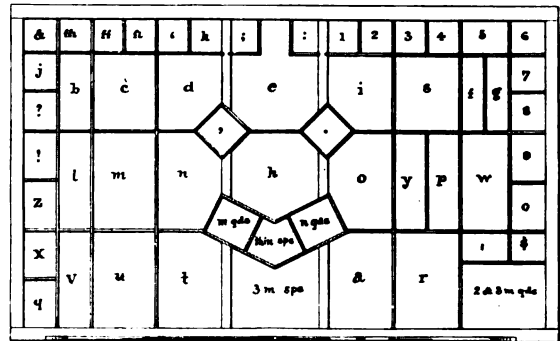


FIG. 7.

line with the left-hand page, and lastly finishing the matrix line without the addition of extra spaces.

The second patent granted to the same party covers a so-called "matrix-making machine." The machine forms bars for printing and is similar in nature to those patented by Mr. Sears in May, 1892. A revolving cylinder carries several rows of radially movable dies, and the matrix carrier is adapted to be moved at intervals in fixed relation to the cylinder and any one of the selected dies carried thereby. A finger key corresponding with the selected die regulates the position of the matrix carrier, and the die forms an impression in the matrix during the time the cylinder and carrier are maintained in fixed relation.

Fig. 6 is a perspective view of a printer's case stand invented by Louis L. Lomer, of Brooklyn, the patent therefor being assigned to the F. Wesel Manufacturing Company, of New York. Separate supports or guides are provided for the upper and lower cases. The lower case can be readily moved back upon its guides until in nearly horizontal position, thus leaving the shelf or table below free to receive the type for correction, etc., without requiring the composer to change his position.

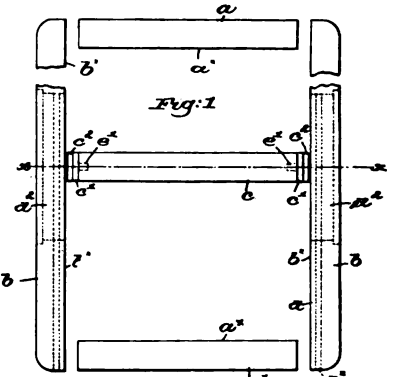


FIG. 8.

T. D. Oakley, of Vevay, Indiana, received a patent for the novel form of type case shown in Fig. 7. The main change resides in the formation of diagonally disposed boxes by cutting off the contiguous corners of four boxes.

An American patent was taken out by F. G. Annison, of London, England, covering improved method of printing show bills which are to be exposed for a long while to atmospheric influences. Linen or other fabric is first impregnated with xylonite, and then dried and pressed between rolls. After being printed it is coated with transparent varnish.

O. W. Slocum, of Taunton, Massachusetts, invented the new method of making printers' chases, illustrated in Fig. 8. The

patent covering the same is the joint property of the inventor and six other individuals, all residents of Taunton. The side pieces are flared and trued in long strips, then cut up; the end pieces are formed with square ends and the parts are welded together by an electric current or otherwise.

ABCDEFGHIJKLMN O P Q R
 S T U V W X Y Z \$ % &
 a b c d e f g h i j k l m n o p q r s t u v w x y z
 1 2 3 4 5 6 7 8 9 0 . , ; ~ ' ! ?

FIG. 9.

A design patent for the font of type shown was granted to Rudolph Gnichwitz, of Ashbourne, Pennsylvania, and the patent was assigned to the Mather Manufacturing Company, of Philadelphia, Pennsylvania.

Compiled for THE INLAND PRINTER.

FACTS OF INTEREST TO PRINTERS.

BY JOHN F. WILLIAMS.

LITHOGRAPHY was invented by Aloys Senefelder, at Munich, about the end of the eighteenth century.

ITALIC type was first used in 1501 and is the invention of Aldo Manuccio, who also introduced the octavo form.

THE first book bearing the imprint of the printer was the Latin "Psalterium," printed in 1457, by Gutenberg.

THE first typesetting machine was invented by W. Church, of England, and patented in that country in March, 1822.

THE first newspaper published in America was the *Boston News Letter*. The first issue bears the date April 24, 1704.

MR. WILLIAM NICHOLSON, of England, is entitled to the credit of inventing the first cylinder press, though his machine was a failure. He took out a patent in 1700.

PHOTO-GALVANOGRAPHY, a method of producing from a photograph an electrotype copper plate in a state fit for printing, was invented by Paul Pretsch, of Vienna.

ALTHOUGH printing was introduced into America in 1536, the first printing press was not brought over until about 1638 (100 years after), and was set up at Cambridge, Massachusetts.

CHAMBERS says that the art of stereotyping was invented by William Ged, an Edinburgh goldsmith, who made the discovery about 1725, though other authorities credit it to J. Van der Mey, of Holland, in 1698.

QUILLS came into use after the introduction of modern paper. The first successful steel pen was invented by Mr. Joseph Gillot, in 1820. Gold pens came into use about the middle of the present century. Iridium pointed pens came into use at a still later date, and were first brought to perfection in the city of New York.

THE porticoes of the temples of Denderah and Esne, in Egypt, have representations of the zodiacal constellations which are of great antiquity. From a careful investigation of the positions of these signs and calculating precession at its usual rate, M. Dupies arrived at the conclusion that the earliest of them dates from 4000 B. C.

JUAN PAULO BONET, a Benedictine monk, published the first work on teaching deaf and dumb people, in 1620. George Dalgarno, a Scotchman, published in 1680 the first manual alphabet for mutes. The one described by him and of which he is the inventor, is doubtless the one from which our present two-handed alphabet is derived.

CRYPTOGRAPHY, the art of secret writing, more commonly called the art of writing in cypher, has been in use from an

early date in correspondence requiring secrecy. In our own history it has at no time been in greater requisition than during the civil war, and among the politicians of the seventeenth century. Cryptography was used successfully by Julius Cæsar, Earl of Argyle and others.

CUNEIFORM writing was employed about two thousand years before the birth of Christ. The signs used undoubtedly were inscriptions in some lost writing, and, perhaps, language and not hieroglyphics. The characters were wedge-shaped and arrow-headed. It appears to have been employed first at Assyria and Media, and was used for monumental records. It was either hewn or carved in rock and sculptures or impressed on tiles and bricks.

THE oldest library in America is that of Harvard College, which has been in existence more than 240 years, and contains about 260,000 volumes. The library of Congress is the largest in the United States, embracing over 400,000 volumes, and 130,000 pamphlets. The Philadelphia Public Library, which was the first circulating library in the United States, and which was established through the instrumentality of Benjamin Franklin, contains about 120,000 volumes.

WHILE papyrus and parchment were generally used for making books in olden times, the Romans sometimes used leaves of lead which had been beaten thin with a hammer, and also leaves made of wood and covered with wax. These were loosely connected at the back by means of rings. Books were made in rolls until the middle ages, when that plan was abolished and that of leaves sewed together and inclosed in boards came into use. Parchment was still used instead of paper; though the art of making paper was known in the ninth century, that material came slowly into use. The books were written in distinctly formed letters in an old character and was effected by a pen made of reed. The ink used was very durable, as on several rolls found at Herculaneum, the Roman ink, after being buried for centuries, is still in good preservation. Alcuin, an industrious and ingenious monk, occupied himself from about 778 to 800 A. D. (twenty-two years), in making a copy of the Bible for Emperor Charlemagne. This Bible was purchased by the British museum for the sum of \$3,750. The convulsions consequent on the Reformation caused an enormous destruction of books. The libraries of monasteries, representing the labor of a thousand years, were mercilessly destroyed without a thought as to their value. In consequence of this, works prior to the invention of printing exist only as rare and valuable curiosities. Even of the early printed books comparatively few copies are extant.

SELECTION OF PIGMENTS FOR THREE-COLOR CHROMOTYPY.

MR. C. T. CHESTERMAN, of St. Petersburg, Russia, in a communication to *Anthony's Photographic Bulletin*, says: "The method of three-color printing, which has received such impetus of late, must be regarded as a decided advance on ordinary chromo-lithography in the reproduction of water-color drawings, as, owing to the reduction in the number of printings necessary to obtain the result, a mat surface is obtainable. This is not possible where twelve or more colors are superimposed, unless recourse is had to magnesia dusting, which, however, mars the effect of most colors. On the other hand, great care must be exercised in the selection of the pigments, otherwise the pictures will be far from being joys forever, as a partial fading of one color will have such a degrading effect upon the whole as to bring the process into disrepute. Where a large number of colors constitute the whole, a slight fading is hardly perceptible. Yet we see, from time to time, some sorry specimens of chromo-lithography. It behooves all those, therefore, working the three-color system of printing to thoroughly investigate the color and stability of their pigments before employing them in actual work."



Half-tone engraving from photograph by
A. ZIESS & CO., CHICAGO.
Duplicates for sale.

NOTHING VENTURE, NOTHING HAVE.

See page 289.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

OMAHA NOTES.

To the Editor: OMAHA, Neb., December 19, 1893.

The daily *Bee* has ordered typesetting machines, and the composing room has been undergoing the necessary changes. The month of January will no doubt see the old force trying their hands at the keyboards of the much-talked-of invention to see who is the "best man," and so forth, and so forth. It is the expressed desire of the proprietors of the paper to make the *Bee* one of the model machine offices of the country.

The Printers Mutual Publishing Company is a new ready-print and printers' supply house at Omaha, quartered at 1211 South Thirteenth street. E. M. S. Bartlett is manager, D. W. Merrow, Omaha, and E. H. Cress, O'Neill, Nebraska, are also interested.

The *Stockman*, South Omaha, is putting in a new perfecting press. The terrors of missing the mail because of broken tapes on the folder are about to vanish. Ed Smith no longer will have to pipe all hands on the quarter-deck when the storm blows — that is, maybe.

Will M. Maupin, formerly of the Omaha *World-Herald* staff, is now connected with the North Bend, Nebraska, *Republican*.

Ben Brewster, well known in Omaha typographical circles, recently took charge of the Alliance newspaper at Ord, Nebraska. He was married the same week, and Ben's friends have been congratulating him on his fine display of nerve "in these hard times."

Archie Richmond, whose muscles were the motive power that turned out the daily *Bee* in its infancy, died recently. He was a thrifty colored man, who put by his earnings for a rainy day, and lived a life of comparative ease in his later days.

Sam Fanlayson, a printer of good taste and of sterling qualities, has opened up business in the Barker block.

The annual ball of Omaha Typographical Union, No. 190, will be held Monday evening, January 15. Notwithstanding "the times are out of joint," there is a desire on the part of the printers generally to make it a grand social success. B.

LABOR-SAVING LEADS AND RULES.

To the Editor: PHILADELPHIA, Pa., December 16, 1893.

For some years past the question of dispensing with a lead or rule cutter in a printery has been given much thought by me, and, like many others having a large plant, it was thought an impossibility to dispense with such a useful (?) article. Of course, there was the usual allotment of broken and short leads, frequently caused by carelessness and haste in the cares and troubles of not having a good stock of leads of the size wanted at some previous time, and then, again, it was so easy for the average comp. to slice an em or two off of a handful of 23 or 24-em leads — he did need 22-ems so badly! Of course, this meant both time and money wasted. True, it did not amount to much, but what would such waste for twelve months foot up?

About eight months ago I withdrew from my old firm and started up a new printery, my former partners retaining the old

plant. I now had the chance to try my pet hobby — accordingly neither a lead nor a rule cutter was purchased. My leads and slugs were all cut labor-saving lengths at the foundry — graduated by ems from 4 to 16 ems pica and ems from 16 ems up. The additional leads, etc., that were needed since have been purchased the same way and have always been exact, consequently there has not been any waste, and my lead racks have been kept in excellent order. The expense of cutting (2 cents per pound) is so small that I feel confident that if others will try the experiment, they will find it a profitable investment.

Some may say that it is impossible for an old office to do this. I beg to differ. It will pay and pay big. Send the old leads to the foundry and have them sawed and planed off at the edges, taking off at each end. Of course you'll lose an em, but you will have accurate material. A foundry may not be convenient, or the reader finds it too expensive on account of freight to send them away. Figure the cost of cutting the leads yourself. Can you do it for 2 cents per pound? How many pounds can be cut in an hour — say sixteen or seventeen ems pica? Surely not thirty? I rather think not — hardly one-third that, and even then, unless handled very carefully, will show variations. Perhaps you'll put the boy at cutting leads — his time will not be quite so high in price as a careful compositor and this will show a balance (?) in your favor, but wouldn't he be more useful at the case and help that way to earn his salt? I am not seeking trade for the typefounders nor do I wish to be considered a crank on the lead cutter subject. I am in the printing business to make money and feel confident that I have discovered one of the leaks in shape of the lead cutter. It has paid me to do without one (and my leads have not been cut down with scissors either). Why wouldn't it pay others to try the experiment?

FRANK V. CHAMBERS.

FROM NEW ZEALAND.

To the Editor: WELLINGTON, November 1, 1893.

I think my last letter was nearly all in reference to female franchise; and this, with the near-impending general election, is still the all-engrossing theme. Never before in New Zealand have the foundations of the political deep been so thoroughly broken up; never have all the prophets been so completely nonplussed in the anticipation of unforeseen contingencies. Party men, in particular, are filled with apprehension as to the future. The most abusive and determined opponents of the female franchise now grovel the lowest at the feet of the fair electors. How the new franchise will be used none can say; that both existing parties will be wrecked is quite possible — and a good thing, too. One or two weak female party organizations have been formed — doubtless at the instigation of male advisers — but as a rule the women have spontaneously established leagues of their own, on non-party lines. It is only by so doing that they can make their influence a distinct power, either for good or ill. The platform of these leagues so far includes the removal of certain legal disadvantages under which women labor, the reform and better enforcement of the laws bearing upon social impurity; the direct veto upon the liquor traffic; maintenance of free and secular education; and (in some cases) compulsory conciliation in trade disputes. Of course, a feminine platform would not be complete without one illogical item, and "compulsory" conciliation is the most outrageously absurd proposal that our erratic Trades Hall has ever devised. The essence of arbitration lies in the voluntary agreement of the parties to select arbitrators and abide by their award — the crude and monstrous bill twice thrown out by the New Zealand parliament could only embitter the relations between employer and employed, especially as it practically outlaws free labor. A fair and workable scheme of legalized arbitration would be a boon, but no such scheme is ever likely to be drafted by maritime council or trades hall.

Some people predicted that only the "wild women" would register. As a matter of fact, nearly every adult female in New

Zealand is now on the rolls, and laggard and indifferent males have been awakened to register as well. The rolls have to be reprinted in full — a big job for the printers — and some idea of the effect of the change may be gathered from the increased bulk of one roll, that of the city of Wellington. The provisional roll, printed three months ago, contained close on seven thousand names; the new roll, closed on October 5, contains over fourteen thousand. Since October 5 another thousand names have been enrolled, and it is expected that when the writs are out next month, there will be two thousand names on the supplementary roll, or sixteen thousand in all. The same proportion holds good throughout the islands, and there will be a poll next December that will break all previous records.

Another record is already broken — that of the number of candidates. The salary of £20 a month, secured from attachment by hard-hearted creditors, is no small inducement to a

but a poor figure in the House; his present sphere is a more congenial one. Then there is the proprietor of a little weekly, chiefly representing the liquor interest, in Wellington. Both these candidates will afford the public an opportunity of "getting even." Mr. Evison may poll fairly well, but the Wellington man, if he goes to the poll, will infallibly find himself lowest, or, if fate is specially kind, lowest but one. His paper is not in good odor with the womenfolk, and there are about five thousand women in the city who will take a grim pleasure in ruling his name out of their ballot papers.

Parliament being over, the usual clearance of compositors from the government printing office has taken place, and private offices can find no room for them. Fag ends of the parliamentary papers still appear, and belated copies of parliamentary debates — the issue covering September 20 to 22 is just out. Of course, this is no fault of the government printer — members



Photo. by T. B. Brown, Topeka, Kansas.

AMATEUR PHOTOGRAPHY — "FORAGING: CAUGHT IN THE ACT."

numerous class, and the sternest of party mandates fails to limit the number of applicants. We have the young New Zealander, whose sole recommendations are that he is native-born, and the same age as Gladstone on entering public life, the possession of the other qualities of the G. O. M. being modestly implied. We have ambitious juniors of the legal profession, for whose abilities our law courts do not afford sufficient scope. We have abundance of newspaper men, and in many country districts the newspaper man is a very important personage indeed. Among these are two "society" paper men. One is Mr. J. Evison, of Christ Church, late of the *Catholic Times*, and hero of an historic libel action. He is now running a smart sheet in Christ Church, printed on pink poster paper and called *Truth*. Mr. Evison is caustic, shrewd, witty, and a ready writer. He has a good deal of originality, and does not often steal his jokes. Accuracy is not his strong point, and he would make

have the privilege of "correcting" the reports to any extent, and toward the close of the session some of them think nothing of retaining the proofs for a month or more. It has been proposed to do away with the present scheme and issue a daily "Hansard," limiting members to a given space. This would be a most valuable reform. Some of the garrulous and obstructive members occupy scores of pages of the official record with the veriest twaddle. There is one Mr. Fish, who is computed to have cost the country in the session just closed just £7,500 by his exuberant loquacity. He was the foremost opponent of the female franchise, and his political career, we hope, is over. The womenfolk of Dunedin have vowed by the nine planks of their political platform, that Fish shall no more represent the southern city.

Next to men of honor and integrity, the country most needs sound business men in parliament. Outside of the permanent

officers, there are not half a dozen men who understand the public accounts, and unfortunately none of these are in the ministry. For the first time in the history of New Zealand we have had a government that has been obliged again and again to revise its statements of account after laying them before the House. The incoming administration will have a heavy task in setting the financial affairs of the colony to rights, and will in all probability have to float a considerable loan. The present government did not borrow—in the open market—but did worse. It added a million and a half to the public debt, and then claimed to have lived within its income. The whole tendency of the legislation of the past three years has been to remove the control of the public fund from parliament, and place it in the hands of ministers. In the last hours of the session the sum of £840 was voted to the twelve new councillors as back pay for the nine months previous to their taking their seats, and this after repeated assurances by the premier that no such payment was contemplated or would be made. An equally unjustifiable act was the grant of £3,000 as "compassionate" allowance to the widow of the late premier, who has no family, and was left in affluent circumstances.

The "unemployed" difficulty is still with us. There is great tightness in business circles, and no wonder. The Australian disasters have told severely on our resources. The banks have been compelled to send large sums over in connection with the reconstruction schemes, and have been calling up overdrafts in the most relentless fashion. Reduction of working expenses has been the order of the day, and in addition to the number thus thrown out of employment, each steamer lands its contingent of needy newcomers, literally starved out of Victoria and New South Wales. So that we have not the best possible prospect here of what we heartily wish you—a merry Christmas and a happy New Year.

R. C. H.

FROM FRANCE.

To the Editor: PARIS, France, December 1, 1893.

Work is very slack in the printing trade, and the number of unemployed increases, as the weather becomes more rigorous and the winter advances. That crucial test of misery—the Night Refuge—reveals that forty-seven printers have had to seek refuge therein during the month of November, and these are not exactly the tramp class, but men who came to Paris, willing to work, and expecting to find it, obtained none. The close of the year is not a period of activity in the printing trade; it is favorable to the selling, but not to the making of books. The gift books are generally sent to press in September; they are not exactly novelties, as old friends abound in every variety of gorgeous binding and cover gilt ornamentations. The sheets are struck off from stereo plates and neatly stacked in advance for a couple of years. The title-page very frequently has no date. But what does each annual layer of the rising generation care about a date, provided the book be an interesting story, and pat with illustrations? These gorgeous volumes chiefly do show-duty on drawing-room tables, or are ranged in bookcases as so many captures from friends and admirers; they are never lent, so it cannot be said of them that books never come back; nor are they ever read. Happily, they are purchased.

The almanacs represent more than ever an astonishing omnibus variety of literature. The old favorites remain old moons; they have been wrong not to have fallen into the swim of up-to-dateism. Their sale has been seriously affected by two causes: the rapid development of cheap newspapers, where each brings out its own almanac; then the soft goods stores present almanacs and diaries as free gifts to purchasers, as they do nursery balloons, bouquets of violets and free lunches during other seasons of the year. Further, each syndicate brings out its own annual, and a collection of matter appropriate to its interests. Cynics observe that almanacs are

only read once a year—after being received, for there is always something attractive in a new publication; there is a kind of agreeable aroma emanating from the fresh leaves. France manufactures a legion of almanacs, but it is only now that she possesses the almanac of the period. It is brought out by Hachette & Co.; form, small octavo; the number of pages is 500, in serviceable thin paper, and the type is mainly ruby and small caps. It is profusely illustrated with diagrams and maps. The plan is ingenious and original from cover to cover, and is in addition artistic. It does not promise the purchaser, in order to make his last moments happy, a policy of insurance for \$500, or \$5,000, in case of accidental death, but will present him with a free photo-carte of himself, having passport catechism to be filled in, and officially attested, so that he can never be taken for a Prussian spy or a Cherokee Indian. And all for 30 cents.

The mass of information is voluminous; it is composed of "siftings" from all the sciences, arts and literatures; from husbandry to catching husbands, because the almanac, to catch on, must have a few sauces to attract the ladies. It is knowledge in the most agreeable of pemmican forms; everybody's encyclopedia, for the pocket or the writing desk. It only wants "Tit-Bits" from the Breviary, the Bible, the Book of Common Prayer and the hymn books, to embody the whole duty of man. Did it exist when Omar Pacha ordered the baths of Alexandria to be heated with the contents of the libraries, he would have excepted the handy volume in question. Perhaps the most remarkable feature about it is that France never adopted the idea—not uncommon in the States and England—before. The text represents three millions of letters, in which are interspersed 1,050 cuts; there are twenty maps, of which twelve are colored.

The Typographical Federation of France was polled to answer the following three questions; only the section, or Syndicate of Paris, has given definite returns, and, curiously, they are in harmony with the verdict of the Bordeaux Syndicate. The voicing of the Paris printers on question No. 1, "Are you in favor of an immediate general strike?"—171 for, and 560 against. "Are you against a general strike?"—391 against and 315 for. The third question is important, and is a reply to the government in case it turns the screw on the trades unions: "Are you partisan for a general strike, in the event of the passage of the new law on the association of workers, placing impediments in the way of the organization of labor unionism?"—515 for and 51 against.

From July 25 to November 25, 1894, Paris will hold, in the Palace of Industry, an international exhibition of all the industries relating to the making of paper, the printing and illustrating of books, periodicals and newspapers. The technical World's Fair is under the auspices of the Publishers' Club, which includes the leading publishers, printers, paper manufacturers, and makers of typographical material. The opportunity will be excellent for America displaying advanced notions to the French—and Continentals generally—who faint by the wayside in the march toward newness and advance. The monotonous character of French printing, as a rule, is painfully wearisome. Exhibitors will have to pay for space at the rate of \$8 to \$10 per square yard. Prizes, diplomas, medals and certificates of honor will be awarded. There will be a double jury: the petty, that will work; and the grand, that will deliver judgment. Being "international," it is to be concluded some foreign jurors will be impaneled.

How long will the paper manufactured solely from wood pulp endure? As employed in the current daily press, and cheap books, the pulp paper, according to M. Doniol, the director of the national printing office, will fall into dust, in the course of fifty years. He urges, then, that for important legal documents, rag paper be employed; or at least for all volumes intended for preservation. Fifty years, that's half a century; now I had occasion recently to consult in the national archives, a few documents bearing on the war of American Independence. Passing by a case, from which were suspended narrow

scrolls, like what a web of Chinese paper might be, I found there were literally "patched" treaties, between France and other powers, during the seventh and thirteenth centuries. Divine upon what material they were written? Papyrus, that Levantine traders and the Crusaders brought into France. That reed internal peel, or bark, cannot differ much from our wood pulp of today. But we employ chemicals, and the ancients but a glutinous agent, to impart consistency, durability, and smoothness of writing surface. And the treaties above alluded to are still visible to the naked eye, partly legible, and yet they are not half a century, but some twenty-two half centuries old. They are not more yellow than some pulp paper, aged ten years.

The suit instituted by the Comte de Sesmaisons, against the New York *Tribune*, and upheld by the Court of Appeal, is of vital importance to all book and newspaper agents who represent foreign publications in France. The same remark also applies to those resident agents who obtain French advertisements for a foreign journal, etc. The principle of the law has been upheld on appeal, and will be, when brought — if it be — before the *Cour de Cassation*, the supreme court in France. These superior courts do not discuss the law, but inquire if the trial before the court below has been conducted in accordance with the law.

The Comte de Sesmaisons was consul at Hayti, and complained of being libeled by the New York *Tribune*. He sought no redress in America. In the interim, the *Tribune* investigated the charges against the comte, and, finding they were not sustainable, apologized for them. The matter was viewed as at an end. One day the comte was walking down the avenue de l'Opera, when he saw the *Tribune* announced for sale in the shop of Brentano. He sued the latter, and obtained \$1,000 damages, with costs. On appeal, Brentano was cast, but the damages were reduced to \$300. Newspapers, etc., that desire to secure a sale in France, or to obtain advertisements, must henceforth give a bond to their agents, guaranteeing them against all liability for libel actions. "Nothing disrespectful of Queen Elizabeth" must be spoken.

The lamentable practice of job printing, for nominal payment, is rather increasing than diminishing. The grocers commence to print commercial envelopes, letter-heads, posters, handbills, at cutting below prices. This is a terrible evil, and there is no way, save by persuasion and appeal to fair play, to check the disaster. Moral remedies, in this *fin de siècle* age, resemble very much spermaceti to an inward bruise. The orthodox printer has no tea, sugar and general stores' profits to live upon, so the competition is unequal. Typefounders and fabricants of printing machinery have much to answer for; they force everyone they can to buy plant, give long credit, and renew bills. There is a rumor that an American company of typesetting and printing machinery is joining with a few leading French *industriels* to organize a vast common and central printing office, to execute, at a great reduction of price, every kind of printing.

The most original feature in the forthcoming international show of printing exhibits, to be held next April at Madrid, will be that devoted to artistic and colored posters. In this respect, Paris has but one able artist, Jules Chevret, and he studied in England the pictorial poster.

The accident that has befallen the water color of the eminent artist Mr. Burne Jones, will not tend to the conceding to photographers the favor to copy pictures. Mr. Burne Jones was solicited to lend his painting to be photoed. It arrived in the operating gallery in due course; but it appears it had to be "prepared" — to be artificially varnished or glazed — before the camera could operate. The preparation in question, indeed that in general use, is to coat the picture with a solution of white of egg, or albumen dissolved in water. The result of this treatment on a water color painting was immediately akin to what printers would call "pi." The picture was destroyed, the eminent photographic firm admitted the responsibility,

and their willingness to pay for the full damage. Some photographers never allow the egg varnish to be applied to pictures intrusted to them, and the well-known painter Girardot will not permit one of his pictures to be dealt with by the photographer unless in his presence. He adds, that the American photographers who do business with him make no preparation for the taking of his pictures, and the proofs are ever faultless.

EDWARD CONNER.

NOTES AND QUERIES ON STEREOTYPING AND ELECTROTYPING.

CONDUCTED BY CHARLES T. MURRAY.

H. M. P. D.—We do not think that the method explained in the article in the *British and Colonial Printer and Stationer* would be a success in this country. It has the common fault of all others; that is, shrinkage in drying. The machine might be all right if asbestos paper were used, but the cold process will never be a success as long as the ordinary matrix paper is used.

FRANK E. HILL.—In answer to your inquiry as to how to remove the dirt from metal, will say that it is very easily accomplished in several ways, but the simplest is to take a large beef bone with plenty of marrow in it, and after heating the metal to the proper temperature for casting, tie the bone to your skimmer and hold it to the bottom of the pot for ten minutes. This will make the metal boil and throw the dirt to the surface. The grease from the bone will also rise to the surface. Set this on fire and keep stirring the metal until the grease is burned off, then skim off the dirt, and if your metal is properly mixed and has no other metals in it but antimony, tin and lead in the right quantities it will give you no more trouble. But remember that the metal should be well stirred while being used. You cannot stir it too much, and every day it should be burned off with a little light oil. Metal is a peculiar thing and you will find it a very interesting and instructive study. In the near future we will contribute an article on metals and the care of metals.

J. A. SIRR, ST. JOSEPH, MO.—In regard to the relative merits of electrotypes and stereotypes for fine illustrations, a good electrotype is far superior to stereotype, but for ordinary job and book work where average cuts are used, a good stereotype is better than a poor electrotype, but good electrotypes are always superior to stereotypes, no matter what the process for making the stereotype.

COUNTRY PRINTER.—A good small stereotype plant, sufficient for a country office, can be had for \$300. This includes steam table, metal pot, trimmer saw and shaving machine, casting box with gauges, ladle, brush, and, in fact, all that is necessary for a first-class small outfit. The size of plate to be made has a great deal to do with the price. The following machinery is sometimes sold for a stereotype outfit but is not very satisfactory: Metal pot, casting box, with gas or gasoline attachment, shoot board and plane, miter box, hand saw, ladle and brush. This outfit can be bought for about \$75. It would be an inferior electrotype plant that would cost less than \$500. A good small plant can be obtained for about \$700, and to this could be added the stereotype plant for about \$200 more.

THE first alphabet of which we have any account is the Phœnician, which consisted of sixteen letters, but when transplanted into Greece it had twenty-one letters if not twenty-two. In the Phœnician language the writing proceeded from right to left. The Greeks, on borrowing the Phœnician alphabet, also wrote for some time from right to left. The mode of writing alternately from right to left and from left to right was then introduced, and finally the direction from left to right prevailed throughout the West to the exclusion of all other modes.



Specimen of half-tone engraving by
THE TERRY ENGRAVING CO.,
30 1/2 North High street,
Columbus, Ohio.

“STEADY.”

Written for THE INLAND PRINTER.

NEWSPAPER ILLUSTRATORS — W. W. DENSLOW.

BY F. PENN.

ILLUSTRATORS in the West, it can safely be said, have no more creditable representative than Mr. W. W. Denslow, of the Chicago *Herald*. Mr. Denslow was born in Philadelphia, in 1856, and when quite young was considered a most remarkable artistic genius by a very biased brood of relatives and friends of the family; but later, at school, his efforts on slate and blackboard were looked upon with less favor, and in one or two instances he received substantial proof of the teacher's objection to certain leanings toward caricature.



His first study was done at the Cooper Institute, in New York, before leaving school, studying under Magrath, the painter of Irish scenes, who got him a position as office boy with the *American Agriculturist* and *Hearth and Home*, where he first did work that was published. The only means of reproduction then was wood engraving, the drawing being executed directly on the boxwood, as even photographing on wood was at that time in its tenderest infancy.

For two years he drew hen coops, sections of prize fruit and ice cream freezers, but received kindest instruction from



J. Carter Beard, Edwin Forbes, M. Wolf, J. D. Woodward, Frank Beard, of Chalk Talk fame, and W. Hamilton Gibson, which latter, by the way, was Bill Gibson then, and drew rebuses for *Frank Leslie's Chimney Corner*. These artists were contributors to the papers for which young Denslow worked, and had desk room in the office. Mr. Denslow attended the National Academy of Design, and after leaving the *American Agriculturist* worked for the *Daily Graphic*, C. J. Taylor, A. W. Rogers, St. John Harper and other well-known artists working there at the same time.

Then came quite a period of the roving life of a county atlas and history illustrator, where the artist must sketch a farm as the farmer wants it, not as it should be. A matter-of-fact gentleman is this farmer, by the way, who, if he has trout in a stream or spring on his premises, insists that they be shown, as well as the four sides of his house and barn, requirements somewhat trying to the



BROOKDALE FARM.

average artist. This schooling was not the best young Denslow could have had, but it was an easy life of joy, and gave him an experience that no doubt did him some good. We hope so.

In 1876 he found himself in the state of Maine, desecrating the landscape by painting pills thereon, and this he considers one of

the most charming experiences of his life. He was associated with Mr. Charles W. Waldron, now the proprietor and editor of the *Lewiston Gazette*, who was the proprietor and salesman of the particular pill whose great virtues they emblazoned upon rock, tree, fence, and, sometimes, live stock. "Wing's Pills" was the sign, in the painting of which Denslow became so proficient. It was certainly a weird and fantastic occupation that circumstances had forced upon the travelers twain, or at least they made it so; they took their time as they traveled, having their own team, and sketching or fishing by the way, and where no hotel was in sight they stopped with the festive native, the New England farmer, who is withal a blithesome "critter," and shrewd—passing shrewd. In this way they traveled through the beautiful Rangely and Moose-head lake regions, meeting with many adventures and amusing incidents.

One grand stroke of enterprise is worth the mentioning. On seeing a cow with a board in front of her face, to prevent her from lifting rails from the fences, the companions conceived the idea of decorating it, which they did, as well as both sides of the bovine, Charlie Waldron holding the brute, while Denslow did the artistic work. A glorious summer trip they had, and not without advancing the cause of art to some extent, for they gave a few lectures, in small country towns, illustrating the same upon the blackboard.

From Maine young Denslow went to Pennsylvania, saw the Centennial, and made bird's-eye views of many towns through the states of Pennsylvania, Maryland and New York. Then came a period of lithographic work in Philadelphia and New York, theatrical mostly, and when newspaper illustrating came to be generally used he took hold of it, working for the American Press Association and some of the New York papers occasionally; drifted to Chicago, where he worked for the *Herald*; to Denver, where he enriched the pages of the *Rocky Mountain News*; to San



Francisco, where his work was printed in the *Chronicle, Call, Examiner*, and the *Californian Magazine*. His liveliest experience was in Denver, where the different factions of one party tried to seat two sets of candidates in the legislature by the aid of six-shooters. To Denslow's excited imagination every man, woman and child in that hall of law had at least six or eight guns about him, so he went under the reporters' table, as they all seemed to be pointed his way.

His most enjoyable work was done for the *Herald* this summer at the World's Fair, in company with Mr. Leroy Armstrong, the special writer, and well known as the author of "An Indiana Man" and "Washington Brown."

The two most picturesque spots that Mr. Denslow has seen in his wanderings he claims to be the French quarter of New Orleans, and Chinatown, in 'Frisco, and he would give the palm to the latter, although he loves the South.

Written for THE INLAND PRINTER.

STRAY ARROWS.

BY ROBIN HOOD.

THE *American Bookmaker* for October and the December issue of that esteemed journal should be placed in communication with each other. They do not agree. They are strangers, and they know it not. The December number has the following in an editorial :

One of the most active and prominent delegates to the Chicago convention is reported as having said : "The Typothetæ found its origin in a united purpose to oppose a shorter day." We trust for the credit of the craft that the gentleman was misquoted. Just to think of the representative master printers of the United States of America at the end of the nineteenth century being banded together for the express purpose of defeating such a measure of reform ! Had any other body of men been guilty of such action it would not have been so remarkable ; but for printers — those who have been chiefly instrumental in the progress of the world toward a higher social life — to be branded with such an unworthy purpose is most surprising. We question both the wisdom and accuracy of such a statement, and do not believe that the great majority of employers will consent to be so misrepresented.

The October number said that Mr. J. J. Little, of New York, declared, in a regular session of the Typothetæ during the Chicago meeting, that "it had sprung into existence six years ago in this very city, expressly to resist a demand for a reduction" in the hours of labor. A contributor to the November number of THE INLAND PRINTER quoted from the above in the course of an article on the subject, and added the words, "the Typothetæ found its origin in a united purpose to oppose a shorter day," evidently taking Mr. Little's words, as quoted in the *Bookmaker*, for his authority. In December, two months later, the latter publication finds out that something has been said which is to be regretted, and hopes "the gentleman has been misquoted." If he has, that erratic journal has done the misquoting, for no one else pretended to quote the gentleman from New York, and the world would have been in blissful ignorance of the remarks imputed to him on the subject but for the ingenious efforts of the *Bookmaker's* reporter. Perhaps there is a lack of understanding between the editorial and reportorial staffs of the *Bookmaker*. Possibly they do not read each other's lucubrations, and that gives rise to the unfortunate tangle in which the editorial force hopes the reportorial force "misquotes the gentleman." They do not "tote fair." There is, however, a ring of sarcasm throughout the whole quotation given above, which gives rise to the horrible suspicion that the editor really did think the reporter was accurate, and only used the veil of uncertainty to hide the sarcastic roast which he inflicts upon the Typothetæ. It is sad to see the *Bookmaker* thus desert the Typothetæ, whose recognized champion it has so earnestly labored to become.

* * *

It is amusing to note how many manufacturers of presses and printing machinery have received "gold medals" and "highest awards" at the World's Fair, especially since there are no gold medals awarded or to be awarded, and according to

Mr. Thacher's system of awards there is no such thing as a first or highest award. There is, however, a poetic license and an advertiser's license, and this may be the defense to be offered for such barefaced attempts to deceive the dear public.

* * *

THE following locals were cut from a Missouri paper. The editor thereof wields a trenchant pen, and his syntax and orthography are engaged in a hand-to-hand struggle for the supremacy :

Any man who hasent any more sence than to wet the sidewalks so wet that a man cant keep on his peggs should be put in the lock up a month and learnt a leson. Dr. Dusenberry while jumping from a buggie in front of the drug store sliped, fell and hurt his limb he is suffering very much.

A fishing excursion of three men left here Sunday, is that the precept set for the small boys.

The Jubilee was perfect except one girl who was so small she forgot her peice.

Mr Bicksler left here Sunday many friends regret his departure.

* * *

A PROMINENT typesfoundry was recently favored with the following "valued order." It was printed, the patron evidently not being willing to trust his hieroglyphics to the tender mercies of the correspondent :

June the 23 1893

Dear Sirs,

I enclose a sampel copy of my paper and send you an order if you will let me have it and pay one dollar [\$1.00] a month untill I get it paid for if so the order is as follows.

Word Ormanents No 2.	95
5 lbs leads and 5 yards of cherry reglet.	75
24 point Santa claus Intials No 1	1.15
Total	2.80
P. S. Pleas cut two yards of the regle two columns wide and the rest one	

yours truly

Star

The order was not filled, and thus we have another example of the paralyzing influence of monopoly upon our infant industries.

Written for THE INLAND PRINTER.

NOTES ON ADVERTISING.

BY J. C. OSWALD.

It would seem that the field for the *Western Advertiser*, recently established at Omaha, is not a very large one, but it appears to bear up remarkably well these hard times. We are wondering where the next advertisers' paper will spring from.

THE *Monthly Bulletin* of the Michigan Press Association is not a very large affair, but it gives evidence of a disposition to grow. The title on its front page is ingeniously made up from articles usually found in the editorial sanctum, even to the cockroaches. If the *Bulletin* is accorded the support it deserves it will certainly prosper.

THAT a place could be found and maintained for a publication devoted entirely to advertisements is an idea that would not appear feasible to most people. According to *Printer's Ink*, however, such a paper does exist. It is published in England and is a general advertiser for hotels, boarding establishments, etc., no reading matter of any kind appearing in its pages. It is published weekly and sells for a shilling a quarter.

SOME very pretty circular advertising has been gotten out by the Jefferson Press for the *Detroit Journal*. It is in the form of a folder, printed only on the first page and done in attractive colors. This is supplemented by two cards, also attractively printed, giving reasons why the *Journal* should be

used by advertisers. That it may not be consigned to the waste basket unopened, in a handsome design on the envelope is inscribed: "You can never tell what is inside until you read it."

THE Canadian *Printer and Publisher* has hit upon a good idea in the following advertisement, which appears in white letters upon a black background:

YOU LOSE MORE THAN
WE DO IF
YOU DO NOT ADVERTISE
IN THIS JOURNAL.

MR. H. C. BROWN, of *Art in Advertising*, has written some very clever things, but in an article on Chicago, in the November number of that magazine, he has succeeded in bringing the average down very low. How any writer could have the audacity to make such assertions with such evident lack of familiarity with the facts is inexplicable. Mr. Brown's misstatements are not of the kind that arouses the ire of the Chicago man. They are too ridiculous.

THE students of Smith College (female) have announced their intention to launch a new monthly paper. It is to be an innovation in respect to the fact that no advertising will be admitted at any price. Advertisers who may have been waiting for a chance to break into its pages are notified that they will be mercilessly sat down upon. The girls have figured it out that the subscription price, \$1.15 for nine months, will pay the expenses, and they are content with editorial glory for their labor.

THE publishers of the Boston *Globe* seem to have hit upon a plan of dodging the office boy's prerogative of consigning all advertising matter to the waste basket. Their circular in laudation of the merits of the *Globe* as an advertising medium is printed on fancy stationery and inclosed in a plain envelope. It isn't just exactly the kind of paper that one's friends would use in extending an invitation to tea, perhaps, but as it is sealed and carries a 2-cent stamp it is safe to say that it usually reaches the person addressed.

COPIES of three papers published at Minerva, Ohio, the *News*, *Chronicle* and *Kodak*, have been received. Blue pencil marks call attention to a half-page advertisement that appears in each, and we are asked to give our opinion as to their merits. The *Kodak* advertisement is the best, though there is still room for improvement. The arrangement of the wording of the heading is a trifle ambiguous, the inclination at first sight being to read the large type first. Straight rule should have been used after the word "clothing" instead of fancy wave. If the *Kodak* man had done as well on the rest of his advertisements as on this one, his paper would be quite presentable.

WHAT a record of the different phases of life in a big city is presented by what is known as the "classified ads." in the daily papers of Chicago. We find staid dignity in the business-like ad. of the real estate broker and insurance agent, cunning in that of the projector of "clubs," whereby one may obtain a watch or suit of clothes for little more than the asking, and to the initiated a deeper laid purpose in that of the anonymous advertiser under the head of "business opportunities." Sorrow and regret at a condition of things that makes these possible are to be found in the carefully worded advertisements of the "personal" column. For comedy we turn to the "matrimonial" column, and wonder what manner of men and women are they that place themselves in such ridiculous light; and for tragedy, to the "lost and found" column, as was instanced a short time ago in the case of a poor woman whose loss of her purse left her without the means to procure the necessities of life for herself and family. The length of the "situation wanted" columns and a corresponding shrinking of those labeled "help wanted" would be proof, if proof were needed, of the deplorable condition of affairs in the city in the way of work and workingmen. On the whole, the picture

presented by the "classified" page of the daily paper is not altogether a pleasant one.

"FIRST Principles in Advertising" was the subject of a very interesting and instructive address delivered by John Irving Romer, late editor of *Printer's Ink*, before the University of Pennsylvania School of Journalism, Tuesday, December 5. Mr. Irving's address was an able effort, and its perusal cannot fail to be of benefit to those interested in any branch of advertising. We here present a few of the points touched upon: At least two-thirds of the income of the modern newspaper is derived from its advertising, and were it not for what Edward Bellamy in "Looking Backward" chooses to term "economic waste," the newspaper and periodical of today would be impossibilities. As to the amount of money spent annually in advertising Mr. Irving thinks that two hundred millions of dollars would fall short of the facts. He gives the Royal Baking Powder Company as the largest dispenser of advertising in the world. Advertising men must have a broader knowledge of newspapers than newspaper men, for the reason that while the latter is supposed to be familiar with the papers of his locality, the advertising man must know about all the papers of the country and be able to discriminate between the good and the bad. As the shops reflect the life of a nation, a good definition of advertising would be "the unedited voice of the people." Advertising, used in the sense of a public communication, dates back to the beginning of civilization. Its first use in a business way is to be found in the ruins of Pompeii, where signs were posted on the street corners directing the passer-by to a certain inn. The first newspaper advertisement is supposed to have appeared in 1591. A copy of the paper is still to be found in the British Museum. As an instance of the enterprise of the modern advertising agent, Mr. Romer gives that of the church board who agreed to accept the offer of an agent to furnish church hymn books free providing he was allowed to insert a few advertisements. Upon arising to sing a familiar hymn the following Sunday morning, the congregation were surprised to find this "new version" of the words:

Hark, the herald angels sing,
Beecham's Pills are just the thing;
Peace on earth and mercy mild,
Two for man and one for child.

As to a reasonable rate, half a cent a line per thousand circulation for daily papers, and double that amount for weekly papers, Mr. Romer thinks would be about right. This rate, if it was to be enforced, would bring about half of the papers of the country to an untimely end. Most of the daily papers have different rates for different classes of advertising. He gives, as an instance, the *New York World*, which has no less than seventy-four classifications. The way to hold advertisers is to hold readers. It is possible to fool them as to circulation at times, but it does not take them long to find out a poor medium. In the language of a well-known advertiser, what brings them to a realizing sense of the merits of publication is "results — that's it."

JOB COMPETITION AND SPECIMEN EXCHANGE.

INTEREST in the job competition and specimen exchange feature of THE INLAND PRINTER is displaying itself in a gratifying way. Every few months additional prizes will be offered for competition hereafter. Each contestant, by the rules of the competition, will receive a complete set of the accepted designs, whether the design submitted by him be accepted or not. In the February number the awards will be given. The result of the advertisement competition — ninety separate designs from every part of the Union, will be issued shortly. Free copies will be sent to each of the contestants; the balance will be put on sale at the nominal price of 25 cents. Orders should be sent in promptly, as the edition is a limited one, and no reprints will be made. On the opposite page is shown a specimen design according to the terms in our December issue.

TERMS: Cash, 5 per cent thirty days.

Woodlawn Park, Illinois,

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DRY SATURATED FELT.
 THREADED FELT.
 SILVER BAR SHEATHING.
 ROSIN-SIZED SHEATHING.
 TWO-PLY FELTS—Silver Bar Brand.
 THREE-PLY FELTS—Bison Brand.
 CARPET LININGS.
 DEADENING FELTS.
 INSULATING ROPE PAPER.
 CEMENT, TAR, PITCH,
 PAINT, VARNISH and BRUSHES.

Bought of BROWN-JONES COMPANY,

Manufacturers and Wholesale and Retail Dealers in

====

Building, Sheathing and Insulating Papers
 ... and **Prepared Roofing**

Factory—112 DIVISION ST.

Office—625 FIFTH AVENUE.

JOB COMPETITION AND SPECIMEN EXCHANGE—SPECIMEN DESIGN. SEE THE INLAND PRINTER FOR DECEMBER, PAGE 210.

QUESTIONS AND ANSWERS REGARDING PATENTS OF INTEREST TO PRINTERS.

CONDUCTED BY FRANKLIN H. HOUGH.

TO CORRESPONDENTS.—Names and addresses must accompany all letters or no attention will be paid thereto. We desire this for our information and not for publication. References to former articles or answers should give date of paper and page. Special written information rather than that of general interest cannot be expected without remuneration.

H.—Please advise me as to what protection the Patent Office will give me for a new style of type-face, which I have invented.
Answer.—The Patent Office will grant a design patent upon such an invention. Design patents run for either three and one-half, seven or fourteen years, so the inventor may elect for himself as to the term of his patent. He should, however, in all cases bear in mind the fact that the term of the patent can in no instance be extended beyond the term for which it was originally granted. If the patent is granted for the short term of three and one-half years he cannot have it extended afterward for a longer term. Design patents are only granted upon designs for articles of manufacture, and to protect the inventor in the use of the design and others which are substantially the same.

J. Q. A.—Can you inform me as to what patents have been granted upon printing in imitation of typewriting, on an ordinary job press.
Answer.—Several patents have been granted for devices to accomplish this end. The principle involved consists in placing a sheet of fabric saturated with ink between the type form and the paper to be printed upon. In 1886 a patent was granted showing this sheet of fabric held upon the gripper fingers of a reciprocating job press so that the impression from the type was made through the fabric. Another patent was issued in 1889, which shows a sheet of silk secured over the face of the type and held down between each row of type. The inking-roll is then run over the silk-covered form, and the impression printed therefrom through the layer of silk, which resulted in producing the effect of typewritten matter.

J. F. A.—Your journal has recently made mention of a number of patents granted to Mr. L. C. Crowell. Can you inform me where I can obtain copies of all patents covering his inventions for the past year or so, and what the cost of the same will be?
Answer.—The Patent Office keeps upon hand a complete stock of copies of all patents issued (now some five hundred and ten thousand in number). These copies contain the entire specification and claims, together with photo-lithographic copies of the drawings, and the office will furnish copies at the uniform price of 10 cents each, no matter how simple or how complicated the invention may be. In ordering copies from the office you will, of course, have to state the

number and date of the patent wanted, and should also give the name of the inventor and the title of the invention. You will, of course, understand that the price mentioned covers the cost of uncertified copies only. Mr. Crowell received twenty-two patents during the year 1892, and thus far this year he has received eleven more, so you see you can procure copies of all his patents issued since January 1, 1892, for \$3.30.

H. H.—I have in my possession a small printer's proof-press in which the platen moves to one side to permit the galley to be placed on the bed, when the platen slides back and the bed is raised by the rotation of cams. I am informed that this press was patented a number of years since by a Mr. Frank A. Howard, of Belfast, Maine. I have designed an improvement upon the construction of the press in question. Can I by securing a patent upon my improvement secure the right to use the original press without paying a royalty to the owner of the patent.
Answer.—In reply to your inquiry I would say that I find that the patent you refer to was issued upon February 22, 1876, and hence expired in February last. The invention is now public property, and can be manufactured or used by any one. Upon securing a patent upon your improvement you would, of course, have the privilege of using any portion of the press that you desire in connection with your improvement. Your patent will be limited in its scope to the improvement, and would, of course, not cover the features of the press which have become the property of the public by reason of the expiration of the Howard patent.

R. F.—Six years ago I took out a patent in Canada for a two-color printing press. I failed to pay the government fee required in order to extend the patent beyond the five years, and my patent in this country (Canada) lapsed. I think that I have a good thing, and would like to secure a patent in the United States. Can I now do this?
Answer.—You might possibly secure a patent in the United States, but it would be held to be worthless when brought before the courts. United States patents are good for seventeen years, provided there is in existence no foreign patent covering the same invention. If there is a foreign patent, the patent granted in this country expires with the foreign patent, and in case there are several foreign patents, it will expire with the one having the shortest term to run. Since your Canadian patent has lapsed, a patent in the United States would, of course, be void from the time of its grant. This point has recently been decided by the Supreme Court of the United States in the case of Huber et al. vs. N. O. Nelson Manufacturing Company. Should you desire to read the decision in full, you will find it given in the *Official Gazette* of the Patent Office for April 11, 1893, a copy of which will be mailed to you by the Patent Office upon receipt of 10 cents.



THE STUDIO.

Half-tone engraving by
BLOMGRIN BROS. & CO.,
175 Monroe street,
Chicago.

See Page 371.

"INDEFATIGABLE."—FIFTIETH ANNIVERSARY OF THE J. W. BUTLER PAPER COMPANY.

"THE paper trade marks the growth of a nation!" Thirteen years ago this expression was used by Mr. J. W. Butler, speaking in response to the toast of "The Paper Trade," at the banquet of the Chicago Stationers' Board of Trade, held on March 30, 1881, and while at first glance the assertion seems hardly credible, a moment of reflection will convince the reader of its truth. No better proof, indeed, can be given of this than the advancement of the city of Chicago and its paper trade interest, inasmuch as the growth of a city resembles the growth of a nation in all essential points.



J. W. Butler

Chicago, the city of local pride, did not make very heavy orders upon the paper men up to the year 1850. Mr. J. W. Butler remembers very clearly the time when ten bundles was the average daily consumption of printing paper in Chicago. Now, fully ten carloads of paper are consumed, fifteen tons to the car, showing that one hundred and fifty tons of paper are whirled out by the news presses to the reading thousands. And altogether Chicago's annual consumption of paper in the different lines is estimated at \$35,000,000.

Modern science has made it possible to manufacture paper from materials of a nature so intractable as to stagger belief. Paper from wood, paper from grass, paper from the residue of hops, paper from the leaves and stalks of the sunflower—these are but a few of the materials which the papermaker uses, proving that his work keeps pace with the utilitarian spirit of the age. Any fibrous material can now be used to make paper. Emulous of this it would seem, the manufacturer of pianos produces choice instruments in elegantly decorated paper cases—impervious to the action of heat or cold. Others manufacture kitchen utensils of various kinds from paper; paper is used in sheathing the walls of buildings, making them damp-proof and dust-tight, and a contract has been taken, we are told, to build a house from paper. Railway cars have been made from paper, and car wheels made from paper have been in use for many years. Flour barrels, wearing apparel, tables and chairs, are made from paper. And each article made from the material is better, lighter, more artistic and more durable than those made from the materials generally used.



C. M. DAVIS.

A member of a trade ramifying in so many directions, may well feel a pride in his business—in its breadth and scope—and this being so, assuredly the members of a business house so thoroughly representative of the paper trade of Chicago as the J. W. Butler Company, are eligible for congratulation at the present time—on the fiftieth anniversary of the founding of the house and of the first paper store in the city of Chicago.

In 1842, O. M. Butler and B. T. Hunt, two enterprising young men from New England, started a paper mill at St. Charles, Kane county, Illinois, about thirty-four miles from Chicago, and this was the first paper mill west of Ohio. None but those conversant with the state of the country in those early days can appreciate the difficulties which the pioneer papermakers overcame. The machinery for the mill came from Brattleboro, Vermont, by way of the Erie Canal and lakes to Chicago, and then in wagons to Fox river. The mill produced print and wrapping paper and had a capacity of 600 pounds per day.



J. FRED BUTLER.

In 1844, Messrs. Butler & Hunt opened the first paper store of Chicago, locating at what is now 48 State street. The premises were very modest, the structure was of wood, but of very fine appearance for those days. It was twenty feet wide by eighty deep, and it was two stories high. The stock was mostly printing and wrapping paper, these being chiefly in demand by the pioneers. From its commencement the store was a success. The business was large, and when trade was rushing the sales sometimes footed up to \$2,000 a month. Congress in these happy days minded its own business, and wrapping was quoted at 8 cents and printing paper at 15 cents per pound. Nevertheless the pioneer paper firm had its troubles. For about twelve years, along until about 1856, the business was largely conducted on the barter or exchange plan. Merchants expected to buy their paper in exchange for their goods, and the printers and publishers took the advertisements of such merchants and took their pay in trade, and hence the paper dealer and manufacturer had to bow to the force of circumstances and take store orders for their paper. With these they bought goods and in turn paid their help. The help was not extensive or expensive. It consisted of one man and a handcart to deliver the heavy orders.



GEORGE W. MOSS.

In 1856, Mr. J. W. Butler, brother of Mr. O. M. Butler, and president of the present company, succeeded Mr. Hunt, and the firm name was changed to J. W. Butler & Co. Again in 1864, the style was changed to Laffin, Butler & Co., the new firm locating at 42 and 44 State street. More commodious quarters were soon required, however, the rapid expansion of the business imperatively demanding it, and the firm moved to spacious quarters at 114 and 116 Wabash avenue, where their entire stock was destroyed by fire in September, 1870, one year previous to the great fire. The business was immediately reorganized with salesrooms at 144 and 146 Monroe street, and the paper warehouse at 14 and 16 Market street.

About this time J. W. Butler & Co. succeeded Laffin, Butler & Co., but the great business vanished in the conflagration of October 9, 1871. With undaunted courage and enterprise the firm opened up business on the following day on Desplaines street, between Randolph and Lake. The growth of the business since that time has compelled frequent removals. First to Jefferson street near Washington, then to 184 and 186 Monroe street, where they remained until 1884, then being compelled to seek larger quarters at 173 and 175 Adams street. The expansion of business soon required still more spacious premises, and the business was moved back to Monroe street, this time to the premises at Nos. 183, 185 and 187. Finally the company purchased their present commodious buildings, 216 and 218 Monroe street, and equipped them thoroughly and completely for the requirements of the branches of their large and varied trade.

The J. W. Butler Paper Company was incorporated in 1876. The following are the officers of the company: J. W. Butler,

president; Frank O. Butler, vice-president; J. Fred Butler, secretary; George W. Moss, treasurer and credit man.

Mr. J. W. Butler was born in Vermont sixty-six years ago, and at the age of twenty started west to seek his fortune. He located at St. Charles, where he assisted his brother in the management of the paper mill. In 1856, as we have already noted, he removed to Chicago to take charge of the paper house of Hunt & Butler, and since that time his efforts have been entirely devoted to the business in its various titles. He has been and is the leading spirit in the business, which his keen foresight and remarkable sagacity has made so wonderfully prosperous. He is one of the most tireless workers of the firm, and can be seen at his place in the house daily during business hours. He is a man of broad sympathies, and of great benevolence of character, and is an active officer of one of Chicago's leading churches. Mr. Butler is also president of the Standard Paper Company, of Milwaukee.

Mr. Frank O. Butler, vice-president of the company, entered the service of the concern in 1878. He is an expert judge of the qualities of paper and can almost instantly gauge their value. His position at the head of the purchasing department is a responsible one, which he fills admirably.

Mr. C. M. Davis, until recently secretary of the company, has grown up with the paper business and is thoroughly conversant with all its details. He has been continuously with the company for about eighteen years, and his supervision of the selling department has brought him in contact with the large clientele of the house, with whom he is exceedingly popular. Owing to ill health of his family, Mr. Davis has been recently obliged to seek a less rigorous climate than that of Chicago. He is now the Pacific Coast representative of the company, having located with his family at Pasadena, California.

Mr. J. Fred Butler has taken Mr. Davis' place as secretary. He entered the service of the establishment in 1884, and has general charge of the various departments of the business. He is energetic and capable.

Mr. George W. Moss, treasurer and credit man, has been connected with the company since 1870. His extensive acquaintance with printers and publishers makes his services invaluable in protecting the interests of the concern.

From the foregoing it is very evident that few houses in Chicago are more fit subjects for congratulation than that of the J. W. Butler Paper Company on this its fiftieth anniversary. Its immense business requires the services of 175 employes, and its sales annually exceed \$2,000,000. The company handles the product of several large paper mills, besides buying from every quarter where reliable goods can be secured.

Well may the house point with pride to its fifty years of honorable existence and to its motto — "Indefatigable."

HOW OUR WORDS ORIGINATE.

Bank was once the bench which money changers set out in the market place of Venice on which to display their piles of change.

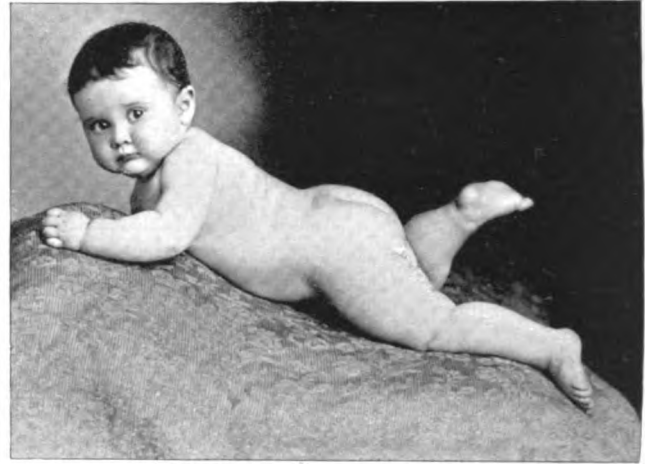
Tabby, the name of a peculiarly marked cat, was so called because its markings resembled those of a watered silk made at Atabi.

Castanea gave its name to the chestnut, large groves growing near this city, which was anciently famous for its exports of this nut.

Sycophant was once an Athenian government official who inspected the baggage of travelers to prevent the exportation of figs.

Meddle once meant simply to attend to. Early translations of the Bible give I. Thess. iv: 11, as "Meddle with your own business."

Sincere means without wax, and was formerly applied to furniture made of solid wood, with no cracks or knot holes filled with wax.



A STUDY FROM THE NUDE.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WM. J. KELLY.

THE importance of creating a department under which some of the many letters coming under the above heading could be referred to a reputed expert, in order to receive fitting attention, has so steadily grown on our hands that we have been compelled to accede thereto, and thus practically enhance the welfare of THE INLAND PRINTER and its rapidly increasing list of readers.

It will be the object of the editor of this department to make it as interesting and far-reaching as possible, and to that end he invites all readers of this journal to take advantage of the opportunity thus afforded them to overcome some of the perplexities of the pressroom.

The method employed to print the half-tone illustration on page 36, in the October number of this journal, has evoked the following inquiry:

To the Editor:

LOS ANGELES, Cal., October 27, 1893.

I should like very much to know if the half-tone cuts in THE INLAND PRINTER (the one of the boy taking the girl's picture, in the last number, for instance) have a "make-ready" and to what extent; what is the left or grade of the overlay sheets? Which is the best or rather the proper way, "plenty of ink and little or no impression," plenty of impression and not much ink, or a fair amount of both—that is, just enough to make it come up nice. Would it be convenient to you to send me an old and discarded make-ready of a large half-tone and oblige.

Yours respectfully, M. E. R.

The foregoing is but one of many letters reaching us regularly in relation to half-tone process plate printing, and it therefore gives us pleasure to give it attention, feeling satisfied that its answer will prove an aid to many others.

(1) The half-tone alluded to has been printed with an overlay, as, indeed, are all illustrations appearing in these pages from time to time. Half-tone engravings, such as the one under consideration, would be very tame and inexpressive without overlays to moderate and enhance their tones.

(2) There is no fixed rule governing the thickness of half-tone overlays; but in general cases, like the one before us, three sheets of paper are used; lighter subjects require lighter treatment, although a few expert pressmen employ three thin thicknesses of paper of grading weights to secure their mastery and artistic results on light-tone plates.

(3) The overlay employed in printing the illustration on page 36 was made as follows: The engraving was leveled up type-high, and several good clean proofs of it printed on two weights of paper; in other words, on two distinct thicknesses of paper; their relative weights were sixty and forty pounds to the ream, size of each being alike. Two thicknesses of the heavier weight of paper, and one thickness of the lighter weight, were used, and in the order here stated. On the forty-pound paper all the very light portions of the pictures have

been cut away, both in the back and fore grounds, which would include such parts as the distant wall, the approach to the foreground, the boy's face, hands, shoulders, legs and shades in pants; also top and front of the improvised camera; the face, dress, etc., of the little girl has been treated in a similar manner. The balance of this sheet is made use of on which to fasten the next overlay, which we will call number two, and which has been cut out of one sheet of the sixty-pound paper. This sheet is divested of all the weaker tones, and only those portions retained as tend to intensify such parts as trees, shrubbery, foreground, etc. This is carefully attached to the previous sheet, and must register accurately, as it is pasted here and there over the first sheet. The last overlay is made from the heavier stock, and consists of pieces for such parts as the back of the camera, chair, pants, foreground and under chair, the shades in girl's hair, feet, and the tree behind girl. These pieces are neatly pasted onto the two former cut-out overlays; and when dry they are ready to be applied to the cylinder of the press. In cutting out the several overlays it is well to keep to the inside edges of the pieces used for that purpose, and if these pieces are cut out with a slanting edge it will help to carry out the continuity of the tones.

(4) The best way to print a half-tone picture, after the overlay has been applied, is to use good ink, which must be black (if black is to be the color), full-bodied and short in tack. Set the rollers, all of them, as true as possible, and allow those covering the form to roll it lightly. They must not dip below the form, so as to strike it abruptly, but to gently roll over its surface. Carry as little ink as will yield full color without filling up the medium tones—that is, those covered by the second sheet of overlay—as these fill up first.

(5) A moderately heavy impression is necessary to bring up the tones; this, however, in a measure, depends on the kind of paper that is to be used for the job and the tympan on the cylinder. Conditions alter cases, and more especially so in the case of half-tone engravings.

We think what has here been said will be sufficient for our friend, without sending him a discarded overlay. Besides, we want him to study up what we have written, and to try his hand at overlay making, which, if he be successful, will be doubly gratifying to him to review his own handicraft.

J. S., Brooklyn, New York, writes: "Please inform me through your columns how printing can be done on celluloid, and where I can obtain it." *Answer.*—We hardly know what this correspondent desires, judging from the phraseology of his letter; still we will hazard a reply. Printing on celluloid is generally done on the ordinary platen job presses, and in much the same way as letterpress work. It is also done on the hand copper-plate press in the same way as steel-plate printing. A hard and rigid tympan—use very little packing—with suitable inks and a form of plate or type is nearly all that is necessary as a preliminary to be able to print on celluloid. Celluloid stock has a very smooth and shining face, the back being dull and regular. Any reputable inkmaker can supply suitable inks, black or colored. The Arlington Manufacturing Company, 392 Broadway, New York, can supply celluloid in any quantity, size or color. F. W. Orvis, 9 Spruce street, and the Weeks & Campbell Printing Company, Church and Thomas streets, New York, do letterpress printing on this stock, and Baldwin & Gleason Company, of same city, print on it by the steel-plate method.

REV. G. W. M., Knob Noster, Missouri: Yes; your "Army" press (formerly known as the "Adams" press) of six-column capacity, "with best management can be successfully used for printing an occasional job of placards or a pamphlet job on good paper, or a large blank form—on short runs." To do these three distinct lines of work, on so crudely constructed a machine, will require masterly management, if much is expected. Still a good workman may produce meritorious results with the most ordinary facilities. It will be necessary

to adapt the tympan to the work to be done, as well as to regulate the impression. For printing placards it will be wise to use a medium thick cloth blanket, with a few sheets of ordinary book or newspaper close to the face of the muslin covering, and a few of the same kind of sheets between the blanket and the drawer of the tympan. Do not overpack the tympan, or it will slur the work when passing under the impression roller. For bookwork, dispense with the blanket and use sheets of paper entirely for tympan. Use one or two sheets of cardboard with book paper when large blank forms are to be printed. See that the frisket is neatly pasted and not drawn out of shape by the contraction of the pasted sheet.

W. H. E. & SON, Montreal, Canada, sends a sample of printing on highly glazed enameled paper, and ask: "Can you tell us how to prevent ink rubbing off paper similar to sample inclosed? Have tried different varnishes, driers, etc., but all have proved a failure." *Answer.*—The difficulty complained of is a general one, and is likely to continue so to a less or more degree, because of the methods employed in the manufacture of extra highly glazed paper, such as coating and rolling the stock and then brush-burnishing—wax often entering into the finishing matter. The same difficulty is often experienced when printing on colored plate papers, particularly if gold bronze is used. The latter papers of the dark greenish color order, are the most liable to give trouble from the bronze printing rubbing off at the slightest touch. Varnishes, of more or less workable tenacity, are the most efficacious in preventing ink or bronze from rubbing off. If our correspondent will purchase a pint of clear damar varnish, and add to it one-eighth this quantity of old boiled linseed oil, shake and incorporate both thoroughly, a splendid and adhesive drier may be obtained for nearly every purpose. Use with care; and mix up, at a time, only sufficient ink for present use on the job.

P. J. C., Albion, Michigan, impresses us as an enthusiastic and ambitious young man. His letter pleases us by its frankness; still it is only one out of many others which reach us having the same import. He says: "I have worked at the printing trade for four years. Now, what I want is to work in an office, especially the pressroom, that turns out such work as THE INLAND PRINTER and a couple of other trade journals that I subscribe for. I like presswork and want to learn how to do fine work, if I can. Can you inform me what kind of work to ask for, and also where to work? Please tell me the best course to pursue to become a good pressman." *Answer.*—In the first place let us commend the wisdom of our young friend in selecting educational technical journals as helpers to his ambition. Their usefulness to beginners, as well as to experienced workmen, is incalculable. Their pages exemplify the skill of finished artisans, so that he who reads and digests may learn of them. Position nor location, be they ever so desirable, cannot, if unaided by constant effort and toil, make a competent workman. Our large cities teem with incompetents; and these are, in a large measure, made up of country youths who flock to the city in hope of finding something better than that left behind them. In ninety cases out of an hundred the step is a fatal one for life, because the position of advancement sought for, or dreamed of, never materializes; and the imperfectly equipped country apprentice becomes disheartened and finally gives way to the glamour of the city and the evils of his new associates. Let the young country printer lad study where he is—there is much to learn even in that country printing office. It was there that most of the famous printers of today got not only their enthusiasm but their great start in life as clever young workmen. More than two-thirds of the present foremen of the leading newspaper rooms and book and job rooms of this country have risen to their present eminence from the country printery; but these men knew their business as workmen before they launched their craft on the seething and bubbling vortex of city uncertainty. Seriously, we would warn young country printers against their

anxiety to come to the cities as "improvers." Do something *new* in the country office—something that will challenge admiration, not only at home but abroad—and the facility for such a purpose is open to you through the pages of all good printers' journals—then you may risk your chances of advancement and emolument with the better class of workmen.

A PRINTING firm, of Grand Rapids, Michigan, have sent us a label printed in gold, blue and red, with a gloss varnish covering, accompanying which are the following queries and request: "We desire to ask your personal reply to several questions in connection with a job we have in hand. (1) Can this label be successfully printed on super-calendered book? (2) Is it practicable to print, first, gold; second, red; third, blue? (3) Will it be necessary to print more than one coat of gloss? (4) Will we have to use more than ordinary heat for drying? (5) Are there any difficulties (probably unseen to us) to look out for? We have had some slight experience in label printing, but we would like a little advice, if not too much trouble to you." *Answer.*—The greatest caution, coupled with experience, is necessary when making large contracts for such rich and showy labels as the one under consideration. It is a fairly easy calculation to arrive at the correct quantity of paper necessary for the job; but when it comes to figuring out the exact or even approximate quantity of ink and varnish that will be necessary to complete the job, as well as the labor and press-room waste, only a person of proper special experience can approach a minimum figure with safety. (1) To your first question we answer, Yes. (2) It is not practicable to print this label in the order named, because evidently *gold ink* has been used (and should be used) in the present case, unless it is desirable to use gold bronze and print it over the gloss finish. This method is often pursued. Anyone familiar with color printing, if asked for an opinion as to how this label could best be produced, would unhesitatingly tell you that red should be printed first; the blue second, and the gold ink third, and the gloss varnish applied last and after the three colors had become thoroughly dry. (3) As labels, such as the one before us, are printed on full sheets, one coat of gloss varnish is all that is necessary to give the work a splendid finish—provided, the varnish is of proper consistency and applied to the sheets by being passed through a varnishing machine. (4) A close, spacious and very warm drying room is necessary for drying the varnished sheets. The room is generally heated by live steam running through coils of pipe. There is no danger attached to steam heat, because it cannot ignite wooden partitions, etc. (5) Difficulties will beset you constantly, or are liable to; you will therefore be on your guard that your inks are just right for the work, day by day; that the printed sheets are "fied" at the press onto suitable trays, with openings in the bottom, to allow the air to pass around the work; to avoid piling too many sheets on a tray, and thereby preventing the sheets sticking together by reason of their own weight. Then will come the straightening up of the sheets for cutting, which must be done with due care, so that all the gripper edges will be one way, and that the cutting be made sharp and accurate in size. After all this detail has been attended to, the packing and shipping of the work should be carefully scrutinized, for even here a careless person may, through some slight negligence, undo all that skill and good heed had successfully accomplished.

A BLAST FROM KANSAS.

Will subscribers who are in arrears be pleased to consider that we are still subsisting partially on oxygen, nitrogen, and other unsubstantial gases, and that we may, as a measure of economy, be compelled to dress in kilts. It is hoped and prayed that the persons to whom these few lines are addressed will remit at once, and thus relieve us from the necessity of going out in the cold wintry blast clad in the aforesaid airy habiliments.—*Topeka (Kan.) Western School Journal.*

Specially collated for THE INLAND PRINTER.

PRACTICAL NOTES AND EXPERIENCES IN NEWSPAPER PUBLISHING.

GLEAINED FROM A VARIETY OF SOURCES.

CONDUCTED BY R. C. PENFIELD.

FOR February it is proposed that this department shall contain an article on the location of a newspaper business.

We hope that we shall hear an expression of opinion from our readers on the relative importance of a farming region, a manufacturing center or a railroad town as location for a newspaper.

* * * *

The March number will contain an article on extending the circulation of a country newspaper. If any of our readers have used what they may consider original methods of pushing their circulation we should like to have a *résumé* of their success or failure.

* * * *

In the April number will appear an article on buildings for newspaper and printing offices. We shall be glad to hear from our subscribers as to the advantage or otherwise of a newspaper owning its own building, and of their experiences in owning and erecting such buildings.

* * * *

ADVERTISING AMONG FARMERS.

BY E. V. BENTLEY.

A long time since I read a paragraph suggesting that if the farming fraternity were properly looked after by an advertising solicitor, a good trade could be worked up, and I believe that if one or two papers in each county should take up this field they would find it highly profitable in time. At first sight a farmer could not as a rule appear to have anything to advertise, but if the rural readers of a paper once became infected with the idea of advertising, ten to one but that they would follow the example of their woolly flocks, and fall in line one after the other.

Farmer Smith, who has a fine lot of standing timber for sale, might easily find a purchaser for it did he put an announcement of the fact in the paper. In turn he would be apt to notice, in reading his own advertisement, that Farmer Jones had more manure than he needed, and he would, therefore, become not only a seller, but a purchaser as well. Another farmer, with an over-supply of yearlings, might very properly advertise that fact, together with the further news that he is willing to make a fair exchange for corn in the shock; while he who has a fine lot of fence rails ready for delivery, and wants some young fruit trees, could unquestionably achieve the pinnacle of his hopes by advertising at a low rate.

At certain seasons of the year, in certain sections of the country, there is a regular avalanche of vendues or public sales. This seems to hold good to particular localities, and is a source of considerable revenue to the printers in the neighborhood. Comparatively few of the farmers advertise in the local journals, apparently believing that the fifty "quarter-sheets" are all sufficient for the purpose of attracting public notice. Now, the regular price of this size poster is about \$2.50 for fifty copies. If a five-inch advertisement can be secured for the paper at \$2.50 more, the deal will be a profitable one. And here is where the man who is on the lookout for business can make good money. A solicitor could travel around, looking up subscriptions, collecting bills, etc., and in the course of his business can hear of many such opportunities for making a combination on newspaper and jobwork.

A column similar to those under the headings of "Wanted" and "For Sale" in the city papers can be made an interesting and profitable feature. Charge one cent per word, set the ads. in solid nonpareil, and you can get a great many words in a column. This department could be made particularly attractive among the farmer readers as well as those residing in town.

The cheapness of the advertisement, and the fact that the advertiser knows just what his announcement is going to cost, are both features that will help along the business.

Every newspaper man caters to the subscriptions of the "honest tiller of the soil," but how few are after his shekels in exchange for advertising space. Yet I think there are many ways in which the farmer can be approached, and it certainly seems as though this were a virgin field where the sower of seed may in time reap tenfold.

PUBLISHING A DAILY AT A SUMMER RESORT.

BY NORMAN W. PENFIELD.

For two summers we printed on contract one of the two daily papers published at Asbury Park. The season here, as elsewhere at seaside resorts, was about ten weeks. We printed a weekly paper all the year round, and the fact that there were already two dailies published during the summer kept us from going into a daily ourselves at first.



Upon investigating our accounts at the end of each season, however, we found that we made very little money on the printing contract, and consequently decided to start our own daily. As early as January we commenced booming the forthcoming daily in our weekly, and by the time spring had come it was well known to all the business men that we intended to publish a first-class daily that season, and the arguments our rivals used against us did not do us any harm.

The other two dailies were of four or five seasons' standing, and well established. They were six-column folios and sold for 2 cents. One was published as a summer affair only by two young men who attended to other business for eight months of the year. The other was a daily edition of the opposition weekly. The publishers of the two established dailies immediately pooled arrangements for downing the new comer. Our daily was announced as a 2-cent paper, and what was intended as a crushing blow was the reduction of the others to 1 cent, with a view to holding all the old readers and gaining new ones by the reduction in price. This move acted as a boomerang, however, for the newsboys found that they could make a cent on our paper, and only half a cent on the others, and consequently handled ours, frequently to the exclusion of the other two.

We made our paper a seven-column folio. One of the firm hustled for advertising night and day. The other dailies had never been able to secure many large advertisements. We gained ten or eleven columns of ads. of four inches or more, and finally after running a month enlarged to an eight-column folio. We advertised largely in the street cars, by large posters, and put out many thousands of circulars, probably spending in advertising and advertising schemes over \$1,000 the first season. It paid, however, and at the end of six weeks after starting, the *Daily Press* was as well known as either of the other two papers which had been established six years. We spent more for reporters and special writing than the other two papers put together, got out something special nearly every Monday morning (the big newspaper day at Asbury Park), and before the season was over were running a daily edition of 3,000 copies and more.

We foresaw that we should have trouble in getting newsboys, as the lads selling the Asbury Park papers were generally the children of visitors, who wanted a little spending money, and wouldn't work very hard, and the other papers enlarged on the difficulty of selling a new journal. Consequently we imported ten newsboys from New York, regular street urchins, twelve years old and upward. We clad them in bright red

jackets and white caps, and told them to yell. They did—they yelled day and night, and with unlooked-for results. Inside of two weeks a number of irate citizens complained of being aroused from their morning nap by the unearthly yelling of the boys, and the city council passed an ordinance prohibiting the crying of newsboys or peddlers before 7 o'clock in the morning. The boardinghouse keeper, who kept the boys in a sort of an outside shed and gave them two meals a day for the sum of \$2.25 a week each, brought in a bill inside of a fortnight for some \$20 damage done to his place by the boys. We found that running the daily was of comparative insignificance compared with the care of the lads.

Gradually, however, the red-coated urchins drifted away from us, mostly taking with them their jackets and caps, and any stray things they saw. Their mission had succeeded, however, and we had all the newsboys of the town. Our paper had made a specialty of hotel news and personals, and ten copies of our journal were sold at the big houses where one of the others found a purchaser. We had a smart little horse, with a wagon built especially for the business, and this with the other features and persistent hustling, made our daily better known at the end of the summer than either of the other journals. We closed the season the first week in September, and found that we had cleared barely \$300. This was doing pretty well, but we felt that we must do better next season.

The following summer, fortified by our season's experience, and a new press and a new outfit of type, we raised the price of advertising. We had been getting at the rate of \$10 an inch for the season, but the second year made the price \$18 an inch with larger spaces in proportion. This made it harder to get advertising, but we succeeded in starting off very well, considering, and made a little more money. The other two papers raised their prices to 2 cents and this hurt our circulation some, but it also hurt theirs, as people who had paid but a cent a copy the previous summer objected to paying 2 cents subsequently.

Afterward we changed the paper to the eight-page form, and this we found the most profitable, although we had to buy a folder that we might send out the sheets pasted and trimmed. It gave advertisers better satisfaction, and made a readier paper to handle. After the second year we found business easier to get, and learned rapidly by experience, our chief points gained being that people do not look for anything but local news in a summer resort daily, and that the more names, particularly of women, that we had in the paper, the more copies we sold. We also found that it was not worth while to publish the paper for a longer period than ten weeks, as we received no more for our advertising and could not cut the expenses much for the extra two weeks, the season having usually been eleven weeks.

CLEARING-UP TIME.

BY W. L. CLARK.

In the larger printing establishments it is necessary, for the prompt dispatch of the work and to gain every penny of profit possible, where, as is often the case, the work is done on a close margin, to have each department thoroughly systematized, and the system carried out to its smallest detail. In many a country printing office, however, there is a want of system that does not work to the benefit of the proprietor.

We will assume that the paper is published on Friday, and that the mailing is completed by noon. "Publication day" usually enlists the attention of all employes of the office, and it is not until the papers are at the office that a feeling of relief permeates the bosoms of those interested in seeing that the paper is "out on time." Now let the forms be lifted, the bed of the press immediately oiled and wiped, and, unless there are other forms to go on, the dust removed from the press, the cover spread over the machine, and the floor cleaned of the spoiled papers, etc. The forms should be unlocked, the live reading, such as paid locals, etc., lifted on a galley and the dead matter put together, each kind of type being placed by

itself. The heads should be lifted out and distributed, the dashes put in their proper place on the standing galley, the dead display matter thrown in, and the stones, standing galley and lead rack cleared up. At the same time let the job department be put in shape—in fact, let this portion of the day be set aside as a clearing-up time. If plates are used, have them taken from the bases and carefully replaced in the boxes. Then fill all the cases, and when the copy commences to come in there will be nothing to prevent quick handling of it. It will be a good plan, if possible, to have at least two pairs of cases tolerably well filled, and set aside to be used at the last moment in event of a rush of late copy, so that there will be no time lost in distribution at this important period.

If the office boasts a clerk, let his time following the mailing be devoted to clearing up the stock closet, the desks and tables, etc. Let the lad who runs the job presses clean them nicely; in fact, if this routine be persisted in, it will be found to have a most gratifying effect upon the office.

PRICES FOR ADVERTISING.

BY CHARLES B. CROMBIE, EDITOR "CHENANGO TELEGRAPH," NORWICH, NEW YORK.

When I bought in here, the rates were the same as on list No. 1. After about ten months' experience, I raised the rates, with the best possible results, to the rates as per list No. 2, but



I have all the while considered our long-time rates too low, and have tried hard to get the newspapers in this county to aid me in raising them, but with poor results, as they claim that the other surrounding county newspapers will not agree to a raise unless it is general throughout the state. Now, as the average country editor rarely gets rich out of his advertising, and has to meet with the hardest kind of competition, especially in the patent medicine advertise-

ments and other "foreign" ads, I am trying to get the weeklies and semi-weeklies throughout the state to join me in adopting a uniform rate, which will be considerably higher than even my last year's figures.

These rates are for newspapers whose circulation is 2,000 up to 4,000, or about what the American Newspaper Directory rates as H. I have had fair success with outside advertisers, such as Royal Baking Powder, Greene's Nervura, etc., but it is like pulling teeth to get much of a raise from them, as they invariably quote other newspapers' rates, which are sometimes ridiculously low. With my home advertisers, I have *no difficulty in getting these rates*, and instead of running yearly accounts I make all contracts payable monthly. Hard work at first, but easy enough now.

ADVERTISING RATES USED BY "CHENANGO TELEGRAPH," NORWICH, N. Y. (SEMI-WEEKLY).

These rates are for advertisements to be inserted ONE EDITION ONLY per week. For inserting the same advertisement in both editions, TWICE A WEEK, FIFTY per cent will be added to the following rates:

No. 1.

Time.	Inch.	2 inch.	3 inch.	¼ col.	½ col.	1 col.
1 week	\$1.00	\$1.75	\$2.75	\$5.00	\$9.00	\$15.00
2 "	1.50	2.50	3.75	8.00	12.00	20.00
3 "	2.00	3.00	4.50	9.00	14.00	24.00
4 "	2.25	3.50	5.25	10.00	16.00	28.00
5 "	2.50	4.00	6.00	11.00	18.00	31.00
6 "	2.75	4.50	6.75	12.00	20.00	34.00
2 months	3.00	5.00	7.50	14.00	24.00	37.00
3 "	3.75	6.50	10.00	18.00	30.00	45.00
4 "	4.50	8.00	12.00	21.00	35.00	55.00
5 "	6.00	10.00	15.00	25.00	40.00	75.00
6 "	8.00	12.00	18.00	30.00	55.00	100.00
12 "	10.00	15.00	20.00	35.00	65.00	125.00

No. 2.

Time.	Inch.	2 inch	3 inch	4 inch	5 inch	6 inch	¼ col.	½ col.	1 col.
1 week	\$1.00	\$2.00	\$3.00	\$4.00	\$5.00	\$6.00	\$6.50	\$10.00	\$15.00
2 "	1.50	3.00	4.00	5.00	6.25	7.50	9.00	15.00	20.00
3 "	2.00	3.50	5.00	7.00	8.00	9.00	10.00	17.50	24.00
4 "	2.25	4.00	6.00	8.00	9.00	10.00	12.00	20.00	28.00
5 "	2.50	4.50	7.00	9.00	10.25	11.50	13.00	22.00	31.00
6 "	2.75	5.00	8.00	10.00	11.25	12.50	14.00	23.00	33.00
2 months	3.00	6.00	10.00	11.00	12.25	13.50	15.00	25.00	40.00
3 "	4.00	8.00	12.00	15.00	16.00	17.00	18.00	30.00	50.00
4 "	5.00	10.00	14.00	17.50	18.50	19.50	21.00	35.00	60.00
5 "	7.00	12.00	16.00	20.00	22.00	24.00	26.00	45.00	80.00
6 "	10.00	15.00	20.00	25.00	27.00	30.00	33.00	60.00	110.00
12 "	12.00	18.00	24.00	30.00	34.00	37.00	40.00	75.00	125.00

No. 3 (the rates at present in force).

Time.	Inch.	2 inch.	3 inch.	4 inch.	5 inch.	6 inch.
1 week	\$1.00	\$2.00	\$3.00	\$4.00	\$5.00	\$6.00
2 "	1.50	2.75	4.00	5.50	6.50	7.50
3 "	2.00	3.50	5.00	7.00	8.00	9.00
4 "	2.50	4.25	6.00	8.00	9.50	11.00
5 "	3.00	5.00	7.00	9.00	11.00	13.00
6 "	3.50	5.75	8.00	10.00	12.00	14.00
7 "	4.00	6.50	8.75	11.00	13.00	15.00
2 months	4.50	7.25	9.50	12.00	14.00	16.00
3 "	6.00	9.25	13.00	16.00	18.50	20.00
4 "	7.00	11.25	16.00	19.00	22.00	24.00
5 "	8.00	13.25	18.00	21.00	25.00	28.00
6 "	9.00	15.00	20.00	24.00	28.00	32.00
9 "	12.00	20.00	26.00	32.00	33.00	44.00
10 "	13.00	22.00	28.00	35.00	42.00	47.00
12 "	15.00	24.00	32.00	40.00	46.50	52.50

Time.	7 inch.	8 inch.	10 inch.	¼ col.	½ col.	1 col.
1 week	\$7.00	\$8.00	\$10.00	\$6.50	\$12.00	\$18.00
2 "	8.50	9.50	11.50	9.00	15.00	22.00
3 "	10.00	11.00	13.00	10.50	17.50	26.00
4 "	12.00	13.00	15.00	12.00	20.00	30.00
5 "	14.00	15.00	17.00	13.50	22.00	34.50
6 "	16.00	17.00	19.00	14.50	24.00	38.00
7 "	17.00	18.50	20.50	15.50	26.00	41.50
2 months	18.00	20.00	22.00	16.50	27.00	45.00
3 "	22.50	25.00	28.00	22.00	35.00	57.50
4 "	27.00	30.00	35.00	26.00	42.50	66.00
5 "	31.00	34.00	40.00	30.00	49.00	74.00
6 "	35.00	38.00	45.00	33.00	54.00	90.00
9 "	48.00	52.00	60.00	45.00	75.00	125.00
10 "	53.00	57.00	65.00	47.50	82.00	135.00
12 "	58.50	64.00	75.00	55.00	90.00	150.00

THE COUNTRY NEWSPAPER AND ITS ADVERTISEMENTS.

BY J. C. OSWALD.

There is probably no subject in connection with country newspaper work upon which more has been written and less heeded than that of its relation to its advertisers. And it may truly be said that if more thought was to be given this subject by the editors of papers in the country themselves, the sad state of affairs that prevails in a great many offices would be done away with. The fact of the matter is that advertising in the smaller cities and towns is done upon a basis with so little of the business aspect about it that business men have no respect for its methods, and until this evil has been remedied newspaper publishing can never be made anything in the nature of a success.

The first and greatest fault is to be found in the fact that advertisements are permitted to run too long without change. I have known holiday goods to be advertised in February, woolen goods in June, and hot weather refreshments in November. Many publishers contend that this is no affair of theirs—that the advertiser pays for the space and that he has the privilege of using it as he sees best. A very little bit of thought should convince them of the folly of this sort of reasoning. The advertiser who pursues this policy never knows whether his advertising is doing him any good or not. He does it from a vague sort of impression that it is the correct thing to do, and when his business gets dull his first move toward retrenchment is in the direction of what is to him a doubtful investment.

An advertisement should always advertise something definite. It sounds well, of course, to inform the public week

after week that "the best goods at the lowest prices" are to be found at a certain establishment, and many such phrases that are seen so often that they have become wearisome, but they do not leave an impression that is lasting. Each week some certain article should be offered for sale and the ad. should be devoted to that article alone.

I remember the case of an advertiser in a small town who advertised merely because he thought it good form and who could not be argued into the belief that it brought actual sales. I asked for an opportunity to show him his error and he readily granted his permission. It was in autumn, just at the time when people were about to replace stoves that had been stored away during the summer, and I wrote the best ad. I knew how to write about the importance of placing new floor oil cloth or linoleum under their stoves, and told them where to go to get it. I went around the next week and ascertained that the stock on hand had been sold out and in one or two instances sales had been made to purchasers who had never bought an article in that particular store before. I took pains to look one of these up, and he told me that the advertisement had reminded him that he was in need of the article in question and that he had gone there for it because he knew he would get it without further trouble. I laid these facts before the advertiser and he was my most zealous patron in the way of display advertising ever after. Each subsequent week his ad. was changed and each one contained information as to a seasonable article.

In my experience in newspaper publishing a great many newspapers have come into my hands, and they have come from so many parts of the country that I think I am safe in taking them as a representation of the whole. In a great many of these — I think I am safe in saying the greater part of them — I find whole pages of advertising massed together, with solid pages of reading matter between. I have never been able to find a reason for this except in the laziness of the publishers. It certainly does not look any better, and more certain is it that it is not done at the solicitation of the advertisers. Local news should be distributed through all the pages. It is about all that a great many people read in a country paper, and when they come to know that it is all to be found in one place they look no further. Then, again, it is not enough to proportion so much advertising to a page and let it go at that. If the space of two full columns is to be given to four ads. it will increase their importance and improve the looks of the page to place one in each corner. It not only looks attractive in itself, but it gives a good impression because it shows that care and thought have been given to making it up. It is not a great deal more trouble to give advertisements positions and keep them there, and the added value to the advertiser should amply repay for the very little additional labor. Next in importance to saying something new each week is that of keeping the same position.

When the country paper comes to that point where it has convinced its advertiser that it really has his interests at heart and is giving him something for his money, and stops this nonsense about the duty he owes his home paper, etc., then will the hardest part of its battle be won.

HALF-TONE NEGATIVE FOR PHOTO-PROCESSES.—Frederick J. M. Gerland, Bayonne, New Jersey, according to the *Scientific American*, has perfected a valuable process for half-tone negatives. A sensitive plate is, according to this process, subjected a part of the time to a full exposure without a screen, and for the remainder of the time of full exposure with a screen between the negative and object. By this means a negative is made which has a uniform tone in the high lights, producing a clear or non-printing space in the positive print on the stone, zinc or copper plate, so that the finished print shows clear white spaces in the high lights corresponding to the high lights on the object photographed. This work has formerly been done by the artist with tools or acid.

JACOB ASHLEY VAN DUZER.

AMONG the practical printers of the city of Chicago there are none of stronger personality than Mr. J. A. Van Duzer, and as a proof of that strength and fidelity of purpose the laws of Typographical Union, No. 16, form a sufficient attestation, inasmuch as among the most stable and valued of its enactments are those introduced by him. Mr. Van Duzer



was born in the town of Monroe, Orange county, New York, on March 19, 1818. His father, Samuel Van Duzer, was a tanner, and followed that occupation for a number of years in the towns of Cornwall and Monroe. He died when his son Jacob, the youngest, was in his fifth year, leaving a widow and seven children, three of whom were too young to leave home.

At the age of thirteen Jacob entered a store in Newburgh, New York, but his hearing became too defective to admit of

his following a commercial life, and at the age of fourteen he was apprenticed to William Van Norden, of New York city, to learn the printing business. Thus in the spring of 1832 he was introduced to the printer's case to learn the a, b, c of the art; an art he has followed to the present time, through all the changes and advancements made by the introduction of labor-saving devices and improved machinery.

Mr. Van Duzer came to Chicago in 1855, and has since resided in this city. He commenced service in the job department of the *Democratic Press*, bringing a letter of introduction to William Cross, Esq., who was a good friend until the day of his death.

Mr. Van Duzer has had some literary connection with two publications — *The Crusader*, a temperance journal published under the auspices of the Good Templars, the *Saturday Review*, published by a Mr. Myers, and afterward falling into the hands of Whipple & Barnet, who continued it for a few months, after Myers disappeared between two days.

He also worked for Alfred L. Sewell in the *Little Corporal* office for six or seven years, and was so employed at the time of the great fire, 1871. Since the fire he has labored in the offices of Culver, Page, Hoyne & Co., Jameson & Morse, and Knight & Leonard (at that time a union office), and for the last ten years has been one of the regulars in the office of The Henry O. Shepard Company.

He was chairman of the relief committee in charge of the fund to aid the brethren of No. 16 who were sufferers by the fire. On balancing the books at the close of their transactions Mr. Van Duzer's account tallied to a cent with that of the treasurer. In 1867 Mr. Van Duzer represented the Chicago union at the session of the I. T. U. held in Memphis.

As illustrations of Mr. Van Duzer's sturdy determination to sell his skill at what he considered its just value the following notes will be of interest. Coming to Chicago, as already stated, in 1855, one year after the typographical union was formed, he did not at first join that body, which was very crude at that time. The wages paid then were \$10 per week. Mr. Van Duzer worked for one week at this figure, but declined to accept further employment unless his wages were increased, when he was promptly offered and accepted an increase to \$12 per week. Shortly after this the union scale was fixed at \$12, and Mr. Van Duzer then received an increase to \$14 per week. Three months later the scale was again advanced, but before this occurred Mr. Van Duzer was receiving \$16 per week.

When Mr. Van Duzer first came to Chicago printers were in the habit of working at all times when called upon — at noon, at night, and on Sundays, and without additional pay. Mr.

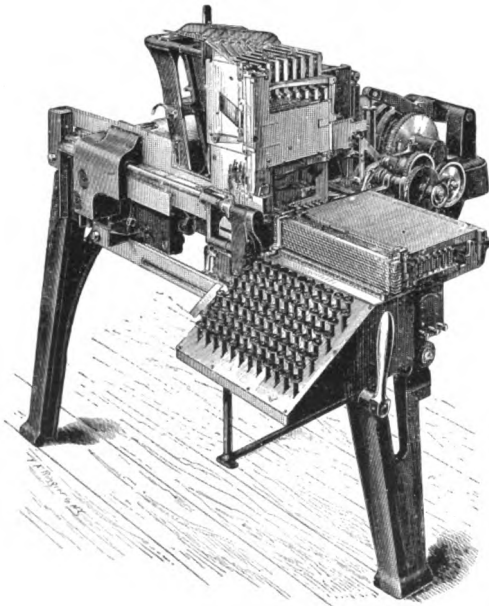
Van Duzer introduced the measure in the union demanding pay for overtime, which still stands. It was also a usual thing to cut down the hours of work in the winter time in order to save light and fuel, the wages of the men being cut in proportion. Mr. Van Duzer introduced the rule in the union, which prevails today, that there shall be no short time without consent of the union. Mr. Van Duzer was the first to advise and carry into effect the short day on Saturday, and introduced the resolution in the union to incorporate it in the by-laws, and on one occasion lost his position for refusing to work after 5 o'clock on Saturday night. He was also the first to introduce the amendment to the union scale requiring extra pay for Sundays and holidays.

All this might go to prove that Mr. Van Duzer is an ultra radical trades unionist. In point of fact he is one of the most conservative of men, but one who will not abate one jot or tittle of what he considers absolute justice. Despite his seventy-six years he holds his place with the best as a competent and conscientious workman, in the office of The Henry O. Shepard Company.

[The above sketch of Mr. Van Duzer was in type for the present issue of THE INLAND PRINTER, when information was received that on the Sunday morning immediately preceding Christmas day, while his wife and grandchild were at church, he had been stricken with paralysis, from the effect of which he died on Tuesday night, December 26.—ED.]

THE MONOLINE COMPOSING MACHINE.

MOST of our readers are more or less familiar with the Monoline, either having seen it at the World's Fair or having received an advisory circular from the company setting forth its merits. Since the Exposition closed, however, the company have established a branch office in the



Pontiac building, Chicago, and placed a machine there for the inspection of those interested.

This machine differs from the others now before the public in many ways—principal of which is its simplicity of construction. This is brought about by what is technically termed a compound matrix, or a matrix which has several different

characters stamped upon it, each one of the different characters being independently usable. By this means the letters and characters most frequently used by the compositor are "boiled down" to but eight different sizes, and there being twelve of each size impressed on the bar it gives ninety-six characters for use in the machine.

The Monoline is operated as other machines of its class, by means of a keyboard, which in itself is a novel innovation. It can be changed and any arrangement of the characters made to suit the acquired skill of any operator in a few minutes. The touch of the keys are similar to that of a typewriter, and its speed is equal to that of similar machines.

Touching a key by the operator performs two functions: It releases the proper matrix bar and at the same instant of release provides a stop by which the matrix bar in its descent is arrested properly to align the given one of the twelve letters; the machine immediately locks the matrix bar thus called out, and replaces the mechanism into normal position.

This movement is carried out for each key or space touched by the operator, until the rapidly filling line nearing completion rings a bell as warning that but three "ems" more can be added. An ingenious device is here introduced which locks the keyboard and prevents what is known to operators as choked lines or lines overfilled.

The line being completed, it is locked by a handle placed at the right side of the keyboard, and the operator proceeds with the setting of the next line, the machine automatically taking up the work of reproducing the line as set by the operator.

The spaces used are of steel and expansible, and are handled the same as the matrix bars, being delivered, assembled and distributed in the same manner. They are delivered into the line at proper intervals between words, and the first operation performed by the machine in its cycle of movement is to push up or expand the spacers thus placed.

The assembled line thus becomes a solid line, taking up all the space provided to give it the proper length desired; it is then delivered to a point in the machine where it is locked in proper position, and a mold is brought against it; a pot, similar to those used in the ordinary typesetting machine, is then brought up snugly against the mold, a plunger descends and the line as assembled is cast; an interval is made in order that the metal shall be sufficiently chilled, when the pot is withdrawn from the mold and the mold with its casting from the line. By subsequent mechanism the bar or line bearing the type faces is ejected from the mold, trimmed and placed with its fellows on a galley at the left of the machine. Meanwhile the assembled line of matrices and spaces have been released and distributed.

The matrix bars and spaces, after the cast has been made, are released, and the bar which has hitherto aligned them is withdrawn, and the entire line is then depressed until it rests in a shoe provided, and the hooks by which the different matrix bars and spaces are distinguished are placed in position for distribution.

The distributor seems to be a new combination of mechanical movements, and as arranged it normally engages with the supporting wires in the chambers of the magazine, of which there are nine (eight for matrix bars and one for spaces), and at the proper time in the movement of the machine a section of the wire, which is made fast to swinging arms and properly pivoted, is moved down and into the path through which the assembled line has traveled. The line after being depressed returns back toward the assembling point and meets the wires of the distributor which have arranged themselves properly to engage the hooks of the assembled line. Immediately after the matrices and spaces have been engaged, the wires are retracted and made to once again register with the several magazine chambers. The entire line is thus lifted, separated and placed in position to be simply pushed into their proper chambers, which operation follows.

While the description as given above seems labored, the actual operation of the machine is so simple that to even the uninitiated in mechanics it is a pleasure to watch it run. The certainty and speed with which it assembles its line of matter, and its almost noiseless subsequent operations of justifying, casting and distributing is a marked advantage.

It was explained and shown us how the fonts of type could be exchanged very speedily, how the line could be lengthened or shortened, how the keyboard could be rearranged, how lines once assembled could be duplicated any number of times; in fact, it seemed as though every requirement of the art had been provided for by the builders of the Monoline machine, and we predict for it pronounced success.



Specimen of half tone engraving by
CROSSCUP & WEST ENGRAVING CO.,
907 Filbert street,
Philadelphia.

Duplicate plates for sale.

MOTHER'S JOY.

See page 286.

CHICAGO NOTES.

THE John Morris Printing Company have issued a notice that it is the intention of the company to retire from business. The plant is offered for sale.

THE Chicago *Times* has leased the main office of the Boyce building, as well as parts of the upper floors, and will move from its present quarters May 1.

THE *Chicago 100* is the title of a new weekly which has made its appearance. It is devoted to club life in particular and society in general. Mr. H. R. Persinger is the editor and proprietor, and the publication is meeting with encouraging success.

THE Frederick H. Levey Company, New York, manufacturers of printing inks, have opened a branch house in Chicago at Nos. 320 to 326 Dearborn street, and will carry a full line of their goods in stock. Messrs. Herman Fuchs and Charles F. Cordes are general western agents, in charge of this branch.

CHARLES KATES, a well-known member of No. 16, one of the old "Buffalo Brigade," and a delegate to the Atlanta Convention of the International Typographical Union, died on December 18, from apoplexy. Mr. Kates was of fine presence and of genial and courteous manners. He leaves a wife. The body was sent to Buffalo for interment.

THE "Color Index" is the latest book issued by the Illinois Paper Company, 181 Monroe street, Chicago, specialists in cover and book papers. If a printer wishes to show to his customer how a certain color of ink will look upon a particular kind of paper without the trouble and expense of putting the job to press, he will find in this work a most valuable assistant.

BLOMGREN BROTHERS & Co., engravers and zinc etchers, 175 Monroe street, have issued a very handsome pamphlet entitled "A Few World's Fair Views in Half-Tone." It is representative of the class of work produced by the company, and has received much admiring comment. To Mr. W. A. Gibson, on whom much of the work devolved, congratulations are due. Copies of the book will be sent to any address by sending 12 cents in stamps to the publishers.

MR. SCHMEDTGEN, chairman of the Black and White Committee of the Chicago Society of Artists, has issued the advance notices for the Sixth Annual Black and White Exhibition, which will be held in February next. Artists are requested to send in their best work, as the standard of acceptance will be a high one. Members are also requested to send in the names and addresses of any good artists in black and white they may know to the chairman of the committee. The usual blanks will be issued in due course.

MRS. POTTER PALMER, president of the Board of Lady Managers, and Mrs. Virginia C. Meredith, chairman of the Committee on Awards, on December 8, won at Washington a decided victory over John Boyd Thacher and the members of the National Commission, who sought to prevent the lady managers from issuing diplomas of honorable mention to skilled artisans and designers who contributed to the success of exhibits which won medals and diplomas at the Exposition. The victory was won on the afternoon of December 8, when President Cleveland signed the bill, or rather joint resolution, giving the lady managers such authority.

COMPOSITORS' errors, and proofreaders failing to catch them, since the invention of printing, have surprised authors and

"Chicomanaga"

amused readers without number. As an instance of perverted ingenuity we clip from the manuscript and reproduce herewith a word which a compositor in a large printing office in Chicago lately interpreted to be "Chicago Manger," the proofreader indorsing the interpretation.

OF INTEREST TO THE CRAFT.

THE Pittsburg (Pa.) *Chronicle-Telegraph* of December 6 has a very interesting article on its outfit of Rogers Typograph impression machines. Twelve operators set the entire paper.

THE Louisville (Ky.) *Commercial* will join the ranks of papers using machine composition and begin under the new arrangement in January. Rogers Typograph impression machines have been purchased, and twelve will be the outfit. The union rules will prevail.

A WRITER in the Pahiatua (New Zealand) *Herald* says: "Fred Pirani, journalist, Palmerston North, and Walter Nicoll Cathro, solicitor, Rangiora, are both aspirants to parliamentary honors in the next election. Both candidates served their apprenticeship in the Wanganui *Herald* office as printers under the late John Ballance (premier of New Zealand and editor of the *Herald*), and it would have been exceedingly gratifying to Mr. Ballance, if he had lived, to see his two apt apprentices following in his footsteps."

THE linotype machinists are getting so numerous that they are beginning to organize. New York has started the first organization, which is composed of linotype machine makers and repairers. They are known as Machinists' Lodge No. 355, of New York, and are under the jurisdiction of the International Association of Machinists. The members have signed an agreement with Typographical Union No. 6, according to which none but members of Lodge No. 355 are to be employed in printing offices under the jurisdiction of the International Typographical Union.

MR. J. W. SAUNDERS, publisher of the Middleville (Mich.) *Sun*, gives us a little additional information in regard to the "progidy 'prentice" mentioned in our December number. He says: "The young lady, Miss Vera P. Cobb, was fifteen years of age at the time she set the matter referred to in the item, and is the youngest graduate of the high school in Middleville. Besides setting the 4,000 ems brevier as the third day's work, on the eighth day she set in nine hours 8,000 ems, and on December 12, or after four months' experience, set (from miscellaneous manuscript copy) 9,250 ems in eight hours, without an out, and with as good proofs as most journeymen printers."

A FEW weeks ago, Mayor Duncan, of Lexington, Kentucky, in making his nomination for members of the school board, named Mr. J. P. Payne as a representative of the labor element. Mr. Payne is a printer, and is now employed as foreman of the *Daily Press*, Mayor Duncan's paper, and on this account Mr. Payne was rejected by the general council of the city. The council were of the opinion that it would be bad policy to allow one "in the pay" of the mayor to hold such an important position. Mr. Clarence Egbert, president of Bluegrass Typographical Union, is suggested to fill the vacancy, and it is probable that the mayor will appoint him, and that Mr. Egbert will accept.

THE members of a firm of printers in London were recently arrested and fined for failing to keep a register of the young persons in their employ under the age of 18, and for employing two youths of 16 without a medical certificate showing their physical fitness for the work. A law similar to this is in existence in Chicago, but it has come to be practically a dead letter. Why printers and publishers, who should be foremost among those looking toward the attainment of a higher plane of intelligence, for in that attainment lies the success of the future in their business, will persist in keeping young boys and girls at the wheel and bringing them up in ignorance merely to save a few dollars at the time, is a proposition difficult to understand. It cannot be good business foresight that has brought about a state of affairs where almost as many boys as men find employment, for it is in the large and successful printing houses that they are least to be found.

A. VALETTE, a correspondent of the *Lithographers' Journal*, in a late issue speaks of the influence of paper on the arts

of lithographing and printing, and shows the advantages the typographic printer possesses over the lithographer in the now universal use by the former of glazed paper, printed dry. The typographic printers, availing themselves of the new faces turned out by our skilled typefounders, have seriously invaded the field of ornamental printing formerly almost exclusively held by the lithographer. The customer has become accustomed to the highly glazed paper, so successfully worked by the typographic printer, upon which the impression is black and brilliant. The lithographers are compelled to follow suit and print dry, because they have no calendering machines by which they can restore the original finish to a paper when once it has been wet, whatever its quality may be. With papers made from a cottony material, which makes a pulp soft to the touch, although firm, and if these papers were highly glazed, the greatest difficulties could be easily overcome. Such papers, however, are practically unobtainable, on account of their high cost. The lithographer, therefore, is obliged to use papers of inferior quality, without uniformity in the texture or the glazing.

NEWSPAPER GOSSIP.

THE Albany (N. Y.) *Argus* is to be put in Linotype machines.

THE Syracuse (N. Y.) *Herald* has taken the McMillan typesetting machines out of its office and will put in Linotype machines.

THE Hartford (Conn.) *Times* will shortly add three Mergenthaler machines to its mechanical department. The two machines which they have in use have rendered very satisfactory service.

JAMES R. BOLTON succeeds Col. E. F. James as business manager of the New Haven (Conn.) *Palladium*. Colonel James has gone to Cincinnati to take charge of the business department of the *Tribune*.

THE Cleveland *World* began on December 12 to set its paper with the Rogers Typograph impression machines. Ten of the machines are to be used, all operated by men taken from the composing room of that paper.

C. H. RIGGS, founder, and for many years proprietor of the Bristol (Conn.) *Press*, from which paper he retired a few years ago on account of poor health, has begun the publication of a new weekly in the same town. It is called the *News*.

THE *Midland Monthly* has appeared at Des Moines, Iowa. Johnson Brigham is the publisher. As its name implies, its mission is the discussion of midland literature and art. Typographically it is well executed, the P. C. Kenyon Press performing the work.

THE Albany (N. Y.) Press Club has a colored member, Charles M. Van Buren, who essays Shakespeare. He plays the character of Othello, the Moor of Venice. Mr. Van Buren has decided dramatic talent, and has received propositions to go "on the road."

THE *Evening Journal*, New Bedford, Massachusetts, issued a handsome half-tone engraving entitled "The Foundling Girls," with its issue of November 28 last. Mr. Charles W. Knight, the manager of the paper, is to be congratulated on his enterprise and taste.

LINN L. SHAW, for several years foreman of the *Blade* job office, Santa Ana, California, has bought a half interest in the *Orange County Herald* from C. E. Johnson. Mr. Johnson recently bought the entire plant from Mr. H. W. Bessac. The *Herald* is published at Santa Ana.

CHARLES R. BALDWIN, ex-Mayor of Waterbury, Connecticut, and ex-treasurer of the United Press, has recently become the managing editor of the *Waterbury*, a publication similar to *Life*, which is issued in the interests of the Waterbury Watch Company. Mr. Baldwin has a wide acquaintance among leading newspapers of the country.

ACCORDING to an old superstition of the mediæval church, whenever a cock crows a lie is being told. "The reason that cocks crow so persistently in the morning is, I suppose," growls the proprietor of an evening newspaper, "because the morning papers are being set up."

THE plant of the New Haven (Conn.) *Evening Leader* was destroyed by fire on the morning of December 15, only the perfecting press being saved. Loss, \$6,000; partially insured. The *Leader's* contemporaries furnished all aid necessary, and the paper came out in the evening as usual.

THE Northeast Nebraska Press Association, at its fifth annual meeting, held at Norfolk, adopted the following resolution:

Resolved, That the members of this association believe it for the public good that the laws of this state be published in at least two newspapers in each county, and that we will support for members of the legislature only such candidates as will agree to favor the passage of a bill that will bring about such a result.

THE *Evening Telegram*, of Adrian, Michigan, celebrated its first anniversary on December 2 last, coming out with a display head reading as follows:

THE TELEGRAM.

An Infant Came to Our Home One Day,
And to All Appearances Came to Stay.
But There Were Those Who Said
It Would Surely Be Dead,
And They Prepared to Lay It Away in Its Bed.
Lo and Behold, When the Morning Broke,
With a Healthy Smile the Babe Awoke.
And Now We Have the Infant Full Grown,
And a Healthier Child is Scarcely Known.
In All the Mad Shout of the News-Gathering Hunt
It Sticks Out Its Elbows and Moves to the Front.

A SPECIMEN of an Ohio joke has been brought to our attention by a protest made in a recent editorial of the *Bellefontaine*, Ohio, *Republican*. The editorial, as below, explains where the alleged joke comes in.

MALICIOUS AND SLANDEROUS.

Within a few days our attention has been called to the false and slanderous entry of the name of George B. Sniffin, the job printer and foreman of the *Republican* office, in the city directory recently issued. The entry as given in the directory is as follows:

"Sniffin, Jerry, blacksmith, over 134 S. Main St.,
Republican office."

A printer who is a botch at his trade is called a "blacksmith," because he does not understand the printing business. The evident intention was to slur Mr. Sniffin in order to injure our business—the insinuation being that our foreman was only a "blacksmith" at his trade.

As soon as it came to our attention, we sent a card to Mr. Homer Lesourd, the compiler and publisher of the directory, calling his attention to the slur he had wantonly put both upon Mr. Sniffin and the *Republican* office. Mr. Lesourd promptly explained that he had been imposed upon; that the entry in regard to Sniffin was inserted by Mr. H. H. Good, who printed the directory, and that Good informed him that Sniffin was a blacksmith before he came here, and that he (Sniffin) wanted it put in that way—both of which statements were false.

Mr. Sniffin has never worked at anything but the printing trade. He is a tasty printer, and competent workman, and is the most correct foreman in his work that we have had for twenty years, which includes the time Mr. Good was our foreman.

The directory in which this slur is printed is not a work in which the printer of it should speak of other printers as blacksmiths, for the first ten pages of it contain nearly forty mistakes, and he who publicly speaks in a slurring way of others should make at least a creditable showing of his own work. We have never had a foreman who made more mistakes in his work than Mr. Good, and none in twenty years that made as few as Mr. Sniffin; Mr. Good, therefore, is evidently not the man to try to cast slurs upon Mr. Sniffin and the *Republican* office. And this attempt to do injury to the young man that it might injuriously affect our business is worse than discreditable, it is maliciously slanderous—and it is all the worse because the directory is not a thing of today only, but will be used for years, and will constantly bear this slur upon its pages.

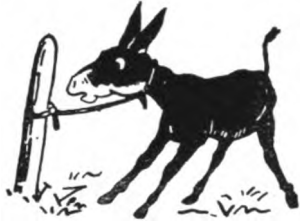
"FAR SUPERIOR TO ANY PERIODICAL."

Allow me to say that I think the December number of your valuable paper is superb, and is far superior to any periodical, barring none, as a work of art from a printer's standpoint.—*A. H. Beardsley, Elkhart, Indiana.*

REVIEW OF SPECIMENS RECEIVED.

We are in receipt of many requests from our contributors asking for an expression of opinion as to the merits or demerits of specimens of printing submitted. While we are anxious to accommodate all our correspondents to the extent of our ability, we must remind them that our

ARE
YOU
TIED
UP
SHORT?



space is limited, and that from the many hundreds of samples submitted for our scrutiny, we have to select those which are most deserving of praise or adverse criticism. While we are glad to receive all the specimens that our friends are willing to send, they must not be disappointed if they do not find their names among those mentioned in the current month's issue; their turn will come in due time.

The booklet form of advertising has taken a great hold in the West, and no more energetic firm of printers are entitled to the credit of pushing this form of placing their wares before the public than The Carson-Harper Company, "At the Sign of the Golden Dragon," Denver, Colorado. A large batch of their productions has reached us, a few of which we have ventured to reproduce: but the examples presented on this page do not begin to convey an adequate conception of the beauty of their designs, which are in many colors and gold and silver, flat and embossed. The firm's letter-head (or, to be exact, letter-head and side, for it extends across the sheet and all down the left-hand side thereof), is a work of art, the lettering and ribbon-work being embossed in silver, while a floral scroll-work in pale green and silver forms a delicate background for the whole. We have seldom before received a package of such uniform excellence in all the samples submitted for

HIS SATANIC MAJESTY
TAKE
THE
HINDMOST



criticism. The picture of their "office dog" is enough to excite the risibles of the most melancholy. The samples here reproduced will give an idea of the originality and adaptability of their designs to almost any business carried on at the present time.

CHARLES H. POSSONS, Glens Falls, New York, submits a large package of programmes, catalogues, etc., in various styles of finish, all of which are good specimens of the typographic art. The display is neat and effective, and the presswork uniformly good, some half-tone plates in photo-brown ink looking fully equal to high-class photographs. The style in which some of the programmes are executed reflects great credit upon the house of Possons.

C. EDWARD LEBTIEN, with MacCrellish & Quigley, Trenton, New Jersey, furnishes an assortment of work done by him, both in black and colors. Many of the designs show originality in conception, but the too lavish use of borders in some instances, and poor selection of colors in others produce a very unsatisfactory effect. In two or three samples the border work overshadows the lettering of the job.



ARE
YOU
THIRSTY?

J. F. FARRALLY, New Milford (Conn.) *Gazette*, sends a calendar and a programme consisting of twenty leaves and cover, neatly printed in gold and blue, punched and tied with pale blue ribbon. The cover is very neat, and the inside of the programme is commendable; but why the thirteenth page

should be devoid of a rubricated initial when all the other pages possess one, is past our comprehension. The poetical embellishments would also look better in type a size smaller than the text. The presswork is excellent, impression and color both being very even, while the register, especially on the cover, is almost perfect

L. BARTA & Co., Boston, Massachusetts, have issued a "Business Calendar" for 1894, which will prove very useful to business men. It consists of fifty-two sheets, 5 1/4 by 9 inches in size, printed in red and black, with blank for each day for the purpose of writing memos. The front cover is illustrated with a half-tone in two tints, exquisitely printed, producing a striking effect. The workmanship throughout is of a high grade.

DO YOU
EAT
PIE



FROM the Laning Printing Company we received three samples of work accompanied by a letter as follows: "The enclosed samples are jobs done by three different compositors. We ask your opinion of them." The card is neatly set, but would be improved if the words, "Umbrellas, Parasols, etc.," had been set in plain type, in keeping with balance of card; the text letter spoiling an otherwise good effect. The letter-head is of neat design, but lacks finish, the rules not being closely joined at corners and meeting points. The name and address on the blotter might have been better displayed, and the rulework has the same fault as noticed in the letter-head. The Laning Printing Company's address is Norwalk, Ohio.

ROBERT DAINTON, with the *Daily Times*, Adrian, Michigan, submits some excellent samples of job printing, which show originality of design and careful execution. Presswork is also very good.

KILBOURN & CROSS, engravers, Boston, Massachusetts, forward a sixteen-page pamphlet, exquisitely printed, the cover on which is artistically designed, printed in tint and gold, and finely embossed.

K. A. GRANDSTAFF, with Hammond's Printing Works, Roanoke, Virginia, forwards a sample of rulework of merit. The design shows an artist's conception and a careful workman's ability in execution.

C. E. JENKINS, the "Press Boy," Omaha, Nebraska, is to the fore again with a neatly printed and embossed card announcing the fifth annual ball of the Omaha Typographical Union. The card is creditable both in design and execution.

D. B. LANDIS, proprietor "Pluck's Art Printery," Lancaster, Pennsylvania, has some original ideas in the way of "Salt River Tickets," samples of which have been received. They are tastefully gotten up and well printed, and reflect credit upon their originator.

WRIGHT, "The Electric Printer," Buffalo, New York, submits two samples of booklets, one of which, "The Cradle Banks," is a neat production; the other, "The Proof of the Pudding," is marred by being badly creased in folding—a fault which may be easily remedied.

THE Pomona (Cal.) *Progress* submits a business card, printed in blue, red and gold, which is a fairly good sample of jobwork in colors. The *St. Johns News*, St. Johns, Michigan, possesses a dainty compositor, as evidenced by the few samples of jobwork submitted; the pressman also understands his business, the arrangement of colors showing an artistic temperament. Homer L. Knight, Seneca Falls, New York: Programme; presswork good, composition might be greatly improved upon. N. J. Roberts, Montpelier, Vermont: Letter-heads and business cards; composition neat and presswork good. C. E. Justice, Cuyahoga Falls, New York: good samples of letter-heads. Frank B. Williams, Pittsburgh, Pennsylvania: Blotter in red and black; attractive and well executed. William A. Baker, Newark, New Jersey: Programme of the opening of his new printing establishment, composition of which is artistic, presswork (in five colors and gold) being excellent. The *Library Record*, St. Joseph, Missouri: Booklet setting forth the merits of the *Library Record*, neatly printed in brown ink, with the words "A Burning Question" clearly and deeply embossed in gold on the cover; an attractive piece of work. E. S. Mackey, Lansdale, Pennsylvania: Letter-head in three colors, very nicely displayed and presswork good, but if gold bronze had been used instead of yellow ink a much richer result would have been attained; business card, in three colors and gold, is a poor specimen of display composition.



CONTEMPLATION.

RESOLUTIONS ON THE DEATH OF R. F. SULLIVAN.

The following resolutions regarding the death of Vice-President Richard F. Sullivan were prepared by the committee appointed for that purpose at a special meeting of Chicago Printing Pressmen's Union, No. 3, held November 13, 1893, and were unanimously adopted at the December meeting:

WHEREAS, The angel of death having entered our midst and removed our best and bravest from among us, Chicago Printing Pressmen's Union, No. 3, desires to express in fitting terms the feeling of loss which overwhelms us; therefore be it

Resolved, That in the death of Richard F. Sullivan, our union has lost its strongest advocate, its wisest counselor, and one whose achievements as a workman have shed a luster on our name wherever known. His family have lost a kind, loving and indulgent husband and father. His associates have lost a friend who never failed, and one who by his many rare qualities of head and heart, his manly and generous spirit and noble principles had endeared himself to them as is given to few men to do. And the craft at large has lost one who was foremost in its advancement, and who brought the taste of the artist to aid the skill of the mechanic in assisting its elevation; and be it

Resolved, That Chicago Printing Pressmen's Union, No. 3, desires to convey to his bereaved wife and family its most hearty sympathy for their great loss, and would express the hope that the All-Wise Father of the Universe will sustain and comfort them in their hour of trial; and be it further

Resolved, That these resolutions be spread on the records of our union and a copy be sent to the family of our deceased brother, and also to the *Typographical Journal*, *THE INLAND PRINTER* and *American Pressman* for publication.

M. J. KILEY,
WILLIAM YOUNG,
H. LARSEN,

Committee.

SOLD!

Auctioneer.—This book, gentlemen, which is now offered, is especially valuable, as it contains marginal notes in the handwriting of the great Alexander von Humboldt. A hundred marks offered. Going—going—gone. It is yours, sir. Purchaser eagerly opens the volume. (The autograph marginal note by the renowned scholar was as follows: "This book is not worth the paper it is printed on.")—*Humor-Bacillen*.

BOOKS, BROCHURES AND PERIODICALS.

FUNK & WAGNALLS COMPANY have issued Volume X of *The Columbian Historical Novels*. It is entitled "Sustained Honor, a story of the War of 1812."

"MORE THAN KIN," by James Vila Blake, has been issued from the press of Thomas P. Halpin & Co., Chicago. Its typography is highly creditable to the printers.

LITTLE, BROWN & Co. have issued in handsome form "The Oregon Trail," by the late Francis Parkman. This is the title under which the work first appeared in the *Knickerbocker Magazine*. The present edition is illustrated by Frederick Remington.

"THOUGHTS ON THE RELATIONS OF EMPLOYER AND WORKMAN" is the title of an interesting pamphlet issued by Funk & Wagnalls. It is the text of a lecture by William H. Sayward, secretary of the National Association of Builders, delivered in Boston in 1893.

"THE COMPOSITOR, a Book of Instruction for the Beginner, Help for the 'Two-Thirder,' Hints for the Journeyman," has been published by H. F. Stewart, Ashbourne, Pennsylvania. It has the indorsement of Mr. Theodore L. De Vinne as a handy and useful work. Price, 25 cents.

AMONG the holiday issues of the various magazines few compare with the holiday edition of the *Northwestern Miller*, of Minneapolis. In size, fineness of paper, quality and number of illustrations, variety and quality of the articles, this edition of the *Miller* is the most admirable of any of the magazines which we have seen.

F. TENNVSON NEELY, of Chicago, has just issued "Mrs. John G. Carlisle's Kentucky Cook Book," a book of 256 pages containing a careful selection of practical cookery suggestions. Printed on heavy enameled paper and bound in white vellum, with chrysanthemum design on cover in five colors with gold; it is in every way a most elaborate specimen of artistic book-making.

"NEELY'S HISTORY OF THE PARLIAMENT OF RELIGIONS AND RELIGIOUS CONGRESSES AT THE WORLD'S FAIR," two volumes in one, is a valuable record of the most remarkable and significant events of the century. Mr. John W. Postgate certifies to the accuracy and completeness of the work, if such assurance be needed. The printing is well done and the illustrations, which are numerous, are well executed from plates by the half-tone or photogravure process.

If the late Mr. Benjamin Franklin had been writing his "Poor Richard Almanac" for 1893, he would probably have begun his remarks for December 1 to 10, "About this time look out for new calendars," but what could he have said anent the one issued by the celebrated ink manufacturers, Ch. Lorilleux et Cie, of 16 rue Suger, Paris? Here we find much in pictorial symbolism, and a Saint for nearly every day in the year that is not dedicated to a feast or a fast. The months of each season are in a different color, and no detail is neglected down to the rubricated address label.

"SAMANTHA AT THE WORLD'S FAIR," by "Josiah Allen's Wife" (Marietta Holley), illustrated with over one hundred artistic and humorous engravings by Baron C. DeGrimm (Funk & Wagnalls Company), is one of Miss Holley's characteristic efforts. Miss Holley's books have the sterling feature to recommend them that under the pure fun is a strong current of good healthy common sense and a distinct moral purpose. Pathos and humor, the grotesque and the ethical, are perfectly blended, and while one never tires of her writings, they have a cheering and elevating effect upon the reader.

VOLUME I of the two-volume edition of the Funk & Wagnalls Standard Dictionary of the English Language has been received. This volume has been four years in making; 238 editors and specialists have been employed upon it, and the cash outlay has been about a half million dollars. The advance

orders for the work mount up into the tens of thousands. The vocabulary of the Standard is extraordinarily rich and full, that of no other dictionary nearly equaling it, although great care was taken to throw out all useless words. It is superbly printed. Space prevents a review of the work in the present issue. Attention will be paid thereto in our February number.

"ARTISTIC ILLUSTRATION," is the title of an exceedingly artistic and handsome book of specimen illustrations in half-tone, issued by the New York Engraving & Printing Company, 320-322 Pearl street, New York. Particularly and pleasantly noticeable is an avoidance of assertive advertising. The work speaks eloquently for itself and for its producers. D. Appleton & Co., *Century*, *Scribner's*, *Harper's*, *Cosmopolitan*, *Frank Leslie's*, *St. Nicholas*, *Munsey's*, *Outing*, Dodd, Mead & Co., J. B. Lippincott & Co., Judge Publishing Co., *Harper's Young People*, *Life*, *New York Ledger* and *Godley's* are among the sources granting permission to the company for the publication of the drawings in this exquisite book.

BANCROFT'S "Book of the Fair," Parts I and II of which have been received, promises to more than meet the expectations of the public, based on the admirable works previously issued by Mr. Bancroft. In Part I the first chapter is devoted to an historical account of the fairs of the past, with copious illustrations showing interesting contrasts. The second chapter contains an historical sketch of Chicago, interestingly and concisely presented with adequate illustrations, and in chapter the third the evolution of the Columbian Exposition is dealt with. This chapter runs into the second part, and the illustrations of the skeletons of the mighty buildings prove doubly interesting at this time. Chapter four deals with the site, the plan and the artificers, and here is shown the unimproved swamp from which sprang the White City. Chapter the fifth deals with the Exposition management, Congress Auxiliary and finances. The work will consist of 1,000 pages, and will be issued in twenty-five parts of forty pages each, at the rate of two parts monthly, at the price of \$1 per part. The completed work will be a history worthy of the Exposition.

MESSRS. GEORGE H. RICHMOND & Co., New York, have just issued "Fadette" (Fanchon, the Cricket), translated from the French of George Sand by Jane Minot Sedgwick, with an etched frontispiece by E. Abot. Of this edition two hundred and fifty copies on Dickinson handmade and seven hundred and fifty copies on Windsor handmade paper have been printed at the De Vinne Press, and all are numbered. The binding, in boards with gray paper covers and muslin joints, is, we believe, new to the trade, the first book to be so bound, if we mistake not, having been issued privately by the Grolier Club. We cannot find words too warm in praise of this dainty specimen of bookmaking. With its top edges gilded, and the others left untouched, with its typographical excellence, and its seductive outside, we doubt if a story by George Sand has ever been more attractively dressed in her own country. And the little etching—a graceful young girl in full figure laying a garland on the tomb of the author, on which tomb is a medallion portrait slightly idealized—gives a rare touch of art to the whole that will appeal to the most fastidious. We understand it is the purpose of Messrs. Richmond & Co. to follow "Fadette" with translations of "François Le Champi and La Mare Au Diable." These are to be in the same attractive form as "Fadette." Madame Dudevant, or George Sand as she preferred to be known, was of a singularly fascinating personality, yet, as a late biographer tells us, we should

"Be to her virtues very kind;
Be to her faults a little blind."

But as to her work both her contemporaries and successors agree. The great-hearted Thackeray had met the woman and admired her work. "I can't express to you the charm of her melancholy sentences," he writes in his "Paris Sketch Book," "they seem to me like the sound of country bells—provoking I don't know what vein of musing and meditation, and falling

sweetly and sadly on the ear." Equally enthusiastic was Mrs. Barrett Browning, who, in a private letter, says: "George Sand is the greatest female genius the world ever saw—at least since it saw Sappho who broke off a fragment of her soul to be guessed by—as creation did by its fossils."

TRADE NOTES.

THE *Penny Press* of Cleveland, Ohio, has made arrangements for the setting of its paper by machine composition, the Rogers Typograph impression machines being selected. Ten of them will be run, all to be in charge of union operators chosen from its force of compositors.

FROM Teachenor-Bartberger Engraving Company, of Kansas City, Missouri, some exceedingly fine specimens of process and wood engraving have been received. Mr. Leonard Lester, the designer of the title-page and engraved heads of this magazine, was a former pupil of the company.

THE winter number of the *Type Founder*, published by Barnhart Brothers & Spindler, Chicago, has made its appearance, and is fully up to the usual standard. Among the new type faces shown are the "Acme Open" and "Far Open," the "Pantagraph Script," the "Mayo" and "Canton" series, and the "Midway Midgets."

THE *Typographic Advertiser* for the holiday season of 1893, published by the MacKellar, Smiths & Jordan Foundry, of Philadelphia, is out. The new letters shown in this sheet are the "Houghton," "Rimpled," "Columbus No. 2," "Polo," and the "Caxton Black." The trade is also advised that a series of "Columbus Outline" will appear shortly.

THE Seybold Machine Company, of Dayton, Ohio, received an order recently for a 73½-inch "Monarch" paper cutter, through their agents, Montague & Fuller, which is an order for the largest paper cutter ever built in this country. This wonderful machine is to be used in New York city, and will, no doubt, excite much interest among all users of paper cutters.

FROM the *Monetary Times*, of Toronto, Ontario, we learn that three medals were awarded to the Brown Brothers Company, of Toronto, by the authorities of the World's Fair, one for bookbinding, one for pocketbooks, and one for account books. The Ontario commissioner, Mr. Larke, in writing to that company, says: "You are one of the exhibitors who have done us so much credit by your display."

THE Adamson Company, of Muncie, Indiana, have recently purchased a job plant and have fitted it up especially for printing circulars by the "Adamson Process," soliciting work more particularly from all cities in which no firm has a license to do this work. Our readers will remember that we gave a description of this process some time ago. By it a more perfect imitation of typewritten letters can be produced.

WE acknowledge receipt of a copy of catalogue and price list of printing machinery, published by Golding & Co., Boston, Massachusetts. The catalogue is a very complete one, containing 100 pages showing the various presses, machinery and tools manufactured and sold by the company. The cover is of attractive design, the embossing on same being done on their 12 by 18 jobber, which shows that these presses are capable of doing heavy work.

VAN LEYEN & HENSLER, engravers, 149 Jefferson avenue, Detroit, Michigan, have sent us an assortment of the different kinds of work turned out in their establishment, which shows that they have facilities for producing some excellent results in all the different branches of engraving. Some of the wood engraving is unusually fine, and in these days when nearly everything is half-tone it is a pleasure to look on such fine specimens. The samples of half-tone work also indicate that they are not in the rear of the procession in that line.

THE envelope machines of the Barber & Ellis Company, of Toronto, Ontario, which turn out some 250,000 envelopes per

day, are being equipped with a device for making a new envelope, which promises to be a rapid seller. A company entitled the Teller Envelope Company, Limited, has been formed in Ontario to place the patented envelope upon the Ontario market. It differs from the ordinary envelope in having slight projecting points at the lower corners; the material difference, and the one which makes it practical, consists of a fine thread being deposited in these projecting points. The functions performed by the thread is to enable the rapid opening of the envelope, and at the same time to insure safety to the contents by doing away with the obnoxious knife so commonly used, which frequently cuts or mutilates the contents.

BRITISH NOTES.

THE London *Times* has appointed Miss Shaw as its Colonial editor. This lady has already made her mark as an authority on Colonial matters.

NOT long ago a London lady went to a stationer and ordered a number of invitation cards which she proposed to issue for an evening party. She particularly instructed the stationer to print "igh tea" in the left-hand corner of each. When at length the cards came home they all bore the letters "I. T." in the corner specified.—*Public Opinion*.

THE following item of news appeared in the *Edinburgh Evening Dispatch*, November 28: "The Rev. Dr. Hutchison, Banchory, was prevented by illness from reading a paper to the Scottish Church Society conference in Glasgow yesterday, but it was forwarded. The Rev. J. Parker and another gentleman spent nearly an hour in attempting to decipher the caligraphy, and it was then resolved to send it to the printer in order that it might appear in a special report of the conference." Complimentary to the printers!

"PAPERMAKING" was the subject of an interesting lecture delivered by Dr. Ivison Macadam before the Edinburgh branch of the British Typographia on November 17. The lecturer described the various fibers used for the manufacture of paper, and, by means of the lantern, demonstrated their microscopic characters. The preparation of mechanical and acid wood pulps was treated of, as well as the methods of bleaching the fibers, staining for colored papers, etc. The lecturer described the various processes adopted for the recovery of the waste alkaline liquors, showing that while all the alkaline liquids had at one time been thrown away, causing great loss to the manufacturer and the poisoning of the streams, gradually the strong liquids, and latterly the weaker waters, had been retained and reused, thus effecting a very great saving of material and greatly reducing the polluting matter passing to the streams.

ON Thursday evening, November 23, in Typographical halls, Maxwell street, Glasgow, Mr. W. S. Murphy read a paper on "Points on Punctuation," before a largely attended meeting of the society, John Renfrew, Esq., presiding. The essayist treated the subject in a clear and scholarly manner. Enumerating ten points of punctuation, the comma, semicolon, colon, dash, parenthesis and period were styled *grammatical* points, the hyphen and apostrophe merely *verbal*, and the points of interrogation and exclamation were termed *elocutionary* marks. The exposition of the proper use of the various points, accompanied with apt examples, was extremely clever, and proved indisputably that there is a *system* of punctuation governed by laws as rigid as those of logic, and that the inconsistencies and diversities of pointing now prevailing will almost entirely disappear with a more perfect knowledge of those laws. His remarks on the colon were quite unique. The colon, he said, is the symbol of equality—in itself means essentially "equal to." Example: "He was skilled in all the arts: sculpture, painting, architecture and literature." The latter clause is equal to the word "arts"—is an explication of

its content. In every instance of correct use of the colon there is a relation of equality signified, the clauses disjoined by the point are either mutually equal or are equally important parts of the proposition which contains them. Altogether the paper was a masterly handling of the subject, and the after-discussion only went to show its unassailability. Hearty votes of thanks to essayist and chairman brought an interesting meeting to a close.

At a recent lecture in London, Mr. William Morris, of the *Kelmscott Press*, pleaded for the use of a certain amount of Gothic type for the printing of books, remarking that if he had his way he should print all books in Gothic. The mediævals had the advantage over us in the matter of paper, for almost all paper used for printing books in the present day was bad, and very little tolerable, whereas in the Middle Ages the paper was good and durable, and had qualities which appealed to the eye. He did not know what was to be done about modern paper, unless we managed to print more books from hand-made paper. Machine-made paper was a mere makeshift. With regard to the one shilling book, if the paper was to be cheap, it ought somehow or another to look cheap; it ought not to have that desperate look of shabby elegance that most of the kind had. Mr. Morris advocated printing on good paper, and the use of well-designed type. It was, he said, just as cheap to pick up pretty stamps as ugly ones, and the type must be put in proper position on the pages, and when they did that they would have a book which anybody could read with pleasure.

At the opening lecture of the winter session of the Edinburgh Typographia, held on November 3, one of the leading master-printers of Edinburgh, Mr. James Kirkwood, took occasion, in moving a vote of thanks, to advocate the opening of the technical classes of the association to the female compositors of Edinburgh. The audible marks of disapprobation evinced by the large audience of printers assembled, under the presidency of the Lord Provost, showed how distasteful Mr. Kirkwood's proposal was to them. Mr. Kirkwood said that female labor in the caseroom was a fact, and the journeymen ought to recognize it. He pointed out that the medical profession had tried to keep out females, but had failed, and many ladies were now in successful practice. He did not see why girls should not be admitted to the benefits of the typographia classes. As Mr. Kirkwood's feelings are doubtless shared by other of the master printers of Edinburgh, says the editor of the *Scottish Typographical Circular*, it may not be out of place to put the true reason of opposition before our readers. It is not illiberality or exclusiveness; it is self-preservation. The journeymen have no objection to female compositors; what they do object to is that they do certain portions of work—usually the easiest and best paying—at half price. They are not like apprentices; let them be in an office twenty years, they never get more. If an Edinburgh master printer called in a lady doctor to any of his family, would he offer her half a fee? If he did, and she was a lady of spirit, she might throw it in his face. But this is what they do with female compositors. When the master printers give them full scale price, as there is no reason in common fairness why they should not, then they will be welcomed to the classes of the typographia. The Edinburgh Typographical Society, we imagine, will also be glad to receive them. There is a lady member of the London Society of Compositors who fulfills these conditions. But her employer is a socialist, poet, dreamer of an earthly Paradise, William Morris.

A MAN with a very red bique, and legs that were somewhat oblique, tried to bleach out his noes and to straighten his toes, by a hundred mile walk every wique. But he struck a big keg with a lique which speedily made him to rique with the odor of gin that he quickly suckt in, until quite unable to spique.—*Exchange*.



LOLA AND TETOSI, SOUTH SEA ISLAND BEAUTIES.

On the Midway Plaisance, at the World's Fair.

BUSINESS NOTICES.

MR. J. W. SWINBURNE, formerly of the Swinburne Printing Company, of Minneapolis, and now connected with the firm of Swinburne & Andrus, at 252 Hennepin avenue, that city, writes us that he severed his connection with the Swinburne Company over a year ago, and that he is not interested in any way and has nothing whatever to do with the getting out of the specimen book which the Swinburne Printing Company advertised in this publication some time ago.

MURPHY'S LIGHTNING GALLEY LOCK.

One of the most useful labor-saving inventions in the printing trade recently patented is the device named at the head of this notice, an advertisement of which appears on page 286. It does away entirely with the ordinary side-stick and quoin; and having a foot brace which is readily adjustable, the printer is enabled to lock a galley of matter for taking a proof in half the time it takes in the ordinary way. The galley lock is made of channel brass and is very light, yet at the same time as strong as if made of a solid bar of metal. Three screws, one and one-fourth inches in length, are securely riveted to the channel brass, and ribbed brass nuts cover the entire length of these screws, giving one and one-eighth inches spread. The outer ends of the nuts press against the inside of the galley and lock the matter firmly without straining the galleys. The foot lock is a valuable feature and does away with the necessity of placing anything except a lead or a slug at the bottom of the matter. It is readily adjusted and can be securely locked in any position in a moment. The device is manufactured by A. H. Beardley, of Elkhart, Indiana, and is very highly spoken of by all the printers who have put it in use.

A WORLD-EMBRACING ROAD.

Next to the newspaper as a civilizer is the railway. This fact is admirably illustrated by the Canadian Pacific Railway, whose construction a little over ten years ago has transformed the Canadian Northwest from a wilderness, for centuries given over to the trapper, the Indian and the bison, into a land where countless thousands are flocking in and making happy homes. The Canadian Pacific Railway Company is a corporation which although youthful is active and energetic, already attaining the highest place among the great transportation companies of the day. Besides spanning the northern portion of the continent from the Atlantic to the Pacific, it has also extended its operations to foreign shores, until now its name is familiar in almost every part of the globe. A steamship line from Vancouver to Japan and China, composed of an unequalled fleet, has been supplemented by another excellent service to Honolulu and Australia, and it is confidently anticipated that the next move will be the establishment of a fast line across the Atlantic—to Quebec in summer and Halifax or St. John in winter—thus shortening the trans-Atlantic ocean voyage by 500 to 650 miles, and making this route, by the reduction of distance and increase of speed, the great highway of the world's travel.

The Canadian Pacific, it will thus be seen, is already of gigantic proportions. Its success in affecting a revolution in traveling and diverting from old routes through its newly discovered paths the traffic and commerce of three continents, has been phenomenal. The earth can now be girdled by the Canadian Pacific Railway and its connections in less time by more than twenty days than Jules Verne's hero accomplished the feat, and with an entire avoidance of the dangers and difficulties which beset him on that memorable voyage. To those, however, to whom leisure is preferable to haste, the opportunity of visiting foreign lands by easy stages is afforded, and a whole year can be spent, if desired, in circumnavigating the globe. The rates for this round-the-world trip are moderate—

from \$610 upward—and the best evidences of its attractiveness are the eulogiums passed on the service by those who have undertaken the voyage.

By its recently established Soo-Pacific line a new route is opened up from the middle and western states to the Pacific coast, passing through the mammoth wheat fields and stock ranches of the American and Canadian Northwest, and crossing the Great Divide in its grandest altitude enables the sight-seer to view the incomparable sublimity and grandeur of the Rockies and the lofty ranges beyond.

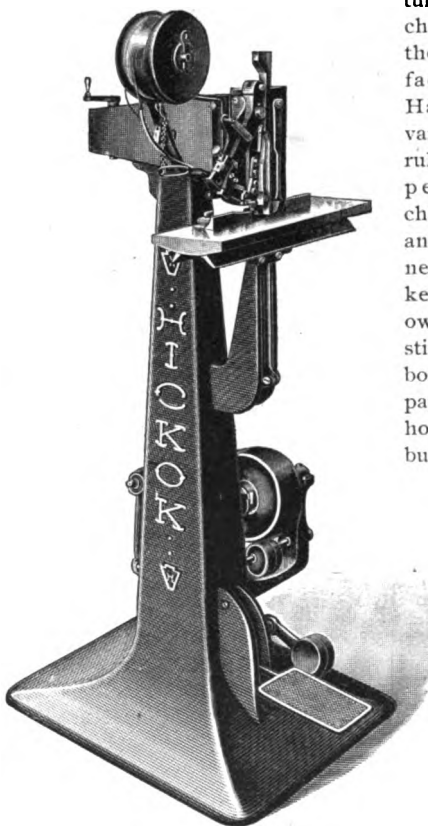
THE GEORGE W. PROUTY CO.

The above concern has been incorporated in Massachusetts with a full paid-up capital (some of the stockholders being printers who use the Prouty press), a noteworthy fact in these hard times. The presses will be made by Dennon & Tarbett, of Boston, under a strong contract. That firm's reputation in the East is sufficient guarantee as to the manufacture of the machines. The inventor, Mr. Prouty, will devote his time to some new ideas and general inspection of the manufacture. The officers of the company are all young men, and, with plenty of capital, will spare no pains to keep the press at the "perfected" standard as designed by the inventor. The company also manufactures a machine for wood printing, and steel type, making a special branch of the business for wood printers' supplies. The office and showrooms are at 130 Oliver street, Boston (one block from Fort Hill Square), and the manufactory is at 172 Oliver street.

TWO NEW MACHINES.

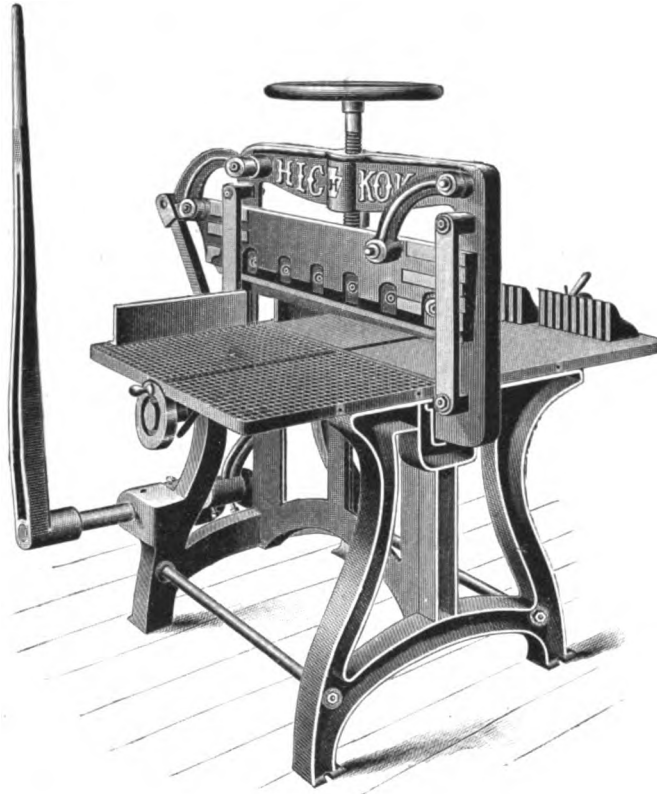
The World's Fair proved to be the "coming out party" of two machines built for the use of bookbinders and printers. Machines for like purposes have been constructed by other manufacturers of bookbinders' machinery than the manufac-

turers of these two machines, but until recently the W. O. Hickok Manufacturing Company, of Harrisburg, Pennsylvania, celebrated for their ruling machines, ruling pens, and other machinery for bookbinders and paper rulers, have never put upon the market machines of their own manufacture for wire stitching, or stapling bookwork, or for cutting paper. Some time ago, however, a crudely built but very simple wire stitcher was brought to their attention, and after considering its good points, which were sufficiently strong and of which there was a goodly number, the company decided to adopt the same as a nucleus of a stitcher which should be built and



called the "Hickok." The inventor of certain improvements which were found on this crude machine was employed by the company to assist in the development of it. After completing several machines, and after having put them in active service,

some minor points were changed. Another test showed that the machine was a success. It attracted a very great deal of attention at the Fair, and many favorable comments were passed upon it by those who watched its workings. The other machine, new to the same manufacturing company, is a lever paper cutter. The design of the machine in many respects is a decided improvement upon machines of a like kind heretofore manufactured, and many are the new departures noticeable from the old devices which have heretofore been carried into the cutters made by various cutter builders. The design of the "Hickok" lever cutter includes an inverted arch above



the knife and an ordinary arch below the "cutting stick." Between these two arches the entire pressure and strain upon the machine is centered. The knife has the same swing to it which is usual in paper cutters; in addition, however, it has a shear motion, which brings up finally with the edge of the blade and the cutting stick exactly parallel, one end of the knife gaining half an inch lead into the paper before the other end touches the upper sheet, thus doing away with a good deal of strain which an ordinary knife puts upon a machine. We might proceed with a detailed statement of the advantages of these two machines. We will, however, leave this for the Hickok Company to do in circulars, which they state they are about to issue. These can, no doubt, be secured by dropping a line to that company at Harrisburg, Pennsylvania.

ABOUT FOLDING MACHINES.

Among recent shipments by the Dexter Folder Company, of Fulton, New York, was one of their newspaper folding machines with supplement insert attachment, which was shipped to Valparaiso, Chili. This machine goes into the office of the *Chilian Times*, published by Mr. Guillermo Helfmann. The samples of this paper shown the writer fully demonstrated the ability of the publisher to get out a really creditable sheet. The paper is a six-column quarto with four-page supplement. The supplement, by the use of this modern folding machine, will be pasted to and trimmed with the main sheet, making as complete a twelve-page paper as we can boast of in this country. The paper was very well printed on a good quality of

paper and contained several very nice half-tone cuts, one of them representing a large monument recently erected to the memory of the murdered Baltimore seamen. We understand that Mr. Helfmann uses American-made machines in his entire plant. He is well known among our press manufacturers, and stands very high in the estimation of all who know him.

WANT ADVERTISEMENTS.

We will receive special want advertisements for *THE INLAND PRINTER* at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 5th of each month, and no want advertisements for any issue can be received later than the 25th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

A CHOICE BARGAIN—A complete and extra well selected job printery located in a western city of 150,000. Four Price & Chandler jobbers; cutter. Fully equipped for brief and commercial work. Electrical power. Enjoys a liberal patronage. No soliciting required. Located in the largest and finest building in the city. All material in first-class condition. Ill health cause for selling. Don't write unless you mean business. Price \$6,500 cash. Address "NEBRASKA," care *INLAND PRINTER*.

ALL LIVE PRINTERS should have Bishop's "PRACTICAL PRINTER," 200 pages, \$1. Also his "DIAGRAMS OF IMPOSITION" and "PRINTERS' POSITION" and "PRINTERS' ORDER BOOK," price \$3, and "SPECIALS OF JOB WORK," price \$2. Sold by H. G. Bishop, 128 Duane St., N. Y., and all type-useful works ever published for "THE JOB PRINTER'S LIST OF PRICES AND ESTIMATE GUIDE," price \$1. Just published.

AN OPPORTUNITY to buy a well-established book and job office which can show an average net profit of \$50 per week for eighty consecutive weeks, at a price far below its real value, does not often present itself. Located in a central New York city of 30,000 population. Only first-class job office in the place. Will guarantee price to suit. Ill health makes sale positive. Address "OPPORTUNITY," care *INLAND PRINTER*.

A PRACTICAL PRINTER with editorial ability desires situation. Sober, reliable, republican. Good recommendations. Distance no objection. "RELIABLE," care *INLAND PRINTER*.

FOR SALE, CHEAP—Model book and job printing establishment in the "boom city" of the country. Inventories about \$40,000, including eight cylinder presses. Will sell at "slaughter" price, and make special terms. Write for descriptive circular, *NIAGARA PRINTING CO.*, 357-365 Seventh street, Buffalo, N. Y.

FOR SALE—Eighth Medium Cleveland Gordon Press, never been used. All complete, with steam fixtures, at a bargain. Address "CLEVELAND," care *INLAND PRINTER*.

FOR SALE—The patents, patterns, jigs and special tools for building the Eclipse and Baltimore Jobber Printing Presses. Address MAURICE E. SKINNER, Trustee, Baltimore, Maryland.

FREE TO EVERY PRINTER!—"The Lay of the Case," printed on heavy cardboard, and showing the lay of pairs, job and triple cases. A real necessity in every office. Send postal to *PRINTERS' PUBLISHING CO.*, Ashbourne, Pa.

PRINTER—An all around newspaper and job compositor and pressman, with experience in proofreading and writing, sober and thoroughly competent, wants a permanent position. Address J. T. WINDELL, 229 North Seventh street, Richmond, Ind.

NAME YOUR CHARGE per page to make and market 1,000 books, 12mo, long primer leaded. Be specific. Address "AUTHOR," 4829 St. Lawrence avenue, Chicago.

SITUATION WANTED—A machinist, experienced hand on all kinds of printers' machinery wants position. Can give best references. Address "MACHINIST," care *INLAND PRINTER*.

THE DOWST SUBSCRIPTION RECORD, AND ADVERTISING RECORD AND LEDGER are superior to anything in the market. For sale by all booksellers and stationers. Sample sheets sent FREE on request. Publishers, E. L. GRANGER & CO., Chicago.

WANTED—A competent all-around printer desires position in a good office. Steady, industrious and a hustler on all kinds of work, poster work included. Address "H. A. E.," care *INLAND PRINTER*.

WANTED—A few copies of the December, 1891, issue (No. 3, Vol. IX) of *THE INLAND PRINTER*, if in good condition. Will pay 20 cents apiece for same. Mail or bring to this office. *THE INLAND PRINTER CO.*

WANTED—Practical printer with \$1,500 to invest, to take active part in city book and job office publishing an established Protestant paper (weekly). Address "HENRY," care *INLAND PRINTER*.

WANTED—Situation by a young man as foreman or job compositor in good office. Union, sober, practical. Good references. Address "L.," care *INLAND PRINTER*.

FREE 16 page illustrated Book giving dates and prices paid for Send two stamps **OLD GOINS** National Coin Company, 53 K State street, Boston, Massachusetts.

PATENTS.

Patents, Caveats and Trade Marks procured, Rejected Applications Revived and Prosecuted. All business before the U. S. Patent Office promptly attended to for moderate fees, and no charge made unless Patent is secured. Send for "INVENTOR'S GUIDE." FRANKLIN H. HOUGH, Washington, D. C.

A NEW TOOL FOR BENDING BRASS RULE. THE MODE OF OPERATION IS SIMPLE, AND WITH THE **ELITE RULE BENDER** YOU CAN EASILY LEARN THE ART OF RULE BENDING.

Price, \$2.00. FULL INSTRUCTIONS WITH EACH BENDER. POSTPAID. **ELITE MFG. CO., MARSHALL, MICH.**


HINTS ON RULE BENDING, 10 CENTS.



THE DURANT COUNTERS

Received the Highest Award at the World's Columbian Exposition.

Send for Catalogue to **W. N. DURANT, MILWAUKEE, WIS.**



HARRISBURG, PA., August 20, 1893.

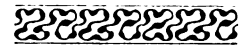
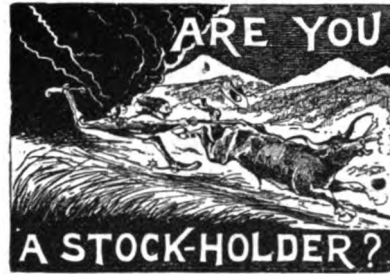
MR. A. A. STEWART, Salem, Mass.:

Dear Sir,—I received copy of "The Printer's Art" on the 11th inst. I am more than pleased with it. I would not part with my copy for a good deal, unless I had first secured another. Of the different works relating to the printing trade, that I have read, I think "The Printer's Art" leads them all.

MARCUS D. HOERNER.

A Book for Printers—113 pages, in colors, 6 x 8 inches, oblong. Paper covers, \$1.00; cloth, \$1.50.

A. A. STEWART, Box 156, Salem, Mass.



OR IN ANY WAY CONNECTED WITH A **Stock Company**

OF ANY KIND?
IF SO,
YOU SHOULD POSSESS
A COPY OF

... GOODWIN'S ... IMPROVED BOOKKEEPING and BUSINESS MANUAL.

EVERY Officer of, every Shareholder in, and every Bookkeeper for a STOCK COMPANY will find that this work contains many articles on subjects in which he is directly interested. It will also prove of especial value to him as a **BOOK OF REFERENCE**. It contains more practical information on the subject of **STOCK COMPANIES** than that contained in all the other works which have ever been published. It is in fact, an **AUTHORITY** on the subject among the largest corporations of the world—as witness, for example, the following:

"Your explanation of **STOCK COMPANY BOOKKEEPING** is most excellent. I shall adopt your plans **TO THE LETTER**. Would not take \$50.00 for the information I have gained from your article on Stock Companies alone! Your book is by far the most thorough and complete exponent of Advanced Bookkeeping I have ever seen."
—W. L. BARNES, Secretary and Treasurer of the Providence Coal Co., Providence, Ky., March 14, 1892.

"Your book **FAR SURPASSES** my expectations, containing, as it does, so much valuable information."
—CHAS. W. SIMMONS, with the Standard Oil Company, Cleveland, Ohio, November 28, 1890.

"Would not part with it for five times the money I paid for it if I could not get another copy."
—D. L. MORGAN, with the Pennsylvania Railroad Company, Nanticoke, Pa., December 27, 1890.

Size of book, 7 1/4 x 10 1/4 inches; pages, 293; printed in red and black; richly bound; 38,387 copies sold. Price, \$3.00. (Sent, postpaid, upon receipt of price.) Address all orders to

The Inland Printer Co.,
214 Monroe Street, CHICAGO.

PAT APRIL 7 1891

NEW LABOR=SAVING METAL FURNITURE, PRINTERS' CHASE AND PAGE HOLDER.

INVALUABLE IN BOOK AND JOB OFFICES.
SIMPLICITY AND PERFECTION COMBINED.

Does away with page-cord. Type will not pull in presswork. Best blank page and hollow square.
Makes perfect register easy. Saves time and money. Prevents inaccuracy.

THIS new (patented April 7, 1891) addition to the labor-saving devices of the book and job office, is the result of much experiment by the patentee, who is an old and experienced book and job printer. It is made to accurate pica sizes, 3 ems wide, standard height, and in length runs from 14 ems up. The lock-up for handling is quick, safe and easy. The fastening pins are one point less than the holes, and when locked in the chase the pressman has an easy job to secure sure lock-up and perfect register. It is made in fonts for all sizes of page below 24 ems pica in width, and over that size will be made to order.

We warrant this furniture to do all that is claimed for it—save much time and money, and to make better register and presswork than any other in use, in addition to its use just as any other furniture is used.

W. P. HARDING & CO., Manufacturers,
411 East Fifty-Seventh St., CHICAGO.

The INLAND PRINTER BUSINESS DIRECTORY.

THE FIRMS ENUMERATED IN THIS DIRECTORY ARE RELIABLE, AND ARE COMMENDED TO THE NOTICE OF ALL CONSUMERS OF PRINTERS' WARES AND MATERIALS.

Insertions in this Directory are charged \$6.00 per year for two lines, and for more than two lines \$2.00 per line additional.

BINDERS' MACHINERY.

James, Geo. C., & Co., manufacturers and dealers, 62 Longworth street, Cincinnati, Ohio.

Montague & Fuller, 28 Reade street, New York. Stitching and folding machines, etc.

BOOKBINDERS' SUPPLIES.

American Strawboard Co., 152 and 153 Michigan avenue, Chicago. Bookbinders' supplies.

Slade, Hipp & Meloy, 300 Wabash avenue, Chicago. Also paper box makers' supplies.

CARDS AND CARDBOARD.

Collins (A. M.) Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CARDS—SOCIETY ADDRESS.

Smith, Milton H., publisher, 95 Andrews street, Rochester, N. Y. Embossing to order.

CYLINDER PRESS MANUFACTURERS.

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.

Cranston Printing Press Co., Norwich, Conn., manufacturers of The Cranston printing presses, all sizes and styles.

Duplex Printing Press Co. The Cox duplex, web and country presses, Battle Creek, Mich.

Goss Printing Press Co., 335-351 Rebecca st., near cor. Ashland ave. and Sixteenth st., Chicago.

Hoe, R., & Co., New York. Manufacturers printing presses, electrotype machinery and printing materials.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

The Lovejoy Company, 444 and 446 Pearl street, New York.

ELECTROTYPERS AND STEREOTYPERS.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Electrotypers, photo and wood engravers.

Campbell & Co. (Geo. W. Blum, prop.), 59 and 61 Longworth street, Cincinnati, Ohio.

ELECTROTYPERS AND STEREOTYPERS.

Drach, Chas. A., Electrotype Co., corner Pine and Fourth sts. (old Globe-Democrat Bldg.), St. Louis, Mo. Electrotypers and stereotypers.

Heybach-Bush Co., Fifth and Main streets, Louisville, Ky. Most complete establishment in the South.

Juergens Bros. Co., 148 to 154 Monroe street, Chicago. Also process engravers.

Peters, C. J., & Son, 145 High street, Boston.

St. Louis Typefoundry, 210 and 212 Washington avenue, St. Louis, Mo.

Zeese, A., & Co., electrotypers, photo-zinc etchers, half-tone, map and relief-line engravers, 341 to 351 Dearborn street, Chicago.

ENGRAVERS.

Benedict, Geo. H., & Co., electrotypers, zinc etchers, relief plate engravers, photo, wax and wood processes. 177 Clark street, Chicago.

FOLDING MACHINES.

Bennett Folder.—Rockford Folder Co., Mrs., Rockford, Ill. Cable address, "Folder."

Brown Folding Machine Co., Erie, Pa. Write for circulars and information.

Chambers Brothers Company, Philadelphia, Pa. Paper folding machinery.

INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati, New York and Chicago.

Bonnell, J. Harper, Co. (Limited), 17 Quincy street, Chicago; Ed Hanff, manager.

Buffalo Printing Ink Works, Office and Factory, 10 to 20 Brace street, Buffalo, N. Y.

Johnson, Chas. Eneu, & Co., 509 South Tenth st., Philadelphia, Pa. Branches: 529 Commercial st., San Francisco; 45 and 47 Rose st., New York; 99 Harrison st., Chicago.

Levey, Fred'k H., & Co., 59 Beekman st., New York. Specialty, brilliant woodcut inks. Chicago agents, Illinois Typefoundry Co.

Mather's Sons, Geo., & Harper Co., 29 Rose street, New York. Book and fine cut and colored inks.

Morrill, Geo. H., & Co., 146 Congress st., Boston; 17 to 27 Vandewater st., New York; 304 Dearborn st., Chicago; E. J. Shattuck & Co., 520 Commercial st., San Francisco, Cal.

Queen City Printing Ink Co., The, Cincinnati and Chicago.

INK MANUFACTURERS.

Thalman Printing Ink Co., St. Louis. Chicago office, 415-417 Dearborn street.

The Ullmann & Philippott Mfg. Co. Office and works, 89 to 95 Merwin st., Cleveland, Ohio.

JOB PRINTING PRESSES.

Bronson, H., Manufacturer Old Style Gordon press, 371 and 373 Dearborn street, Chicago.

Liberty Machine Works, The, 54 Frankfort street, New York. Sole manufacturers of the new style Noiseless Liberty press.

Wesel, F., Mfg. Co., 11 Spruce st., New York.

MACHINE KNIVES.

White, L. & I. J., Buffalo, N. Y., manufacturers of paper-cutting knives; superior quality.

MAP AND RELIEF-LINE ENGRAVING.

Zeese, A., & Co., electrotypers, photo-zinc etchers, half-tone, map and relief-line engravers, 341 to 351 Dearborn street, Chicago.

PAPER CUTTERS.

Simple Cutters for bookbinders, manufactured and sold by M. H. Semple & Co., Lowell, Mass.

St. Louis Typefoundry, 210 and 212 Washington avenue, St. Louis, Mo.

Wesel, F., Mfg. Co., 11 Spruce st., New York.

PAPER DEALERS—COMMISSION.

Taylor, Geo. H., & Co., 207 and 209 Monroe st. Plate, book, news, colored, covers, manila, etc., and specialties.

PAPER DEALERS AND MAKERS.

Butler, J. W., Paper Co., 216 and 218 Monroe street, Chicago.

Calumet Paper Co., 262 to 268 Fifth avenue, Chicago. Headquarters for Whiting Paper Co's manufactures.

Chicago Paper Co., 120 and 122 Franklin st., Chicago. Headquarters for printers' supplies.

BRASS RULES, LEADS, SLUGS AND METAL FURNITURE.

Cast and Wrought Iron Chases.
All-Brass Galleys.

AGENTS FOR
KEYSTONE TYPEFOUNDY,
PHILADELPHIA.

JULIUS HEINEMANN & CO.

340-342
Dearborn Street,
CHICAGO.

... MANUFACTURERS OF ...

Improved Iron Case Stands.

SEND FOR CIRCULAR

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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Elliot, A. G., & Co., 30 to 34 South Sixth street, Philadelphia. Paper of every description.

Illinois Paper Co., 181 Monroe street, Chicago. Book, cover, manila, rope manila papers, etc.

Smith, Bradner, & Co., 119 Monroe st., Chicago.

Southworth Company, manufacturers of writing and ledger papers, Bankers' Linen, Velum Bond, Mittleague, Mass.

PHOTO-ENGRAVING.

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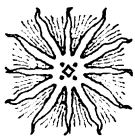
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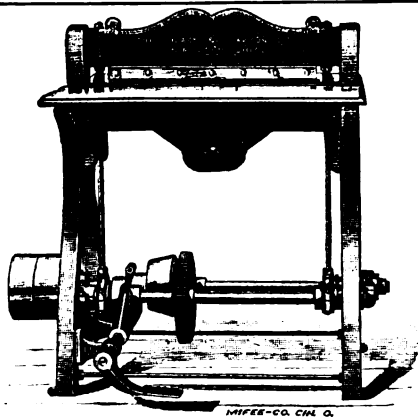
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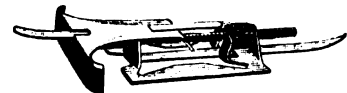
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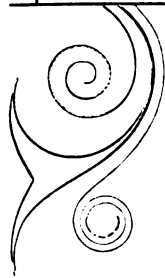
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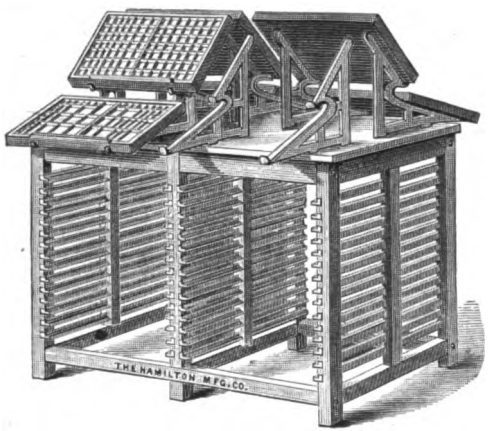
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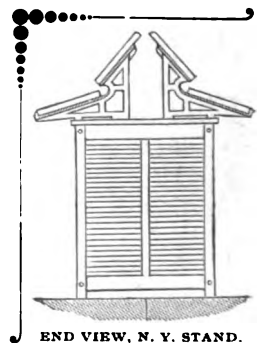


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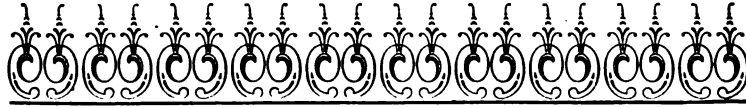
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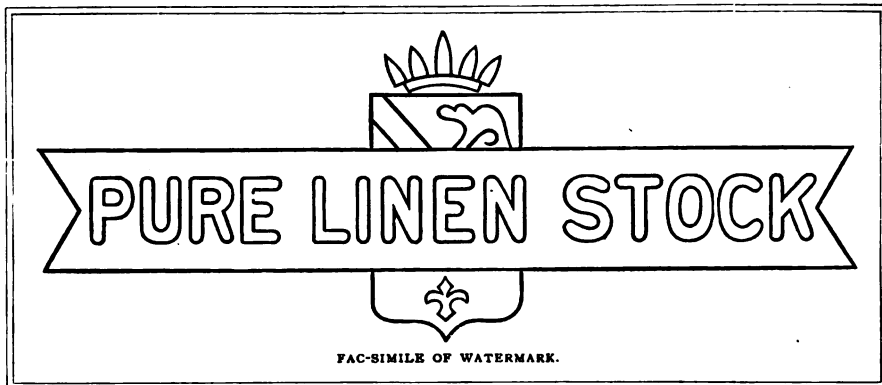
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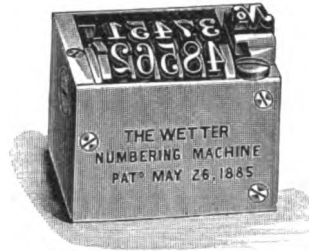
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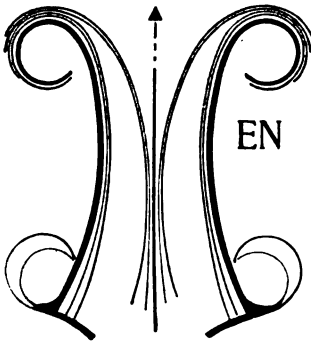
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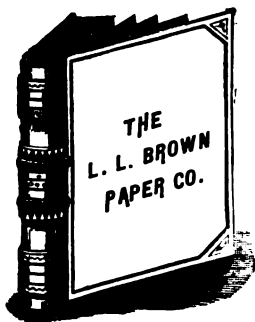
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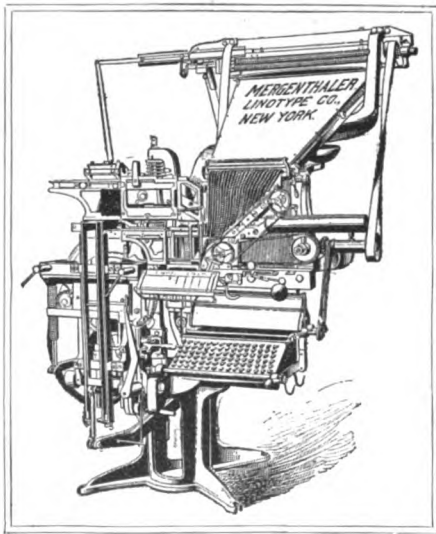
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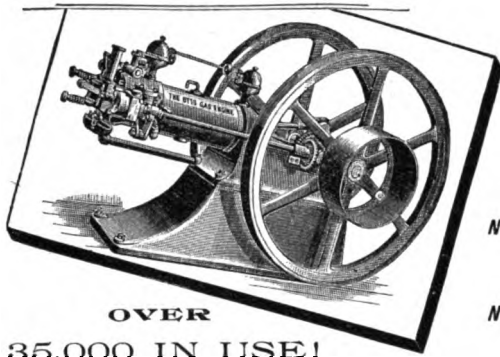
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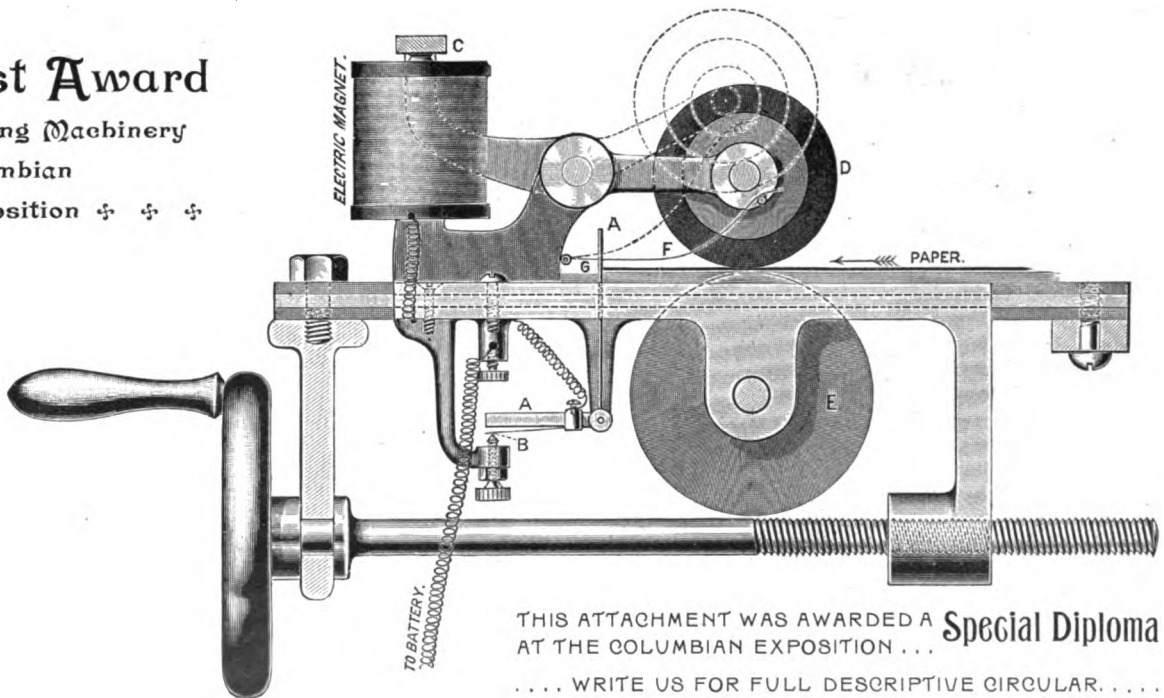
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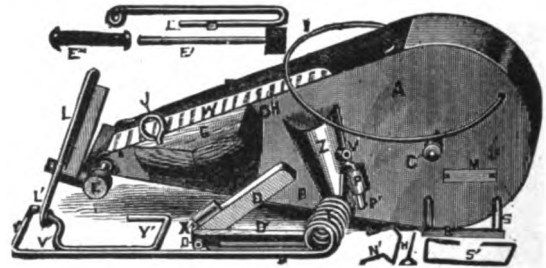
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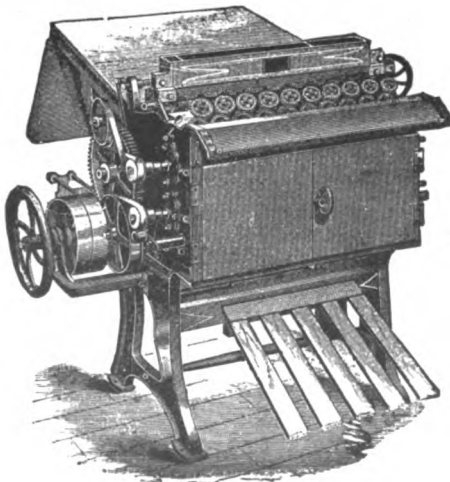
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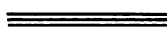
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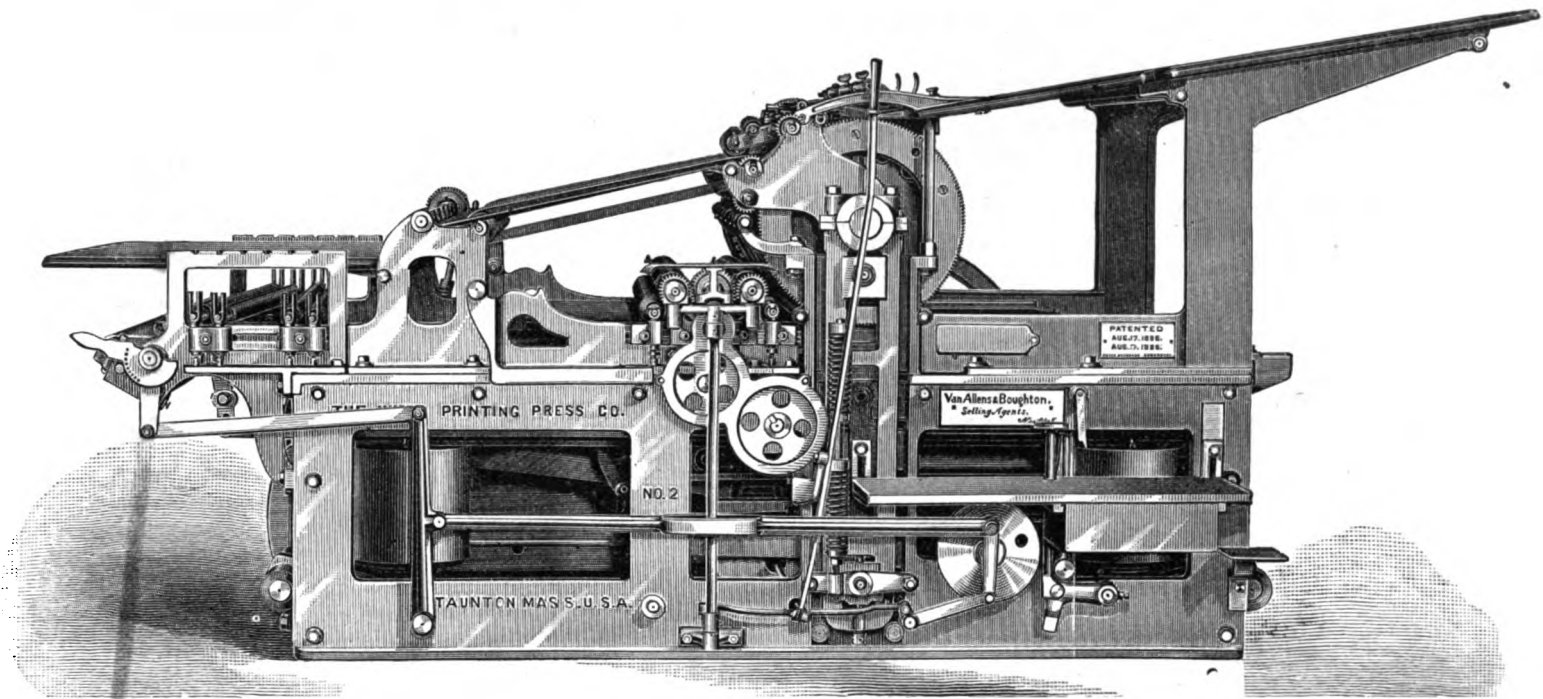
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No. 2.	3	" 41 1/2	x 52	" 38	x 48

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We furnish with press, counter-shaft, hangers, cone-pulleys, driving-pulleys, two sets of roller-stocks, wrenches, boxing and shipping, at Taunton, Mass.

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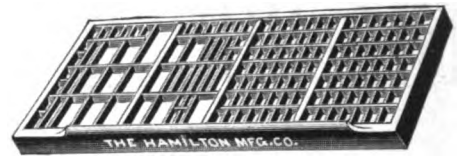
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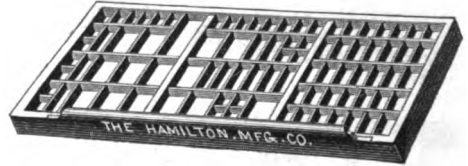
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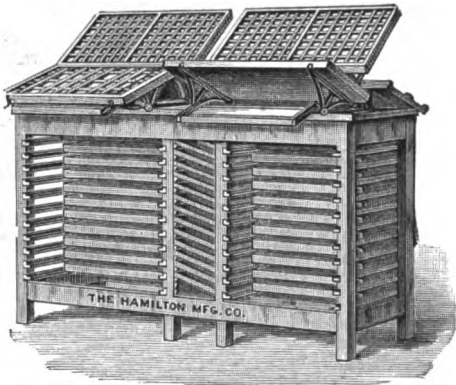


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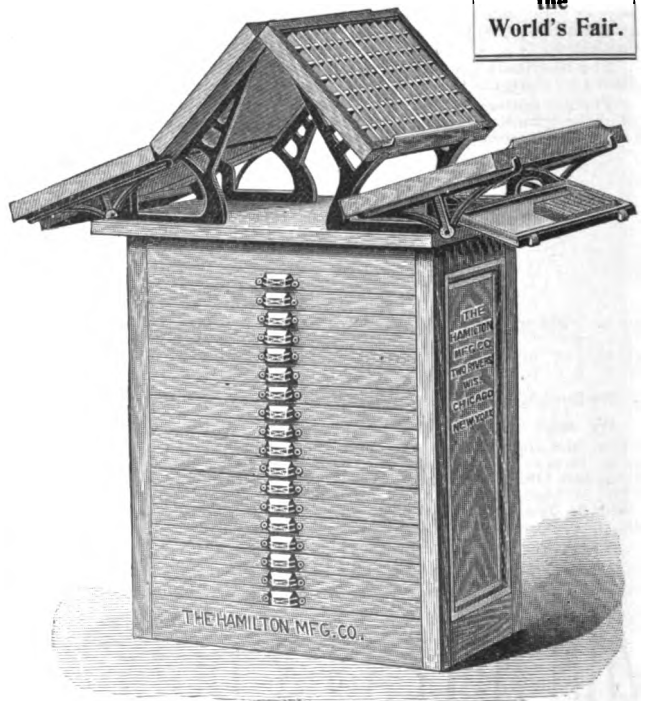
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AND PRINTERS' FURNITURE.

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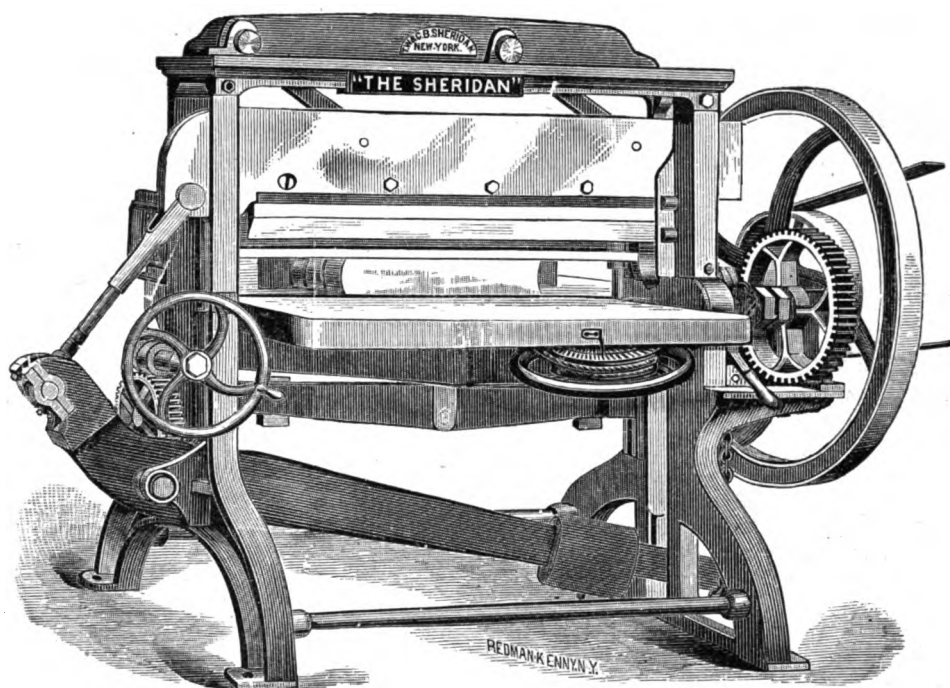
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Why Is It?

UNPRINCIPLED SALESMEN, representing competing press manufacturers, seem to have a special "grudge" against the

BABCOCK OPTIMUS

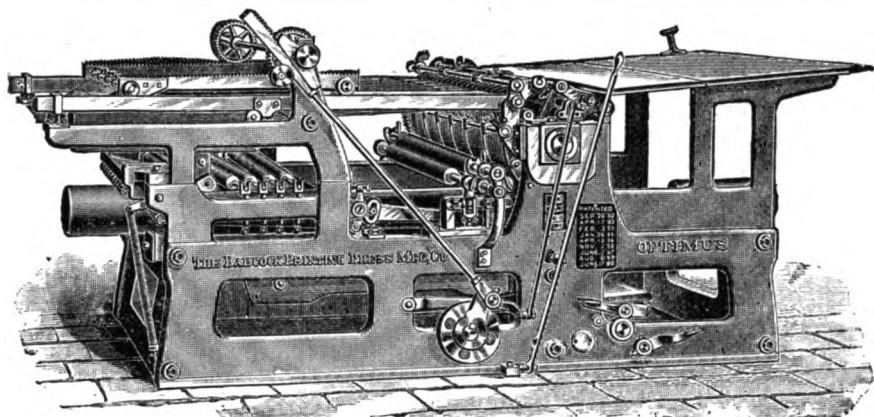
And claim to cite an instance where a certain press of this style did not give satisfaction.

Unselfish fellows, indeed, who either have the interest of prospective buyers at heart, *or else* are alarmed at the steadily increasing sales of BABCOCK Machines.

The press which they refer to was the first of its kind ever sold in the West; was used for several years in a Chicago printing office;

passed through a serious conflagration—falling from the fourth floor into a basement—and is today in use in a large Indiana office, whose owner says he "wouldn't trade it for a press of any other make."

And this is the machine that has caused these salesmen so many sleepless nights.



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WE ARE NOT IN THE TYPE COMBINE, and as a rule our regular net prices are lower than theirs.

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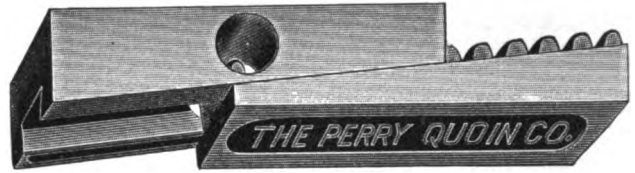


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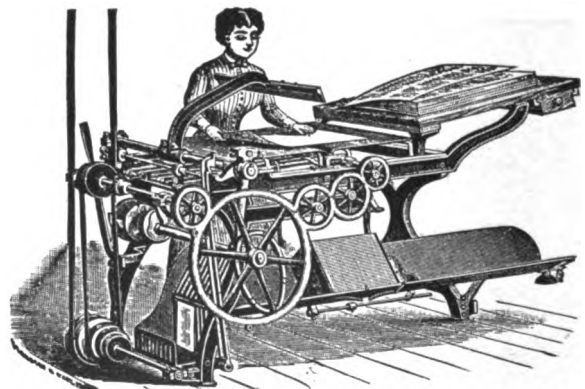
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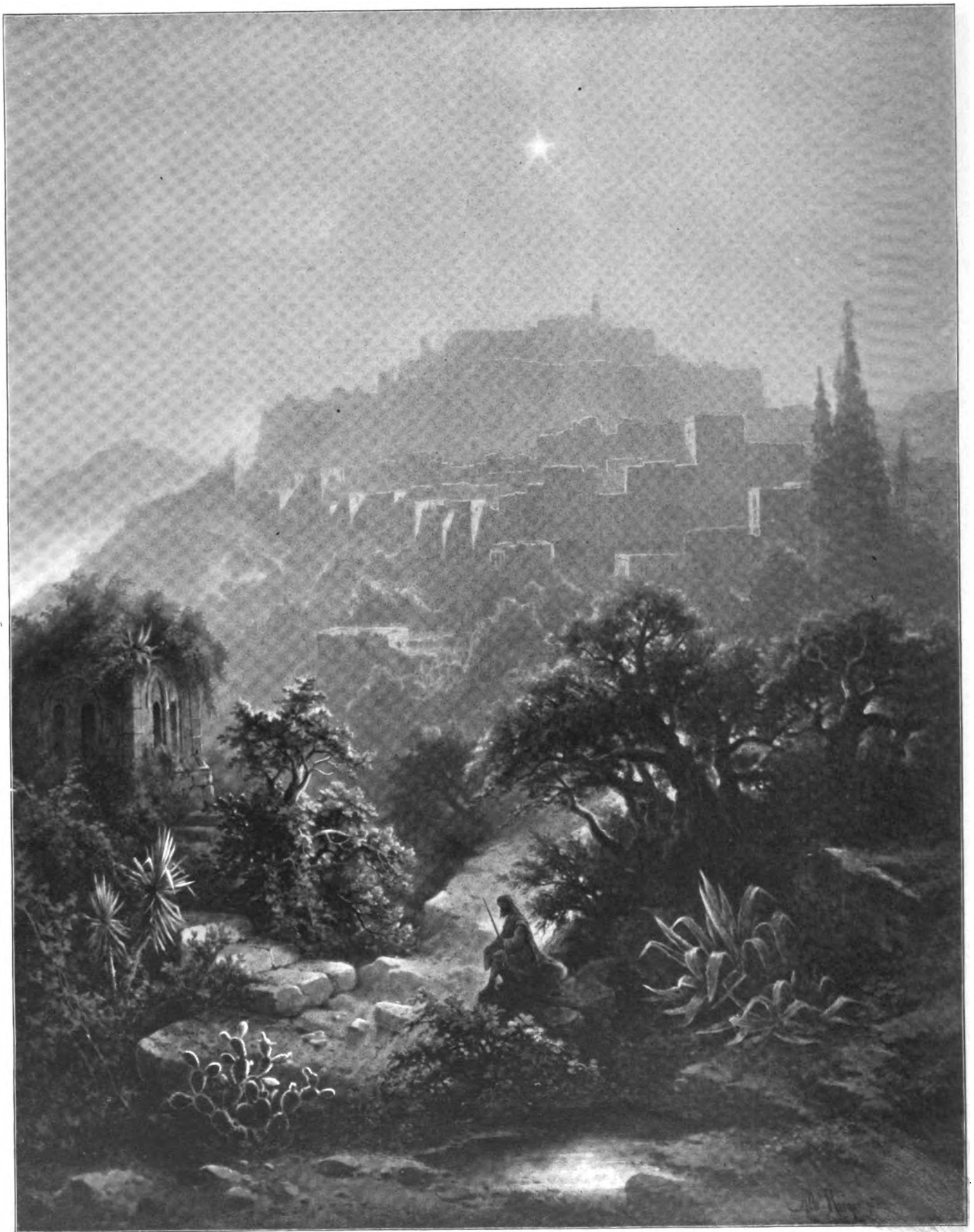
28 Reade Street, - - - NEW YORK.
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THE INITIAL D.

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BETHLEHEM.

FRONTISPIECE,
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FEBRUARY, 1894.

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Duplicate plates for sale.



A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XII—No. 5.

CHICAGO, FEBRUARY, 1894.

TERMS. { \$2.00 per year, in advance.
Single copies, 20 cents.

Written for THE INLAND PRINTER.

GOVERNMENT CONTROL OF TELEGRAPH LINES.

BY F. J. HURLBUT.

THE best argument against the control of telegraph lines by the government comes from those who object purely on constitutional grounds. They claim that for the government to assume control of any commercial pursuit is contrary to the spirit of the American constitution, and would open wide a door which has hitherto been kept religiously closed. This is not entirely true. The government has already infringed upon the interests of printers by furnishing printed envelopes, and the government printing office is itself a deprivation of the rights of citizens to compete for the printing it has to be done. The government furnishes hard tack and beans to the army, and it might with equal consistency start a bakery and a bean garden. Then, again, admitting that the idea is a new departure from conventional ideas of the relation of a democratic government to the people, may not circumstances have arisen in this wonder-working nineteenth century that bring with them new conditions, burdensome to the people, and which cannot be controlled by strict adherence to prevailing methods? In an able address delivered before the Iroquois Club in Chicago, Mr. W. S. Crosby, who tersely states the case of this class of objectors, covers his whole ground when he says: "I believe that the functions of government should be limited to governing, and that the people are perfectly able to own what there is to be governed," etc.

Admitting this to be in accord with the ideas of the founders of the republic as to the limitations of the governmental functions, that admission at this day cannot be sufficient for the satisfaction of the people. We live in a different age. The progress of civilization has raised up new forces. The needs of the people are now complex, while they were then simple. Many of the present necessities of life were then either luxuries or were comparatively unknown. The broadening of the commercial and industrial horizon has

broadened the speculative horizon as well. It has not only raised up a generation of financial autocrats, but has brought about a tendency to commercial autocracy which is composed of cliques of capitalists and powerful corporations which are variously denominated as trusts, syndicates, combines, associations, etc. Some of these find ample justification for their existence in the very fact of the progressive tendency of industries and commerce. That is, when the progress is toward ruin—when the aggressive selfishness of man annihilates the proposition that supply and demand will maintain the commercial equilibrium. Then several representatives of a given line may consolidate for economic purposes, and, while the cost of a product to the people is not enhanced, its cost of production is decreased, and no one is injured.

In the case of the telegraph lines, however, an element of discrimination is involved. Our news all comes by wire. The framers of the constitution did not depend upon electricity for theirs. They were willing to wait.

A press association is now formed, and, with its far-reaching organization, takes charge of the news of the world—becomes its dispenser—controls it to such an extent, by its control of the wires, that only the rich and powerful newspapers can afford to be in any sense independent of it. Then the association becomes a monopoly. It withholds a necessity, in so far as it dictates who shall and who shall not partake of its facilities, because the news is a necessity, first to the people, and consequently to the newspapers, wherein the people expect to find it.

A certain number of papers in a city or community are alone participants in the benefits of this monopoly. They dictate who shall be admitted to participation and who shall not. They determine the question entirely as their interests demand—not for public interest. The equipment—financially and intellectually—of an applicant for membership in the association, wields no influence in his behalf. The only question is whether he will offer active competition

to the members—whether his admission will crowd the field. Thus it is the power to withhold from the people a universal necessity—or to place upon it a fictitious value, or to make the vending thereof subject to the whim or preference of a few individuals united for the purpose—which becomes a most dangerous foe to the prosperity of the republic.

The idea that underlies our commercial democracy is that every man should have the right to purchase an article of public necessity at the same rate and on the same terms as every other man. A hotelkeeper cannot deny any traveler the right to lodge and dine at his public house, provided the traveler complies with the terms and is a fit person to enjoy the civil rights guaranteed by the constitution. What right, then, has a telegraph company to discriminate?

Probably there would be little opposition made to the abstract proposition that discrimination in the vending of telegraphic news is wrong and contrary to the spirit of Americanism. The disagreement would be as to the method of preventing it. There are but two ways, namely, by legislative enactment, or by government control and ownership of the lines.

The stickler for constitutional conservatism would prefer the former, but legislation for relief from such monopolies has proven a flat failure. It accomplishes nothing except that it furnishes a platform for a coterie of cranky politicians to pose as champions of the people. The offender cannot often be identified, and if he is he makes his escape by legal process, or, as a last resort, by changing his identity entirely. Anti-trust laws, anti-trust political platforms and anti-trust politicians are alike the most useless element of modern political life.

Let the people, then, make a new departure and strike at the root of the evil. Let them stamp out the disease by removing the cause; and the only effective way is to place the ownership and control in the hands of their administrator, the government. If the constitution, in spirit or by letter, forbids, amend the constitution. It will not be the first time that the country has been found to have outgrown that sacred document.

Written for THE INLAND PRINTER.

PREPARATION OF COPY.

BY F. HORACE TEALL.

WHILE it is very natural, in these days of great mechanical progress, that methods and machinery should be preëminent in printers' literature, it should not be forgotten that the "art preservative" is not entirely mechanical. Our presses are not fed *with* paper until after the forms are fed *from* paper.

How much of the brainwork should be done by the printers, and how much by writers? Mr. Theodore L. DeVinne spoke as follows concerning this important question, at the bicentennial celebration of the setting-up of the first printing press in New York by William Bradford:

"I want to ask the question, What is the writer doing for us? Is he making his copy any better? Do

you get any clearer manuscript than you used to? So far as handwriting is concerned, I should say no. What we get through the typewriter is better. The copy which the author furnishes has not kept pace with the improvement in machinery. Yet at the same time the printer is asked to do his work better and quicker than before. We are asked to make bricks without the proper straw. Too much is expected of printers in regard to this matter. I have been in the printing office for nearly fifty years, and during that time I have had occasion to handle the copy from a great many authors, and from all ranks and conditions of men, and I find that the compositor and the proofreader are expected to do more work.

"There was a time when the printer was merely expected to follow copy. Now, I have no hesitation in saying that if every compositor was to follow his copy strictly, and if every proofreader was to imitate his example, and neglect to correct errors; if books were printed as they are written, there would go up a howl of indignation on the part of authors as when the first-born of Egypt were slaughtered. I say that too much is expected of the proofreader. He is expected to take the babe of the author and put it in a suitable dress for the public. The author should do it. Now and then you get an idea of how badly copy is prepared when out of revenge some newspaper editor prints it as the author sends it in. The reader, when he reads that copy, printed as it is written, with a misuse of italics, a violation of the rules of composition, lack of punctuation, etc., is astonished that a man of education can be so careless."

Among other things following this, Mr. De Vinne said: "I wish to ask, on behalf of the proofreader, a little more attention to the preparation of manuscript. The people who furnish the manuscript are not doing their share. I think it is an imposition that the proofreader should do more than correct the errors of the compositor."

We may well add to this plea on behalf of the proofreader another on behalf of the compositor. Although so much typesetting is now done on time, many compositors are still at piecework, and there is not one of them who does not suffer through the gross injustice of losing time in deciphering bad manuscript. It is properly a matter of mere justice to the compositor that every letter in his copy should be unmistakable, and that every point in punctuation, every capital letter, and every peculiarity of any kind should appear on the copy just as the author wishes it to be in the printed work. Copy should be really something that can be copied exactly.

Certainly such copy is seldom produced, and there are excellent reasons for supposing that some authors—and many among the best—will never furnish plain copy in their own handwriting. One of the best reasons is indicated by this passage from a book entitled "Our English," by Prof. A. S. Hill, of Harvard: "Every year Harvard sends out men—some of them

high scholars — whose manuscripts would disgrace a boy of twelve; and yet the college can hardly be blamed, for she cannot be expected to conduct an infant school for adults."

Probably "manuscripts" refers mainly to hand-writing, though it may include literary composition. The students have to take notes of lectures, and, in order to secure the largest amount of information, they write so rapidly that their manuscript can hardly be legible. Through this practice, rapid and almost formless writing becomes habitual.

Another justification for much of the bad handwriting of authors may be found in the fact that the matter is more important than the form, at least in the first making, and writers are comparatively few who can do the necessary thinking and at the same time put the thoughts on paper in perfect form. If an author can write plainly and punctuate properly without losing any of his thoughts or sacrificing literary quality in any way, it is far better for his own interest, as well as for that of the printers, that he should do so; but where this is not the case it is necessary for someone to "put the babe of the author in a suitable dress for the public."

Here is the point of the whole matter: If the work of finishing is to be done by the printers, they should be paid for doing it. There should be an extra charge for composition from poorly prepared copy, according to the extra amount of time required beyond that necessary in working from copy that can be read easily and followed literally. Nearly the full extra charge should be added to the typesetter's pay, unless the proofreader prepares the copy before the type is set, in which case, of course, the extra charge should be simply for his time.

Oliver Wendell Holmes, in "The Autocrat of the Breakfast-table," says: "I am a very particular person about having all I write printed as I write it. I require to see a proof, a revise, a re-revise, and a double re-revise, or fourth-proof rectified impression of all my productions, especially verse." A laudable desire to make his productions peculiarly his in all details must have been the incentive to all this work on proofs; but probably a close comparison of the finished work and the original manuscript would disclose many differences.

When good printers work from manuscript that can not be misread, with all details of spelling, punctuation, etc., properly attended to, and with explicit understanding that copy is to be followed literally, one proof is sufficient for an author who does not have to make many changes in the wording of what has been written.

It will pay any author to make copy showing exactly what should appear in print, and to make every stroke of the writing unmistakable. If the writer cannot himself produce such copy, his manuscript should be carefully revised by someone else. Any person doing such work of revision should be very cautious in order to preserve the writer's intended expression, for

often even an extra comma is disastrous. This applies also to proofreading. The writer should be consulted, when consultation is possible, about changes from copy.

When authors have cultivated the habit of writing as they should write, or of having their copy made good for them, there will be no reasonable excuse for bad errors in printing. If Mr. De Vinne's speech from which I have quoted, for instance, had been carefully revised by its author in the manuscript, a nonsensical misreading would probably have been avoided. One of his sentences as printed is, "We always understand how much the world is indebted to printing." I have no doubt that he said, "We all of us," etc.

No matter what plan is followed in its preparation, copy should certainly go to the compositor in such shape that he can read it easily and follow it absolutely. This is the only just way; and it is the surest way to secure good work.

Written for THE INLAND PRINTER.

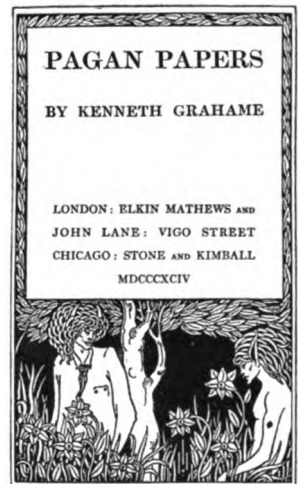
BOOK-COVER AND TITLE-PAGE DESIGNS.

NO. II.—BY W. IRVING WAY.

FOLLOWING up the subject of book-cover and title-page designing, it is proposed to reproduce for the present issue the title designed by Mr. Aubrey Beardsley, for Mr. Kenneth Grahame's volume of "Pagan Papers." One at all familiar with Mr. Beardsley's work does not need to have it identified by the artist's name or initials. Originality and appropriateness characterize all his efforts. But as it is proposed to devote a separate paper exclusively to Mr. Beardsley in some subsequent number of THE INLAND PRINTER, further comment must be reserved for a future occasion.

Mr. Warrington Hogg is the designer of our second reproduction, Mr. William Watson's "Eloping Angels," published a year ago by Elkin Mathews and John Lane, of London. The American edition of this book was without decoration of any kind, and one little

fancies that it must have been taken quite seriously by the reviewers from the unsympathetic notices that appeared. To such reviewers Mr. Hogg's title might have been of service. It is quite in keeping with Mr. Watson's lines, a little fanciful, perhaps, yet having "beneath its somewhat hazardous levity a spirit

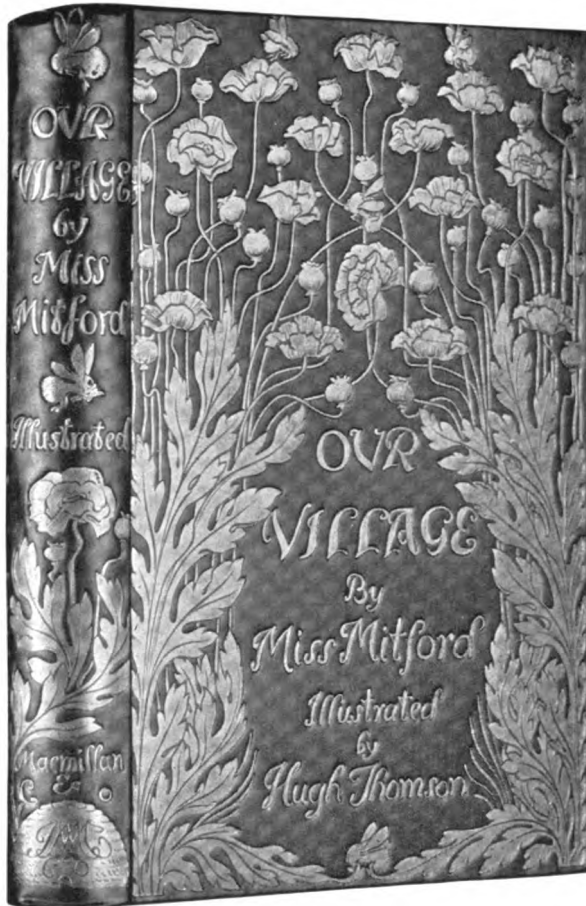


THE
★
ELOPING ANGELS
★
of Caprice
★
BY
★
WILLIAM WATSON
★



not wholly flippant." In the half-title and cover design the same scheme of flaming hearts plays an important part. As Mr. Hogg and his work are new to us, we regret that we are unable to give any details that might be of value for the purpose of study.

Among those illustrators in England who have worked independently of the Arts and Crafts Exhibi-



tion Society no one has achieved greater distinction than Mr. Hugh Thomson, the designer of our next reproduction. Much of Mr. Thomson's work made its first appearance in the *English Illustrated Magazine*. Some of his early drawings accompanied a series of papers by W. Outram Tristram, issued under the title "Coaching Days and Coaching Ways." These papers, with their drawings, were published in book form by Messrs. Macmillan & Co. in 1888. (If we mistake not, Mr. Thomson's first drawings to appear in book form accompanied the delightful "Days with Sir Roger De Coverley," reprinted from *The Spectator* in 1886.) Later, in 1890, came Goldsmith's "Vicar of Wakefield," with 182 illustrations by Mr. Thomson; then Mrs. Gaskell's "Cranford," and last, Miss Mitford's "Our Village." Mr. Thomson's reputation was firmly established by the charming drawings in the "Vicar," the first edition of which is now at a very handsome premium. On page 95 of the "Vicar," in the first edition, is a picture of a saucy young hoyden sitting upon a man's back. This was criticised

as immodest by a captious reviewer, and another drawing was substituted in later editions. Our advice to those who are so fortunate as to own it is to cling to your first edition. All the books named, together with a number of others of similar character, have now been grouped into "The Cranford Series."

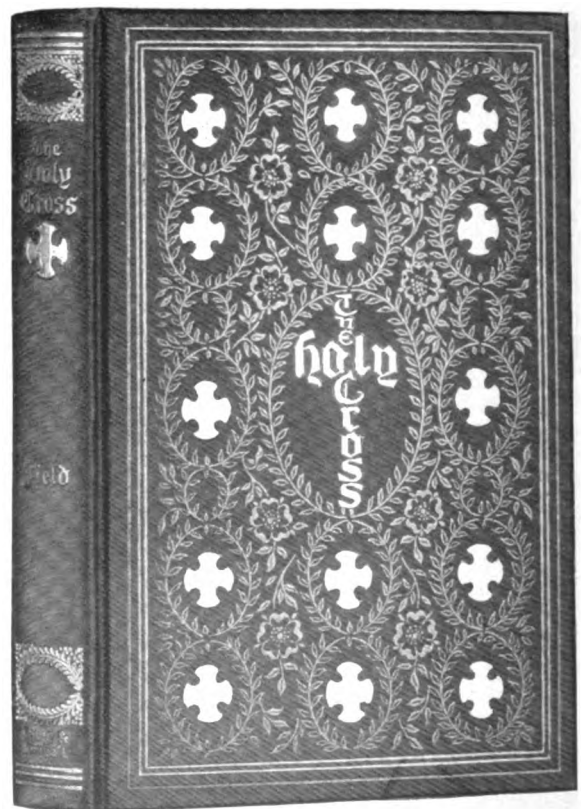
Mr. Thomson's cover-design for "Our Village" speaks for itself. The graceful arrangement of poppy leaves, buds and full-blown flowers, with the sleepy bees fluttering here and there, and the characteristic lettering, all printed in gold on dark green muslin, produces a decorative effect as rich as it is novel, and in rather sharp contrast to the severe simplicity of our next reproduction.

The title to Mr. Collins's random "Long and Short Range" shots (a decidedly clever book) is the work of Mr. Edward Stratton Holloway, of Philadelphia. The publishers, Messrs. J. B. Lippincott Company, made a decided hit with Miss Wharton's "Through Colonial Doorways," now

in its fourth edition although only a year old. The most decorative feature of Miss Wharton's book is



PHILADELPHIA & LONDON: J. B. LIPPINCOTT COMPANY: MDCCCXCIII



the cover design, also by Mr. Holloway, but this is printed in colors that do not admit of reproduction. Mr. Holloway, like Mr. Thomson, does not confine himself to work that is simply decorative, although in that line he may find his special province. We have had during the past few years, however, many evidences of his skill and versatility in the more ambitious line of textual illustrations. We are inclined to believe also that Mr. Holloway has paid some attention to the mechanical features of bookmaking for some little time, as the form and finish of Messrs. Lippincott's more recent publications show a marked advance on their work of former years. We have reserved until the last the cover design prepared by Mr. L. J. Rhead for Mr. Eugene Field's new volume of prose tales "The Holy Cross," etc. The crosses and lettering with the two inner filets are in silver, and the balance of the design is in gold on a dark blue background.

Mr. Rhead designed the head and tail pieces, vignettes, etc., for "Liber Scriptorum," or "Book of the Author's Club," about which the curious may learn something in the column of "Gossip" in this number.

Written for THE INLAND PRINTER.

PREPARATION OF ADVERTISEMENTS.

BY CHARLES W. COX.

WHEN a business firm sends out a salesman to represent them, they want him to represent them in the best possible manner. We all know that if a man comes into our office (for the first time) well-dressed, with his cravat neatly tied, his face clean-shaven and his boots nicely polished, that we give him

more consideration than we would if his clothes needed brushing, if he did not wear a necktie, or if he had a four days' growth of beard. It is my idea that an advertisement to do the most good should go out to our customers the same as the salesman; it should make the best possible impression — it should be pleasing to the eye.

Again, following out this comparison, the man must call on only such people as

have use for the line of goods he represents; for a man selling type, for instance, to call on a grocer would be loss of time; so the advertisement, to be profitable, must go mainly to the men who have use for the article you have to sell.

It is not all of a salesman's duty to make a good "first impression" on his prospective customer, but he

must have something to say to him about his goods that will convince him that he can make money by buying them.

It may be a good idea, sometimes, to use some "catchy" cut or headline to attract the eye to your ad., but it must be followed up with some good substantial reason *why* the reader should patronize you. The advertisement of the Franco-American Food Company, in the January number of the popular magazines, is "catchy," but is not calculated to create an appetite for even *their* soups.

He is a poor representative who, when he has succeeded in securing the attention of the buyer, tries to impress him by displaying a great variety of articles, and talking about all of them in a rambling sort of way, as it only serves to confuse the customer and will soon tire him out. It is much better to have a fixed purpose; to show and talk about one thing at a time, and put this away before showing another. So with the ad., it should be about one thing, to do the most good. The business man is a busy one, and has not the time nor the inclination to read a long dissertation on a subject that does not interest him.

To sum up —

First. So dress your ad. as to catch the eye and leave the best possible impression.

Second. Advertise to the people you wish to reach, either through the best trade journal in your line, or by circulars, or both.

Third. Do not state anything in your ad. but *facts*; do not indulge in superlatives, claiming your house to be the largest, your goods the best and your prices the lowest, but keep in mind the fact that the man whom you want for a customer has good common sense, good judgment, and is master of his business. State what you have to sell so that he will comprehend it; give the best reason you can why you think he should buy from you, and leave him to decide. In this way you will not fail to retain his respect, even if you do not receive an order, and he will soon learn to look for your ad. because it interests him. Say something new at regular intervals and sooner or later he will send you a trial order. Then the ad. has accomplished its mission, and it remains for the house to retain the purchaser as a regular customer by always living up to its published promises.

THE PRINTER.

BY CY WARMAN.

Poor artists, who preserve the arts,
 Who toil through weary nights and days
 With tired eyes and heavy hearts;
 No poet sings the printers' praise.
 To them the years no glory bring,
 They walk not in the path of fame,
 But uncomplaining sit and sing
 The praises of another's name.
 And me they much have helped along,
 And doubtless after I am dead
 They'll print my name and spell it wrong
 And part it with a period."—*New York Sun.*

**The Science
 of
 (Cheap)
 Soup Making**

Fig. 1 (The New Method)
 Fig. 2 (The Old Method)

Franco-American Soups
 are NOT prepared that way, as our
 numerous visitors know. Beware
 of Brands offered to you as "just
 as good and cheaper than Franco-
 American"

FRANCO-AMERICAN
FOOD CO.
 Franklin St. and W. Broadway
 New York

Made by Cheaper everywhere

Written for THE INLAND PRINTER.

A NOVEL METHOD OF VIGNETTING HALF-TONES.

BY A. B. L.

FULLY appreciating the fact that consumers, and the public generally, are somewhat tired of the inveterate square or circular half-tone, and knowing full well that the engravers who can vignette a half-tone nicely with engraving tools are not scattered about the country promiscuously, I have endeavored to point out and practically illustrate a method of vignetting which any excellent half-tone etcher should be able to execute.

The engraving shown herewith was vignetted by the American Process Engraving Company, of Cincinnati, Ohio, during the process of etching, entirely without the use of engraving tools.

I selected, of course, a wash drawing suitable for the purpose, one that had been partly executed with a pen as if for line etching. An ordinary half-tone negative was made from this wash drawing, and after being dried and varnished a print was made from it,

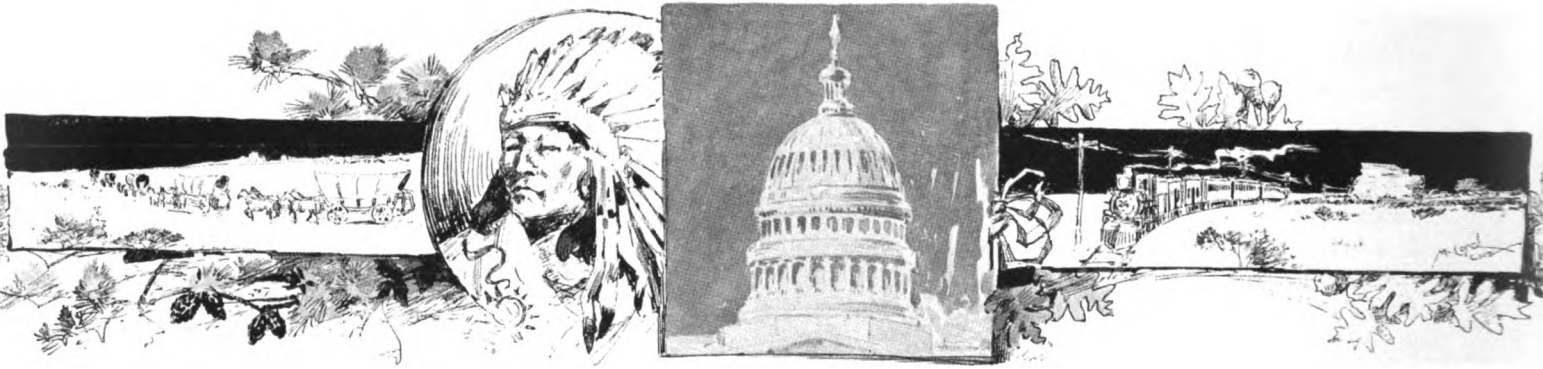
vignetting by etching will commend itself to those who do commercial work in half-tone; black letters can be left standing out in a clear white field with ease, and no need to touch them with a tool.

Written for THE INLAND PRINTER.

AMERICAN TYPOGRAPHICAL MAKE-READY.

NO. X.—BY WILLIAM J. KELLY.*

SO far my remarks pertaining to tympan, have applied directly to the methods I have found most advantageous for printing art illustrations, book, magazine and jobwork; but before proceeding to notice others, let me call particular attention to this part of the make-ready on these tympan, namely, that in no case must prepared overlays — that is, skillfully cut-out overlays — be fastened onto a loose make-ready sheet of the tympan. The proper place to secure these is on the dampened and stretched sheet, after it has become thoroughly dry, because there is little or no possibility of this sheet being disturbed or slipping while further make-ready is progressing, or indeed after the



in the ordinary way, with some specially prepared ink, on a piece of hard zinc.

The plate was then powdered with dragon's blood, melted in, and given one good bite, sufficient to produce a good printing depth.

So far the plate had received the treatment of a regular zinc half-tone plate.

After removing the plate from the acid bath, rinsing and drying it, some portions containing half-tones which would lose color by further etching were painted in with asphaltum, notably the square containing the dome and other small touches of brushwork. All the blacks and pen lines were left untouched. The plate was now returned to the acid bath, when the etching was continued until the stipple in the high lights were completely etched away so that a smooth surface remained in their stead that would not catch the powder in the after-manipulations.

The excellent quality of the ink used in making the print enabled me to hold all the blacks and pen lines intact, even after the lateral action of the acid had swept away all the small dots in the high lights.

The plate was now dried, powdered four ways, just as in etching line work, and, after having two bites more, was then routed and blocked. This method of

press has been started and the entire edition of the work has been run off.

TYMPANS FOR NEWSPAPER WORK.

I am aware of the great variety of tympan used on this class of printing — bad and good. Of course, I allude to those specially in use on drum cylinder and two-revolution presses. Where forms are made up of type and electrotype portions, the condition of which may be called "fair," a hard tympan, made up of several sheets of strong paper, drawn tightly over the usual hard-packing board and muslin covering, will be found a speedy and safe one, more especially so when a dampened manila sheet has been tightly drawn over these and oiled on the face. The patched-up sheet (when this is used), or any other amendment to facilitate the make-ready, can easily be attended to on these sheets, and at the proper depth from the printing surface.

PACKING WITH SOFT PAPER.

In cases where the material in the form is old or much worn down on the face, a softer tympan is best.

*NOTE.—On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmen and others interested in presswork it is anticipated will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.

If the hard-packing can be used, then apply news or soft book paper to build up the make-ready; but cover all with an oiled manila sheet. Let the impression on the work be a little stronger than usual, as after the indentation on the tympan has "set," the work will look better therefor.

Packing cylinder tympan with soft paper is an ordinary and rapid method whereby the lower grades of printed work may be turned out, and for this reason it is held in vogue by many good pressmen. Fair ink, with good rollers properly set, will do much to popularize this kind of rapid cylinder packing.

PACKING WITH RUBBER AND PAPER.

For regular newspaper work, where the editions are not large, tympan made up of a *medium* thick rubber blanket, several thicknesses of soft paper and a muslin covering, over which has been shrunk a manila sheet, and then oiled, will be found very desirable and efficient; a beautiful piece of newspaper presswork can be turned out with this cylinder outfit.

FELT BLANKET PACKING.

Perhaps the most serviceable kind of packing for strictly newspaper printing is that known as felt blanketing. It can be purchased from the regular press-builders in different thicknesses and widths, and is suitable for all makes of presses on which newspapers may be printed. For drum cylinder and two-revolution presses, I suggest the use of the medium thickness; for three-revolution and small rotary machines, the next heavier grade; and for large web perfecting presses, the thickest of this material suitable for printing purposes.

In all cases the felt blanket should be covered over with strong muslin, not only for the purpose of keeping the blanket clean, but also to subdue its face touch when passing the point of impression.

Presses equipped with the medium thickness of felt blanketing have sufficient space left on the cylinder-head for several sheets of paper to go over the muslin covering. This condition of tympan provides ample facilities for producing a well-printed newspaper or an ordinary job of bookwork. Of course, the muslin surface should be covered over with a strong sheet of white paper or one of manila.

TYMPANS FOR POSTER WORK.

This class of printing, together with that of other large show work, may be expeditiously done by using such tympan as have been laid down for newspaper work—in some cases, preferably, the rubber blanket; and in others, the felt blanket. Where the job to be worked off is to appear in one color only, of one or more sheets in size, and a short edition, I prefer the rubber blanket with soft paper sheets and muslin covering, as by their use quick changes can be made without seriously disorganizing the tympan: the elasticity of the rubber largely preventing too deep a depression or indentation in the paper sheets forming the make-up of the tympan. This style of packing will also do for short runs of ordinary two and three color forms; but

for large editions of show matter, whether in two or more colors, cuts or lettering, and where close register must be maintained, then let me recommend the tympan made up of hard-packing, muslin and strong paper, all of which, including all necessary make-ready, to be covered over with a stretched manila sheet.

TYMPANS FOR PLATEN JOB PRESSES.

As I have dwelt somewhat lengthily on the building up of tympan for work done on cylinder presses, it is but reasonable that something be mentioned about those adapted for jobwork on platen presses.

It will be conceded that hard-packing, and very little of that, is the best that can be adopted for general job printing on such machines. For all small forms, I use a sheet of thin pressboard (or cardboard) next to the platen, and draw over this from two to three thicknesses of smooth hard paper—the top one acting as a cover to the make-ready. If a card is to be printed, I leave out the pressboard and merely use the few sheets of paper. Where practicable, it is wise to keep presses set to this degree of impression, as larger forms can be adjusted for printing by the addition of more tympaning.

In working off large forms containing solid type matter, handbills, etc., I have found that the make-ready is quicker, and that the press runs easier, when one or two thicknesses of thin calico is placed next to the face of the platen. This can be varied by using a sheet of ordinary blotting paper in lieu of the calico. This will also be found a desirable tympan for printing on folded envelopes, rough and common grade papers, etc., in which case the calico or blotting paper should be moved up nearer to the face of the printing surface.

When executing registered work on platen presses, the top sheet should be of strong smooth paper and firmly fastened with paste, or other means, on the off and near ends of the platen, so that the press fingers in their action cannot loosen it from under the tympan fasteners on these ends. In no case allow the make-up of the tympan to extend so as to be under the bearers on the type bed of the machine.

(To be continued.)

Written for THE INLAND PRINTER.

HER VALENTINE.

BY J. K. CAMERON.

"Oh, love, be mine, be mine!"

This for her valentine.

Impress'd on film of gold,
From types of quaintest
mold;

With ink distill'd from
flow'rs

And dews of evening hours;
Folded in silvern gauze,
Seal'd by young Cupid's
laws,

Then, forth in his sweet
cause

To her, the fairest She.

Can she resist my plea,

"Oh, love, be mine, be
mine!"

Made in that valentine?





A TRIP TO FAIRYLAND.

Half-tone engraving by
BLOMREN BROS. & CO.,
175 Monroe street,
Chicago.
Duplicates for sale.

See page 357.



A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

[Entered at the Chicago postoffice as second-class matter.]

Published Monthly by

THE INLAND PRINTER COMPANY,

212, 214 MONROE STREET, CHICAGO.

A. H. McQUILKIN, EDITOR.

ADDRESS ALL CORRESPONDENCE TO THE INLAND PRINTER COMPANY.

CHICAGO, FEBRUARY, 1894.

THE INLAND PRINTER is issued promptly on the fifth of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers throughout the United States and Canada.

Any printer who is a friend of this journal will confer a favor on us by sending the names of responsible newsdealers in his city in case he cannot find it on sale there.

FOREIGN AGENTS.

M. P. MCCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (LIMITED), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An den-
selben sind auch alle Aufträge und Aufträge Insertion betreffend zu richten.

DEPARTMENT OF NEWSPAPER CRITICISM.

BEGINNING with the March number, a new department will be opened, which we trust will prove alike interesting and valuable to those of our readers who are especially concerned in journalism. This will be the "Department of Newspaper Criticism," and a conscientious and honest review will be made of all newspapers sent in for that purpose. No attention will be paid to newspapers sent by anyone except their owners or managers. The criticism, if adverse, will aim to point out the remedy as well as the fault, in which we trust will lie one of the elements of value. The remarks will cover only the appearance and make-up of the paper — not the reading matter except as its preparation or arrangement

may warrant. In view of the fact that the number of publications received is likely to be large, it is thought best to limit the number to be taken up in each issue to ten. These papers should be addressed to R. C. Penfield, P. O. Box 843, Philadelphia.

CONCEPTION IN ILLUSTRATION.

IN the March number of THE INLAND PRINTER will appear one of the most interesting features which has ever appeared in any magazine. This will be in the form of a copiously illustrated story — but not illustrated in the conventional way.

A number of well-known artists have signified their intention of contributing three illustrations each. Up to the time of writing the names of the following gentlemen are on the list: William Schmedtgen, W. W. Denslow, Harry O. Landers, Frederic Richardson, J. T. McCutcheon and C. F. Batchelder.

Each artist will select the best subjects for illustration according to his own idea, without regard to the subjects selected by the others, and by this means it is anticipated a most interesting melange of conception in illustration will be submitted.

Appreciating the fact that each story reader as well as story illustrator forms mental pictures, more or less vivid, of characters, scenes and incidents, in reading his paper, magazine or book, we have full confidence that our readers will appreciate this somewhat radical departure from the conventional path of trade journalism.

Mr. Forrest Crissey,* the author of the story, which is a particularly striking one, has incorporated many strong situations in it, thus suiting its purpose admirably. Inasmuch as there will be at least eighteen illustrations Mr. Crissey's work will be severely tested.

*MR. FORREST CRISSEY is one of the youngest story and verse writers of the West. He made a beginning in the latter field by contributions to the *Chicago Tribune* at the time when Ella Wheeler Wilcox and Fanny Driscoll made their reputations in the same columns. His first story was in the old *Ballou's Magazine*, of Boston. Mr. Crissey began newspaper work as editor of the *Patrol*, a very radical and unique country paper published at Geneva, Kane county, Illinois. The editorials were extensively quoted in the New York and Chicago papers. He began to contribute to *Golden Days*, Philadelphia, and other juvenile and literary papers, and was selected by the A. N. Kellogg Company to write up the leading Southern writers and their homes. Later he was made associate editor of a pool of newspaper syndicates which made a tour of the Northwest as far as British Columbia. His story of "Little Bo-Peep," a study of the Japanese section of the White Chapel district of Seattle, was the result of this trip and attracted considerable attention when published in *Belford's Magazine*. A poem entitled "In Thompson's Woods," published in the same magazine, also brought him the recognition of prominent literary people in the East and West. The story which has perhaps brought him the most reputation was published in the August number of the *Arena*, under the title of "Hosanna of Ka-Bob: A Study in Religious Hypnotism." Another short story which has done much to give the author a firm footing as a writer of the "impressionist" school, is called "In Equity," and deals incidentally with the divorce problem. Mr. Crissey is now engaged in editorial work, but is a constant contributor to the *Youth's Companion*, S. S. McClure syndicate, of New York and London, and the various literary magazines and periodicals of the country.



ORNAMENTED BILL-HEAD COMPETITION.

FOR the three best displayed bill-heads, suited to stock $8\frac{1}{2}$ by $2\frac{3}{4}$ inches in size, reading matter same as in competition just closed, THE INLAND PRINTER offers the following premiums:

FIRST PRIZE — *Century, Scribner's, Cosmopolitan* or INLAND PRINTER magazines for one year, as prize winner may choose.

SECOND PRIZE — The same for six months.

THIRD PRIZE — The same for three months.

Competitors will kindly note carefully the conditions laid down in our December number, with the following exceptions: The competition will give the contestant full latitude in display and decoration. No specimens will be received after March 20. No electros need be sent, but 300 sheets, printed on good stock same size as THE INLAND PRINTER page, must accompany the proofs. The matter must be printed in the center, the long way of the sheet.

A complete set of the proofs will be sent to each contributor at the close of competition. Contributors must be careful to print name, address and time of composition, according to form on December number.

EFFECT OF MACHINERY ON LABOR.

A NEWSPAPER dispatch from Washington announces that the House Committee on Labor on January 17 ordered a favorable report on Representative McGann's resolution providing for an investigation relating to the effects of machinery on labor. The resolution authorizes the commissioner of labor to investigate and report upon the effect of the use of machinery upon labor and the cost of production, the relative productive power of hand and machine labor, the cost of manufacturing with machine power and the effect upon wages of the use of machinery operated by women and children. Ten thousand dollars is appropriated to enable the commissioner to carry out the provisions of the resolution.

The result of this investigation will be waited for with the greatest interest by the general public. It is anticipated that facts of the greatest moment to society will be so emphasized as to demand a recognition hitherto denied them.

COMPETITION IN WAGES AND COMPETITION IN PRICES.

WHEN a workman cuts wages below the standard living rate, endangering the well-being of his fellows needlessly to secure a situation, he is visited with the contempt of the community. He is classed with all that is mean and underhand. He is not a non-union man; he is a "rat!"

Could employing printers visit upon their fellows the consequences of broken faith and of price-cutting below a living rate, the benefits of unionism in business would be as much appreciated as it is in the trades. In this issue our correspondent from Toronto outlines a condition of things that it is safe to say is general

throughout the country, and we observe that the employers of Toronto are awaking to the deplorable condition of affairs, as will be noted in the account of their meeting printed elsewhere. It has come to a pass that greed has overmastered reason among printers, and, for the dollar in sight, they are willing to do work for the cost of the stock. This is dishonest. The printer who cuts prices in this way without regard to his obligations to his creditors is, if any, little better than a pilferer. We have figures before us submitted by several houses, that prove the firms offering them to be either knaves or fools. The paper houses and dealers extending such printers credit deserve the lash of condemnation. Reputable printers have one recourse, however: Let them give the price-cutters all the cut-rate work they can take — they will punish themselves and their complaisant and discriminating creditors at one and the same time.

AWARD OF COMMITTEE ON INLAND PRINTER JOB COMPETITION AND SPECIMEN EXCHANGE.

ELSEWHERE in this issue appear the specimens of bill-heads contributed by the prize winners in the competition offer in our December number. All the specimens submitted are worthy of careful attention, and to the young printer no study in the art of job printing can be more beneficial. The feature which deserves particular notice in these competitions is, that each contestant receives a complete set of the specimens submitted, and this, apart from the premiums offered the successful competitors, is appreciated as full recompense for time and trouble expended.

The committee of award report on the December contest as follows:

To the Editor:

CHICAGO, January 15, 1894.

Of the several specimens submitted for examination three were barred out for violation of the first rule, which is, that "no cuts, ornamentation, twisted or curved rule will be allowed." Two competitors each submitted two specimens — one plain type and one with certain lines underscored with rule. Decisions were given as below on the following points: (1) artistic design; (2) excellent arrangement of matter; (3) neatness of display; (4) harmony of type used.

First prize — One year's subscription to THE INLAND PRINTER — is awarded to C. E. J., "Pressboy," Omaha, Nebraska.

Second prize — Six months' subscription to THE INLAND PRINTER — to Fred S. Lang, with Kingsley & Barnes, Los Angeles, California.

Third prize — Three months' subscription to THE INLAND PRINTER — to Louis G. Pulley, State Printing Office, Topeka, Kansas.

Honorable mention — Marcus D. Hoerner, Harrisburg Publishing Company, Harrisburg, Pennsylvania.

[Signed]

ALFRED PYE,

A. R. ALLEXON,

DAVE OLIPHANT,

} Committee.

A design sent in by the American Printing House of Philadelphia reached us too late for submission to the jury of award. It is of so much artistic merit that we submit it to our readers with the specimens of the prize winners.

Written for THE INLAND PRINTER.

RECENT TYPE DESIGNS.

BY R. COUPLAND HARDING.

LAST month, noting the Messrs. Barnharts' new face Avon, I described it as an "italic De Vinne." De Vinne Italic is the name of a new series by the Central Typefoundry, specimens of which have just reached me. Eight sizes (10-point to 42-point) are shown, and others are in preparation. The top-heavy *R*, characteristic both of the De Vinne and of the

REMEMBER *Early Times*

DE VINNE ITALIC.

Avon, naturally reappears in this series; but the designer has evidently noted this as a weak point, for a second form (*R*) conforming to the regular standard, is also supplied. And here I would urge—as I have already done elsewhere—upon founders, the great advantage of showing with each series of type, a complete scheme of the font, upper and lower, figures, points and extras, and especially duplicate sorts. The general effect of a new face is easily seen from the specimen lines, and they answer all purposes for the majority of buyers, but they are not sufficient for the printer who studies and compares the new designs in points of detail as they appear. The only character in this font that seems open to serious exception is the very ungainly *G*. Here again the designer has followed the original model. The popularity of the De Vinne is now so assured and its value so fully recognized, that the time for any criticism of detail may seem to have passed; and such might be the case, but for the fact that it has become the starting-point for a long series of adaptations and imitations.

I would, therefore, suggest that even at the expense of a certain originality and quaintness of effect, the addition of a *G* and *R* more in conformity with the accepted old style standard would be a great improvement. It may be too much to expect that the sloping forms will find a demand equal to the original design; but I have no doubt that they will become very popular. De Vinne Condensed is sufficiently described by its title. It is about the same set as standard roman,

What are the WILD WAVES SAYING, Sister?

DE VINNE CONDENSED.

and will make an admirable letter for side-heads in old style work. I am glad to note in this series the second form of *R*, harmonizing with the *B* and *P*, which the original *R* does not. There seems, however, to be only the one form of *G*.

From the same house I have a packet of miniature specimen sheets of borders and ornaments. In the



NO. 71.

former I note a few new designs. The looped 12-point border, No. 71, is one of the best—it is simple, neat

and effective, not too light, and equally suitable for black, color or gold. It is one to which the most severe taste could not take exception, and is not a border that would be long idle in the case. Much the same may be said of No. 72. The same borders are



NO. 72.

also cast on a proportionately smaller scale, on 6-point body, and for smaller work are equally neat and effective. The heavier designs are suggestive of the German taste in ornamentation, and are much more limited in their application. I note that the silhouette



NO. 63.



NO. 68.



NO. 69.



NO. 70.

Rupert's drop (or, as I have heard them irreverently styled, "Tadpole" borders,) are extensively used in American work. This is sufficient justification for the founders in producing them in varied styles and sizes;



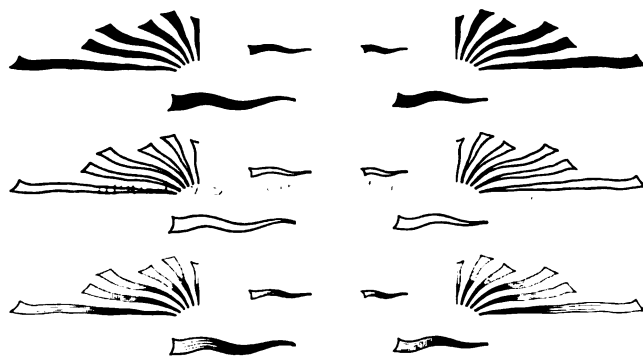
NO. 18.

but I am quite at a loss to discover any artistic quality in the design. Border No. 1 (24-point) is not new,



24-POINT BORDER NO. 1.

but is worthy of note as one that can be very effectively used, especially in two-color work. When I first saw the irregular groundwork borders, of which this is a fair type, I was struck with their possibilities for working over or under other designs. I have since



CENTRAL ORNAMENTS.

seen them so used with fine effect by Mr. Wright, of Buffalo; but printers generally have been slow to detect the special value of these borders in chromatic work. A handy series of Central ornaments, six

characters, is supplied in three styles, silhouette, outline and tint-faced. It differs in no material respect from Pointers and other early designs of the same class.

Barnhart Brothers & Spindler have added a new size (14-point) to their Standard script. The larger sizes of this script have been for some years before the trade, and the addition of a new size is the best proof that the design is appreciated. I do not know whether to Mr. Payson is due the formation of a distinctively American style of handwriting, but that such a style exists is evident to any outsider. Latterly the type-writer has largely superseded manuscript, but for years past business letters from America have exhibited a style of calligraphy which is as different from any British penmanship as the handwriting of a French or German scribe. This typical form is found in many American scripts — notably the Penman, Payson, Spencerian and Standard. The letter is distinguished by very broad caps. The formation of a national type of handwriting is a matter of more than passing interest, especially if — as I suspect is the case in this instance — it is traceable to the influence of a single scribe. Equally noteworthy is the fact that its character is permanently impressed on the scripts engraved in the United States. I hope that some of the contributors to *THE INLAND PRINTER* who are in a position to supply exact information on this interesting topic

Chicago Milwaukee and Lake Shore Railroad
PREMIER SCRIPT.

will yet do so. The Premier script, six sizes, belongs to the same category as the others I have named; it is more condensed than the standard, and the caps are more freely flourished. The Argus is a fancy latin

Thousands Without Shelter Houses Demolished
ARGUS.

with lower case, of a style difficult to define. An illustrative line is better than a column of description. It possesses no special originality to call for remark, and the sprawling out of the m and n and the bulging in of the u are not graceful features. Fifteen years ago these eccentricities would have excited much more notice than they do today. Moorish, I think, has been out for some time — a roughly cut eccentric, caps only, bearing considerable resemblance to the caps of

NORTH AMERICAN LINES
MOORISH.

NORTH AMERICAN LINES
MOORISH OPEN.

the Primitive. To the original design is now added Moorish Open, suitable for register work in color. The outline form is lightly blocked, causing it to stand out in good relief. The M and H are the weakest points of this design. The H, particularly in the larger sizes, is very bad, and might almost be taken for M. Era —

something between a sanserif and a latin, with just a touch of ornament in the form of the letters, is a legible and valuable series. It affords a good example of that moderation in style which is so

Fine Imported and Domestic Cigars

ERA.

often deficient in American designs. In seven sizes, 6 to 48 points. Astoria, Fair and Trenton — the first widely expanded, the second and third condensed —

The Chicago Sunday Review

ASTORIA.

are all examples of what may be called ornamented latin, and are all useful styles. The latter two belong to a class of which a good many examples have lately appeared. It is in a case like this that the careful printer would value the complete scheme I have already recommended as an adjunct to every specimen sheet. Take, for example, the Trenton, the Fair and the American Old Style (*THE INLAND PRINTER*, August, page 425). No job printer would wish to have in his office three styles occupying so closely the same ground, and so liable to be mixed. In choosing among them,

Meadovers Revised American History

TRENTON.

he might be guided in selecting or rejecting by a single character. At first sight they are much alike, but they differ greatly in detail. Take, for example, the letters which the designer usually selects to exhibit his eccentricity. Some printers (myself for

Robin Hood and Maud Muller one Hot Afternoon

FAIR.

example), dislike the form of M in which the central v is shortened. Two of these fonts have this style of M. In the Trenton the M, though sprawled a little, like an inverted W, has the v reaching to the bottom of the line. But the same font has a detestable top-heavy R, while the three forms of R in the other two are at least tolerable. The same mode of comparison extended to the figures would show us

HANDSOME AMERICAN Newspaper Headings

CASLON CONDENSED.

American Old Style is the same, but caps only.

some grievously uncouth forms of 2 and 3. In some cases these would be preferred to the more familiar forms; in others they would lead to the rejection of the style. Hence it is only fair to the buyer that he should see the whole of the characters of every new

History of the Western Mountainous Country

VINCENT.

font of which specimens are shown. Vincent is a heavy condensed fancy style, of which the popular Lafayette may be considered the prototype. The

new face is one of the most successful attempts in this line, the letters being gracefully formed, harmonious, and not over-ornamented. Clifton is a pretty

Lincoln Jackson and Central Park

CLIFTON.

style, but is a manifest variant of the favorite Washington. The printer who has not the older face in stock might prefer the later, but I cannot readily imagine a buyer who would purchase both.

The main difference in the new face is a break and curve introduced into the D, H, and other caps, and this is almost the only feature by which an ordinary observer would know the two apart. Clifton bears the same relation to Washington as Vincent does to Lafayette. West Old Style and Monarch are two good

Black Walnut and Rosewood Chairs

MONARCH.

series of old style romans. In the first the thin lines are very light—almost too slender, and the type has a somewhat French character. Monarch, on the other hand, is nearly as heavy as the De Vinne, and is a



EMBELLISHERS.

valuable style. Embellishers is the name of a little series of ornaments in the style of the Pointers, in silhouette and half-tone. Some of the smaller ones are very like loose accents.

Like the wise householder, George Bruce's Son & Co. bring forth from their treasures things old and new. The revival of open and outline styles has led them to

LATEST TELEGRAPHIC INFORMATION 94 9 HAND MACHINES 4

ORNAMENTED NO. 1010.

look up and publish in a pamphlet eight more or less open faces, some of which had been almost forgotten, and one (No. 1037), which I had hoped was obsolete. The novelty consists in the addition of new sizes to two series of blocked sans, of French or German origin, and about half a century old. These series (1010 and 1040) are chiefly remarkable for the curiously false

ROMANTIC LITERATURE, 897 AMUSEMENTS 1

ORNAMENTED NO. 1037.

perspective of their blocking, which, instead of finishing with an angle, in the usual style, is cut off square with the side of the letter. This is specially noticeable

in the larger sizes of the condensed style, No. 1010, the blocking being very much heavier in proportion than the smaller sizes. In this series the 12-point, 18-point and 36-point sizes are new, the 24-point, 48-point, 72-point and 96-point are old. On the other hand, the

LIVES OF MANY CELEBRATED WOMEN, 154

MOCKING BIRDS.

ORNAMENTED NO. 1040.

square, open sans, No. 1040, is completed by the addition of two larger sizes, 36-point and 48-point. The M and N in the new sizes are not as well formed as in the original series, the upper angles of the M in particular being weak; and in the 36-point the thickness of the blocking is not as uniform as it should be. A better plan of completing these old and not very admirable series would be, I think, to cut outline styles to work in register with more modern faces. A founder who makes his styles supplement each other gains thereby a great hold on his customers. This system is one secret of the success of a German house of world-wide renown.

Written for THE INLAND PRINTER.

THE LOCATION OF A NEWSPAPER.

BY RODERICK C. PENFIELD.*

BROADLY speaking, there are two essential points to be considered in the location of a newspaper. First, the community in which it is to be published, and second, the location of its business place in the community. It does not follow that because a town is small that it will not support a newspaper generously, because it frequently has a good field in the territory contiguous to the center from which it is issued. On the other hand, a smart, enterprising town surrounded by a sparsely settled country will often offer the publisher of the new venture equally as much of an income as will be secured in the first instance. Examples of the first suggestion are more frequently found in the eastern and middle states where the village of one thousand five hundred or two thousand people is the headquarters of two or three papers with subscription lists of from one to two thousand copies. This is accounted for by the fact that the country is older and more thickly settled; the population is in a better financial condition, and easier of access. The second instance will apply more particularly to the West, where in a thinly settled territory a railroad center of three or four thousand people will support one or two dailies and as many weeklies, perhaps not as generously as in the case of the eastern papers, but nevertheless sufficiently so to warrant the holding on to the ground gained. The West will unquestionably offer quicker opportunity for returns, but in the East a newspaper business once acquired is really a valuable

* NOTE.—On another page of THE INLAND PRINTER Mr. Penfield conducts a department of criticism, news, experience and advice of particular value to newspaper publishers and editors.—Ed.

franchise, because there is less change and less liability of competition from new publications. In the West the growth of the country is more rapid, but, as is too frequently the case, the number of publications increases faster than the proper proportion of the population to them. Without a wide knowledge of the West it would be unfair for me to discriminate against it, and yet I am inclined to think that the eastern business is the cleanest and perhaps the most remunerative—the matters of capital, experience and energy being equal.

It is not the province of this article to advise as to the localities for starting new newspapers. No one could give advice on the subject without knowing something of the facts concerning the place in which it is proposed to start these journals. It may be conceded as a general rule, however, that it is not wise to establish a political paper in a town already provided with one of the same party unless there are the strongest grounds for such an undertaking, as, for instance, an utter absence of enterprise on the part of the publisher of the established publication, or an unusually rapid growth of the party to be catered to. The establishment of a new journal cuts up the patronage so that neither one gets enough to make it pay. It is a positive fact that no matter how badly a paper may be edited or how woefully its business management may be neglected, it will have a certain following, and this following will be worth at least something to the old paper.

Where there are publications devoted to the interests of both the principal political parties, there is one chance and that is an independent paper. In fact, an independent paper when run as such often makes a better success than one that is ardently devoted to its party.

It is not fair to expect a larger ratio of newspapers in proportion to the population than one to every four thousand inhabitants. Publications are often established that have a smaller population to trade upon, but the proprietor must eke out but a very poor living at the best. Manufacturing towns are frequently delusive spots in which to establish a paper, the proportion of employés to employers being such that only the cheaper class of journals can reasonably expect support. I have in mind a town (it would be called a city in the West) of about ten thousand population, where there are two dailies and three weeklies, and the highest circulation accorded any of these weeklies is about seven hundred, and for the dailies about four hundred. I was told that the leading plant of this place, comprising a daily and weekly, together with a fairly good outfit, was sold for \$2,500, and then the man who disposed of it regarded it as one of the lucky moves of his life. He told me that he made but about \$1,200 per year, and worked incessantly. This town has a considerable number of manufactories, and from outward appearances would afford a good field for the newspaper business, but the citizens are lacking in the

public spirit, or as I had better perhaps put it, attention to their own interests, to properly support their local papers. Against this I recollect a little place of possibly two thousand population which has two newspapers, one with a circulation of about thirty-five hundred copies, and the other, not so good a journal perhaps, but still having a circulation of fifteen hundred or two thousand. This is an indication of the relative value of the newspaper in the good sized town and thickly populated country. A newspaper can have no better subscription list than that accorded by a farming community, although county seats are not always as good a place to locate as might be imagined; beyond the official patronage that the newspaper can derive from the location, there is little to be gained because it often happens that the county seat is a trading point only at the time of the holding of the district courts. The rest of the time it is sleepy and not of much account as a business place. I think the same rule may apply to state capitals; many of the capitals in this country are lacking the push and energy of towns of much smaller population, elsewhere in the same state. It has seemed to me that residents of these places feel that having the backing of the state or county, as the case may be, they do not need to further interest themselves to put their town ahead. There are, of course, instances where the contrary of these remarks is true, but I am convinced that it is not so in the majority of cases.

The location of the business office of a paper I believe to be much more important now than it used to be considered in years gone by. Twenty years ago the third floor back of any old building was considered all right for the local newspaper; but ideas have changed with the march of time, and one frequently sees a local journal established in a building of its own, or in as handsomely fitted a room as any other business concern in the town in which it is situated. I believe that a good location is essential to the well-doing of any newspaper. A publication alive to the interests of the community which it represents should be located so that it can be in easy touch with the people, not only for the mere matter of business, but because of the readiness with which it can acquire items of news and general interest. If an entire room in front cannot be secured for the office and plant—and it is often the case that business will not warrant so high a rent as this would entail—then let a little place be arranged for the office in front, and let the plant be located back or upstairs. This is inconvenient in the respect that the editor or manager, or whoever attends to the office cannot get at the composing room, etc., quite as conveniently as he could were the plant and office together, but he will find that a great many people will drop in who would not climb a flight of stairs without thinking twice about it. I have seen, on two or three occasions, the difference between a central and a one-sided location, as exemplified in the same town, where a considerable amount of business

such as advertising and jobwork was done. The man who was doing the trade was located right among the business houses and secured much work which would have ordinarily gone to the other, but as the latter was off one side, a block or two away from the general business locality, people felt that it was a special effort to get to his office. The matter of expense is not always the first to be considered, it may cost more in the end for a cheap and unhandy location than for a better one. If there is but one newspaper in the town, then, of course, the question of location does not get to be of such importance; but if there are two or more, then I believe the location is one to be thoroughly considered.

Referring to the matter of expense in an ordinary country town the rent for a good locality should not be over \$225 per year, and a newspaper of one thousand circulation or more can well afford to pay this amount of money. In a place where a journal has a business more extensive and with a circulation of say twenty-five hundred, \$350 would not be an exorbitant rent. In a country village there is no necessity of paying over \$10 a month rent for a very fair room. This is on the assumption that there is a moderate circulation and some little job trade. It is not generally possible for a country newspaper to secure a location where power can be rented or heat furnished, but if this could be done it would be found a great saving of trouble and expense.

Written for THE INLAND PRINTER.

THE SECRETS OF THE TRADE.

BY CHARLES T. MURRAY.*

THE expression, the "secrets of the trade," has been the curse of the stereotyping trade, and every stereotyper who has made use of it has unconsciously injured his own profession. There are no secrets in stereotyping, but practical knowledge. If there are any secrets, nine-tenths of those who use the expression do not know themselves what the secrets are. Is it the paste? Why, any first-class stereotyper can make a good matrix with common billposter's paste, and a good stereotyper can make a better mold with common brown wrapping paper and two sheets of tissue paper and common billposter's paste than an inexperienced man with the best stereotype paste and paper ever made. Is it in the molding? With the proper matrix a man that never saw a stereotype room can mold a form so that a good stereotyper can get a cast from it. Is it in the metal? Any metal man or type molder can tell what the metal consists of. Ah! but you will say that neither of them can do the work. Certainly, they have not had the experience.

Tell a man who is not a stereotyper all the so-called secrets, and can he do the work? No. Then why talk about the secrets of the trade and make the manager

believe he is paying a big salary for nothing but a secret? Have him put some friend or relation in the stereotype room whom he supposes will be able to learn the secrets in a few months and take charge, so he will not have to pay so large a salary. This is being done constantly, and although the manager always discovers his mistake, the stereotyper who talked "secrets of the trade" has lost his position; and whose fault is it?

Ask a pressman how he is able to do fine printing, and he will look at you with surprise and say, Why, because I am a pressman and understand my business. But ask some stereotyper how it is he gets out such good plates and he will swell up like a turkey gobbler and tell you that is the "secret of the trade." There are no more secrets in stereotyping than in any other profession. There is practical knowledge in every trade, and some tradesmen are smart enough to learn more than others.

It is customary for a great many stereotypers to look wise and strut around and ridicule every new suggestion that is offered, thinking that by so doing people will get the impression that they know a great deal, and they are afraid to talk for fear it will be discovered just how little they do know. These are not stereotypers but imposters, although some of them manage to hold good positions by having men under them who do know their business. I will cite a few instances.

I was in a town not far from Philadelphia where there was a new web press to start that day, and having business with the manager I thought I would also step into the stereotyper's room and see the stereotyper. He was a young man from one of the large dailies of Philadelphia and thought that anyone who had not learned his trade in Philadelphia was no stereotyper, and strutted around, looked wise and talked "secrets of the trade" and made his paste and matrixes behind locked doors. The forms were finally ready and sent to the stereotype room, and in about twenty-five minutes this "great" stereotyper came rushing out to the manager and said that the paper could not be got out. When asked why, he said the metal was not good; that it would not run. I said to him, "Don't you know what the trouble is? Are you not a stereotyper?" "Yes," he said, "I am a stereotyper, but not a metal man!" Here is a man who talked "secrets of the trade" and did not know one of the most essential parts of it. I found the metal to be from Philadelphia and as fine as I ever saw, except that there was too much tin in it (a rare thing to find) and after adding a sufficient quantity of lead there was no more trouble.

I asked another "secret-of-the-trade" man what speed the router he was working was running and he said he did not know. When asked to guess, he said 250 revolutions, when, in fact, it was running at a speed of 8,000. Another one said someone put iron in his metal and made it turn hard. Another one who has charge of one of the largest stereotype departments in this country broke antimony in pieces from the size

* NOTE.—The attention of the reader is directed to the department of electrotyping and stereotyping conducted by Mr. Murray on another page of this issue.—ED.

of a bean to a hickory nut and threw it into the metal and went on casting with it and was astonished when the teeth broke out of his saw and began looking for the nail which he supposed had broken it. Another whose name is known to every stereotyper in the country wrote a very indignant letter to a firm of manufacturers of stereotype machinery because they did not advise him of the speed the trimmer he bought of them should run, when in fact, the manufacturers would have been afraid of insulting him by so doing. Another did not know what thickness his plates ought to be.

I might go on enumerating hundreds of such cases, but let us all try to learn from each other and not be afraid to acknowledge that which we do not know. Stereotyping is in its infancy and none of us know half what we ought to know, and the one who will not learn will, in a very short time, find himself in the background. The day of looking wise and not knowing anything is about past. The stereotyper of the future will have to understand his business in all of its details or he will soon find himself looking for a job.

I mentioned in the first of this article that nine-tenths of the "secrets-of-the-trade" men did not know them. Let us ask them some questions that they may test their knowledge. What is the exact height of type? Of what is stereotype metal made and what are the proportions of the ingredients? At what temperature does each ingredient melt? What is the temperature of your stereotype metal when ready for use? What kind of lead do you use? What effect does each metal have on the others? What effect does newspaper ink have on metal in regard to keeping it in order? What effect does zinc have on metal, and what would you do if you had twenty-five pounds of zinc put in a pot of one thousand pounds of stereotype metal? One man, who claims to be authority, said in an article that it would absolutely ruin stereotype metal. He evidently did not know. I will admit that it is a very bad thing to get into metal but it does not absolutely ruin it, nor would it prevent a good stereotyper from getting out a good job in a very short time after it happened.

I know of a case where a stereotyper had a fine electrotype cut in an edition of a daily newspaper. The cut was a good one and the right height, and his metal was all right, yet he could not get a good cast of it. What was the trouble?

Another case. On a daily paper there was but one casting box and from sixteen to twenty-four plates to get out in one and one-half hours, and this box was such that if water were put on the back the plate would invariably be bad. Now, in such a case, what would you do? Some of the old-timers would say the metal was "off." They are mistaken, for it was all right, and they have probably made many a cast that was bad for the same reason, and this paper had had trouble for ten years, and had changed stereotypers several times on account of the bad plates.

Now what I wish to do is to get each and every stereotyper interested in this department and to have them express their views. Do not be afraid of giving away any of the "secrets of the trade," but let us work together for our mutual interests, and we will put stereotyping on a higher plane than it has ever been, and let us have some publication that we can look to for such things. All other trades have some publication which they recognize as authority, but the electrotyper and the stereotyper is like the wandering Jew: no home, no laws and no authority. And what publication in the country is more worthy than this one? Now, let your light shine; do not hide it under a bushel, and when you do not know a thing be man enough to admit it. None of us know half of what we ought to know about the business.

And to the young man who intends to learn the trade, I would offer this advice: Serve your four years under some good man, no matter how small the compensation. Read every article you can find that has reference to metal and machinery. Find out at what temperature each metal melts, and what effect each has on the other. Find out at what speed each machine is running, and what power it takes to run it. Do not think you will cheat the trade by learning yourself and not serve your full apprenticeship. If you do you will find in after years you have cheated yourself and not the trade, and that the longest way round was the shortest way home.

In these hard times, with thousands of tradesmen of all classes seeking employment, you could not find fifty first-class stereotypers or electrotypers in this country out of work. Learn your trade right, and if you work conscientiously you will seldom be looking for work; but half learn it, and you will always be looking for a good job.

Written for THE INLAND PRINTER.

GOSSIP ABOUT BOOKS, AUTHORS, AND KINDRED SUBJECTS.

BY IRVING.

MR. CY WARMAN, the rhymester of the wild and woolly western plains, has cast in his fortunes with the *Denver Times*. He salutes the reader:

"Peruse these paragraphs and rhymes;
Omit what doesn't suit you,
If I offend, you must forgive,
For, by the gods, I've got to live.
Good people, I salute you."

Mr. Warman's next rhyme is entitled "The Lotus Land," and is spoken in the person of "Grover the II Time":

"There is a land, a lotus land,
In the Pacific Sea,
By heaven's balmiest breezes fanned;
Belongs to Lil and me.
"Where freedom's fretful voice is still,
Where Liberty lies prone;
And where the Sandow monarch, Lil,
Sits sidewise on a throne."

THE *London Literary World* of December 8 prints some notes on Mr. Rennell Rodd and one of his books that are slightly misleading. It is not an important matter, perhaps, to say that the subject of Mr. Rodd's Haileybury Prize Poems did

not concern the Aztecs, or that Mr. Rodd is thirty-seven years of age while he is only thirty-five. But when the *Literary World* tells us that "there was a most peculiar edition of one of his volumes published in Philadelphia on green paper, with an introduction by Oscar Wilde," and that "the taste of the introduction and the get-up were as bad as the poems were good," it is quite a different matter. The poems were printed in reddish brown ink on a tissue paper almost white, and the book was interleaved with green tissue. Mr. Wilde's introduction is not quite as serious as Mr. Rodd's verses, but it is vastly entertaining, and would not now appear to be in such bad taste if he were on good terms with Mr. Rodd. The book is bound in vellum with title in red, and altogether the production is quite fanciful and out of the ordinary.

HERE is an epigram on the late Master of Balliol College, Oxford :

"Look at me, my name is Jowett,
I am the Master of Balliol College,
All that can be known I know it,
And what I know not is not knowledge."

Cambridge has its epigram also, on the late Master of Trinity, Doctor Whewell, a man of great intellect, but of overbearing manners and temperament :

"Should a man through all space to far galaxies travel,
And of nebulous films the remotest unravel,
He will find, having come thus to fathom infinity,
That the great work of God is the Master of Trinity."

MR. TALBOT BAINES REED, who edited William Blades "Pentateuch of Printing," and wrote that scholarly book, "A History of Early English Letter Foundries," has just died in England. In his own country Mr. Reed seems to have been best known as a writer of books for boys. He was one of the founders of the "Bibliographical Society."

AN uncut copy of Gray's "Elegy Wrote in a Country Churchyard," published at 6d., in 1751, was lately sold in London for £74, while a copy of the first edition of "The Vicar of Wakefield" fetched £54, and Tennyson's "Poems," written jointly with Hallam, went for £16 10s. A gentleman in Cleveland, Ohio, recently purchased of an English bookseller a copy of the first edition of Walton's "Angler," for about \$1,000, and a first edition of the Kilmarnock "Burns" is worth almost as much. In New York, at a recent auction, some of the books published by the Grolier Club brought fabulous prices, but this was partly due to their beauty as specimens of bookmaking, and it is altogether unlikely that these books will continue to enhance in value as the great masterpieces of English literature in their first editions have done. Early Shelleys, Keatses, Tennysons and Arnolds are already very costly, and if they continue to advance in the next fifty years as they have done in the past twenty, it would pay the capitalist to corner the market now and hold for the rise.

A NEWSPAPER dispatch announces that the widow of William Makepeace Thackeray died on the morning of January 11 at her home at Leigh, Lancashire, aged seventy-five years. She had lived in retirement at Leigh nearly forty years, and has been mentioned so rarely since her husband's death in 1863 that the general public believed she was dead. The sad intelligence reaches us too late for extended comment, but in the next issue of THE INLAND PRINTER may be found some further notes on the subject.

TO THE desultory reader who likes sharp, crisp comments on pertinent and other topics, one may safely recommend a charming book lately issued in a limited edition by Messrs. J. B. Lippincott Company. The book is written by Mr. William Armstrong Collins, and is entitled "At Long and Short Range." The subjects range from a cob pipe to the woman who can take a joke, and by some devilish ingenuity the author has conspired with the publishers to provide no index or table of contents, so that the reader is obliged to commit the whole book to memory by way of verifying a passage. It is a book for an idle moment,

but no one's time will be idly spent in reading it. "A nap is a graceful symphony; it is not an entire composition; it is a novelette and not a novel; it bears the same relation to sleep that sleep bears to a prolonged trance, that a kiss does to the sum total of a courtship."

AT a dinner given in honor of Prof. Brander Matthews, in New York, in December, Mr. H. C. Bunner, editor of *Puck*, read the following witty poem (practically an impromptu) which is reprinted from the New York *Critic* :

"DEAR BRANDER: I've been asked to get
My Muse in proper shape
On this occasion for to let
A little poem escape
From out the realm of private thought
Into the world of light :
To say a thing or two that ought
To be said here tonight.
It is the meanest job I know
To sing a fellow's praises :
You either say too much, or go
And make him mad as blazes.
So for myself I will not let
One small word struggle through
To tell the folks around me set
Just what I think of You.
I'll only say that Time has shown
By instances in heaps —
The way by which a man is known
Is the company he keeps.
That settles you. It's not my plan
To say that you can write.
But MR. C. D. WARNER can,
And he's with you tonight.
You may be utterly unfit
White paper for to stain —
I'll not deny the fact a bit —
But — there's MARK TWAIN.
Your way in life you may have missed,
As author and as man :
But MR. HOWELLS, Altruist,
Can stand it if you can.
I do not know if you can teach
Sound English Literature,
But PRESIDENT LOW is right in reach —
He'll tell you, I am sure.
I do not know, in point of fact,
That you are any good ;
You may be quite devoid of tact ;
Your heart may be of wood.
You may be no especial use
Upon this mortal earth ;
You may be dull, inept, obtuse,
Remorseless, changed at birth.
I do not know. But as I scan,
The crowd of various blends,
It seems to me, at least, you can
Everlastingly make friends.
And as I gaze upon the throng
That I around me see,
I'm proud to end this little song
By saying : One is ME."

MR. ARTHUR STEDMAN, in a recent letter to the *Dial* (Chicago) tells us that the much-talked-of "Liber Scriptorum," or "Book of the Author's Club," has finally been published. This book is the outcome of a suggestion made by Mr. Rossiter Johnson, and the proceeds from its sale will form a nucleus for a building fund. One hundred and nine members of the club have contributed articles, and the lot has been printed in book form at the De Vinne Press, and each contributor has signed his article in every copy of the printed book. These articles are not to be printed elsewhere. Of the two hundred and fifty-one copies printed, one is retained by the club, and the others are to be sold at a good round price each. All the original manuscripts are being inlaid to a uniform size, and will then be bound in volumes and put up at auction to be sold to the highest bidder.

AMONG all the magazines devoted to art, we can safely recommend as a model of cheapness and utility *The Studio* (London, England), begun last April and issued monthly under the able editorship of Mr. Gleeson White, at 16 Henrietta street,

Covent Garden. It is very fully illustrated, is of convenient size, is well printed on good paper, and at 7s. and 6d. per annum. Mr. White lived for several years in New York, where he made many friends; is immensely popular in his own country, and possesses just those qualities that will insure the success of *The Studio*. THE INLAND PRINTER will have occasion to make frequent use of this magazine in the future.

" APOLLO'S GARDEN.

" Verse of my own! why ask so poor a thing,
 When I might gather from the garden ways
 Of sunny memory fragrant offering
 Of deathless blooms and white unwithering sprays?
 Shakespeare had given me an English rose
 And honeysuckle Spencer sweet as dew,
 Or I had brought you from that dreamy close
 Keats' passion blossom, or the mystic blue
 Star-flower of Shelley's song, or shaken gold
 From lilies of the blessed Damozel,
 Or stolen fire from out the scarlet fold
 Of Swinburne's poppies — yet it seemeth well
 Though all this flowery largeness waited thee
 That you should ask a paltry weed from me!"
 —R. Le Gallienne in " Book Song."

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.*

DURING the past month a number of interesting patents relating to the printing trades were issued by the government. The greatest number of patents granted to any one party was to Luther C. Crowell, of Brooklyn, all of which were assigned, as usual, to Robert Hoe and others, of

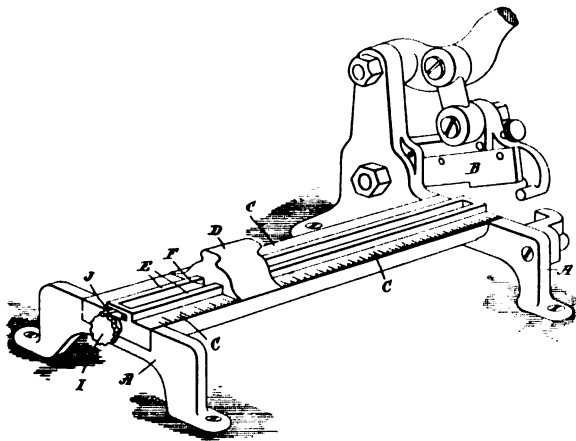


FIG. 1.

New York city, New York. Most of the series covered perfecting presses for printing, folding and stapling papers of many pages. One of the patents contained 140 claims, and the total number of claims contained in all of the patents was 347.

Arthur W. Preece, of Boston, Massachusetts, received a patent covering the rule and lead cutter shown in Fig. 1. The gauge is quickly adjusted over a wide distance by a sliding movement. The gauge has on its under side a semi-circular, screw-threaded concavity, fitting loosely over the graduating rod, which runs lengthwise of the bed. The gauge is raised up, moved to its approximate position and lowered onto the rod, by which it is then accurately adjusted so as to indicate by the graduating marks the desired length of the rule.

Two patents were granted to William H. Price, of Cleveland, Ohio, both being assigned to Chandler & Price, of the same place. One of the patents covers a machine for dressing chases for printing presses. The cutters are carried by laterally adjustable hangers, which are in turn carried by a vertically movable yoke. The chase is carried by a movable bed.

* NOTE — The reader's attention is particularly directed to the department of questions and answers relating to patents of interest to printers, conducted by Mr. Hough in another part of this magazine.—ED.

The work of dressing or finishing the chase is performed accurately and rapidly.

The second patent covers an inking plate and attachment for printing presses. The inking plate carries three counter-sunk inking disks, the outer ones of which are rotated while the central is oscillated. This plate is intended for use when

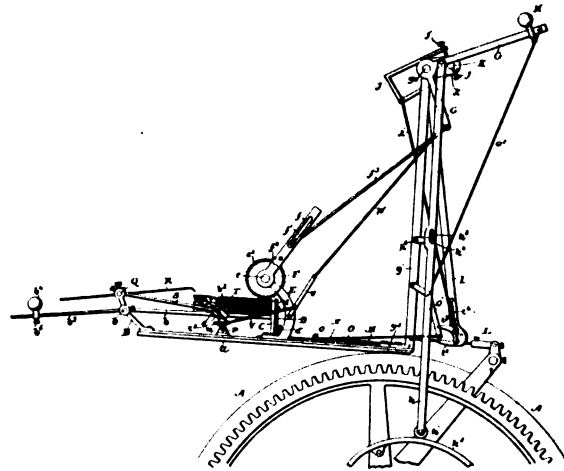


FIG. 2.

two different colors of inks are used at the same time. The central oscillating disk serves to nicely blend the colors at their intersection.

Patent No. 345,525, granted July 13, 1886, to Ottmar Mergenthaler, of Baltimore, Maryland, was reissued upon application of the Mergenthaler Linotype Company. The patent covers a machine for producing type-bars and matrices therefor.

Fig. 2 shows an improvement upon a feeding mechanism for printing presses, patented in 1892 by the same inventor, F. H. Van Loozen, of Cleveland, Ohio. The paper is carried by a counterbalanced table so that the top of the pile is always in contact with the serrated sheet-separating rolls. At the front end of the table is an adjustable end plate, which carries a movable extension piece to accommodate said plate to the quantity of paper upon the table, and also to provide for the proper adjustment with respect to the thickness of the sheets to be fed. The swinging carrier I grasps the sheet and conveys it to the grippers upon the impression cylinder.

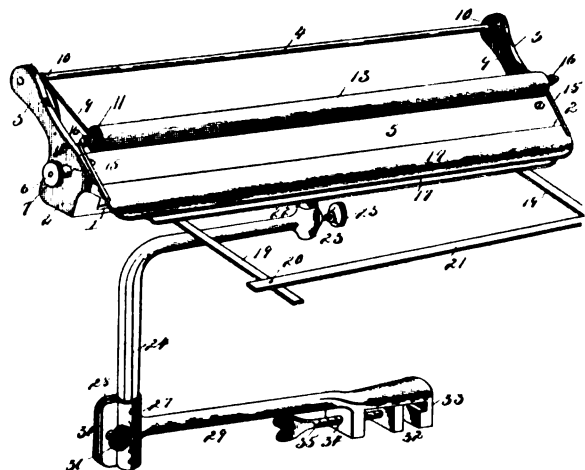


FIG. 3.

Henry L. Maxwell, of Dayton, Ohio, received a patent for a printing attachment for envelope machines, by means of which the blank is printed at a most convenient point and in a most effective manner, as it is being carried to the folding or creasing point.

Fig. 3 shows a copyholder designed by David M. Kirkpatrick, of Kansas City, Missouri. The holder can be applied to any convenient part of a frame and adjusted to conveniently

present the copy to the view of the operator. The paper can be conveniently inserted beneath the swinging line-indicator 14.

Fig. 4 shows a holder radically different from this and intended solely for compositors, while that of Kirkpatrick's is especially designed for the use of typewriters. It was invented

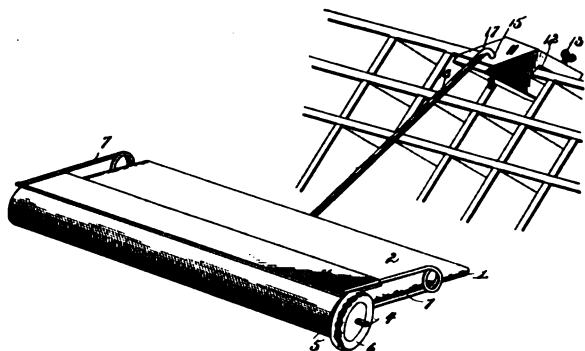


FIG. 4.

by Walter E. Younger, of Greensburg, Kansas. The clamp is secured to the top bar of the type case, and the copyholder is adapted to be swung to one side for the purpose of exposing compartments beneath the same. The rubber feed roll, 5, is easily moved in either direction by the milled disk 6, to bring the copy into proper position.

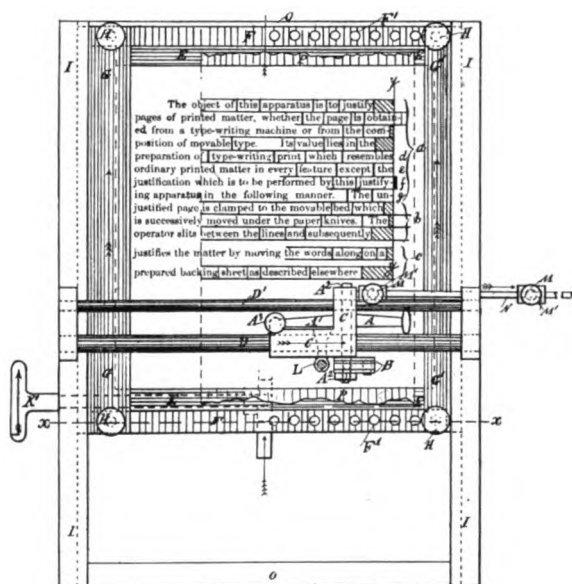


FIG. 5.

Charles E. Sawyer, of Boston, Massachusetts, received a patent for a platen printing machine especially designed for printing tags, labels, tickets and other small articles. The object is to produce a machine of this character in which very short movements of the reciprocating parts are required, thereby

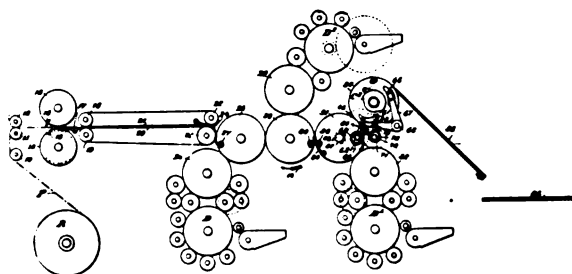


FIG. 6.

enabling the machine to be run at a greater speed, while at the same time the friction and wear of the parts are reduced to a minimum.

Fig. 5 is a plan view of a machine for justifying matrix pages. It is the joint invention of Vincent F. Lake, of Pleasantville, New York, and Isaac Risley, of New York city. It consists of an apparatus for holding the matrix page, of a knife adapted to slit between the lines, or along a line the distance required for justifying of a pasted or glued backing sheet, to be placed under the portion of the page to be justified, and of an apparatus for cutting and sliding the words to the right or

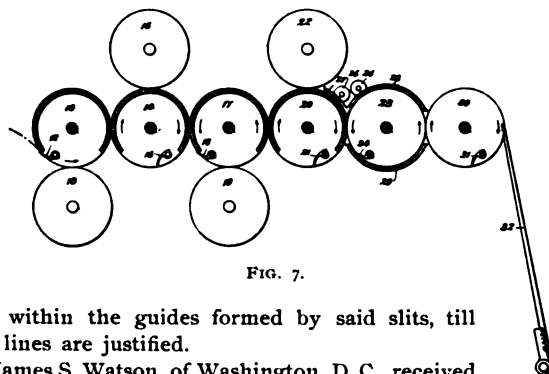


FIG. 7.

left within the guides formed by said slits, till the lines are justified.

James S. Watson, of Washington, D. C., received a patent for justifying mechanism for matrix making machines, which will automatically divide any amount of variation from the normal width of the column, whether by way of addition or subtraction, equally among the word spaces of the line.

Joseph C. Fowler, of Washington, D. C., received a patent upon a machine for producing type-bars, a one-half interest in the patent being assigned to L. G. Hine, of the same place. The magazine holding the matrices and spaces is of circular form, and the cells are arranged upon the exterior of a shell

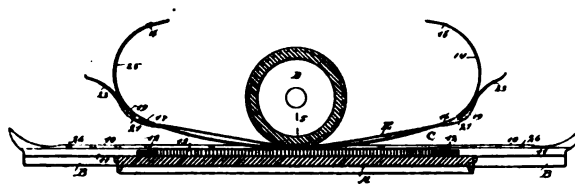


FIG. 8.

rigidly mounted upon a fixed vertical axis. Novel and simple means are employed for releasing the matrices from the cells and for preserving the succession of the matrices in the order of their release.

Fig. 6 shows a diagrammatical view of a printing machine invented by Walter Scott, of Plainfield, New Jersey. The

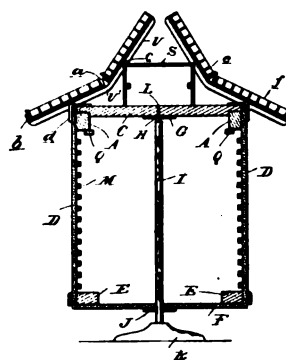


FIG. 9.

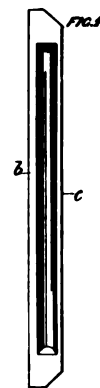


FIG. 10.

object is to print sheets in one or more colors on one side and in a plurality of colors upon the opposite side, and then to collect and deliver the sheets. The printing couples are arranged with the impression cylinders in a row, the type cylinders being placed alternately on opposite sides of the row. The various type cylinders impress their proper colors upon the

sheets as they pass through the machine. Another arrangement of the cylinders, covered by a second patent, is shown in Fig. 7.

Hynek Breuer, of New Prague, Minnesota, is the inventor of the press shown in Fig. 8. It is a hand press of the cylinder type, and has a rocking tympan so constructed that it will operate automatically across the bed of the press as the cylinder is rolled over the latter. The paper is in contact with the type only at the point at which the impression is to be taken. Posters, fine bookwork and illustrations can be produced by this press with remarkably distinct outline.

A type cabinet, patented by James Slocum, of Holly, Michigan, is illustrated in Fig. 9. This cabinet rotates upon a vertical standard, and contains a series of sliding type cases.



FIG. 11.

The only design patent relating to this subject for the month was granted to Samuel Starrett, of Londonderry, Ireland, and covers an ornamental side-stick of the form shown in Fig. 10.

The feed gauge shown in Fig. 11 was patented by Edward L. Megill, of Brooklyn. The jaws of the clamp are pressed forcibly together by means of a clamping lever instead of the usual wing nut and screw.

PROFIT SHARING.

MANY are the ideas and schemes put forth to endeavor to satisfy the wide-spread dissatisfaction of the workman with the share of the products or profits of his labor which he receives. Among these ideas perhaps the one most worthy of attention is that known as profit sharing. One of the lectures delivered in the series of economic conferences held in Recital Hall, in the Auditorium building, of Chicago, several years ago, was upon the subject of profit sharing, delivered by Mr. J. C. Stirling, then vice-president of the Illinois Steel Company. Since that time, so far as we are aware, the question has not been brought to the attention of the Chicago public until the present time.

The reason for this may possibly be found in the conditions which usually attend the employment of labor in this community. Profit-sharing plans are dependent in principle upon continuous service, and this condition is to be found existent in the communities of the Old World much more than in this, where laborers are more nomadic and migratory in their habits — more restless and less tolerant of restraint and the idea of being servants.

Nevertheless, the subject of profit sharing is one well worthy of consideration, and only by practical trial can its merits be demonstrated.

Among the subjects which received attention during the remarkable series of congresses held at the Art Institute, in Chicago, during the World's Fair, not the least important was that of "Profit Sharing." It occupied the second forenoon of the three days allotted to the Social and Economic Science Congress, which occurred August 31, 1893. This was the first public meeting in the United States for the consideration of the cause of profit sharing. In opening the proceedings of the week, Prest. C. C. Bonney, of the World's Congress Auxiliary, spoke of profit sharing and coöperation as the best means of securing industrial peace. The president of the association for the promotion of profit sharing, Hon. Carroll D. Wright, being unavoidably absent, the vice-president, Mr. N. O. Nelson, took the chair, and opened the proceedings with the paper, "Through Profit Sharing to Coöperation." The secretary of the association followed with an extempore address on the present position of the profit-sharing movement. Mr. Nelson then read Mr. Holyoake's address sent over from England. Other addresses were read, including that by Prof. Emil Levasseur, of the University of France — one of the foremost of

French economists. The professor was a representative of the Société pour l'Étude Pratique de la Participation du Personnel dans les Bénéfices to the conference.

In connection with a reference to the origin of the idea of profit sharing, M. Levasseur spoke of the establishment founded by M. Leclaire, to which, in 1864, he admitted to partnership the Friendly Society, formed for his workmen in 1838. The profits, the division of which has varied since 1863, are assigned now in the ratio of 25 per cent to the Friendly Society, 50 per cent to the workmen and employés, and 25 per cent to the two partners, *en nom collectif*, who have besides a fixed salary of 6,000 francs. M. Leclaire died in 1872. He had no children, but his work survived him, and the firm is now known as Redouly et Cie., Ancienne Maison Leclaire. The apprentices are taken by preference from the families of the workmen. Apprenticeship is the first step of initiation into the house. As the second step, all the workmen are admitted to profit sharing without distinction, according to their wages. After a certain time they may be admitted to the *noyau*, or nucleus, a group of workmen who receive an extra wage and exercise certain rights in the administration, particularly in the nomination of the partners *en nom collectif*: this is the third step. After five years of uninterrupted service the members of the nucleus can be admitted into the Friendly Society, which assures them, among other advantages, a retiring pension: this is the fourth step.

Professor Levasseur described several other methods of profit sharing, and firms practising it, among the latter being the Deberny foundry at Paris, the Chaix printing office, and the printing and bookselling firm of Mâme at Tours.

At the universal exhibition of 1889, in Paris, France, an international congress of profit sharing was held in the buildings of the exhibition, when the number of firms then reported as having adopted the system was 115. Since that time twenty-nine establishments have adopted the system.

In the professor's own words: "Assuredly, profit sharing is no panacea. What is called the social question, which today excites the world of workmen and gives birth to a great number of ideas, projects and enterprises — some purely utopian, others practical; some revolutionary, others pacific — has divers aspects. There is no remedy which can cure all the evils, imaginary or real, which afflict the social body. But there are means of improving the actual relations between capital and labor; and among these profit sharing is one of those most to be recommended. It unites the interest of the employer and the interest of the employed, it stimulates the latter to do his duty loyally because he finds his profit in it, and it realizes the motto, 'Every one for the house, and the house for all.' Each receives in proportion as he has worked."

At Leclaire, Illinois, there exists a profit-sharing institution, founded in 1877 by Mr. N. O. Nelson, which is described at length in a paper by Edward Everett Hale, and printed in full in *Employer and Employed*, a Boston serial, from which we have in the main extracted the foregoing summary. The paper was read before the Social and Economic Congress by E. E. Kimball, of West Newton, Massachusetts, Mr. Hale being unable to be present to deliver it.

In London, England, there is the Women's Printing Society, which has been in existence thirteen years, and which has a profit-sharing system in the form of payment of bonuses at the end of each fiscal year. The bonuses are graded according to wages paid, and as much as \$40 and \$50 has been presented to individual workers as their portion for the year. Last year its business increased nearly \$2,500 over that of the previous year, and in addition to all expenses, including bonuses, it returned to its shareholders interest at 5 per cent. Although the institution is non-union, yet it is said it has the good-will of the trades unions and is not on the black list. It therefore occupies a somewhat unique position in this respect. The hours of work are from 9 A.M. to 6:30 P.M. The average wages are between \$7 and \$8 a week — considered good pay in Britain.

Written for THE INLAND PRINTER.

MR. W. J. WOODS.

BY H. WOOD SMITH.

MR. W. J. WOODS, of Cassell & Company, Limited, the well-known publishing house of London, England, is not a stranger to America, having visited this country three times during recent years, the last occasion being for the special purpose of assisting in the reconstruction of the Cassell Publishing Company, of New York, which had suddenly found



itself in great difficulties owing to the action of its president. It is characteristic of Mr. Woods that, although holding a very important and responsible position entailing an immense amount of work, he was yet able, at only three days' notice, to leave England on his important mission to New York.

Mr. Woods was born in January, 1847, and is the son of W. R. Woods, an artist of repute, and the grandson of J. V. Quick, at one time a well-known printer and publisher of King's Cross and Clerkenwell, London. He entered the service of Cassell, Petter & Galpin on March 1, 1861. Twenty years later he became countinghouse manager on the retirement of W. Henry Jeffery (a partner who formerly held that position), and in 1883 he was largely instrumental in the conversion of the business into that of a limited liability company under the title of Cassell & Company, Limited. Previously to this, in 1877, he was actively concerned in the formation of, and working up statistics for the Provident Fund, which at the present moment is one of the best in England. On behalf of the company, in the early part of 1889, he planned and carried into effect an insurance scheme by which any employé could insure his life by paying the premium in monthly installments instead of yearly as required by the insurance offices. The company receive the usual agent's commission from the insurance office and distributes the amount among the insurers, who accordingly derive considerable benefit from the scheme. Mr. Woods first visited America in 1886, and again three years

later to arrange the sale of the New York branch of Cassell & Company's business to a body of American citizens who formed the company under the presidency and management of O. M. Dunham. This was carried out to the satisfaction of both sides, the stock and other assets being valued as a going concern on the careful and safe basis previously followed by the vendors in the conduct of the New York depot as a branch of their business. In June, 1893, considerable sensation was caused by the collapse of the Cassell Publishing Company, owing to the proceedings of its president, who had decamped. Cassell & Company, of London, were telegraphed to for the benefit of their advice and assistance, and Mr. Woods at very short notice started for New York. He remained in the city for two months, being occupied in negotiations which resulted in an arrangement for a composition to the creditors of the Cassell Publishing Company of 50 cents on the dollar, together with the formation of a new company under the same title, mainly consisting of shareholders and creditors of the old American company, to purchase the assets of the old concern in New York and the agency of Cassell & Company, London. This new company has now taken over these assets and has started in business under the presidency of Mr. W. L. Mer-shon, Mr. E. A. Archer being treasurer.

As a man of business Mr. Woods possesses the alertness of the American combined with the solidity of the Britisher, and somehow or another he has found a happy means of regularly putting about three days' work into one, with an extra day's work thrown in occasionally to keep things moving comfortably, and all this in spite of the constant interruptions inseparable from his position as registrar of the great publishing house. Having for many years been in a favorable position for observation, it affords me, personally, much pleasure to place on record my high appreciation of those abilities and powers which have for thirty-two years been devoted to the best interests of the firm, and which have justly raised him into one of the foremost positions.

THE OGLESBY CASE.

The influence of the Typographical Union is evidently far-reaching when gentlemen of the determination of Mr. Michael F. Battle, secretary of Vicksburg Union and deputy organizer for Mississippi, choose to set its machinery in motion. Mr. P. C. Oglesby, at one time a member of Vicksburg Union, while in Cuba was arrested by the authorities, who seemed disposed to use him as suited their pleasure, inasmuch as the American consul was indifferent. Mr. Battle, in Vicksburg, heard of the brother typo's predicament, and as an old Confederate soldier, "knowing what trouble meant," he was successful in stirring up such a hornet's nest that our Cuban friends could not release brother Oglesby quickly enough. The press of the country has taken the matter up strongly and Mr. Battle has been warmly congratulated, notably by the *Atlanta Constitution*, the *Memphis Commercial*, the *New Orleans Times-Democrat* and the *Commercial Herald*, of Vicksburg. From the latter paper we clip the appended:

The following letters explain themselves, and it was by the prompt efforts of the typographical union of this city, that Mr. Oglesby was released by the Cuban authorities. Mr. Michael Battle, secretary of the Vicksburg Union, and General Catchings deserve credit for their persistent efforts in this matter. General Catchings' aid was secured by the union, and he pushed the matter before the State Department:

HOUSE OF REPRESENTATIVES, U. S. }
WASHINGTON, D. C., January 7, 1894. }

Michael F. Battle, Esq., Vicksburg, Miss.:

DEAR SIR,—By the inclosed communication to me from the State Department, you will see that Mr. P. C. Oglesby has been released.

Yours very truly, T. C. CATCHINGS.

DEPARTMENT OF STATE, }
WASHINGTON, January 4, 1894. }

Hon. Thomas C. Catchings, House of Representatives:

SIR,—Referring to previous correspondence relative to the arrest of Mr. P. C. Oglesby, I have now pleasure in informing you that the consul general at Habana reports by cable that he has been released.

I have the honor to be, sir, your obedient servant,

ELLIEN F. UHLE, Acting Secretary.



Half-tone engraving by
GEORGE H. BENEDICT & Co.,
175 Clark street,
Chicago.

THE FISHERMAN'S PETS.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

PRINTING OFFICE BOOKKEEPING.

To the Editor: NEW YORK, January 5, 1894.

The article entitled "Duplicate Orders," in November number of THE INLAND PRINTER, suggests to me that my method of bookkeeping may be an improvement over that described in the article. Instead of the indexed book there described, I charge every job when finished on what I call a "Debit Book,"

overcome this fault. We believe these letters could be cast with a trifle less slant and not mar the beauty of them, thus giving an opportunity for more body underneath the kern. However, that is a matter for the founder to determine, but certainly they can improve on the present output of the Hazel. It looks to me as if both founder and printer would be benefited by some such improvement as hinted at above.

O. W.

FROM CINCINNATI.

To the Editor: CINCINNATI, Ohio, January 8, 1894.

According to the statement filed by the receiver of the *Tribune*, the assets are \$7,936.33, consisting of advertising bills and notes; the liabilities \$57,032.49, of which \$33,369 is due stockholders for money borrowed. The plant has been purchased by James N. Glenn (a gentleman with political aspirations) and associates. The dress is changed from minion and nonpareil to brevier and minion, the number of cases being proportionately decreased.

The job printing business is in anything but an encouraging condition; present state of trade dull, and prospects decidedly gloomy, without even the faintest indication of a silver lining.

- FELTS . . .
- Dry Saturated
- Threaded
- Deadening
- Two-Ply
- SILVER BAR BRAND.
- Three-Ply
- BISON BRAND.
- SHEATHINGS .
- Silver Bar
- Rosin-Sized
- Carpet Linings
- Insulating Rope Paper
- Cement, Tar, Pitch, Paint
- Varnish and Brushes

WOODLAWN PARK, ILLINOIS, ————— 189—

M

Bought of **BROWN-JONES COMPANY,**

MANUFACTURERS
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TERMS: Cash 5 per cent. 30 days. **Office, 625 Fifth Avenue.** **Factory, 112 Division Street.**

THE INLAND PRINTER JOB COMPETITION AND SPECIMEN EXCHANGE.
FIRST PRIZE—One year's subscription to THE INLAND PRINTER. Award made without regard to time of composition.
Time occupied in composition: 1 hour and 30 minutes. Submitted by C. E. J., "Pressboy," Omaha, Nebraska.

which is ruled like an ordinary journal. Every regular customer has an allotted space, the same as in a ledger account. At the end of the month I foot up the charges for that month, and post it to the ledger account, through the journal. This saves loading up the journal and ledger with small items, and my "Debit Book" answers the place of the "Indexed Order Book." I recognize all the advantage that Mr. Thomas claims for easy reference to previous order.

A. K. B.

A SUGGESTION TO TYPEFOUNDERS.

To the Editor: GALESBURG, Illinois, January 10, 1894.

It seems to me that our typefounders would materially favor the printer and at the same time enhance their own reputations were they to give a little more attention to the casting of scripts in more durable forms. For instance, the Hazel script — which is a beauty in design. The lower-case l and f are so frail that they will hardly stand the ordeal of letterpress printing. They are kerned badly and have literally no body beneath the kerns to strengthen them. We would suggest that they cast double letters, in above instances especially, to the end that they will take the light impression necessary without breaking. Unfortunately the l does not rest on the shoulder of adjoining letters, as is the case with most scripts, else they would in a measure

Nearly if not quite all of the offices are working on short time or with a reduced force.

Seven machines have just been placed in the *Times-Star* composing rooms, and are not yet in operation. It will result in the force being cut down from forty regulars to fifteen or twenty.

The *Post* will put in eight improved Mergenthalers by the first of February, and will, consequently, throw out about twenty-five men.

The Chatfield & Woods Company have purchased the paper stock of The Louis Snider's Sons Paper Company, which assigned several months ago. The latter house was established in 1854, and operated the Franklin, Fordham and Fair Grove Mills, with a daily output of twenty tons. H. H. BRVIS.

FROM NEW ZEALAND.

To the Editor: WELLINGTON, December 30, 1893.

The government printing office has had its usual annual clearance; the election rolls are finished; the election job printing is done, and the fifty or more compositors at large on the streets of Wellington read grimly the stories in American labor organs, of the New Zealand paradise where a beneficent government finds work for all, and conveys tramps free by rail

from one end of the colony to the other; their pockets filled with coupons entitling them to free board and lodging. Need I say that these stories are pure fiction? The absurdly inflated statements of ministers "on the stump," embellished by labor organs, have been repeated and expanded, and the result has been disastrous. Acute depression prevails in Australia. Three hundred and fifty compositors are out of work in Sydney and a greater number in Melbourne. It is not, therefore, to be wondered at that when such glowing accounts of New Zealand's prosperity are abroad, each steamer brings its contingent of hungry unemployed to compete with local labor. Our relieving institutions find their resources taxed to the uttermost; the funds of our labor department are nearly exhausted, and the unemployed clerk or compositor who applies to the "bureau" for information is received with all courtesy, and directed to jobs of "bushwhacking" or road formation inland. The single man, of strong physique, accustomed to ax or shovel, can do well at this kind of labor — his weaker neighbor, it may be with an ailing wife and three or four "responsibilities" — is unable to make the barest living for himself, much less for his family. It is not without a motive that these cruel exaggerations have been made. The "labor" legislation of this colony, which is still in its trial, is held up as a model for the world; and all manner of golden results are assumed to have followed. As a matter of fact, the Australian financial smashes have hit this colony pretty hard, and we may look for stringent times ahead. The government "surplus" is a paper one, and more borrowing must, ere long, be resorted to if the machine of state is to be kept going.

The 28th of November was an historic day. For the first time the women of the colony exercised the franchise, and falsified the predictions of those who declared that they would not value the privilege. As I foreshadowed, the woman's vote was independent of party. The result is a great liberal victory, and a defeat of the ministerial party, which is practically annihilated.

All the party tickets got mixed owing to the female element, and as was half expected the local optionists scored heavily. On the denominational education question the women also falsified many predictions. They have proved thoroughly sound.

Never before was there so orderly an election. The women were everywhere, and the polling booths resembled a church fair.

Women's enfranchisement proceeds apace. Early this morning I read of the election of the new mayor of Onehunga, Mrs. Elizabeth Yates! She defeated a male candidate. If we Britishers have a queen, why not a lady mayor?

You will hear of some big inventions from the colonies soon. A Victorian has invented an engine of twenty horse-power that works at a cost of fourpence a day. Today I hear of a four-horse power atmospheric engine invented and constructed by a Wellington man. It is very simple, light enough for a man to lift, and works at a penny a day.

R. C. H.

FROM FRANCE.

To the Editor: PARIS, FRANCE, January 1, 1894.

In point of business, the year closes very badly, and its successor holds out no promise of immediate relief. Never were so many hands known to be out of work. These remarks apply to the printing trade in general on the continent. No one can put the finger on a sole cause of the depression. The latter is rather the consequence of a series of secondary causes. Paris printers trace their dose of misfortune to the crisis now reigning in the book trade, a crisis due to the absence of new books and a glut of old ones. The disturbed state of South America closes for the time being one of the most remunerative markets for the French publishing trade, while in southeastern Europe, and in the Levant, commands for books are restricted. The pseudo-new volumes are merely the collected contributions of periodicals during the last twelve months, served up

with special illustrations. The latter, as a rule, are excellent, and indicate most painstaking work on the part of artist and engraver.

Since a few years, the morning journals have the habit of clipping from their contemporaries before publishing hour, but with due acknowledgment, any valuable news nuggets to be extracted; as they preyed on one another, and the elegant extract could not affect the sale of the paper from which it was "loaned," no great injury was to be apprehended; however, one paper thought otherwise, and requested a *confrère* to clip no more. The prohibition was treated with indifference; result, an action, where the complainant won. A Frenchman rarely purchases a second paper; he sticks to the family organ as he does to his favorite café, or hereditary summer watering place. Perhaps such explains "a want supplied" — the special class of daily journals which have a diurnal essay from widely different thinking men, or women, in rotation. This creates a chance for gulping down unpalatable doctrines.

I have been informed that, in addition to the seller of a foreign newspaper in France being responsible for damages if the journal libels a French subject (*De Sesmaisons vs. New York Tribune*, Bretano), the correspondent of a foreign journal, if he be its formal *representative*, not vendor, can also be caught in the meshes of the libel law. *Caveat consules!*

M. Buloz, heir, founder and director of the *Revue des Deux Mondes*, has had to retire on account of a scandal in which he was involved. The *Revue* was founded over sixty years ago by the father of the gentleman who has retired; he carried on the publication during twenty years, unable to make more than the two ends meet, yet he secured ever the best talent, paid his stipulated and not unfair price, and until his death was the proofreader of all that appeared. His *Revue* was the stepping stone, like the *Journal des Débats*, to the French Academy, and he fabricated celebrities by giving them an opening and encouraging their development. But Buloz was unyielding in the selection of subjects; he would accept none, no matter by whom written, if he deemed it unsuitable. It is thus that he declined an article on "God" by Pastor de Presseusé, alleging that it was "not an actuality." The number of shareholders in the *Revue* is eighty-five; the price of the original share was \$1,000; their present value is \$18,000; so that, after all, literature pays, without leaving it, though Academician de Villemain maintained the contrary. M. Pailleron, the dramatist, is the largest shareholder; he holds ten shares. There was a sharp fight over the appointment of the new director, and that the law courts may yet have to deal with. M. Brunetière was elected, a most excellent appointment; he is a man of progress, of unflinching independence and the ripest of scholars in the *Deux Mondes* — ancient and modern — of intellectualism. He intends to modernize the *Revue*. Indeed, it is full time for the leading review of France to rouse up from its Rip van Winkle slumber.

The idea is "catching on," respecting the Exhibition of the Paper, Printing and Publishing Trades, in the course of the ensuing summer, in a gallery of the Palace of Industry, in the Champs Elysées. The three "P's" show will give a fillip to their respective objects. It is to be hoped the men of light and leading connected with the project, will infuse new features into their special world's fair.

The Pope has displayed so much sagacious statesmanship and up-to-dateness in general, that it is not too much to expect he will not concentrate the printing of breviaries and missals, etc., for the Gallican Church, in Ratisbon. Let the Germans, and it is only fair, confine their typographical piety to Fatherland. If it can be shown that France cannot execute the printing of prayer books for her own church, why then the Vatican would be in its right. But to oppose a *non possumus*, in the contrary case, is not quite fair in point of religious, social or political economy. Since some advanced stalwarts maintain the future of the Papacy will be located in the

United States, perhaps in the White City, why not give the big cosmopolitan order at once to Chicago?

A writer complains that when a Parisian printer has want of an Oriental type or word, somewhat out of the common, he borrows it from the Imprimerie Nationale, whose specialty, in fact whose *raison d'être* is, to make or cut such logotype. Before the gem is loaned the application will have to be examined and certified by at least twelve different functionaries; the last circumlocutionist weighs the precious metal, even. At the three "P's" coming show American founders of Oriental type would do well to send samples; they would pick up some orders; let them drum even for some of the latter at the national printing office itself. EDWARD CONNER.

ST. LOUIS UNION LEGISLATES ON THE MACHINE SCALE.

To the Editor: St. Louis, Mo., January 8, 1894.
The machines have been on the *Star-Sayings*, of this city, for nearly three years. As long as the machines were only in the *Star-Sayings*, the union left the operators to look out for themselves almost entirely, but a scale was made by the union

could be got to run the machines. The same old arguments that I have heard time and again by men who were interested in getting a low scale. It is useless to remark that the scale went through by an overwhelming majority. The *Republic* compositors were greatly in favor of the scale. And for this reason, so I am told from inside sources, the *Republic* gave their men to understand that no one in the composing room would be laid off if this scale went through. The scale was so low that they could afford to put their own men on the machines and teach them, and they would somehow or other find work for the others. On the staff of the *Republic* there are none above the average as printers, so I am told, and the great majority of them are old men. When the linotype expert came to teach the men to operate the machine, he was surprised at the material he had to work with. He told the foreman that he never could make operators out of those men, but he was told they had to be made operators of. When the office had given twenty-six men the chance to become operators it published a notice, saying that no more would be given a trial. Whereupon the other caseholders grew indignant, formed a committee, and interviewed the business manager, who told them that he was acting under

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which put the wages at \$21 a week — daywork. By their own efforts the operators succeeded in getting the office — not the union — to raise the scale to \$27 a week for those who averaged over 30,000 ems per day. Recently the *Evening Chronicle* and the *Daily Republic* put in the machines. Then it was decided to make a new scale. A committee was formed for that purpose. The members of that committee were selected from the *Republic* and the *Globe-Democrat*, together with the president of the union. The president is proofreader on the *Globe-Democrat*. There was not a man on this committee who knew anything about a machine. It was expected by machine operators throughout the country that the scale would at least be made \$30 for morning papers, when the operators on the *Star-Sayings* were getting \$27 for daywork. When the scale was published it was found that the wages were \$21 for daywork, and \$24 for nightwork. A howl went up from the operators, but of course that had no effect on the makers of this scale. At the meeting at which the scale came up for ratification by the union, the principal speaker in its favor was a daily newspaper foreman of this city. His argument was that it was the best scale in the country, and if the union did not accept it the offices would not accept another one, and if there was trouble it would be easy getting operators as there were more operators out of work than printers; besides girls or non-union labor

advice from officers of the union. At this information it was decided to call a special meeting of the union to find out what authority any officer of the union had to give such orders; but for some reason the special meeting did not come off.

They (the *Republic*) are now trying, so far unsuccessfully, to get up their paper with twenty machines, where under ordinary conditions ten good operators could set up the sheet. There has been some feeling against the president, and it has been asserted that it cost the newspapers quite a neat sum to get the scale; but, of course, there is no one who will admit that he has any authority for the statement.

The *Star-Sayings* has reduced their scale since the new union scale was adopted, and now pay their operators \$21, \$22.50 and \$24, according as the office considers them worth. This has resulted in the greatest dissatisfaction among the operators, and as soon as they can conveniently do so the operators will leave for other places.

It is indeed a mixed state of affairs things are in here at present. What the final outcome will be it is difficult to say. The foreman of the *Republic* told me he thought the outcome of the situation would be the formation of an operators' union, as the *Globe-Democrat* will soon have the machines in.

What a curious combination that would be in this city! On the one hand, the *Star-Sayings* operators, who are second

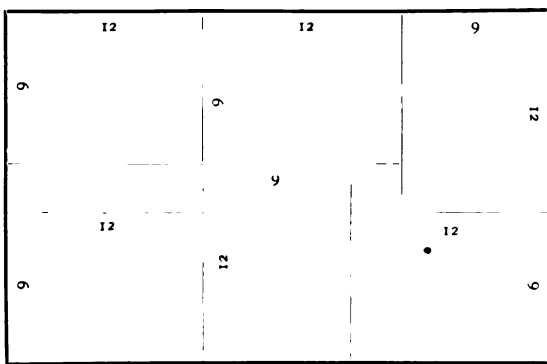
to none in the country, joining with the *Republic's* operators, who hold machines, not because they are competent, or ever will be competent—men who could not work in any other machine office in this country. F. L.

A PROBLEM IN PAPER CUTTING.

To the Editor:

NEW YORK, January 12, 1894.

A matter which will interest many of your readers is that of determining how many copies of a given size can be cut from a sheet of paper. My method is thus illustrated. To cut 9 by 12 out of 21 by 33; 9 will go in 21 twice and 12 will go into 33 twice, making 4 out without turning. Now, to see how many can be got out by turning. I put in a column, 9 and 12, which makes 21 inches; 9 will go into 33 three times, which result I place opposite the 12, 12 into 33 twice, which result I place opposite the 9; adding 3 and 2 together, I find that I can get 5 out. Then I try it the other way, 9 plus 12 plus 12 are 33. 9 into 21 two times, which result I place opposite both 12s, 12 into 21 once, which result I place opposite 9, and so I find 5 out also, cutting that way, and I decide that 5 is the most that I can get out of a sheet. By making a diagram I find that 6



can be cut out of a sheet, but I do not know how to cut the paper so as to effect this object. Can any of your readers suggest a better way than I have indicated? A. K. B.

FROM THE PACIFIC COAST.

To the Editor: SAN FRANCISCO, Cal., January 7, 1894.

Printing has been very fair here for the past month, notwithstanding the fact that the parties who have the catalogue for the Midwinter Fair have awarded the contract to the notoriously unfair office, the Pacific Press. This is the office the unions of the coast have been boycotting for some years, but with little success, it being a religious institution, conducted by the Seventh Day Adventists.

A disastrous fire occurred on December 25 in the printing district, by which the offices of Francis & Valentine and Bosqui & Co., printers, were almost wholly destroyed, besides seriously damaging Shattuck & Co., printing ink manufacturers, and Blake, Moffatt & Towne, paper dealers, and nearly drowning out the *Morning Call*. The serious feature of the fire was the fact that the power company, which supplied power to twenty-five printing offices, three binderies, two type foundries, one shoe factory, and one paper bag factory, might be compelled to cease supplying power, as they were located in the basement of the building in which Francis & Valentine's printing office was located. It was in this office that the fire is said to have originated and raged the hottest. The chief of the fire department was loth to allow the starting of the engine, as the building had been badly gutted, and it was feared that the walls would collapse. Notwithstanding that Francis & Valentine were the heaviest losers, all their hands were at work within twenty-four hours after the fire.

The office of H. S. Crocker & Co. completed the new tariff for the Southern Pacific Railroad Company last month, giving

employment to some sixty-five extra compositors, their pay-roll amounting to about \$8,000 per week.

It is rumored that two large printing offices will shortly go out of existence, and as this rumor has been circulated on several occasions not much credit is given to it, although the last rumor has some appearance of truth.

San Francisco Printing Pressmen's Union gave a High Jinks and Smoker on Saturday evening, December 30, at their hall, 620 Bush street. The evening was spent in a very enjoyable manner; songs, duets, banjo, mandolin, violin and piano solos being well rendered. Refreshments were distributed among the guests during the evening. The local printing ink representatives contributed to the evening's entertainment by handsome donations. The invitations issued were unique, those for guests being printed on white paper, and those for members being on brown roll-paper, somewhat resembling blotter, inclosed in an envelope made of brown silesia; in the upper right corner were the letters composing the words "pipes, beer, sandwiches," arranged in the form of a diamond; in the left corner the letters "S. F. P. P. U., 24"; in the lower left corner a rat, under which were the words "none of these."

The labor unions supposed that the starting of the Midwinter Fair would give employment to many of their members, as they had made donations to the funds, but they were doomed to disappointment, as all the contractors seemed to take a delight in giving employment to all the eastern and non-resident mechanics they could get. The only building which gave employment to union carpenters was that erected by the Chinese. There were some hopes that members of the National Guard of the city would be appointed as Exposition guards, but from appearances they will not nor will any of the native-born of the state.

The pressmen's union of this city made a donation of \$25 to the funds, which they now regret; the typographical voted \$100, to be paid in installments, but after the payment of the first installment of \$25 the matter was reconsidered, and with just cause, as above noted. J. H. R.

PERCENTAGE SYSTEM IN COLLECTING DUES.

To the Editor: SAN ANTONIO, Texas, January 15, 1894.

Of all the questions now engaging the attention of wage earners in the printing fraternity, doubtless more importance attaches to that of the percentage system for the collection of monthly dues than to any other. At its last regular meeting, San Antonio Union declared in favor of that system in accordance with the recommendations of the International body, and presumably because the supporters of the measure think it the right step in the right direction.

Like all new questions that present themselves for consideration, and more particularly those that are construed to mean a distinction between members, to say nothing of what would seem to be unjust discrimination, this one did not run the gauntlet until it had encountered and withstood the heavy fire of its opponents, who lacked sufficient strength, however, to make sad those who are now jubilant over its passage.

The International in recommending the adoption of the percentage system, took the precaution, it seems, to add "where practicable," which carries with it the inference that that body was not satisfied beyond the peradventure of a doubt that the measure would meet with popular favor, or was capable of being easily dealt with. But while the International was dealing with the question now under discussion it should have gone further and fixed the amount.

There are two sides to all questions, and I will here deal with the one that seems best to me as regards the percentage system. That which was intended to become popular, and could reasonably be made so by judicious efforts, can be easily spoiled by being overdone; or, in other words, admitting the system to be the correct way of collecting dues, by taxing members too heavily. But I hold that the collecting of dues

on the percentage plan is wrong in principle, and will be thoroughly demonstrated so by practice, to say nothing of my firm belief that it is illegal, and that by its enforcement we are practicing discrimination, pure and simple. To illustrate: One man becomes more proficient in the art of printing than another, consequently he earns more money. Because of this, then, is it just that he should be made to pay more dues than his less fortunate brother? I think not, for the reason that the man who pays, say \$2.40 per month dues, this amount being two per cent of \$120, or \$30 per week, derives no greater benefit from the union than does the man who contributes but \$1.20 to the fund. Then why this distinction? It must be that the one who pays the most is made to pay for his proficiency, the fruits of which should be reserved to himself. Of course, there are but few who are paid \$30 per week, but the same applies with equal force to those who draw \$25 per week and less, and to have one's dues increased from 75 cents to \$2.65 (included in both amounts is 25 cents per capita tax) is coming to a pretty pass in this enlightened age. There should be no distinction made between printers as to the amount of dues they shall pay. Each and every one should be placed on an equal footing. I

my predictions fail to materialize and the percentage system grow in popular favor, and the treasuries of those unions adopting it swell to their greatest proportions as a result, I shall gladly catch the step of the majority; but until that time comes I shall be found in the ranks of the minority, doubting all the good things the friends of the measure claim for it.

Before closing this article, I would state that had the International, at its last session, made a law of the percentage system, naming the amount of the levy, I would not now be found opposing it, because under the circumstances there could be no opposition to it; but, as it is, local unions are left to decide the matter for themselves. And if the International desired it to become law, why did it not make it such, if legally clothed with the power, instead of handing it down as a recommendation for subordinate unions to squabble over?

Doubtless my views will be met with the argument that the percentage system will prove a panacea for the ills we bear as a result of lack of employment; and if so, the fallacy of its inauguration could not possibly be made more apparent than by such a weak explanation offered in its defense.

Again, if necessary.

H. P. McKEVITT.

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Time occupied in composition: 4 hours. Submitted by Louis G. Pulley, State Printing Office, Topeka, Kansas.

say that a levy of two per cent on a man's earnings smacks strongly of injustice, and the nearest approach to such a system of which I am aware is the income tax feature of the Wilson tariff bill now before Congress, which has already suffered a head-end collision with public sentiment.

We were prospering nicely under the time-honored custom of collecting dues, and why this uncalled-for departure that cannot but create dissension wherever applied? Nobody was opposed to the old system, whereas now many there are who are opposed to the new or percentage plan. There are other things to be considered besides a man's ability to pay two per cent on his earnings. Judging it from one standpoint, I might add that there are many men receiving \$15 per week who are better able to pay two per cent than others receiving \$25 per week where the latter have large families to provide for, assuming that the former are unmarried. And to say that there are many men receiving \$15 per week who have families does not alter the fact that they, too, feel the injurious effects of the two per cent levy. Did this heavy increase in dues carry with it an insurance feature of some sort there might be good grounds for its operation; but there being nothing save the naked thing itself, I am prone to believe that with a fair trial it will become unpopular, especially in those places where the levy amounts to the exorbitant sum of two per cent. But in the end, should

PRICE CUTTING AND UNLIMITED CREDIT.

To the Editor: TORONTO, Ont., January 15, 1894.

During the past four months the dull times have played havoc with the job printing firms in this city. But commercial depression is not altogether to blame. The pernicious system of cutting prices is mostly responsible, the printers obtaining credit of the papermen and others, and when the time comes for settlement—no money to settle with—hence the assignee. The assignment of the Bingham firm, some four months ago, was followed by that of Brough & Caswell, Imrie & Graham and the Hill & Weir Company. All these firms were competing among themselves to see how much under the cost of stock they could do work, and now I suppose the unpaid printer, pressman and other unfortunate employes will wonder how long this style of doing business is going to last. The failure of the Brough & Caswell concern was a funny one. They sold out their former business on the lower end of Bay street to the Bryant Publishing Company for an immense sum (on paper), and immediately branched out on an enlarged scale on Jordan street, putting in plant of an estimated cost of \$49,000, but when the crash came it was discovered that \$4,000 was the sum total of payments. The business was sold out by the assignee at about 45 cents on the dollar, and is now running under the name of the Brough Printing Company. The Hill & Weir failure



WHAT ARE THEY SAYING?

Specimen of half-tone engraving by
THE TERRY ENGRAVING CO.,
39 1/2, North High street,
Columbus, Ohio.

was brought about by the same means—cheap work. Some twelve months ago the proprietors formed a joint stock company and placed the shares on the market. In the advertisement setting forth the advantages of becoming shareholders in a first-class printing establishment the firm generously offered to remain with the new company for one year as managers, at a good salary, of course. When the assignment was made it was discovered that Messrs. Hill & Weir were still sole proprietors. So I suppose the bait did not take and new interests were not drawn in. Imrie & Graham offered to compromise at 30 cents on the dollar, but the firm of Buntin, Reid & Co., paper dealers, refused, and as said firm is one of the largest creditors, the assignee still has possession. But what a change in the action of Buntin, Reid & Co.! Some few years ago it was well known that they had a grip on almost every printing office in Toronto, and would accept almost any offer to secure their paper trade. But on the death of Mr. Buntin, head of the great paper firm of Buntin Brothers & Co., young Mr. Buntin came up to Toronto to look into the firm's affairs. On his arrival, E. N. Williams, head bookkeeper and active manager for some years, suddenly disappeared and left no trace. While the books did not show dishonesty, the safe

NOTES AND QUERIES ON STEREOTYPING AND ELECTROTYPING.

CONDUCTED BY CHARLES T. MURRAY.

"AN APPRENTICE" wants to know, "What he must do to learn the theory and practice of stereotyping and electrotyping?" *Answer.*—In answer to your inquiry will refer you to my article in this number of THE INLAND PRINTER.

A. H. S., Toronto, Canada, asks, "What will preserve cuts, half-tones and electrotypes from gathering verdigris on the surface? Is there any oil or material which can be put upon them to preserve them?" *Answer.*—Copper or zinc can be preserved by dipping in hot wax or paraffine or coating with shellac.

P. S. M., St. Joseph, Missouri, writes, "Would it not be a good advertisement for engraving establishments to advertise their cuts cut to picas and nonpareils? Would not printers appreciate the convenience and give them increased patronage?" *Answer.*—There are firms who try to make their cuts to standard size, but most artists prefer to make their cuts to accomplish the best effect, regardless of size, and would find the effect of the picture spoiled if compelled to make it to a

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THE INLAND PRINTER JOB COMPETITION AND SPECIMEN EXCHANGE.

HONORABLE MENTION. Time occupied in composition: 1 hour and 50 minutes.

Submitted by Marcus D. Hoerner, job compositor, Harrisburg Publishing Company, Harrisburg, Pennsylvania.

showed stacks of notes from printing offices of every shape and size, all of which Buntin, Reid & Co. has to carry—for one-half will never be paid. Hence the change in business methods.

Among the changes of the past week is that of the Rose Publishing Company. They have decided, owing to the dullness in the book trade, to go out of business, and will therefore make no offer. This change does not in any way affect the printing business of Hunter, Rose & Co., with which it was intimately connected.

During the month of December the *Mail* discarded the machines formerly used and put in Mergenthalers. I believe the *News* will shortly do the same, when the existence of any other machines than the Mergenthalers in Toronto will come to an end.

On New Year's day the *Mail* came out in an entire new dress of display type, and now it is pushing the *Globe* hard for first place in artistic advertisement setting. In fact, every paper in town, except the *Telegram*, has artists on its advertising cases.

WELLINGTON.

"HE was motored" is the manner in which the Cleveland papers head the obituaries of those who dispute the rights of way with electric cars.

standard size. Most artists, as nearly as possible, try to make their illustrations to some standard size, but will not spoil them if they find they cannot make them to size, and we believe the printer is looking for effect as well as the artist; and although it would be much more convenient if made to pica or nonpareil size, he will not hesitate to buy on that account if suited with the effect. The surest way to get the printer's trade is to make new designs; something that he can make use of on almost any occasion.

D. L. M., New York city, writes, "I have read an account in the *Scientific American* of a method of transferring a copper film to the armor of vessels, etc. Would the method be practical for electrotyping, doing away with the bath, etc.?" *Answer.*—There have been numerous ways tried to change the method of electrotyping, but so far as we know none of them have been a success, and believe that the old process is hard to improve upon as it is operated at the present time.

PATTERSON & HAINES, Mobile, Alabama.—"Please give us a recipe for a solution to clean brass rule." *Answer.*—The simplest and best recipe that we know of for cleaning brass is muriatic acid, rotten stone and water. Take two quarts of water and add one ounce of muriatic acid and four ounces of pulverized rotten stone. A very little rubbing with a flannel

rag saturated with this solution and then washing off with clean water, will give your brass a rich gold color.

F. T. M., Washington, District of Columbia, asks: "Has there been discovered a method to prevent type from growing from expansion and contraction of the metal in stereotyping or electrotyping?" *Answer.*—There is no way of preventing type from growing from expansion and contraction when stereotyped by the papier-maché process, but there is no need of ever having any trouble with type growing from electrotyping. The cause of the type growing is that the heat of the steam table in the papier-maché process causes the type to expand, and as it is locked tightly in a solid iron chase has no other way to expand than upward. This can be prevented to a great extent by loosening up the form after it has been put on the steam table; also by putting a wooden reglet between the side-stick and chase. But neither of these methods will absolutely prevent the type from growing if let stand and stereotyped often. The method used on nearly all papers is to have a job stereotype outfit and stereotype all matter that runs more than one week.

P. L. R., Detroit, Michigan, asks, "What is considered the best method of stereotyping for all-around work—the clay process, the plaster process, or the papier-maché process?" *Answer.*—The best method for all-around stereotyping is the papier-maché process, for several reasons. The most important is that several casts can be taken from the one mold, also it is much cheaper and quicker. Twenty-three years ago, when the writer started at the trade, the papier-maché process was hardly known west of New York, and was used in only one job shop in Chicago, and had just begun to be used on the daily papers in that city. Today it is used in every city in this country. This alone is sufficient proof of its success for all classes of work. If properly made there is no process that will give as good all-around satisfaction as the papier-maché. If properly handled the plaster process will sometimes turn out fine plates, but it cannot be depended upon and like the clay process it is slow, and after one cast is taken from it there is no assurance that any more good casts can be taken from the same mold. The days of plaster and clay processes are gone and it is a rare thing to see either of them used now. There are hundreds of good stereotypers who have never seen either of these processes.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WM. J. KELLY.

C. T. G., Youngstown, Ohio, is a pressman employed on a daily newspaper of that town, who, with the following letter, sent in his subscription to THE INLAND PRINTER:

GENTLEMEN,—Accompanying this letter you will find a copy of —, to which I wish to call your attention and have your opinion on the half-tone cut on third page of this paper, which is printed on a Clause rotary perfecting press from stereotype plates. The half-tone plate was made with a 115-line (to the inch) screen. The half-tone plate was attached to the stereotype plate in less than half a minute, there being absolutely no delay at all. The stereotype plate and half-tone plate combined were ready for the press in eleven minutes after the form left the composing room. The only make-ready on the press was a piece of manila draw paper pasted on the muslin. The edition was between 7,000 and 8,000; the rollers were in good shape, but the ink of a 7-cent grade. The half-tone was only washed out once during the run, and looked as well all through as the copy mailed you. A coarse screen (say ninety lines to the inch) would look cleaner, but would, of course, lose some detail. Please give me your opinion on work. P. S.—Do you know of a successful process anything like the one I have described? This one is entirely my own idea.

(1) The half-tone alluded to is about $3\frac{3}{4}$ by $4\frac{1}{4}$ inches; the subject a bust-size portrait, made from a photograph. The printing is only fairly well done, because neither subject nor material are suited to do better with. Half-tone plates, such as the one before us, are entirely out of place for newspaper illustration. They have been tried by quite pretentious newspaper publishers with varying success, these being rightfully attributable to similar conditions of production, chiefly to that of

quality of paper. A cosmopolitan daily—the New York *Recorder*—with a good corps of artists and engravers at command, have essayed to lead illustrative journalism in proving the possibility of successfully printing half-tone cuts in its pages, but have made so far only dismal failures in this line. There is no trouble attendant on the printing of half-tone cuts if the conditions are of a practical character.

(2) The result obtainable from a half-tone engraving made with a coarser (more open) screen would have been much more preferable than the one used. While our correspondent has made a fair attempt to print the portrait in his pages, he has not developed anything new, but merely followed out a path well beaten by many aspirants in the same line of presswork and stereotyping. Much better results have been obtained by a few pressmen on the great dailies in New York and Chicago, but these successes have been sporadic, and have been achieved under more favorable circumstances and means to end than those seemingly used by our friend.

(3) Where editions are small and type and stereotypes therefrom prove good, a tympan made of rubber and several sheets of paper or felt and paper (the paper on top and a muslin over the latter), a cleaner and sharper impression can be obtained, and, necessarily, a better printed paper. With such a tympan and suitable and true-cast rollers, our correspondent will be able to do much better half-tone newspaper printing, even with 7-cent ink.

P. & W., printers, Los Angeles, California, have sent us a postal card, which is completely covered with printing. In their letter of inquiry they have this to say: "Please find inclosed sample of postal cards on which we wish to cover up printed matter. The subject would make an interesting article. There are thousands of postal cards printed and not used every year in this county alone, and if some method was devised whereby the printing could be removed or covered up, at a small cost, it would be a saving of no small proportion."

Answer.—We cannot, with propriety, advise a way to remove printing on postal cards, because did we name an article for the purpose its chemical action would be somewhat objectionable; but we can suggest a method whereby the printing can be successfully covered up, as well as one being worth the trouble. It is this: If only one or a few lines are to be covered up, take ordinary printer's brass or wood rule, and cut these to the width and length of the matter to be obliterated. Impose these in a form for a small job press, and dress on the same on the press so that the blank pieces of rule will register over the objectionable lines. Use a gold size or white size ink in printing, over which use either gold, silver, copper or other colored bronze powder, rubbing the same carefully over the newly printed lines. As soon as dry, clean off the surplus powder, and a neat and oftentimes artistic effect is given to such matter as may afterward be printed over the bronzed portions. Inks alone will not be satisfactory. In printing over the bronzed lines, use a deep, strong-bodied ink, which must be quite "short" in its "tack" in order that it may leave the bronze sharp and be deep in color. Where a postal card has a large space to be obliterated in this way, a neat panel-shaped plate can be made of tint-plate metal, zinc, wood, leather or cardboard (shellaced) which will help to embellish such reading matter as may be desired on the card. Of course the composition should be arranged in such a manner as will contribute to the tastiness of the job. Often a neat printer can get a gratifying price for such results on discarded postals. An active mind should not lack in methods whereby old postals can be made more attractive and valuable to patrons.

M. E. R., a pressman of Los Angeles, California, sends the following letter:

To the Editor:

DEAR SIR,—I have been reading with much interest your articles in THE INLAND PRINTER, and think them highly beneficial to pressmen. If convenient to you, I would very much like your opinion on the difficulty here stated: (1) I am running an old Cottrell drum cylinder press, one that

requires two pressboards, a sheet of muslin, and two manila sheets for the permanent packing. Now the difficulty is, that when (the bearers being correct height) the cylinder rides hard enough on the bearers to prevent the edges of the pages from punching, it bears off the impression on the ends, and the center of the form is high. I filed the boxes so that the cylinder could not raise in its bearings. I know of no press in town that does not punch more or less on the edges, even the two-revolution ones. The two wheels under the bed barely touch the bottom of the bed. It seems to me rather a difficult thing to get a perfectly even impression and at the same time no punch on the edges of pages on a drum cylinder. (2) Would it not be advisable, where a person runs a good many newspapers that require ten or eleven sheets of tympan, to use a thin felt blanket of some sort and four or five sheets on top, and then take the blanket off for book forms?

(1) Begin to correct the difficulty complained of by again thoroughly *testing* the height of the bearers of the press, which should be *type high*. If the bearers are worn down in spots, which is often the case, take them off and have some competent machinist true them up. While the bearers are off (as it may be necessary to remove them in your examination), see that they are free from foreign substances and work freely on the inside screws. Next examine the condition of the bed, so that its surface for full forms is perfect throughout. This you

uneven make-up of the same. Better begin with a light make-ready than spoil it by using a couple of sheets too much. If the bearers on the bed are too highly set, the result will be lack of impression on the ends and a bulging one in the center, as the strain on the cylinder must find a point of resistance. When the upper sections of the metal boxing in which the cylinder journals rest become so loose that the top impression screws cannot keep them rigidly in place, the opening should be securely filled up between the upper surface and the lip of the casting in the frame-upright with a piece of evenly rolled steel or thin brass rule. This will keep the boxing snug to the journals, so that no jumping of the cylinder in the boxes will be possible. The "punching" complained of arises from too much "belly" or packing in the center of the cylinder, all other causes being removed.

(2) Your suggestion is a good one, and has somewhat been anticipated, as the writer's article on "Typographical Make-ready," in this number of the journal will illustrate by reference thereto.

TERMS: Cash 5 per cent. Thirty Days

Woodlawn Park, Illinois.....189



BOUGHT OF BROWN-JONES COMPANY

- | | |
|--|---------------------------------|
| Dry Saturated Felt | Carpet Linings |
| Threaded Felt | Deadening Felts |
| Silver Bar Sheathing | Insulating Rope Paper |
| Rosin-sized Sheathing | Cement . Tar |
| 2-ply Felts—Silver Bar Brand | Pitch . . Paint |
| 3-ply Felts—Bison Brand | Varnish . Brushes |

Building

Sheathing

Insulating

PAPERS

MANUFACTURERS AND WHOLESALE AND
RETAIL DEALERS IN

FACTORY, 112 DIVISION ST.
OFFICE, 625 FIFTH AVE.

Prepared ROOFING

THE INLAND PRINTER JOB COMPETITION AND SPECIMEN EXCHANGE.

Submitted by American Printing House, 1019 Cherry street, Philadelphia, too late for consideration by Jury of Award.
Time occupied in composition: 4 hours and 30 minutes.

can do by using a suitable size steel straight-edge, or have a machinist do it for you. If bearers and bed are all right, then proceed further, and ascertain, by means of a spirit-level, whether the bed of the press is running on parallel lines. This being found to be correct, next test the truthfulness of the printing surface of the cylinder by means of the straight-edge laid parallel across the face of the cylinder, from bearer to bearer. Should the cylinder show irregularities on the surface, whether these occur on the ends or in the center of it, wash off the face of the printing part of the cylinder with warm lye or soap-suds and mark out the defective parts thereon, and overlay these with appropriate thicknesses of *tissue* paper—manila stock is best—using good paste, in which a little alum and salt has been incorporated, to fasten these in their respective places. *Graduate the sheets very nicely*, so that the building-up may be as uniform on the surface as it is possible to make it. After this has been done, put on the regular hard-packing, and make ready the form in the usual way; but be warned that it is now judicious to leave off a couple of the make-ready sheets before proceeding too far. Run through one impression on a sheet to be used on the job, and see what is then needed to be done. It is a common fault, even with some good pressmen, to hasten a make-ready by over-packing, slack-packing, and

QUESTIONS AND ANSWERS REGARDING PATENTS OF INTEREST TO PRINTERS.

CONDUCTED BY FRANKLIN H. HOUGH.

TO CORRESPONDENTS.—Names and addresses must accompany all letters or no attention will be paid thereto. We desire this for our information and not for publication. References to former articles or answers should give date of paper and page. Special written information rather than that of general interest cannot be furnished without remuneration.

J. S. S.—I have invented an improvement in inking attachments for printing presses, and have a complete working model in my possession, but I have been informed that as I am not yet twenty-one years of age that it will be impossible for me to obtain a patent. Kindly advise me as to whether it will be necessary for me to delay filing an application for a patent until I am of age? *Answer.*—The statutes of the United States provide that any person who has invented or discovered any new and useful art, machine, manufacture or composition of matter, or any new and useful improvement thereof, not known or used by others in this country, and not patented or described in any printed publication in this or in any foreign country, before his invention or discovery thereof, and not in public use or on sale in the United States for more than two

years prior to his application, unless the same be proven to have been abandoned, may obtain a patent upon the same. There is nothing in the law which prohibits a minor from securing a patent, and there is no occasion whatever for your delaying the filing of your proposed application.

H. R. W.—Can you advise me as to what steps to take in order to secure an extension of my patent upon a rotary engine? The patent will expire on June 15, 1894. *Answer.*—The chances are that it will be impossible for you to extend the life of your patent. Patents are now extended only by special act of Congress, in each case, and for a number of years past no one has succeeded in securing the passage of an act extending the term of a patent, though a number of bills of this kind have been introduced. Under the old law the original grant of a patent in the United States was for a term of fourteen years, and patents were then frequently extended by the Commissioner of Patents for an additional term of seven years, thus making the total life of the patent twenty-one years. Under the present law the term of the patent is seventeen years, and the Commissioner of Patents has no power to extend it.

H. W. A.—Within the past six years I have filed three applications for patents, and a neighbor has filed no less than eleven. Nearly all of my neighbor's applications were promptly granted, but I have failed to obtain a single patent. I would like to ask if you can give me any theory for my lack of success? Do you think that I would have better success if I were to employ a different attorney? *Answer.*—It is very difficult to give a satisfactory answer to your question without having the particulars as to the lines of your inventions. Possibly your neighbor's inventions all relate to one industry, while your own relate to another. If that be the case, I think that I can give at least a hint as to the reason of your poor luck in comparison to his. The examining force of the patent office is divided into more than thirty divisions, each having a principal examiner in charge, and each division is restricted in its work to its own particular branches of industry. The chief of each division is given exclusive power to allow or reject all applications assigned to him. The consequence is that there are as many different interpretations upon law and practice as there are independent judges. Some are very lax, and allow nearly every application presented, while others are so strict that it is very difficult to secure the allowance of patents upon even meritorious inventions. Indeed, some attorneys charge an extra fee for services in prosecuting applications in cases in which the invention relates to an art, which will send the application to certain of the strict divisions of the office. During the past year some examiners allowed from 86 to 94 per cent of the applications referred to them, while in one or two of the divisions the number of cases allowed was as low as 52 per cent.

WHAT CAN BE ACCOMPLISHED ON THE MERGENTHALER MACHINES.

THE government investigation as to the effect of labor-saving machinery on the wages and social condition of workmen, may be assisted in the consideration of the following facts reported in the *Union Printer* of December 30:

FAST TYPESETTING.

Another record has been broken. It has been a great many years since a record has either been made or broken in our business. McCann, Barnes and Duguid have held the only records ever made which were considered worthy of a place on the pages of books devoted to records. Joseph McCann has a record for one hour of 2,023 ems of minion uncorrected; W. C. Barnes has a record of 2,150 ems in one hour, and Alexander Duguid set 40,675 ems in twenty-one hours. These were all considered meritorious events under the old régime, but last week, up in the composing room of the *New York Tribune*, Mr. Lee Reilly accomplished the unparalleled feat of setting and correcting 411,200 ems of nonpareil in six consecutive nights of eight hours each. This was done on a Mergenthaler Linotype machine, and when you take into consideration the fact that there was no distribution to be done when his night's work was completed, the feat is still more noteworthy. This is a larger "string" than any one man ever got up in the same length of time before, and when contrasted with the "records" of hand composition, it leaves no doubt of the fact that type-

setting machines have passed from the "theory" stage to the stage of "condition."

Mr. Reilly's daily record was: Friday, seven hours and fifteen minutes' composition, 65,000; Saturday, nine hours and thirty minutes, 72,000; Sunday, seven hours and thirty minutes, 50,500; Monday, seven hours and forty-five minutes, 65,500; Tuesday, eight hours, 74,500; Wednesday, eight hours and five minutes, 83,700. Thus in just five minutes over six days of eight hours per day he finished the task of setting 411,200 ems. His copy was not culled and no special favors were shown; Reilly worked off the hook just as the rest of the men did, and not more than twenty-five per cent of the matter set was leaded.

Very few trades or occupations have seen as few changes or advances as has the printing trade. From the first introduction of moveable type up to within the past few years the art of typesetting has been conducted on the same lines and the only visible improvement has been a slight reduction in the size of cases, and in some instances a combination of letters in logotypes which has been of doubtful improvement at best.

Fifty years ago an ordinary compositor could set 10,000 ems of ordinary matter in a day and it took the combined efforts of two men for four hours to do the presswork on 1,000 newspapers. But there came a change. Forty years later saw the pressmen striding far ahead in their branch of the business and in place of the old lever press and laboriously slow process of printing newspapers, we find the perfecting press turning out more newspapers in one hour than the old-style press could in a week. Here was progress in printing, surely, but how about the typesetting department? Was there a corresponding advance in that branch? Was there the natural change and improvement which every mechanical or artistic business has experienced as it gained age since the world begun? No. The compositor set up the type in the same manner and at the same rate of speed which had characterized printing for the past half century. Stereotyping had been invented, electrotypes had been invented, folding and pasting machines had been added to the lightning presses which were turning out papers printed, pasted and folded at the rate of many thousands per hour, but the typesetting was still done in the same old slow style it had taken on at the beginning. No progress marked an era in the art. It hung back when everything else pushed forward. But it was not to be ever thus. An age of invention would break down the barrier to larger, better and cheaper newspapers. That age has arrived. The epoch is here. Machine composition is taking the place of hand composition on all the metropolitan daily papers, with a few exceptions, and the quantity and quality of the machine composition is such that there is no question as to its success.

Now, what effect is it going to have on our trade—this setting of type by machinery at four times the rate we have been accustomed to? Will it revolutionize the printing business and cause us all to seek new fields for a livelihood? Hardly. Of course, no human eye can see far enough into the future to tell exactly what the outcome will be, but if we can judge the future by the past, and judge of the effect of the machines on our trade by the effect of machines on other trades, there will be no revolution. Mark the prediction: Five years from today No. 6 will be as large as it is today. Newspapers will be larger and cheap books more plentiful. Daily newspapers will flourish where weeklies existed before, and the mad struggle for wealth in typographical circles will continue as of yore—only we will work fewer hours and have less strain on our nervous system.

THE NATIONAL MEETING OF AMERICAN EMPLOYING PRINTERS.

THE United Typothetæ of America will hold its eighth annual meeting in Philadelphia during September next.

The Philadelphia typothetæ proposes to leave nothing undone to properly and pleasantly entertain the delegates from other cities, whose hospitality has been previously demonstrated, and to that end have appointed the necessary working committees, with an unusually large entertainment committee under the chairmanship of William B. MacKellar.

The committee held a meeting on Saturday evening, January 6, and the following gentlemen were elected chairmen of the various committees: Finance, M. Richards Muckle; entertainment, William B. MacKellar; reception, Clayton McMichael; hotels, Walter E. Hening; banquet, I. M. Longhead, John W. Wallace; coach ride, John M. Rogers; excursion, M. F. Benerman; hall, Frederick B. Gilbert; music and address, Charles R. Graham; press, Clayton McMichael; entertainment of ladies, George H. Buchanan.

The approaching annual gathering will cause the assembling of many of the brightest lights of the printing, publishing and associated fraternities from all parts of America. The local typothetæ has already secured subscriptions to be disbursed as an entertainment fund, and it is expected that much more will be subscribed. The Philadelphia members of the master printers' national organization intend making the reception to their guests the most elaborate and finest ever attempted.



IN THE STUDIO.

Specimen of half tone engraving by
CROSSCUP & WEST ENGRAVING CO.,
911 Filbert street,
Philadelphia.
Duplicate plates for sale.

See page 364



Written for THE INLAND PRINTER.

NEWSPAPER ILLUSTRATORS — C. W. SAALBURG.

BY F. PENN.

AMONG the noted artists and newspaper men who have been subjects of sketches in our reviews, Charles W. Saalburg, of *The Inter Ocean*, holds a high place. As an artist he possesses true genius and his productions ever show originality in subject and careful, painstaking and finished work in execution. Few readers who take up *The Inter Ocean* and catch some story of the day by a glance at one of its color cartoons can realize how difficult and laborious it is to produce the picture in a form so complete that it attracts the eye, impresses the mind and without explanation has often a more impressive effect than a long written article dealing with the same subject would have. First the artist must get his idea, or



originate his design; then he must sketch it, then make a finished drawing, which for the color process has to be duplicated several times, and even with the best artistic work results are not always perfect, inasmuch for daily newspaper work the process has to be quick and the paper used to print upon is not necessarily of the finest quality.

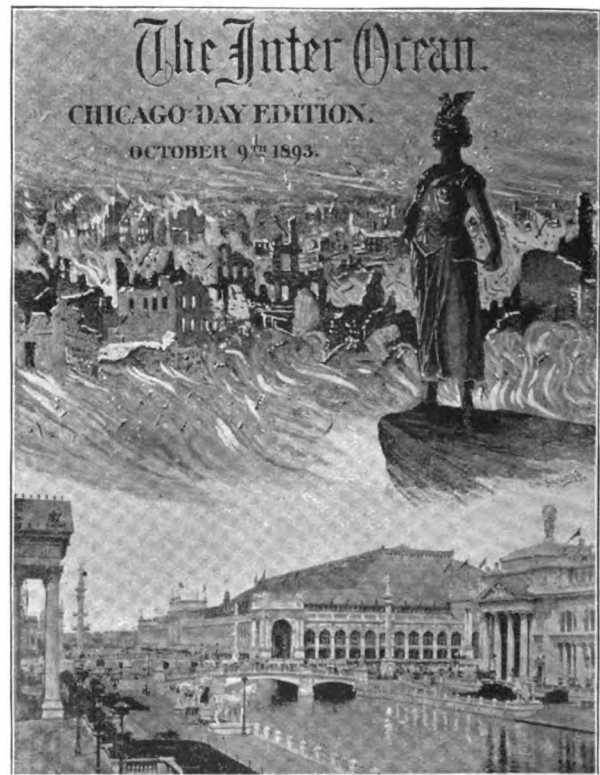
Improvement in the character of *The Inter Ocean* art work since Mr. Saalburg took charge of the color supplement has been marked and has had much to do with the accelerated popularity of the paper of late with the reading public. Saalburg's facility for doing local or detail work, such as sketching faces and individuals and getting and presenting their characteristics in a striking manner as well as for scenes and events of importance caught on the wing, as it were, are unsurpassed by any artist of his years. But it is in cartoon work of a political and satirical nature as well as lampooning of fads, crankisms and vagaries

that his best powers come into play. In this line of work he has already made his mark and is no longer regarded as one of the rising lights but a finished artist in an almost distinctively modern school, which preserves all the best features that made Cruikshank, Doré, Nast and Keppler marvels and celebrities in their day. Of a nervous temperament and modest, retiring and gentle disposition, this talented young artist is favored with many warm friends and admirers who enjoy his



work, take pleasure in his success and are confident of his brilliant future.

Mr. Saalburg was born in San Francisco, and has but just passed his twenty-fifth year. His father is well known in business circles in the Golden Gate City, and as a side issue he has conducted the San Francisco *Weekly Times* since 1856. Young Saalburg early developed the artistic instinct, frequently getting into trouble for making caricatures on the public school blackboard of his teachers and most grave and reverend school officials. His ambition when he reached his sixteenth year was to become a color artist, and his parents, either to develop

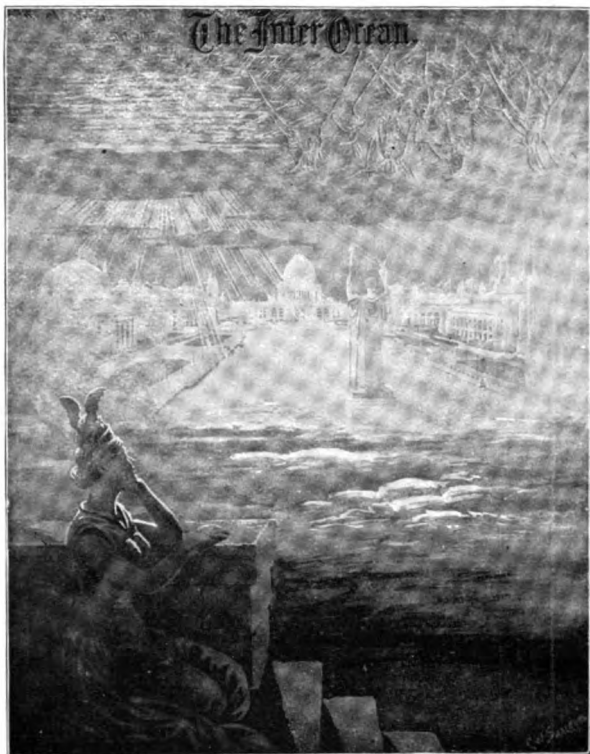


his talent in a practical manner or to discourage his ambitions entirely in the artistic line, had him apprenticed to a lithographer who immediately set him to work putting the color on maps. This, it must be confessed, was not an incentive to budding genius of his sort. He was faithful and did his work well, but never became satisfied with lithography, as it was too mechanical, and many of the stones turned out by him had funny cartoons about the edges, and when Christmas time came around his productions ran to representations of pudgy and kindly-looking old St. Nick, and pretty little girls carrying stockings which bulged out with a surfeit of treasures.

Tiring of this work he packed his grip and left the glorious climate of the slope, going to New York, where he entered the employ of Sackett, Willhelms & Betzig, the present printers of *Judge*, and there he had a period of valuable experience in colorwork. He was next employed with the



firm of Julius Bien & Co., where he had a thorough course of training in colorwork and lithographing. Being desirous of studying methods in various establishments and of gaining



versatility by travel and observation he went to Springfield, Massachusetts; to Hartford, Connecticut; Boston, Philadelphia, and St. Louis, and thence back home to the Pacific Coast, where, when in his twentieth year, he began to make the colored cartoons for the San Francisco *Wasp*. His work on this publication attracted national attention, and so popular was it locally that during the last presidential campaign he was engaged to do political cartoon work for the *Examiner* and his productions were largely copied by the eastern press and magazines. Becoming seized with the desire to see the World's Fair and to extend his knowledge of art work he, in company with W. W. Denslow, the talented sketch artist now employed by the *Chicago Herald*, started East by way of Vancouver and British Columbia, going as far north as Winnipeg. The two artists making sketches for future use of scenes and characters coming under their trained observation. Upon arrival in Chicago early last year the two companions opened a studio in the *Evening Post* building, and their orders for work immediately gave them plenty of hard work to do. Saalburg's attention

was struck by the colorwork done by *The Inter Ocean* multi-color press, which, by the way, is a peculiar one, being a marvel of rapid-working mechanism and which prints four colors at one impression, and while the speed required by a newspaper of large circulation makes it difficult to procure finished results Saalburg's practical training led him to believe that there were great possibilities in *The Inter Ocean* process and that the result could be greatly improved upon. He called on Mr. H. H. Kohlsaat and was soon given full charge of the colored supplement of the paper. His cartoons have been marked features of the improved *Inter Ocean* under Mr. Kohlsaat's management. Some examples of his work may well be called masterpieces—such as the "Vanishing City," a full-page cartoon illustrative of the passing of the World's Fair, for which there was an unprecedented demand and which exhausted several editions. Another catching cartoon was entitled "Before and After," being a contrast between Father Knickerbocker and the "I Will" young woman typical of Chicago, and still another striking and popular piece of work was "Get Off the Earth," a cartoon depicting a fat and frisky Chicago porker kicking the Tammany tiger off the face of the globe.

While fidelity to detail is a distinctive feature of Saalburg's productions his best efforts also disclose marked and distinct originality—qualifications which are possessed only by work produced under the inspiration of true and inherent artistic instinct. As an experiment he is now attempting the production of half-tone work in colors by the chromatic process, and if the departure proves a success, considering the methods and materials employed, he will have added another triumph to his credit.

Saalburg's work shows continuous improvement, and he is an indefatigable worker. Just at present his puzzle faces are creating a great furore among *Inter Ocean* readers.

Altogether, for so young an artist, the career of Mr. Saalburg has been brilliant, and his future promises to redound with success and honors.



PRACTICAL NOTES AND EXPERIENCES IN NEWSPAPER PUBLISHING.

GLEANED FROM A VARIETY OF SOURCES.

CONDUCTED BY R. C. PENFIELD.

OUR March number will contain an article on extending the circulation of a country newspaper. If any of our readers have used what they may consider original methods of pushing their circulation we should like to have a *résumé* of their success or failure.

* * * *

In the April number will appear an article on buildings for newspaper and printing offices. We shall be glad to hear from our subscribers as to the advantage or otherwise of a newspaper owning its own building, and of their experiences in owning and erecting such buildings.

* * * *

RECENT LEGAL DECISIONS AFFECTING NEWSPAPERS, ETC.

The Supreme Court of California has recently decided that "liberty of the press" stops where a further exercise invades the rights of others, and asserts that under the plea of the "liberty of the press" a newspaper has no right to assail litigants under the process of a trial, intimidate witnesses, dictate verdicts or judgments, or spread before juries its opinion of the merits of the cases which are on trial. The same authority has also decided that where a court has directed a trial to be conducted in private it does not necessarily deprive a newspaper of the right to publish the testimony, etc., at the completion of the trial.

A case was recently decided in the East wherein a newspaper union declined to complete publication of certain advertisements under contract. The court held that even though the union had expressed willingness to publish other advertisements in the space contracted, their refusal to publish those on which the advertiser insisted rendered them liable for breach of contract.

SOME THOUGHTS AS TO MAKE-UP.

BY J. C. OSWALD.

Secondary only to *what* shall appear in a metropolitan daily is the question of *how* it shall appear, and the city publisher devotes as much time and thought to this as any other subject in connection with his paper. A violation of the rules laid down in respect to uniformity of appearance would result as disastrously as those in regard to the quality of its news. Every heading and every article of a certain kind must be set in the same kinds of type, and space between the lines must conform in every instance. It is related of Wilbur F. Storey, the eccentric publisher of the *Chicago Times* in its early days, that he once threw a man from his office to the bottom of the stairs below because he insinuated that the make-up of the *Times* was not in conformity with good taste, and had the temerity to suggest improvements.

If publishers of the smaller weeklies would consider the matter carefully, they would discover that there are but few instances in which improvements cannot be made. Every item of any note should have a heading, and a more important one a double heading. They should be set in the same kind of type, and the dashes and the spaces between the lines should be the same. Paid reading notices and other advertising matter may be set in the same kind of type, but their headings should be of different appearance from the reading matter. If the page is of uneven columns, say five or seven, a column head should appear at the top of alternate columns, and whether even or uneven, the outside columns should always be provided with heads. If there are not enough long articles to provide column heads, put a number of smaller ones together and write a head for the whole. Newspaper headings should never contain ornaments of any kind. Indeed, the fewer ornaments in

advertisements the better it is for them also and for the appearance of the paper. Be plain and neat in everything done in connection with it. Make it up so that the important news can be read first without searching. Do this with a view to the good looks of your publication and for the convenience of your subscribers, and you will increase your self-respect and gain their good will.

UNIFORMITY IN ADVERTISING RATES.

BY R. C. PENFIELD.

Mr. Charles B. Crombie, publisher of the *Telegraph*, at Norwich, New York, has inaugurated and moved for a general increase in advertising rates in the newspapers in his neighborhood. *THE INLAND PRINTER* published last month his schedule of rates. It will materially assist in bringing up the revenue of a newspaper to make a slight difference in rates as suggested in his article last month. We are firmly of the opinion that, as a rule, advertising rates are based upon a circulation of, say, one thousand copies, and are frequently unchanged as the circulation increases, oftentimes the same rates being in force on a newspaper with two thousand circulation that were charged when there were but half that number of subscriptions on the list.

Mr. Crombie corresponded with papers of about the same class in his neighborhood, and we print below extracts from some of the replies received. It has generally been the fault of newspaper publishers themselves rather than of the public if they could not secure living prices for their advertising space. Unity of purpose is necessary if the publishers of a county or state desire to raise their rates, and they can just as well secure an increase of their advertising rates as not if they will simply hold out firmly and stick together. We commend the extract from Mr. Crombie's letter to his associates to our readers, and they will find that the opinions expressed in some of the answers are worthy of consideration. Among other sources of gain by a combination of publishers is the increased revenue that can be secured from advertising agents. These men expect to get space in a paper at one-half the advertised rates, less twenty-five per cent for commission, and then want the publisher to take his pay in printing material at list price. It can be easily figured out that the average newspaper publisher on this plan gets scarcely twenty-five per cent of his advertised rates from agents, as the discounts on material range all the way from twenty to forty per cent. We append a portion of Mr. Crombie's letter:

"I would urge upon you the necessity of a unity of action throughout this and adjoining states in adopting these rates. We can just as well do it as not; if you think best to make discounts from it, of course you can do so. I can say for myself, so far as local advertisers are concerned, they, one and all, have stood the increase from former rates with but little demur and the old rates were over thirty-three and one-third per cent lower than these. The trouble does not lie with this class of advertisers; it is with the foreign advertising, patent medicine companies, etc., that we have the most trouble. If the newspapers of the state should increase their rates to a higher and a uniform standard, it would have a tendency toward bettering the chances with the advertisers above referred to, and advertising agencies in particular. What I can do with my advertisers here, certainly you can do with yours."

The extracts from some of the letters received by Mr. Crombie follow:

Mr. Fred P. Hall, of the *Jamestown Journal*, writes: "The question of advertising rates is a very large one. There are so many circumstances that influence them to a greater or less extent that I have not much faith in any plan of getting a uniform system adopted. However, I am ready to cooperate in any way that will tend to improve the situation."

Smith & Martin, of the *Norwood News*, says: "Your scheme is a grand one. It is a move that must come before us

before long. Our circulation is now 2,990, and offers we receive from medicine men are ridiculous, while our present rates do very well with our home customers. There is no use in talking, we can just as well have a living rate for our work, especially medicine advertisements, as not, and you suggest the only course out. If we all keep our prices nearly uniform we can get the price."

J. C. Mahoney, of the Glens Falls *Star*, thinks that: "The rates you have fixed, it seems to me, are fair ones. We make no attempt, however, to get advertisements for our weekly. Never solicited any for it, and prefer to use most of the space for reading matter. It is made up, of course, from our daily."

F. D. Van Armbrugh, business manager of the Binghamton *Herald*, writes: "I heartily join issue with you relative to raising the standard rate of advertising. During the past six weeks it's been my business to advance the price of advertising from twenty to fifty per cent on our daily. We have just doubled the size on our weekly, and of course the same spirit prevails in me in behalf of the finance of the weekly."

F. Fishler, of the Whitehall *Times*, says: "Publishers ought to get together. I have long thought so. I have been thinking for some time of getting out a new rate-card, and have gradually been increasing my rate on new contracts."

C. F. R. Coe, of the *Star-Eagle*, Flatbush, writes: "I would say that I am heartily in favor of the suggestion made by you, and shall be glad to coöperate with you and others in any proper movement to secure adequate rates for advertising. I have always wondered why publishers of country newspapers did not combine for their protection."



Written for THE INLAND PRINTER.

PAPA'S ANTICS.

BY A. H. M.

I do not think my little one
Quite understands attempts at glee.
I snap my fingers, laugh and sing;
She simply sits and—looks at me!

AGAINST MONOPOLY AND PRICE-CUTTING.

ALARGELY attended meeting of members of the printing trade, called by the Employing Printers' Association, was held at the Rossin House, Toronto, Ontario, January 18, for the purpose of considering the state of business, the advisability of fixing a scale for work and other matters. Mr. A. F. Rutter occupied the chair, and among those present were: Messrs. Daniel Rose, Thomas Todd, Robert Webber, James Dudley, Hugh C. McLean, James Murray, R. G. McLean, Max Johnston, J. J. Williams, H. B. Brough, John Ross Robertson, J. J. Crabbe, W. A. Shepard, Dan A. Rose, Atwell Fleming (London).

On the motion of Mr. J. Dudley, seconded by Mr. W. H. Apted, a resolution was adopted declaring the advisability of preparing a scale of prices for printing in the city of Toronto, and the following were appointed a committee to prepare a scale and report at a future meeting: James Murray, R. G. McLean, R. C. Webber, Max Johnston, John Burns, A. F. Rutter, W. H. Apted, Daniel Rose, W. A. Shepard, W. S. Johnston and Thomas Todd.

The following resolution was then agreed to:

Moved by James Murray, seconded by W. H. Apted,

That this meeting views with alarm the extent to which the press makers, typefounders and paper dealers have taken advantage of the law which allows them to take chattel mortgages and liens on supplies to irresponsible and incompetent persons, as evidenced by the late numerous failures in Toronto, thus doing very great injury to the legitimate trade; that in consequence of the injury to the printing and allied trades through wholesale stationers supplying paper direct to the public, press manufacturers and typefounders supplying goods on the lien or chattel mortgage system, and ink manufacturers giving tips or commission to employes, this

meeting pledges itself to withdraw its support from any firm against whom these practices can be proved, and that a copy of this resolution be sent to all dealers.

It was decided to form a committee for the purpose of preparing a draft estimate form for the use of the printing trade.

Moved by W. A. Shepard, seconded by D. A. Rose:

That the tariff as at present arranged on certain books, raw material, tools and implements, inasmuch as it is opposed to the Canadian and in favor of the foreign manufacturer, is detrimental to the best interests of the printing, bookbinding and publishing trade in Canada.

The resolution did not pass without an expression of opinion from Mr. Max Johnston that the printers ought to encourage home industries.

Mr. Robertson then made this announcement:

"I have the very best reason to believe that the printing of the public school books of this province will shortly be thrown open for competition to every printer in Ontario. There will be no more monopolies. The readers for the school books used in this province will be available for printing by any printers of the Dominion, irrespective of party or creed. I understand that the government will prepare plates, and let these plates be sold at the actual net cost to every printer that wants a set of plates, on the guarantee from that printer that he will produce a reasonable and presentable book."

Written for THE INLAND PRINTER.

NOTES ON ADVERTISING.

BY J. C. OSWALD.

THERE are few papers published outside the cities whose advertisements on the whole present a better appearance than do those of the Bellevue (Ohio) *Gazette*. Its publisher seems to have an appreciation of the value of the correct use of a good cut and he has good ideas as to type display. A feature that could be copied to advantage by publishers of newspapers generally appears in the issue of the *Gazette* of January 10. A coupon is printed which is to be cut out and returned with an opinion as to the best ten advertisements appearing in four successive issues. The sender of the guess coming nearest to the grand average will be awarded a cash prize. The ideas displayed in the specimens of printing submitted from the job department are also creditable. Mr. Callaghan's New Year card deserves especial mention. A suggestion to turn over a new leaf in respect to exclusive patronage of his paper in the future is accompanied by a natural specimen of a leaf pasted upon the card. The design is "catchy," and cannot fail to prepossess one in its originator's favor.

THE following bit of rhyme appeared in an eastern exchange some months ago. It is one whose point cannot be dulled by time, and it is republished because it is especially applicable just at this time:

Oh! they are wise who advertise
In winter, spring and fall;
But wiser yet are they, you bet,
Who never let up at all!

WOUND around a spool, to which is wired an address tag, comes a lengthy disquisition on the merits of a new work on the subject of advertising by Nathaniel C. Fowler, Jr. The title is "Dollars and Sense for 50 Cents." Mr. Fowler says that "the suggestions of a fool don't come amiss," and therefore those of the "doctor of publicity" ought to be good for something. His circular is a good one, but it is too bad that he should have employed such a poor printer.

THERE are many things that are commendable in the make-up of the Philadelphia *Public Ledger*, and not the least of these is the advertisers' directory that appears on the first page. The amount of time and trouble that is saved to the reader by this plan can be appreciated only by the man who has spent the better part of his Sunday morning in a seemingly vain search for a particular classification. The news summary for the first page has been adopted by all the Chicago

morning papers. There is still an opportunity for a stride ahead in the race for public favor to the one which shall first make the perusal of its advertisements an easier task.

SAMPLES of newspaper advertising designs have been received from Joseph C. Duport, Westfield, Massachusetts. Mr. Duport's ideas are good, and the criticism we have to make is that he has displayed them rather than the article advertised. In seven out of the eight designs submitted it is necessary to read almost through to ascertain what it is all about. There is also too much unused space. In high-grade papers these advertisements would be too expensive to be profitable.

THE example recently set by the magazines in their sudden drop in subscription price has descended to the country papers, and many of them are now being offered at 50 cents and even 25 cents a year. The wisdom of the plan is doubtful. A better one would have been to look to the betterment of the papers. Most people who subscribe for a local newspaper are not unwilling to pay the usual price for it, especially if there be other inducements than that ever-present one to "help along the home paper."

A QUESTION that has often arisen in the minds of many advertisers is, Why do advertising agents, who are ever ready to dilate at length upon the advantages to be derived from copious and constant advertising, advertise so little themselves? With the notable exception of N. W. Ayer & Son, of Philadelphia, newspaper advertising agents are almost unknown generally save through their solicitors. The fact recalls to mind an instance of a man working so hard at an election to secure the votes of his friends for his candidate that he forgot to vote himself.

THE holiday edition of the *Traveler*, of San Francisco, is a truly beautiful number. Many interesting articles, accompanied by handsome illustrations, are to be found in its pages. One might well imagine, after a perusal of its glimpses of California life, that a breath of wild western air had been blown in upon him. The *Traveler* is as well printed as it is well edited. It is from the press of H. S. Crocker & Co., to whom much credit is due. We are indebted to Mr. James H. Roxburgh, secretary of San Francisco Printing Pressmen's Union, No. 24, for the copy sent us. With a sample of this kind of work before them, San Franciscoans have no need to come east for good printing.

MEMORIAL RESOLUTIONS OF THE OLD-TIME PRINTERS' ASSOCIATION TO JACOB A. VAN DUZER AND RICHARD F. SULLIVAN.

THE regular quarterly meeting of the Old-Time Printers' Association was held on Sunday, January 14, 1894, at the Sherman House, at which the following resolutions to the memory of two recently deceased members, Jacob A. Van Duzer and Richard F. Sullivan, were passed. The resolutions in regard to Mr. Van Duzer were offered by Mr. Albert H. Brown, fellow-delegate of Mr. Van Duzer to the Memphis convention of the International Typographical Union in 1867:

WHEREAS, Death has removed another of our brothers in the person of Jacob A. Van Duzer, who had been continuously employed as a printer in Chicago for forty years; therefore,

Resolved, That the Old-Time Printers' Association mourns the loss of a highly-esteemed and respected member and the printing business one of its most efficient and honorable workers.

Resolved, That the Association tender the family of deceased its sincere sympathy and condolence in their affliction.

A copy of the foregoing was ordered sent to the family of deceased.

The resolutions in relation to Mr. Sullivan were reported by a committee appointed for the purpose, as follow:

WHEREAS, It having pleased an All-wise Providence to remove our brother member, Richard F. Sullivan, from the sphere of his earthly usefulness; therefore be it

Resolved, By his life-long friends and comrades of the Old-Time Printers' Association that we take this method of expressing our regret in

his loss, and our admiration of his many good qualities as a man and a printer, recognizing as we do the singular appropriateness of the sentiment expressed by his fellow-members of the pressmen's union, that he was "a king among men."

Resolved, That we tender to his bereaved widow our earnest and heartfelt condolences in this her hour of supreme sorrow.

Resolved, That these resolutions be spread upon the minutes and a copy furnished to craft papers for publication.

MARTIN KNOWLES,
M. J. CARROLL,
H. J. WENDORFF,
Committee.

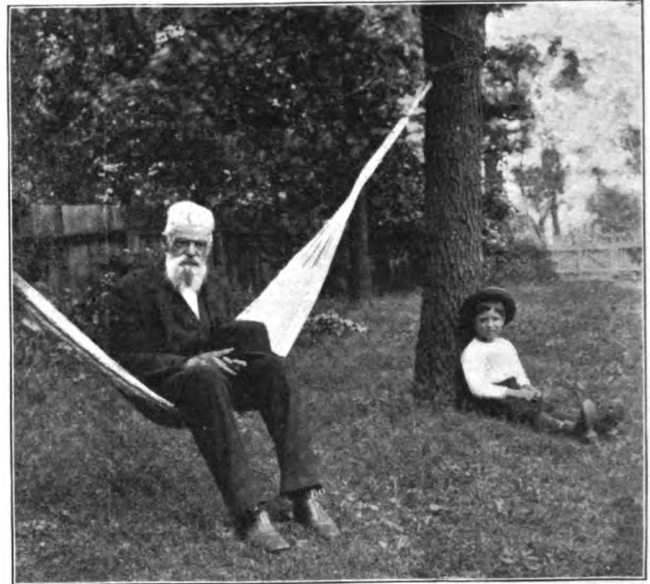


Photo. by C. F. Whitmarsh.

WISHT I COULD.

BY EDWARD N. WOOD.

Wisht I could go back a little while, 'n be a boy agin,
A jerkin' o' the minners with a little crooked pin;
'N hear the frogs a-gruntin' as I get 'em on the jump,
'N me skeered wusser'n they was, when they hit the water plump.

Wisht I could go loafin' cros't the medder smellin' sweet,
'N feel the sassy daisies a ticklin' o' my feet
All the while a-noddin' 'n a-smilin' up at me—
Wisht I could go back 'n be like I uster be.

Wisht I could go t'morrer, 'n find 'em all the same
As they was the day I lef' t' make a bigger name;
'N see dear old mother—always skeery—at the gate,
Like she uster wait for me, whenever I was late.

Wisht I could look in heaven 'n see her thare t'day.
'N git a tender smile o' love, like when I went away;
I feel like it ud help me to battle here with sin—
Wisht I could go back a little while, 'n be a boy agin.

— *Allanta Constitution.*

AT Angers and Lorient, France, the printers have lately presented petitions to the respective town councils, praying that only master printers who accepted the union scale of wages would be allowed to compete for the municipal printing. The ediles acceded to the request. The matter is very important for the trade, as there were in both cities some printers who have declared war to the knife against the union tariff and the fixed number of ordinary hours—extra time, extra scale—and who contract at cutting-under prices, resolved to make up for it by paying meager salaries to non-unionist typos. A man, whether printer or other professional, must be supported in defense of "the living wage"—till at least the millenium arrives.

Pantagraph Specimens.

PATENT PENDING.

9 A 25 a

18 POINT PANTAGRAPH (3 line Nonp.)

\$5 25

Barnhart Brothers & Spindler Superior Copper-Mixed Type

Manhattan Savings Bank

1234567890

Hamilton Printing Company

7 A 20 a

24 POINT PANTAGRAPH (4 line Nonp.)

\$5 30

Several Milwaukee Corporations Financially Embarrassed

First Chemical Bank

\$34,297,536.80

Home Insurance Agents

5 A 15 a

30 POINT PANTAGRAPH (6 line Nonp.)

\$7 00

Beautiful Samples of Wedding Cards

Employing Lithographers and Electrotypers Associations

4 A 10 a

48 POINT PANTAGRAPH (8 line Nonp.)

\$8 20

*Economical Printing Machinery
Specimens of Handsome and Durable Type*

4 A 10 a

60 POINT PANTAGRAPH (10 line Nonp.)

\$9 25

*Merchants Safe Depository
Eastern Publishers Protective Society*

COMPLETE WITH FIGURES.

Manufactured by Barnhart Bros. & Spindler, Chicago. Carried in stock by Great Western Typefoundry, Omaha; Great Western Typefoundry, Kansas City; Minnesota Typefoundry, St. Paul, and St. Louis Printers' Supply Company, St. Louis.

Written for THE INLAND PRINTER.

AMBROSE BIERCE.

BY FORREST CRISSEY.

THE winning of sudden literary fame through the medium of the great eastern magazines has been so frequently accomplished that it is no longer a novelty; but to make a literary reputation, coextensive with the English-speaking race, by means of routine work upon a daily newspaper



published in a city of second rank in population and comparatively isolated from the literary world, is a feat which but few writers have accomplished. Among this meager number, Ambrose Bierce, of San Francisco, stands in the first rank. He is an Englishman and began his newspaper work in London; but ill-health caused him, some twenty years ago, to desert the fogs of the great metropolis for the sunshine of the Golden Gate city. His work has appeared almost exclusively in the

San Francisco *Examiner*, in the form of editorials, short sketches and stories and a column of caustic comment upon current events, local celebrities, etc., under the caption of "Prattle."

Some idea of the gentle pensiveness which has pervaded Mr. Bierce's "prattle" may be gained from the following lines taken from a metrical eulogy of the late Senator Sharon:

"Sharon, ambitious of immortal shame,
Fame's dead-wall daubed with his illustrious name—
Served in the Senate, for our sins, his time,
Each word a folly and each vote a crime."

This would pass for a dollar-a-line obituary poem when compared with the language in which he pays his respects to M. H. De Young, proprietor of the San Francisco *Chronicle*. In a volume entitled "Black Beetles in Amber," published by the Western Author's Publishing Company, New York, nearly two hundred of these tender compliments to his fellow San Franciscoans have been preserved in permanent form. It will, consequently, be worth while to observe the return of these compliments when Mr. Bierce passes to his reward.

Fortunately, however, this feature of his work is the least known and the least deserving.

In the brief limits of one or two newspaper columns, Mr. Bierce has produced a half-dozen sketches which give him rank, in the realm of the weird and grotesque, alongside such masters as Poe and Hoffman.

"Chicamauga" and "My Favorite Murder" are perhaps the most famous of these etchings of the horrible; but "The Watcher by the Dead" and "The Coup de Grace" are scarcely less powerful.

In these and scores of other fugitive pieces which have been copied into thousands of papers and many magazines, there is a grim and almost brutal strength and vividness which bears the mark of absolute genius. Some of these sketches were published in book form by the London firms of Chatto & Windus and John Camden, under the titles of "Nuggets and Dust" and "Friends' Delight," but both volumes are practically unobtainable on the market, although much sought for by the bibliomaniac.

The most pretentious volume by Mr. Bierce yet issued is the adaptation of a German legend entitled "The Monk and the Hangman's Daughter," issued by F. J. Schulte & Co., Chicago. While in this book the author gives freer rein to his poetic

instincts, the same penchant for the grotesque is ever present. It is scarcely to be hoped that Mr. Bierce will give to posterity a fair representation of his peculiar genius, as he is hopelessly indifferent to fame and settled in the rut of daily newspaper work.

MEMORIAL TO THE LATE J. A. VAN DUZER.

AT a special meeting of the chapel of The Henry O. Shepard Company, Chicago, held on January 5, 1894, called to hear the report of the committee on memorial to Mr. J. A. Van Duzer, an announcement of whose death appeared in our last issue, the appended memorial and resolutions were accepted and passed, and copies were ordered to be furnished to the family of the deceased and to the several craft publications:

MEMORIAL.

"The days of our age are threescore years and ten; and though men be so strong that they come to fourscore years, yet is their strength then but labor and sorrow; so soon passeth it away, and we are gone."—*Psalm xc, 10.*

Jacob Ashley Van Duzer was born March 19, 1818; died Tuesday, December 26, 1893; making a span of life of nearly seventy-six years. But for the visitation of paralysis by which the earthly career of our esteemed fellow-workman was so suddenly terminated, there is little reason to doubt that the extreme limit of fourscore years referred to by the Psalmist would have been reached, and perhaps exceeded.

It is with a mournful pleasure and satisfaction that we, the chapel of the printing office of The Henry O. Shepard Company, bear testimony, in this Memorial, to the high qualities of our deceased brother.

He was of sober life, of integrity unimpeachable, of probity unquestioned; of a lovable disposition, with a strict, unswerving sense of justice, and withal a workman who needed not to be ashamed. He was without an enemy.

We therefore place on record, by the following

Resolution, That it is with the most profound sorrow we part with our brother, and leave him to rest in peace in his last abode.

That we hereby tender our sincere and heartfelt sympathy to his widow and surviving relatives in their bereavement.

S. K. PARKER,
K. M. GRISWOLD,
WILLIAM H. LOOMIS,
Committee.

The following acknowledgment has been received from Mrs. Van Duzer:

Mr. Henry O. Shepard:

CHICAGO, January 8, 1894.

DEAR SIR.—I write to express through you to the Old-Time Printers, the Typographical Union and the associates of the book and job chapels of your company my gratitude and appreciation of their generosity, kindness and sympathy to me in my sorrow, and also for the beautiful tributes to the memory of Mr. Van Duzer. Very respectfully,

SARAH A. VAN DUZER.

THE TYPOTHETÆ BANQUET.

THE annual banquet of the Chicago Typothetæ, in honor of the birthday of Benjamin Franklin, was given at the Victoria Hotel, Wednesday evening, January 17, which was the 188th anniversary of Franklin's birth.

The circumstances attending the event were all calculated to make it peculiarly enjoyable to a company of business men, as were the majority of those who assembled about the tables. There was no formality throughout the entire programme. Mr. R. R. Donnelley presided as toastmaster, in the absence of Mr. P. F. Pettibone. He had accepted the position at short notice, on account of Mr. Pettibone's illness, and apologized in advance for his lack of experience, but the course of after-dinner programme was so well managed, and the acting toastmaster so readily adapted himself to his pleasant duties that there seemed no reason to regret the absence of another.

After the dinner was disposed of and cigars were lighted, Mr. B. B. Herbert was called upon to introduce the subject of the occasion, "Ben Franklin, the printers' saint." The speaker drew particular attention to the sterling worth of Mr. Franklin as a man, a philosopher and a valuable citizen, reciting how, though he sprung from humble birth, he rose to a height that but few men attain in the esteem

of his fellow-citizens and the civilized world. His speech was vigorously applauded.

W. B. French departed somewhat from the subject, because, he said, he was told to speak upon "anything." He said he liked the subject better than "nothing," because he could not so easily wander from it, and, besides, the audience was more familiar with the latter. Mr. French's remarks contained so much refined humor, and were so well delivered, that he established a reputation then and there as an after-dinner speaker.

Perhaps the two most impressive speeches were those made by Mr. J. W. Butler and Mr. Leon Hornstein. The latter, whose subject was "A Peep into the Future," contended that the printer of the future would be a specialist—that the printing office where "general jobbing" is done will be found in obscure parts of the city, and will be presided over by "Job, printer," because he must necessarily be a patient man. His speech was a happy combination of humorous references to the troubles of printers through unreasonable customers, and practical remarks on the prevailing evils of the trade.

The speech of Mr. J. W. Butler was peculiarly interesting to the members of the typothetæ, many of whom have passed the zenith of life, as it dealt with the reminiscent features of the paper and printing trades in Chicago, a subject which the venerable speaker is eminently equipped to discuss.

"On my arrival in Chicago somewhere between 1840 and 1850, I found here, Robert Fergus, agent for John T. White & Co., now Farmer & Son. Mr. Fergus was in the type and printers' supply business in rather a small way, his goods, when sold, being delivered in a wheelbarrow, which at times he trundled himself. John Wentworth and John Calhoun were trying their best to keep life in the *Democrat*, which was Chicago's first newspaper, its birth dating from 1833. William Stewart in 1839 had the temerity to establish a daily newspaper. He called it the *American*. Stewart was afterward made post-master, one of the first instances possibly of the 'power of the press' in Chicago. The first penny daily, west of the Alleghenies, and the forerunner it may be of our *Record* of today, was the *Quid Nunc*, which was established in 1843 by Ellis & Fergus. The honor of establishing the first job printing office fell to H. Rudd.

"The Chicago Typefoundry of Charles White & Co., subsequently Marder, Luse & Co., was a product of the year 1855.

"The first paper store was established in 1844 by Butler & Hunt, now J. W. Butler Paper Company. The next one, in 1855, by Bradner, Warren & Co., now Bradner Smith & Co.

"The first printing press ever brought to Chicago was a super royal hand press. The first machine card press reached us in 1846. Among the newspapers of those early days were the *Democratic Press* of Script, Bross & Spears, the *Tribune* of Ray, Medill & Cowles, John Wentworth's *Democrat* and the *Evening Journal*.

"The publishers of the dailies and weeklies of that period were also the proprietors of job printing offices. The first number of the Chicago *Daily Tribune*, whose presses are now run nightly by the agencies of steam and electricity, was printed July 10, 1847, on a hand press in a little corner in the third story of a building at the junction of La Salle and Lake streets."

R. F. Pettibone, A. R. Graves and others enlivened the occasion by witty speeches and stories.

The gathering was representative of the printing and allied industries of Chicago, and the occasion was one that will be pleasantly remembered by all the guests.

THE MOST PROFITABLE VOLUME TO ITS READERS YET PUBLISHED.

"I am much taken with the new editorial arrangement of the INLAND and think this will be the most profitable volume to its readers yet published. You are certainly giving the best printers' magazine published, and I assure you it is much appreciated in this office."—*F. K. Pennington, Barnum & Pennington, Shelbyville, Illinois.*

Written for THE INLAND PRINTER.

STRAY ARROWS.

BY ROBIN HOOD.

THE newspaper editor who sincerely champions the cause of the people, and fearlessly exposes men and institutions dangerous to the public weal, does not always receive the reward, "Well done, good and faithful servant." Editor J. B. Smiley, of the *Enterprise*, Galesburg, Michigan, waged war on a banking institution of that city, and was blamed for precipitating the run that closed it. The school money and other public funds were in the bank, and Mr. Smiley, who considered the affairs of the bank were improperly administered, exposed its workings. Now come the people, and demand his departure from the city, and he carries a revolver—not to protect himself against the hoodlum whose villainy is exposed, but against the rage of his erstwhile constituents whose interests he sought to conserve. The dear people even held a meeting at which they denounced this patriotic editor, and passed resolutions denouncing him and calling for a boycott on his paper. It has since transpired that Mr. Smiley was right in his strictures on the bank management, but nothing is heard about the people recalling their denunciation of him. Thus do we see that the editor must endure the slings and arrows of contempt from those who should honor his fidelity to their interests, and such an unfortunate citizen should be allowed to carry a whole arsenal if he wants to.

* * *

THE following letter was dictated from a prominent typefoundry in Chicago recently. It tells its own story of the printer's business methods. If it was an exceptional case it would not be worthy of notice; but similar cases are of frequent occurrence:

To the agent of _____ railway, at _____

DEAR SIR,—On January _____ we received a box containing seventy-five pounds of old type metal, but we have no means of learning the name of the shipper. Will you kindly inform us who shipped the box, and greatly oblige? Yours, etc.

This in spite of the fact that in nearly every typefounder's publication is to be found a paragraph something like this:

Parties shipping old metal to this foundry will please put the address of the shipper, as well as ours, on the packages, and notify us by mail when and how the metal is shipped.

There is no use trying to change the business habits of the printer. He despises all the red tape of the ordinary business man. His way is good enough. After he has delivered his type to the railroad let the typefounder do the rest. If he cannot find out who sent it, that is not the shipper's fault.

* * *

SPECULATION is rife just now as to the purpose for which the typothetæ was formed. Mr. Little, according to the *Book-maker*, says it was to beat the nine-hour day. A writer in the January issue of that publication says: "Different notions seem to prevail as to the purpose for which it is organized." Some of its founders say its origin is to be found in an effort to promote greater community of interest between employer and employé, while others maintain that the correction of trade abuses was the primal purpose. Others are unkind enough to say that it was organized to promote good fellowship and an annual banquet. The funny part of it is that the typothetæ itself is as much mystified on the subject as anyone else. It ought to elect a committee to find out what it is for and "where it is at." The first order of business usually is to state the "object of the meeting."

* * *

THE "document" which Mr. Donnelley held in his hand at the typothetæ banquet was worthy of a better reception than Mr. Blakely's query as to the identity of the hand caused it to be accorded. It was one of those curious misunderstandings which arise when people are playing at cross purposes. Mr. Donnelley was impressed with the importance of the document,

while Mr. Blakely could not let him proceed until the audience was assured that the hand referred to was the one in sight. Well, it started the ball of merriment rolling, and it did not stop until the speechmaking was over.

REVIEW OF SPECIMENS RECEIVED.

MANY of our subscribers having made requests for samples of printing to be forwarded to them, we have decided to make up packages of specimens, for which a charge of 25 cents will be made, to cover cost of selection, postage, etc. A limited number of these packages has been prepared, and calls for same will be filled in the order received. First come, first served. Applications should be addressed to "Specimen Department," THE INLAND PRINTER, Chicago, Illinois.

THROUGH inadvertence a booklet entitled "The Proof of the Pudding," on which a slightly adverse criticism was passed in our last issue, was credited to W. H. Wright, of Buffalo. It has since transpired that it was not printed at his office, which invariably turns out good work.

THE New Haven (Conn.) *Daily Palladium* sends advertising circulars which are fair samples of up-to-date printing.

MARCUS D. HOERNER, Harrisburg, Pennsylvania. Letter-head, note-head and cards, composition on which is very neat.

B. A. HARTSHORN, with Gray Printing Company, Fostoria, Ohio. Note and letter-heads in colors and gold, showing that the pressman is an artist in colorwork.

THE *Morning Telegraph*, New London, Connecticut, has issued a "New Year's Greeting," which is a collection of fine half-tone engravings, presswork on which is very good. The cover is printed in three colors and gold, and handsomely embossed.

THE souvenir edition of the *Day*, New London, Connecticut, contains fifty-six pages, profusely illustrated with half-tone engravings, and printed on heavy enameled stock. It is a neat, clean looking production, the presswork being exceptionally good.

A NEW YEAR'S circular, by J. H. Brown, foreman of the J. J. Pastoriza Printing and Lithographing Company, Houston, Texas, is an excellent piece of artistic rule and tint work, admirably printed in colors on heavy enameled paper. The design is original and carefully executed.

ANOTHER batch of letterpress printing from Leighton Brothers, Minneapolis, Minnesota, lies before us, and it is equal if not superior to any of their previous productions in this line. The brothers evidently employ artists in typography, and the presswork is deserving of all praise.

"A NEW YEAR'S SONG," by Adam Craig, of the Craig Press, 178-182 Monroe street, Chicago, Illinois, is a handsome brochure, delicately printed on heavy enameled paper in two colors. The song is a literary gem, and its artistic setting gives it a possible greater value. It will undoubtedly be preserved by its recipients.

THE Swinburne Printing Company, Minneapolis, Minnesota, has issued a fifty-page book of specimens of printing, many of the designs in which are very original and striking—presswork, engraving and composition being of good quality. This house is one of the foremost in the northwest in the matter of artistic printing. Price of book is \$1.

C. H. HOPKINS, Muskegon Publishing Company, Muskegon, Michigan. A package of "everyday work," of a quality which fully bears out the statement that the company is trying to "increase the tone and style" of printing in that locality. Most of the samples are good in design, neatly displayed, and the presswork is of a high order.

TRACEY C. FRALEY, Eagle Printing House, Elmira, New York, is a worthy exponent of the "art preservative." In an eight-page and cover booklet he sets forth twelve varied designs in colors and gold, which proclaim him to be an artistic designer of advertising matter. His productions are original and unique, and arrangement of color effects very pleasing and catchy.

A GOOD example of newspaper enterprise is the anniversary edition of the Coatesville (Pa.) *Weekly Times*. It contains sixteen large eight-column pages, well made up, and embellished with many half-tone and line engravings. The advertisements are admirably displayed, and if the presswork was equal to the composition, a handsome paper would have been the result.

UNION BANK NOTE COMPANY has issued a New Year's greeting, on which an imitation of a natural leaf is printed and cut out in form, with the words "turn over a new leaf" printed in close proximity. On turning over the leaf an advertisement of the company sets forth the reasons why they should secure the printing of the public in their locality. The work is neatly finished.

"PRACTICAL SPECIMENS, No. 4," by F. H. McCulloch, Austin, Minnesota, is, in our opinion, not quite up to the average of the previous issues. While the presswork is very praiseworthy, the composition lacks originality of design, and, in some instances, is below the average in execution, notably the "Peoples' Party Congressional Com." letter-head, which might be classed as a poor specimen of typographic display.

HEARD RESPES, whose excellent examples of chalk-plate engraving were so ably illustrated in the January number of THE INLAND PRINTER,



RULEWORK CONCEPTION.

Designed and composed by K. A. Grandstaff, with Hammond's Printing Works, Roanoke, Virginia.

sends some specimens of his work printed in colors and gold, which prove the unlimited possibilities of the adaptation of the chalk process of engraving to the multifarious requirements of the modern typographical printer. Mr. Respes' address is 37 North Broad street, Atlanta, Georgia.

THE Walther Printing House, Philadelphia, Pennsylvania, has issued a book containing ninety samples of advertising, each of which has a distinctive style of its own, and all of them of a high order of merit. It is not often that so many samples of fine printing are inclosed between two covers of black enameled stock, tied with a broad orange silk ribbon. The name "Walther," printed in blue bronze diagonally across the front cover page, is very striking and effective.

CHARLES B. CONATY, with the Enterprise Book and Job Printing Office, Port Chester, New York, is anxious for an opinion on a large package of samples of letterpress printing, comprising cards, bill heads, letter-heads, programmes, etc., in plain black and colors. The majority of the specimens are artistically designed and neatly executed, but some of the colors have been poorly selected, and in one or two instances too much ornamentation has been indulged in. As a whole, the collection compares favorably with the work turned out from most of the first-class offices in the United States.

A PACKAGE of assorted specimens of printing reaches us from J. B. Manning, with the *Morning Sun*, Norwich, New York, who states that the job office is "a small concern, as yet." He has adopted, as the emblem for his personal card, the somewhat hackneyed design of a composing stick, which is a fairly executed piece of rulework, considering the implements at his command, which consisted mainly of "a 10-cent file to miter the parts." We must commend J. B. Manning on the evident ability which he has displayed in design and execution of the typographical specimens submitted for criticism.

TO MR. GEORGE H. COURTER, business manager, we are indebted for a copy of the "Carriers' Greeting," of the *Buffalo Courier*, for 1894. It is one of the most artistic and perfect specimens of the designer's, engraver's and printer's art which we have seen. It is 9 by 12 inches in size and printed on fine enameled cardboard. The cover design by William Merkle is worked in tints and is very effective. The balance of the "greeting," twelve pages in all, are full-page half-tones from wash drawings by Edw. Dufner. A monthly calendar is sketched on the lower corner to the left of

each of the cards, the drawings being indicative of the season. The entire work was designed and made in the engraving department of the Courier Company.

L. T. HUXFORD, foreman at Tolman's Electric Job Printing Office, Brockton, Massachusetts, sends for review a large package of samples of printing and embossing. The cards, bill-heads, letter-heads, etc., show a wealth and variety of design seldom met with in the productions of a single printing office, and every sample shows the result of painstaking care in execution. The presswork is almost faultless, and a piece of music printed in blue ink on white satin is exceptionally fine. The embossed work on all samples furnished is in bold relief, and inks used are brilliant and of good body. The engraved designs, both plain and fancy, are the work of skillful artists.

SPECIMENS were also received from the following: Barium & Pennington, Shelbyville, Ill.: neat samples of bill-heads and envelope corner card. Cheuango *Telegraph*, Norwich, N. Y.: half a dozen samples by various compositors, some of which show taste and ability. Raynor & Taylor, Detroit, Mich.: more samples of their very excellent everyday work. Christie, "The Printer," Brandon, Man.: the *Eye*, Christmas, 1893; a twelve-page pamphlet, with cover printed in two colors and gold; and "A Christmas Carol," eight pages and cover on heavy enameled paper in two colors; both fair specimens of printing, showing enterprise and ambition.

CALENDARS.

We have received many calendars from all parts of the United States, some of which are very artistic productions. Limitation of space admits of only brief notices of them.

Koerner & Hayes, Buffalo, New York, send a handsome lithographed calendar, printed in many colors, which is well worthy of preservation as a work of art. A. Northrop & Co., Waterbury, Connecticut, has issued a neatly printed card in half-tone, with calendar in two colors attached. Ed E. Sweet, Pomona, California: calendar blotter, with artistically designed cover. Smith, Cummings & Co., Logan, Utah: neatly printed and embossed background. John F. Williams, Shelbyville, Kentucky: card calendar, with handsome scrap mounting. The Henry O. Shepard Company, 212-214 Monroe street, Chicago, Illinois: card calendar, printed in bronze blue and gold, and embossed in their usual artistic style. Brunt, San Francisco, California: background showing views of California Mid-winter Fair, printed in colors on ivoryine; calendar with memorandum blanks for each day, and pencil attached with old gold silk cord. Charles H. Possons, Glens Falls, New York: book calendar attached to card and tied with pink silk cord; design and execution being excellent. Thomas P. Nichols, Lynn, Massachusetts: two calendars, both good specimens of the printers' art. The *Utica Daily Press*: the upper portion shows a half-tone reproduction of the first page of the daily, through the center of which the smiling face of a newsboy is thrust. The picture of their building and one of the perfected presses upon which the paper is run also appear upon the calendar, which is the best they have issued. D. O. Crawford & Co., Fulton street, New York: good business calendar, each monthly sheet also showing complete annual calendar. Also from J. H. Daniels & Son, engravers and plate printers, Oliver street, Boston, Massachusetts; The Craig Press, printers, publishers and designers, 178-182 Monroe street, Chicago, Illinois; Fraley, Electric Printer, East Water street, Elmira, New York; Mitchell Printing Company, South State street, Greenfield, Indiana; David Oliphant, 178 Monroe street, Chicago, Illinois; the *Wisconsin Demokrat*, Chilton, Wisconsin; Beit & Philippi, ink manufacturers, Hamburg and Stassfurt, Germany, a most elaborate and handsome specimen; M. M. Kelton, manufacturer of plain, geared and D roller plate presses, 124 Baxter street, New York; Transylvania Printing Company, Lexington, Kentucky; L. Braunhold, designer and illustrator, 81 Clark street, Chicago, an exceedingly tasteful and meritorious piece of work; Winn & Hammond, printers, binders and engravers, Detroit, Michigan, a richly colored and embossed specimen, most effectively designed.

NEWSPAPER GOSSIP.

EDITOR CUNNINGHAM, of the *Spectator*, Galesburg, Illinois, has been appointed superintendent of construction on the new government building now being erected.

THE editorial and mechanical departments of the Albany (N. Y.) *Sunday Telegram* were destroyed by fire Monday morning, January 8. The loss was about \$20,000, partly covered by insurance. Proprietor James Hill immediately repaired the building and put in a new plant.

THE "Greeting, 1894," of the *Dubuque Daily Telegraph* is certainly worthy of honorable mention. It is in form of a reduced facsimile of the paper—eight pages—with half-tone cuts of all persons connected with the establishment set into the plates. On the front cover appears a calendar for 1894. The appearance of the bright and intelligent staff of newspaper workers gives emphasis to the advertising merit of this pretty and well-printed little sheet.



Written for THE INLAND PRINTER.

BLOSSOMS OF LIFE.

BY A. H. M.

Blushing roses, flowerets gay, bestrew the paths of childhood—

The wide, cold world to baby eyes is nothing but a wildwood.

The gracious ways of childhood's days be with our darlings ever—

Blossoms of life, of blessings rife no power on earth can sever.

BOOKS, BROCHURES AND PERIODICALS.

PART eleven of the "American Dictionary of Printing and Bookmaking" has been received. "Stereotyping" is the latest subject dealt with in this part. The work is now nearing the close, and taking into account the fact that it is given as a premium for a three-year subscription to the *American Bookmaker* paid in advance, it is certainly worthy the attention of every one interested in printing.

Modern Art, Christmas and New Year's number, issued January 1, is before us. This number shows no falling off from but rather an improvement on previous numbers. Two of the illustrations are reproductions of etchings by François-Saint Bonvin and Paul Rajon, both entitled "The Etcher," the latter from the famous painting by Meissonier. The other illustrations are a photogravure of four pencil drawings from a page in Carl Morris' sketchbook, and a reproduction of a pen drawing of a female figure to accompany "Part of An Artist's Letter." In the text we find Helen Zimmern's first article on "Contemporary Italian Art Study and Liberal Education," by Alfred Vance Churchill; "Impressions of the Fair," by the editor (J. M. Bowles); "Table of Art Reading"; and the first

of a series of articles on American Art Museums. In this number the decorative initials are rather more elaborate than usual. In typographical excellence and in the quality of its paper and the character of its illustrations we know of no artistic periodical to rival *Modern Art*, or even to approach it, with the single exception of the *Hobby Horse*; and in only one important particular, perhaps, that of the adjustment of the typography to the page, does the latter surpass the former in artistic make-up. In its size, the quality of its paper, its type and presswork, its careful proofreading and its quiet dignity, we commend it as a model to the members of the Contributors' Club of Chicago. The articles contributed by Helen Zimmern are likely to prove a valuable acquisition to *Modern Art*, and occasional communications from other art centers than Florence are, we hope, not unlikely to follow. So many artists of note have opened studios in Chicago within the past year that Mr. Bowles might find it to the advantage of his periodical to add a quarterly communication from Miss Lucy Monroe. Certainly many of his readers would welcome such a communication from this accomplished art critic.

STANDARD DICTIONARY OF THE ENGLISH LANGUAGE, Volume I, A to L. Funk & Wagnalls Company, New York.

One of the first essentials in a properly equipped printing office is a dictionary, and under no conditions are the merits of a dictionary put to a closer scrutiny, particularly in regard to those features considered of trifling importance by the general reader. The Standard Dictionary will be welcomed as solving many of the difficulties of both proofreader and compositor. Typographically it is a superb work, and as a subscription book it will win favor on its merits on this account alone. Mr. Horace F. Teall, a proofreader of national reputation, who has had in his charge the reading of the work, has called our attention to many valuable features in the work especially calculated to meet the requirements of printers. Space does not permit a full recapitulation of these here, but not the least of them is the reduction of the compounding of words to a scientific system; the use of the German double hyphen in hyphenated compounds, avoiding the confusion that often arises in the use of the hyphen for the divisions of both compound and simple words; and the effort to supply a standard to aid in securing uniformity in syllabication and the dividing of words at the ends of lines by printers.

In the definitions preference has been given to the "order of usage" over the historical order and everything has been removed that stands between the vocabulary word and the meaning.

Having said this, printers generally will appreciate the value of the work and give its merits careful consideration. The publishers have issued a very handsome prospectus which they will mail to any address on receipt of 10 cents. The second part of the work is expected to be issued in May. The Standard Dictionary is issued in single-volume and two-volume editions, ranging in price from \$12 to \$20, according to the style of binding.

PASTING LABELS ON TIN.

One of the best pastes for sticking labels on tin cans is made by mixing one pound of the very best flour with six to eight ounces of brown sugar. Boiling water should be used as with ordinary paste. If the labels are light in color this paste will be likely to stain them, and in that case white sugar may be used. It is necessary to make the paste every day as required for use, as it turns sour very quickly.

AN English paper, *Enquire Within*, made application in chancery during January for an injunction to restrain the publishers of the *Spinning Wheel* from using copyrighted articles. It was brought out in court that the publishers of both periodicals stole freely from an American monthly magazine. The defendants got costs.

CHICAGO NOTES.

MR. KIRKHOFF, the Chicago representative of R. Hoe & Co., press manufacturers, New York, has recently returned from a three-months' trip to Florida, much improved in health.

MR. FRANK A. KIDD, corresponding secretary and organizer of Chicago Typographical Union, No. 16, has been appointed superintendent of the printing office in the postoffice, through the courtesy of the newly appointed postmaster, Mr. Washington Hesing.

MR. PAUL SHNIEDEWEND, formerly president of the Shniedewend & Lee Company, and well known to all of the printers of the country, has, since his retirement from the old concern, organized another company, and for the present will do business at 345 East Forty-fourth street, Chicago, dealing in printing machinery and material of every description.

MESSERS. T. W. & C. B. SHERIDAN, makers of bookbinders' machinery, announce that they have purchased the entire stock of machinery, tools and supplies of the E. P. Donnell Manufacturing Company, formerly at 325 Dearborn street, Chicago, and will hereafter be able to furnish any of the wire-stitching machines manufactured by the Donnell concern, and any of the parts for repairs of the machines which are now upon the market.

MR. D. M. IRWIN, president of the Oswego Machine Works, Oswego, New York, was recently in the city, looking after the interests of his concern, which now manufacture the celebrated Brown & Carver paper cutter, formerly made by Mr. C. R. Carver, of Philadelphia. Mr. Irwin states that the Carver machines are being made by the new company in the same thorough manner as when built in Philadelphia, and a number of minor improvements have been made which add very materially to their durability.

THE announcement of the sixth annual "Black and White," given by the Chicago Society of Artists, has been received. The exhibition will be held in the galleries of the society either late in February or early in March. The Wilson L. Mead prize of \$50 will be given to the best picture as usual. The black and white has always been the most interesting of the society's exhibitions, and this year's, it is expected, will be no exception to the general rule. The catalogue is to be a handsome one. Mr. William Schmedtgen is the chairman of the committee.

AFTER a bitterly contested trial for nearly five weeks, Mr. Charles R. Williams was honorably acquitted of a charge of forgery in Judge Burke's court on Saturday, January 20. The charge was brought against him by Rand, McNally & Co. The case has been on trial continuously since December 15. Attorney Charles W. Dwight, representing the state, and attorneys William J. Hynes and D. D. O'Brien assisted him. Ex-States-Attorney Longenecker and attorneys Robert R. Jampolis, Charles S. Thornton and Justus Chancellor represented the defendant. Mr. Williams was indicted on twenty-one separate charges of forging indorsements on checks drawn by Rand, McNally & Co. in favor of various agents of the "Bankers' Directory." The total amount of these checks was about \$5,900. Mr. Williams was the originator of the "Bankers' Directory," which publication he first compiled in 1875. Early in the succeeding year Mr. Williams entered into an agreement with Rand, McNally & Co. to publish his directory. It was claimed by the defendant that he was to receive half of the profits arising from the directory, but Rand, McNally & Co. claimed on the trial that the ownership of the directory was in them, and that Williams was only employed on a salary. In 1880 an agreement was made between Rand, McNally & Co. and Mr. Williams, by which he was to receive one-third of the profits. Mr. Williams took entire charge of the publication of the book, and Rand, McNally & Co. paid all the bills and charged them against the directory. In 1892 the profits from the book had grown to \$100,000 yearly. In 1892 Mr. Williams became

dissatisfied with the way matters were being conducted and proposed to leave the concern. June 6, 1892, as shown by the evidence, Mr. Williams was called to attorney Jacob Newman's office and confronted with the charge that he had forged the indorsement to a number of checks which lay on the attorney's table. Attorney Newman had a warrant for the arrest of Mr. Williams in the hands of a constable, and the latter on the witness stand swore that the attorney intimidated him into signing a statement that he owed Rand, McNally & Co. \$16,000, and that he also, under duress, canceled the contract between Rand, McNally & Co. and himself. Fred McNally then bought transportation for Mr. Williams and his family to California. Mr. Williams, however, went to New York and sent word to Chicago he was going to get up a bankers' directory there. It was shown on the trial that Rand, McNally & Co. shortly after this attached Mr. Williams' homestead on the West Side, worth \$30,000. A bill in chancery was then filed by Mr. Williams in the Superior Court to set aside the assignment of the property, which he claimed was made while under duress. In February last, Mr. Williams was indicted by the grand jury on twenty-one different charges of forgery preferred by Rand, McNally & Co. The representations upon which he has just been tried was that of forging the indorsement on a check of \$225 payable to the order of J. S. Church, one of the directory agents, and drawn by Rand, McNally & Co. The requisition upon which this check was drawn, which was produced in evidence, showed that the call for \$225 was for payment to another agent named J. A. Warren. Mr. Williams testified on the trial that he had indorsed the check, but he thought he was authorized to do so by Church, and that Warren is the man to whom the money was paid. Warren was a sub-agent for the directory and was traveling in New York. General satisfaction is expressed in the exculpation of Mr. Williams, by his numerous friends.

Written for THE INLAND PRINTER.

SOMETIME.

BY C. F.

A pair of eyes that in their
helpless thrall
Sometime the hearts of
men shall hold;
And softly curving lips upon
whose call
Hangs more than poet
ever told.

OF INTEREST TO THE CRAFT.

ALBANY (N. Y.) TYPOGRAPHICAL UNION, No. 4. gave its annual reception and ball January 17, Franklin's birthday.

MR. GEORGE B. STARING, editor of our bright little contemporary, the *Inter-Mountain Printer*, of Helena, Montana, informs us of its decease. This is consequent on the abrogation of the charter of District Union No. 7.

THE Typothetæ of New York celebrated the anniversary of the birth of Benjamin Franklin January 17 at the Hotel Brunswick. Two hundred members and guests sat down to the tables. The after-dinner speeches were informal, but all were devoted to eulogy of Franklin. President Theodore L. De Vinne made the opening speech. He was followed by the Rev. Dr. Maynard, Whitelaw Reid, Mr. Pangborn, Joseph Howard, Jr., Will Carleton, John A. Sleicher, Samuel P. Avery and others.

A CURIOUS trial has taken place at Limoges, according to our Paris correspondent. A printer having had a dispute with

his staff on a question of union wages, they struck. He advertised for non-union men; three offered and were engaged. One, Seguin, after a few days suddenly left, alleging the printer had not informed him he was destined to replace strikers, and took an action against the printer, and the Conseil des Prud'hommes awarded him damages. The printer appealed to the Tribunal of Commerce, and Seguin was cast, and condemned to pay \$6 damages.

A CORRESPONDENT gives the following as a recent occurrence at Berlin. Anthony Comstock should be represented abroad, evidently: A father article his son, at Berlin, to learn printing, but having ascertained that the boy was employed setting up obscene and indecent matter, he demanded the canceling of the indentures and the return of the fee. Refusal on the part of the master and a recourse to the courts, when it transpired that thirteen other boys were also employed on the libelous publications, which constituted the sole work of the shop, plus the printing of a religious journal.

THE International Federation of Typography has been constituted; its headquarters will be Berne, and the staff, Swiss, chiefly on the ground of economy, for it cannot support, not being rich, traveling secretaries. The Germans being most numerous in the Swiss printing trade, have naturally named one of theirs, M. Reimann — a gentleman in every way qualified — for the post of secretary. When rich, and the International Federation has want of a French representative secretary, that officer is marked out in advance: M. A. Keüfer, of Paris, and the able secretary of the French Federation of Printers.

TRADE NOTES.

COLE & NOYES, of Jackson, Michigan, job printers and bookbinders, have dissolved partnership, H. B. Noyes retiring.

IN the article on "Recent Patents" is the notice of a press invented by Mr. H. Bruer, which is called the Eureka hand cylinder press. It is manufactured by the Eureka Press Company, of New Prague, Minnesota.

L. L. BROWN PAPER COMPANY, of Adams, Massachusetts, have issued the "Ledger Diary for 1894," the paper in which is their "Standard Ledger." This method of keeping this well-known paper before the trade is a good one.

F. S. DRESKELL, Detroit representative of the Chatfield & Woods Company, papermakers, Cincinnati, Ohio, has issued a calendar memorandum tablet for 1894, printed on the Chicot Mills folio, which is a very handy form of calendar for desk use.

MR. W. W. SHINN, printer, of Portland, Oregon, sends his greetings and good wishes for 1894 to his patrons in a punning rhyme printed on a card on which is fastened with sealing wax a piece of nonpareil reglet, Mr. Shinn using this as an object lesson of his wish that his patrons and friends will *stick* to him like *wax*.

MILWAUKEE has a new engraving concern called the Quin, Cook & Quin Engraving Company, located at 201 Second street, that city. They do work by all the different processes, and make a specialty of book illustrating. Mr. W. H. Cook, the general manager, was formerly with the Binner Engraving Company, of Milwaukee.

MR. E. W. BARBER, of the Jackson (Mich.) *Daily Patriot*, has disposed of his stock to Messrs. Milo F. Whittaker, James Frank, Charles F. Wasson, W. J. Van Deusen and Miss Florence M. Brooks. They are all former employes of the *Patriot*. Hereafter the paper will be largely a coöperative company, those doing its important work receiving the full reward for their efforts.

THE Dexter Folder Company, of Fulton, New York, have put in for the Western Methodist Book Concern, at Chicago, one of their combination machines, undoubtedly one of the most complete pieces of folding machinery in that city. It is

intended to fold, trim and paste sixteen pages, and in addition, to fold and paste on a four-page cover. This machine has electric register at first fold, also slow-down attachment to reduce the speed of the sheet as it touches the guide, also their new fountain paster.

ONE of the latest machinery catalogues is that of Messrs. T. W. & C. B. Sheridan, manufacturers of bookbinders' machinery, New York and Chicago. It is from the press of J. J. Little & Co., and as is the case with all work turned out in that establishment, is a very creditable job. It contains seventy-two pages, printed on heavy enameled stock, each page having a light tint background, which shows off the illustrations to good advantage. Composition and presswork are excellent, and the only fault one can find with the catalogue is that a number of old cuts have been used. Aside from this Messrs. Sheridan have a book of which they may well feel proud, and one which the trade will no doubt greatly appreciate, especially that portion of it desiring any machinery in their line.

MR. W. W. RUSSELL, formerly superintendent of The Russell & Morgan Printing Company, and general western superintendent of The United States Printing Company, and recently president of The Russell Printing Company, which concern was organized about a year ago, just long enough before the panic to get its plant fully equipped and running, but which had not capital enough to stand the severe strain that carried down older and stronger concerns, will be at leisure as soon as he has sold, as assignee, the effects of The Russell Printing Company, which will be done by February 1. Mr. Russell has spent his life in the color printing business and the manufacture of playing cards, and is thoroughly versed in both the practical and commercial departments of these branches of the printing business. He would be a desirable acquisition to any concern needing his services, either in connection with some printing establishment, or representing some house handling printers' supplies. He is thirty-three years old, active, and not afraid of work. Any communication addressed to him at 88 East Eighth street, Cincinnati, Ohio, will reach him.

NOTES AND QUERIES ON PROCESS ENGRAVING.

"INQUIRER" writes: "If within your knowledge will you inform me how long it would take to acquire a practical knowledge of process engraving, and also the probable cost of getting the instruction?" *Answer.*—(1) There is so much left to the judgment in process engraving that at least two years' practice under the most favorable auspices is necessary to become a fairly competent workman. (2) As much as \$1,000 has been paid for full tuition in process work, but arrangements can now be made with reputable firms to take service at a nominal salary for the first year.

DR. E. ALBERT has patented a new method of preparing half-tone blocks, which is stated to be a great improvement, according to *Talbot's Neuheit*. The number of lines on a grain screen varies from five to eight per mm.; more than eight gives blocks difficult to print, less than five gives flat results. The proportion of the intervals between the lines to the breadth of the black lines is 1.1, and this is not the best for the high lights, and for the shadows 3 1 is better. Albert has arranged a micrometer screw on the objective, which is sensitive to 1-30 mm. The action of this is to broaden or narrow the lines, and thus gain the effect required.

THE annual election for officers of the Philadelphia Typographical Society resulted in the choice of the following: President, John W. Keating; vice-president, John W. Hastings; recording secretary, William F. Lacy; financial secretary, Jacob Semler; treasurer, Lawrence M. Meyer; stewards, Charles E. Heintze, Alexander N. Dubois; beneficent fund committee, Samuel Macmeany, John W. Keating, James Bleloch, Harry C. King, Lawrence M. Meyer.



QUAINT COMPANIONS.

AS IT IS DONE IN AMERICA.

It is impossible, says a contemporary, to state the name of the humorist who originated the manner of describing a fatal occurrence, examples of which are given below; but it seems to be quite generally followed by American newspaper paragraphers. It is a delicate way of putting it, and reads much better than when one says: "He died amid the most horrible and excruciating agonies." The whole story is told, and the reader's sensibilities are not shocked.

This style of paragraphing affords an opportunity for exercising the ingenuity. Variety, freshness, and a cheerful, not to say vivacious facetiousness, can be mingled with the briefest notices of fatal casualties that otherwise may be neglected by the reader or very briefly glanced at. Here are a few selected examples:

"A young man in Louisville examined a keg of damaged gunpowder with a red-hot poker, to see if it was good. It is believed by his friends that he has gone to Europe, although a man has found some human bones and a piece of shirt-tail about twenty miles from Louisville."

"John Smith, Jr., in Nebraska, said he could handle a rattlesnake the same as a snake-charmer. The churlishness of the undertaker in demanding pay in advance delayed the funeral four days."

"Richard Strongarm, better known as the 'Champion trunk-smasher of Missouri,' found a box last week marked 'Dynamite. Handle with care.' 'Ha, ha,' said he, 'dynamite,'

in a scornful voice, as he seized it by the handle, braced one foot against the load and yanked it on the platform. He never came back."

"A man warned his wife in Chicago not to light the fire with kerosene. She did not heed the warning. Her clothes fit his second wife remarkably well."

"A boy in Canada disregarded his mother's injunctions not to skate on the river, as the ice was thin. His mother does not cook for as many as she formerly did."

"In Massachusetts the other day a man thought he could cross the track in advance of a locomotive. The services at the grave were very impressive."

"A man in Maryland the other day ate fifteen dozen raw oysters for a wager. The silver trimmings on his coffin cost \$12.35."

A POSTMASTER is required to give notice by letter (returning a paper does not answer the law) when a subscriber does not take the paper out of the office, and state the reason for it not being taken. Any neglect to do so makes the postmaster responsible to the publisher for payment.—*Newspaperdom*.

BUSINESS NOTICES.

THE ELITE RULE BENDER.

The Elite Manufacturing Company, of Marshall, Michigan, are still furnishing numbers of printers in all parts of the country with their rule bender, which is a most useful and satisfactory tool for all descriptions of rule bending. It is one of the most simple devices for this work ever made, and does as good work as much more expensive machines. The price is \$2, post-paid. The company also issue a little book entitled, "Hints On Rule Bending," which they would be glad to send to any address upon receipt of 10 cents.

THE ONLY ONE.

The Chicago, Milwaukee & St. Paul Railway is the only line running solid vestibuled, electric lighted and steam heated trains between Chicago, Milwaukee, St. Paul and Minneapolis. The Chicago, Milwaukee & St. Paul Railway is the only line running solid vestibuled, electric lighted and steam heated trains between Chicago, Council Bluffs and Omaha. The Chicago, Milwaukee & St. Paul Railway Company now operates over sixty-one hundred miles of thoroughly equipped road in Illinois, Wisconsin, Northern Michigan, Minnesota, Iowa, Missouri, South and North Dakota. On all its through lines of travel the Chicago, Milwaukee & St. Paul Railway runs the most perfectly equipped trains of sleeping, parlor and dining cars and coaches. The through trains on all its lines are systematically heated by steam. No effort is spared to furnish the best accommodations for the least money, and, in addition, patrons of the road are sure of courteous treatment from its employes.

A NEW LABOR-SAVING FURNITURE.

On page 427 of this issue will be found the advertisement of a new labor-saving metal furniture, sectional chase and page-holder, patented by W. P. Harding, April 7, 1891, and now manufactured by W. P. Harding & Co. It is identical in design with the chase we mentioned in our December number, in which Mr. Ruliff Duryea is said to have applied for a patent. The device is made applicable in Mr. Harding's patent as a chase, page-holder for book and job work, and as labor-saving furniture, as well as to all other uses to which it can be applied, in which type forms, pages or jobs are held in place by a pin passed through the milled or otherwise made slot and tenon on the end of the pieces. In both the steel and soft metal phases of the manufacture, the work is made with great accuracy to

pica measures, and many combinations in sizes can be made with a comparatively limited number of pieces. For use as labor-saving furniture it is put up in a sufficient number of lengths to form holders for all sizes of page (in pica measures), from 14 ems in width to 24, covering all the ordinary sizes of bookwork. For larger pages it is made to order. Every piece is exactly like every other, except in length, and all are therefore interchangeable, fitting with the accuracy of typefoundry work, each side right side up. It claims a great saving of time and securement of accuracy in the composing-room (where the financial leaks usually occur), and to secure a perfection of register in presswork that cannot be obtained with any other furniture in use. Its manufacturers also claim for it great economy in the amount of furniture necessary to run an office, as its use as ordinary furniture, "hollow squares" in blank book and railroad work, etc., is such that it is a large saving in both composing and press rooms. Tying up and untying is, with this furniture, a thing of the past, and the scheme suggests to the practical printer a wonder that the old and more expensive method of making up bookwork has been followed so long without thought of so simple and effective a device. These chases are made in cold-rolled, smooth, and perfectly finished imported Bessemer steel, five-eighths inch high, three ems pica wide, milled to exact size, and heavily electroplated in bronze. We are always in sympathy with every advancement of the "art preservative," and take pleasure in calling the attention of our readers to this promising labor-saving device. Manufactured by W. P. Harding & Co., 411 East Fifty-seventh street, Chicago.

THE INLAND TYPEFOUNDRY.

In the last issue appeared for the first time the advertisement of the new St. Louis typefoundry which bears the above name. It was headed "Printers' Type Versus Typefounders' Type," a very significant expression, though perhaps one which everyone may not at the first thought appreciate. A perusal of the circular recently issued by the company clearly explains this. We have room for but a portion of it:

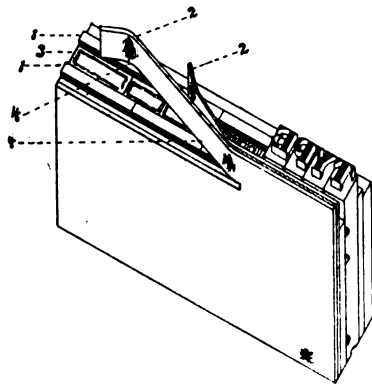
The point system and height now in general use have been adopted, and the type will in this respect match that of other makes. A most important feature is the system of justifying in width. This is based on an entirely new interpretation of old ideas. The widths of the characters are not chosen haphazard, nor are they fractions of an arbitrary measure which limits their use to special column measures, but they are fractions of a point, and consequently of the body, and, unlike the old systems, the symmetry of the face is not sacrificed to spacing. Practical printers, and most particularly railroad compositors, can appreciate the advantages of having type which will justify in width with the point system. In setting up tabular matter all the other characters as well as the figures will come out to measure, simplifying the composition greatly. The basis of the system is a unit one-eighth of one point, and the spaces as well as the characters are all multiples of this unit. The quads remain as in the old system. In most cases the thickness of the spaces corresponds with the old system, but in a few instances a slight departure has been made, not sufficient to cause the compositor to change his methods of justifying, yet enough to make the spaces throughout the entire series of bodies justify with each other, and obviating the necessity of purchasing special justifiers for tabular work. In cases where type of different bodies, such as 6, 8 and 10 point is used, the advantage gained from this method is very great, as the spaces of all bodies justify in width with each other. One of the most important changes is in the lining system. With exception of a very few standard faces which pressure of time will not allow recutting, all the type, including romans, italics, titles, antiques, gothics, and all other job faces, are cast on "Standard" line, and therefore all faces of one body line with each other. These few exceptions will be justified so as to be either a point or a multiple of a point lower. The advantages of this system are so many that it would be difficult to enumerate all of them. Among those which can be mentioned are: That it is now possible to line any italic or title with any roman; to use heavy job letter, figures or characters with different faces on the same job, as for railroad work; to have but one set of figures in German offices where roman is also used; that but one lot of leaders need be purchased for each body, etc., etc. Not only are all the faces of each body on the same line, but faces of different bodies justify in line with each other by the use of six or twelve pica leads, the latter being necessary only on the smaller bodies. As the spaces of all bodies are point set, fractions, or multiples of points, they can be used for this justification as well. This feature is of the greatest importance for jobwork, and by enabling the proprietor to use the caps of the next smaller size of

the series for small caps, results in the saving of much material. Not only will all faces line with the standard leaders, but the line has been placed in such position on the body that in every case the face will line with 2-point dotted or single rule by the use of six or twelve to pica leads. In spite of the general use of leaders it is often necessary to use rule, and this innovation, which enables the compositor to have accurate line without the use of cardboard, will be appreciated. The f's and j's are, in all cases, except italics and scripts, made non-kerning, not only relieving the printer of the useless expense of the f combinations, but securing immunity from breakage after the type is locked up, and insuring better electrotypes. The same plan is followed with the descenders, only occasionally, in the larger sizes, do these extend beyond the body, and, except in rare instances, the type is cast perfect in set, requiring no hand rubbing. Except in the case of a few gothics, where the figure 1 has been made of a thinner set, all figures, in addition to being multiples of a point in thickness, are of uniform width as well, so that they will justify with each other and with the regular spaces and leaders. Throughout the old styles the figures above and below the line have been abandoned, and while retaining the old style design these important characters have been made of uniform size and line, adapting them to all uses and making them handsomer and more legible. All small cap sorts liable to be confused with the same lower case characters have an extra nick.

It will thus be seen that the new company promise much of value to the printing fraternity. They propose to get out from time to time new faces of type and borders, having a force of designers, engravers and fitters well posted in their various callings. They will also carry in stock the type of the Great Western and Keystone foundries, and deal in printers' machinery and supplies generally. Their place of business is at 217 Olive street, St. Louis, Missouri.

RULE FOR ORNAMENTAL WORK.

Thin strip rule for ornamental work has been in demand for some time among progressive printers. It has enabled them to produce many artistic effects, not heretofore obtainable by the use of ornaments and fancy types, and at a moderate cost. In order to accomplish these results, it has usually been necessary to slit the rule with tinner's shears, at such a height as would allow the upper portion to rest upon quads or slugs. As there is no uniformity among foundries as to height of quads, etc., this process has been tedious and unsatisfactory, a difficulty which Messrs. Barnhart Brothers & Spindler, Chicago,



have succeeded in abating by providing certain brass supports of uniform dimensions, as shown in the illustration herewith. Figures 2, 2, represent the rule, slotted accurately by improved methods. Figures 1, 1, the brass supports upon which the strips rest. Figures 4, 4, illustrate the idea of using the rules in conjunction with the supports. The observing printer will readily appreciate this innovation, and be glad to know that regular fonts of assorted lengths of rules Nos. 200 and 202, properly slotted for this class of work, together with a supply of the supports, are now being put up.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 5th of each month, and no want advertisements for any issue can be received later than the 25th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

COMPETENT PRESSMAN, cylinder or platen, wants situation. Reliable, temperate; good compositor; have had several years' experience as foreman in job printing office; prefer presswork in western town; union man. References if required. Address "E. G. D.," 107 S. Fifth street, Cedar Rapids, Iowa.

FOR SALE CHEAP—Four-roller, two-revolution Campbell press, 29 by 41, in Chicago. Bargain for cash. Address "CAMPBELL," care INLAND PRINTER.

FOR SALE, CHEAP—Model book and job printing establishment in the "boom city" of the country. Inventories about \$40,000, including eight cylinder presses. Will sell at "slaughter" price, and make special terms. Write for descriptive circular, NIAGARA PRINTING CO., 357-365 Seventh street, Buffalo, N. Y.

PHOTO-ENGRAVER—A competent all-around man in line and half-tone, wants position with a good house; enamel process. Address "F. C. W.," care INLAND PRINTER.

POSITION WANTED—An all-around printer desires position with some first-class house. Is well posted, both on job and newspaper work, can do presswork and is capable of estimating on work. Address DELL E. WEEKS, Box 1063, Des Moines, Iowa.

PRESSMEN—The *Pressman's Manual* is the only work of its kind published; contents: hints on cylinder and platen presswork; how to emboss; how to make, use and care for rollers; how to mix and use inks; how to bind books and make pads; simple methods whereby every printer can do his own stereotyping; price 50 cents, postpaid. J. H. SERGEANT, 206 East Tenth street, New York city, New York.

READ THIS—From Plano, Ill.: F. H. McCulloch, Austin, Minn.—Dear sir,—I gladly send inclosed card for Practical Specimens No. 4. I never spent 25 cents for anything that was of as much value for the office. You can put me on the list for every issue you get out. F. D. LOUMAN. Send 25 cents to F. H. McCulloch, Austin, Minn., and receive a copy. Stamps taken.

SITUATION WANTED—A machinist, experienced hand on all kinds of printers' machinery wants position. Can give best references. Address "MACHINIST," care INLAND PRINTER.

THE DOWST SUBSCRIPTION RECORD, AND ADVERTISING RECORD AND LEDGER are superior to anything in the market. For sale by all booksellers and stationers. Sample sheets sent FREE on request. Publishers, E. L. GRANGER & CO., Chicago.

WANTED—A partner as business manager with \$2,500 for half interest, and \$2,500 to invest, in pushing a fine, paying Chicago Saturday journal. A fine chance for a capable, energetic, genteel young man. Best references given and required. Address "P. H. R.," care INLAND PRINTER.

WANTED—A few copies of the December, 1891, issue (No. 3, Vol. IX) of THE INLAND PRINTER; also of the October, 1893, issue (No. 1, Vol. XI), if in good condition. Will pay 20 cents apiece for same. Mail or bring to this office. THE INLAND PRINTER CO.

WANTED—A young German all-around printer and compositor wants good situation. Best references. Address OTTO PETERS, Gaza, O'Brien county, Iowa.

WANTED—An experienced photo-engraver, especially good on half-tone and zinc etching, to take sole charge of a large plant. Must have good executive abilities and be able to handle a large force of help. A liberal salary and an interest in the business to the right party. Address "B. F.," care INLAND PRINTER.

WANTED—An all-around newspaper man, eleven years manager of large country weekly, desires editorial situation; prefers that of managing editor of weekly or evening daily in small city or large town. Address "NEWSPAPER MAN," care INLAND PRINTER.

WANTED—By a good job printer, situation as foreman of good office (union), or as job compositor. Good proofreader. Can handle job presses. Sober; steady; references. Address "G. X.," care INLAND PRINTER.

WANTED—Position as foreman, job printer or reporter in good town. Best references as to ability, character and integrity. State particulars and wages and address BOX 180, Oregon, Mo.

YOUR ATTENTION HERE!—Four thousand dollars buys republican paper in Nebraska; 750 bona fide circulation; cylinder, jobbers, cutter; 500 pounds body type, 150 fonts advertising and job faces; all kinds labor-saving material; one of the best-equipped country offices in state. Business of \$4,000 to \$5,000 a year. Office will pay for itself in three to five years. Only waiting for practical printer and journalist to take hold of it. Right man can secure guarantees. Will sell newspaper separate from job office, if desired. Address "CENTRAL," care INLAND PRINTER.

FREE 16 page Illustrated Book giving dates and prices paid for Send two stamps
OLD GOINS
National Coin Company, 53 K State street, Boston, Massachusetts.

ION SANDERS, MANAGER. SEND FOR SAMPLES AND PRICES.

SANDERS ENGRAVING

PHOTO-ENGRAVERS,
HALF-TONE AND
ZINC ETCHERS

406 & 402 N. THIRD ST.
ST. LOUIS, MO.

WELL! I NEVER WOULD HAVE BELIEVED IT!

That is what they all say when they first see a line set up like this and are told that only ordinary brass rule was used, that it was justified with ordinary leads and slugs, and that no cardboard or paper was utilized. It "came right" the first time. While ordinary leads and slugs were used, of course it was not ordinary type but our STANDARD LINE. That all sizes line with each other by the use of regular leads and slugs and that they all line with two point brass rule are only two of the many advantages. If you are interested in the greatest advance ever made in the manufacture of type, write for our circular.

INLAND TYPE FOUNDRY

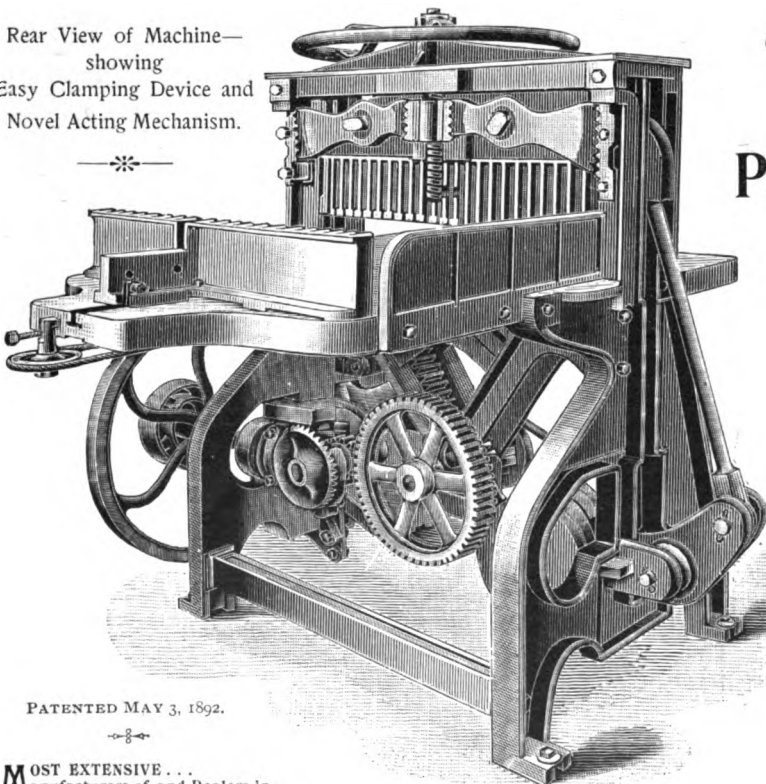
217-219 OLIVE ST.



ST. LOUIS

NOT ONLY POWERFUL, BUT RAPID AND ACCURATE.

Rear View of Machine—
showing
Easy Clamping Device and
Novel Acting Mechanism.



PATENTED MAY 3, 1892.



MOST EXTENSIVE . . .
Manufacturers of and Dealers in

“THE WESEL” STEAM POWER
Paper Cutting Machine

POSSESSES MORE
ESSENTIAL FEATURES
THAN ANY OTHER
CUTTER IN
THE MARKET.

SIZES AND PRICES.	
33-inch, - -	\$ 500.00
36-inch, - -	600.00
44-inch, - -	800.00
50-inch, - -	1,000.00

“SUCCESS” Lever Paper Cutters

SIZES AND PRICES.	
18½-inch, - -	\$ 60.00
25-inch, - -	125.00
30-inch, - -	175.00
32-inch, - -	200.00

ALL MACHINES
WARRANTED
TO GIVE PERFECT
SATISFACTION.
All our Cutters are
made with the IMPROVED
INTERLOCKING BACK
GAUGES.

Above Prices subject to a Liberal Discount.

F. WESEL MFG. CO.

OFFICE AND WAREHOUSES:

11 SPRUCE ST. NEW YORK.

Printers', Electrotypers' and Bookbinders' Machinery and Supplies.

SAMUEL BINGHAM'S SON,

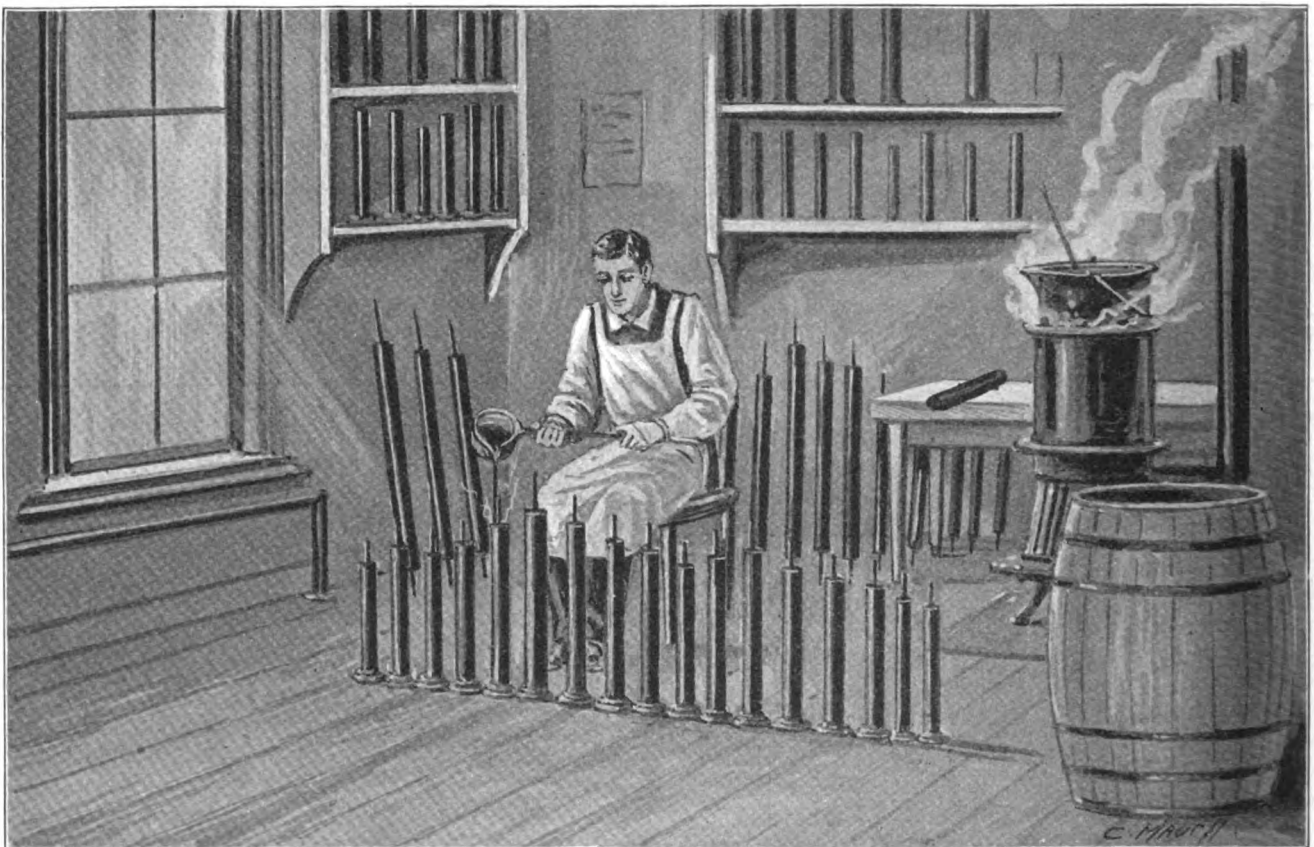
22-24 Custom House Place,
(FOURTH AVENUE)

CHICAGO, ILL.

MANUFACTURER OF

Improved Rollers FOR PRINTERS' USE.

THE PRESSMAN WHO UNDERSTANDS HIS BUSINESS knows the effects he wants to produce. He wants to waste as little time as possible in arriving at that effect. Nothing can hinder him more than inferior rollers. Nothing can hasten his effects and save his valuable time better than the best rollers. Now where is the economy in hindering a high-priced pressman in any way? And if the rollers are not of the best he cannot produce the effects he otherwise could, no matter how much time he wastes.



**What
Rollers
Are the
Cheapest?**

**WHY,
THE BEST
YOU CAN
OBTAIN,
OF COURSE.**

THIS PICTURE ILLUSTRATES the Old, Slow and Tedious way of making rollers for small job presses. It was used years ago when treadle presses were first introduced, and this antiquated method is still employed by all in this line of business except ourselves. Compare it with the process introduced and used by us as illustrated on opposite page. Make the comparison and draw your own conclusions.

SOME ROLLERS may cost a few cents a pound more than others, but it only takes a very slight increase in the excellence of the rollers to more than pay for this difference in cost, and the increased grade of presswork produced by good rollers justifies the cost.

Pin-holes not only interfere with the inking of the form, but also render the roller difficult and impossible to clean in changing inks. The difficulty of cleaning takes the time of high-priced hands, and therefore costs dollars every week. Save your dollars by using rollers without pin-holes—made by us.



SEND FOR PRICES AND TERMS.

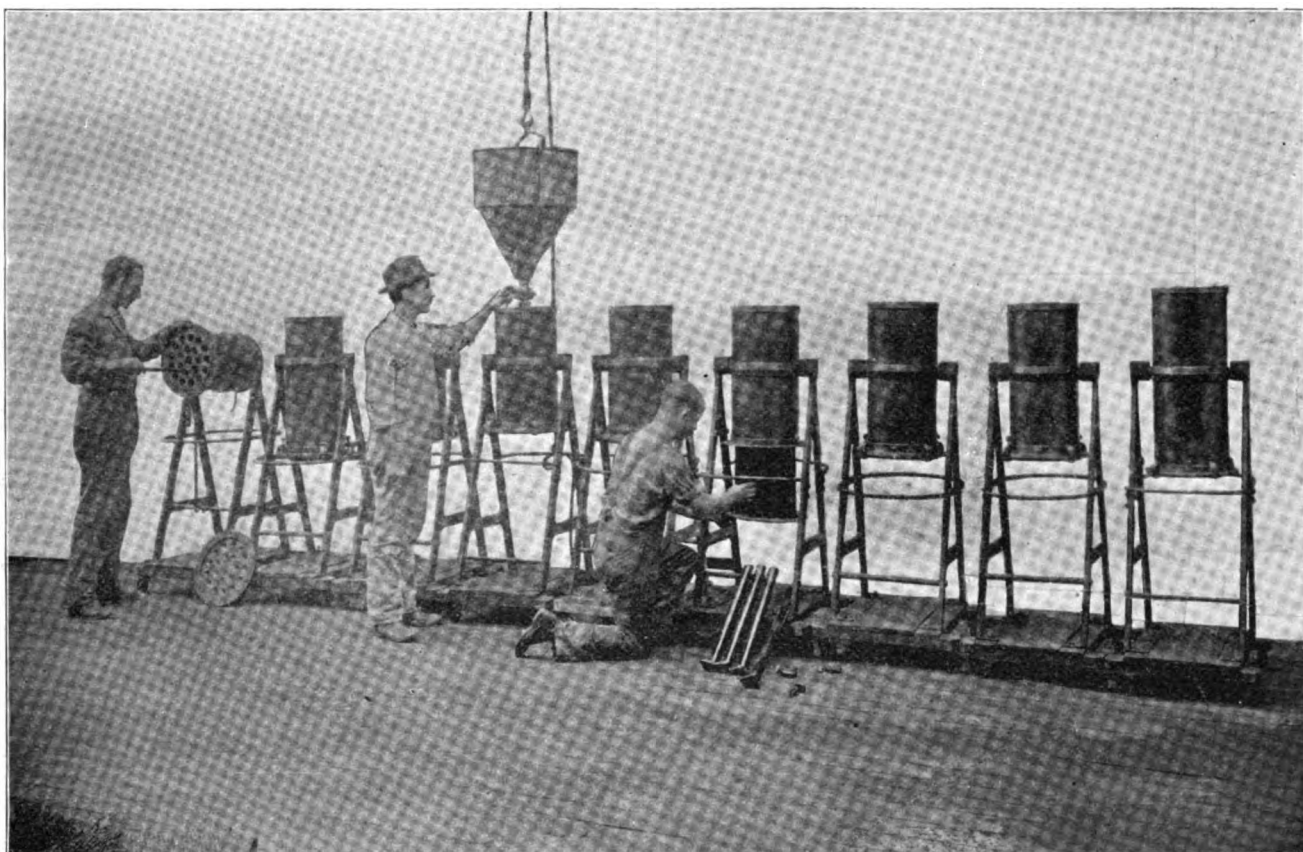
BINGHAM'S GATLING GUN PROCESS

FOR THE MANUFACTURE OF

Improved Rollers

22-24 Custom House Place,
(FOURTH AVENUE)
CHICAGO, ILL.

IN MANY GOOD SIZED OFFICES the whole cost of rollers is less than the cost of one assistant pressman. In many offices it is far less than the wages of one cheap press feeder. Yet the employers do not know how much valuable time of high-priced pressmen they waste in not using the best rollers obtainable. Every hour of a skilled pressman's time costs money. A little time wasted on each job amounts to more than the cost of rollers for the press for a whole year.

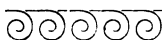


THIS PICTURE ILLUSTRATES a Line or Battery of "Gatlings" for Job Press Rollers, in operation. It shows the operation of oiling the tubes, pouring the rollers and drawing the same from the molds after cooling. The whole operation takes less than thirty minutes. The rollers are round, straight, smooth, without pin-holes.

IF THE QUALITY OF YOUR PRESSWORK IS BETTER THAN THAT OF YOUR COMPETITOR, THE PUBLIC WILL FIND IT OUT, AND WILL PAY YOU A BETTER PRICE.

LOSS OF CUSTOMERS and slight loss of reputation of an office, for slightly inferior presswork, will far more than counterbalance any economy in rollers. From an economical point of view it pays to have the very best, and it is a loss to any office to have anything else.

WHAT YOU HAVE TO CONSIDER



IS THE EXCELLENCE OF THE PRESSWORK AND THE SAVING OF TIME AND WAGES.

**Good Rollers
Cost Money
As well as
Poor ones,
BUT
THEY ARE
THE
LEAST
EXPENSE
IN ANY JOB.**

The Challenge Machinery Co.



MANUFACTURERS
... OF ...

**PRINTING
MACHINERY**



Challenge-Gordon Job Press.
Vaughn Ideal Hand Cylinder Press.
Hand Army and Proof Presses.
Chicago Engines and Bolders.

Challenge Power Paper Cutter.
Challenge Lever Paper Cutter.
Advance Power Paper Cutter.
Advance Lever Paper Cutter.

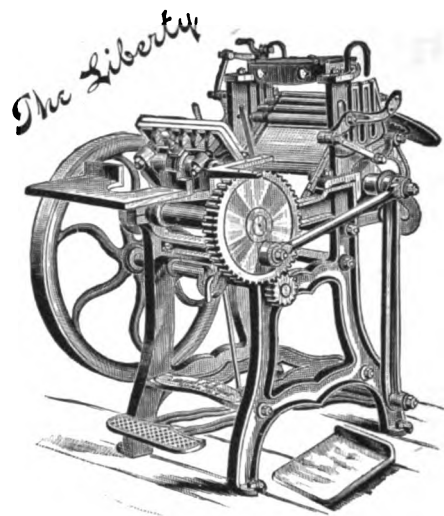


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OFFICE AND WORKS:

2529 - 2547 LEO STREET,
CHICAGO, U. S. A.

ARCHER AVENUE, TWO BLOCKS WEST
OF HALSTED STREET.



**Headquarters for
Liberty Presses.**

— SOLE AGENTS FOR —

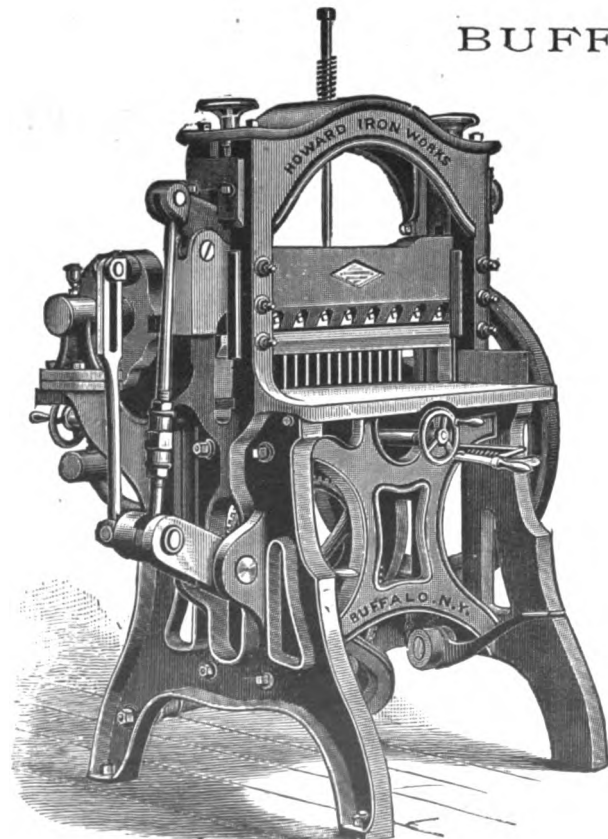
M. GALLY UNIVERSAL PRESSES.

Office of M. GALLY UNIVERSAL PRESS CO.

**MANHATTAN TYPE FOUNDRY,
No. 52 and 54 Frankfort Street,
NEW YORK.**

HOWARD IRON WORKS

BUFFALO, N. Y.



The Diamond

WITH IMPROVED FINGER GAUGE.

Most Rapid and Best Cutter made.

SEVEN SIZES, 32 TO 62 INCHES.



— MANUFACTURERS OF —

PRINTERS' AND BOOKBINDERS' MACHINERY.

WRITE FOR PRICE LIST.



BARNHART BROS. & SPINDLER,

GENERAL WESTERN AGENTS,

183, 185 & 187 MONROE ST.,

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1894 FANS CARDS, HANGERS, PANELS, FOLDERS, Etc.

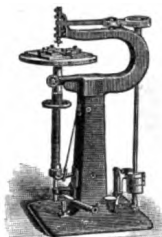
PEERLESS  LINE...
ARE UNSURPASSED.

Unexcelled for beauty and design. Price Lists on application. Full line of Fan samples by express, \$2.50. Rebate on \$35.00 order. We publish the largest line of Advertising Goods in the U. S. Send for our Catalogues. LIBERAL TRADE DISCOUNT TO PRINTERS.

THE BUFFALO  LITHOGRAPHERS.

KOERNER & HAYES,
Successors to and Proprietors of COSSACK & CO.
100 LAKE VIEW AVE., BUFFALO, N. Y.

ROYLE'S ROUTING MACHINES.



RADIAL ARM, STRAIGHT-LINE AND OTHER KINDS.

OUR ROUTING CUTTERS Are used everywhere, and are acknowledged to be the best.

SHOOT PLANES, DRILLS,
CIRCULAR AND JIG SAWS, TRIMMERS,
AND MACHINERY FOR ELECTROTYPERS AND ENGRAVERS.

Send for Circulars to

JOHN ROYLE & SONS,
PATERSON, N. J.



PAUL SHNIEDEWEND & Co.

DEALERS IN

CYLINDER PRESSES,
JOB PRESSES,
PAPER CUTTERS,
ENGINES AND BOILERS,
VAUGHN IDEAL HAND
CYLINDER PRESSES.

345 E. 44th Street, Chicago, Ill.

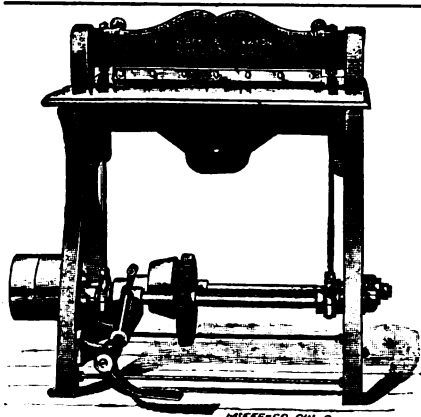
SEND FOR COMPLETE LIST OF SECOND-HAND PRESSES AND CUTTERS.

PIONEER PAPER STOCK CO

PACKERS
AND GRADERS OF
PAPER STOCK.

822 & 824 S. DESPLAINES ST.,
105 & 107 LAW AVE.,
CHICAGO.

PERRY KRUS, Pres't.



The Black & Clawson Co's

PATENT
LOWER
PERFORATOR

Made in three sizes: 20-inch, 24-inch
and 28-inch.

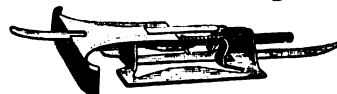
Descriptive Circular and prices furnished on
application to

The Black & Clawson Co.

HAMILTON, OHIO.

Isn't It Simple and Neat!

MEGILL'S PATENT
Screw Adjusting Gauge Pins.



Meet with favor everywhere, as do all other
varieties of McGill's Gauge Pins.
A style for every purpose. Send for circulars.
Sold by all dealers.

EDWARD L. MEGILL,
60 Duane St., NEW YORK.

The Murray Printing Machinery Co.

SUCCESSORS TO
CHAS. T. MURRAY & Co.
MANUFACTURERS OF

STEREOTYPE
ELECTROTYPE
AND ZINC ETCHING :: MACHINERY.

224 and 226 West Fifth Street,

KANSAS CITY, MO.

C. W. CRUTSINGER,
MANUFACTURER OF
PRINTERS' ROLLERS

—AND—
COMPOSITION,

18 N. SECOND STREET,
ST. LOUIS, MO.

Our Elastic Tablet Glue is the Best in the Market.

W. H. COX,

MANUFACTURER OF
Gold Leaf and Dental Foil,

ALSO DEALER IN
METAL AND ALUMINUM LEAF,
BRONZE POWDERS, ETC.
339 West Indiana Street,
CHICAGO, ILL.

The best possible returns made for Skewings,
Gilders' Rags, Cotton Waste, etc.

PHILADELPHIA PRINTING INK WORKS.

Charles Eneu Johnson & Co.

OFFICE AND WORKS:
509 SOUTH TENTH ST., PHILADELPHIA.

BRANCH OFFICES: { 47 ROSE STREET, NEW YORK.
99 HARRISON STREET, CHICAGO.
529 COMMERCIAL STREET, SAN FRANCISCO.

ALL GRADES OF TYPOGRAPHIC AND LITHOGRAPHIC INKS, VARNISHES AND PLATE OILS
BOOKBINDERS' INKS IN ALL COLORS.



TRADE MARK.

SPECIMEN BOOKS
FURNISHED ON
APPLICATION.

THE EFFECTIVE PUBLISHING CO. LTD.

60 LUDGATE HILL, LONDON, E. C.

PERCY J. T. SYMES, MANAGING DIRECTOR.

ARE open to undertake the publishing of English editions of successful American papers on reasonable terms. Sound connection throughout England and Colonies, and proprietors of the leading printers' and kindred trades journal in England; also other papers. Exceptional facilities.

The Effective Advertiser.

Guaranteed Circulation, 10,000. 8d. Monthly.
NO AMERICAN PRINTER SHOULD FAIL TO SUBSCRIBE.

TYPO

The only organ of the Trade in the Australian Colonies.

American Manufacturers

and Dealers in Printers' Supplies, Stationery and Books will reach a large and profitable market by advertising in **TYPO**.

Illustrations of New Inventions, etc., inserted free.

R. COUPLAND HARDING,

PUBLISHER,

WELLINGTON, - - NEW ZEALAND.

++ THE ++

SUBSCRIPTION:
TWO SHILLINGS
PER ANNUM
POST FREE.

Paper and Printing

Trades Journal.

(QUARTERLY.)

Postage stamps of any nationality received in payment.

Every Printer, Stationer, Papermaker, Bookseller, Author, Newspaper Proprietor, Reporter, in fact, everyone interested directly or indirectly (and who is not?), in Printing and Paper ought to subscribe.

Useful Trade Tables, Trade Information, Heaps of Wrinkles, and Amusing Gossip in every issue.

JOHN SOUTHWARD, EDITOR.

86 Loughborough Road, - LONDON, ENGLAND.

The LARGEST Subscribed Circulation

... AND ...

The LARGEST Advertising Patronage

Of any Printing and Paper Trades' Journal in the United Kingdom, is possessed by

THE BRITISH PRINTER

THE ACKNOWLEDGED TECHNICAL AND ARTISTIC EDUCATOR OF THE CRAFT.

CONDUCTED BY ROBERT HILTON.

Bi-Monthly.

12,500 each issue. 6s. per year. Specimen copy, 1s. Post free.

RAITHBY, LAWRENCE & CO., Ltd.,

1 Imperial Buildings, Ludgate Circus, LONDON, E. C.

The Engraver and Printer Souvenir.

THE publishers of THE ENGRAVER AND PRINTER announce the publication of an artistic folio of six art prints, size 9 x 12. The prints are representative of the highest productions of modern engraving, and the printing reflects the standards of the art.

The price of this folio is \$1.00, at which price it will be forwarded by mail, prepaid.

THE ENGRAVER AND PRINTER CO.

84 Summer St., Boston, Mass.

RULEWORK DESIGN.



THIS is the Columbian Souvenir design, composed of brass rule, by Charles T. Peyton, Chicago, and exhibited at the World's Fair. It is 22 x 30 inches in size, and printed in five colors. Suitable for framing. We have secured a number of copies and will sell same at 50 cents each, postpaid, securely packed in tube. If you have not ordered one, do not delay.

Address all orders to

THE INLAND PRINTER CO.,
212-214 Monroe St., CHICAGO.

A \$1.00 SOUVENIR FOR 50 CENTS.

Geo. Reese & Co. TELEPHONE, MAIN 555

BY ENGRAVERS ALL PROCESSES.

EMBOSSING DIES, HALF-TONES, ZINC ETCHING.

214 MONROE ST., CHICAGO.

PLATES FOR FINE COLOR WORK

OUR WOOD TYPE IS CUT-NOT PRESSED.

STRONG SLAT TRADE MARK

Strong Slat Cases.
BEST IN THE WORLD.
The Cut shows the LOCK IN THE SLATS.
Send for a Catalogue.

HEBER WELLS,
8 SPRUCE STREET,
NEW YORK.

PUBLISHED EVERY FRIDAY.



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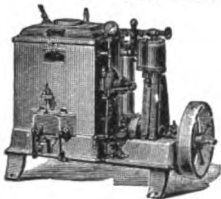
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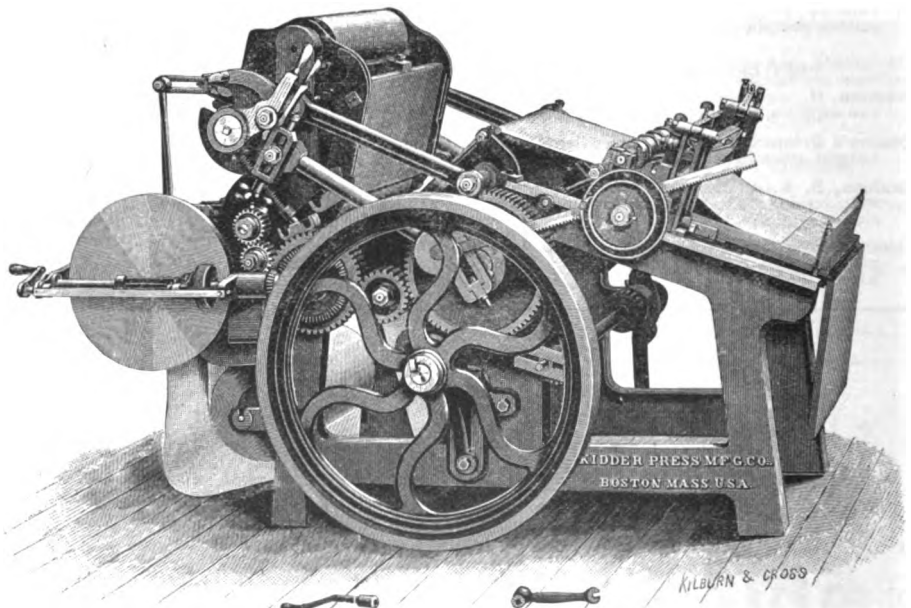
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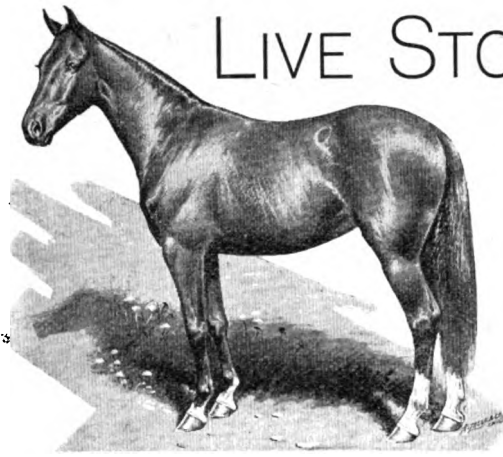
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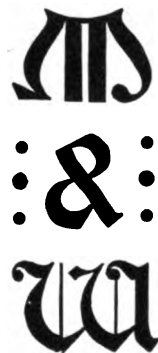
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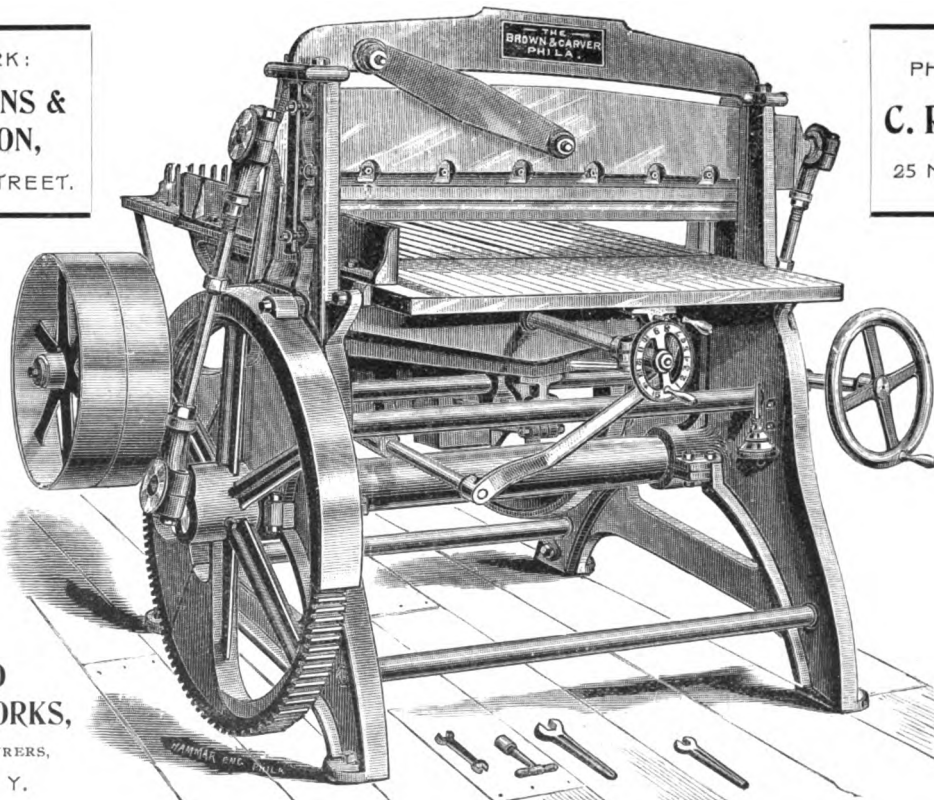
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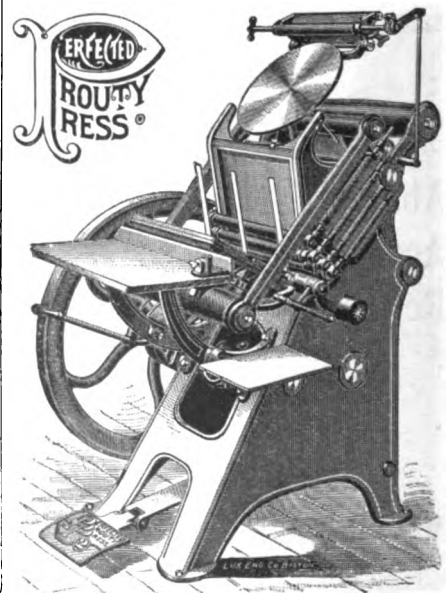
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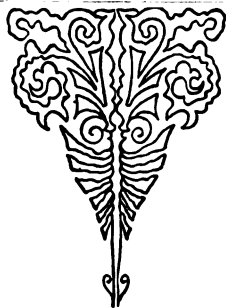
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THIS new (patented April 7, 1891) addition to the labor-saving devices of the book and job office, is the result of much experiment by the patentee, who is an old and experienced book and job printer. It is made to accurate pica sizes, 3 ems wide, standard height, and in length runs from 14 ems up. The lock-up for handling is quick, safe and easy. The fastening pins are one point less than the holes, and when locked in the chase the pressman has an easy job to secure sure lock-up and perfect register. It is made in fonts for all sizes of page below 24 ems pica in width, and over that size will be made to order.

We warrant this furniture to do all that is claimed for it—save much time and money, and to make better register and presswork than any other in use, in addition to its use just as any other furniture is used.

W. P. HARDING & CO., Manufacturers,
Send for circulars and price list. 411 East Fifty-Seventh St., CHICAGO.



BYRON WESTON CO.



CELEBRATED

Linen Ledger and Record Paper

These papers have been in constant use by Bankers, Commercial Houses and for County and City Records for more than twenty-five years, and where durability and long service are required they are unequalled by any in the market.

MILLS AT

DALTON, MASS., U. S. A.

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Did You Ever Graduate?

If so, was it not a time of proud anticipation,
the acme of youthful ambition?

The young men and women of today have the same feeling. Do not tell them that the selection of stock for their Commencement Programs and Invitations is a matter of indifference, but encourage them to take pride in using something especially designed, that is appropriate and artistic, which will serve as a memento worth keeping.

We offer a line which we believe will fully meet the needs of Commencement Day.

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Some jobbers are offering these goods direct to the schools, ignoring the printer entirely. This house sells to the trade only, and it is to the printer's advantage to secure orders for the stock as well as for the printing. Sample set of Commencement Goods now ready. Price, 25 cents; no charge to regular trade, except carrier charge.

Engraving and Embossing Department.

One of our specialties. Engraved Wedding and Visiting Card Plates. Embossed Monogram and Initial Dies.

J. W. BUTLER PAPER CO.

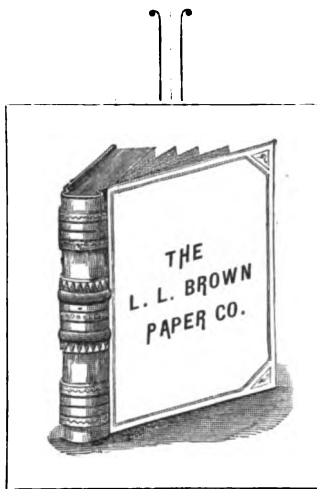
216-218 Monroe Street.

CHICAGO, March, 1894.

L. L. Brown Paper Co.

ADAMS, MASS.

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Do you ask all the attorneys you know to make a bid and then employ the cheapest? The same principle applies to the selection of paper for your blank books. A few cents per lb. represents the difference between paper that can be relied upon to resist time, and the wear of daily use, and that which will prove defective and a source of annoyance by leaves becoming torn, blurring when erasures are made, etc.

We make a specialty of Ledger Paper for blank books, use only the best possible rag stock, new cuttings from shirt factories, linen fiber. Time and age do not deteriorate these papers.

Ask your stationer or blank book maker for our brand. Each sheet of Ledger Paper made by us has our name watermarked in sheet:

L. L. Brown Paper Co.

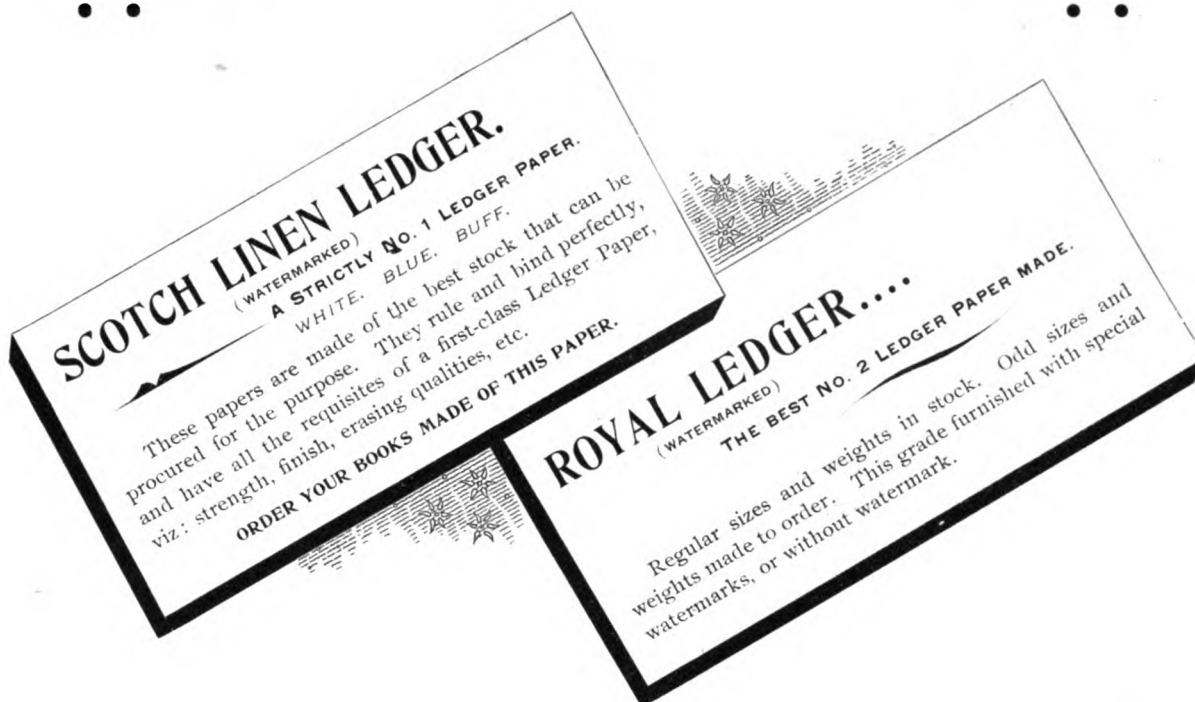
Linen Ledger Paper.

Mills Established

...at Adams, Mass., 1850.

LARGEST VARIETY

... BEST QUALITY ...



..... PARSONS PAPER COMPANY,

Send for Samples.

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FIRST-CLASS BOND PAPER.



MANUFACTURED BY

RIVERSIDE PAPER COMPANY,
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Made from New Rag Stock, free from adulteration, perfectly Sized, and with a long and evenly beaten Fibre. A Bond Paper as carefully made as our Magna Charta Bond will last forever, and this is a most important consideration in papers of this kind.

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Electricity for Registering Sheets is something you ought to know about.

Highest Award at Columbian Exposition.

Largest output of Folding Machines.

HIGHEST GRADE MACHINERY.

Your own interests will suggest that you should, at least, send for our Catalogue before buying a Folding Machine.

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AND LONDON, ENGLAND.

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FULTON, N. Y.

**Steel and Copper Plate
Engravers and Printers.....
Steel Dies and Embossing,**

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SPRING AND OPENING ANNOUNCEMENTS,
BUSINESS CARDS AND LETTER HEADS.

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A SPECIALTY OF PRINTING PAPER IN ROLLS.

ILLINOIS PAPER COMPANY,

181 Monroe Street, Chicago,

SPECIALISTS IN

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No. 1 MANILA

AND

Western Agents for the unrivaled PARKER'S
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ESTABLISHED 1869.

INCORPORATED 1893.

Thalman Printing Ink Co.

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GENERAL

BOOK Manufacturers for
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A STRICTLY FIRST-CLASS CREAM LINEN PAPER.

500 SHEETS TO REAM.

Made of Pure Linen. Suitable for Finest Office Stationery.

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PRICE 22 CENTS PER LB.

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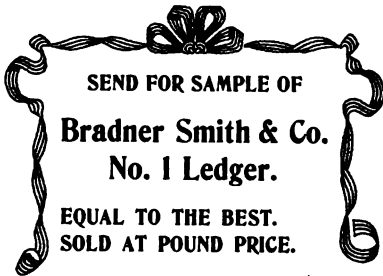
120-122 FRANKLIN STREET, CHICAGO, ILL.

Established 1852.

Incorporated 1874.



Bradner Smith & Company,
Paper Makers,
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WHITING PAPER COMPANY
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Make exclusively high grade
 loft-dried Papers. } Product,
 They are the largest manu- } 27 Tons
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Their many departments, each fully equipped, enable them to supply promptly any requirements where beauty and excellence are desired.

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Ledger Papers,
Bond Papers,
Linen Papers,
 Possess all known merits as to durability, strength, writing surface, color and general appearance.

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 in either laid or wove, antique or smooth finish,
 Are the Papers par excellence for business stationery. Their writing qualities are perfect, and the printer or lithographer can, by using them, get his best effects.

Their }
Wedding Bristols,
Mill Bristols,
 in both white and tints, and in many gradings of quality,
 Are the very best goods to be had for all purposes, where cardboard is required.

Their goods, in each department, are, above all things, uniform in quality and character. No competing goods are even claimed to approach them in this respect.

Their prices are no higher than the prices others ask for inferior goods.

They will be pleased to send you samples, if your dealer doesn't carry the goods.

WM. WHITING, TREASURER.

You Will
Make No Mistake

IF YOU SEND TO

GANE BROS. & Co.

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406 North Third St., ST. LOUIS,

FOR

Book Binders'
Supplies,

PAPER LEATHER
COVER PAPERS, Etc.

KEITH PAPER COMPANY

TURNER'S FALLS, MASS.



KEITH LEDGER PAPERS are well made, strong, hard sized, rule nicely, write easily, erase and re-write without difficulty, and have been given the preference by good judges in competitive tests with all other leading brands of Ledger paper.



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WESTLOCK Flats are well known and highly prized for their good color, cleanliness, freedom from imperfections and all adulterants, strength, hard sizing, and are used for all kinds of commercial work, being especially preferred by makers of Blank Books, because they are thicker for the weight than other papers. These papers are put up folded, and in Note, Letter and Bill Heads, etc.

The above Papers are offered to the Trade through Agents located in the principal centers of distribution throughout the Country.

**The Hamilton
Mfg. Co.**
TWO RIVERS, WIS.
MANUFACTURERS
.. OF ..

WOOD TYPE

AND
Printers Furniture
BORDERS, WOOD RULE
CHERRY REGLET
FURNITURE

CASES, STANDS, CABINETS

GALLEYS AND
PRINTERS' TOOLS...

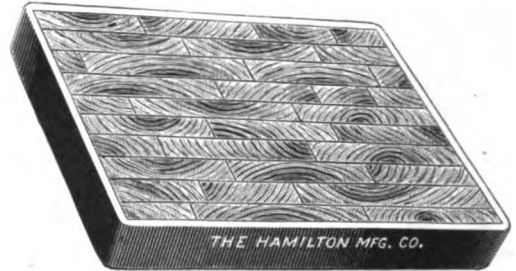
A Workman is known by his Tools.

Good tools produce good work, in the hands of competent workmen. Good work produces business and business produces cash. That is the point. Money is what we are all after. At the same time it is gratifying to know that while the quantity of your work is satisfactory to you, its quality pleases your customers. That is our position. The quality of our goods is the highest.

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We lead in advancing
new ideas and
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ENDWOOD CUTTING BOARDS.



MADE of endwood, kiln-dried maple, any size desired. Each piece is grooved on all sides, and spliced and glued to the adjoining pieces, the result being the most durable and perfect cutting board which can be made.
PRICE, PER SQUARE INCH, FACE MEASURE, 2½ CTS.

**You can buy our Handsome
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• • OUR GOODS CAN BE PURCHASED OF ALL RELIABLE DEALERS • • •

Vaughn Ideal Hand Cylinder Press

An impression is taken by each forward or backward turn of the crank. The press runs so easily that a boy or girl of fifteen can operate it without undue exertion.

- It occupies the least floor space.
- It is the fastest hand cylinder made.
- It is lightest, although built of iron and steel.
- It is the safest to operate, and makes less noise.
- It does excellent newspaper work, and
- It invariably gives satisfaction.

SIZES AND PRICES.

- No. 1.—8-Col. Folio, or 5-Col. Quarto, bed, 28½ x 43, \$200.00
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Frisket, for No. 1, extra, \$6.00; for No. 2, \$6.50.

For sale by all Type Founders and dealers in Printers' Machinery.

 A New Departure
for Country
Newspaper Printing

PATENTED JULY 26, 1892.



ILLUSTRATION SHOWING IDEAL PRESS READY FOR LOWERING TYMPAN AND TAKING IMPRESSION.

Send for descriptive circulars of Presses, Paper Cutters and other Printing Machinery. . . .

THE CHALLENGE MACHINERY CO., SOLE MANUFACTURERS,

OFFICE AND WORKS:
2529-2547 Leo St., Archer Ave., two blocks west of Halsted St., CHICAGO, U. S. A.

Manufacturers of CHALLENGE-GORDON JOB PRESSES, ADVANCE and CHALLENGE PAPER GUTTERS, Etc.

OVER 1,100 OUTFITS SOLD SINCE OCTOBER, 1892.
NO PRINTER CAN AFFORD TO DO WITHOUT IT WHO WISHES TO DO FINE WORK.

The New Tint Block Process.

PRICE \$15.00

Including Material, Tools for Working and Instructions.



OUR NEW TINT BLOCK PROCESS enables every printer to make his own tint blocks, color plates, ornaments for embellishing a fancy or eccentric job, embossing dies, etc., without the services of an engraver. The handling of the Process and tools is so very easy that it must be adopted by every letterpress printer, as it enables him to decorate his work, and produce elegance and effect in commercial printing with the greatest ease and dispatch. Absolutely no experience required, as with our Patent Plates, Tools and Book of Instruction, any intelligent compositor or pressman can do his own engraving, and make tint blocks of all kinds in a variety of designs for single letters or whole forms, and at trifling expense.

We have now ready for distribution our Catalogue of **Ornaments for Books and Jobwork.**

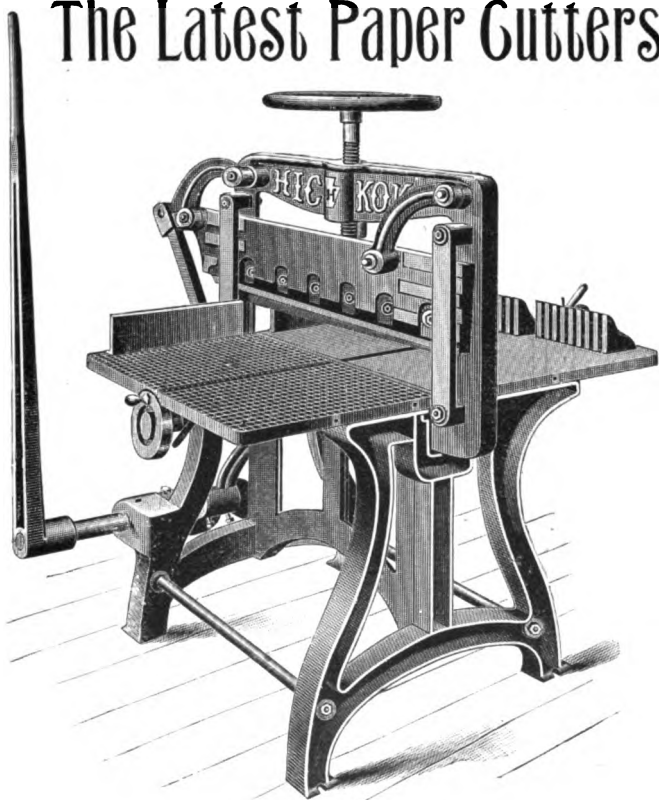
It contains over 1,000 new artistic designs in Sectional Vignettes, Head, Tail, Corner and Side Pieces, Ornamental Borders, Pictorial Blocks, Initial Letters, etc. These goods are all novelties, new and original with us. They are not typefoundry creations, but have been designed especially to enable the compositor to more fully cope with the pen artist in embellishing artistic printing. We have printed the book in twenty colors and tints, size 9 1/4 by 12 1/4 inches, and have made it a color study as well as offering suggestions in the practical use of our Tint Block Process. Sent only upon receipt of 25 cents, which amount will be credited on first order for any of our goods.

EVELYN PATENT TINT BLOCK CO.,

NEW TINT BLOCK PROCESS.
VIGNETTES AND ORNAMENTS
FOR BOOKS AND JOBWORK.
NOVELTIES IN BRASS RULES,
RULE TERMINALS, ETC.

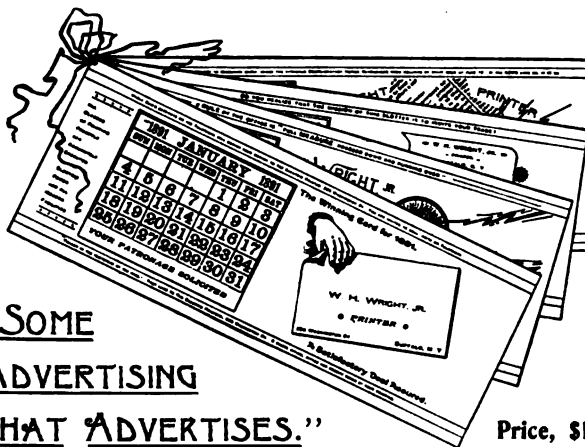
Manufacturers of
Specialties for Printers,
Baltimore, Md.

The Latest Paper Cutters



Write for Description,
Price and Points ...

THE W. O. HIGKOK MFG. CO.
HARRISBURG, PA.



"SOME
ADVERTISING
THAT ADVERTISES."

Price, \$1.00

..... A Book for
Wide-Awake Advertisers.

It contains text matter and designs relative to the efficient and only method of advertising so successfully used by *The Electric Printer*. Every page a color study; every page varying in text. Valuable as a reference.

Printed in
from three to
fifteen colors
each page.
Daintily
Bound....

This method of advertising need not cost a cent. If you buy the book the "HOW" is given as a PREMIUM.

LIMITED EDITION. ORDER EARLY.

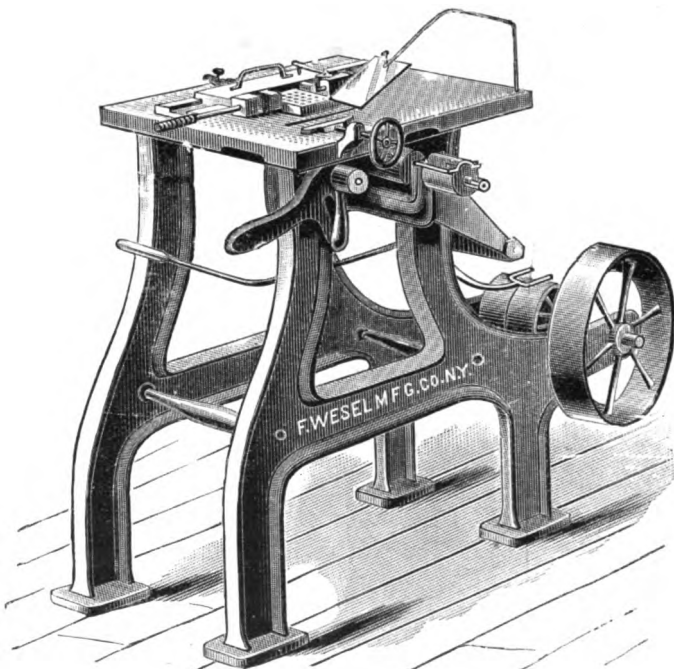
Postage stamps or local checks not acceptable. Foreign orders to countries in the postal union, \$1.25 prepaid. Other countries, postage added.

WRIGHT, "ELECTRIC" PRINTER,

P. O. BOX 65.

BUFFALO, N. Y.

THE "LINOTYPE" SAW TABLE.



For newspapers using Linotype Machine this improved saw is indispensable. It is easily regulated to cut lines, either half measure or any other desired width. The gauges are so arranged that they can be set on the instant, and up to fifty lines of matter can be cut at one time. The Saw can also be used for cutting stereotypes. Write for circulars and testimonials.

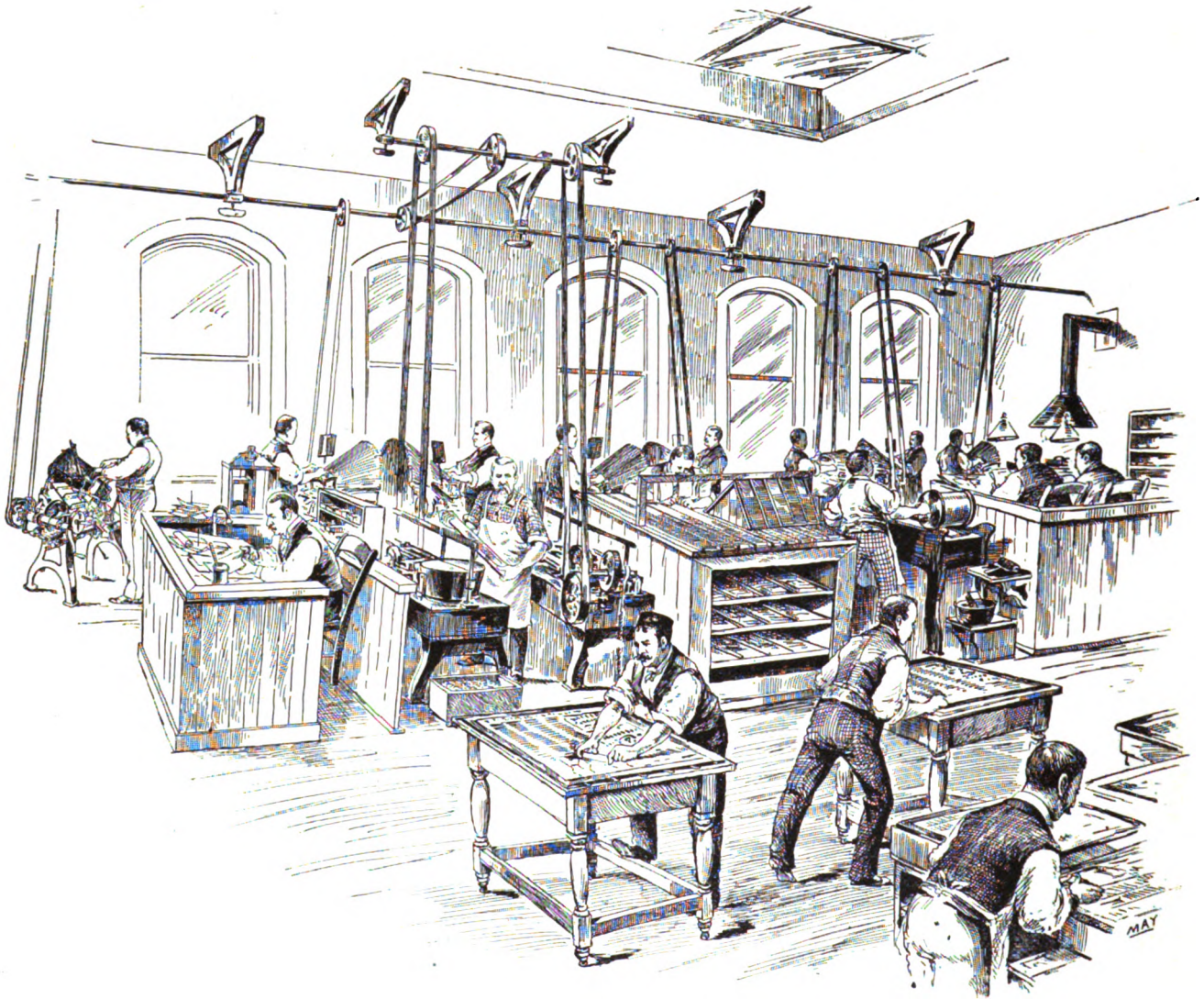
F. WESEL MFG. CO., NEW YORK,

MANUFACTURERS OF AND DEALERS IN

Printers', Electrotypers' and Bookbinders' Machinery and Supplies.

FACTORY: BROOKLYN, N. Y.

THE ROGERS TYPOGRAPH



THE COMPOSING ROOM—THE DETROIT JOURNAL.

A Model Typograph Machine Office.

In 301 working days in 1893, ten machines, including one headline machine, in this office set for the paper 57,813,000 ems.

The value of the same at Union scale is	- - - - -	\$20,812.68
The cost of the machine composition was	- - - - -	9,905.67
Gain over hand composition was	- - - - -	10,907.01
Outside work done was	- - - - -	534.45
Total savings,	- - - - -	\$11,441.46

This is from first machines ever made of this kind.

OUR LATER AND IMPROVED MACHINES are capable of doing 25 to 50 per cent better, according to the skill of the operators.

General Offices: DETROIT, MICH.

Shops: CLEVELAND, OHIO.

'TIS A POOR RULE THAT WONT WORK BOTH WAYS

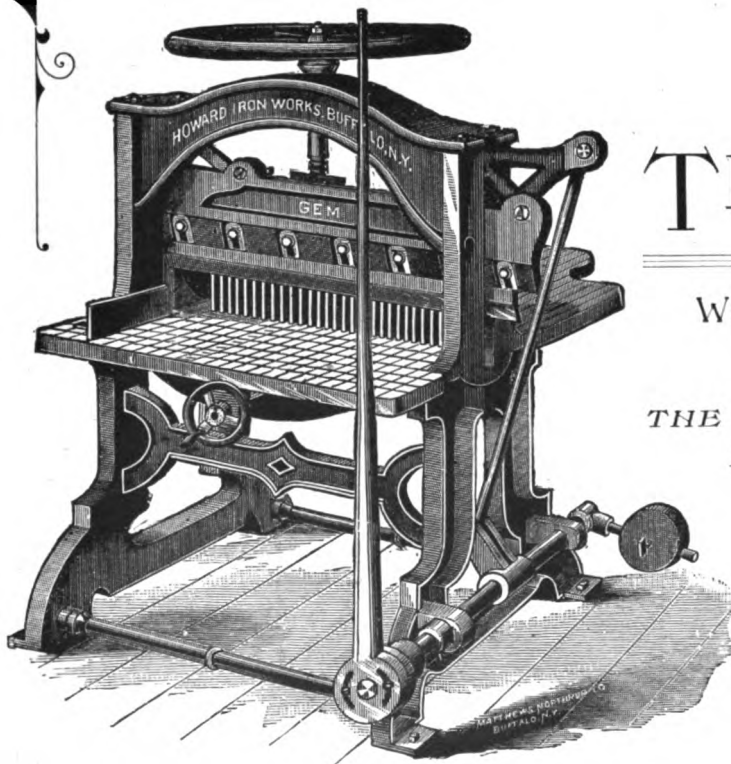
Any good brass rule--and there are a number of people who make good rule besides ourselves--is of the right height and will match our type in this respect. Any good single or dotted six to pica rule, the face of which is in the middle of the body, as it should be, will line with our STANDARD LINE type by the use of regular leads and slugs without cardboard or paper. If you are curious to know how it can be made so as to overcome the objections you have to ordinary type, send for our circular.

INLAND TYPE FOUNDRY

217-219 OLIVE ST.  ST. LOUIS

HOWARD IRON WORKS, 

BUFFALO, N. Y.



THE "GEM"

WITH IMPROVED FINGER GAUGE,

PRICE \$175.00.

THE BEST PAPER CUTTER IN THE MARKET FOR THE MONEY.

ALSO MANUFACTURERS OF

PRINTERS', BOOKBINDERS' AND PAPER MAKERS'



MACHINERY.

SEND FOR PRICES.  BARNHART BROS. & SPINDLER, GENERAL WESTERN AGENTS, 183 TO 187 MONROE ST., CHICAGO.



J. MANZ & COMPANY

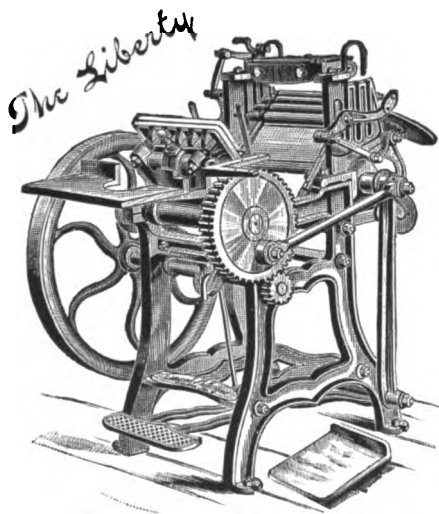
ENGRAVERS BY ALL PROCESSES

OUR METHODS COMPRISE EVERY MODERN PROCESS USED IN THE PRODUCTION OF PLATES FOR THE PRINTING PRESS



WOOD ENGRAVING
ZINC ETCHING
HALF-TONE PROCESS
COPPER ETCHING
WAX PROCESS
ELECTROTYPING

THE LARGEST ENGRAVING HOUSE IN THE WORLD



The Liberty

**Headquarters for
Liberty Presses.**

— SOLE AGENTS FOR —
M. GALLY UNIVERSAL PRESSES.

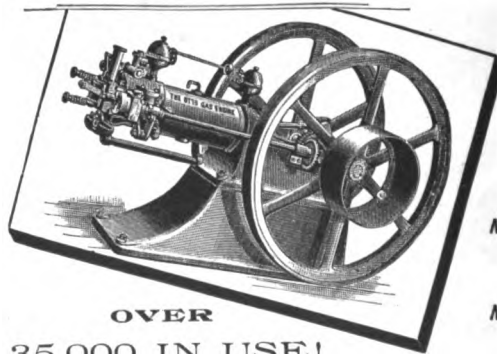
Office of M. GALLY UNIVERSAL PRESS CO.

**MANHATTAN TYPE FOUNDRY,
No. 52 and 54 Frankfort Street,
NEW YORK.**

POWER FROM GAS OR
GASOLINE.

THE OTTO GAS ENGINE

OF TODAY, IS THE RESULT OF OVER TWENTY-FIVE YEARS' EXPERIENCE IN THIS FIELD.



OVER
35,000 IN USE!

**CAN BE
USED
EVERY-
WHERE!**

NO BOILER,
NO STEAM,
NO COAL,
NO ASHES,
NO GAUGES,
NO ENGINEER,
NO DANGER.

SIZES: 1-3 TO 100 HORSE-POWER.

OTTO GAS ENGINE WORKS,

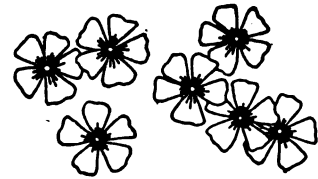
Cor. 33d and Walnut Sts.,
PHILADELPHIA.

No. 245 Lake Street,
CHICAGO.

FOR COATED PAPER



The Leading Printing Ink



Manufacturers in the United States today


ARE



Fred'k H. Levey Co.

New York.

Why?

Because the finest work in this country is done with their Ink. 



IS BETTER WORK KNOWN THAN IS SHOWN BY

The Century Magazine,

Harper's Magazine,

Scribner's Magazine,

Cosmopolitan Magazine,

St. Nicholas Magazine,

Illustrated American,

Ladies' Home Journal,

Californian.

ALL of the above use our Ink ONLY for one reason—that it is the BEST they can buy.

Fred'k H. Levey Co.

59 Beekman St., New York.

FRED'K H. LEVEY, PRESIDENT.
CHAS. E. NEWTON, VICE-PRESIDENT.

REED & GOODMAN, San Francisco, Cal., Sole Agents for Pacific Coast.

On receipt of \$1.00, we will send, expressage prepaid to any part of the United States, one pound can of our celebrated "Insurance Policy" Ink.

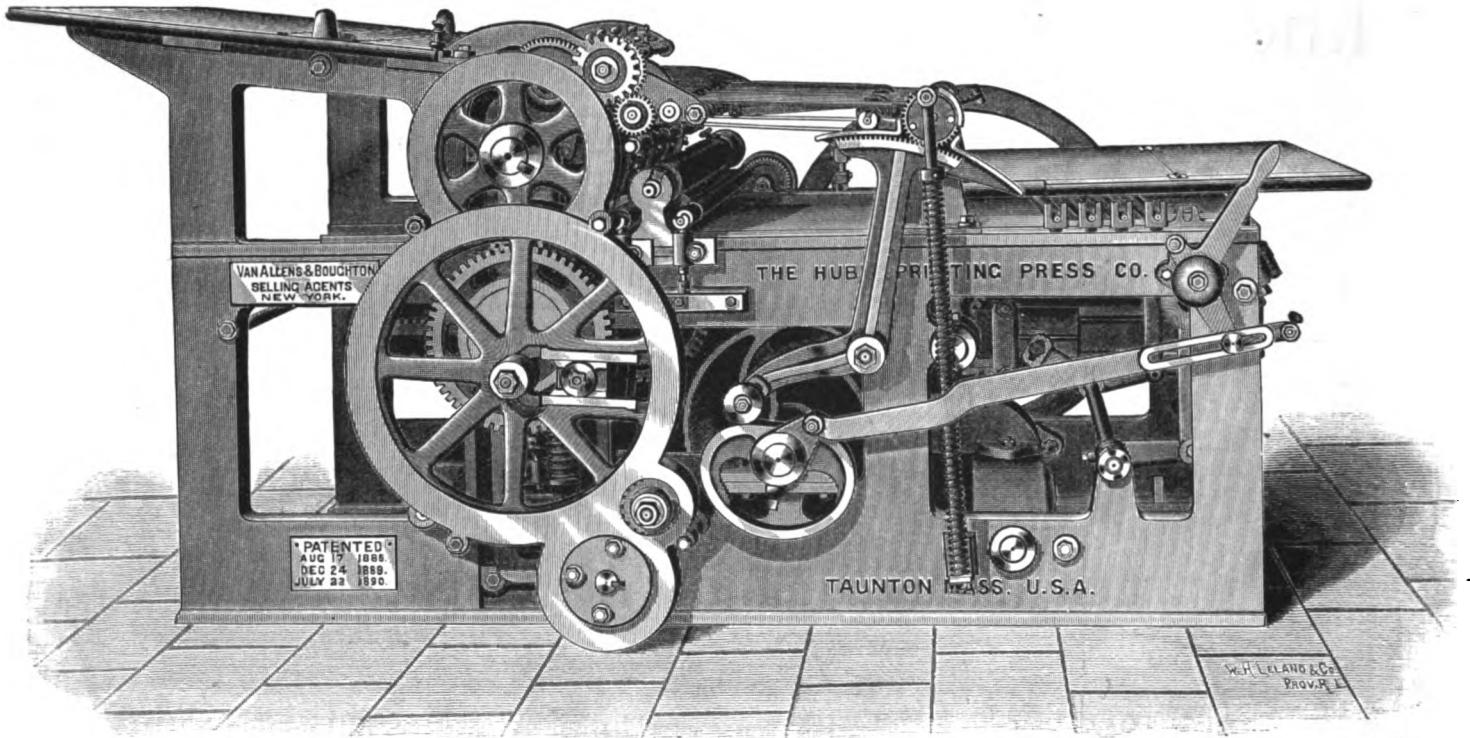
The Huber Crank Movement Super Royal Jobber.

(MOVEMENT PATENTED JULY 22, 1890.)

TWO OR THREE ROLLERS. FOUR TRACKS. BOX FRAME. NO SPRINGS.

Front Delivery, Table Distribution.

Back Delivery, Table or Drum Distribution.



THE BED AND CYLINDER are each driven by a crank, and there are no springs required to help reverse the motion of the bed. The whole movement is as simple and durable as an ordinary train of gears. We guarantee the movement to run perfectly smooth, and without a particle of jar at any point; to run faster and last longer than any other movement now on the market. With proper care there is not a single part that will give out or need repairing; and we want to call special attention to the fact that there are no cams, cam-gears, eccentrics, or any queer-shaped parts about it, but that each and all of the parts are straight or round, and can be made in any first-class machine shop without special tools.

There is no lost motion between the bed and cylinder during the printing stroke, and the register is perfect at all speeds.

The distributing and form rollers are of wrought-iron pipe, with steel journals welded in. The distribution is exceptionally fine. The cylinder never comes to a full stop when the press is in operation, but keeps moving slowly when the bed is reversing, until the speed of the bed is equal, when it increases in unison with the bed. The sheet is taken by the grippers when the cylinder is moving slowly—an important point in favor of perfect register.

Having no complicated cam or stop motions to get out of order or limit the speed of the press, we guarantee every machine to print twenty-two hundred sheets per hour, when properly fed, in perfect register and without jar or extra wear.

The cylinder can be tripped at the will of the feeder, and up to the moment when the sheet is taken by the grippers. The bed is supported under the line of impression by four large rollers, journaled in stands which are fastened to a rigid box-stay that cannot spring or give in the least degree. The side-frames are of the box pattern, also, and every part of the machine is constructed with an eye to great strength and durability. The sheets are delivered in front of the cylinder, clean side to the fly, which is positive and noiseless in its action.

We unhesitatingly pronounce this press the most simple, complete and serviceable, of its size, ever introduced, and invite the closest inspection and comparison.

	SIZES.			DIMENSIONS, WEIGHT AND SPEED.				
	Rollers covering entire form.	Bed inside bearers.	Matter.	Length over all.	Width over all.	Height over all.	Weight boxed.	Speed.
FRONT DELIVERY . . .	2	28 x 35 in.	23 x 32 in.	8 ft. 6 in.	5 ft. 10 in.	4 ft. 2 in.	About 4 tons.	1,200 to 2,200
FRONT DELIVERY . . .	3	28 x 35 in.	19 x 32 in.	8 ft. 6 in.	5 ft. 10 in.	4 ft. 2 in.	About 4 tons.	1,200 to 2,200
BACK DELIVERY . . .	2	28 x 35 in.	23 x 32 in.	10 ft. 6 in.	5 ft. 10 in.	4 ft. 2 in.	About 4 tons.	1,200 to 2,200
BACK DELIVERY . . .	3	28 x 35 in.	19 x 32 in.	10 ft. 6 in.	5 ft. 10 in.	4 ft. 2 in.	About 4 tons.	1,200 to 2,200

We furnish with Press—Countershaft, Hangers, Cone Pulleys, Driving Pulleys, Two Sets of Roller Stocks, Wrenches, Boxes and Shipping.

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When operated with clock-work precision in a mechanical device whose endurance and solidity is equal to a steel cube. Such is

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**Strong,
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**Self-Changing.
Requires No
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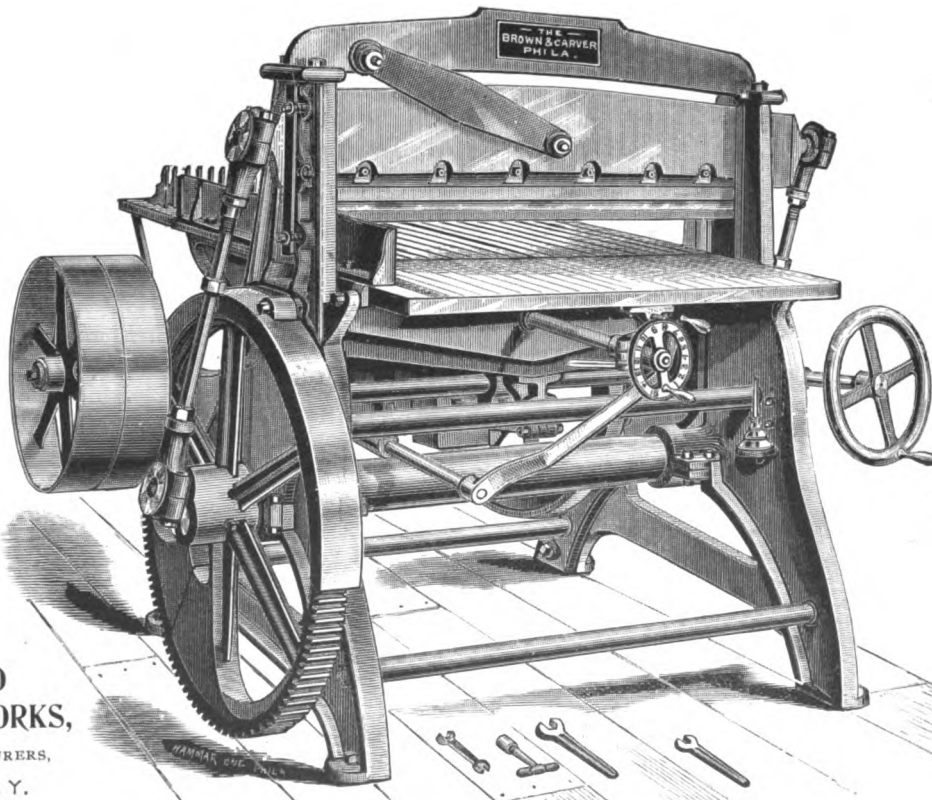
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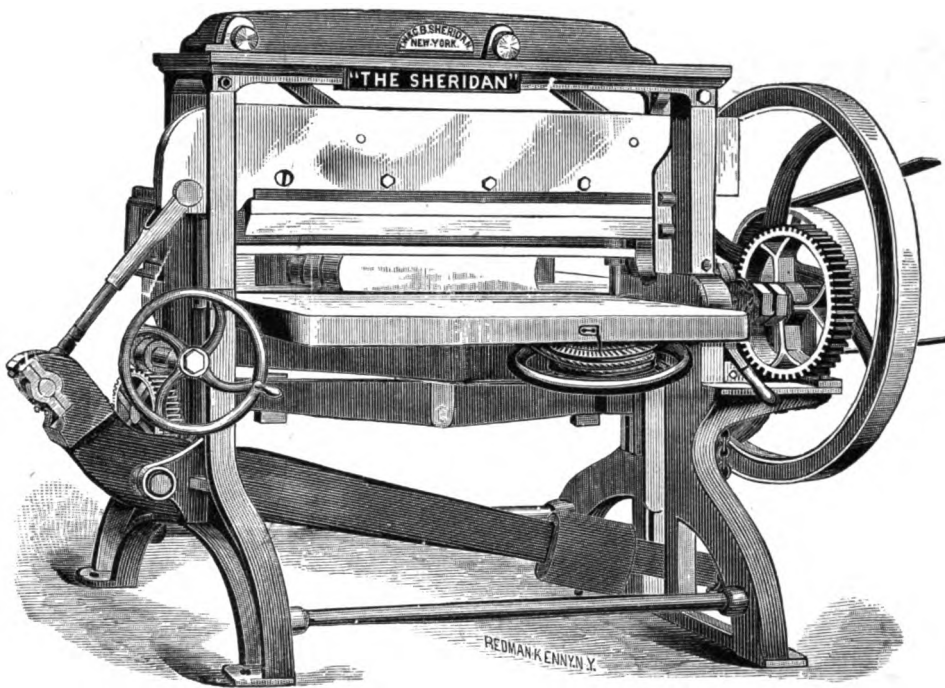
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UNPRINCIPLED SALESMEN, representing competing press manufacturers, seem to have a special "grudge" against the

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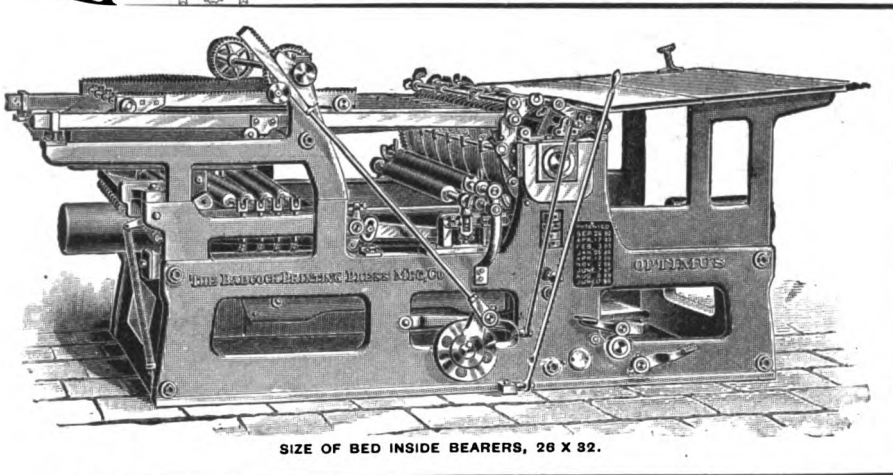
And claim to cite an instance where a certain press of this style did not give satisfaction.

Unselfish fellows, indeed, who either have the interest of prospective buyers at heart, *or else* are alarmed at the steadily increasing sales of BABCOCK Machines.

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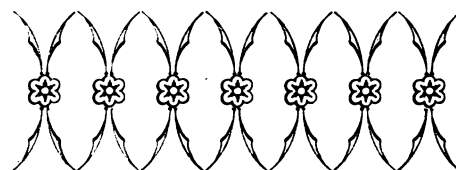
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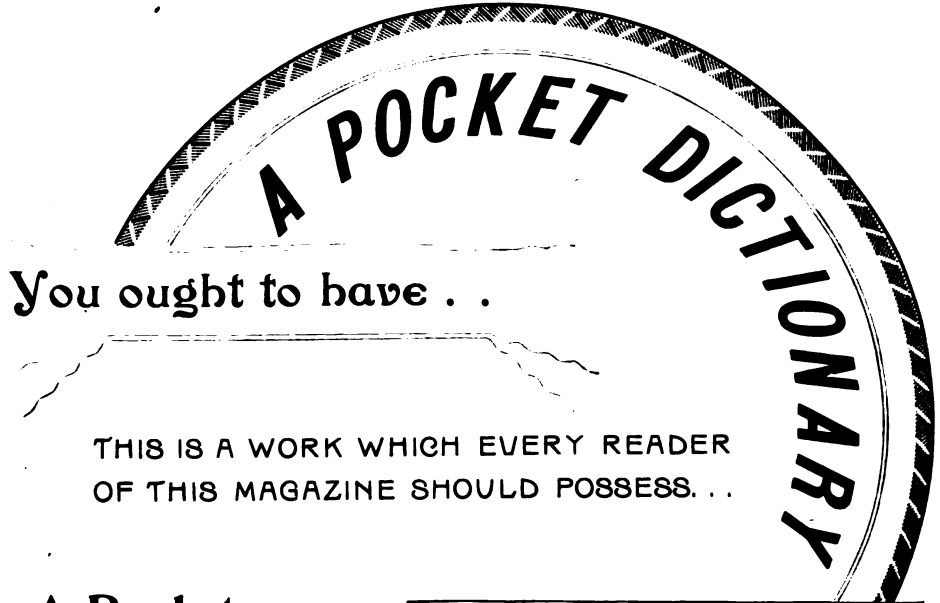
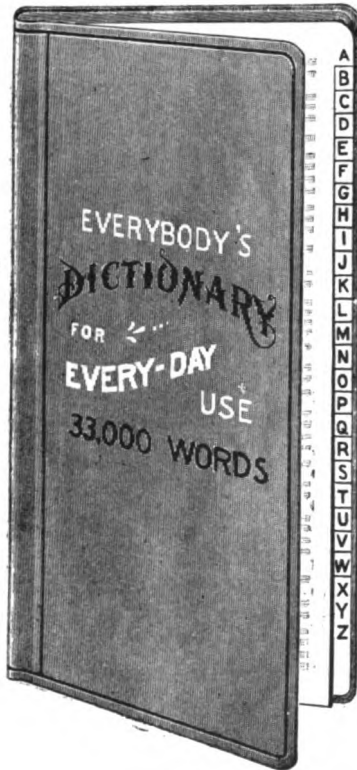
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Sample page of the dictionary showing words like martinet, medicos, match, etc.

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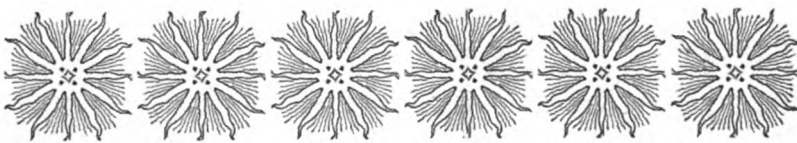
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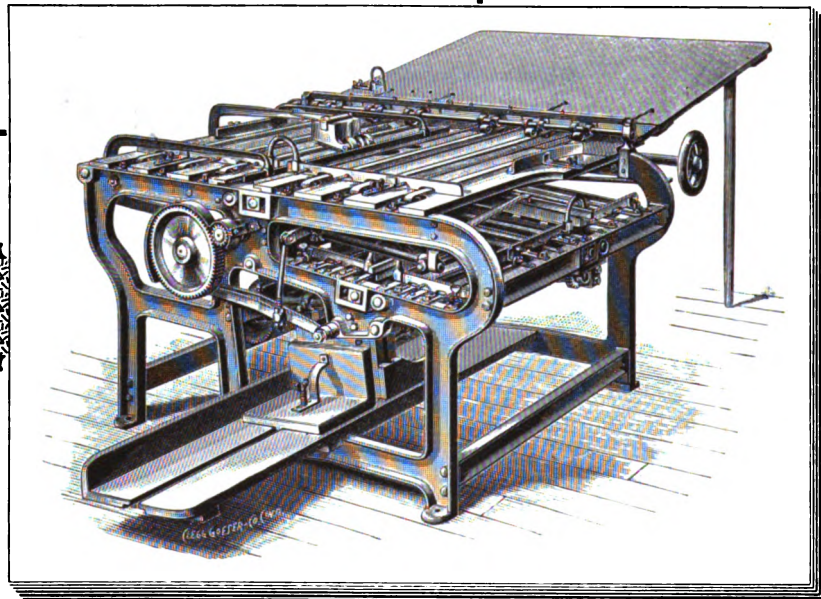
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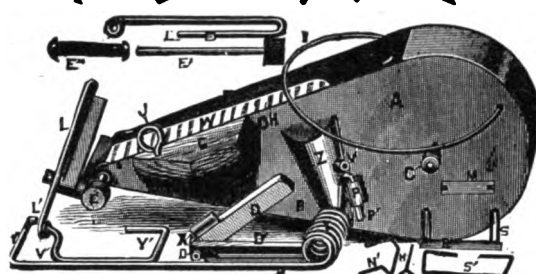
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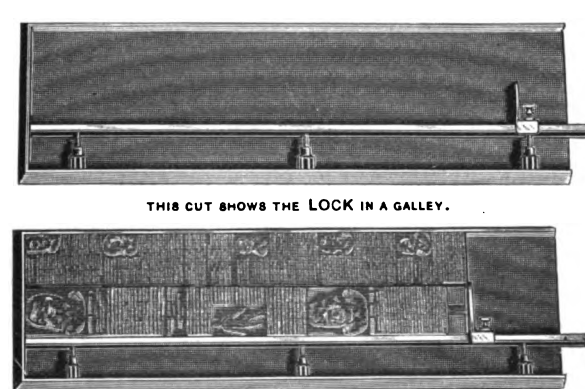


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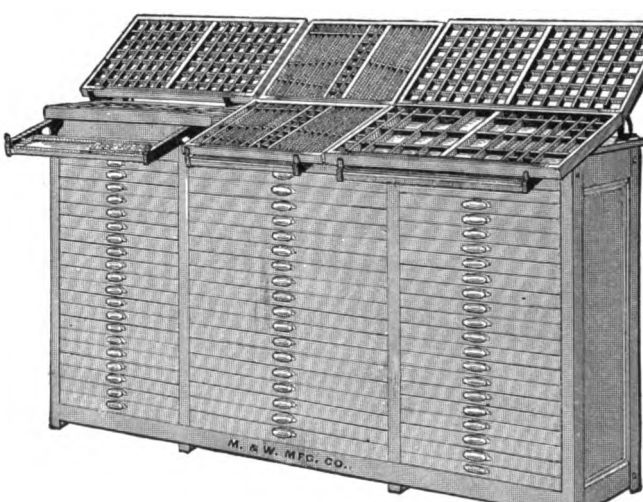
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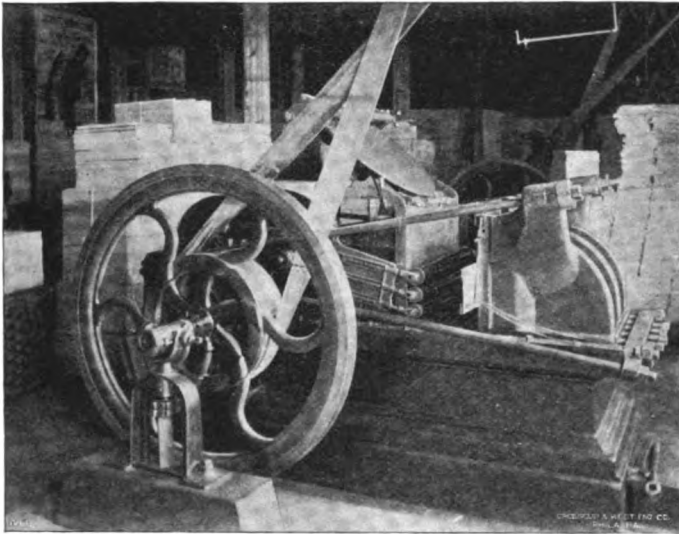
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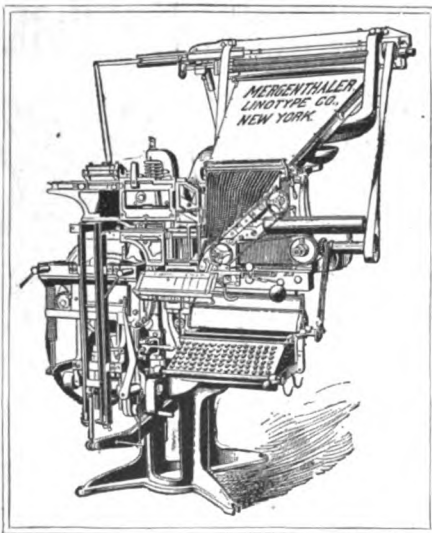
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Saving over Hand Composition, 50 per Cent and Upward.
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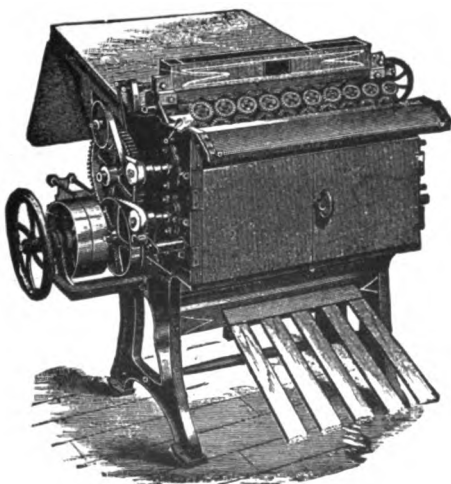
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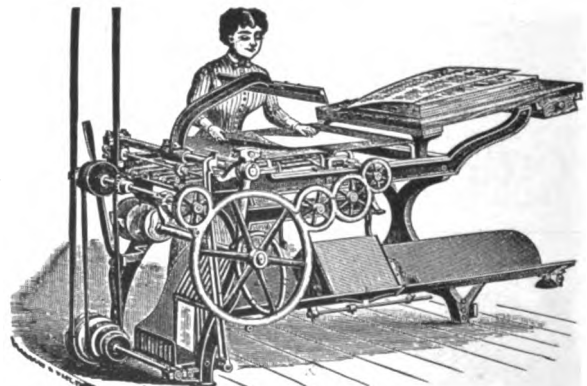
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From a recent photograph.

Geo. W. Childs
—H—

FRONTISPIECE,
THE INLAND PRINTER,
MARCH, 1894.

Pen drawing by
Harry O. Landers,
Chicago.

The INLAND PRINTER

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

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AN UNTITLED NOBLEMAN—GEORGE W. CHILDS.

BY M. GEORGIA ORMOND.



UT from all the various qualities that it is possible for man to possess, the human mind instinctively selects the shrine of greatness at which to worship.

Looking down upon the sarcophagus of Napoleon as it rises in solemn grandeur from the floor of the crypt, bound round with its mosaic circlet of laurel, the eye rests on the names of the champion's victories, which illumine this wreath of fame. Worn and tattered battle-flags, like sentinels, keep guard; their stained and faded folds attesting that victory was won to crown ambition at the price of blood.

In that quaint old town of Weimar, on the Ilm, the Grand Ducal Vault holds enshrined two oaken caskets; side by side they rest, "Twin Sons of Jove," as the Germans love to call them—Goethe and Schiller. A gold wreath of laurel at the head of one, and a silver wreath of oak leaves at the head of the other declare the fame crowning these souls that sang their way to greatness.

The stones of Westminster Abbey are studded with illustrious names: kings and queens whose titles came as a birthright, knights who won their spurs in battle, explorers, divines, and poets whose pens were dipped

in Fame's most glowing colors, all now sleep side by side—The Great Dead—beneath the echoing foot-falls in the Abbey and the solemn chanting of the choirboys.

But Fame is a capricious monarch, and not always chooses her votaries from the ranks of hereditary title-bearers, nor from the ranks of those who strive for her favor in letters, nor yet from among the ambitious warriors who valiantly fight their way up a bloody path to her throne; but as well, she looks into the realms of humble life to find there her princes—those sturdy, faithful, rare spirits who dare to climb despite obstacles, until they stand, conquerors of self, crowned with opulence and honor.

Not among the least of Fame's achievements is her conferring of special festival distinction upon the twelfth of May by having, sixty-five years ago, selected as one of her champions a smiling, sunny-faced boy, who came that day into the world to bless it. Honor's



WOOTTON, MR. CHILDS' COUNTRY HOME.

In these grounds General Grant once planted an oak tree, and General Sherman an evergreen.

divining-rod pointed out to him with unerring precision a path hedged about with *Industry, Temperance, Frugality*; and, with these as his watchwords, George W. Childs, a youthful knight of twelve, started with his face set for conquest.

Eager for honest work, he became self-supporting at this early age, accepting first a position of errand-boy in a bookstore in Baltimore, the city of his birth. He worked with indefatigable zeal for the munificent

sum of two dollars a week. When thirteen years old he entered the United States navy, remaining fifteen months at Norfolk ; but, as the life proved distasteful, he soon returned to Baltimore, and thence went to Philadelphia. Of this he himself has written in his book of "Recollections" and in an address to young people :

When I left home to come to Philadelphia I overheard one of my relatives say that I would soon have enough of that, and would be coming back again. But I made up my mind that I



MR. CHILDS' NEW OFFICE.

The table and chair were once the property of General Washington.

never would go back—I would succeed. I had health, the power of applying myself, and, I suppose, a fair amount of brains. I came to Philadelphia with three dollars in my pocket. I found board and lodging for two dollars and a half, and then I got a place in a bookstore for three dollars. That gave me a surplus of fifty cents a week. I did not merely do the work that I was absolutely required to do, but I did all I could, and put my whole heart into it. I wanted my employer to feel that I was more useful to him than he expected me to be. I was not afraid to make fires, clean and sweep, and perform what might be considered by some young gentlemen nowadays as menial work, and therefore beneath them. I did not think it beneath me then, and I should not now. If it were necessary, I would sweep out my office today, and I often carry bundles.

There is nothing miraculous in the success I have met with. If a man has good principles, and does his best to act up to them, he should not fail of success, though it may not be success of precisely the same kind or degree as mine.

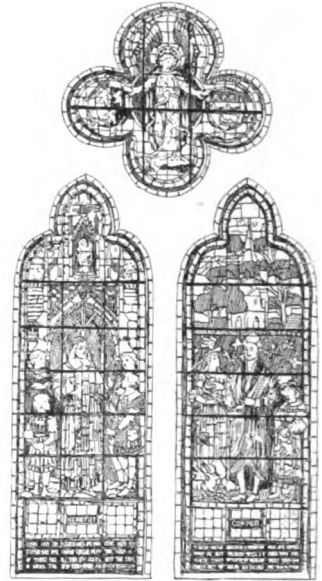
Good principles are just as good for the artist as for the mechanic—for the poet as for the farmer—for the man of business as for the clergyman. It makes no difference what you do, as long as it is just and you are honest and diligent in the doing of it. Would you learn the lesson of success? Here it is in three words: Would you climb the ladder? There it is, just three rounds: INDUSTRY, TEMPERANCE, FRUGALITY. Write these words upon your hearts,

and practice them in your lives. It is a good thing to have a good motto, but it is better to live up to one. Five other mottoes have ever been helpful and encouraging to me throughout my busy life: "Be true"; "Be kind"; "Keep out of debt"; "Do the best and leave the rest"; "What can't be cured must be endured."

The perfect man, in my opinion, is, as I wrote in answer to a question of the *New York Herald*, one who has a clear conscience, an honest purpose, a bright mind, and a healthy body.

"I am aware that many people think that the ethics of business or of politics are quite distinct, and that a man may do things in his public employment which he will not think it right to do in his domestic or private life. I do not agree with this view, and if the record of my life has any value, it is in showing that at least it is not necessary to succeed in business that a man should indulge in "sharp" practices. But even if it were necessary, still it would not follow that it is worth while. We cannot afford to do or say a mean thing. There are higher satisfactions than the mere getting of money; and riches cannot compensate a man for the consciousness of having lived a dishonorable and selfish life.

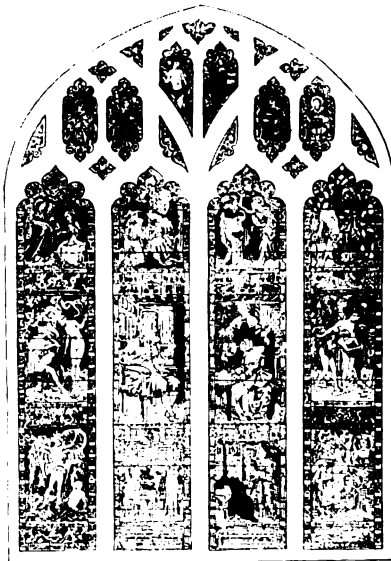
But perhaps I cannot better sum up my advice to young people than to say that I have derived, and still find, the greatest pleasure in my life from doing good to others. Do good



THE HERBERT-COWPER MEMORIAL WINDOW IN WESTMINSTER ABBEY.

constantly, patiently and wisely, and you will never have cause to say that your life was not worth living.

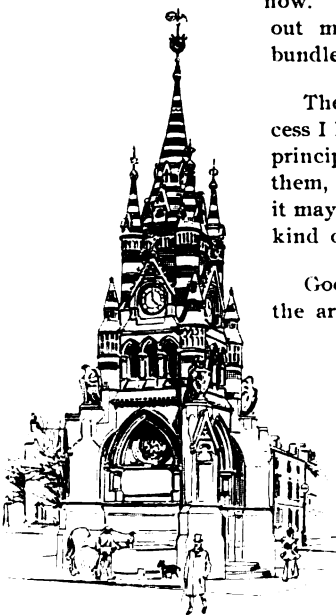
So it came about that a bank account grew for this boy who was not too proud to sweep, wash pavements, build fires, and go with a wheelbarrow for the books that had been bought at auction. At eighteen he had enough saved to start in business for himself in the old Public Ledger Building,



THE MILTON WINDOW IN ST. MARGARET'S CHURCH, LONDON.

and he was then heard to say, "I shall yet be owner of the *Public Ledger*."

When twenty-one, he was book publisher, and fourteen years later had pressed to realization his prophecy of ownership. Now came the hard labor: night after



THE STRATFORD FOUNTAIN.

night working till midnight, with the determination that brooks no discouragement, he molded the paper into his standard of right; and at last had the satisfaction of enjoying the highest world-wide esteem, and a fortune amassed by most honorable methods. This satisfaction he himself has acknowledged to be the



THE CHILDS-DREXEL HOME FOR UNION PRINTERS.

direct outgrowth of his endeavor to do good to others—the chiefest of all his pleasures.

He was once heard to say, “I mean to be kinder this year than ever before”; a resolution that to the world seemed difficult of execution for a man whose benefactions already flowed in a ceaseless stream.

He has indeed made the fairy prince of childhood's dreams seem not so improbable a creation after all; for, at the magic touch of his kindness, flowers of happiness for others to gather have sprung up in his pathway. In an article from his pen, he declares it to have been his youthful ambition to be rich enough to give a Christmas present to everyone he knew, and he lived to attain an eminence in this particular that few enjoy. His private office has fairly expanded, yearly, with the good cheer of the Christmas atmosphere that always pervaded it in making room for the presents to be sent out, and the gift after gift that came in for this champion of the Christmastide. It has been aptly quoted of him, “He honors Christmas in his heart and keeps it always.”

The extent of his good deeds is doubtless known to no one. He is famed for his beneficence in every town in our great country. He has been called the “Patron Saint of Printers,” but long ago outgrew even such a title, until now, people of every class in many lands claim the honor of having been his friends. The Rev. W. A. Patton, D.D., once describing him in a discourse, said:

Look now into yonder city. There he is—a crown of glory upon the brow of Philadelphia. Go into Chestnut street on

any morning during that season of the year in which he occupies his city residence, and note his triumphal march from his home to his place of business; bowing to right and left—to rich and poor—like another Frederick II, of Prussia, acknowledging every salute of civility or respect, “simply because these are, like myself, human beings.”

And then when he reached his private office it was only to be again surrounded by warm friends, for every niche in the room is filled, almost every inch of the walls is covered with tokens of love and esteem from the great spirits of the earth. Enchantment lurks in the air and fastens upon one as the treasures are examined. The room itself is a veritable gem. A richly carved oak screen at the east end forms a recess; it is inclosed three feet from the floor, except in the center; and above, the inclosing panels are spanned by arches supported on six square pillars. Over the screen ten illuminated glass panels soften the light that filters through them. From the one in the center peer the faces of Gutenberg, Faust and Schoeffer, inventors of type-printing; and through all the series of panels the story of printing runs, from the preparation of material for the press to the finished book; while the whole is surmounted by Mr. Childs' motto: “*Nihil sine labore*,” and the inscription, “*Let there be light, and there was light.*”

The outer side of this recess consists of large plate glass windows next to the street, the lower half of the sashes being filled with stained glass emblazoned with the coats-of-arms of the United States, Pennsylvania and Philadelphia. This recess is graced with many beautiful objects; among them, supported on an oak pedestal, is the marble statuette of the renowned



CHILDS MEMORIAL PARLORS, CHILDS-DREXEL HOME FOR UNION PRINTERS

reformer Savonarola, the Florentine monk. Delicate tints everywhere meet the eye, from the trellis-work of the ceiling to the tiling of the floor.

Through the north end of the room is the entrance door, a solid piece of oak; a unique fireplace invites one on the west, and at the sides of the chimney-breast hang portraits of Mr. Childs and Mr. A. J. Drexel, his beloved friend. Against the southern wall is a

highly-prized inlaid ebony cabinet, and its shelves are filled with the rarest of the collection. "It probably contains the finest specimens of ceramic ware, ivories, and cloisonné enamels in Philadelphia." One of its treasures is the beautifully decorated porcelain breakfast cup and saucer of Dom Pedro, presented by him with an autograph letter to Mr. Childs, through the Brazilian minister, shortly before his abdication. Maximilian's silver cup and saucer, the wineglass of William I of Germany, the jewel case of Sir Walter Raleigh, the horn spoon of Sitting Bull, Washington's champagne glass, William Penn's seal, Louis Napoleon's Sevres cup and saucer, a dagger from Damascus — the gift of Bayard Taylor, a paper-knife with the handle made from a piece of the first Atlantic cable, and scores of other notable relics rivet the eyes to this cabinet. The object of chiefest interest is probably the miniature likeness of General Washington, mounted in a gold case, with a lock of his hair preserved in the

back of it. Letters accompanying the picture certify to its authenticity.

The opening of one long drawer discloses a collection of dainty cups and saucers, and the invitation to choose one as a souvenir creates a pleasurable excitement, that to feminine minds is truly delightful.

The furniture of the room consists chiefly of carved ebony. On the center table rests "Tom Moore's" little green harp, the companion of the sweet singer wherever he went. Here, also, is the miniature ship made from a piece of timber of the Alliance, the frigate described as always

victorious in battle and successful in evading capture. This was once the pride of General Jackson. In one corner of the room stands a huge suit of French armor over one hundred and fifty years old. Rare and valuable clocks adorn the walls on every side. From the large collection, gathered from all parts of the world by Mr. Childs, and placed in his office and his various homes, it is said the whole history of clock and watch-making might be written. One tall time-piece is over two hundred years old, and was made by Klingenberg, of Amsterdam. Besides the ordinary accomplishments, it boasts power to give phases of the moon, days of the week, days of the month, etc. Another one was made by David Rittenhouse, the astronomer of the Revolution. In Barton's "Life of Rittenhouse," it is described: "The clock part of it is contrived to play a great variety of music to comply with the prevailing taste." Crackle ware vases

by Doulton, cloisonné enamels, almost countless rare and curious trophies on all sides, bewilder the beholder; and the story only repeats itself in Mr. Childs' three beautiful homes.

While sitting in this room a feeling of awe comes over one under the gaze of the great people of the earth that look down from the walls. The place, indeed, seems peopled with heroic spirits who have joyed in



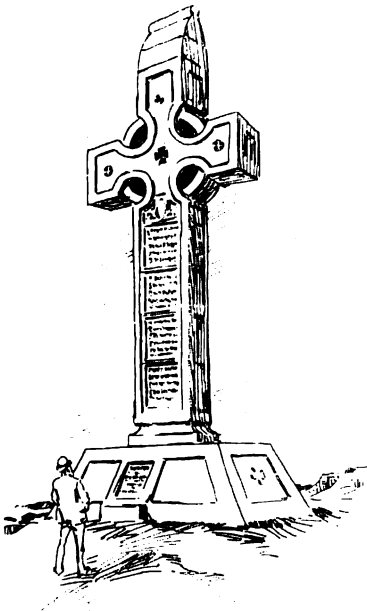
THE CHILDS-DREXEL LOT IN WOODLAND CEMETERY.

his friendship. In this sanctum America's hero, General Grant, was made a member of the Grand Army of the Republic just before starting on his tour around the world. Sherman and Sheridan, too, were frequent visitors here, and in his homes where such brilliant assemblages have gathered. Actors, artists and authors have made glad pilgrimages to lay at his feet tokens of the best that their lives could offer. Such names as Longfellow, Sir Edwin Arnold, Gladstone, Henry Irving, the Duke and Duchess of Buckingham, Emperor and Empress of Brazil, Charles Dickens, Christine Nilsson, Chief Justice Waite, Archdeacon Farrar, and a host of others — distinguished men and women of Europe and America — were among his friends.

He was rich in noble qualities that gathered kindred spirits around him; he was rich in means to do good, and lavished his wealth on others. Hundreds of young women, today, have hearts thankful for the courage he inspired by his words, and for the wise disbursements of his bountiful hand that made a thorough education possible to them. Our country has

seen many exhibitions of his generosity, one noteworthy example being the gift of a large tract of land in Philadelphia for a Printers' Cemetery. Another is the contribution to the Typographical Union, which, in connection with an equal gift from

Mr. A. J. Drexel, started a fund which grew into seventy thousand dollars, and built the Printers' Home in Colorado Springs. The sum originally given was increased to this amount by the printers in the eastern



THE PRAYER BOOK CROSS, POINT REYES, CALIFORNIA.



THE PROCTOR MONUMENT.

half of the country giving the money accruing from setting one thousand ems of type on each of Mr. Childs' birth days; the printers of the western half following their example on the birthdays of Mr. Drexel.

As mariners, sailing the Pacific, approach the Golden Gate, that rock-bound portal of America, the shadow of a cross steals out over the waves, and they come safely into harbor. This stone cross, the largest in the world, was erected by George W. Childs in commemoration of the first Christian service held on the California coast, June 24, 1579, by Francis Fletcher, priest of the Church of England and chaplain of Sir Francis Drake.

But not only the shadows of his noble acts have crept seaward; the deeds themselves, freighted with the love of a great and generous heart, have even bridged the sea. From the stately fountain which he erected to the memory of Shakespeare at Stratford-upon-Avon, "Honest water, which ne'er left man i' the mire," flows to gladden and refresh the quaint people that gather around it. Animals, too, come here to slake their thirst, and even the birds, recognizing the breadth of his kindness, flutter down to dip their wings.

His gift of the Reredos to St. Thomas' Church, Winchester, is one more rivet in the friendship of our country and England. In Westminster Abbey, too, another bond is made by his beautiful Memorial

Window to Herbert and Cowper; while, close by, St. Margaret's is illumined with his radiance in a Window bearing this inscription, written by Archdeacon Farrar:

To the glory of God, and in memory of the Immortal Poet, John Milton, whose wife and child lie buried here, this window is dedicated by George W. Childs, of Philadelphia, MDCCCLXXXVIII.

Over every unmarked grave at West Point he has reared a monument; and his thoughtfulness has perpetuated in memorials the names of Edgar Allen Poe, Richard Proctor and Leigh Hunt. But the story of all his beneficence could never be written: he smoothed the pathway of the living, and kept green the memory of the dead. James G. Blaine's letter to him is a fitting tribute:

Your deserved eulogy, my dear Mr. Childs, is that your life has been passed, even more in making others happy, than in promoting your own fortunes by the most honorable means. Greater eulogy than this hath no man! The influence which hardens the heart of many has constantly widened your own benevolence, and exalted your own life!

Like Napoleon, he has crowned himself—not, however, with the symbol of a warrior's victories, but with the deathless fame of loving homage from human hearts the world over.

He has belted the earth with a galaxy of beautiful deeds; and, as he made his triumphal entrance into the Celestial City, a sorrowing world inscribed on this shining girdle, "*Pertransivit Benefaciendo.*"



Written for THE INLAND PRINTER.

A SIMPLE METHOD OF STEREOTYPING FOR COUNTRY OFFICES.

BY F. K. PENNINGTON.

A CHEAP and simple method of stereotyping had long been wanted by the writer, and in experimenting along that line the following method was found to be practical for a country office in all ordinary cases. The principal thing sought after was a dry matrix, one that could be made without the use of a brush and would require no press for drying.

To make the matrix, remove the rollers from the large jobber, lock up the matter to be stereotyped and pull a very heavy impression on 140-pound blotting paper of suitable size. It is advisable to have the piece large enough to leave an inch margin all around the matrix. The heavier the impression can be made, and at the same time keep the blotting perfectly flat, the better the matrix will be. After having procured the matrix as above, proceed to make a cast.

For a casting box, two well-seasoned pieces of cherry, six inches wide, ten inches long and one inch thick, planed perfectly flat, will be required. On one

of these pieces lay the matrix face up, with a half-inch protruding beyond one end of the board. Now take nonpareil rule and make a tight frame on three sides of the matrix, laying the rule flat. Make the frame about a pica larger all around than the matrix. Lay a smooth piece of blotting on top of rule frame, allowing it to protrude at the end the same as the matrix, put on the other board and clamp firmly together with a carpenter's clamp. Stand casting box on end and make a funnel-shaped mouth of the protruding ends of blotting. You are now ready to pour in the metal, which should be hot enough to brown a piece of paper thrust into it. With a little care the first cast will be a success. To get the plate the proper width, it should be clamped in a vise between pieces of wood and the edges planed with an ordinary iron block plane. Mount on a wood base in the usual manner, square up the ends in the miter box, and your plate is ready for the press. Should there be any shallow spots likely to show up, put the plate in a vise and take them down with a graver or gouge.

I have always used nonpareil rules around the matrix, thereby making the plate the same thickness.

Wood bases can be procured a nonpareil below type high, which makes the mounting a very simple and easy matter. I have used the process for ads. and solid reading matter for several months with good success, and believe the readers of *THE INLAND PRINTER* will find it satisfactory if instructions are faithfully followed.

Written for *THE INLAND PRINTER*.

THE BOOK-PLATE, ITS LITERATURE, ETC.

BY W. IRVING WAY.

ALTHOUGH the subject of this essay may seem foreign to the purpose of *THE INLAND PRINTER*, yet I am loath to believe that, in its bearing on engraving and the reproductive arts generally, it does not come within the province of a progressive class journal.

It is only within the past three years, during the life of the Ex-Libris Society, that any great impetus has been given to the collecting and study of book-plates in English-speaking countries, but that the hobby has made rapid strides is evidenced by the fact that the society named now has a membership exceeding three hundred, and publishes a journal for which a large circulation is claimed. The first English publication devoted exclusively to the subject was, if one mistakes not, the "Guide to the Study of Book-Plates," by the Hon. J. Leicester Warren (now Lord de Tabley) in 1880. It is hard for the laity to understand why so much importance should attach to what Mr. Edmund Gosse calls "the outward and visible marks of the citizenship of the book-lover," but then we are assured



that Albert Durer and William Hogarth did not consider it beneath their dignity to engrave a book-plate, and that in England especially the subject offers the best, and perhaps the cheapest, means of making a careful study of heraldry from the middle of the sixteenth century. So if one is inclined to chide the gentle

enthusiast for his misdirected energy he points with pride to the growing demand for literature on the subject, and certainly no one can deny popularity to the books that have appeared in the past two years. There were a thousand copies printed of Mr. Edgerton Castle's "English Book-Plates," 1892, and these were exhausted and at a handsome premium in six months. Mr. Walter Hamilton's "French Book-Plates" met with like success. Mr. W. J. Hardy's book, in the Messrs. Scribners' "Books About Books Series," has also been well received. And a second edition, much enlarged and embellished with many new illustrations, of Mr. Castle's book has lately appeared, and it is from this book that we reproduce a number of examples of the several different "styles,"



with some comment on the artistic side of the question. Until Mr. Castle's book was issued the subject seemed bare of interest indeed to one who cared nothing for the heraldic side of it. To be sure, Mr. Castle has not neglected heraldry, but he has aimed to treat the subject from a popular standpoint, and he has "touched upon the interest, artistic and personal, of modern examples." While Mr. Castle's book is an exceedingly readable one, and very handsomely printed at the Chiswick Press, London, its chief charm to the layman, one ventures to believe, is in its pictorial beauty. In the new edition there are about two hundred examples, including thirteen plates printed from the original coppers, several photogravures, several printed in colors, and many reproduced by the various processes best adapted to the subjects. Something is necessarily lost from the originals in all the reproductions given here, yet sufficient of the delicacy and beauty of Mr. C. W. Sherborn's work has been preserved to show him to be the consummate "little master" of engraving claimed by his admirers. Not far behind him in point of finish, if not in the ornamental or "flowery" treatment of Heraldry, is Mr. G. W. Eve. A characteristic example of Mr. Sherborn's work is given, the book-plate designed and engraved for Mr. William Robinson, which is reproduced in half-tone from an impression taken from the original copper. If all book-plates were necessarily engraved or etched on copper their expense would place them beyond the reach of most book-lovers, but happily this is not the case, as photo-engraving and wood engraving both lend themselves readily to the treatment

of simple subjects. To Americans heraldry is hardly such an important feature on a book-plate as Mr. Castle seems to think. Family traditions in England count for much, and there it may be well enough



to preserve them, but one ventures to find more to admire in such a plate as that shown in the second reproduction, which, in the original, is a very beautiful little etching by that versatile Frenchman, M. Paul Avril. Here is novelty and originality



Walter Herries Pollock. N. C.

of treatment, and the portrait is not so obtrusive in this case as to be offensive. Mr. Castle classes the plate of Mr. Ashbee among the punning or "rebus" devices. The little book-plate of Jane Patterson,

designed by R. Anning Bell, one ventures to express a liking for also. Even Mr. Castle admits that this design "displays a definite suggestion of grace." Mr. Castle gives several of his own designs, but none of them possesses greater merit or interest than the one shown in our next reproduction, a portrait plate of Walter Herries Pollock, the present editor of the *Saturday Review*, designed by Agnes Castle. It is not hard to divine from this plate what Mr. Pollock's



tastes are. Mr. Walter Crane, the "Apostle of Socialism and Decorative Art," has done some very clever designing in the "rebus" manner, but none better, perhaps, than the one that decorates his own books. The symbolism in Mr. Crane's book-plates is sufficiently apparent also to indicate their owners' pursuits and literary tastes. One example of Mr. Crane's work is given here, the book-plate designed for Clement K. Shorter, which is less familiar than the design made by Mr. Crane for his own use.



In Mr. Rider Haggard's book-token there is neither heraldry nor conventional symbolism. This device in hieroglyphics is by the Rev. W. J. Loftie. Literally it means: "H. Rider Haggard, the son of Ella, Lady of the House, makes an oblation to Thoth, the Lord of Writing, who dwells in the Moon."

INDEXED POCKET DICTIONARY.

The April issue of *THE INLAND PRINTER* commences a new volume. In the expectation of adding new names to our list of subscribers we offer a very complete indexed pocket dictionary for new subscriptions. See advertising pages.



THE DAY'S WORK ENDED.

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A. H. MCQUILKIN, EDITOR.

ADDRESS ALL CORRESPONDENCE TO THE INLAND PRINTER COMPANY.

CHICAGO, MARCH, 1894.

THE INLAND PRINTER is issued promptly on the fifth of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers throughout the United States and Canada.

Any printer who is a friend of this journal will confer a favor on us by sending the names of responsible newsdealers in his city in case he cannot find it on sale there.

FOREIGN AGENTS.

M. P. MCCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (LIMITED), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
G. HEDELER, Grimmaischer Steinweg 3, Leipzig, Germany. An den-
selben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

PHOTO-PROCESS ENGRAVING OF THE FUTURE.

OF the future of photo-process engraving the *Photogram*, of London, England, speaks hopefully. Among the improvements being experimented for and which the *Photogram* thinks assured of accomplishment are the general use of dry films (not plates) in place of the wet plate; a letter-press printing process giving pure whites, pure blacks and all intermediate gradations of tone without handwork; and the actual touch of the artist on the printer's block without the intervention of the camera, the faker, and the fine-etcher. If the artist's actual handling can be given on the paper, photo-process need fear no return to the art of wood engraving for general work.

GEORGE W. CHILDS.

“WHEN the warm heart and charitable hand are stilled in death, may his memory be as a refreshing draught to strengthen and to reëncourage us in the battle of life,” was the sentiment voiced regarding George W. Childs, by ex-President Aimison, of the International Typographical Union, in 1888. Mr. Childs radiated kindness and benevolence. His name has been connected with that of Franklin, and doubtless in the natures of the two men there was much similarity. The influence of their teachings has been made forceful by the example of their lives. George W. Childs in life was universally regarded with affectionate respect. Those only who have witnessed his attitude toward his employés, the daily life in the great newspaper which he conducted to success, can appreciate his fraternal interest and concern for all about him. His illness was a cause of national anxiety, and his death is mourned wherever genuine worth, unostentatious kindness and abounding charity are revered and loved.

MRS. HAYES' APPEAL.

THE request of Mrs. Hayes to THE INLAND PRINTER for permission to present the facts regarding a visit made by her to the Childs-Drexel Home and the reception accorded her there, we are pleased to comply with. Furthermore, we feel convinced that her letter will stir the conscience of printers to a realization of the injustice done a lady who deserved from the hands of their representative everything of courtesy and consideration. To the unprejudiced reader it is difficult to understand why Mr. Gibson chose to incorporate in his pretty and interesting book any story traducing Mrs. Hayes. Mr. Gibson writes, in that particular at least, as one who did not witness the occurrence, and the tone of depreciation assumed regarding Mrs. Hayes cannot be considered in the best taste or in harmony with the tone of the book otherwise. In order that our readers may appreciate the matter fully we publish below the account given in Mr. Gibson's book:

Across the hall from this room the Jeff Davis memorial has been fitted up by his daughter, wife of a local business man. The general tone of the furnishings is old gold. It is a bed chamber also, but an incident occurred which renders its purpose doubtful. Before the Home was plentifully supplied with beds, bedding, etc., Mr. Schuman was obliged, from sheer necessity, to use the room, pending the arrival of furnishings from the East. One day the little child of the superintendent had been placed in this room for his afternoon nap, and was the picture of childish innocence as he lay there sound asleep. As fate would have it, Mrs. Hays [*sic*] (*née* Davis) chose this afternoon to show some friends the beauties of her father's memorial. As soon as she saw the little cherub resting peacefully upon the bed, she flew into a rage at once, and immediately hunted up Mr. Schuman and demanded to know who had the assurance to use the Jeff Davis memorial for a sleeping room. The superintendent humbly admitted himself the culprit, but wished to know what else it was intended for if not a bedroom. Hot coals were poured, however, when he repaired to the room and awoke the little innocent, who, unlike the

generality of children, showed no disposition to cry, but, on the contrary, laughed and cooed and crowed and appeared delighted to be in his papa's arms. A quick change of heart at once manifested itself in the actions of this spirited southern lady, for her tone became more subdued and her woman's nature asserted itself in her requesting the child to be left alone. She appeared to regret her hasty action of a few moments before and made reparation by a sort of half apology, which answered the purpose just as well.

ARE TRADES UNIONS RETROGRADING?

OUR readers cannot fail to notice that Mr. William F. Knott, whose communication appears in another column, takes a very discouraging view of the progress made by trades unions with the present generation. Unquestionably, much of what our correspondent says is based upon truth. More discretion might well be used both at the meetings of the chapels and the union, but it hardly follows that the union is less efficient or less necessary now than formerly. Conditions under which printers labor have undergone a radical change in the past thirty years, a circumstance that our correspondent seems to have regarded as too trifling to deserve a place in the discussion. And yet a close inspection of the field may lead to the conclusion that these changed conditions are really responsible for the presence of so many features of an irritating or unsatisfactory character.

Forty years ago—and a much less time for that matter—a far larger proportion of the business interests of this country was in the hands and under the personal supervision of men who had risen from the ranks than is the case today. Then there were no trusts or monopolies, and corporations had not as yet become imbued with the idea that they owned the country. Inherited wealth in business pursuits was but a small factor to what it is now, the employer in a great number of instances having a few years previously worked side by side with the men he afterward employed, knowing their wants and sympathizing with them. There was little competition, and none between city and city, or between different sections of the country. The rate of wages was low, as was the cost of living. The trade union was a comparatively new factor, but few industries being organized, the sole aim being to maintain a uniform rate of wages and to regulate the apprenticeship question. This was before the introduction of complex economic questions.

The trade union is forced to face a different state of affairs now. Large combinations of capital is the rule in all enterprises, rendered necessary by the fierce competition which has set in. This capital is generally in control of men who have been trained to business methods rather than to expertness at the bench. They know not the mechanic, only as they study him as a part of the economic forces with which they have to contend, and with which they are supposed to be familiar. There is a continual struggle going on, the employer paying as little as he can, the workman getting as much as he can, the cost of living being rarely

considered. In this struggle the union is constantly harassed by a horde of unemployed whose necessities are at any time liable to play havoc with all organized effort.

Under such changed conditions it is not to be expected that the cordial relations formerly existing between the employer and employed would now find a place, except in the case of individual exceptions to the general rule. Strikes will but augment whatever feeling of hostility may exist; unreasonable demands will serve the same end. It should constantly be borne in mind that both sides to a dispute have rights which each must respect, arbitration being the most rational suggestion when the disputants cannot agree among themselves. So far as the trade union keeps within these lines their conduct is right and proper and they will be supported by public opinion. In all events it will be seen that the scope of the union is considerably enlarged and complicated to what it was thirty or forty years ago, and it is but reasonable to suppose that more or less friction among the membership will attend this enlargement of their field of activity.

POSTPONEMENT OF ILLUSTRATED STORY.

OWING to the unavoidable absence from Chicago of a number of the gentlemen who consented to contribute sketches for the illustrated story announced last month for publication in this issue of THE INLAND PRINTER, it has been considered advisable to defer the matter in order that as many as possible may take part. In the April number, therefore, we purpose exploiting this unique experiment in illustrating. The announcement of this comparison of illustrations has met with much favor.

ADVERTISEMENT DISPLAY.

THE little book of advertisements issued by THE INLAND PRINTER, giving the specimens submitted by the contestants in the recent competition has been the cause of much favorable comment. Mr. A. G. Wines, editor and publisher of the *Typographical Journal*, writes regarding the specimens:

Many of them are really artistic and handsome. The motive, we should think, in the setting of an ad., while giving it good display, should be to have it easily and quickly read. In naming our choice we should select the one on page 72, set by Frank E. Hill, New Haven, Connecticut, and the second best that of T. G. Chandler, New York city, on page 21. For fancy work the one on page 4 is entitled to special comment, set by Bert D. Jones, Toronto, Ontario.

Mr. William McCabe, editor and publisher of the *National Union Printer*, says:

We have gone over each ad. carefully, and we think if the ad. was intended for a daily paper, that we prefer the one on page 78, set by Charles Holt & Sons, Kankakee, Illinois. The second best, in our opinion, is on page 65, designed by James M. Cassidy, of Newburgh, New York.

Mr. Warren C. Browne, editor and publisher of the *Union Printer*, says:

The variety of styles is simply marvelous. It is well worth the price, 25 cents, to any ad. hand.

Written for THE INLAND PRINTER.

INCREASING THE CIRCULATION OF COUNTRY NEWSPAPERS.

BY RODERIC C. PENFIELD.*

THERE is probably no branch of the newspaper business over which so much thought is spent as that of increasing the circulation, everything else usually being secondary to this. With vigorous pushing, a paper that is only edited in a moderately decent way can achieve a large circulation, while a journal carefully edited, but neglecting the prime importance of extending its edition, will never be able to gain the success and influence that naturally should belong to

efforts or he may have assistance. The growth of his paper will naturally be slow, unless some extraordinary means are taken. I have in mind several plans for increasing the circulation of country journals which might prove well worth trying. One plan that has been worked with success, was to send a canvasser from town to town leaving copies of the paper with everybody who would be likely to subscribe, taking their address, and assuring them that it would be sent for four weeks without any expense whatever. At the end of the four weeks he called on them again, and in many instances secured their subscription for a year. The name once on the list it is generally a pretty easy



Copper half-tone by Sanders Engraving Company, St. Louis, Mo.

"A WATCHED POT NEVER BOILS."

it. A good circulation once secured, advertising comes as a matter of course. A solicitor who hustles can get advertising for a journal with even a limited edition, but it is a sure thing that the journal cannot hold advertising if it does not have the circulation. In the big cities enormous sums of money are spent in working up subscriptions and sales, and in many instances a great amount is spent in keeping the list up. In the smaller cities or country towns the same relative amount of effort must be expended before a paper can properly be called a success. In the village the editor and proprietor may perhaps depend on his own unaided

*NOTE.—On another page of THE INLAND PRINTER Mr. Penfield conducts a department of criticism, news, experience and advice of particular value to newspaper publishers and editors.—Ed.

matter to keep it there, assuming, of course, that the paper is kept up to the scratch in the matter of contents. This plan, simplified, could be carried out by securing from the postmasters a list of names in each village, and sending them sample copies for a month, together with a written letter outlining the plan practically as stated above, except that correspondence would be made to do the work of a canvasser, but not as successfully. I do not think that coupon or voting schemes of any sort are worth trying. There is an epidemic of this sort of thing just now, even large and powerful city papers taking hold of it. The public, however, is bound to tire of it sooner or later, and then the circulation which has been "forced" by means of this enterprise will drop back to its old level or nearly

so. To gain a circulation the journal must print all the news, working in everybody's name, even if only in a trivial way, looking out sharply and constantly for local interests, and following it all up with assiduous care and incessant work on the circulation.

If I were starting a new journal, and had to choose between working up circulation and working up advertising, the first would be my object without a moment's hesitation. When your paper is seen everywhere and known to have a good bona fide circulation, it is comparatively little trouble to get the advertising, and much better prices can be had than where the advertising was secured before the paper had a known standing. A practical way of increasing the circulation would be to have an agent in each town who would get subscriptions at a small commission. The commission would only be paid on the first year's subscription, and after that I believe that a personal letter would generally hold a subscriber. At the same time the representative could get advertising and forward news and make himself generally useful. It would be good business policy if the proprietor could arrange to spend at least two or three half days every week among the people working up subscriptions. If an invariable rule was made that no matter what came up those half days set apart should be devoted to that purpose and nothing else, I am confident the results would show in a most gratifying way at the end of the year. I do not think that a circulation where the subscriptions run for two or three years is anything like as valuable as where the subscriptions are promptly paid in advance. There should be a systematic way of writing to or seeing the people whose subscriptions expire, about two weeks before the time, and secure their order for the journal for another year. Some people prefer to work their local circulation through newsdealers or boys who buy so many papers a week and pay cash for them. It has an advantage in this respect, that subscribers get their papers more promptly and the publisher does not have to take any chances on that number of subscriptions; yet after all I doubt if this is as good a plan as sending them through the postoffice. Some publishers urge that it is better to let a subscription run than to shut it off, arguing that in nine cases out of ten it will eventually be paid. This may be true, but I should say more so in the older and wealthier portions of the country than in a new section where the people are frequently poor. It is particularly discouraging to send a man a paper for two or three years, without receiving any money for it, and then have the information come that he is dead or has moved away.

It is just as good policy to advertise a local newspaper as it is for a merchant to advertise his goods. Circulars, posters, showcards and various forms of novelties can be used to good advantage, and will, I believe, well repay the expense. Whatever is done in this line should be got up with the utmost care as to wording and printing, as all these sort of things not only advertise the paper but the printing department

as well. Use good stock even for the little circulars, furnish rings to hang up the showcards, avoid any fancy type and make everything to the point in preparing the circular.

A good and well-tryed plan to increase the circulation is to offer prizes for clubs. Let them be in books or subscriptions to other journals or magazines. Don't look for large clubs, but encourage as many of three or four as possible. The reason I suggest a limited variety of premiums is that on articles suggested above there is generally a special discount to publishers, and the goods can often be paid for in advertising. Further, too great a variety of premiums leads to a call for more yet, and the publisher cannot afford to run a bargain counter. I suppose that many will say that to stop at three or four subscribers is poor policy. Perhaps it is. In favor of the other side, however, is the fact that it is better to have one hundred agents send you three subscribers each than to have three agents send you one hundred new names each. The more friends a paper has the greater the circulation.

Written for THE INLAND PRINTER.

ACQUIRING SPEED ON THE MERGENTHALER LINTYPE MACHINE.

BY LEE REILLY.*

THE editor of THE INLAND PRINTER having asked me to contribute an article giving my personal views and experiences regarding typesetting machines, I have pleasure in complying, in the hope that some benefit may be derived therefrom by some of my brother printers who may be struggling as beginners with the mysteries of machine composition.

In reference to attaining speed on the Mergenthaler machine, printers should bear well in mind that with this machine as in hand composition, speed depends upon the printer or operator himself—the mechanism responds instantly to the skill and celerity of the operator—and in this connection I will take the opportunity to say that the assertions often made of remarkable speed as machine operators being attained by persons other than printers is a hoax. An operator requires to be a *printer* to be rapid and competent. The assumption has been that typewriters—or typewritists—as a rule, make competent operators of composing machines. This is a complete delusion. Such operators are failures in every sense of the word, and I speak from practical observation.

A fast compositor at "case" is usually blessed with clean proofs—and the same holds good in machine

* NOTE.—Mr. Lee Reilly is a compositor in the office of the *New York Tribune*. During the week ending December 20, 1893, he set on a Mergenthaler machine, taking copy from the hook in the regular course of business, four hundred and eleven thousand two hundred ems of nonpareil matter, all of which appeared in print, the actual working time being forty-eight hours and five minutes. All of this matter, except that of the last day, was corrected by him within the time named. Seventy-five per cent or upward of the matter was set solid, and no handwork, such as heads or leads, was counted, and no special preparation was made for doing the work. In the February issue of THE INLAND PRINTER appeared an interesting account of Mr. Reilly's remarkable feat, taken from the *Union Printer*.—Ed.

operating. Printers are now convinced of the practical character of machines and regard them no longer as experiments. The Mergenthaler machine in my opinion is the *only* machine. I say this not because I have made several records on it, but for the very sufficient reason that it is the only machine which has displaced a large number of our craft today—a poor recommendation, some will say, but certainly a strong guaranty of the machine's efficiency. Among the machines



MR. LEE REILLY, COMPOSING ROOM, NEW YORK TRIBUNE.

I have examined are the Thorne, McMillan, Rogers, Burr and Empire, but I have found no grounds to change my belief as above expressed.

In regard to women operating the machines I do not think they are a success, and as I have worked in offices where they were engaged I have the benefit of speaking from experience. The difficulties which the touring printer experiences in learning the styles of the various newspapers cannot be compared to the difficulties encountered by the lady typewriters who endeavor to operate composing machines. There is a paper in New York city today that employs several women, but it is difficult to see why their services are retained except for sentimental reasons, as without them the paper would get more type set up—candidly, the matter composed by the ladies has to be reset.

It is somewhat difficult for me to tell exactly what steps a beginner should take to acquire swiftness in machine operating. A thorough knowledge of the machine is the first requisite—study the mechanism from the foundation to the distributor. This is far more important than a study of the keyboard. It is

fully—though you will see it often done—for a printer to get a keyboard to practice on before he has made any study of the machine. Such study is waste of time. The keyboard is the simplest part of it all. But what is of importance is, when anything goes wrong in the machine, to be able to discover the trouble. You can learn the keyboard with the operating of the machine. Don't try to become an operator unless you have your mind made up to master the work thoroughly. You must put all the ambition you have in your work. When I started on the machine I was deeply interested in the work. So much so that even when in bed before I went to sleep I would study out how the keys on the board were located and make combinations of words and sentences. I have tried often to dispel such thoughts, but it seemed impossible to do so. I would think of a word or a series of words, for instance "when," "where," "the," "this," "at," "interesting," "consideration," etc., and the next day I would go to the office and try a combination on any of these or other words, until finally I ran over the keyboard like a racehorse. Then I took up the idea of reading copy, not in long sentences but by reading two or three or perhaps half-a-dozen words, and still "finger" the keyboard without looking at it. The result of this practice was such that I finally found myself so familiar with the location of the keys that I only required to look at the keyboard when I had to "travel," that is, to set caps, figures, etc. Operating does not seem to be any exertion to me now, in fact it has not been for the last three years. I have been operating for five years.

Among the operators in New York having a reputation for fast work are Frank Lynch, W. Young, Mr. Johnson, John Green and Messrs. Underwood and Wilson, the two latter gentlemen operating on the *Morning Journal*.

I could say much more on the subject of machine operating, which is now a matter of paramount importance to printers, but fearing that I have already overstepped the space at my disposal I will defer anything further for the present in the hope that an opportunity will present itself later to give some more details for the benefit of the craft.

Written for THE INLAND PRINTER.

AMERICAN TYPOGRAPHICAL MAKE-READY.

NO. XI.—BY WILLIAM J. KELLY.*

THE mechanical knowledge of packing and tympaning printing surfaces for the more general kinds of work having been fully made known, I will now proceed to submit some of the methods employed for securing artificial resemblances to nature and art, and known as

OVERLAYING.

This branch of presswork is more exacting as well as more artistic than that of any other so far touched

*NOTE.—On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmen and others interested in presswork it is anticipated will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.

upon ; and to be a skillful "overlayer" one must have, or cultivate, a taste for embellishment, at least so far as that relates to the beauties of nature and acquired art.

NECESSITIES OF OVERLAYING.

Overlaying is the practical and theoretical solution of artfully defining the rays of light, as exemplified by the art of printing. To be quite brief, and yet well understood, let me add that overlaying is an absolute necessity wherever objects of a transparent, translucent or opaque nature occur on a printing plate—be it type or engraving—or where artistic results are to be secured or perspicuity obtained, and is employed for the development of the following classifications of the phenomena of vision :

Transparent objects or bodies are those which have the property of transmitting rays of light, or are pervious to light, open, or pellucid.

Translucent bodies, or those nearer the pellucid order, are those which merely admit the passage of light without enabling us to distinguish objects through it.

Opaque bodies are those which are impervious to the rays of light ; obscure, dark, or solid in density.

These three distinctions embrace the gamut of light and color, and from each of the two former may be reflected dozens of delightful and harmonious tones which may add intensity to the latter. In conjunction with these degrees of light, we have also the consideration of the perspective and retrospective phases of vision, which must be well understood before skill in overlay making can be acquired. By perspective I mean the nearer or leading portions of a picture in so far as they relate to the natural size or distance of the objects delineated in the whole illustration, and to the backgrounds upon which the entire subject of the illustration is often dependent for its foreground.

Perspective, fore and back grounds, are made up of a series of graduated lines which may be more or less intensified, and artfully formed. A foreground will, at times, appear in bold and somber lines, and, at other times, in the most phantom-like characters ; so also in backgrounds. But these are necessary, in their diversified forms, for the accomplishment of art illustration ; and it is to the division or grouping of these forms that the knowledge of the overlay-maker is valuable, and to which I here direct attention. It may be said, however, that it is perhaps beyond the range of possibility for any writer to do this part of my subject anything like justice.

VARIOUS METHODS OF OVERLAYING.

There are many methods in vogue—bad, indifferent and good—for the accomplishment of effective results from all sorts of engravings. Some of these have been evolved through one dilemma or another, and have been adhered to and scattered among our fraternity for little or no efficient cause.

Overlays may be made of one, two, three, four or

five sheets of paper, of proper thicknesses or weights to the ream of 500 sheets—hard-calendered stock. When a one-sheet overlay is used, it is usual to make it from a sheet of its own, that is, one sheet of the paper on which the job is to be printed. This course is pursued where the work is in a hurry or does not require more attention. This is fastened over the printed impression on the cylinder, and, after other defects have been corrected, covered over with a draw-sheet. Such an overlay will often prove sufficient in cases of short or medium long runs. Of course, any high lights or over-strong parts may be carefully cut away on the tympan sheet before covering it up with the draw sheet. While this is virtually a two-sheet overlay, it is technically classed in the singular number.

A two-sheet overlay is made in various ways, the pressman of skill in this line being governed by the subject of the illustration before him. Some subjects require the use of thin sheets, of different weights of stock, while others require medium and thick sheets.

The three-sheet overlay is now, perhaps, the most general in use, as it has been found sufficient, when made up of the requisite weights or thicknesses of paper, to successfully produce all the detail necessary in the regular lines of line and photo-mechanical engraving. On this number of sheets the skillful overlayer can accomplish much with the sharp blade of his knife or eraser by slanting and scraping down portions here and there on the respective sheets.

Overlays made of four and more sheets should be used only in cases of extreme depths of pellucid and opaque grounds, or where the tones in a picture are so numerous and delicate as to require a finely graduated protection from the massive ones, which require not only extra-heavy overlaying but a rigid and solid impression.

The cardboard overlay, while durable but labored in most forms, is gradually becoming obsolete ; the trend of modern methods of engraving wafting it aside for the more modern and artistic touch of the operator. In the case of large and slightly graduated solids used in color printing, where long runs are to be made, this method of overlay is certainly the best that I know of. Cardboard made of *pasted* sheets of from three to five sheets in thickness will be found best for the purpose indicated. The stock should be well seasoned so that as layer after layer has been cut away the entire piece will be found compact, solid and durable.

Overlays should be made, when practicable, before the time needed for use, in order that they may harden as they are attached to each other and drying. They should be placed between sheets of smooth, dry paper during the time not required for the press. This will lend them greater tenacity, firmness and fit, when they are put to use, and save time and annoyance at press where the work should proceed without unnecessary delay and expense by keeping the press and assistants waiting while the overlay is being prepared.

(To be continued.)



A WINSOME TRIO.

Half-tone engraving by
CROSSCUP & WEST ENGRAVING CO.,
911 Filbert street,
Philadelphia.
Duplicate plates for sale.

See page 452.

Written for THE INLAND PRINTER.

RECENT TYPE DESIGNS.

BY R. COUPLAND HARDING.

JAPAN, wherein the art of typefounding appears to be but of yesterday, has already struck out a line of its own, and its original products may yet find world-wide acceptance. In the best Japanese work, the beauty and fitness of the original ornaments are not more striking than the incongruity of the exotic decorations. The Japanese foundries reproduce many American styles of fancy letter and borders; and the effect of these, as displayed by native compositors, would be ludicrous if it were not painful. The genuine Japanese borders and ornaments, of which a good many are now produced, are readily distinguishable from the Japanesques brought out in such profusion a few years ago by American founders. The decorative methods of the Japanese do not adapt themselves kindly to the running border—the recurrence of the same figure is not a characteristic of native design, and in all their formal borders there is a rigidity which is not to be found in the best American and European specimens. In free decoration, however, they are quite in their element, and their corner and center vignettes are both realistic and artistic in the highest degree. Two combinations on 24-point body, by the Seibundo foundry, Tokyo, illustrate the present type of running border. No. 12 contains four characters, representing vine leaves and clusters in outline. The space is so closely filled with detail that there is scarcely any relief of blank background, and the general effect is unpleasantly square. Two sets of solid chromatic pieces are supplied, one for the foliage and one for the fruit. In the specimen these are worked in a deep green and dark purple respectively. Here the deficiency of blank background (not one-sixth of the whole space) is very manifest, and the effect is little better than that of alternate green and purple blots. Border No. 13, four characters, is also in outline, with more relief than No. 12. It is a quaint conceit of four-winged flies settling on leaves; but is scarcely a success. Three smaller borders, on 18-point, consisting of a running-piece and corner only, are much more successful, and quite unlike any European designs. One of these is a favorite Japanese subject—pine-needles, I take it to be, but my botanical knowledge is not enough for me to say with certainty. The next shows bamboo leaves in outline, and the third is a very pretty study of white blossom and small wren-like birds with black heads. This is a charming little border; but an additional character to diversify the design would have been an improvement. The eleven vignette ornaments shown have none of the defects noticeable in the borders. The largest is a corner-piece, with an aquatic plant and an insect alighting on one of the flower spikes. Nos. 2 and 3 are little figure subjects, both for a lower left-hand corner. One represents an infant Jap blowing bubbles, and the other a child of large growth with kettledrums. The full moon partly veiled with clouds,

and a flight of three bats is a gem; so is the realistic land-crab bearing a spray of flowers in his claw. In subjects like this the Japanese artist is unsurpassed.

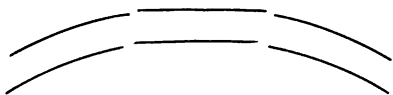
As a general rule wood letter cutters take their designs from metal types, but sometimes the contrary is the case. Messrs. Day & Collins, of Fann street, London, have brought out in wood an original face called "Atlas Text." It is, I think, the most successful attempt yet made to adapt the old English character to the sanserif form. The letter is somewhat condensed, but wide forms will probably follow. The face is neat, striking and legible, and is well appreciated by the trade. The design is registered for metal as well as for wood, and no doubt will soon be available in small sizes.

English-speaking readers may be excused for regretting that when the firm of J. M. Huch & Co., type-founders, Offenbach-on-the-Main, was constituted a joint-stock company it adopted such an unmanageable name as the Aktiengesellschaft für Schriftgiesserei und Maschinenbau. As the establishment is always producing original and tasteful designs, it is likely to be often mentioned in this column, and when your readers find reference made to the "Aktiengesellschaft" they will kindly imagine the rest of the title. The artistic "Easel" combination, and the series of "Swallows," which appeared last year, were designs of this house, and have become very popular in England; but, like other European novelties, they seem to be slow in crossing the Atlantic. The specialty of this firm—unlike most German foundries—has been the production of simple combinations of few characters, which the printer of limited means need not hesitate to buy. Some of the German combinations, I may remark, are formidable indeed—a full series weighing over a hundredweight, characters running up to four or five hundred, and the price amounting to three or four hundred dollars of American currency. One wonders where the printers are who constitute the market for these artistic but ponderous and costly productions.

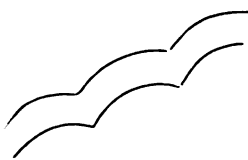
The Aktiengesellschaft has just departed a little from its ordinary course and brought out an original novelty of unusual magnitude for this establishment. It is entitled "New Flourishes" (*Federzüge*), but it would be described by English printers as a series of light line ornaments. The combination contains 107 characters; a large font weighing nearly thirty-five pounds, and the smaller assortment twenty pounds. The scheme is admirably elaborated, and it is not too much to say that the series forms the best set of line ornaments in the market. The leaves and other floral ornaments are highly conventional and in pure outline, the thick stroke and partial silhouetting of the well-known American designs being entirely absent. A uniform character is thus maintained from the smallest to the largest piece. A considerable variety of regular running borders can be constructed and for these appropriate corners, large and small, are supplied.

It is in the elliptical sections, however, that the special feature of the new series is displayed, and here

I note the first advance in this direction since 1879, when the Johnson foundry brought out Series 9 of line ornaments. These have been copied all the world over, but never before improved upon. So long as the compositor kept within certain limits, especially if he could use the serpentine curve, these answered his purpose, but he soon found the deficiencies of the series in practical work. Writing in 1887, I said: "In the curved designs a straight piece is sometimes put in the center,



as in numerous designs in the specimen book. This should be avoided, as any flattening of the curve has a bad effect. Very ugly broken curves are sometimes produced by compositors who repeat the same curve—

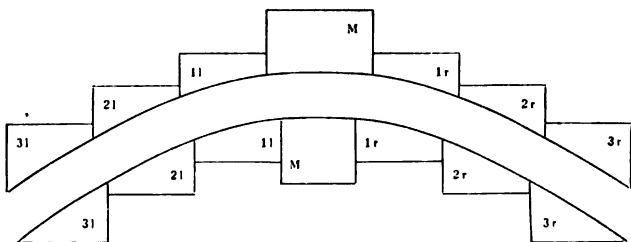


an inexcusable blunder which not only mars the design but injures the type." It may be added that both these mistakes partly arose through the limitations of the design

itself. No doubt the production of new forms of elliptical type is a costly process—otherwise I do not understand why no improvement has been made for fourteen years. In the new series there is no excuse for flattening the center of the curve. Two concave centers are supplied, 48-point and 60-point respectively, and seven convex, from 9-point to 48-point. Instead of the two pitches of curve in the old series, represented by the long and short pieces, we have six pairs of elliptical pieces, three left and three right, each pair of a different pitch, and arranged to blend perfectly with each other. Beautiful, sweeping,



unbroken curves may thus be obtained, and by the simple device of changing the convex centerpiece the width of the opening can be adjusted to any size of type. With characteristic thoroughness the founders



issue a table setting forth the systematic changes. Thus, with a concave center of 48 points and convex center of 36 points an 18-point line is admitted between

the curves; by changing the convex center to 30 points a 24-point line can be inserted, etc. I cannot but regret that so much scientific and artistic skill is bestowed upon a merely local standard—the Didot point. The body will be a great bar to the adoption of this design in the United States. When shall we have an international type standard?

Written for THE INLAND PRINTER.

STEREOTYPE METAL.

BY CHARLES T. MURRAY.*

METAL is king. It rules the universe. We have heard of gold standard, of free and unlimited silver coinage, of American tin, of free lead ore, but we will leave all these things for greater minds than ours to write about and devote this article to metals that require the stereotyper's attention every day in the week.

Good stereotype metal is made from pure antimony, pure tin, and soft pure lead. The proportions are lead, 75 pounds; antimony, 16 pounds, and tin, 9 pounds. Now this is for good metal. But in buying ready-mixed metal it is seldom that it contains as much tin and antimony as the above, they being more expensive than lead. Stereotype metal runs freely at 600° Fahr. and should not be heated to red heat, as the tin, being the lightest of the three metals, will rise to the top and burn or oxidize. Tin is a metal with a specific gravity of 7.3, lighter than iron and heavier than zinc. It is malleable, ductile and tenacious. It melts at 424° Fahr. Commercial tin is never pure, but always contains arsenic, at least. The ore is called tin stone. No account of its discovery is on record but its name occurs in very early writings as a metal in common use.

It does not pay to buy cheap stereotype metal or to buy from an irresponsible firm, as they generally make their metal from old or inferior metals. Cheap metal is made either from old type or stereotypes or dross or from hard lead and tin. Hard lead is lead that has not been refined and has sufficient antimony in it to make it hard. This would be all right if it had nothing else in it, but it is liable to have zinc and several other ingredients in it which make it very inferior for stereotyping. This class of metal may work very fair for a short time after it is mixed, but will soon begin to work badly and it will cost more to doctor it up afterward and keep it in shape than it is worth. Stereotype metal should be kept clean to work well. Many a good lot of metal has been made useless by the dirt which has accumulated in it. The dirt can easily be removed by several different methods, the simplest of which is a beef bone filled with marrow. Hold the bone to the bottom of the pot with a skimmer or ladle after the metal has been heated to proper temperature for casting. The grease will make the metal boil, and

* NOTE.—The attention of the reader is directed to the department of electrotyping and stereotyping conducted by Mr. Murray on another page of this issue.—ED.

it will rise to the top, bringing the dirt to the top also. The grease should be set on fire and the metal well stirred for fifteen or twenty minutes and then the dirt skimmed off. Stereotype metal should be stirred frequently while being used, as the metals have a tendency to separate. It is a mistake that a great many stereotypers make to think that the more tin they have in their metal the better it runs. Too much tin is as bad as too little. Do not think every time your metal runs badly it needs more tin. If you have the proper proportions in the first place and do not get your metal too hot, you will not need any tin in it for a long time, providing you stir your metal well before skimming it. If you do not stir it well you will soon skim a large per cent of the tin off.

Your metal is not always to blame for bad casts. It is often the case that a bad cast is taken with the best of metal when the casting box is not the right temperature or the mold is not properly made. A mold can be made so that it will be impossible to get a good cast off the first time. I have seen a mold that was cast six times before the metal would run perfectly. (In the near future I will write an article on molds, and explain.) Some stereotypers have a mistaken idea that the casting and attention to metal is the most simple and unessential part of the business and leave it to inexperienced hands. I claim that the stereotyper who looks after his metal and casts will have less trouble than one who looks after everything else but these. It is strange but true that although metal should be the most interesting study that a stereotyper could find, not one in fifty knows anything about it. I might fill this book about metals and not publish all that should be known by every stereotyper. How many stereotypers know that lead and tin mixed together will melt more easily than either separately? For illustration: eight parts of lead, fifteen parts of bismuth, four parts of tin and three of cadmium softens at a temperature of 60° Cent. and is perfectly liquid at 65° Cent., although the melting points of its constituents are, tin 235° Cent., bismuth 270° Cent., cadmium 315° Cent., and lead 334° Cent. It is useless for us to try to give more than a few of the most essential points in this article. All metals except gold and silver are called base metals. The temperatures at which the three metals which make stereotype metal melts are, lead, 612° Fahr., tin 424° Fahr., antimony 844° Fahr. Now, it is generally supposed by stereotypers that zinc will absolutely ruin stereotype metal and it cannot be removed. Such is not the case. Although all of it cannot be removed, enough of it can be to scarcely detect its presence in the cast. Zinc is lighter than the other three metals and will consequently rise to the top and can be skimmed off. To remove it, heat metal until it begins to turn red, throw in sulphur and set on fire. After it has burned for a short time, stir the metal and, if needed, throw in more sulphur. Then skim off and lower the temperature of metal, burn off with light oil, add a small quantity of tin,

a certain amount of tin having burned and been skimmed off with the zinc. Some stereotypers use rosin in cleaning metals. This is all right in job offices where the plates are cleaned before melting or where expensive inks are used, but should not be used in newspaper offices, as newspaper ink is made from rosin oil and the addition of rosin will injure rather than improve metal.

Written for THE INLAND PRINTER.

THE LINOTYPE IN ST. LOUIS.

BY FREE LANCE.

THE story of linotype operation on the St. Louis *Star-Savings*, though short, is not without interest. It was in July of 1891 that the machines were placed in the composing room of this office. It was thought at that time that such a delicate and wonderfully complicated piece of machinery could never be used with success for newspaper work. There were few competent linotype machinists then, and the expert operator or "phenom" did not appear until a later date. The *Star-Savings* put in the machines knowing full well that not only had great difficulties and discouragements to be met with and overcome, but perhaps the experiment would prove very costly, finally ending in complete failure. St. Louis union seems not to have taken the machine seriously, but looked upon it as a sort of newspaper publishers' fad, of which they would soon tire, provided the union paid no attention to it. It was, therefore, some time before a machine scale was forthcoming from the union. In the meantime the office paid the operators 10 cents per 1,000 ems, and gave \$5 a week as a bonus to each operator. Nearly two months after the introduction of the linotype the union adopted a machine scale containing just four sections. The remuneration of operators on morning papers was put at \$27 a week; on evening papers \$21, and \$22 for evening papers with a Sunday morning issue. No provision was made for learners. Notwithstanding this the *Star-Savings* taught its own compositors, and paid them the regular scale while they were learning to operate. By hard and persistent work the operators finally mastered the machine. In fact so well did they succeed that today the staff of the *Star-Savings* is second to none. They work about seven hours a day; there is very little typewritten copy and the takes are short. The average strings are about 35,000 ems a day, about 5,000 ems an hour, although some of the operators average as high as 40,000 ems daily. Long ago the office fully appreciated the fact that it had good operators, and showed that appreciation in a tangible way by giving a weekly bonus of \$5 to those who daily averaged 30,000 ems, which meant that the operators received \$27 a week. When the *Star-Savings* was set in type it was a four-page paper, but since the introduction of the linotype it has been increased to eight pages, with the result that as many journeymen are now employed in the composing room as when it was set by hand. Besides this, it is said, there have

been about twenty-two men who learned to operate the linotype in this office, now operating machines in other offices. The *Star-Sayings* is an evening paper with a Sunday morning issue, and has eight linotypes. Most foremen make no pretensions to a knowledge of the mechanical parts of the linotype; on this sheet the foreman is so familiar with the machine that he experiences no difficulty in filling the place of the machinist when that individual is absent.

The *Evening Chronicle* has been set by seven linotypes since October, 1893.

The announcement that the two great dailies of St. Louis had ordered linotypes caused great consternation among the printers here. It being positively ascertained when the machines were expected, steps were at once taken to prepare for the event. A committee was appointed by the union to make a new machine scale. This committee contained three members and the president of the union, not one of whom was an operator. The reason given for the absence of operators on this committee was that as the machines were about to be put on both the *Republic* and the *Globe-Democrat*, it would seem that only the compositors employed on these two papers were interested in the matter. Many weeks were devoted to drawing up this scale.

When at length it was completed and presented before the union it was found to have been already signed by the newspaper publishers and by the committee, and it came before the union simply for ratification. The union either had to accept it or reject it as a whole. It could not be amended. On behalf of the scale it was said that the committee had worked hard and conscientiously on it; they had held many meetings with the newspaper publishers at which it was discussed, and at last it had got into such shape as to be entirely satisfactory to both the publishers and to the committee. The committee was of the opinion that it was the best scale in the country. It was ratified by an overwhelming majority, objection to it coming from the operators only.

It will be remembered that in the scale of nearly three years before the rate of compensation had been fixed at \$27 for night work, but that the *Star-Sayings* advanced the rate of wages to \$27 for day work. This new scale reduced the rate of wages on morning papers to \$24. The *Star-Sayings* on the adoption of the new scale promptly reduced the wages of its operators to correspond with its provisions, and the operators found that they were precisely in the same position as when the linotypes were first introduced into the city. Naturally they felt very much discouraged at the turn affairs had taken, but recognized that it would be absurd to complain as the *Star-Sayings* had only reduced the wages of the operators to what the union apparently thought was the proper figure.

In this scale provision is made for beginners on machines to receive \$17 a week for a period not to exceed six weeks. To offset the reduction in wages

the hours of night work were reduced from forty-eight hours to forty-four per week. That is, seven hours each night, but on Saturday night nine hours, which means that an operator receives nearly 58 cents an hour every night in the week except Saturday night, when he works at 44½ cents an hour.

Section II of the scale reads: "The foreman shall select, supervise and control all employés connected with the composing room, excepting machinist and helpers." And it is provided by Section XIII that "Regular operators shall work six (6) full days, and no 'sub' shall be put at work at a machine except with the knowledge and consent of the foreman." These two sections will have the effect of abolishing subs. All the operators will be employed by the office by the week. Some of them will have no particular machine, but may be termed "floaters," working on one machine one night and another the next night, taking the place of the operator whose night off it may be.

The *Republic* carried about eighty cases. Twenty machines were placed in the news room, and on Christmas Eve they were put in operation. This office apparently hates to part with its former case-holders, and it seems to be anxious to run the machines in such a manner as to put off as long as possible the disagreeable necessity of dispensing with its compositors. For that reason, perhaps, it was decided that no outside operators should be brought into the office to give the pace to the beginners—they might learn to operate too quickly. There is no young blood on these machines. Up to a month after the linotypes were put in, the office was doing well; that is, I mean in the direction of keeping all its regular case-holders employed, for the machines were all kept running both night and day, and, with the help of the men on case, the paper came out every day. After being under the care of the Linotype Company's expert operator for one week, one of the gentlemen who had been on the scale committee and who was a case-holder on the *Republic* was placed in charge of the beginners, to instruct them how to become successful operators.

The *Globe-Democrat's* order for the machines is not expected to be filled before the end of the year.

To the thoughtful member of the craft this article will afford much material for deep reflection. In it will be found some of the elements which go to make up what is known as the typesetting machine problem. In the beginning it will be seen that the policy of the union was to ignore the machine and throw every obstacle across its path, drafting a scale under which it would seem the successful operation of the linotype was very doubtful. The typesetter stood aloof from his brother who was striving for success as an operator. After a long and severe struggle against almost unsurmountable obstacles, the time came when it had to be acknowledged that the linotype is a success. And the operators, single-handed and alone, succeeded in advancing their rate of wages. It being demonstrated

that the machine is a success, orders for linotypes come from other offices. Now is seen a strange policy pursued by the union. That of completely ignoring the operator and putting the matter of legislation for the machines entirely in the hands of the Gutenberg printer. Not only is the operator ignored, but the union actually reduced the scale which the operator had worked so hard for and so well deserved. Yet operator and typesetter are brethren of the same craft and the same union, the fundamental principle of which is that an injury to one is the concern of all.

Truly this is a grave state of affairs. Either this course, which turns down a man because he is no longer inexperienced, is unjust and intensely impolitic, or it is necessary to the maintenance of the very life of the craft. If inexcusable it should be promptly abandoned, and set aside as something unworthy so high a calling as ours; but if it be a peculiar requirement for the best interests of unionism let it be carried out to its logical consequences. Let it be frankly acknowledged that the removal of the experienced operator is of vital importance to the trade.

Thus far the course of the operators has been one of inaction. The time is ripe for operators to get together and to insist upon having a voice in determining the policy of the union in regard to the machine. It would seem that these men who have attained success as operators were best qualified to face the task of solving the machine problem to the best interests of the craft.



Photo. by Aune, Portland, Oregon.

A HURRIED TOILET.

Written for THE INLAND PRINTER.

GOSSIP ABOUT BOOKS, AUTHORS, AND KINDRED SUBJECTS.

BY IRVING.

MR. THEODORE TILTON must have been at a loss for a name when he gave the title, "The Chameleon's Dish," to his volume of poems. But perhaps the poems are suited to tastes of all colors.

IBSEN'S "Ghosts" has been given to the New Yorkers lately, but the play does not please the Gothamites, especially the ladies, one of whom called it very *ibscene*, and said it left a bad taste in her mouth.

A NEW quarterly magazine is shortly to make its appearance in London. It is to be devoted to bibliography, and its publishers are Messrs. Kegan Paul, Trübner, Trench & Co., who announce the first number for March. A novel feature of this new venture is the guarantee to the subscribers that the life of the magazine is to be for three years. Whether it prove successful or not, this offer of protection is held out as an inducement to subscribers who will know in advance that if they make a bad bargain there will be a limit to it. Among the contributors will be Octave Uzanne, William Morris, Austin Dobson, Charles Elton, Andrew Lang and Dr. Copinger, president of the Bibliographical Society.

THE poets are rather fond of the stanza from Fitzgerald's "Omar Khayyam":

"A Book of Verses underneath the Bough,
A Jug of Wine, a Loaf of Bread, and thou
Beside me singing in the Wilderness.
Oh, Wilderness were Paradise enow!"

These four lines are printed on the title of Mr. H. C. Bunnery's volume entitled "Rowen," they give the title to a book by Michael Field, and they are used by Mr. Walter Crane in his book-plate.

IN an English exchange we find the following nursery rhyme, from a "novel" point of view:

"Corell Mary, quite contrary,
How does your novel grow?
With splashes of gore and spooks galore,
And platitudes all in a row.

"Ouida, Ouida, now indeed-a,
How does *your* novel grow?
With a Princess shady, a Lord and a lady,
And Guardsmen all in a row.

"Miss Edna Lyall, now no denial,
How does *your* novel grow?
With a rake reformed, a cold atheist warmed,
And goody girls all in a row.

"Mistress Ward, with critical sword,
How does *your* novel grow?
With souls forlorn, and phrases outworn,
And clergymen all in a row.

"O, all ye writers of penny soul-smiters,
How does your novels grow?
With endless chatter of amorous matter,
And wedding-rings all in a row."

It has just been announced in London, with all due solemnity, that there is in existence a poem, written but not printed, entitled "The Kindness of Venus in the Life and Death of Man, endeavored to be shown in a third and last Letter from W. J. Ibbett to his Friend H. B. Forman." We may shortly look for a further announcement that, in compliance with numerous appeals, Mr. Ibbett's poem has been published.

IN the East, and over-sea, nothing is sacred that by right belongs to middle and western America. We read that the Messrs. Longmans, of London, will shortly publish a new work on Gambling by Mr. Maskelyne, of the Egyptian Hall. It will constitute a complete exposure of the methods and devices employed in cheating at the present day, and a revelation of the whole of the secrets of the modern gaming sharps. It will

be a work absolutely unique of its kind, nothing at all approaching it ever having been published in any language. The title will be "Sharps and Flats." We desire to notify the publishers, through the *Bookman*, of whom we get this important announcement, that the title to this book belongs to Chicago. The "secrets of the game" will divulge nothing to us, as we have been *au fait* since Baron Yerkes became identified with the West. But the title to Mr. Maskelyne's book is copyrighted by the *Chicago Record*, and we must enter a protest against its use by London and New York publishers.

THE INLAND PRINTER has printed a number of Mr. Cy Warman's verses. We now print a poem telling us something about

CY

From the Nebraska State Journal.

"Cy Warman, of the *Denver Times*,
Is never off his feed,
But daily grinds out rhymes and rhymes
That people like to read.

"I don't know who Cy Warman is,
Except from what I've read,
But if I had that head of his
I'd be that much ahead.

"Say, Cy, old boy, will you explain,
To satisfy this breast,
Why wheels that whirl within your brain
Whirl on and never rest?

"The most of poets, bred or born,
Grow commonplace and thin,
But Cyrus writes from morn to morn
And then begins agin ;

"And writes all day and then all night,
And not a line sounds flat.
It must be fun for one to write
With such a head as that."

IN the East, where the vocation of literature does not pay, the present Administration provides lucrative positions to authors in the way of postoffice appointments. In the West, where literature is "the fashion," our poets and novelists live in houses with brownstone fronts, and own controlling interests in sky-scrapers and corner lots.

AT a recent sale of autographs in London, a collection of General Gordon's letters sold as low as a dollar each. The hero of Khartoum fell on the night of January 25, 1885, and one year later Mr. Andrew Lang, writing of the melancholy event, said :

"A year ago tonight, 'twas not too late,
The thought comes through our mirth, again, again ;
Methinks I hear the halting foot of Fate
Approaching and approaching us ; and then
Comes cackle of the House, and the Debate !
Enough ; he is forgotten amongst men."

The prediction has come true. At the same auction a large collection of letters from Sir Philip Francis was sold. It is said that these letters settle definitely the authorship of "Junius."

WHILE on the subject of sales we must note the transfer to Macmillan & Co. of the manuscript of Tennyson's first book, the "Poems of Two Brothers." This precious manuscript was purchased from Macmillan & Co. by Dodd, Mead & Co., the New York booksellers, only a few months ago, for about \$2,500. It was then bound by Bradstreet in a beautiful rich red levant morocco and offered at \$3,500. In October last it was brought to Chicago, but its value did not appeal to our collectors here with sufficient eloquence, and now it has been returned to its own country, to become the priceless possession of the British Museum, it is to be hoped. The writer of this note, who is not an emotional person, had the exquisite pleasure of holding the book in his hand, and felt his fingers tingle as he made a careful examination of it.

THE death of Mrs. Thackeray, on January 11 last, came as a shock to many who supposed she had been dead for years.

Mr. Thackeray died December 24, 1863, and writing of the event a short time afterward, Dr. John Brown said, among other touching things : "After some years of marriage, Mrs. Thackeray caught a fever, brought on by imprudent exposure, at a time when the effects of such ailments are more than usually lasting both on the system and the nerves. She never afterward recovered so as to be able to be with her husband and children. But she has been from the first intrusted to the good offices of a kind family, tenderly cared for, surrounded with every comfort by his unwearied affection." The beautiful lines in the ballad of the "Bouillabaisse" will recur to all :

"Ah, me ! how quick the days are fitting !
I mind me of a time that's gone,
When here I'd sit as now I'm sitting,
In this same place — but not alone.
A fair young form was nestled near me,
A dear, dear face looked fondly up,
And sweetly spoke and smiled to cheer me
—There's no one now to share my cup."

For over half a century the poor woman was kept in confinement. To the last she retained, in spite of her mental affliction, the capacity to enjoy her only source of happiness, music. It was this blighted life of his wife that hastened the death of Thackeray. Of the three children born to them during their short life together of four years, only one survives, Mrs. Anne Thackeray Ritchie. Thackeray stipulated that no life should be written of him, but it is not unlikely that Mrs. Ritchie may now be induced to add something to the few facts and incidents in his career with which she has made us familiar during the past fifteen years. A precious little volume entitled "The Early Writings of William Makepeace Thackeray," 1888, contained a number of his portraits, one of his mother, and of himself as an infant, that must always be treasured by the lovers of his writings.

Scattered through the "Letters of Edward Fitzgerald" are some notes on Thackeray, and among other things of pathetic interest, a letter written by Thackeray to Fitzgerald, October 27, 1852. Mr. Thackeray was just about to sail for America. "If anything happens to me," he says, "you by these presents must get ready the Book of Ballads which you like, and which I had not time to prepare before embarking on this voyage. . . . My Books would yield a something as copyrights ; and, should anything occur, I have commissioned friends in good place to get a Pension for my poor little wife." The Book of Ballads came out in 1856.

FROM that most excellent *vade mecum* of bibliographical lore, the *Bookworm*, we learn that the manuscript of Mr. Swinburne's "Poems and Ballads," changed hands lately for the substantial sum of \$1,000. And the same journal tells us that Gabriel Harvey's copy of Sidney's "Arcadia," 1613, annotated throughout by him, was sold at Sotheby's in December last for £8 (\$40). On the fly-leaf Gabriel Harvey had copied Jonson's sonnet to the Countess of Pembroke.

Readers of "Robert Elsmere" will recall that chapter in which Elsmere introduces Langham into the Squire's library. There they found a copy of "A Mirror for Magistrates," with Gabriel Harvey's autograph on the title-page. There were also first editions of "Astrophel and Stella," and of the "Arcadia"; Ben Jonson's "Underwoods," with his own corrections ; a presentation copy of Andrew Marvel's "Poems," with autograph notes ; books which had belonged to Addison, Sir William Temple, Swift, Horace Walpole. No doubt this is a partial description by Mrs. Ward of an actual library in England. Perhaps we shall some day hear of a presentation and annotated copy of Spencer's "Faerie Queene" that belonged to Gabriel Harvey, because the two were friends, and both were scholars, and lovers of good books.

IN a previous number of THE INLAND PRINTER we reproduced the title-page to "Pagan Papers," a sprightly and captivating volume of essays by Mr. Kenneth Grahame. We have just been reading again the paper on smoking. It is very

witty: "Concerning Cigarette Smoking, it hath been well observed by a certain philosopher that this is a practice commendable enough, and pleasant to indulge in, 'when you're not smoking.'" Another friend of the author's always kept by him an ample case bulging with cigarettes, *to smoke while he was filling his pipe*; he always kept them at hand for use between the acts of a play, while in the park, or while dressing for dinner, that such moments might "not be entirely wasted." The "Bed-Smoker" he calls an epicure of pleasure, "the triumphant creator of a new 'blend,' reminding one of a certain traveler's account of an intoxicant patronized in the South Sea Islands, which combines the blissful effect of getting drunk and remaining sober to enjoy it."

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.*

IN Fig. 1 is shown an outline side elevation of a printer's proofpress, invented by Ferdinand Wesel, of Brooklyn, New York. It is claimed by the inventor that by its use satisfactory proofs can be taken of woodcuts, half-tone plates

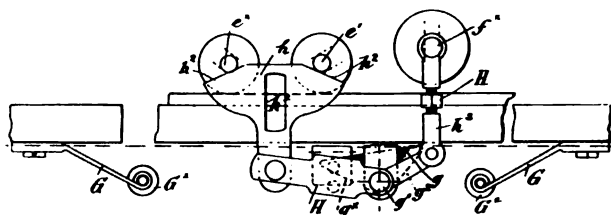


FIG. 1.

and regular type work. As the carriage moves in one direction ink is supplied by an automatic inking roller. As the carriage is moved in the opposite direction the inking roller is lifted from the form and the impression roller is lowered to move the paper for taking the proof.

A readily adjusted binder or "tie-up" for pages of type, designed by Joseph Vierling, of Allegheny, Pennsylvania, is shown in Fig. 2. It consists of four straight bars having rabbeted ends provided with lateral pins and corner locking pieces engaging the pins by means of inclined slots. The plates are flush with the outer edges of the side pieces.

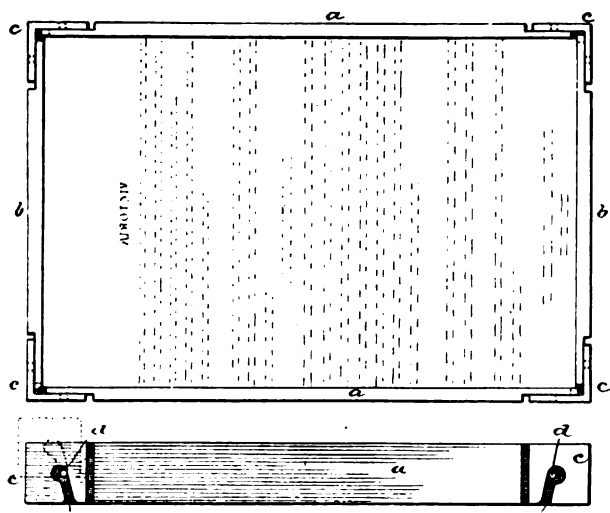


FIG. 2.

William E. Post, of Melrose, Massachusetts, and Simon J. Nevins, of Boston, Massachusetts, received a patent upon a matrix molding and drying apparatus, with which the matrix

* NOTE.—The reader's attention is particularly directed to the department of questions and answers relating to patents of interest to printers, conducted by Mr. Hough in another part of this magazine.—ED.

is made and dried in one continuous operation. By applying the heat to the upper surface of the plastic mass instead of beneath the type form it is claimed that the type are made more durable.

Fig. 3 shows a vertical section of a new hand device for attaching address labels, invented by Adam Heim, of Brownsville, Indiana. The strip of addresses is supplied with paste, advanced and the single labels are severed from the strip and attached in place, the whole being operated by the movement of the handle.

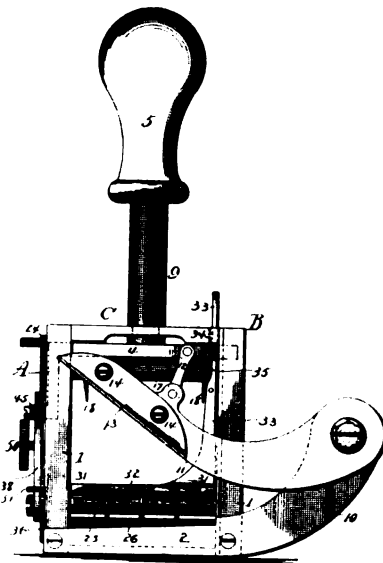


FIG. 3.

Samuel G. Goss, of Chicago, Illinois, received a patent which was assigned by him to the Goss Printing Press Co. for a delivery apparatus for printing presses (see Fig. 4). The invention relates wholly to the means for removing the folded sheets as they drop onto the receiving table from the folder of the press. A series of toothed bars beneath the pile of papers are reciprocated by a crank, so as to simultaneously engage and advance the pile of sheets, to prevent clogging.

Edward H. Cottrell, of Stonington, Connecticut, received a patent for an apparatus for cleaning the forms of rotary printing machines. The improvement may be applied to any machine of that class in which there is room for it to work independently of the inking rollers. Its object is to clean the

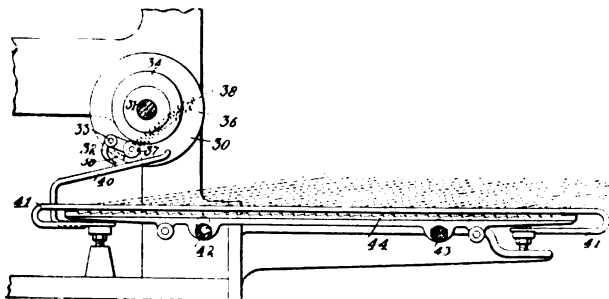


FIG. 4.

form after each impression, removing from the type a greater portion of the ink remaining thereon and the fluff from the paper which is liable to adhere to the same. A soft roller takes the surplus ink from the type and delivers it to a hard roller, and further means are employed for cleaning the ink from the hard roller.

Fig. 5 shows a perspective view of a portion of a machine for trimming printers' plates, invented by John E. Caps, of Kansas City, Missouri. Plates of all characters are operated upon. By different adjustments and with appropriate tools the plates may be rounded and the edges trimmed or beveled, so that the plate may be prepared for the press.

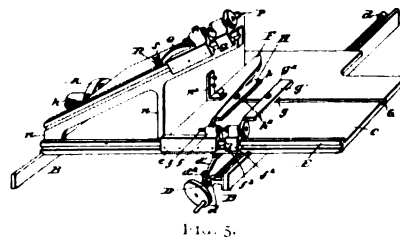


FIG. 5.

James R. McDonald, of Chicago, Illinois, received a patent for a machine for folding circulars. With this apparatus circu-

lars are folded and then delivered to partly formed envelopes, in which they are inclosed and prepared for the mail by machinery. If desired, two or more circulars of the same, or of different sizes may be nested before folding.

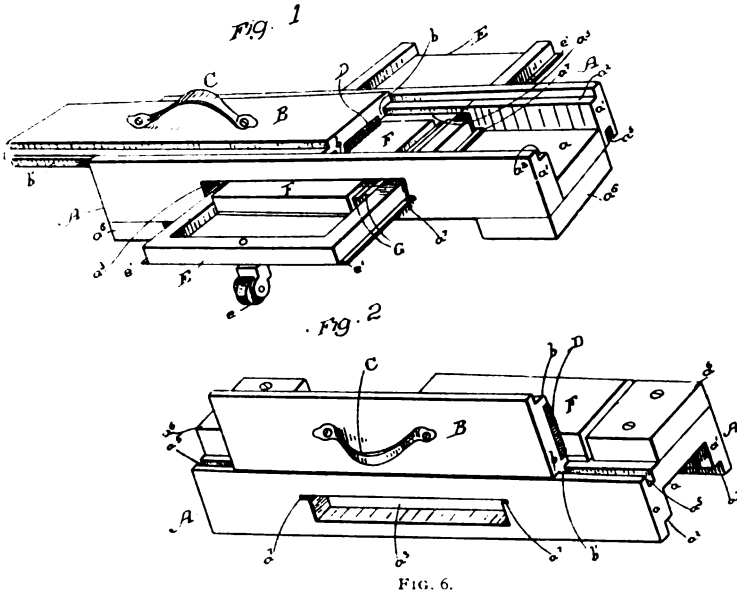


FIG. 6.

The apparatus for trimming stereotype blocks, shown in Fig. 6, was patented by Albert Kayser, of Oakland, California. To plane the back of the block, to reduce it to the proper thickness, the block is cleaned in the galley F and the cutting-tool holder is moved by hand across the back, as shown in the upper view. To trim the sides and edges of the block, the

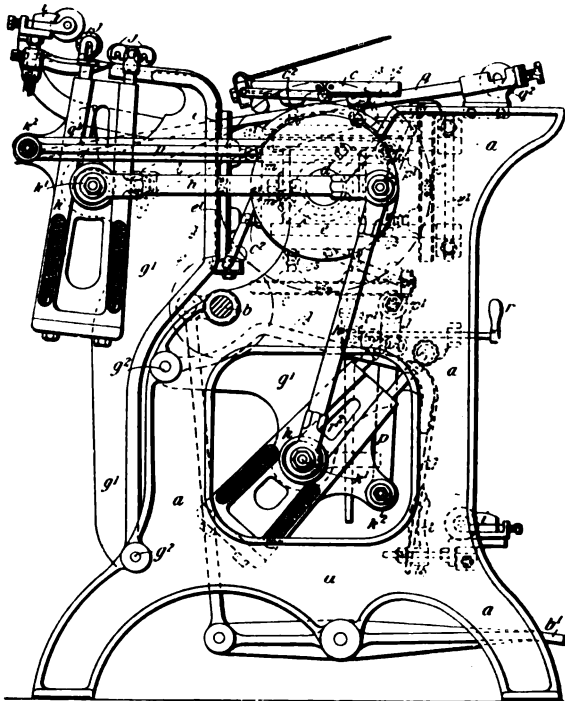


FIG. 7.

stock is turned over, the plate secured against the stop *a6*, and the cutting-tool-holder reciprocated in the groove *a5*, as shown in the lower view.

James Winterton, of Birmingham, England, received an American patent, assigned to George Accles, of the same place, covering a platen printing machine for colorwork. He combines in one machine a series of plates, two of which are shown in full and two in dotted lines in Fig. 7. Each type-bed is fitted with means for so adjusting the form as to give a perfect

register with the impression taken from the previous type-beds.

Luther C. Crowell, of Brooklyn, New York, received a patent for a printing machine, which patent was assigned to Hoe and others of New York city, New York. The machine is so arranged that one side of the web may be printed on either side of the machine and then the web perfected on the other side of the machine. There are two delivery mechanisms, one on each side, and the web is delivered to the one on the perfecting side of the press.

Mr. Thomas H. Stackhouse, of Philadelphia, Pennsylvania, patented a machine for printing from stencils. The machine consists of a stationary plate, upon which is mounted an open carriage bearing the stencil. The stencil is composed of prepared sheets of paper having the characters formed by perforation or abrasion. A roller carried upon arms pivoted to the bed-plate applies ink to the top of the stencil and a rolling platen then presses the paper to be printed upwardly to receive the impression.

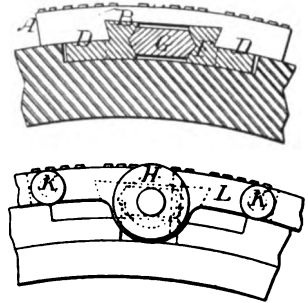


FIG. 8.

Another patent granted to an English subject covered a curved linotype and holder. (Fig. 8.) The invention is that of George A. Dubeux, of London. The linotypes are made to conform to the surface of the cylinder and are held thereon for direct printing to avoid the labor and expense involved in casting stereotype plates from the usual type-bars, and then bending the same to the proper form and preparing it for the press.

Fig. 9 shows a holder plate for type, patented by Abner E. Newby, of San Jose, California. The type for a series of labels, circulars, etc., may be secured to this plate and all printed from at once, to enable the printer to furnish at small cost and upon short notice a number of different products.

Edward A. Blake, of Chicago, Illinois, received a patent covering a new form of gearing for operating reciprocating beds of printing machines. A gear wheel alternately engages overhead, and underneath longitudinally arranged racks secured to and depending from the bed. The gearing is so arranged as to do away with the swivel-joint usually formed in the shaft carrying the operating gear, and the bed is withdrawn

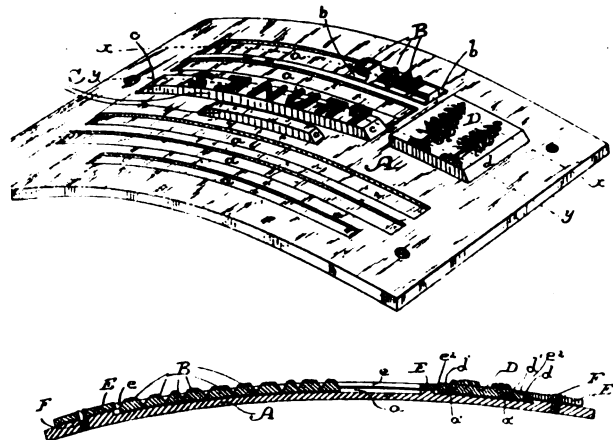


FIG. 9.

more rapidly than it is advanced. This effect is produced by placing two gear-wheels of different diameters upon a shaft which has an endwise movement. The gears upon the bed are in different vertical planes, and but one gear wheel is in engagement at any time.

Fig. 10 shows a packing box for paper-folding machines, patented by Talbot C. Dexter, of Fulton, New York. The box

is intended to receive the folded sheets of paper from the folder and hold them packed side by side in a neat and compact manner. Instead of obtaining a frictional hold of the follower by spring cushions attached to the sides of the follower and bearing on the inner sides of the trough, Mr. Dexter in the present invention provides the trough with longitudinal side bearings at its base, and attaches to the under side of the follower the

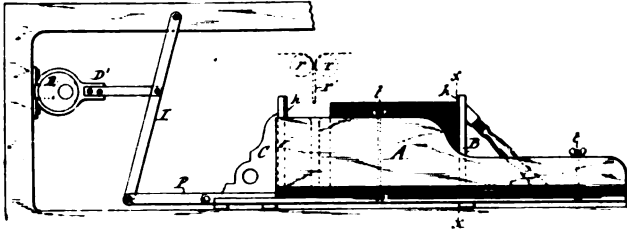


FIG. 10.

friction cushions to engage with them. By this means he secures a uniform tension during the adjustment of the width of the trough.

In Fig. 11 is shown a printing press patented by Patrick Brady, of New London, Connecticut. In place of the cushions to prevent jar at the end of the movement of the type-bed, a

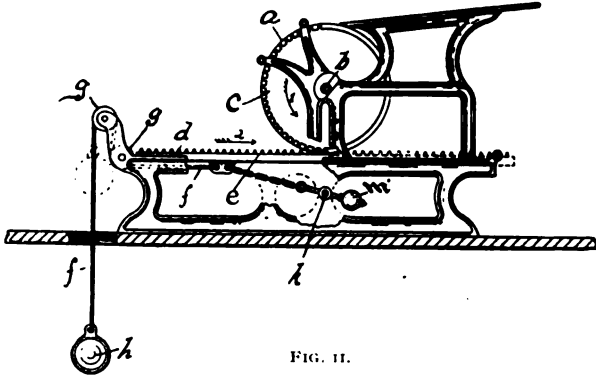


FIG. 11.

swinging arm carrying a heavy weight is employed. The tilting of the arm gradually lessens the speed of the bed. The impression cylinder has teeth upon a portion of its periphery. As soon as these teeth are released from the type-bed rack, the rack is rapidly withdrawn by means of a separate weight, indicated at *h* in the cut.

THE DOOM OF THE COMP.

A SUBSCRIBER, from Ontario, California, writes: "The inclosed 'pome' is by one of our boys. Isn't it good enough to reproduce in THE INLAND PRINTER?"

We purpose risking it. Here it is:

THE DOOM OF THE "COMP."

"Clickety-click goes the type in his stick,
For a jolly young printer is he,
Clickety-click goes the Saturday chink,
And the printer goes off on a spree.

"As on Monday he comes, with the rest of the bums,
To stick up the type at his case,
His eyes turn pale green — it's not to be seen,
For they've got a machine in his place.

"COMP. RECORDIS."

We beg to suggest that something after the style of the following would be more soothing in consideration of the hardships which many printers are now enduring:

Clickety-click goes the type in his stick,
For a hopeful young printer is he:
Clickety-click goes the Saturday chink,
And the printer goes off with his fee.

As on Monday he comes, with the rest of his chums,
To stick up the type at his case,
No hope finds he there — but sorrow and care,
For they've got a machine in his place.

TRICKS OF THE TRADE.

"The best story I ever heard," said John Thomas to the St. Louis *Globe-Democrat's* corridor man, "is vouched for by Captain Rivers, of the Fort Worth and Denver Railroad. A Russian Hebrew came to this country and established a dry goods and notion business. He was so successful that he sent for his younger brother and started to educate him in the business. The boy was slower to learn the ways of the world than his brother had been, and the latter sometimes grew impatient. One day he said:

"Now, schust wait und see how I do. Dere vas a lady."

"The lady asked to see some silk, which was shown, a piece at \$2 a yard.

"But I saw some like it a few days ago for \$1.50," she said.

"I don'd doubt id, madam; but dot vas some days ago. I vas selling dese goods at dot brice until yesterlay, ven ve got vord dot all the silkvorms in China vas dead, und dot goods vill cost us more as \$2 now."

"The lady was satisfied and purchased the silk.

"Now, you see how dot vas done. Dere vas a lady now; you wait on her," he said to his brother.

"The lady entered and asked for tape. The young man was all attention, and the desired article was speedily produced.

"How much?" the lady asked.

"Ten cents a yard."

"Why, I saw some for 8 cents."

"I don'd doubt id, madam, but dot vas some dime ago. Shust today ve heard dot all de tapevorms vas dead, und dere would be no more tape less as 20 cents a yard."



Written for THE INLAND PRINTER.

COMMERCIALLY CONSIDERED.

BY A. H. M.

Blessings on the baby boys
(Copper-etched on metal base;
Half-tone cuts beat everything),
Mark the chubby little face!

How the ad. man gloateth o'er them,
Healthy, strong and sweet and good,
Then cuts them out on wooden blocks
To boom some patent infant-food.

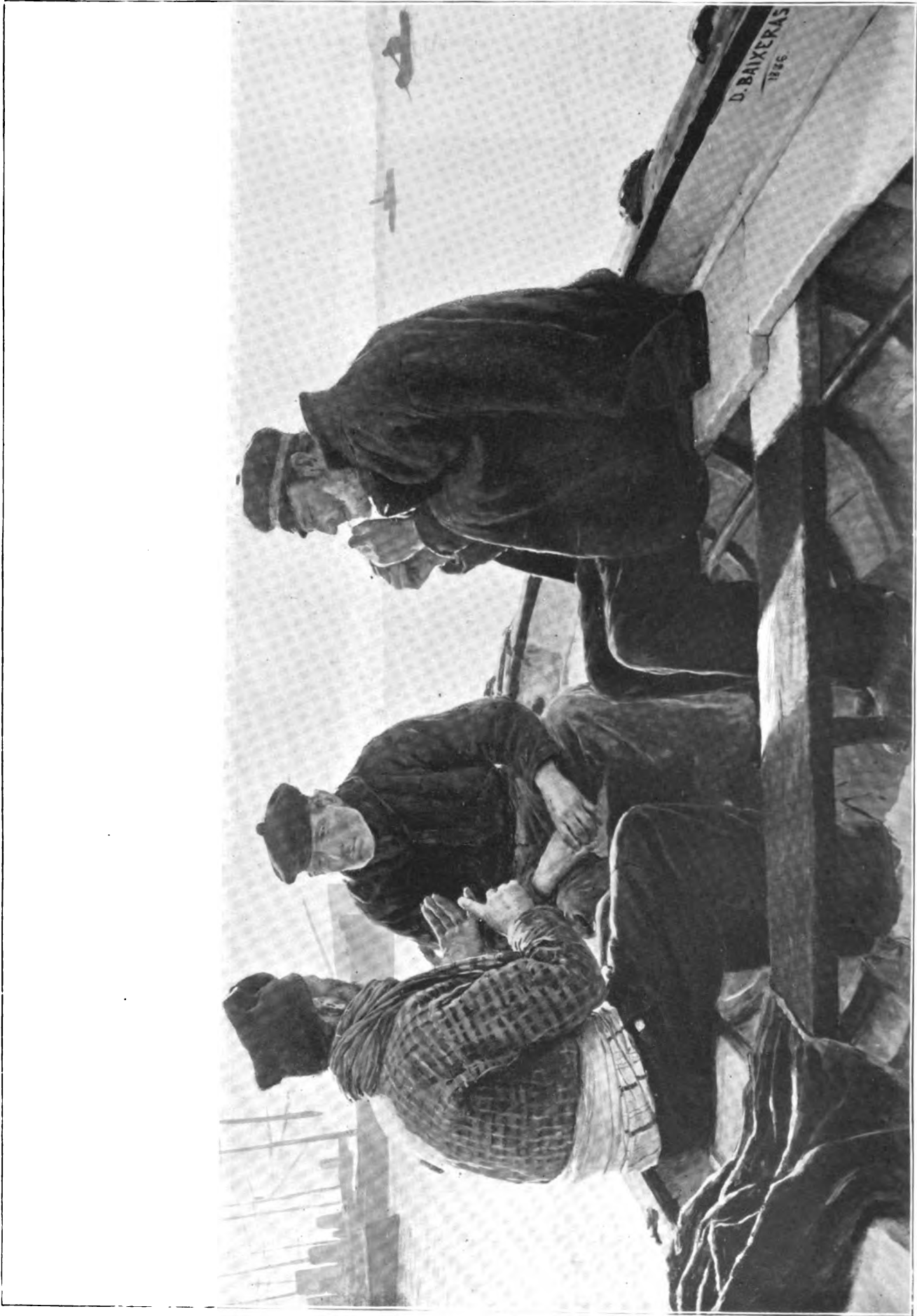
PHILADELPHIA PRESSMEN'S UNION, No. 4, have decided to send two delegates to the Toronto convention of the International Printing Pressmen's Union, instead of one, as heretofore. The convention meets in June. The pressmen now have an out-of-town benefit clause in their constitution. At the last meeting, however, every member present appeared to be in employment.



THE GODDESS OF EVENING.

Halftone engraving by
THE F. A. RINGLER COMPANY,
26 Park Place,
New York.

See advertisement elsewhere.



Halftone engraving by
GEORGE H. HENRIE & Co.,
175 Clark Street,
Chicago.

THE BOATMEN OF BARCELONA.

From a painting by D. Baixeras, in the Metropolitan Museum of Art, New York.

Photo by
Pach Brothers,
New York.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

DISCOURTESY TO VISITORS AT THE CHILDS-DREXEL HOME FOR UNION PRINTERS.

To the Editor: COLORADO SPRINGS, Colo., Feb. 7, 1894.

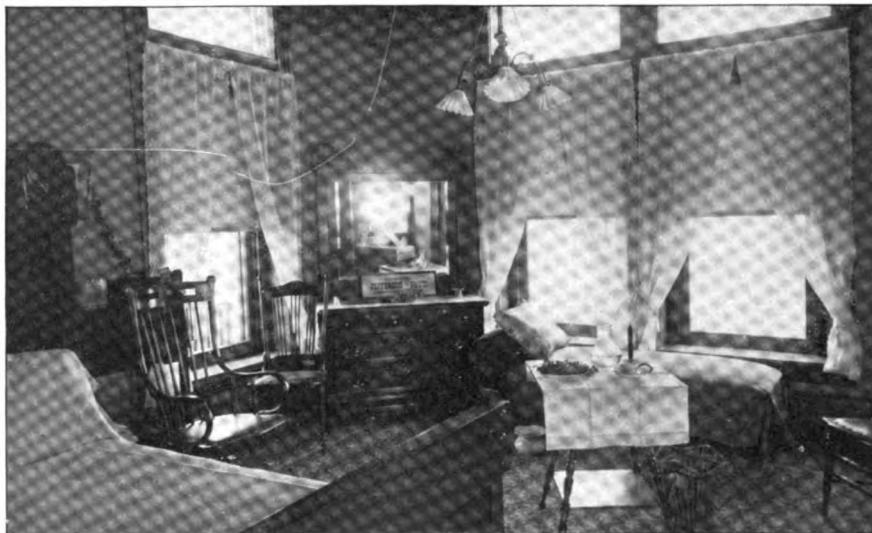
I have just received a copy of a small book called "At Home," descriptive of the Childs-Drexel Union Printers' Home, in which I find a most undeserved and untrue attack upon me, and I am unwilling to allow such a story to go unanswered, and appeal to you to allow me to answer it through the columns of your magazine, where nothing but kind words of me and mine have ever greeted my eyes.

The book I speak of gives over a page to a story representing me in a most unfavorable light. The author says I found a child of the superintendent asleep on the bed in the room I furnished in memory of my dear father, and thereupon "flew into a rage and immediately hunted up Mr. Schuman and demanded to know who had the assurance to use the Jeff Davis memorial for a sleeping room."

"The superintendent humbly admitted himself the culprit, but wished to know what else it was intended for if not a bedroom. Hot coals were poured, however, when he repaired to the room and awoke the little innocent." I am then described as having "a change of heart," and "requesting the child to be left alone." I am represented as "regretting my hasty action and offering a half apology."

As a matter of fact, which is wholly left out of the statement Mr. Gibson is so thoughtful as to print, this is what did occur: I did go with a party of friends who fortunately heard and saw all that passed, much to their surprise, as I had not led them to expect any rudeness would be offered to me as my former visits had been most pleasant, Mr. Vaughn being the courteous superintendent and his young daughter the neat occupant of my memorial room. Mr. Schuman was unknown to me. I found on the occasion of my unfortunate visit a party of strange ladies from California who were waiting outside, and about to leave, having been sent a curt message to the effect that the superintendent was at dinner and they could not come in till he was through. Fearing they would take away a very unfavorable impression of the Home I offered to go in and at least show them a portion of the building, which offer they were very glad to accept as the sun was warm. After showing them such of the rooms as were unoccupied I took them with my friends to see my room and found it in a most disorderly condition, which was not surprising to me, though it provoked the comments of the entire party, as I had heard the condition of the room spoken of by several visitors. The pretty picture of the "sleeping cherub" was purely fiction composed by Mr. Gibson's informant, whoever he may be.

Finding several of the handsome rooms locked, I went to the office and addressed a man who was seated with his hat on, which he did not remove, nor did he rise when I addressed him. I asked him if there was anyone who could show my friends the other rooms. He answered he guessed so — still without rising. I then asked who occupied the Davis room. He said, "The Jeff Davis room, you mean." I said, "The room I furnished in memory of my father, the Hon. Jefferson Davis." His manner changed a very little and he asked, "Did you furnish the room?" I answered that I did. Then he informed me that Mrs. Schuman and her children occupied it. I did not know the name of the superintendent, and asked who Mrs. Schuman was. He answered very rudely, "She is supposed to be my wife." I turned to leave the room and he got up at last and walked along and offered to show the other rooms. I then said I was unwilling to have my room used as a nursery, as its furnishings of pale gold were easily soiled, and asked why it was so used. Mr. Schuman rudely asked if I furnished it for show. I said, No; I hoped, though, some invalid printer would be made comfortable in the room, and asked why none were put in it. Mr. Schuman answered he could not show such favor as yet to anyone, as the Home had but few occupants, and began to prove how badly the building was fitted for its use, etc., a



JEFFERSON DAVIS MEMORIAL ROOM — FURNISHED BY MRS. J. A. HAYES.

conversation which impressed the Californians as most unfortunate for the reputation of the Home. Mr. Schuman claimed the rooms were poorly arranged and too few bedrooms the result.

I will add, if I had found a little child in the room, the sleeping baby would have inspired anything but "rage," as my love of children is known to be my strongest characteristic, and my father's also. All children were drawn to him, always receiving tenderest sympathy in return. I have naturally kept away from the Home since my unpleasant experience, though I went there not long ago and found a friend of the superintendent was the occupant of my room and the room looked poorly cared for, though the person who showed us the room said the curtains were to be washed and complained that no one could use the room because the furnace, in winter, made it so hot and dusty, to say nothing of the noise from the furnace room, but offered no possible solution of the difficulty, and I came away fearing that my well-meant efforts to add to the comfort of some poor and travel-worn invalid had fallen short of the mark.

I can only hope that God, who sees the hearts of all men, may do me the justice that I do not seem to win from my fellow-men, and that the union printers at large will credit my

statement, and not believe me the violent-tempered, unnatural woman represented by Mr. Frank Gibson in his pamphlet, "At Home," printed by Carlon & Hollenbeck, Monument place, Indianapolis, Indiana.

Hoping you will do me the favor of printing my defense of myself and thanking you for past courtesies,

Yours very cordially,

MARGARET HOWELL, DAVIS HAYES.

TRIMMING CUTS TO NONPAREILS NO LIMITATION TO ARTISTIC DESIGNS.

To the Editor:

CHICAGO, February 7, 1894.

I beg to differ with Mr. Charles T. Murray in the answer he makes in the last issue of *THE INLAND PRINTER* to the question of "P. S. M.," St. Joseph, Missouri, regarding the making of cuts to picas and nonpareils. Mr. Murray seems to think that such a plan would place a limitation upon the artist. I think not. Let the artist take whatever space he wishes, and the idea of "P. S. M." will be carried out when the block upon which the cut is mounted is made just sufficiently larger to bring it up to even picas or nonpareils. Thus the new design of the artist and the mechanical convenience of the printer will be combined. This is not a new question. The idea was brought out and advocated by myself some time ago in this journal, and since then I have failed to see any reason why it cannot be carried out.

S. K. PARKER.

FROM NEW ZEALAND.

To the Editor:

WELLINGTON, January 1, 1894.

A calm like that of the proverbial millpond has succeeded the storm and stress of the election. An unholy calm, almost amounting to stagnation, has settled down on business, broken only by the extensive purchases of Santa Claus for the Christmas season. The long-looked-for harvest of Christmas Eve has been reaped, and the retailers now have to face the inexorable fourth—that monthly-recurring day of anxiety. A calm of exceeding flatness characterizes the printing trade, and very few of the hands dispensed with by the government printer at the close of the session have found billets. A small weekly, illustrated with process blocks, was started here in November by an electrotyping firm who have lately added a small printing outfit to their plant. It is professedly a literary organ, but the articles, with few exceptions, turn out to be thinly-draped advertisements. At the early age of six weeks the new weekly dropped into a libel action, which is to be fought out in February. Earlier still, it came into collision with the Typographical Association, and the office is under the ban of the union.

I think I predicted that the "society" journalists who wooed the electors in two of the large cities would not be placed. Such was the case. They were men of very different caliber. One can write good and vigorous English—when he is slangy it is from choice. He hits hard—and the electors, when they had the opportunity, hit back. He issued a cartoon, which is a curious monument of vanity. He was represented as Gulliver, looking with a patronizing eye upon his rivals, among them a minister of the crown. The evident inference was that he was equal to 1,728 of our most prominent men. The constituency failed to indorse that view. The other "society" candidate was one of ten. His candidature was generally treated as a joke, until he was placed on the denominational education ticket. However, he managed, much to the surprise of a good many, to secure second place on the poll—counting from the bottom. It is a curious fact that the six clergymen who figured as candidates were one and all defeated; thus falsifying one of the predictions as to the result of female franchise. The utter rout of the denominational party, too, who boasted of a heavy "block vote," is another significant sign.

On two fundamentals of Mr. Seddon's policy—the liquor question and railway management—the country has practically

passed a vote of want of confidence. There has been a demand in various quarters for an early session; but the premier refuses to grant it. He will wait till the new and obnoxious liquor bill gives the publicans a three-years' tenure and until, the term of the non-political railway commissioners' appointment having expired, he can make such changes in the railway management as he may deem fit. He is in no haste to yield the leadership to Sir Robert Hunt, as he will have to do at the first shuffle of the political pack.

Those who agitate from time to time for a colonial series of school books seem to assume that it is the simplest thing possible to write for children. In some of the government departments, it is commonly reported, school "readers" are being officially constructed on entirely original lines. The best school books in the world are now in our state schools; but the teachers are looking forward with some apprehension to the time when these are to be superseded by a homemade article, produced on the coöperative system by writers of the "right color." The "fine poem" (according to the government organ) has already been given to the world. The introduction is so rich that I quote it in full. "A member of Parliament who has an ardent desire that the children of New Zealand should grow up imbued with a love of their native country, and who believes in song as a potent factor in helping on this development, suggested to the minister of education, who is himself a poet, to invoke the Muse for this purpose. The honorable gentleman kindly complied, and the following stanzas are the result." Then follow five fearsome, bombastic stanzas in a Swinburnian measure, minus the meter, with more than Swinburnian obscurity, and bristling with inversions and alliterations. Imagine a child having to learn lines like these:

" Her never the fever-mist flying,
Nor blast of the desert may blight,
Nor shroud of foul smoke overlying
Dark cities of sorrow and night.
But the laugh of her breeze and her waters,
Is fresh upon mountain and lea,
To her children—the sons and the daughters
Of sunshine and sea.

" These ask not for splendor in story,
They seek not as title to fame,
Stern camps with their terror and glory,
Bright courts with their homage and shame.
In peace to their battle-field pressing,
They seize their sole booty—earth's spoil:
Their kingship in labor expressing,
Their lordship in toil."

Do you not pity the infants who will be expected to learn such a strange compound of bathos and mixed metaphor? And can you imagine with what an enthusiastic love for their native country this rhapsody will inspire them? The minister for education is a young man, reckoning by years—but he must have left his childhood very far behind, or he would never have been so cruel as to inflict this undeserved burden upon "the sons and the daughters of sunshine and sea."

R. C. H.

MR. McKEVITT AND THE PERCENTAGE SYSTEM OF COLLECTING DUES.

To the Editor:

CLEVELAND, Ohio, February 7, 1894.

Among the correspondence in your last issue I read the contribution from San Antonio, Texas, and cannot help replying to his arguments against percentage system of collecting dues. Mr. McKeVitt is decidedly wrong when he says that system is practicing discrimination. You pay 2 cents for every dollar you make, so does every other member of that union. Where is the discrimination? You pay taxes on a similar plan and think it perfectly right that a millionaire should pay so many thousands of dollars where your house and lot is taxed with a very nominal sum.

In spite of the closing paragraph of Mr. McKeVitt's communication, I will try to show him where the percentage system works beneficially in these hard times. Supposing you

draw \$30 per week; would you not be willing to pay 60 cents of that for dues? Or would you, in view of the fact that the sub hasn't got a day the entire month, insist that he pay the same amount of dues that you do? It would certainly show very little union principle, and has a tendency, more so than anything else, to make rats of those who otherwise would be good union men. As an instance: A certain young man in this city has been out of work for four or five months, his pennies are few and the days he works still fewer. Our dues are 75 cents per month. For the last two months he has been unable to pay this. In another month he will very likely be suspended and subsequently expelled unless he parades before the whole union seeking charity, which he never will do. Cannot the more fortunate case or machine holder be of so much of a brotherly and beneficent turn of mind as to help his unfortunate fellow typos by ceasing to fight for the sake of a few dimes, which he would not miss, but which collectively would form quite an item for the unemployed, and acknowledge this the only just way of paying dues? Or is the dog-eat-dog era breaking into our ranks? Woe to the union if it does.

The general business outlook here is very gloomy. Although the ranks of the printers are thinned considerably since the introduction of machines on all papers except the *Lat Leader*, we have still enough to doubly represent each situation in town. The *World* is running nine Rogers machines with no cases on save one for the display heads and the ad. men. The *Press* has seven machines of the same patent and is gradually laying off the cases at present. Job work is dull. H. F. F.

WANING IN POWER.

To the Editor: VINELAND, N. J., January 29, 1894.

Unionism, as defined by Webster and other celebrated authors, means agreement, harmony, something formed by a combination of parts or members; a consolidated body, etc. An excellent definition, certainly, but how far these points are embodied in the exemplification of the teaching of organized labor bodies at the present day is an open question—one deserving of no little study by those having the cause of unionism at heart and desirous of enjoying the fullest measure of benefit it is capable of giving.

I have often been pained when attending sessions of typographical unions (and to these organizations are mainly to be applied my thoughts upon the question of whether or not as labor bodies they are not waning in influence and usefulness), in listening to the bitter wrangling and acrimony of feeling displayed among their membership over matters most trivial in their nature, while those of more serious concern, so far as the welfare of the individual organization is concerned, are treated with such indifference that but little good is effected by the legislation had upon them.

My connection with typographical unions dates back to the '50's, when I espoused the cause of unionism as a charter member of No. 16, of Chicago, and through all the years intervening between then and now, I have felt a deep interest in all matters affecting the well-being of my fellow-craftsmen.

With the onward march of years it seems to the writer that the true objects of unionism are becoming lost in the swift-running stream of everyday life. In the days of long ago, a spirit of fraternalism existed between employers and unions that is lacking to a great extent at the present time. Suggestions from the one were kindly received and acted upon by the other. One great idea—the elevation of the craft, mentally and mechanically—seemed more fully to engage the attention of the more active spirits of the organization, in order that it might retain, as it had won for itself, the position of being in the front rank of organized labor bodies.

Ranking among the pioneer labor organizations of this country, typographical unions ought to be the strongest—not numerically, perhaps—for power, position and honor of any labor body. That it is not so is a self-evident fact. And why

not? The answer is suggestive of several reasons. The tendency to admit to membership—for the sake of gaining strength numerically—a class of applicants who, by lack of proper knowledge of the business, are totally unfitted for craftship, is one of the evils that lies at the door of unprogressive unionism. Another weakening element is an evident desire of the more hot-headed of the membership to catch at the merest straws that come in their way as a pretext to quarrel with their employers and precipitate a strike, where otherwise better judgment should prevail, and questions in dispute settled by arbitration, fairly and honestly conducted, allowed to take its course.

Better results—more pleasant and enduring in their character—generally accrue from arbitration than from coercion, especially when conducted by men of experience and ripe judgment. Such men are to be found in the ranks of organized labor as well as out of it. Vindictiveness and antagonism to the rights of others, when prompted by purely selfish motives, has wrecked the hopes of many a labor organization and stranded its membership upon the rock of dissolution. We know of more than one union that today is suffering from the effects of attempting to crush the life out of the hand that was feeding it with bread, instead of acting in a more conciliatory and friendly spirit.

Another feature that we consider detrimental to the welfare of unionism lies in the fact that skilled and incompetent workmen must receive the same scale of wages. We hardly consider this justice to an employer, and it certainly is not to the skilled employé. Of course, we have more especial reference to book and job compositors, but the injustice is also apparent in the ranks of the news comps. This feature of unionism is being harped upon by employing printers more and more every day, and will form a lever of no small magnitude to aid in the overthrow of labor organizations generally.

It was only recently that the writer was one of a committee appointed by a local union to wait upon the proprietor of a book, job and newspaper establishment, with a view of inducing him to unionize his office. In answer to one of our queries he said, "That he believed in unionism, but that our laws were so defective that he could not consistently approve them; that while he did not object to any man joining a union he must reserve the right to judge of the competency of the workmen and grade the pay accordingly." There was sound logic in his argument, and all further attempts to unionize his office were failures.

Another defect, and a serious one, too, is the lack of discretion manifested by members in their chapel work. Particularly is this the case in what are known as "open" offices. A meeting is called, and in a loud and thoughtless way a question is discussed—perhaps a vital question—and the non-union man is thus informed of what is going on, and he having no compunctions of conscience, and being under no authority, circulates on the street corners matters that should be kept within the privacy of the chapel or union. Within the chapel there is much done and much more said that ought not to find a footing there, and would not, if sound union principles were lived up to. How often the obligation of membership is forgotten, and the spirit of malice and vindictiveness allowed to play its part at the hands of some one member against his fellow-workman. Again, too often chapel meetings are discussed in some neighboring beer saloon to the edification of those present—craftsmen or otherwise—but injurious to the progress and well-being of the union itself.

WILLIAM F. KNOTT.

HARD sized paper requires quicker drying ink than soft sized, as it does not absorb the oils, and the ink must perforce dry on the surface. A medium soft sized paper is preferable, as cuts will come up easier on it, and if good ink is used there will be no offset.—*Printers' Review*.



Photographed by Will C. Distor.

THE OLD MILL.

Heliotype engraving by
BISSEK & GRAVING COMPANY,
Chicago and Milwaukee.

QUESTIONS AND ANSWERS REGARDING PATENTS OF INTEREST TO PRINTERS.

CONDUCTED BY FRANKLIN H. HOUGH.

TO CORRESPONDENTS.—Names and addresses must accompany all letters or no attention will be paid thereto. We desire this for our information and not for publication. References to former articles or answers should give date of paper and page. Special written information rather than that of general interest cannot be furnished without remuneration.

H. H., Boston, Massachusetts.—Three years ago I obtained a patent in England upon an improvement in perfecting presses. Can I still obtain a patent in the United States, or am I barred by my English patent? *Answer.*—The fact that your English patent has been granted to you will not prevent you from obtaining a patent here, nor would the courts declare the patent void upon that account, provided the invention has not been in public use in this country for more than two years prior to the date of your filing your application in the United States.

X. Y. Z., Detroit, Michigan.—Please inform me as to whether there is a penalty provided for marking a machine "Patented," when as a matter of fact no patent has been obtained therefor. *Answer.*—The law provides that any person who in any manner marks upon or affixes to any unpatented article the word "patented," or any word importing that the same has been patented, for the purpose of deceiving the public, shall be liable, for every such offense, to a penalty of not less than \$100, with costs, one half of the penalty to the person who shall sue for the same, and the other to the use of the United States.

R. F. J., Chicago.—I am a constant reader, and great admirer of your journal, and I have been pleased to note the efforts which you have of late been making to render the journal if possible of greater interest to its patrons. I refer to the new departments relating to special subjects, and I find the department relating to patents to be both interesting and instructive. A neighbor of mine has invented a new composing stick, and three years ago he filed in the patent office a *caveat* therefor. He has done nothing further in the way of obtaining protection, though he has placed a large number of the sticks upon the market. He says that the *caveat* fully protects his interests. Will you kindly state as to how this is? *Answer.*—In reply to your inquiry we would say that the nature of a *caveat* is probably less understood by the general public than any one point with reference to the patent laws, and we are glad that you have asked this question as it affords us an opportunity to explain the nature of a *caveat*, for the benefit of such of our readers as may not have posted themselves upon the subject. The law provides that "Any citizen of the United States who makes any new invention or discovery, and desires further time to mature the same, may, on payment of the fees required by law, file in the patent office a *caveat*, setting forth the design thereof, and its distinguishing features, and praying protection of his right until he shall have matured his invention. Such *caveat* shall be filed in the confidential archives of the office and preserved in secrecy, and shall be operative for the term of one year from the filing thereof; and if application is made within the year by any other person for a patent with which said *caveat* would in any manner interfere, the Commissioner shall deposit the description, specification and drawings, and model of such application in like manner in the confidential archives of the office, and give notice thereof by mail to the person by whom the *caveat* was filed. If such person desires to avail himself of his *caveat*, he shall file his description, specifications, drawings and model within three months from the time of placing the notice in the postoffice in Washington," etc. It will be seen from the foregoing that the filing of a *caveat*, as a matter of fact, affords the inventor no protection whatever, excepting that it entitles him, during the period of one year, to receive an official notice in

the event of an application for a patent upon his invention being filed by some other person. The right to this notice does not extend in any instance beyond the expiration of the year, and the fact that he has filed a *caveat* does not assure to him any rights not possessed by the person who files the application for a patent, excepting perhaps that in the interference proceedings that would be instituted between the two cases, after the caveator has filed his application for a patent, in conformity to the notice received by him from the patent office, he might avail himself of the record date of filing his *caveat*, in establishing the date of conception of the invention. He could not establish the date of filing the *caveat* as the date of perfecting his invention, as in his *caveat* he swears that he has not perfected the invention, but desires further time within which to perfect it.

NOTES ON ADVERTISING.

BY J. C. OSWALD.

AN advertisement goes forth as a business representative, and its results will depend upon its capacity to impress readers with its importance. Then don't make it of the kind that will create disfavor rather than good will. The "smart" salesman may create the most stir, but the man who talks business will get the order. There is a difference between advertising to make impressions and advertising for business, and it is most apparent when accounts are balanced at the end of the year.

THE W. W. Kimball Company have issued a thirty-two-page catalogue of the different piano and organ advertisements used by the firm. It has been gotten up for the use of agents, and announcement is made that electrotypes of those not easily set up will be sent free. The plan will no doubt prove profitable to both the company and the agents. As specimens of advertising they are good.

A CANDIDATE for favor as an exponent of the practice of advertising is an under-sized monthly called *Biz*, published at Toronto, Canada, and now in its third month. The older journals in the field look up from their struggles for existence long enough to breathe a sigh of compassion for the youngster. It is bright and sprightly and will no doubt get its share of the rather slender pickings.

FOR staid, conservative methods of dealing with advertisements commend to us the *Monetary Times*, of Toronto, Canada. Said a gentleman prominently connected with printing and publishing interests in this city, whose eye lighted upon a copy at my desk recently: "I worked in that office years ago, and those advertisements look so familiar that it almost seems that I must have set up a great many then."

AN article appears in a recent issue of *Printers' Ink* in which a comparison is made between two Chicago daily papers. It is ingeniously written and is very misleading. To one conversant with the facts the inference of the statements made look strangely out of place in a journal given to so much self-laudation as Mr. Rowell's "little schoolmaster." If it was a paid notice it should have been so designated, and, whether paid for or not, its statements should have been investigated before publication.

THE coupon craze among the daily papers has assumed such proportions that one wonders where it will end. The Chicago *Inter Ocean* has so many propositions to make to its readers that a printed list has been prepared and announcement made that it will be sent on receipt of a stamp. Another stroke of enterprise on the part of Mr. Kohlsaat was the printing of the names of over seventeen thousand participants in a recent puzzle contest. These unfortunate people should prepare for a deluge of patent medicine literature.

MR. GEORGE FREDERICK HEYDT, of the well-known house of Tiffany & Co., New York, has prepared an interesting little booklet descriptive of the rise of the house and its

founder, Mr. Charles L. Tiffany. Mr. Heydt has made his work very readable. The illustrations of Mr. Tiffany and his establishment at different times in his life are of the highest attainment of the engraver's art. It is printed in colors and typographically could hardly be surpassed. The work must needs give a favorable impression of its creators wherever seen.

Now that many large advertisers are placing their business direct, and are demanding the commission heretofore given to agents, a wail has broken out among the country publishers. It is to the effect that the rates offered are ruinously low and that they have no redress. It never seems to dawn upon them that they are in any way responsible for the existence of this state of affairs. It can perhaps be best explained by the instance of one of them who wrote: "Our price for your advertisement is \$20. What will you give?"

THERE is one argument in favor of newspaper advertising as opposed to the circular method that cannot be refuted, and that is that the advertiser is sure of the respectability of his surroundings. When we come to consider the immense amount of mail that is being sent out daily by irresponsible and fraudulent persons it can readily be seen that if it is true that a man is known by the company he keeps, circular advertising falls far short of the ideal. The presence of an advertisement in the columns of a reputable trade journal is an indorsement of the advertiser, and a score of circulars could not give him so favorable an introduction.

A NEW YORK firm has conceived an original advertising scheme that is so ingenious that it is likely to get them into trouble. It is to send a facsimile production of a very endearing letter purporting to be written by a young lady to the recipient of the letter. In it she reproaches him for having worn such expensive gloves on the occasion of his last visit and recommends economy in the direction of those manufactured by this house. A careless disposition of the letters caused narrowly averted trouble in more than one household, and the postal authorities have been appealed to by harassed husbands to put a stop to the practice.

THERE is a proverb that should be framed and hung above every advertising manager's desk, and it is that old one that "honesty is the best policy." The advertiser pays for his space, and while space is dear, talk is cheap, and too often he attempts to balance accounts by an extravagant use of the latter. Chicago stores day after day spend thousands of dollars in advertising "sales at 40 cents on the dollar," "this article at 15 cents, worth 90 cents," etc. Newspaper readers are the most intelligent class of a community, and the expenditure of enormous sums of money in advertisements would seem to argue that the intention is that they shall be read. Then why should they contain almost nothing but statements that intelligent people cannot be expected to believe? Another instance of the need of honesty in advertising is to be found in paid reading notices. One who is tricked into reading half a column of matter only to find that it is an ingeniously worded advertisement cannot have a good impression of its perpetrators. A man once showed the writer a reading notice of this kind and said: "I have been fooled into reading the advertisements of that firm against my will no less than a dozen times, and I wouldn't buy their remedy if it was the only one on earth." The *Ladies' Home Journal* people, I note since writing the above, announce that no more paid reading notices will be accepted.

IT IS A GEM.

"THE INLAND PRINTER is a gem. The February number is on my desk. Every publisher and employing printer as well as every printer in the land ought to read it regularly."—*George Schlosser, Resident Superintendent, South Dakota Newspaper Union, Aberdeen, South Dakota*

CRITICAL AND PRACTICAL NOTES ON NEWSPAPER TYPOGRAPHY AND PRESSWORK.

BY R. C. PENFIELD.

Under this head will be published each month a conscientious review of newspapers sent in by their owners or managers. Criticism will cover only the appearance and makeup of the paper. Papers submitted for this purpose must be addressed to Mr. R. C. Penfield, P. O. Box 843, Philadelphia, Pa.

THE SIGNAL, ANDREWS, INDIANA.—This paper is an eight-page journal of forty columns, half patent and half home print. The latter apparently comes from a handpress, and we should judge could be improved. The roller probably needs renewing, as the work indicates that it is "hard," and a better and blacker ink would improve the appearance greatly. The display is not bad, when the evidently limited amount of type for this purpose is considered.

* * *

THE REPORTER, MOMENCE, ILL.—O. M. Harlan, foreman, sends us a copy of this seven column quarto, and states that it is printed on a Newberry press, built in 1856. The work is clean, and the color even—the general presswork being superior to much of that turned out on late style two-revolution presses—satisfactory evidence of what a good careful workman can do even with inferior tools. The general character of the display advertising is light, presenting as a whole a pleasing appearance. The headings of the articles and departments are too small when their importance is considered, and the use of underscoring rules of a heavier face than the body of the letters they are beneath, detracts from the appearance of the advertising. The curved line on the first page is in poor taste. The *Reporter* is a creditable sheet, and worthy of the liberal support it appears to be receiving.

* * *

THE DAILY NEWS, ST. JOSEPH, MO.—A handsome quarto daily—in fact, a paper that would be a credit to a city much larger than St. Joseph. As the *News* is probably printed on a perfecting press, the presswork cannot be criticised too closely. The composition, and make-up however, are worthy of the best that can be secured in machinery. One would say that a better quality of ink and fresher rollers would improve the appearance of the *News*. Unless this is a special number, the amount of reading in proportion to the advertising is unusually large. Beyond the presswork as above referred to, the *News* is really one of the best looking journals we have seen. We presume that inquiry of the *Chicago Tribune* or the *Philadelphia Times* would result in valuable points for the *News* on the matter of presswork, as these two dailies are probably the leaders in typographical appearance in this country.

* * *

THE WEEKLY NEWS, MOUNT Ayr, IOWA.—The *News* is a five-column quarto, all set, the type used being long primer leaded. The amount of reading matter is liberal, and the arrangement is fair. The use of the shaded type and six-line wood letters in the advertising columns is not in accordance with the best ideas as to display, and these fonts could be dispensed with to advantage. The presswork of the *News* is open to the objection of having too little impression, the result being a slurred appearance. The cylinder and bearers are evidently not in the proper relation to each other. There is a slur at the edge of the form, and the type "punches through," showing that instead of the cylinder and bearers traveling together, the type is the first thing to strike and the last thing to leave the cylinder, which can be remedied by raising the bearers, or lowering the cylinder. Double spaces between the words in the running heads would improve these very much.

* * *

THE BEE KEEPER'S REVIEW, FLINT, MICH.—The proprietor modestly asks for suggestion as to typographical improvement. There are several points in which changes with a view to bettering the appearance can be made. But one style of type should be used throughout as initials for the articles. The face

should be no lighter in effect than the roman type which composes the article. Departments should never begin at the bottom of a page or column, especially when emphasized by a prominent heading. In two of the numbers before us there is too much variety in the "color" of the ink. In the other number there is more uniformity. Following Mr. Hutchinson's name is "Ed. and Prop." an abbreviation, in bad form. Both words should be spelled out. A better ink and a couple of sheets of paper under the large half-tones would have made considerable difference. Mr. Hutchinson's evident desire to please, and his determination to seek suggestions, as indicated in his editorials and his letter, are deserving of emulation. The *Review* is a neat publication, and much better looking than might be inferred from our criticism.



Written for THE INLAND PRINTER.

THE HORNPIPE GIRL.

BY A. H. M.

"All in the Downs awaiting the tide,
All in the Downs the good ships ride."
Wherever they sail here's a health and a hail
For Jack the Jolly Sailor and

The
Hornpipe
Girl.

Though Jack may swear and drink,
Though he gamble all his "chink"—
What though he have a wife in every port?
We love him for his folly, so preposterously jolly—
That is, when represented by

The
Hornpipe
Girl.

PRINTING ON LEATHER.—It appears that the experiments for some time past in France for obtaining a satisfactory method of color printing on leather have been so far successful as to open up a prospect of a new and attractive industry.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WM. J. KELLY.

The full name and address of all correspondents must accompany their letters in order to receive attention under this department. These are not necessary for publication, but for our information and their identity as subscribers.

A. R., Philadelphia, is a young pressman desirous of improving himself in presswork. He says: "In THE INLAND PRINTER I notice several advertisements relating to helps on presswork, and I beg to ask your opinion as to which of the following would be the best to assist a young pressman." Here follows the names of the works alluded to. *Answer.*—"Bishop's Practical Printer," "The Printer's Art" and "MacKellar's American Printer" are all helpful works and should be secured, as the outlay for all is small compared with the benefits to be derived from a studious perusal of them. By all means get them. The *American Art Printer* has been discontinued, but carefully read the various technical articles now appearing in this journal, and you will have opportunities to absorb the very best practical information relating to printing and its auxiliaries.

W. S. C., Chicago, says: "I have a 50,000 run in red and gold. Can gold ink be used to advantage? If so, what is the best means of working it?" A sample of the stock on which the printing is to appear accompanied the query. It is simply a one-side white coated manila board, the coating of which is quite weak and pervious, if the inks or sizing used are strong in tack. *Answer.*—A white ground is not a good one on which to print gold ink—in no case is gold ink as brilliant as gold bronze when it is properly applied; but where fairly good results are asked for, and the price for the work only justifies the use of gold ink—that is, good gold ink—we cannot see any injustice or disadvantage in using it in preference to the tedious use of gold bronze, especially if the bronzing must be done by hand instead of by machine. Gold ink looks better when printed with a stronger impression than when worked with a light one, but a full feed of ink must be maintained.

F. P. O., St. Louis, Missouri, wants to know how to prevent "blurs" on a Universal press whenever large forms are run. He adds: "I have tried corks in every shape, and as many of them as could possibly be tried or fastened to the gripper fingers. Works well on all small forms. Impression screws are all even and tympan changed regularly." *Answer.*—Lock up all large forms well below the center of the chase; see that tympan sheets are not so far to the right or left as to be under the bearers of the type bed; and do not carry too much packing on the platen of the press. Have the platen well and rigidly set up on the impression screws—all of them—so that the impression latch, on the front of the platen, is near the top of the index plate when the impression bar is set for printing. If these do not correct the "blur," then the two drawbars, or arms, are not of equal lengths, or the journal points are worn down unevenly, thus forming an irregular or zig-zag motion at the strongest point of pressure. It is no unusual thing for new platen job presses to exemplify this mechanical defect in their construction. We have seen several presses of this kind.

A. B., Philadelphia, has sent us proofs of a letter heading printed on about 18-pound linen laid folio, with the following request: "Inclosed please find sample of a half-tone on linen paper. Would be very thankful to have your opinion of the same; whether and how such work can be improved. This sample was printed from an electrotype, and has lost the sharpness of the original. It has received a good make-ready, but it cannot be made to look any better." *Answer.*—The design, in half-tone (from a combination of line and wash drawing), is intricate in tones and far too close in mesh for the purpose of printing on linen laid stock. A pure line drawing would have been much more suitable. Still, we think, our correspondent might have done a little better, even on the stock selected, if he

had cut out and *strongly* overlaid the several lines of lettering, and *sunk* the backgrounds deep enough to almost lose the meshing. This could be aided further, if a *medium soft* paper tympan had been employed, instead of the very hard one. Linen and other grades of paper that have a *rough* or *uneven* surface of face and back, require special make-ready, which must neither be too hard nor too soft, nor can presswork be done clearly on them without showing more or less impression on the reverse side of the sheet. Printing inks, of any color, accordant with the peculiarities of hand-made or finished papers, should be short, full-colored, of medium body and contain a quicker drier than is used in ordinary jobbing inks. If linen stock must be furnished the customer, it is wise to select a grade that has not got "laid" marks running through it. In such cases the result will, no doubt, prove satisfactory, especially if a blue-black ink can be decided on as the color for the work.

F. W. R., Cleveland, Ohio, sends money for his subscription to THE INLAND PRINTER, and asks the following questions: "Can you tell me how to stop a composition roller from shrinking uneven; or is it caused by the composition not being in the right condition when the roller is made? I know that cold weather will shrink a roller, but I do not know of anything to stop it from shrinking in warm weather." *Answer.*—(1) To be able to stop the shrinkage or partial shrinkage of a composition roller is not any easy matter, but it can be done at times (under proper conditions) with glue and molasses composition covering. Keep such rollers in a close-fitting box, the bottom of which should have about one or two inches deep of saw-dust, moistened with water from day to day; or a flat vessel containing fresh water may be placed in the bottom of the box, which will answer the same purpose. The box lid should be raised a couple of inches during a part of the day, and closed down for the night. Rollers may be kept in good condition and show hardly any shrinkage for several months by strictly following this course. If the covering of the rollers is made of composition in which glycerine forms a part, this method of protecting them cannot be followed, because the damp vapor will help to draw the glycerine to the surface of the roller, and injure its working qualities. (2) Much of the shrinkage developed in composition rollers arises from bad glue; glue over-soaked, or which contains too much water, and from rollers being set up too tight to form and distribution cylinders by reason of which they become overheated and are taken out and seasoned for use again. Indeed, one-fourth of the rollers rendered useless through partial shrinkage—that is, shrunk in spots—may be put down to this cause. New rollers should not be allowed to remain or stand in the same position for over two days at a time; turning them occasionally, especially if they are large ones, is a necessity which a careful pressman cannot overlook. Shrinkage also occurs from defective roller molds.

C. & U., Bement, Illinois, have this to say: "We see that you have started a 'Pressroom Queries and Answers' which, we are sure, will be hailed with delight, especially by us country printers who do not have a great deal of presswork to do. We have a job of a circular to be printed on good paper, with a half-tone cut of a person on one corner. The job will have to be printed on an 8 by 12 jobber. Can you give us a plan for make-ready that will get us a satisfactory result? Kindly suggest kind of tympan, stock, ink, etc." *Answer.*—If the size of the circular is not larger than letter-sheet, and your form rollers are in good condition, you ought to be able to produce a beautiful piece of presswork on the press named. Assuming that the circular to be printed is of letter size, begin by locking up the form as much below the center of the chase as the margin will permit of, but in the middle from left to right of the chase. Dress the bed of the press with about five sheets of smooth book paper, of moderate thickness, if the matter in the form is "heavy" in composition. Take an impression on the tympan

and patch up all trivial imperfections on the top sheet, after which take an impression on two smooth sheets of hard paper of about ten to fourteen pounds folio stock, from which you are to make up your overlay for the cut and such underlays as may be necessary to bring up heavy lines of type, for it is better to slightly underlay such lines than to overlay them. Attach the overlay to its place with greatest precision, and carefully draw over all another smooth tympan sheet, avoiding any possible displacement of the under tympan sheets while doing this. Use for stock what is known as "coated paper"—enameled book—weight from sixty to eighty pounds to ream, size 24 by 38, which will give you about eight copies to the sheet. The ink, whether black or colored, should be moderately strong, full-bodied and short. If it pulls off the coating on the stock, mix in the ink a few drops of very thin printers' varnish. Use ink sparingly, and put it on the disk of the press in a distributed condition by the aid of a small hand roller. This is necessary to secure clean and perfect work. Lay the sheets loosely in lots around on boards or tables, while printing, to avoid offset.

PRACTICAL NOTES AND EXPERIENCES IN NEWS-PAPER PUBLISHING.

CONDUCTED BY R. C. PENFIELD.

IN the April number will appear an article on buildings for newspaper and printing offices. We shall be glad to hear from our subscribers as to the advantage or otherwise of a newspaper owning its own building, and of their experiences in owning and erecting such buildings.

* * * *

THE FORM AND STYLE OF A MODEL COUNTRY WEEKLY.

(Paper read by V. C. WASS before the Annual Convention of the South Dakota Press Association.)

The subject assigned for this paper embraces two distinct and very important features of a successful country weekly.

First, the form, in size and shape, is to be considered. There are published in this state newspapers of almost every known size and shape, which fact attests to the wide variance of opinion among newspaper men as to the best form.

We find the big, unwieldy 9-column folios, whose pages when spread out certainly convey some idea of the "bigness" of the paper, which is the principal redeeming feature of that "form" of weeklies. But the actual size of their pages is derogatory to their appearance and usefulness, since there necessarily must be so much display matter jumbled together that the individual features seem to lose their effectiveness in the general medley of the whole. This, to the writer's mind, is a greater objection to this size and form of papers than the old argument of "more columns and more money" adduced in favor of the quarto forms.

Then we have the other extreme, the magazine form of four-column pages, having from eight to sixteen pages. This form has some redeeming features, but it does not appear to be a "newspaper" form. While it may be gotten up very attractively the housekeeper finds fault because it is of no use to cover the pantry shelves, or serve as a pattern for Johnny's pants, or sundry other garments, and the busy reader complains, if it be of twelve or sixteen pages, because he has to turn over so many leaves to find what he wants, and writes to know why an index is not furnished with it. The pages are so small, and so many in number, that the effect of a nicely displayed advertisement, while all that could be desired when opened to its page, is often lost from not being exposed to view.

The paper of ideal form must, then, be a medium between the extremes of large and small pages. It must be of convenient form to handle, not too many pages, and large enough to afford convenience of arrangement and yet small enough to give individuality to each piece of display. This seems best embodied in the six-column quarto, and especially so if the "inside" is a ready print. The six-column pages are a happy medium between the large blanket pages and the dwarfed pages

of the four-column size, and in the quarto form, with four pages of home print, there seems the best opportunity for arrangement and classification of matter, as well as the arrangement of display. It meets at once the requirements of a compact and convenient form, easy to handle, any part being of ready access. It is, in the judgment of the writer, after having successively experimented with a seven and eight-column folio, five-column quarto, and the four-column sixteen-page magazine form, the ideal form for a model country weekly.

While the form of a paper is of much importance, its "style" is more so, being perhaps the paramount feature of its existence, whether it is a "model" one, or a painful evidence of its failure to be such.

The "style" not only embraces the manner of make-up and character of display, but also the policy and character of local and editorial matter. The style of presenting local matter, whether the columns are filled with empty nothings, or the chaff carefully winnowed out, has much to do with the real worth of a local weekly. It is not so much the quantity of local matter as the quality presented, which wins favor. Even the most insipid reader can scarcely be interested in a superabundance of such fresh local items as: "Colder today," "More snow," "Several commercial men were in town this week," "Railway travel is increasing, the trains now being generally well filled," etc., which appear with slight variations week after week. And such personals as: "John Smith went north today," and "Tom Jones made a trip to the corners yesterday," are devoid of interest unless the special business upon which each was bent is something of public interest or concern.

The newspaper whose style of presenting local matter is to furnish items of legitimate interest rather than "space fillers" will readily be classed as a model one. Likewise with the one which presents live editorial matter, upon current subjects, briefly outlining a candid and consistent judgment. More depends upon the honesty and consistency with which this department is handled than upon its infallibility. All are liable to err, but he who is candid and consistent, even though he errs, retains the respect and confidence of his readers.

In relation to the style of make-up, a practical printer who studies to keep abreast of modern methods and rules of display will scarcely fail in the make-up, though there are exceptions. The effect of a neat and proper arrangement in make-up is plainly perceptible in the general reader, as is also the effect of a poor make-up. How often every newspaper man has heard the objections of readers to the custom of making up "pay" locals along with the news locals, and who can blame them? How it jars on the nerves of an experienced printer and newspaper man to see an otherwise creditable paper disfigured by an indiscriminate arrangement and "mixing" of display and reading matter, as is occasionally met with. The effect is not unlike that felt by an accomplished musician who is compelled to listen to a discordant medley misnamed music.

Why the necessity for such "style" of make-up? Even though it be the result of the demands of patrons for position, etc., is it not the fault of the publisher in allowing it? What would be thought of a merchant who would consent to sell a patron a yard of goods cut from the middle of the piece, simply because the customer's whim demanded it? He would be justified in doing so only by charging enough more for the yard of goods so cut to pay the loss on the remnant first cut off. A newspaper publisher who gives his readers only a mismatched assortment of remnants will scarcely meet the popular demand, and it is doubtful if he receives any more business in the long run by acceding to the demand for "middle pieces," etc., and if he charged additional for the remnant it would prove a great antidote.

The style of a model country weekly may therefore be said to be: Matter, fresh and vigorous; display, neat and not too heavy; make-up, a harmonious arrangement by which the reading matter loses nothing by contact or sandwiching of blackface paid locals or special position advertisements.

DOES THE COUPON SCHEME HELP THE BUSINESS AND CIRCULATION OF A DAILY PAPER?

(Paper read by WILL M. NARVIS, business manager Muscatine *Daily Journal*, before Inland Press Association, Chicago, February 20, 1894.)

Does the coupon scheme help business and circulation of a daily paper? To this there may be made responses of various natures. Being personally connected with a paper that was established over fifty years ago, and some of the members of whose firm are and always have been averse to any premium idea, I had in a measure become imbued with the same feeling, and have been curious to know the actual results on a country daily, yet loath to learn by actual experience.

With considerable interest the fraternity have been closely watching the results on some of the metropolitan dailies, and if they were successful, the same cause naturally should be expected to produce the same results on the smaller, or what may be termed the country dailies. This brings the query, then, "Does the coupon scheme help the business and circulation of a daily paper?" To this I make the answer, "It depends." By this I mean it depends upon what you desire to adapt the coupon scheme to. If it be in the line of making your paper headquarters for a bartering establishment for all classes of merchandise, it is very questionable whether the coupon scheme would help the business of a daily paper, for the reason that it would cause the subscribers and people generally to look upon the paper as a "Cheap John" affair, and one that did not merit support and indorsement. A paper should stand on its merits entirely. If it does not give the news when it is *news*, and thus cause a demand for it, it certainly will not and ought not to be benefited by reason of its dickerings in "whetstones," "monkey wrenches," or patent medicines on the coupon plan, any more than if it were to accept all sorts of articles offered it in exchange for advertising. Then, too, there would be another reason for not taking much stock in a coupon plan in this line, for the reason that every paper has, in its columns, a list of advertising of everyday necessities from firms who thus give their hearty support to it, and who, of course, advertise with the idea that advertising pays them, and that the man who advertises reaps the harvest.

This is the correct theory, and the one that we should always endeavor to impress upon the merchant in soliciting business from him. I adopt this rule in this matter and inform the merchant that if he is advertising solely to help the paper it were better that he did not advertise at all. This being my version of this matter, I could not consistently, through the coupon plan, offer to the *Journal* readers a lot of sugar, coffee, suit of clothes, or pair of shoes, for I would feel that I was trespassing upon the rights of a patron, and counteracting the influence of his advertising, through the columns of my paper, which I certainly would be doing were I to engage in this line of couponing.

Then, too, no daily newspaper has the storing capacity to provide room for the thousand and one articles you might be inveigled into taking to offer to your subscribers, and it is questionable whether this would gain any subscribers to the paper, for you could not offer any of this class of articles at a less rate than they could be sold by the merchant. Then, from this standpoint of reasoning, I do not believe that anyone can consistently argue that a coupon scheme helps the business of a daily paper; therefore, I say "it depends."

But in this connection, I believe I can consistently point out some reasons why and wherein a coupon scheme will and does help the business and circulation of a daily paper. As publishers, we take pride in our respective papers. We believe, and very firmly too, that advertising pays when properly done. We believe that the only way to advertise is to do it through live mediums, those that reach the people every day, rain or shine. If we argue this way with the merchant or local advertiser, we often are confronted with the question, "How do you know it does pay in your paper? I do not believe it will help my business. People do not read advertisements." To this I

make the reply that it does pay, and you can easily prove it by handling the advertising as you would any department of your store. You are always looking out for bargains and something new to put in stock; do you not then believe that the reader of a daily paper is not constantly watching for bargains offered by a competitor or someone who is offering such through an advertisement that he or they may have in the columns of the paper? The same reasoning you apply in your wholesale purchases applies in your retailing with still greater force, and the only way to satisfy yourself on this score is to study it and then try it.

The press of today is generally looked upon as a public educator, and it certainly fills this important mission well, and it is in this connection that I believe the coupon can prove of much benefit both to the business and circulation interests of a daily paper. By this I mean that if a daily paper affords to its readers an opportunity to secure certain kinds of instructive and enlightening literature, such as standard books, portfolios of the World's Fair, tours of the world, America photographed, etc., it may prove a success. But in the selection of these discrimination is necessary; the works offered on the coupon plan should be of the best, strictly reliable, and, if views are used, select the clear, distinct ones, which should be accompanied by brief descriptive sketches of the respective illustrations. These are collaborators, in a certain sense, with the daily paper, for the reason that they give those who take advantage of the liberal offers excellent ideas of how other people live in other countries and sections; and when the daily paper contains an item of news from this or other points, the reader appreciates it as an item a great deal more because of his semi-acquaintance through these views or books with the locality in question. Then, too, it serves a double purpose. The present generation is seeking after knowledge, and when the American miss or youth sees the coupon in their family paper, seventy-five per cent of them straightaway clip it, save it and ten chances to one call for the article offered. If found interesting, a call follows for the second, third, fourth, etc. Of the series, if they be such, he or she tells a companion, and so the tidings spread and the paper in question is talked of everywhere, and this is one of the objects sought to be accomplished, for it results invariably in increased circulation, which is always a welcome factor about every well regulated newspaper office.

Thus, viewing it from a business standpoint, we obtain the result. The old and young thus become interested, they watch the various advertisements, and eventually the advertiser feels he is benefited, and he shows an appreciation of this "campaign of education" by an increase of business.

I contend that one of the objects we most desire to accomplish is to educate the rising generation to read the daily papers more every day so that it eventually proves an inheritance to have a daily paper in every home. Of course, all this cannot be accomplished by the coupon plan, but if the "remedy is well applied," if the selections are "well shaken before taken," it will prove a "top column next to reading matter" or "wholly surrounded by reading matter" advertisement for the daily paper. Now, this may seem visionary to many, but actual experience is the best schoolmaster.

Recently I secured two good pictorial publications to offer to our subscribers. I had many misgivings as to the results, but it is no longer an experiment with me. In less than ten days over six hundred portfolios had been taken and the *Journal's* views were the talk of the town. It afforded me another satisfactory privilege, also. I never fully appreciated the value of our own advertising columns, but this demonstrated to me fully that the *Journal* IS READ, and it accords me another advantage in securing business, for I can demonstrate by actual results the value of advertising.

As a direct investment, it may not be as profitable as something else, and yet the direct results referred to in an advertising and business way are certainly very encouraging; besides, from close observation, I realized an increasing circulation of a

very fair percentage, the times and everything else considered.

It will not be necessary either to carry the coupon plan continuously through the year, for that would have the result referred to in the first part of this paper; but occasional trials of something of the sort acts as a stimulus on the public pulse, and by exerting a little discretion as to the selections for the purpose of educating the people, the coupon plan, in my opinion, "does help the business and circulation of a daily paper."

PAID LOCALS.

BY RODERIC C. PENFIELD.

A department in a newspaper not always looked after as industriously as it should be is that of the "paid locals," as they are generally called. A great many publishers go on the principle that the first thing to do is to fill up their display spaces, and avoid setting type as much as possible. It would be better to run a small paper, give smaller spaces for the money, and put the effort into working up trade in these locals, which will be the most profitable department of the journal, everything considered. They can be worked in odd spaces in the paper if there is the proper sort of understanding with the customer. The reporter or editor can write them himself, and stretch them out a great deal, and he can do this with the satisfaction of knowing that the customer is getting more for his money in this way than in any other way of advertising. I always believe that paid locals should have a plain distinguishing mark such as the "Adv." following them. This may be put in with the dash preceding, and the abbreviation in italics, as *—Adv.*, or the arrangement may be with a bracket and the Adv. in roman. The mere addition of an asterisk I do not believe sufficient warning to the public that it is paid reading matter. The reader should always be able to pick out without trouble that which is general reading matter and that which is advertising. I know that some publishers make it a point to run this style of advertising in their reading columns interspersed with the short local paragraphs, with nothing but an asterisk to indicate that they are an advertisement, and sometimes not even this. It is an annoyance to the reader to constantly stumble across this sort of stuff, but if the publisher must do this he should receive a good price per line — not less than 25 cents where put in this way. The minimum price for paid locals in newspapers of even the smallest circulation should be 5 cents per line, and no position guaranteed. Eight cents is nearer a proper figure, while 10 cents is about the average for a newspaper of one thousand to two thousand circulation. Above that, 15 cents per line can be had without trouble, with an arrangement that upon the using of so many lines per month — one hundred or more — a discount shall be given. The place to locate this advertising is following reading matter at the bottom of columns so far as it is possible to do it, but never in between ordinary reading articles unless there is an unusual number of the paid locals, and one or two short paragraphs are put in to break the monotony.

If the body of the paper be set in brevier leaded, then the locals should be set in the 7-point solid, if the office possesses such type — if not, then in the brevier solid. I believe that type one size smaller is an advantage as a distinguishing feature of such locals. It can also be used as an argument with the advertiser, in view of the fact that a gain of a line can sometimes be made, although as an actual fact the office will be the gainer by reason of the smaller body occupying less space.

BEJABERS!

"I want a book," said a timid young woman to a public library attendant, "by that Norweden or Swegian writer — I can't think of his name, but it sounds like Bejabbers-bejabbers."

After an instant's reflection, the clever library attendant vanished among the alcoves and brought the timid young woman "Arne," by Bjornstjerne Bjornson, and it was precisely what she had in her mind. — *Chicago Evening Journal*.

NOTES AND QUERIES ON STEREOTYPING AND ELECTROTYPING.

CONDUCTED BY CHARLES T. MURRAY.

ALBERT D.—I desire to start a stereotyping room in connection with my publishing business. What preliminary steps would you suggest, as I have no personal acquaintance with that department of the business. I wish to employ competent men, but do not desire to engage them on trust, and yet my time is limited in regard to making inquiries. Any information on the matter will be appreciated. *Answer.*—We would advise you to write to the different manufacturers of stereotype machinery whose advertisements appear in this paper. Any of them will gladly supply your wants. They are acquainted with almost every good stereotyper in this country, and can always furnish you a good man.

F. CAMPBELL, Bridgeport, Connecticut.—Your letter and samples of work received. The samples are very good, and with proper machinery we do not hesitate to say you could do better work than many so-called expert stereotypers. We were glad to hear from you, and will be pleased to hear from any and all stereotypers and electrotypers who take an interest in this department.

W. W. G.—I wish to experiment with the chalk-plate process. Where can I obtain a small amateur outfit at a low price, suitable for the purpose. *Answer.*—You can obtain a small outfit for chalk plates for from \$12 to \$50, according to what you expect to do. You can get a nice furnace, metal pot, casting box, ladle, shoot board, plane, miter box and saw for \$50. We refer you to the manufacturers of stereotype and electrotype machinery whose advertisements you will find in this paper, either of whom can supply your wants and are perfectly reliable.

L. W. BARMORE.—I contemplate adding a stereotype outfit to our job office (say, about a \$100 outfit), and not knowing much about the matter, I take the liberty of asking your opinion in regard to the same. We turn out nothing but first-class work, and I would like to know if the same can be accomplished with stereotype plates. Is there any other methods of making your own plates (except electrotyping) which can be used with advantage in a job office, and with an eye to economy. *Answer.*—You cannot get a stereotype outfit that will be of any service to you for less than \$250. You can get a very good small outfit for that, consisting of trimmer, saw, shaver, metal pot, furnace, steam table, casting box and ladle. This outfit will do first-class work if properly handled, but any outfit without the above machinery will never give satisfaction.

P. S.—I have been at the printing business for four years and am considered fairly competent for that experience. I have a strong desire to learn the stereotyping and electrotyping business. I am told that my knowledge of printing will give me a great advantage. I at one time worked in a brass foundry and have a strong interest in metallurgy. What measures must I take to obtain a situation and where, and what encouragement might I expect and what must I do as a beginner? *Answer.*—Your knowledge of printing is of some value to you, but not as a new beginner in electrotyping and stereotyping. It will be of use to you after you have worked at the business one or two years. The best way for you to learn the trade is to get a position under some good man and start the same as though you never saw a printing office. There are chances in almost any city for a young man to learn the business if he will look for them and make up his mind he is going to find them. Perseverance will have its reward.

NOTES ON PROCESS ENGRAVING.

If the correspondent signing himself "Inquirer" in the February issue of THE INLAND PRINTER will communicate with Mr. H. Jenkins, 53 Quimby avenue, Cleveland, Ohio, he may be put in the way of an opportunity to pursue the study of process engraving.



Photo. by Anne, Portland, Oregon.

WINTER IN THE SOUTHLAND.

THE STRONGEST POSSIBLE EVIDENCE OF GROWING ADVANCEMENT.

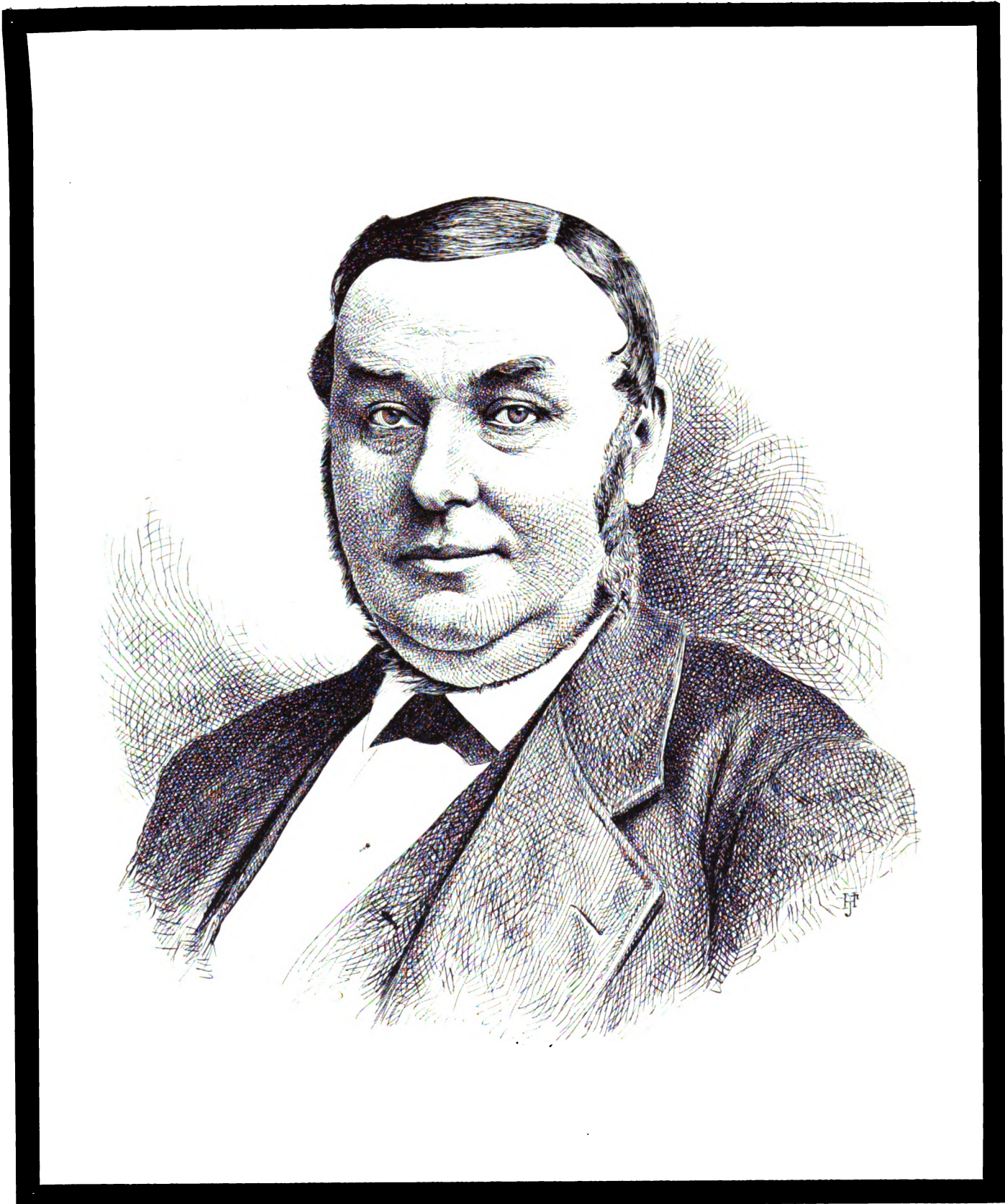
A prominent New York printer writes under date of February 12: "THE INLAND PRINTER arrived Thursday. I could not refrain looking over it when I got home that night, although tired and sleepy. Let me compliment you for the masterly exhibit of valuable contents and to those directly chargeable for its beautiful mechanical execution. I think it is, without doubt, the very best number yet issued; and it gives the strongest possible evidence of growing advancement and value to the printing trade of this country."

IT WAS A WEDDING INSTEAD.

Mr. John D. Green, while east, will attend the funeral of his daughter, Miss Nellie Green, to Mr. C. A. Chase, which will occur at Pittston, Pennsylvania, a week from next Sunday.—*Superior City (Wis.) Evening Telegram, January 27.*

The *Evening Telegram* particularly regrets the awkward typographical error which occurred in the social department of Saturday's paper. It may be of some interest to some of the parties concerned to know that two printers are looking for other jobs in consequence of their blunder.—*Superior City (Wis.) Evening Telegram, January 29.*

I HAVE received the advertisement competition book, and wish to thank you for it, and for your efforts to advance the cause of printing among the country printing offices. I heartily approve of the judge's selections, especially the first two in the ad. competition.—*L. M. Wood, Fairfield, Illinois.*



From a photo by Gutekunst, Philadelphia.

Geo. W. Childs

W.C.

Pen drawing by
Pierson & Harrell's School of Illustrating,
McVicker's Theater Building,
Chicago.

DEATH OF GEORGE W. CHILDS.

THE news of the death of George W. Childs, which occurred shortly after 3 o'clock, on the morning of February 3, 1894, caused universal sorrow.

It was on Thursday, January 18, that the sad end was startlingly foreshadowed. Private Secretary Steel heard a noise as of a heavy body falling in the publisher's private office. Instantly rushing into the room he found Mr. Childs stretched upon the floor in an utterly helpless condition. Summoning Night Editor Sheppard the two together quickly lifted the sick man to a couch, and stimulants were administered, which revived the sufferer somewhat. It was then found that he had been attacked by vertigo. He had been sitting in his chair at his desk reading when the stroke fell, and as he lurched forward and fell to the floor he still held a letter in his clasp. Even before Dr. J. M. Da Costa could arrive in answer to the hasty summons, it was discovered that Mr. Childs' right arm was hanging limp at his side. They perceived also something far more serious, that his brain had been affected. They finally arrived at the belief that a blood-vessel had burst. But in a few days his condition grew alarmingly worse, and he soon relapsed into his former semi-consciousness. From this condition he never recovered.

At 10 o'clock of February 2, Mr. Childs' respiration became embarrassed, and the physicians at the bedside saw that the end was close at hand. At midnight the patient's pulse was flagging, and he sank gradually but steadily until death closed the long struggle for life. Mrs. Childs and Drs. Da Costa, Laidy and Mills were in the sickroom at the last. The death of the great publisher and world-famous philanthropist came with the same tranquillity with which his remarkable career has been marked. At his bedside were the physicians who had carefully watched his every symptom since the day he was stricken, and Mrs. Childs, the companion of his years of usefulness.

On Thursday, February 6, with ceremonies as simple as his character and his manner of living, he was laid to rest alongside of his lifelong friend and companion, Anthony J. Drexel, from whom death had separated him but a few months. After services at the residence the casket was closed and conveyed to St. James' Protestant Episcopal Church, just opposite. Bishop Scarborough, the Rev. Joseph N. Blanchard, the Rt. Rev. Henry C. Potter, Bishop of New York, who delivered the address; the Rev. William B. Bodine, D.D., and Bishop Whittaker, officiated.

The crowds lined the sidewalk until the cemetery was reached, and even within its sacred walls and around the Drexel mausoleum were collected a great number of men, women and children. The casket was borne to the interior of the mausoleum, followed by Mr. Childs' relatives and friends. Here the burial service was recited, Bishop Whittaker pronouncing the benediction.

The silver plate on the casket lid bore this inscription:

GEORGE W. CHILDS,
 Born
 May 12, 1829,
 Died
 February 3, 1894.

The honorary pall-bearers, selected from Mr. Childs' numerous friends, were as follows: Mr. J. Pierpont Morgan, of New York; Mr. John R. McLean, of Washington; Mr. Cornelius Vanderbilt, Hon. Chauncey M. Depew, Gen. Horace Porter, Judge Edward Patterson, Col. Frederick D. Grant and Hon. John Bigelow, of New York; Mr. Enoch Pratt, Reverdy Johnson, Gen. Felix Agnus and Mr. Charles E. Mayer, of Baltimore; Mr. E. P. Wilbur, of Bethlehem; Dr. James MacAlister,

Mr. Frank Thomson, Judge Henry Green, Judge Craig Biddle, Mr. Frederick Fraley, Mr. Henry N. Paul, Mr. John Lowber Welsh, Mr. Ferdinand J. Dreer, Mr. George C. Thomas, Mr. William M. Singerly, Mr. L. Clarke Davis, Mr. Richard C. Dale, Mr. Clement A. Griscom, Mr. William V. McKean, Mr. Eugene Delano, Mr. Isaac H. Clothier, Mr. Charles F. Warburton, Mr. Joseph M. Wilson, Mr. Richard M. Cadwalader, Mr. Joseph G. Rosengarten, Hon. John Russell Young, Col. M. Richards Muckle and Col. William Wayne, of Paoli.

There were present at the funeral, among others, the following: Mr. and Mrs. John R. Drexel, Mr. and Mrs. Anthony J. Drexel, Mr. and Mrs. George W. Childs Drexel, Mother Katherine Drexel, Mr. and Mrs. John R. Fell, Miss Minnie Fell, Mr. James W. Paul, Jr., Miss Lalla Paul, Master Paul, Colonel and



PUBLIC LEDGER BUILDING.
 [Statue of Franklin on the corner.]

Mrs. Edward Morrell, Mr. and Mrs. Robert H. McCarter and Mr. and Mrs. McCarter, of Newark, New Jersey; Mr. and Mrs. R. E. Peterson, Miss Nellie Peterson, Miss Elizabeth Stanley, Mr. and Mrs. William P. Troth, the Misses Troth, Mr. and Mrs. John R. McLean, of Washington; Mr. Alexander Krumbhaar, J. Pierpont Morgan, of New York; Colonel and Mrs. Fred D. Grant, ex-Mayor Abram S. Hewitt, of New York; Colonel Gillespie, U. S. A.; Mr. and Mrs. Godwin, Hartford, Connecticut; Mrs. William Matthews Lay, of Washington; Mr. C. Stuart Patterson, Miss Eleanor Patterson; Hon. J. L. M. Curry, representing the Peabody Educational Fund; Mr. Paul Du Chaillu; Maj. John M. Carson, Washington correspondent of the *Ledger*; Mr. Hiram Hitchcock, Mr. James Bayne Stewart, Judge Edward Patterson, Messrs. George S. Mendell and William Durant, of the Boston *Transcript*; Mr. James L. Knapp, of the Baltimore *Sun*; Mr. John W. Keller, president of the New York Press Club; Mr. George R. Preston, Mr. George F. Spinney, publisher of the New York *Times*; J. S. Seymour, New York *Evening Post*; Mr. and Mrs. Thomas T. Kinney, of Newark; George W. Turner, publisher New York *Recorder*; Mr. William M. Laffan, publisher New York *Sun*; Mr. C. R. Miller, editor New York *Times*; Mr. Augustine Smith, Mr. Thomas Moore, of Chester; Mr. Gilbert E. Jones, Mr. Henry S. Dyer, Miss Mary A. Butler, Miss Edith A. Butler, Miss Julia Ewing, Mrs. Rand, Miss Rand.

Philadelphia Typographical Union, No. 2, was represented by George Chance, H. H. Miller, William J. Bollman, William J. Sloan and James Welsh.

Washington Pressmen's Association, No. 1.—H. C. McFarland.

Wilmington Typographical Union, No. 123.—William C. Walters and William Montgomery.

Brooklyn Typographical Union, No. 98.—President W. C. Shuckman, W. D. Wilkins, Henry W. Ziegler and J. F. Lane.

International Typographical Union.— W. J. Brennan and Charles B. Smith, of New York; Jacob Gläser and Walter Faries, of Philadelphia.

Baltimore Typographical Union, No. 2.— William Fleming and M. Moran.

MR. CHILDS' TREATMENT OF HIS EMPLOYES.

A gentleman who left the *Ledger* to take another position, says the *Union Printer*, recently wrote regarding Mr. Childs: "I had been on the local staff of the *Ledger* but a short time, when one day on coming from the reporter's room I met Mr. Childs on the stairway. He stopped me and said: 'Well, how are you getting on?' I made the proper answer to the question, when he said: 'Drop into the office during the day and

I broached the subject to Mr. Harry S. Stiles, then the assistant cashier of the *Ledger*, and he said he would see about it. Mr. Stiles mentioned my purpose to Mr. Childs and told him of the coming marriage, when Mr. Childs said: 'Send the young lady \$50 in cash and an order for \$50 worth of goods as my wedding present, and tell Mr. — to go to a Bible publishing house and select just the kind of Bible he wants for his daughter and send me the bill.'

"One afternoon when I reached home for supper my wife met me at the door with a pleased look, handed me an open letter, and said: 'Mr. Childs sent me that today.' I looked in the envelope and found a check on the banking house of Anthony J. Drexel for \$100, and also an order for \$100 worth of miscellaneous goods, and a note asking my wife's acceptance



MR. CHILDS IN HIS PRIVATE OFFICE.

[In frame above desk on the left is a letter from Dickens.]

see Colonel Muckle. He will have something for you.' When I entered the business office later in the day Colonel Muckle beckoned me to approach his desk, and when I did so he handed me a roll of greenbacks, with the remark: 'Mr. Childs makes you a present of this, with the understanding that you are not to let anybody know it except your family.' In a secluded spot I examined the roll handed me and found it contained exactly \$100. When next I saw Mr. Childs I advanced to thank him for his gift, when he simply said, in his short, curt way: 'Do your duty, do your duty,' and I turned away.

"As the wedding of my eldest daughter was approaching some time after the above incident, I desired to present her with an illuminated fancy Bible, and I thought I might obtain one on favorable terms by getting an order for one from the *Ledger* office and paying the cost of it in weekly installments.

of the present. As Mr. Childs had never seen my wife, the disinterestedness of the present may be understood. On another occasion I found a note at my house in a *Ledger* envelope, and found the letter was written by Col. M. Richards Muckle, and it simply said: 'Mr. Childs asks your acceptance of the inclosed.' The 'inclosed' consisted of a \$20 greenback. I never had an explanation of why that present was sent to me.

"One day the then city editor of the *Ledger* assigned me to write up the funeral services of a prominent citizen who was interred at South Laurel Hill Cemetery. While waiting at the gates of the cemetery the approach of the funeral it began to rain, and just then Mr. Childs and a friend emerged from a carriage and entered the cemetery. Seeing me standing there in the rain and without an umbrella, Mr. Childs said: 'Are you here for the *Ledger*?' Receiving an affirmative answer,

Mr. Childs remarked, as he placed his hands on my coat: 'Why, you have no umbrella, and are getting your clothes spoiled. Come into the office tomorrow and I will give you an order for a new suit of clothes and a good umbrella.' It is needless to say I soon had a new suit of clothes and a fancy umbrella. My youngest son died while I was on the *Ledger*, and Mr. Childs meeting me in front of the *Ledger* building, asked me some questions about his death, and later in the day, Mr. Muckle, the cashier, handed me \$50 in cash, saying Mr. Childs gave it to me to help pay the funeral expenses."

THE TYPOGRAPHICAL UNIONS.

Were the resolutions to be printed, which were adopted at the special meetings of local unions called on the announcement of Mr. Childs' death, they would more than fill the pages of this issue of *THE INLAND PRINTER*. The minute adopted by the employés of the *Public Ledger* at their meeting may be taken as representative of the sentiments of that great organization for which Mr. Childs had so high a regard.

The employés of the *Public Ledger* having lost, by the death of George W. Childs, one who has stood to them in the relation of a kind and considerate father, find it impossible to express in formal resolutions a due sense of their great loss, but, nevertheless, seek to record in this minute their high appreciation of his character as it has been revealed to them in daily intercourse. He was the embodiment of kindness and benevolence; his broad sympathies made him a citizen of the world, and not merely those associated with him socially and in business, but humanity itself, lost a generous friend and noble exemplar by his death. It would be unjust to his memory, however, to allow it to be supposed that the most obvious characteristic of his nature—the possession of a sympathetic heart that knew no impulses that were not kindly—was his sole claim to distinction. He was broad-minded and helpful in every way. All his writings and publications were well-considered efforts to uplift humanity; to promote "Peace on earth, good will to men"; to strengthen and succor the down-fallen; to help and encourage the ambitious. He was a philanthropist, it is true, but he was more than that, he was a "guide, counsellor and friend" to all who came within the scope of his wide-reaching influence.

Of Mr. Childs it may be said, as he said of Mr. Drexel: "We to whom he gave so much that was vital, such as affection, friendship, faith, can scarcely think of him as dead, but rather as one who has gone into more life, into a fuller, better life than he ever knew, as one that we shall happily meet in that far country."

Written for *THE INLAND PRINTER*.

TO THE MEMORY OF GEORGE W. CHILDS.

BY NIXON WATERMAN.

A song is hushed, a star has paled,
A sun has set,
The saddened hearts of earth have wailed
Their deep regret.

There came a soul of humble birth,
Of lowly mien,
Who made the dreary paths of earth
More glad and green.

A grateful land will ne'er forget
That voice now stilled,—
That hand forever open, yet
Forever filled.

He came as comes the gracious dew
When leaves are curled,
He scattered summer's sun all through
This wintry world.

He is not dead. His deeds enshrined,
Time can defy.
To live in hearts we leave behind
Is not to die.

THE will of George W. Childs was admitted to probate February 9. The document is very short and was executed on August 1 last, one month after the death of Anthony J. Drexel.

Mr. Childs bequeathed his entire estate to his widow absolutely. The executors are George W. Childs Drexel and James W. Paul, Jr., and they placed the valuation of the estate at "over \$100,000 real and over \$100,000 personal." The full text is as follows:

I, George W. Childs, of the city of Philadelphia and State of Pennsylvania, do make, publish and declare this writing to be my last will and testament, hereby revoking all wills or instruments in the nature thereof by me at any time heretofore made.

I give, devise and bequeath all my estate of every kind, whether real or personal, wheresoever the same may be situate, unto my devoted wife, Emma Bouvier Childs, to be hers absolutely, having full confidence that she, knowing my plans and purposes, will by gift during her life or by testamentary writing make such disposition thereof, for charitable or other uses, as will be in accordance with my wishes, it being my intention hereby not in anywise to fetter my said wife in the disposition of my estate, but only to make expression of my confidence in her action hereunder.

I appoint as the executor of this will my friends George W. C. Drexel and James W. Paul, Jr.

Witness my hand and seal this 1st day of August, in the year of our Lord one thousand eight hundred and ninety-three.

Signed, sealed, published and declared by the said testator as and for his last will and testament in the presence of us, who, at his request, in his presence and in the presence of each other, have hereunto subscribed our names as witnesses.

RICHARD C. DALE.

WILLIAM T. STEEL.

M. RICHARDS MUCKLE.

GEORGE W. CHILDS.

Written for *THE INLAND PRINTER*.

THE PRINTERS' FRIEND.

BY FORREST CRISSLY.

A kindly craftsman whose heart greater grew
As grew his means to comfort, aid and bless!
What wonder that the tears of craftsmen press
Upon his grave like gems of grateful dew?

CHILDS-DREXEL HOME FOR UNION PRINTERS.

WHEREAS, On Saturday, February 3, 1894, death called to eternal rest George W. Childs, a philanthropist of universal fame and respect; therefore

Resolved, That we, printers resident at the Home, express our sorrow at the loss of a true friend and benefactor of the craft.

Resolved, That we extend to his widow our sincere and heartfelt sympathy in her great bereavement.

Resolved, That the portrait of George W. Childs, suspended in Assembly Hall, and the Mrs. Childs' Room, be draped in mourning, and so remain for thirty days.

ROWLAND KILE, *Secretary*.

WILLIAM B. ECKERT, *Chairman*.

GEORGE W. CHILDS.

The world hath lost a man. His path he strewed
With gentle kindnesses and words of grace.
From all degrees of men his open face
Won high regard or earnest gratitude.
With sturdy honesty and truth endued,
His soul was written on his countenance,
And all might read him at a casual glance,
As on a world-wide pedestal he stood.
By unclean pelf his hand and heart unstained,
Strong for the right, and turning not aside
Whene'er the public weal was in debate,
He justified the honor he had gained.
If specks in marble envious eyes espied,
His faith in God was his sure armor-plate.

THOMAS MACKELLAR.

GERMANTOWN, February 3, 1894.

GEORGE W. CHILDS made it a rule of his life never to speak ill of anyone. If Smith went to him and told him that Brown was his deadliest enemy he sent for Brown and intimated that Smith was the dearest friend they both had on earth, and owing to the kind things Smith had said Brown had said about him he wanted to thank him and find out if there was any favor he could do for him.

AN OLD FRIEND'S TRIBUTE.

"About Ben Adhem's name led all the rest"
 On that bright scroll of men who loved their kind
 As thine will lead, dear friend of friends the best,
 In days to come; nor will the pulses find
 A record of more varied excellence
 In sweetness, patience, gentleness and truth,
 Allied to childhood's winsome innocence,
 As fresh in riper age as in thy youth.
 The thought of good to others was thy breath,
 The very essence of thine inmost life,
 And rose spontaneously, as Scripture saith,
 "Out of the fullness of thy heart," so ripe
 With tender sympathy for human need
 That every word became a noble deed.

PARKE GODWIN.

NEW YORK, February 3, 1894.

GEORGE WILLIAM CHILDS.

BY WILLIAM H. T. SHADE.

Correct the proof;
 It reads: "The printers' friend."
 Correct the proof,
 Since not aloof
 From anyone who needed aid
 This good man stood; his ready hand
 Dealt charity o'er all the land;
 His many generous gifts betrayed
 The kingly greatness of his heart;
 A king in wealth, he played his part
 As would have graced a regal chief,
 And in all hearts a real grief
 Not very often known holds sway
 That one so kind lies dead today.
 The printer will his service lend
 To make a change he needs must own
 Is surely due, since he alone
 Is not the only mourner near
 The noble benefactor's bier—
 Correct the proof;
 It should read: "Everybody's friend."

GEORGE W. CHILDS, two days before he was taken ill, received letters from Canon Farrar and the daughter of Charles Dickens, in which both thanked the Philadelphian for checks for \$100 each had received from him to be used among the poor.

IN MEMORIAM.

[New York *Morning Journal*, February 4.]

George W. Childs: Died February 3, 1894.

"The King is dead," says the courtier.
 "Long live the King!" they reply.
 While another can hold the scepter,
 The King is not said to die.

"Dead on the field of Honor!"
 Is the cry when a soldier falls;
 But the ranks close up, and another
 Leads on when the trumpet calls.

"It has dimmed the mirth of nations,"
 When the actor passes away;
 But scarcely has dropped the curtain,
 Ere another takes up the play.

And so among all whose metal
 Is stamped with the common brand;
 They pass, and then leap forth others,
 At once in their stead to stand.

But he who makes all men brother,
 Whose hand is the hand that gives,
 When he dies, there springs up no other,
 In proof that the Good Man lives.

Until God, in His infinite pity,
 Makes a new and a precious mold,
 And, breathing a blessing, in-poureth
 A heart of the heavenly gold.

For Wealth calleth no man brother,
 There's pride, not pity, in pelf:
 Its hand is the hand that withholdeth:
 And the soul of the rich is self.

On thy coffin, dear friend of the lowly,
 Lie lightly our love as a wreath.
 On thy grave may the lilies bloom ever,
 In type of the pure heart beneath.

J. I. C. C.

THE "Childs-Drexel Memorial" Committee, Trades League rooms, 421 Chestnut street, Philadelphia, ask the hearty coöperation of citizens in raising a fund to erect a suitable and lasting memorial to the memory of George W. Childs and Anthony J. Drexel, saying: "In honoring them you honor Philadelphia, and the committee hope for a hearty and spontaneous response to their appeal." All contributions should be sent to Messrs. Drexel & Co., treasurers "Childs Drexel Memorial" Committee.

GEORGE W. CHILDS.

BY W. BRADWAY.

He stood beside his fellow-man and asked,
 "What needest thou?"—then gave with freest hand;
 But not of gold alone; the greater part
 Of what he gave was as the quiet rain
 That blesseth all the thirsty ground—it fell
 And quenched the sorrows in a thousand hearts
 With sympathy and love unspeakable.
 He held all things in trust for God; each day
 Was filled with kindnesses that live and move
 And gather majesty—now that he is gone—
 And will increase, till sages, yet to come,
 Will point the youth to where his humblest deed
 Illuminates the path to God, and say,
 "Learn from that life the way to live and die."
 —*Harper's Weekly*.

THE visiting members of the typographical fraternity who attended the funeral of Mr. Childs were entertained at dinner at Reisser's café by Mr. James J. Dailey, of the *Public Ledger*, on Tuesday afternoon, February 6, when the movement proposed by Philadelphia Union for the erection of a monument to Mr. Childs was mentioned by Mr. George Chance, president of the union. The idea elicited favorable comment, and remarks commendatory of the object were made by Messrs. C. B. Smith, President Murphy, Charles J. Dumar and W. E. Boselly, of New York; F. H. Lawler, of Washington; President Walters and William Montgomery, of Wilmington, Delaware; W. D. Wilkins and John F. Lane, of Brooklyn, and others. The eloquent remarks of Mr. Jacob Gläser, of Philadelphia Union, at the meeting at which the project was started wherein he depicted the great value and extent of Mr. Childs' liberality, kindness and courtesy to printers, received flattering indorsement from the visitors.

M. AUGUSTE FOUCHER, of Paris, the inventor of the type-casting machine which turns out the characters complete, ready for the printer, has just invented another machine, which, instead of casting the letters singly, will make two or more at a time.—*L'Intermédiaire des Imprimeurs*.

THE ILLINOIS PRESS ASSOCIATION.

THE twenty-ninth annual meeting of the Illinois Press Association, was held at the Lexington Hotel, Chicago, on February 19 to 24, inclusive. The association represents over 450 first-class country newspapers, and many applications for membership were received and passed upon during the sessions. Space does not admit of an adequate account of this most interesting meeting, which surpassed in value in practical discussion and projected work any similar occasion in the life of the organization. THE INLAND PRINTER purposes from month to month to take up the threads of debate in the various topics discussed, using them as a text for a more extended ventilation of opinion by the membership in its columns and in otherwise carrying forward the plans of the organization.

February 19, the first day, was spent in social reunions, sight-seeing, and in preparation for the business meeting of the next day. On the 20th the convention opened at 10:30 o'clock with prayer by the Rev. Ernest M. Stires.

After the appointment of the usual committees the association devoted the remainder of the morning to the discussion of an able paper on "Benjamin Franklin as a Country Editor," which was read by B. B. Herbert.

In the afternoon President Rosette read his annual address, in which he detailed the work of the organization during the last year. The address was able and fearless, causing much approving comment. The text of the matter we hope to present to our readers in our April issue. President Rosette noted the largely increased membership, and said the association was never before so prosperous as it is today. An account of the special meeting held during the World's Fair recalled pleasant memories, and the president extended again hearty thanks to all those who had aided in the entertainment of the members.

"The Country Press, and Improvements in Machinery and Appliances in Connection Therewith," was the topic of an interesting discussion, in which Thomas Rees, Thomas Diller and I. J. Martin participated.

Memorials on the deaths of George M. Tatham and G. W. Morris were delivered by Clinton Rosette and J. W. Clinton. The day's session was concluded with a debate on the question, "How to Buy Stock."

Wednesday morning was given up to the annual address of Gen. Smith D. Atkins, of the Freeport *Journal*; a paper by J. W. Clinton, of the Polo *Press*, on "The Benefit of County Organizations"; and a debate on "The Daily: How to Make It Pay in Cities of Less than 10,000," by C. E. Snively, of the Canton *Register*; Frank T. Moran, of the Belvidere *Northwestern*; and James H. Cox, of the Litchfield *News*. There was also a discussion on a change in the libel laws proposed by Attorney A. F. Hatch, which was referred to the legislative committee of the association.

Thursday morning's session was given up to a symposium on the subject of the ideal country newspaper, how it should appear and what it should contain. A number of five-minute papers were read. Editor Chain said that if proper attention is paid to the make-up of the paper the news will be distributed over the pages judiciously and the ads. will be given a back seat.

Horace Crichfield, of the Atlanta *Argus*, read the next paper. He called attention to the importance of the mechanical work of a paper and a good make-up. He was followed by Mr. H. L. Taylor, of the Wenona *Index*, who said that the demand for papers containing pure and wholesome reading is on the increase.

The symposium was interrupted for a time by the reading of a paper giving a biographical sketch of the late Mrs. Myra Bradwell, by C. E. Snively, of Canton.

In the evening Washington's Birthday services were observed by a reception and ball, to which many Chicago newspaper men and trade representatives were invited.

On Friday M. F. Walsh, of the Harvard *Herald*, submitted the following resolution:

Resolved, That it is the sense of the Illinois Press Association that the use of auxiliary sheets containing advertisements is detrimental to the interests of the publishers.

It was the purpose of the author of the resolution to take some means whereby the publishers could combine to protect their interests against the piratical advertisements foisted upon them by those in control of big auxiliary concerns. Speech after speech showed the abuses which the "boiler plate," which contains advertisements, work upon country editors. Some humorous incidents were related in the experience of many who had been printing advertisements of home merchants and institutions which were afterward offered by the auxiliary sheets at one-fourth the publisher's price. It was agreed that advertisements furnished by the "boiler plates" are often indecent and always inserted at prices so low that the editor cannot in justice charge his home patrons a fair price for space. It was said that the coöperation of the Illinois, Wisconsin, Iowa, Minnesota and Michigan Press associations would probably force the "boiler plate" houses to discontinue their advertising departments if united action were obtained.

The report offered by the executive committee asked for the striking out of Article XI of the by-laws, regarding excursion privileges. The report was amended.

A sufficient party has been obtained to assure the European excursion. All arrangements must be made before March 15. The party will be open to all newspaper people and personal friends who are vouched for. The price for the three months will be \$350. All details can be obtained by addressing Mr. Clinton Rosette, editor *Chronicle*, DeKalb, Illinois.

Lieutenant-Governor Gill was elected to honorary membership, as he had left active newspaper work when chosen for his present position. Mrs. Bundy and Miss Harriet Tatham were also made honorary members.

The election of officers resulted as follows:

President, G. W. Cyrus, Camp Point *Journal*; first vice-president, M. F. Walsh, Harvard *Herald*; second vice-president, W. M. Goudy, Fairfield *Press*; third vice-president, C. E. Snively, Canton *Register*; secretary, J. M. Page, Jerseyville *Democrat*; treasurer, C. M. Tinney, Virginia *Gazette*; executive committee, L. A. McLean, Urbana *Herald*; C. D. Tufts, Centralia *Democrat*; W. L. Eaton, Rockford *Gazette*.

Delegates were appointed to attend the national editorial convention to be held July 2, at Asbury Park, New Jersey. A suggestion that the association be incorporated under the state laws was referred to the executive committee, with power to act, after which the convention adjourned.

"SPECIMENS OF BILL-HEADS."

SYRACUSE, New York, February 17, 1894.

THE INLAND PRINTER COMPANY: *Gentlemen*,—I wish to acknowledge receipt of the "Specimens of Bill-Heads" which I received, and permit me to express my sincere thanks for the same. They were very neatly "done up," and some of the specimens ought to be productive of much good. I hope to again contribute my mite to some of your competitions. Again thanking you, I remain,

Respectfully yours,

FRANK C. PECK.

A few sets of the bill-head specimens yet remain unsold. They will be mailed to any address on receipt of 25 cents. Time of composition on each specimen.

PRESERVATIVE!

SUNDAY SCHOOL TEACHER—So you're identified with the "Art Preservative"?

JOHNNIE—Yessum.

SUNDAY SCHOOL TEACHER—That's good. I hope you will take Benjamin Franklin as your pattern. He was a great man and an honor to the trade you have selected. What department do you work in?

JOHNNIE—I solder the tops on tin terminator cans.



Half-tone engraving from photograph by
FRANKLIN ENGRAVING & ELECTROTYPING CO.,
(Formerly A. Zeiss & Co.)
Franklin Building, Chicago.
Duplicate plates for sale.

CATCH IT IF YOU CAN!

See advertisement elsewhere.

MRS. MYRA BRADWELL.

MRS. MYRA BRADWELL, wife of Judge James B. Bradwell, and the founder and managing editor of the *Chicago Legal News*, died at her home in Chicago on February 14, after an illness dating back nearly a year. With her accustomed vigor Mrs. Bradwell kept at her work until September 7, when, on returning from a meeting of the World's Fair Board of Lady Managers at Jackson Park, she went immediately to bed, and from that time was confined to her room until her death.

The career of Mrs. Bradwell presents some unique features. She had the distinction of being the first woman to apply for admittance to the bar in the United States; the first woman to be admitted to membership in the Illinois Press Association, and the first woman who became a member of the Illinois State Bar Association.

Mrs. Bradwell was born in Manchester, Vermont, February 11, 1831. Her parents were Eben Colby and Abigail Willey Colby, both offshoots from solid colonial stock, which furnished good soldiers for the cause of independence. Her early training was received in a small town in western New York, her parents finally moving to Chicago when she was twelve years old. Her education was commenced at a school in Kenosha, and completed at the Elgin Seminary. As a recognition of her close application and ability she was received in the institution as a teacher. This was her calling for several years, part of the time being spent in Memphis, Tennessee.

The great turning point in her life came in 1852, when she was married to James B. Bradwell, a young lawyer with a future just dawning. Mrs. Bradwell became intensely interested in her husband's profession, and under his tutelage began the study of law. At first her studies had no other aim than of being of assistance to her husband. She became inspired later with the idea of gaining admittance to the bar. In due time she passed a most creditable examination, and filed her application. As she was a married woman, the application was rejected. The matter was carried to the Supreme Court of Illinois, again rejected, and then taken to the United States Supreme Court. Here the case was argued in 1871 by Senator Matt Carpenter, of Wisconsin. Another adverse decision was rendered, and the case was dropped. No more attention was paid it until twenty years later, when the same court issued a certificate on

the original application. The action created quite a surprise, as the court had come to this conclusion of its own volition and without argument.

In 1868 Mrs. Bradwell established the *Chicago Legal News*, the first paper of its kind in the West. Her editorial work soon attracted attention. A special charter was issued by the legislature for the paper, and later several acts were passed making it evidence in the courts and a valid medium for the publication of legal notices.

Mrs. Bradwell was a hard worker for woman's cause. She had much to do in securing legislative work looking toward the elevation of her sex, and took an active interest in all societies for women.

Her work did not begin and end with platform speaking, but she was always ready to make a practical application of her views on reform and philanthropy.

Before the great fire in 1871 Mrs. Bradwell helped to organize the American Woman's Suffrage Association in Cleveland. She was identified with the Illinois Centennial Association as treasurer. On the conclusion of the association's work the funds Mrs. Bradwell held were converted into the capital which was used in erecting the Illinois Industrial School for Girls at Evanston. Mrs. Bradwell was a member of the National Press League, and one of the prime movers in the Chicago Women's Club. She was a member of the Board of Lady Managers of the World's Fair and chairman of the Committee on Law Reform of its auxiliary congress.

Her last address in public was to the Women's Club last August. Her subject was "Civil Service Reform." She was hardly able to stand while speaking.

Mrs. Bradwell had four children. James and Myra are now dead. Thomas and Bessie are grown up and married. Both are lawyers; the former is well known as a justice of the peace, and the latter is the wife of Attorney Frank A. Helmer.

The funeral was held on February 18 at the family residence, No. 1428 Michigan avenue. Representatives were present from the *Chicago Legal News*, the Cook County Equal Suffrage Association, the Soldiers' Home Association, Daughters of the American Revolution, many members of the Chicago bar also attending. Half covering the casket was a mass of white lilies and roses from Mrs. Helmer, daughter of Mrs. Bradwell. A bank of lilies was sent by Justice Thomas Bradwell and his wife. At the head of the casket was a large scroll of white roses on a background of leaves, bearing the words,



"Myra from Jane." Employés of the Chicago *Legal News* sent an open book of roses, lilies and carnations. Masses of roses, violets, hyacinths, lilies, narcissus, and many wreaths and bouquets were sent by friends.

Bishop Samuel Fallows officiated and feelingly spoke of the life and character of Mrs. Bradwell. The internment was at Rosehill cemetery.

The honorary pallbearers were: Judge H. W. Blodgett, Judge H. M. Shepard, Dr. De Laskie Miller, J. Carson Smith, H. W. Bishop, J. W. Butler, Thomas B. Bryan, C. C. Bonney.

Letters and telegrams of condolence were received from Luther Laffin Mills, Judge Tuley, Gen. John C. Smith, Judge W. L. Gross, of Springfield; Adjutant-General A. Orendorff, H. W. Warner, Judge J. N. Scott, of Bloomington, and others. Among those in attendance were: Fernando Jones, Judge H. V. Freeman, Judge Hutchinson, C. C. P. Holden, J. L. High, Judge Thomas G. Windes, John C. Richberg, Frederick A. Smith, Judge C. C. Kohlsaat, Alexander M. Sullivan, Homer B. Galpin, H. W. Jackson, Charles Cutting, F. B. Sherman, Julius Rosenthal.

INLAND DAILY PRESS ASSOCIATION.

THE eighth annual convention of the Inland Daily Press Association was held at the Palmer House, Chicago, on Tuesday, February 20. At the morning session a eulogy was delivered on the former president, Quincy A. Hossler, of Warsaw, Indiana, by W. Bent Wilson, of the Lafayette, Indiana, *Journal*. A. H. Lowrie, of the Elgin *News*, formerly consul to Freiberg, Germany, gave an account of his impressions of European journalism in the business and editorial departments. At the afternoon session papers on trade topics were read by F. W. Starbuck, of the Racine *Journal*, and Robert M. Woods, of Galesburg, Illinois. Will M. Narvis, of the *Muscatine Journal*, read a paper on the benefits of the coupon scheme, published elsewhere in this issue of THE INLAND PRINTER. The following officers were elected for the year:

President — F. R. Gilson, *Palladium*, Benton Harbor, Michigan.

Vice-Presidents — Will M. Narvis, *Journal*, Muscatine; S. W. Grubb, *Republican-Register*, Galesburg, Illinois; F. W. Starbuck, *Journal*, Racine, Wisconsin; W. Bent Wilson, *Journal*, Lafayette, Indiana; L. A. Sherman, *Times*, Port Huron, Michigan.

Secretary-Treasurer — Ira S. Carpenter, *News*, Michigan City, Indiana.

Executive Committee — W. C. Kegel, *Telegram*, Dubuque; E. L. Goldthwaite, *Chronicle*, Marion, Indiana; C. E. Snively, *Register*, Canton, Illinois; H. F. Bliss, *Gazette*, Janesville, Wisconsin; A. H. Lowrie, *News*, Elgin.

Delegates to the National Editorial Association — W. Bent Wilson, W. C. Kegel. Alternates, F. W. Starbuck and E. L. Goldthwaite.

The secretary was instructed to call a meeting of the executive committee of the Association of American Associated Dailies.

THE SEARS TYPO-MATRIX — A SUCCESSFUL MATRIX MAKING MACHINE.

FROM Mr. Charles Sears, of Cleveland, Ohio, THE INLAND PRINTER has received a specimen of the work of the matrix making machine invented by him and patented on November 7 last, as noted in our department of Patents of Interest to Printers last January. The matrix, made in the end of wood, is clear and sharp, showing no indication of the letters crowding. Mr. Sears in his earlier years was a wood engraver and printer, and his knowledge in these occupations brought about his invention. As machine composition could not be brought to the book publishing field for general use without a material to cast from that would receive a letter-by-letter impression without crowding, Mr. Sears at once recognized the

importance of his discovery and promises to shortly present to the book publishing and newspaper industries, not merely an exhibition of the machine but such a demonstration as will show the operation of the entire invention from "copy to the finished production taken from the press," so that all doubt regarding its practicability and simplicity of operation beyond anything now in the field will be dispelled.

The machine now nearing completion and which will be placed upon exhibition is a matrix-producing machine making impressions letter by letter upon the end fibers of wood — the only known material that will receive a letter-by-letter impression without crowding. The machine is about twice the size of an ordinary typewriter, can be run by foot, steam or motor power, uses only one letter or character of a kind in its operation, thus making any length of line; has interchangeable fonts of type which can readily be substituted one for the other. It will use Mr. Sears' system of justification, whereby the operator can see the number of spaces required to justify the line before starting to produce it, placing these spaces as he goes along to the most perfect and artistic advantage. The machine in the hands of an ordinary operator will perform easily the work of four compositors by hand. Every feature is simple, economic and free from complication, and is as easy and simple in operation as a typewriter. The casting device will be separate from the matrix machine, and as the slug is only veneered in the operation of casting, great rapidity in casting will thus be obtained; possibly one caster will easily take care of about eight matrix machines. Mr. Sears has no hesitation in saying that the simplicity of the machine, with its valuable economic features in the production of machine composition, will bring these advantages to the smallest printing office in the country.

EDWARD JAMES.

Edward James, known to nearly every old-time printer in the country, died February 14, at his home in Chicago.

Mr. James was born in the Mohawk valley, above Albany, in 1826. He entered the printing business in 1843 as an apprentice, and from 1850 to 1853 was superintendent for Van Benthuyssen & Company, state printers, Albany, New York. Coming



EDWARD JAMES.

to Chicago in 1860, he formed a partnership with Sterling P. Rounds in the printing business. The firm was in existence some eight or ten years. Mr. James was a heavy loser by the fire in September, 1870, which destroyed the paper house of J. W. Butler & Co., in which Mr. James had his establishment, and thereafter he never engaged in business for himself. In 1879 he entered the employment of Marder, Luse & Co., with whom he remained until his death,

during the greater portion of the time having charge of the city order department, which he filled in a most acceptable way not only to his employers but to all customers of the house with whom he was thrown in contact. Although crippled by rheumatism for many years, he had braved the tortures of this disease with the fortitude of a martyr, and had not allowed it to interfere with his work or with his kindly bearing toward all with whom he dealt.

Mr. James was the embodiment of intelligent activity and labor. A more ardent, energetic, painstaking man, in any position or place, it would be difficult to name. And yet, while entirely devoted to the task before him, and active and earnest to its accomplishment, he was not severe or complaining of those engaged in similar duties whose mental or physical ability did not admit of the earnestness and force, as in his own case. He was never a laggard. His entire being entered into the work before him — his aim its conclusion, truly and well. To the details of any business he was peculiarly adapted.

Nothing connected with the work in hand seemed to escape his observation or attention.

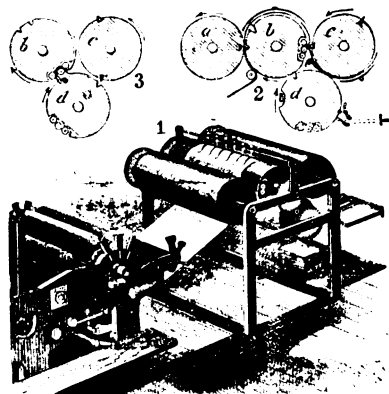
As Mr. James has been known in business circles in this city and the West — more especially to that large and influential class of printers and publishers with whom he was almost constantly in touch — so was he, in his former important position, courteous in his department, honorable in all business transactions, and uniting great energy with intelligence in the execution of all trusts committed to his care and keeping. Did he not represent the poet's ideal :

"He liveth long who liveth well; all else is life but thrown away;
He liveth longest who can tell of true things truly done each day;
Then fill each hour with what will last, improve the moments as they go.
The life above, when this is past, is the ripe fruit of life below."

A TAPELESS ROTARY NEWSPAPER FOLDER.

A NEWSPAPER folder doing away with the time-honored tapes is a recent invention of a Chicago pressman, Mr. E. W. Carr. The *Scientific American* gives the following explanation of its mechanism :

"This is a very simple machine, adapted to fold papers as they come from any kind of a press in a continuous web, cutting the sheets the correct size, and without employing knives



CARR'S ROTARY NEWSPAPER FOLDER.

which move in relation to the cylinders. Fig. 1 shows the machine in position at one end of the press, Fig. 2 representing the folding cylinders with the web being cut and the position of the severed sheet as the first fold is being made, and Fig. 3 showing the sheet while the first fold is being rolled down and the sheet carried forward. Cylinder *a* serves in connection with cylinder *b* as a cutting cylinder, while cylinders *b*, *c* and *d* serve as folding cylinders, there being in the first cylinder a fixed knife which registers with a groove in the second cylinder, so that at each revolution of these two cylinders the web will be severed, the size and speed of the cylinders being such that the sheet will be cut the proper size. In a recess in the face of cylinder *b*, opposite the knife-registering groove, is a series of parallel folding rollers, between which the paper is forced by a folding blade in cylinder *c*, making the first fold, after which the paper is engaged by grippers on cylinder *d*, there being also in this cylinder folding rollers between which the paper is forced to make the second fold by means of a second blade in cylinder *c*. On the back side of the lower and last roller is a chute into which the paper is delivered after being twice folded, being carried forward against an abutment and supported on the usual parallel rods until pushed down between them to make the final fold in the usual manner. The folding rollers are preferably turned by a gear mechanism, and above cylinder *b* are curved finger rods to prevent the paper from rising, while above cylinder *d* is a spring guide pressing the paper against cylinder *c*, the several guiding devices holding the web snugly against the faces of the cylinders."

Mr. Carr's address is room 3, 110 Fifth avenue, Chicago. The simplicity and accuracy of his improvement is generally conceded. The device is fully patented, and will shortly be placed on the market.

J. HAMMOND TRUMBULL, the antiquarian of Hartford, is the only person living who can read Elliott's Indian Bible.

6-6

A SPELLING LESSON.

BY J. T. GREENLEAF.

There lived a man in Mexico,
Who all his life did battle
To rightly spell such easy words
As Nahuatlacatl.

He wrote the names of all the towns,
It took of ink a bottle,
But could not spell Tenochtitlan,
Nor plain Tlacatecotl.

He went to spelling school each day,
And though a man of mettle,
He could not conquer Topiltzin,
Nor Huitzilopochtli.

He dwelt some time in Yucatan,
And there, at Tzompantilli,
He learned to spell one little word,
'Twas Zihuhonolpilli.

The joy of spelling just one word
Did all his mind unsettle;
But, spelling still, he choked at last
On Popocatepetl.

—*Youth's Companion.*

OF INTEREST TO THE CRAFT.

UNEMPLOYED union printers in Cincinnati, Ohio, are receiving \$5 weekly from the union, the fund being raised by assessments.

It is a common belief among a certain class of people that printers are, as a rule, more addicted to the use of intoxicants than members of other trades. Whether this be true or not, there are a large number of Cincinnati printers who are exceptions. A lodge of the Sons of Temperance, a secret order of teetotalers, has a journeyman as a presiding officer (he is also a prohibitionist, politically); their treasurer, and two other officers are printers. A recent vice-president of the typographical union is an outspoken prohibitionist.

At the regular monthly meeting of the typothetæ of Philadelphia, which was held on Saturday evening, February 10, at 1010 Walnut street, President John R. McPetridge presiding, it was decided that the Finance Committee, consisting of Col. M. Richards Muckle, Chairman; George H. Buchanan, J. R. Jones, C. R. Carver, C. R. Graham and A. G. Elliott, should take charge of the financial part of the entertainment of the United Typothetæ of America, which convenes in Philadelphia in September next. It was stated that the convention would probably be the most important one in the history of the organization. Delegations from all parts of the United States and Canada will attend, accompanied by many ladies. These will be handsomely entertained. A committee of ladies of the typothetæ of Philadelphia will have charge of the visiting ladies. Further preparations for their reception will be made at the next monthly meeting.

THE BUZZ OF THE MACHINE TYPESETTER.

The *Press* composing room has been equipped with typesetting machines. The operation of these machines will be given to the old compositors of the paper, who will soon be adepts therein. The machines are new, and the workmen will not for a time be familiar with their working, and it is possible a great many mmmstakes, some of them doM ridicyyous, will creep into the paper, to the annoyannccceee of our readers, but this trouble will only be tempquifquily, and we hope our condeMned setters will be able to set alllll wwrrigghtt ppppretty sqqu. Mean While we beg the kkind indulgdulgggence of our fffriendz.—*Cleveland Press.*

CHICAGO NOTES.

CHARLES A. GRAY, the illustrator, has removed to room 319 Herald building.

A. ZEESK & Co., have changed their name to Franklin Engraving & Electrotyping Company, and fully announce this in another part of this issue.

INDICATIONS are that Chicago Printing Pressmen's Union will shortly surrender its charter to the International Typographical Union and will come under the jurisdiction of the International Printing Pressmen's Union.

P. F. PETTIBONE & Co. have purchased the entire plant of the John Morris Company, at 118 and 120 Monroe street, and for the present will maintain that office as well as the office at 48 and 50 Jackson street, and will soon be organized as a corporation.

IT is with profound regret we announce the death of Mr. Fred J. Hurlbut, editor of the *Specimen Annual* of Marder, Luse & Co. and the American Typefounders' Company. Mr. Hurlbut died on Friday, February 23, at the Park Avenue Hotel, New York. Heart failure was the cause of death.

EMPLOYING printers in Chicago have been experiencing extreme slackness in business. During the month indications pointed to a healthier condition of affairs, inasmuch as bids for work have been solicited in greater numbers. These contracts have been largely placed outside of Chicago at figures barely covering the cost of the stock.

THE Calumet Paper Company's store, at 236 and 238 Monroe street, was seriously damaged by fire on February 16. The blaze originated in one of the upper floors, and nearly destroyed the entire contents of the building. The company expect to be in shape for business soon. The temporary office is located at 153 La Salle street, and salesrooms at 177 Monroe street.

THE financial statement of the receipts and expenditures of Chicago Typographical Union, No. 16, for the month ending February 21, 1894, shows a steady and substantial decrease in amount paid out for out-of-work benefits. The assessments paid in during same period were nearly the same in amount for each week. This indicates that the number of unemployed printers in this city is diminishing.

MR. L. WESSEL, JR., founder, and for eight years publisher of the *Capital City Courier*, of Lincoln, Nebraska, has disposed of his interest in that paper, removed to Chicago, and purchased the *Arkansas Traveler*. Mr. and Mrs. Wessel were tendered a reception on leaving Lincoln, which was a most enjoyable affair, and certainly indicated that he left his old town with the best wishes of all who knew him there. We wish him success in his new venture.

MR. I. W. PIERSON, pen artist, 43 McVicker's Theater building, has associated with himself Mr. J. F. Harrell, and opened a school of pen art and illustrating in that building. Instruction will be given in every branch of pen art and brush work, engrossing, designing, etc. The excellent portrait of the late George W. Childs, appearing in this issue, is an example of the work produced by this school. The drawing was made from a photograph by Gutekunst, of Philadelphia.

THE "Events of the Week," by Mr. H. R. Heaton, is the most interesting half-dollar's worth anyone could possess. The preface to the book itself commends it to favor: "The cartoons which are reprinted in this book were drawn to be printed in a newspaper, always hurriedly, and with the limitation of newspaper illustration in view. Their publication in this way is an afterthought. The date under each series is the date of publication in the *Tribune* and the pictures are intended to illustrate events of the week immediately preceding."

A NUMBER of our readers have asked the address of Mr. Charles W. Cox, author of the article which appeared on page 371, of our February number, on the "Preparation of Advertisements." Mr. Cox has charge of the card department of the

J. W. Butler Paper Company, 216 Monroe street, Chicago, and has made this branch of their business one of the most important in the establishment. He partly attributes his success in building up the trade in his department to the way the advertising has been prepared. The advertisement of the Butler Company, in our January number, was arranged by Mr. Cox, and brought very large returns.

THE Associated Press seems to be having matters all its own way in Chicago. All the principal papers are members now, and the annual meeting and banquet was eminently satisfactory. At a meeting of the board of directors Victor F. Lawson was elected president; Horace White, New York *Evening Post*, first vice-president; A. H. Belo, Galveston *News* and Dallas *News*, second vice-president; Melville E. Stone, secretary and general manager; Charles S. Diehl, assistant secretary and general manager, and George Schneider, treasurer.

THE Chicago *Evening Post*, of February 5, printed the following:

The Publishers' Association of Chicago has asked for a reduction in the scale of prices fixed by the typographical union. The scale is made year by year, and it will be opened for discussion on March 5. The following letter has been forwarded to the recording secretary of the Chicago union, preparatory to the consultation of the committee formed by members from each body:

Frank A. Kidd, Recording Secretary Chicago Typographical Union, No. 16.

DEAR SIR.—Your letter, bearing date January 18, addressed to the secretary of the Daily Newspaper Association of Chicago, has been duly received. In reply I am directed to say that R. W. Patterson, Jr., and W. A. Hutchinson, have been appointed on behalf of the Daily Newspaper Association of Chicago, members of the joint committee, to act with John C. Harding and Harry M. Cole, on behalf of Typographical Union, No. 16, under the terms of agreement adopted March 11, 1892.

The Daily Newspaper Association of Chicago asks for a change in the scale of prices in the following particulars:

1. A reduction in the price of hand composition from 48 to 42 cents for morning newspapers, and from 43 to 37 cents for evening newspapers.
2. A general revision of the machine scale, rules and such other matter as may be deemed necessary.
3. The abolition of the article or by-law of Chicago Typographical Union, No. 16, which requires foremen to be members of the union. Yours respectfully, R. W. PATTERSON, JR., President. W. B. GETTY, Secretary *pro tem*. GEORGE W. HARRIS.

The above is considered a preliminary to the general adoption of type machines by Chicago papers.

NEWSPAPER GOSSIP.

THE publisher of the Thomasville (Ala.) *Clarion* says there's a fuss about who owns the paper, and, as a consequence, the *Clarion* won't blow for a week or two.

THE general appearance of both the *Post* and *Times-Star*, of Cincinnati, Ohio, has been greatly improved by the use of machines, the print being much more distinct and clear.

THE issue of *Gardening*, of February 15, had for its first-page illustration a half-tone picture of the giant wisteria in a public garden in Tokyo, Japan, printed with tint background in several colors, which gives it a very realistic effect. While the process used in printing this plate is somewhat different from that adopted by Kurtz and other engravers, the general appearance of the cut is certainly creditable. *Gardening* is keeping up the standard it started with, and the fact that it now gives its readers an illustration in colors shows that it is progressing.

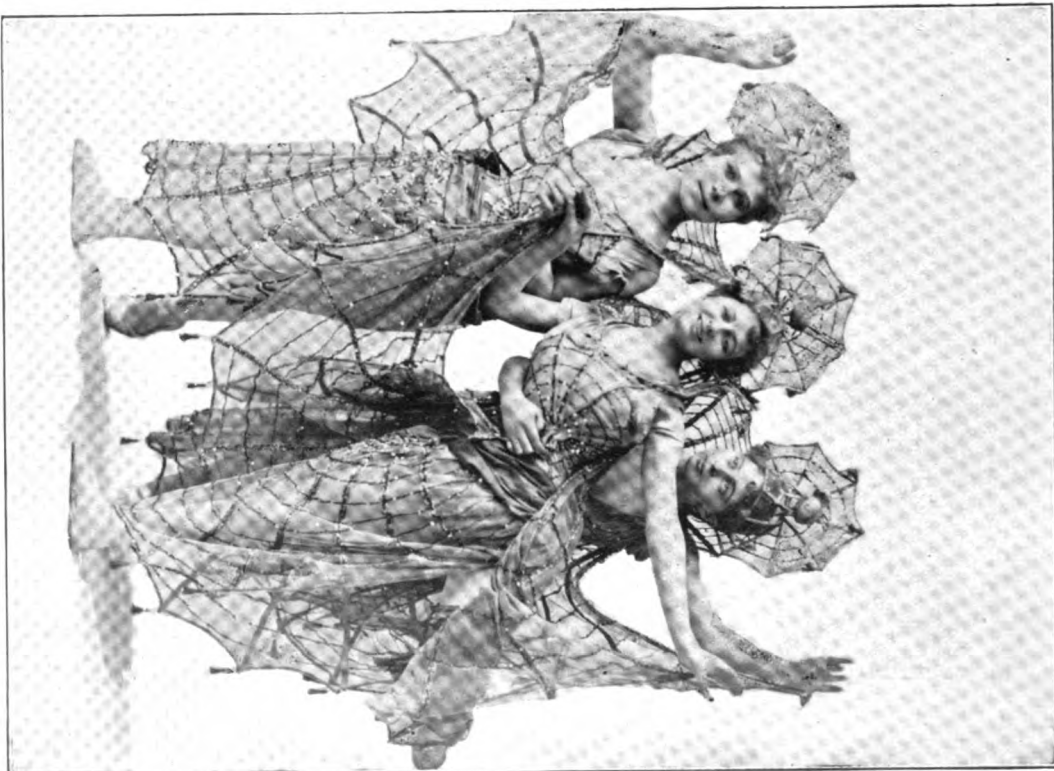
THE Engraver and Printer Company, of Boston, Massachusetts, has been reorganized, and will continue the publication of the *Engraver and Printer*, a monthly journal of progress in illustration, the office now being located at 5 Park square. Mr. Henry Lewis Johnson retains the position of editor, which he has so creditably filled for the last four or five years, and the business management will be in the hands of Mr. Albert G. Glover. This magazine has done much to raise the standard of excellence in designing and illustrating, and its many admirers in all parts of the country will be glad to learn that it will be continued on a firm financial basis.



MARY BELLE DAILY.

Half-tone engraving by
BLOMGREEN BROTHERS & CO.,
175 Monroe Street,
Chicago.

From the pamphlet entitled "Actresses,"
issued by BLOMGREEN BROS. & CO.,
175 Monroe Street, Chicago.



ANNIE HARRINGTON, JOSIE AND LOUISE HOOPE.

See page 445.

STYLE 311.

\$3.50. 10-POINT ANTIQUE, No. 311. 40 a and 20 A
4 lb 12 oz.

Geological Survey of the Whole Earth
Spanish Conquests in Mexico
HABITS OF MASTODONS. 1894

\$5.10. 18-POINT ANTIQUE, No. 311. 25 a and 12 A
8 lb 8 oz

Fast Express Trains
Quick Sales
Investor and Speculator
HEAD LINES 1894

\$3.30. 12-POINT ANTIQUE, No. 311. 30 a and 15 A
5 lb.

Meditations on social Revolution
Court of Common Pleas
NEAT TYPE, ON SALE 1894

\$6.70. 24-POINT ANTIQUE, No. 311. 20 a and 10 A
12 lb.

Law Reports
Commercial Style
STOCKS \$20

\$7.70.

36-POINT ANTIQUE, No. 311.

15 a and 8 A
13 lb 12 oz

Mutual Insurance.

Wholesale and Retail Dealers
NATIONAL BANK 18

\$8.90.

48-POINT ANTIQUE, No. 311.

5 a and 5 A
10 lb 8 oz.

American Newspapers
NEW TYPE 94

STYLE 1,566.

\$2.60.

12-POINT ORNAMENTED, No. 1,566.

30 s and 15 A
2 lb. 4 oz.

Manual of the Corporation of the City of New York, with Maps, Plans and Specifications
The American Magazine and Repository of Useful Literature, devoted to Science, Literature and Art, Embellished with many Engravings

PERSONAL RECOLLECTIONS OF THE STAGE. NOTICES OF ACTORS. AMOUNT DUE \$2,679



\$4.00.

18-POINT ORNAMENTED, No. 1,566.

25 s and 12 A
4 lb.

Exploration of the Valley of the Amazon River made under the Direction of the Navy Department
AMERICAN LIFE INSURANCE COMPANY OF PHILADELPHIA, \$75,000.

\$5.15.

24-POINT ORNAMENTED, No. 1,566.

20 s and 10 A
5 lb. 12 oz.

Medicines in themselves are really Mischievous and Destructive of Nature.
AMERICAN SAVINGS INSTITUTE, BALANCE 1894

\$6.35.

36-POINT ORNAMENTED, No. 1,566.

15 s and 8 A
7 lb. 12 oz.

Special Departments to Represent each Branch of our Business
ARTICLES SUITABLE TO THE TRADE, 1894

\$8.80.

48-POINT ORNAMENTED, No. 1,566.

12 s and 7 A
12 lb. 4 oz.

Printing Types at Reduced Prices. Estimates given
TYPE-FOUNDRY, 13 CHAMBERS-ST.



Copyright, 1893, by L. M. Baker.

"AFTER THE BALL."

Half-tone engraving by
THE TERRY ENGRAVING COMPANY,
307, North High Street,
Columbus, Ohio

By permission of
Baker's Art Gallery,
Columbus, Ohio.

SPECIMENS RECEIVED.

MANY specimens arrived too late for review in the present issue, and will be noticed later.

LEIGHTON BROTHERS, Minneapolis, Minnesota. A package of booklets, circulars, cards, etc., on which composition, presswork, stock and finish are all of a high order.

P. F. KRIEBLE, Orrville, Ohio. Letter and note heads, cards and programme, giving evidence of artistic ability in display and selection of colors. A very neat assortment.

THAT H. H. Good, Bellefontaine, Ohio, is a good printer is evidenced by his business card, which is neatly designed and handsomely printed in tints and colors. We seldom see better work.

C. E. JENKINS, with Lew Raber, Omaha, Nebraska, furnishes some examples in multicolor of plates made by the chalk process. His designs are unique and arrangement of colors effective.

W. B. CROMBIE, Lincoln, Nebraska. Package of everyday work, most of which is good. On some of the samples presswork could be improved, and in composition the spacing is a little "off."

L. MARKEWITZ, apprentice, Sacramento, California. A number of cards in various styles of composition, which give promise that he will develop into an artist compositor of a high order.

LAMAR PRINTING COMPANY, Harper, Kansas. Calendar and samples of general work, which are fairly good, but the use of so many different-colored bronzes on the calendar has a poor effect.

"SPECIMENS OF EVERYDAY PRINTING," by McGregor & Bolton, Canton, Ohio, is a collection of cards, letter-heads, etc., reprinted in book form on heavy enameled stock. Both composition and presswork are excellent.

SOME cards and envelopes by A. A. Baltes, with Hilbert & Co., Milwaukee, Wisconsin, indicate taste in composition and harmony in color. An heraldic design in red, blue, black, and gold and silver bronze, is admirably executed.



SIMONSON & WHITCOMB, Albert Lea, Minnesota, have submitted a package of everyday work, embracing almost every variety that can be turned out of a printing office, all of which, both artistically and mechanically, is uniformly excellent.

HUSSEY & GILLINGHAM, Adelaide, South Australia, send a few samples of their work, the quality of which show their capability to produce good results in both typography and lithography. A programme of four leaves printed on cardboard in colors and gold, is an artistic piece of work.

R. FONDERIA TIPOGRAFICA RAYPER & C., of Genoa, Italy, mail to us a card printed in four tints, four colors and gold, that is an elegant example of rule and border work. The design is neat, and execution almost perfect, the rule joints being neatly finished. Colors harmonize and register is exact.

IRA D. SLOTTER, Columbiana, Ohio, ought to have little difficulty in getting all the printing in his neighborhood, judging from the samples submitted, which are well displayed and carefully printed. Being the work of an office limited in the range of material, they make an excellent showing.

GOOD wishes and compliments of the season reach us from the Antipodes in the form of neatly printed cards in colors from the government printing office, Melbourne, and Sands & McDougall, Limited, Melbourne, Australia. We thank our brethren for their kindness and reciprocate their good wishes.

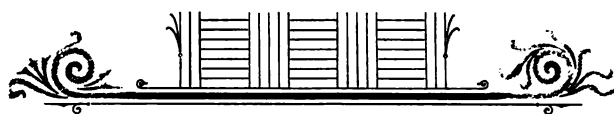
BALTIMORE ENGRAVING COMPANY, Baltimore, Maryland, sheet of samples of embossing; cleanly printed and sharply embossed, the smallest type showing a bold relief; an excellent piece of work. Also a sample of work by their "Grain Process" of color plates, which is a close imitation of chromo-lithograph.

FROM George Harrington, with Hicks Printing Company, Oshkosh, Wisconsin, we have received a varied assortment of booklets, letter-heads, etc., which are good specimens of printing. Two especially—a card for the Michigan City Sash and Door Company, and cover of the "Carrier's Greeting," are worthy of mention as excellent samples of colorwork.

A CLEVER little advertising brochure is "The Brownies' Visit to Pittsburgh," by Davis & Warde, of Pittsburgh, Pennsylvania, consisting of

eight pages and cover, in four colors, and sewed with blue silk. It sets forth the manner in which the brownies discover Davis & Warde's ability to do the best work, and is evidence that they are capable of keeping their promises to their customers.

A COLLECTION of twenty-four samples of printing in colors, entitled "The Art Preservative," is issued by Thomas & Evans, Baltimore, Maryland, and describes the methods by which fine printing is produced by them. Some of the samples are literally works of art, and reflect great credit on the foreman, Thomas G. Dorsey, under whose supervision they were designed and executed.

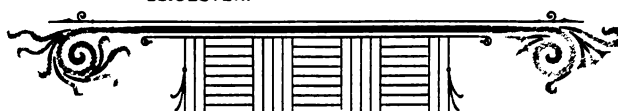


Hengler's Bon-Bons AND Chocolates.

YORK STREET,

LEICESTER.

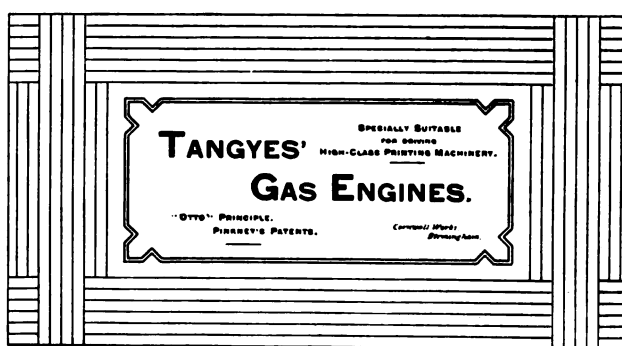
PURE. FRESH. DELICIOUS.



S. D. CHILDS & Co., 140-142 Monroe street, Chicago, have issued a circular in book form, consisting of twenty-four pages and cover, each page printed in three colors, the whole forming a high-class specimen of attractive printing. The cover is artistically designed and finely embossed. This firm has always been noted for fine work, and the sample under review is fully up to their standard.

THE Carson-Harper Company, Denver, Colorado, whose work was favorably noticed in our January issue, have forwarded a package of specimens that is—if that be possible—an improvement on the former lot. The variety of design and skillful execution is a delight to the eye of the artistic printer. One specimen, in six colors, the tint blocks and rulework designed and made by J. Harry Carson, is a handsome piece of work.

THE Colonist Printing & Publishing Company, Victoria, British Columbia. Samples of label printing for the salmon canning industry, in such number and variety as to be almost bewildering, without seeing which it would be almost impossible to conceive the many different methods of treating such a common article as a label for a can of salmon. The work is lithographed in many bright colors, the register is perfect, and some of the designs would be creditable to an artist of the most modern schools. The Colonist Company have capable printers in charge of the several departments.



"DESIGNS AND SUGGESTIONS FOR JOBWORK," by Robert Grayson, is a book of specimens of rulework and jobwork reprinted from Volume VI of the *British Printer*. It contains fifty-two pages inclosed in a handsomely printed cover, showing at least one hundred different designs in rule, type and border work. To convey to our readers an idea of the neat character of the work, we have reproduced some of the designs on a reduced scale, and show them on this page. Every job printer who aims to do good work should possess a copy. The cost of the book is only 42 cents, postage paid, and it is published by Raithby & Lawrence, Leicester, England.

CALENDAR BLOTTERS.—This form of advertising has taken hold of printers generally, and we are favored each month with many samples, the majority of which are very neatly gotten up, and some printed in two or more colors. During the past month we received blotters from the following: Quick Print, Spokane, Wash.; McGregor & Bolton, Canton, Ohio; Brown-Thurston Company, Portland, Me.; Ed E. Sweet, Pomona, Cal.; Barnum & Pennington, Shelbyville, Ill.; O. S. Hubbell Printing Company,

Cleveland, Ohio; Huck & Co., 61 Dearborn avenue, Chicago, Ill.; Sid N. Millard, Ann Arbor, Mich.; Standard Publishing Company, Anaconda, Mont.; the Sayre Times, Sayre, Pa.

GEORGE S. HARRIS & SONS, Philadelphia, Pennsylvania. Pamphlets of various sizes and shapes, in two or more colors, each printed on enameled stock, embellished with half-tone engravings, some with exquisitely embossed covers, and others with handsomely lithographed designs on the covers, from the contents of a package recently received. The design and disposition of type and illustrations in each of the samples is admirable, and judging from the appearance of two of the pamphlets, after one hundred thousand copies had been run, we should say their pressman was an A 1 artist. Each sample is very neatly finished, the bindery work being fully equal in quality to that of the composing and press departments.

"SOME ADVERTISING THAT ADVERTISES," is a work that has been long looked for, having been in preparation for some months past. It consists of fifty-two pages and cover, containing twenty-five original designs for calendar blotters in various colors and gold, interspersed with other advertisements in diverse styles. The cover is handsomely embossed in gold on light green enameled board, the body of the work being printed on heavy enameled white stock. Design and composition are by W. H. Wright, Jr., Buffalo, New York, who is also the publisher of the work, and the press-work is by Thomas H. Barrett, who is deserving of great praise. It is well worth the price, \$1, and should be in the hands of every up-to-date printer.

BOOKS, BROCHURES AND PERIODICALS.

"MODERN ART" is meeting with well deserved success. A complete set of its numbers for 1893 is now held at a premium of \$10. Indianapolis may be congratulated as the home of Mr. Bowles' artistic quarterly.

EDWARD BOK's article in the January issue of the *Cosmopolitan*, "The Young Man in Business," has been reprinted in neat booklet form, by the Curtis Publishing Company, of Philadelphia. To this has been supplemented "Three Uncertain Young Men," editorial matter from the *Ladies' Home Journal*, of which Mr. Bok is editor. His work is always interesting, and a perusal of the booklet reveals many helpful hints to young men. It is very neat typographically. Price, 10 cents.

THE 1894 number of the *Specimen Annual*, published by the American Typefounders' Company, has been received. It is a beautifully printed journal of sixty-four pages, with an embossed title-page in colors. Advertisers who wish to be informed as to the latest faces of type should send for a copy of the *Annual*.

WE are indebted to the courtesy of Mr. Fred A. Hunt for a copy of the admirable work recently issued by him under the auspices of the *Evening Post*, of San Francisco. This history of San Francisco is superbly illustrated and printed, and is the product of the Carson-Harper Company, of Denver, Colorado, which "hall-mark" is certainly a guarantee of its mechanical perfection. The citizens of San Francisco are to be congratulated on the exposition of their beautiful city presented in this book by the enterprise of the *Post* management.

THE *Century* for March is an unusual number. The leading paper is entitled "The Tuileries under the Second Empire," by an inmate of the palace. Among others are "A Pilgrimage to Lourdes," by that clever writer Stephen Bonsal; "The Timber-Cruises," by Julius Chambers; "Drowsy Kent," by Charles de Kay; "The Madison Square Garden," by Mrs. Van Rensselaer; "Major Andre's Story of the Mischianza," from an unpublished manuscript, with facsimiles; a lecture on "Imagination," by James Russell Lowell, delivered January, 1855; and poems by Miss Harriet Monroe, John Vance Cheney and others. Among the illustrations of special note we must not omit to mention Mr. T. Cole's beautiful wood engraving of "The Night School," by Gerard Dou.

MESSRS. SMITH & SALE, of Portland, Maine, send us two lovely little books as specimens of their printing. These dainty volumes are the first two of a series printed for Mr. Thomas B. Mosher, of Portland, Maine, called the Bibelot Series. The series is modeled on an old style *format*, narrow 8vo, and printed on Van Gelder handmade paper with rough edges. The title-pages, we are told, have been specially cut after the style of the Aldines, and the text is printed mainly in italics in a most careful and workmanlike manner. In England these

little books have not only been well received, but have excited much favorable comment and surprise that such work should come out of the "States." In this case the publisher and the printers seem to be working with one end in view, perfection in bookmaking. It will be a surprise to us indeed if we do not find their praises heralded in all the more critical journals within a reasonable time. We not only congratulate Messrs. Smith & Sale on the well-deserved success thus far attained, but we congratulate Portland as well on being so worthily represented in the world of printing.

TRADE NOTES.

THE exchange of specimens of printing and advertisement composition creates a vital interest in excellence. THE INLAND PRINTER is continually advancing the financial interests of its readers and advertisers.

THE printing of the Cincinnati Circuit Court records, which has been given to local concerns until within the last year, is now sent to Lansing and Detroit, where it is furnished at thirty per cent less than the Cincinnati printers were receiving for the work.

MESSRS. C. J. PETERS & SON, electrotypers, Boston, have appointed R. W. Hartnett & Brothers, 52 and 54 North Sixth street, Philadelphia, special agents for the sale of their electrotype cuts, a full line of which will be kept in stock. This will interest printers in Philadelphia and vicinity, being a great convenience to many of them.

MR. NELSON C. HAWKS, formerly of Hawks & Shattuck, typefounders, San Francisco, has sold his entire interest in that firm to Mr. Arthur E. Shattuck, and a new company has been incorporated, called the Pacific States Typefoundry, with office and warerooms at 409 Washington street, San Francisco. Mr. Hawks has purchased a small share of stock in the new corporation, but will retire from active business.

THE Whiting Paper Company, of Holyoke, Massachusetts, present samples of their ledgers, bonds and extra superfine flats in a very attractive form, a copy of the sample book of these papers having reached this office. A double-faced book with covers of rough linen printed in red and black, the different samples divided by paper of the same kind, the whole tied at the top with cord, makes an attractive setting for the excellent line of papers shown.

THE INLAND PRINTER has been on sale in New York city for a long time at the store of the F. Wesel Manufacturing Company, 11 Spruce street, and will continue to be found at that place. In order to accommodate others who might desire to secure the magazine in that city, the publishers have decided to also keep it on sale at the American Typefounders' Company, corner of Rose and Duane streets. Copies of the current issues can be purchased and subscriptions left with either of these companies.

WE are in receipt of the 1894 illustrated catalogue of printing machinery manufactured by Walter Scott & Co., Plainfield, New Jersey. The work contains fifty-eight pages and shows illustrations of all the various machines made by the company and full information in regard to the same, including all kinds of cylinder presses, both for printing and lithographic use, flat bed web perfecting machines, rotary plate web printing machines, and every variety of machinery used for stereotyping in connection with newspapers.

NUMBERING machines have become a very important adjunct in all well regulated printing offices, those which are used in the forms and work automatically being the most practical and useful kind. The new 1894 illustrated catalogue recently gotten out by Joseph Wetter & Co., 22 Morton street, Brooklyn, New York, gives information in reference to all the styles of these ingenious devices made by this well-known house. It saves an endless amount of correspondence, as the facts therein set forth explain matters so fully that prospective

purchasers can readily tell just what each machine will do and what it costs. The person requiring a machine to consecutively number anything will be able to find it in this book, and no one should neglect the opportunity of writing at once for a copy of it.

THE ninth supplement to Bruce's Specimen Book of 1882 is out. Its pages include Ornamental No. 1,565, Ornamental No. 1,566, Antique No. 311 and Gothic No. 204. All these styles are made on the point system. Two pages from the supplement are shown in this issue. In order to have their file complete, printers having the specimen book should send for this latest sheet.

THE Challenge Machinery Company have been organized to conduct the business of manufacturing and selling printing machinery of all kinds, and have purchased the greater portion of the machinery and plant lately operated by the Shniedewend & Lee Co., 2529-2547 Leo street, Chicago. This company will manufacture the "Challenge" and "Advance" paper cutters, the Challenge-Gordon presses, McFatrigh's mailing machines, "Challenge" cylinder and job presses, Vaughn hand cylinder presses. Mr. James L. Lee and J. Edgar Lee, are employed by the company, and would be pleased to meet their old friends.

OBITUARY.

BEN ANSHUTZ, one of the oldest resident printers of Des Moines, died in that city on February 8. He was a man well liked by all who came in contact with him. A stroke of paralysis was the cause of his death.

RICHARD P. FOX, of the firm of Friend & Fox, paper-makers, Cincinnati, Ohio, was found hanging in an unused portion of the mill early in February, after being missing for three weeks. Recent financial troubles of the firm is supposed to be the cause.

WILLIAM T. STANSBURY, who was probably the oldest printer in active service in the United States, died suddenly at Baltimore, Maryland, on February 18. He entered the service of the *Sun* in 1837, and remained in its employ without interruption until his death. He was at his case as usual on the Friday night preceding his death. He was seventy-eight years old.

FOREIGN NOTES.

THE home book trade of France during 1893 turned out the average number of volumes, 20,000; of this total Paris printed nearly one-third.

L'Helvetische Typographia says that Thorne typesetting machines are being introduced into Switzerland, with considerable success. The firm of Jent & Reinert, Berne, have just put in two, one for German (Fraktur) and the other for roman type.

CONTRIBUTORS to the French press are not well paid, the average editor's salary is \$50 to \$120 per month. A few offices pay their staff like clockwork. One journal, of but moderate standing, sends cheques to the residences of its staff the first of every month, as certain as that arrives.

THE *Revue des Inventions Nouvelles* states that a new typesetting machine has been perfected that will set both roman and italic type as rapidly as a person can speak and will in some measure replace the stenographer. The inventor is a Sicilian who has recently taken his invention to Paris to get it patented there.

THE International Federation of Printers, with Berne for headquarters, has fixed the annual contribution of the Federation of France at \$112. The latter was seized, among other propositions, with a motion, "Yes, or no, Ought a general strike in the printing trade of France to be declared?" The council had no option but to voice the sections, and the total result, now known, strongly disapproved of the question being put at all; but it was Hobson's choice. Fifteen sections declined to vote, and fifty-two refused to send any reply. The general

strike is now laid. It is not striking, typographers are ruminating over, but where to obtain employment.

THE *Military Directory*, of France, is quasi-official, but in parts has original matter, and also some special articles. A speculator recently brought out a rival work, copying the matter of the other annual next to body and bones; hence a lawsuit, when the court ruled that the original military directory, though composed largely of official matter, and so open to everybody, was not the less original and exclusive, by the form of its arrangement. Damages, \$300 and costs.

RECENTLY the Italian printers had a serious trouble on their hands, owing to the minister of the interior having issued a circular inviting the governors of the different state prisons to send to Rome any prisoners under their charge who might have any acquaintance with the printing trade. The men were designed to be employed in the government printing in the prison of Regina Coeli. The measure was brought to the notice of the Conseil d'Etat, which after some consideration annulled the order and a grave trouble was thus averted.

ADVICES from France state that the printing trade is very bad in Algeria, and though officially informed of that unpleasant fact, typographers still flock there. Some having experienced great disappointment are glad to obtain employment in the vineyards—light and agreeable work, with native wine *ad libitum*; the retail price is only 2 cents the quart, a temptation sufficient to induce a Blue Ribbonist to acquire a red nose. Some out-of-work printers have been glad to obtain engagements in the alfa meadows—the raw material for paper making. They can thus feel they are still indirectly in touch with shop.

A CORRESPONDENT says that Russia may be regarded as declared "off" in the matter of executing a reciprocal literature treaty with France. While French authors are freely read—novels understood—in Russia, very few Russian writers are patronized by France. Thus, a novel published in daily slices as feuilletons in a French paper is by the next post translated and dispatched to the Muscovite press at a nominal charge, since no author's rights can be levied. M. Zola is generally considered to have blundered, displayed want of tact, in the discussion of the question, by hinting that the decision of matter rested with the Russian press and not with the Russian government. M. Zola ought to have known the ropes better, since he was for years—in his struggle-for-life days—the Paris correspondent for the sole French journal published at St. Petersburg.

DUNKIRK, writes our Paris correspondent, has led the way in a crusade that will do much local good, and will steady orthodox trade. The various chapels of that city united with the master-printers to petition the municipality not to give its printing to outsiders, especially touters from Paris, who offer to execute contracts at under-cut rates. Their prayer was granted. Henceforth "grocers" need not compete for printing. Also the prefectures of France, some eighty-seven in number, will henceforth invite tenders from departmental printers for executing all jobwork during five years. The manner of adjudication is: An official estimate or specification is drawn up, of the printing to be executed, and competitors offer to contract at so much per cent below the official estimates. At Lille these differences ranged from seven to thirty-five per cent, and it was the firm that had the monopoly of the printing since many years that submitted the lowest tender.

L'Intermediaire des Imprimeurs gives several illustrations of the use to which an artist can put a fret saw in a printing office and shows that, in addition to cutting out lines or letters, mortised blocks can be made of pine into which curved or angular lines may be inserted for printing and thus save considerable time in justification. Many printers have occasion to print upon fancy cards, lithographs, etc., where it is essential that the printing should be made as effective as possible without marring the principal figures of the picture. This work

may often be facilitated by turning the illustration face down on a block of pine, marking out the blank spaces that the type is to occupy and after removing the portions so marked fill in with the matter. In this manner curves and odd shapes may be justified in one-fourth of the time and with greater certainty than if a form was set the size of the entire design. Circles for cards, billheads, etc., may also be executed the same way at a considerable saving of time; the odd-shaped pieces that come out can be cut up and used for justifiers after being squared where they come against the type.

BUSINESS NOTICES.

THE report comes from Cleveland that the Rogers impression machines in use in the *Press* office are doing nicely. Eight machines are doing the work of eighteen men and gaining every day. Liners and paid readers are still set by hand. As the men increase their speed some machines will probably be changed to nonpareil. They are now minion and brevier.

KIDDER PRESSES.

The Kidder Press Manufacturing Company, 26-34 Norfolk avenue, Boston, Massachusetts, have issued a new catalogue describing the various printing presses manufactured in their establishment. Their presses include the double quarto self-feeding web press, printing a form in one color up to 12 by 25 inches, or in two colors up to 5½ by 25 inches. The press receives paper any width up to twenty-seven inches and is adjustable to cut up sheets to thirty inches long, and has a speed of 2,500 impressions per hour. They also have a self-feeding press for three-color work similar in design to the one just mentioned, capable of printing 2,200 impressions per hour. Their double quarto perfecting press prints on both sides of the web of paper, forms 12 by 25 inches in one color on each side. This press is also arranged for two-color work. These presses are also capable of being used for folding-paper-box printing, cutting and scoring. Other sizes of the self-feeding and perfecting presses are also made. The catalogue describes fully their pony cylinder press, rotary printing and rewinding machine, and special rotary press, besides a number of attachments for all of the presses for doing special work. Anyone interested in presses of this description would do well to secure a copy of the catalogue.

CHALK-PLATE ENGRAVING.

The Hoke Engraving Plate Company, St. Louis, Missouri, manufacture chalk plates, and by decision of the United States Court are the only parties having the right to make and sell them. Their plates are labeled "Crown Engraving Plates," and they also own the "Star" trade-mark at one time applied to this kind. This firm manufacture all apparatus needed in connection with the chalk process, power saws, routers, trimmers, etc., as well as portable stereotyping boxes, very valuable for small concerns doing chalk-plate engraving. They also make a metal pantagraph, and other tools needed. Write to them for circular if interested in this work.

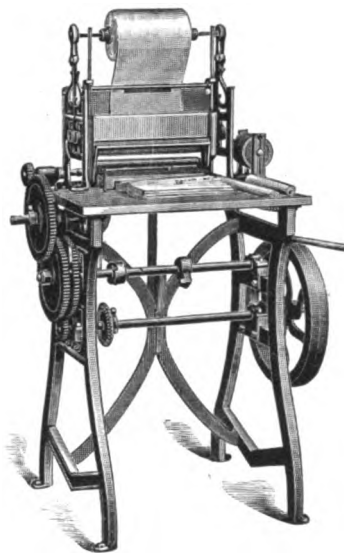
NEW FOLDING MACHINE.

Another newspaper folding machine has been placed upon the market in 1894. For some years there has been a demand for a medium-priced machine for country offices running small editions. Their want has been met by the Brown Folding Machine Company, Erie, Pennsylvania, in their new country folder. In design it is as fine a looking machine as we have seen. We are informed by the above company that they use only the best material in construction. The frames are of iron and all other parts of iron and steel. Only one size is made, taking in any size sheet from 24 by 36 to 36 by 48. It will fold

a folio or quarto either three or four times as may be desired. Paster and trimmer for eight pages is furnished at time of purchase or may be added afterward. Three-fold work is delivered in receiving box while four-fold work is delivered in packer. The machine weighs about 900 pounds and requires a little less than one-tenth of a horse-power to run.

THE UNIQUE SINGLE WRAPPING AND ADDRESSING MACHINE.

The accompanying illustration is that of a piece of mechanism that will be hailed with delight by newspaper publishers and advertisers who make use of circulars. It is a wrapping



machine for newspapers, periodicals and pamphlets. By it issues that formerly required hours and perhaps days in the mailing, can be disposed of in a very small proportion of that time. The Unique Single-Wrapping and Addressing Machine is wholly automatic. It cuts the paper from a roll, addresses by label automatically, and incloses round or flat. It can be adjusted to the smallest of pamphlets or circulars, or to the largest of the magazines. Its capacity is 1,500 to 2,000 papers per hour, requiring no skilled labor in its manipulation. It has been

placed upon the market by the Rockford Folder Company, Rockford, Illinois, whose advertisement appears in another part of this issue.

SOCIETY ADDRESS CARDS.

There is no need of any printer trying to emboss a design for society cards when he can get all he can use, printed in first-class style, and of every possible variety, all ready prepared. A fine line of these is shown in the new catalogue for 1894, just issued by Milton H. Smith, 95 Andrews street, Rochester, New York, which far surpasses any of his former books. Mr. Smith has made a business of this work for years, and what one cannot find in his book there is no use looking for anywhere. There is hardly a town that does not have a printer who could get much work of this kind if he would only look after it. Why not get one of these books and make money? Mailed to the trade only on receipt of 4-cent stamp.

A NEW PAPER-CUTTING MACHINE.

In the works of Karl Krause, at Leipsic, Germany, can be seen a paper-cutting machine which has many advantages over other machines now made, especially for offices having a great deal of cutting that is the same for long runs and which requires perfect accuracy in small sizes. In establishments manufacturing cigarette papers or cutting much of this kind of stock the machine is invaluable. It is made with revolving table, and constructed in such a manner that the most uniform perfection in cut is attained. In cutting paper for cigarettes into small sizes it is first cut the long way of the sheet, and while being held in position automatically by the machine is turned and cut the other way into the desired sizes with very little trouble or delay. The mechanical arrangement of this machine is so perfect that every file of paper is cut with all its lines at exact right angles. Visitors are asked to examine the workings of this new machine and the many others made at this factory, when in Leipsic.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 5th of each month, and no want advertisements for any issue can be received later than the 25th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

COX DUPLEX PRESSMAN wants situation. Now running press on daily and semi-weekly. Reference, present employers. Address "E. E.," care INLAND PRINTER.

FOR SALE—A publisher whose time will be occupied with interests in Central America, will sell all or a part interest in his daily and weekly newspaper in a rapidly growing city of 20,000. Business \$18,000 last year. Machinery modern and equipment first-class. "GOOD PLANT," care INLAND PRINTER.

FOR SALE—At a great sacrifice, a first-class printing office and bindery for job and book work. Established thirty years; population of city, 30,000. Does \$1,500 to \$2,000 per month. Particulars address E. W. BURKE, Receiver, Macon, Ga.

FOR SALE—Eighth Medium Cleveland Gordon Press, never been used. All complete, with steam fixtures, at a bargain. Address "CLEVELAND," care INLAND PRINTER.

FIRST-CLASS JOB PRINTER—Steady sober man for Pacific coast city. Man who understands himself in county and commercial work. Salary, \$19 a week, for nine hours' work. Samples required. No advance money. Come subject to discharge if not thoroughly competent and satisfactory. Address "PACIFIC COAST," care INLAND PRINTER.

LLOYD FOLDING MACHINE for sale cheap. Address WHITWORTH BROS., 74 Frankfort street, Cleveland.

NEWSPAPER MAN of ability and experience wants a position on daily paper. Is a good advertising man, news writer and printing solicitor. Position must be in live town, where there is opportunity for good work. Address "A. A.," care INLAND PRINTER.

PHOTOGRAPHY FOR HALF-TONE ENGRAVING—A pamphlet of 16 pages, giving instructions in regard to half-tone engraving by the enamel process, by a practical worker in this branch of the business. Sent by mail, postpaid, on receipt of price, 25 cents. Address THE INLAND PRINTER CO., Chicago.

SITUATION WANTED—A machinist, experienced hand on all kinds of printers' machinery wants position. Can give best references. Address "MACHINIST," care INLAND PRINTER.

THE DOWST SUBSCRIPTION RECORD, AND ADVERTISING RECORD AND LEDGER are superior to anything in the market. For sale by all booksellers and stationers. Sample sheets sent FREE on request. Publishers, E. L. GRANGER & CO., Chicago.

WANTED—A few copies of the December, 1891, issue (No. 3, Vol. IX) of THE INLAND PRINTER; also of the October, 1893, issue (No. 1, Vol. XII), if in good condition. Will pay 20 cents apiece for same. Mail or bring to this office. THE INLAND PRINTER CO.

WANTED—An all-around newspaper man, eleven years manager of large country weekly, desires editorial situation; prefers that of managing editor of weekly or evening daily in small city or large town. Address "NEWSPAPER MAN," care INLAND PRINTER.

WANTED—An experienced photo-engraver in line and half-tone, to take charge of a large plant. Must have good executive abilities and be able to handle a large force. A liberal salary and interest in business to the right man. Address "B. F.," care INLAND PRINTER.

WANTED—An experienced photo-engraver would like a situation. Can do both line and half-tone; capable of taking charge of plant. Also have the artotype process. Address "C. H.," care INLAND PRINTER.

WANTED—A young German all-around printer and compositor wants good situation. Best references. Address OTTO PETERS, Gaza, O'Brien county, Iowa.

WANTED—By a sober, industrious and ambitious printer of experience, a position with a first-class reliable firm. Having a "turn" for designing, rough engraving, etc., he is desirous of getting with firm that will appreciate and encourage his talent. Has taste for the artistic in the "art preservative." Can furnish best reference. Address "K. A. G.," care INLAND PRINTER.

WANTED—Correspondence with illustrating and engraving or lithographing house that has opening for young man who has talent for drawing, designing, etc., and anxious to learn either branch. Has a few pencil off-hand specimens which will be sent for inspection. Has had eight years' experience in printing office. Reference furnished. Address "A. B.," box 568, Roanoke, Va.

WANTED—Position by first-class photo-engraver, line and half-tone (enamel process). Address "FORMULA," care INLAND PRINTER.

\$6,000 buys job office and bindery; good trade; live city; a snap. For particulars address "ZENITH," care INLAND PRINTER.

FREE 16 page Illustrated Book giving dates and prices paid for Send two stamps
OLD GOINS
National Coin Company, 53 K State street, Boston, Massachusetts.

Engravers by all Processes.
Home Offices & Plant - **MILWAUKEE**

Binner Eng Co

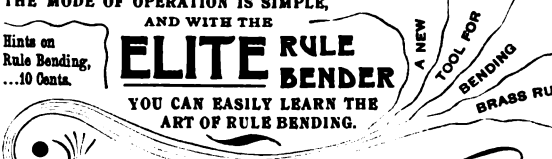
CHICAGO - 87-89 Washington St.
THE MOST COMPLETE ESTABLISHMENT IN AMERICA.


PATENTS.

Patents, Caveats and Trade Marks procured, Rejected Applications Revived and Prosecuted. All business before the U. S. Patent Office promptly attended to for moderate fees, and no charge made unless Patent is secured. Send for "INVENTOR'S GUIDE."
FRANKLIN H. HOUGH, Washington, D. C.

 **THE DURANT COUNTERS**
Received the Highest Award at the World's Columbian Exposition.
Send for Catalogue to **W. N. DURANT, MILWAUKEE, WIS.**

THE MODE OF OPERATION IS SIMPLE, AND WITH THE **ELITE RULE BENDER** YOU CAN EASILY LEARN THE ART OF RULE BENDING.

 **ELITE MFG. CO., Marshall, Mich.**
PRICE, \$2.00... POSTPAID.

 HARRISBURG, PA., August 20, 1893.
Mr. A. A. STEWART, Salem, Mass.:
Dear Sir,—I received copy of "The Printer's Art" on the 17th inst. I am more than pleased with it. I would not part with my copy for a good deal, unless I had first secured another. Of the different works relating to the printing trade, that I have read, I think "The Printer's Art" leads them all.
MARCUS D. HOERNER.
A Book for Printers—113 pages, in colors, 6 x 8 inches, oblong. Paper covers, \$1.00; cloth, \$1.50.
A. A. STEWART, Box 155, Salem, Mass.

AS GOOD AS FINDING MONEY.

I will sell two Babcock No. 7 Optimus presses, 35 by 52, with roller stocks, counters, and all tools complete, for \$1,250 apiece, or single press for \$1,500. These presses cost \$2,500 apiece new in Chicago less than three years ago. One of them has seen actual use less than six months, and both are warranted in perfect working order, and for all practical purposes as good as new. I will also sell a Howard Iron Works 34-inch power cutter with two knives, and two Donnell wire stitchers, all warranted to do good work, for less than you can buy such machines anywhere else on earth. If you want real hard times drives, write me for other particulars.

S. S. TOMAN,
119 Second Avenue. INDEPENDENCE, IOWA.

READ THIS LIST

The Inland Printer's Offer

TO ITS READERS.

THE following works are on sale at this office and will be sent, on receipt of price, or will be given in return for the number of subscribers named after each. Add to your fund of knowledge by purchasing some of these works, or obtain them by getting subscribers for THE INLAND PRINTER. Subscriptions should begin with Vol. XIII (the April issue). Remember that six numbers now constitute a complete volume of the magazine, and covers are made for binding six issues instead of twelve as formerly.

Views in the Printers' Home.

ALL printers take an interest in the Home which has been established at Colorado Springs for the benefit of sick and disabled members of the craft. Many have read of it, but have not been able to visit the institution. The next best thing is to have correct photographic views of the various rooms. These are genuine photographs mounted on cardboard 8 x 10 inches, not half-tone prints. Complete set of thirteen views, sent, postpaid, to any address in the United States or Canada, on receipt of price, \$1.75, or as a premium in return for four yearly subscriptions and \$8.00; or eight half-yearly subscriptions and \$8.00.

Diagrams of Imposition.

THIS is a pamphlet giving over fifty different schemes for imposing forms, and is something which every printer who has anything to do with make-up should possess. First edition, eight pages, containing all the forms of imposition, postpaid, four cents. New edition, which is the same as the other, except that it has in addition a number of cuts, initials, ornaments, etc., for sale by THE INLAND PRINTER COMPANY, and contains thirty-two pages; price, ten cents, postpaid. Sent as a premium in return for one yearly subscription and \$2.00; or two half-yearly subscriptions and \$2.00.

Ninety Ideas on Advertisement Composition.

NINETY-SIX page pamphlet, bound in paper cover, showing ninety different ways in which an advertisement can be displayed. This little work will give the compositor a number of ideas in regard to correct composition. It is well worth the price. Sent by mail, postpaid, on receipt of twenty-five cents. Sixty designs, large margin, printed one side of sheet, bound in cloth, by mail, \$1.00. The latter book sent, postpaid, to any address in the United States or Canada, on receipt of price, or as a premium in return for three yearly subscriptions and \$6.00; or six half-yearly subscriptions and \$6.00.

Photo-Engraving, Etching and Lithography.

BY W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. A comprehensive and practical manual pertaining to photo-engraving, photo-etching and photo-lithography in line and half-tone; also collotype and heliotype. This book contains 180 pages; is substantially bound in cloth, size 6½ x 8½ inches; fully illustrated. Its chapters include photo-engraving in line and half-tone, photo-engraving on copper and all the various processes. Third American edition. Price, \$3.00. Sent, postpaid, to any address in the United States or Canada, on receipt of price, or as a premium in return for five yearly subscriptions and \$10.00; or ten half-yearly subscriptions and \$10.00.

Compounding of English Words.

WHEN and why joining or separation is preferable, with concise rules and alphabetical lists, by F. Horace Teall. Contains 224 pages, substantially bound in cloth, size 5 x 7 inches. The work is a most useful one for authors, printers, teachers, telegraphers, stenographers, typewriters and all who care for the correct writing of English. Price, \$1.25. Sent, postpaid, to any address in the United States or Canada, on receipt of price, or as a premium in return for three yearly subscriptions and \$6.00; or six half-yearly subscriptions and \$6.00.

Specimens of Letterpress Printing.

THIS is an English work published by Topham & Lupton, of Harrogate, England, with whom we have made arrangements to supply the work to American readers. It contains forty-eight leaves of high-grade specimens in black and colors, and is printed in excellent style. Size of page, 8½ x 11 inches. American printers can get many ideas and suggestions as to arrangement of colors and style of composition by securing a copy of this book. It is well worth the price. About three weeks are required to fill orders for this work. Sent, postpaid, to any address in the United States or Canada, on receipt of price, ninety cents, or as a premium in return for three yearly subscriptions and \$6.00, or six half-yearly subscriptions and \$6.00.

English Compound Words and Phrases.

REFERENCE list with statement of principles and rules, by F. Horace Teall. 312 pages, bound in cloth, size 6 x 9 inches. This work was compiled from a list of common compounds selected by the author in preparing the Standard Dictionary. Price, \$2.50. Sent, postpaid, to any address in the United States or Canada, on receipt of price, or as a premium in return for four yearly subscriptions and \$8.00; or eight half-yearly subscriptions and \$8.00.

MacKellar's American Printer.

THIS is a standard work and should be in the hands of all printers who desire to excel in their art. It contains practical directions for managing all departments of the printing office, as well as complete instructions for apprentices. It gives several useful tables, numerous schemes for imposing forms in every variety, hints to authors, etc. The seventeenth edition, revised and enlarged, 3¼ pages, bound in cloth, price \$2.00; by mail, \$2.12. Sent, postpaid, to any address in the United States or Canada, on receipt of price, or as a premium in return for four yearly subscriptions and \$8.00, or eight half-yearly subscriptions and \$8.00.

White's Multi-Color Chart.

THIS book contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. This work will be found of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. Price, eighty cents. Sent, postpaid, to any address in the United States or Canada, on receipt of price, or as a premium in return for four yearly subscriptions and \$4.00, or four half-yearly subscriptions and \$4.00.

Nichols' Perfect Order and Record Book.

THIS is one of the most useful record books for printers running offices of moderate size, that has ever been published. It serves both as an order book and a journal, no journalizing being necessary, making a short method of bookkeeping. By using this book you can learn at a glance whether orders are complete, what their cost is and if they have been posted. Once entered in this book, it is impossible to omit charging an order. Size of book, 9 x 12 inches; capacity, 3,000 orders. Price, \$3.00. Sent, postpaid, to any address in the United States or Canada, on receipt of price, or as a premium in return for five yearly subscriptions and \$10.00, or ten half-yearly subscriptions and \$10.00.

Book of Instruction in Metal Engraving.

THIS work gives full information in regard to gold and silver marking. It is intended more particularly for apprentices, and gives copies, script, alphabets, Old English text, monograms, ciphers, inscriptions, etc. Shows how to learn engraving of this kind, the kind of tools to use and how to use them, with full instructions and illustrations. Also gives a synopsis of the different branches and general information on engraving. Forty-eight pages. Price by mail, postpaid, forty cents. Sent, postpaid, to any address in the United States or Canada, on receipt of price, or as a premium in return for two yearly subscriptions and \$4.00, or four half-yearly subscriptions and \$4.00.

The Printer's Art.

TEXT book and book of specimens for printers' use, by A. A. Stewart, Salem, Mass. From every place where this work has circulated expressions have come concerning its value, both as an example of fine printing and as a practical instructor in art. It is a publication that we can commend for its practicability and good taste and its suggestiveness to the printer. 113 pages, 6 x 8 inches, oblong. Price, postpaid, in paper cover, \$1.00; in cloth, \$1.50. The paper-covered book sent as a premium in return for three yearly subscriptions and \$6.00, or six half-yearly subscriptions and \$6.00.

MAKE UP A LIST IN YOUR OFFICE AND SECURE SOME OF THE ABOVE BOOKS.

ADDRESS **THE INLAND PRINTER COMPANY,**

212-214 Monroe Street, CHICAGO.



A CARD
TO THE
PRINTING FRATERNITY

The undersigned beg to submit the following explanatory announcement for your kind consideration:

. . . . It has not, perhaps, been generally understood by a large majority of the friends and patrons of the house of

A. ZEESE & Co.

that the name thus used has for over ten years been a corporation title, and that the founder of the business, Mr. A. Zeese, has for about one-half that time been in no way interested in the firm. In consequence of these facts not being generally known to the public many annoying complications have arisen, not the least of which has been the miscarrying of letters intended for the company owing to their having simply born the inscription "A. ZEESE." The filling of an important order has frequently been delayed—so greatly delayed in fact that the loss of the order in some instances has resulted, and customers have suffered more or less through not getting returns from their letters as promptly as they had expected.

. . . . With a view of correcting this evil as far as possible, a radical change of name has been decided upon, and hereafter the business will be carried on under the style of

Franklin Engraving & Electrotyping Co.

. . . . No change in the management is involved by the adoption of the new name, as the men who have successfully conducted the business since the retirement of Mr. Zeese, will still continue at the helm, and the same careful consideration will be given each customer's interests in the future as in the past. Incidentally, we would add that this business, which was started over 33 years ago, has steadily grown, year by year, and to-day stands second to no similar establishment in America.

. . . . We would hardly be warranted in concluding this announcement without availing ourselves of the opportunity afforded to thank our many printer friends for their substantial encouragement in the past and to express the hope that a continuance of their kind favors may be merited by an honest endeavor to supply their needs at the lowest prices consistent with strictly first-class work.

Fraternally Yours,

Franklin Engraving & Electrotyping Co.

Makers of . . .

Printing Plates by every method and for all purposes.

341-351 DEARBORN ST.,

(FRANKLIN BUILDING)



Chicago, Ill.

CAUTION.—To avoid possible delays and disappointments we would request that the old name be dropped entirely by our patrons from now on and that all correspondence be addressed to "Franklin Engraving and Electrotyping Co., Franklin Building, Chicago."

I don't hesitate to let go of ideas that give a better selling quality to my

"Ads that make people buy"

Because there are more good ads in the sea of thought—more than ever yet were caught.

WALTER L. GALLUP
608-609 BOYCE BUILDING, CHICAGO.

The Enameled Book . . .

Used on this edition of THE INLAND PRINTER

IS FURNISHED BY



GEO. H. TAYLOR & Co.

207 & 209 MONROE ST., CHICAGO,

Who carry a full line of these Goods.
They are made by

The Western Coated Paper and Card Co.

...CHICAGO...

A VALUABLE BOUND BOOK

At the Cost of the Binding!

An Opportunity to get a
\$3.50 Book for \$1.25

HAVING on hand a number of copies of bound Volume IV, THE INLAND PRINTER (Oct., 1886, to Sept., 1887), and desiring to dispose of same, we offer them to all wishing to add to their libraries this choice collection of valuable printers' literature, at a rate which only covers the cost of the binding—viz: \$1.25. Among the numerous articles found in this book, any one of which is worth more than its cost, we name these:

Cost and Value of Presswork.
Printing in Gold Leaf on Silk.
Printers' Inking Rollers.
How to Cut Tint Blocks.
Notes on Wood Engraving.
Type Composing Machines.
An Easy Way to Emboss.

Bronze Embossing.
Hints on Plain Composition.
Remedy for Electricity.
How to Lock up a Form.
Interchangeable Type Bodies.
Hints on Distribution.
What a Copyright Covers.
Electrotype Matrices.

Manufacture of Gold Leaf.
Management of Inks.
Cost of Jobwork.
Outline Cuts for Newspapers.
Curious Facts about Papers.
Paste that will Keep a Year.
Photo-Engraving.

Bound in half-russia back and corners, cloth sides, the book is certainly an acquisition to be proud of. Must be sent by express at expense of purchaser.

SPECIAL PREMIUM OFFER

To anyone sending three yearly subscriptions (and \$6.00) to begin with the April issue, or six half-yearly subscriptions (and \$6.00) to begin with the same issue, we will send one of these books as a premium.

ADDRESS

The Inland Printer Co.
212 Monroe Street, Chicago.

1894 FANS CARDS, HANGERS, PANELS, FOLDERS, Etc.

PEERLESS **B** LINE...
ARE UNSURPASSED.

Unexcelled for beauty and design. Price Lists on application. Full line of Fan samples by express, \$2.50. Rebate on \$35.00 order. We publish the largest line of Advertising Goods in the U. S. Send for our Catalogues. LIBERAL TRADE DISCOUNT TO PRINTERS.

THE BUFFALO **B** LITHOGRAPHERS.

KOERNER & HAYES,
Successors to and Proprietors of COSSACK & CO.
100 LAKE VIEW AVE., BUFFALO, N. Y.

ROYLE'S ROUTING MACHINES.

RADIAL ARM, STRAIGHT-LINE AND OTHER KINDS.

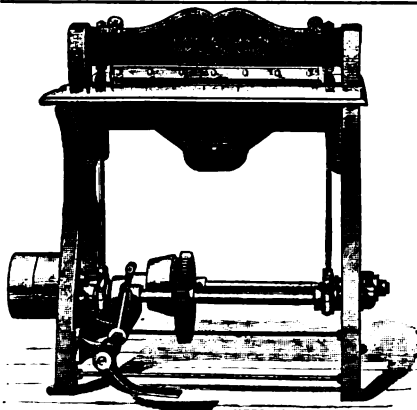


OUR ROUTING CUTTERS Are used everywhere, and are acknowledged to be the best.

SHOOT PLANES, DRILLS,
CIRCULAR AND JIG SAWS, TRIMMERS,
AND MACHINERY FOR ELECTROTYPERS AND ENGRAVERS.

Send for Circulars to

JOHN ROYLE & SONS,
PATERSON, N. J.



The Black & Clawson Co's

PATENT POWER PERFORATOR

Made in three sizes: 20-inch, 24-inch and 28-inch.

Descriptive Circular and prices furnished on application to

The Black & Clawson Co.
HAMILTON, OHIO.

The Murray Printing Machinery Co.

SUCCESSORS TO
CHAS. T. MURRAY & Co.
MANUFACTURERS OF

STEREOTYPE
ELECTROTYPE
AND ZINC ETCHING
MACHINERY.

224 and 226 West Fifth Street,

KANSAS CITY, MO.



TRADE MARK.

SPECIMEN BOOKS
FURNISHED ON
APPLICATION.

PHILADELPHIA PRINTING INK WORKS.

Charles Eneu Johnson & Co.

OFFICE AND WORKS:

509 SOUTH TENTH ST., PHILADELPHIA.

BRANCH OFFICES: { 47 ROSE STREET, NEW YORK.
99 HARRISON STREET, CHICAGO.
529 COMMERCIAL STREET, SAN FRANCISCO.

ALL GRADES OF TYPOGRAPHIC AND LITHOGRAPHIC INKS, VARNISHES AND PLATE OILS
BOOKBINDERS' INKS IN ALL COLORS.

PAUL SHNIEDEWEND & Co.

DEALERS IN

Printing Machinery.

AGENTS FOR THE

G. & D. STEAM ENGINES AND BOILERS

AND THE

ALTEMUS WIRE BOOK SEWING MACHINES.

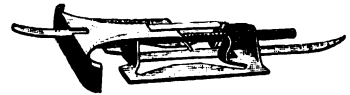
SEND FOR CIRCULARS AND PRICES.

345 E. 44th Street, - - Chicago, Ill.

SEND FOR OUR LIST OF OVER ONE HUNDRED SECONDHAND REBUILT PRINTING MACHINES.

Isn't It Simple and Neat!

**MEGILL'S PATENT
Screw Adjusting Gauge Pins.**



Meet with favor everywhere, as do all other varieties of Megill's Gauge Pins. A style for every purpose. Send for circulars. Sold by all dealers.

EDWARD L. MEGILL,
60 Duane St., NEW YORK.

PIONEER PAPER STOCK CO

PACKERS
AND GRADERS OF
PAPER STOCK.

322 & 324 S. DESPLAINES ST.,
105 & 107 LAW AVE.,
CHICAGO.

PERRY KRUS, PRES'T.

C. W. CRUTSINGER,

MANUFACTURER OF

PRINTERS' ROLLERS

—AND—

COMPOSITION,

18 N. SECOND STREET,
ST. LOUIS, MO.

Our Elastic Tablet Glue is the Best in the Market.

BOOK GILDING.

C. H. COOTE & CO.

GENERAL

Book Edge Gilders

SEND FOR ESTIMATES.

44 South Jefferson St.

CHICAGO.



MANUFACTURERS OF
 PRINTING PLATES
 BY ALL METHODS.

Copper Half-Tone
 Engravings
 18c. per inch.

WRITE FOR
 CATALOGUE AND PRICE LIST.

THE EFFECTIVE PUBLISHING CO. LTD.

60 LUDGATE HILL, LONDON, E. C.

PERCY J. T. SYMES, MANAGING DIRECTOR.

ARE open to undertake the publishing of English editions of successful American papers on reasonable terms. Sound connection throughout England and Colonies, and proprietors of the leading printers' and kindred trades journal in England; also other papers. Exceptional facilities.

The Effective Advertiser.

Guaranteed Circulation, 10,000. 8d. Monthly.

NO AMERICAN PRINTER SHOULD FAIL TO SUBSCRIBE.

Geo. Reese & Co. TELEPHONE, MAIN 555

EMBOSSING DIES,
 HALF-TONES,
 ZINC ETCHING.
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BY ENGRAVERS ALL PROCESSES.
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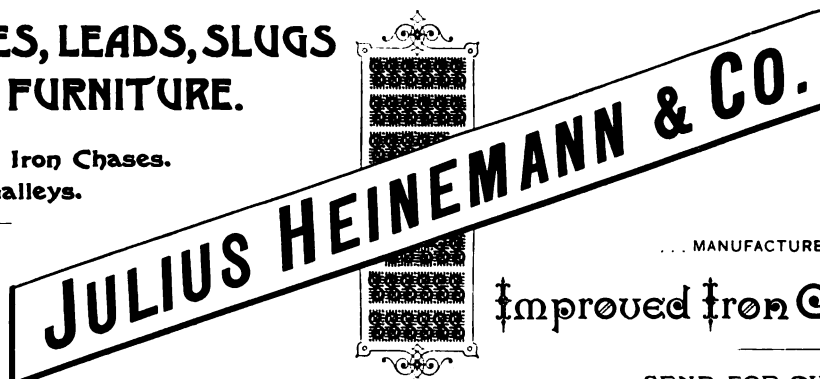
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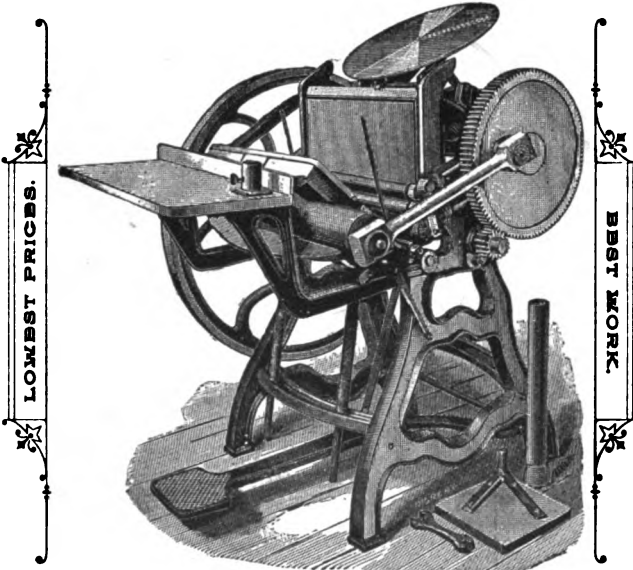
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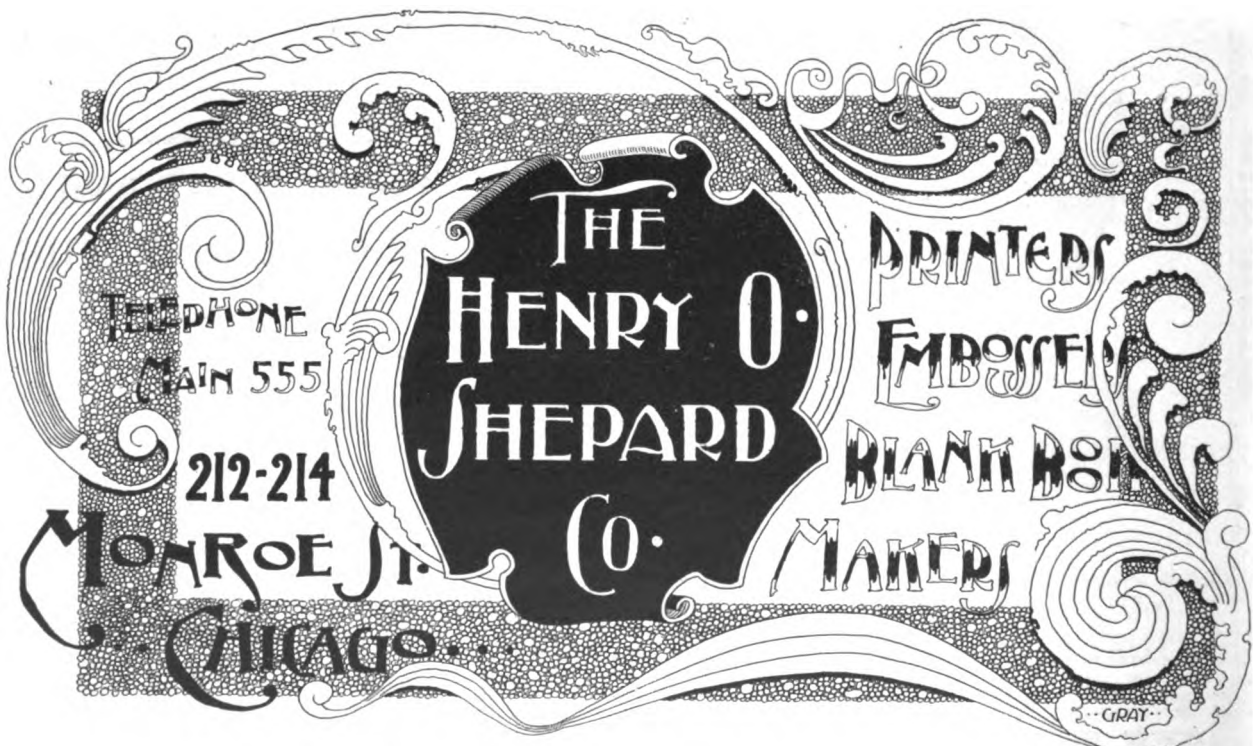
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