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PERIODICAL COLLECTION

THE
INLAND PRINTER

A TECHNICAL JOURNAL

DEVOTED TO THE ART OF PRINTING.

VOLUME XVI.

October, 1895, to March, 1896.

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

THE INLAND PRINTER COMPANY, PUBLISHERS.

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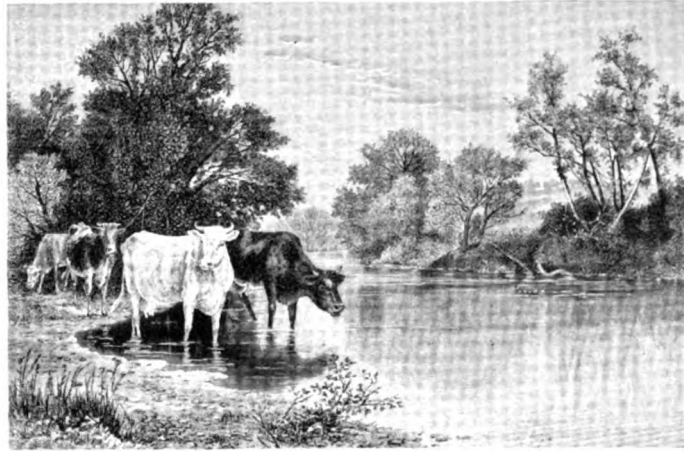
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Compliments of the
Fancy Stationery Department.

Season { September first, 1895
 August, 1896

- Folders
 for the Dance,
 for Literary Programs,
 Price Lists and
 Advertising Circulars
- ✦
- Invitation
 and
 Announcement
 Cards.
- ✦
- Wedding
 Cabinets.
- ✦
- Menus.
- ✦
- Japanese
 Napkins.



Engraving Department, J. W. Butler Paper Company

- Correspondence
 Stationery.
- ✦
- Engraving and
 Embossing
- ✦
- Calling Cards.
- ✦
- Mourning
 Stationery
- ✦
- Emblematic
 Society Cards
- ✦
- Fancy Embossed
 Paper and
 Bristol Boards.

Calendars—one of our Specialties.

Calendars are both a necessity and an ornament, and as such are the best Advertising Medium. We not only manufacture a line of attractive designs, but are jobbers for the choicest subjects of Eastern manufacturers. We call special attention to fine quality and extra weight of stock used in our half-tone and color print designs. Samples ready September first. Those who ordered Calendars last season are entitled to this season's samples without charge. To others, in the trade only, we supply samples at fifty cents per set, subject to rebate. Order via express, samples too heavy for mail.

LARGER OR SMALLER PADS SUPPLIED ON SPECIAL ORDERS.

Do not fail
 to secure
 our Samples
 of
 Fancy
 Stationery.

PATENTED.

1896		JANUARY					1896	
SUNDAY.	MONDAY.	TUESDAY.	WEDNESDAY.	THURSDAY.	FRIDAY.	SATURDAY.		
☾ 7 LAST QUAR.	☾ 14 NEW MOON.	☾ 22 FIRST QUAR.	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	☽ 30 FULL MOON.		

J. W. Butler
 Paper
 Company,
 216-218
 Monroe St.,
 Chicago.

OUR FANCY STATIONERY DEPARTMENT offers to the Printing and Stationery trade not only a complete line of staple goods, but intends to lead in supplying new, original and artistic designs "up-to-date." The day of the commonplace is passing away. The public demand originality and individuality. We are sure that it will pay you to keep in touch with a concern which spares no expense or trouble to meet advanced demands. Correspondence solicited regarding Stationery in all forms.

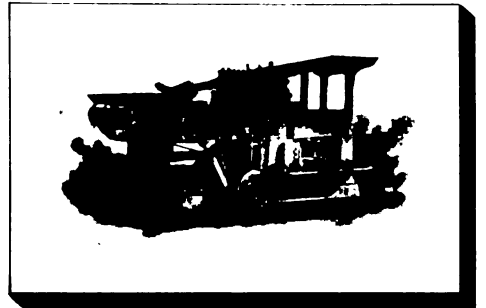
J. W. Butler Paper Company,
216-218 Monroe Street, Chicago.

October 1, 1895.

FACTS ARE
STUBBORN
THINGS!

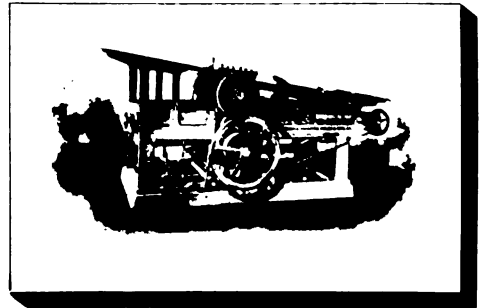


The
Century



...Pony *is a stubborn fact*

*in its all around excellence
and its ability to make money
for its owner.*



Write us for particulars.

**Campbell Printing Press
& Mfg. Co.**

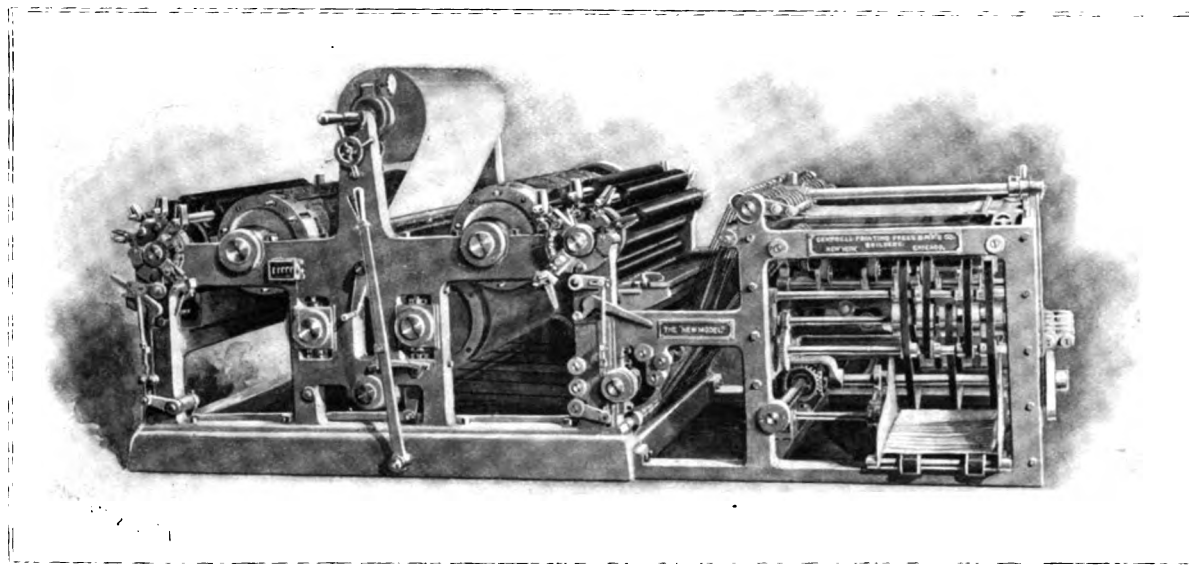
5 Madison Avenue, New York.

334 Dearborn Street, Chicago.

Simplicity

Is the Foundation Stone upon which
we have built

The "New Model" Web



Keeping that in mind, we have developed a Printing Machine that for speed, convenience, compactness and economy in operation is without an equal.

Simplicity—How much that word
means—write for our Booklet and
learn more about it.

Campbell Printing Press & Mfg. Co.

5 Madison Avenue, New York.

334 Dearborn St., Chicago, Ill.



THE BINNER PLANT ILLUSTRATED.

Illustration No. 11: General Superintendent's Office.

NEW STOCK CATALOGUE, containing over 150 half-tone illustrations made from photographs and famous paintings, printed in six colors on 120-lb. enameled book paper, sent postpaid for \$1.00, which amount will be applied on first order amounting to \$5.00 or over, subjects suitable for calendars, souvenirs, etc. Limited number published.

"MODERNIZED ADVERTISING" sent postpaid upon receipt of ten cents postage. Illustrated from cover to cover with modern advertising designs.

\$180 in Prizes

For Well-Displayed Advertisements!

FIRST PRIZE,	.	.	.	\$50.00
SECOND "	.	.	.	30.00
THIRD "	.	.	.	25.00
FOURTH "	.	.	.	20.00
FIFTH "	.	.	.	15.00
SIXTH "	.	.	.	10.00
Ten Consolation Prizes of	.	.	.	3.00 each.

**Do Not
Miss
This!**

Here is your
chance to win a
prize with which
to make your ...
Christmas
Purchases.

The Riverside Paper Company, of Holyoke, Mass., offer the above mentioned sums, aggregating One Hundred and Eighty Dollars, for the best displayed and best constructed advertisements of the famous Magna Charta Bond Paper, made up from the wording printed in typewriter type hereunder:

Magna Charta Bond. The leader of all bond papers. Made from new rag stock. Free from adulteration. Perfectly sized. Long fiber. A paper that will withstand the ravages of time. White: 17x22—12, 14, 16, 18, 20, 24 lb.; 17x28—16, 20, 24, 28 lb.; 19x24—16, 18, 20, 24, 28 lb.; 22x32—32, 40 lb. Blue: 17x22—16, 20 lb.; 17x28—20, 24 lb.; 19x24—20, 24 lb. Crushed, in white only: 17x22—16, 20 lb.; 17x28—20, 24 lb.; 19x24—20, 24 lb. The Magna Charta Bond Papers are all finished by plating. Manufactured by Riverside Paper Company, Holyoke, Mass.

CONTRIBUTORS WILL PLEASE READ THE FOLLOWING RULES AND OBSERVE THEM STRICTLY, AS ANY DEPARTURE THEREFROM WILL DISQUALIFY THEIR SPECIMENS:

- 1.—The advertisement is designed for publication as a page of THE INLAND PRINTER. Contributors may use any space not larger than THE INLAND PRINTER page (preferably 33 by 52 ems pica), and matter can be set the narrow way of page, or lengthwise, as desired.
- 2.—The use of cuts and ornaments is not prohibited, but type composition must form the principal part of the work.
- 3.—The wording of the advertisement may be changed to suit the ideas of contributors. Any alterations from the text will be considered in making the awards, and will count for or against the specimens, according to their merits.
- 4.—Twenty-five impressions of each specimen are required, printed in black ink on white paper, 9¼ by 12½ inches in size.
- 5.—All specimens must be mailed flat, addressed to the editor of THE INLAND PRINTER, and distinctly labeled "Riverside Paper Company Advertising Competition."
- 6.—An electrotype or stereotype of each specimen must accompany the proofs, and if sent by express, charges must be prepaid.
- 7.—In the left-hand corner of both proofs and plates contributors are requested to place their identification mark or motto, a duplicate of which containing the full name and address must be inclosed in a sealed envelope, marked on the outside "Riverside Paper Company Advertisement Competition," with the contributor's mark or motto printed or written in the upper right-hand corner.
- 8.—As it is necessary that these rules should not debar anyone from competing who desires to do so, arrangements may be made with THE INLAND PRINTER for the photo-engraving of specimens by contributors who find it impossible to send electrotypes or stereotypes.
- 9.—All contributions must be in the hands of the editor of THE INLAND PRINTER not later than November 1, 1895.
- 10.—Announcement of awards will be made in the December issue of THE INLAND PRINTER.
- 11.—Each contributor will receive a complete bound set of the specimens at the conclusion of the contest.
- 12.—Contributors may send as many specimens as they may desire, but no contributor will be entitled to more than one prize.
- 13.—The prizes will be awarded by judges who will be selected by THE INLAND PRINTER.

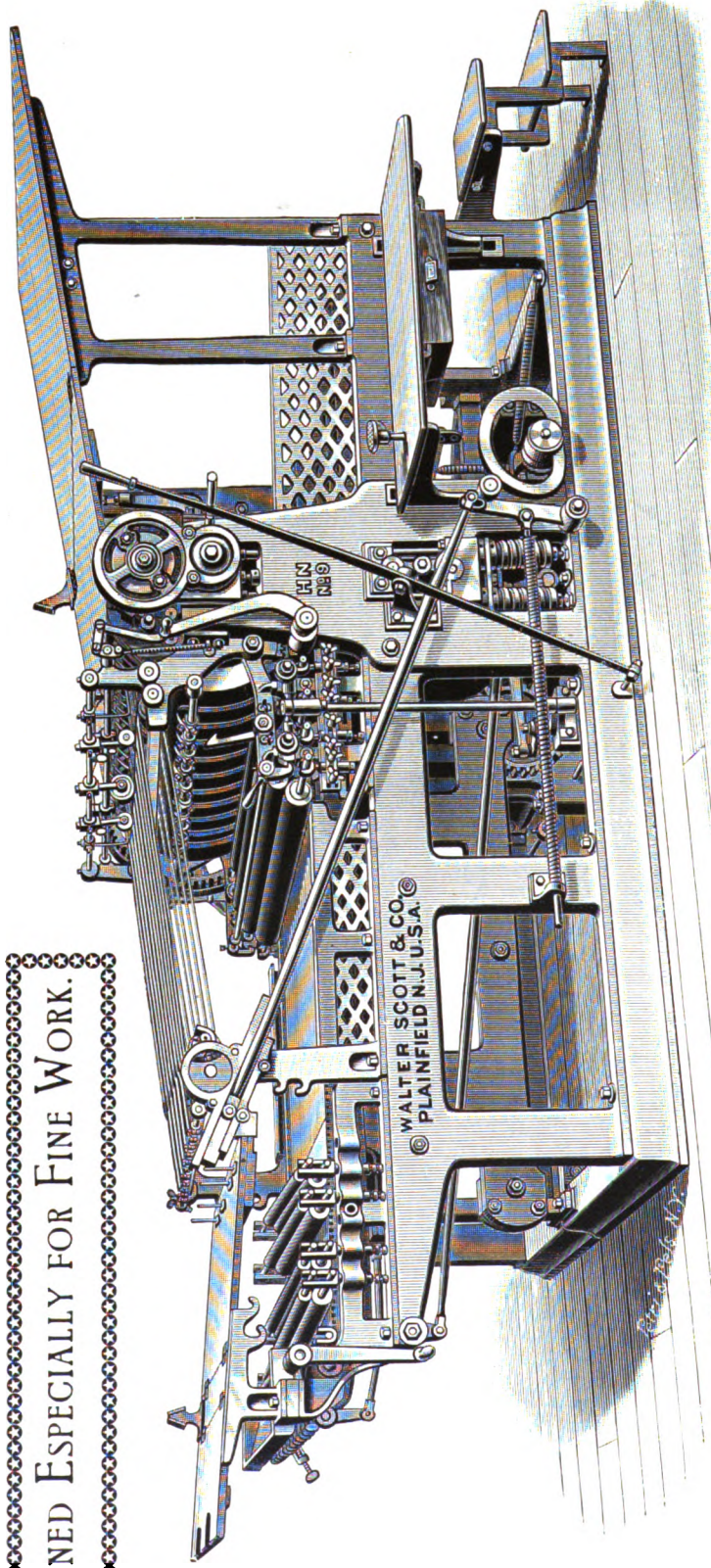
(SEE EDITORIAL REFERENCE TO THIS COMPETITION IN THE SEPTEMBER NUMBER.)

Scott Printing Presses

“if not superior to all others,
are certainly inferior to none.”

Class H. N.—TWO-REVOLUTION.

DESIGNED ESPECIALLY FOR FINE WORK.



THIS machine is built upon a heavy bed plate. The side frames are securely fastened to the base by means of bolts and wedges and the track is braced from the base and sides. The rolls which support the type bed are large and numerous, made of steel and then hardened. The cylinder is raised and lowered by a toggle joint operated by our particular devices and is balanced by steel springs. The bed is driven by our new movement, which works accurately at great speed. The momentum of the bed is overcome and the bed started on its return stroke by means of air-cushioned cylinders; the amount of pressure can be adjusted according to the speed. There is no resistance when turning slowly. The inking arrangement is ample for the finest work. The form rollers and ink distributing rollers are separated from each other and raised from the form by one movement. The ink fountain is of the most approved pattern and is easily set and cleaned. It is made with the usual angle rollers, or with rollers set straight across the ink table and operated by cams. At the will of the operator the impression can be prevented. When the impression cylinder is tripped the counter makes no record. The impression cylinder is easily reached to “make-ready.”

Times Building, New York.
Monadnock Block, Chicago.

WALTER SCOTT & CO., Manufacturers of...
Printing Machinery,

Plainfield, N. J.

Send for Illustrated Catalogue. — Can be had for a postal card, and may save many dollars.

TELEPHONE M-548

BLOMGREN
BROS AND CO.

ENGRAVERS

BY ALL
PROCESSES



HALF TONE.
ZINC AND WOOD
ENGRAVERS

ELECTROTYPERS

175 MONROE ST. CHICAGO.

WE
EMPLOY
EVERY
METHOD
OF MAKING
PLATES FOR
LETTER
PRESS
PRINTING

GEO. H.
BENEDICT
& CO.
DESIGNERS
ENGRAVERS
ELECTROTYPERS
ERS



TELEPHONE
MAIN
1700.

FACILITIES AND CAPACITY
UNEXCELLED
SEND FOR CATALOGUE

HALF-TONE
PHOTOZINC
ETCHING;
MAP, WOOD
AND METAL
ENGRAVING.

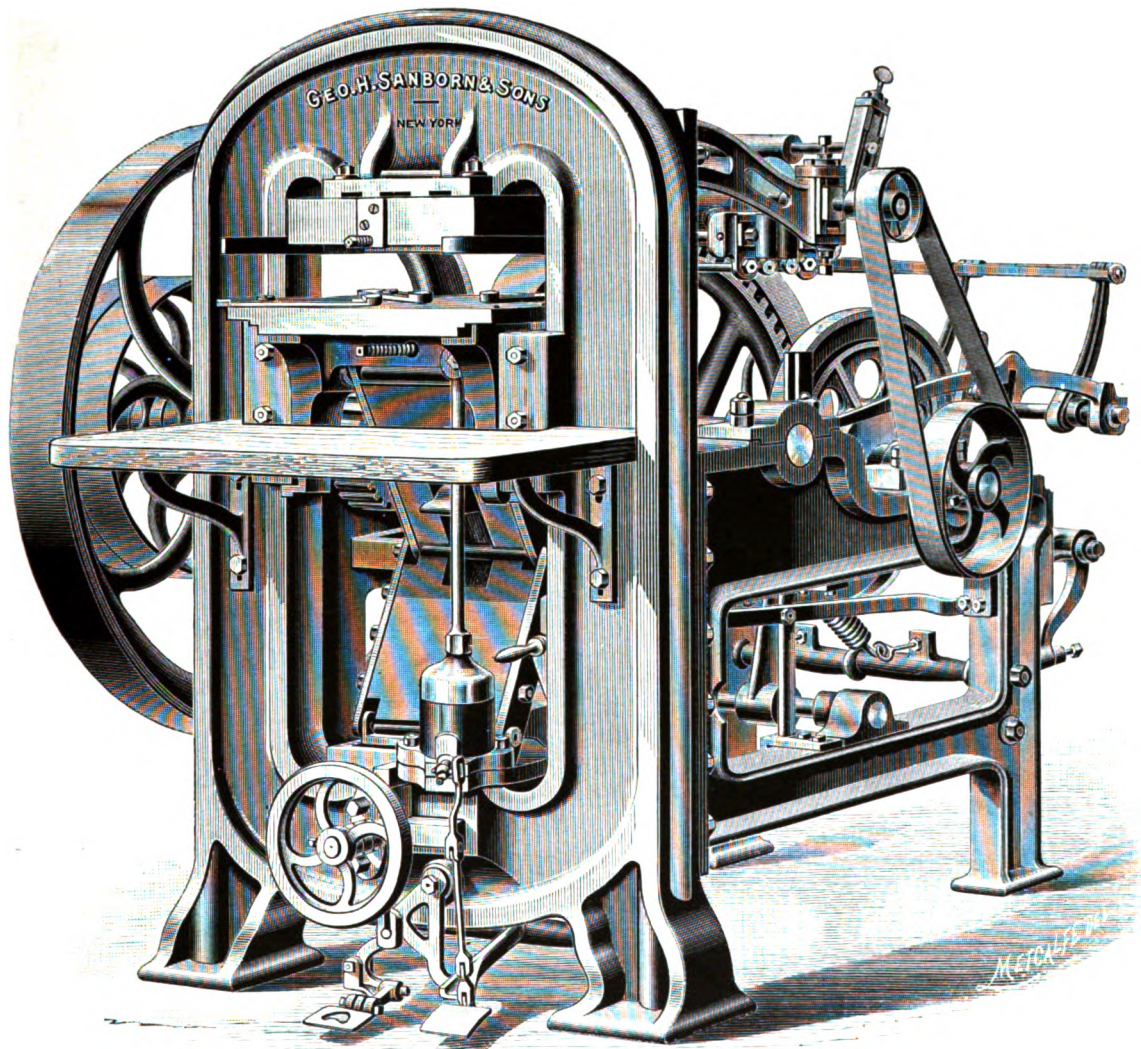
175-177
SOUTH
CLARK
STREET

CHICAGO

SANBORN'S...

PAPER CUTTING
AND
BOOK BINDING **MACHINERY**

Over 40 Years the Standard of Quality!



No. 9 EMBOSsing AND INKING PRESS.

GEO. H. SANBORN & SONS,

No. 69 Beekman Street,
NEW YORK.



42-44 W. Monroe Street,
CHICAGO.

THE BEST IS THE CHEAPEST!

Wade's Printing Inks.

THE STANDARD FOR DOMESTIC USE
AND EXPORT.

Introducers in 1848 of the first printing ink made from rosin oil; in 1854 of the first workable Carmine Ink; in 1860 of the first Royal Purple, and in intervening and subsequent years of the various shades known to the craft.

Manufactured by **H. D. WADE & CO.**

Uniform in Quality.

Economical in Use.

Permanent in Results.

**No. 28 Reade Street,
NEW YORK.**

FOR SALE BY OUR AGENTS AS FOLLOWS:

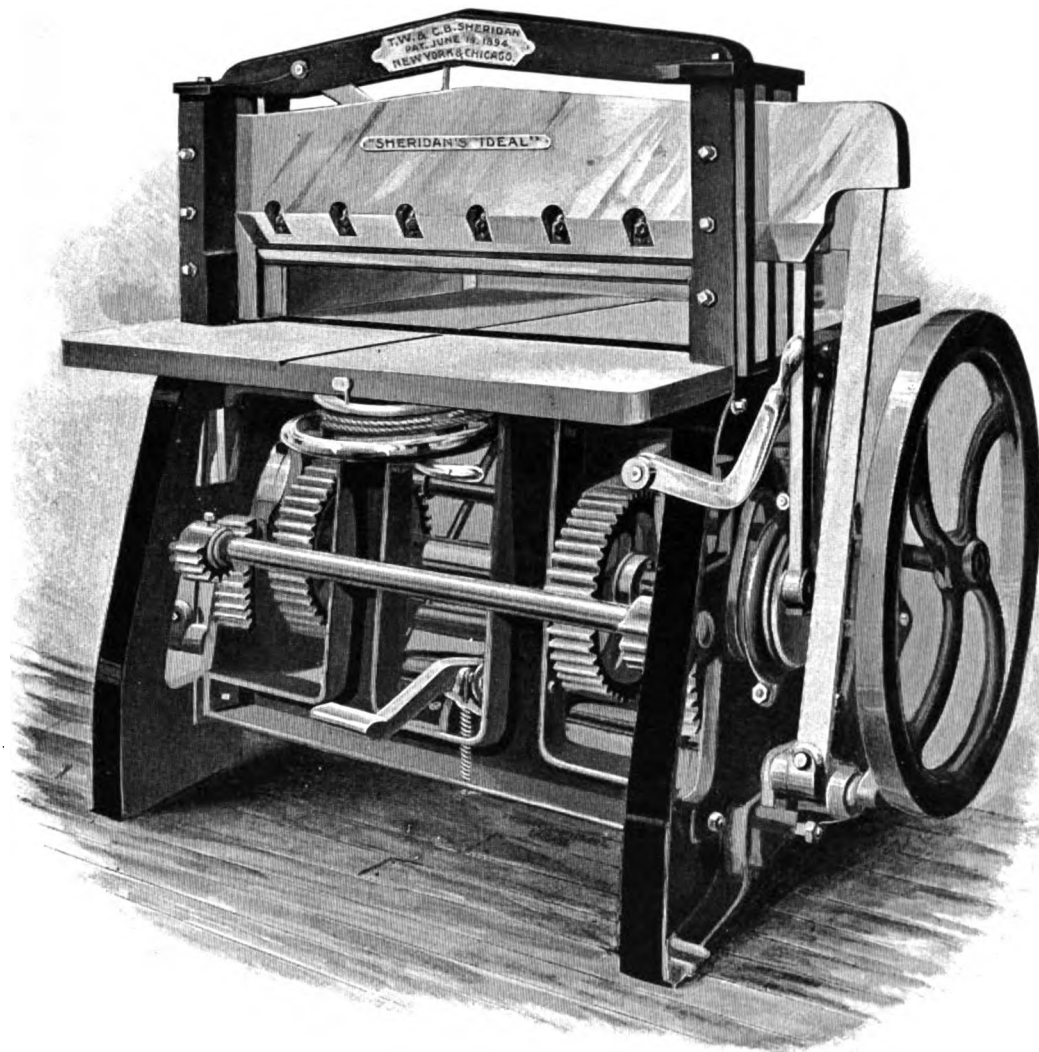
AMERICAN TYPE FOUNDERS' CO., Chicago, Ill.
 " " " Minneapolis, Minn.
 " " " Omaha, Neb.
 " " " Kansas City, Mo.
 " " " Pittsburgh, Pa.
 DENVER TYPE FOUNDRY CO., - Denver, Colo.
 ST. LOUIS PAPER CO., - - - St. Louis, Mo.
 E. C. PALMER & CO., Ltd., - New Orleans, La.
 C. P. KNIGHT, - - - - Baltimore, Md.
 MATHER MANUFACTURING CO., Philadelphia, Pa.



HUDSON VALLEY PAPER CO., - Albany, N. Y.
 DICKINSON TYPE FOUNDRY, - Boston, Mass.
 FREEMAN, WOODLEY & CO., - - - " "
 GEORGE M. SAVAGE, - - - - Detroit, Mich.
 GEORGE C. JAMES & CO., - - Cincinnati, Ohio.
 WHEELING PAPER CO., - - Wheeling, W. Va.
 BUNTIN, REID & CO., - - - Toronto, Ont.
 BUNTIN, GILLIES & CO., - - Hamilton, Ont.
 W. V. DAWSON, - - - - Montreal, Quebec.
 CONSOLIDATED STATIONERY CO., Winnipeg, Man

SHERIDAN'S IDEAL

The Latest and Best!



THIS CUTTER embodies the result of **sixty years of labor and experience**. Has all the desirable features of our well-known "Auto" Cutter, with the advantage that **both clamp and knife are drawn down from both ends, with no reverse motion of gear**, thus securing an absolutely noiseless machine with a positive and very powerful Auto-clamp motion. It is the heaviest and strongest paper-cutting machine ever put on the market. All gears are cut and all shafts of steel. It is built in the very best manner, of the best material, and we **unhesitatingly guarantee** it for the heaviest as well as the most accurate work. Built in sizes from 36 to 70 inches.

Write us for prices and full particulars.

T. W. & C. B. SHERIDAN,

**2, 4 & 6 Reade Street,
NEW YORK.**

Works — Champlain, N. Y.

**413 Dearborn Street,
CHICAGO.**

The Bennett Electro Cabinet...



With
Index.

Our \$20 Cabinet.



Have you any system for keeping your electros?
Do you know how many or what you have?
Can anyone in your office find any particular cut at once?
Is your foreman's memory your only index?
What proof have you that the electro called for is or is not in your possession?

Will (accommodate 800 Two-Column Electros!

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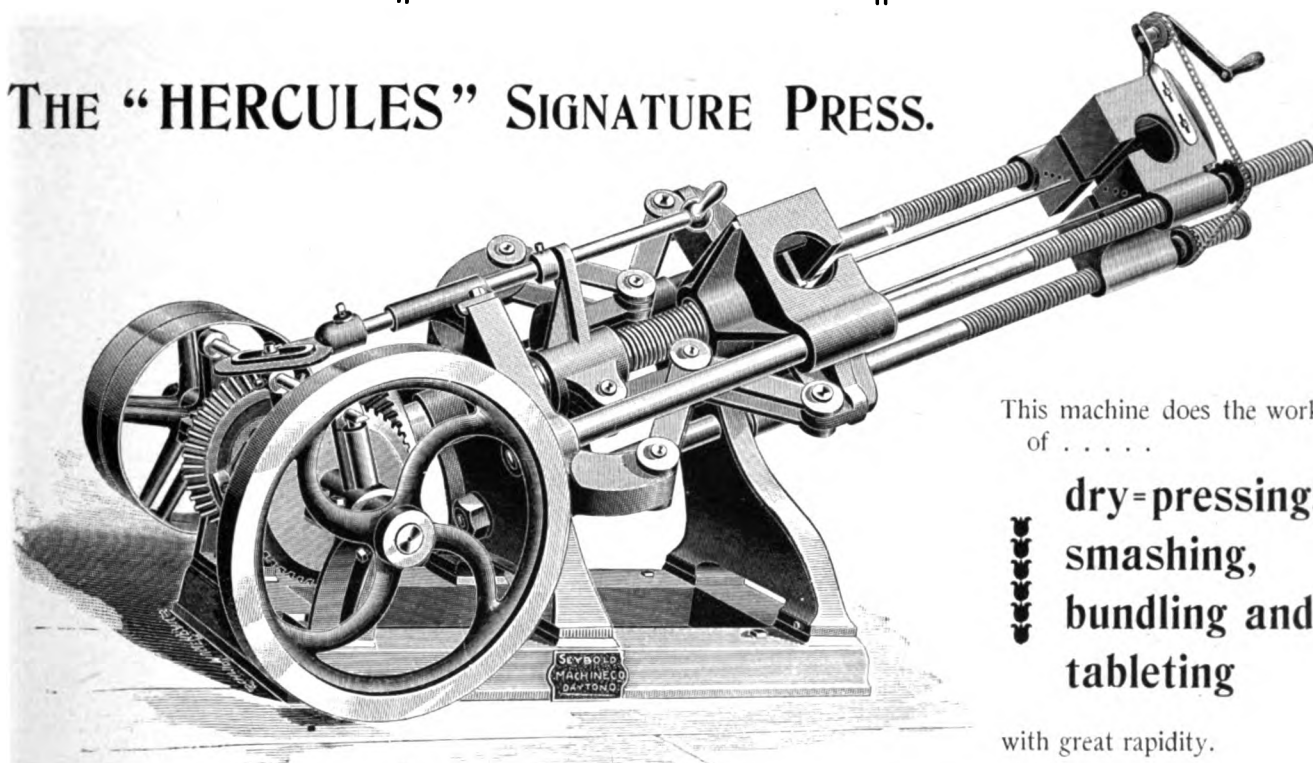
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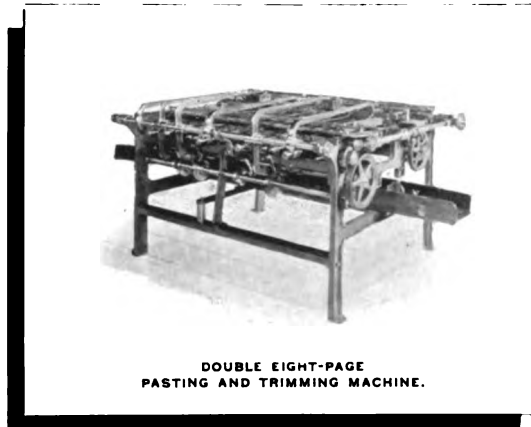
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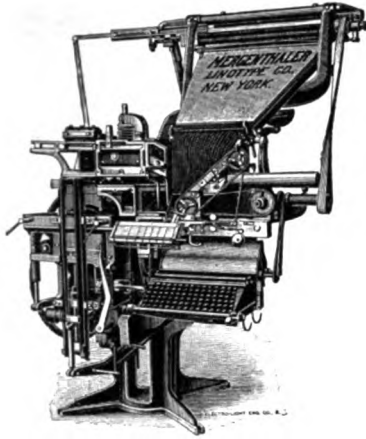
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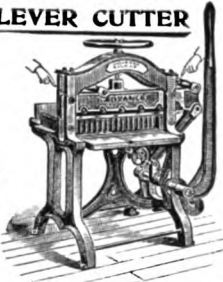
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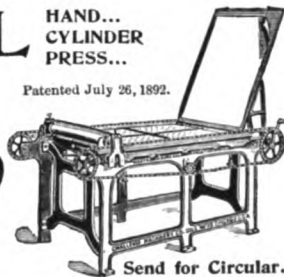
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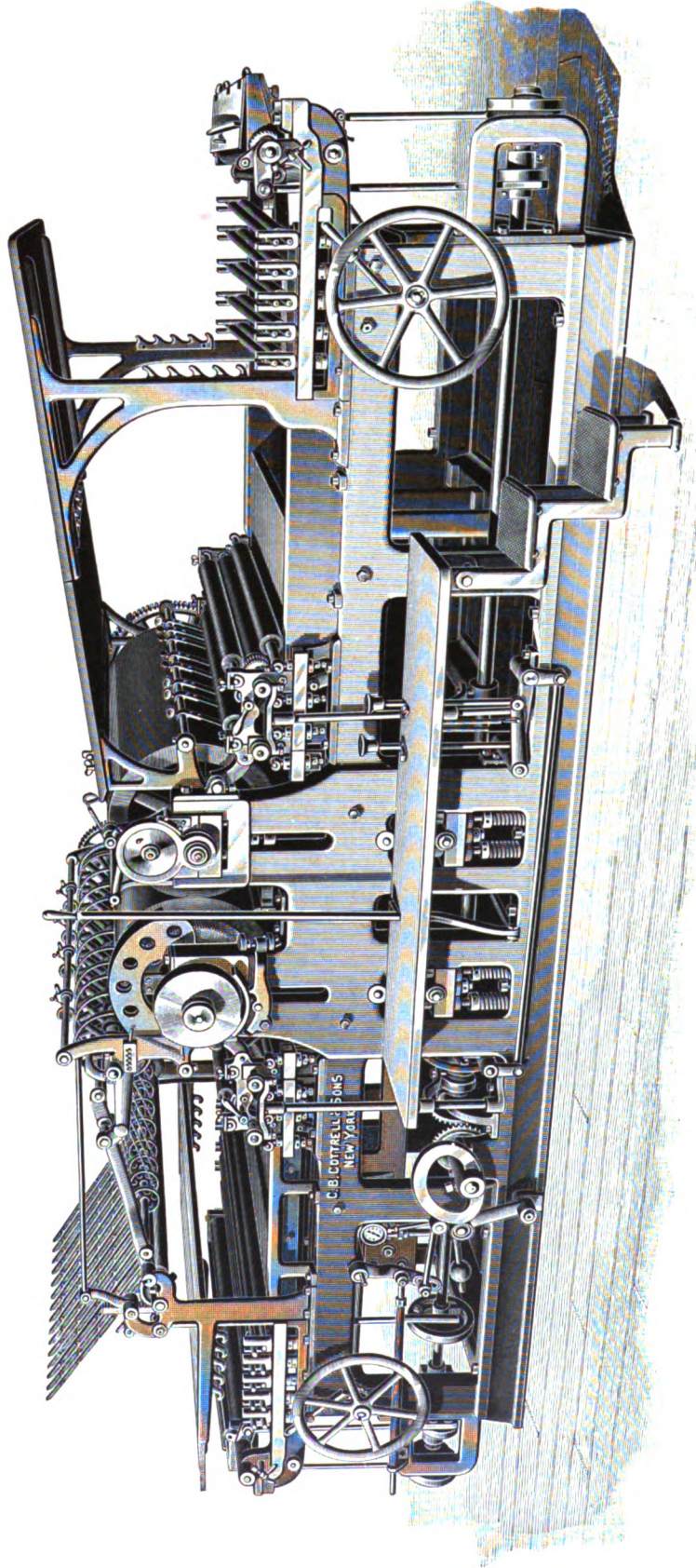
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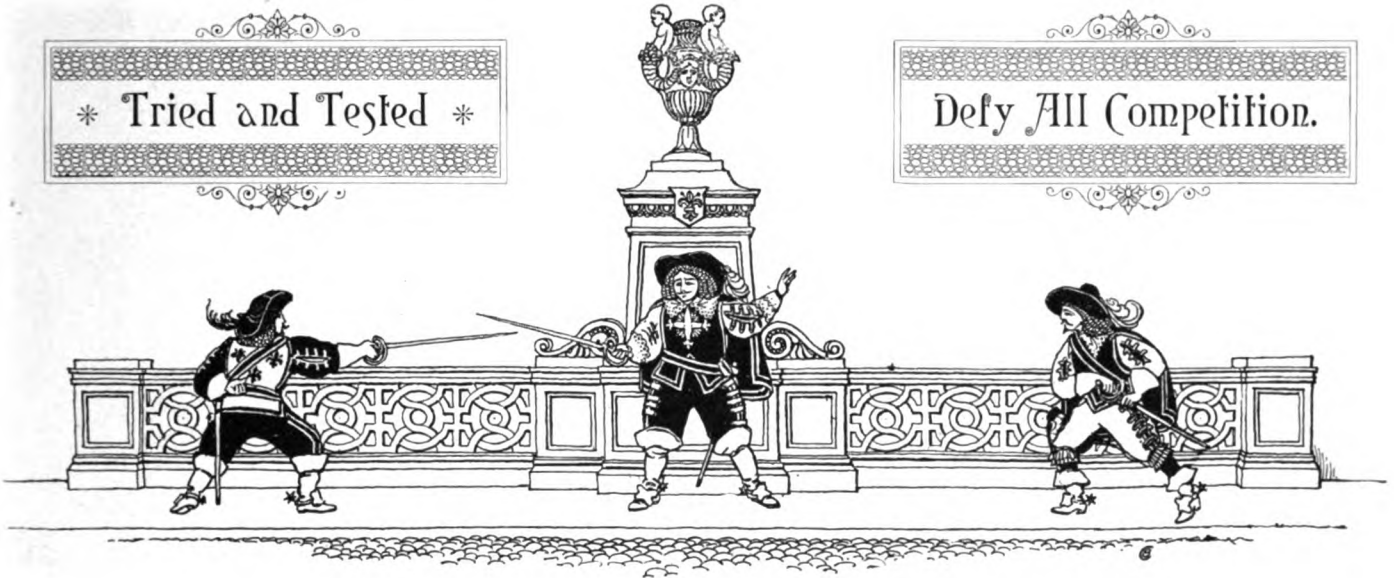
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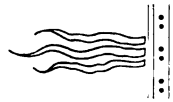
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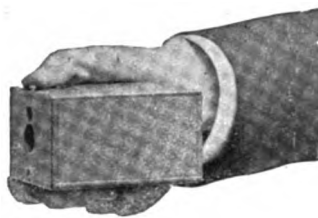
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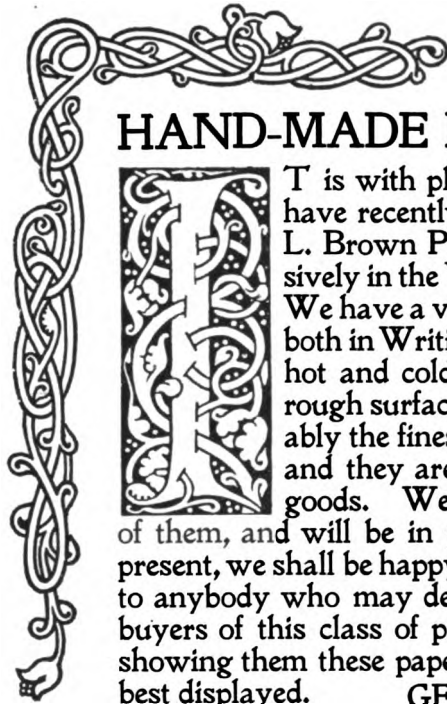
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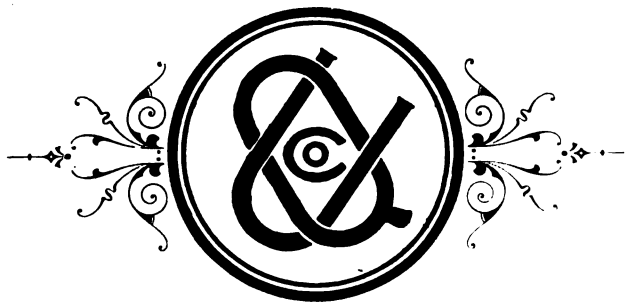


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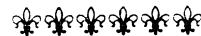
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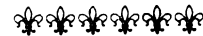
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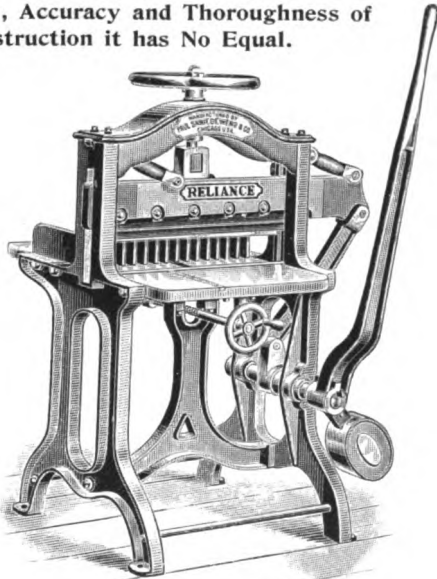


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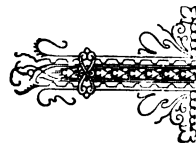
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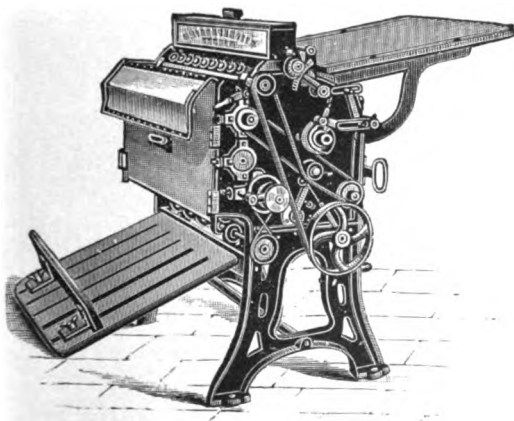


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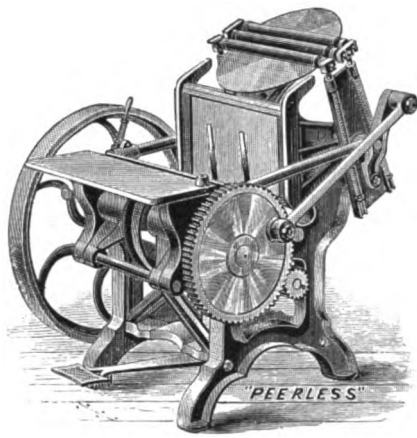
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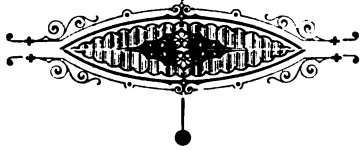
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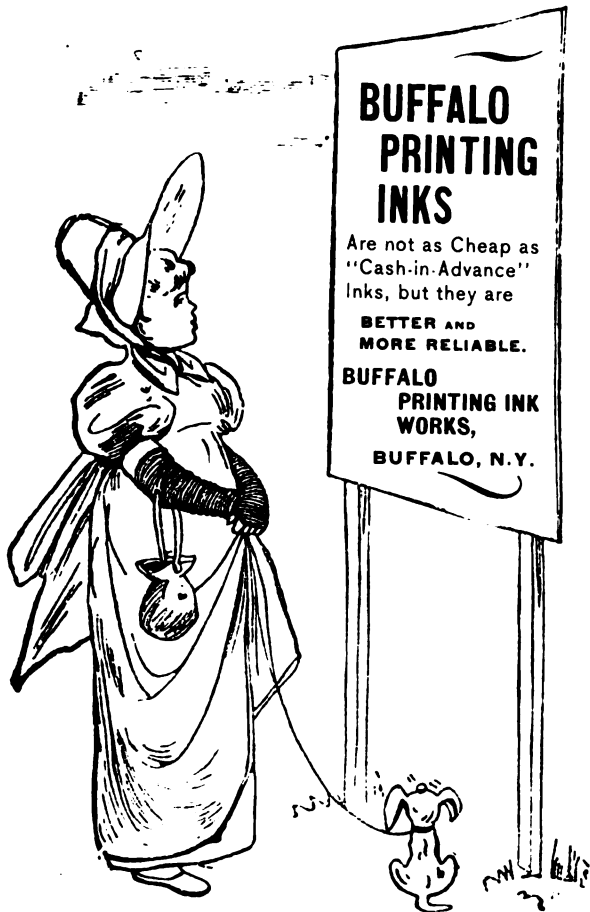
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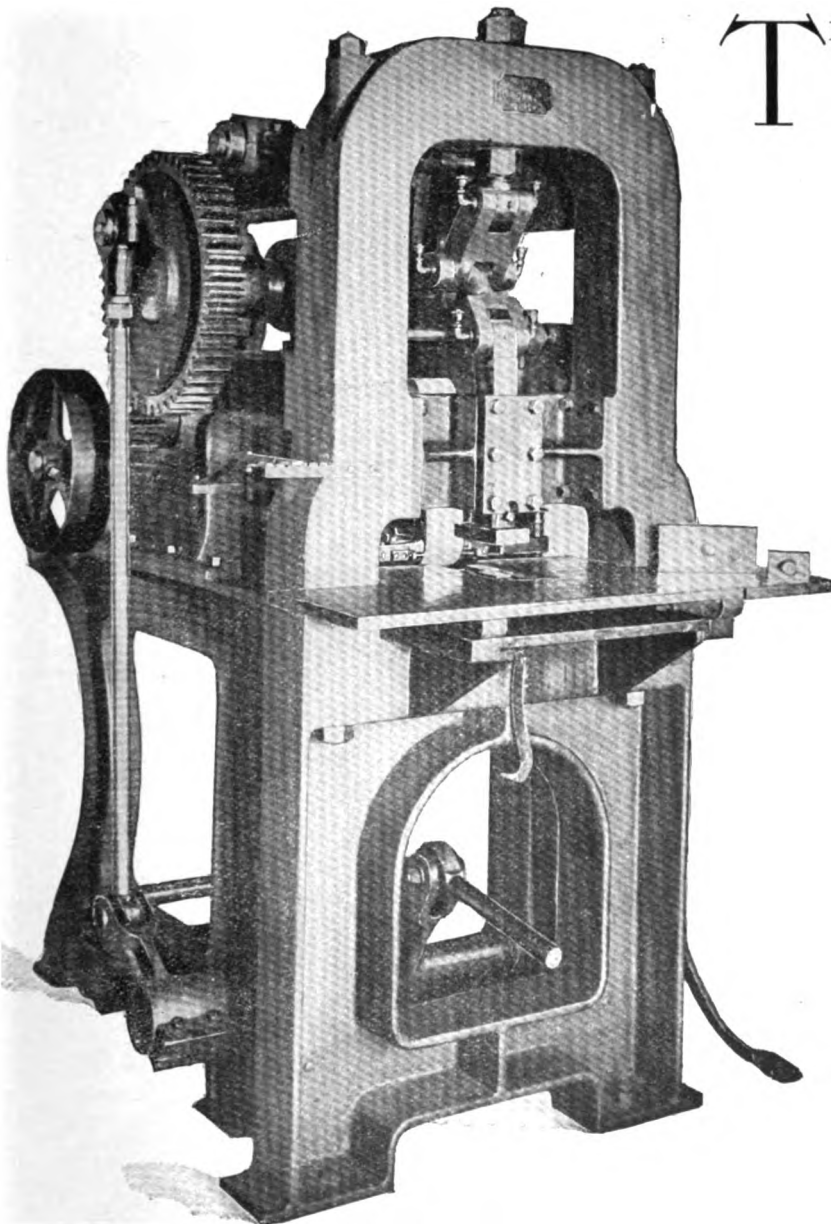
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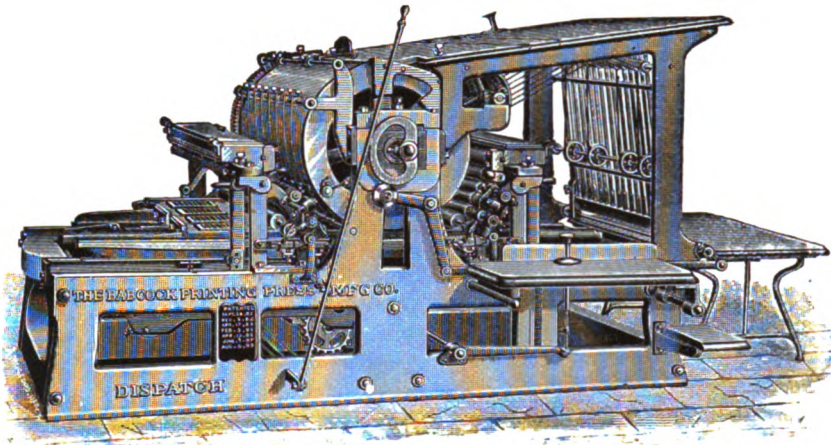
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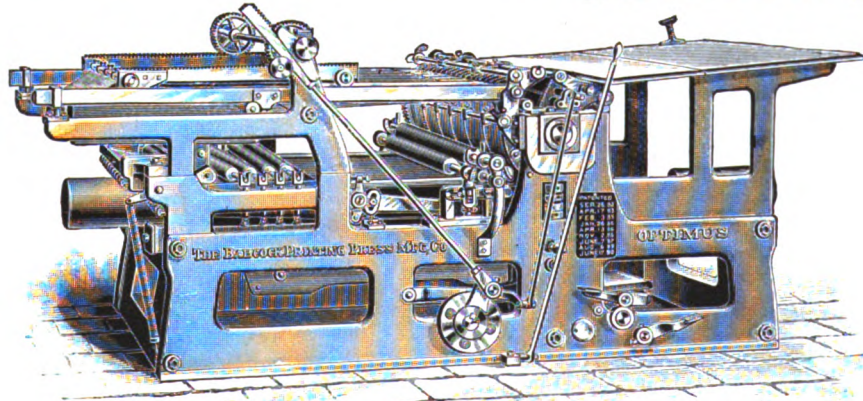
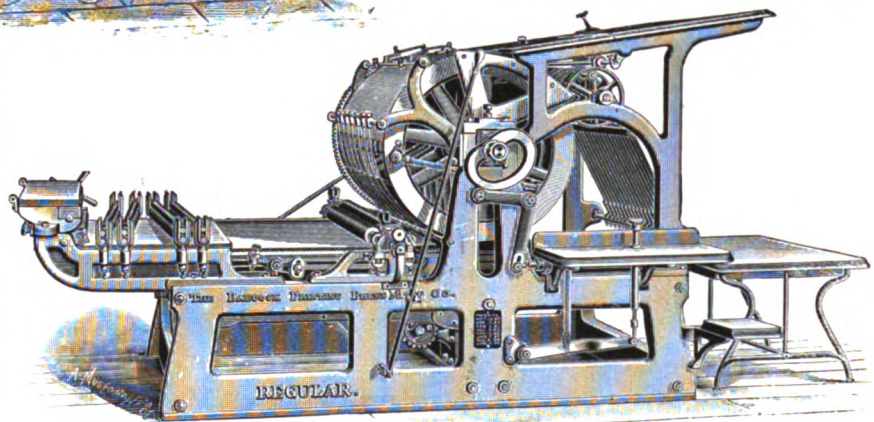
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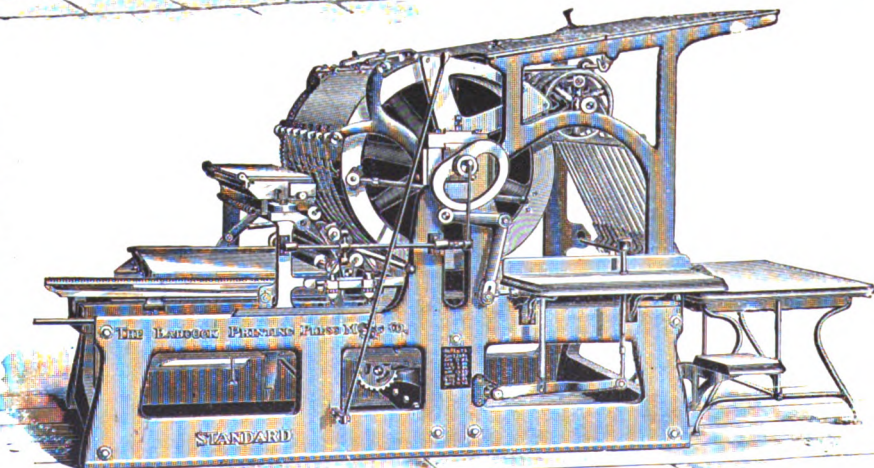
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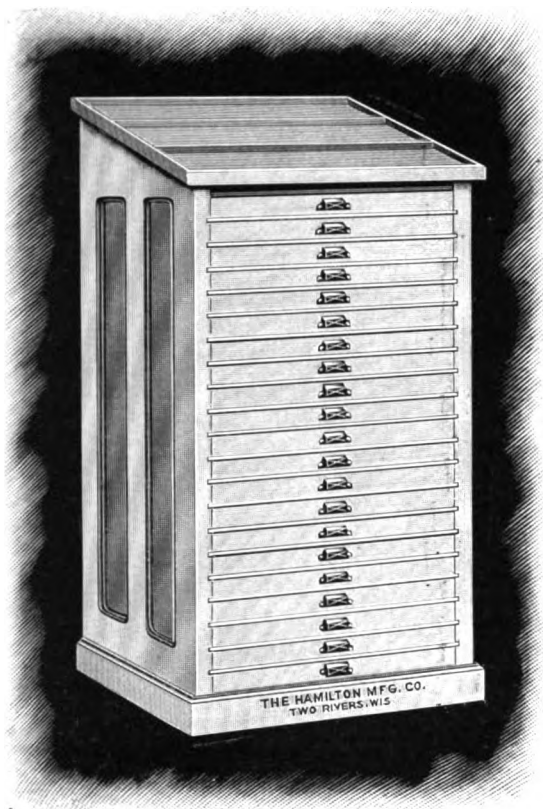
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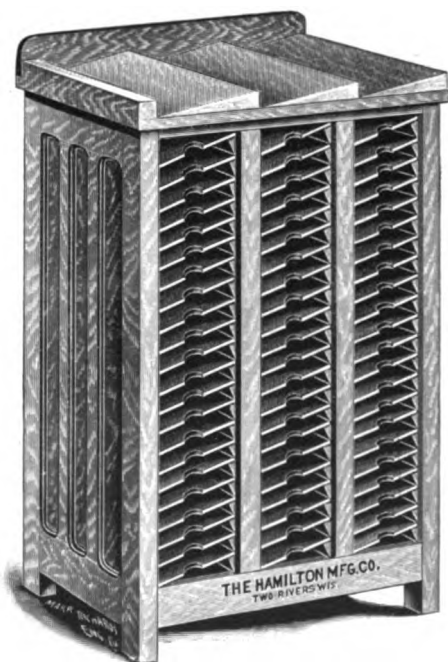
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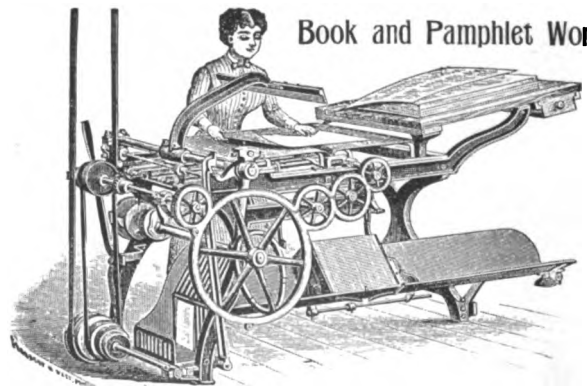
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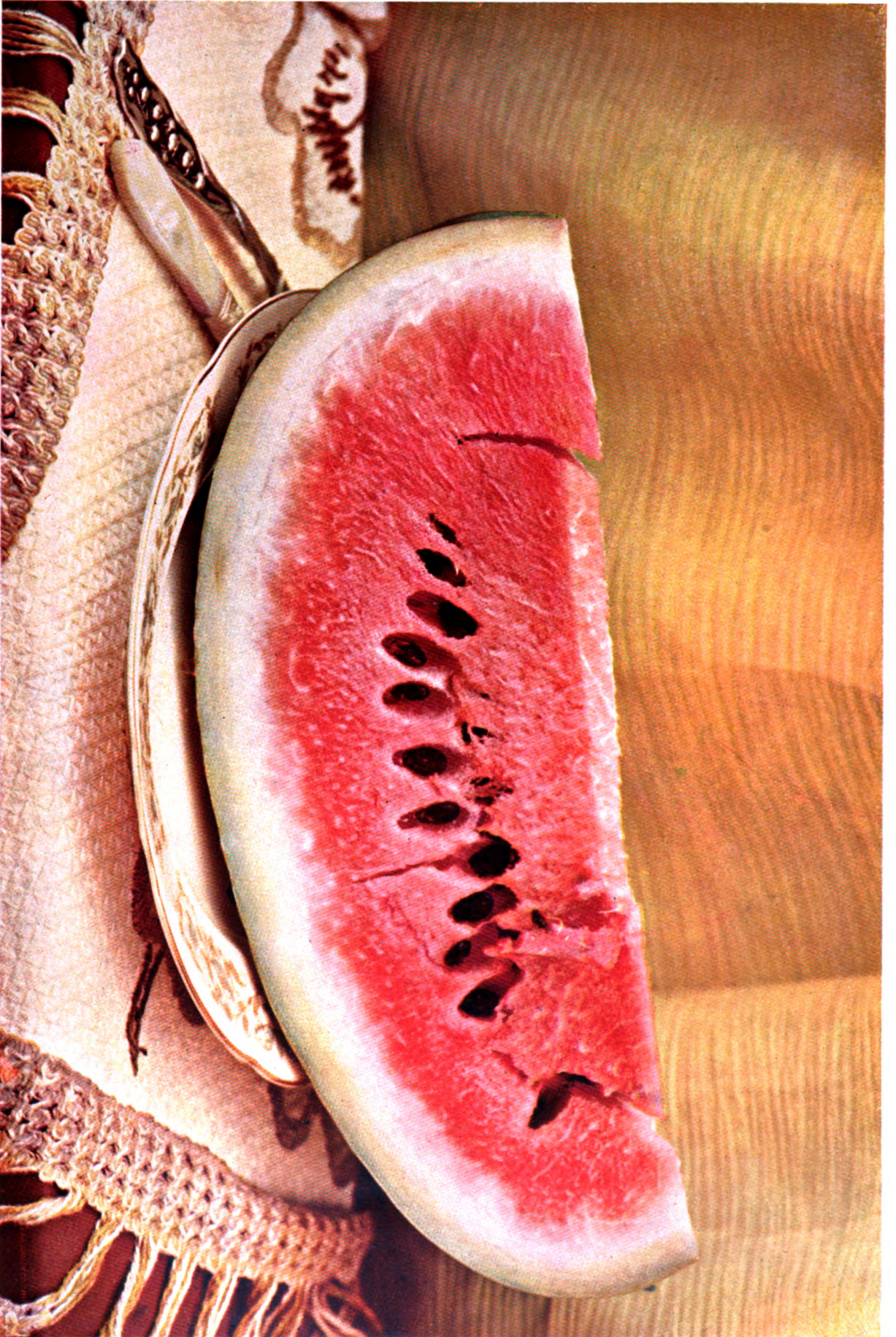
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Supplement, THE INLAND PRINTER, October, 1895

A TOOTHsome PLATEFUL.

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Three-color Process Ink made in
THE ALTA WINDING CO.,
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A WEEKLY JOURNAL, DEVOTED TO THE INTERESTS OF THE PRINTING INDUSTRY

VOL. XVI—No. 1.

CHICAGO, OCTOBER 1, 1927

OLD BARNEY.

BY OLD READ.



LANDING at his office window, many a man looks out upon a scene of turmoil, and wonders what has become of a certain tramp printer whom he knew years ago. I have one in mind. I remember many,

as they strolled with the seasons, northward and southward, keeping pace with the varying moods of the year; but one of them stands bold and clear in the vivid light of the long ago. I can see his sun-burned face, his stubbed red beard—always about six weeks old—his blue eyes, dimmed by many a gas-light. I can catch the accent of his cynical utterances. He held men in contempt, but would share his last bit of tobacco with him. Woman stood beyond the border line of his consideration, but in his pocket he carried the faded and mouse-gnawed photograph of a girl. He always entered the office with a limp, with a tip-tap of his worn-down shoes. The boys were ever glad to see him, for he brought many a new story, and our welcome of him was loud and hearty. He was modest in his responses—merely nodded at our enthrasms. His name was Barney Fugerson.

One night, upon a spread of newspapers, he lay in the office. All day he had distributed "tight" advertisements and had time-tables. He filled his pipe with three or four grains of tobacco and began to talk.

"Why don't you better appreciate yourselves to a butcher and farmer and a doctor?" he asked. "Oh, you want to know what's in it? Too many at

the bottom of the barrel, that's what it is. You don't see 'em, do you?"

"Do you mean to say that you've been captured to a job?"

"He'll be a good printer, I'll bet. I'll give you my case so you can see what he's made of."

"I know you've got a good printer, but I don't know how to use him. I'll give you my case so you can see what he's made of."

"I'll give you my case so you can see what he's made of."

"I'll give you my case so you can see what he's made of."

Answering my question, he said: "I'll give you my case so you can see what he's made of."

We cried out in surprise. "Oh, yes, you're right," he said. "We're strong in our profession, but we're not strong in our pocket. He sighed distressfully, and then he took out a half-pint bottle, said 'I'll give you my case so you can see what he's made of,' and proved it by getting the bottle to the top of the page. See if you can raise enough to buy a bottle of this kind."

We grabbed out all the money we had, and the bottle was filled. Then he took out a bottle of his wife's



A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XVI—No. 1.

CHICAGO, OCTOBER, 1895.

TERMS, \$2 per year, in advance.
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BY OPIE READ.



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One night, upon a spread of newspapers, he lay in the office. All day he had distributed "tight" advertisements and dead time-tables. He filled his pipe with three or four grades of tobacco and began to talk.

"Why don't you boys apprentice yourselves to a butcher and learn to hack off meat?" he asked. "Oh, you want to be printers, eh? Too many at

the business already. Better learn to hack off beef."

"Do you wish that you had learned it?" I ventured to ask.

He turned over on his side, gave me a full view of his blurred eyes and thus answered: "No, for my case was hopeless from the start. Give me a match."

I brought him a match. He lighted his pipe and lay on his back, puffing and looking up at the smoke. How I envied him, his skill at the case, his knowledge of the world. He was a great man berating the means that had made him great.

"Oh, I know you boys think that you would improve on my condition," said he, "but you wouldn't. You'd be homeless just as I am."

"But why should you be homeless?" I asked.

Again he gave me a full view of his blurred eyes. "Because my blood is too quick," he answered. "It would be impossible for me to settle down and live as other men do. Prosperity would wear me out. Three meals a day and a place to sleep would weigh on my mind and eventually kill me. But I can't tramp always," he added with a sigh. "One of these days I'll be compelled to hold a regular sit. You boys will wonder why old Barney does not come round and the years will pass and you will see him not. And then you will forget him."

We cried out that we could never forget him. "Oh, yes, you will," he persisted. We were strong in our protests against this unjust opinion. He sighed distressfully, and taking out an empty half-pint bottle, said: "If you think you won't, prove it by getting this bottle filled with corn-juice. See if you can raise enough money among you."

We grabbed out all the money we had, and the bottle was filled. Then he told us of his work on

the great daily papers and we sat entranced. We learned that the foremen in all great printing houses were wolves and that all editors were ignorant. He had taken the twist out of many a sentence written by men of national reputation. He took out a copy of the *Courier-Journal* and pointed out matter that he had set up, telegraphed from Russia, and we read it over and over again. He produced a soiled cutting, an editorial from the New York *Tribune*, and informed us that he had put it in type from original manuscript. We asked him if it were Greeley's writing, and he answered that it was not. "Bone Smith and Jay Cloyd set up the old man's stuff," said he. "I think this thing was written by Dana."

"Was it hard to read?" one of the boys asked.

"Not for me. But a blacksmith couldn't have made out a word of it."

"Did you ever strike anything you couldn't read?" I asked.

"Did I? I was in Cincinnati not long ago and they stood me up against some of old Bloss; and I rattled an em-quad in a stick, put on my coat and left town. Hadn't gone very far before I overtook Oscar Howard. Asked him why he had left so suddenly and he simply said 'Bloss.' That was enough and we shook hands."

"But how about Watterson's matter?"

"Oh, he wabbles, but he's easy."

"Does anybody write correctly?"

"Haven't found him. Once in a while an old printer quits the case and takes to the pen; and naturally enough he writes fairly well."

"But the foremen can't write anything, can they?"

"Not a line."

He had helped to set up the sermons of the great preachers in the East, had worked on the New York *Ledger*, and he showed us a "take" of "Norwood," the novel written by Beecher. He halted so often in his discourse to "nip" the bottle that his pipe was constantly going out, and he kept us busy striking matches for him. I knew that he could write a greater story than "Norwood" or Sylvanus Cobb's "Gunmaker of Moscow," and I asked him why he didn't. His pipe was out again and I lighted a match for him and held it over the blackened bowl.

"Why—don't—I? That'll do. Thank you. Why don't I? Well, the fact is, I haven't had time. But somebody ought to do something in the literary line. Those fellows can't write—can't even spell."

I was sorry to hear this, for the "Gunmaker of Moscow" had delighted me and I had read it time and again, believing each time that Cobb was surely the world's greatest writer, and wondering why kings and queens did not leap down from their thrones to grasp his hand. But Barney Ferguson said that he could not write. It was a struggle, but

I was forced to acknowledge within the darkening sanctuary of my literary estimate that he couldn't.

It was late when we left him lying there on his pallet of papers, with a lamp burning on a corner of the imposing stone just above his head. Reluctantly I bade him good-night—I would willingly have sat with him until sunrise—and went to my bed to muse over his modest and self-repressing genius. I dreamed of him, dreamed that the world had at last acknowledged his greatness and that he had not denied me a friendly nod. Early at morning I hastened to the office to sweep out and to put a bucket of fresh water in the "sanctum." Barney was gone. He had rolled up his bed and taken it with him, not to sleep upon but to read by the roadside.

Nearly a year passed before I saw him again. And he came back the very afternoon that the black martins returned to build their nests under the eaves of the Methodist church. The office had changed hands; a lawyer had bought the paper; mine was the only familiar face. Barney came in with his tip-tap, spread out a copy of the paper to see whether any contemptuous change had been effected in the style of the paper, turned to me and in an undertone said: "They've made a horse-bill out of it. Too many stud heads. Lawyer owns it now, eh? He can't write. Good-bye."

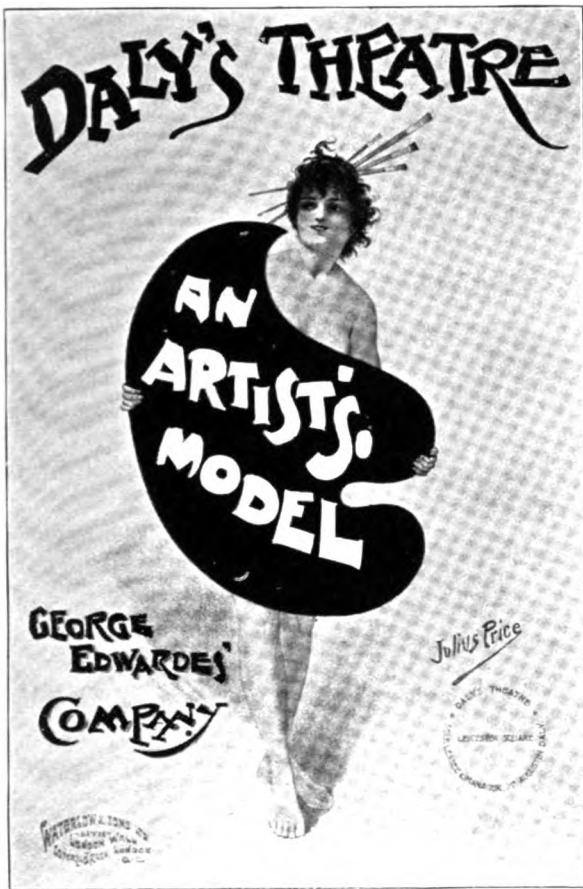
And so he left. I have never seen him since that afternoon when the black martins were building their nests under the eaves of the Methodist church. I sit and look out on a scene of turmoil, and I wonder what ever became of old Barney.

Written for THE INLAND PRINTER.

SOME ENGLISH ILLUSTRATORS.

BY WOOD SMITH.

IN spite of the fact that the profession of art, like every other, is overcrowded, there has never been and probably never will be a better time for the illustrators of books and periodicals, or a more golden opportunity for men and women of ability to make their mark. It is essentially an age of illustration. Every week or so it seems that a journal is started for the special benefit of the artistic profession, and one is amazed at the pace reputations are made and destroyed. An artist seems no sooner to have made a successful *début* than every editor appears to have laid him under contribution, with the result that in a very short time he finds he can only discharge his commissions at the sacrifice of his art. We observe with regret that frequently as soon as an artist has attained a recognized position his work deteriorates, and one looks in vain for the finish and accuracy of detail that were the characteristics and the charm of the earlier work. An early and rapid success may be, and probably is, beneficial to the artist from a monetary point of view, but it is detrimental to



POSTER FOR "AN ARTIST'S MODEL."
By Julius Price.

the best interests of art, in the same manner that an early literary success is bad for literature, because in most cases style has to be sacrificed to the perpetual demand for "copy." In spite of this tendency, it is satisfactory to be able to note that there are, at the present time, many artists whose sterling ability has stood the test of years, whose work today still maintains a very high standard of excellence.

The demand for art has grown in a remarkable degree during the past ten years, and the printing trade may with justice be proud of having played an important and valuable part in its development. Without the coöperation of the printer, the best efforts of artists like William Small, Charles Green, Frank Dadd, Sir John Gilbert, Frank Dicksee, Holman Hunt, Herkomer, Walker, Hughes and Lawson would have been in vain, and the artistic education of the masses have remained practically stationary; for it must be remembered, in spite of what some would have us believe, the masses do not visit exhibitions and galleries of art. Their knowledge of art, crude though it may be, is derived through the medium of the illustrated journals, and the advertisements that everywhere cover our boardings and walls. While, therefore, the artist has his mission, the printer has a very great responsibility, and I claim for him, in most cases, he dis-

charges it in a highly satisfactory manner, with credit both to himself and the art he serves.

In the limited space of a cursory article, it is impossible for us to do more than select two or three artists whose work may justly be considered representative of the present condition of illustrated journalism and periodical literature in England.

One of the most successful artists of the present school is Walter Paget, an artist of infinite resource and preëminent ability. His drawings are always of the highest order and can be studied with considerable pleasure and benefit. His *chef-d'œuvre* is undoubtedly the set of one hundred and twenty illustrations to the important edition of the Robinson Crusoe originally published by Cassell & Co., of London, and in America by McLoughlin Brothers, of New York, by whose courtesy we reproduce one of the illustrations. Figures, animals, sea and landscape are, one and all, delineated with an accuracy and charm that denotes the master hand. His brothers Sidney and H. M. Paget have also contributed largely to the periodical literature of the past few years and in their respective spheres have won considerable and just distinction. Very popular, too, is the work of Gordon Browne, who in addition to being one of the best all-around men possesses much of the humor which made his father — the "Phiz" of Dickens' day — welcome in every household, and although the son cannot be classed as one of the recognized humorists of the day,



ROMEO AND JULIET. BY FRANK DICKSEE, R.A.
(From the "International Shakespeare" Series. Cassell & Company.)



DRAWN BY HOLLAND TRINGHAM.
(From *Cassell's Family Magazine*.)

many of his drawings are full of a quiet, refined, irresistible humor. Much of his best work is to be found in the "Henry Irving" Shakespeare, which was almost, if not entirely—I write from memory—illustrated by himself. To Sir J. D. Linton, P.R.I., and Frank Dicksee, R.A., we are indebted for a magnificent series of illustrations to "Henry VIII.," "Romeo and Juliet" and "Othello," and to W. L. Wyllie, A.R.A., for innumerable illustrations of the many phases of Thames life, and for many charming seascapes both in black-and-white and color. As a delineator of poor-life and of childhood's ever-changing moods W. Rainey occupies a prominent position. The children of England are well provided with artists who may be consid-



DRAWN BY GORDON BROWN.
(From *Good Words*. Isbister & Co.)

ered exclusively their own special interpreters. The names of Kate Greenaway, Lizzie Lawson, J. Dealy and M. J. Dicksee are well known. Each has a style distinct in every way from the other, an individuality that renders their work all the more delightful. As an interpreter of boy-life Harold Copping cannot be excelled; and as a delineator of quaint poem-pictures of child-life Walter Crane occupies a unique and unassailable position.

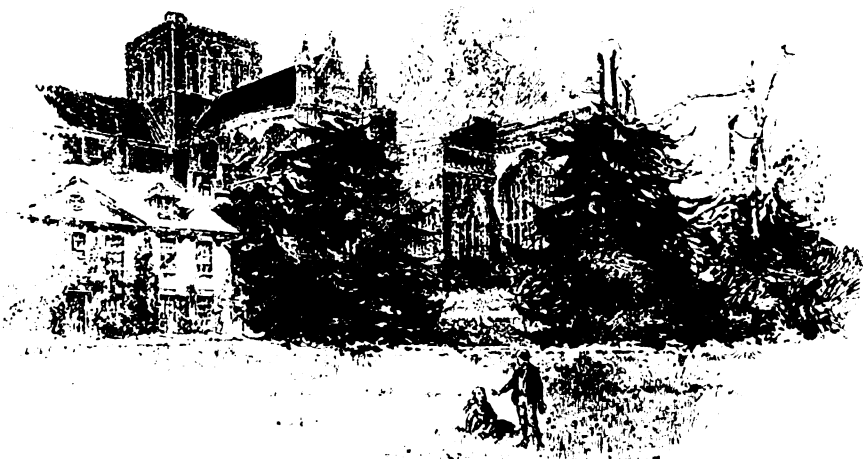
Of the pen-and-ink work of Joseph Pennell, Herbert Railton, Holland Tringham, Alexander Ansted, it is impossible to write as one would wish



POSTER FOR "AN ARTIST'S MODEL."
By Howard Davie.

without seeming to use extravagant language. As lecturer on illustrations at the Slade school and as the author of "Pen Drawing and Pen Draftsmen" Mr. Pennell has deservedly earned a position of authority on the subject, his own drawings being remarkable examples of pen-and-ink work, not so much for the amount of detail put into them, as for the wonderful power of suggestion conveyed to the mind of the observer by means of a few subtle strokes of the pen. The accompanying reproductions of drawings by Railton, Tringham and Ansted may be left to speak for themselves.

Space will not permit of our dealing in detail with the work of many artists who have done so much to raise the standard of art in England. To J. Fulleylove, T. W. Wilson, W. Hatherell, P. Tarrant, W. B. Wollen, A. Hopkins, Caton-Woodville, S. P. Hall, W. H. Overend, W. H. Margetson, J. Fullwood, E. B. Leighton and others we owe a considerable debt, for their labor in the field of art has been very great and must have a far-reaching and



DRAWN BY HERBERT RAILTON.
(From *Good Words*. Isbister & Co.)



"ROBINSON CRUSOE."
Drawn by Walter Paget.

lasting effect for good. Perhaps one of the most gratifying features of the present time is the demand for art in connection with commercial advertising. Old-style advertising is as dead as Queen Anne, and the printer has been one of the first to recognize the important fact.

A few years ago when the late Fred Walker, and more recently when Mr. Herkomer attempted to introduce a better state of things their efforts were only understood and appreciated by a few — the public certainly cared very little for the innovation and the attempt was not repeated for some years. A happier state of things, however, exists today, and I have no hesitation in saying that it is

a good deal attributable to the forward movement among American and English printers. The accompanying reproductions of posters recently printed by Messrs. Waterlow & Sons will serve to illustrate the advance that has been made in this direction. Both of these were produced for the purpose of advertising the "Artist's Model." The girl with the palette is from the design by Julius Price, not, I believe, an English artist, and was printed on sheet imperial and in four colors; the other, designed by Howard Davie and representing Miss Letty Lind in a French workman's blouse, was printed as a nine-sheet poster in five colors. Dudley Hardy has also designed one or two posters, notably those for "The Chieftain" and for "To-Day," which are remarkable alike for the strength and boldness of the designs and the excellence of their production.



ST. JOHN'S, CANTERBURY.
DRAWN BY ALEX. ANSTED.
(From *Good Words*. Isbister & Co.)



OUT FOR A SAIL. BY W. RAINEY.

(Reduced from the full-page illustration in *Little Folks*. Cassell & Company.)

the scientific hair-splittings that it is convenient to avoid, thus securing a convenient similarity of practice that cannot be misunderstood. A strong objection to the practice of the Standard Dictionary seems to be found in the fact that some words with a similar long vowel are divided in the other way, as *spea-king*; and the reason for the difference is that a syllable like *bak* would ordinarily indicate a short vowel sound, while *speak* does not. The whole matter is one merely of conventionality, and in the words affected there is no possibility of misleading; therefore it seems better to secure absolute simplicity and uniformity by assuming that everyone understands that the part of the word at the end of a line represents a primitive word in its entirety, as if the final vowel were retained. Webster's International gives a mixed practice, utterly unreasonable, while the Standard is reasonable and consistent. Both dictionaries treat many other terminations as English separable suffixes, as *able, ive, or*, but this results in many unreasonable and unnecessary differences, such as *ac-tor* and *contract-or* in the International, and *conjunc-tive* and *disjunct-ive* in the Standard. Much more convenient and reasonable is the result of considering these as mere Anglicized forms of foreign terminations, and not strictly English suffixes; for by so doing we get the same division in

The printing trade owes much to art and unhesitatingly acknowledges its debt; but at the same time it is, I think, beyond dispute that art owes a considerable debt to the printer, and it is to be hoped that the day is not far distant when the debt will be discharged in full recognition of the art of printing, in its best and noblest form, as one of the fine arts.

Written for THE INLAND PRINTER.

DIVISION OF WORDS INTO SYLLABLES.

BY F. HORACE TEALL.

USAGE, as well as science, determines that, speaking generally, etymology is properly ignored in dividing words into syllables. Usage, however, excepts one class of words from the operation of this rule; and although the exception is not scientific, it is very useful and natural. This exception gives our first rule, as follows:

RULE I.—In dividing before one of the Anglo-Saxon suffixes, *ed, ing, er*, do not take over a consonant with the suffix, even when the preceding vowel is long, unless a final consonant is doubled.

belat-ed	dwel-ling	scan-ning
creat-ed	smell-ing	win-ning
bak-ing	count-ing	bat-ted
assum-ing	deliver-er	hat-ter
baptiz-ing	partak-er	pot-ter

In Funk & Wagnalls' Standard Dictionary all such words with a long vowel are divided contrary to this rule, as *bela-ted, ba-king*; but this is one of



DRAWN BY WALTER CRANE.
 (From *Good Words*. Isbister & Co.)

every word containing one of them, and at the same time are more truly scientific. See rule vi. Some of the words instanced above are divided after two consonants, instead of between them, but it will be noticed that in these cases the two consonants are original in the primitive words.

RULE II.—Two consonants separately pronounced belong in different syllables.

satisfac-tory	lan-guage	trium-phant
neces-sary	ear-nest	deg-radation
bril-liant	prac-tical	biog-raphy
pic-ture	con-tinue	his-tory
scrip-ture	sub-due	cul-ture
an-chor	adjec-tive	nor-mal
bot-tle	cas-tle	trick-le
bus-tle	bus-tling	lis-ten
blan-ket	drun-kard	hun-dred

One of the commonest violations of this rule is the division *car-n-est*, for which no reason is apparent, unless it may have originated through false supposition of analogy with *earn-ing*. Another is *triumph-ant*, supposedly with some idea of preserving the word *triumph* as a separate element; but the word is not so preserved in speech, because of the change of accent. Probably for the same reason, *children* is often divided after the *d*, instead of between *l* and *d*, though the latter is the only correct way to divide it. In speech the division of sound comes naturally after the first consonant, and the second, when there are three, is closely joined to the third, not to the first.

RULE III.—(1) When a short vowel is followed by a single consonant or a digraph, as *ph*, the consonant is included in the syllable with it. (2) But when the sound of the consonant would be misrepresented by inclusion in the earlier syllable the letter properly goes into the next syllable.

mech-anism	sep-arate	cruci-gerous
pat-ent	graph-ic	do-cile
pal-ace	bun-ion	capa-city
prob-able	ne-cessary	ma-gic
compar-ative	lo-gic	fa-cile

The uncommon word *crucigerous* is given as an example because division after the *g* might indicate the hard sound of that letter to one not familiar with the word, and the other division should not. It is because of this possibility in unfamiliar words that the one practice is recommended for all similar cases.

RULE IV.—Long vowels and unaccented short ones generally close a syllable without the following consonant.

The commonest exception is the syllable *er*, as in *gener-ation*.

pa-riot	cli-mate	pecu-liar
appa-rent	me-dicinal	pecu-niary
wo-man	me-tallic	commu-ni-cate
ca-pable	exclu-sive	exami-nation
capa-ble	mo-narchic	sepa-rate

RULE V.—A short vowel preceding *sion*, *tion*, *cial*, *sure*, or any similar termination, closes its syllable without a consonant.

divi-sion	suffi-cient	reli-gious
mea-sure	benefi-cial	li-quir
posi-tion	reli-gion	opti-cian

A common way of providing for these divisions is by a rule that "the terminations *cean*, *cial*, *tial*, *ceous*, *cious*, *geous*, *tious*, *sion*, *tion*, and others of similar formation, must not be divided." The rule here given is thought to be better because it emphasizes the fact that the short accented vowel cannot always take a consonant with it to close the syllable. In each of these terminations the initial consonant and vowel are intimately connected in speech by aspiration, which is not indicated by the consonant alone; therefore this consonant and its vowel should not be separated. *Measure* is commonly misdivided *meas-ure* (it is so in the book in which the rule quoted above is found—Soule and Wheeler's "Manual of English Pronunciation and Spelling"). *Meas* does not spell the sound represented by *mez*, but *sure* is a fair representation of *zhure*. One word in our list has a termination not strictly like the others, but its second syllable has a digraph (*qu*) that should never be divided.

RULE VI.—Words with Latin or Greek terminations (or as if from a classical model) should be divided according to sound, and not as if they had English suffixes.

classi-cal	albumi-nous	consis-tency
practi-cal	assis-tant	inhabi-tant
conjunc-tive	conduc-tor	correspon-dence
disjunc-tive	comfor-table	contrac-tor
detec-tive	termi-nal	impor-tance

The practice here prescribed is not a novel one, as many might suppose, but an old one that has become confused, through false etymology. *Classical* and *assistant* are not formed of English elements, *classic*, *al*, *assist*, *ant*; they are complete Latin words, Anglicized. Thus, the divisions here recommended are more strictly etymological than the others, as well as more accurate phonetically. This is true of all similar words, and our rule gives a simple uniform practice, instead of the hair-splitting that results in such conflict as the International's *effect-ive* and *produc-tive*.

A JAPANESE NOTICE.

In one of the hotels at Kyoto is the following notice:

NOTISS.

ON THE DINNING TIME NOBODY SHALL BE ENTER TO THE DINNING ROOM AND DROWING ROOM WITHOUT THE GUESTS ALLOW. ANY DEALER SHALL BE HONESTLY HIS TRADE. OF COURSE THE SOLD ONE SHALL BE PREPARED TO MAKE UP HIS PASSAGE.

The author of the above is supposed to mean that nobody who is not stopping in the house shall enter the dining room or the drawing-room without an invitation from some guest, and that dealers who come to the hotel to sell goods must guarantee the articles they offer.—*Chicago Record*.



THREE FRIENDS.

Half-tone engraving from photograph, by
FRANKLIN ENGRAVING AND ELECTROTYPING COMPANY,
341-351 Dearborn street, Chicago.
Duplicate plates for sale.



[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

Published Monthly by

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A. W. RATHBUN, Treasurer.

NEW YORK OFFICE: Room 197 Potter Building, No. 38 Park Row.
J. CLYDE OSWALD, Manager.

CHICAGO, OCTOBER, 1895.

THE INLAND PRINTER is issued promptly on the first 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 The 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, and no attention will be paid to postal-card requests for free samples.

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 and typesetters throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

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.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipzig, Germany. An den-
leiden sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

COVER DESIGNS FOR THE INLAND PRINTER.

OUR readers will no doubt be pleased to learn that arrangements have been perfected with Mr. Will H. Bradley to contribute a series of six cover designs for THE INLAND PRINTER, commencing with the November issue. The general appreciation which Mr. Bradley's designs have received has been ratified by the criticisms of men of experience and taste. Mr. Coupland Harding, writing

from New Zealand, says in this regard: "No subscriber who binds THE INLAND PRINTER would think of allowing the binder to destroy the beautiful and varied wrappers. They must be included in the volume." Others have expressed themselves in similar terms, soliciting that additional covers be furnished to replace those marred by handling, or otherwise rendered unsuitable for binding. Yielding to these requests, we shall be pleased to furnish to subscribers duplicates of the cover designs at a nominal sum for the purpose of binding. Applications for these additional covers must be made not later than November 1 next.

HOMES FOR AGED AND INFIRM PRINTERS.

ELSEWHERE in this issue we print the suggestion made by Mr. Cyrene H. Blakely respecting a home for indigent printers and writers. Mr. Blakely makes a very eloquent plea for the establishment of a retreat of this character, but strangely enough makes no reference to the Childs-Drexel Printers' Home. The reason for this may be that the United Typothetae feels a little shy of the Typographical Union, as the Typographical Union is diffident with respect to the United Typothetae. It does not appear in Mr. Blakely's remarks that any plan has been considered looking to a consolidation of the interests of all connected with the printing trades—trades-unionist or non-trades-unionist—in the furtherance of his idea. We might reasonably suppose that he does not feel that the Printers' Home at Colorado Springs fulfills its mission even to those whom it is designed to benefit. While the Childs-Drexel Home is a credit to the printers of America it has not been successful to the extent which was at first anticipated—its location was bitterly opposed from the start and the opposition still continues in all things connected with it. Yet it has undoubtedly been well managed.

The dissatisfaction of the inmates and the large number of deaths are due in the main to the great distance of the Home from the large printing centers. The printers resident at the Home are severed from their friends and connections and are naturally at times lonely and dissatisfied. They bring unreasonable charges against the management because they have no one to point out to them their childishness and folly. Again, a printer who shows symptoms of pulmonary disease will not take the long journey to the Home until his case is well-nigh hopeless, and at this stage of his ailment the high altitude of Colorado Springs makes a visit to the Home positively suicidal.

The desirability of having such an institution as Mr. Blakely suggests located near the homes of those whom it is intended to benefit is patent to all who have given the matter attention. Instead, therefore, of again committing the mistake which was made in building the Childs-Drexel Home, the

printers and publishers of the various states might readily found local institutions at a minimum of expense and which would be more cheerfully maintained as a matter of state pride and more peacefully managed than if located at a great distance. A plan of interchange of patients could readily be devised to meet the climatic requirements of beneficiaries.

THE MISSION OF THE TRADE SCHOOL.

ORGANIZED labor generally, with or without cause, has looked with suspicion on efforts to provide means of supplementary trade instruction for those who otherwise would in all probability be unable to obtain any instruction, or worse, be educated on such rule-of-thumb methods as to be practically incapacitated from any material advance in the industry they might be engaged in. General Manager H. V. Brill, of the New York Trade School, First avenue, Sixty-seventh and Sixty-eighth streets, New York, claims that the trade school is more directly in the interest of trade organization than many so-called trades-unionists are at all willing to admit. Describing the operation of the New York Trade School he writes:

Owing to the decadence of the apprenticeship system it is becoming more difficult, yearly, for a young man to secure a position where a trade in all its details may be learned. In olden times it was the master's duty to see that his apprentice was properly instructed, and frequently gave his own time to this purpose. In the present days of sharp competition, however, the employer requires all of his time to direct his business, and the journeyman has to give close attention to the work in hand. The latter cannot leave a job to instruct the apprentice, as his time is of too much value to his employer. Hence in most cases the young man is kept doing chores and other simple things, and what he learns at all of his trade is gotten largely by observation. After a few years the young man becomes dissatisfied. He has been kept continuously at what he can do best, and he sees that his prospects for being taught the advanced branches of the trade are remote. What is the result? Having, in the few years of his employment, picked up a smattering of the trade, he goes out as a workman seeking a position among the numerous small shops, and is contented with whatever wages he can get so long as it is more than he received when working as an apprentice. It is in this way the trades are flooded with incompetent men.

At the same time this serves to emphasize the value of the trade school. In such schools nothing in the education of the young man is left to chance. The instruction is systematic and thorough, and the students are constantly under the care of experienced men. The pupil is not only shown how to do his work but is made to understand why it should be done in a certain way. The trade schools have also an undeniable tendency to bring into the mechanical pursuits well educated young men; young men who have been able to supplement their common schooling with a term at a college or a high school. Such young men are too old and too well educated to be employed as errand boys, which is really what an apprentice is the first few years of his service; whereas in a trade school they obtain a knowledge of a trade that makes them of immediate value to an employer.

It is not many years back that the trades were not popular. But thanks to the efforts of the intelligent men of the

various crafts directed through the influence of organization and coupled with educational value of the technical press, the trades today are held in higher esteem. It is education that will make the mechanic peer with the professional man. Therefore give to young men desiring to become mechanics every facility to obtain both a literary and a trade education, for it is the young man of today who is to become the journeyman and employer of the future.

Among the many trades taught at the New York Trade School that of printing is given careful attention. Instruction in printing was started three years ago, and has been continued successfully ever since. Every facility, in the way of perfect equipment and competent instructors, is afforded the student to acquire, in a thorough way, a practical knowledge of the trade. The full course, which includes both newspaper and general jobwork, extends over a period of six months, the instruction being given daily from 8 A.M. to 4 P.M.

The newspaper branch of the course is entered upon first. At the beginning, the student is taught the proper way to stand at the case, and how to set and hold the composing-stick. A piece of reprint copy is then given him, which he proceeds to set up. Near at hand, where it can readily be seen, is a large diagram of the case showing the location of the various letters, spaces, quads, etc. With an entirely new beginner it is necessary to have this guide until the case is memorized, which is done in a very short time. The spacing and justification of every line is carefully explained by the instructor, and dull indeed must be the young man who by this method cannot quickly grasp these initiatory steps of the course. Original manuscript copy, obtained from newspaper offices, is interspersed with reprint copy. This gives the students practice in following written copy, which compositors on all the large dailies know is sometimes difficult to do, as the writing is not always as legible as it might be.

Each succeeding day develops in the pupil both speed and accuracy, and when, in the judgment of the instructor, the progress of the student warrants it he is promoted from plain composition to tabular work. This class of work has a peculiar fascination for the young men, and the eager attention and close application they give to this part of the course results in work of commendable excellence being produced. The following outline shows the successive steps each pupil is required to go through in learning to set tables:

1. Without brass rules.

One column of words and one column of figures.

“ “ “ “ two “ “

“ “ “ “ three “ “

“ “ “ “ four “ “

Two “ “ “ one “ “

Three “ “

2. With brass rules.

One column of words and two columns of figures.

“ “ “ “ three “ “

“ “ “ “ four “ “

With single, double and triple heads.

Two columns of words and two columns of figures.

On the conclusion of this part of the course the study of displayed advertisements is taken up. At first students follow reprint copy for a brief space of time as preparatory practice. Then the wording for an advertisement is furnished, and the student proceeds to devise the arrangement and style himself. A proof is taken of every advertisement so set, and each effort of the young men of the class is criticised, the defects are pointed out and the manner in which its appearance might be improved is shown. Perfection in display work can, of course, only be attained by constant study and close observation; but the taste for this sort of

work can be speedily developed under the direction of instructors of experience and ability.

During the final weeks of the newspaper course the whole class is employed in the same manner as compositors are on a large daily. Copy of all kinds is run in short "takes," set and corrected, "dupes" taken, pasted and measured each day, and forms are made up and locked.

As it becomes necessary, each student distributes the type he has set, and he also is made familiar with the different sizes of type, rules and leads as the term progresses.

When the course in newspaper work is finished instruction in job printing is commenced. This course embraces all kinds of mercantile printing, such as bill-heads, note-heads, statements, letter-heads, business cards, tickets, dodgers, circulars, blank forms, etc., including also locking up jobs, making ready on press and presswork.

In the large centers of trade, schools for technical education may obtain patronage sufficient to warrant their conduct by individual enterprise as a business venture, but in order that the greatest good may come from this plan of educating apprentices the labor of starting such schools and keeping interest in them alive should rest largely in the workmen themselves. THE INLAND PRINTER has uniformly urged this in all discussions concerning trade schools, and the success of the Printers' Technical School, of Rockford, Illinois, emphasizes this opinion. The New York Trade School is an enterprise which appears to warrant the support of the citizens of New York, and its plan should be carried by organized labor into every city, town and village in the Union.

THE EDUCATION OF LINOTYPE OPERATORS.

AN appreciation of the condition of things which typesetting machines has brought about in the larger cities and which is rapidly extending to the smaller towns, is manifested by printers generally in their anxiety to have opportunities to familiarize themselves with the operation of typesetting machines. Letters have been received by this office inquiring if the Mergenthaler Company have made provisions for the education of printers in the operation of the machines. We learn from the Mergenthaler Company that they have never offered any facilities in the way of a training school for operators, principally, they say, because they prefer to have the men acquire the knowledge in the office where the machines are being used, thus giving the older men a show equally with the young men. They say they find the older and experienced men have a more delicate touch than men not accustomed to typesetting, and are, therefore, more desirable because a machine will show better wearing qualities under their management. They claim that a typewriter would "bang the life out of a linotype in no time." Another reason they give for not having a place for men to learn to operate the machines is that they have not been able to get sufficiently far ahead on orders to be able to devote one to that purpose. Referring to

the restrictions the union puts upon learners, the company is of the opinion that, like all unreasonable rules of the kind, there is generally a way of getting around its objectionable conditions.

Respecting the time which an operator usually requires to learn the machines it was estimated that three or four months' practice was necessary for a man to obtain an average speed. Some men require less time and some fail to ever be much good.

"IGNORANT ABUSE OF LABOR-SAVING MACHINERY."

IN a recent editorial under the heading quoted above, the Chicago *Tribune* condemns the utterances of certain labor agitators respecting labor-saving machinery, and reverts to time-honored arguments respecting the benefits which have accrued to workingmen and workingwomen by the introduction of labor-saving machinery. The conditions which might possibly govern skilled and unskilled labor without such machinery are pointed out, the miserably housed and miserably fed working classes of China, where hand-labor reigns supreme, being referred to as a contrast to the comparative comfort in which the American workman lives, the result of labor-saving machinery.

In so far as the printing trade is concerned, the history of labor-saving machinery sustains the contention of the *Tribune* that the workman has benefited — ultimately and indirectly; but it is a matter of doubt if the advent of typesetting machines will be eventually as felicitous for printers as we would desire. The experience of one correspondent — Mr. R. M. Tuttle — whose letter appears in another column in this issue, is certainly not encouraging: "I used to believe," writes Mr. Tuttle, "that as typesetting machines came into use more type would be set by the newspaper proprietor, and that in the long run about as many printers would be employed. But my belief in that regard was not correct. There is a tendency to ridicule the enormity of the Sunday editions of the large dailies. It seems to be very generally considered by the public that there was enough reading matter put forth even before machine typesetting was in vogue. This clubbing together of country newspapers to buy and use a machine was something that I did not look for, and it is the means of throwing out a large number of good men."

The *Tribune* asserts that the advent of labor-saving machinery brought about the shortening of the workday, and that trades-unionism did not effect it. If this be true, it might logically be expected that the shortening process would continue and keep step with the advances or encroachments of the various machines in almost all lines of industry. No one can deny that labor-saving machines displacing workmen are for a time the cause



From painting by Debat-Ponsan.

AN OPPORTUNITY.

of much individual distress. Yet American workmen, and those whom they elect to represent their interests, desire to place no obstruction in the way of labor-saving machinery. They do desire, however, that the immediate distress which results to labor abruptly displaced by machinery should be well considered, and that whatever means can be adopted to alleviate such distress should be used.

Written for THE INLAND PRINTER.

PRACTICAL METHODS FOR OVERLAYING.

NO. III.—BY WILLIAM J. KELLY.*

SINCE beginning this series of chapters on practical methods of overlaying engravings, for fine illustrated work particularly, a number of letters have been received regarding the treatment necessary for different makes of printing presses. To all such let it be understood that it is not our province to extol the merits or point out the demerits of any reputable made press on the market. Indeed all, or nearly all, such machines are good; and in proper hands they can be made to respond to the requirements of the most exacting. This is our experience with four-roller presses.

Of course it must not be expected that a press carrying only two form-rollers will do as fine work as one carrying double that number of rollers. There is, essentially, a great difference between the possibilities of the two machines; both in the distribution of ink and in the coating of the face of the form, for the four-roller press can be operated with less ink than the one with only half that number of rollers, and, by reason of these advantages, a much cleaner, brighter and denser result is obtainable. A printing press that needs to carry a greater quantity of color than the stock will take up instantly on the impression is not qualified, mechanically, to do high-class printing; and there must necessarily be over-color where this is done, or weak-color if the amount is reduced to secure clean work.

It has been our opinion, after many trials, both with and without advantages in forms, that the two-roller cylinder press has no place as a machine for printing illustrations and other varying lines of matter when pitted against one with four form-rollers. This conclusion has been more than indorsed lately by the experience of the writer while visiting a few pressrooms in which only two-roller presses were in use, the proprietors of which insisted that such machines could be made to turn out the very finest of work, because they were built by first-class manufacturers. So it goes, as gospel truth with some people, that a horse-chestnut must be a chestnut horse. If what is here urged is a

fact, does it not argue that better and more adaptable printing presses are needed in many places, and they should be found in all reputable printing establishments, in order that our skilled pressmen shall have fair opportunities for producing the most satisfactory results.

OVERLAYS FOR TWO-ROLLER PRESSES.

Only a few days ago a private letter from a reader in Connecticut has this to say in reply to a personal letter of explanation to him: "Your statement that an overlay for a two-roller press required different treatment than for a four-roller one explains why I have been unable to get the effect I wanted." Accompanying this letter were a couple of specimens of half-tone printing, which showed evidence of careful treatment, and which, had the impressions been executed on a four-roller machine, would have passed exacting scrutiny.

The statement made to the correspondent was to the effect that overlays for two-roller presses should be made *stronger* than for presses carrying more rollers. No doubt this may seem odd to many who have been similarly situated regarding makes of presses. But such is the fact, and if pressmen will adopt this as a rule to meet the exigencies of the case a greater degree of satisfaction will follow, both in carrying color and securing depth on the solids.

With very few exceptions half-tone engravings printed on two-roller machines may be picked out at random by reason of their uneven and broken tones and lack of opaqueness on the solids. By slightly increasing the thickness of the overlay paper on the solids, as well as that used on the medium shades, backed by a rigid tympan, a fairly presentable piece of printing may be produced; certainly much better than when the overlay has been systematically prepared for the superior machine.

But even this suggestion of heavier overlaying is fraught with danger to the engraved plate, for if followed up with too heavy an overlay on portions of the engraving the plate is apt to be driven down in such places from successive impressions. It is, therefore, important that the beginner should feel his way and commence with slightly thicker papers for his overlays. From what has just been said, it must not be inferred that half-tone engraved plates will not stand pretty strong overlaying, for they will; but the relative tones must be worked out by something like continuity in their treatment of pressures, by the different thicknesses of papers used in building up the overlay.

MAKING A MEDIUM-THICK OVERLAY.

The subject selected for our overlay demonstration is reproduced from a photograph of the painting by Debat-Ponsan, entitled, "An Opportunity."

*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 will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.

Its composition is the thoughtful time of eventide, as the last ray of sunshine passes the horizon. While the limit of the subject is concise, it is full of life, thought and natural beauty. In taking overlay paper impressions of this plate the pressman should first consider the phases and tones of the picture. He should select a sheet equally as thick as that on which it is here printed to act as a foundation for the stronger and strong-medium tones. This sheet will admit of cutting away nearly all the very light portions and scraping some tones down to different depths or almost entirely away. By doing this, strength is given to the solids and excessive light to brighter portions. This course has been followed in the present instance, and as a consequence we have a strong foreground in white and black. Back of this thick overlay sheet has been placed a sheet of only about half its thickness, out of which has been cut away portions to form suggestions of a setting sun and distant clouds, indicative of a summer evening. A similar sheet has been used to make sections of the overlay stronger, by cutting out parts of the wagon, oxen, draperies, flowers, trees, etc., and carefully pasting these pieces onto the thick sheet in their respective places.

In making overlays for illustrations, judgment must be exercised so that the foreground shall be *naturally* located from the background, and the entire perspective maintained: for nothing looks worse in art than to have all these essentials run into a conglomeration.

Written for THE INLAND PRINTER.

FORMS FOR ELECTROTYPING.

BY F. J. HENRY.

TO one who passes much time in a jobbing electrotyping foundry there is sure to come a feeling that there is a great lack of care or want of knowledge in the average printing office regarding what is suitable material for use in the composition of matter from which electrotypes are to be made. Whatever the cause may be, it is often that forms are permitted to be sent to the foundry in a condition unfit for molding and the result is, that when the plate does not show on the press just as the printer would like to have it, the electrotyper is sure to be mentioned in an uncomplimentary manner.

In order to obtain the best results all forms should be set with high spaces, quads, slugs, in short there should be nothing that is lower than the shoulder of the type. It is a tempting of fate to use thin rules, especially those known as diagram rules, in a form that is to be electrotyped; they leave a narrow opening in the wax which is very

difficult to prepare properly for the battery, consequently such rules are almost sure to be defective in the plate. When rules are very thin it is frequently the case that the deposit will bridge across the opening in the wax and there will be but little copper deposited on the face or the sides of the rule. Rules and type with a good bevel on the sides make openings in the wax that readily admit of being properly coated with plumbago so the deposit will go on as it should, and in the operation of backing, the metal will fill the letters and rules, giving the proper support to the shell.

When there are curved lines in the form, or if the matter is not properly justified and every part firmly bound by the lock-up, there is great liability of some of the lines being displaced in the operation of taking a mold. The only way to hold them securely is to fill the form with plaster, mixed to the consistency of cream and poured on, and before it becomes hard, with a brush and water wash away all above the shoulder of the type.

In the early days of electrotyping it was not thought practicable to obtain a good mold from a low spaced form without first filling the form with plaster, this is yet the practice across the ocean, requiring the services of a man to fill in the plaster and another man to wash it out after the mold is made. The principal wear of type used for electrotyping is caused by the brush used in the cleaning and washing out of the plaster, which works much injury, the hair or bristles of the brush cutting away the fine lines and rounding the face of the type in a remarkably short time.

Forms containing cuts often cause trouble by the cuts being mounted on soft wood. The pressure necessary in taking the mold compresses the wood, making the cut low in the plate, and the efforts of the finisher to raise the cut to the proper level is frequently the cause of battered letters. It is very seldom that zinc or copper etchings or electrotypes are mounted on blocks which are sufficiently hard to be molded. Boxwood is sufficiently hard to withstand the pressure in molding. Half-tones mold better if unmounted. They should be mounted on solid metal if used in a form with type.

The mixing of new with worn type is another cause of trouble to the printer. Letters that seem to be all right on his foundry proof do not show in the proof from the plates. The operation of planing a form not only drives down letters that may be high, but it raises low letters, making the surface fairly true, leaving the back of the form uneven, and the taking of a planer proof will not disturb the letters; thus it is that in such a proof the type appears to be better than it really is, the difference in the face being, frequently, barely perceptible. When the form is in the electrotyper's press and subjected to the pressure necessary to get a good mold, a pressure of from 1,500 to 2,000

* NOTE.—The attention of the reader is directed to the department of Notes and Queries on Electrotyping and Stereotyping, conducted by Mr. Henry on another page of this issue.—EDITOR.



Copyright, 1895, by T. Zweifel, Duluth

"SMILES."

By courtesy of A. C. Pearson, Superintendent Circulation, *Evening Herald*, Duluth, Minnesota.



CHARLES A. COLLIER

**President and Director-General, Cotton States and International Exposition, opening at Atlanta, Georgia, on
September 18, and closing December 31, 1895.**

DRAWN BY HENRY C. WAGSTAFF, OF THE ATLANTA JOURNAL.

pounds to the square inch, type or blocks not of full height are very likely to be forced down, which, of course, makes the form uneven on the face and the face of the plate will show the same unevenness.

It would be an advantage to printers if they were better informed regarding some of the details of the electrotyping process; they would be able to make up their forms so as to not only render the work easier for the electrotyper, but what is of more importance to the printer, they would have less occasion to complain about unsatisfactory plates.

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

THE Patent Office has recently made a contract with a new party to do the photo-lithographing and the work is somewhat behind. For that reason it is impossible to obtain copies of the more recent patents. The Norris-

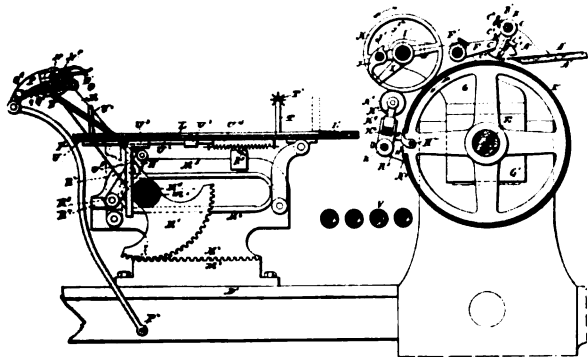


FIG. 1.

Peters Company, of this city, has had a monopoly of this work for many years, excepting for short intervals when other companies have underbid them. In from three months to a year, however, the work would be back to the old company. This year Mr. Graham secured the contract. He is doing excellent work, but as yet is not quite able to deliver the extra copies of patents on schedule time. The illustrations given in this letter are taken from patents running to within about two weeks of date.

Fig. 1 shows a side elevation of a portion of a cylinder and bed printing press, illustrating improvements made by Sturges Whitlock, the patent therefor being assigned to the Whitlock Machine Company, of Birmingham, Connecticut. By

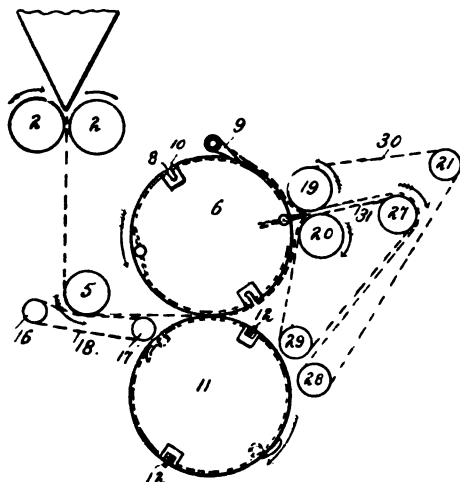


FIG. 2.

means of the arms, which have at their lower ends the segmental racks, the sheets are taken from the impression cylinder, drawn out in a horizontal direction and deposited

on the receiving table with the freshly printed side up. In this respect it differs from the usual "fly," which throws the sheet over into the pile with the freshly printed side down. The patent also covers improvements in the feed

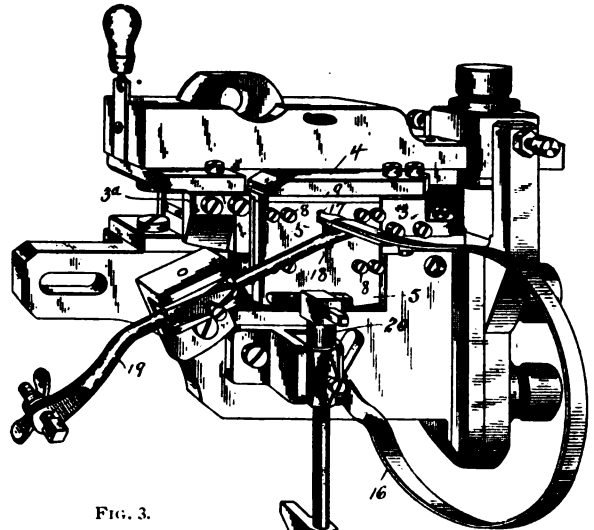


FIG. 3.

table and gauges and taking the sheet from the to the impression cylinder on the receiving table printed sheets perfectly

transferring device for gauges and delivering it der. A jogging device keeps the pile of square.

A new folding and delivering device for use in connection with the Web perfecting presses is shown in Fig. 2, the invention being the property of the Goss Printing Press Company, of Chicago, as assignee of the inventor, Mr. Samuel G. Goss. As indicated in the cuts, the web is folded longitudinally, then separated into sheets. The sheets are again folded and delivered.

A particular point of the invention is the uniting of the cutting and delivery mechanism in one cylinder (marked 11) so as to quite considerably simplify the folder in comparison with that in general use.

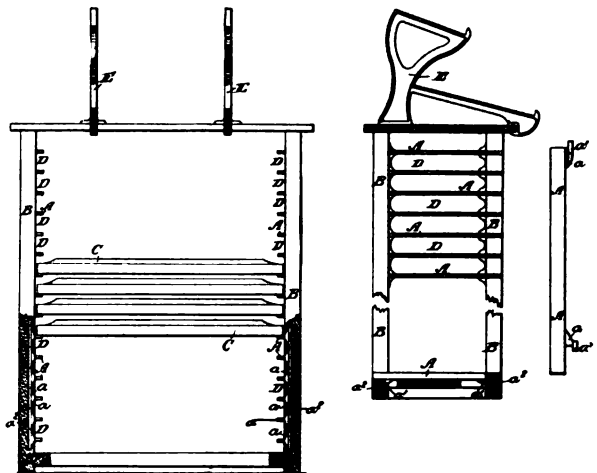


FIG. 4.

Fig. 3 shows a perspective view of a mold block and mold in position for casting "compositors' slugs." The inventor was Walter S. Marder, of St. Louis, Missouri, and the patent has been assigned to the American Typefounders' Company, of New Jersey. The box which holds the matrix, or series of matrices, is independent, and has dressed faces adapted to fit against the face of the mold. The slugs are cast in one operation, and the object of the inventor is to produce a machine which will cast the slugs from a number

of matrices as readily and accurately as ordinary type are now cast.

The type-case frame shown in Fig. 4 has been patented in the United States as well as in England, by the inventor, William Smith, of Glasgow, Scotland.

A type-case frame is selected to illustrate the invention, although it can be readily adapted to any repository for

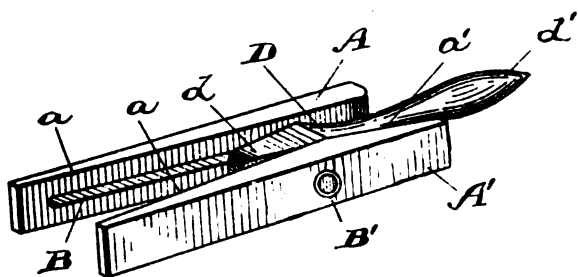


FIG. 5.

sliding shelves in which it is desired to dispense with nails, screws or bolts, and at the same time economize space. The runners, A, which are made of metal, have cast integrally therewith at the ends the peculiarly shaped extensions shown, which are dovetailed to fit in grooves in the posts and also act as spacers between the several bars or runners. These metal bars form convenient slides for the type cases, and also counteract any tendency to the warping of the frame.

Richard Kinsman, of Galt, Ontario, Canada, received a patent on the quoin shown in Fig. 5. It consists of two

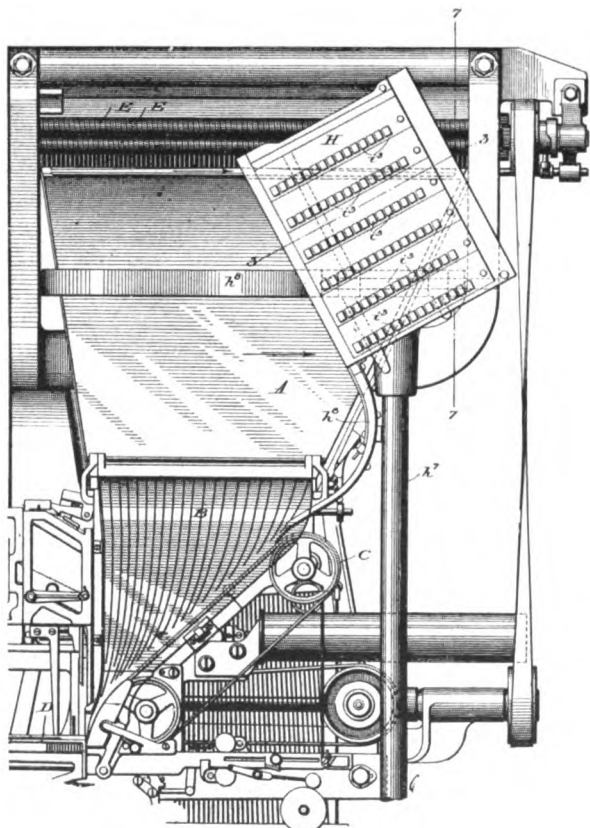


FIG. 6.

oppositely apposed wedges and a locking lever pivotally connected to them both. One of the wedges is provided with a longitudinal slot, in which is disposed one of the pivots of the lever. By shifting this wedge the capacity for expansion of the quoin is increased or diminished. With

the quoin, of course, no extra locking key or wrench is needed.

Mr. Ottmar Mergenthaler has taken out a patent covering a further improvement in his well-known "linotype" machine. It is found in practice to be frequently desirable to use different characters from those used in the regular set of matrices. To meet this need a supplemental or secondary mechanism is used, being located with respect to the main magazine in the position shown in Fig. 6. The extra characters may be readily introduced into the line composed by the usual mechanism. The patent contains a broad claim to the idea of using a supplemental magazine, and claims specific to features of detail which are not shown in the cut.

In the printing of periodicals frequently the letterpress is interspersed with illustrations such as "half-tone" engravings, wood cuts or the like. It has been found that a much better quality of paper is required to give a satisfactory reproduction from the cuts than that required by the type or letterpress. It is generally customary, therefore, to

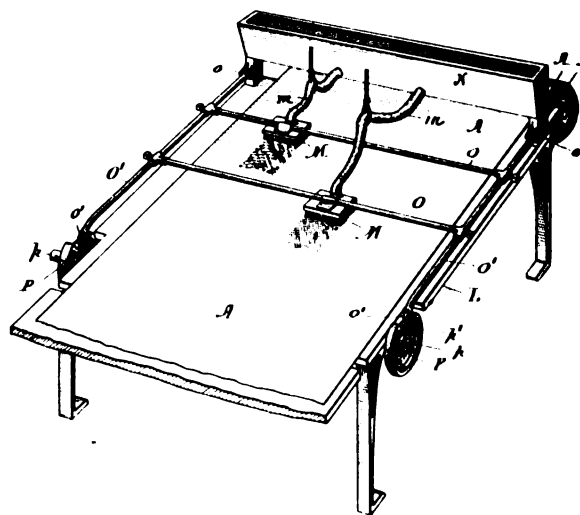


FIG. 7.

use a superior quality of paper for all type forms which include engravings or cuts. This is open to several objections. It means greater expense in printing, and also makes a variation in the leaves of the book. Mr. Robert J. Finley, of New York city, proposes to use a new method in which both impressions can be satisfactorily taken upon a cheap grade of paper, by imparting a smoother surface or finish to those special parts of the sheet or web which are to receive the impress of the engravings or cuts, both letterpress and illustrations being afterward printed simultaneously. One form of apparatus used for carrying out this process is shown in Fig. 7. The size is applied through brushes which are adjustable upon a frame beneath which the web of paper is drawn. The frame is pivoted at one end, and at the other are arranged suitable cam wheels which lower the brushes into contact with the paper wherever it is intended to receive the impression of an engraving.

THE CHICAGO BUSINESS MAN'S LUNCH.

It has been said that among people of leisure and good form the daily luncheon amounts to a sacrament. In the business hurrah of darkest Chicago the lunch (not luncheon) is more like the operation of loading a gun. The ammunition is put in, with a wad of dessert on top, and in ten minutes the man who is going to be a millionaire in less than ten years is back at his desk, loaded and pointed at his work, blessing the man who invented quick-service restaurants and pepsin.—George Ade in the Chicago Record.



From statue in the Art Institute, Chicago.

Photo by Beatson.

DIANA AND THE LION—BY F. E. ELWELL.

Written for THE INLAND PRINTER.

A SHORT SKETCH OF THE INVENTION AND EARLY HISTORY OF PRINTING.

NO. IV.—BY ARTHUR KIRKBRIDE TAYLOR.

TO one with only a superficial knowledge of the art, it might appear that the step from the printing of block-books to typography in its true meaning was not very great, and that one might rise from one to the other by gradual stages. If the statement made by some writers, that wood type was used in early books, is accepted, such would not be illogical, as the idea of movable types was not a new one, it having been in use in a different way a long time before printed work was produced. But it has been stated by a high authority on printing that the invention which was the keynote of successful typography was not that of movable types, but that the whole structure of letterpress printing rests on the invention of the type-mold, by which metal types of accurate bodies were cast. This idea is by no means general in the works which have been issued on the invention of printing, especially by those who have had no practical knowledge of the art or of its unyielding requirements.

To a printer the matter is very plain. The claim that the types used in the first books printed from movable types were made of wood is entirely untenable in the light of practical knowledge and careful experiment. There is not an engraver today who can cut separate type from wood and

set it up without leading it and get anything like the evenness of lines which these early productions show. To contend that the workmen of a bygone age, in an art which has not been lost, could do that which it is impossible to do now, would be equal to accepting the theory that was once advanced in reference to the way in which the pyramids were built. The question under consideration was how the Egyptians managed to get in place some of the immense blocks of stone used in their erection. When the question had been discussed in all its phases, a deep thinker came forward and gravely advanced the theory that, in his mind, it was very clear that the ancients were possessed of some mysterious knowledge by means of which they were enabled to overcome the laws of gravitation.

I must confess that it is with some reluctance that I have to put aside the thought that when the early compositor was out of sorts it was only necessary for him to hie himself away to the wood-pile, and there with his ax hew for himself, from some ancient denizen of the forest, some nice, new nonpareil lower-case l's. To me it was always a pleasant thought to picture the founder of the art, sitting on his wood-pile, whittling out a new font of script while he turned over in his mind the best course to pursue in order to secure the county printing for the next term.

True as it may be that wood was the first material from which separate types were cut, it was soon found to be impracticable. When several lines were put together it was found to be impossible to make the bodies of sufficient accuracy to prevent the lines from becoming crooked.

Some writers have asserted that the types were pierced by a small hole near the face, and that the types were strung on a wire to prevent them from becoming loose and dropping out. This method would have had its drawbacks. It would have been impossible to pierce a form, so there wouldn't have been any excuse to offer a man when his work wasn't done on time. Probably this theory explains the origin of that ancient term, "counting up your string." The sole foundation, it seems, for this theory rests on the discovery of a printed sheet in which is found the impression of a type which had pulled out and was lying on the form when the impression was taken. In this print of the body of the type there appears near its face a small white spot, which was at once decided to be the result of a hole in the type, and, necessarily, all of the rest of the type must have been made in the same way. The very fact of this letter having pulled out is a very damaging one to the theory. The first-year apprentice, who doesn't lay claim to more than three-fourths of all knowledge, can tell you that that spot is the place where the size and foundry imprint appears; without doubt that spot stood for "18-pt. Johnson Foundry."

As to who first made use of the type-mold, there is a difference of opinion. In an article of this length it would be impracticable to present at length the arguments advanced, so we will only give a general idea of the principal arguments.

The only foundation which seems to exist for the opinion which many hold in favor of Coster's claim to the invention rests upon the writings of an accomplished scholar and historian named Junius, the author of a volume entitled "Batavia," published in 1588, in which book the statements referred to are found. Previous to its publication there were legends and rumors circulated which ascribed to Haarlem the honor of being the birthplace of the art of printing, but as none of the writings in which the legends appear gives the name of the inventor, the date of the invention, or the titles of any of his productions, it is not necessary for us to give them more serious attention than is usually accorded the rumor announcing, annually, the complete failure of the Delaware peach crop.

The account of Coster's invention, as set forth by Junius, runs somewhat in this wise: About one hundred and

twenty-eight years ago (dating back from 1588), there lived in Haarlem one Laurentius Joannes, surnamed *Æditus* or *Custos*, one of a most distinguished and honorable family. When in the woods strolling one day, it happened that he undertook the experiment of fashioning the bark of a beech tree in the form of letters, which he afterward impressed upon a leaf of paper. He succeeded so happily in this that he aspired to greater things, inventing, first of all, an ink thicker and more viscid than that of the scribes, for he found that the common ink spread or blotted. He subsequently changed the letters of beech wood for those of lead, and these again for letters of tin, because tin was a less flexible material, harder, and more durable.

Junius further states that Coster was quite successful in his new business and added to his facilities by employing several hands, one of whom subsequently, on a certain Christmas eve, stole a quantity of Coster's type and went to Amsterdam, afterward to Cologne, and finally from thence to Mentz, and being possessed of all the technical skill connected with the art he opened an office and reaped an abundant reward from the fruits of his theft.

In writing of the inventor, Junius seems particularly anxious that we should note that Coster was a man of wealth, leisure, and "of cultivated and enlarged capacities" in order "that all the world may know that this art was invented in a reputable and honorable family and not among plebeians."

In the archives of Haarlem there appears at that time only one man of the name given by Junius, and he was a tallow chandler who sold oil and candles. Of course there is nothing in connection with this calling which would prevent anyone who followed it from making a great invention, but it is interesting to note that the only contemporary records ignore him as an inventor and publisher and mention him only in several transactions in connection with the oil and tallow business, and at a time when Junius would have us believe that he was a wealthy citizen and a man of leisure. But it may be that this tallow business was merely a rich man's hobby and that he sold candles as a pastime.

Junius, who was the first author who had the fortitude to give a name and date to a personage by whom the glory of Holland is so enhanced, was employed (at his own suggestion) to write a history of Holland, and it is only natural that he should use his utmost endeavors to secure for his country as much of glory and honor as possible. The work on which he was engaged was to have been written in six volumes, but all the states were not satisfied with the production and he was bought off by their paying him a good round sum to not publish the work. After Junius's death his son compiled the unfinished works of his father and published them.

There are many features of his writings which make him not infallible as a writer and historian. In the volume of "Batavia" are statements which he without doubt believed, but which to us are incredible, and altogether it seems to us that the writings upon which all of Haarlem's claims rest are exceedingly shaky and untrustworthy. That Junius was a scholar of most thorough education there can be no doubt, and his patriotic zeal is most commendable, but it is most unfortunate that so many who have followed him in writing on the subject have relied so implicitly upon him as being an authority and have failed to consider the source of his information, which appears to have been the stories told by some old men of Haarlem of events of which they were in turn told, or which happened such a long time previously that there was no evidence to be found, so that it rested wholly upon their statements.

Subsequent Dutch writers, in order to make more sure of the priority of their claims, took the liberty of changing the date given by Junius as the authentic one, shifting it back a

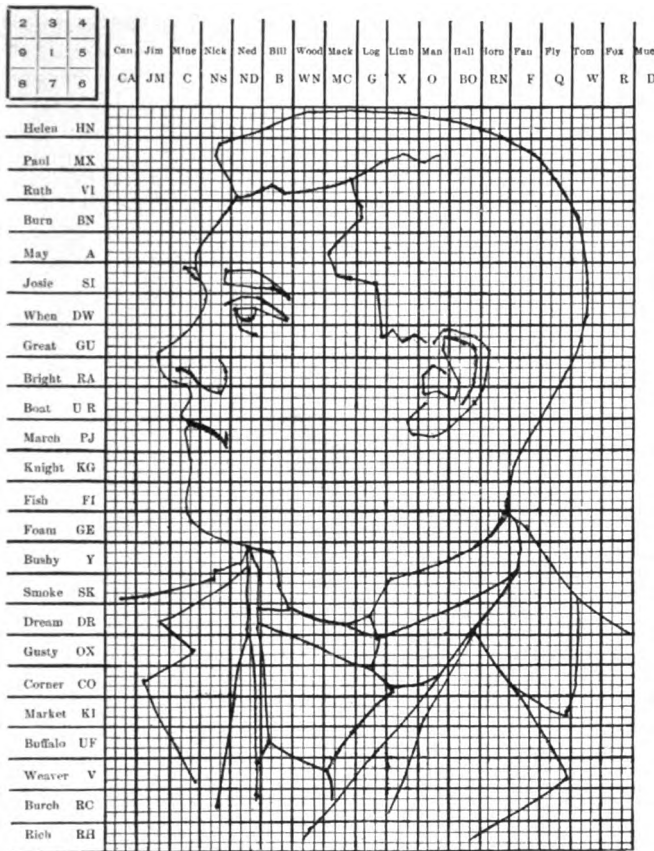
few years to suit their purposes and convenience; the last one in each case with much diligence and commendable zeal going back of the date given by the one who did the same thing before him. Without this custom ceases we may reasonably expect to see the statement made in some future publication that the story of the wanderings of Ulysses was written by Homer as a special correspondent to the *Haarlem Dispatch*, Coster's afternoon daily.

Those who believe in the claims of Coster as set forth by Junius are many, especially in Holland, where it has been said it is an article of national faith, as is attested by the numerous monuments which have been erected in his honor as well as the great number of prints, inscriptions and portraits (no two of which are alike) which ascribe to him the honor due the inventor of this most noble art.

LOWD'S METHOD OF SENDING PICTURES BY TELEGRAPH.

SINCE the announcement some few months ago that Mr. W. H. Lowd, a train dispatcher, of Duluth, Minnesota, had devised a system whereby pictures or diagrams could be sent by telegraph, a good deal of interest has been shown in the practical working of the plan, not only by newspaper men, but by the general public as well. Mr. Lowd has furnished to *THE INLAND PRINTER* a concise description of his cipher chart which, with the portion here reproduced in connection with the specimen dispatch, will make the scheme intelligible to anyone. Mr. Lowd states that opinions vary regarding the merit of the invention: some consider it altogether too complicated, while others see through it at once. It certainly promises well, and inasmuch as its practical value can very readily be tested if placed in competent hands adverse judgment should be held in abeyance. If the first tests of the invention are proved satisfactory, the value of Mr. Lowd's conception will increase as the operators become familiar with it and acquire dexterity in transcription. Following is the description furnished by the inventor:

Lowd's cipher chart, copyrighted 1895, by Wesley H. Lowd, consists of a sheet of paper on which are ruled 1,156 square blocks, about a quarter of an inch square, which are each divided into nine lesser squares, and all the squares in each block are understood to be numbered from one to nine. Across the top and bottom are short words which name the blocks across the sheet, and on either side are other short words which name the blocks up and down the sheet. These words are used in the same manner as used on atlases and maps to locate certain places: First the word at the side, then the word at the top or bottom; where they intersect being the place wanted. A picture to be transmitted by telegraph must first be put upon a chart either by an artist or by anyone not an artist who can manipulate a pantograph. A small picture should be enlarged, a large picture should be reduced, and either can be drawn off at its original size, with the aid of another pantograph, after its reproduction on the chart at destination. After the picture is on the chart you begin at any place and write a cipher. Always write the word on the side first and then the word at the top or bottom (they being the same), and then the number of the small square in the block where the two words intersect. This being the starting point, follow the line with the eye and, where it turns or makes a different angle, write the word at side and then top and number of square in this block and follow the line along in this manner to its end, checking these off as you go along so as not to miss any or duplicate them; use the word "from" for a new starting point and follow all the other lines along in the same manner. For fine work use the figures in two squares as a fraction, $\frac{2}{3}$, $\frac{1}{5}$, $\frac{1}{6}$, $\frac{7}{8}$, $\frac{2}{3}$, etc., to indicate lines between the squares. If any shading it may be given by



THE KEY.

The word "From" denotes a new starting point. Keep the pencil on the paper until the word "From" appears again. When figures follow each other as (1 5 4 etc.) they are the ones in the block last indicated by words. The word "To" is understood.

From Ruth Ned 8 "To" May mine 6 Josie Nick 8 when Nick 2 great mine 3 great Jim 4 bright Jim 4 bright mine 8 7 boat mine 4 4 March mine 4 4 Knight mine 4 fish mine 7 foam mine 2 foam Nick 4 bushy Ned 3 4 bushy Nick 7 smoke Nick 3 smoke can 7."

From bushy Ned 3 7 dream Jim 1 gusty mine 5 corner Jim 9 weaver mine 6.

From bushy Ned 7 dream Ned 7 burch Nick 1.

From dream Ned 3 birch Ned 4.

From Bushy Ned 3 6 dream Ned 6 4 Buffalo Bill 9 weaver Ned 4.

From Buffalo Bill 9 weaver Mack 9 birch Mack 2.

From dream Ned 6 corner log 3 corner limb 8 Buffalo Mack 4 weaver Mack 9.

From dream Ned 4 dream Bill 4 dream Mack 4 gusty log 3 corner log 3.

From foam horn 4 4 bushy hall 4 smoke limb 2 dream log 1 dream Mack 4.

From smoke fan 2 gusty log 4 dream log 1.

From foam fan 3 bushy fan 3 smoke fan 2 dream hall 4 rich wood 2.

From rich hall 5 buffalo fly 4 corner fan 8 dream hall 4 market man 8 rich log 5.

From foam horn 4 foam fan 1 bushy fly 9 smoke Tom 8 gusty much 2.

From smoke Tom 8 gusty Tom 9 market fly 5 4 corner fan 8.

From Ruth Ned 8 Paul Nick 1 3 Helen Wood 2 Helen limb 2 Helen hall 1 Helen horn 7 Paul fan 5 Ruth fly 1 burn Tom 9 Josie Tom 4 when Tom 4 bright fly 5 Knight fan 9 foam horn 4.

From March mine 3 March Nick 3 6 5.

From bright mine 7 6 boat Nick 2 bright Nick 6 5 3.

From bright mine 4 4.

From when Nick 4 when Ned 4 4 when Bill 6 when Ned 5 9 3 5.

From when Ned 9 great Ned 3 4.

From Josie Bill 4 Josie Nick 4 4 Josie Ned 4 when Bill 4.

From Ruth Ned 8 Ruth Bill 4 4 Ruth Mack 4 Paul log 3 Paul limb 1 Paul man 4 4.

From Ruth Mack 4 burn log 2 9 May Mack 4 Josie Mack 4 5 Josie log 4 great log 4 great limb 2 1 4 great man 9.

From great man 1 4 great hall 2 4 great horn 4 bright horn 8 boat hall 5 March Man 1 March limb 5 3 boat man 9.

From bright man 5 4 4 boat man 2 2 boat hall 3 bright hall 4 4 great man 4 4 great hall 1 4 bright hall 6 boat hall 1.

From bushy Ned 3 bushy Bill 4 smoke Bill 1 dream Bill 4.

From corner limb 4 corner man 4.

From Josie mine 5 3 4.

Hair cut close on back of head and neck. Hair parted and combed forward and up.

saying: "Shade block so and so light or dark, as case may be, also different colors."

The picture is now a cipher message. Hand the message to an operator. The person addressed must be supplied with duplicate charts. When he receives the cipher message he takes a chart, and, by beginning where the sender began, draws his pencil from point to point, as indicated in the cipher, practically keeping the pencil on the paper until told to make a new starting point. When he has finished he has an exact duplicate of what is on the original chart many miles away, and nothing has been said as to what the picture was or would be when finished, the person receiving the cipher simply drawing his pencil from point to point, and placing the shading in the same place as on the original, and as directed by the cipher. A short description would certainly help an artist to touch up the picture. But an artist that has the outlines and principal points can finish up without a description. The cut of Mr. Lowd herewith reproduced is a good likeness, and when conveyed by his chart and cipher message only contains 463 words, which is not a long special for any newspaper to receive, and all interested know the cost of such specials. A drawing from this 463-word special has been accurately drawn by one *not an artist* in less than thirty minutes' time. The chart also has letters or abbreviations of the words which can be used instead of the words when an operator has the chart with a picture on it, and an operator at the other end of a wire has a chart, and they carry on a conversation, the sending operator telling the receiver where to draw the lines, etc. But this is not recommended, it not being practicable. Far better to have the operator send the message, and others draw from the message, as any point on the chart can be designated by three words. The more curves a picture has in it, the larger the cipher, as the curves consist of short, straight lines. If a line was drawn from one corner of the chart to the other, it would not make a longer message than a line one-eighth of an inch long.



Steckel, photo, Los Angeles.

IN WEIGHTY CALCULATION.

WHEN a Chinaman or Japanese says that any article "belongs proper kind" he means it is all right. When he says it is "ichiban" he means it is first-class. When he refers to a "learn pidgin" he means an apprentice, and if he mentions a "joss pidgin" he means a missionary. A gentleman remarked to the waiter at dinner that the chicken was very tough. "No guess he chicken belong this year," was the reply. - *Chicago Record.*



"MY OWN TRUE LOVE."

Copper half-tone by
SANDERS ENGRAVING COMPANY,
314 North Broadway,
St. Louis, Mo.

Photograph copyrighted by
F. W. Guerin, St. Louis, Mo.



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.

G. H. BUCHANAN & CO'S BUSINESS CARD.

To the Editor: HIAWATHA, Kan., Sept. 16, 1895.

One criticism, it seems to me, that can be made on the business card of G. H. Buchanan & Co., as asked for in September *INLAND PRINTER*, is that they used each letter beginning a word as an initial letter, and it, being of the same font and size, did not properly serve in that place. It would not be prominent enough for an initial letter. Another criticism that suggests itself is that the word "Printing" is the largest word in the largest type—as if the compositor intended to make it the prominent word and then forgot to put it in until he got his job up, and then "stuck it on" the last thing. The ivy leaf is too small for the place it occupies—if it had been larger it would have made an excellent background for two-color work. Simplicity is not everything. Neatness always commands respect.

BEN F. HILDEBRAND.

OUT-OF-WORK PRINTERS.

To the Editor: MANDAN, N. D., September 6, 1895.

The articles that have appeared in *THE INLAND PRINTER* on the subject of printers out of work must be of interest to everyone engaged in the printing business, whether as an employer or an employe. The fact is very apparent that with the advent of machines, there are too many men in the business. Daily, printers whom I hate to designate as "tramps," come to my office seeking work, and they give as an explanation of their being on the tramp that machines have driven them out of employment. They tell me that in many small towns two or three papers club together and get a machine, and thus cheapen their composition. I hate to believe that your Baltimore correspondent, who writes in the August issue of *THE INLAND PRINTER*, has solved the problem when he suggests that printers out of work should seek for positions as janitors in office buildings, watchmen in banking institutions or salesmen in stationery stores. These positions require no especial previous training. Any man of fair address and common-school education can fill such positions with satisfaction. It is always to be regretted when a man possessing a trade is obliged to go out into the market and compete with those who have none.

The printer, because of having followed his business for a number of years, gathers a vast amount of information which a bricklayer or stonemason would not acquire. If he must leave the printing business, it should certainly be to go into some occupation where this general store of information could be utilized. But where? That is the all-important question. All branches of labor seem to be occupied. Every now and again we see a new industry start up, such as the manufacture of bicycles, but the out-of-work printer cannot drop into that niche. It requires a different kind of mechanical knowledge and experience.

I used to believe that as typesetting machines came into use more type would be set by the newspaper proprietor, and that in the long run about as many printers would be employed. But my belief in that regard was not correct. There is a tendency to ridicule the enormity of the Sunday

editions of the large dailies. It seems to be very generally considered by the public that there was enough reading matter put forth even before machine typesetting was in vogue. This clubbing together of country newspapers to buy and use a machine was something that I did not look for, and it is the means of throwing out a large number of good men.

It does no good to inveigh against labor-saving machinery. The country newspaper owner is unwise if he does not take advantage of every labor-saving contrivance that is within his means, and that would lessen the cost per week of putting out his paper. He must be in line with the age. It may be that when he puts in his new machinery he is obliged to discharge an employe or two who has worked for him for years. But what is he to do? Many a country editor with several thousands of dollars invested in his business, has struggled along for several years past against adverse conditions, barely able to clear expenses and live.

Experience and observation teach me that it behooves the printer who is working for wages to cultivate individual thrift. You may look for panaceas where you will—ever since the world began individual thrift is the thing without which men cannot rise above such conditions as now overtake the printer who loses his job through the introduction of the machine. When the thrifty man earns 50 cents a day he spends less than that. When he gets a rise of wage he spends more, but still less than he earns. What is capital but the surplus—what men have saved, instead of spent? The man who is earning the wages that are now paid to the journeyman printer will ask how he can save anything. It can be done; it is done. Those who do it are the men who are not worried all the time for fear their jobs will quit. It will take generations for the world to learn the lesson of individual thrift. Perhaps the world is going backward on the subject. However that may be, happy is the man, whether he is a printer or something else, who has learned the lesson of personal thrift.

R. M. TUTTLE.

NOTES FROM SCOTLAND.

To the Editor: EDINBURGH, August 17, 1895.

Now that the din and turmoil of the general election is over, and we are assured of a settled government for five or six years, printers are hoping that they will get their fair share of the revival in trade which is expected. For the depression we have passed through has been unparalleled in the printing business.

Competition and undercutting in prices are as great here as they can be. Books are "dirt cheap." I bought, only the other day, in a large drapery store, a copy of Carlyle's "French Revolution," 624 crown octavo pages, on fair paper, bound in cloth, gilt top, for the sum of 10½d. (21 cents). Where could the profit be?

During the recent election some smart feats were done both in printing and reporting. To give one instance of the former: The last sheets of the "Campaign Guide," a Unionist handbook, were only received by the printers, Messrs. Ballantyne, Hanson & Co., of this city, in the early hours of a Friday morning. When I say that this was a volume of 630 demy octavo pages, and that the following day (Saturday) the book was on sale in the shops, it will be evident that no time was lost by the printers or bookbinders.

The failure of the Glasgow *Echo* is one of the hardest blows that has been dealt to organized trade-unionism in this country. It was started after the dispute in the *Citizen* office in Glasgow, over two years ago, and great hopes were aroused from its early success. Its first number was issued on May 8, 1893, and 150,000 copies of it were sold. A weekly *Echo*, also at a half-penny, was published, but it only lasted six months. It was an open secret that for many months the *Echo* was in a shaky condition, and its last number was

issued on August 4. Scottish printers are heavy losers by this disaster. They fathered it; they had belief in it; they put their trust and their money in it. When the proposal was first mooted to start a newspaper owned by the working class, and in their interests, it was recognized that the half-penny evening paper was the ideal workman's journal. And seizing what they thought a propitious moment, the printers in Glasgow put their shoulders to the wheel, and, after great effort and self-sacrifice, sent forth the *Echo*. The Scottish Typographical Association is a heavy loser by this failure. Most of the branches have large sums in it, and many printers put a large share of their savings into it; but apart from the monetary loss, which is great, this has proved once more that workmen will not support their own journals. The *Echo*, doubtless, made mistakes, but what paper does not? The *Echo* has failed because of a lack of proper spirit in the people whose interests and principles it contended for. It is rumored that it will shortly be revived by an enterprising journalist under a new name.

G. F. S.

EDUCATIONAL AND APPRENTICESHIP QUESTION.

To the Editor: MANCHESTER, N. H., Sept. 14, 1895.

A question which deserves more than ordinary attention and discussion is one which appeared in the August number of THE INLAND PRINTER under the title of "Educational Qualification for Typesetting."

Much speculation has been made as to the cause for the degeneration of the "comp." of today, and many theories have been advanced for the intelligent advancement and improvement among the coming followers of Franklin. The true cause for this lack of education among our typesetters, I believe, is almost entirely due to the selection and early training of the apprentice. If this be true, then the point to be dwelt upon is, upon whom should this responsibility rest and by what method should we bring about this much needed reform? In reading Mr. Teall's article one would be apt to believe the typographical union to be at fault; while, as a union man, I cannot help but agree, yet differ, from him, and I shall try to illustrate my position only by personal observations.

The smaller offices of both city and country are much at fault for the present stand taken in the apprenticeship question, and it is in these offices that the union is least organized. This is no doubt caused by the small amount of capital at the command of such firms. Not being able to equip their plants with the more modern improvements, they seek to meet the present sharp competition by *cheap labor*. In this class of offices one may find a larger proportion of apprentices than journeymen, as well as apprentices taken in without any consideration as to their fitness or qualification for the requirements of the art. They are induced to enter the office by "glowing pictures," and are told that by working a few years they will be able to command the princely salary of a "jour."; besides, they will undoubtedly become proprietors of large establishments. As one proprietor said when hiring a boy: "I began at \$2 a week. Look at this office and see where I am!" This talk tends to make the boy loathe the humble work which he may be called upon to perform. Soon his American ambition gets the better of him and he strikes out as a full-fledged journeyman to conquer the world. Again, it is said that the journeymen do not try to teach the apprentice as they ought. It is here that the employer should help the union to enforce its apprenticeship laws. Many offices have so many that it is utterly impossible to devote as much time as should be devoted to them and turn out the work required of a journeyman. Consequently the boy is given a piece of copy to get rid of him, and he is lost to mind until the proof is to be corrected, and the air is then made blue with ——— !!!

Another practice used to save the bother of teaching the apprentice is to send him on an errand to a neighboring office after a "quad-splitter" or the like. These methods do accomplish their end, for the average youth soon becomes indolent, careless, and will do most anything rather than ask for information. The writer remembers an incident, when a "sheet" was about ready for press and all hands were in a hurry, the foreman told the "devil" to "go and lose himself." For the time being he was lost to the thoughts of all, but when the papers were ready to go to the post office it was seen how thoroughly the boy had heeded the command. At a late hour he was found asleep under a pile of waste paper.

The present degeneration is not alone due to a lack of care in the selection and early training of the apprentice, but also to the cutting up of the trade into branches. The all-around men are, comparatively speaking, a thing of the past. Today we find the craft divided into pressmen, feeders, news compositors, job compositors, book compositors, stone men, ad. men, etc. It is no doubt true that "a jack-of-all-trades is master of none," yet the following of this rule in the hurry of the times is a great drawback to the art preservative. Comparatively few compositors are able to impose the more common forms or set tabular matter, and few pressmen are able to rectify an oversight of a "stone man." There seems to be no sympathy whatever among the different branches; and who can say that any man can become a "master" of any one without a knowledge of the others? The compositor should have sufficient knowledge of the pressroom to properly fit a job for the press, and the pressman should have sufficient knowledge of composition to rectify many faults for which he now returns forms to the composing room. I cannot now call to mind any trade whose branches are so dependent one upon the other as that of printing, and yet there is none with such a lack of sympathy. It is needless to call attention to the saving in expense to the proprietor by a more general knowledge. There seems to be but one solution, to the writer, to the present stand taken, and that is the labor question. By the present branch system a lack of sympathy in a trade is cultivated. Thus organization is difficult and employers can take more advantage of their employes without endangering themselves. The Typographical-Pressmen controversy is a notable example.

By the introduction of the typesetting machine "straight-matter men" are forced into the jobroom, many without any knowledge of the blending of job faces. Although history proves that labor-saving machinery is a help rather than a detriment, yet the cry of "Poor workmen!" becomes more noticeable upon its advent, for the above reason. It is to be hoped, and with some degree of foundation, that the typesetting machine will eventually weed out the less skilled workmen, and particularly the unreliable element.

Extreme care should be taken in the selection of the future representatives of our chosen art, and some general system adopted and coöperated in by master printer and union. An applicant for apprenticeship should be at least seventeen years of age, and have reached the higher studies of our public schools. They should be subjected to an impartial and rigid examination in reading, writing, spelling, arithmetic, grammar, etc., as well as a careful investigation of minor points of natural fitness made. It is well to remember that in the early training a great duty is devolved upon both employer and fellow-workman. "As a twig is bent so is a tree inclined"; thus, with an apprentice, the first impressions may be the making or the ruin of a future craftsman. Whether spoken or not at the time of the engagement, it is understood, when seeking to learn a trade, that wages are but a part of the compensation to be received for the first few years of service. A foreman on a New

York daily once said to a "print" under him, after asking him "where he came from," "I feel sorry for you, as you have been greatly wronged; go home and institute legal proceedings against your former employer. I will go as a witness and guarantee you will win the case."

An employer should consider that it takes time to instruct apprentices, and allow his journeymen sufficient time to instruct, and the journeymen should consider the responsibility imposed upon them and patiently give careful and minute instruction. If an apprentice shows no aptitude for the work, discharge him, for you are merely doing the boy a favor.

The apprenticeship question is all-important today, and, by a close application to some such rules as mentioned, much may be done for the uplifting of our beloved calling.

JOHN P. ARTHUR.

REPORT UPON THE AMERICAN PRINTING TRADE BY FRENCH EXPERTS.

To the Editor: PARIS, France, August 20, 1895.

What may be called Blue Book literature in France is not characterized by earliness of appearance. However, when it is published, it is always carefully edited, and unexceptionably printed—but not more so than the official productions of the United States and England. The Minister of Commerce sent delegates of the leading professions to study and report upon the exhibits at the Chicago World's Fair, and to give a *résumé* of their impressions, among others, upon the printing trade in the states, as studied *de visu*, in some of the leading printing offices of New York, Boston, Philadelphia, Pittsburg, etc. The two gentlemen told off for this work were Messrs. Barbot and Debès. As working printers, they never wandered into any side questions respecting the social status of the printers; they merely examined plant and processes. Their verdict is briefly this, that, excepting the Hoe machine, they saw nothing superior to what already exists in France, and that some of the claimed American printing superiorities are but copies of French inventions and processes. That will be rather new for Americans, and indeed for other countries here which accepted without discussion, based upon actual outputs, the first letter in the first line, for American typography. As the delegates challenge the American printers to prove the contrary of their conclusions, at the 1900 exhibition, it would be prudent in the meantime to accept the report of Messrs. Barbot and Debès *cum grano salis*, particularly as they assert the marvels of industry in general, attributed to America, belong to the world of "legends." This is overdoing it.

In the industrial part of typecasting, the delegates declare, Americans have not made any great progress; the composition of the metal is the same as what is generally adopted in foundries, and the best typecasting machine exhibited by a Chicago typefounder was simply the latest model of a Parisian machine. It cast 130 letters per minute, before the eyes of visitors. The same firm claimed to have a machine capable of casting 180 letters per minute, but the "wonder" was not very visible, being "dissimulated" in the salon.

Fault is found with the great variety of fantastic types, often of whimsical taste, and that the delegates decline to rank as serious for typography—hint such is advertising type—what surely cannot be a drawback; the more so, as bizarre letters commence to "catch on" in Paris, and so is an agreeable change from the dominating monotony that only a Louis XIV courtier could applaud—when his master led the way. Naturally one turns searchingly for the opinion of the delegates on the linotype machine. They are opposed to machine setting of type. As Sir Roger de Coverley observed of the famous lawsuit, a good deal is to

be said on both sides. The delegates are strongly opposed to the composing machines, but the newspaper offices in which they are employed—not in France, for there are only one or two—in England, as well as in the States, ought to suggest modesty respecting any wholesale condemnation. The reporters commit a mistake when they state, "the machines are very well known in France." The attempt to display one publicly in Paris has, it is said, fallen through. No Frenchman would lock up \$3,000—the price quoted—for a linotype that could not be fed with work, still less hire the machine—as is said to be the plan in the States—for \$100 per month. The delegates seem to return upon their hostility to machine composition, since they avow the future is in its favor.

For stereotyping, galvanos, etc., such are on a level with the identical processes in use at Paris; the same tools are employed; the work, however, in America appears to be more rapidly executed. The latter remark applies more forcibly to photo-graving, where the zinc block is quite commonly delivered, after the receipt of the pen sketch, in two hours. The metals, zinc or copper, and the nitric or muriatic acids, are the same as employed in France for photo-graving, while "the lined glass for simili-graving has to be imported from France." As a general remark, the presses employed in an American office are admitted to be more massive than those in France, thus offering a greater resistance and more durability. Double machines are very rare; the inkers are nearly always cylindrical. Attention is drawn especially to a retirement press for working off quadruple royal sheets, for *de luxe* publications, at the rate of 2,000 copies an hour; but exacting "a week to prepare!" The Hoe press appears to have taken the breath away from the delegates; first, its price, \$30,000; then its power to strike off 48,000 copies per hour—but the size of the sheet is not stated. It appears that to possess an American machine, executing the same amount of work as a French press, double the price, and even more, must be given. A few years ago, when visiting the office of *Le Petit Journal*, I asked M. Marinoni why he did not try the American market with his machines, and he replied, the import duty was too high. Machines of the Hoe type could not find a sale in France, as no journal has a circulation to justify their purchase.

The delegates admit—and it is a true bill—that the superiority of American over European printing is due to its receiving greater care, and the use of better paper. There are other causes in France, at least, to explain this inferiority; clients do not allow sufficient time for the execution of their orders; they think that artistic printing, whether in black or colors, ought to be effected as if repairing the heels of boots, or hurling an old hat into a *demi-vierge* condition. The delegates, in conclusion, congratulate the printing trade in the New World to be free from the competition of cut-throat prices as in France; but, as America grows older, that evil is reserved for her. Finally, except in the Hoe machine, the consequence of a difference in social needs, and not to the inability of French engineers to construct parallel presses, the States possess no superiority in the art of printing over France; besides, the matter can be readily tested in 1900. And as John Gilpin would say, "may we be there to see."
E. C.

THERE is such a thing as being too truthful. The other day we received the copy for a job of tickets for a "pie sociable." Among other things this most remarkable copy stated that it "was to be hell in the parsonage." Some in the office claimed that as there were other errors in the copy that it was simply an error in spelling—that it should have been "held." On the other hand, it might have been their way of announcing that there was to be a lively time. You can take your choice of the two theories.—*Arthur K. Taylor.*



From original drawing by E. B. Bird.

"UNEASY LIES THE HEAD THAT WEARS A CROWN."



THE work of Mr. E. P. Bird is familiar to the readers of eastern journals, and we are pleased at this time to be able to present to our readers, in the cover design and department headings to this number, together with the specimens which are used with these notes, the latest and undoubtedly the strongest work which Mr. Bird has produced.

Mr. Bird has been a resident of Boston all his life. Graduating from the Boston public schools, he immediately entered the Massachusetts Institute of Technology with the intention of taking up architecture as his life's work. Through his experience there gained he has his knowledge of light and shade, the handling of color, the systems of pen work—in short, the fundamental basis upon which he has built his knowledge of designing. He is confident that any young man who has evidence of talent would gain an inestimable amount of good by taking a course in this school or a similar technical institute.

After graduating he was appointed head designer for the Boston Photogravure Company, and was afterward with the Art Publishing Company. After three years' experience in the latter company, under Mr. J. B. Millet (brother to Frank D., of World's Fair note), Mr. Bird went into business for himself. The first order he received was the embellishment of "Famous Composers and Their Work," edited by Theodore Thomas, Carl Clausen and Professor Paine, of Harvard, and published by the J. B. Millet Company. He has contributed to *Vogue*, the *Cosmopolitan Magazine*, *Outing*, the *Youth's Companion*, the *Echo*, and Harper's *Young People*. His designs appear on the following covers: The *L. A. W. Bulletin*, the *New Galaxy*, the *Green Bag*, the *Boston Home Journal*, and he has just completed a new design for *McClure's Magazine*. He has contributed to all the trade journals in printorial lines, the *Paper and Press*, *Engraver and Printer*, etc., and to the representative wheat and grain paper, the *Northwestern Miller*.

Being elected on the board of editors of "The Technique, '91," Massachusetts Institute of Technology, he found he had an inclination toward designing rather, or in preference to, architecture, and from this time he became greatly interested in illustrating and superintending college annuals, having worked on nineteen up to date, the last being "The Blue and Gold," University of California. The editors on the preface page have this to say: "The editors take great pride in the artistic work of this book. We believe that Mr.

Bird's work has never been surpassed by any college annual. Mr. Bird has given us many valuable suggestions, our business relations with him have been most pleasant, and we heartily recommend him to our successors."

Mr. Bird became interested in advertising work through his introduction to Mr. Frank Seaman, New York, this gentleman's orders giving him a knowledge of the requirements of advertising designing, namely, good ideas strikingly placed, concentrated blacks and clear lettering. Notable designs in this work by him have been for the Rock Island and Santa Fé routes.

In designing, Mr. Bird prefers the use of blacks to light-tone effects, which preference has been greatly strengthened by the increase in demand for advertising effects and the recent poster craze. He takes delight in carrying a motive through a design. He thinks that the only field untouched, comparatively speaking, is the combination of half-tone and line plate, especially in its adaptability to designing purposes.

When Mr. Bird receives an order to make a design he never commences on paper until he has the idea clearly demonstrated in his mind. He cannot conceive an artist who does not see effects and layouts in this way, especially if he claims to have any originality.

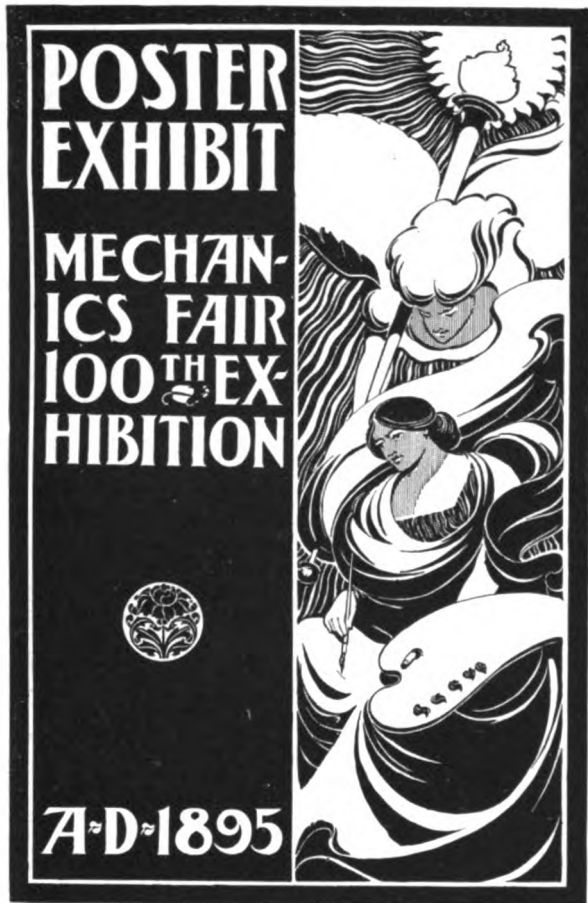
Personally, Mr. Bird is a gentleman of pleasing and affable manners, and among his large clientele he is held in high estimation, both in respect to his great native ability and his many agreeable personal qualities. He has a cultivated appreciation for art in all its varied forms, and is totally void of jealous underrating of the work of brother artists.



COMBINATION DESIGN IN WASH AND PEN WORK, BY E. B. BIRD.

PRINTERS' TECHNICAL CLUB NO. 1—ROCKFORD, ILLINOIS.

THE Printers' Technical Club, of Rockford, Illinois, has the distinction of being the only club of a like character on the American continent. Organized February 18, 1895, it has been successful from the start, and its membership has steadily increased. The constitution and



DESIGNED BY E. B. BIRD.

by-laws, which have just been issued in pamphlet form by the club, show the number of members to be forty-two. The officers are: F. A. Gehring, president; Herbert Calvert, vice-president; J. E. Rickert, secretary-treasurer; Theo. W. Clark, director; Henry A. Bronson, critic; F. S. Horner, Charles E. Bennett, John R. Bertsch, executive committee; James Calvert, Henry Lambert, William Madeley, library committee.

The preamble to the constitution and by-laws declares the purpose of the club to be to create pleasant and cordial relations between composing and press rooms, and the craft in general; to make the purpose of employer and employe one; to establish, if possible, a courteous spirit between printing establishments in the same locality; to educate all connected with the art in all its branches; to encourage a reasonable term of apprenticeship and the mastering of the entire trade, thus substituting all-around workmen for specialists; to educate the public in their judgment of printing, that the efforts of the skilled workman may be stimulated by popular appreciation.

Article II. of the constitution further states the object of the organization: "To advance our knowledge of the printing trade and to better ourselves as workmen. To read and study that we may be able to talk intelligently on all points of the business. To impart such knowledge to one another,

and to assist each other in our everyday work. To lend a kindly hand to those beginning the trade, and to assist them with suggestions."

The club meets at 7:30 every Monday evening, and each succeeding meeting shows greater interest and improvement. The charge of the programme was at first placed in the hands of a committee, but this was found to have many inconveniences in the way of consultations, and of late a programme director has been elected. The director prepares the programme for each week and selects and notifies the members who are to read papers on given subjects or exemplify in practical work any problems under consideration. The programme cards are prepared weekly; some of them are sent by mail, but a large number are for general distribution among printers, members of the club or prospective members. We reproduce one of these card programmes, which is an average specimen of those issued weekly:

PRINTERS' TECHNICAL CLUB,

MONDAY EVENING, JUNE 10.

Machine Work and its Effect on the Compositor.

JOHN E. RICKERT.

Comments and Questions.

Book and Pamphlet Printing. General details of imposition. Making margins. Allowing for irregularities. Cover pages wider than body, how disposed of.

E. F. WILSON.

Comments and Questions.

Embossing -- Continuation of the study began at our last meeting.

Each member should prepare a question for the Query Box, to be answered at this meeting.

PUBLIC LIBRARY.

Following is a list of books on the subject of Printing, to be found in Rockford Public Library:

American Dictionary of Printing and Bookmaking	8118:4
Practical Printer	8111:11
De Vinne's Price List	8111:10
Pens and Types	343:22
Color Printer	8118:5
Inland Printer (monthly)	8521:38
American Encyclopedia of Printing	848:26
Encyclopedia Britannica	C1:23
Pentateuch of Printing	878:22
Amenities of Literature	308:11.1
Curiosities of Literature (p. 21)	305:8
Early Printing and Printers In)	1004:1.11
Haarlem the Birthplace of Printing, not Mentz	892:12
Arts in the Middle Ages	*768:1
Gutenberg and the Art of Printing	871:15
History of Printing in America 2 vols.	837:25

* Not in general circulation.

The question box is admittedly the most valuable feature of the programme. The list given below, made at random from some of the questions propounded at a recent meeting, shows the character of these inquiries, and the instructive and suggestive information they are calculated to bring out.

FROM QUERY BOX OF SEPTEMBER 9, 1895.

What kind of leaders are best — hyphen or period?

Is there a letter more appropriate than script for wedding, etc., invitations?

What is the best way to tighten type in a mortised cut?

Why are the headlines omitted from the second page of each section of the Chicago papers?

Which ink is best for jobwork — black or blue-black?

How are chases made?

Is justifying necessary? What percentage of time is consumed by it? Have we finer pages typographically than blank verse?

What is a stop-cylinder press' point of superiority, do the type receive two inkings, and why is it built thus?

THE INLAND PRINTER is a firm believer in the permanent value of clubs patterned after the Rockford Club, and has steadily used its influence in furthering their formation. Desiring to offer to printers generally the best arguments in the favor of such clubs, a prize was recently offered to the membership of the Rockford Club for the best essay on the advantages of printers' technical clubs. The

proposition was accepted and the resulting contest created much interest. The committee of award reported as follows:

To the Printers' Technical Club:

The committee to whom was intrusted the awarding of a prize for excellence among six papers by members of the club, on the advantages of an organization such as yours, were greatly pleased with the originality of the papers, their diversity in treatment of the subject, and their evident desire to see members of the craft reach high attainments.

In the judgment of the committee the prize properly belongs to the paper marked "G," because of its fruitful suggestions for the usefulness and success of printers' technical clubs. The committee so awards the prize. In addition, the committee makes special mention of the paper marked "B" for its high appreciation of the relationships and functions of a club of this character. Respectfully submitted,

WILLIAM L. EATON,
H. A. BRONSON,
F. G. HOGLAND.

REPORT TO THE INLAND PRINTER.

ROCKFORD, Illinois, July 27, 1895.

A. H. McQuilkin, Editor Inland Printer, Chicago, Illinois:

DEAR SIR,—We inclose you herewith the essays (six) and other matter referring to the late essay writing contest of our club. The report of the judges was adopted by unanimous vote of the club. They awarded the prize to Mr. F. A. Gehring, his paper being marked "G."

Thanking you for your interest in the work of our club, and the kindness shown in making possible this contest, we are,

Yours, in behalf of the club,

F. S. HORNER,
C. E. BENNETT,
J. R. BERTSCH,

Executive Committee.

In our next issue we shall publish Mr. Gehring's essay and possibly some of the others, as space permits. In conclusion, too much praise cannot be given to the president of the club for the energy and ability he has shown in organizing the club and in conducting it to its present satisfactory state.

A PLEA FOR A HOME FOR AGED AND INDIGENT WORKERS IN THE PRINTING CRAFTS.

IN the course of his address to the ninth annual convention of the United Typothetæ of America, President Blakely eloquently urged the establishment of a home for aged and indigent printing craftsmen and writers.

A subject on which I have lately had serious thoughts, said Mr. Blakely, relates to the unfortunate circumstances of many men who have given to our profession, in some of its branches, the labor of their lives, and yet in their declining years are dependent upon charity for the bread of life. Although they may have been diligent and exemplary in their business and conduct, capricious fortune has passed them by. It has occurred in my reflections that it would be a noble act for the United Typothetæ to found some institution wherein these disabled, worn-out and destitute representatives of our calling could be mercifully provided for—could be gathered into the sheltering arms of a home where all the essential comforts of life could be afforded them, and the sorrows of their advancing age and increasing infirmities be assuaged by the blessed assurance that their employers and friends had not forgotten them in their extremity. I feel convinced that as soon as some measure of this kind shall have been properly presented to the large-minded and large-hearted men of our fraternity it will not lack support. It will not be necessary, either, to depend upon small contributions from a multitude of individuals or of firms, although these would be invariably acceptable. Rivulets of gold will flow into the treasury from those beneficent ones who have reaped rich harvests from the toil of the employe whose declining years we shall strive to comfort and soothe. In the prosecution of our business and its kindred branches enormous fortunes have been made. The inventor, the manufacturer, the editor, news-gatherer, paper and inkmaker, typefounder, author and publisher, all have shared in the general success. The

fortunes of the Harpers, Medill, Hoe, De Vinne, Rand, Clements, Dana, Russell, Bonner, Bennett, McLean, Morgan, McKellar, Little the printer and Little the founder, Butler, Monroe, Lawson, Woodward, Pulitzer, McMichael, McNally—the list is too long to enumerate—testify to the profitable results of their business connections. These, all, are generous men, and will contribute liberally to our projected enterprise. Glad, indeed, I say, will they be of the opportunity to demonstrate that they have not forgotten those who toiled with or for them in their manhood's prime. I would have this charity extended to editors and authors, as well as printers, bearing in mind there was a time when the art of writing and printing was not divided as it is at present, but Caxton, Aldus and the Stephens were employed in every branch of it, and that even in our own day whoever contributes to the making of a book or of newspaper is a follower of Gutenberg and Franklin.

There are probably now in the United States and the Dominion of Canada three or four thousand sick and disabled men who have labored in these various callings. Some became invalids early in life; others are afflicted with blindness or some similar calamity which prevents them from further effort, while others have grown old and are simply awaiting their summons to cross the dark river dividing this world from that beyond.

The management of an institution such as I suggest ought to be largely in the hands of the Typothetæ, but the



COVER DESIGN BY E. B. BIRD.

widest fellowship and coöperation should be invited. Representatives from other lines than pure typography should be on the board of trustees, and the establishment needs to be so conducted as to reflect the greatest credit upon the followers of the "art preservative." I appeal to you,

my generous-hearted hearers, that this project may receive thoughtful attention from each and every one of you.

You may come to the conclusion that some institution of learning or gallery of art would serve as a more fitting exposition of the purpose, the achievements and the prosperity of those who have labored with us and in trades allied to ours. But surely, in this age of the world, when man is coming into a recognition of the brotherhood of man; when individuals and corporations and communities of every kind are thinking not only of their own welfare and security but also of the needs of those less able, less favored, less fortunate than they have been, it becomes us to erect some monument that will do honor to us and to our kind. We should inaugurate some beneficent enterprise that will prove we are worthy inheritors of the great legacy bequeathed to us by the stout hearts and the steady minds which, groping after light in a benighted age, invented the tools and the methods by which the spiritual illumination they eagerly sought should be widely and freely diffused over the earth. We are practicing an art which does more than any other to enlighten and elevate the minds of mankind. It is by our craft that the sources of knowledge are laid open to the world. It is by the types which we set, the words which we print, that men, the poorest men, are enabled to read the Book of Life. We are daily ministers and sustainers of the intellect and the soul. Let us add to this noble work by which we earn our portion of material good, the still nobler work of sharing with others — of giving of the bounty bestowed upon us and often heaped up and running over, a due measure for the benefit of such as have worked along our lines and failed, for one sad reason or another, to accumulate the store that would supply their necessities in the hour of weakness and suffering from illness or old age. Surely, my appeal will not be in vain. I speak to men whose hearts are ever open to charity's call; who have only to learn where and how they can lend a helping hand. Let us stand shoulder to shoulder, brethren of the Typotheta, and with united, earnest, untiring effort, build and endow a retreat for our distressed fellow-workers, in which they may pass gently and hopefully down the decline which leads to the gate opening into eternal life.

I leave the thought with you, and may it move you, as it has me, to the desire for immediate action.

Written for THE INLAND PRINTER.

HOW TO MAKE SCRAP STOCK PAY.

BY FRANK B. COVINGTON.

THERE is hardly an office of any size but what has bunches of scraps lying around the stockroom.

These scraps look too good to throw away and yet are useless for all common purposes. The jobs that will fit their cases are few and far between.

Scraps of cover papers, bonds, manilas, books, etc., can be utilized at little expense by the printer who has a turn for advertising.

Some slack day go into your stockroom and pick them out and cut them into slips about 2½ or 3 inches wide and 3½ or 4 inches long. At the same time cut strawboard for the backs. Set up a neat ad. or several of them — and print same on the colored slips. Divide your white slips into amounts large enough for tabs, and place between every tenth sheet a printed one; place your strawboard on the back, glue, and your scratch book is finished.

Keep a supply always on hand; and it would also be a good plan to print on the inside of the back a small notice, inviting the user to call at your business place and get another book.

Fill your bill collector's pockets with these on the first of the month and your customers will get in the habit of being glad to see him, and will meet the bill with good grace.

Business men like unique advertising, and above all, something they can use. What is more, they will tell their friends about it, and out of your little scratch book you have gained a walking and a talking ad. that will bring to you friends and dollars in the days that are to come.



Steckel, photo, Los Angeles.

A MORNING GLORY.

RULES OF THE SYNDICATE OF PAPERMAKERS OF FRANCE.

Our Paris correspondent writes that the syndicate of papermakers of France complain of dull times, due to cutting of prices and the increasing use of paper pulp. A short time ago the syndicate met, and adopted a "code," by which they secure themselves — against all losses, by compelling the purchasers to accept impossible conditions. Nothing can be said against selling the paper either by the double hundredweight, or the ream of 500 or 480 sheets. But here is something like high fantasy: if a special make of paper has been commanded, the client is bound to take any excess manufactured to as high as twenty per cent. Thus, if you only ordered 100 reams, you can be compelled to accept 120. In addition, the purchaser will be bound to take fifteen per cent of the inferior sheets, and ten per cent of the second quality, while the third grade is to be discussed. Not only is the buyer thus forced to take twenty per cent more of first quality — for which he has no need, and three categories of percentages of inferior qualities that he could never use, but for which he is not the less called upon to pay. The buyer cannot be guaranteed the reproduction of the identical tint of his sample, which is not unreasonable, but to expect him to accept several sheets in the ream of a shade different, is asking too much. Further, the maker claims the right of a fluctuation of four per cent between the real and the nominal weight of his goods, and also that the weight of the packing paper be included to the extent of four per cent, so that if the printer orders, following instructions of his client, paper at 46 pounds, he must accept a quality 40 pounds lighter. The maker demands, furthermore, the right of not being tied strictly to the size of the paper, nor to its composition unless specially agreed to the contrary. The manufacturer can thus compose the pulp as he pleases, and make the purchaser pay, at the price of first quality of paper, for all the chemicals and rag substitutes that he may employ. He alone is free to do as he likes; to be, in a word, "monarch of all he surveys."

HENRY OSCAR HOUGHTON.

THE sudden death of Mr. H. O. Houghton, of the publishing house of Houghton, Mifflin & Co., at his residence in North Andover, Massachusetts, on August 25, caused universal regret. He was seventy-eight years old at the time of his death, which was due to heart disease. A son (associated with him in business) and three daughters survive him.

Henry Oscar Houghton was born at Sutton, Vermont, April 30, 1823. He studied at the Bradford Academy, learned the printer's trade in Burlington and worked at it in Nunda, New York. While pursuing his trade he devoted his spare hours to diligent study, having determined to acquire a liberal education. He was graduated at the University of Vermont in 1846, and, failing to secure a position as teacher, he went to Boston and spent some time in proofreading and reporting for the *Evening Traveller*. In 1849 he became a member of the firm of Bolles & Houghton, printers, in Cambridge, Massachusetts. Three years afterward the firm of H. O. Houghton & Co. was organized and the famous "Riverside Press" was established. The firm name was changed to Hurd & Houghton in 1864. Melancthon M. Hurd, of New York, was admitted to the firm in 1866, and Mr. Albert Houghton in 1868. In 1878 the firm name was changed to Houghton, Osgood & Co., and in 1880 to Houghton, Mifflin & Co. The property of the "Riverside Press" occupies a plot of ground 450 by 300 feet. The employes number 600.

The authors whose works have been published there are in the front rank of literature. Among them are the familiar names of Longfellow, Emerson, Holmes, Stedman, Palfrey, Aldrich, Mrs. Stowe, Fiske, Burroughs, Tennyson, Whipple, Charles Dudley Warner, Bayard Taylor, Henry James and Bret Harte.

Standard works published by the house worthy of special mention are "Webster's Unabridged Dictionary," of which the firm has printed tons; Justin Winsor's monumental "History of America," Edward Bellamy's "Looking Backward" and the "American Statesmen," "American Commonwealths" and "American Men of Letters" series, the works of Shakespeare, Swift, Scott, Thackeray, Macaulay, Byron, Edwin Arnold, Robert Browning, and many others. A number of law, medical and educational books of recognized merit are on the catalogue of the firm.

The firm has also published a number of periodicals, the most important of which is the *Atlantic Monthly*, in which many of the foremost writers of the day were first introduced to the public. Mr. Houghton was from the beginning the head and front of the great printing establishment, giving to it daily his personal care and oversight. He has taken but little interest in politics, but was mayor of Cambridge in 1870. One of his biographers says of this great printing house: "An amusing testimonial to the mechanical excellence of the work of the 'Riverside Press' was printed in an eminent London journal. The firm sent to an English

publisher an edition of an important illustrated book, which, when it appeared abroad, bore only the English imprint. In reviewing it the editor expressed his satisfaction that at last an English publisher had produced a book equal to the best work from Paris. It had long been true, he said, that English people were compelled to look to Frenchmen for the highest examples of book-making, but here was a book made by an English publisher that was equal if not superior to the French product." It is the custom, when a book is to be made, for the firm to prepare from one to half a dozen models showing all the details and the book as a complete product before its manufacture is begun. These models are examined by each member of the firm and a decision reached at the weekly consultation of the firm. The sentiment, "Do it well or not at all," is built into the very corner stone of the "Riverside Press." The funeral services were held in the First Methodist Episcopal Church, Cambridgeport — inter-

ment in Cambridge Cemetery. The pallbearers were Mayor William A. Bancroft, of Cambridge; Theodore H. De Vinne, of New York; Hon. E. H. Bennett, of Boston; James A. Woolson, of Cambridge; M. M. Hurd, John T. Morse, Jr., of Boston; O. M. Baker, of Springfield, and Captain S. E. Howard.

THE value and practical character of the three-color process is now an assured fact, and in the West it must be admitted that the conservative enterprise of the Franklin Engraving Company has been a powerful force in bringing this about. The products of the Franklin Engraving Company in the three-color process is in keeping with their high reputation among the best engravers of America. The frontispiece to the present issue of this magazine is certainly an assurance of their skill and superiority.



Henry Oscar Houghton



By courtesy "Chicago Times-Herald."

"LOVE LEADS THE WAY."

DRAWN BY HARRY O. LANDERS.

STUDIES IN RAPID AND TASTEFUL TYPE DISPLAY.

IN last August's number of THE INLAND PRINTER, a business card set in the De Vinne series of type was shown in contrast with another card supposed to be a slight improvement on the original. The suggestion was then made that, if such of our subscribers who cared to do so

Luther M. Wright's....
Factory and Carriage Repository,
 Cor. Franklin and Madison Sts., SOUTH NORWALK, CONN.
 CARRIAGES OF ALL DESCRIPTIONS. Work Called For and
 HORSE GOODS OF ALL KINDS. Delivered.
 HARNESS, WHIPS.

Specimen by W. W. Keblinger, with H. A. Gibbs, Washington, D. C.

would endeavor to improve on the samples, we would be glad to publish the more meritorious of the specimens which might be sent to us. We regret that space does not permit us to reproduce all the specimens sent in, but we trust that the comparison of effects will be of some advantage to those who have contributed. Mr. Richard M. Bouton, South Norwalk, Connecticut, from whose package of specimens the original card reproduced was taken, in submitting the specimen herewith shown and credited to him, sends a letter of explanation. He writes: "The original order for Mr. Wright's card was a hurried one. He had an exhibit of his goods at a county fair, and came in in a great hurry and

LUTHER M. WRIGHT'S
Factory and Carriage Repository,
 Corner Franklin and Madison Streets,
 SOUTH NORWALK, CONN.
 Carriages of all descriptions.
 Horse Goods of all kinds.
 Harnesses,
 Whips.
 Work Called For and Delivered.

Specimen by J. M. Israel, Jr., Asheville, N. C.

wanted some cards to take with him on the train, which left in about an hour. The consequence was the printer had to use his thoughts fast and his fingers faster. The cards (1,000) were, however, delivered to Mr. Wright on time, with a little margin to spare." This explanation goes to show the value of our plan of stimulating the study of simple and effective type arrangement, for by its tendency a rapid and accurate appreciation of a variety of effects is produced and much fertility of resource cultivated to meet just such circumstances as Mr. Bouton describes. In considering the several specimens we have endeavored to analyze them impartially, and the opinions of a number of skilled workmen have been obtained in selecting the best designs. In none of the samples are entirely satisfactory combinations

shown. The design by George H. Sury is the neatest at first glance; it has the fatal defect, however, of subordinating the principal subject of the card, "Factory and Carriage Repository," all the less permissible from the name of the proprietor being marked in the possessive case. It does not suffice, in our opinion, to give the meaning of this line to the three center lines. This defect could have been overcome, and the balance of the card preserved, if the line in question had been grouped with the center lines. Mr. Bouton's specimen is very good, though it is questionable if the use of the rules would be desirable in a hurried job. The style in which the name of the proprietor, his occupation, and his address are brought out is commendable. Mr. Israel's effort is not well balanced, yet is, nevertheless, an acceptable design. The design by Mr. Keblinger is a good

LUTHER M. WRIGHT'S
Factory and Carriage Repository.
 Harnesses, Whips, Horse Goods of all Kinds.
 COR. FRANKLIN AND MADISON STREETS,
South Norwalk, Conn.
 WORK CALLED FOR AND DELIVERED.

Specimen by Richard M. Bouton, South Norwalk, Conn. Reduced.

conception, but the effect is obtained by sacrificing the importance of "Factory." While this may seem a small objection to many good printers, it is an important one, notwithstanding, and one upon which the merit of a design must be judged.

The four specimens shown are admittedly the best sent to us. To say positively which of them is the best is a task which cannot be undertaken without making exceptions and provisions. The card is a difficult one to compose under the terms laid down, and there is little doubt in our mind that every one of the gentlemen contributing, if called upon to reset his specimen, would improve upon his ideas, and if we are right in our conjecture we feel we have worked along the right lines in this matter. We take occasion here to

LUTHER M. WRIGHT'S
 FACTORY AND CARRIAGE REPOSITORY
CARRIAGES OF ALL DESCRIPTIONS
HORSE GOODS OF ALL KINDS
HARNESSES, WHIPS
 Corner Franklin and Madison Streets
 SOUTH NORWALK CONN.
 Work Called for and Delivered....

Specimen by George H. Sury, with Thos. P. Halpin & Co., Chicago. Reduced.

suggest to those submitting specimens for reproduction and criticism that their proofs be mailed flat and plainly marked for reproduction. We cannot undertake to acknowledge the receipt of specimens nor to guarantee their criticism in any one number.

F. A. GEHRING, PRESIDENT OF THE ROCKFORD PRINTERS' TECHNICAL CLUB.

IN the rapid development of the printing trade, and its increasing specialization, a man must be a careful student to maintain the position of an "all-round printer." Although a young man—born at Chillicothe, Ohio, June 12, 1868—the subject of our sketch, Mr. F. A.



F. A. GEHRING.

Gehring, is fairly entitled to this distinction. He has been a practical printer for fourteen years, and has studied steadily during that time to gain a knowledge of all branches of the trade. His first experience was gained on the German paper in his native town, where he served an apprenticeship of four years. He then obtained a position on the *Cincinnati Telegram*, which published from five to seven editions a day, and worked up on that

paper from galley boy to make-up. After the sale of the *Telegram*, Mr. Gehring traveled for a year, working mostly at job and book work in Jacksonville, Chattanooga, Brunswick and Nashville. He also worked in one of the best job offices in Denver, in which city he was married. Coming to Chicago in 1890, he worked in the tariff rooms at Rand-McNally's, and then held cases on the *Tribune*. Since 1891 he has been with the Monitor Publishing Company, of Rockford, Illinois, as head jobman, make-up, and assistant foreman. THE INLAND PRINTER has, on several occasions, complimented him highly on his jobwork in the specimen column.

As a workman, Mr. Gehring has always given great satisfaction. In every instance, he has left a position only to accept a better one. His ambition has been always to do the best in the particular line in which he was engaged.

Mr. Gehring's success lies in the breadth of his view of the printing trade. He has made it a profession. He is well read in technical literature, and has become thoroughly informed on the history and development of printing. He has been a constant reader of THE INLAND PRINTER since 1887, and is at present a subscriber to seven trade journals, among them the *British Printer* and the *Buchundstein-drucker*. For the last two years he has conducted a sample exchange with printers all over this country, and he has also specimens from foreign countries, including England, Germany, Australia and Japan.

Mr. Gehring is president of the First Printers' Technical Club in Rockford, and was the prime mover in its organization.

A SUCCESSFUL PRINTER—ADAM DEIST.

AMONG the specimens of printing received for review by THE INLAND PRINTER there have appeared from time to time favorable criticisms of the work turned out from the establishment of Adam Deist, 440 West Dauphin street, Philadelphia, Pennsylvania. Mr. Deist's trade-mark is a die, in explanation of which in a recent letter he says: "On March 9, 1886, I engaged in the printing business with a cash capital of \$15 and the determination to succeed, with the one central object that I would merit it by close attention to every detail, never making a promise that could not be kept. With this object in view I concluded to get up a trade-mark which should be a guarantee that all work furnished by me should be exactly what a customer ordered, always giving more than was bargained for (rather than less). On March 17, 1886, I made up the mark which is now

well known all over the country. It is derived from the English sound of the name which in German is 'Diced'; this with the five spots represents the name. The three spots on the side represent good work, fair prices, originality, and the one spot represents promptness, the keystone to success. It has also a deeper meaning in Free Masonry, it being my mark. From that little mark, adopted on March 17, 1886, and with the objects that it stands for, I have at this writing the most complete model establishment of its kind in the country, having an invested capital in the plant of over \$16,000, everything being up-to-date, and includes two Otto gas engines, seven presses, cutters, lathes, circular saw, scroll saw, mitering and curving machines, all the latest faces of type (all on the point system), steam heating plant."

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters of inquiry for replies in this department should be mailed direct to Mr. William J. Kelly, 762a Greene avenue, Brooklyn, New York. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

HIS INK PEELS THE PAPER.—A. T. C., of Franklin Falls, New Hampshire, says: "The sample I inclose is printed with bronze-blue on a Golding jobber; the color is all right, but in running it peels the finish off the paper. Have tried several kinds of preparations for thinning the ink, but they changed the shade of the ink. Can this job be run on a platen press?" *Answer*.—Yes, the platen press can be made to properly print the work, but you must not attempt to run the press at a greater speed than 700 an hour, and use a little vaseline in the ink to weaken its tack. If the right quantity is incorporated, with any color of ink, it will hardly change its hue.

PRINTING ON CELLULOID.—C. H. Rule, Detroit, Michigan: "Can you inform me if there is an ink that will print on celluloid, on a jobber, and where it can be bought? I have tried several kinds, and all have failed. It will not dry. Was told to try coating with collodion, but it leaves a pink shade after dipping. I inclose a small tablet to show you what I need the ink for. Any information you can give me will be thankfully received, as I am tired of trying the ink men." *Answer*.—If you cannot get satisfactory results from the ink manufactured for the purpose and advertised in THE INLAND PRINTER your experience would be of interest to manufacturers of inks. The following has been recommended, but we do not personally know if it is practical: Dissolve the coloring substances in vinegar essence, acetic ether, or acetic acid. This prevents the color from running. This may not prove sufficient with all kinds of celluloid. In such case, moisten with oil of turpentine or melted turpentine wax.

INKS "STOCKING UP" ON CUTS.—E. F. B., Lynn, Massachusetts, asks this question: "Can you inform me what will prevent the 'stocking up' of inks on half-tone cuts in the dark portions of plate? It is particularly noticeable in yellow ink, where I have been obliged to wash up every 100 impressions. Have been unable to find a yellow ink that will not do this." *Answer*.—You should get a free-working yellow—that is, a yellow with very little tack but full of color—and carry as little of this as will be necessary to produce solidity or density. "Art" chrome yellow is the best, but as this costs more in the raw state than some other grades it is sometimes difficult to obtain it without special inquiry. Any reputable inkmaker can supply it; but it should be ground in a light or thin varnish of excellent quality. Yellows have a prevailing tendency to "build" and "cake" on engravings, especially on half-tones. If a small quantity of vaseline is well mixed into inks before

being applied to working on press, the liability of "stocking" will be diminished. Rollers containing too much glycerine should not be used when printing with yellow or any of the finer qualities of black or colored inks.

SIZING FOR GOLD AND SILVER LEAF PRINTING.—W. T. B., Baltimore, Maryland, writes: "Will you kindly inform me through your columns the kind of sizing used on glazed paper, such as is used on confectionery boxes, when silver or other leaf is used; also how the leaf is laid on?" *Answer.*—Chrome yellow and No. 3 (strong) varnish well ground together will make an ink that will hold on any kind of thin rolled or beaten leaf. Leaf is laid on by hand. If the job is small the sheet of leaf should be cut in sections a little larger than its surface. The leaf should be kept on the sheet of paper it comes on, and carefully laid over on the printed size, pressing the leaf down against the printing with the fleshy part of the hand, the thin paper acting as a covering between the leaf and the hand. Sheets of enameled paper should be placed over the laid on leaf, and these allowed to stand for a couple of minutes to set the sizing and leaf; after this it should be run through on a flat surface litho press and stone, steel plate and press, or between steel plates and revolving rollers, either hot or cold. Leaf work can also be done on platen job and embossing presses.

WHY HALF-TONE ENGRAVINGS FILL UP ON PLATEN PRESSES.—F. S., of New York, writes: "Please tell me what is the reason that the half-tone illustrations—portraits—as here sent you, fill up on the bottom and top ends of the form? I am a young man, employed in running Universal and Peerless job presses, and have only lately got hold of a copy of THE INLAND PRINTER, from which I have already learned much. I do not have so much trouble on the former press as on the latter one, nor, indeed, with any form requiring light but effective inking, and I am anxious to know why it is so, especially as I have seen good, clean half-tone printing done by some others on the Peerless machine. My work is accounted satisfactory by my employers, except in cases such as I here call your attention to. Is the fault with me or the press?"

Answer.—Your samples do show grievous faults in the printing of the portraits, while those in letterpress look better, those marked as having been executed on a Universal press being the best. Your make-ready is, apparently, up to the average of platen pressmen, but you have overlooked the difference in the roller motion of the two presses named by you. You will observe on examining the roller motion of the Peerless press that the rollers are pressed or drawn up against the form by springs, as they are carried up and down over the form, and dependent entirely for their "setting" on the round sockets or trunnions on the ends of the roller stocks. If the rollers are new, or larger in circumference than the sockets, they naturally strike the up and down ends of the form sud-



Plate by Grand Rapids Engraving Co., Grand Rapids, Mich.

ROOSTER ROCK.

On the Columbia River, near Portland, Oregon.

denly and heavily, and in a short while fill up these portions of the form and gradually extend the fill-up, unless often washed off. The Universal's roller frame is fitted into slotted ways, which form what may be termed a roller carriage; this is actuated up and down and held in position so that a moderately uniform degree of "setting" of the roller is obtained, whether they be new or otherwise. Of course there are springs on this press in the roller carriage to hold the rollers in position, but these are greatly relieved in their intensity by the uniformity of the motion of the carriage device. With all the merits attached to the differences in construction of presses, the trouble of filling up the form where the rollers first come in contact with it, or where they rise and fall between it in margins, cannot be successfully

overcome. However, there is a sure remedy left, aside from that possessed by the machine, and it is as simple as it is effective, and can be and should be used in the lock-up of almost every form that is put on a platen press (and the smaller the form the more necessary is its use). This remedy, or preventive, is to lock up a pair of roller bearers—made of wood-rule or metal—against the inside of the head and foot of the chase, these to extend the width of the chase and be slightly rounded off at both ends of the bearers. If our correspondent will adopt this method of preparing his forms, he will have no occasion to be troubled with filling up on the ends of his form, and he will also realize that however small or delicate a line may be that requires to be worked alone, it will be clearer and sharper than when run without chase bearers.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

PLURALS OF WORDS ENDING WITH -FUL.—J. W., Seattle, Washington, writes: "Please explain whether 'two teaspoonfuls' or 'two teaspoonsful' is correct." *Answer.*—All such words are properly pluralized by adding *s* at the end, as "teaspoonfuls." The word is the name of a quantity, and the plural means a number of such quantities, just as "quarts" or any other such plural does.

LIFE-INSURANCE, ETC.—J. H. Heslet, Topeka, Kansas, writes: "Please explain the correct manner of compounding the following adjectives: 'Life-insurance company,' 'fire insurance company,' 'tornado insurance company.' I am under the impression that they should be used as written above, for this simple reason, namely: In the first instance it is possible to place an insurance upon your life, and therefore the two adjectives adhere and become compound. In the latter two cases it is different—you do not place insurance upon fire or tornado, but you insure *against*, and you do not insure against life; therefore, in the last two instances, the two adjectives do not adhere directly, and should not be used as compound adjectives. I would also like to inquire further, if either of the above is incorporated in the full name of an organization, should they in any such case be compounded?" *Answer.*—If compounding occurs in any of the terms, it should in all, as they are exactly alike grammatically. Difference of meaning in the understood prepositions should not affect the forms. No compounding is really necessary, although the terms are compounds etymologically. If we tried to compound every term that could be reasonably joined in form no dividing line would ever be reached. Usage, especially in the names of corporations, is against compounding in these cases.

THE POSITION OF THE WORD "ONLY."—Here is some sensible rhetorical criticism by Mr. W. P. Root, Medina, Ohio: "The word 'only' is the only word in our language which is almost invariably made to qualify a wrong word. In nearly every book, paper and magazine which I read, this verbal planet seems to wander out of its orbit. As I dry this ink I find the blotter 'only costs \$7.50 per 1,000.' If it does nothing but 'cost \$7.50,' it could not absorb ink, which it certainly does. Let us put it in this way: 'These blotters cost only \$7.50 per 1,000.' This is what the writer meant—that is, to restrict the price to \$7.50. In Freeman's 'History of England,' published by Holt & Co., New York, the author tells us that 'Britain had been hitherto only known to those merchants who traded on the seacoast.' Why

should 'only' restrict 'known'? The statement is not true. The word limits 'those merchants,' as they alone had been in England as visitors. On the same page I read that Cæsar 'only saw' the southern part of England—he did not conquer it nor set foot in it, but simply saw it from the deck of a vessel. Mr. Freeman meant to tell us that Cæsar confined his personal work to the southern part of England. Again, 'England only retained a vague claim to lordship over Scotland'; or, 'England only retained a vague claim,' etc. Either expression is ambiguous, and both are abominable. Let's load the gun in this way: 'England retained only a vague claim to lordship over Scotland.' Not once, so far as I can discover, has Mr. Freeman failed to make the word 'only' pervert his meaning, where it could be done. I have marked his book all up with these criticisms. In Fasquelle's French grammar, page 80, the student is required to translate, 'I only owe \$10.' Of course, the author (using an acquired language) might be excused for not saying, 'I owe only \$10,' but a corrector of the press is certainly at fault for allowing such glaring blunders to go forth and offend correct taste. In Foresti's Italian grammar I find, 'I only want a livre'; but in his own tongue the author very properly puts it, 'Non mi bisogna *che una* lira.' In the last case the word *che* (only) is used properly. Of course, this is simple carelessness, but it is the rule rather than the exception. In Abbott's 'History of Queen Hortense' he says, 'A principle can only be annulled by another principle.' Just look at that as it stands, and remember that it came from a careful writer, and yet not a man in Harper's office cared (or dared) to correct it. Again, Mr. Abbott says, 'He took my watch, which he only restored to me at the moment of my departure.' Well, wasn't that enough for him to do? Put it this way: 'He took my watch, which he restored to me only at the moment of my departure.' It may be suggested that the latter arrangement would convey the impression that the watch was restored to 'me only,' and not to some other person; but in this case a comma would have to be used after 'only'; and, as none can be used after 'me,' the word 'only' must be understood as qualifying what comes after, and not what precedes. Again, Mr. Abbott says, in translating a letter of Napoleon III., 'Repose only avoids those who are consumed by remorse.' Let's blow up the tire this way: 'Repose avoids only those who are consumed by remorse.' Even the *London Quarterly* says, 'The taste displayed by the Swiss lake-dwelling ladies in their hair-pins is only equalled by the skill of the gentlemen who executed them.' Certainly the writer did not mean to qualify 'equalled' in any way in this sentence; hence the word 'only' should come before the phrase which it narrows—'only by the skill of the gentlemen.' It seems to me a new birth would help such syntax; thus, 'The taste displayed by the ladies in the use of their hair-pins is unequalled save by the taste of the gentlemen,' etc.

"Here is a similar blunder: 'He is rather a funny man.' To show the fault, let us use another adverb: 'He is very a funny man.' The absurdity here of an article between an adverb and an adjective is evident, and yet the mistake is the same in both cases. However, if the word 'rather' is set off with commas, and is thus made to qualify the preceding verb, its position is correct; thus, 'Is he a bad man?' 'No; he is, rather, a good man.' In the first case 'rather' means *somewhat*, while in the last it means *on the other hand*.

WHEN the passengers on the steamship City Rio de Janeiro were going to sing hymns one night the captain told one of the Chinese boys to bring the hymn books. He hesitated a minute and then said: "No sabe." "Joss sing-song book," remarked the captain, and the boy responded: "All light."

SOME NOTES ON PUBLICITY.

BY F. PENN.

IN advertising, do something or say something to excite favorable comment.

HERE is a little study—a snap-shot study—that many advertisers will see merit in. The expression and attitude lend themselves to a variety of interpretations, and the illustration is therefore suitable to attract attention to the merits



AN INTRODUCTION.

of various articles. How will these do for texts: "A Doubtful Listener," "Awaiting Results," "Caught in the Act," "Almost Persuaded"?

THE management of THE INLAND PRINTER is noted for the care taken of the interests of advertisers in the pages of this publication. Here is another evidence of this commendable spirit in a card recently issued by the company:

A Frequent Change

In your advertisement is advisable—makes it more attractive—more productive of results. It costs us something to reset all the ads. each month—but that does not matter—we want your advertising to *pay you*. We think it will be more liable to if changed occasionally. Let us have copy *now* for the November issue—so we can give you a good place. Fix up the ad. *today*—then you will not forget it—or send us suggestion and we will help you arrange it.

J. CLYDE OSWALD, Eastern Agent,
197 Potter Building,
38 Park Row, New York.

The Inland Printer Company,
212-214 Monroe Street,
CHICAGO.

THE INLAND PRINTER is successful because it is direct and practical.

I HAVE received from Mr. Fred Achert, of Cincinnati, Ohio, a very attractive and effective circular announcing the opening of his lithographic art and manufacturing company. Mr. Achert is in a position to give his patrons excellent service, and his experience renders his advice invaluable.

FROM Eugene Thwing, who is connected with the Funk & Wagnalls Company, in what he calls the capacity of "ad-smith," I have received a very original and well-constructed

circular advertising gifts of books to new subscribers to *The Voice*. The main text of the circular is in a neat type-writer type, and on either margin are printed compactly set testimonials, catching specimens of etchings from the books offered being freely interspersed through the whole scheme. I think the circular a very fetching one, and highly creditable to Mr. Thwing's ability and taste.

"SOME TALK ON BOWLING" is the title, in red ink, of a green-covered little book received from the press of D. F. Harrison, commercial job printer, Union City, Indiana. It is well set up, well printed, well bound, and, on the whole, would be a credit to any printing office anywhere.

WHETHER the average "advertisement builder," "business bringer," "doctor of publicity," etc., really expects to be taken seriously or not is an unsolved problem in the minds of many people. I have before me a booklet entitled "Quaint Quinks," gotten out by a "builder" who announces his specialty of furnishing catch lines for advertisements in these words: "Starters Gathered, Produced, and Hired." From the list of suggestions for "starters" given I select these three: "Labor we delight in physics pain." "Unquenched snuffings of a midnight taper." "While listless, loitering by, the moment rolls from nothing unto nothing." I am inclined to think that other things than moments sometimes roll from "nothing unto nothing."

THE performances of the much-quoted Mr. Wegg are emulated by the O. S. Hubbell Printing Company, of Cleveland, Ohio. In a friendly way they drop into poetry in their advertising. Their printing is excellent, and their advertising is original and telling. The fact that the company is located on Sheriff street can be no bar sinister on account of the name, when they produce advertising and printing of the character I have received.

As designers of illustrated advertising we do not know of any firm entitled to higher recognition than the Baltimore Engraving Company, of Baltimore, Maryland. Some recent designs received from them are very commendable, and in one of the pamphlets I find a sentence especially worthy of being repeated: "If it is worth while to advertise at all, it should be done so as to extract the full value of your money." The bromo-seltzer ads., so often commented upon, were all designed by them.

ONE of the most frequent causes of dissatisfaction with the work turned out by printers is the number of soiled and finger-marked sheets which the customer receives. This is more particularly the case with small work.

A. Whipple, printer, sends me an advertising blotter which shows he has an appreciation of this fact. The legend is "Finger Marks," and the oddity of the objectionable finger



marks being reproduced emphasizes the claim that Mr. Whipple's work is always clean and neat. I would suggest to Mr. Whipple that in addition to the address of 217 North Third street, he should add the name of his city and state.

THE Pittsburg Photo-Engraving Company, 347 Fifth avenue, Pittsburg, Pennsylvania, sends an engraved and printed advertising blotter, showing an illustration of a brain printed in a sanguine color, from among the convolutions of which three very sturdy stalks of ripe green corn are growing. "A Fertile Brain is like unto Good Ground" is the legend. I do not like the conception. "A brain which

vegetates" suggests itself to me—a brain which has to wait till it is dead to be fertile. The idea could have been conveyed better in another way.

In one of the leading journals of Montevideo, according to *Le Soleil*, the following advertisement appeared recently: "A very rich young woman would like to marry a young man of good family. If necessary, she will pay the debts of her future husband. Send answer, with photograph, to I. P., at the office of the journal." The inserter of this announcement was no other than M. Isaac M—, merchant tailor, who had just set up an establishment in Montevideo.

By this plan he procured photographs of many undesirable customers.

H. I. IRELAND, "maker of publicity," 925 Chestnut street, Philadelphia, sends me some interesting specimens in the line of street-car and poster advertising. The originality of the drawings and the brilliancy of the coloring in the specimens are very attractive, and the wording is well-composed, brief and telling. In one of the cards the legend is "No Use Kicking," yet, judging by the vigor of action displayed by the young woman whose picture adorns



the text, she believes otherwise.

THE omission of points, now so fashionable in art printing, sometimes leads to ambiguity that must be at once perplexing and annoying. The following text of a lecture card illustrates a case in point:

LECTURE

JAMES CLEMENT AMBROSE

"THE FOOL IN POLITICS" ADMIT ONE

Whether the text means that Mr. Ambrose is known as "The Fool in Politics," or the ticket is to admit one fool, is left to the imagination of the reader.

FRANCIS I. MAULE, 328 Chestnut street, Philadelphia, advertises his business in as many ways as he has ingenuity to devise. One of them is in the form of a series of tastefully printed cards in colors and bronze, in which the conventional fleur-de-lis is prominent. I reproduce the wording on one of the cards as a fair specimen of Mr. Maule's style:

SPRATS!!

A titled English lady, reduced to abject poverty, who sought to win a livelihood by peddling fish, was heard to murmur softly, "Sprats!!"—and then in a still lower tone,—"dear! dear!! I hope no one heard me!"

History is silent as to whether or not the sprat industry so advertised eventually restored her ladyship's coronet, but that same history is continually repeating itself. Merchants without number constantly emulate the methods of this gentle "fish-wife" in the advertising of their wares.

ARE YOU bidding for public recognition in a decorous and futile whisper—are you?

FRANCIS I. MAULE,
328 Chestnut street, Philadelphia.

F. H. ABBOTT, printer, 410 Sansome street, San Francisco, California, sends an advertising card in the form of a monthly calendar with a card support at the back. It is a welcome departure from the ad.-blotter idea.

MR. C. W. COX, with the Moser-Burgess Paper Company, Chicago, is prolific in schemes of advertising. Desiring to

impress permanently on the minds of printers in Chicago that his firm sell cut cards, and that customers can have their cards cut, he recently sent out a number of personally inscribed postal cards, reading as follows:

237 AND 239 MONROE STREET, 7 27 '95.

DEAR SIR,—You can go ahead and set that job up, as we will get the cards to you by the time you have it ready for the press—if you order them from us. We will send our boy over with them, and not wait for the wagon to go your way.

Yours truly,

MOSER-BURGESS PAPER COMPANY,

C. W. COX.

Mr. Cox had a good many telephone calls to answer in consequence of the recipients failing to take in the significance of the line, "if you order them from us," and, when they found out the meaning of the card, some were disposed to be sulky. Others thought the card exceedingly clever, and a good deal of discussion arose as to the merit of this style of advertising. The consensus of opinion, I think, is, that it is apt to cause irritation, and is, therefore, an unknown quantity—like a practical joke. One genial humorist seems to have appreciated the situation, and returned the compliment of a bogus order, thus:

CHICAGO, July 30, '95.

MOSER-BURGESS PAPER CO.:

MR. COX,—You may go ahead and send down that little order of ours, and get it here p. d. q., or we won't have it at all. You may also cut us up 5,000,000 R. C. cards, size postal, and send to corner Halsted and La Salle streets, C. O. D. Don't wait for wagon, but have the kid tote them.

Yours truly,

TWEEZERS & BODKIN.

I. H. RICE, of George Rice & Sons, 311-313 New High street, Los Angeles, California, says he takes *THE INLAND PRINTER* regularly and reads every line of it. The interesting specimens of his advertising show much originality and thought. One of the ideas is a little card, about the size of a milk ticket, on one side of which is the firm name and address and on the other the following:

GOOD FOR

ONE LOAF OF BREAD

At any bakery if presented with 10 cts.

But for anything in the printing line
—A1, modern work—go to
Ideas for sale. 311 NEW HIGH ST.

HENRY, the Printer, sends me a very neatly printed and well-written leaflet advertising his business. His omission of number, street, town and state I take exception to. The alarming actions of the female, the lower portions of whose anatomy are printed on the front page of the leaflet, are accompanied by the legend, "It is Positively Shocking," printed in gold bronze on a slip of blue paper two inches wide, which is used to conceal the upper portion of the figure, and further down on the page proper are the words, "The Talk of the Town." Underneath the blue slip, instead of the continuation of the figure, are arguments in praise of Mr. Henry's printing. The idea is effectively worked out, and should be the means of materially increasing Mr. Henry's patronage.



ONE of the most difficult spells that the English has suffered in Japan is found on an awning over the entrance to a shoe-shop near Uyeno park in Tokyo, as follows: "Shoes-Shop Manufakutaery."

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY F. J. HENRY.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

THE *Scientific American* says that printer's roller composition makes an excellent flexible mold, but that in electrotyping it can safely be used only in a saturated plating solution.

PLUMBAGO brushed over the face of a medal or other metallic object — an electrotype copy of which is desired in intaglio — will prevent the copper or other metal electrically deposited from adhering.

GUTTA PERCHA, says the *Scientific American*, when heated in hot water at about 100 degrees Fahr., becomes plastic and will take a fine impression with slight pressure. When gutta percha is soaked for a few hours in benzole or naphtha it becomes swollen, and if then dipped in hot water it becomes so plastic that it may be used with safety on very fragile and delicate objects. Specially adapted to electrotyping.

INCRUSTED TYPE.—Mr. W. N. G., of Norfolk, Virginia, writes: "Inclosed is a type from a font that I have, which is so corroded that the letters will not set up to each other. What is the matter?" *Answer.*—The incrustation consists of the oxides of the metals of the alloy, principally lead and antimony; it may have been caused by the type having been exposed to some corrosive substance in cleaning, or, possibly, be due to gases, either from the metal itself or some outside source.

COMPOSITION OF METALS.—T. J. C., Jr., of Missouri, writes: "Does Mr. Partridge's book on stereotyping cover the use and composition of metals, life of same, etc.?" *Answer.*—The book you mention gives complete practical directions for making stereotypes by the papier-maché process, but does not fully cover the points you mention. In mixing new metal, the amount of dross and waste depends somewhat on the purity of the metals used; the average is about two per cent; in subsequent meltings from one to one and one-half per cent. From a pot of metal continually in a state of fusion there is a loss by oxidation, the amount depending on the temperature of the metal—the higher the temperature the greater the loss.

CONCAVES IN ELECTROTYPES.—P. M. Furlong, in his interesting department on electrotyping in the *Practical Electroplater*, says that concave is a constant source of annoyance to electrotypers and printers. Several theories have been advanced as to its cause, but the difficulty still remains to annoy those molders who have not discovered a remedy for this source of annoyance. The custom of running sufficient cases in advance to last for several hours or during the day is a good one, provided the wax is kept in proper condition for molding, but generally the wax becomes cold and hardens before the cases are needed, and the molder loses much valuable time in reheating wax from the back of the case, after which he places the cold form on the face of the wax and takes the impression, the result being a concave mold and consequently a concave surface on the face of the electrotype. In order to avoid concave and have the face of the plate as true and sharp as the original, first shave the molding composition to an eighth of an inch thick, and then place a sufficient number of cases for immediate use in a steam-heated box, which should be kept at a uniform temperature until needed. When the wax is warm enough on the face to take an impression of the thumb, blacklead the wax, and

mold the form to the shoulder of the type. If it becomes necessary to reheat the case, do so thoroughly, or until it is quite warm, and then cool it from the back, as the metal case, being a better conductor, retains the heat much longer than the wax. Hence the wax is softest nearer the metal. If good results are expected this must be reversed. Or, in other words, the surface of the composition must be softer than that portion nearer the metal case.

STEREOTYPE PASTE FOR THE BRUSH PAPIER-MACHÉ PROCESS.—E. F. R. asks the *Scientific American* for the recipe for this paste. *Answer.*—Take five ounces of flour, seven ounces of white starch, a large tablespoonful of powdered alum, and four quarts of water. Put the flour, starch and alum into a saucepan and mix with a little of the water, cold, until the whole becomes of the consistency of thick cream. Then add gradually the remainder of the water, which must be boiling, stirring well meanwhile to prevent lumps. Put the mixture over the fire, and stir until it boils; then let it stand until quite cold, when it should look like jelly. When you are ready for work add Spanish whiting, the mixture not to be too stiff to spread readily with the paste brush. Put through a fine wire sieve with a stiff brush, and it is ready for use.

PLUMBAGO FOR LINOTYPE MATRICES.—W. A. Nichols, of Elgin, Illinois, writes to us in the above regard: "I have had charge of a Mergenthaler for a year and a half. Have been greatly interested in the various articles that have appeared in THE INLAND PRINTER from time to time in regard to the machine, and especially to the metal used. I notice in your article on the care of metal that you advise the use of plumbago, as do several correspondents. I will acknowledge that plumbago will make the metal work easy, but it is dirty, and utterly impossible to purify the metal so as to get it all out, and if it is all out of course it does not help the metal. With plumbago in linotype metal, it will be forced out and cover the matrices with a thin black scale, especially on the ribs of said matrices. This in a week or so will prevent the matrices from being spaced tight in the vise jaws, and the slugs will be full of hair lines, and thus you will have a murky looking sheet. The man who uses plumbago will have a never-ending job of washing matrices — not saying anything about the continual kicking of the operator that this matrix and that will not come. Did you ever see the inside of a channel plate or magazine after a week's run with plumbago in the metal? I will guarantee that the printer's towel that stands against the wall will not be able to give it any pointers. The greatest thing I have found out about the Mergenthaler is to keep it clean, CLEAN! CLEAN!! and this you cannot do with plumbago. I have never tried resin in the metal, but use oil and saw-dust, thoroughly stirred in and then burnt off, stirring all the while. This keeps the metal thoroughly clean. Almost everyone who has charge of Mergenthalers is troubled by having "squirts" now and then, and it is always laid to the metal. But it seems to me that the real trouble is elsewhere. In this machine you have a plunger and plunger pot in a pot of molten metal. I claim that the continual heat, which expands, and the cold, which contracts, will in time cause the plunger to bind in the plunger pot, and this almost always is the cause of a squirt. Now suppose you take the plunger out and go over it with an old file, gently but evenly; you will be surprised how much easier everything will work, and you will say with me, 'Good-by, plumbago.' You will find two slugs inclosed. One has been stereotyped and the other is fresh from the machine. It seems to me that they compare favorably with any machine work in regard to sharpness and hardness. If your metal is not hard you cannot get a good, clear, sharp face that will stand stereotyping, and give first-class results."



“PAY FIRST!”

Halftone by
A. ZIESS & SONS,
300-306 Dearborn street,
Chicago.
Duplicate plates for sale.

NOTES AND QUERIES ON PROCESS ENGRAVING.

CONDUCTED BY M. WILLIS.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

PRACTICAL EMBOSSING.—J. B., Selma, Alabama, writes: "Is there any successful practical way of doing embossing other than by engraved dies? Is the composition for that process any good?" *Answer.*—Not that we have seen or heard of. The composition is only used for the force.

Box 568.—All books published relating to photo-engraving seem to have been written for those having *some* knowledge of the business. A series of articles will appear in THE INLAND PRINTER, commencing in the October issue, written expressly for the beginner. We aim to supply a want sadly felt by those who wish to make their own reproductions by the aid of photography and etching.

AMATEUR SPECIMENS OF LINE DRAWING.—A number of samples of this work have been received from P. W. S., Abingdon, Illinois, and others, with a request for criticism. Without exception, the work is too crude to give any idea of what latent talent the amateur artists may possess. There are plenty of schoolboys embellishing their schoolbooks with pencil sketches that are as encouraging, in an artistic sense, as the specimens submitted.

INSTRUCTION IN PHOTO-ENGRAVING.—E. E. S., Pomona, California, wants to know where he can obtain information on the tools and outfit necessary to do process engraving, with some particulars regarding the work in other directions. *Answer.*—In the next issue of THE INLAND PRINTER there will be commenced a series of progressive articles that will meet your desires in this regard. There are a number of works advertised in THE INLAND PRINTER that will give you much information of the character you desire.

BOOKS ON DRAWING AND DESIGNING.—H. H., Chicago, writes: "I am an apprentice at the job printing business, and having a taste for drawing and designing, I would be glad to get some information on the best books published on the subject, and where they may be procured." *Answer.*—Desirable books on this subject are published by the J. B. Lippincott Company, and may be procured through The Inland Printer Company. They are: "Drawing for Reproduction," by Charles G. Harper, \$2.50; "Theory and Practice of Design," by Frank C. Jackson, \$2.50; and "Lessons on Decorative Design," by Frank C. Jackson, \$2.

COLLODION FORMULÆ.—Patience, Bridgeport, Connecticut, writes: "I have made two lots of collodion from the formula published in a recent number of THE INLAND PRINTER. The first worked all right for a time, but, after a few days, it commenced to work like the sample negative inclosed. Will you kindly tell me why it acts like this?" *Answer.*—The formula given is an old standard formula and is being used successfully by a great many (line) photographers. We would take exception, though, to the use of water; chloride of calcium will always dissolve in alcohol to the point of saturation. You should have no trouble whatever in dissolving the quantities given. Judging from sample negative sent us, we are inclined to think your mode of intensifying is at fault. Let us hear from you more fully if you have not discovered the cause, and we will be pleased to set you right.

H. D. ATWELL, Taunton, Massachusetts, asks for (1) a formula for the enamel process of engraving on zinc, and (2) wants to know the cause of dragon's blood bubbling up when etching. He also asks (3) if there is a book on process work that has been issued within a year or two, and (4) if there is a paper that is published for process workers?

Answer.—(1) There is no different formula that we know of for zinc etching other than the ordinary process used on copper. It is not advisable to use the enamel on zinc, for the reason that the heat necessary to "burn in" destroys the zinc for printing purposes. We would advise the old albumen process. (2) Too much acid in etching bath, or bath overcharged with zinc, will cause this trouble. Also insufficient melting of dragon's blood. Use a weaker etching bath. (3) See the advertising pages of this magazine. (4) There is no paper published in this country exclusively in the interest of process workers, that we know of.

FORMULA FOR WAX GROUND FOR WAX ENGRAVING.—C. A. Conover, Coldwater, Michigan, writes: "In your Notes and Queries on Process Engraving in June number of THE INLAND PRINTER, page 312, 'A. D. G.,' of New Orleans, speaks of a formula for wax ground for wax engraving. Will you kindly publish this formula? I have been unable to find one that works well." *Answer.*—Reinhold's method of map engraving by the wax process is the one referred to. It is as follows: Take a polished copper plate and coat it with a solution of sulphite of potassium in order to get a thin film of oxide on the surface of the plate. Otherwise the copper from the electric current will deposit directly against the plate and form a part of it. Four ounces of white beeswax, a quarter of an ounce of venetian pitch and one ounce of oxide of zinc are mixed together and put in a hot place to melt, being constantly stirred. The copper plate is laid on a hot stove, which must be level, and after the plate is well heated some of the prepared wax is placed in the center. It spreads all over, and should be made to do so evenly with a comb. Then the plate and wax are taken off and allowed to get cold. The coating must be thin. The drawing to be reproduced can be transferred to the wax by means of transfer paper, or by photography. The engraving is executed by sewing machine needles ground around the tip. Rules are used where there are straight lines. The stamping of letters should take place while the plate is warm; the wax should become tender, but it should not be hot enough to melt. An electrotype is then made, blank spaces having been previously built up.

MAKING EMBOSSING PLATES.—E. B. V., Philadelphia, says he has difficulty in making embossing plates from a mode of working which was sold to him as a secret process. He describes his method of procedure as follows: "In the first place I get my zinc plate clean as possible and then sensitize it in the darkroom with a solution of bichromate of ammonia and white of eggs, and then expose plate with design over it to the sun's rays for from one and one-half to three minutes, then take it in the darkroom, warm it and roll with zinc etcher's ink and drop into water. Now this is where I meet my first trouble—some of the designs come up clean but most of them will not. After getting it clean as possible I cover with dragon's blood, heat enough to melt the blood and drop into the acid bath, but the dragon's blood does not protect it enough from the acid, and consequently the plate is very rough when cleaned off. (1) Is there any better sensitizer to use? (2) Is there anything I can put in the water to clean design with, without rubbing so much with brush? (3) Is there anything better I can use than dragon's blood to protect plate? (4) Is there anything better than etcher's ink to roll with? (5) What is the best material I can use to protect back of plate? (6) Are the materials I use all right and the cause of my non-success my own fault?" *Answer.*—If the process you have described in your letter to us is considered a secret in Philadelphia we are at a loss to understand who the successful "con" man could be and from what part of these United States he hails. In a general way your method as described is correct; the *manipulating* is another thing. You are inexperienced—time and patience alone will set you right.

(1) No. (2) If over-printed a few drops of ammonia, say one drop to the ounce of water, will help; use a tuft of absorbent cotton—you will prefer it to a brush. (3) Powdered resin sifted through bolting cloth is used in preference to dragon's blood. (4) Etcher's ink is very good. Most etchers make their own ink and consider it better than that made by others. (5) Liquid asphaltum. (6) At this distance we cannot tell whether the eggs you use are fresh or not. Bichromate ink, zinc and acid are good, as a rule, if bought from reliable dealers. Your non-success is evidently due to inexperience.



Steckel, photo, Los Angeles.

FELICE.

NOTES AND QUERIES ON PRINTERS' PROFITS AND ESTIMATES.

To this department the contributions of everyone interested in sound business methods in the printing trade are respectfully solicited. Individual experiences in estimating on work are especially invited, and all inquiries in regard to estimating will be answered, or published with a request for the opinion of those who may be informed. As this department necessarily embraces a very wide field, contributors are specially requested to be brief and pointed in their communications.

H. D. A., Taunton, Massachusetts.—The Sewer Pipe Cards are worth \$8.50, the Belting Cards, \$10.75.

N. A. M., Yazoo City, Mississippi.—“The Employing Printers' Price List,” D. Ramaley & Sons, St. Paul, Minnesota, “The Cost of Printing,” F. W. Baltes & Co., Portland, Oregon, are two books which will give you particulars about estimating on binding.

PRINTERS, publishers, engravers, papermakers and others are endeavoring to organize a board of trade in Louisville. There is much to be said in favor of such an organization, and printers all over the country will watch the outcome of this venture with a great deal of interest. Several attempts have been made in this direction in Chicago, but with little success. It ought to be an easy matter to dispose of surplus stock, type, etc., in a large city where many want just the thing that others are trying to get rid of. An exchange, which printers will endeavor to patronize, cannot but result in good to the craft.

WE are in receipt of a job ticket in use in the office of MacCalla & Co., of Philadelphia, which is one of the most complete and practical now in use. One of the features of this ticket is a blank for “Cause of Delay.” This is sometimes a very important feature of the work and one that is likely to be lost sight of in the counting room. It is frequently the case that a customer causes a delay on a job, and ought to be charged with it. The practice in some

offices is to pin an “extra charge” card to the ticket. It is perhaps better to have the item right on the ticket itself, as in that case it is filed and becomes part of the record of the job.

THE sixth edition of a small vest-pocket price list for printers, published by John Taylor Clark, Stalybridge, England, is at hand. There is little in the work especially adapted to the trade in this country. Some of the suggestions made are very good, however, while some of the comments on the trade in England are rather startling. For instance, here is an extract: “In some offices all cards, invoices, circulars, etc., are still worked on the hand press. It is not quick enough for the times.” The following extract may also be interesting, although it would not be well to base estimates on these figures, the time given being rather less than American printers are in the habit of putting in on this class of work:

“An ordinary invoice or statement should easily be set in one hour, often less. An octavo circular in about one hour. A business card, one hour. A handbill, one to two hours. Machine work, one and a half hours for first 1,000, and one hour per 1,000 after.”

IN furnishing an estimate, or rendering a bill, no customer is entitled to prices in detail on the several items of composition, presswork, binding, electrotyping, etc., nor should any be given, only under exceptional circumstances which in themselves would excuse a breach of business custom.—From “Rules and Usages Adopted by the Chicago Typotheta and Master Printers' Association.” A great many firms in getting estimates take advantage of one or another of the items if a detailed estimate is given. For instance, they will say to a printer: “You have figured the job correctly with the exception of the electrotyping. That is figured higher than we can get it done for.” The printer must either cut his price or they will contract to have the electrotyping done themselves and not allow him a cent for hauling forms, locking up and other incidental work. This in the face of the fact that the job has been given to the lowest bidder. This practice of giving detailed estimates has caused so much loss to printers in Chicago that many offices live up strictly to the letter of the above rule, and refuse to estimate when the items are called for in detail.

B. H. I., of Rockland, Massachusetts, sends a very clever article on “Competition.” He takes as a basis an order for 100,000 handbills printed on both sides. He first gives a table showing what he considers a fair estimate. Then he gives an itemized account of what the job actually costs him, and finally he gives a table showing how he figured the different items with a view to getting the job. He secured the work, his price being 2½ cents per thousand lower than his competitor's. This illustrates the position of the printer very clearly. So long as he follows such a course as that he will meet with success. Let him first make sure that he knows what the work ought to bring, then ascertain what the work will cost him. Between these two figures there is a wide range. He must exercise discretion. If he feels certain he can get the full price he is justified in charging all it is worth. If, however, he finds it necessary to sacrifice a part of his profit, he can safely do it provided he keeps his eye on the cost and steers clear of that. A printer must in some degree gauge his price by the conditions which surround him. If he is particularly anxious to get a certain job and knows his competitors will figure closely it may pay him to come down some from what he considers a fair price, but it will never pay him to get down so near cost that a slight accident will take away his entire profit. He takes a tremendous risk on every job. One letter misplaced may ruin the work, making it entirely worthless. This risk must be considered on every job, and ten per cent is not too

much to add to cover it. This ten per cent should be considered as part of the cost.

IN the June issue of THE INLAND PRINTER bids were invited on a twenty-page and cover catalogue, 6 by 8½, in order to settle a controversy in regard to price which a correspondent was having with his customer. The bids received range from \$135.50 to \$285. This is interesting to begin with. Now the same correspondent comes with a still more surprising array of figures. He says: "In January last I undertook the printing of 5,000 twenty-page and cover catalogues (sample shown). I had written manuscript, and from same—unpunctuated, ungrammatical and without form or suggestion—originated the book in design and produced a work which the patrons at time stated was a 'business-bringer' for them. The work was done in limited time, nine days covering all work, including time of delivery of books. My price for the book was \$95 per thousand, or \$475 for the lot. At the time my customer looked upon price as fair. Later on, however, a local printer, who, by the way, had been in the 'job' line but a short time, having formerly published a paper only, visited my patron and solicited jobwork. They were invited to bid on the catalogue I had done, and were shown the *completed* book. As a result of the 'figuring,' an estimate of \$24 per thousand was given, and afterward, as my former patron says, 'a still better price' was quoted. The order was placed and the result is—the catalogue sent with mine." What we would consider the fairest estimate comes from S. S. C., Monmouth, Illinois. Here are his figures:

7 reams 25 by 38, 80 lb. enameled book.....	\$ 60
2½ reams enameled cover	15
Composition, twenty pages, five cuts.....	20
Presswork, on body of job.....	60
Presswork, on cover.....	10
Folding, stitching, etc.....	20
	\$185

His estimate for composition is too low, also his estimate for presswork on cover. Probably if he had seen the job he would have been more nearly correct. We would consider \$210 for the five thousand copies a fair price, unless there was an exceptionally large amount of time required arranging the matter from the original manuscript.

A FEW EXPRESSIONS REGARDING "THE INLAND PRINTER."

INCLOSED please find money order for another year's subscription. Each succeeding number of THE INLAND PRINTER seems to be an improvement on the previous one—if such a thing is possible. It is *par excellence* the journal for the entire fraternity, and especially so the modern printer, who undoubtedly in the near future will be largely superseded by machine composition, and who naturally will be compelled to be up-to-date in every branch of our chosen profession.—*A. Wintemberg, superintendent The Cleveland Printing & Publishing Company, Cleveland, Ohio.*

HERE is our check for renewal. Of course we cannot be without the best printers' magazine—no live printer can afford to be.—*J. D. Cadle & Co., printers and lithographers, Westfield, Massachusetts.*

HEREWITH find money order for \$2, in payment for my INLAND PRINTER. I hope that your list will eventually be as large as the merit of the magazine intrinsically. I am sure you deserve it as a return for your efforts in behalf of the printing fraternity of America and elsewhere.—*L. A. Plate, Brethren's Publishing Company, Mount Morris, Illinois.*

INCLOSED please find check for \$2 for subscription for THE INLAND PRINTER. We should as soon think of going back to the old hand press and discarding our cylinders as we should to dispense with that necessary journal for all printers, THE INLAND PRINTER.—*The Thurston Print, Portland, Maine.*

OBITUARY.

MRS. ANGIE S. BARNHART, wife of A. M. Barnhart, president of Barnhart Brothers & Spindler, of Chicago, died on the afternoon of September 10, at 5 o'clock, at the family residence, 113 Cass street. Mrs. Barnhart was born at Moline, Illinois, March 15, 1844. Her father, S. G. Stein, moved to Muscatine while she was still an infant, and lived in that city for some forty years. He gave his daughter the best possible advantages at Galesburg seminary, at Oxford Female College, and later as a student of art, music and literature in Boston, New York, and Philadelphia. In 1890 and 1891, she, in company with her husband and only brother, toured Europe and the Orient. Many letters written by her were published in Chicago and other papers during that period. She had been a resident of Chicago since the year of her marriage, 1869.

HENRY LINDENMEYR, head of the firm of Henry Lindenmeyr & Sons, paper dealers, 31-37 East Houston street, New York, died September 11, from a stroke of apoplexy received the day before. He came to this country from Bavaria about thirty-five years ago and, establishing himself in New York as a paper dealer, was successful from the start. He was sixty-one years of age.

CHARLES OTTMAN—DECORATIVE ARTIST.

AMONG the cover designs which have been used for THE INLAND PRINTER the effort of Mr. Charles Ottman on the September issue ranks very high, and has won much favorable criticism. Mr. Ottman was born in the city of Chicago on April 8, 1873, and received his art training in his native town, his first efforts in that direction being his employment to learn the trade of lithography. After spending three years in studying lithography, color and crayon work, his progress was not satisfactory to himself, and, decorative work being suggested to him as more fitted to his abilities, he turned his undivided attention to this branch of art. His choice was a wise one, for almost from the start his ability and power were manifest. Withal his way has not been an easy one. Employed during the day, his only time for study was in the evening, and of this scant time he availed himself to the full—working along and advancing himself step by step until he had a standing which would enable him to take advantage of a course of study in Europe. Preliminary to this he has betaken himself to New York, where a larger field of operation is open to him than in the West. Mr. Ottman's work exhibits uniformly great originality, taste in design and skill in execution. He has a good eye for color and is a good colorist. He has a fine swing and his curves are always correct. His composition is good and he excels in free handling, copying from nature exclusively.



CHARLES OTTMAN.

THE FIG LEAF IN SCULPTURE AND PAINTING.

The fig is an enormously prolific family, some six hundred species having been described. A knowledge of this fact will help the readers of the Bible. The aprons of Adam and Eve are always represented as of our garden fig, and, when it is necessary to introduce the fig leaf in this peculiar relation in connection with painting or statuary, this is the fig leaf employed. But anyone who has ever handled a fig leaf will readily understand that our unfortunate ancestors might as well have had aprons of sandpaper. The fig intended was the sycamore fig, the fig tree in which Zaccheus climbed when he heard that Jesus of Nazareth was passing by. This has large, ovate, heart-shaped leaves.

smooth on both sides, and when well grown a single one would have been about sufficient for protection in a genial climate as that of Eden is supposed to have been. Our garden fig seldom makes a trunk of over eight or nine inches in diameter, but the sycamore fig has often a huge trunk. Some say they have been known to be fifty feet in circumference, and to have widely spreading heads, affording grateful shade and protection to numerous creatures. It is remarkable that the literature of our day still connects the garden fig with the events which occurred in the Garden of Eden, for the great poet Milton evidently knew better. He tells us that the fig of Eden

"Branched so broad and long, that in the ground
The bending twigs take root, and daughters grow
About the mother tree; a pillar'd shade,
High over-arched, with echoing walks between.
There oft the Indian herdsman, shunning heat,
Shelters in cool, and tends his pasturing herds
At loopholes cut through thickest shade."

Milton had the banyan fig, a closely related fig, in his mind, but it shows that he wholly ignored the garden fig as an element in his paradise. The sycamore fig of Zaccheus, *figus sycamorus*, is often called Pharaoh's fig. It has red fruit, much resembling our garden fig, and is of tolerably good eating quality.

ATLANTA EXPOSITION NOTES.

THE Atlanta *Journal* will have a perfecting press on the ground, and issue a daily paper.

THE Byron Weston Company, of Dalton, Massachusetts, will be represented indirectly at the Exposition by some of their friends, who have a large display of books made of their paper. Outside of this they will have no showing.

AMONG the exhibitors who have arranged for space are the J. C. Blair Company, Huntingdon, Pennsylvania, envelope machine; Thorne Typesetting Machine Company, Hartford, Connecticut; and Crane Brothers, papermakers, Westford, Massachusetts.

THE official programme of the Exposition, for which Mr. Frank Bell, of the Aragon Hotel, has the concession, will be printed on enameled paper and illustrated with half-tone cuts. The contract with the printer calls for a large sum of money, and the work will be executed in fine style.

THE L. L. Brown Paper Company, Adams, Massachusetts, will have an exhibit occupying 110 feet of space. They will use the exhibition case that they had at the World's Fair, which will contain the various lines they manufacture, such as linen ledger and record, typewriting, bond and hand-made papers.

ON September 19, the second day of the Exposition, the Georgia editors were given the freedom of the Fair, and quite a number took advantage of the occasion to thoroughly look it over. It is expected that the report of their visit will be heralded in the various papers after the editors get home, and will assist in advertising the Fair.

THE Cotton States and International Exposition opened at Atlanta, Georgia, September 18, and will close December 31, 1895. Great interest is being manifested in the Exposition in all parts of the country, and the outlook at present indicates that it will be a grand success. A portrait of Charles A. Collier, president of the Exposition, is presented in another part of this issue.

THE Miehle Printing Press & Manufacturing Company, Chicago, will occupy a space of about 20 by 30 feet. They will have one of their No. 1, four-roller, high-speed job and book presses in active operation during the whole period. An interesting feature will be the driving of this press by an independent multipolar electrical motor, manufactured by the Card Electric Motor & Dynamo Company, of Cincinnati. This motor, in appearance, becomes part of the press, occupying the position of the tight and loose pulleys,

and is absolutely noiseless in operation, not having any gears of any kind connected with it, or belting. The press and motor have been purchased by the Foote & Davies Company, printers and publishers, of Atlanta, who will have charge of the exhibit and the running of the press.

MONDAY, October 14, has been designated as American Newspaper Publishers' Day, in honor of the heavyweights of the profession. Mr. William C. Bryant, of Brooklyn, secretary of the Association, has been notified and requested to invite all the members of the Association. This brings the publishers to Atlanta the middle of October, when the Exposition and the weather will be at their best.

VICE-PRESIDENT CABANISS, of the Exposition, and President Stuart Woodson, of the Atlanta Chamber of Commerce, were in Chicago recently at the invitation of the World's Columbian Exposition Directors to confer with them about bringing the Northwest to the Atlanta fair. The Atlantans were cordially received and their visit was the occasion for the expression of much good will on the part of their entertainers for the southern enterprise.

MR. GEORGE F. BARDEN, of the Fairfield Paper Company, Fairfield, Massachusetts, writes from Atlanta, where he has gone to arrange for the exhibit of his company, under date of September 19, as follows: "The Exposition opened yesterday with the usual demonstration, but the weather is so extremely hot that we poor northerners do not get much comfort out of it. At this writing the exhibits are not complete, and it will be some days before things are in shape. The location, the grounds and the buildings are all very artistic."

THE contract for printing the admission tickets to the Exposition has been let to the Globe Ticket Company, of Philadelphia. There will be a different ticket for each day, and thirty thousand of each ticket will be printed. It will be so arranged that on special days, when it is probable that over one hundred thousand admissions will be sold, a different series can be put on, thus using up three or four series in one day. The tickets will be printed at once, and will make an even carload in all — one of the biggest single shipments of tickets ever printed in America.

THE Campbell Printing Press & Manufacturing Company's exhibit will be found in Machinery Hall, where ample space has been provided in which to exhibit their "Century" pony, "New Model" web, with its stereotyping outfit, and the old hand press which is 153 years old. The exhibit will be in charge of the Dodson Printers' Supply Company, of Atlanta, and all visitors will be cordially welcomed by that company as the representatives of the Campbell concern. The "New Model" and the "Century" presses represent advanced ideas for the newspaper office and for the job printer. While differing widely in their field of work, they both accomplish equally desirable results, and undoubtedly will be examined with much interest by visitors.

THE Dodson Printers' Supply Company's exhibit will consist of the following machinery: One Campbell "New Model" web press; one Campbell "Century" pony press; one No. 3 Gally embossing press; one Chandler & Price Gordon press; one show case from the American Typefounders' Company (same as at the World's Fair); one Thorne typesetting machine in operation; one hand press originally used by Ben Franklin, now owned by the Campbell Press Company, besides several other smaller attractions. The web press will be in daily operation, printing the Atlanta *Daily Commercial*. The pony press is now being run on the official catalogue of the Exposition Company, printing in colors and embossing on the cylinder press. The exhibit is an attractive one. It is located in the Machinery building.

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Manufactured by the **INLAND TYPE FOUNDRY, 217-219 Olive St., St. Louis**
 Discount for Cash with Order, 30 and 5 Per Cent.



In stock and for sale by the **STANDARD TYPE FOUNDRY, Chicago; GOLDING & CO., Boston, Philadelphia and Chicago; GONNER, FENDLER & CO., New York; and DOMINION PRINTERS' SUPPLY CO., Toronto.**

Quentell Series . . .

Originated by CENTRAL TYPE FOUNDRY BRANCH, ST. LOUIS.

72 Point

4 A 5 a \$17 00

**Cotton Markets
ROYALTIES**

60 Point

4 A 5 a \$12 25

**Relative Distance
ELECTRICITY**

54 Point

4 A 5 a \$10 25

**Boundary of Alaska
MIDNIGHT SUN**

48 Point

4 A 5 a \$7 75

**High Flyer
DAIRY**

42 Point

4 A 5 a \$7 25

**Lunch Fiend
GRATIS****AMERICAN TYPE FOUNDERS' COMPANY.**

BOSTON, 144-150 Congress St.
 NEW YORK, Rose and Duane Sts.
 PHILADELPHIA, 606-614 Sansom St.
 BALTIMORE, Frederick and Water Sts.
 BUFFALO, 83-85 Ellcott St.
 PITTSBURG, 308 Wood St.
 CLEVELAND, 239-241 St. Clair St.
 CINCINNATI, 7-31 Longworth St.

CHICAGO, 139-141 Monroe St.
 ST. LOUIS, Fourth and Elm Sts.
 MILWAUKEE, 89 Huron St.
 MINNEAPOLIS, 113 First Ave., South.
 ST. PAUL, 84-86 East Fifth St.
 KANSAS CITY, 533-535 Delaware St.
 OMAHA, 1118 Howard St.
 DENVER, 1616-1622 Blake St.

PORTLAND, ORE., Second and Stark Sts.
 SAN FRANCISCO, 405-407 Sansome St.
 ATLANTA, 23 East Mitchell St.
 TORONTO, CAN., 44 Bay St.
 MONTREAL, CAN., 780 Craig St.
 WINNIPEG, MAN., 286 Portage Ave.
 LONDON, ENG., 54 Farrington Road, E. C.
 MELBOURNE, AUS., 395 Flinders Lane.

Quentell Series . . .

Originated by CENTRAL TYPE FOUNDRY BRANCH, ST. LOUIS.

36 Point

5 A 8 a \$5 50

Proposals for Purchase Invited
ATTRACTIVE FACES

30 Point

5 A 9 a \$5 00

Beautiful Dark Red Roses Have Long
THORNS TO PROTECT THEM

24 Point

8 A 10 a \$4 00

Copper Alloy Type is Strong and Durable and
LEADS ALL OTHERS IN STYLE

18 Point

10 A 16 a \$3 25

Wedding Invitations should be Printed in the most Artistic and
CAREFUL MANNER TO BE FULLY APPRECIATED

14 Point

12 A 18 a \$3 25

Committee of Eight Appointed to Devise Means for Living Without Working
WEEKLY MEETINGS OF PROMOTERS OF INDOLENCE

12 Point

16 A 20 a \$3 00

Pouring Knowledge into Youthful Heads
PROFOUND PROFESSOR

8 Point

22 A 30 a \$2 50

Curfew Bells Signaling to Lovers the Hour of Separation
LATEST RULES GOVERNING COURTSHIP

10 Point

20 A 26 a \$2 75

Attractive and Novel Method of Advertising Business
QUAINTNESS AND LEGIBILITY OF FACE

6 Point

24 A 36 a \$2 25

A Mean-Looking Letter Head has Lost Many a Dollar for Business
USUALLY A MAN IS JUDGED BY THE COAT HE WEARS

AMERICAN TYPE FOUNDERS' COMPANY.

BOSTON, 144-150 Congress St.
NEW YORK, Rose and Duane Sts.
PHILADELPHIA, 606-614 Sansom St.
BALTIMORE, Frederick and Water Sts.
BUFFALO, 83-85 Ellicott St.
PITTSBURG, 308 Wood St.
CLEVELAND, 239-241 St. Clair St.
CINCINNATI, 7-31 Longworth St.

CHICAGO, 139-141 Monroe St.
ST. LOUIS, Fourth and Elm Sts.
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WINNIPEG, MAN., 286 Portage Ave.
LONDON, ENG., 54 Farringdon Road, E. C.
MELBOURNE, AUS., 395 Flinders Lane.

A NEW ADVERTISEMENT COMPETITION.

THE attention of the readers of THE INLAND PRINTER is again called to the advertisement competition of the Riverside Paper Company, full particulars of which are given upon page 5. It is not too late to enter this competition, and there is yet abundant time before the first of November for the submitting of designs. The offer of the Riverside Paper Company is a most liberal one and should call out the best talent. Do not forget this competition, but start at once upon your design and send it along when it is ready. It may be the means of your securing a premium that could be used to advantage at Christmas. A prize of from \$3 to \$50 is always acceptable, particularly at this time of the year.

CHICAGO NOTES.

CHICAGO TYPOGRAPHICAL UNION, No. 16, gave a picnic at Electric Park, on Sunday, September 22. Over two thousand persons attended and enjoyed the all-day outing. The proceeds of the day go to the relief fund of the union. Over \$1,500 net was realized.

THE Crescent Typefoundry, formerly at 358 Dearborn street, are now located on the ground floor in the Franklin building, 349 and 351 Dearborn street, where they have ample facilities for handling the largely increased business which necessitated their removal.

THOMAS D. PARKER, whose name is familiar to most Chicago printers, and who has held positions of importance in many of the larger Chicago printing offices, including the establishments of P. F. Pettibone & Co. and R. R. Donnelly & Co., has accepted the position of manager of the *Review Press*, of Decatur, Illinois.

MR. A. E. BARNHART, of Barnhart Brothers & Spindler, returned recently from a trip to Alaska, having been gone seven weeks. He was accompanied on the trip by his wife and daughter, and went west over the Canadian Pacific, and returned by the Northern Pacific, stopping for about a week on the return trip at the Yellowstone National Park.

THE billposters' war, which has raged intermittently in Chicago, has at last engaged the attention of Chief of Police Badenoch. He has called some of the billposters before him and warned them that their aggressive actions must stop. "I want to treat every man fairly and impartially," said the chief, "but I will not have this work of blanketing billboards carried along any longer. If a billposter has the lease of a board he has the right to use it, and I don't want a second billposter coming along blanketing the first man's work." It cannot be said that either printers or lithographers brought this matter to the attention of the chief.

ABOUT a year and a half ago Franklin S. Anderson, a son of Mr. John Anderson, the well-known printer, leased the job department of the John Anderson Printing Company, under the name of the Anderson Printing Company. He made statements that he was worth \$20,000 clear, consisting of \$5,000 cash, \$5,000 stock in the John Anderson Printing Company, and \$10,000 stock in the Southern Lands Company. The commercial agencies ratified these statements, somewhat superficially it would seem. The Milwaukee Avenue State Bank recently foreclosed on a judgment note for \$3,600, but found assets of some \$200 only to satisfy. Extravagant business methods, carelessness in estimating and in giving credits, and an extravagant style of living are to some extent the cause of Mr. Anderson's difficulties. Nearly all the Chicago paper houses are losers. The total liabilities are estimated to be in the neighborhood of \$12,000.

ALFRED EDMONDSON, the proprietor of a printing establishment at 418-420 Dearborn street, brought suit, on September 16, in the Superior Court, against George W. Roe, H. O. Stone, Thomas W. Magill, Thomas Harris, and S. A. DeBolt,

for \$10,000 damages. Roe is a banker, lives in Oshkosh, Wisconsin, and is the owner of the building in which Edmondson's printing office is located. Early in the week previous to the suit a distress warrant for \$333 rent was served upon Edmondson, and all the property in his establishment seized. A custodian was placed in charge, and the office locked up, but after he had filed a bond for the amount of the rent claimed, Edmondson broke open the door and took possession of his property. He now claims that the distraint was illegal, and that he does not owe the rent claimed, but that, on the other hand, Roe, the owner of the premises, owes him \$600. Stone, Magill and Harris are the agents in charge of the building, and they seized the property, and DeBolt is the attorney who advised them to do so. Edmondson claims that the seizure of the property would have been illegal, even if the claim for rent was a just one, as the amount of property taken was about \$15,000.

AMONG the more progressive printers of Chicago the firm of Hornstein Brothers, 148 Monroe street, have held position for some years. About a year ago George Hornstein withdrew from the firm, which was continued by Mr. Leon Hornstein alone. The policy of the firm has been one of expansion, and the available assets have regularly been absorbed in the purchase of machinery and office plant. The continued depression in business placed Mr. Hornstein's affairs in such a condition that he resolved to call a meeting of his creditors and request a long extension. At the meeting Mr. Hornstein showed assets of \$36,000 against liabilities of \$26,000. The creditors were friendly in their reception of Mr. Hornstein's statement, but, as three suits had been commenced against him and as several of the creditors were out of town and not represented at the meeting, it was deemed unsafe to wait to try to get the creditors to give a general extension. An assignment was advised, C. H. Blakely being recommended as assignee. Mr. Hornstein, however, chose Joseph Francis as assignee and the assignment was so made. Complications have resulted from a judgment on a claim for \$2,000 borrowed money having been entered up by D. H. Tolman, whose custodian it is claimed was in charge of the premises before the assignee. The question is being argued in the courts.

REVIEW OF SPECIMENS RECEIVED.

BUSINESS CARDS from Walton & Co., Sherbrooke, P. Q.: Composition neat and presswork good.

L. M. WOOD, Fairfield, Illinois, sends a neat card so far as composition is concerned, but the presswork is defective.

THE Bryan Press, Bryan, Ohio: A few samples of cards and bill-heads. Composition and presswork neat, but of no extraordinary merit.

FROM *Bonzie Banner*, Benzonia, Michigan: Catalogue. The composition on advertising pages could be greatly improved, while the presswork is very inferior.

SMALL folder in red and black, from Fred Newell, with the Bulletin print, Buffalo, Wyoming, on which the rulework might have been more neatly finished.

S. S. LESSLIE, Camp street, New Orleans, Louisiana, has issued a neat and attractive advertising leaflet, composition and presswork on which are both very good.

L. O. FULLER, with the *Pecos Valley Argus*, Eddy, New Mexico, forwards a package of jobwork, composition on which is "A1," and presswork of good quality.

FROM Roylance, 40 Customhouse place, Chicago, samples of theatrical office stationery, showing great variety of design and wealth of color. Engraving and printing are good.

FROM the *Dakota Republican*, Vermillion, South Dakota: Samples of half-tone and letterpress printing. The composition might be much improved, but the presswork is good.

THE Britton Printing Company, Sheriff street, Cleveland, Ohio, submit some attractive samples of color work in circulars, cards and blotters. Composition is good and colors are well selected.

"THE BOSTON PICTURE BOOK" is a finely printed collection of half-tone illustrations of the principal places of interest in the "Hub" of the universe. The book contains over one hundred historic and characteristic views in and around Boston, and is printed on heavy enameled paper, with

tinted cover, and is a good sample of up-to-date printing issued by Irving P. Fox, of Boston, Massachusetts.

JOHN E. ROWE & SON, 247 Market street, Newark, New Jersey: Circular and business card in two colors. Composition admirable, and colors harmoniously disposed; very neat and attractive.

J. DUDLEY POND, Manchester, New Hampshire: Stock certificate of somewhat antiquated design, but showing neat and careful workmanship. The blotter is a very ordinary piece of composition.

A NEATLY designed programme, well printed in chocolate and pale blue, reaches us from C. S. Farren, with H. E. Pratten & Co., Sydney, New South Wales. The composition and presswork are both artistic.

SEVERAL samples of everyday work from Henry S. Kettingring, Pekin, Illinois. While the composition of most of the work is good, the presswork is poor, giving the work a slipshod and cheap appearance.

HENDERSON & DEPEW, Jacksonville, Illinois, submit samples of business cards in colors and gold and silver bronze; both very artistic in conception and execution. Note-head and corner card unique and attractive.

A. J. REED, Secretary of State Union, No. 6, Oakland, California, forwards Report of Proceedings for 1895, neatly printed in pamphlet form. The cover is uniquely designed and printed in orange and gold on white.

FREDERICK SLEASTER, with the Brandon Printing Company, Nashville, Tennessee, is reaching after fame as an artistic compositor. The two jobs submitted show careful selection of type, neat display, and judgment in spacing.

W. T. RIDGLEY, Great Falls, Montana: Programme of performance at Great Falls Opera House. It is a neat piece of composition, type well displayed, and general effect striking. The make-ready on presswork is slightly defective in parts, which detracts from an otherwise good job.

AN example of good typographical display work is the Young Men's Christian Association Lecture Course programme, from the press of the *News Review*, East Liverpool, Ohio. The best use of the type at disposal has evidently been made by an artistic compositor, and the result is exceedingly commendable.

THE *Advocate* souvenir of Sidney, published by Bolton & Stanton, Sidney, New York, is a creditable piece of half-tone work on enameled paper, most of the views being very clear and sharp in detail. The engravings were made by H. J. Lloyd, of Wyalusing, Pennsylvania, from photos by Charles H. Phelps, Sidney, New York.

T. H. GARRETT, with J. C. Wilson & Co., Montreal, Canada: Picnic programme, the title-page of which consists mainly of a design in rulework. The initial P is artistically formed out of pica brass rule, and the flourishes extending therefrom of twelve-to-pica rule, all bent without the aid of a curving machine. It is a neat piece of workmanship.

FROM the *Red Jacket Tribune*, Calumet, Michigan, samples of cards, bill-heads, programmes, etc., composition on which shows room for improvement in display. The presswork is very poor. Too much striving after color effect on some of the work has resulted in failure from an artistic point of view—a good, plain, one-color job would be far better.

A LARGE package of general work has been received from George Hughes & Co., 60-64 Bible House, New York. The composition is all of a high quality, and the presswork almost beyond criticism. Emile Brouillet is foreman of the above-named establishment, and the work issued therefrom will, no doubt, bring credit to his good taste and discernment.

F. A. WINSLOW, pressman, with Henderson & De Pew, Jacksonville, Illinois, is without doubt an artist in his profession. The samples of half-tone and two-color work submitted by him are deserving of warmest praise. It is seldom we see such rich velvety blacks, brilliant reds, and clean half-tone illustrations in combination with such perfection of finish.

W. HOWARD WRIGHT, Pittsburg, Pennsylvania: Prospectus of Alinda College Preparatory School—sixteen pages and cover, printed on laid paper with untrimmed edges, the principal display lines being in "Tudor Black." It is a creditable production. Composition on the bill-head and statement might be improved, but presswork on all the samples is excellent.

"PRINTALK" is the title of a circular in book form issued by the W. B. Conkey Company, 341-351 Dearborn street, Chicago. It is an excellent example of letterpress and half-tone plate printing, and will, without doubt, create a favorable impression on their present and prospective customers with reference to their ability to turn out first-class work.

THE Denny Printing Company, Pittsburg, Pennsylvania, "Keep on a Fishin'" for customers, with some entertaining circulars and cards, which are printed in good style on stock of excellent quality. J. B. Evans, manager for the company, says: "My brain is the only circulating capital I have in this company," but it is evident that he keeps it circulating to good purpose.

J. KING MACHAFFIE, property man with Wynkoop & Hallenbeck, 441 Pearl street, New York, submits an ornate design for an office notice. The specimen shows much taste, but it is not appropriate for the purpose intended. The copy from which the wording was taken is to our mind much more acceptable. Considered as a design, however, Mr. MacHaffie's effort shows that he has much taste.

WE acknowledge receipt of a large package of commercial and society printing from H. W. Brandes, with the Holbrook Printing Company, Newark, New Jersey. Many of the samples are printed in two or more colors; the composition is exceedingly neat and the presswork of the highest class.

The judicious use of tint-blocks on programmes, cards, letter-heads, etc., tends to give much of the work an artistic finish, the selection of colors being in good taste.

THE Serrell Printing Company, Plainfield, New Jersey: Samples of commercial work and druggists' labels, all of which have a neat and finished appearance. The business card of the company is a paragon of neatness—typographically—printed in red, black, pink and gray, the latter color being used as a tint; the general effect is very pleasing. The balance of the work submitted is well up in the scale of excellence.

FRED C. HUBBARD, with the *Geneva Times*, Geneva, Ohio, sends a neatly printed programme title for reproduction. While the work is passable, there is a lack of strength in the design, but there is evidence of Mr. Hubbard's ability to make great improvement by the careful study of good models. Trying how well a job can be set without the use of ornaments is one of the most useful methods of self-training.

A HANDSOME catalogue of wood engravings issued by Charles J. Wolf-ram, Cleveland, Ohio, has reached us, the printing of which was done by J. B. Savage, of the same place. The work is excellent, whether considered from an engraver's or printer's standpoint, the details of the engravings being brought out with wonderful clearness and distinctness. Apparently no pains have been spared to make it a paragon of engraving and printing.

A FEW months ago we took occasion to review some samples of printing submitted by a young printer—Ralph E. Bicknell, Lawrence, Massachusetts—and gave him a few words of kindly advice. He now forwards a package of specimens of his work, which show a vast improvement on the former lot, and though he is still in his teens, his work will compare favorably with that of many veterans in the business. Both composition and presswork are very good.

"ERIE ILLUSTRATED, 1895," is the title of a brochure, published by the *Morning Record*, of Erie, Pennsylvania. It consists of thirty-two pages, sixteen of which are beautiful half-tone illustrations of points of interest in and around Erie, the remaining sixteen pages being descriptive letterpress. The printing is admirably done on fine enameled stock. Inclosed in a cover of pink enameled and embossed paper, with attractive title printed thereon, and tied with blue silk cord, it is a souvenir well worthy of preservation.

A GREAT variety of samples of printing comes to us in a package from Anthony Kraft, with Albert L. Wegst, Eleventh and Jefferson streets, Philadelphia, Pennsylvania. Composition is neat and well displayed; presswork generally good; but the embossing on druggists' labels is a trifle overdone. If the principal lines and borders only were in relief the work would be more attractive than it is with the whole label—even to the nonpareil lower case letters—forced above the surface. Too much straining after effect is not always productive of best results.

CHARLES E. WILSON, 358 Champion street, Battle Creek, Michigan, submits a package of work ranging over a wide field of composition, embracing everything from a corner card to title-pages and book covers. All the samples bear evidence of careful workmanship, a knowledge of what constitutes good display and judgment in spacing. The title-pages are excellent, showing a mastery of this branch of composition—an accomplishment possessed by comparatively few otherwise first-class workmen. The rulework designs are also very good, being original and neatly finished.

A BEAUTIFUL piece of half-tone engraving and printing is the panoramic view of Denver, Colorado, which is forty-four inches long by nine inches deep, showing two hundred miles of the Rocky Mountains. The engraving was done by the Williamson-Haffner Engraving Company, and the printing by the Publishers' Pressroom Company, both of Denver. It is a magnificent production, the detail being remarkable for a picture covering a range including so many miles of vision. The engravers and printers both deserve congratulations for jointly producing such a fine sample of artistic printing.

ED. A. BOICE, foreman of the job department of the Britton Printing Company, of Cleveland, Ohio, sends a number of very tastefully printed cards and letter-heads in colors and tints. The best results of fancy rulework are shown in the specimens, and in this regard Mr. Boice says: "Much has been said about about rulework being a 'back number' because of the amount of time required to make it, and lack of utility after made. The inclosed samples will, I think, refute the latter charge, as any one of them has been in use for two years and more in various ways, and are not the only ones either. Whether they are acceptable pieces of work or not I leave to you. Have read your paper a number of years and find much information in its columns that I could not have found otherwise."

CALENDAR BLOTTERS.—We continue to receive a large number of these favorite mediums of advertising, from printers all over the United States, and herewith mention a few of the more recent: A. Theo. Patterson, Benton Harbor, Mich. neat design based on the 16 to 1 relation of silver to gold; Challinor, Dunker & Co., Pittsburg, Pa. design representing a waiter calling: "Your order, please!" for printing; The Thurston Print, Portland, Me.—five-pointed star, each section of different color encircled by gold band; Adams Brothers, "Electric Printers," Kansas avenue, Topeka, Kan.—neatly designed blotter, with a 9-inch rule attachment; *Morning Sun Herald*, Morning Sun, Iowa—design containing much red and yellow, typifying the rising sun; Carthage Printing Company, Carthage, Mo.—"The Blotting Paper"; one of the gems printed on its front page is: "The proper thing to do with a 'rough' estimate is to have it 'filed' for future reference"; F. J. Pierson, Flint, Mich. design showing his appreciation of THE INLAND PRINTER; John T. Palmer, 406 Race street, Philadelphia, Pa.—one more of his truly artistic designs.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices, should be inclosed in all publications sent for review.

"THE Counting House and Merchant's Office" is a new journal printed in the interest of business men by W. H. & A. F. Tapp, Meadow Hill Road, Tunbridge Wells, London, England. It is a monthly and is well edited and well printed.

MRS. OLIPHANT'S story "Diana: the History of a Great Mistake," has been issued by the United States Book Company in a handsome light-brown cloth binding stamped in a dark red-brown, the lettering being in gold. It is excellently printed.

F. TENNYSON NEELY, Chicago and New York, announces for early publication a long list of new works, among them being a new novel by Capt. Charles King, whose last book, "Fort Frayne," published in July, has had an almost unprecedented sale.

NUMBER 9 of the "Bibelot," Thomas B. Mosher's delightful contribution to booklovers and the appreciative of literary excellence, contains "Hand and Soul," the only tale that Dante Gabriel Rossetti ever completed. The October "Bibelot" will contain full announcement of Mr. Mosher's fall publications.

"SPECIMENS OF SCRIPT" is the name of one of the newest booklets gotten out by the American Typefounders' Company, copies of which can be obtained of any of their branches. A large assortment of script faces is shown, from the most delicate hair line for card use to the heavier faces suitable for embossing.

WAY & WILLIAMS, the new firm of publishers in Chicago, have issued their announcement of books for publication during the autumn and winter season. The announcement brochure is tastefully printed on hand-made paper. The motto of the firm, we are pleased to see, is in English: "Where there's a Will there's a Way."

"MOODS," the American quarterly literary journal published at Philadelphia, has secured the services of Mr. John Sloan as art editor. Mr. Sloan's work has appeared at intervals in THE INLAND PRINTER, and, at the last black and white exhibition of the Chicago Society of Artists, the vigorous and striking quality of his work was much admired by those most competent to judge. The management of "Moods" is to be congratulated on securing Mr. Sloan's services. A cover-page by Mr. Sloan, in four colors, adorns the second volume.

THE approaching visit of Mr. Richard Le Gallienne to America gives timeliness to the publication of his volume of poems by Copeland & Day. The name of this firm is synonymous with beauty in the art of bookmaking, and in this volume their reputation is well sustained. The title-page, by Bradley, printed in black and orange-red, was shown in THE INLAND PRINTER some months ago, and gives a touch of color to the book that is very agreeable. "Robert Louis Stevenson: An Elegy, and other poems by Richard Le Gallienne" is the wording of the title.

"THE PHILISTINE: a Periodical of Protest," with September is in the fourth month of its existence. It is printed at East Aurora, New York, at the Pendennis Press, by the White & Wagoner Company. Its editor is H. P. Taber, and the publication is copyrighted in his name. The numbers are 10 cents each, or \$1 per year. "The Philistine" seems to strive for quaintness of expression: the advertisement on the front cover says that it is "Printed every little while

for the Society of the Philistines, and published by them monthly" -- possibly this means that it is printed on a stop-cylinder press. There is an asperity in the tone of this sprightly little monthly that we trust will be removed in future issues.

"ARTISTIC SPECIMENS from the Record Press," 25 Park place, New York city, is certainly appropriately named. It is one of the neatest and most effective advertising brochures we have received, and shows the capacity of the Record Press to be such as to fill the requirements of the most exacting. The purpose of the booklet is thus stated: "To business men: This booklet is an object lesson to enable our patrons and customers to see just how their announcements, cards, circulars, bill-heads, letter-heads and catalogues will look when printed with different styles of type, and in various shades and colors." Mr. Thomas M. Smith, the manager of the Record Press, is to be congratulated on this specimen brochure.

OUR Australian correspondent says that Tennyson Dickens, described as a scion of the illustrious novelist, was proceeded against in the Hawthorn (Melbourne) Magistrate's Court lately by Charlie Hong, Chinese laundryman, for the recovery of £4, 1s. 9d., due for washing and ironing. Part of the account, it was stated, had been owing for more than three years, and the bench was informed that plaintiff had been induced from time to time to withhold legal proceedings "out of respect to the memory of defendant's father." "Sometime he pay me a leetel," observed the Chinaman; "sometime he no pay me and make plomise he no keep. Me no know his fader." The bench made an order for the amount, with £1, 3s. 6d. costs.

DURING his editorship of the *Dial*, Chicago, Mr. Francis F. Browne has occasionally cultivated the Muses. His name, and selections from his poems, have found their way into the anthologies, but Mr. Browne has, up to the present, steadily refused to make a collection for publication in permanent form. When the new firm of Messrs. Way & Williams was organized its members insisted that Mr. Browne should gather his fugitive pieces together and consent to their publication in a small book for limited circulation. "Volunteer Grain," Mr. Browne has modestly and appropriately named the collection, and to it one might very appropriately apply several of the lines written by him to the author of "Old World Idylls":

"Humor and pathos blending smiles and tears,
A sympathy with common hopes and fears."

OF INTEREST TO THE CRAFT.

TYPE for the Armenian language is made by the New York branch of the American Typefounders' Company; a sale for it is found in New York. This company also makes Russian type.

A NEWSPAPER dispatch, dated September 13, says that Jerry McIntyre, a printer, recently discharged from an insane asylum, killed Ira Hunt at Louisville, Kentucky, for bothering him in his work. Do not bother the compositors!

THE convention number of the *American Florist* is a tastefully gotten-up issue, illustrated with numerous half-tone engravings and having an appropriate cover. A special feature is a colored chart showing the correct colors of flowers.

THE *Scottish Typographical Circular* has changed editors. Mr. G. F. Stewart, who has conducted the *Circular* for the last four years and a half, has been compelled to retire, owing to failing health. His successor is Mr. W. A. Buckner, 17 East Thomas street, Edinburgh.

ROBERT M. HUTCHINS, vice-president of the Clark & Courts Company, of Galveston, Texas, the largest stationery



Steckel, photo. Los Angeles.

JUST OUT.

house in the South, and a son of J. H. Hutchins, head of the well-known banking firm of Ball, Hutchins & Co., while handling a pistol, on the morning of August 22, accidentally shot himself, death resulting within an hour.

THE Illinois State Typographical Union wound up its labors and adjourned on the evening of September 11, at Alton, Illinois. The officers elected for the ensuing year are: President, William Rotramel, Springfield; vice-president, H. M. Scott, Decatur; secretary and treasurer, John Onyun, Peoria; organizer, Joseph Rogers, Peoria; delegates to the October meeting of the Federation of Labor at Peoria, J. McDermott, Peoria; J. R. Williams, Bloomington, and G. A. Neff.

A NEWSPAPER dispatch from Washington, D. C., dated September 16, states that the printers of Columbia Typographical Union, No. 101, voted on Sunday, September 15, on the charges recently preferred against ex-President John L. Kennedy for conduct unbecoming a printer in writing an article for the Dayton (Ohio) *Journal*, censuring Public Printer Benedict and the adoption of civil service in the government printing office. It was decided by a vote of 184 to 66 to expel him from the union. Those who know Mr. Kennedy best say the end is not yet.

THE Detroit Council of Trades and Labor Unions have issued a very handsome "Labor Day Souvenir" for 1895, with lists of officers, the roll call of the organizations connected with the council, the programme of the annual parade and picnic on Labor day, and other interesting matter. In the text of the contributed articles are portraits of Henry C. Barter, president; Noble Ashley, vice-president; Philip A. Loersch, recording and corresponding secretary; P. J. McCormick, financial secretary; Jeremiah Sullivan, treasurer; and John E. Sauers and Andrew Lahon, members Labor Day Committee.

AN example of the wonderful speed in composition which can be attained on the Mergenthaler linotype machine was given not long since at the office of the Boston *Standard*, by G. W. Green. In 1 hour and 13 minutes he set 12,390 ems of solid agate, which, after making the proper deductions for stoppages of the machine and for correcting, left a net result 10,710 ems in one hour. This remarkable performance was witnessed by G. F. Gall, of the *Globe*; B. W. Isfort, of the *Herald*; H. L. Coleman, of the *Standard*, who acted as timers; C. A. Noble, of the *Post*, judge; A. A. Benney, of the *Standard*, proofreader; and G. A. Maitland, of the *Herald*, copyholder, Mr. Isfort making a sworn statement of the above facts.

A CORRESPONDENT, writing from Lancaster, Pennsylvania, says: "Several years ago, when the printers in one of the offices here wished to get an advance for night work

(overtime), of five cents an hour more, the same as other offices were paying (25 cents), some, if not all, of the daily newspaper compositors 'kicked,' to use a rough expression, and didn't want to receive the advance, as they were afraid they would lose their positions. They even said they would work day and night if there would be any trouble. But there was no trouble. This is no city for any trouble, and I understand some would work for less wages than they get now sooner than stand up for a raise in wages. But when the advance was paid, then they were glad to receive it. These same compositors, and others in the city, would not join the typographical union here because the proprietors were opposed to organized labor. Now, I understand, as the machines are bound to come, they are anxious to join the union, but they will not be taken in. If 25 cents an hour can be paid for overtime (night work) in book and job offices and on the evening papers, the *Morning News* employes should have at least 20 cents. But they only get 16 $\frac{2}{3}$ cents, which is at the rate of \$10 a week."

THE Wellington (N. Z.) Typographical Union believe in the boycott, but they have a better way of enlisting the sympathies of the general public than sometimes obtains in America. They advertise the names of the firms which are disposed to deal fairly with them. Following is one of their advertisements:

WELLINGTON TYPOGRAPHICAL UNION.

NOTICE.

The undermentioned Employers of Labor in the City of Wellington have signified their acceptance of the Rules of the Wellington Typographical Union, registered under "The Industrial Conciliation and Arbitration Act, 1894," and their employes are working under the Rules of the Union.

All Sympathizers with Unionism, and those who believe in a FAIR DAY'S PAY FOR A FAIR DAY'S WORK, are requested to patronize them.

NEW ZEALAND TIMES COMPANY.
EVENING POST.
WHITCOMBE & TOMBS.
BROWN, THOMPSON & Co.
J. B. INNES.
C. F. CORLETT.
R. COUPLAND HARDING.
EDWARDS, RUSSELL & Co.
MCKEE & GAMBLE.

W. P. MCGIRK,
Secretary.

NEWSPAPER GOSSIP.

IN every Saturday edition of the St. Paul *Dispatch* appear numerous illustrations of doings and places of interest about the city. New buildings in course of erection, improvements in public works, important local gatherings, etc., are shown, and the departure has come to be one of great popularity. The cuts used are half-tone engravings and, considering that ordinary news paper is used, the printing is excellent. Three angle-bar Potter presses are required to print the *Dispatch*.

MR. EUGENE FIELD, writing in the Chicago *Record*, says: "Joel Chandler Harris, who was a printer in early life, has invented a typesetting machine which is capable of doing the work of ten men. It is so simple that it can be duplicated at an expense not exceeding \$40. Two of these machines, constructed by the inventor, are in daily use in Mr. Harris' Atlanta *Constitution* composing room. It has been Mr. Harris' pet ambition to provide the rural press of America with a mechanical device capable of lessening the expense of typesetting."

THIS is the salutatory of an Arkansas editor: Our aim -- Tell the truth though the heavens take a tumble. Our paper -- Of the people, for the people, to be paid for by the

people. Our religion—Orthodox, with a firm belief in hell for delinquent subscribers. Our motto—Take all in sight, and rustle for more. Our policy—To love our friends, and brimstone our enemies. If thine enemy smite thee on the cheek, swipe him with haste and dexterity at the butt of his most convenient ear. What we advocate—One country, one flag, and one wife—at a time. Our object—To live in pomp and splendor.

THIS is clipped out of the "Notice to Correspondents" column (above the leader) in a New Zealand paper. It surely takes the record for *scribendi*: "Locus Standi."—It is altogether too late now to ventilate your grievances on the subject you refer to. Doing so could only be productive of harm. We must really ask you to give us a rest, and to refrain from attempting to rush into print on every conceivable excuse. Since the beginning of the present year we have received no less than forty-eight letters from you, and even our waste paper basket is not large enough to meet such demands upon its capacity.

ABOUT 11 o'clock, on the night of September 12, a fire developed in the cellar of the World building, New York, in the rooms where the paper stock is stored. It was caused by the worn insulation of an electric wire. In a few minutes the building was filled with dense smoke, which surged up through the air shaft and also through the shaft of the tubular elevator. There were more than two hundred and fifty persons on the upper floors of the building at the time, and many of these were afraid to venture down by way of the elevators. Many of the employes of the composing and editorial rooms descended by way of a freight elevator in the rear, while some came down by means of scaling ladders, which were hurried upstairs by the firemen. Several persons were overcome by smoke. The fire spread in the basement to the mailing room, and from there it spread to the pressroom. The fire was under control at 11:10, leaving the basement of the building flooded with water. The damage was chiefly in the paper stock, and much of it was caused by the great quantities of water poured into the basement. By the flooding of the water tank on the top floor some damage was also done on the eighth, ninth and tenth floors. Offers of assistance in the way of paper, temporary pressroom, etc., were sent to the *World* by several of the newspapers at once.

PARAGRAPHS appear at intervals in the newspapers advocating the justice of applying to certain individuals the term, "the meanest man on record." THE INLAND PRINTER, with customary modesty, proposes not to preface the tale to follow with the boast of any such discovery, preferring to leave to its readers the awarding of any merit which may be its due. A certain New York publisher recently found himself in such a state of pecuniary embarrassment as to make some method of raising the wind a matter of urgent necessity. He was sore troubled for a week or more, and then he hit upon a scheme of such cunning as to bring him forthwith from his financial entanglements, yet so much to be condemned as to almost persuade us, even though we have proceeded thus far in the narrative, to lay aside our pen and say no word further respecting it. Nothing but the conviction that villainy should be uncovered wherever found could tempt us to continue. This publisher sells his magazine, when he can, at 5 cents per copy. After he had printed the regular monthly edition, he stopped his presses, and in every place in his paper where the price of a single copy appeared, he changed the types to make it read, "twenty-five cents," instead of "five cents." On a certain page under a paragraph of no particular importance, he put in bold type these words: "This month's edition is limited. Those who desire another copy should send twenty-five cents at once." Then he printed an extra edition, one hundred thousand in number. He divided these in half, and had young ladies

from Baxter street, at not many dollars a week, cut out from fifty thousand of the copies the paragraph of no particular importance, and send the copies to the addresses of the same number of women in divers states of the Union, according to lists furnished by a mailing agency accustomed to such transactions. These fifty thousand women looked the paper over, and noting that the only thing which could have interested them was denied them, straightway set them down determined to circumvent any such manœuver. As his craftiness had foreseen, each and every one of these women sent to this unscrupulous publisher the amount of money required for another copy of his paper. Nay, more than this; they showed to a neighbor the copy with a hole in it, and as a result the publisher was obliged to print another edition of fifty thousand copies to satisfy the demand, all of which resulted in much profit to him. He not only paid up his outstanding obligations with his ill-gotten gains, but was enabled to live for a considerable time thereafter in splendor and idleness.

JOHN R. McLEAN, the new proprietor of the New York *Morning Journal*, is still the central figure of gossip on Newspaper Row. Recent changes in the staff of the *Journal*, looking toward a reduction of expenses, would seem to indicate that McLean's hope of being able to speedily put the paper on a good paying basis has not yet been realized. He has leased a house on Fifth avenue belonging to the Belmont's, and used by them as a residence in the winter months, and, as may be imagined, it is furnished in the most sumptuous manner. He uses the front parlor overlooking Fifth avenue and Central Park as his office, and there may be found awaiting their turn to see him, every day while he is in the city, some of the men most prominent in the business and professional life of New York. McLean has always been accustomed to doing his work on a table, preferring it to a desk, and the cheaper the material used in its construction the better it seems to please him. When he took up his quarters in the Belmont mansion he had placed in the parlor he selected for his office an ordinary pine table, described to the writer as having cost "about a dollar and fifty cents"—an object strangely out of keeping with the remainder of the furnishings of the room. Upon this are piled each day the exchanges which he insists upon looking over himself, and across it are arranged the various transactions necessitated by the possession of ten or twelve millions of dollars.

TRADE NOTES.

THE Hub Engraving Company's plant, at Boston, Massachusetts, was recently destroyed by fire, entailing a loss of \$5,000.

THE Eagle Publishing Company, of Albany, New York, is to establish a western branch at Sedalia, Missouri, in the near future.

WALTER S. RYAN has opened a thoroughly equipped printing office at No. 9 Phelps street, Oneida, New York, where he makes a specialty of getting out work on short notice.

THE Diploma of Honor, the highest award made at the recent "Printing Exhibition" at St. Petersburg, Russia, has been awarded to Karl Krause, of Leipsic, Germany, who had on exhibition a large and varied assortment of machines.

THAD. B. MEAD, formerly at 96 Duane street, New York, has closed his office at that place, and purchased the large plant of Reuben Freeman, 45-51 Rose street, where he has greatly increased facilities for presswork and bronzing for the trade.

THE proprietor of a job office who has often been at a loss for something to tide him over a dull season can learn

how to make the odd moments now spent in unnecessary distribution or killing time a steady source of profit by application to the Associated Trade and Industrial Press, 610 Thirteenth street, Washington, D. C., whose advertisement appears elsewhere in this issue.

THE Linden Paper Company, of Holyoke, Massachusetts, have just issued a neat pamphlet, with embossed cover, containing samples of their "Archive" linen ledger paper, which they carry in sizes from 16 by 21 to 20 by 28 inches, and weighing from 20 to 54 pounds.

NOTHING so complete in a series of type has ever been issued as Jenson Old Style, in thirteen sizes, with several series of appropriate initials and a great variety of artistic and quaint embellishments. A circular printed on imitation hand-made paper, with deckle edges, exhibits this series to marked advantage, and is in great demand at the numerous branches of the American Typefounders' Company.

TYPESETTING machines are being adopted by many printing concerns. The Avil Printing Company, of Philadelphia, one of the largest establishments in Pennsylvania, has just installed a plant of four Thorne machines, and the Phelps Publishing Company, of Springfield, Massachusetts, has also started three of the same make of machines. The latter company publishes the *American Agriculturist*, *Farm and Home* and the *New England Homestead*, besides issuing a number of agricultural books.

ENCOURAGING reports come from the J. L. Morrison Company, 15-17 Astor Place, New York, to the effect that they now have on hand enough orders to keep their factory, with its present facilities, busy for two years to come. More interesting still is their statement that, although they advertise in nearly all the journals published in the interest of printing and kindred industries, one-half of the business which has resulted therefrom is due to the advertisement they are running in THE INLAND PRINTER.

MESSRS. LOUIS A. WHEAT (formerly superintendent for C. G. Burgoyne) and Robert T. Stillson (who held the same position with W. F. Vanden Houten), both of New York, have entered into a partnership in the printing business under the firm name of Wheat & Stillson, at Pearl and Center streets, in the same city. Both are printers of wide practical experience, and if their general run of work is a near approach to the announcements from them we have seen, some good things in the way of artistic printing may be expected.

WE acknowledge receipt of sample book of papers from Z. & W. M. Crane, Dalton, Massachusetts. The superfine and extra superfine papers manufactured by this company are put up for the trade only. These goods are also supplied in wedding stationery, visiting cards, and other specialties by George B. Hurd & Company, New York, or Chicago. The book contains a large and elegant assortment of papers in whites, creams, and all the fashionable shades of color, there being nothing desirable in the line of paper that is not found within its covers.

THE Binner Engraving Company's 1895 Stock Catalogue, containing half-tones suitable for calendars, programmes, souvenirs, circulars, advertising matter of all kinds, as well as zinc etchings and borders, head and tail pieces, corner pieces and headings suitable for all combinations with type matter or half-tones, has just been issued. The prices for half-tones are for original plates and not electrotypes. Duplicates of zinc etchings are furnished in electrotype. The book is well printed in a number of art shades of ink, and is furnished for \$1. The address of the company is 197 South Canal street, Chicago.

"PRINTING INKS AND BRONZE POWDERS" is the title of the last catalogue issued by the Jaenecke-Ullman Company, ink makers, 536-538 Pearl street, New York. The book is neatly

printed in black and red, and inclosed in a handsome cover. The feature of the catalogue and price list is that it contains considerable descriptive matter relating to printing inks, which is of value to printers and others using these goods. The chapters on "What Constitutes Good Ink," "Dangerous Inks," "Prices and Discounts," "Grading of Inks," "Half-Tone Printing," "Drying of Inks," and "Inks to Order," contain many points which printers can get from no other source. The pamphlet is one which should be in the hands of everyone in the printing and lithographing business.

SEAVER S. LESSLIE, for the past three years Barnhart Brothers & Spindler's representative in Pennsylvania and Maryland, has resigned to accept position of manager's assistant, and correspondent for the MacKellar, Smiths & Jordan branch of the American Typefounders' Company at Philadelphia. Mr. Lesslie is a native of New Orleans, and received his education and subsequent training at the printing business in that city, later going on the road as traveling representative of the firm of L. Graham & Sons, southern agents for the Central Typefoundry, of St. Louis. As Barnhart Brothers & Spindler's representative Mr. Lesslie attended many editorial conventions, both state and national, and he knows personally most of the newspaper men of prominence east of the Mississippi River. He is thirty years of age and unmarried.

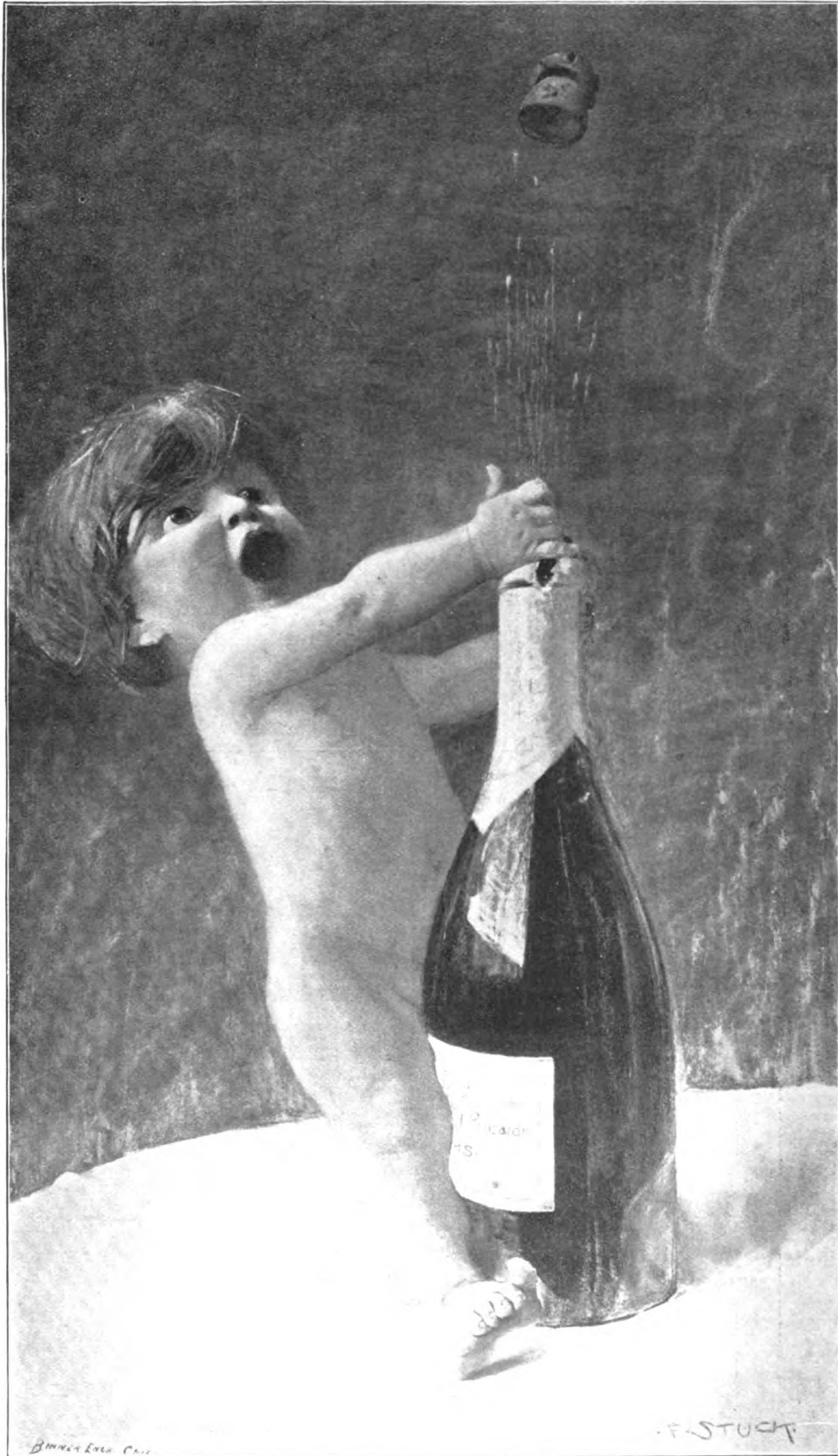


S. S. LESSLIE.

THE Missouri, Kansas & Texas Trust Company, of Kansas City, Missouri, lately offered a prize of \$150 for the handsomest and most appropriate design to illustrate the cover of a book advertising the Greater Kansas City. The committee of award consisted of George Mathews, Adriaance Van Brunt and E. J. Davison. Forty-five designs were submitted, and after careful deliberation the award was given to Herbert F. Slaughter. Mr. Slaughter is but twenty-two years of age. He was born in Kansas City and was a student at the Kansas City High School. Four years ago he entered the employ of the Union Bank Note Company, and is still employed there as designer and engraver. He has done some very high-class work for that firm, and his sketches have been accepted by *Frank Leslie's* and other of the leading illustrated papers.

THE method of having a separate electric motor applied to each printing press, whether cylinder or bed and platen machine, is being adopted by a number of new offices with very satisfactory results. It is claimed that this plan has many advantages over the old way of furnishing power. The motors require but little room and there are so many advantages to be obtained by their use that they are attracting considerable attention. The American Book Company, New York, are running twenty Miehle presses in one room, each machine having a separate electric motor. This press-room is a model one, and is notable not only for its use of electric motors but also from the fact that it has twenty machines of one make. The same company is running the Miehle press in their Cincinnati office, but we are not informed as to what power they are using.

"IS THERE a physician present," began the minister from the pulpit, "who can aid an ailing soul?" As he finished the sentence the three young doctors, who had expectantly grabbed their hats, resumed their seats, while an old, bowed shoemaker slowly got up and left the church. —A. K. Taylor.



Halftone by
BINNER ENGRAVING COMPANY,
Chicago.

"POP."

RECENT TYPE DESIGNS.

Barnhart Brothers & Spindler, Chicago, show in the specimen pages their Menu series, a letter suitable for many uses. It is made in three sizes on the 6-point body, one size on 8-point, one size on 10-point, and two sizes on 12-point.

PRINTERS' MACHINERY

MENU SERIES.

Where it is desired to get away from gothics, and still have a letter of the same general character, the Menu will commend itself.

We present a sample line of the new Inland series, a page of which is given in this number, made by the Inland Typefoundry, St. Louis, Missouri. It is cast in seven sizes,

Inland Letter

INLAND SERIES.

from 8-point to 48-point, in upper and lower case, and standard line. About November 1 they expect to have the 60-point size ready. A page of the St. John series and



ART ORNAMENTS.



ART BORDER.

St. John initials is also shown in this number. The art borders and art ornaments spoken of last month we are now able to show a specimen of.

The American Typefounders' Company show this month two pages of their Quentell series, made in fourteen sizes,

QUENTELL Series \$1234

QUENTELL SERIES.

from 6-point to 72-point. It is a medium, condensed letter, something on the gothic order, and is made in upper and lower case. It can be bought through any of the branches.

BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery, and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

F. H. JACKSON, Angelica, New York, submits a sample of a preparation which he warrants to be a perfect rust preventive. It may be used on the roughest or the finest polished metal surfaces. A very thin coating will perfectly protect composing sticks and rules. The Pope Manufacturing Company strongly recommend it. Mr. Jackson gives the name "Rustena" to his preparation, and from the slight test we have given it, we believe it to be a valuable compound. Its price is 75 cents a pound.

THE user of carbon paper, either for manifold books or on the typewriter, who is tired of the half-illegible copies given by the dirty, oily, sticky stuff usually sold, will do well to place a trial order for the superior paper manufactured by Philip Hano & Co., 315 Dearborn street, Chicago, and 808-810 Greenwich street, New York. They are not stationers, making this class of goods as a side line, but their

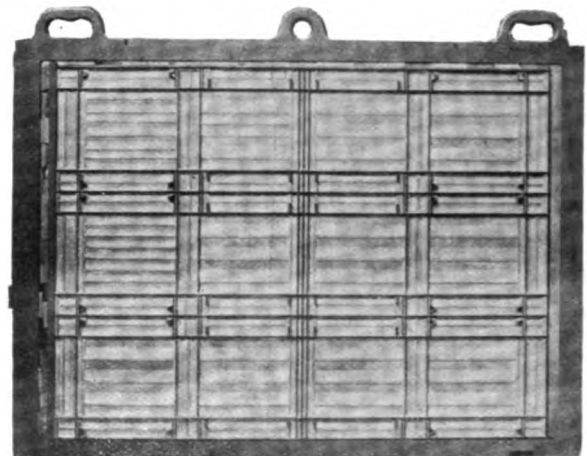
large establishment is devoted exclusively to the manufacture of the highest grade of manifold books and carbon papers for railroad train order books, duplicate and triplicate shipping receipt books, and the Hano improved typewriter carbon papers.

THE Powers Paper Company, of Holyoke, Massachusetts, have on the market a large and complete line of papereries which is unusually attractive in the artistic design of its boxes, and is manufactured from stock of the first quality. They filled last month the largest order ever given for papereries, two carloads being shipped to one party. Their new line of artistic stationery, put up in quarter-ream packages, with one-eighth thousand boxes of envelopes to match, is especially adapted for fine retail trade.

THE LARGEST CUTTING AND CREASING DIE.

The photographic illustration below is taken direct from a made-up die adapted for one of six special eccentric-action cutting and creasing presses designed and furnished by the John Thomson Press Company, of New York, Chicago and London, and built by the Colt's Patent Fire Arms Manufacturing Company, of Hartford.

The size inside of chase is 27½ by 38 inches, and the size of the die is 27 by 36 inches. It is, in fact, a multiple die, cutting and scoring six large boxes at each impression. The



output of these six presses will be fully 2,250,000 boxes each week. The die is an exceedingly good exhibition of this class of work, and was constructed by the F. Wesel Manufacturing Company, of New York, who stand at the head in the production of accurate cutting and scoring rules for paper-box makers. For this class of work cheap rule is as bad as cheap presses.

The presses upon which these dies are to be used weigh over three and one-half tons each; the platens alone weighing nearly 1,600 pounds each. They can be run at any speed, the usual practical limit for large sheets being from 1,500 to 1,800 impressions an hour.

With the form here illustrated, the speed will probably not exceed 1,000 to 1,200 an hour, but this will produce, with one feeder, nearly twice the product of any smaller press in the market.

So far as we know, these are the largest, heaviest, and by far the most rigid and strongest platen presses ever built.

And we make printing presses, a sample of whose product is shown in the frontispiece of this issue of THE INLAND PRINTER.

JOHN THOMSON PRESS COMPANY.

Main office: 253 Broadway, New York.

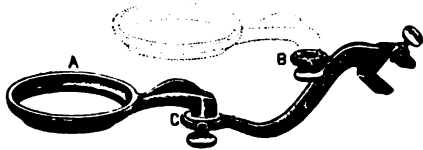
Branch offices: Chicago, Illinois: London, England.

NEW SIZE OF THE RELIANCE CUTTER.

The 28½-inch is the size of a new paper cutter just brought out by Paul Shniedewend & Co., Chicago. This cutter retains all the merits of the 23 and 25½-inch "Reliance" machines, which have deservedly gained such popularity in the past year. The proportions for strength and appearance are closely observed, which, together with the special advantages of size, make it a worthy addition to the rapidly growing list of machines of the same name. An illustration of this cutter will appear in the next issue.

MORE LIGHT

will be in demand by printers as days grow shorter; light, correctly placed, is necessary to enable the compositor to do his work with comfort, and at the same time save his eyes from undue strain. The "Challenge" lamp bracket here represented is a most convenient and safe attachment for holding a lamp over the printer's case. The fount holder, A, can be raised from C to B, as shown by the dotted lines, to adapt the position of the light to suit the compositor. Small thumbscrews at B and C keep fount holder A in place, thus retaining the light in any position desired, perfectly stationary. All typefounders and dealers in printing machinery sell them. The trade supplied by The Challenge Machinery Company, Chicago.

**TIME-SAVING MAIL LIST TYPE.**

The first requirement of mailing type is legibility. The second desirable feature is that it should be condensed. Ordinary Roman body type is generally used for addressing and it cannot be claimed that it is perfectly satisfactory. We show a specimen of a new style of mail list type on 10-point body. The face is a condensed "typewriter," and is clear, large and easily read. We have not seen anything so legible as this specimen:

Jas. Hogan Ptg. Co.	1 Sep 72	Theo. L. Devinne	24 Jan 90
			NEW YORK, N. Y.
D. A. Hailman	24 Jun 92	George W. West	18 Mar 79
			EATON, PA.
Keim & Seligman	5 Dec 53	J. C. Blair	28 May 91
			HUNTINGTON, PA.
Westliche Post	Ex	J. E. Mangan & Co.	5 Aug 99
Geo. D. Barnard	18 Sep 87		ST. LOUIS, MO.
Nixon & Jones	30 Mar 90	S. Reed Johnston	5 Feb 89
J. Eschelback	5 Apr 76		PITTSBURGH, PA.
Buxton & Skinner	2 Mar 98	Harmon & Moe	27 Apr 88
			MINNEAPOLIS, MINN.
C. B. Woodward	18 Nov 69	D. Ramaley & Son	6 Nov 92
Fox & Curran	7 Aug 84		ST. PAUL, MINN.
S. G. Burham	16 Oct 70		

It is called time-saving mail list type. Every character is cast on an thickness, and for spacing en quads are used. By setting sticks to multiples of 10-point justification becomes child's play — it is self-justifying — therefore can be set quicker than ordinary type; also corrected quicker. While this type *looks* large, it is more condensed than the type ordinarily used for addressing, as will be seen by this example:

Woodward & Tiernan 3 Jan 99
Woodward & Tiernan 3 Jan 99

Time-saving mail list type is made on 10-point body and is sold at same prices as ordinary body type. A great

variety of mail list logotypes are made which can be used with the time-saving type, specimens of which may be had on application to the nearest branch of the American Type Founders' Company, sole makers of time-saving mail list type.

UNION CARD & PAPER COMPANY.

The advertisement of this firm appears on another page of this issue. They deal in cardboard, cut cards, flat and ruled papers, beveled edge goods and wedding stationery, and carry a very complete assortment of everything in their lines. They make a specialty of looking after the needs of the smaller class of printers, and those of our readers who have suffered from negligence and inattention to their orders at the hands of the very large dealers will find a welcome change in the courtesy and promptness of the members of the firm of the Union Card & Paper Company.

BIG VALUE — SMALL COST.

A very popular machine, made by the Challenge Machinery Company, is the "Advance" lever paper cutter. It is extremely simple in construction, and possesses great strength. Recent improvements place it far in advance of other lever cutters of its class. It has no gears, cams or springs to break or get out of order. The lever, knife bar and connections are counterbalanced, so that there is no danger of the lever or knife causing injury to the operator. It is furnished with interlocking back gauge and clamp, and the back gauge is made extra long, which brings it close to side gauge for facility in squaring small stock. In fine, it is a well built, handsome and durable machine, which can be furnished at a very reasonable cost. Illustrated circular, giving more complete description of the "Advance" cutter, may be obtained from any typefounder or dealer, or of the Challenge Machinery Company, sole manufacturers, Chicago.

CALIFORNIA EXCURSIONS.

Personally conducted California excursions leave Chicago via the Burlington Route (C. B. & Q. R. R.) every Wednesday at 6.35 P.M. Route via Denver, Denver & Rio Grande Railway (the scenic line) and Salt Lake City. These excursions are accompanied by an experienced agent of the Burlington Route, thoroughly familiar with California. The latest model of Pullman tourist sleeping cars are used. They are fitted with every comfort: carpets, upholstered seats, mattresses, pillows, bed linen, toilet rooms, etc. They lack only some of the expensive finish of the Pullman's run on the limited express trains, while the cost per berth is only about one-third. Ask your nearest ticket agent for particulars and descriptive folders, or write to T. A. Grady, Manager Burlington Route Excursion Bureau, 211 Clark street, Chicago, Illinois.

SHERIDAN'S IDEAL.

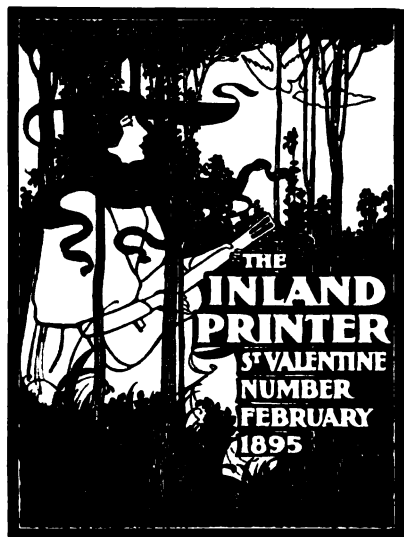
Users of paper-cutting machinery who require a machine heavier and stronger than any heretofore put on the market, will find in the above machine, advertisement of which appears on page 11 of this issue, one that just meets their requirements. It has all the desirable features of the well-known "Auto" cutter, with the additional advantage that both clamp and knife are drawn down from both ends, with no reverse motion of gear, giving a positive and very powerful auto-clamp motion, and a machine that is absolutely noiseless. It is built in sizes from 36 inches to 70 inches, of the very best material, with steel shafts and cut gears, and anyone having need of such a machine will do well to write to the builders, T. W. & C. B. Sheridan, 413 Dearborn street, Chicago, or 2, 4 and 6 Reade street, New York.

IT WILL PAY

Photo-engravers to send to Scovill & Adams Company, 423 Broome street, New York, for their photo-engravers' catalogue with latest information concerning the art.

THE INLAND PRINTER GLASS SIGNS.

One of the most successful advertisements which THE INLAND PRINTER has ever put out is the beautiful glass sign designed by the well-known artist, Mr. Will H. Bradley, similar to the cover for February, 1895. These signs are



now adorning the windows and walls of supply houses, news stands and other places where THE INLAND PRINTER is on sale in all parts of the country, and do not fail to attract a great deal of attention, and do much to assist the agents in the sale of the publication.

It is the desire of the company to have all of the people regularly handling the magazine receive one of these signs; and as it has always been the policy of

the management to deal, not only with the large news companies and their agencies, but also with various news dealers direct, it may be that some of the dealers selling the publication each month have been overlooked. To such we ask that they inform us whether they have received the sign or not, and let us know how many copies of the paper they handle. THE INLAND PRINTER uses the latest and most attractive methods of publicity, and its large sales by the news agents attest the correctness of its business foresight and progressiveness.

We give below a number of expressions recently received regarding this plan of advertising, which clearly indicate the appreciation felt by those selling the journal of the efforts of the publishers to help increase its sales:

I have received the sign and consider it the finest thing ever offered me, and I am an old-timer in the business.—*M. V. Thomas, San Francisco, Cal.*

It has attracted much attention, and is quite an ornamental feature of our show window, aside from the mutual benefit derived from it. No doubt it will increase our sales.—*S. E. Rumble, Kansas City, Mo.*

Some time ago we received a beautiful glass sign. We have same in our window and think it a good ad.—*Maunder Bros., Kansas City, Kan.*

The sign came to hand safely, and we have hung it in the most conspicuous place in the office. It received a great deal of favorable comment, and is a novel and attractive advertisement.—*American Typefounders' Company, Cleveland, Ohio.*

The glass sign came, and we have it hanging in a conspicuous place. It has been very much admired.—*American Typefounders' Company, Pittsburg.*

I would say, personally, that I think the sign a beautiful one and very attractive and makes a nice ornament in my place of business.—*R. F. Herrick, Lincoln, Neb.*

I think it is beautiful and artistic, and very effective as a means of advertising.—*T. H. Lawler, Lowell, Mass.*

It is a handsome thing, and a credit to your good taste, as well as to your advertising instinct.—*Golding & Co., Boston, Mass.*

I have just received the glass hanger which you sent me, and am very much pleased with it. It is the best thing of the kind I have ever seen. I have placed it in a conspicuous place in my store and think it will help me in securing customers for the magazine.—*W. A. Golden, Portland, Me.*

We are in receipt of your very handsome glass hanger, which will have a conspicuous place in our office.—*American Typefounders' Company, Kansas City, Mo.*

The handsomest, costliest, unique, most attractive, and beautiful thing in the way of an advertisement ever sent the trade for display was forwarded free recently to all who keep for sale THE INLAND PRINTER. It is of glass,

round-cornered, about two and a half times the size of a page of THE INLAND PRINTER, and bears, in two colors, a reproduction of one of the most striking of Will H. Bradley's many special cover designs for that publication. It is framed in a chain of non-corrosive gilt metal, and the result is satisfactory in the extreme, and I have seen already that its display results in an immediate and largely increased sale for the magazine.—*The Book and News Dealer, San Francisco, Cal.*

I have received in perfect condition the glass hanger sent by you. It is very artistic and attractive.—*B. Glick, Kansas City, Mo.*

Allow us to thank you for the beautiful and artistic glass sign sent to us. *Southern California Bookstore, Los Angeles, Cal.*

We think it a very handsome advertising medium, and one that will be an ornament to our salesroom.—*American Typefounders' Company, New York.*

The glass sign is a beauty and a fine piece of advertising, and will be displayed in a conspicuous place in the state printing office.—*George A. Meard, Lansing, Mich.*

The glass sign you sent us reached us O. K., and we consider same very unique. We think there is not a printer in this broad land who could not be benefited by a careful perusal of THE INLAND PRINTER. We wish you increased success and patronage.—*Freeman, Woodley & Co., Boston, Mass.*

NEW EMBOSSED DESIGNS.

The elegant embossed insert sheet in this issue shows some of the latest designs in "Silktone," executed by Mr. Milton H. Smith, of Rochester, New York. Mr. Smith's Knight Templar and other embossed cards have been noted for their beauty and elegance, and his business is now extending so as to include the handsome designs upon this sheet. The work is especially adapted for menus, folders, etc., and cannot be excelled for beauty of coloring and sharpness of embossing. All the work turned out by Mr. Smith has a finish which makes it superior to most of the so-called embossing which is at present being supplied. The sheet in this number is the best thing he has shown, and goes to prove that careful attention to details is resulting in superior work and a largely increased business. Take a look at the insert, and write Mr. Smith if you need anything in that line.

WILL QUADS WORK UP?

It is claimed that quads and spaces will not work up in matter set up in self-spacing type. The bottom cause of quads and spaces working up is unequal length of lines—bad justification. With self-spacing type all lines must be of equal length. If this statement is doubted, how do printers who have carefully tinkered a form for hours, lifting and relifting it from the press, account for this annoying trouble? Blame the press? Not justly, when, on the very next run of a similar form, there is no trouble at all. It has never been claimed as a merit of self-spacing type, by the patentees, Benton-Waldo Typefoundry, that their quads and spaces will not work up, but the experience of many users of the type confirms the truth of this claim. Of course, it is assumed that make-up and lock-up are right to start with.

ANOTHER NEW MACHINE.

The Brown Folding Machine Company, of Erie, Pennsylvania, seems bent upon producing new ideas. In our September number will be found illustration and description of their new "Monarch" jobbing machine, and we are now informed they will place upon the market, in the near future, a periodical machine that will fold, paste and trim eight pages, fold and paste sixteen pages, fold and wire stitch sixteen pages, also fold, cover and wire stitch sixteen pages. The value of such a machine will be readily understood by those interested.

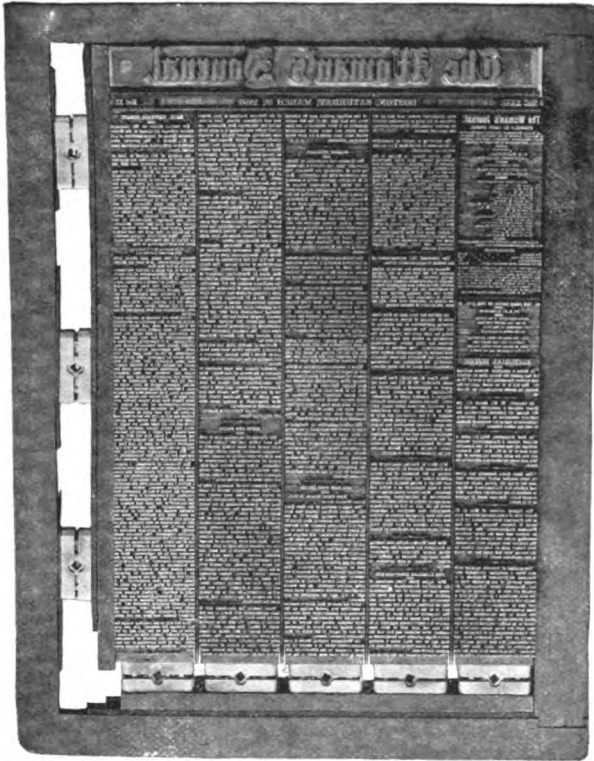
A GOOD MAILER.

The Acme mailer, for \$15 net, is as effective as mailer's sold for more than twice that amount. Kept in stock at all branches of American Type Founders' Company. For list of branches, see page 98.

NO OTHER QUOIN WILL DO IT.

Publishers of newspapers will appreciate one of the merits of the Wickersham quoin, illustrated below. These quoins are made a trifle shorter than thirteen ems pica, and as they *do not slide* when expanding, each column can be locked up independently. Think out the advantages of this — it costs high to enumerate them here.

The Wickersham gives a dead-sure lock-up. Expand it the thickness of a twelve to pica and it will hold like a jack-screw. Where other quoins are unsafe the Wickersham



has a cinch. They lock up safely against beveled furniture. (See picture on page —.) Kept in stock by all branches of American Typefounders' Company.

ONLY ONE QUOIN IN THE WORLD FOR THEM.

The Wickersham quoins have been in constant use on our special tag machines during the past ten months, and have proved most satisfactory. Our special machines are run at the remarkable speed of 8,000 impressions per hour, and the forms are put on "upside down" (i. e., the reverse of those on a cylinder press, which makes a *severe* test for the holding power of a quoin.

Before using the Wickersham we had tried several kinds of patent quoins, but none proved equal to the exigency, and we were obliged to resort to a very inconvenient but safe locking device of our own. With the Wickersham, however, we have not the least difficulty. They are quickly adjusted, lock the form securely with the greatest ease, and they *never work loose* on the machines even at our high rate of speed with inverted form.

Compared with the old device they are invaluable—saving time and trouble, and adding materially to our profits. If we could not obtain more we would not part with those we have for their weight in gold coin.

EASTERN TAG COMPANY.

PROVIDENCE, R. I.

ABOUT THE MIEHLE.

Two more Miehle presses have been added to the equipment of the Columbian Engraving Company, whose fine sheet of photo-chromatic three-color work, produced on that press, was noted in our July issue under "Review of Specimens Received." Mr. Klopsch, of the *Christian Herald*, New York, also made some experiments with this class of work on a Miehle press in his establishment which had run over 13,000,000 impressions, with such satisfactory results

that he placed his order with the Miehle Company for five more of their presses. The company have recently gotten out a new catalogue full of interesting information relating to their presses, which printers and pressmen can obtain upon application.

APPLIANCE FOR UNIFORM CUTTING OF LEADS AND SLUGS.

THE standard gauge, which is now furnished with the Little Giant Lead and Rule Cutter, adds very greatly to the value of that widely popular tool. It is simple and absolutely accurate. Slots are milled on the edge of the bed, into which fits a spur attached to the sliding gauge. There are imitations of the Little Giant Cutter, but the products of imitators seldom equal the original. All dealers who handle only the best tools sell the Little Giant.

ROOSEN INK WORKS.

Since making reference in our August issue to Mr. H. D. Roosen, of the printing ink firm of Hencken & Roosen, 66-68 John street, Brooklyn, New York, a change has occurred in the affairs of the company which places it under his sole control, and it will hereafter be known by the name given as the title of this paragraph. It is entirely owing to Mr. Roosen's able management that the company has been able to reach its present state of prosperity. The same high standard in the manufacture of printing inks will be maintained, and with the revival of business activity, which seems to have arrived, a brilliant future for the new firm is assured.

CREDIT BOOK AND DIRECTORY.

Printers' supply houses, paper mills, typefounders and dealers in supplies and materials intended for the book, stationery, printing and kindred trades, will find in the "Reference Directory of Booksellers, Stationers and Printers," published by the Industrial Information Company, 156 Fifth avenue, New York, a book of great value. It is conveniently arranged and classified, and gives the capital and credit ratings and accurate addresses. For manufacturers, jobbers, publishers, importers and traveling salesmen the work will prove of inestimable value.

LOWEST PRICES ON RECORD.

The lowest prices ever quoted for type have been reached in several "Bargain Sheets" issued respectively by the New York, Boston, Baltimore, Cleveland and Cincinnati branches of the American Type Founders' Company. These sheets may be procured on application to any branch of the company.

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 1st of each month, and no want advertisements for any issue can be received later than the 20th 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.

BOOKS.

ALL live printers should have Bishop's "Practical Printer," 200 pages, price \$1. Also his "Printers' Ready Reckoner," 50 cents each; the "Printers' Order Book," price \$3, and "Specimens of Job Work," price \$2. Also "The Job Printer's List of Prices and Estimate Guide," price \$1. All who are starting in business need these books.

A PRACTICAL TREATISE ON JOB PRINTING for the proprietor, journeyman, and apprentice, containing many valuable pointers in the management of the office, buying stock, cutting prices, mail orders, etc. Also much information and many valuable recipes which are alone worth the price of the book. Price 50 cents. Also a few "Specimens of Job Printing" left yet, which will be sold for 15 cents each. Address R. M. Scranton, Alliance, Ohio.

BOOKS.

ARTISTIC DISPLAY IN ADVERTISING is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and advertiser should have. Size, 8 by 11 inches; 96 pages, embossed cover; postpaid, 30 cents. **INLAND PRINTER CO.**, 212-214 Monroe street, Chicago, 197 Potter Building, 38 Park Row, New York.

CALENDAR-BLOTTER ADVERTISERS can find in "Some Advertising that Advertises" a wealth of ideas in way of designs, colors and catchy text matter. One dollar buys the book which has material for two years' use. The edition cost the printer nine months' hard work. Price would be low at \$5. Send your order to the originator of calendar-blotter advertising, **W. H. WRIGHT, JR.**, Box 65, Buffalo, N. Y.

FOR SALE—American Dictionary of Printing and Book-making; Lockwood, publisher, 1895; board covers, half morocco; absolutely unused; cost \$12 in exchange. Will accept best offer. Address "K 16," care **INLAND PRINTER**.

FOR SALE—Official Memorial of the World's Columbian Exposition, by the Joint Committee on Ceremonies. Contains full report of dedicatory and opening ceremonies, and facts and figures of great and increasing interest. Fully illustrated with half-tone engravings of buildings, views, and portraits of officials. Printed on fine enameled paper, 320 pages, 8 by 11 inches, gilt edges. Price, full cloth, \$1; full leather, \$1.25; full leather, padded, \$2, with 30 cents added for postage on each volume. Formerly sold for \$4, \$5 and \$7, respectively. Address **THE HENRY O. SHEPARD CO.**, 214 Monroe street, Chicago.

JUST OUT—Practical Specimens No. 7. They are up to snuff. Send 25 cents to **F. H. McCULLOCH**, Austin, Minnesota, and get a copy.

PRINTERS—Mail \$5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. **GEORGE W. SMALL & CO.**, Kinney avenue and Wold street, Cincinnati, Ohio.

THE Union Printer says: "THE PROOFSHEET contains some of the brightest articles I have ever read, and the proofreader who tries to get along without it is a chump." This is an extreme statement, but it is true that every proofreader can profit by perusal of *The Proofsheets*. 10 cents per copy, \$1 per year. Vol. II, begins with October number. Sold by all newsdealers. **BEN FRANKLIN CO.**, 232 Irving avenue, Chicago.

FOR SALE.

FOR SALE—A Taylor drum cylinder, 26 by 33½; \$500. **J. H. STONEMETZ & CO.**, 23 Park row, New York city.

FOR SALE—Complete job printing office, Rochester, N. Y. Inventory \$3,500, will sell for \$2,500. Everything modern and in first-class condition. Has established trade that will make good living and pay good interest on investment for practical man. Address "K 29," care **INLAND PRINTER**.

FOR SALE—Good cylinder and job presses, very reasonable terms. For particulars address "K 19," care **INLAND PRINTER**.

FOR SALE—Taylor double cylinder, 42 by 64; \$1,000. **J. H. STONEMETZ & CO.**, 23 Park row, New York city.

SITUATIONS WANTED.

A GENTLEMAN with nearly twenty years' experience in the type, electrotype, printers' machinery and supply business, thoroughly practical and good salesman, in business on own account for nearly fifteen years, desires a position as manager or salesman. Can command good trade south of Philadelphia. Address "K 17," care **INLAND PRINTER**.

AN EXPERT PHOTO-ENGRAVER wants situation or location. Understands all branches. Has outfit. Address "K 26," care **INLAND PRINTER**.

GOOD PROOFREADER AND EXCHANGE EDITOR, at present general superintendent (all departments) of large country office, wants permanent position. Several years' experience. Address "K 20," care **INLAND PRINTER**.

HALF-TONE ETCHER, first-class, desires permanent position with responsible firm. "H. T.," 705 Royden street, Camden, New Jersey.

HALF-TONE PHOTOGRAPHER desires a position. Also etch in half-tone and line. Address "K 27," care **INLAND PRINTER**.

POSITION wanted by former manager of manufacturing department connected with one of the large stationery stores in Chicago. Address "K 22," **INLAND PRINTER**.

RELIABLE MAN, with twenty years' experience, desires position as manager or superintendent of printing plant. Good references. Address "K 25," care **INLAND PRINTER**.

WANT TO GO SOUTH—A bookbinder who can rule, forward and finish, and has had charge of job bindery for eight years; is steady, sober and married; must be a steady job. Address "K 28," care **INLAND PRINTER**.

WANTED—Position as foreman of a live, hustling job office, by temperate and competent Chicago book and job printer and proofreader. Can estimate on all classes of work and familiar with paper stock. A 1 references furnished. Address "K 23," care **INLAND PRINTER**.

WANTED—To lease, a good job office in a live town, or a good position in a job office. Can do anything inside a printing office. Ten years' experience. Neither chew, smoke, drink nor swear. **A. L. WHITE**, Stevensville, Mont.

HELP WANTED.

NON-UNION FOREMAN—Experienced, sober and of original ideas, can secure permanent position with good salary in beautiful city of \$0,000 by investment of \$700 to \$1,200 in daily newspaper plant. Address "K 13," care **INLAND PRINTER**.

SOLICITOR wanted. One thoroughly familiar with booming daily subscription list. Original in method, prompt and accurate. Must be of good character, and give first-class reference. Address **Register Gazette Company**, Rockford, Ill.

WANTED—AN EDITOR—Must be A No. 1 and capable of taking full charge of editorial department of a leading republican daily in an Ohio town of 10,000 population. Good salary paid and no investment expected. Best of references required. Address "K 21," care **INLAND PRINTER**.

WANTED—Foreman for a first-class job printing house, which publishes two technical journals of large circulation, and does a large business in fine job printing. Address, giving experience and references, "BOX 302," Scranton, Pennsylvania.

WANTED—Printers, pressmen, binders, etc., to write for particulars of the coming civil service examinations for help in the Government Printing Office, Internal Revenue, Railway Mail, Postal, Customs and Departmental Services. Thousands of new positions; good chance for appointment. Latest information and "pointers" free. U. S. BUREAU OF INFORMATION, Cincinnati, Ohio.

WANTED—Two Foremen—One for composing room and one for pressroom, in first-class progressive printing house in Kansas City. Must be thoroughly capable and know how to handle men. State experience, reference and salary wanted. Address "K 15," care **INLAND PRINTER**.

WANTED—100 practical job printers to use CERO-TYPES, the printer's friend. Lithographic effects on your own printing presses. Save money by writing for samples. See advertisement in this number, on page 110.

BUSINESS OPPORTUNITIES.

FOR SALE—A class publication, established eight years. National paid circulation. Pays between \$5,000 and \$6,000 a year. Reason for selling, other interests demand publisher's attention. Location could be changed without detriment. Address "K 14," care **INLAND PRINTER**.

FOR SALE—A large and old-established book and job printing office in St. Paul, Minn., or will sell part interest to the right man and give him the management. For particulars address "K 24," care **INLAND PRINTER**.

FOR SALE—A paying modern newspaper plant in the county seat of one of the best counties in Central Illinois. Good reasons for selling. Address "K 12," care **INLAND PRINTER**.

FOR SALE—A small job office; everything new and modern. Also copperplate D press, and embossing press; will be sold cheap. **KEMP & CO.**, Fremont, Nebraska.

FOR SALE—Evening paper; city in California, over 25,000 population; pays publisher \$3,000 yearly; be sold for \$6,000. **W. C. Washburne**, care American Press Association, 510 Montgomery street, San Francisco.

FOR SALE—Nicely equipped job plant in the most substantial city in the Indiana "gas belt." Only exclusive job office in town of 10,000 inhabitants. Gas engine, cylinder press, half and eighth medium jobbers, paper cutter, etc. Full line of modern-faced type, everything on point system. Office is doing a cash business of \$150 to \$200 per month. Any practical printer, with the help of a good man, can run it. No soliciting. Will sell cheap on account of continued ill-health. Address "K 11," care **INLAND PRINTER**.

FOR SALE—Something new. CERO-TYPES. See advertisement on page 110 of this issue.

FOR SALE—Up-to-date printing office, located in a growing New England town; a bargain for a cash customer. Address "K 10," care **INLAND PRINTER**.

PRINTING OFFICE FOR SALE—1 cylinder, 5 jobbers, 30-inch cutter, electric motor, etc.; composing room especially full and complete in every detail; all material and machinery in excellent condition and up-to-date; best location, very low rent; owner established business in present location in 1877, and has built up an enviable reputation for good work. Having bought out a large pressroom, which demands his undivided attention, above establishment is offered for sale. Price, \$7,500; \$1,500 cash. **THAD. B. MEAD**, 96 Duane street, New York city.

TWENTY-FIVE PER CENT OFF FOR CASH—Job office in Detroit, Michigan. Well established. Material in good shape, and good regular business. Special inducements given if sold before November 1. Address "K 18," care **INLAND PRINTER**.

MISCELLANEOUS.

POSTAL CARDS REDEEMED—Uncle Sam will not redeem printed, but not used, postal cards; I will. Send sample, state quantity, and I will quote price. **W. S. PARKER**, 152 Monroe st., Chicago.

WANTED—A secondhand automatic knife grinder. Address **AVE MARIA**, Notre Dame, Indiana.

MISCELLANEOUS.

ANYBODY CAN NOW MAKE CUTS, from drawings, prints or photos, with my simple pen-and-ink zinc etching process. Takes only about five minutes to etch one or several cuts. The few materials required can be obtained in even a country town, at a cost of a few dimes. Common tinner's zinc is used. A boy of fifteen can work it. You make a drawing with pen and ink on the zinc, or transfer a print or lead pencil drawing thereto, and a little acid "does the rest." A little practice makes elegant work. Now in extensive use all over the United States and Canada. Instructions as plain as A, B, C. Sent to any part of the world for \$1. Illustrated circulars and unsolicited testimonials on application. THOS. M. DAY, Centerville, Ind., U. S. A.

EMBOSSING COMPOSITION for use on platen presses. The best material made; readily softened; hardens in three to five minutes; full instructions in package. Price, \$1 per cake. Write for full particulars, I. WHITESON, 298 Dearborn street, Chicago.

PRINTING INKS—Best in the world. Carmines, 12½ cents an ounce; best job and cut black ever known, \$1 a pound; best news ink seen since the world began, 4 cents a pound. Illustrated price list free on application. Address WILLIAM JOHNSTON, Manager *Printers' Ink Press*, 10 Spruce St., New York.

SOMETHING NEW—McCulloch's Practical Specimen Case. Will hold a full line of samples. Can be hung on the wall or folded up and used on the road. Nothing like it. Price \$3. Send at once to F. H. McCULLOCH, Austin, Minnesota.

WANTED—FOR CASH—Secondhand water motor. Must furnish six horse-power under eighty pounds pressure. STANDARD REVIEW, Alliance, Ohio.

EVERY PRINTER CAN DO FINE EMBOSSING
UPON THE ORDINARY PRINTING PRESS.
SEND FOR SPECIMENS AND FULL INFORMATION.
SANDERS ENGRAVING CO., 314 N. BROADWAY, ST. LOUIS, MO.



New Half-Tone Catalogue
OF STOCK CUTS, NOW READY.
SENT ON RECEIPT OF 25 CENTS.
This Catalogue is printed in twelve different art colors, and the title of picture and name of artist are given with each subject. It contains many fine plates for calendar work and illustrating, not to be obtained elsewhere.
C. J. PETERS & SON,
145 High Street, BOSTON.

Are You a Consumer of Cardboard, Cut Cards or Paper?

Write for our samples and prices, compare them with others and judge for yourself. Whether you buy small or large, we guarantee satisfaction, or money refunded.
UNION CARD & PAPER CO.,
198 William St., cor. Frankfort St., New York.

ST. LOUIS PHOTO-ENGRAVING CO.
COR. 4TH & PINE STS. ST. LOUIS, MO.

PATENTS.

Patents procured in the United States and in all Foreign Countries. Opinions furnished as to scope and validity of Patents. Careful attention given to examinations as to patentability of inventions. Patents relating to the Printing interests a speciality. Address,
FRANKLIN H. HOUGH, Attorney-at-Law and Solicitor of Patents,
925 F STREET, WASHINGTON, D. C.

A Pleased Customer



Is the best recommendation to be desired . . . ours are pleased customers . . . they all talk in this fashion:
"Your case of rules received O. K. Think it is a good thing. Every printing office should have one."
NICHOLSON & WILSON, Art Printers.
Perhaps you need some special lengths or a special sized set of rules . . . we make them . . . anything you want . . . can please you in quality and prices . . . correspondence solicited . . . our catalogue is yours for the asking.
HARRISON RULE MFG. CO., Norwalk, Ohio.

DIXON'S ELECTROTYPERS' GRAPHITE
FOR MOLDING AND POLISHING.

DIXON'S BELT DRESSING . . . WHICH PREVENTS SLIPPING AND PRESERVES THE LEATHER.

Are two Indispensable Articles for Printers and Publishers.
Send for Circulars. **JOS. DIXON CRUCIBLE CO., Jersey City, N. J.**

WANTED . . .

Designers and manufacturers of original articles adaptable to
ADVERTISING PURPOSES
for wall, desk and pocket, suitable for tradesmen's distribution. Original ideas also in Calendars invited.

Send particulars and prices for quantities to
WM. ASHTON & SONS (Established 25 years),
Church Walk, SOUTHPORT, ENGLAND.

CALENDARS . . . AND . . .
Calendar Pads. **1896**

Send for Catalogue and Price List.
JAMES BATCHELAR, 49-51 Ann St., New York.

The Twelve Cover Designs,

By WILL H. BRADLEY, made for THE INLAND PRINTER, have been reproduced in miniature and published in pamphlet form, size 4½ x 6 inches. Those wishing to preserve in convenient shape these artistic and attractive drawings, which have been so highly commended both at home and abroad, should order one of these booklets.
Price, postpaid, 25 cents.
THE INLAND PRINTER COMPANY,
CHICAGO OR NEW YORK.



Received the Highest Award at the World's Columbian Exposition
Send for Catalogue to **W. N. DURANT, MILWAUKEE, WIS.**



THIS simple and royal device most effectually REDUCES AND REFINES PRINTING AND LITHOGRAPHIC INKS, of any color, age or stiffness without affecting the color. Whenever trouble arises in working any paper or cardboard, or you want to start up presses mornings without washing up to save time, the rollers are sticky, weather damp, cold or hot, the ink on the rollers dry, they pull and refuse to take or distribute the ink, just put a little Inkoleum on the rollers with your finger and mix a little in the ink if stiff, and note the time saved—ten times the cost of Inkoleum. For sale by dealers generally. Look out for infringements of our Patents: they are all worthless, from the axle greases up. Buy only Inkoleum.
ELECTRINE MFG. CO., St. Paul, Minn. Geo. M. Stanchfield, Patentee.

THE LIBRARY CATALOGUE AND INDEX.
A CONVENIENT book with spaces for 1,500 titles, in which can be entered the numbers, names, authors and other particulars pertaining to all books in your possession. It also contains a complete index, alphabetically arranged, in which are to be entered the names of books and the authors, with reference to the number of each book. Numerous private collections of books are being formed, and some systematic method of keeping track of the volumes should be had. This work will meet every requirement. Full instructions for use in each volume. Size, 8 by 8 inches. Bound with leather back and corners, paper sides, regular library style. Price, postpaid, \$2.50.
The Inland Printer Company, Chicago.

AMERICAN PHOTO-ENGRAVING COMPANY....

Process Cuts
for all kinds of
Illustrations.

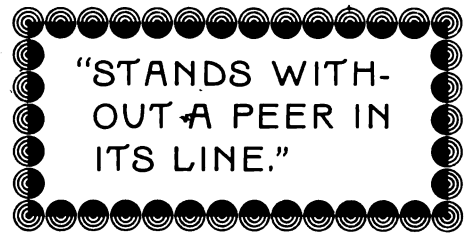
17 Vandewater St.
New York.

Duplicates of these Cuts
\$1.50 each.



"Banish all Compliments but Truth."

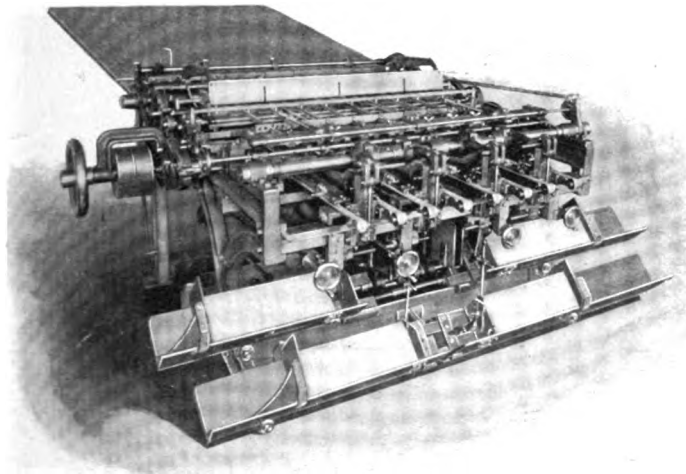
THE
CRANSTON
PRESS



The Cranston Printing Press Company,

BOSTON—10 Federal Street.

Norwich, Conn.



✿ Dexter
✿ Book
✿ Folders



THE NEW
QUADRUPLE SIXTEEN

Will also INSERT and form two 32-page sections.

F. L. MONTAGUE & CO.

Sole Agents ✿ 17 Astor Place
New York ✿ 315 Dearborn Street
Chicago. ✿

Bound Volumes The Inland Printer. A Valuable Acquisition for Your Library.

We can supply bound Volumes IV, V, VII, VIII, X, XI, XII, XIII and XIV, of THE INLAND PRINTER at prices named below. They are substantially bound in half Russia back and corners, cloth sides, neatly lettered, and edges marbled, making a handsome book of reference. Must be sent by express at expense of purchaser.

Volume IV, October, 1886, to September, 1887, . . . \$1.25	Volume XI, April, 1893, to September, 1893, . . . \$2.25
" V " 1887, " " 1888, . . . 3.75	" XII, October, 1893, " March, 1894, . . . 2.25
" VII, " 1889, " " 1890, . . . 3.00	" XIII, April, 1894, " September, 1894, . . . 2.25
" VIII, " 1890, " " 1891, . . . 3.00	" XIV, October, 1894, " March, 1895, . . . 2.25
" X, " 1892, " March, 1893, . . . 2.25	" XV, April, 1895, " September, 1895, . . . 2.25

Volumes IV to VIII contain twelve numbers of the magazine; those from X to XIV contain but six numbers, making an easily handled volume. The price of Vol. IV is special, being less than cost of the binding. This offer is made in order to reduce stock, and should be taken advantage of by all who wish to obtain a journal that will soon be out of print and exceedingly valuable. Many single articles in these books are worth double the price of the volume.

THE INLAND PRINTER CO., Publishers,

NEW YORK OFFICE:
197 Potter Building, 38 Park Row.

212-214 Monroe Street, CHICAGO.

THE INTELLIGENT PRINTER IS AMUSED



at the strenuous efforts being made by cheap ink manufacturers to induce him to doubt the evidence of his own senses. Their ads. may be very alluring, but—well, enough said.

Queen City Printing Inks

do not need advertising by such methods. They are of true and tried merit, are sold at prices that are right, and are sent to printers of known reputation and credit without "cash with the order."

... The ...

Queen City Printing Ink Co.

Cincinnati, Ohio.

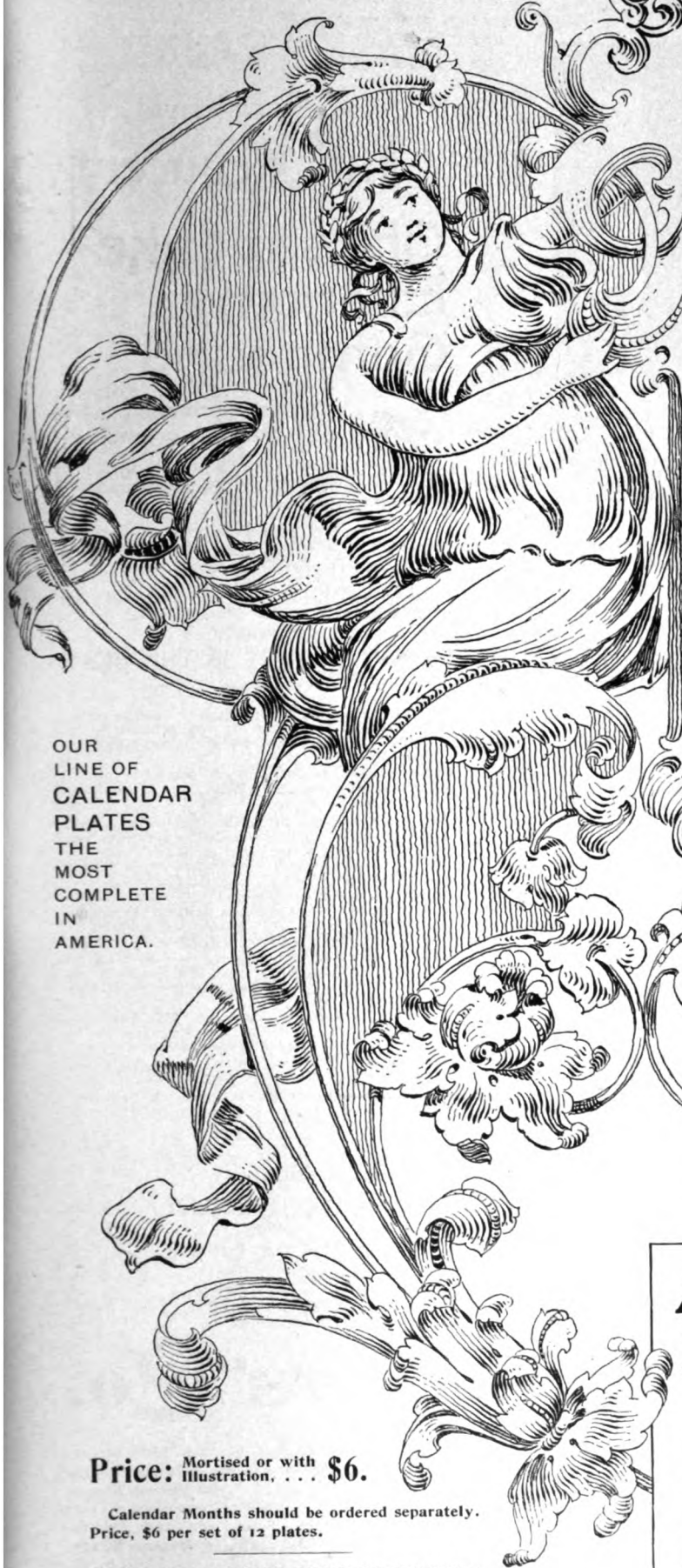
CHICAGO:
347 DEARBORN ST.

Calendar Design No. 106,

DUPLICATE PLATES
FOR SALE BY

FRANKLIN ENGRAVING AND ELECTROTYPING CO.

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1896		JANUARY					1896
SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.	
<small>Last Quarter 7th</small>	<small>New Moon 14th</small>	<small>First Quarter 22d</small>	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	<small>Full Moon 30th</small>	

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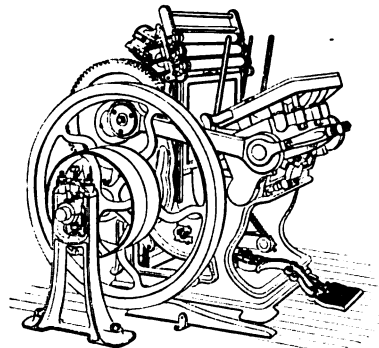
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For years rival press builders have admitted its superiority as a printing machine, and raised but one objection to it—"too slow for ordinary work." The series of 1895 is fast—speed limited only by expertness of feeder—more is superfluous. "The best is the cheapest."

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PURE—absolutely free from mineral petroleum products.

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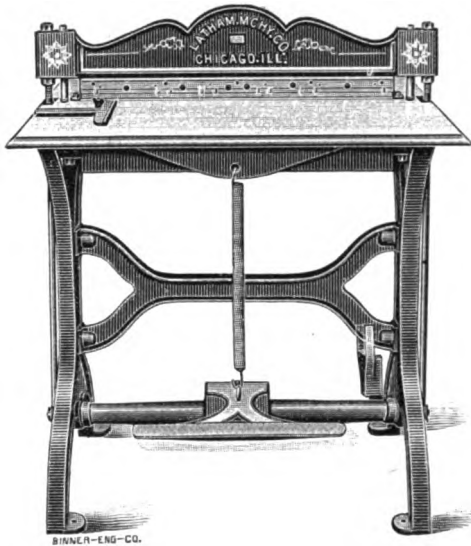
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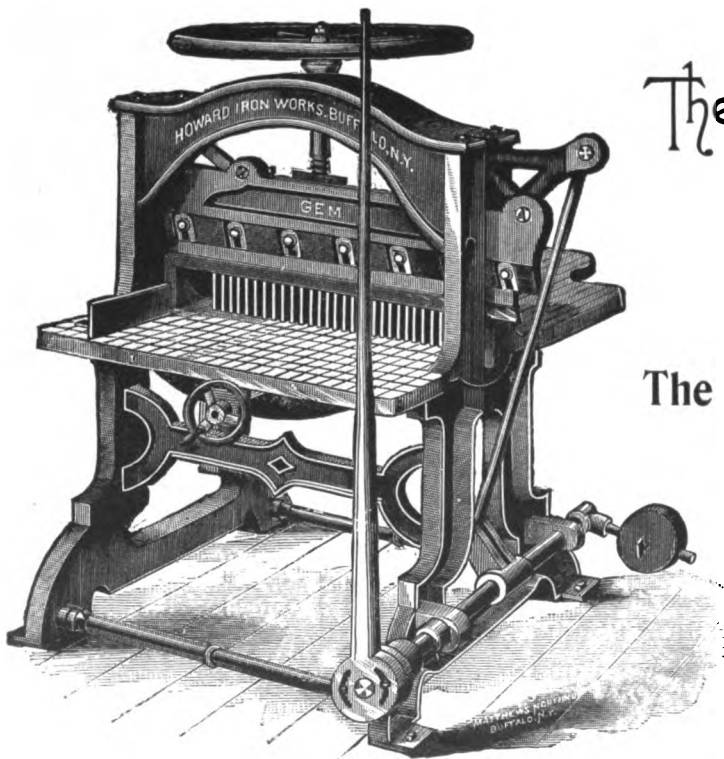
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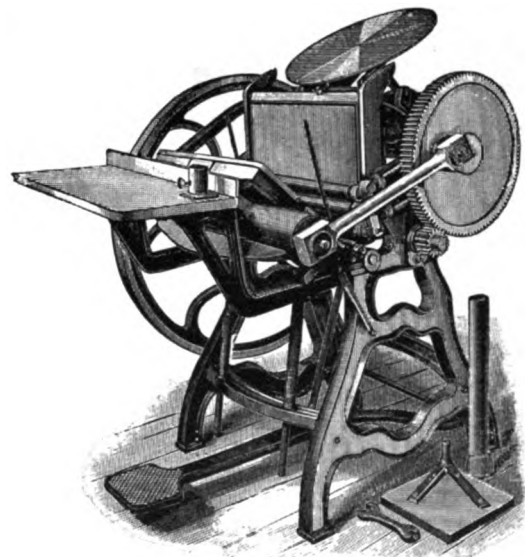
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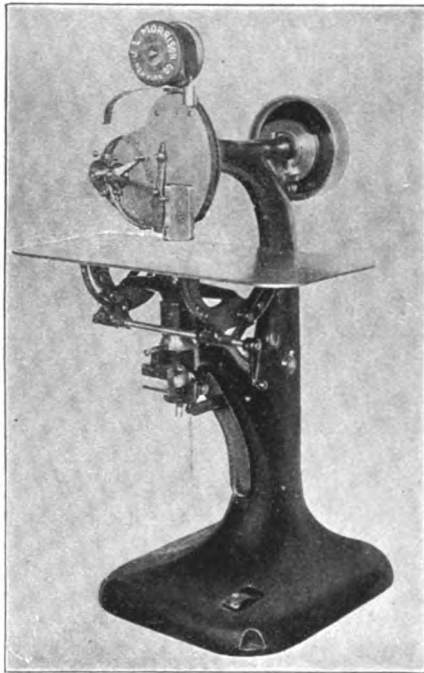
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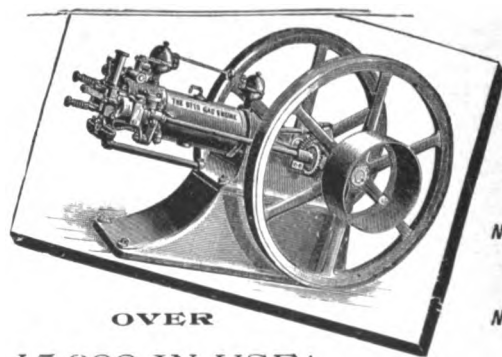
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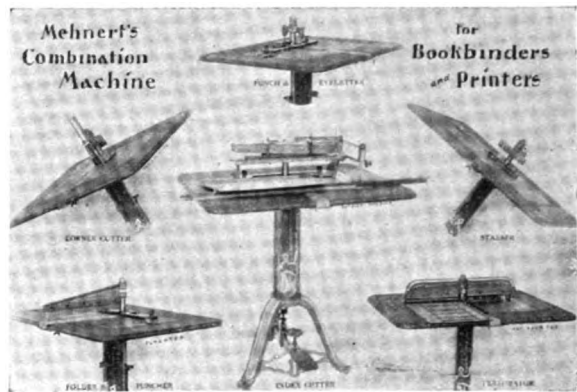
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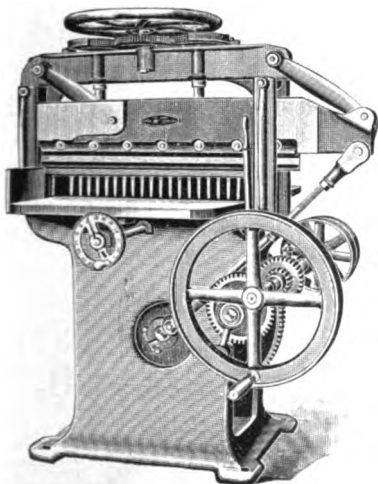


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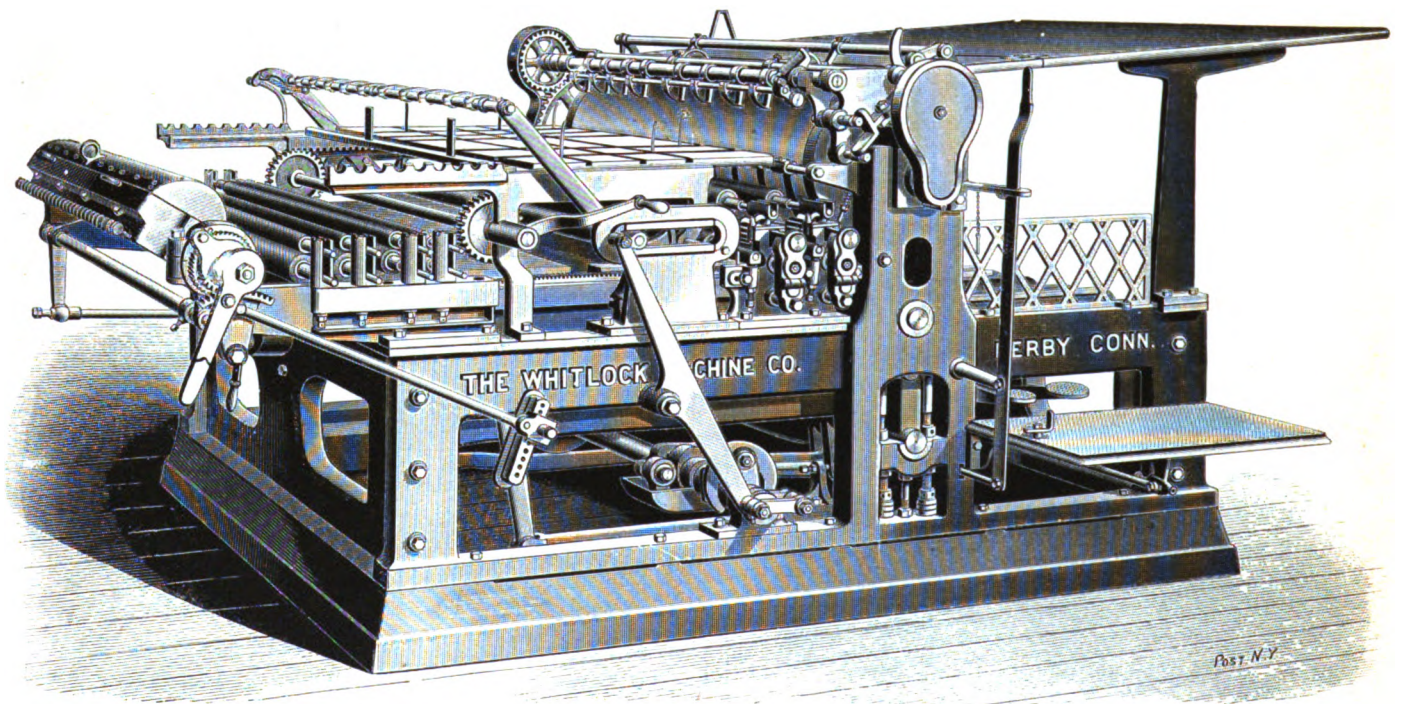
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While it is True that in certain matters of fashion we now see the styles of the last generation, this does not apply to matters mechanical. In fact, it is quite the reverse.

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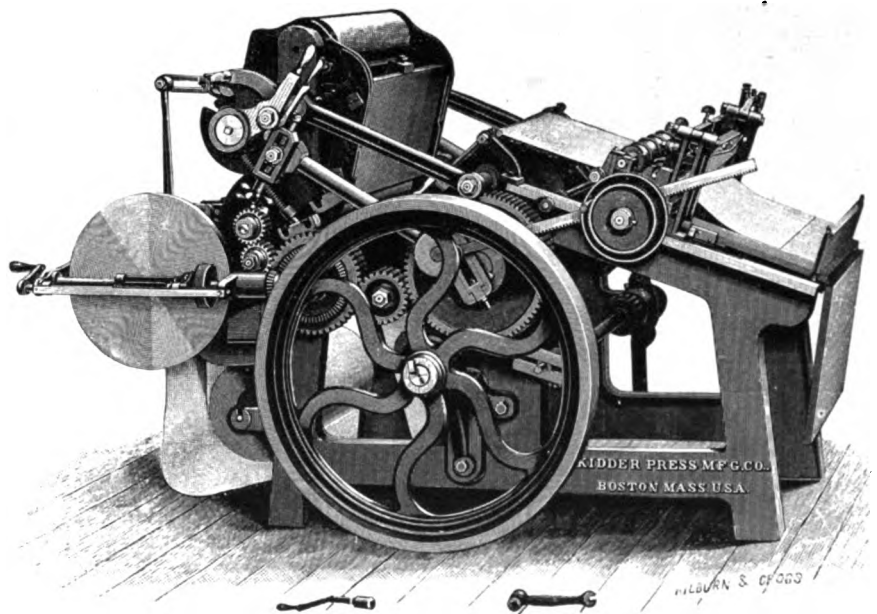
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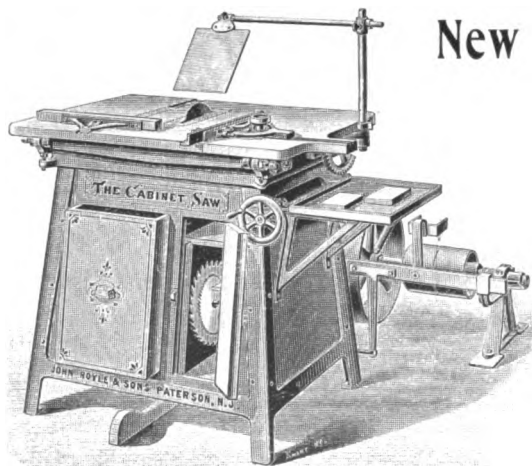


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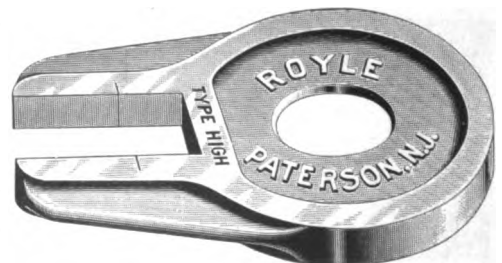
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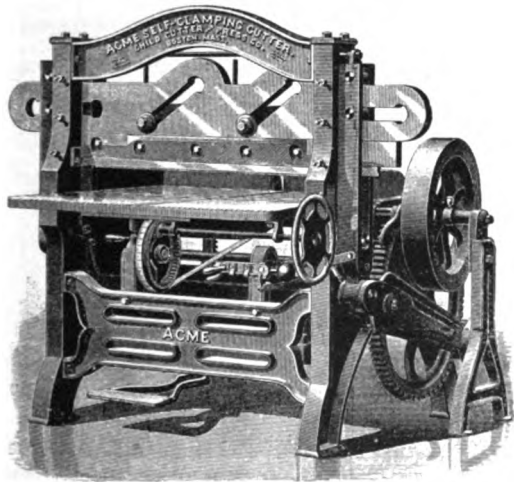
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A Full and Concise Explanation of all the Technical Points in the Printing Trade, for the Use of the Printer and his Patrons.

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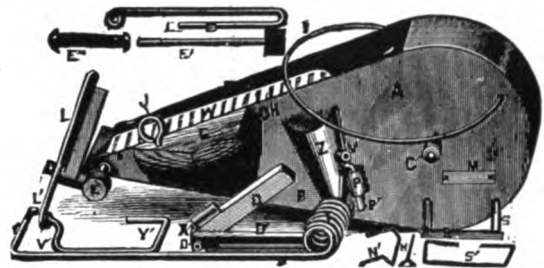
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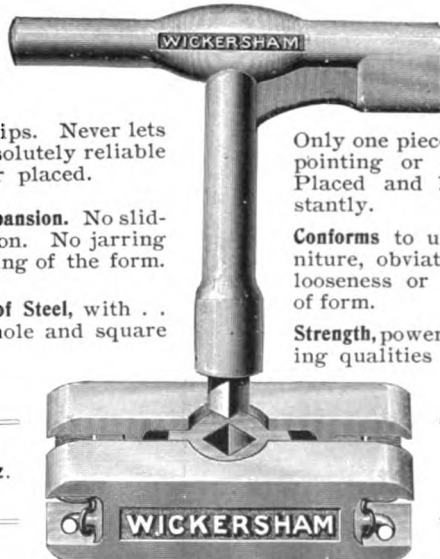
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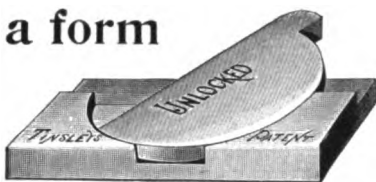
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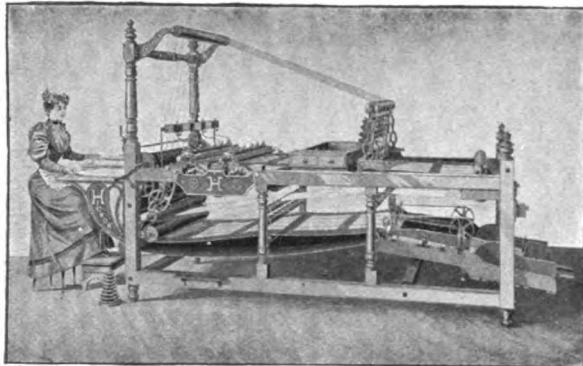


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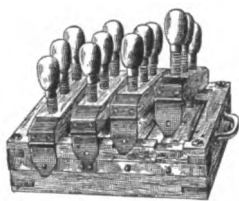
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| 1 Advertisement Composition, Comment and Criticism. | 3 Views in Printers' Home. |
| 4 Compounding of English Words.— <i>Trall.</i> | 2 Pressman's Overlay Knife. |
| 20 The Color Printer.— <i>Earhart.</i> | 5 Photo-Engraving.— <i>Schraubstadter.</i> |
| 2 Pocket Dictionary (cloth bound). | 2 Reducing Glasses. |
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| 5 Godwin's Bookkeeping Manual. | 1 Newspaper Illustrating. |
| 1 Leffingwell's Rules of Order. | 1 Ninety Ideas on Advertising. |
| 1 Multi-Color Chart.— <i>White.</i> | 3 Temporary Binder for THE INLAND PRINTER. |
| 5 The American Printer.— <i>Ma. Kellar.</i> | 3 Kelly's Book on Presswork. |
| 1 Book on Metal Engraving. | 1 Artistic Display in Advertising. |
| 5 Perfect Order and Record Book.— <i>Nichols.</i> | 3 Cost of Printing. |
| 5 The Pentateuch of Printing.— <i>Blades.</i> | 2 Designs and Suggestions for Jobwork. |
| 5 Wilson's Work on Photo-Engraving. | 3 DeMontfort Press Specimens. |
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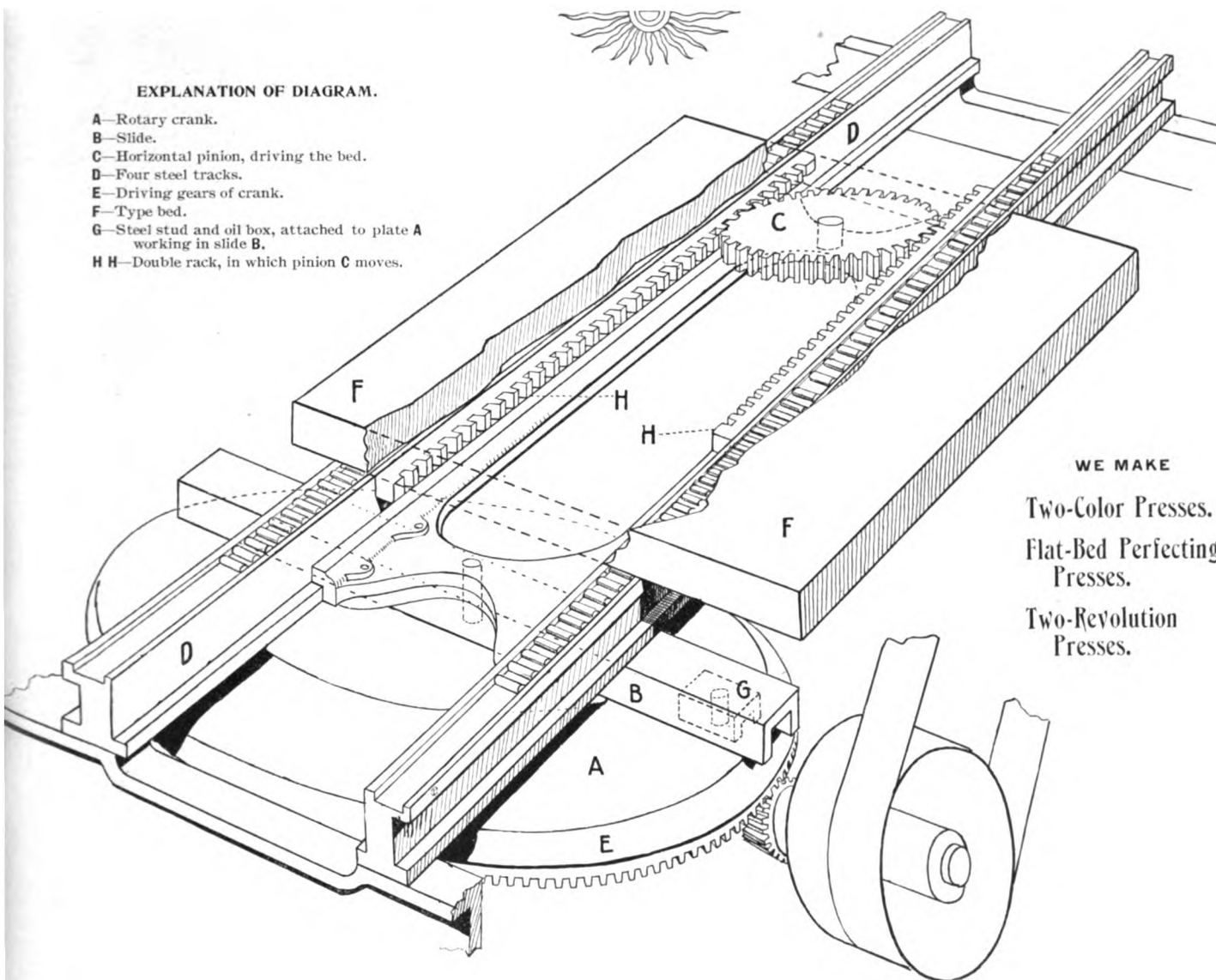
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- F—Type bed.
- G—Steel stud and oil box, attached to plate A working in slide B.
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Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives. Scientific tempering.

PAPER DEALERS AND MAKERS.

Butler, J. W., Paper Co., 216 and 218 Monroe street, Chicago.
Chicago Paper Co., 129 and 122 Franklin st., Chicago. Headquarters for printers' supplies.
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, Vellum Bond, Mittineague, Mass.
Taylor, Geo. H., & Co., 207 and 209 Monroe st., Chicago. Plate, book, news, colored covers, manila, etc., and specialties.

PAPER RULING MACHINERY.

Piper, E. J., 44 Hampden st., Springfield, Mass. Improved ruling machines.

PATENT STAR-WHEEL FLY-STICKS.

Hyde & Seaman, 127 Winthrop st., Brooklyn, N. Y. Star-wheel fly-sticks and star-wheels.

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THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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- Blomgren Bros. & Co.**, 175 Monroe street, Chicago. Photo, half-tone and wood engraving.
- Boston Engraving & McIndoe Printing Co.**, 50 Hartford street and 113 Purchase street, Boston, Mass. The largest combined engraving and printing establishment in New England. Fine cut making and fine cut printing, our specialties.
- Crosscup & West Engraving Co.**, The, 911 Filbert street, Philadelphia. Engraving of a high order.
- Franklin Engraving and Electrotyping Co.** (formerly **A. Zeese & Co.**), electrotypers, photozinc etchers, half-tone, wax and wood engravers, 341 to 351 Dearborn street, Chicago.
- Illinois Engraving Co.**, 350 Dearborn st., Chicago. Engraving by all processes.
- Peters, C. J., & Son**, 145 High street, Boston. Our half-tones are unexcelled.
- Post-Express Printing Co.**, Rochester, N. Y. Superior half-tones and zinc etching.
- Sanders Engraving Co.**, 400 and 402 N. Third street, St. Louis, Mo. Photo-engravers.
- Zeese, A., & Sons**, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

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- New York Steel & Copper Plate Co.**, 171 Wallabout st., Brooklyn, N. Y. Copper for half-tone.
- Royle, John, & Sons**, Essex and Straight streets, Paterson, N. J. Routing machines, routing cutters, saw tables, shoot planes, etc.

PRINTERS.

- Darrow, P. C., Ptg. Co.**, 401 Pontiac bldg., Chicago. Superior color work and designing.

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- James, Geo. C., & Co.**, manufacturers and dealers, 62 Longworth street, Cincinnati, Ohio.

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- American Type Founders' Co.** has "everything for the printer" in its eighteen branches. Address nearest branch. See list of branches under head of Typefounders.
- Bronson, H.**, new and secondhand machinery and supplies, 233 Randolph street, Chicago.
- Dodson Printers' Supply Company**, Atlanta, Ga. Largest stock in the South. Lowest prices.
- Gehlert, Louis**, printers' and stereotypers' blankets, 204 E. Eighteenth street, New York.
- Graham, E. K., & Co.**, 516 Commerce street, Philadelphia. New and secondhand machinery and supplies.
- Hamilton Mfg. Co.**, Two Rivers, Wis. Mfrs. of cases, stands, cabinets and all printers' wood goods.
- Hartnett, R. W., & Bros.**, 52 and 54 North Sixth street, Philadelphia, Pa.

PRINTERS' MATERIALS.

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 Cincinnati, 7 Longworth st.
 Chicago, 139-141 Monroe st.
 Milwaukee, 89 Huron st.
 St. Louis, Fourth and Elm sts.
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 St. Paul, 84 East Fifth st.
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II. HOW TO ADVERTISE.

Don't expect busy men to be interested in the fact that you would like to sell them something. They probably know that without being told. To fire at them month after month the statement that you deal in a certain line of goods is the kind of bombardment which never makes any breaches in the wall. Tell them rather something *about* what you have to sell—tell them why it is to their interest to buy. In short, when you advertise, *say something*.

III. WHERE TO ADVERTISE.

Look over carefully the different journals which come into your office. Which would a possible buyer of your goods be most likely to pay two dollars a year for, and which would he take home with him to read at his leisure? That is the journal for you. Comparisons are not odious to us.

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As long as you are looking for more business. When you have passed that period we will excuse you—certainly—good-bye—have you our address? You will probably need it before long. Here it is:

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CHICAGO—212 Monroe Street.

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Are now making
a very superior line of

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LAID AND WOVE,

In the following Sizes and Weights:



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SUBSTITUTES FOR WEDDING BRISTOL and other cards take the form of—

1. Cheap center sheets. In this case sheets enough are put in, but those inside are of inferior quality.
2. Through the use of a less number of sheets than there should be, each sheet being proportionately thicker, thereby saving pasting.
3. Through a combination of 1 and 2, viz: cheap centers run thick and few in number, thus saving in the cost of both pasting and stock, the outside sheets only being up-to-grade and used to veneer or cover other discrepancies.

BRISTOLS. Bristols, the ordinary or Mill Bristol Board, such as our Florence, Wawasa, Peerless, etc., are manufactured from the same character of stock as writing paper; they are, in fact, writing paper run thick, their quality, as in flat writing papers, depending upon the quality of stock put into them and the degree of skill used in manufacture. They are not pasted, and their ply depends upon weight—24-pound per ream to the ply, viz:

2-ply,	100 pounds to 500 sheets.
3-ply,	120 " " "
4-ply,	140 " " "

Cheap, shoddy stock in Bristols or ordinary Mill Bristol Board is sometimes colored to look bright, but beyond this there is meager room for substitution, and consequently the popularization of cut cards from regular Bristol is not encouraged by certain dealers who are trade strategists.



Our claims to your Cut Card orders are based on advantage to you.

Are you buying your cards 1,020 cards to the thousand? That is the way we put them up—banded, 51 in a pack, 10 packs in a neat and strong telescoped box; 2 boxes, 1,020 cards, for the price of 1,000.

If you place an order with us for 50,000 cards, assorted sizes, or all one size, we will furnish box labels printed with your name without extra charge.

We cut our square-corner cards with shear knives operated by hand, not with power knives, hence there are no frayed or turned edges. Our round-corner cards we cut with a die, the only way to obtain perfect edges and uniformity in size and symmetry in shape of corners.

Our Cut Cards are put up in dust-proof boxes.

We call the stock in our cards by its proper name.

We can save you money if you are buying the stock in sheets and cutting it under a power knife. Our way is pre-eminently a money-saver for card users.

Cards and Card-Making.

BLANKS are manufactured from the same character of stock that enters into the makeup of ordinary news-print paper—cheap and bulky—and while in quality it varies as does print paper, it is a class of stock that ranges on the list about the lowest of anything in the card-board line, and is only rendered practical for use through laying upon its surface facing-sheets of higher grade paper—these outside sheets varying in quality according to the requirement, regulating its value as with other cardboards. Blanks are sold by plys, but differing from either Wedding or regular Bristol, the ply signifying a certain gauge or thickness—each ply representing about 3-1000 of an inch in thickness above the 2-ply basis, viz:

2-ply,	- -	15-1000 inches.
3-ply,	- -	18-1000 "
4-ply,	- -	21-1000 "

The density of the boards varies a trifle, but the figures given are the correct general basis, and the trade strategy lies in misrepresentation, the goods being sometimes sold as of a certain ply, which they simply are not.

TRANSLUCENT CARDS. The term "Translucent Bristol" signifies a high-grade, carefully prepared bristol stock, exquisitely coated for tint and perfect surface effects. In anything above the thinnest weight, true translucent board is always pasted, the same as wedding bristol, thus ensuring snap, uniform thickness, and a flat or level laying sheet after the coating preparation has been put upon it. Our three grades of Translucent Cards, namely, Extra Heavy, Steel Engravers' and Tinted Enamel, are cut from boards made of high-grade bristol stock, and the coating is prepared and applied with especial care that the proper surface so much desired by plate, lithograph and type printers, may be obtained.

TRANSLUCENT BRISTOL. Under the delicate surface of Translucent Bristol the hidden possibilities for substituting are unlimited. In Translucent Bristol the art of substitution has wrought its work. The term "translucent" has been degraded to mean a brand for everything down to even a cheap, coated blank, like the "goodly apple rotten at the core." Tear open a card cut from a sheet of thick, but cheap, so called "translucent" and see how strikingly similar it is in appearance to the center of a sheet of blank, and how unlike the center of a sheet of high-grade bristol, and it is needless to detail the rest.



J. W. BUTLER PAPER COMPANY

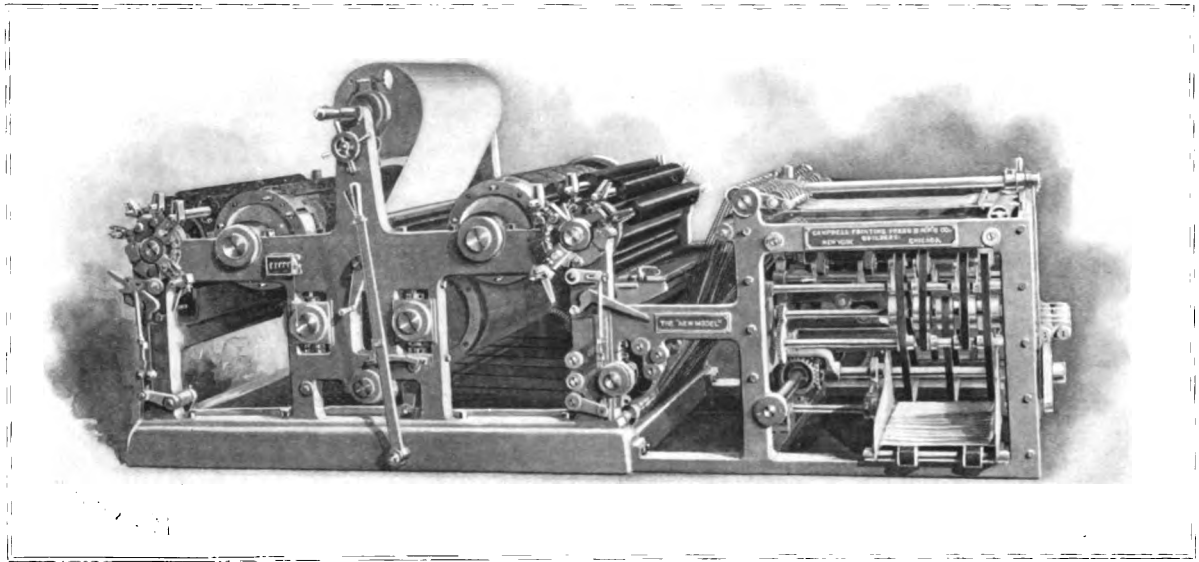
216-218 MONROE STREET

CHICAGO

High Tide...

all along the coast, but **High Speed**
is found only in a

“New Model.”



12,000 to 14,000 four or eight-page papers per hour;

What do you say to 16,000? Incredible?

Come and see.

Bring your watch.

Count it yourself.

The press is running every day in the week.

Our Factory is corner of Wythe Ave. and Hewes St., Brooklyn.

Campbell Printing Press & Mfg. Co.

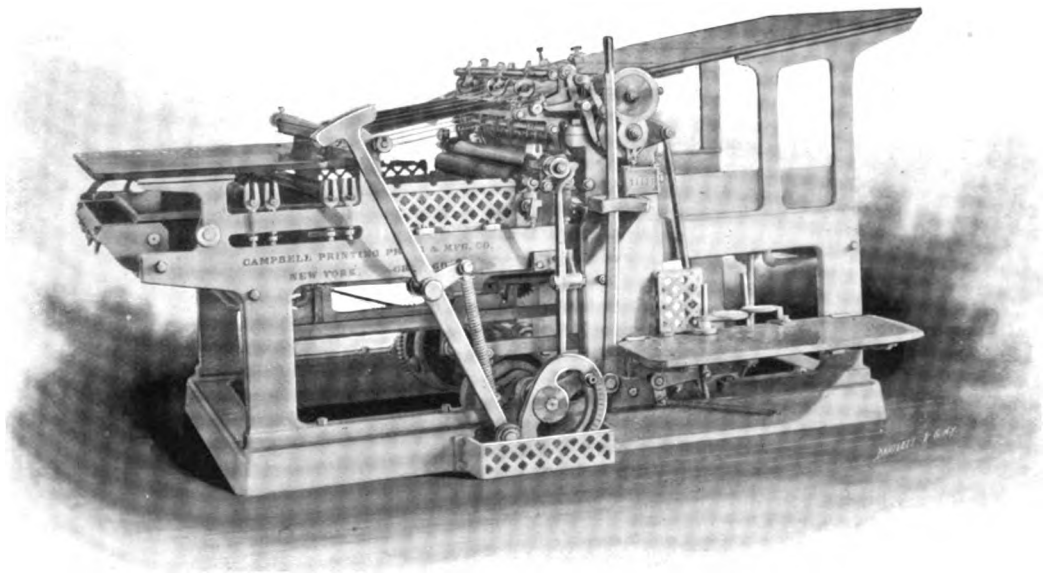
5 Madison Avenue, New York.

334 Dearborn St., Chicago, Ill.

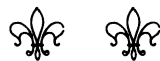
Profit in Business

Is the "Milk in the Coconut."

The coconut is a hard nut to crack. If you don't crack it right you spill the milk. So with business. Business done in an impractical, unbusinesslike way, will soon spill the profits. Open the coconut properly, you save the milk. Equip your business properly, you save the profits.



The Century Pony will squeeze **profitable** returns from jobs which competition and antiquated machinery had apparently wrung out dry.



**Campbell Printing Press
& Mfg. Co.**

5 Madison Ave., New York.

334 Dearborn St., Chicago.

RIVERSIDE PAPER CO.

HOLYOKE, MASS.

Two Mills...

Daily Product

20 Tons.



Manufacturers of

Magna Charta Bond.

FACSIMILE OF LABEL BELOW.



Animal Sized,
Pole Dried,



WRITING ...PAPERS.



In Stock.

WHITE.

12 lb.	- -	17 x 22
14 "	- -	" "
16 "	- -	" "
18 "	- -	" "
20 "	- -	" "
24 "	- -	" "
16 "	- -	17 x 28
20 "	- -	" "
24 "	- -	" "
28 "	- -	" "
16 "	- -	19 x 24
18 "	- -	" "
20 "	- -	" "
24 "	- -	" "
28 "	- -	" "
32 "	- -	22 x 32
40 "	- -	" "

BLUE.

16 lb.	- -	17 x 22
20 "	- -	" "
20 "	- -	17 x 28
24 "	- -	" "
20 "	- -	19 x 24
24 "	- -	" "

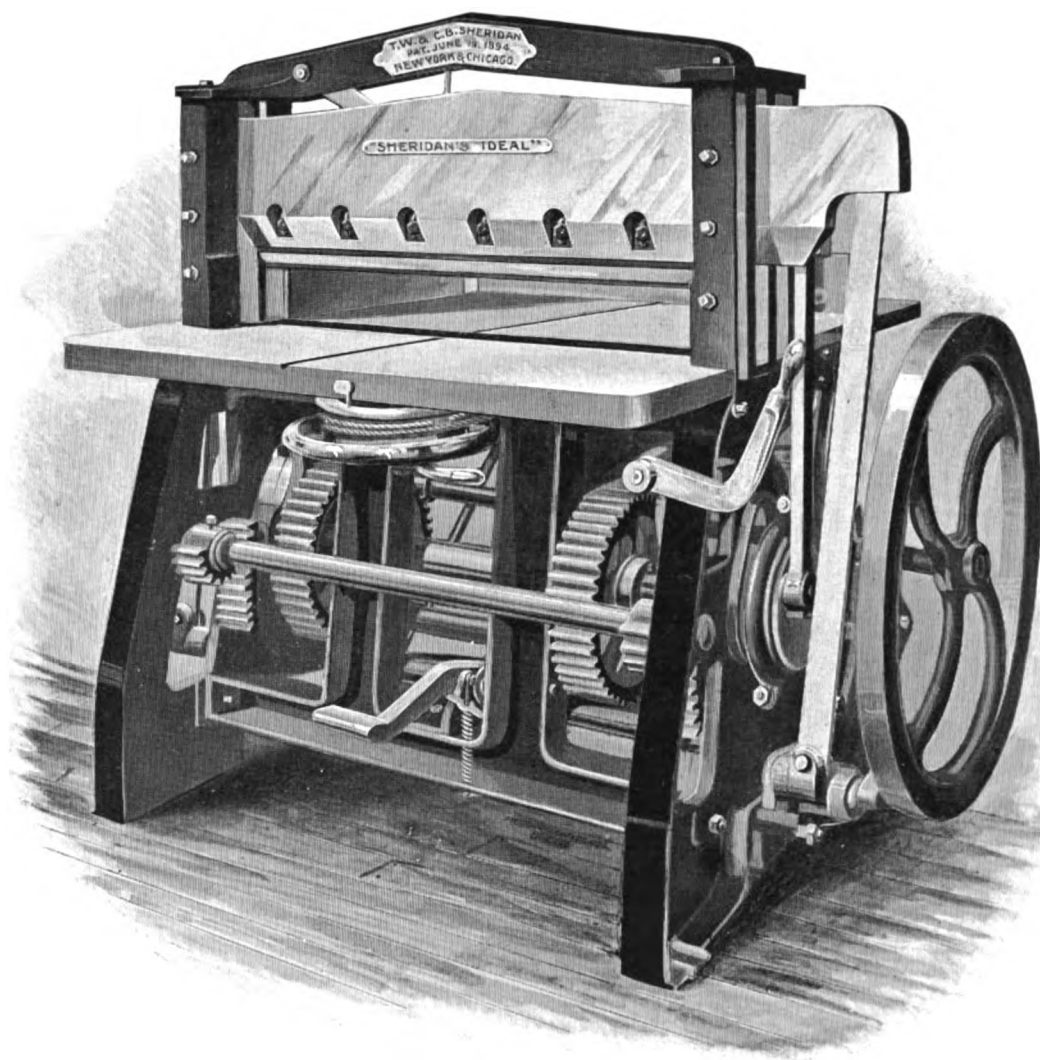
CRUSHED, in White only.

16 lb.	- -	17 x 22
20 "	- -	" "
20 "	- -	17 x 28
24 "	- -	" "
20 "	- -	19 x 24
24 "	- -	" "

The Barons of England making oath before Cardinal Stephen Langdon, November 29, 1214, that they will compel King John to grant to the people the Charter of Liberties of Henry I. From painting by W. Martin, deposited in the Museum at Oxford, Eng., and photographed only for the Riverside Paper Co.

SHERIDAN'S IDEAL

The Latest and Best!



THIS CUTTER embodies the result of **sixty years of labor and experience**. Has all the desirable features of our well-known "Auto" Cutter, with the advantage that **both clamp and knife are drawn down from both ends, with no reverse motion of gear**, thus securing an absolutely noiseless machine with a positive and very powerful Auto-clamp motion. It is the heaviest and strongest paper-cutting machine ever put on the market. All gears are cut and all shafts of steel. It is built in the very best manner, of the best material, and we **unhesitatingly guarantee** it for the heaviest as well as the most accurate work. Built in sizes from 36 to 70 inches.

Write us for prices and full particulars.

T. W. & C. B. SHERIDAN,

**2, 4 & 6 Reade Street,
NEW YORK.**

Works — Champlain, N. Y.

**413 Dearborn Street,
CHICAGO.**

Therefore ...
 — the Progressive Printer
 Laughs !



He buys his
 Inks from
 The Queen City
 Printing Ink
 Company,
 Cincinnati,
 Ohio.

INKS at prices commensurate with the quality of the goods are
 Inks—not substitutes. Progressive printers do not risk their
 prestige for good printing by using “bargain-counter inks”—such
 inks are dear at any price. Relying on the **Queen City Inks** the
 printer’s trade increases—therefore, he laughs at the Cheap John’s
 request for “small trial orders,” and writes to the **Queen City** for
 another consignment of their reliable goods.

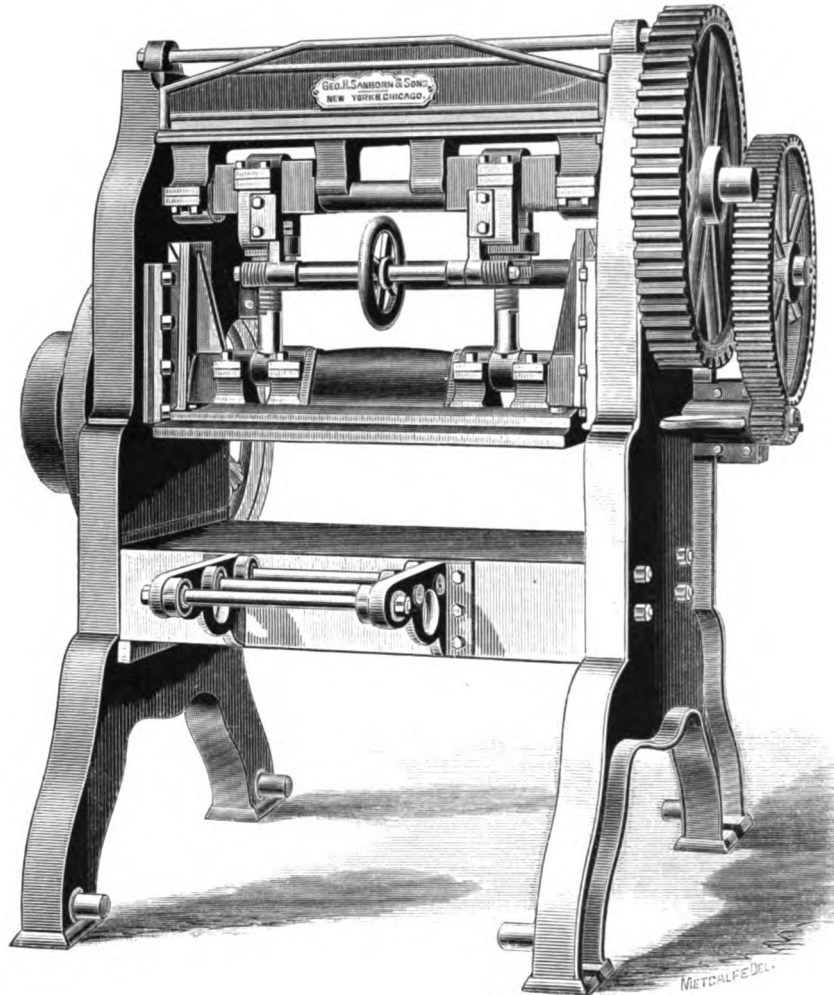
The Queen City Printing Ink Co.

CINCINNATI, OHIO.

CHICAGO:
 347 DEARBORN ST.

SANBORN'S Cutting Press

NEW PATTERN.



THIS PRESS is used for cutting envelopes, labels and a great variety of other articles in paper, strawboard, pulpboard, leather and cloth. Knife dies are used, being forced through the material, which is laid upon a cutting board. A roller table makes the handling of the work an easy operation. The platen is adjustable to different cutting thicknesses.

This is without exception the finest Cutting Press ever built. It has steel shafts and cut gears, and is the heaviest and most powerful press in the market.

BED.	PLATEN.	EXTREME BETWEEN BED AND PLATEN.	RISE AND FALL.	WEIGHT ABOUT
23 x 38 inches.	18 x 36 inches.	9½ inches.	3 inches.	5,000 lbs.

GEO. H. SANBORN & SONS,

No. 69 Beekman Street,
NEW YORK.



42-44 W. Monroe Street,
CHICAGO.

TYPOGRAPHICAL ORNAMENTS BY J. MANZ & CO., CHICAGO, ILLINOIS



Initial Design, Copyright 1895.

Electrotypes of any letter in this series of initials sent prepaid at 75c each.
10 per cent discount on order of 5 or more, 15 per cent on order for entire font.

J. MANZ & CO'S SPECIAL OFFER

IF YOU are interested in work of this character, we feel confident that you will pass favorably upon the specimens here shown. If you are in the habit of using **BORDERS** and **INITIAL LETTERS** to embellish work, you will not fail to add these to your line of printer's accessories.If we have not already had the pleasure of serving you, we trust you will take this opportunity of opening an account with us, when we will endeavor, by courteous and prompt treatment, to supply you with anything in the engraving line, at the very lowest rates. It will pay you to correspond with us. **J. MANZ & CO...183 Monroe Street....CHICAGO, ILL.**

ELECTROTYPES OF THIS COPYRIGHTED BORDER FOR SALE AT \$2.50 EACH
IF MORTISED \$3.00.

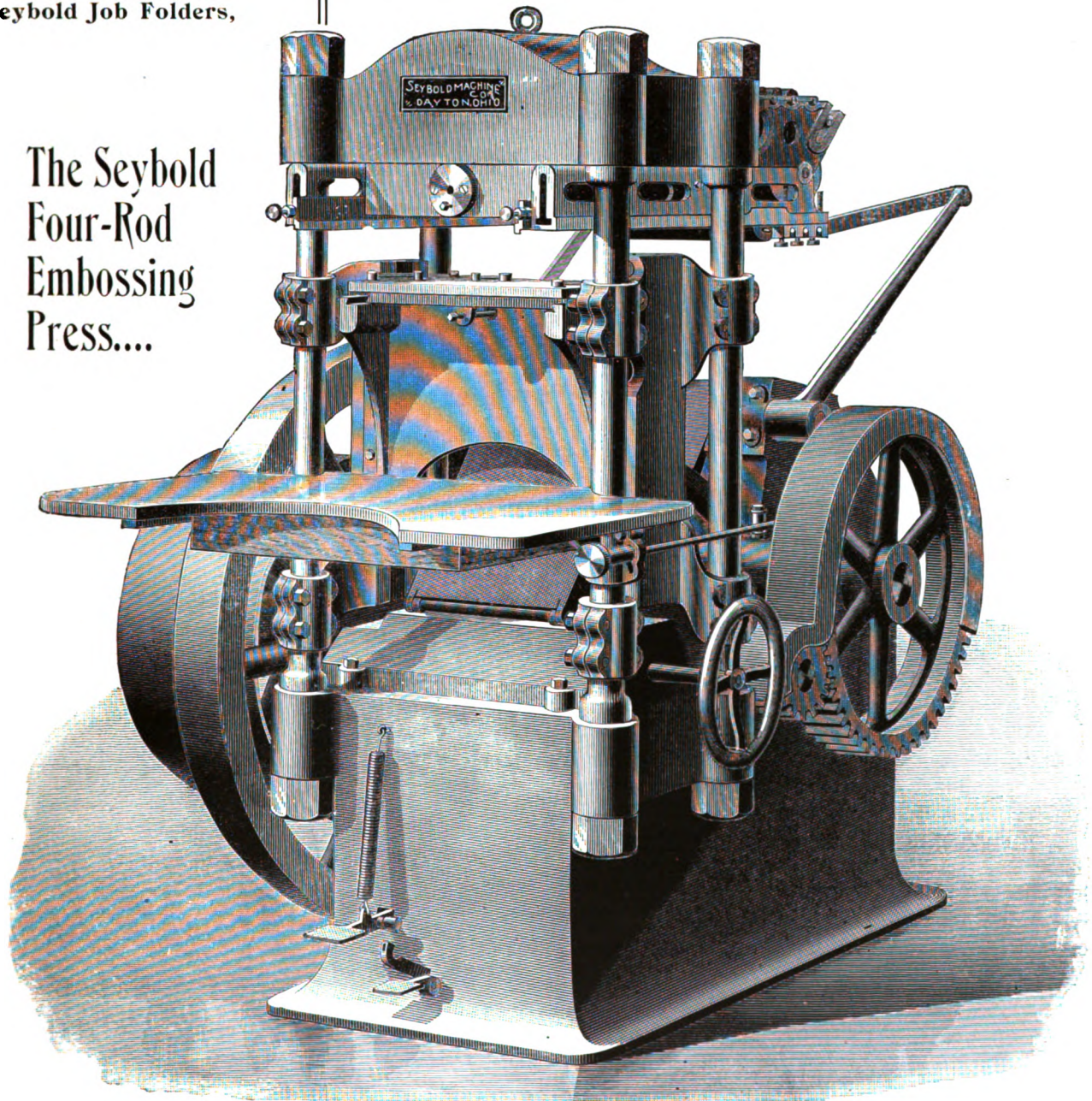
The Seybold Machine Co.

Designers and Builders of
Paper Cutters
in Seven Styles
and Eleven Sizes,
Provided with Every
Modern Convenience,
Automatic Trimmers,
Folding Machines
of Late Design
and Best Finish,
Plain Book Folders,
Seybold Job Folders,

Double-Sixteens,
Columbian Folders,
Embossing Presses,
Hand Stampers,
Signature Presses,
Standing Presses,
Gathering Machines,
Knife Grinders,
Smashing Machines,
Automatic Feeders,
Perforators,

Rotary Board Cutters,
Round Corner Cutters,
Backing Machines,
Glue Heaters,
Index Rolls,
Numbering Machines,
Power Punch Machines,
Press Boards,
Agents for the Best
Wire Stitchers,
Fine Knives, etc.

The Seybold
Four-Rod
Embossing
Press....



THE SEYBOLD EMBOSSEER is noiseless, swift, easy to adjust and operate. It is self-contained; the base a single casting. It possesses maximum strength, simplicity and speed, and requires minimum space and driving power. It is built with or without Inker, sizes, 14 x 14, 18 x 20 and 21 x 31. We make also a complete line of lever and power Stampers.

IT WILL BE TO YOUR INTEREST TO WRITE US BEFORE BUYING.

THE SEYBOLD MACHINE CO., Dayton, Ohio, U. S. A.

NEW YORK OFFICE:
J. B. ELMENDORF, 140 Nassau St.

CHICAGO OFFICE:
FORD & HILL, 371-373 Dearborn St.

TORONTO, CANADA, OFFICE:
J. L. MORRISON & CO., 28 Front St.

LONDON, ENGLAND, OFFICE:
W. C. HORNE, No. 2 White Horse Alley
Cowcross St.

Dexter Book Folders

THE NEW Quadruple SIXTEEN

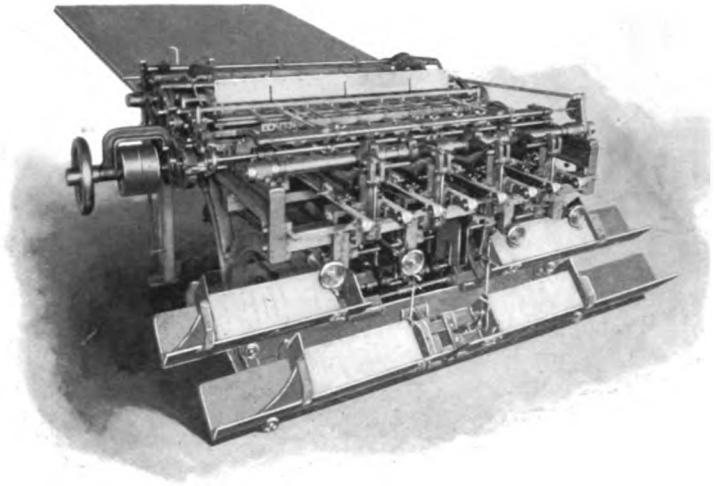
AUTOMATIC POINTS will register accurately on Rapid Drop Roll Folders, sheets with lost guide edges.

will also INSERT and form two 32-page sections.

—H—

F. L. Montague & Co., Sole Agents

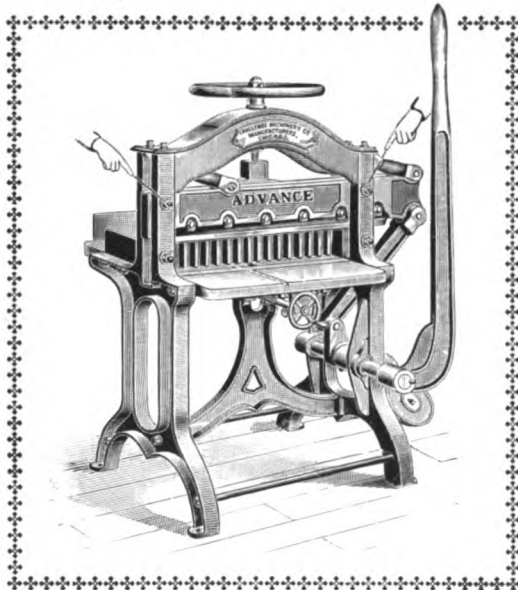
17 Astor Place, New York.
315 Dearborn Street, Chicago.



2,400 ADVANCE CUTTERS

NOW IN USE

Throughout the United States, Canada, Australia and other countries proclaim the excellence of these popular machines.



Mechanically Perfect. Materials the Best. Price the Lowest.
FOUR SIZES—22½, 25, 30 AND 33 INCHES.
ALL TYPEFOUNDERS AND DEALERS SELL THEM.
THE CHALLENGE MACHINERY CO.,
SOLE MANUFACTURERS, CHICAGO.

E. MENUEL & SONS,
HONORABLE MENTION,
LONDON, 1862.

PRIZE MEDAL,
SYDENHAM, 1865.



E. MENUEL & SONS,
PRIZE MEDAL,
LONDON, 1870.

HONORABLE MENTION,
PARIS, 1878.

... Missouri ... Brass Type Foundry Company

SUCCESSORS TO
E. MENUEL & SONS,
LONDON, ENGLAND.

No. 1611 South Jefferson Ave.
ST. LOUIS, MO.

Manufacturers of

BRASS TYPE

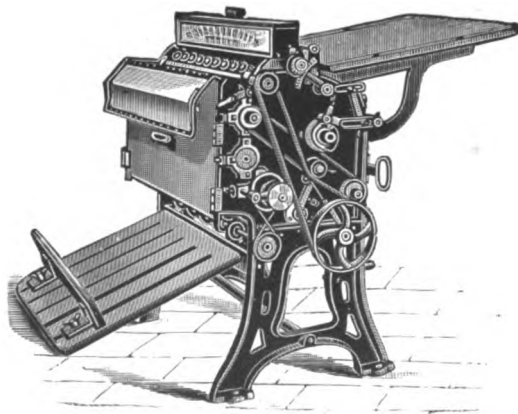
of Every Description, for ...

- ... BOOKBINDERS,
 - ... EMBOSSERS,
 - ... HAT TIP PRINTERS
- and WOOD PRINTERS.

MADE OF OUR CELEBRATED
EXTRA QUALITY OF HARD BRASS.

... SEND FOR SPECIMEN BOOKS.

NOT IN THE TYPE TRUST.



THE EMMERICH

—IMPROVED—

Bronzing and Dusting Machine.

SIZES:

12x20, 14x25, 16x30, 25x40, 28x44, 34x50, 36x54.

Write for Prices and Particulars.

EMMERICH & VONDERLEHR,

OVER 800 IN USE.

191 & 193 Worth Street, NEW YORK.

SPECIAL MACHINES for PHOTOGRAPH MOUNTS and CARDS.

—EMBOSSING MACHINES—

The man
who
drives
the
hearse

—Isn't in it.



PRINTERS AND STATIONERS

WHO BUY OUR

Lithographed **Calendar Pads** AND BACKS,

STOCK CERTIFICATE BLANKS,
BOND BLANKS,
CHECK, CERTIFICATE OF DEPOSIT
AND DRAFT BLANKS

ARE ALWAYS IN IT!

SAMPLES AND PRICES ON APPLICATION.

→ **GOES** Lithographing Co.

We make a specialty of Commercial and
Color Lithographing for the Trade.

160 to 174 Adams St., CHICAGO.

Start Right!

In selecting a newspaper outfit for the country
do not fail to include the

IDEAL HAND CYLINDER



Easy to Run!
Easy to Own!



THE only press at a low price that perfectly meets the
needs of the country publisher who would avoid on the
one side the slowness and drudgery of the old hand-
press, and on the other the cost of a drum cylinder which
he is not warranted in incurring. Now in hundreds of good
offices, it should be in yours. Write for Illustrated Circular.

ALL TYPEFOUNDERS AND DEALERS
SELL THEM.

The Challenge Machinery Co., Sole Manufacturers,
CHICAGO.



A "COMMON-PLACE AD."

don't pay now-a-days

ATTRACTIVE ILLUSTRATED
ADVERTISING
DOES

I prepare same from a few words, complete,
ready for publication, and for all purposes

W. H. MUNROE

507 PONTIAC BUILDING
CHICAGO

Long Distance Telephone

Samuel Bingham's Son Mfg. Co.

Manufacturers
... of **PRINTERS'
ROLLERS**

Nos. 22-24 Custom House Place,
CHICAGO, ILL.



SOLE AND EXCLUSIVE MANUFACTURERS OF

PARAGON SOLIDIFIED TABLET GUM
AND
EXCELSIOR LIQUID TABLET GUM.

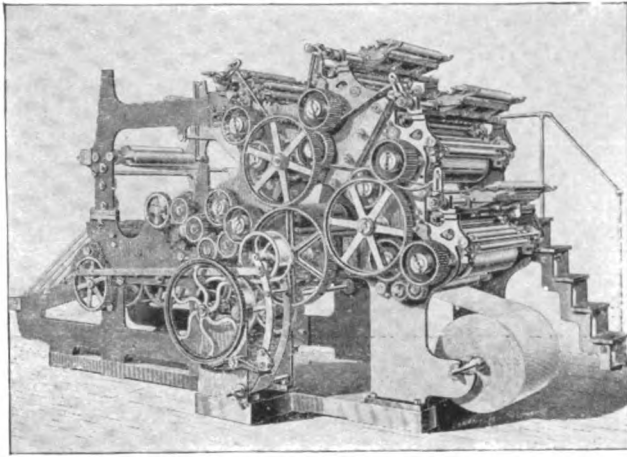
The Best and Cheapest Composition ever invented for
Tablets, Pads, etc.

A material of excellence and perfection, surpassing all
others. Elastic and tough as rubber.

Warranted not to Break or Scale, not to Pull Off on the
Edge of Sheets, and to be Unaffected by Heat.

AFTER USING THIS YOU WILL USE NONE OTHER.

Why not have Art Supplements or Art Covers?



THEY mean Life and Health for your business; Life and Health for your advertising columns. Have fine illustrations in black, or throw a bit of color into your pictures. Have illustrations that illustrate. Illustrations that hold the mirror up to nature, until the printed page is as rich and warm in color as the scene itself. **You can do it!**

We will send you specimens of the color work of our new Rotary Presses and descriptive literature upon application.

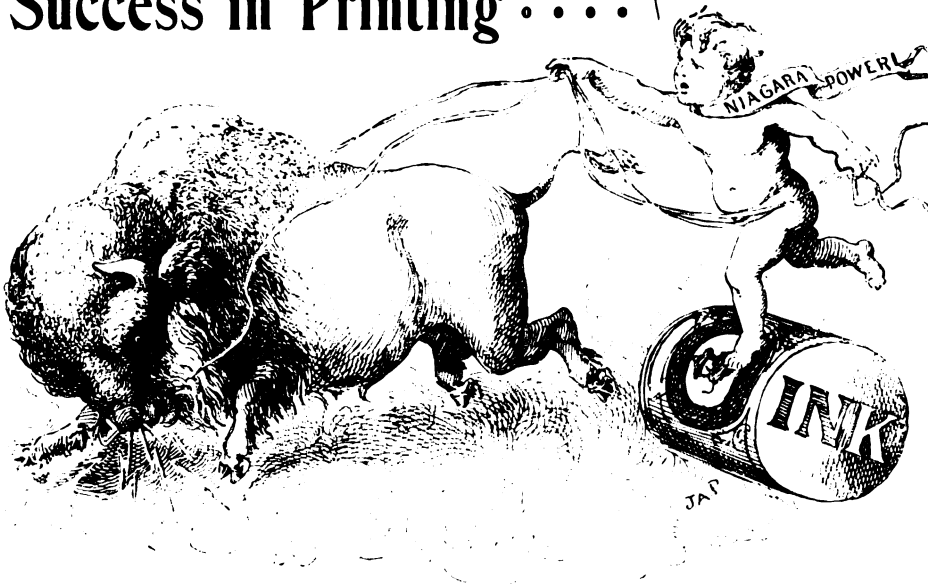
Our machines do work which must be seen to be appreciated.

The Kidder Press Manufacturing Co.

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26 to 34 Norfolk Avenue, BOSTON, MASS.

An Irresistible Force for Success in Printing **GOOD INK**



**The
Buffalo
Printing
Ink
Works**

••• **M**AKE A CONSTANT STUDY of all the peculiar requirements of modern printing in the manufacture of their inks. They give thoughtful attention to all orders. They sell for cash or on time. They have a large manufactory, and are noted for making reliable goods. They have a reputation to sustain and an established business. Where a low or a high grade ink is needed, write to them. They can inform you to your advantage and profit. Address

The Buffalo Printing Ink Works,

20 to 30 Brace Street, BUFFALO, N. Y.



Our Competitors Meet

our prices once in a while, but not often; **they can't.** We are doing more business every month than we did the month before, and the secret of it is, we make it an object to the printer to buy of us. Give us a chance to prove this to you. If you will drop us a line we will send you a nicely printed pamphlet describing the new **American Cylinder**, the best press made. Whether you are just now in the market for a press or not, its description cannot fail to interest you.

The Manhattan Type Foundry

54 Frankfort Street, NEW YORK.

**Leatherettes,
Leathers,
Bookbinders' Boards,
Bookbinders' Supplies,
Bookbinders' Machinery.**

In
Every
Style
and
Variety.



We are Specialists in the lines named above. Our motto is Excellence!

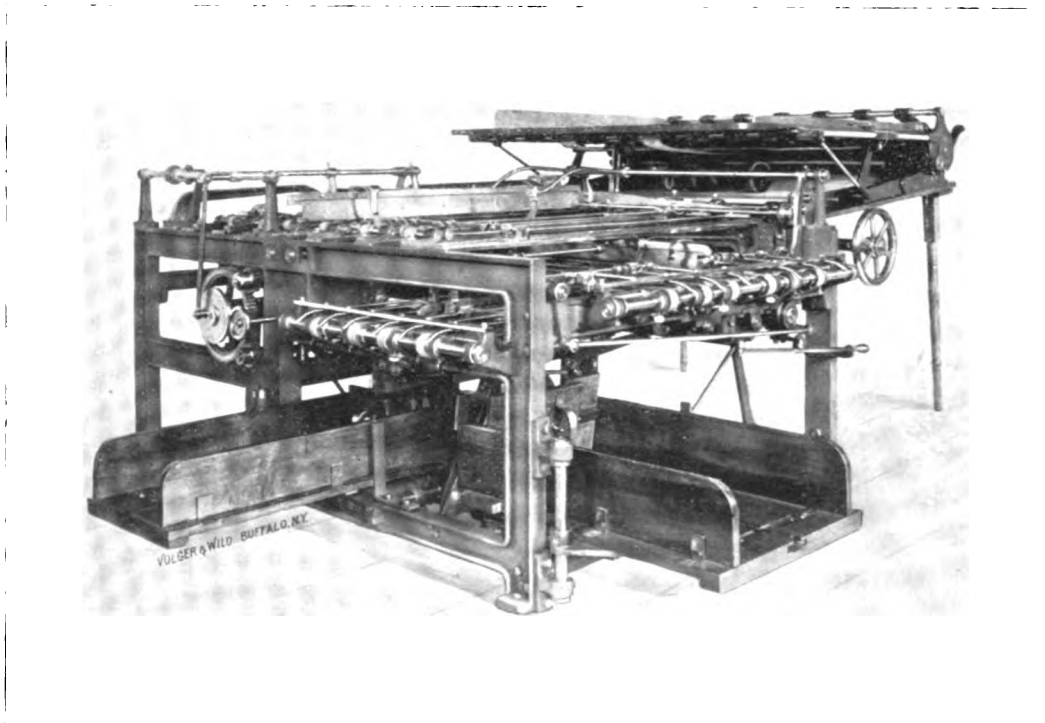


Gane Brothers & Co.

... 179 Monroe Street,
Chicago.

81 Duane St., New York City.

406 North Third St., St. Louis, Mo.



New Monarch Jobbing Folder

— WITH —

Niagara Automatic Feeder.

— MADE BY —

Brown Folding Machine Co.

ERIE, PA.

Your Opportunity

ted in good running order. Every machine

to save money. We offer you the following Secondhand Machinery, thoroughly overhauled and guaranteed in good running order. Every machine a bargain.

Hoe 3-Revolution, 33 x 46, with Folder attached.
Taylor Double Cylinder, 30 x 45½.
Cottrell & Babcock, 32 x 46.
Cottrell & Babcock, 31 x 46.
Campbell Drum, 31 x 46.
Campbell Drum, 31 x 31.
Campbell 2-Revolution, 23 x 28.
Campbell Drum, 23 x 28.
Potter, 33 x 50, Tapeless Delivery.
Acme, 31 x 46.
Universal, 13 x 19, Steam Fixtures and Fountain.
Universal, 13 x 19, Steam Fixtures and Fountain.
Gordon (Jennings), 13 x 19, with Throw-off.

Gordon, Improved, 9 x 13, with Throw-off.
Gordon, Old Style, 9 x 14.
Gordon, Old Style, 8 x 12.
Gordon (Chandler & Price), 8 x 12, with Throw-off.
Peerless, 8 x 12, with Throw-off.
Peerless, 9 x 13, with Throw-off.
Ruggles' Rotary, 4¾ x 7½.
Leader Lever Cutter, 30.
Peerless Lever Cutter, 30.
Minerva Rotary Cutter, 30.
6 H. P. Baxter Engine and 8 H. P. Boiler.
Proof Press, 10 x 31.

Large assortment of Chases, Cases, Stands and other material.

The Hoe Three-Revolution with Folder attached, or Taylor Double Cylinder above mentioned, would make a very satisfactory and cheap press for a "Daily" in a second-class city.

Our stock of Machinery and Material is constantly changing, and if you are in need of anything not on above list we would be pleased to hear from you. Write for prices and terms.

EDWARD K. GRAHAM & CO., 516 COMMERCE STREET,
PHILADELPHIA.

56,500 Ems
in 8 hours
for Six
Consecutive
Days!

An average of
7,062 Ems per hour on

**The
Thorne**

is the report from a
Massachusetts
daily.

Worcester Evening Post.

Worcester, Mass., Sept. 6, 1895.

MESSRS. THORNE TYPESETTING
MACHINE CO.
Hartford, Conn.

DEAR SIR:—The Thorne Machine put in last August (1894) has proved entirely satisfactory in every respect. We have set for six consecutive days an average of 56,500 ems per day, solid minion, and believe there is still greater speed in the machine. Yours truly,

WILL LOOMIS.

**Thorne Typesetting
Machine Company,**

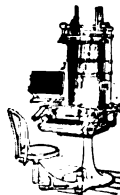
WESTERN OFFICE:

139 Monroe Street, - CHICAGO, ILL.

**THE THORNE is unequalled
for Speed, Efficiency and
Economy....**

34 Park Row, NEW YORK CITY.

Factory, 581 Capitol Ave., Hartford, Conn.



**Protect Type Matter,
Save Floor Space,
Expedite Work**

BY USING THE....

Martin Page Cabinet



The Martin Page Cabinet and Make-up Table.

Same height and size as regular make-up table. Accommodates in the drawers an entire eight-page paper, either six or seven columns to the page. Renders make-up easy and quick.

With Iron Top, . . . \$55.00
Same, Brass Covered, . . . 65.00

F. Wesel Mfg. Co.

FACTORY:
BROOKLYN.

11 Spruce Street, NEW YORK.

Takes the Palm.



Nothing under the sun to take its place—you know that as well as we do. It's a waste of time, talk and type to tell you how vitally essential it is to a printer's success. Not a week passes but you feel the need of a Wetter—but it's so easy to put off buying; you keep on waiting and pinching the few dollars it takes to buy it in the hope you'll get one with a pound of tea some day. Not much!

Joseph Wetter & Co.

20 and 22 Morton Street,
BROOKLYN, N. Y.

The Bennett Electro Cabinet....

 **With
Index.**

Our \$20 Cabinet.



Have you any system for keeping your electros?
Do you know how many or what you have?
Can anyone in your office find any particular cut at once?
Is your foreman's memory your only index?
What proof have you that the electro called for is or is not in your possession?

Will Accommodate 800 Two-Column Electros!

DIMENSIONS: { Floor Space, 22 x 42 inches.
 { Size of Drawers, 14 x 18 x 1 inch, inside.
 { Number of Drawers, 50.

Mounted on Casters. Made of Oak and well finished. Drawers are numbered and Index is sent with each Cabinet.

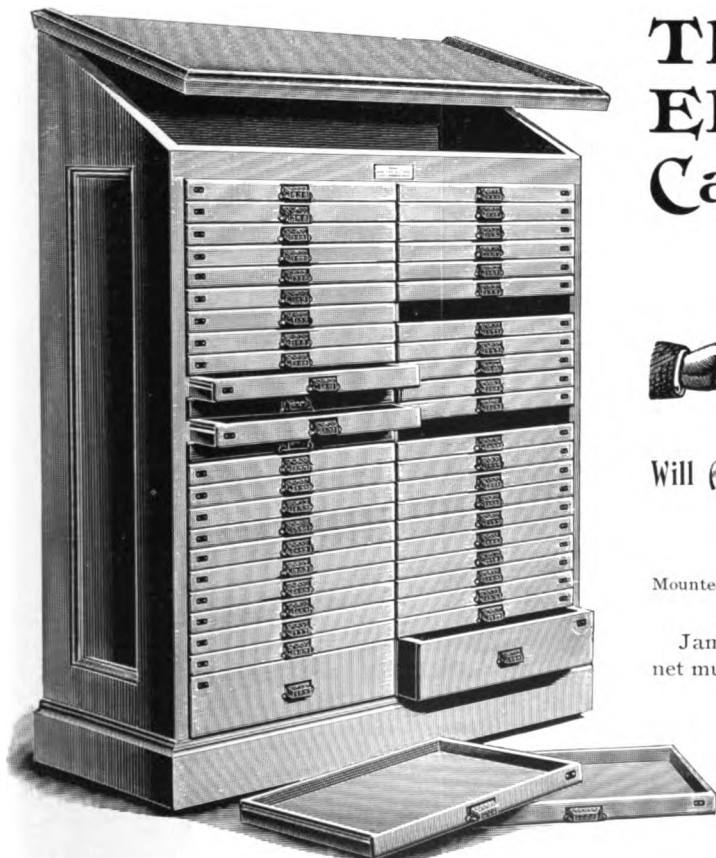
James Slocum, of Holly, Mich., writes us: "The Electro Cabinet must find its way into every well-regulated printing office."

Respectfully,

THE ROCKFORD FOLDER CO.

Sole Owners and Makers of
The BENNETT LABOR-SAVERS for the Composing and Press Rooms,

ROCKFORD, ILL.



Sold by all Supply Houses.

TORONTO TYPE FOUNDRY, Toronto, Ont., Canadian Agents.

Bruce's

ESTABLISHED IN 1813.

New-York Type Foundry

13 Chambers Street.

The "Old Reliable" still in the field.

Unrivalled metal and material finished in the best manner known to the trade. Up-to-date in every respect.

An overstock of \$100,000 worth of type

all of our well known quality, will be sold to newspaper publishers, book and job printers and other type buyers for a reasonable time, in lots to suit, at extraordinarily low prices for actual cash.

No special bargains,

but a bargain in everything.

Send along your lists for estimate before the best has been culled out, as this stock will not again be duplicated to be sold at similar prices.

Geo. Bruce's Son & Co.

ESTABLISHED 1857.

CABLE ADDRESS, CHAMBERS, PHILADELPHIA.

INCORPORATED 1888.

CHAMBERS BROTHERS COMPANY,

MANUFACTURERS OF

PAPER-FOLDING MACHINES,

SHEET VARNISHING MACHINES.

FIFTY-SECOND STREET, BELOW LANCASTER AVENUE.

PHILADELPHIA, October 10, 1895.

Dear Sir:

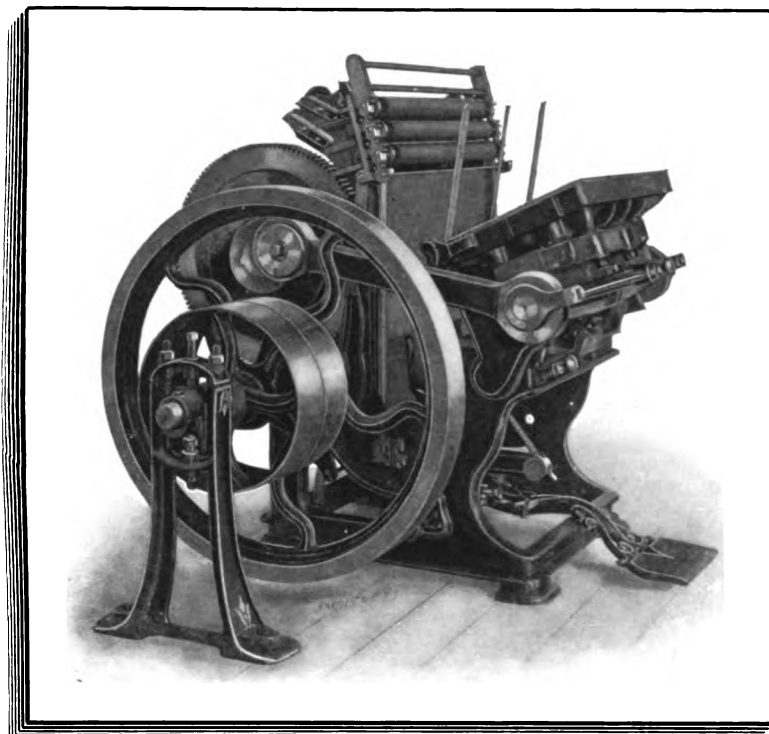
We have recently secured in trade some of our Point Feed Paper Folding Machines of various styles, and those that we offer below are in very good order. Each Machine will be set up and carefully tested in our shop before shipment, and any part that may be the least worn to affect the good working of the Machine will be renewed. They will be thoroughly overhauled, nicely cleaned and painted, and we offer them subject to acceptance after 30 days' trial. The list comprises:

- No. 1. Single Octavo, working 16-page sheets from 21x28 to 16x18 inches.
- No. 2. Single Octavo, working 16-page sheets from 22x32 to 16x18 inches.
- No. 3. One 16 and 32 page Machine, working sheets from 22x32 to 16x18 inches. Very desirable for book and pamphlet work.
- No. 4. One 24-page Insetting Machine. Receives a sheet containing 24 pages, cuts off 8, and inserts it in the remaining 16, thus delivering a 24-page section. Will also fold 16-page work.
- No. 5. Double 16-page Folding Machine for 12mo work, adjustable for sheets measuring 22x32 inches and smaller. Almost new.
- No. 6. Double 16-page Machine, adjustable for sheet measuring 30x41 inches down to 17x28 inches. A modern machine in excellent order. Both of these Double 16-page Folders will inset or deliver separately.
- No. 7. Music Book Machine in which the first and second folds are parallel, and the third fold at right angles to the second. Will receive a sheet as large as 28x46 inches and is adjustable for smaller sizes.

These machines will be sold on the above terms at prices ranging from \$300.00 upwards, and if you are interested in anything on this list we shall be pleased to hear from you and give further particulars.

Yours very truly,

CHAMBERS BROS. CO.



'Twas
Slow....
'Tis
Fast!

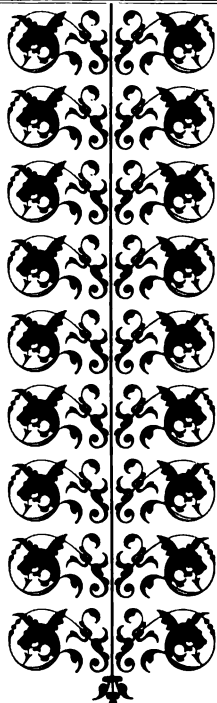
The
Continuous Motion
Impression Crank
did it.



The Gally
Universal



The Best
is the
Cheapest.



FOR twenty-five years Gally's Universal has excelled all other job presses in the perfection of its product, the result of the only perfect system of distribution, great inking capacity, squareness and rigidity of impression, and accurate adjustments. The best printers all the world over have preferred it for these reasons, although it was admittedly a slow press. NOW IT IS A FAST PRESS, owing to the application of the Continuous Motion Impression Crank, and its speed is limited only by capacity of feeder. * The series of 1895 represents the highest development of a printing press to date, meeting the requirements of everyday work and also satisfying the most exacting. * * * * *

GENERAL SELLING AGENTS,

American Type Founders' Co.

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| BOSTON, - - - 144-150 Congress Street. | CHICAGO, - - - 139-141 Monroe Street. | ST. PAUL, - - - 84-86 E. Fifth Street. |
| NEW YORK, - - - Rose and Duane Streets. | CINCINNATI, - - - 7-13 Longworth Street. | KANSAS CITY, - - - 533-535 Delaware Street. |
| PHILADELPHIA, - - - 606-614 Sansom Street. | CLEVELAND, - - - 239-241 St. Clair Street. | OMAHA, - - - - 1118 Howard Street. |
| BALTIMORE, - - - Frederick and Water Streets. | MILWAUKEE, - - - 89 Huron Street. | DENVER, - - - - 1616-1622 Blake Street. |
| BUFFALO, - - - 83-85 Ellicott Street. | ST. LOUIS, - - - Fourth and Elm Streets. | PORTLAND, ORE., - - - Second and Stark Streets. |
| PITTSBURG, - - - - 308 Wood Street. | MINNEAPOLIS, - - - 113 First Avenue, South. | SAN FRANCISCO, - - - 405-407 Sansome Street. |
| ATLANTA, - - - Dodson's Printers' Supply Co. | | DALLAS, - - - - - Scarff & O'Connor |

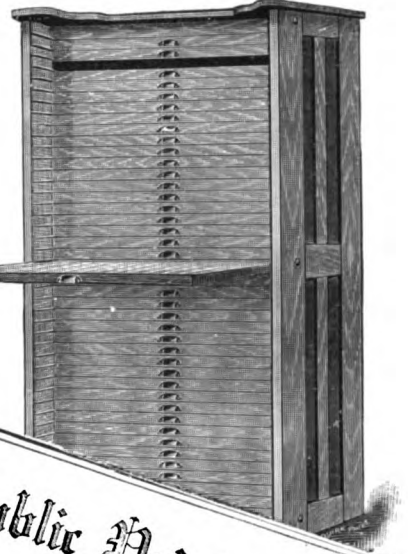
EVERYTHING FOR THE PRINTER.

U. S. Government Printing Office

PATENT APPLIED FOR

is using
our

Cabinets:



No. 3330
Give the number of this order on the bill.
 Office of the Public Printer,
 Washington, D. C., July 11- 1891.
 R. W. Hartnett & Bros
 Will please furnish this Office with
 One patent-extension front Cabinet

No. 3235
Give the number of this order on the bill.
 Office of the Public Printer,
 Washington, D. C., July 27- 1891.
 R. W. Hartnett & Bros
 Will please furnish this Office with
 17- 40-Case Cabinets as per letter
 to the Public Printer June 26/1891

W. Waterbury, Chief Clerk,
 For the Public Printer.

No goods will be received unless accompanied with the BILL for them.

R. W. Hartnett & Bros.

Printers' Furnishing Warehouse and Machinists

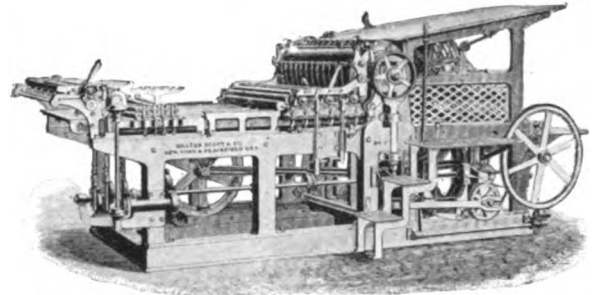
52 and 54 North Sixth St.
Philadelphia:

SCOTT PRINTING PRESSES

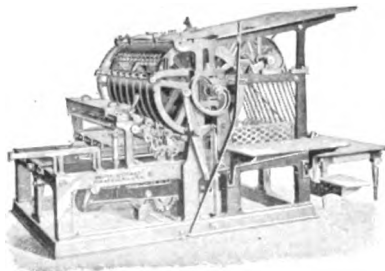
"IF NOT SUPERIOR TO ALL OTHERS, ARE CERTAINLY INFERIOR TO NONE."

For Fine Color Work

This press is almost a necessity. Especial care has been taken in its construction to insure absolute perfection of register, and, while built in the most substantial manner, its delicacy of impression is one of its best features. More and more color work is being done every day, and to be up with the times every printer must soon put in a color press. Investigate the merits of this.



Class I.—Stop Cylinder.



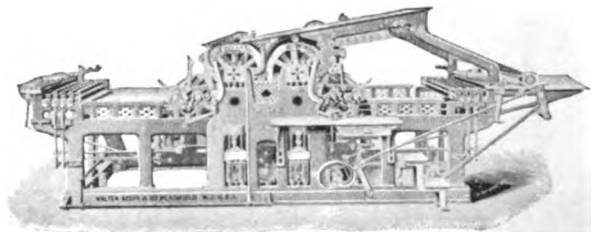
Class D.—News and Job Press.

As a Money Maker

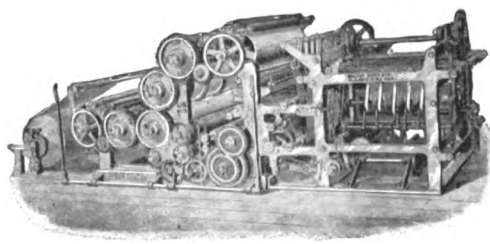
For a printing office of moderate size it would be difficult to find a better press than this one. A newspaper office with a job plant attached must needs have a machine which will do both kinds of work. The one we show is strong, fast running and requires but little floor space. It is a splendid press for the smaller class of bookwork also. The price is very moderate, and it can be made to pay for itself in a comparatively short space of time. This is a press which may be found in towns and cities all over the country.

The Book Printer

Best appreciates a thoroughly good book press. Almost any press may be used in printing books, but very often they could not be recognized as such unless it is known for what they are intended. Some of the best publishing houses in the world use this press, and they find it meets every requirement of the purpose for which it was designed.



Class LT.—Perfecting Four-Roller Book Press.



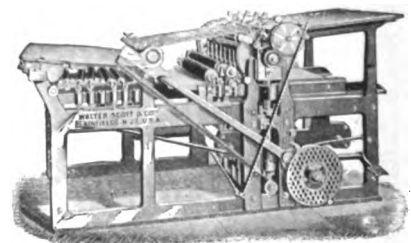
Class UN.—Newspaper Printing and Folding Machine.

The Modern Newspaper

Must have a modern press. Our Rotary Web fills the bill in every respect. It is modern in design and modern in construction. Some of the handsomest daily papers produced are printed on this press, and we could fill a volume with the words of praise we have received from their publishers. For printing large editions quickly and well, no better press was ever put upon the market.

"The Empire Express"

Is a name we might give to this press that would be understood by the railroad printer, for whose needs it was more particularly designed. The comparison is suggested by the fact that it has plenty of speed, may always be relied upon, and gives pleasure and profit to the user. It is also a good press for the stationer and general job printer. It may be easily and expeditiously operated, and gives a perfect impression and register.



Class GN.—For Railroad and Stationers' Work.

OUR ILLUSTRATED CATALOGUE, GIVING FULL DESCRIPTION OF THESE PRESSES, WILL BE SENT ON REQUEST.

WALTER SCOTT & CO.

Manufacturers of PRINTING MACHINERY,

PLAINFIELD, N. J.

Times Building, New York.

Monadnock Block, Chicago.

Our **STEEL PLATE
CALENDARS
FOR 1896**

Are the Finest Goods ever produced.
Every Design a Seller.
Over One Hundred Styles.

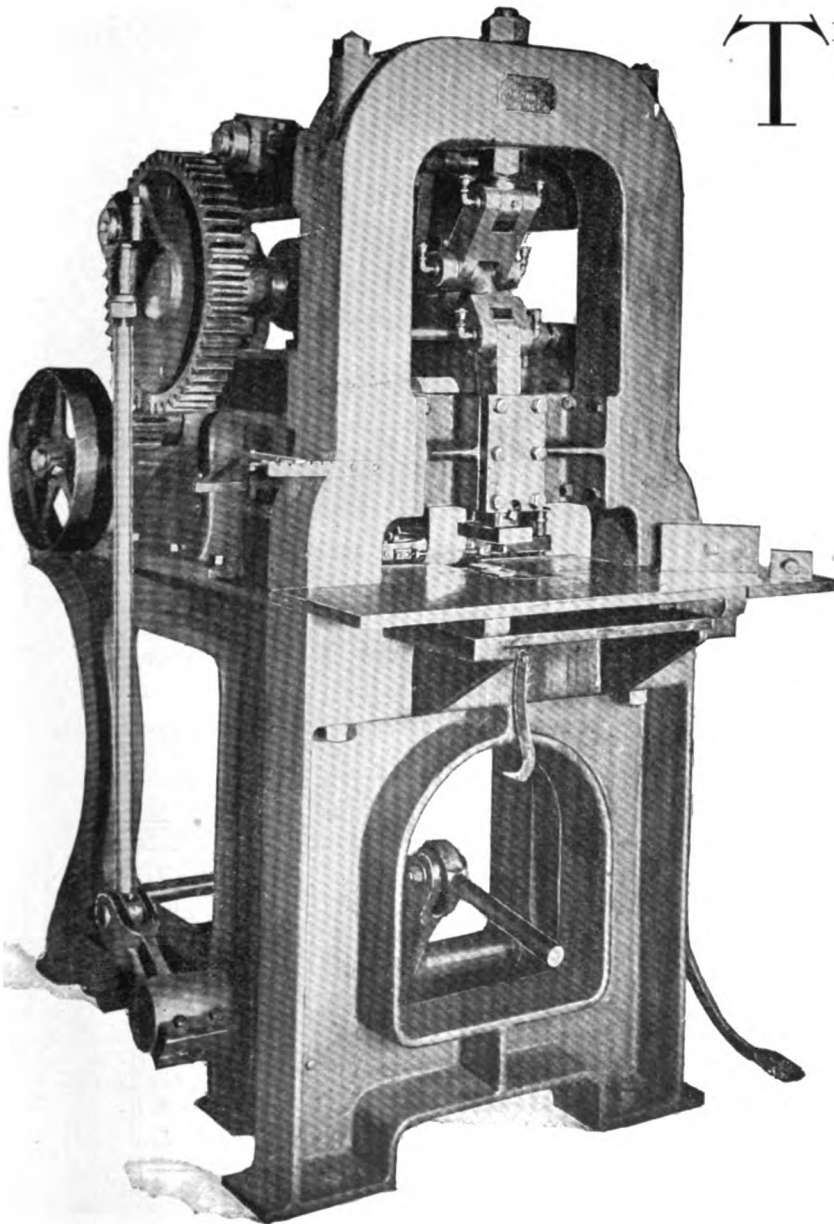
ALSO HALF-TONES AND PADS.

THE CHAS. H. ELLIOTT CO.

Liberal Discount to the
TRADE.

S. W. Cor. Broad and Race Sts., PHILADELPHIA.

Steen's Power Stamper and Illuminator.



(PATENTED.)

THIS MACHINE has passed the Experimental Stage and is an **ASSURED SUCCESS** and a certain money earner.

It will stamp **sunk or surface dies** equal to a hand-press in **colors, gold, silver or other bronzes**, and **illuminate** perfectly. Will stamp **two or more dies** at the same operation.

THE SPEED

is regulated only by the skill of the operator. We have stamped bona fide orders at the rate of

...1500...

impressions per hour. It is built of the **best material** in a thorough manner.

We have spared no expense to make it a **durable machine** and to give it the **extraordinary strength** that we know by years of experiments is necessary for this work.

This press is now being used by printers and lithographers in this country and England. All interested are invited to call and see the press in operation. Correspondence solicited and all information cheerfully furnished. Specimens of the work done on it will be mailed on request.

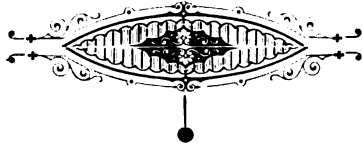
For further particulars on operation, price, etc., apply to **JOSEPH R. WILSON, Gen'l Selling Agent for the United States and Canada** for the

**Steen Stamping Press
Company,** (Incorporated)

1001 Chestnut Street, Philadelphia.

WESTERN COATED PAPER & CARD COMPANY, CHICAGO, ILL.

MANUFACTURERS OF ALL KINDS OF



Coated and Enameled Papers, Lithograph Paper,
 Enameled Book Paper, Cover Paper,
 Blanks and Boards, Translucent Bristol,
 Label Paper, etc., etc.

PRINTERS' GOODS, SUCH AS ENAMELED BOOK AND COVER PAPERS,
 WE ARE SELLING TO JOBBERS EXCLUSIVELY.

Reliance Lever Paper Cutter

Clearly Outranks all Cutters of its Class.

In Strength, Accuracy and Thoroughness of Construction it has No Equal.

... OVER ...

225 Reliance Cutters now in use and not ONE COMPLAINT nor call for REPAIRS, either on account of weakness or defective material or workmanship.

ALL PARTS

Strictly Interchangeable.

THREE SIZES MADE

Every machine fully guaranteed to be as represented. Accept no other before making a comparison.

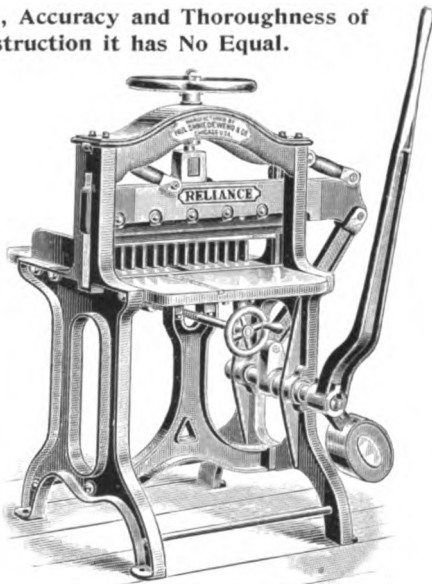


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FOR SALE BY ALL TYPEFOUNDERS AND DEALERS.

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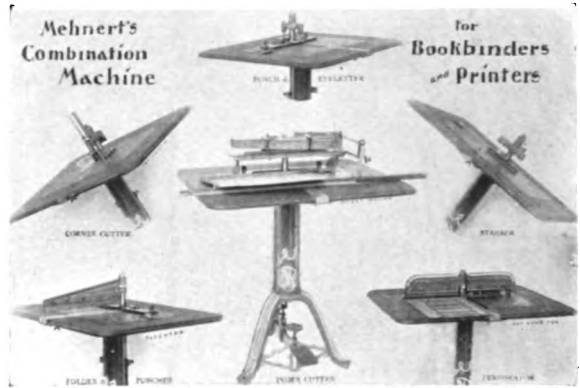
PAUL SHNIEDEWEND & CO.,

195, 197, 199 S. Canal St., CHICAGO, U. S. A.

SIX MACHINES IN ONE!

Mehnert's Combination Machine FOR BOOKBINDERS.

Just the thing for country offices or for small city offices. Why buy separate machines when this one will do all your work as well, and costs much less?



Printers can put in one of these and save many dollars in bindery bills. The Machine includes:

- INDEX CUTTER.
- CORNER CUTTER.
- PERFORATOR.
- PUNCH and EYELETTER.
- STABBER.
- SECTION FOLDER and PUNCHER.

Send for descriptive circular to

FRED MEHNERT, PATENTEE AND SOLE MANUFACTURER, GOSHEN, IND.

Kissinger & Lau,

FULTON & DUTCH STREETS, NEW YORK.

Manufacturers of

Printers' Materials

and Dealers in

SPECIALTY: Plain and Ornamental Brass Rules, Point System Both Ways.

The Paper Mills' Company,

P. R. SHUMWAY, President.
E. U. KIMBARK, Secretary.

NEWS PAPERS,
COATED PAPERS,
CARDBOARDS,
BOOK PAPERS,
BLOTTING PAPERS,
WRAPPING PAPERS,
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WRITING PAPERS,
TWINES, Etc.

1535-1536 Marquette Building, CHICAGO.

Long Distance Telephone,
Main Express 84.

As representatives of the leading manufacturers both in the East and in the West, we are in a position to make advantageous prices to all users of paper.

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DEALERS IN....

Paper.

News Papers: We can fill orders for mill shipment promptly. Quality good, price low.

Specialties: We make a specialty of specialties in the paper line. We give quick and intelligent service. Prompt reply to inquiries. Correspondence solicited.

Bradner Smith & Company,
... Paper Makers ...
Chicago.

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EXTRA BARGAINS

.. IN ..

FLAT AND RULED PAPERS,
ENVELOPES,
CARDBOARD, Etc.

Send for Samples and Bargain Catalogue.

LEATHERETTE

Is waterproof and imitates leather in all grains and colors. For cut-flush covers it has no equal. Send for samples to

A. W. POPE & CO.

General Agents,

45 HIGH ST.

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BOSTON.

W. O. TYLER, President.

F. P. TYLER, Sec. and Treas.

American PAPER Company,

50 and 52 Custom House Place,
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Our Specialties are

COLUMBIA AND TACOMA BOND.
COLUMBIA AND TACOMA LINEN LEDGERS.
AMERICAN SUPERFINE FLATS.
WHITE AND CREAM LAID AND WOVE.
EXTRA FINE AND WINAMAC WHITE.
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BOOK AND NEWS of all grades.

Have just issued new price lists for Cardboard and Envelopes and a new revised list of job in Book, Print, Flats, Covers, etc. Please write for them.



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Ledgers,
Superfines,
Fines,
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LOFT-DRIED FLAT WRITINGS, EMBOSSED
BOARDS, FANCY PAPERS, RULED HEADINGS
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All of the above stock manufactured by our own mills. Capacity, 30 tons daily. Sample Book of our complete line of Flats and Ruled Headings, with quotations, sent on application. Small as well as large mail orders solicited.

ILLINOIS' COVERS



..... COVER ILLINOIS

— And all States and Territories where —
— Printers and Publishers know good —
— Paper from bad. —

BOOK,
COVER,
DOCUMENT,
ROPE AND
NO. 1 MANILA.

ILLINOIS PAPER CO.

181 Monroe St., CHICAGO.

FRENCH LINEN.

A STRICTLY FIRST-CLASS CREAM LINEN PAPER.
500 SHEETS TO REAM.

Made of Pure Linen. Suitable for Finest Office Stationery.

We carry in stock the following sizes and weights:

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	12, 16 lb. Demy.		14, 16, 20 lb. Folio.
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	16, 20, 24 lb. Royal.		20 lb. Double Cap.
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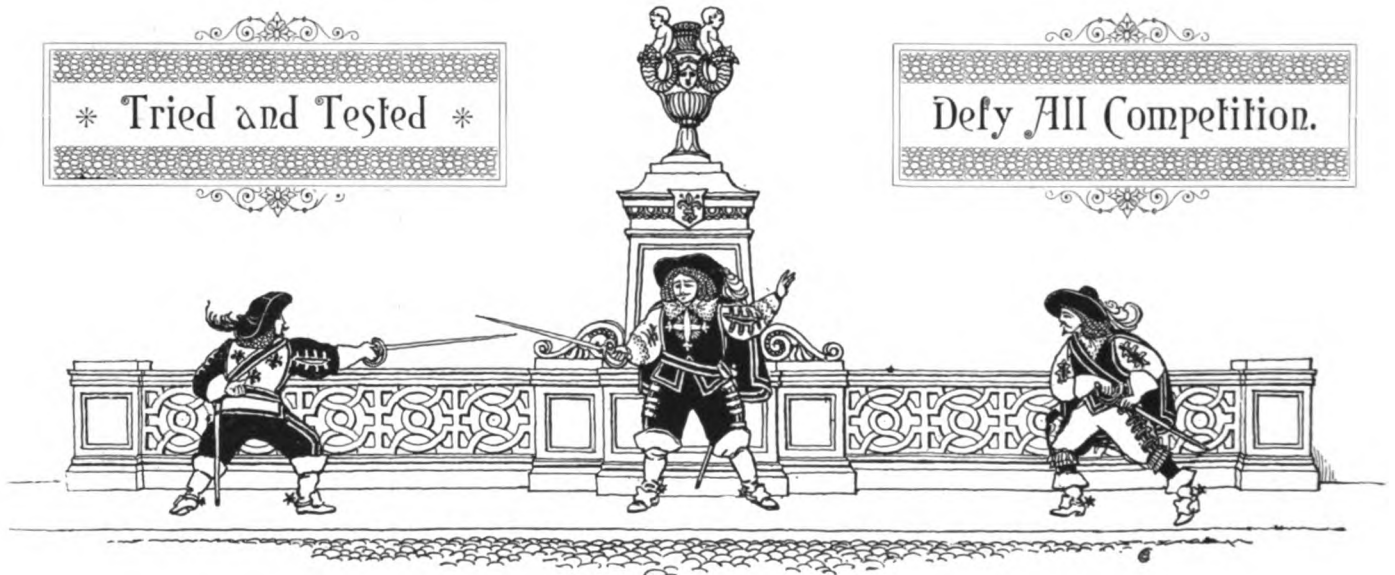
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CHICAGO PAPER COMPANY,

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Brown's Papers Lead All Others!

UNRIVALED FOR DURABILITY AND
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"Linen Ledger and Record" Papers

For Blank Books, Merchants' and Bankers' Ledgers, County or State Records.

"All Linen" Papers

For Typewriting and Fine Correspondence.

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For Policies, Deeds and Commercial Purposes.

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Western Agents for the above Papers,
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"Hand-Made" Papers.

We are the only makers of Hand-Made Paper in the United States, and the increasing demand for these papers for drawing, water-color painting, correspondence and special book editions, gives ample evidence of their popularity.

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L. L. BROWN PAPER COMPANY,

PAPER MANUFACTURERS

MILLS AT ADAMS, MASS., U. S. A.



That was an unpleasant sort of picture

we advertised some time ago, wasn't it? The one where the fellow was getting it right square in the face — and so cruel was the punishment that the picture showed him as seeing not only stars, both great and small, but queer looking moons and all sorts of things. It was, indeed, anything but a pleasant picture to look at, but it was a true picture all the same. When things become too bad the truth must be shown up, no matter how ugly it may look.

A printing type is a beautiful thing—an exquisite work of art, though through familiarity you may have forgotten the fact, and those who wantonly abuse the face of such a thing deserve, from an æsthetic point of view, the severest condemnation, and from an economical point of view, being brought up with a short turn. And will you question that the use of quoins whose racks are above the center constitutes such abuse? If you still have such quoins your duty to your good taste as well as to your pocket requires that you throw them out and put in the Improved Brower Quoin, the best quoin of the nineteenth century—the best the world has ever seen.

Union Quoin Company,
358 Dearborn St., Chicago, Ill.

Spoiled in the Printing.

How often do we hear this said. Paper was of fine quality but porous — varnish in the ink was absorbed — color left lying on the surface — every time touched it rubbed off — result, job was spoiled. *Moral*, use good inks.

Try our **Fine Half-Tone Blacks.**



Their ingredients stick together, and it takes a chemist to get them apart — a good chemist at that. We will put our inks for half-tone printing against the world.

ROOSEN INK WORKS,
66-68 John Street, - - BROOKLYN, N. Y.

Parsons Paper Co. (WATERMARKED)

First-Class Bond.

For Bonds, Deeds, Certificates, Drafts and Correspondence.
These papers are unexcelled.

**LARGEST VARIETY.
BEST QUALITY.**

Royal Bond. (WATERMARKED)

The Best No. 2 Bond in the market.

Old Hampden Bond. (WATERMARKED)

Pink, Blue, Buff, Lavender, Azure Wove, Cream Wove and Laid.

17 × 22 - 16, 17 × 28 - 20, 19 × 24 - 20, 19 × 30 - 24.

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PARSONS PAPER COMPANY,
HOLYOKE, MASS.

Extra No. 2 Bond.

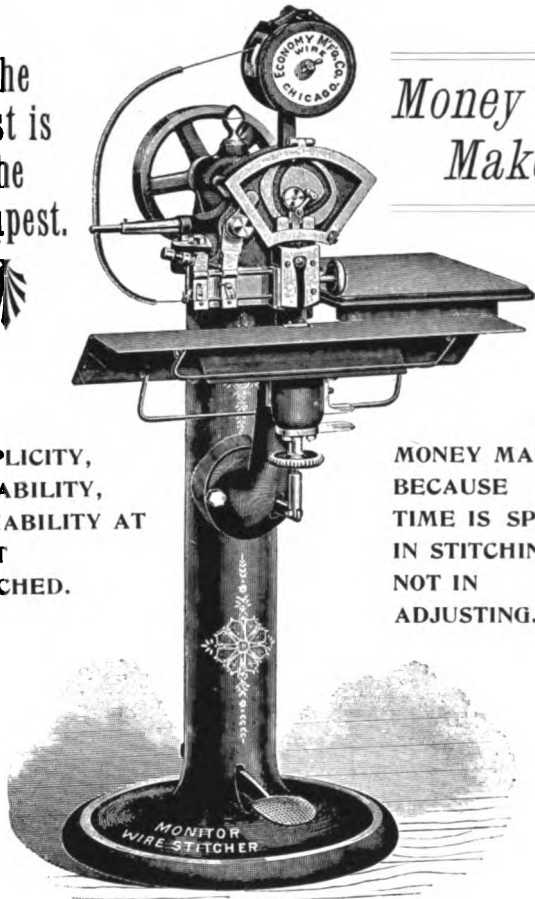
An Excellent Paper at less price than First-Class Bond.

Mercantile Bond.

Suitable for all Commercial purposes.

MONITOR Automatic Wire Stitcher!

The Best is the Cheapest.



Money Maker.

**SIMPLICITY,
DURABILITY,
RELIABILITY AT
LAST
REACHED.**

**MONEY MAKER
BECAUSE
TIME IS SPENT
IN STITCHING,
NOT IN
ADJUSTING.**

No. 1.

Machines cover all classes of work up to 1 1/4 in.

WHAT THEY SAY:

CLINTON, IOWA, September 14, 1895.
LATHAM MACHINERY CO., Chicago, Ill.:
Gentlemen,—Inclosed find our check in payment for Monitor Wire Stitcher. The bill is not due for a few days yet, but thought perhaps it might come in handy Monday morning, so forward it tonight. The machine is working splendidly and we consider it worth twice the money to us.
Respectfully yours,
AGE PUBLISHING COMPANY.

CHICAGO, September 19, 1895.
LATHAM MACHINERY CO., 197 South Canal Street:
Gentlemen,—We have had two of your wire stitchers in use since April 15, and they have given complete satisfaction. Yours truly,
THE ARMOUR PRINTING WORKS.

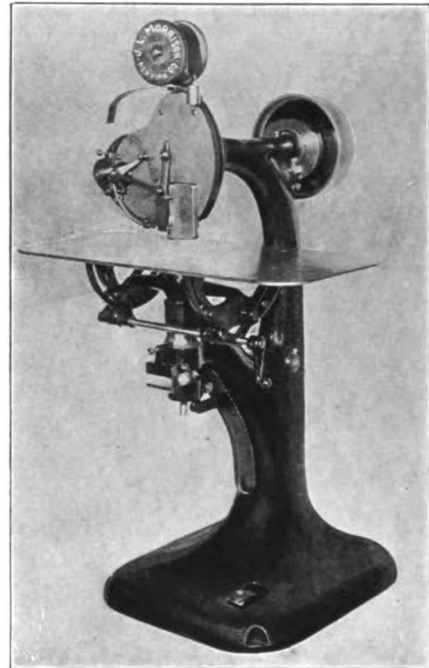
PITTSBURGH, PA., August 5, 1895.
LATHAM MACHINERY CO., Chicago, Ill.:
Gentlemen,—We find the Monitor Stitcher to be first-class in all respects. It is easy to operate, does the work in a thoroughly efficient manner, and in our opinion, after a severe test, it is unbreakable. We consider it the best stitcher for the price in the market.
Respectfully,
WM. MAYER & BRO.

SPRINGFIELD, ILL., August 22, 1895.
LATHAM MACHINERY CO., Chicago, Ill.:
Gentlemen,—We have been using the Monitor Wire Stitcher for several months. It is an elegant machine, is doing excellent work and shows no appreciable wear. We recommend it on account of its simplicity, reliability, accuracy, economy and durability. Yours respectfully,
ILLINOIS STATE REGISTER,
By THOS. REES, Manager.

CHICAGO, July 29, 1895.
LATHAM MACHINERY CO., City:
Gentlemen,—We are well satisfied with the Monitor Wire Stitcher procured from you, our only regret being that we did not buy one at an earlier date. Very respectfully,
ROBBINS BROTHERS.

Send for illustrated circular of the "Monitor" before you buy.
LATHAM MACHINERY CO., General Agents,
197-201 South Canal Street, CHICAGO.

Brain Power and Wire Stitchers



THE above is a cut of the most wonderful Wire Stitcher ever invented, our "NEW PERFECTION," patented 1895, representing as it does abundance of brain power. These machines are made in four sizes and are unrivaled for simplicity, instantaneous adjustment and perfect work. Capacity from one sheet of tissue to one and a half inches solid stock. All machines guaranteed as represented.

Send for folders giving full particulars to

The J. L. Morrison Co.
15-17 Astor Place,
New York.

NOTE.—Do not overlook the fact that we are the most extensive reelers of the best quality **Bookbinders' Plated Wire** in any country. Sizes: 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28 and 30 Round, and 18 x 20, 20 x 23, 21 x 25, 22 x 26, 23 x 27 and 24 x 29 Flat.

Prompt shipment from stock and prices rock bottom.

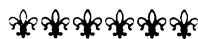
No amount of
Ingenious Argument
is as convincing as a practical
test - We make photo engravings
- If you use them - give us a trial
order - That will demonstrate the
superiority of our cuts - better than
a volume of eulogistic language -
You can have our
catalogue for the asking -

Philadelphia Photo - Electrotyping Co =
147 - 49 - 51 North 7th St =
Philadelphia =
C - W - Beck - Mgr.

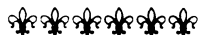
Linden Loft Dried Papers

Are
the
Best!

BONDS, LINENS,
LEDGERS,
FLATS, BRISTOLS, MAPS,
RULED GOODS.



Specialties of all kinds made to order.



Linden
Paper Company,

Holyoke, Mass.

Keith Paper Company

TURNER'S FALLS, MASS.

FACSIMILE
OF
WATERMARKS.



SEND
FOR
SAMPLES.

KEITH LEDGER PAPERS are well made, strong, hard sized, rule nicely, write easily, erase and rewrite without difficulty, and have been given the preference by good judges in competitive tests with all other leading brands of Ledger papers.



RAVELSTONE Flats are made in Laid and Wove, White and Perfection Tints, and are used by Lithographers, Stationers and Printers for first-class Commercial Stationery for Banks, Insurance Offices and Business Houses generally. These papers are also put up ruled and folded, in usual sizes.



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.

PHONE MAIN
3
4
8
8

GARDEN CITY
ELECTROTYPING
AND ENGRAVING CO.
HALF-TONE
ZINC AND WOOD
ENGRAVERS
ELECTROTYPERS

HIGH-GRADE
WORK
SEND FOR SAMPLES
AND
ESTIMATES

167 ADAMS ST.
CHICAGO.



HALF-TONES

at 12 Cts. per Square Inch.

THE above line in last month's INLAND PRINTER attracted a good deal of attention. We have not yet marked the price up—or down. Results will control the future on that point. We simply want to say that we will guarantee the quality to be first-class, or no pay.

**Boston Engraving AND
McIndoe Printing Co.**

115 Purchase Street,
Boston, Mass.

Correspondence Solicited.

Designing and Building

OF SPECIAL MACHINERY

For Printers, Binders, Electrotypers.

Secondhand Machinery
FOR SALE.

REPAIRS
PROMPTLY
ATTENDED TO.

JAMES ROWE,
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303-305 Dearborn St.

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We make Wood Type

Cases,
Stands,
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Imposing Tables,
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We have but one standard—
THE BEST.

We sell everything a printer
uses, except paper.

MORGANS-WILCOX CO.

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WE HAVE A PRACTICALLY INSTANTANEOUS PROCESS ENGRAVING

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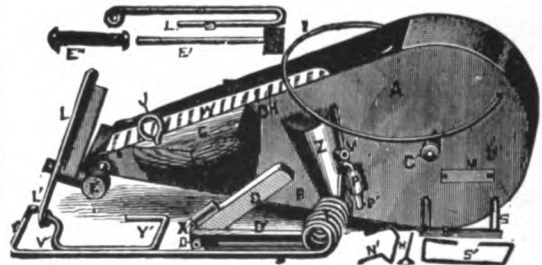
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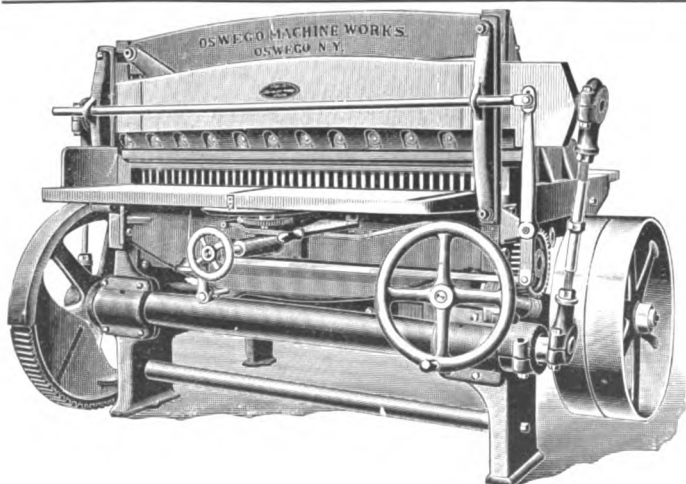


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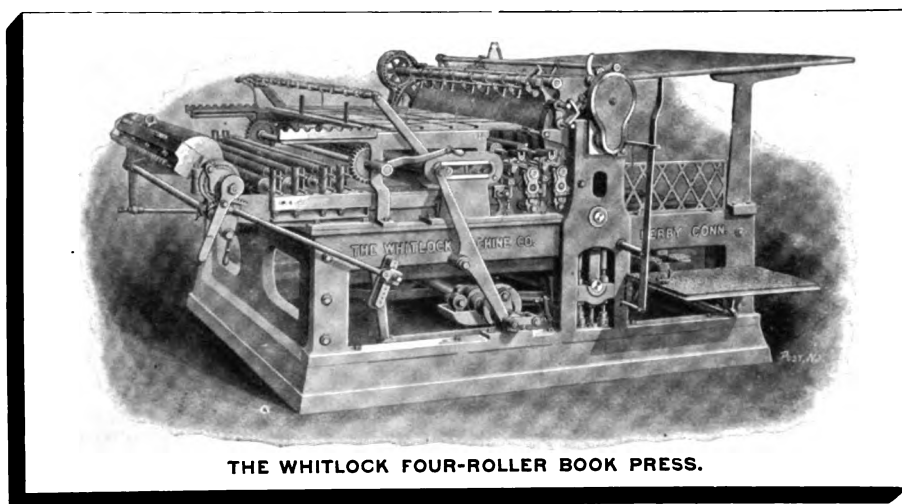
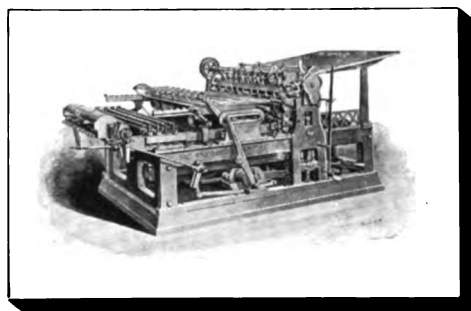
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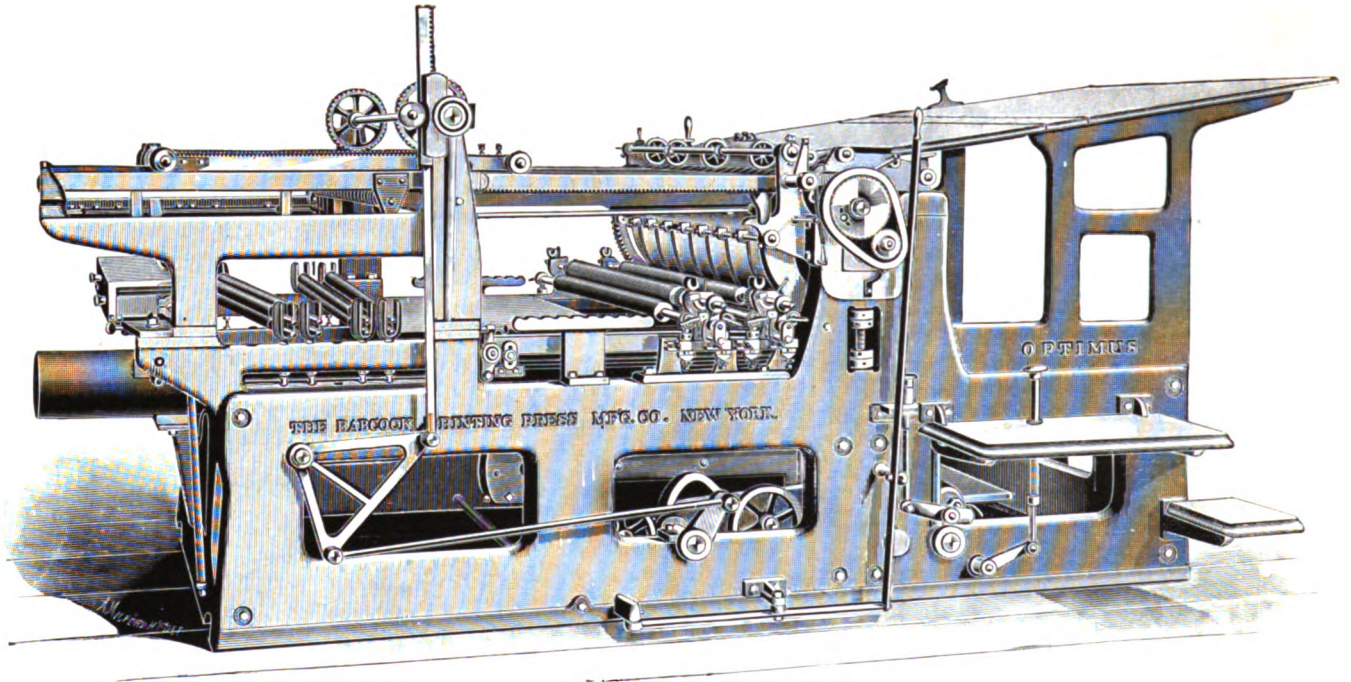
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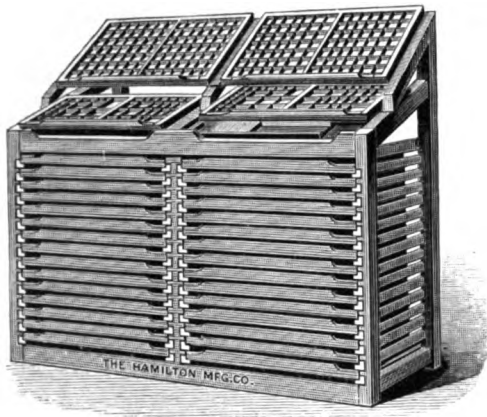
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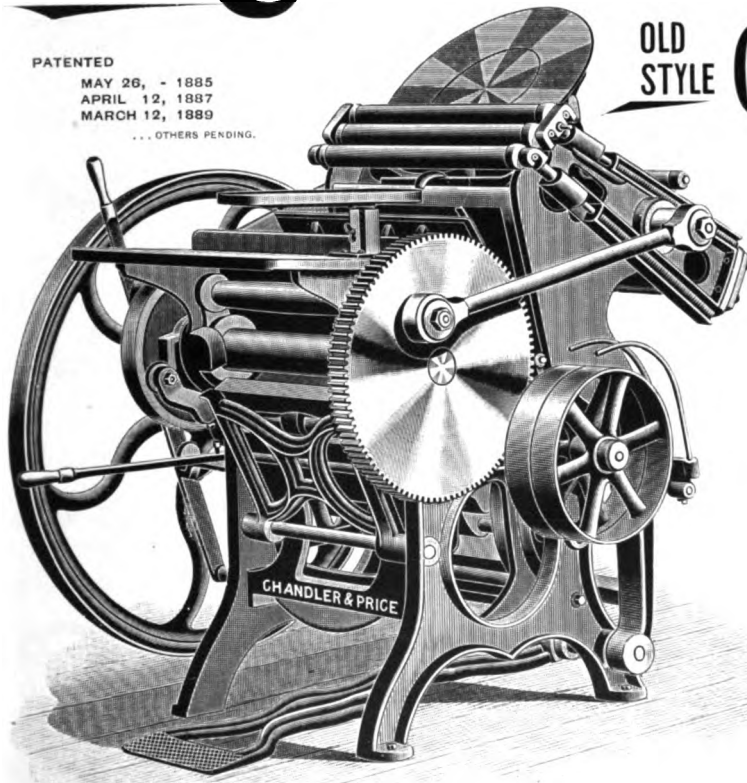
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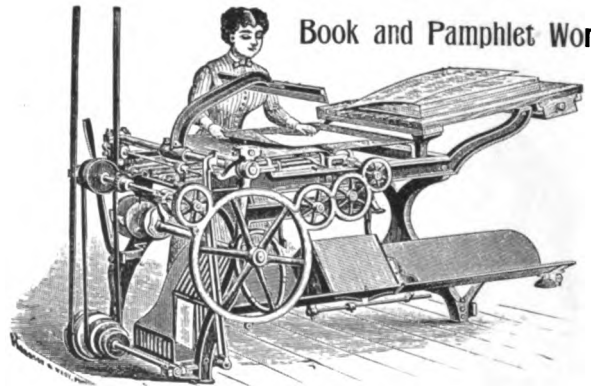
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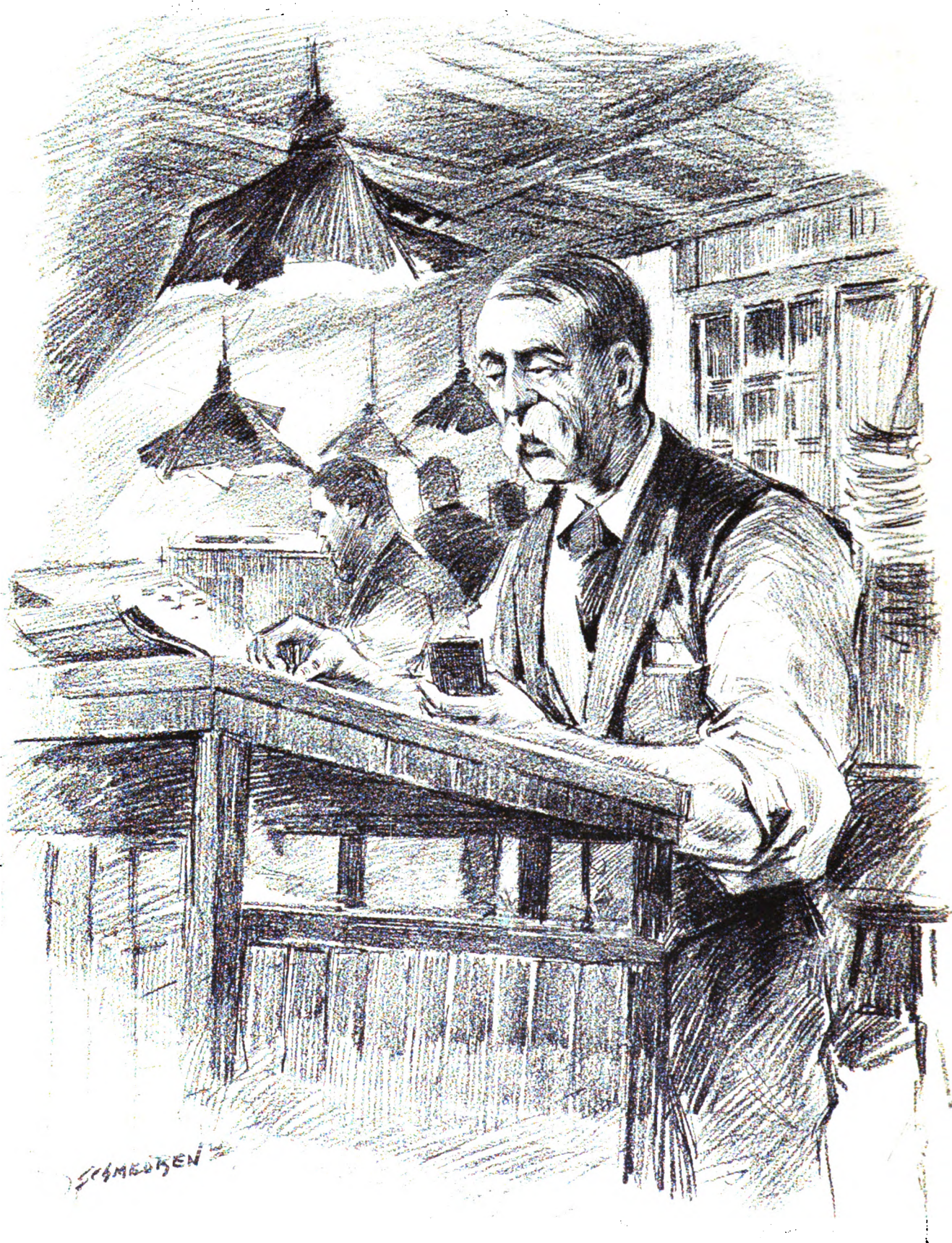
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DRAWN BY WILLIAM SCHMEDTGEN.



A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XVI—No. 2.

CHICAGO, NOVEMBER, 1895.

TERMS, } \$2 per year, in advance.
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“THAD” VERSUS THE MACHINE.

BY GEORGE ADE.



SURELY it was the guiding hand of fate that led me to a certain eating house on the South Side of Chicago. An early assignment had taken me into a neighborhood with which I was not familiar. By the time the paltry piece of news had been run down and captured and condensed into a few scratchy notes, it was time to eat that intermediate meal which calm and civilized people term “luncheon,” but which in the hurry of a Chicago day is usually little more than a bite and a swallow. Fate kindly took me past several fly-specked places and showed me the restaurant that had clean curtains and some old-fashioned house plants in the window.

The interior was very clean. A benevolent appearing man with an alpaca coat, a heavy gray mustache and a pair of steel-rimmed spectacles stood behind the combination desk and cigar case.

“Just take a seat,” he began. Then he stopped. I could hardly believe my eyes.

“Thad?”

“Right the first guess,” he replied, and he reached his hand over the counter. While our hands were clasped I recalled all the things that shall be told in the next paragraph.

“Thad” had been “Slug 3” on a morning paper that tried to fill a long-felt want and failed because there was no long-felt want to be filled. One of his friends in the office had been a callow and doubting youth who often wondered, just as the paper was about to go to press, if he had really been called to “journalism.” The town had a population of 8,000, and claimed 12,000. It was a quiet town, and on sleepy evenings when the pop-

ulation had gone to bed at nine o'clock, the callow youth sat at his table and clipped state news and worried over the instructions given him to get out a “bright, crisp local sheet.” In addition to being the local staff, he edited country correspondence and read proof. “Thad” often told him he earned more than his salary, which was about one-third the amount paid to a fairly fast man at the case. Furthermore, “Thad” gave him the encouragement which he needed much more than he needed salary. When the paper went to join the vast majority of bright and crisp sheets, “Thad” started to Chicago, leaving an unpaid “string” at the deserted office. In time the local staff followed to the great city where the hopes of old men and young men center, and there one day he met “Thad” on the street. That time “Thad” was working. The next time he was “subbing.” And although they had not met for two years previous to the day on which I entered the restaurant, I was compelled to admit in my soul that during those two years I had not inquired for “Thad” or even once wondered what had become of him. Other affairs had kept me busy to the point of distraction.

Yet here was “Thad,” and with the hand-clasp all the neglected fellowship returned.

We began with the usual commonplaces.

“What are you doing here?”

“What are *you* doing here?”

“Just looking up a small story; but you don't mean to tell me that you —”

“Yes, sir; I'm the whole thing here — foreman, night editor and father of the chapel.”

“And you've left the case?”

“Sit down and give the girl your order. I'll talk to you while you eat. You thought I'd be a compositor all my life, didn't you? Well, you don't see any key-board on me, do you? Can I put a

meltin' pot on my shoulder and run type down my sleeve? Am I good for six thousand an hour?"

"Not unless it's clean copy."

"Well, I should say not. If you want to know why I'm here, I'll tell you in one word — machine."

"Oh, I see — typesetting machine."

"You didn't think I meant sewing machine, did you? Let me tell you something. When I was foreman in the old Princeton *Gazette* office, twenty years ago, we took out our Washington hand-press and put in the first power press they'd ever seen in that part of the country. I had a cub in the office by the name of Bill Burt, and, after we got the press to work, he said to me one day: 'The day's comin' when they'll set type by machinery.' I told him that when I saw a machine settin' up copy, I'd be ready to go out of the business. That boy

"How do you like managing a restaurant?"

"The hardest part of it is keeping dressed up all day. If I could peel my coat and smoke a cob pipe I'd stand it better. For a long time I couldn't get to bed early, but I'm getting over that now and I suppose that after I've been here a couple of years I'll forget the boxes. Must you be going?"

"Yes, I have to get in."

"Well, here, have a cigar on me, or on the house, rather. What kind of a cigar do you want? These in the upper-case boxes are 10 cents apiece. I'll give you one out of the K box. It's a big one and you'll find it all right. I call that size the long primer font."

"When will I see you down town?" I asked, as I pocketed the change.

"Whenever they stop using machines."



A SERIES OF CONTRIBUTIONS TO THE

operates a machine today, and I've kept my word. I'm out of it."

"You could get a place if you wanted it, couldn't you?"

"All of us can't. It's a plain proposition. Every time a machine goes in it takes the place of four men, or maybe five. When they first put them in, lots of people said there'd be so much extra composition that compositors and machines would both be busy. Just the same, the town is full of subs today. I can name you twenty good printers who don't get a day's work in a week and I can name you twenty more who have gone into other work. There are too many printers, that's the size of it. The publishers are going to use machines on all the work they can and there's no use of fighting them. I got tired of hanging on the ragged edge. My son-in-law owns this place. I'm running it and he's working in a wholesale house down town. I happened to have a little money. Most of the boys out of work haven't anything ahead. You know what kind of men printers are. They have their hands in their pockets all the time. They find that they can earn so much and then it comes easy to learn to spend just about what they make."

Written for THE INLAND PRINTER.

THE FINANCIAL END.

BY AN EMPLOYER.

DEPLORABLE as it may seem, it must be admitted that printers as a class are not looked upon as good financiers in the business world.

There are many reasons given for this noteworthy fact, each of which, in a measure, explains the situation. One is that printing material depreciates so rapidly in value when once in use that only a small percentage is realized in case of a forced sale. Another is that, even though an office is flourishing, it is necessary to buy so much in order to keep up with the times that the earnings are consumed as fast as made, leaving no surplus with which to build up a credit. Still another reason is that the capital required to carry on a given amount of business is larger than in almost any other industry. Then, again, the spot cash outlay for wages and incidentals is very high for the amount of work done. And so it might be possible to enumerate many other reasons, all tending in the same direction.

But when all this has been said, it still appears strange that men of so high an order of intelligence,

shrewdness and integrity should stand so low in the financial scale. There must be some underlying causes which have not yet been satisfactorily explained. Let us reason it out and see if we cannot arrive at some conclusions worthy of our serious consideration.

Most proprietors of printing offices have graduated from the case. They have received no commercial training in their youth, and must learn the ways of the world after they have invested their earnings in a plant and are engaged in an up-hill fight against men of much larger experience, whose wits have already been sharpened and whose position is far more secure.

Here is where the trouble begins. Most men in starting a printing office will rely too much upon the promises of others who have guaranteed them

habits and reputation when he starts in business. If he can pay them promptly when the accounts are due the first few months he will find that he has made friends all around and that he can get his orders filled, even though they exceed the line of credit which has been granted to him. He has in the meantime also established a reputation for careful and business-like methods at the bank where his funds are deposited, and this will stand him in good stead later on.

How many, however, of those who read this started in this way? Instead of nursing their credit they have been reckless. They consume the money they had when they started and then open up accounts. Their faith in human nature is strong—they trust their friends, they trust business houses without inquiring into their commercial



NATIONAL BLACK AND WHITE EXHIBITION.

work — promises which usually fail to materialize. They are too confident of their ability to secure business. The work of soliciting must be learned like everything else, and it is about as discouraging a job at the start as could be conceived. They are also too sure of their ability to please. Many a man who has always done his work to the entire satisfaction of his employer finds that, when he is working for a hundred men, he must conform to the ideas of each, very often against his better judgment.

The consequence is that, when a man first starts in business, he does not realize what a rough road he has to travel. He invests all his money, sometimes to the last dollar. This is a sad mistake. If he were to reserve a part of his money, buying less for cash, it would be greatly to his advantage. But even those who do reserve a part of their money fail to use it to good advantage in building up credit. In most instances they will not ask for credit at the start when they have the money to pay for what they buy, but they wait until they have consumed it, and then ask for credit because they must have it.

There are few business houses that would refuse credit to at least a limited extent to a man of good

standing, they trust even strangers who have smooth ways. But when they apply for credit themselves they find they are put through a sweating process that makes them squirm. Their age, religion, habits, families, antecedents, prospects, associates, as well as their resources and liabilities, are inquired into in a manner almost, if not quite, insulting. If they can withstand this searching scrutiny a small line of credit is allowed them. They find that when accounts are due they must come to the scratch. If they falter, a black mark is placed opposite their names which is harder to erase than they had dreamed.

Nearly every one of us has faltered in this way. The printer is ambitious and overestimates his strength. He takes pride in improving his office. He spends his earnings in enlarging his plant. The time is sure to come when he finds himself very short of money. He finds he cannot pay his accounts as promptly as he would like to. He goes to his heaviest creditors and tells them he is hard up, but is earning money right along and will pay as soon as he can. He finds his creditors very lenient. They will take his notes for 30 or 60 days. Here is an easy way out of his difficulties. The problem is solved. Why didn't he think of that

before? He begins paying in notes and the chances are strong that he never quits. He is easy again for awhile. He buys more machinery and type. But presently he finds that the notes come thick and fast upon him. He finds that his creditors expect him to pay his notes on the day they are due — that he cannot put them off for a few days as he would an open account — and an extension is looked upon as a great accommodation. He goes to his banker to see if he can borrow some money, but when he applies for it he imagines he can see the faintest trace of a sarcastic smile around the corners of the mouth of the money-changer when he is told that his account is not large enough to warrant accommodations.

But still he is not discouraged. He has always earned money and there is no reason why he shouldn't crawl out from under his load of debt.

Right here he approaches another crisis. If he is wise he gets rid of his debts before branching out any more. If not, he figures out that by increasing the capacity of his office he can earn more money and soon regain his financial balance. If he takes the latter course he continues to do business to the limit of his credit. An unusually tight spell comes and he is hard pushed. He cannot borrow money from his bank, so he will borrow it just once from the usurer who has been sending him circulars right along. No man can pay such rates of interest and live, but he will do it only once. He does it once, and he does it again. Part of his earnings soon regularly go in ruinous interest rates. He finds things are tightening about him. His credit is still good, but in order to maintain it he must stoop to all sorts of tricks and subterfuges. He approaches to the verge of dishonor. The banks soon know him as a man whose notes are paid with an uncertified check after the close of business. The next morning he "hustles" to make the check good at his own bank before it reaches it from the clearing house. He is disappointed in his efforts to collect the necessary money, and he goes to some one to borrow the money for a day or two. His friend has no money, but will "swap" checks. In his anxiety to preserve his credit he "swaps." He has placed himself under obligations to his friend and will be called upon to return the favor, and he cannot refuse. Soon the banks regard his checks with suspicion. Some of them are dishonored. His credit suffers. He is called to account here, there and everywhere. He realizes that he is in deep water, and that he has developed from one of those who suffer on account of the sins of others into one of the sinners. He is no longer stung by the feeling that his credit suffers on account of being a printer, but rather with the reproach that he is one of those that have dragged the credit of the craft into disrepute.

Meanwhile he has been learning. He looks back and sees all his mistakes. If he could only

wipe off the slate and begin over again he would be an extraordinary business man. But he is as helpless as if he were nailed to the cross. He cannot go back. He must break down the unsavory business reputation he has established. To do this is by far harder than to begin anew. His creditors give him advice by the barrel. But he needs money, not advice. He has learned by experience, which is a much better teacher than his creditors, but he is unable to profit by his experience. He is set down as a poor business man, but, in truth, if he only had another chance, perhaps he would display greater business ability than any of his advisors. In this predicament he worries along from month to month and year to year, wearing away his life and making no headway. Sometimes he succeeds in rising above these conditions. Oftener, however, his creditors become tired of bolstering him up and he goes into bankruptcy. The credit of the entire printing fraternity has received another blow.

Have I overdrawn this picture? I hope I have, for it is a gloomy one. But I would advise any young man who is about to embark in business to ask some of the older proprietors whether he cannot profit by taking the lesson to heart.

Written for THE INLAND PRINTER.

LOCKING UP FORMS FOR ELECTROTYPING.

BY F. J. HENRY.

THERE are printers who do not need any hints regarding the proper condition in which forms should be when sent to be electrotyped, they, by the exercise of native skill and by experience, having become fully competent to lock up forms, either book or job, so the electrotyper can feel certain that there will not be any complaint about crooked lines in the plates. It is not for experts that these lines are written, but for those who have not had experience in work of the kind mentioned.

Whether type is to be used on the press or a plate is to be made there should be care exercised in the composition — proper spacing and justifying of matter, as is usual with good workmen — so that when the form is locked in the chase every part shall be tight and firm, without any necessity for undue driving of the quoins to prevent some portions from dropping out when the form shall be lifted from the stone. Usually, if the form will lift when the quoins are pressed up with the fingers, it is thought the form is well made up; that is not, however, always a proper conclusion, for sometimes, in driving the quoins, lines of type or rules will become crooked and the form put in bad condition generally — therefore, a proof should always be taken and examined after the form is tightly locked and, if not found to be all right, the necessary alterations made; otherwise there will be the same, or

worse, crookedness in the plate. Many printers, accustomed to locking up forms for the press, do not understand why it is necessary to have forms locked so very much tighter for electrotyping. On the press, forms are subjected to no more severe strain than the suction of the rollers, whereas, in electrotyping, the form is subjected to a pressure of several hundred pounds, as the molding composition must be pressed into and fill the type in order to make a sharp mold; thus, if the form is loose in any part, the wax will be forced into the loose parts and crook the lines, or possibly some of the type will be pulled out in separating the wax mold from the form. Frequently the "rush" of the wax is sufficient to bend rules, to force lines away from cuts, and even break small type.

Guard lines, or bearers, should be placed around each page or piece that is to be separated in the electrotype. The guards should be of metal. Recently, guards made of wood have been placed on the market; such were discarded many years ago so far as use in electrotype forms is concerned — they are cheap, in first cost, but they swell and shrink, therefore cannot be relied upon for being type high. If too high, the plate will be made uneven by the guard resting on the backing pan and preventing the type from touching the pan, making the plate thinner near the edges than elsewhere unless the finisher beats down the guards before shaving the plate; in that case the guards are sure to be beaten lower than the type and letters are likely to be battered when the plate is being shaved. Guards should be placed with the low side against the type; never put the high part of the guard against the type — it would be liable to break any kerned letters at the end of lines and also make it very difficult, if not impossible, for the finisher to dress the side of the plate. Do not suppose one guard, or a guard with a reglet on one side, will be sufficient; use two guards between each page in a book form. With only one guard there is not sufficient space to cut the pages apart without cutting away so much of the type-high part of the guard that there will not be proper protection for the type. Under some circumstances a guard, turned upside down, with a nonpareil reglet on each side, may be used, but it is more trouble to put in the three pieces than to use two guards. So far as possible, metal furniture and metal quoins should be used, but a large majority of the printing offices, in this country, at least, have only wood furniture; it is usually made of cherry or mahogany. The

pieces should be straight and true, with square edges. The best wood quoins are made of hickory; if they are not square and true they are unfit for use and should be cast aside — destroyed — not put in the drawer to cause trouble. Never use two quoins, side by side; whether the narrow ends are placed together or the narrow end of one is placed against the wide end of the other the quoin will not fit the bevel of the side-stick; the bearing being only at one end, both the quoins and the side-stick are certain to be destroyed.

In the selection of a chase take one that is sufficiently strong so the sides will not spring when locking up, and thick enough to give proper support to the type; it should be one and one-half inches,



SOME INITIALS BY J. T. McCUTCHEON.

From "Stories of the Streets and of the Town," by George Ade, in the *Chicago Record*.

each way, larger than the form, outside the guards, which will allow plenty of room for side-sticks and quoins. When metal furniture is used a larger chase is not as objectionable as when the form is locked up with wood furniture, but with either metal or wood the form will be less liable to be forced out of shape and will be more firmly held if the chase is the proper size. Chases have, or should have, at least one square corner; sometimes they are all squared and the sides made true, but usually cast-iron chases have only two sides and one corner squared, the other corners being made rounded to make the chase stronger. For a form larger than about 14 by 12 the chase should be of wrought iron.

Sometimes a printer accuses the electrotyper of unlocking the forms. No electrotyper unlocks a form unless it is necessary to do so to fix it so it can be molded. It frequently happens that wood furniture shrinks so that when a form is placed in the molder's hands it is too loose for molding. The careful electrotyper always tries the quoins before venturing to mold a form; without this precaution there would be likely to be a larger amount of "pi" in electrotype shops than *pie* in some bake-shops.



BY CHAS. H. AULT.

I HAD arrived in Antwerp the evening before. I was completely fagged out with the hardships unavoidably attendant on the well-nigh incessant sight-seeing of a tour through queer, old, water-logged Holland. I had encountered unseasonably cold weather, too; had nearly frozen on a trip down the Rhine the week previous, and my bones still ached with the cold I had then taken. My eyes were so jaded with the continuous round of tourist work that I betrayed but slight interest when that much-uniformed, gilt-buttoned functionary, the porter of Hotel St. Antoine, suggested that I might commence the day with a visit to the Plantin Musée near by.

Of course, I had intended seeing the museum — it was the principal thing I had come to see in this most interesting, cobwebby old town — but that moment did not seem to be the exact time I wanted to “do” it. Anyhow, the worm will turn some

time and a tourist of independent spirit resent, in a measure, officious but well-meant suggestions of the European interpreters, guides and porters. The day, therefore, was well advanced before I finally set out to see the celebrated old printing office. On the way thither I was spotted by one of the hawk-eyed guides who are always on the watch about continental hotels for unwary tourists. The guide’s terms were reasonable, one franc per hour, so I capitulated without a struggle, and he owned me for the rest of the day. Notwithstanding the warnings of the guidebooks against employing guides, this man proved really valuable, not only through knowing many important facts I was desirous of learning, but actually protecting me against the attentions of the museum attendants, who, I afterward found, were insatiable in their greed for tips.

As you walk through the narrow streets, bordered with quaintly-gabled houses, you are gradually being prepared for the first view of the museum, but, when at last you step into the imposing entrance-way, I think you would find, as I did, a sense of perfect joy in that the place had not been too enthusiastically described. With the aid of the accompanying illustrations it will be comparatively easy to gain at least a relative idea, but even then there will be lacking the atmosphere of antiquity and intense interest, permeating the whole place, which envelops the visitor.

Founded in 1555 by Christopher Plantin, a Frenchman, the printery was successfully con-

*In viderfronds bekende ontfangde is gelley van
 Go Saltzbede Moretus die Ruime van vofvondere
 geldere den in votalinge van lye vaderd Ruyter
 Epitaphium door my gelyfhelderen die vromfijder
 vromfijder felder die quitaatue mit my fande gfe
 vromfijder in onderkone 25/6 27 April 1612*

Peter Paul Rubens

REPRODUCTION OF WRITING BY PETER PAUL RUBENS, WHO MADE DESIGNS FOR THE ESTABLISHMENT.

ducted by his descendants until it was purchased, by the city of Antwerp in 1876, from Edward John Hyacinth, the last male descendant of the long line of printer-princes. The history of the establishment is interesting and would take far more space than that at my disposal here. The tale of the shop would be a recital of the history of the Netherlands and the fierce battles and sieges constantly occurring during the long years of its actual operation. But the proprietors were capable, politic men, always on the right side; and aided, no doubt, by its proximity to the cathedral of Antwerp, the



PROOFREADERS' ROOM.

LE BONHEUR

DE CE MONDE

SONNET

Avoir une maison commode, propre & belle.
Un jardin tapissé d'espaliers odorans.

Des fruits, d'excellent vin, peu de train, peu d'enfans,
Posséder seul, sans bruit, une femme fidele.

N'avoir dettes, amour, ni procès, ni querelle,
Ni de partage à faire avecque ses parents,
Se contenter de peu, n'espérer rien des Grands,
Régler tous ses desseins sur un juste modèle.

Vivre avecque franchise & sans ambition,
S'adonner sans scrupule à la dévotion,
Dompter ses passions, les rendre obéissantes.

Conserver l'esprit libre, et le jugement fort,
Dire son chapelet en cultivant ses entes,
C'est attendre chez soi bien doucement la mort

Imprimerie Plantinienne, Anvers.

REPRODUCTION OF SONNET PRINTED ON OLD HAND-MADE PAPER,
ON ONE OF THE OLD PRESSES, WITH TYPE MADE IN 1610.

plant was never destroyed, through the respect always paid by combatants to the sacred property of the sanctuary. So today the buildings in which Plantin first set up his two quaint presses, patterned after Gutenberg's, together with the presses, and the old type, are preserved for the admiring inspection of those interested, as well as the additions built on in 1761-1763, since which time not a brick has been laid or an alteration made.

The prosperity, so long continued, of this remarkable family was due principally to the

exclusive concessions granted by the various Popes to print all the authorized Bibles, prayer-books, breviaries, and many other publications of the Roman Catholic church, and for two and a half centuries these were issued from this Antwerp pressroom by hundreds of thousands. This, along with the printing of the ordinances and placards of the city of Antwerp, was, after the first hundred years, all they undertook, so that, when in 1662

THE HAPPINESS OF THIS VVORLD

SONNET.

To have a cheertul, bright, and airy dwelling-place,
With garden, lawns, and climbing flowers sweet;
Fresh fruits, good wine, few children; there to meet
A quiet, faithful wife, whose love shines through her face

To have no debt, no lawyer's feud; no love but one,
And not too much to do with one's relations.
Be just, and be content. Nought but vexations

Arise from toadying the great, when all is done
Live well and wisely, and for grace petition;
Indulge devotion to its full fruition;
Subdue your passions -- that is the best condition

Your mind untrammelled, and your hearth in Faith;
While at your business give your prayers breath;
This is to rest at home, and calmly wait for death.

TRANSLATION.

Balthasar Moretus II. inventoried his possessions, his fortune amounted to 341,000 florins, or about \$400,000 in our money. Plantin himself, indeed, left a fortune of 175,000 florins, or about \$200,000, when he died in 1589.

The buildings surround a paved court, in which is a sundial, and there are none which do not bear the finger-marks of Father Time. Under, however, the careful supervision of the municipal authorities controlling the museum, everything is kept in perfect order and as nearly as possible as it must have looked after a Saturday night clean-up. Forms and galleys are on the imposing stones. The presses in orderly row, some with forms, are ready for running on Monday morning. In the type-foundry the fires seem to have just gone out, though it is years and years since the last hot metal was ladled in the dim old room. Coming to the proofreaders' room, with its quaint leaded windows, high-backed settles and broad-topped tables, copy and proof lie about as if waiting for the re-

turn of its venerable habitués. Passing through the library, you see the crucifix before which the workmen came daily to hear early mass before commencing work. In cases round about are samples of the finer work turned out by the house. The countingroom's walls are hung with stamped and gilt leather, while its one large window, protected by thick bars of solid iron, bears silent witness to the functions of the room. In the living rooms—for the family lived and died on these premises—are many evidences of the prosperity

of the old-time occupants. On the walls hang paintings by the most celebrated masters of the time—many of them by Peter Paul Rubens. The palatial drawing-rooms have Italian marble mantelpieces chiseled by famous sculptors, walls covered with rare Flemish tapestries or rich damask, floors of parquetry and ceilings and wainscoting beautifully carved in oak. Then there are the bedrooms where were born the future printers, the nursery where they played in childhood's happy

days, the very beds on which they closed their eyes in eternal sleep.

The inspection of room after room is a labor of love, or a task of most enthralling interest, and those who had allotted an hour's time to the museum more often find half a day has elapsed before they emerge, tired and dazed, into the shadows of the mediæval structures clustered thickly around.

All in all, this quaint old relic of bygone times is alone well worth a trip across seas to visit, and, on the day when it was my privilege to saunter for the last time through its de-

serted halls, I left the place with a feeling as if something was indeed lost to me forever. That evening, as we slowly steamed down the lazy Scheldt, the cathedral tower, gilded by the setting sun, seemed to mark appropriately the location of what is, in truth, a printers' shrine.

A YOKOHAMA jeweler informs the public as follows: "Our shop is the best and obliging worker that have everybody known. Work own name or monograms on any design or orders. We can work how much difficult job with lowest price insure. Please try. Once try."



CHRISTOPHE PLANTIN.

THE FOUNDER OF THE ESTABLISHMENT, A. D. 1555.

Written for THE INLAND PRINTER.

ZINC-ETCHED FEMALE DIES FOR EMBOSsing.

BY ELDON TATE.

THE method for making embossing plates by the zinc etching process as here given, will be found by many to be something new. While I do not claim to be the inventor, I pride myself on the fact that for at least eighteen months after having adopted this method I had no reason to believe that it was worked by others. Until I adopted zinc etching for the purpose, we had to rely on the engravers to do the work on the "female die." The quality of the resulting plate depended on the skill of the workmen. Sometimes the dies would have one or more of the following faults: They would be too deep, too shallow, too sharp, or not in register, the latter being the most common failing of hand-engraved plates. To overcome these objections I made use of the zinc etching process in place of the older method, and find it not only more satisfactory and reliable, but also cheaper. An embossing plate can be made from a proof taken from a wood cut or any other engraved plate, the proof in this instance taking the place of the negative, the light penetrating through the paper very readily. This proof should be on white paper—ordinary plated proving paper of about 100 pounds weight and fair quality, coated on one side only, I find satisfactory. A lighter weight paper will answer the purpose and allow of much shorter exposure. I find, however, that a more satisfactory print can be made through the heavier paper. To prepare the impressed proof for printing through, it is necessary to add something that will add body to the inked parts and render them more opaque. For this I use bronze powder applied with a tuft of cotton, while the ink is still soft. This bronze powder is allowed to remain on for at least five minutes, at the end of which time all superfluous powder is brushed off. I then proceed to make my print on the sensitized zinc and to etch it.

To the experienced operator the foregoing would be ample information. The amateur, however, will appreciate more definite details. The zinc plate to be printed on should be large enough to leave a margin of from two to three inches around the parts to be etched. It should be perfectly flat to obtain good contact and have a good, smooth surface, free from scratches and grease spots. The solution for sensitizing the zinc plate for printing on is as follows: The albumen of two eggs, beaten up and allowed to settle, will be found to give one and one-half ounces of cut albumen, and this is added to eight ounces of water, to which sixty grains of bichromate of ammonium has been previously added, and the whole filtered through cotton.

The proof is then placed in the printing frame (face up), with the sensitized plate on top. Per-

fect contact is as necessary in this as in the case of a negative. This work should be done in the dark-room. It is then exposed to light, and allowed to remain from three to five times as long as would be necessary for a good clear negative—about two to three minutes in sunlight, eight to twelve minutes by electric light at a distance of eighteen inches from lamp. It is then taken into the darkroom and the printed surface rolled up with etcher's ink. Care should be taken that too heavy a coating is not applied, and at the same time uneven distribution should be guarded against.

The plate is now ready to be developed. To develop, place it in a tray of water and allow it to remain three or four minutes, at the end of which time the ink on the unprinted or etchable parts can be removed by rubbing slightly with a tuft of cotton. If the ink on the printed or non-etchable does parts not adhere it is under-printed. If, on the other hand, the ink should stick to the etchable parts, supposed to be white, it is over-printed, and in either case should be made over. Supposing the print to be good, we will proceed to prepare it for the etching bath. Powdered resin is dusted on the surface, and when the inked parts are thoroughly covered it is rinsed off under running water, and a gentle rubbing with a tuft of cotton will be found necessary to remove superfluous resin; it is then dried off with a gentle heat and burnt in. This burning in should be gradual and not carried too far or the ink will spread. If, however, it is not sufficiently heated it will not resist the acid. Very little experience in this is necessary to determine the proper heat to be applied. The etching of this embossing plate is similar in all respects to the etching of line drawings, with this exception, that the bites should not be carried quite so far. When the required depth is gained the plate is cleaned by dipping in a solution of lye, and washed off with a brush under running water. It is then rolled up, the surface receiving a liberal coat of ink, and then powdered resin is applied.

To remove the resin from the parts to be etched, if the plate has been dried before powdering, it will only be necessary to hold it in front of a blower or bellows to thoroughly clean it. It is then melted in and re-etched. It will be found that the small shoulder will be partly removed, thereby giving a better plate for embossing than if a deep, sharp etching, such as is necessary for line work, was made. After cleaning in the usual manner with lye, the plate is ready for the blocker. It is advisable that embossing plates should be mounted on metal, but this is a question for the printer to decide.

THERE have been things which looked very poor in theory, that proved highly successful in practice. One must have a theory before action in every undertaking. All actions were once theories.—S. O. E. R.



WALT WHITMAN.

Half-tone reproduction from drawing, by
FRANKLIN ENGRAVING AND ELECTROTYPING COMPANY,
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A. H. McQUILKIN, EDITOR.

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THE INLAND PRINTER is issued promptly on the first 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.

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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 The 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, and no attention will be paid to postal-card requests for free samples.

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 and typefounders throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

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.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipzig, Germany. An den-
selben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

THE BRADLEY COVER DESIGNS.

AS previously announced, the present number of THE INLAND PRINTER begins the series of six issues with cover designs by Mr. Will H. Bradley. There is given in this first design an inkling of the quality of the designs to come. The appreciation which Mr. Bradley's work has met is not the appreciation of those who merely follow the fashion. The class of publishers in which Mr.

Bradley finds his clients is an evidence of this. If more evidence were needed, the opinions of the best artists in America is that in absence of mannerism and purity of design he is without a parallel. In accordance with our announcement in the October issue we have reserved a number of the covers of this issue to replace those marred by handling or otherwise rendered unsuitable for binding. These will be furnished to subscribers at a nominal sum.

TECHNICAL CLUBS AND TECHNICAL SCHOOLS.

ON the value of technical clubs in the printing trade there seems to be but one opinion, excellently well expressed in the essay by Mr. F. A. Gehring, the president of the Technical Club of Rockford, Illinois, published elsewhere in this issue. In regard to technical schools, however, there is a considerable difference of opinion between the faculty of such institutions and many of the employes and workmen engaged in the trades, the technology and practice of which the schools purport to teach. The technical schools being business enterprises are conducted on business principles—in other words they must be made to pay—and, therefore, employers and employes in the trades do not look upon them with unqualified favor, competition being keen enough in their estimation without the encroachments of the technical school.

THE INVENTOR OF ILLUSTRATING BY TELEGRAPHY.

IN last month's issue of this magazine there appeared an account of Mr. W. H. Lowd's device for sending illustrations by telegraph. We have received from Mr. S. H. Horgan, of New York, indisputable evidence of his priority of claim to that invention. In a newspaper clipping dated July, 1886, there appears an account of Mr. Horgan's newspaper chart, which is almost identical with that presented by Mr. Lowd but less complicated. Mr. Horgan's device was first used in 1879. In 1888 the practicability of the chart was shown in telegraphic dispatches sent to the New York *Graphic* during the famous rowing match between Hanlon and Trickett over the Thames course in England. The correspondent of the *Graphic* followed the rowers in a steam yacht, dotting down by points upon his chart the fluctuations in the race and connecting them by lines. When the race was over he hastened to London and cabled the key words in pairs to the *Graphic* in New York. As fast as the words came they were made into a picture of the whole scene in the New York newspaper office. The race took place at 1 o'clock, London time. There is something over five hours difference in time between London and New York. At 12:30, New York time, the *Graphic* was selling on the streets of New York with the whole race accurately pictured out. Only twenty words were

required to be telegraphed. Mr. Horgan, when manager of the art department of the New York *Herald*, used his chart to good advantage in the interest of that paper. In a description of his invention in the *Electrical Age*, of December 10, 1892, its utility in the Harvard-Yale football match was graphically described.

ILLUSTRATIONS OF THE ATLANTA EXPOSITION.

DURING the World's Columbian Exposition the mistake of including among the concessions the right to take photographs of the exhibits and all features of the fair was abundantly evidenced. It is not a very daring assumption that the first and primary idea of any exposition is publicity. It is generally believed that the most effectual aids to publicity are illustrations. Anything that would tend to nullify the main purpose of the exposition would naturally suggest antagonism from its management. With the ambition, however, of making the fair a financial success in the narrowest sense, and without regard to the value of the publicity that might, unrestricted, radiate from it throughout the world, for the sake of a few thousand dollars a concession was given for the exclusive right to make illustrations and to take photographs inside the fair precincts. That the World's Columbian Exposition suffered severely from this method of raising funds there can be no question, and the injustice to exhibitors resulting therefrom was manifested very clearly in the earlier months. At the Cotton States Exposition the same policy as that pursued at the World's Fair is in force—only more strict and objectionable. We understand that there is some feeling manifested that the Department of Publicity and Promotion is not fulfilling its mission to the satisfaction of some of the fair officials. We assume that if the department had not been crippled in its means of effective service Mr. Cooper's management would have been above cavil. That his department is not giving the results expected might have been anticipated from the time the concession for taking photographs was made.

In the Department of Publicity and Promotion should be vested all the rights of taking photographs of the exposition and of the exhibits, and it is to be regretted that the committee empowered to act in the premises should have seen fit to withhold from Mr. Cooper the authority which properly belonged to his department. As it is, the holder of the concession may disregard the permits issued by the Department of Publicity and Promotion, to the discredit of the exposition and the aggravation of exhibitors.

In so far as the concession and its work is concerned, the conditions under which the privilege was granted must be observed by the fair management, unless it sees fit to purchase the concession

back in the best interests of the Cotton States. The privilege, we are told, was originally sold to two Atlanta dentists, and they in turn farmed it out to Mr. Arnold and others. The quality of the photographs made by the concessionaire are severely criticised by some visitors, and when permission is obtained to take photographs, the concessionaire demands that the proofs shall be submitted to him, and the right to copyright them be vested in himself. Mr. Arnold and those associated with him have purchased the concession to make money, and they have a right to protect themselves in any way they can. This, however, has nothing to do with the exceeding folly which made the right of taking photographs a concession. Every inducement and encouragement should be offered to those who desire to photograph the fair and its attractions, and to make illustrations of all kinds, subject only to the Department of Publicity and to the exhibitors.

LOSSES OF COUNTRY NEWSPAPER PUBLISHERS.

IF there is one thing more than another in the make-up of the average small country publisher illustrative of his lack of proper business training, it certainly is that of carelessness. We are moved to this reflection, first, by the fact that before us lies a newspaper the date line of which informs us it is published in South Edmonton. Whether South Edmonton is in the United States, Canada, or Central America we are unable to discover from a careful examination of the paper, and not until we devote ourselves to a close perusal of the advertisements, and especially the legal notices, can we make a guess at its probable location. Again, some of the large advertising agencies—perhaps all of them for aught we know—have printed forms which say in substance: "We cannot keep your books." One of these is filled out and sent to a publisher when he writes in for a statement of his account. He has neglected to keep a proper record of his transactions with the agency and when he thinks the time has come for a settlement is unable to say how much is due him. He therefore writes to the agency for the information and receives in return one of these blank forms filled out to fit his particular case. We were once informed by an employe of an advertising agency, the responsibility of whose position was sufficient guarantee of his claim to authority, that hundreds of thousands of dollars are owing to the publishers of the country because of this condition of affairs alone, and it is a fact that reliance is made upon it for a certain amount of profit to the business of the agents.

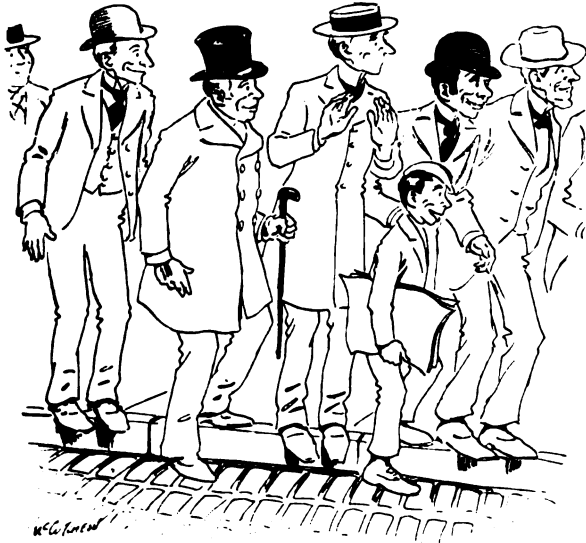
THE *Scientific American*, of October 19, publishes an interesting article on the improved "long run" web perfecting press manufactured by the C. B. Cottrell & Sons Company. The press prints a 33 by 46 sheet, running at a conservative speed of 3,500 completed sheets per hour.

Written for THE INLAND PRINTER.

PUNCTUATION.

NO. I.—BY F. HORACE TEALL.

A SWEEPING criticism uttered by Gould Brown, in writing about capitalization, expresses only a little too strongly the feeling, almost of despair, arising from a search for a reasonable and consistent treatise on punctuation. After quoting from a certain grammarian a nonsensical assertion



"WATCHING THE NEW WOMAN GO BY ON HER WHEEL."
 Sketched by J. T. McCutcheon.

about proper names, Brown says: "Nor do the remarks of this author, or those of any other that I am acquainted with, remove any part of the difficulty." This could not truthfully be said about punctuation in general, for in many particulars all writers agree, so far as rules for practice are concerned; but even the works in which the rules are given commonly show practice antagonistic to their own rules, and often very unreasonable. Nevertheless, every book examined contains much useful information on the subject, and this treatise may better serve its purpose by citation from some of them, and criticism of some of their practices, than without such citation and criticism. This first article is to be merely introductory.

"Stops; or, How to Punctuate," by Paul Allardyce, is called by its author, in its introduction, "a little work on a little subject." Many other writers have evidently considered the subject as not a little one, and Mr. Allardyce himself seems to estimate it somewhat more liberally in saying: "In giving rules of punctuation we cannot hope to deal with all, or nearly all, the cases that may arise in writing. Punctuation is intimately connected with style. As forms of thought are infinite in number, so are the modes of expression; and punctuation, adapting itself to these, is an instrument capable of manipulation in a thousand ways." Although this writer tells us that "it should be

borne in mind that the too frequent use of points leads to confusion," he uses the comma much more frequently than it is needed. This extra use of the comma is a common fault, and, strangely enough, the worst instance of it is found in the writings of a noted philologist who has an almost inexhaustible collection of quotations from all kinds of books, containing nearly all possible uses of nearly all vernacular words. His main fault in punctuation is excess of commas, similar to that in our next quotation.

Covell's "Digest of English Grammar" gives the following as one of four fundamental principles: "That every departure from the *proper* punctuation, should be systematic, and for specific reasons, showing, in every case, the design of the change." What is meant by *proper* is a puzzle, as system based on specific reason must be proper. If proper means according to stated rules, then the statement of the principle is not properly punctuated; and it is mainly because of this conflict between rules and practice that a book so old is quoted from. One of its rules, the first one, shows such a ridiculous perversion of sense that it also is worth quoting: "The comma separates the parts of a sentence, making imperfect sense." The comma used in the rule does make imperfect sense, and so does the rule itself, with or without the comma. Such superabundance of commas arises from the antiquated notion that rhetorical pauses should be so marked in print; but we need not search far for evidence that some scholars have rejected that erroneous notion.

G. P. Quackenbos, in his "Advanced Course of Composition and Rhetoric," says: "Punctuation is entirely independent of elocution. Its primary object is to bring out the writer's meaning, and so far only is it an aid to the reader. Rhetorical pauses occur as frequently where points are not found as where they are; and for a learner to depend for these on commas and semicolons would effectually prevent his becoming a good reader, just as the use of such marks wherever a cessation of the voice is required would completely obscure a writer's meaning. This may be seen by comparing a passage properly punctuated with the same passage punctuated as its delivery would require.



A NEWSPAPER SKETCH BY
 J. T. MCCUTCHEON.

"PROPERLY PUNCTUATED. The people of the United States have justly supposed that the policy of protecting their industry against foreign legislation and foreign industry was fully settled, not by a single act, but by repeated and deliberate acts of government, performed at distant and frequent intervals.

"PUNCTUATED FOR DELIVERY. The people of the United States, have justly supposed, that the policy, of protecting

their industry, against foreign legislation and foreign industry, was fully settled; not, by a single act; but, by repeated and deliberate acts of government, performed, at distant and frequent intervals.

“From a paragraph punctuated like the last, little meaning can be gathered.”

Surely we may consent to the objection against so-called rhetorical pointing, even though we are not convinced that a good speaker would make the pauses indicated. The example is a good one of twenty-five words in succession that will not properly admit a comma, although a speaker's voice would not be sustained all through their delivery without a break. Words that express a continuous thought, with no real disjuncture, as by way of adding something without which a perfect sentence would still remain, should not be violently disrupted by commas, even if the clause is very long. In sense our example is as continuous as the shortened expression, “The people supposed that the policy was settled.” Writers who dislike long sentences without pauses might well frame their expression in shorter sentences, rather than to spoil it by using commas unreasonably. In fact, however, even the objectors do yield sometimes to the impulse toward punctuation “for the ear,” as some have called that which Dr. Quackenbos means in saying that his second instance of the sentence quoted is “punctuated as its delivery would require.” Dr. Quackenbos himself, in the same book, says that his work “embraces in small compass a variety of important subjects, which have a common connection, and mutually illustrate one another; but which the pupil has heretofore been obliged to leave unlearned, or to search for among a number of different volumes.” Also, “whatever may have been elsewhere contributed to the elucidation of the subject, will not be wanting here.” Such use of the comma as that after “subjects” in the first sentence and after “subject” in the second is frequent in his book, though it is exactly like the one objected to. No sentence could be more like these than is that in which the objection is made, which is given without the comma: “For a learner to depend for these on commas and semicolons [Here there should be a comma if the one after “subjects” above is right.] would effectually prevent his becoming a good reader, [This comma should be a semicolon if the semicolon above is right.] just as the use of such marks wherever a cessation of the voice is required [Here is another instance of omission if the other sentence is right.] would completely obscure a writer's meaning.”

Marshall T. Bigelow says: “The tendency of the present day is decidedly to a less stiff and formal punctuation than that laid down in either Murray's or Gould Brown's Grammar, and no one now would punctuate so closely as their rules require. It has become a recognized principle, that punctuation

is as much a matter of taste and judgment as of rigid rule; and while certain rules are positive, and to be followed absolutely, much is to be left to the discretion of the author.”

Prof. Adams S. Hill, in his “Principles of Rhetoric,” after a remark somewhat similar to Mr. Bigelow's as to taste and judgment, says: “Hence no one writer—even were books printed correctly, as is rarely the case—can be taken as a model. Hence, too, a system of rules loaded with exceptions, though founded upon the best usage and framed with the greatest care, is as likely to fetter thought as to aid in its communication. . . . One who knows few rules, but who has mastered the fundamental principles of construction, will punctuate far better than one who slavishly follows a set of formulas. . . . A student of punctuation should ask himself why in a given case to put in a stop rather than why to leave one out; for the insertion of unnecessary stops is, on the whole, more likely to mislead a reader than is the omission of necessary ones.”

So much quotation is given here for a distinct purpose. It shows that some of the most authoritative writers agree in the opinion that much must be left to taste and judgment, and that punctuation-marks should not be too freely used. Notwithstanding the objection to “a system of rules loaded with exceptions,” Professor Hill gives more rules than are necessary, though he does not give as many as other writers do.

One great difficulty in the matter of punctuation is multiplicity of rules, which frustrates the purpose of teaching, because many of the rules are made without a foundation in principle. We shall endeavor to cover all the real principles with a greatly reduced number of rules.

Written for THE INLAND PRINTER.

ADVANTAGES OF PRINTERS' TECHNICAL CLUBS.*

BY F. A. GEHRING.

PROGRESSIVE printers not only find it necessary to read the best trade journals, but to keep abreast of the times they must study the latest text-books touching upon all branches of their business. Those who have the opportunity and means to secure this literature are few indeed, and we imagine there are many aspirants to the topmost round of the ladder of progress in the “art preservative of all arts,” who scan the lists of useful books, periodicals and specimens in the different trade journals, with a desire to possess some of them and study their contents.

The advantages, therefore, of printers' technical clubs, where these and many other necessary things

*NOTE.—Essay awarded first prize by the committee of the Printers' Technical Club, of Rockford, Illinois, in a competition suggested by THE INLAND PRINTER, and of which an account appeared on page 60 of the October issue.

can be secured by the payment of small monthly dues, will be seen at once.

Probably the greatest advantage of these clubs would be the weekly meeting, at which a line of technical study should be followed by reading and discussing papers on desirable subjects, giving blackboard and crayon sketches, having practical work in composing room, bindery and pressroom, reading interesting articles from the current numbers of trade journals, conducting a question-box, transacting the business of the club, etc.

If some of the older ones could be induced to form special classes for the instruction of apprentices, meeting at one of the printing offices, for practical work, and occasionally at the home of the teacher for the reading of papers prepared by the scholars, the clubs could be made of special value in

bers kept in touch with the best and latest ideas. Likewise, by judicious correspondence with type-foundries, press and machinery builders, paper and ink houses, etc., their specimen books, catalogues and general printing matter could be had for reference and study. Their traveling men would no doubt be glad to aid in interesting the members by giving a talk, or reading a paper, along their respective lines during their stay in the city.

The programmes for the meetings should be printed on postal cards and sent to the members. They might also with profit be exchanged with other clubs. Many interesting features could be added, such as a collection of old books, papers, relics of printing materials and type, different makes of quoins, etc. Also, a prize contest on jobwork between different offices would be of interest.



SKETCHES BY J. T. MCCUTCHEON, IN "WHAT A MAN SEES WHEN HE GOES AWAY FROM HOME," BY GEORGE ADE, IN THE CHICAGO "RECORD."

solving the great problem of educating and training apprentices. At the end of a given term the scholars could be examined by a committee at the club meeting and by giving them graded diplomas an incentive to study would surely be the result, and likewise be the means of creating more interest in the clubs. These exercises might be held on the birthdays of our great printers, such as Franklin, Childs and others. A social time should follow the exercises, rendering an interesting programme and serving refreshments.

One of the most inspiring objects of these gatherings will be the cordial feeling for the welfare of the younger members of the craft, lifting them to a higher plane, and giving them an interest in their work that no other means would. Likewise the many ill feelings that printers often harbor against one another will be forgotten and all meet on friendly terms for the advancement of their general interests.

Through the efforts of a library committee, not only the best literature could be secured, but by an exchange of specimens of printing with other clubs, the best work could be reviewed and its mem-

If a number of clubs are organized, an international association might be the result, and thus the advantages could be greatly increased. These gatherings would be very profitable to the clubs. In addition to the usual business that comes before such a body, a few attractions might be added in the way of an exhibition of printing presses and machinery, specimens of printing, ink, type, paper, relics, etc. Also a prize contest on certain classes of jobwork.

Then, again, the educational feature should be carried to this body, and the diplomas examined by an international examination committee and a certificate given to those that are rated as journeymen. These features would add interest and be of great value to the craft.

Let us have more clubs and there will not only be a demand for more technical books for printers and a general impetus given to their study, but it will be safe to predict that the international printers' technical clubs of North America will do more toward lifting the "art preservative of all arts" to a higher plane than any one medium has done since the day John Gutenberg invented movable type.

Written for THE INLAND PRINTER.

REVIEW OF TYPE DESIGNS.

BY R. COUPLAND HARDING.

I DO not think that I have made any direct reference to the fine series of sanserifs, including ninety fonts, lately shown by the American Typefounders' Company. In the case of the plainer job faces and body fonts there is little or no room for originality of design, and the general standard of excellence is now so high that there is small opportunity for criticism. The special feature of this series is its comprehensiveness, and the systematic manner in which the proportions have been carried out. It is one more proof of the widespread demand for system in type-making—a demand which is now creating a supply. If cast to point-set as well as to standard line, this series would fill one important department of display material so completely as to leave little or nothing to be desired—unless it were the financial capacity of the ordinary job printer to put the whole ninety fonts into stock.

Eccentricity and quaintness which are tolerable, or even admirable, in a few display lines or a brief circular, may be quite out of place in a body-font. The "decorative" effect may be obtained at the expense of real pain to the reader's eyes. It is here that—with all respect to their artistic taste—I venture to join issue with such authorities as Mr. Walter Crane and Mr. William Morris. The Jenson old style of the Dickinson foundry—Jenson face, modified by Morris, and again modified by the American punch-cutter—is an example. I confess that I do not like the face at all. This, however, is a matter of taste, but I do not think there can be much question as to the distressing effect a page or two of this letter would have on the eyes of a reader. The objection to the ordinary German face, raised by certain oculists, I do not think is sound. Personally, I can read a well-formed German as easily as roman, though some of the characters, standing alone, are not sufficiently discriminated in form. But I find many of the modern "old-styles"—the "Ronaldson," for example; still more Conner's "Cosmopolitan," and now the "Jenson"—really trying to the eyes. The more the angle of the serif is exaggerated, the less legible is the type, a peculiar dazzling effect to the eyes being the result. It is noteworthy that the genuine old-face letters avoid this error. I have no access to Jenson's books, but the facsimile of his work in Mr. DeVinne's valuable "Historic Printing Types" shows a better face, for practical purposes, than the latest imitation. Jenson's letters are more roughly cut, but they have none of the straining after effect which distinguishes the modern copy. Compare, for example,

the lower case i. Jenson, too, gave full proportion to the descending character; in the new face they have suffered an atrophy which not only weakens their effect, but destroys the due balance of black and white. Except in certain detail, purely mechanical, I do not think the fifteenth century model has been improved—rather the reverse; and this new letter is one of the last I should think of using for bookwork. For a few odd lines, in jobwork or in an open, displayed magazine advertisement, it could be effectively used. So could the old "Harper" or "Century" faces.

In naming its new script "Cosmopolitan," the

E VSEBIVM Pamphili de euangelica præparatione latinum ex græco beatissime pater iussu tuo effeci. Nam quom eum uirum tum eloquétia: tū multarū rerum peritia: et īgeni mirabili flumine ex his quæ iam traducta sunt præstâtissimum sanctitas tua iudicet: atq; ideo quæcūq; apud græcos ipsius opera extēt latina facere istituerit: euangelicā præparationē quæ in urbe forte reperta est: primum aggressi tra

Nicholas Jenson, Venice, 1470. From his edition of Eusebius.

Inland Foundry has chosen a title already appropriated in the United States for an entirely different style of face. The letter itself is a heavy-faced style on the modern German model, and is a good example of its kind. I see no unusual feature except that the f does not descend below the line. The series is in five sizes, 18 to 48 points, and it has the advantage of being to standard line—a special boon to printers possessing other faces from the same foundry.

I have received several sheets of specimens of electro vignettes from Paul Leutemann, Leipzig; but of these one sheet only is new to me. It contains some large and fine floral corners, several head and tail pieces, and a number of carnival or fancy-ball figures. The latter are in pairs, each figure being engraved, also, in reverse. Among the many hundreds of such designs in the German books, I have not noticed this feature before; yet it has its advantages to the buyer and might conveniently be extended to cuts of more general use. It is a device of economic value to the producer, as any design can be readily and accurately reversed by photographic means. Among the vignette subjects is a hen with a mixed family of chickens and ducklings, in a grave state of concern at part of her brood taking to the water—a motive as old as Bewick, and perhaps older. Most of Leutemann's work is characterized by exquisite finish.

Wilhelm Woellmer, of Berlin, has brought out an effective border, unusually simple in design, for

a German combination. It is called the "Ranken" border, the descriptive name indicating tendrils, runners, or clasping branches. It is on 24 point body, and consists of a double festoon, with flowers in outline, leaves in silhouette, and shadows in half-tone, the value of light and shade being agreeably distributed. There are only four characters (905-908), consisting of a long running piece, a smaller one for alternation or justification, a corner, and a terminal.

In the line of small and graceful vignettes, produced in series, the German foundries are usually very productive. Specimens of two such series come to me from Wilhelm Gronau, Berlin. The "Hedgerose" ornaments, fifteen characters, form an artistic combination which every tasteful printer will appreciate. "Naturalistic Tailpieces" include eleven designs, ten of them in two sizes, making twenty-one characters in all. They consist of single floral sprays, apples, pears, etc., with the bird subject, and vary in size from 18 by 12 points to about 48 points square. The same house shows some new crescent ornaments in electrotype, instead of the usual more expensive curved brass rule. They are open, solid, and decorated, working either singly or in register with excellent effect. Also, a sheet full of neat vignettes, head and tail pieces and decorative corners. Of the latter, a set (4133 A-D) representing the four seasons, is noteworthy.

I have left to the last the finest combination I have seen for a long while — the "Raphael" series, No. 143, just brought out by Messrs. Schelter & Giesecke, of Leipzig. It is somewhat in the style of Beyer's "Renaissance," but larger, and contains more characters. The largest pieces are nearly two inches square. The border consists of conventional foliage and figure, with a slight architectural element superadded. The combinations are so ingeniously contrived that it is difficult to trace the junctions of the characters. The figures include cupids, satyrs, tritons, and other mythological beings, and both in conception and execution the border must take the highest rank in type combinations. In decorative value it surpasses any previous productions of the firm, not excepting the favorite "Akanthea" and "Holbein" designs. In the combination proper there are 102 characters, besides a supplementary border on 12-point body (143 a) containing 14 characters. The characters being so numerous and heavy, the border is a weighty one, a full font exceeding 80 pounds. In the memorial volume issued by the firm on completing its seventy-fifth year — a splendid book which has lately reached me — the new border, enforced by a tint background, surrounds the title, and has a fine effect. It is remarkable that combinations of this class, exceedingly popular among German and British printers, scarcely ever appear

in American display. English printers are eclectic, and borrow ideas impartially either from Americans or foreigners, but the German style of ornament seems never to have found a lodgment in the United States, which is all the more strange when it is considered how largely the Teutonic element is represented in the craft in America.

Written for THE INLAND PRINTER.

EQUIPMENT FOR PROCESS ENGRAVING.

BY H. JENKINS.

PRELIMINARY to a progressive description of the work of process engraving by the half-tone and zinc-etching methods, which it is proposed to give hereafter, it is appropriate that a full list of the necessary apparatus and fixtures should be given. In the estimate here set down, an effort has been made to avoid unnecessary details, while suggesting to the reader a general estimate which, taken in connection with prospective custom, will aid those who are considering the establishment of a process engraving plant in outlining what materials and appliances are most appropriate to their needs.

The apparatus required for making photo-engravings will vary in completeness with the amount and quality of work to be turned out. For the experimenter or the establishment which devotes but a small department to the work, an equipment of high grade and large capacity would be out of the question. For large shops, however, which are established with a view to commanding a large patronage, where rapidity of production and a uniformly excellent quality of work are important matters of consideration, it is essential that the apparatus be of the most approved pattern, and that each department be fully equipped.

The capacity of the apparatus should be determined by the size of plates demanded. The average engraving establishment will find an equipment for producing plates 14 by 17 inches in dimensions ample. The demand for half-tone plates is usually for sizes under 10 by 12 inches, and many shops are not provided with facilities for plates larger than that size. Line plates are also, as a rule, of dimensions smaller than this, but provision should be made for work of as large dimensions as the funds available will permit, and the prospective orders may require.

The article of the greatest importance, in connection with the outfit, is

THE LENS.

This should be selected with a view to its fulfilling the special requirements of this class of work. It should be of the rectilinear type, so that all straight lines in the copy will be reproduced without distortion. It should cut clearly all portions of the copy, and its design should be such that it may

possess rapidity. There are several lenses on the market which fulfill these requirements—the Dallmeyer Rapid Rectilinear, the Steinheil and Swift being popular among operators.

THE CAMERA.

In selecting the camera it is advisable to obtain the form known as the enlarging, copying and reducing camera, as its construction possesses several advantages over the ordinary copying camera.

For half-tone work it should be provided with the adjustable screen plateholder, which enables the kit to be dispensed with for holding the screen and sensitive plate. It is so constructed that the separation of screen and plate can be adjusted accurately and easily to any desired degree, and different sizes of screen and plates can be used.

a bed can be easily constructed of ordinary scantling, or can be purchased from dealers in photo-engravers' supplies.

SILVER BATH.

The silver bath is almost invariably kept in a glass vessel of special form. It is important that a bath of ample capacity be provided, as such a one will require less attention than a small one and save the operator annoying delays. In all well equipped shops two or more baths are provided for each operator, that one may be used while another is being rectified.

EVAPORATING DISH.

For evaporating the alcohol from the bath, a porcelain evaporating dish is required. It should be of ample capacity to hold the silver solution from



Courtesy of the Chicago "Times-Herald."

FROM THE TIME OF THE PHARAOS.

Newspaper Sketch by Horace Taylor.

This plateholder has displaced the kit in all leading shops, but for those who may desire to use the kit, details of construction will be given further on.

CAMERA STAND.

The camera should be provided with a stand, which may be in the form of a long table or bench to stand on the floor, or it may be swung from the ceiling, this condition being necessary if the building is subject to vibrations from the running of machinery or other causes. It consists essentially of an oblong frame upon which the camera will slide readily, the frame being suspended from a beam of the same length, ropes or strips of metal running from the ends of the beam and attached to each end of the frame in an inverted V shape. The beam being suspended from the ceiling, carries the frame upon which the camera is placed. At one end of the frame the copy board is fastened, and should be in a position perpendicular to the bed, and should be arranged to slide from right to left when desired.

The length of bed will vary according to the capacity of the camera. For a 10 by 12 camera, ten feet; 11 by 14, twelve feet; and for a 14 by 17 camera fourteen feet are good proportions. Such

the bath, with room to spare. As an accessory, it is well to have an iron dish to hold sand in which the porcelain dish can rest while heating.

TRAYS.

For line etching there should be one or more large trays or "tubs" so arranged that they may rock at the will of the etcher. These tubs are made of wood, sealed, water-tight and usually protected by a coating of impermeable varnish. For developing prints on zinc, any ordinary sheet metal tray will serve the purpose. For half-tone etching porcelain or rubber trays may be used.

PRINTING FRAMES.

For printing on metal there are special frames so constructed that equal contact with the negatives can be obtained for all parts of the metal plates. For making silver prints the ordinary photographer's printing frame is used.

(To be continued.)

IT HEADS THE LIST.

In a book showing all
Of the gowns great and small
Wives have donned since the world was begun,
That first dress of Eve's
Constructed of leaves,
Should be properly labeled "Fig. 1."—*Good Roads.*

Written for THE INLAND PRINTER.

A SHORT SKETCH OF THE INVENTION AND EARLY HISTORY OF PRINTING.

NO. V.—BY ARTHUR KIRKBRIDE TAYLOR.

IN the fifteenth century, many of the municipal cities of Germany were sorely troubled by enmities between them, but what was more often more serious, about this time, was the civil strife between the burghers and the nobles, which was engaged in in some of these cities. Mentz, in particular, a city of northern Germany, was disturbed in this way. The relations between the opposing elements were often much strained, and on ceremonial occasions of state, the burghers, being in the majority, demanded to have the first part of the procession and furthermore that they be allowed to ride in the band wagon, and that the noblemen should walk afoot. This did not seem to be very satisfactory to the noblemen, and at times the band wagon was very much crowded, to say the least.

On one occasion, in 1530, the burghers had made arrangements to have the emperor visit the city, and they were going to entertain him in great style, with much blowing of horns and reading of resolutions. In some way the noblemen got wind of the proposed festivities, and by hiring several wagons and giving the drivers a respectable tip to drive fast, succeeded in meeting the emperor about three miles out of town, and read resolutions to him from that point to the city hall, besides giving him so much to eat on the way that when the time came for the burghers' spread he was barely able to sit up to the table, and the only thing that he asked for at all was a second helping to toothpicks. This smart move on the part of the noblemen so endeared them in the hearts of the burghers that they straightaway went out and broke into the houses of several of the noblemen, ate up everything that was edible and drank up everything they could not eat, and incidentally destroyed all their property and tore down their houses. This incident will serve to show the good feeling which existed between the two parties, and to what extremes people will often go in their desire for amusement.

To further help along in the general disquietude, Mentz was also blessed with the great abundance of having two rival archbishops, which was the cause of the cutting of the price of indulgences and the substitution at times of inferior goods and even short measure. At length it became so bad that when a man got an indulgence he did not know whether he had secured a good one or whether it had been adulterated or not, and finally it became so common to find chicory or ground cocoanut shells in the indulgences that people lost all confidence in the article and began to raise all that they needed, so that the trade was eventually ruined.

It was while affairs were in this condition that there lived in Mentz a man named John Gutenberg, of noble birth. John Gutenberg's father was named Frielo Gensfleisch, and his mother's name was Else Gutenberg. John's brother, Frielo, junior, was always called Gensfleisch, while John himself was frequently called Gutenberg; it being the custom in Germany for a son to take his mother's family name if there was any danger that the name might otherwise become extinct. Gensfleisch is German for goose flesh, while Gutenberg means good hill. Now, to be sure that you get this matter entirely clear in your minds I will reiterate it. Frielo Gutenberg married Else Gensfleisch: they had two sons, one named after his father (several years) the other fearing that his father's name might become extinct, requested that he be named after his mother, consequently was named John Goose Flesh, which was German for Gutenberg.

Being one of a noble family, on one of those exceedingly unpleasant occasions, of which some mention has already been made, John Gutenberg received such treatment at the

hands of the burghers that he decided that a change of climate and scenery would be beneficial, so he and his family left the town one day, after leaving word at the post office to forward all mail that came for them with a 2-cent stamp on it to Strasburg, hoping in that way to escape patent medicine advertisements and postal cards.

As some of the property of Gutenberg still remained in Mentz, the city officials made an agreement with him by which the city was to pay to Gutenberg a certain rental for the property and forward the proceeds to him, and if they should fail to make the payments as agreed, he was at liberty to seize and imprison any of them whom he could lay hands on for the debt; which proceeding should, of course, be a source of very great satisfaction to him. Therefore, one day, when the secretary of Mentz happened to be in Strasburg, Gutenberg, just in order to show the people of Mentz that he was still alive and in possession of all his faculties, had the said secretary arrested and imprisoned. The town council and burgomaster of Strasburg, however, fearing that such an action on the part of Gutenberg might cause a rupture of the friendly feelings which then existed between the two cities, induced him to release the officer and relinquish his claim, which, being a considerable amount, shows that Gutenberg was of a magnanimous disposition.

There is not much known of Gutenberg's life, not half as much as we would wish to know, but what is known is positive and definite. It was his fate at many times in his life to figure in lawsuits, and the facts recorded there are of great value and reliable to the highest degree. Although these occasions were most trying to him, they have proved most valuable in the light of establishing his claims to the invention, and in later days proved a blessing, which, in the time that they were recorded, were most excellently disguised. The evidence recorded on the court records is of a very different nature from that brought forth to substantiate the claims of his rival for the honor, Coster.

In 1436 Gutenberg appeared before the tribunal of Strasburg in a breach-of-promise case. As the decree of the court is not given, it is generally believed that the case was withdrawn by Gutenberg's marrying the complainant. We do not know to a certainty that such was done, or that he ever married, but some writers, who seem to be possessed of superior means of information, assure us that it was Gutenberg's intention to marry the young woman in whose behalf the suit was brought, but when he left Mentz he was impoverished to such an extent that he hesitated to ask her to descend from the position which she then occupied and become the wife of a poor man with only the prospects for the future before him. She evidently thought differently, and, in order to acquaint him of her favor to his suit, she, with many maidenly blushes and misgivings, sued the bashful suitor for breach of promise. It is creditable to John's keenness of perception that he was bright enough to take the hint and marry her. These same writers further assure us that their married life was a most happy one, and that we owe much to his wife for the kindly encouragement and the tender sympathy for Gutenberg in the dark times of adversity which so often overtook him in the pursuit of the great invention on which he was engaged. Indeed, they give a most comprehensive view, showing the close relations which existed between the inventor's domestic affairs and his work. As he did considerable of his work at home, we can picture in our mind's eye Anna, his wife, busily engaged in crimping the edge of a large mince pie with the aid of one of John's large capital W's of that rich Gothic letter which was so much used in that day. And then, when Saturday night would come around, we can see Anna patiently waiting until John had finished running off the last form of the day, that she might put his Sunday-go-to-meeting trousers in the press over night, in order that the creases in them might be the envy of all beholders on the holy sabbath day.

Aside from the art which he invented, Gutenberg is known to have had knowledge of two other trades—that of lapidary, or polisher of gems, and that of making mirrors. It is very likely that the knowledge of these two trades proved most valuable to him in the art in which he was conducting his experiments. The knowledge of the art of pouring metals in making the frames of mirrors and his skill as an engraver of molds for the same purpose undoubtedly came in good stead to him. The confidence which he had in the ultimate outcome of his experiments in printing, is very forcibly shown in the fact that he entirely gave up the trades from which he had previously gained a livelihood, and devoted his whole time and energies to the new art which was to be the cause of such wonderful results.

As is often the case with men of genius, Gutenberg was not what you would term a good business man, so we often find him at a loss to know where to turn for the means required in the experiments on which he was engaged.

In the proceedings of a lawsuit, which was brought against Gutenberg by the brother of one of his deceased partners, there was evidence given which showed that he was engaged with some other persons in some experiments and investigations of great importance. That these experiments and investigations were thought to be of much practical value is evinced by the fact that the suit was brought in order to have the court order Gutenberg to admit the brother of his late partner as a successor in the partnership, and so be permitted to partake of the benefits arising from the association. Although there is not much clearly stated in the evidence by which one could readily recognize the operation of printing, there is, at least, mention made of money expended for lead used in the operations. We may infer, from the lack of definite information concerning the secret which Gutenberg was to divulge to his partners, that he did not wish to give it the publicity which evidence in court would be likely to give it. Another thing which tended to prevent a clear idea of the invention is the ignorance of the proper names of the tools and implements which were used, the witnesses having no knowledge of them, as they were largely designed solely for use in the new art, and were thus new to the outside world.

It is further shown in the testimony that, after the death of the partner referred to, Gutenberg, fearing the publicity to which their affairs would be exposed, sent word to the brother of the partner who had died and requested him that he would, without delay, take away from the press four pieces which were lying therein and disconnect them so that no person would be able to know how they were related or for what purpose they were used. Authorities differ as to what these four pieces were, some saying that they were the four pages of engraved blocks of a block-book, while others seem to think that the four pieces referred to were the four columns of wood type. A high authority seems to be of the opinion that it refers to some kind of a type mold, which, being the key of the invention, Gutenberg should quite naturally wish to conceal. The opinion that they were four pages of a block-book does not seem to warrant the great care which was exercised for their concealment, as block printing had been practiced for a long time before that time, and was so generally understood that there would have been no use for concealment. As to the press referred to, there is knowledge that this form of press was not uncommon, and that it had been used in printing block-books. The testimony of another witness expressly sets forth that he had received certain sums of money which were paid him by Gutenberg for work "in connection with printing."

The testimony which was produced at these lawsuits is not the only proof which exists for the belief that Gutenberg invented the art of printing, for a very learned man,

who lived almost at the same time when Gutenberg lived, wrote:

In the year of our Lord 1440, under the reign of Frederic III., Emperor of the Romans, John Gutenberg, of Strasburg, discovered a new method of writing, which is a great good and almost a divine benefit to the world. He was first in the city of Strasburg who invented the art of impressing which the Latin peoples call printing. He afterward went to Mentz, and happily perfected his invention.

After the termination of the lawsuit, which was decided in his favor, there is very little known of Gutenberg for a considerable length of time. Having been oversanguine in regard to the time requisite for the completion of his invention, having borrowed much money from his friends, and having used all his own means, both the income which he had inherited and the one which he derived from the city of Mentz, abandoned by his partners and disheartened, he leaves the city which marked his unsuccessful struggles.

There is only one work extant which is credited to him while he lived in Strasburg, and that is a copy of a "Donatus," or boy's Latin grammar, a small quarto of twenty-seven lines to the page. Without doubt he printed other minor works while he was perfecting his invention, but there is nothing of his work that is preserved for our examination.

From the numerous records in which Gutenberg figures as a borrower of money, we conclude that when he wanted money he simply went to work to see where he could borrow it, and the energy and persistence displayed in so doing is only equaled in modern times by the eight-dollar-a-week dry goods clerk when preparing for his vacation.

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

DURING the month about the usual number of patents relating to printing were granted. Albert D. Pentz, of Brooklyn, New York, took out two patents covering improvements in the linotype machine, and assigned them both to the Mergenthaler Company.

One of the inventions, which is illustrated in Fig. 1a, aims to relieve the operator of the labor of lifting the ele-

vator at the completion of each line of composition preparatory to the transfer of the line of matrices to the casting mechanism. This has ordinarily been done by a hand lever. Mr. Pentz proposes to use a power-driven device under the control of the operator. The depression of the finger-key 14 throws the clutch upon the driven shaft into engagement with the pulley. The shaft is revolved, and at its opposite end a pitman elevates the assembler. Upon the further rotation of the shaft the assembler is returned to its normal position and the clutch is automatically unlocked. The second patent relates to the casting portion of the machine. A hand lever, Fig. 1b, is connected with the slide, which can be connected or disconnected without delay or injury to the attendant.

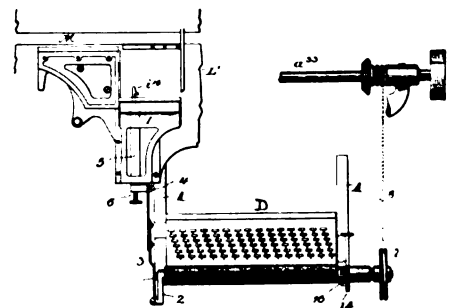


FIG. 1A.

A new method and apparatus for printing in colors was patented by Thomas W. Morrison, of North Plainfield, New York. The type and design blocks are set in a form and a proof taken. Masks having cutaway portions corresponding to the parts to be printed, in different colors, are formed

from the proof. Stereotype shells are made when the mask is cut away and are mounted so as to supply the several colors intended at the proper points.

Joseph L. Firm, of Jersey City, has assigned to the Goss Printing Press Company, of Chicago, Illinois, the patent granted him on the printing press and folding mechanism shown in Fig. 2. The object is to produce a machine which will print and fold sheets for illustrated book and newspaper work and to avoid "offsetting" by the illustrations coming in contact with the folding mechanism.

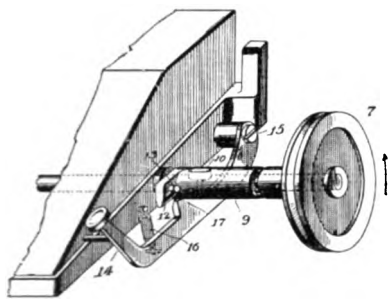


FIG. 1B.

M is a combined form and impression cylinder; the form *R* thereon is composed of type matter only. *O* is a form cylinder bearing the illustrations and *P* is an impression cylinder cooperating with the form upon the large cylinder. The illustrated matter is first printed, then the sheet is passed onward and transferred to the impression cylinder and the opposite side is printed. When the sheet reaches the folder the illustrations are first folded inside, so as not to come in contact with the tapes.

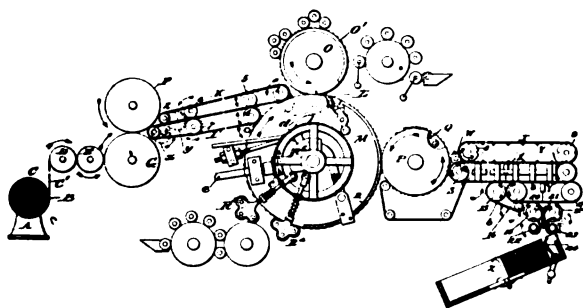


FIG. 2.

Robert F. Sproule, of Kittsbury, England, was granted a United States patent for his new printing machine, in which he uses a vertically guided reciprocating type-cylinder. As the cylinder rises and falls the type are inked by means of rollers which are oscillated about the cylinder by means of a peculiarly shaped rack.

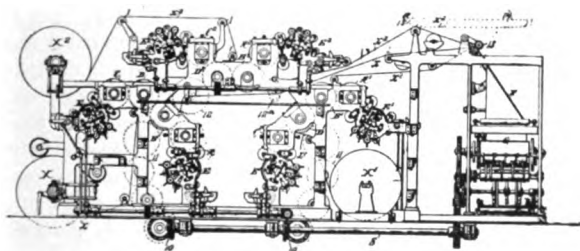


FIG. 3.

Fig. 3 illustrates a multiple web printing press designed by Mr. Spalckhaver, of Brooklyn, and assigned to Hoe & Company, of New York city. The machine prints simultaneously from three webs, marked *x*, *x'*, *x''*. It will be noticed that the machine is exceedingly compact, and that convenient access to the different printing mechanism, a very important point, is secured.

In a recent letter I referred to a paper-feeding machine, patented by J. H. Knowles, of Philadelphia, Pennsylvania. A modified form of the apparatus is shown in Fig. 4. The patent contains over sixty claims, covering numerous features of the invention. The sheets are fed, one by one, from

a pack or pile to a printing, ruling, folding, punching or other machine.

Lewis E. Chapin, of Brooklyn, has invented a new form of stereotype plate holder. The soft metal plate has on its lower side a rib which is clamped between the toothed jaws of the base, which is composed of suitable hard metal.

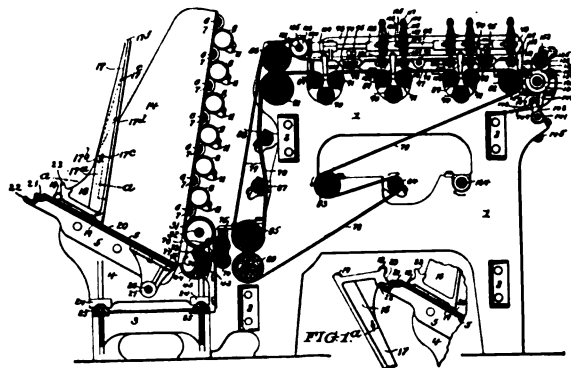


FIG. 4.

Harvey L. Fisher, of Des Moines, Iowa, received a patent for the printing press shown in Fig. 5. The impression cylinder is so driven that its speed will be greatest at the center of the type bed, and will gradually decrease toward each end. The cylinder is moved by a series of "lazy tongs" levers, and is kept in a plane at right angles to the tracks by means of cables wound about its ends and secured to the framework.

Linn B. Benton, of Milwaukee, received a patent covering a new form of type to set up fractions having any number of digits in either numerator or denominator. The figures, as shown in Fig. 6, are formed on bodies of the same size as the

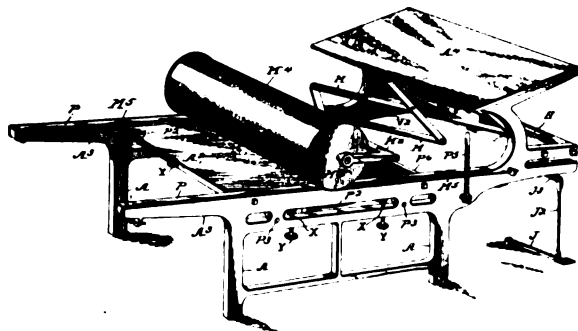


FIG. 5.

regular font characters with which they are used. Four styles of type are necessary for each numeral. The numbers are cast on the upper portion of their bodies, with and without dividing lines, and also on the lower portion, with and without dividing lines. The patent has been assigned to the American Typefounders' Company, of New York city.

Fig. 7 illustrates the only design patent granted during the month, covering a font of type. It was granted to the American Typefounders' Company, of Newark, New Jersey,

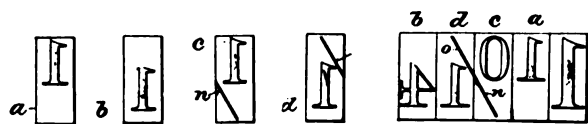


FIG. 6.

as assignee of the designer, Charles H. Beeler, Jr., of Philadelphia, Pennsylvania.

Berthold Huber and Willis K. Hodgman, of Taunton, Massachusetts, have patented the printing press shown in

Fig. 8, and assigned the same to the Huber Printing Press Company. The invention relates to the class of "two revolution printing presses," so-called, in which the impres-

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

FIG. 7.

sion cylinder is continuously rotated and makes two revolutions while the reciprocating bed makes one complete stroke. It is essential to the production of good work that

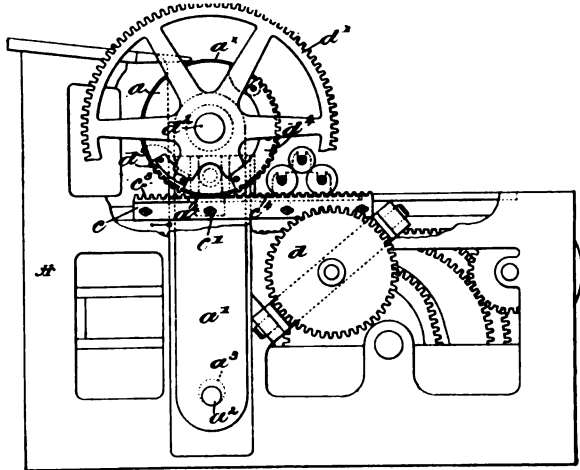


FIG. 8A.

the registering shall be accurate. This is secured by using offset circumferential toothed segments, cooperating with offset racks in such a way that either segment will in the

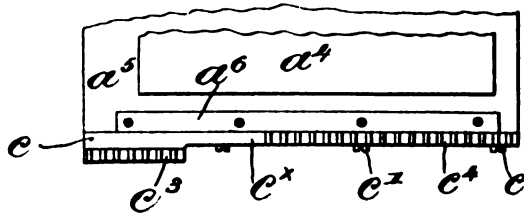


FIG. 8B.

back stroke of the form carrier move through a toothless space transversely adjacent to the rack lying in the path of the other segment.

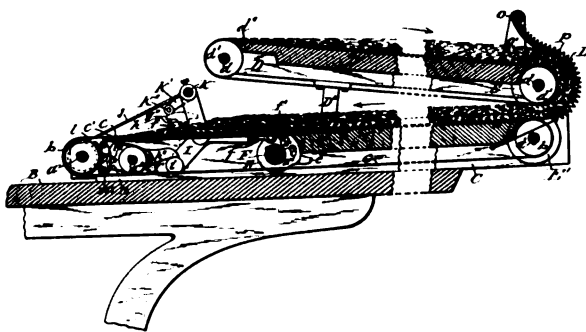


FIG. 9.

An automatic form of paper feeder is shown in Fig. 9, which illustrates an invention of Thomas A. Briggs, of Arlington, Massachusetts, assigned to the Briggs Manufacturing Company, of Niagara Falls, New York. Two paper supporting tables are used, the upper being inclined toward

the lower. The paper is carried by belts from the upper to the lower table, and fed, sheet by sheet, from the lower end of the latter. This device differs somewhat in detail from the one recently illustrated in this journal.

Fig. 10 illustrates one of two forms of paper-feeding mechanism invented by Linton C. Hopkins, of Atlanta, Georgia. The sheets are advanced, one at a time, by means of the oscillating "sticker bars" 25 and 45, and fed to the tapes leading to the printing machine. The clamp 46 prevents the paper in the pile from being moved or disarranged when the top sheet is lifted and moved.

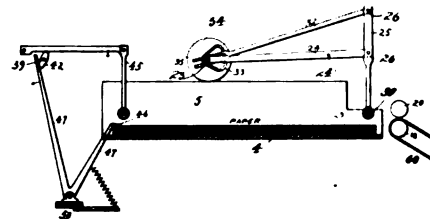


FIG. 10.

George Eastwood, of London, England, received a patent for a platen press, and John Keller, of Brooklyn, New York, one for a salesman's ticket printing device.

COMPOSING ROOM MATTERS.

FROM A. D. McKinney, of Parker City, Indiana, who signs himself "the Hoosier Adsmith," we have received the contribution published hereafter. There are some matters in Mr. McKinney's letter that our readers may question from a practical standpoint, and if so we shall be glad to hear from them.

DISPLAY AND TYPE FACES.

Display! What does that mean? To the modern job printer and advertisement compositor it means: (1) Latest type faces, rules, borders, etc.; (2) Ability; (3) Modern ideas; (4) Effect. This article is for the manipulators of movable types, but possibly may be of some benefit to not a few engravers.

What business men want is effective display of every piece of printing they have done, from the "Please return in 5 days to" on their envelopes to the two-page ad. in the Sunday papers.

Whether the "copy" is good, bad, or indifferent, the modern compositor can display it just as effectively. You now ask what "effect" embraces. "Effect" embraces proper arrangement of matter—neat composition—suitable and attractive ornamentalions.

The first requirement is copy; next we must have the newest type faces, borders, etc. Then your compositor must be a skilled artist, a practical student of modern composition and competent to do good—best—work. In case he is an ordinary "print" without ambition, or even good taste, put him on "straight stuff at the case," and get a young man who is a compositor of ability, ambition, and who reads the best journals on printing, and who puts the best of ideas of these journals into his everyday work. He's a success and will aid materially in making your business a success.

A poor compositor is like a poor ad.—worthless and expensive. A good up-to-date compositor is like a successful ad.—worth his weight in gold.

A print shop full of such "junk" as piece leads and slugs, fancy-faced brass rule, antique borders, "B. C." type faces, "dry goods box" stands and cases, and "tombstone" imposing stones, is a poor piece of property. It's expensive, bothersome and a stumbling block to business.

As a foundation for this article, I took the printing trade journals and answered all the "For Sale" ads., requesting a detailed statement of every piece of furniture, material, etc., and the *exact* reason for selling. Out of some thirty job and newspaper offices for sale, throughout the United

States, only four have added any new type in the past ten years. These four gave plausible reasons for selling. The others have large stocks of old "junk," and some "just a bagful" of old type. Twelve of them were for sale by the sheriff, assignee, or mortgagee. The rest wanted to get into "other business" or were incompetent.

Yes, you can use too much display type in a job or ad. (letter-heads, etc., excepted) very easily, and too much rule-



Courtesy of the Chicago "Times-Herald."

"UNRECOGNIZED."

Newspaper sketch by Horace Taylor.

work, etc.; but I like to see as much display in an ad. as the wording or character of the same will allow. There is a limit, and you must stop there.

I am a steadfast believer in rules and borders, that is, good, smart, attractive, appropriate ones, on all ads. and jobs, such as bills and posters.

Good illustrations are first-class attention holders, but must suggest the idea of the wording. All printers can have them, make them. There are three processes: (1) Evelyn tint-block process; (2) Thomas L. Day's zinc-etching process; (3) Henry Kahr's black-on-white process. They are cheap, and easy to learn, and no big outlay of money is necessary.

When a new type face comes out, get it, and advertise it "like sixty"; that's what secures good paying orders. It's enterprise. Set it up in all the most effective combinations, put samples of the work among all the business men, with prices on various jobs with this new face attached. If a job printer, take space in the local papers, and ADVERTISE.

A very paying way to do this advertising is to buy three or four new faces, etc., at one time; get up a neat booklet, with the best display of the type, etc., that you and your corps of workmen are able to produce.

A profitable rule, and one which all will find of benefit, is to change your type, borders, rules, once every two years, or less if you have time. This gives you the reputation of a progressive up-to-date printer, and helps roll the dollars your way.

Always buy complete series, then you are able to get out any kind of a job. Never mix up five or six different faces in the same ad. or job; it looks to the public as if you were short of type and had put the whole office into the job. Two different faces of display type in the same ad. are permissible, but one is preferable.

A study of the modern ads. and jobs will suffice to teach you the amount of ornamentations to use. Remember, when setting up an ad. or job, you are not making a flower garden, or Hindoo chart. Ornaments and borders are for the

purpose of attracting the attention of the reader to the wording, and not to the "finish" (if you please) of the job or ad.

Another thing to remember, particularly in setting up ads., use lower case in everything. Why? The public is accustomed to reading lower case and reads it more readily. Take any ad. in which the display lines are of caps, and it fairly dazzles one's eyes to read it.

In ads. or jobs set the firm name and address in one of the lesser faces of the same series as the main display line. If the wording of the ad. is interesting, the reader will find the name readily enough, without having it glare up at him in 72-point face, like the mouth of a cannon.

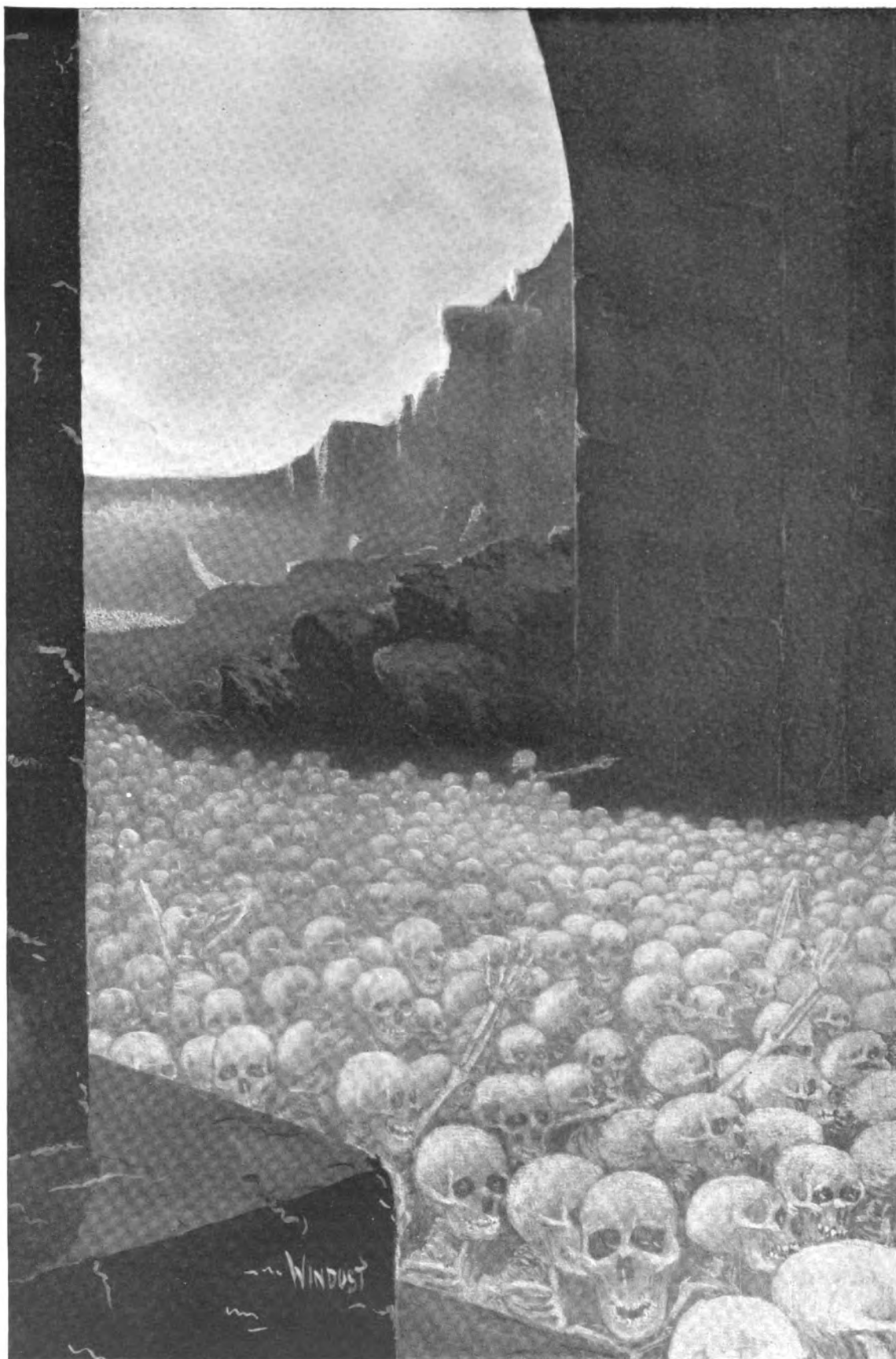
Instruct your patrons on all new ideas in type faces, borders, etc., and modes of composition. Everything new that you find will benefit any one of them. Tell them of it.

If favorably situated, when you get in a large job of printing or large advertisement, and you are in doubt about the arrangement, etc., of the matter, go and advise with some good, practical ad. writer and get plans and specifications of him. To save dollars, time and much annoyance, keep all your type faces, rules, borders, etc., in dustproof cabinets. Also, when you receive new type faces, etc., take a measure of each letter, piece of border, rule,

etc., and file for reference on your desk; by this method you can set your ad. on paper and the compositor can have your plan and specifications to aid him in the composition. How? Measure by the "12 to pica" method.

ARTISTS AND THEIR SURROUNDINGS.

The *Critic* tells how not long ago Mr. Alma Tadema, when distributing the prizes to the art students at South Kensington, took occasion to make some remarks of interest concerning his birthright. His speech treated of art education in particular, and at the outset he impressed upon the students the necessity of a thorough knowledge of the human figure. Art was not spontaneous, but the gradual flower of civilization, and the art of every country was implicit in its successor. Egyptian and Babylonian art paved the way for Greek; from Greek sprang Roman, and thence, with the influence of Orientalism added, came Byzantine art. It was necessary, therefore, to be continually studying the past, without which there could be no future. There was an art springing up in England which was precisely divorced from study—an art in which you could not distinguish between an apple tree and a pear tree, a world of mist, a bubble-and-squeak; and such art was unsatisfactory. Moreover, the artist must have a care for his surroundings. He (Mr. Tadema) had once a studio in Antwerp, surrounded with black Pompeian decorations, and as a result he began to paint too heavily. He thereupon colored his studio red, and the pictures became, in turn, too hot. Next, on moving to Brussels, he had a studio of light green. On looking over his old pictures now, he could classify them according to the influences of these various studios. The importance of the minor arts, therefore, must not be underestimated. Mr. Tadema concluded a very interesting address by impressing once more upon his hearers the necessity of studying direct from nature, and the absurdity of all unnatural and contorted artifice. He was listened to with rapt attention, and enthusiastically applauded.



"IMPERIAL KOR IS FALLEN! FALLEN! FALLEN!!!"

Holly's Dream in "She," by H. Rider Haggard.

DRAWN BY A. R. WINDUST, CHICAGO.

Correspondence

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 INTERESTS IN CHINA.

To the Editor: PEKING, China, August 10, 1895.

In response to your suggestion I write to say that there is not much probability of any considerable use of modern printing machinery in China in the near future. Can you realize that there is no newspaper circulation in China aside from the very limited range of missionary work? This nation is *steeped* in ignorance and drifting along in the sleep of stagnation. They *have* no news, no science to discuss, no inventions to advertise, no progress to make known. Prophets say, "China must move!" but how, and how soon, God only knows. The recent outrages and wholesale destruction of property in western central China, and the later horrible murder of missionaries near Foo-chow, shadow forth the spirit of this people. Their greatest satisfaction would be to drive every foreigner and everything new from their country, and settle back to be "let alone."

When China *does* waken up she will want printing presses. Their letters (characters) and mode of composition are totally different, and missionaries took hold and solved the problem. There are now three typefoundries in China, and more starting—not very large, of course, but the Chinese will never import type. It will be made here.

The Chinese themselves are now making foot power type-casting machines at Shanghai.

Their paper and books are entirely different and very little of our paper cutting and binding machinery would serve their needs. Labor is so cheap and fuel so scarce that they will not soon use much steam or other power. The average wages of competent men in our press is \$5.50 silver, or \$3 gold per month. Yes, they board and find themselves.

J. L. MATER.

RULES AND USAGE IN COMPOUNDING WORDS.

To the Editor: BLOOMFIELD, N. J., October 11, 1895.

The *Proofsheet* of this month says that "the most serious fault to be found with the Standard Dictionary's system of compounding words is that the attempt has been made to apply rigid rules in every possible instance, so that many words that by long usage have been consolidated in single words are in that work separated by hyphens. . . . Had Mr. Teall been content, in this part of the work, to respect long-established usage—which he so often violates—his work would have met with little criticism." In course of doing that work I was once called into Dr. Funk's room, to answer a challenge of certain forms which the challenger, who was present, thought should be different. Comparison was made with other words that were not truly analogous, but I ignored this fact, and adhered to my choice of forms absolutely on the score of established usage. "But," said my challenger, "you claim to be consistent." "I do not," was my answer, and Dr. Funk himself then recalled previous similar disavowals of unvarying consistency, supported by incontestable proofs that good usage forbade it. One of the many scholars to whose criticism my list was submitted said that what he particularly admired was its

evident freedom from rigid application of the rules where real custom was against it.

I have a better purpose than wrangling or argument in writing this letter, but it is simple justice toward myself to say that my main effort in every instance, in the dictionary work, was to select the best form according to usage, and that I believe conscientiously that the Standard Dictionary's record is as close as possible to a true record of best usage. The *Proofsheet* writer cannot prove that long-established usage is often violated therein.

An article in the September *Proofsheet* says that "the careful proofreader must determine the practice for himself." I am a careful proofreader, and have not only determined the practice for myself, through years of study (but only for discovery, and with no invention), but have published the result. The subject is too extensive in detail for any person to keep sufficiently in mind for reasonable practice, with no record for reference. Any reader, and especially any number of readers working together, will undoubtedly do better if the forms once decided upon are recorded, so that future decisions may agree therewith. My list is the only large printed one I know of, so I do not hesitate in advertising it. Not only proofreaders, but authors, or any persons who write or teach language, would soon be glad they had bought the book if they had it and used it freely. No one need use any form given therein who prefers another form; but the list would serve well for those even who do not like it at all, if they would mark the necessary changes in it, thus easily securing a record of what they do like.

F. HORACE TEALL.

NOTES FROM SCOTLAND.

To the Editor: EDINBURGH, October 1, 1895.

Things are moving very quietly here, and no burning questions are disturbing the peace of the printing community. Trade is pretty fair at present, though there is no appearance of the "boom" in printing that some of our more sanguine spirits have been looking for so long.

With the approach of the winter months the Edinburgh Typographia is again beginning to show signs of activity. This association is now in its seventh year, and it has during its short life done a great deal to further the technical education of the young printers of the district. It was begun by the workmen themselves, but has been generously assisted by the Edinburgh employers, a large number of whom subscribe to its funds. Some representative men among the employers (notably Mr. W. B. Blaikie, of Messrs. T. & A. Constable) have been most ungrudging in their interest and sympathy, and have, amid the cares of a harassing business, devoted both time and energy to the association's advancement. The reports for the past year show that the association has now a membership of 467, as against 281 in the previous session; an increase of 186. From the technical classes a contingent of thirty-two candidates presented themselves for the recent examination in typography under the auspices of the City and Guilds of London Institute, and all of the thirty-two succeeded in passing, a result reflecting equal credit on teachers and students. Candidates for this examination have to show not only that they know how to do the work, in theory, but to do it in actual practice—the practical examination occupying between four and five hours. The programme of work for the coming session is now being arranged, and will comprise the usual lectures open to all, and the classes for case and press work. As showing the sense the corporation of the city have of the worth of the association, as a printers' training school, it is pleasing to note that they have again voted £100 to its technical instruction fund.

The appointment of Mr. George Saintsbury to the chair of Rhetoric and English Literature in Edinburgh University,

vacant by the resignation of Professor Masson, who has so long and ably held the chair, has been hailed with pretty general approval. The *Scotsman*, of September 28, in a leading article, speaks of the new professor's ripe and catholic scholarship, keen and fine critical acumen, and of his power, rare as precious, of giving life and power to the driest of the dry bones of literature. This is all very fine, but printers would be more likely to appreciate these qualities if Professor Saintsbury could only be induced to write a legible hand. His caligraphy, like the late Professor Freeman, the historian's, would make the markings on a Chinese tea-chest blush with envy. What a pity these writers cannot see that such illegible copy is simply taking money out of the poor compositor's pocket—for no extra charge for bad manuscript can make such copy pay. Luckily, all popular writers are not like these. The copy of Sir Edwin Arnold, Hall Caine, and others who might be mentioned, is admirable. May their shadow never grow less.

The hundredth anniversary of the birth of Thomas Carlyle will come around on the 4th of December next, and it has been felt that Edinburgh, from its position as an academic center and also from its connection with the early years of the philosopher, ought to take some outstanding interest in the event. So a conference of those interested is to be held a fortnight hence, with a view to making the necessary arrangements, those at the head of the movement including Sir William Muir, Principal of the University, and Emeritus-Professor Masson. In connection with this centenary, Messrs. W. & R. Chambers announce a new popular biography of Carlyle, with special features in the way of illustration.

G. F. S.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY F. J. HENRY.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

P. T., of Massachusetts, whose inquiry was published in this department in the September issue, may learn of something to his advantage by communicating with Mr. R. C. Hadler, 151 West Water street, Milwaukee, Wisconsin.

LINOTYPE METAL.—C. T. R., Detroit, Michigan, asks: "Where can linotype metal be procured ready made and what is its price?" *Answer.*—Under the heading "Type Metals" in The Inland Printer Business Directory will be found the name and address of a firm which supplies linotype metal. The price ranges from 6 cents to 8½ cents per pound, according to quality. The 8½-cent metal being suitable for thin bars; the grade in general use for newspapers costs about 6½ cents. There is linotype metal in the market for about 5 cents per pound, but of course the quality is poor.

COLD PROCESS STEREOTYPING.—B. G., Dallas, Texas, writes: "Is there any new development in the line of cold process stereotyping? Is the process a success?" *Answer.*—I have not heard of anything new in that line. There are now several cold stereotype processes in the market, but none of them fully answer the requirements. Dalzieltypes require a mold for each cast, which makes the process rather slow when several plates are wanted from a form; this with the high price for a license may have retarded the introduction of the process, as it seems to be very nearly the ideal one. The Potter Printing Press Company are meeting with encouragement in their efforts to introduce their process, in which the matrices are of paper which does not make a mold suitable for fine cuts nor as deep as one made

in the usual way, by the hot process. It seems that Mr. Eastwood has, for the present, given up the idea of coming to this country to introduce his invention. Late advices from England indicate that the process is not quite all that was claimed for it.

NICKELING ELECTROTYPES.—F. H., Toronto, Canada, writes: "Is the practice of nickeling electrotypes very extensive and what purpose is served by it?" *Answer.*—It is customary to nickel-face electrotypes on which there is to be used any ink which contains mercury or any ingredient which is liable to attack copper. Nickeling protects the copper, increases the durability of the plate, and prevents change in the color of the ink, as a chemical action on a plate is not only injurious to the plate but causes a change in the color of the ink. With inks that are free from ingredients which act on copper the only advantage in nickeling is to make the plates wear longer, nickel being a much harder metal than copper.

DEFECTIVE LINOTYPE CASTS.—H. L., of Pennsylvania, writes: "About three months ago we started using the same metal for linotype machines as we use for stereotyping, and found shortly after making the change that we had more scum in the metal pot, and also sinks in our plates. For the past four weeks we kept an account and found we had over 800 pounds of scum or slush, which gathers on the surface of the metal pot every time we remelt linotype slugs, and which our stereotyper claims is due to overheating metal in the linotype machines. We are also troubled with sinks in our plates, which was a rare occurrence before we started mixing linotype slugs with our stereotype metal. We send by same mail a few sample linotype slugs, which please examine and give an opinion thereon. Also state if it is practical to use only one kind of metal in small plants of about six machines, so that linotype slugs can be remelted with the regular stereotype metal." *Answer.*—The slugs indicate a cheap metal, one utterly unsuited for the purpose. The metal is evidently not properly refined. The large amount of dross and the condition of the metal in the pot is an indication that it contains arsenic. Metal that will not produce good casts at about the temperature indicated as proper by the manufacturers of the linotype machines should not be used. Do not use the same metal for stereotyping and for linotypes. Would advise you to set up a pot for melting the slugs, also to be particular that the two metals are kept separate.

WASHING FORMS.—P. W., of Massachusetts, writes: "I receive some complaints that forms sent me for electrotyping are not properly washed after molding, but returned with wax and plumbago in them. Forms containing wood cuts I wash with benzine and a brush, other forms with a jet of water and a brush. Can you suggest a better way for the purpose?" *Answer.*—It is not an easy matter to remove all the plumbago and wax that may get into a form while it is being molded. If the form is not properly justified or if set with low spaces, there is great liability that some wax will be detached from the mold in separating it from the form. The bits of wax may not be observed by the person who washes the form, but be sufficient to make trouble when distributing the type. The general practice among electrotypers is to wash forms containing wood cuts in the same way as you do. A form without wood cuts is sometimes subjected to a jet of steam, applied by means of a hose with a rose nozzle, after which the form is washed with hot lye and a brush, if a high-spaced form; if it is set with low spaces the brush is not used, as it is likely to leave dirt in the form. The washing should be done by pouring hot lye on the form until it is clean, then the lye washed off with a jet of cold water from a hose and under a sufficient head to give ample force to do the work. It is a matter of importance that the back of a form shall be washed: the use of a brush and a

liberal application from the rinsing jet will usually be sufficient. Care is necessary in the use of the steam jet; it cleans the face of the type very nicely, but if there is any wax in the form it is certain to be melted, run down between the letters, and, unless fully washed out, cause them to stick together.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

DIFFERENT MEANINGS.—F. G., Rockford, Illinois: "Is it possible to construct the following sentence so as to give three distinct and separate meanings without changing the wording? The sentence is: 'Twenty two dollar bills weigh as much as a silver dollar.'" *Answer.*—Yes. Twenty-two dollar bills, twenty two-dollar bills, and twenty-two-dollar bills (though there is no bill issued for \$22).

NOMINATIVE OR POSSESSIVE?—H. W., Kansas City, Missouri, writes: "I wish to ask if, in your opinion, the following sentence is correctly written: 'There can be no question of the card being attractive.' I think the word 'card' should be written in the possessive case with the apostrophe." *Answer.*—I should make it "of the card's being attractive," if I had to preserve the writer's words, unless ordered not to do so. If I expressed the idea in my own words I should write, "no question of the card's attractiveness."

ABBREVIATIONS.—C. E. G., Emporia, Kansas, writes: "Should *i. e.*, *vs.*, and *viz.*, in straight matter, be italicized? Should 'Per Cent' be set with caps and period or not?" *Answer.*—The first abbreviation is most frequently italicized, the second seldom comparatively, and the third practically never. Italics are never necessary for the second and third, but are always better for the first. Per cent. should always have a period, but never a capital, in straight matter. *Cent.* in this use is an abbreviation of Latin *centum*, hundred.

SPELLING.—The queer and unreasonable turn that the craze for so-called phonetic spelling assumed, in its revival by some English and American scholars, seems likely to cause much trouble, and a great waste of time and effort, without any compensating gain. It is strange, after so many similar attempts have been made and have failed, that the scholars did not select a better way for orthographic reform. No one can deny that our spelling is inconsistent and troublesome, but it would not be any less so because of what our philological associations have recommended. It is for this reason that I regret the occasion of the following report in the *Chicago Record*: "'Phonetic spelling is sure to come' was the decision of the Proofreaders' Association at the regular monthly meeting last night [Thursday, August 8], at the Saratoga Hotel. Prof. O. C. Blackmer, formerly principal of the Rockford High School, read a paper on English orthography and phonetic spelling, and showed the progress made in that direction by referring to the list of 3,500 words compiled by the American Philological Association, and to be found in all late editions of standard dictionaries, which will be hereafter spelled in shorter forms and spelled phonetically. 'Phonetic spelling,' said Professor Blackmer, 'is no longer laughed at, but is backed by such men as Max Mueller, Lounsbury, March, Haldeman, and Murray.'" One objection to the list mentioned is that it changes *courteous* to *curteous*, and other words similarly. Why preserve the *o* in one syllable and drop it from the other? Reasonable phonetic spelling would give us *curteus*. The list is not in "all late editions of standard dictionaries." It is not in "Webster's International," which work

even says of similar efforts, "It is needless to say that these projects were never carried into practice." The Proofreaders' Association will have to revise its decision, if it wishes to decide according to fact.

THE ABBREVIATION FOR "POUNDS."—H. A. E., Philadelphia, Pennsylvania, writes: "In the copy for Riverside Paper Company's ad. I find in using the abbreviation for pounds you use it in the singular, even though the number of pounds are plural. This caused me to review back numbers of THE INLAND PRINTER to see if it was the custom in your office, or only in this case. Since in all price-lists I have seen (of which I now have seven before me) it is universally used in the plural in the same sense, namely, to specify the number of pounds to the ream. In my research I find as expected (since I look upon THE INLAND PRINTER as almost infallible), that wherever used it is the same, 'lb.' Please inform me upon what rule this is done, for, not only upon the desire to learn am I interested, but I desire to enter this contest, and wish to at least avoid typographical errors. Of course, I know there is an old saying in printing-offices, 'Follow copy, even though it blows out of the window,' but I also know this is not *always* the best policy; therefore this communication." *Answer.*—This is one of the matters of slight importance about which, unfortunately, opinions differ, and neither of the two possible forms is universally used. It seems to me that the plural form is more used than the other, and that it is much better. We read the abbreviation "pound" or "pounds," according to circumstance, and probably very few people ever think of the Latin word *libra*, for which it stands. However, it must be because the Latin plural might have been indicated as well as the singular by lb., if that had been the Latin fashion of abbreviating, that has led to the use of lb. for both singular and plural. If I could dictate the form to be used, it would be lbs. in the plural, since that conforms to the regular English method of pluralizing. I leave it to the editor to decide which form is right for use in the competition. [My experience is that usage is divided in the pluralizing of the sign for pound. My preference, and that of most printers engaged in the composition of tabular work, is for the lb sign in its singular form. It is cast by the typefounders in a single body, which may go as a factor in the argument for simplicity.] EDITOR.]

STRICTLY LIMITED.

Said the Author to the Publisher, "I've here a little book —
I wrote it in the moments of my leisure.

It's not for me to say, but if you'd give the thing a look
And tell me—" Said the Publisher, "With pleasure!"

Said his Reader to the Publisher, "This book we've talked about
Is much too esoteric and too subtle.

I can't see what it means at all, and if you bring it out
I leave you." Said the Publisher, "Then scuttle!"

"Dear Author," wrote the Publisher. "It's much as I supposed,
Your book's the thing I've long been wanting. Merely,
If you like the terms it offers, sign the document inclosed,
And return it to me. I am, yours sincerely."

Said the Author to the Lady, "I am getting on, I am.
My little work, 'The Pig: in Health and Sickness,'
Will appear soon after Christmas with the daffodil and lamb,
Crown octavo, and about the usual thickness."

Said the Lady to the Author, "Yes, but will they pay you well?"
"Ah!" he answered, "It's a generous agreement.
They give me three-and-six for every copy that they sell."
"Well there—" she said. Her blushes showed what *she* meant.

"The Pig: in Health and Sickness," its advertisements did run,
By the Author of "Prescriptions for the Portly."
One edition of one copy, strictly limited to one.
Price three hundred pounds and sixpence *Very shortly.*

The book was promptly bought by some collecting millionaire;
The Author said the whole concern was shady,
But — being chiefly author — merely sat and tore his hair;
And the Publisher — got married to the Lady.

— *Black and White.*

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

DAMAGED GUMMED PAPER.—V. P. F., Dallas, Oregon, writes: "I have a lot of gummed paper that, during last winter, became stuck together. Is there any way to separate the sheets and leave them in good condition?" *Answer.*—We do not know of any method by which the sheets can be separated and left in good condition. The sheets may be disconnected by being immersed in fairly warm water, separated and then laid out to dry; but the gummed surface will be spoiled.

UNDERLAYING LETTERS ON CYLINDER PRESSES.—G. M., Philadelphia, Pennsylvania, writes: "Is it possible to underlay type letters that are old or worn down on cylinder presses? I am of the opinion that if carefully done we can obtain the same results as on job presses; but I have never seen this done." *Answer.*—It is equally practicable, and should always be done before make-ready is begun on the cylinder. The contents of a form must be as uniform in height-to-paper as possible, in order to secure smooth inking and appropriate pressure on the face of the printing surface.

INK WON'T PRINT SOLID.—G. M., Philadelphia, Pennsylvania, says: "Inclosed please find a copy of job that I have trouble with every time it comes in. The quality of the coating is very poor. I have used \$1.50 half-tone black ink, and still it looks very thin and will not print solid. I have also mixed lampblack in this ink with the same result. Please tell me what to do." *Answer.*—Change the black ink you are using, and in its stead get a good gloss-black, *made soft*, for label-coated paper. A few drops of boiled linseed oil and damar varnish, well mixed into the ink, will help to intensify the color; so will a little bronze or steel-blue ink. Put a thin sheet overlay on the heavy border rules, and a thinner one on the solids of the display lines.

RUNNING GOLD INK: THICK OR THIN?—L. D. H., West Brentwood, New Hampshire, has sent us a number of specimens of printing with gold ink which are very creditable, indeed. Regarding the best way to work gold ink he says: "This gold ink is reduced as thin as it is possible to work, and I like it better than if thick, as it comes to us from the makers. I saw this suggestion in your paper a little while ago, and have followed it out with the result shown on the accompanying samples. Some say they cannot run it thin; but you can see for yourself what luck I have. Washing out form is done about every 1,500 or 2,000 impressions; the work sent was done on a Golding jobber, with duplex distribution, which improves the luster of the ink, I think. A hard and strong impression is also essential to luster and sharpness.

WE DO NOT ADVISE IT.—F. M., Chicago, Illinois, says: "I have a scheme by which small forms, for job press, which are tied up with string, can be locked up without untying string. The trick is in the furniture used, and I would like to know whether you think enough offices tie up type this way to warrant taking out a patent?" *Answer.*—The theory and the "trick furniture" may be good from your standpoint, but we fear the success of the result in practice. A well-known Chicago printer tells us that Mr. Will Johnston (when working for Mr. Charles W. Magill, in the old Knight & Leonard building, on Madison street, before the firm of Shepard & Johnston was instituted), used to lock up his small jobs with string on, care being taken not to have the turns of the cord lap over each other. In the office of P. F. Pettibone & Co., before the strike, they used

grooved corner pieces and slugs to match, cast on pica body, the grooves being on the outside for the string to lie in. This was handy in some instances, but for general use was a trouble. They could lock up with strings on or off, as they wished. On pages inclosed in mitered rules the string had to be taken off. It would not pay you to patent the device.

INKS PEELING OFF THE COATING ON PAPER.—E. P. W., Wellington, Ohio, asks: "Can you give me some information in regard to half-tone printing on enameled paper? I have been running on such work today, and particles of the paper seem to pull off and stick to the cut. I inclose you samples printed with different colors, so that you can see what I mean. I heated one of the sheets of paper over a lamp and it printed without peeling off the enamel. The lot of paper I am working on was shipped us from Cleveland during a very heavy rainstorm, and it may have gathered dampness on the way. However, the paper seems dry to the touch. What do you think causes the trouble?" *Answer.*—The paper, evidently, is of poor quality, so far as the coating is concerned, because it leaves the stock too easily. Its trip from Cleveland to your establishment during a rainstorm would seriously interfere with the permanency of the coating also. The red-ink specimen, we notice, is clouded up on the finer portions of the half-tone, because the color is too fully impregnated with aniline. Moisten the finger and draw it across the printed sheet, and you will find that the ink loosens and runs on the paper. If you will mix a very small quantity of glycerine in any color of ink it will help to loosen its tackiness, so that it will leave the plate without "pull"; what is known as "Superior Reducing Compound" is also recommended as a very useful article in the pressroom.

A PROTEST.—J. F. M., Westchester, New York, writes: "My INLAND PRINTER arrived today, and I see my letter of some time ago has been answered, and I wish to take exception to the same. Now, in the first place, you state that you believe the correspondent is not familiar with half-tone work, and give as a reason that the make-ready is neither appropriate nor good, and you go on to state that the correspondent says: 'that the plate worked as well without the overlay as with it. Of course it did, and for the reason stated by us.' Now permit me to say *of course it did not*, and I did not say it did, nor did I expect it to, and I did not expect to get the same results from the two-roller pony press that would be expected from a six-roller press. What I did say, as you may see by referring to my letter, was, 'that the ink cakes in the same place if it is worked without the overlay,' and what I wanted to know was, why the ink should cake only on one spot, that being where the overlay was thickest at that point of the impression. My reason for printing some sheets without the overlay was to ascertain if it was in any way contributory to the ink caking. As to the overlay 'being of the feeblest kind,' as you say, I inclose you a sheet printed without the overlay on the same quality of paper; also a sheet printed from the overlay at the time the job was worked off, that you may be better able to judge. I do not think the job a first-class one, as the facilities for printing it in that manner— if the plate would allow it—were not at hand. What I wanted to know was: 1. What caused the ink to cake on the plate only at that one spot I have marked? 2. Was it the fault of the ink which was reduced with varnish to a good working condition? 3. Did the overlay in any way help to cause it? 4. Was it the fault of the plate, which was not good, although at that point it seemed to me to be all right?" *Answer.*—We regret the delay complained of in answering this inquiry; we may state, however, in explanation, that nearly every month brings us more inquiries than would fill five times the space allowed this department. In the present

case we have crowded out others to give the foregoing complaint in full, and to add that we answer all inquiries as fast as practicable. The present samples (two) explain and show what is wanted, namely, one printed impression *without* an overlay, and the other impression printed *with* an overlay. Had this been done in the first place, instead of sending us two specimens printed from the same plate and with the same overlays, we would have been better able to make the distinction desired. While there is a consequent difference between the two impressions now before us, the opinion expressed in the September issue "that make-ready is neither appropriate nor good—the pressman has not exercised sufficient boldness in bringing out and relieving the numerous shades and tones with which this beautiful half-tone wash drawing abounds," still holds good. If the solids, medium heavy shadings and grays had been bolder and more harmoniously treated; and instead of cutting down to the bottom of the thick sheet or one of the tympan make-ready sheets (as appears to have been done in this case) to secure extravagant and *unnatural* high lights, thereby breaking up the meshes and lining of the strictly half-tone text, he could have secured far better results; and had he used less varnish and fuller color he could have produced a much clearer piece of presswork. As we stated in the issue referred to, the electrotype plate used is not as good as it should be, because it is either shallow or "humped in the metal" in the part indicated, and therefore fills up unnecessarily; still, in the hands of a more skilled workman on half-tone work, this fault could have been fairly well overcome.

A NUMBER of inquiries have been received which will be given attention next month.

JAMES H. SINCLAIR.

James H. Sinclair, editor of the *Chenango Union*, of Norwich, and one of the oldest newspaper editors in New York, died on the night of September 27, of apoplexy, in the seventy-first year of his age. Mr. Sinclair began the printer's trade in Cortland, and was the first instructor of Mr. Henry O. Shepard, president of The Henry O. Shepard Company and of The Inland Printer Company. Under his guidance the late David R. Locke (Petroleum V. Nasby) also learned the trade at Cortland.



James H. Sinclair was born at Ithaca on July 7, 1824. When nine years of age he moved with his parents to Cortland, where his father engaged in the manufacture of paper. In the village schools of Cortland Mr. Sinclair received his early education. Leaving school when fifteen years of age he selected his future vocation and served a six months' apprenticeship in a printing office in Oxford, conducted by a friend of his father, Mr. William E. Chapman, who was the publisher of the Cobb series of school books. After six months he removed to Cortland and served a regular apprentice's term in the office of the *Cortland Republican*. Afterward, for a term of three years, he was foreman of the *Cortland Democrat* office. In 1846 he again went to Oxford, and entered the office of the *Oxford Republican*, then published by Lafayette Leal. The following year, 1847, in

company with Mr. Leal, he came to Norwich and purchased the *Norwich Journal*, conducted by John F. Hubbard, and merged it with the *Oxford Republican* into the *Chenango Union*, which was started in October under the firm name of Leal & Sinclair. In 1854 Mr. Leal sold his interest to Hubbard, and, in 1859, Mr. Hubbard became sole owner; Mr. Sinclair, however, continuing his association with the paper. His work in the *Chenango Union* office has been uninterrupted since that time.

In 1847 Mr. Sinclair was married, at Cortland, to Miss Sarah M. Cheesboro. One child was born to them, John H., who died in December, 1876, leaving two daughters, who have since made their home with their grandfather. The death of his son, who was in the prime of his young manhood, was a severe blow to Mr. Sinclair.

In May, 1880, occurred the death of his wife, and shortly afterward the death of his daughter-in-law, Mrs. John H. Sinclair. He turned the declining years of his life to the proper training of the young grandchildren who were left to him.

He was many times honored by the voters of his village, and held important offices of trust. To all of these he brought that same honesty of purpose and conviction of what was best and right which was displayed in his everyday business life.

He loved to recall the old days and his recollections of incidents of the past were unusually distinct and accurate. One of the incidents in his life which he used to tell with interest was concerning his early relations with David R. Locke, who became famous to the world as Petroleum V. Nasby. Mr. Locke learned the printer's trade at Cortland under the guidance of Mr. Sinclair, and the latter's recollections of the little fellow who had to stand upon a box to reach his case of type were often repeated to inquiring friends.

Mr. Sinclair was an Odd Fellow and a member of Emmanuel church. Two grandchildren, Helen Sinclair and Mrs. Henry C. Hall, and two brothers, one of whom resides at Ithaca, and the other in California, are the only immediate relatives surviving.

Death came to him in the midst of activity. Only a week before his death he had visited the scenes of his early life and renewed acquaintance with those whom he knew a half century ago.

The funeral services were held on Monday, September 30, and were attended by hundreds of citizens who came to pay a last respect to the memory of a loved and respected townsman. After a prayer at the house the cortege moved to Emmanuel church, where the beautiful and impressive burial service was read by the rector, Rev. H. D. Stebbins. After this service, Rev. E. B. Olmstead, of Binghamton, formerly pastor of the Broad Street Methodist church, at the request of the family and the invitation of Mr. Stebbins, delivered a brief eulogy.

The floral memorials, which almost hid the casket from view, were very beautiful. The pallbearers were Messrs. Manning, Moore, Watts, Randall, Hall and Haight, all of the *Chenango Union* office. The fire department, Odd Fellows, and proprietors and employes of the *Chenango Union*, *Telegraph* and *Sun* offices attended in a body, the Odd Fellows and firemen acting as a guard of honor. Newspaper men from other localities who attended were: Messrs. Jones, of Cortland; Jackson, of Oneida; Roberts, of Greene; O'Brien, of Sherburne, and Blanchard, of Earlville.

The services at the grave were in charge of the Odd Fellows.

THE proofreader of the *Hamburger Nachrichten* has been sentenced to four weeks' imprisonment, and to pay a fine of 150 marks, as "the chief propagator" of a false report that cholera had again appeared in Hamburg.

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5a 3A, \$12.50

60-POINT COSMOPOLITAN

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*Saves Both Labor and Money
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*Being cast on Standard Line, every italic, script
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is available for date lines, as 2-Point Rule, either
single or dotted, can be readily justified to line 75*

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*The gain in time it takes to set up Standard Line and Unit
Set type amounts to more than enough in one year to pay for
the total cost of the type. You can throw away your old job
type, have a brand new outfit, do better printing, and yet at
the end of the year have a larger profit than ever before 32*

MANUFACTURED BY THE INLAND TYPE FOUNDRY, 217-219 OLIVE ST., SAINT LOUIS
DISCOUNT FOR CASH WITH ORDER, 30 AND 5 PER CENT

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Conner, Fendler & Co., New York; and Dominion Printers' Supply Co., Toronto.*

Inland Type Foundry, St. Louis

Books! from their pages
 the great writers of the
 past look out upon us in all
 their grandeur and beauty
 undimmed by the faults or
 follies of earthly existence
 names consecrated by time
 Could we have Dryden and
 Milton and Shakespeare in
 our dwellings, in all the full
 vigor of their imaginations

12 Point—30 a 12 A—\$2 75

Books! trim light
 houses erected
 on the great sea of
 time, by whose aid
 times long past be-
 come time present
 and the entire his-
 tory of the world a

18 Point—20 a 8 A—\$3 25

ESTABLISHED 1804. *** BRANCHES: CHICAGO, PHILADELPHIA, DETROIT, SAN FRANCISCO. *** NOT IN THE TRUST.

This is Our Incomparable Series

36 Point—12 a 5 A—\$5 00

The Abbey Text

60 Point—5 a 4 A—\$8 50

We Request Comparison

48 Point—8 a 4 A—\$7 00

Figures with all Fonts.

*** A. D. FARMER & SON TYPE FOUNDING CO., N.Y. ***

Books! price-
 less are the
 blessings they
 scatter across
 our daily path
 we walk in the

24 Point—18 a 6 A—\$3 50

Books! out
 of antique
 pages speak
 the greatest
 giants of the

30 Point—16 a 5 A—\$4 50

IN STOCK AND FOR SALE AT OUR CHICAGO HOUSE, 111 & 113 QUINCY ST., CHICAGO.

Indestructible Type Company

491-493 CARROLL AVE., CHICAGO.

48-point Indestructible Script.

(24-point in preparation.)

4 A, 10 a. \$12.00.

Indestructible Script combines
Beauty and Usefulness.

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6 A. \$1.75.

OUTLASTS ANY TYPE ON THE MARKET. \$123

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DURABILITY AND STRENGTH.

No type as light.

24-point No. 01.

6 A. \$5.00.

EVERLASTING TYPE

10-point No. 1.

ABCDEFGHIJKLMN**OP**QRSTUWXYZ

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ

abcdefghijklmnopqrstuvwxy**z**

Lower-case alphabet, a to z, 14¾ ems.

This metal, while resembling ordinary type metal, both in handling and in appearance, is of an entirely different composition, there being no article entering into its manufacture that is in the ordinary type-metal.

(Solid.)

It is, as its name implies, indestructible. A letter, on being swaged into a piece of babbitt metal, split it in two, while the type itself showed no more wear than a spike would under like conditions, even though it may seem incredible.

This metal is lighter than type-metal, gives 53 per cent more characters to the pound, and is cast entirely on the point system.

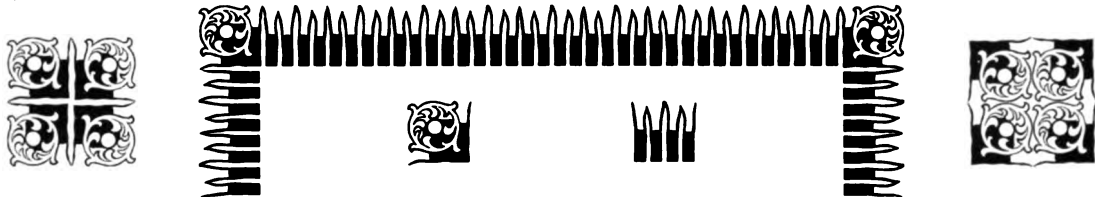
(Leaded with Six-to-Pica Leads.)

Indestructible Type Company

491-493 CARROLL AVE., CHICAGO.

24-point Border No. 1.

3 feet, \$3.00; 6 feet, \$5.50.



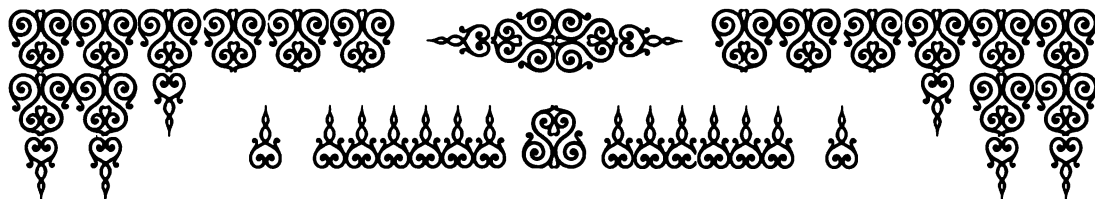
24-point Border No. 02.

3 feet, \$3.00; 6 feet, \$5.50.



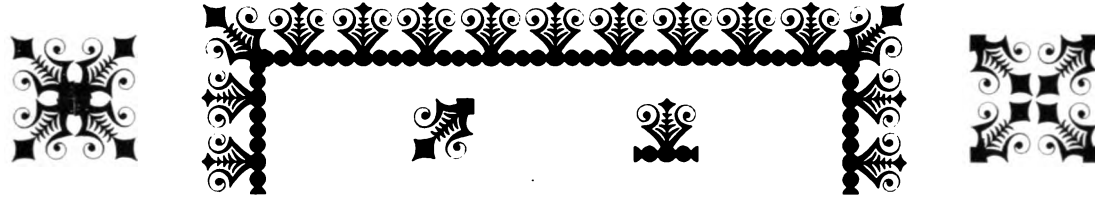
24-point Border No. 03.

3 feet, \$3.00; 6 feet, \$5.50.



24-point Border No. 4.

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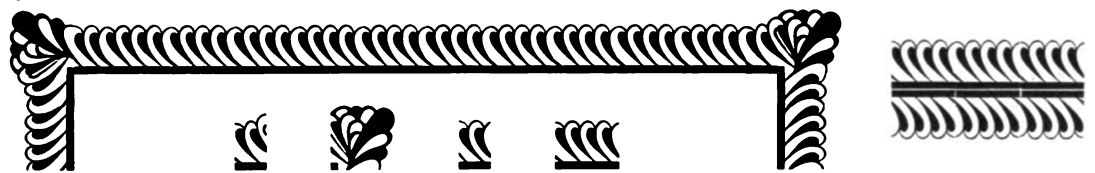
24-point Border No. 5.

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24-point Border No. 6.

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12-point Border No. 7.

3 feet, \$1.50; 6 feet, \$2.50.



PATENTS PENDING.



SHEPARD SCRIPT SERIES.

Originated by THE CRESCENT TYPE FOUNDRY, 349-351 Dearborn St., Chicago.

(PATENT APPLIED FOR.)

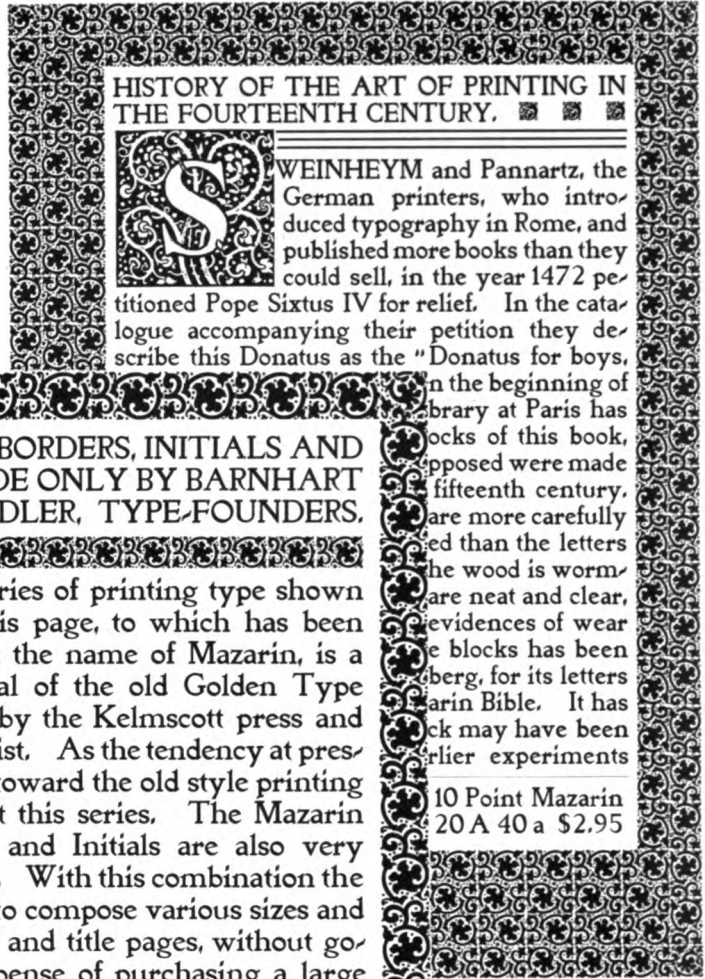


THE 18, 24, 36 POINT SIZES OF SHEPARD SCRIPT WILL BE READY FOR DELIVERY NOVEMBER 15.
42 AND 48 POINT DECEMBER 1.

Mazarin Series.

Patent Pending.

18 Point ready Nov. 1st.
Other sizes in preparation.

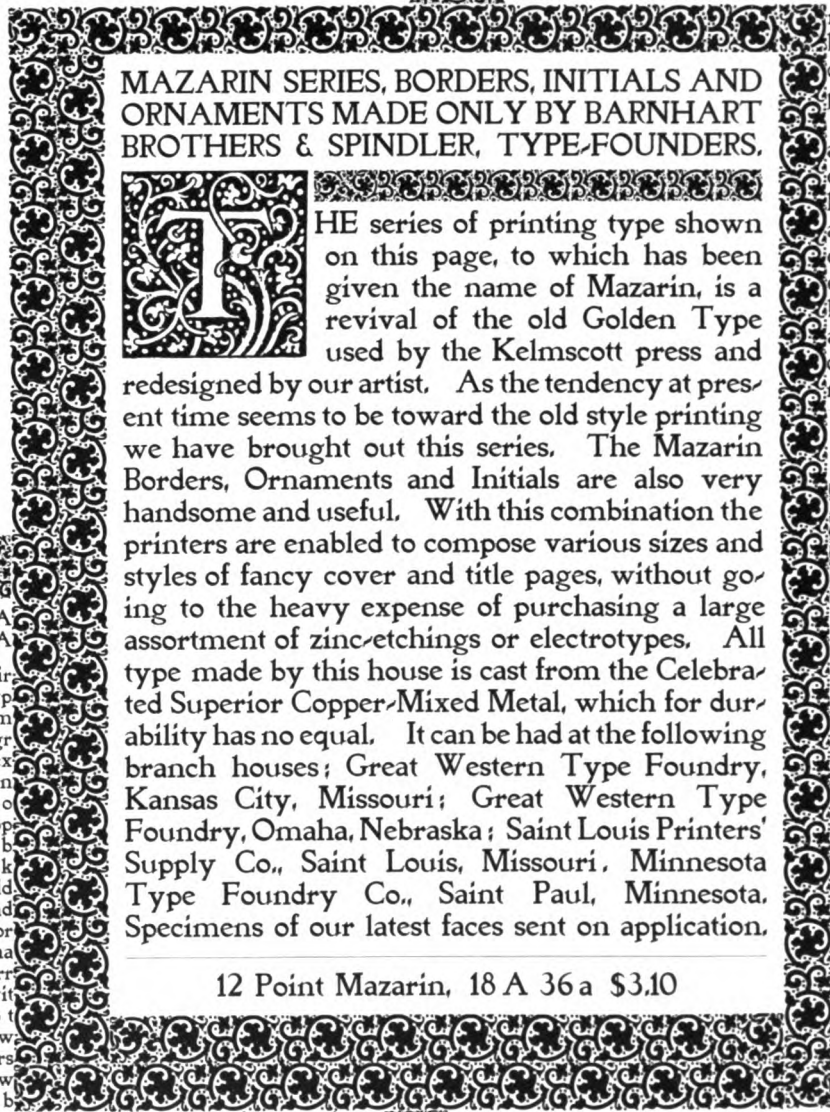


HISTORY OF THE ART OF PRINTING IN THE FOURTEENTH CENTURY.



WEINHEYM and Pannartz, the German printers, who introduced typography in Rome, and published more books than they could sell, in the year 1472 petitioned Pope Sixtus IV for relief. In the catalogue accompanying their petition they describe this Donatus as the "Donatus for boys, in the beginning of the library at Paris has blocks of this book, proposed were made in the fifteenth century, are more carefully cut than the letters of the wood is worm-eaten, are neat and clear, evidences of wear on the blocks has been observed, for its letters are like the Mazarin Bible. It has been said that the block may have been used in earlier experiments.

10 Point Mazarin
20 A 40 a \$2.95

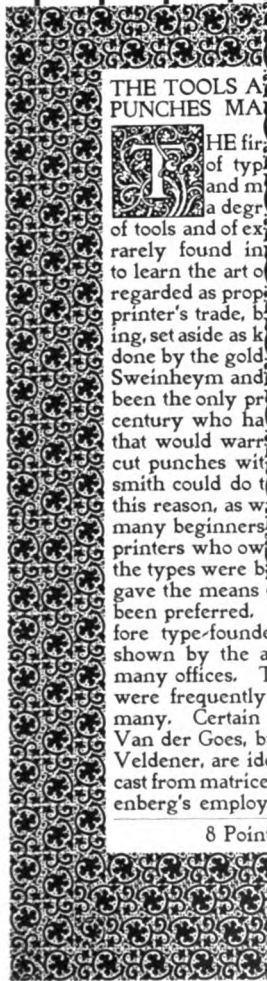


MAZARIN SERIES, BORDERS, INITIALS AND ORNAMENTS MADE ONLY BY BARNHART BROTHERS & SPINDLER, TYPE-FOUNDERS.



THE series of printing type shown on this page, to which has been given the name of Mazarin, is a revival of the old Golden Type used by the Kelmscott press and redesigned by our artist. As the tendency at present time seems to be toward the old style printing we have brought out this series. The Mazarin Borders, Ornaments and Initials are also very handsome and useful. With this combination the printers are enabled to compose various sizes and styles of fancy cover and title pages, without going to the heavy expense of purchasing a large assortment of zinc-etchings or electrotypes. All type made by this house is cast from the Celebrated Superior Copper-Mixed Metal, which for durability has no equal. It can be had at the following branch houses; Great Western Type Foundry, Kansas City, Missouri; Great Western Type Foundry, Omaha, Nebraska; Saint Louis Printers' Supply Co., Saint Louis, Missouri, Minnesota Type Foundry Co., Saint Paul, Minnesota. Specimens of our latest faces sent on application.

12 Point Mazarin, 18 A 36 a \$3.10



THE TOOLS AND PUNCHES MA...

THE first of type and metal, a degradation of tools and of experience rarely found in the art of learning the art of the printer's trade, being set aside as done by the goldsmith Sweinheim and been the only printer of the century who had that would warrant cut punches with a smith could do this reason, as with many beginners printers who own the types were given the means of renewing a worn-out font must have been preferred. That there was a trade in matrices before type-founders for the trade were established is shown by the appearance of the same face of type in many offices. The Round Gothic types cut by Jenson were frequently used by printers in France and Germany. Certain faces of types used by Caxton and by Van der Goes, by Leeu and Bellaert, by Machlinia and Veldener, are identically the same, and must have been cast from matrices struck from the same punches. Gutenberg's employment of the goldsmith Dunne at Stras-

8 Point Mazarin, 24 A 50 a \$2.75

Specimen sheets of Mazarin Borders, Ornaments and Initials, sent on application.

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183 to 187 Monroe Street,
CHICAGO, ILL.

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IN HIS DESIRES, MAN IS A FALLEN GOD WHO
HAS A RECOLLECTION OF HEAVEN

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IS LIKE THE BELLOWS OF A SMITH, HE BREATHES
INDEED BUT HE DOES NOT LIVE

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EVERY NOW AND THEN A MAN'S MIND IS
STRETCHED BY A NEW IDEA OR SENSATION AND IT NEVER
SHRINKS BACK TO ITS FORMER DIMENSIONS

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BETTER A CHEAP COFFIN AND A PLAIN FUNERAL
AFTER A USEFUL, UNSELFISH LIFE, THAN A GRAND PROCESSION AND
A MARBLE MAUSOLEUM AFTER A LOVELESS, SELFISH LIFE

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Type appropriate for all Occasions of Ceremony, Festival and Thanksgiving, Holy Days, and High-class and Church Typography

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Was adapted from mediæval sources by
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Special Occasions of
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Is made in eight sizes, all of which are
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orate specimens are printed in a hand-
some rubricated circular, which may be
had on application to the Branch near-
est your place of business.

more inclined toward the classic forms of lettering, which for cen-
turies satisfied the most learnedly critical as well as the lovers of
the genuine in Art. Such a letter is the Bradley, a most suitable
Type for Thanksgiving Christmas
and other High Festivals. The Bradley Design is based on the
Mediæval Gothic-Roman, which was used by the earliest Printers
antecedent to the introduction by Nicholas Jenson, in 1470, of the

Roman characters in
common use through-
out Christendom. On
the opposite page a
modified reproduction
of Jenson's renowned
original design is well
shown. Its very quaint
mediæval appearance
makes it appropriate
as well for solemnities
as for the most joyous
Events. Type should
harmonize with the
spirit of the occasion.
Certum pete finem.

The Christmas Combat.

Century MDCC.

My master and dame, I well perceive,
Are purposed to be merry to-night,
And willingly hath given me leave
To combat with a Christian Knight.
Sir Pig, I see, comes prancing in,
And bids me draw, if that I dare;
I care not for his valor a pin,
For Jack of him will have a share.

I likewise see good minced-pie
Here standing swaggering on the table;
The lofty walls, so large and high,
T'll level down, if I be able;
For they be furnished with good plums,
And spiced well with pepper and salt,
Every prune as big as both my thumbs
To drive down bravely the juice of malt.

And for the plenty of this house
God keep it thus well stored away;
Come, butler, fill me a good carouse,
And so will end our Christmas Day.

God Rest You Merry, Gentlemen.

Anno Domini MDCC.

God rest you merry, gentlemen,
Let nothing you dismay,
For Jesus Christ our Saviour
Was born upon this day—
To save us all from Satan's power
When we were gone astray.

O tidings of comfort and joy,
For Jesus Christ our Saviour was born
on Christmas Day.

In Bethlehem in Jewry
This blessed babe was born,
And laid within a manger
Upon this blessed morn,
The which his mother Mary
Nothing did take in scorn.

From God, our Heavenly Father,
A blessed angel came,
And unto certain shepherds
Brought tidings of the same,
How that in Bethlehem was born
The Son of God by name.

American Type Founders' Company

Leaders of Type Fashions Branches in Eighteen Principal Cities

THE YULE-LOG.

Come, gather round the Yule-log's blaze!
 In light and laughter leap the flames,
 The fire sings like a hymn of praise,
 Its warmth the heart of winter tames.

Behold, the house is all aglow
 From door to roof with Christmas cheer!
 What matter how the cold wind blow?
 Comfort and peace and joy are here.

Come, share the Yule-log's glorious heat!
 For many a year the grand old tree
 Stood garnering up the sunshine sweet,
 To keep for our festivity.

And now our Christmas Eve to bless,
 See how it yields its ardent rays!
 As if to wish you happiness,
 Honor and love and length of days.

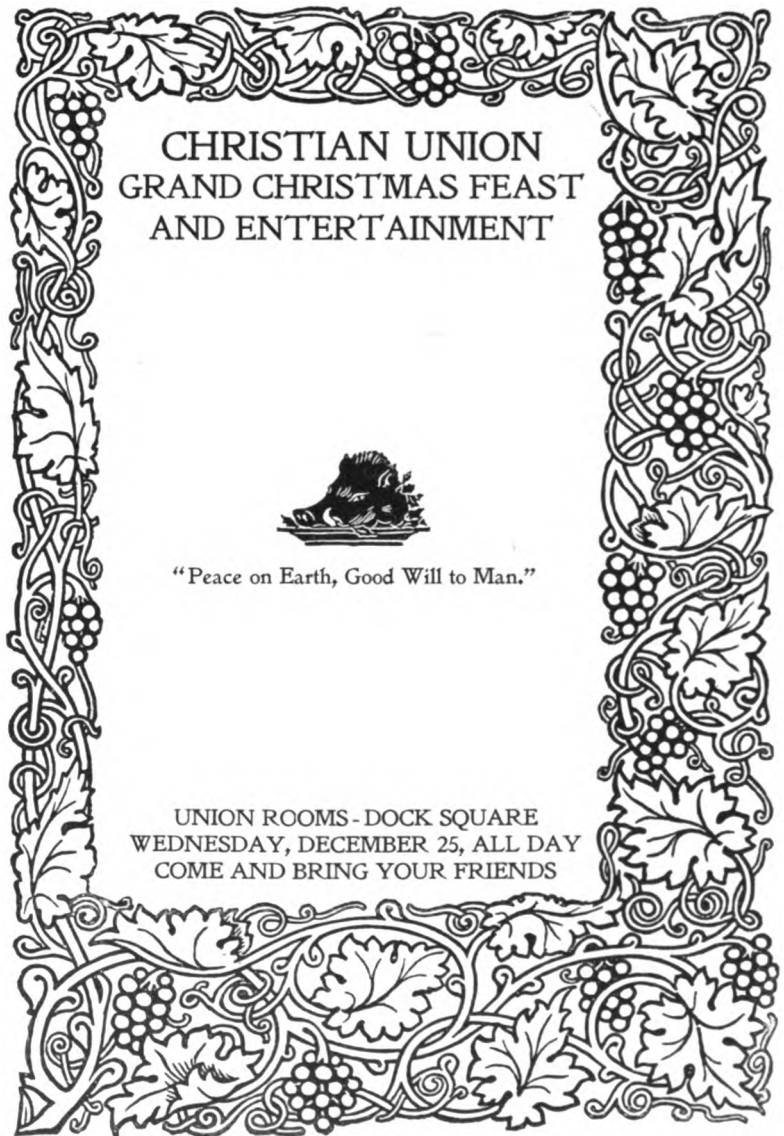
Welcome! it smiles with every beam,
 Saluting you with kindly power.
 Its golden banners flash and gleam,
 Its mellow splendor crowns the hour.

Then gather round the flame so bright!
 Forget that winter blasts are stern,
 So fervently this holy night
 On friendship's hearth the Yule fires burn.


DEEPLY penetrated with this sentiment, I, George Washington, president of the United States, do recommend to all religious societies and denominations, and to all persons whomsoever, within the United States, to set apart and observe Thursday, the 19th day of February next, as a day of public thanksgiving and prayer, and on that day to meet together and render sincere and hearty thanks to the Great Ruler of nations for the manifold and signal services which distinguish our lot as a nation,—particularly for the possession of constitutions of government which unite and, by their union, establish liberty with order; for the preservation of our peace, foreign and domestic; for the reasonable control

IN this specimen of the Jenson Old Style it is intended to illustrate its fitness for all occasions of ceremony, festival, thanksgiving, and high-class and church typography. ❁❁❁ For an extensive showing of the full series, included in thirteen sizes (8 point to 72 point), with Initials, Page Ornaments and Embellishments, send to the nearest branch house of the ❁❁❁

American
 Type Founders'
 Company.

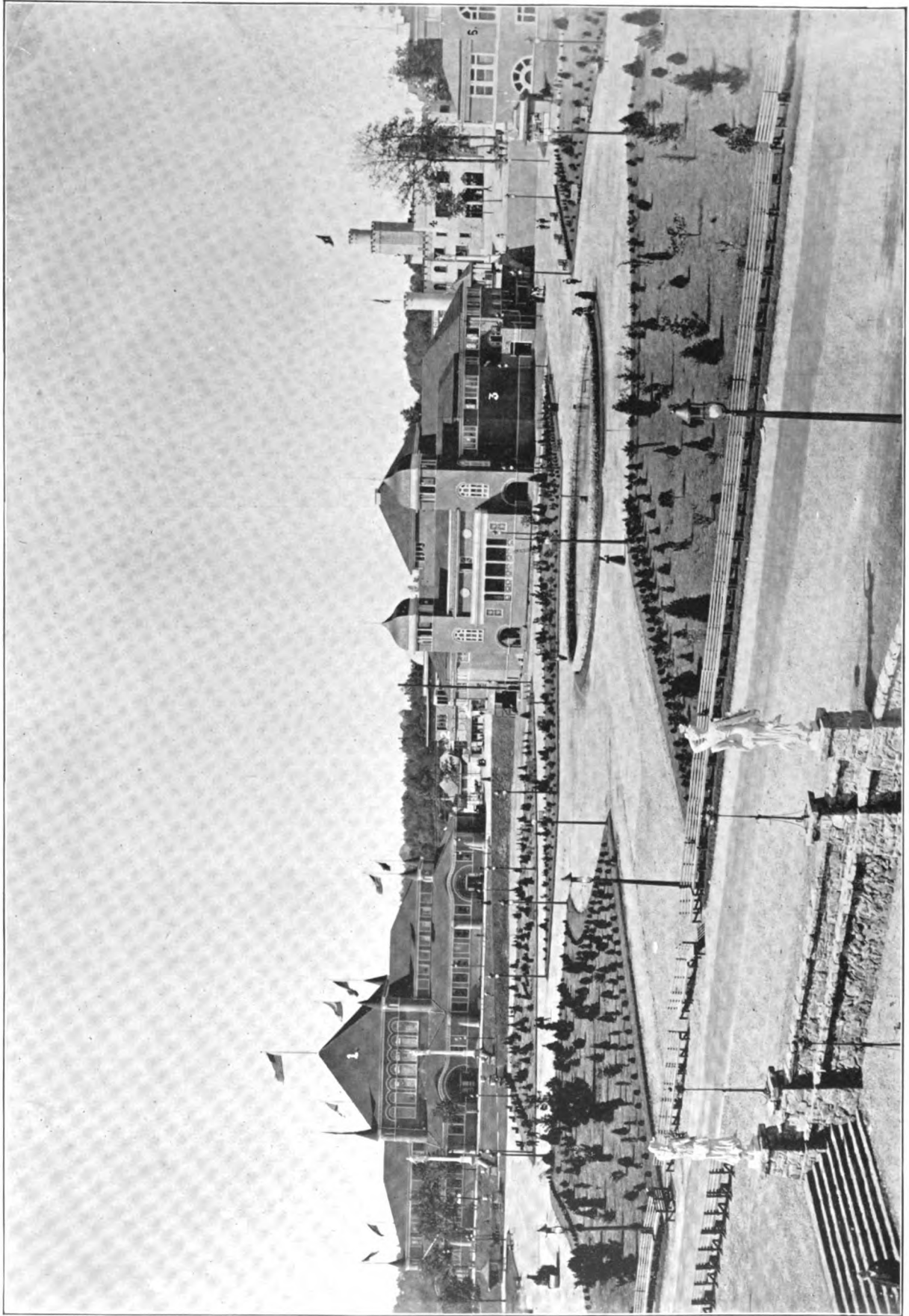


CHRISTIAN UNION
 GRAND CHRISTMAS FEAST
 AND ENTERTAINMENT



"Peace on Earth, Good Will to Man."

UNION ROOMS - DOCK SQUARE
 WEDNESDAY, DECEMBER 25, ALL DAY
 COME AND BRING YOUR FRIENDS



VIEW OF PORTION OF ATLANTA EXPOSITION GROUNDS NEAR MAIN ENTRANCE.

1—Agricultural Building.

2—Street Railway Terminal.

3—Auditorium.

4—Administration Building and Main Entrance.

5—South End of Georgia Building.

THE COTTON STATES EXPOSITION.



THE Cotton States and International Exposition which opened in Atlanta, Georgia, on September 18, is now under full headway, the exhibits are complete, the attendance is increasing every day, and all who have visited the fair declare it to be a grand success. The hotel men and citizens of Atlanta are taking good care of all visitors, and

the extortions which often exist at such times are not encountered there. The officers of the Exposition deserve great credit for the completeness of the fair. It is conceded that the Exposition will be as great a success financially as it is artistically. Tourists from the East, North and West are



LOOKING NORTH FROM MACHINERY HALL.

have done, and will continue to do, is expected to induce many people to visit the "metropolis of the South."

Readers of THE INLAND PRINTER will be particularly interested in exhibits of machines for printing, typesetting, bookmaking and paper working, and in lithography, color printing and processes of illustrating. They will also be glad to examine the exhibits of paper, blank books, stationery and typewriters. It is to be regretted that the exhibits



VIEW FROM THE PLAZA TOWARD CLOCK TOWER.

now beginning to visit Atlanta, as those nearer there have been doing earlier in the season. The largest attendance will undoubtedly be during the months of November and December. With good weather and the assistance of the railroads and the press, the tide of travel will surely flow



AN OMNIBUS EN ROUTE.

in these lines are not as extensive as they might be, but those in the printing and paper making line will certainly repay anyone for taking time to examine them.

In Machinery Hall the exhibit of the Dodson Printers' Supply Company seems to be quite a busy center for callers; the presses of the Campbell Company and the typesetting machine of the Thorne Company add a great deal to its



MANUFACTURES AND LIBERAL ARTS BUILDING.

Atlantaward in satisfying numbers from all directions. The press associations from the different states who visited the fair during September and October went away with very favorable impressions, and the advertising which they



THE COLUMBIAN BELL.

attractiveness. Adjoining this exhibit is that of the Foote & Davies Company—one Miehle press and a Seybold "Monarch" paper cutter, both in active use. Across the aisle from these exhibits the visitor finds an envelope machine in the exhibit of the Springfield Envelope Company,



ONE BANK OF CLARA MEEK.



THE ILLINOIS BUILDING.

manufacturing envelopes which are sold at the exhibit. In another part of this building is the exhibit of the Mergenthaler Linotype Company, in charge of Mr. R. L. Glenn, of the *Atlanta Constitution*, in daily operation.

In the Manufactures and Liberal Arts building the visitor will find the paper exhibits of the L. L. Brown Paper



THE BRIDGE NEAR TRANSPORTATION BUILDING.

Company, of Adams, Massachusetts; the Fairfield Paper Company, Fairfield, Massachusetts, and Crane & Company, Westfield, Massachusetts, all pretty close together. Not very far from these is the exhibit of the Franklin Engraving and Electrotyping Company, Chicago, which makes a very attractive showing. The exhibits of the different typewrit-



A GLIMPSE OF THE BROAD PLANK DRIVES.

ing machine companies and others in the stationery line in this building will also be worthy of special examination.

In the Government building are two lithographic presses, one for printing the maps of the Weather Bureau, furnished by Walter Scott & Co., of Plainfield, New Jersey; the other being utilized for running the maps of the United States Geological Survey, both in daily operation and forming interesting and instructive exhibits. Besides the presses, visitors will be interested in the complete set of publications

of the United States Department of Agriculture, and the copies of the farmers' bulletins; also in the practical illustration of bookmaking, illustrating the various processes of the work from the submission of the manuscript to the completed volumes; in the showing of illustrations in various forms, from the original drawing to the finished wood engraving, also the pen-and-ink drawings, the water-color



THE ELECTRIC FOUNTAIN.

paintings, and the first publication of the Department of Agriculture.

In the Fine Arts building the exhibit of original pen-and-ink and wash drawings by Harper & Brothers and the Century Company are interesting to those connected with



PENNSYLVANIA BUILDING ON LIBERTY BELL DAY.

bookmaking, and who have already examined the finished plates in the books and magazines issued by those companies. There is also a very creditable display of book covers by these same firms, but it is unfortunate that they are so



THE LIBERTY BELL.

located that they cannot receive the careful examination they deserve. The poster exhibit is not as complete as it should be.

In the Agricultural building, which seems to be hardly the place for it, one runs across the blank book exhibit of



A VIEW IN MIDWAY.

the Walker, Evans & Cogswell Company, of Charleston, South Carolina, which is tastily arranged.

The official catalogue of the Exposition, published by Clafin & Mellichamp, and printed by the Foote & Davies Company, is a very creditable production, carefully compiled and printed in good style. Messrs. Clafin & Mellichamp have numerous stands for the sale of the publication in the different buildings, and their attractively uniformed boys are to be seen upon all parts of the grounds. The book is sold at the low price of 25 cents, and every visitor at the fair, to be properly equipped for enjoying the exhibits, should obtain one of the books. In addition to handsome half-tone illustrations of each of the buildings and portraits of the officials, it contains diagrams of each of the buildings, showing location of the exhibits, the general plan of Piedmont Park, giving the location of the structures, and also an accurate bird's-eye view of the grounds, looking



A VIEW FROM THE PHOENIX WHEEL.

from the bluffs near Midway Heights, which is the best bird's-eye view of the Exposition which has been gotten out.

The Illinois building is especially worthy of mention, and is a handsome structure in the colonial style, with wide porches, pleasingly painted in yellow and white. It is in charge of Mr. Robert F. Rose, of Chicago, and is used merely as a clubhouse or meeting place for visitors from that state and contains no exhibits.

The arrival of the liberty bell at Atlanta was a signal for great rejoicing by the people of the South, and by those

who were fortunate enough to be at the Exposition at the time. The ceremonies attending the placing of the bell at the Pennsylvania building were most impressive. The accompanying illustration shows the bell upon the standard on which it was transported to the grounds, the other views presenting the crowds about the Pennsylvania building during the speechmaking on Liberty Bell day. On October 23, when President Cleveland and his cabinet visited the Exposition, the attendance was the largest it had been since the fair opened.

In planning the site for the Exposition the Chief of Construction had some exceptional advantages for the arrangement and lay-out of the grounds, owing to the natural formation of Piedmont Park, where the fair is situated. The



ONE OF MIDWAY'S ATTRACTIONS.

location is charming. The buildings, which are models of architectural symmetry, stand upon different levels, and nearly every structure has a most beautiful outlook in all directions or can be seen distinctly from nearly every part of the central plaza. There are very few state buildings, those of Georgia, Illinois, Pennsylvania, Alabama, Massachusetts, and New York being the most prominent.

The city of Atlanta is more like a metropolitan city than any other town in the South and has justly been called the "Chicago of the South." It has taken hold of the fair and pushed it to success with all the energy that Chicago showed in handling the World's Fair. The town lies well up on the mountain, and the drives into the surrounding country are most delightful.

The fair grounds are easily reached by the Southern railway, which runs trains very similar to those operated by the Illinois Central during the World's Fair, and also by a number of electric car lines and omnibus lines, all running direct to the fair gates. There are some of the omnibuses which even drive right into the fair grounds

and will carry one around to the various buildings for the nominal sum of 5 cents.

The visitor to Atlanta, if he can possibly do so, would do well to stop over for a day in Chattanooga and visit Lookout Mountain. The view from this point is a most beautiful and impressive sight; the panorama of the river, the town, the fields, woods, farmhouses and railroads spread out like a huge relief map, making such an impression as to remain indelibly stamped upon one's memory. A visit to the national cemetery and the national battle-ground of Chickamauga should also be included in this stop-over at Chattanooga. The country for miles about has been the scene of some of the most fiercely contested battles of the rebellion, and the historic associations of the spot make a visit to this part of the country especially interesting.

The Administration building, which also combines the main entrance, is situated on the west side of Piedmont Park, at Fourteenth street. It is 50 by 240 feet in size, and

exhibits are complete and enable one to study the development in methods of transportation to good advantage.

Electricity building, while not a large structure, is a most attractive one, especially when illuminated at night. The dimensions are 80 by 262 feet. The central dome is an imposing feature of this building and rises in graceful proportions to a height of 100 feet above the floor line.

The United States Government building was designed by the supervising architect of the Treasury Department. It is 260 by 180 feet in size and has an annex 140 by 80 feet. The exhibits in this building are the most complete and interesting of any on the grounds. The specimens from the Bureau of Engraving and Printing at Washington, showing bonds, checks, warrants, etc., should be examined.

The Fine Arts building is a most magnificent structure with central colonnade entrances and two wide wings which are entered by semi-circular porticoes on the ends. It is admirably lighted for the proper display of its rich art



Grand Rapids Engraving Co., Grand Rapids, Mich.

SOUTHERN EXPRESS—"ALL ABOARD FOR THE ATLANTA EXPOSITION!"

is a combination of several architectural ideas, the building suggesting the London Tower, Blarney Castle, St. Michael's in France and other European structures, but arranged to form a harmonious whole, suited to the uses intended.

Machinery building is 100 by 486 feet in size and fronts north on "Clara Meer." Adjoining it is the power house with its immense battery of boilers for producing the power for the building and for generating the electricity which illuminates the park and buildings.

The Manufactures and Liberal Arts building is the largest of the Exposition group, being 260 by 351 feet in size. Towers at each corner, rising to the height of three stories, add much to the exterior effect. Massive trusses constructed in graceful curves support the roof. The site is prominent, the building being readily located from nearly every point within the Exposition grounds.

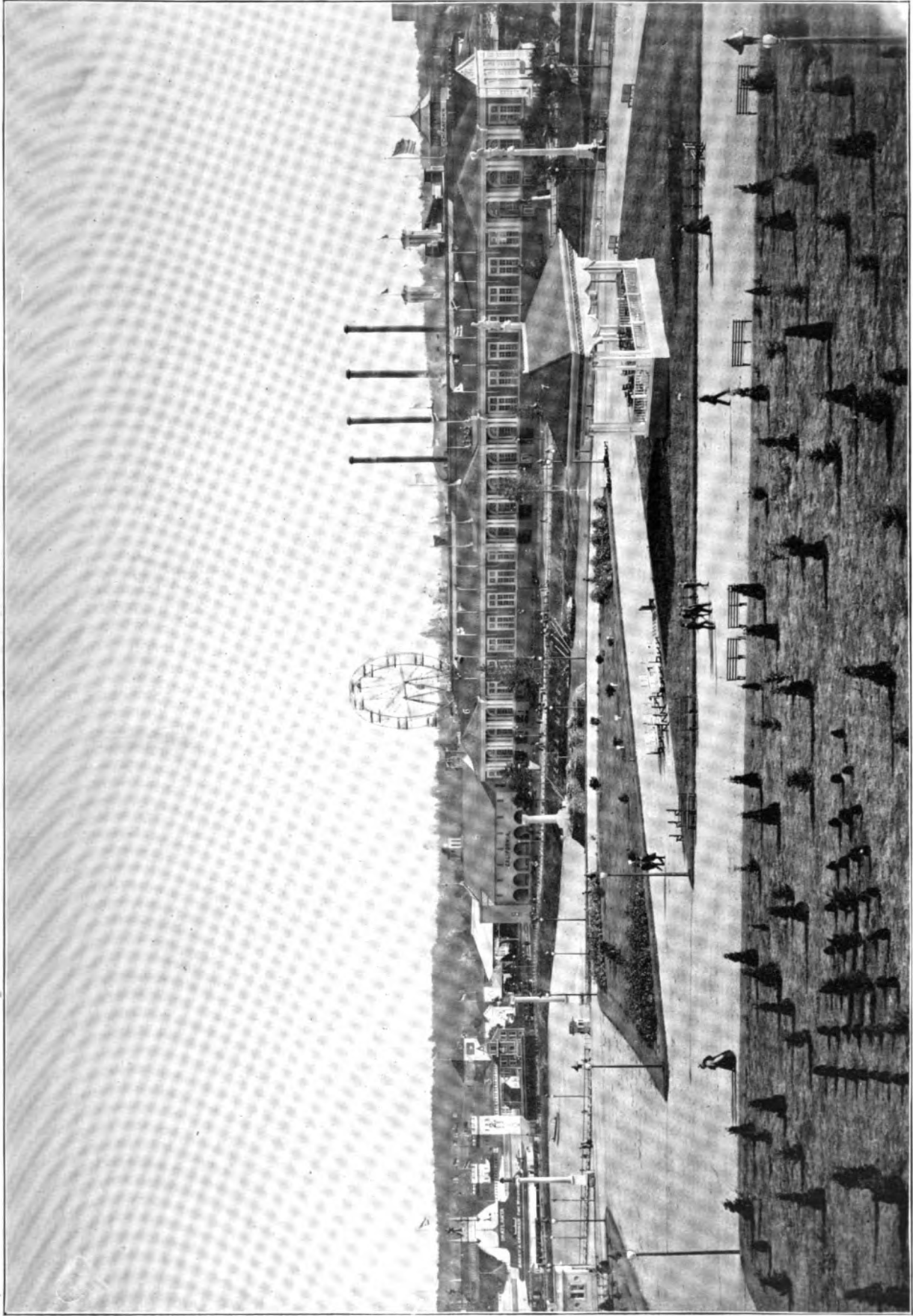
Transportation building is 117 by 433 feet in size and with its galleries contains a floor space of 55,000 square feet. Its five towers with lofty porticoes afford an extensive view of the grounds and the surrounding country. The

treasures. It covers a ground area of 21,000 square feet.

THE INLAND PRINTER urges all of its readers who possibly can make the trip to Atlanta to plan to visit the Exposition before it closes. They will be well repaid for the time and money expended, and besides seeing one of the greatest fairs which has ever been held, will also have an opportunity of viewing a portion of their country which possibly they may never be able to visit again at so reasonable a figure or at such an auspicious time.

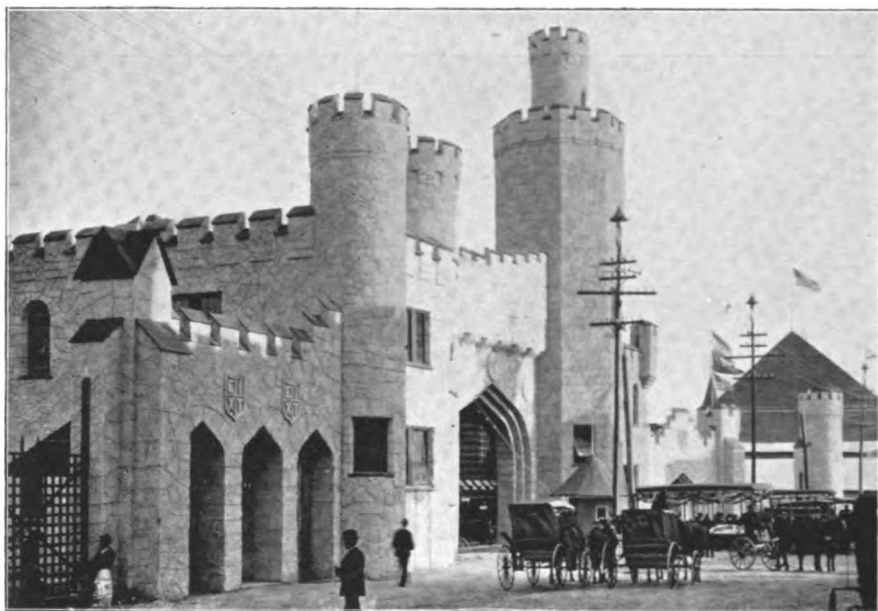
This magazine is indebted to the Exposition officials for the many courtesies shown the paper, and especially to Mr. W. G. Cooper, of the Department of Publicity and Promotion, for his assistance in finding the exhibits which would most interest the readers of this publication. The large views of the Exposition grounds and other attractive illustrations we are enabled to show by the courtesy of the Exposition officers, and by special permission of the official photographer.

A more extended notice of a number of the exhibits, with illustrations, will be found in another part of this number.



VIEW OF ATLANTA EXPOSITION GROUNDS NEAR MACHINERY HALL, SHOWING PHOENIX WHEEL IN DISTANCE.

- 1 and 2—Dome and Tower of Georgia Manufacturers' Building.
- 3—Negro Building.
- 4—Georgia Jail.
- 5—California Building.
- 6—Machinery Hall.
- 7—Plaza Band Pagoda.



GRAND ENTRANCE AT ADMINISTRATION BUILDING

SOME OF THE EXPOSITION EXHIBITS.

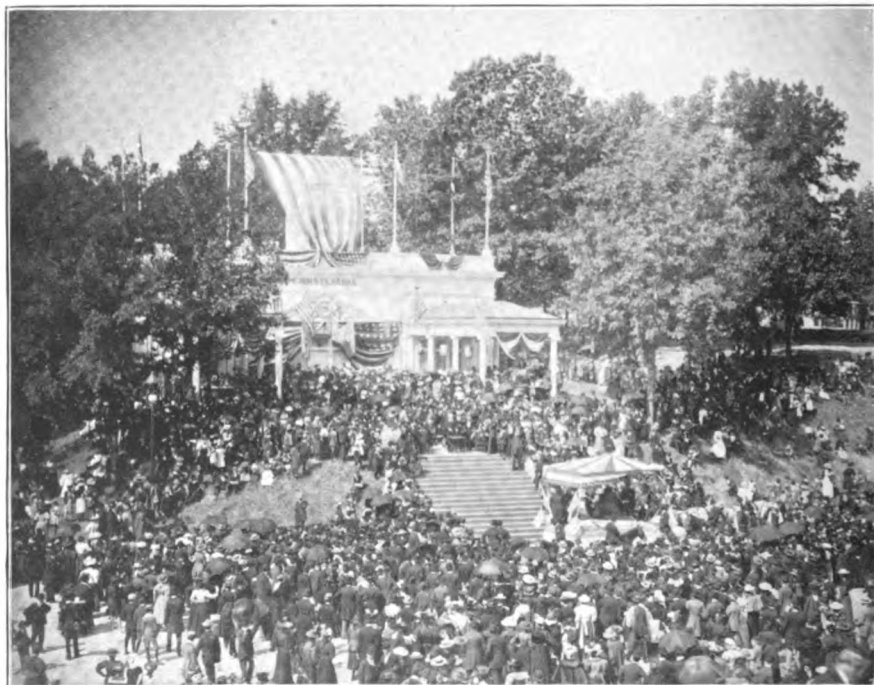
SPECIAL notice of a few of the important exhibits in the printing, engraving, typesetting and paper-making industries mentioned in the preceding article, with illustrations, will not be uninteresting, and may help intending visitors to more thoroughly understand and enjoy them when they reach the fair. We therefore present the following for the benefit of our readers:

THE FOOTE & DAVIES EXHIBIT.

One of the most noticeable exhibits in Machinery Hall is that of the Foote & Davies Company, for the reason that the Miehle press and Seybold cutter are in daily use in actual work which the company has in hand. The press is driven by an electric motor made by the Card Electric Motor and Dynamo Company, and works so noiselessly that visitors wonder what power propels it.

In mentioning the exhibit of this enterprising firm, we cannot refrain from saying a word or two about them, as the business they have built up in Atlanta has been something almost phenomenal, and goes to show that there is push and enterprise and go-aheadativeness outside of Chicago. The two gentlemen whose names appear in the firm name are practical men, Mr. Foote having been a book-binder and Mr. Davies a pressman, and it was not very many years ago when they were employed by someone else. They started in 1887, with an old-fashioned Hickok ruling machine and a paper cutter, and the business grew to such proportions that in 1892 a stock company was formed, but the two gentlemen whose names are mentioned control the majority of the stock. To show that the business of the firm has grown in a most wonderful way, we may state that the amount of work turned out in September, 1895, was more than three times that done in 1894, in the same month. A representative of

their blank-book work, giving the most careful attention to all the little details which delight customers and make and retain trade. THE INLAND PRINTER wishes there were more printing offices as wide-awake and up-to-date as this one. It is a pleasure to have an opportunity of visiting such a plant. Mr. W. O. Foote is president of the company, and Mr. M. M. Davies vice-president. The latter gentleman does considerable of the outside work for the company, and is said to be one of the liveliest hustlers for business in Atlanta. He never goes after a job of any importance that he does not get, and he does not secure it by taking it at a low price, either, for this is something the company will never do — compete with cheap printers. They charge good prices and turn out nothing but first-class work. In closing a notice of this progressive house, reference to the concern would not be complete without mention of Mr. J. W. Davis,



LIBERTY BELL AT THE PENNSYLVANIA BUILDING.

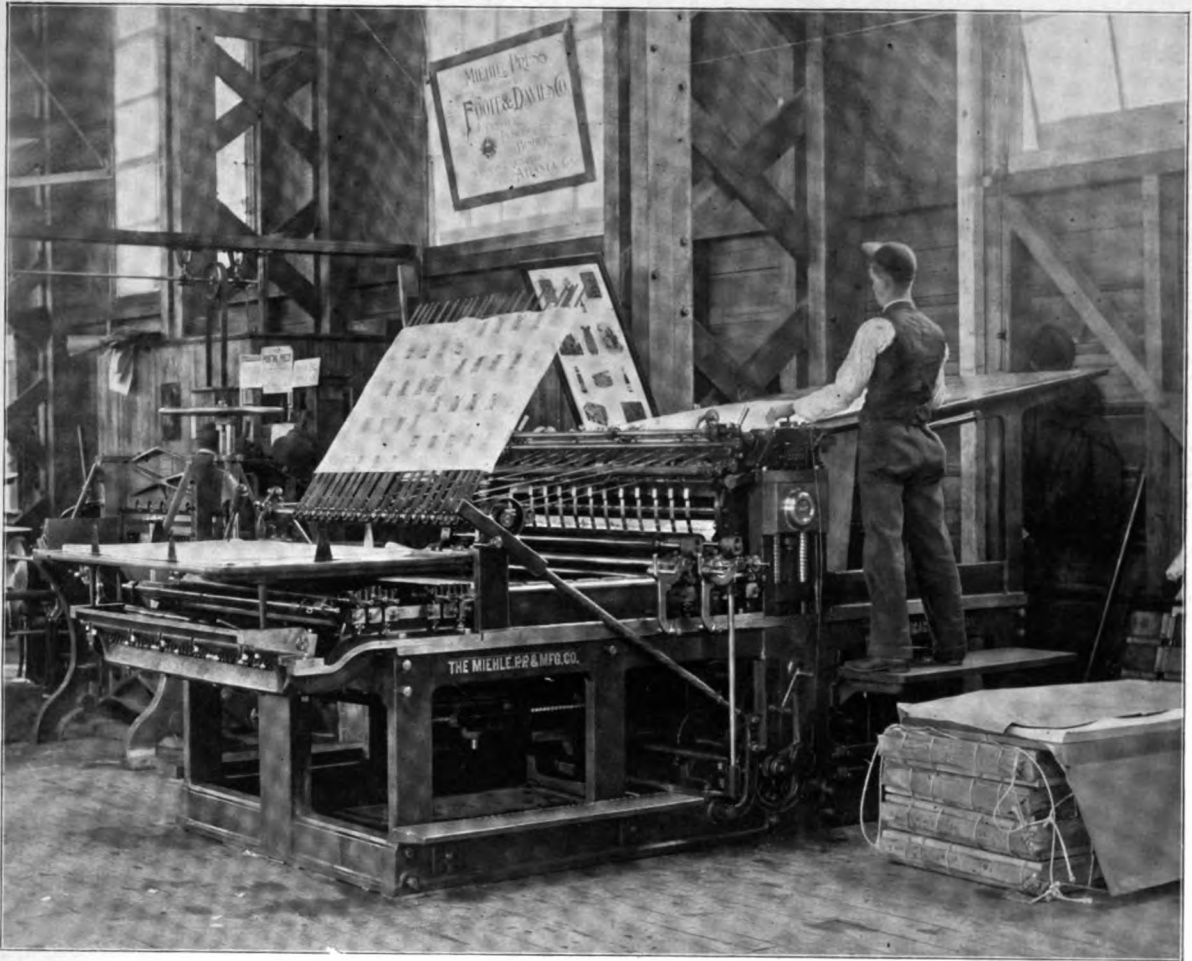


EXHIBIT OF THE FOOTE & DAVIES COMPANY, IN MACHINERY BUILDING.

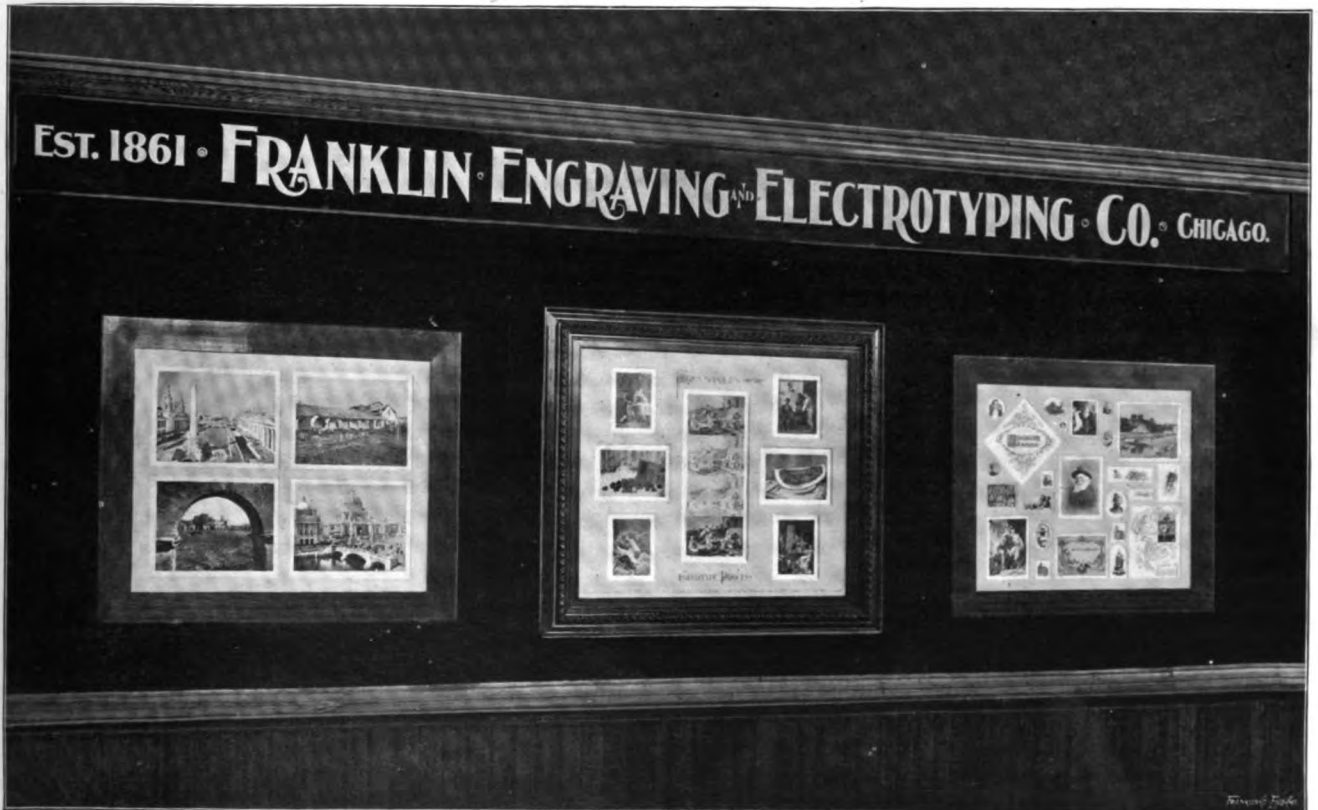
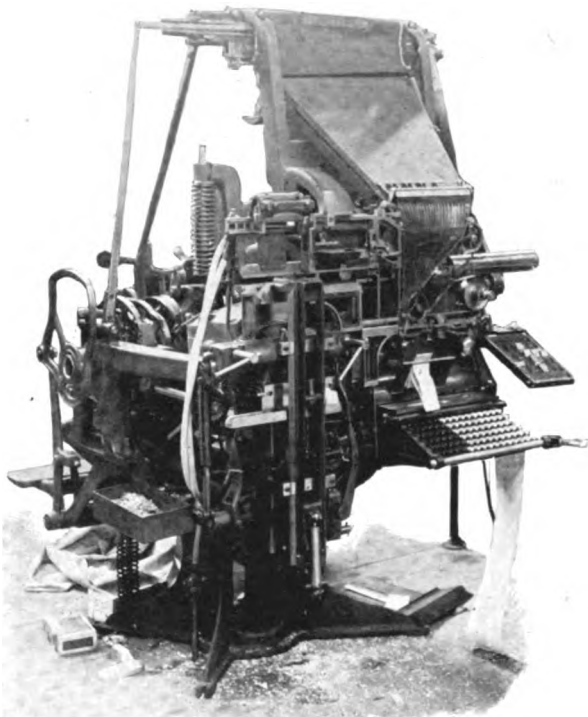


EXHIBIT OF THE FRANKLIN ENGRAVING AND ELECTROTYPING COMPANY IN LIBERAL ARTS DEPARTMENT.



MERGENTHALER LINOTYPE EXHIBIT, IN MACHINERY HALL.

the superintendent of the company. He is one of the most important people in the establishment, and his thorough practical knowledge of the business in all its details has contributed in a great measure to the success of the firm.

FRANKLIN ENGRAVING AND ELECTROTYPING COMPANY'S EXHIBIT.

An interesting exhibit in the Department of Liberal Arts is that of the Franklin Engraving and Electrotyping Company, Chicago, shown in illustration on preceding page. It consists of samples of process engraving, principally in half-tone and line, and shows the wide range of work that can be successfully executed by photo-mechanical processes and the high degree of perfection attained by this firm. The center of attraction, however, is formed by a group of samples of their colortype work, printed at three impressions from half-tone plates. Three oil paintings, one chromo and two pieces from nature have been reproduced with such marvelous fidelity that no room is left for doubt as to the great future of this method of color printing. The possibilities in this method of color reproduction are great, and will be watched with interest by all connected in any manner with printing.

MERGENTHALER LINOTYPE EXHIBIT.

Visitors to Machinery Hall should not fail to examine the interesting exhibit of the Mergenthaler Linotype Company, of New York, in charge of Mr. R. L. Glenn, of the *Atlanta Constitution*. A great many printers and others connected with printing have heard of this machine, but have never had an opportunity of being in a city where they could examine one in operation. The opportunity is now offered and a close examination will certainly repay any visitor. The linotype is a mechanical compositor and casts and sets solid lines of type. The keyboard is operated on the plan of a typewriter and causes the several matrices to assemble until the line is complete, when the slug is cast and the matrices are returned to their respective places. It is run by a single operator and there is no distributing necessary, as the matrices are returned automatically to their places. One operator can set from 3,600 to 9,000 ems per

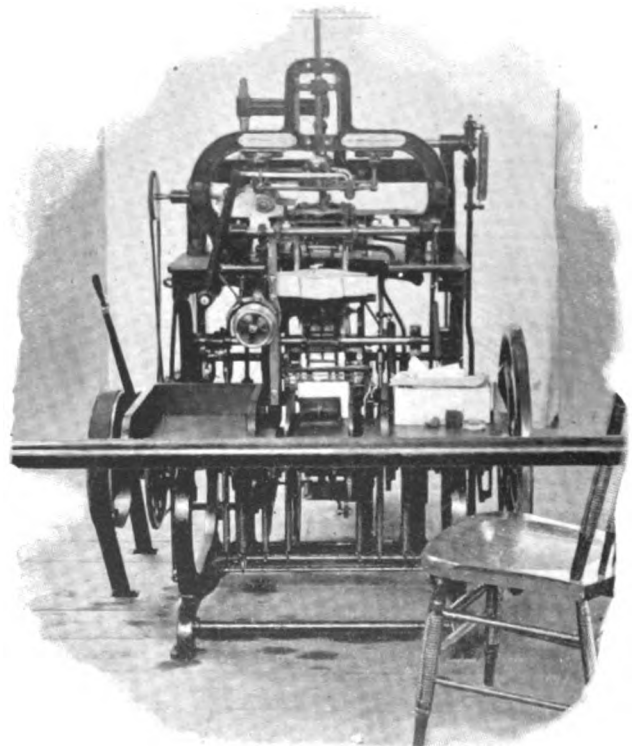
hour. The machines are so arranged that it is possible to change the face and measure whenever desired. Besides the advantage of speed which these machines give newspapers using them they always have a fresh and clean look every day, as the slugs cast by the machine are practically the same as a new dress. At the present time there are over three thousand of these machines in use and they have been placed in over four hundred newspaper and book offices throughout the country. Publishers and others contemplating the purchase of machinery of this description, or those who are anxious to learn more of how the modern newspaper is set, should make it a point to call at the Mergenthaler Linotype Company's exhibit.

THE SPRINGFIELD ENVELOPE COMPANY'S EXHIBIT.

The illustration herewith shows the envelope machine at the Atlanta Exposition in the exhibit of the Springfield Envelope Company, of Springfield, Massachusetts. This machine will gum and fold envelopes at a speed of 6,000 per hour, but for exhibition purposes was being run at a lower rate of speed. These machines are also made with attachments for printing at the same time the envelope is being manufactured, so that it is delivered complete and ready for the consumer. There are a number of makes of envelope machines, but the ones used by this company are made after their own particular patterns, and are said to be among the most complete and rapid of their kind in the world. This exhibit is particularly interesting from the fact that it is the only one of the kind at the Atlanta Exposition.

THE FAIRFIELD PAPER COMPANY'S EXHIBIT.

The Fairfield Paper Company, of Fairfield, Massachusetts, having recently entered the field as makers of first-class linen and ledger papers, and recognizing the value of the Atlanta Exposition to bring their products before the public, have taken space in the Manufactures and Liberal Arts building, and arranged the exhibit shown in the accompanying illustration. They have entered the papers for competition, which certainly is an evidence that they have confidence in the quality of their make of paper. To



SPRINGFIELD ENVELOPE COMPANY'S EXHIBIT, IN MACHINERY HALL.



FAIRFIELD PAPER COMPANY'S EXHIBIT, IN MANUFACTURES AND LIBERAL ARTS BUILDING.

Mr. George F. Barden, of this company, is due the credit for the tasteful arrangement of this exhibit. Owing to the difficulties of taking the picture the attractiveness of the display is somewhat lost. A careful examination of the exhibit will well repay anyone. Besides the regular linen ledger paper manufactured by this company, they also make the celebrated "Woronoco" linen ledger. Both of these papers represent all that is best for strength, for color, for writing, and erasing. While not as well known at the present time as some of the older brands of paper, this company's product is fast coming to the front. The men connected with the firm are thoroughly posted as to how paper should be made, and have the facilities for making it. The exhibit shows that they are in the field to make a success in this particular line.

THE L. L. BROWN PAPER COMPANY'S EXHIBIT.

We show herewith a picture of one of the most attractive exhibits in the line of paper making in the Manufactures and Liberal Arts building, that of the L. L. Brown Paper Company, of Adams, Massachusetts. It is in charge of Mr. W. L. Daniels, the courteous representative of the company, who is always pleased to give information to callers regarding the merits of the Brown Company's papers. The linen ledger and record papers made by the Brown Company are so well known that no extended reference to them need be made at this time. The magnificent case in their exhibit contains a pyramid of the various sizes, besides samples of hand-made papers and other specialties manufactured by the company. One of the attractive features of the exhibit is the mammoth register book made of the famous L. L. Brown paper, manufactured by William Mann, of Philadelphia. This immense register weighs 360 pounds and is a marvel of the bookbinder's

art. It is elegantly ruled and substantially bound in the finest russia leather and handsomely embossed and embellished in gold. The L. L. Brown Paper Company was established in 1850, and has had a most phenomenal growth. Its papers are widely and favorably known for their quality, and are specified by many stationers who desire the very best in the paper line. This company has also taken a great interest in the manufacture of fine hand-made papers, and has spent thousands of dollars to produce papers of this description which would meet the fastidious tastes of book lovers. No visitor to the Exposition should miss the opportunity of seeing their exhibit.

CRANE BROTHERS' EXHIBIT.

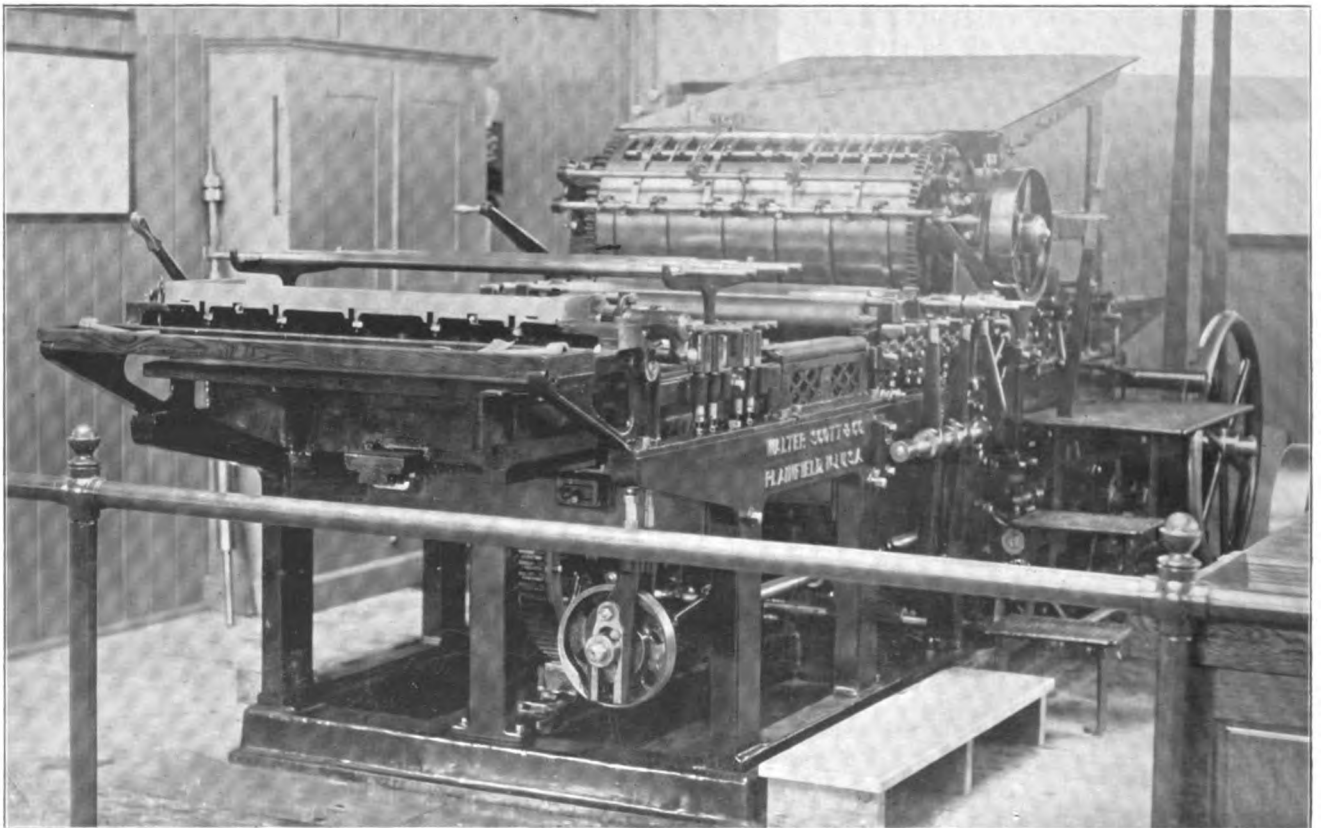
Not satisfied with the honors received at the World's Fair and at the California Midwinter Exposition, the indefatigable Charles M. Barden, of Crane Brothers, Westfield, Massachusetts, has established the exhibit of his company at the Atlanta Exposition and proposes to carry off prizes there the same as he does at every other show. In some respects the exhibit is similar to that at the World's Fair, but it is



THE L. L. BROWN PAPER COMPANY'S EXHIBIT, IN MANUFACTURES AND LIBERAL ARTS BUILDING.



PAPER EXHIBIT OF CRANE BROTHERS IN MANUFACTURES AND LIBERAL ARTS BUILDING. (SEE PAGE 203.)



LITHOGRAPHIC PRESS EXHIBIT OF WALTER SCOTT & CO., IN THE GOVERNMENT BUILDING. (SEE PAGE 196.)

fortunate in being located in a little better position, where both sides of it can be easily examined by all visitors. The "Gold Medal" linen ledger and record papers manufactured by Cranes are being advertised so extensively from one end of the continent to the other that the name of "Crane" has become almost a household word. The pyramid of paper in the center of this exhibit shows the papers from the largest to the smallest sizes manufactured by this mill. For the benefit of those who did not see the exhibit at the World's Fair we present a very good illustration of it. Mr. Barden can be found at the exhibit a good share of the time, but in his absence some representative will be there to explain the merits of Crane's papers.



THE RAZOR-BACK HOG.
In Southern Railway Exhibit at Atlanta Exposition.

CARE OF BOOKS.

Even to those who are most careful and particular with their loved and treasured libraries accidents will happen, and the human bookworm is at his or her wits' end to remove the difficulty, which threatens perhaps to ruin forever one or more of the choicest volumes.

An English magazine lately published the following items, which will probably be found useful by any librarian:

To remove ink-stains from books — A small quantity of oxalic acid, diluted with water, applied with a camel's-hair pencil and blotted with blotting paper, will, with two applications, remove all traces of the ink.

To remove grease spots — Lay powdered pipeclay each side of the spot and press with an iron as hot as the paper will bear without scorching.

To remove iron-mold — Apply first a solution of sulphuret of potash and afterward one of oxalic acid. The sulphuret acts on the iron.

To kill and prevent bookworms — Take one-half ounce of camphor, powdered like salt, one-half ounce bitter apple, mix well, and spread on the book shelves. Renew every six months.

To polish old bindings — Thoroughly clean the leather by rubbing with a piece of flannel; if the leather is broken fill up the holes with a little paste; beat up the yolk of an egg and rub it well over the covers with a piece of sponge; polish it by passing a hot iron over.

Do not allow books to be very long in too warm a place; gas affects them very much, russia leather in particular.

Do not let books get damp or they will soon mildew, and it is almost impossible to remove it.

Books with clasps or raised sides damage those near them on the shelves.

FROM Samuel H. Blackwell, a dealer in hardware at Fairfield, Maine, we have received a series of advertisements marked by good taste and dignity. Mr. Blackwell naturally makes use of some weighty arguments, and in view of his having had a hard subject to write about we think he is entitled to considerable commendation.

OBITUARIES.

RICHARD ESTERBROOK, president and founder of the Esterbrook Steel Pen Company, Camden, New Jersey, died on October 11, at his residence in that city, at the advanced age of eighty-three years. Mr. Esterbrook was born in England and emigrated to Canada in 1859. In 1860 he settled in Camden. The Esterbrook Company manufactures today fully four hundred varieties of pens, the trade extending to all parts of the world.

ELISHA BROOKS PEASE.

Elisha Brooks Pease was born in Detroit, Michigan, on December 24, 1848. His father, George B., was one of the pioneer paper men of the West and particularly of Detroit, and with his son, the late George L. Pease, of the Boorum & Pease Company, of New York city, made his fortune in the paper business during the civil war. Elisha B. was employed by them and afterward conducted the book and magazine department of E. B. Smith & Co., of Detroit, establishing and maintaining for some years their Windsor branch. Later he was connected as buyer for the Detroit News Company, and it was while in this position that he formed the large and intimate circle of friends among the firms of the United States in the stationery and kindred lines. Very few traveling men in these businesses there are but will remember "Brooks" Pease.

Seventeen years ago he associated himself in business with John A. Gebbard, and established the paper and printers' furnishings house conducted by him to the day of his death. During that time the firm name has been successively Gebbard & Pease, E. B. Pease, E. B. Pease & Brother, E. B. Pease, and P. S. Pease & Co., the last named partnership being formed in April, 1894, when Mr. E. B. Pease retired from active business life and placed his business under the management of his son, P. S. Pease. He, however, retained the controlling interest and no steps of importance were ever undertaken without his valuable and sound advice. In fact, the day before he died, he gave his sons instructions which were followed out to considerable gain. He was regarded as a conservative, safe and successful business man and was highly esteemed in his community. Had he not been handicapped by a twenty-years' siege of sickness and suffering he would have amassed a large fortune. His integrity and honesty in all his dealings were unimpeachable, and his friends, while rejoicing in his release from physical suffering, will mourn his loss to the business and social world. He died peacefully on August 16, 1895, and was buried in Woodmere cemetery on the 19th. He leaves a widow and one son, and a brother, Charles G., in Detroit, and a sister in Los Angeles, California. George C. Pease, who died in Brooklyn last February, was his brother.

THE RISE OF A FAD.

He was once a clever artist,
But so young -- alas so young!
His love for art it nourished him,
Until at last he hung
Until at last he hungered
And his spirit gasped for breath;
For success is like insurance --
Money paid on proof of death.
Hope! his mind began to wander,
Fortune favors, fortune smiles!
In a far-away asylum
With vermilion, miles on miles,
Wrought his writhing hand a poster,
Of the seething lurid kind,
And he now could count his thousands
If he only had a mind! *L. W. Litchfield.*

THE Abbey Text of A. D. Farmer & Son Typefoundry Company is having a large sale. A page of it is shown elsewhere.

DISPLAY IN JOB COMPOSITION.

SOME time ago, by the courtesy of Mr. J. E. Rickert, secretary of the Printers' Technical Club, of Rockford, Illinois, three specimens of advertising blotters entered in a competition by the club were submitted to us for an opinion. We found much difficulty in making a selection from the specimens—the faults and the creditable features in each making the balance of individual merit very even. The expedient of making a selection and verifying it by submitting the specimens to competent judges for their unbiased opinion gave the most credit to the specimen we reproduce, and we take this occasion to regret that space will not permit the reproduction of the other specimens for the purpose of comparison. The specimen shown, while not considered the prettiest, is esteemed to combine in utility and effect the purpose for which it was designed to a greater degree than the other specimens. A careful consideration of the wording shows that the advertisement is not in good taste in some particulars. The term "Fly Business Men" savors more of thieves' slang than business literature. The idea of "P. D. Q." is very well for an idea, but it does not work out forcefully in practice. The fables should have been set neatly in

While we are free to grant that Mr. Jamison's establishment can turn out this class of work at the greatest economy of time and material, we have little doubt that a much more tasteful and modern piece of work could have been produced by engraving a neat cut of a cigar and arranging the type effects in straight lines with a proper regard to the information to be imparted.

OF INTEREST TO THE CRAFT.

THE Texas State Fair and Dallas Exposition was held in that city from October 19 to November 3, and among the more noteworthy features mention must be made of the interesting exhibit of the Dorsey Printing Company, to whom we are indebted for a courteous invitation to attend.

THE *Fulton Patriot*, Fulton, New York, in its issue of October 4, prints an interesting account of the origin and progress of the printing house of Morrill Brothers, of Fulton. Beginning in 1871 with a hand stamp and a few fonts of type, the firm today does business in its own block equipped with all modern appliances and employing twenty-five hands.



'TATOES!
FRESH FISH!

Fine Old **F**ables
For
Fly Business Men

know what I had in my sack, but I told him it was none of his business!" * * * * * (The scene that ensued later in the wood-shed, when the boy "saw stars" and uttered exclamations in rapid succession, strengthens our conviction that it was a commission deal on the part of the old man.)

A NEGRO was one day selling fish, and his voice sought out the tyrantrum of Hudget as she flirted with the policeman. It also invaded the penetralia of the household, and aroused the Mistress from matutinal repose. Hastily donning habiliments she threw up the window and asked the negro what he meant by yelling so loud. "Does yo' heah me, Missis? Does yo' heah me?" "Hear you? Hear you? Why, you could be heard a mile!" was the response. "Well, dass jes what I wants. Fresh Fish! Fresh Fish!"

Maybe you don't want any
Potatoes or Fish to-day, but—

How's
Your
Printing?

THE MONITOR
+ +
BEST PRINTING
ALWAYS DONE
VERY QUICKLY
PUBLISHING CO.

One Twenty-four West State Street.
Telephone Three Nineteen

Submitted for criticism by the Rockford Printers' Technical Club.

narrow measure. The general head should have been "Fine Old Fables for Business Men"—leaving "fly" out. The subheads should have been placed over the fables they belonged to in a small, neat type. The advertising should have followed to the right in properly proportioned lettering, with any unobtrusive decorations that the taste of the compositor might suggest.

* * *

WE have had occasion from time to time in our column of specimen reviews to criticise adversely the tendency of some of our contributors to use rule decorations on every possible occasion. There is, we believe, a proneness on the part of printers who are expert at rule-twisting to allow a pride in their dexterity to overcome their sense of what is proper and in harmony. It is not our purpose to speak harshly of the work of any printer, but we understand that when a specimen is sent to us a sincere opinion is desired and not mere flattery. From W. J. Jamison, of Jamison Brothers, printers and engravers, of Kansas City, Missouri, we have received the bill-head reproduced on the page opposite, in regard to which Mr. Jamison says that it is in his estimation a very simple piece of composition—much more so than would appear at first sight, and that it did not require near the amount of work or material that one would imagine.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices, should be inclosed in all publications sent for review.

A HANDSOME souvenir book has been issued by the mills of Crane & Co., Dalton, Massachusetts, showing exterior and interior views of the mills in half-tone, printed in the best style. To one who has never been in a paper mill, or to the person who has had the opportunity of seeing the wonders in these establishments, the work is equally pleasing. It is printed by the American Bank Note Company, New York.

WE are pleased to note that on October 1 the *Engraver and Printer*, of Boston, came under the sole control of Mr. Albert G. Glover, its editor, and president of the company which has published it for the past year or more. It is owing to the untiring efforts of Mr. Glover that our well-dressed eastern contemporary has been able to rise unsteadily to its feet, and now that he is to have full direction of its

footsteps we shall expect it to walk in the straight and narrow path henceforth.

LOVELL, CORYELL & Co., New York, have issued a very attractive book, both as to contents and workmanship, in "As the Wind Blows," by Eleanor Merron. The binding is in a dark green; the upper part of the cover stamp gives the title of the book in gilt lettering of graceful design, and the lower part is a design of a waving cluster of rushes in brown and dark green. The effect is singularly pleasing. The price of the book is \$1.25.

CHICAGO NOTES.

H. BRONSON has removed to room 212, No. 21 Quincy street.

W. H. MUNROE, formerly with George E. Cole & Company, has gone into the advertising business at 507 Pontiac building.

THE *Eight-Hour Herald* has absorbed the *Illinois Trade Unionist*, and is now published as a weekly. Under the control of Mr. M. J. Carroll, the circulation of this representative labor journal is steadily increasing.

A. A. MCCORMICK, for the past eight years in charge of the advertising department of A. C. McClurg & Co., and

quoting special prices on job lots and surplus stock which they desire to dispose of previous to taking their annual inventory.

TRADE in Chicago has been quieter generally than anticipations have warranted. Collections are slow, and a conservative feeling is manifested. There is an assurance, however, that the business will assume a more favorable complexion, reports from the East and South being of a gratifying character. If there is prosperity anywhere in the country Chicago is bound to have it.

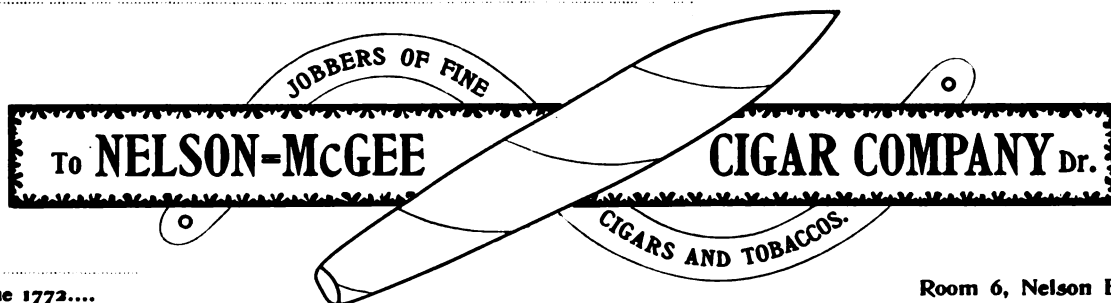
THE office of the Anderson Printing Company has been leased by F. A. Egerston and Frank Hoffman, old employes of the John Anderson Publishing Company. Mr. Egerston was foreman for the last named concern for many years, and Mr. Hoffman had charge of the German department for the last seven years. They are energetic and capable workers and have the confidence of the trade generally.

A WELL-KNOWN dealer in platen presses declares that the lack of ordinary reason displayed by some printers when writing for prices and discounts on presses is astonishing. If inquirers would reflect that on platen presses the prices and discounts vary to a large extent, and then specify the size and style and kind of press they want to know about,

All Bills not paid at maturity subject to sight draft. Agents not authorized to collect for us.

Kansas City, Mo. 189

M



Terms
Telephone 1772....

Room 6, Nelson Building.

Submitted for a criticism of the advantages of rule decoration and design.

whose excellent work in compiling that firm's gigantic and magnificent catalogues from year to year has won the admiration of the entire trade, has resigned his position with the house to become the business manager of the Chicago *Evening Post*.

In the notice of the picnic of Chicago Typographical Union, held in September, published last month, we neglected to speak of the very attractive programme of games and sports for the occasion printed by the Campbell-Priebe Company, 79 Fifth avenue. We regret that the effect of the advertising and other letterpress is marred by the use of variegated colors.

F. O. VAN GALDER, editor of the *True Republican*, of Sycamore, Illinois, has been appointed to the position of editor to the *Modern Woodman*, of Springfield, Illinois, the official organ of an influential benevolent order. Mr. Van Galder has held positions on the newspapers of Chicago, and has numerous friends in the city who will be pleased to learn of his prosperity.

BRADNER SMITH & Co., papermakers, Chicago, have issued a supplement to their 1895 catalogue, showing, among other goods in their line, novel tinted book, put up flat in crated bundles; proofing paper, gauze typewriter linen, banana bags, wood butter dishes and hardwood toothpicks. Those who have their 1895 catalogue should send for this supplement, as well as for their catalogue of bargains,

much trouble and loss of time and money would be saved to themselves as well as to the dealers. When ordering parts for repairs, printers should be careful to give the press number — every press made by manufacturers of repute has an individual identifying number. To specify only the date of the patent and the part wanted is of no avail to the dealer.

MR. JOHANN WEBER, of the *Illustrierte Zeitung*, Leipsic, Germany, is an American visitor who is here for the purpose of observing our methods of printing and publishing, with a view to applying them when practicable in the conduct of his paper when he returns to his home. German newspapers are dependent almost entirely upon subscriptions for their circulation, and Mr. Weber is of the opinion that if a few strong-lunged American newsboys were to be turned loose for a short time in the streets of his country's staid old cities the newspaper business would become more interesting to both the public and the publishers.

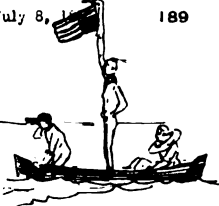
MR. JAMES T. RONEY, whose resignation as active manager of the Pantagraph Printing & Stationery Company, Bloomington, Illinois, was announced in our September issue, is now connected as manager with the old-established and well-known Goes Lithographing Company, 160-174 Adams street, Chicago. They are the originators of lithographed blank stock certificates, certificates of deposit, bonds, draft and check blanks, and do a large business in

this particular line. Their commercial and color lithographing department for the trade will continue to be an important feature of the establishment. The firm is to be congratulated upon having secured the services of so competent a gentleman as Mr. Roney. He will undoubtedly materially assist in building up the business.

MESSIEURS GEORGE ADE and J. T. McCutcheon have returned from their European tour. A memorial of the delights of "dear wicked Paree" hangs on the studio walls, and a man with a kodak has given us a reduced impression

Form No. 1816. **CABLE MESSAGE.**
THE WESTERN UNION TELEGRAPH COMPANY.
INCORPORATED
 ALL CABLE MESSAGES received for transmission must be written on the form provided by this Company for that purpose under and subject to the conditions printed thereon, and on the back thereof, which conditions have been agreed to by the holder of the following message:
THE W. T. U. COMPANY, President and General Manager.
TWO AMERICAN CABLES FROM NEW YORK TO GREAT BRITAIN.
CONNECTS ALSO WITH FOUR ANGLO-AMERICAN AND ONE DIRECT U. S. ATLANTIC CABLES.
DIRECT CABLE COMMUNICATION WITH GERMANY AND FRANCE.
CABLE CONNECTION WITH CUBA, WEST INDIES, MEXICO AND CENTRAL AND SOUTH AMERICA.
MESSAGES SENT TO, AND RECEIVED FROM, ALL PARTS OF THE WORLD.
OFFICES IN AMERICA.
 All Offices (21,000) of the Western Union Telegraph Company and its Connections.
OFFICES IN GREAT BRITAIN AND IRELAND.
 LONDON, No. 21 Royal Exchange, E. C. 4. *My Job*
 No. 109 Fenchurch Street, E. C. 3. *My Job*
 LIVERPOOL, 25, Market Street.
 GLASGOW, 25, Gordon Street.
 BIRMINGHAM, 1, Bull Chambers.

RECEIVED at July 8, 1899
 67 Co F Dy Paris 7
 Schmedtgen
 Record
 Chicago
 Send hundred London
 McCutcheon



of it in the hope that we might use it as a warning and a caution to other unsophisticated tourists wandering from their native prairies. In deference to urgent requests and in the hope that good may come of it, our readers are invited to give the illustration close inspection.

REVIEW OF SPECIMENS RECEIVED.

L. VIRGIL LEWIS, Vernon, New York: Envelopes, cards, etc., of ordinary merit. Try something original in the way of designing. Samples submitted are of very ordinary character.

REUBEN J. PRIOR, with Glover Brothers, Newark, New Jersey, submits a few samples of neat jobwork. Composition is excellent, presswork good, and knowledge of color values above the average.

WILLIAM A. DONNELLY, Rochester, New York, is an artistic compositor, as the samples submitted by him abundantly testify. Display is admirable, and in color work the justification and register is perfect.

F. W. THOMAS, of the Electric Press, Toledo, Ohio, submits a few samples of his artistic letterpress and steel die printing. They are well up to the high standard of the work usually issued from his establishment.

FITCH BROTHERS, printers, Central City, Nebraska, send a number of specimens of general work and of book composition. The uniform and acceptable character of the work is exceedingly creditable to the firm.

M. A. FOUNTAIN & Co., East Randolph street, Chicago, Illinois, send out a neat circular, printed in red and blue, on highly enameled stock. The composition and presswork are both good, up-to-date faces of type being used.

FROM Charles L. Rambo, with H. Ferkler, Chestnut street, Philadelphia, Pennsylvania. Some very neat specimens of artistic jobwork, both composition and presswork being of a high average. Selection of colors is in good taste.

"MORE CREATIONS" is the title of a handsome brochure issued by the Binner Engraving Company, of Chicago. It is printed in several colors and contains advertising designs gotten up by them since their "Modernized Advertising" was issued.

N. A. MATLICK, Kirksville, Missouri, forwards bill-head designs of ordinary merit. There is nothing artistic in either design or execution, the rulework being very imperfect. Mr. Matlick is improving by our criticisms, we are vain enough to think.

FROM F. A. Quillen, Bloomfield, Indiana, a certificate of abstract, the border of which is printed in red and blue, body in black. There is nothing very artistic about the job, but considering the difficulties under which F. A. Q. labored, it is a creditable production.

AS A specimen of high-grade presswork and artistic arrangement of colors, the "Portfolio of Specimens," issued by the Troup Manufacturing Company, of Dayton, Ohio, should take first place. The specimen of printing by the three-color process—a vase of roses—is a beautiful piece of half-

tone printing, and the balance of the specimens—in black ink—show an artist's conception of lights and shadows not quite so often met with as might be desired. The collection of twenty examples, neatly tied with red silk cord, is worthy of preservation as a souvenir of artistic presswork.

FROM Charles Collier, Shreve, Ohio, a package of varied samples of everyday work, the most of which is excellent in both composition and presswork. The design of the "City Café" card is good, but our space in this department is too limited to reproduce it.

A FEW dainty and attractive leaflets and cards from Albert Vawters, of East Gay street, Columbus, Ohio, show that he is an adept in placing artistic advertising before the public. The samples submitted are unusually well arranged, both as to composition and color effects.

SOME neat specimens of printing in red and black have reached us from the Dayton Blank Book and Printing Company, Dayton, Ohio. The samples comprise letter-heads, note-heads, circulars, cards, etc., the composition and presswork on which are up to the average of first-class work. Colors are brilliant and register perfect.

FROM the Gilbert & Bennett Manufacturing Company, makers of wire flower-pot stands, we have received a small catalogue the contents of which are fairly well printed. The cover design, engraved by the Illinois Engraving Company, of Chicago, is in the grotesque spinal-meningitis style of art, and a bad specimen of it at that. It is copyrighted.

FROM William C. Meintzer, Easton, Maryland: Sample of label in three colors—red, green and gold. If the line "India Myrrh" were in caps of a solid-face type, the label would be just about right. It lacks strength in that one place; otherwise there is no ground for fault-finding. The other samples are fairly good specimens of everyday work.

AN extensive assortment of jobwork from the Daily Tribune office, Kokomo, Indiana, gives evidence of taste and ability in display composition. The presswork is of good quality. The samples comprise booklets, programmes, stock certificates, cards, etc., and are the work of W. F. Jackson and D. F. Bell, both of whom are entitled to credit for the excellent quality of their work.

DORSEY PRINTING COMPANY, Dallas, Texas, send sample of printing in shape of pamphlet of the North Texas Normal College. The composition is up to average, but the selection of colors is poor. Black, with pale gray tints, would have been much better than the blue and red and green in which the job is printed. Too much color is far worse than not enough on a job of this character.

FROM John W. Phelps, Buckhurst Hill, Essex, England, we have received a package of jobwork, consisting of programmes, cards, circulars, letter-heads, etc. The composition shows artistic treatment in type display and combination of rule and border, and the presswork is very good. All the samples show that Mr. Phelps knows how to use the material at his command to the best advantage.

A MISCELLANEOUS assortment of samples of jobwork comes from Harlow M. Smith, foreman for the Watchman Publishing Company, Montpelier, Vermont, in the type composition of which much good taste is in evidence. The presswork is up to the mark save in the printing of half-tones, and exception might also be taken to the rather lavish use of inks of different hue which appear in some of the work.

GEORGE L. HARGREAVES, with the firm of De Leeuw & Oppenheimer, New York city, submits a sixty-four-page booklet—a price list of a New York clothing and men's furnishing house—which is a neat piece of work so far as composition and presswork are concerned. The make-up, however, is peculiar, and upon this George H. wishes us to express an opinion. Referring to pages 16 and 17, our opinion is that page 17 should be reversed.

F. D. PARKER & Co., 152 Monroe street, Chicago, Illinois, appear to have correct ideas as to the kind of stationery and printing up-to-date business people require for the purpose of pushing their various enterprises. The samples of cards, booklets, blotters, etc., issued by this firm are neat enough and artistic enough to induce business men to order supplies in spite of economical considerations. Composition and presswork are up to the highest average.

GEORGE A. WOLF, Wilmington, Delaware, sends us a pamphlet of eighty pages and cover, printed on enameled stock in two colors, which is a very good sample of fine letterpress printing. It is freely embellished with half-tone engravings, which are printed in black ink, while the text is printed in brown. The composition is excellent, the type being disposed around the vignetted half-tone cuts in a very neat manner. The presswork is good, especially on the half-tone illustrations.

A BEAUTIFUL specimen of typographic art is the catalogue of L. Graham & Son, Baronne street, New Orleans, Louisiana, the composition of which was done by James Newman. We regret that we cannot reproduce the artistic title-page of the catalogue, as the fine lines of the rulework will not stand the reducing process. The time that must have been spent in turning out such an artistic specimen of typography will, no doubt, be repaid to the proprietors by the patronage that must inevitably follow the consideration



THE EDUCATED PIG.
 Newspaper Sketch by
 J. T. McCutcheon.

of such high-grade letterpress printing. The other samples of work are equally as good as the catalogue.

FROM the Stone Printing and Manufacturing Company, of Roanoke, Virginia, we have received two specimens of rule and figure work which are certainly most interesting examples of skillful manipulation. They are plates of the land offered for sale by the New Lansdowne Land Company and the Pleasant Valley Land Company, of Roanoke, Virginia. The composition was done by Mr. William H. Bolen, and in so short a time that the work is a certificate of his skill and patience.

THE Chicago Photo-Engraving company, 79, 81 Fifth avenue, Chicago, Illinois, are candidates for the favor of the public in the line of *fin de siècle* monthly calendars. A series of calendars submitted show artistic conception and taste in combination of color, attractive designs, and finished execution. Each month furnishes inspiration to their artists for a new design, the drafting and execution of which is up-to-date and liberally treated as to color effects. The series for a year form an attractive and valuable souvenir.

JAMES M. KISSEL, New Castle, Indiana, sends a variety of specimens which warrant his title of art printer. The work is not only well composed but daintily printed. A feature of Mr. Kissel's society work is the introduction of hand-painted designs and decorative pieces on vegetable parchment. In some hands the combination of such effects is undesirable, but in the hands of Mrs. Kissel a reserve obtains which gives just the necessary touch of color to her husband's excellent typography.

ADVERTISING BLOTTERS were received from the following: Express Printing Company, Red Oak, Iowa—well displayed design, printed in green, red and gold; Frank B. Williams, Pittsburg, Pa.—neatly printed and embossed blotter; also neatly designed and printed folding match holder; Allen & Lamborn, Tacoma, Wash.—calendar blotter of attractive design, printed in four colors; Quick Print Company, Spokane, Wash.—well-printed blotter, advertising the fruit fair; University Press, Los Angeles, Cal.—well displayed and printed design in blue and red; W. H. Wright, Buffalo, N. Y.—neatly designed and delicately printed; Challinor, Dunker & Co., Pittsburg, Pa.—attractive design appropriate to the season, representing football player reaching for the ball, labeled "orders"; H. A. Ames, Francesville, Ind.—poorly designed—too much border and ornament, which makes the lettering indistinct; Thurston Print, Portland, Me.—design set in Bradley series of type, printed in red and black; John T. Palmer, Race street, Philadelphia, Pa.—very artistic design, neatly printed in delicate colors, with calendar and name printed in a chocolate brown.

NEWSPAPERS.

A SPECIAL edition of the Pen Yan (N. Y.) *Democrat*, issued September 17, was edited and gotten out by ladies for the benefit of St. Mark's church. The editorial part of the paper is brilliant and the mechanical execution good. It is an eight-page six-column folio, with a four-page cover printed in red ink.

THE *Progress-Review*, La Porte, Indiana, has issued an illustrated souvenir edition of twenty-four five-column folio pages inclosed in illustrated cover. The make-up of the paper is good, and the advertisements are very well displayed. The presswork is good, and the paper is worthy of preservation as a souvenir.

THE Lake Charles (La.) *Daily Press* has issued a special edition consisting of twenty-four six-column folio pages, devoted to the manufacturing industries of Lake Charles, with sketches of its leading citizens. Several half-tone views of manufacturing plants and the surrounding country are shown. The paper is well made-up and admirably printed.

THE Evansville (Ind.) *Courier* semi-centennial edition is a twenty-page seven-column folio, giving a review of the growth and work of the paper for the past half century. It is a tribute to the enterprise of the managerial and editorial staffs, and is well up to date in the line of daily newspaper work. A feature of this edition is the reproduction in facsimile of the first page of No. 1 of the *Courier*, issued in 1845.

THE Petrolia (Ont.) *Advertiser* is a six-column eight-page folio. The composition and make-up are good, the advertisement display being very creditable. The "Cycling Edition" supplement, of August 29, is printed on calendered paper in two colors—blue and orange—freely embellished with half-tone portraits and views. The presswork on the half-tones is very poor, all of them presenting a muddy and indistinct appearance.

THE fiftieth anniversary edition of the *Daily Advertiser*, Auburn, New York, is a handsomely printed four-column quarto, of thirty-two pages and cover. The numerous half-tone illustrations and portraits are beautifully printed, being clean and perfect in detail. The composition is excellent, the advertisements being well displayed. An artistic design ornaments the front cover page. The whole work is a credit to the editorial and mechanical staffs of the paper.

Hinsdale Doings, published at Hinsdale, Illinois, is a three-column octavo weekly, very neatly printed on good stock, and disseminating quite a wealth of local news. It is issued by Dan. H. Merrill, aged sixteen, who does the editorial work and typesetting, with the assistance of a few companions, after school hours. The displayed ads. are attractive, and the composition of the news portion, barring a little inequality in spacing, is good. The make-up and general appearance of the paper would do credit to a veteran in the business.

NOTES ON PUBLICITY.

BY F. PENN.

FAILURES tell why they could not. Successes tell how they did. It is generally lack of push and push.

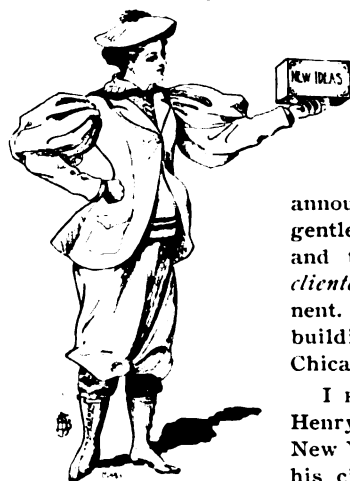
A NEWSPAPER had better have ten \$10 ads. than one \$100 one, but it is often easier to get one \$100 ad. than one \$10 one.

FRANK L. PARKER, stationer and blank-book maker, Troy, New York, announces that he has disposed of his business to H. B. Nims & Co., and asks for an expression of opinion on the lay-out of his circular. It is very good as an idea, and as the work of a layman may be commended. The public is not interested in this, however, and from a business standpoint the work is not of a character to give importance to the establishment issuing it.

BRAVO, Boston! To you belongs the palm of newspaper courtesy. In the breezy and lanate West, when a man juggles with the truth we have recourse to sturdy English to express our ideas. We are not crippled in our gifts like the Houyhnhnms, who could only express disbelief by saying that the truth juggler "said that which was not." The Boston *Herald* says it has the largest circulation, and the *Globe* diplomatically says that the *Herald's* statement is "conspicuously inexact." With a circulation of over 183,524 daily the *Globe* can afford to be courteous.

F. O. CLIMER, representative of the Marder, Luse & Co. branch of the American Typefounders' Company, Chicago, sends out advance notices, which he prefaces by a story illustrative of the value of making a distinction between the type he has to sell and that of lower grade. This is the illustration: A cardinal having invited a divine to his feast in the hope that he might derive some amusement from the well-known peculiarities of his guest, opened the table talk by saying: "Your reverence, I would like to know if, in your opinion, it is lawful, under any circumstances, to baptize in soup." "I make a DISTINCTION," replied the divine. "If you ask, Is it lawful to baptize in soup in general? I say no; but if you ask, Is it lawful to baptize in your eminence's soup? I say yes, for there is really no difference between it and water."

I AM informed that Mr. W. H. Munroe, superintendent of the mechanical department of George E. Cole & Co., Chi-



ago, has gone into business for himself in the specialty of illustrated advertising of all kinds. I attach one of his illustrations to this note. I find it used in his business announcement. Mr. Munroe is a gentleman of taste and sincerity, and this is evidence that his *clientèle* will generally be permanent. He is located at 507 Pontiac building, 358 Dearborn street, Chicago.

I HAVE received a letter from Henry the Printer, from Ithaca, New York, in which he says that his circular commented on last month was intended for local circulation only. In this connection I have received a letter from Mr. Theo. Bishop, treasurer of the Union Bank Note Company, of Kansas City, Missouri, who claims that the advertising idea and illustration of "Positively Shocking," belongs to him. I may say that Mr. Henry made no specific claim to the idea as original with him, but as he sent me the specimen I concluded that he was the originator. Mr. Bishop is so prolific in good ideas, and has so much refined

taste in working them out, that he must expect the inevitable result. "Imitation is the sincerest flattery." It may be that Mr. Henry will "defy the allegator," but at present the case rests in favor of Mr. Bishop. So far as I am concerned I am always pleased to use a good thing when I see it, and I presume Mr. Henry holds the same views.

LAST year Robert Craik McLean had a kodak, and, like the boy with a tin horn, everybody suffered. He has given



me the accompanying picture of his little girl in light marching order inspecting her Christmas aggregation. It makes a good Christmas illustration for advertising.

T. S. HOLBROOK, formerly manager of the advertising department of A. A. Vantine & Co., New York, has taken up the lines of advertising, publishing, editing and printing independently and resigned his position with the Vantine Company. From specimens of Mr. Holbrook's work submitted to me there is every assurance that any business houses requiring his services in his specialty will be skillfully served.

THE Baltimore Engraving Company, Baltimore, Maryland, have forwarded some interesting specimens of their advertising. In one of their circulars they say very truly, "If it is worth while to advertise at all, it should be done so as to extract the full value of your money." On the subject of printing they say: "It becomes a serious question when a large quantity of printed matter is to be ordered, just how good it should be, and usually the purpose it is intended to serve should decide that. If you need a cheap job, make it cheap by using an inexpensive paper and condensing—but not crowding—your matter into compact shape; but don't—oh, don't make it cheap by getting estimates from a dozen or more printers, with the injunction to each: 'Now you got to figger low to ketch this job,' knowing full well when you give it to the lowest bidder that he will do it in the meanest sort of style; knowing that there will be no attempt to speak of at 'making ready'; that the press will be run at a speed that will guarantee every sheet to bear a different style of crookedness from its neighbor. In a short time the cheap ink settles into the small letters, they 'fill up,' but you can't expect a cheap printer to stop a cheap job just to 'wash out' the form or to use better ink where he has to 'figger low.' Is such a job cheap? There might be some special cases where it would be, but ordinarily it would so far fall short of its possible result if printed in better style that it would be anything but cheap. Give this same job reasonable care in all particulars, and its cost will not be greatly increased, while the result will be attractive. In the other case its repulsiveness defeats its object. Good printing does not of necessity mean expensive printing."

TRADE NOTES.

THE Great Western Typefoundry, Kansas City, Missouri, have removed to their new building built expressly for them, at 710 and 712 Wall street.

MR. WILLIAM WENZ, who has long been connected with the firm of Joseph Wetter & Co., of Brooklyn, New York, is now a partner in the business.

LEE REILLY, one of the linotype operators of the Boston *Traveler*, has issued a challenge to any linotype operator in the United States for a six-days' contest, five hours to constitute a day's work, for \$500, the contest to take place either in Boston or New York.

THE Kenyon Printing and Manufacturing Company, 502-508 Locust street, Des Moines, Iowa, announce that they have added to their plant a high-grade, modern bindery and lithographing department, and have made other extensive additions to their business.

CHARLES M. BENNETT, for many years with Pierce & Co., booksellers, Springfield, Ohio, has severed his connection with that firm, and, with Thomas Payton, of the *New Era* office, has bought the D. H. Mitchell job offices on North Limestone street, taking possession September 24.

THE Inland Typefoundry, St. Louis, Missouri, have issued Supplement No. 1 to their February, 1895, specimen book, showing, among other late productions of their establishment, the St. John series and initials, Cosmopolitan, Inland, Iroquois, and their Inland and New Art ornaments.

SAMUEL STEPHENS, well known to the trade as a dealer in printing materials, at 174 Fort Hill Square, Boston, reports that he recently received a letter in reply to an advertisement inserted by him twelve years ago in the old Boston *Weekly Globe*, long since gathered to its fathers. It wasn't from Philadelphia either.

THE quality of the goods manufactured by Karl Krause, of Leipsic, Germany, in the line of printers' machinery, is shown by the record of prizes taken at recent exhibitions. At the exhibitions of Teplitz, Lübeck, Königsberg and Charlevoi he received the golden medal at each, and at Charlevoi he also received the diploma of honor and the diploma of progress.

HERBERT L. BAKER, the manager of the Buffalo branch of the American Typefounders' Company, has recently issued a neat and convenient composition scale showing the number of ems contained in square inches from one to one hundred, for type ranging from 6-point to 12-point. Mr. Baker's address is 83, 85 Ellicott street, Buffalo, and copies of his scale will be sent to anyone upon request. Write him.

THE A. D. Farmer & Son Typefounding Company have appointed Mr. W. J. Kelly as one of their representatives. Mr. Kelly has been a contributor to almost all the technical journals in the printing trade and his name is familiar in printing circles generally. Mr. Kelly brings a long and varied experience to aid the customers of the interest he represents, an appreciation of which will be valuable to all concerned.

MR. T. TILESTON WELLS, receiver of the George Mather's Sons Company, in pursuance of an order of court, has transferred all the assets of that company which he held as receiver to George Mather's Sons, and all bills for goods purchased and remittances for goods sold should be sent direct to them. The company is hereafter to be known as George Mather's Sons, and will be found at old address, 29 Rose street, New York.

IN these days of uncertainty of the future of the type and printers' supply trades it is pleasant to note that increasing business obliges the H. C. Hansen Typefoundry, of Boston, to seek more commodious quarters. Accordingly, a portion

of the building adjoining their place at 26, 28 Hawley street has been leased and put in order for immediate occupancy. The Hansen foundry is notable because of its refusal to cheapen the quality of its goods to meet the competition of rivals, and as a result has steadily held its trade through all the storm of financial troubles which has raged around it.

THE catalogue of Bolton & Strong, 510 to 514 Montgomery street, San Francisco, which has just reached us, well exemplifies the fact that the demand for fine process engraving on the Pacific slope can be supplied without sending to the East. The book contains a range of work from half-tone plates to line engravings for newspaper illustrating that ranks with the best work of this description. This firm also operates the three-color process, and the cover of their catalogue is enriched with a fine specimen of this class of work. The book is from the press of the H. S. Crocker Company, and is a very creditable production throughout.

AN interesting and pleasant token of the high esteem in which the well-known firm of Van Allens & Boughton is held by the trade generally and by that of New York in particular will be the banquet to be given in honor of Messrs. George W. Van Allen, William H. Van Allen and Frank C. Boughton, the partners in the celebrated firm of printing press manufacturers, at the Hotel Brunswick, New York, on Saturday evening, November 2. The committee of arrangements includes Joseph J. Little, E. M. Watson, I. H. Blanchard, Richard R. Ridge, A. H. Kellogg, James A. Rogers and E. Parke Coby, and they declare they "will spare no effort to make the evening memorable and one worthy of our genial guests."

BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery, and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

MAZARIN SERIES is the newest type face gotten out by Barnhart Brothers & Spindler. A page of it is shown elsewhere.

GET A PAPER CUTTER.

Frank Barhydt, 171 La Salle street, Chicago, agent for the Peerless paper cutter, is making very low prices on 30-inch cutters to close out a line of samples. Write him.

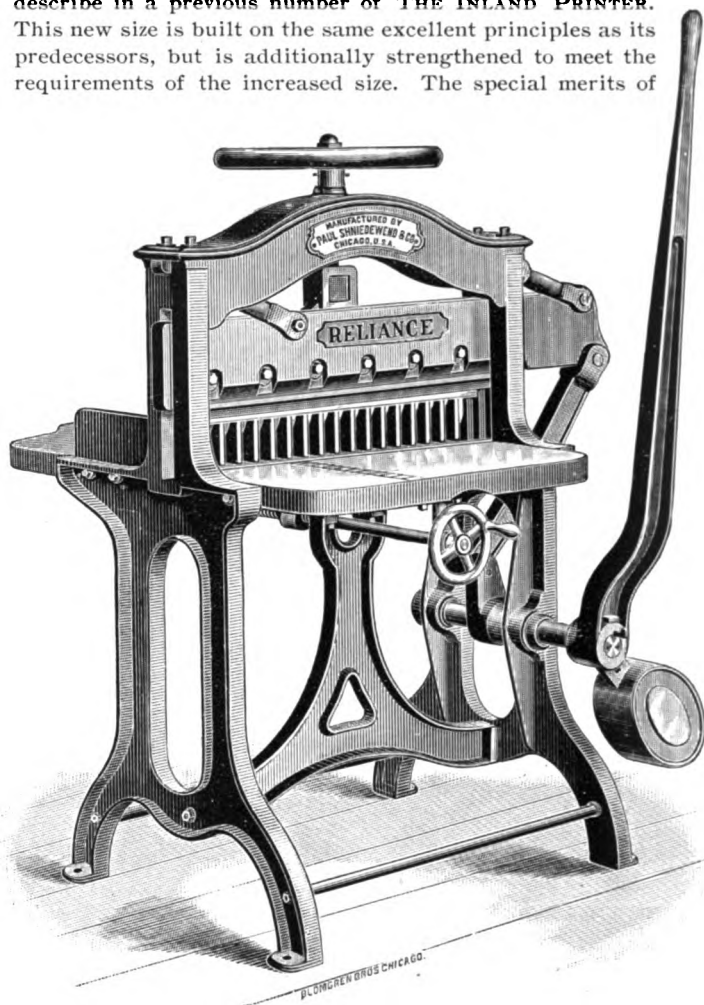
MODERN FOLDING MACHINES.

Since the merging of the Stonemetz Printers' Machinery Company into the Campbell Printing Press and Manufacturing Company, and Mr. J. H. Stonemetz's withdrawal from the Campbell Company, he has been engaged in the development of new ideas in the construction of folding machines, the result being the new folder advertised in THE INLAND PRINTER for the first time this month.

Besides eliminating the defects of many of the older folding machines, Mr. Stonemetz has embodied in the new one desirable features entirely new. One of these, and a most important one, is a construction which makes it possible to build a book folder as cheaply as a country newspaper folder without affecting its accuracy or wearing qualities. In all the machines the third and fourth folds may be made either parallel or at right angles, at the will of the operator, and the delivery from both is into the same packing box. Another very commendable feature is a supplement feed attachment, which may also be used as a cover attachment. Further information may be obtained from J. H. Stonemetz & Co., 25 Park Row, New York.

THE NEW RELIANCE CUTTER.

The accompanying illustration shows the recent addition — the 28½-inch — to the popular series of Reliance Lever Cutters, the smaller sizes of which we had occasion to describe in a previous number of THE INLAND PRINTER. This new size is built on the same excellent principles as its predecessors, but is additionally strengthened to meet the requirements of the increased size. The special merits of



this size cutter are set forth by the manufacturers as follows: It affords very nearly the cutting capacity of a 30-inch machine, as it cuts all but one of the regular sizes of book papers within the range of the latter, namely: 30 by 40, while, as to price, the cutter can be purchased for much less. The extra one-half inch allows 28 by 42 stock to be cut readily, and also cardboard and double cap the long way. The clamp wheel is lower by several inches than on any other cutter of equal or larger size, making it much easier of operation. The leverage is powerful and the knife has a clean shear cut. The back gauge and clamp are interlocking, and the back gauge extends to within one inch of the side gauge. The entire machine is interchangeable. It is built as simple as possible, without gears or springs or cams and without adjustments or attachments of imaginary value. The satisfaction given by the many Reliance cutters already in use is the best evidence that they are constructed in a first-class manner. They are manufactured by Paul Shniedewend & Co., of Chicago.

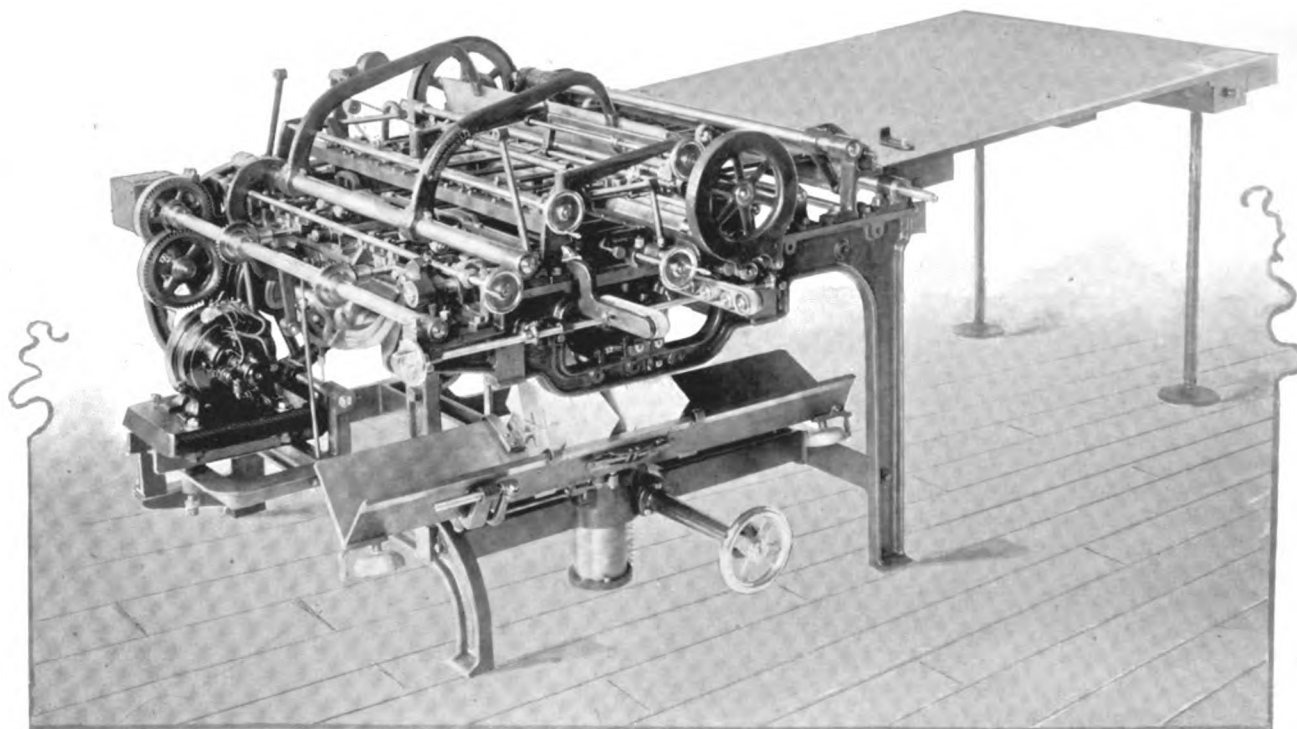
A NEW STATIONERY CATALOGUE.

The new catalogue issued by the western house of George B. Hurd & Co., 173 and 175 Monroe street, Chicago, is a sixteen-page pamphlet, illustrated with half-tone and other cuts, containing sizes, styles and prices of the various writing papers, envelopes, tablets, visiting cards, etc., manufactured and handled by the firm. Particular attention is

given the assortment of papeteries put up especially for stationers' use, the lines being very complete. The work is finely printed, and has so much in it of value to stationers and others using this line of goods, that many who read this mention will undoubtedly desire a copy. It will be sent to such on request by addressing the firm at above address.

ANOTHER NEW FOLDING MACHINE.

The illustration on this page shows the new Rapid Drop Roller Folder made by Chambers Brothers Company, Philadelphia, Pennsylvania. It will receive sheets printed as two sixteens or two thirty-twos, cut them apart, fold and deliver each signature separately. It has a self-registering side guide, and, while having an unusually large range of adjustment, the manufacturers have devoted a great deal of attention to facilitating the various changes and have succeeded in producing a machine in which the time required to make them is reduced to a minimum. The packing box is controlled by a handwheel and ratchet device enabling the



operator to instantly adjust it to any size sheet it may be desired to fold. The illustration shows the machine fitted with electric motor, but unless otherwise ordered it is furnished with the usually pulley for a belt. It has a capacity of about 4,000 signatures per hour, can be fed either by hand or by automatic feeding machine, and those contemplating adding a new folder to their equipment will make a mistake if they do so before investigating the merits of this machine. Full particulars as to prices and terms may be had on application to the manufacturers.

JENSON OLD STYLE.

The Jenson Old Style series, one of the latest faces of the American Type Founders' Company, is meeting a large sale. The company has issued a very attractive up-to-date compend of twenty-four pages, printed on hand-made paper with deckle edge. A large edition of this handsome specimen has been printed, and it is desired to place a copy in the hands of every proprietor and artistic printer in the United States. Send a card to any office of the American Type Founders' Company.

THE NIAGARA AUTOMATIC FEEDER.

The J. L. Morrison Company, 15, 17 Astor place, New York, have added to their Niagara Automatic Feeder, notice of which was given in a recent number of THE INLAND PRINTER, a perfected registering device which makes the feeder more than ever an indispensable adjunct to a printing office. Heretofore it has been necessary to trust to the carefulness of the boy or girl on the feeder's box in the execution of a job in colors requiring delicate manipulation, with very often indifferent results. There is no possibility of anything but perfectly accurate register with the use of this machine, however, and we doubt not that the time for the passing of the pressfeeder is at hand.

AN UNBROKEN RECORD.

The Brown & Carver paper cutter was first put on the market in 1871, and since that time its record for reliability has been unbroken. The positive stroke of the knife, which is drawn down at both ends by a crank motion, and the ease

and simplicity of adjustment are appreciated by paper workers who require a rapid and accurate machine. Their new 63-inch cutter, which is advertised on another page of this issue, combines many novel and desirable features, among which may be mentioned the attachment for moving the gauge by power at any desired speed, small floor space occupied (all mechanism being contained within the frame), and starting mechanism accessible from either side as well as the front. It is practically noiseless, being operated by a friction clutch, and steel shafts and case-hardened bolts render it very durable. The Oswego Machine Works, Oswego, New York, are the manufacturers.

COPPER SPACES — MACHINE CUT — THIN AS PAPER.

Stop fooling with paper spaces!—fooling away time! Banish justification with cardboard!—when wetted cards swell and your line expands, and trouble without end begins. Thin Machine-cut Copper Spaces, thin as paper, on 12, 18, 24, 36 and 48 point bodies, assorted, about 1,500 in a font, for \$1 net; have caught on wherever shown. Use them, and you will wonder how you ever got along without

them. One dollar spent for them will save many dollars in time. Send a dollar to any branch of the American Type Founders' Company, the selling agents, and buy a trial font. We have no hesitation in saying this is a right good, time-saving, trouble-preventing thing.

THE POCKET KODAK.

The latest and one of the most useful additions to the ranks of hand cameras is the pocket kodak made by the Eastman Kodak Company, Rochester, New York. It is made



of aluminium, is $2\frac{1}{4}$ by $2\frac{3}{8}$ by $3\frac{3}{8}$ inches in size, and makes pictures $1\frac{1}{2}$ by 2 inches, which can be enlarged to any reasonable size. The cut herewith, made from a picture of the Empire State Express while running

at a speed of seventy-two miles an hour, fully demonstrates its ability to do work superior to any hand camera now on the market. It can be used with either plates or film, can be loaded in daylight, and the shutter is adapted for either time or instantaneous exposures. Its lightness, simplicity and low price will doubtless add many enthusiastic votaries to the ranks of amateur photographers.

ABOUT ELECTRIC MOTORS.

A representative of THE INLAND PRINTER recently visited the works of the Card Electric and Dynamo Company, of Cincinnati, and was much interested in the advance made in the motor line by this concern. All of the machinery in the establishment is propelled by electricity, each machine—whether lathe, planer or drill—having a small motor attached directly to it. The power can be easily regulated and drives the machine as satisfactorily as steam, and has a number of advantages over that method of operating. Attention was called to the advantage of having these motors attached to machinery in the line of printing, such as presses, folding machines, etc., and an opportunity was afterward offered of seeing one of their motors in actual use on one of the printing presses running in the exhibit of the Foote & Davies Company, at the Atlanta Exposition. The motor is attached directly to the main driving shaft of the press and takes up no more space than the ordinary driving pulleys. It runs at five speeds in the forward direction and has one slow speed to back up. There are so many advantages in this method of obtaining power that we have not room to enumerate them here, but full information will be sent to those interested by addressing the company.

A USEFUL TOOL.

It is a poor job printing office that cannot boast a mitering machine of some sort, but there are many that would better be relegated to the junk pile, as they are incapable of doing clean or accurate work. A good miterer is a time-saver and a money-earner. There is none better than the Golding "Upright." It is thoroughly made, the cutter knife is held at right angles with the rule by means of an upright post upon which the cutter head travels; and the bed can be moved so as to utilize the entire length of the knife. Send to Golding & Co., Boston, Philadelphia or Chicago, for catalogue showing this and other valuable labor-saving tools made by them.

IT WILL PAY

Photo-engravers to send to Scovill & Adams Company, 423 Broome street, New York, for their photo-engravers' catalogue with latest information concerning the art.

MAKE-UP TABLE.

An illustration of the Martin Page Cabinet and Make-Up Table, made by the F. Wesel Manufacturing Company, is shown in our advertising columns. Its iron or brass-tipped top is intended as a make-up table, the rollers enabling it to be pushed wherever desired for the placing of the forms in the stereotyping or pressrooms. The drawers are arranged in compartments of the average column width, and in them may be stowed by the make-up, without the usual "chasing" about the office from table to galley rack, so familiar to habitués of a newspaper office, the type from each page as it comes back as dead matter. It helps the type to wear longer because absolutely dustproof, and, as it is built of only the best material, will last the lifetime of any printing office.

ON TO ATLANTA.

For those about to visit Atlanta and the Exposition, the Chicago & Eastern Illinois Railroad is offering exceptional inducements in the way of service and rates. The Chicago & Nashville Limited, which leaves Dearborn Station daily at 5:00 p.m., arrives in Atlanta early the following evening. This is fifty-five miles the shortest route to Atlanta, and is the only line having a dining car service from Chicago to the South.

A pocket size guide to Atlanta and the Exposition will be sent free upon application to city ticket office, 230 Clark street, or Charles L. Stone, general passenger agent.

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 1st of each month, and no want advertisements for any issue can be received later than the 20th 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.

BOOKS.

ALL live printers should have Bishop's "Practical Printer," 200 pages, price \$1. Also his "Printers' Ready Reckoner," 50 pages, price 50 cents; "Specimens of Job Work," price \$2. Sold by H. G. Bishop, 126 Duane street, N. Y., and all typefoundries published for printers. Also "The Job Printer's List of Prices and Estimate Guide," price \$1. All who are starting in business need these books.

ARTISTIC DISPLAY IN ADVERTISING is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and ad. writer should have. Size, 8 by 11 inches; 96 pages, embossed cover; post-paid, 30 cents. INLAND PRINTER CO., 212-214 Monroe street, Chicago, 197 Potter Building, 38 Park Row, New York.

COMPLETE SET of "The American Art Printer," 6 vols., \$3.99; original price, \$13.50. J. D. WHITE, 183 Sixth ave., New York.

MASURE'S METHOD OF EMBOSSEING It contains how to make counter dies at a cost of less than 1 cent per job, and everything relating to this class of work. Price, \$1. Specimens of embossing, three 2-cent stamps. P. MASURE, 81 Fifth avenue, Chicago.

PRINTERS—Do you swing Indian clubs? Send 25 cents to FITCH BROTHERS, Central City, Neb., for programmes or movements in continuous combination, for one or both hands; easy and difficult motions; tossing, whirling and catching of clubs; healthful, enjoyable, graceful exercise.

PRINTERS—Mail \$5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. GEORGE W. SMALL & CO., Kinney avenue and Wold street, Cincinnati, Ohio.

SEND 10 cents (silver) and let us show what was done on 12 by 18 Gordon press. Thinking printers see a good thing in the parcel we send. Your associates will want same when they see yours. THE NORTH STAR, Westfield, Mass.

THE PROOFSHEET is a helpful, progressive monthly magazine, upholding the dignity and worth and value of the proofreading profession. It does not seek popularity by frequent mention of individuals, but devotes its pages to matters of practical interest. 10 cents per copy; \$1 a year. Canvassers wanted. BEN FRANKLIN CO., publishers, 232 Irving avenue, Chicago.

FOR SALE.

FOR SALE—Half-tone screens for three-color plate process. Levy's best 10½ by 12½; bargain. Address JOHN HILL, 4600 Grand boulevard, Chicago.

FOR SALE—One Royle radial arm routing machine, good as new, used but a few weeks. Also 1 Lloyd trimmer, nearly new. Will sell both cheap. Machines are in Chicago. Address "L 20," care INLAND PRINTER.

FOR SALE—Two Donnell paging and numbering machines, complete and in good working order; each with 2 steel heads, 4-wheel for paging and 6-wheel for numbering; low for cash. Address "L 30," care INLAND PRINTER.

SITUATIONS WANTED.

AN EXPERIENCED SALESMAN of printing presses and printers' supplies is open for engagement January 1. Has *practical* knowledge of every device used by various press and other manufacturers of machinery and supplies used by the trade. References. All correspondence confidential. Address "L 27," care INLAND PRINTER.

COMPOSITOR on both job and book composition wishes a situation. References if desired. Out of town offers considered. SAMUEL R. TODD, 55 Fulton street, New York.

PROOFREADER, one of the best in the United States, wants position with publishing house or daily newspaper; references as to ability and character; age 30. Address "L 14," care INLAND PRINTER.

SITUATION WANTED—Temperate, reliable man, experienced in news, book, railroad and general job printing, desires position as foreman of job or newspaper composing room. Address "L 17," care INLAND PRINTER.

WANTED—By a competent man of ten years' experience, a position as superintendent of a printing and publishing house. Address "L 21," care INLAND PRINTER.

WANTED—Position as job compositor, proofreader, estimator, stock-man, assistant editor, foreman—any one or all. A 1 reference. Address "L 16," care INLAND PRINTER.

WANTED—Position as manager of job office; thoroughly competent to give estimates and take full charge. Five years' experience as manager. Address "L 25," care INLAND PRINTER.

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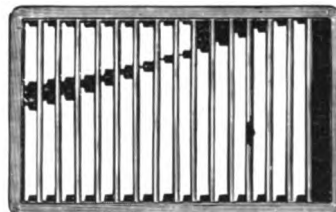
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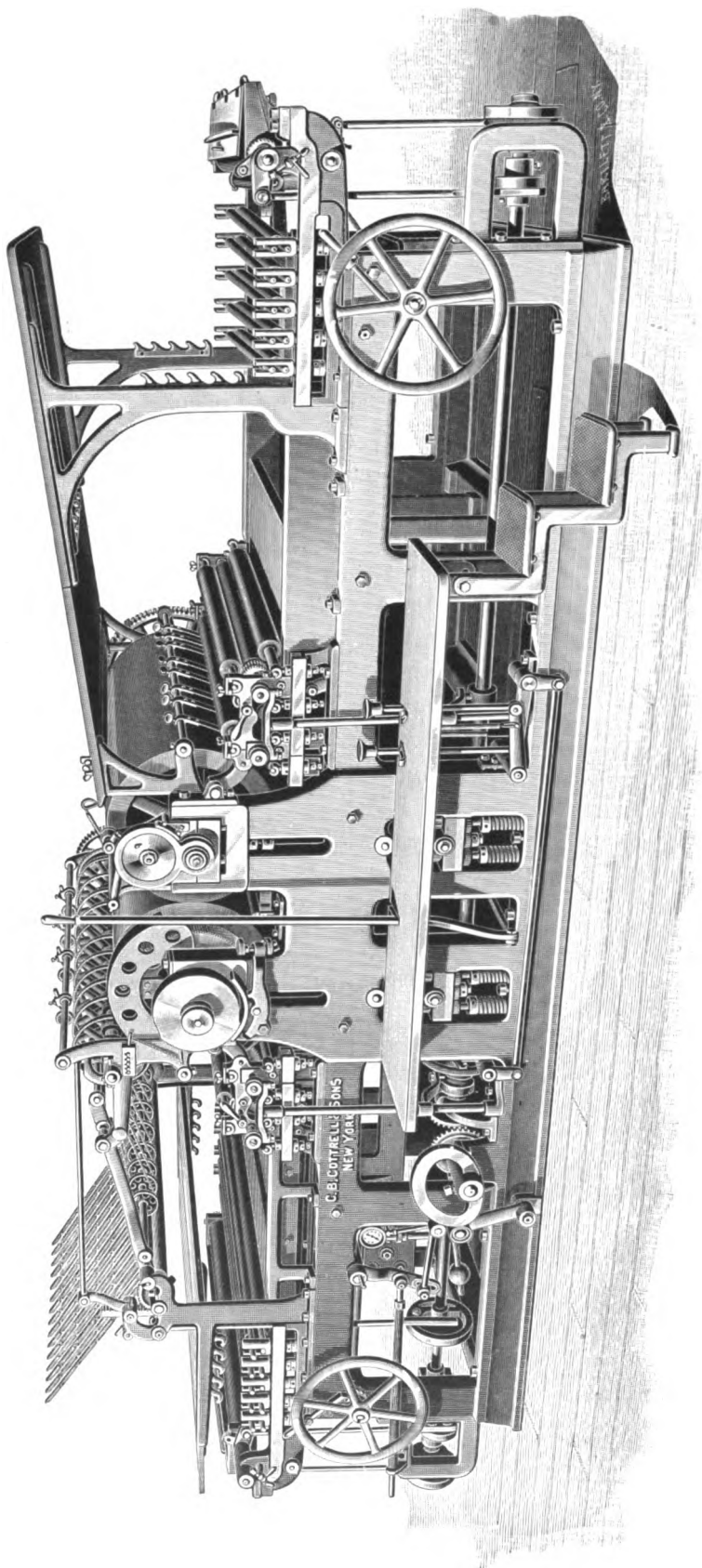
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The Impression is absolutely accurate, and is given with a simple and very powerful toggle applied directly back of the center of the platen; this, in combination with the goose-neck, produces a "dead dwell" on the impression, and a long rest of the platen receiving the sheet.

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We are making and placing on the market a first-class

“Linen Ledger and Record Paper.”

These papers will be designated by a watermark in each sheet, facsimile of said watermark herewith shown:

FAIRFIELD PAPER CO	1895	FAIRFIELD
LINEN LEDGER		MASS., U.S.A.

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Our second-grade Ledger is watermarked:

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Presses, * Pa-
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Sorts for body Type
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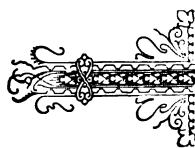
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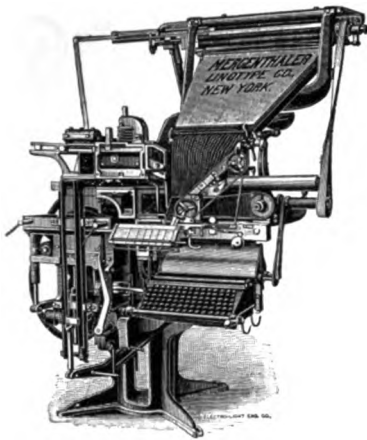
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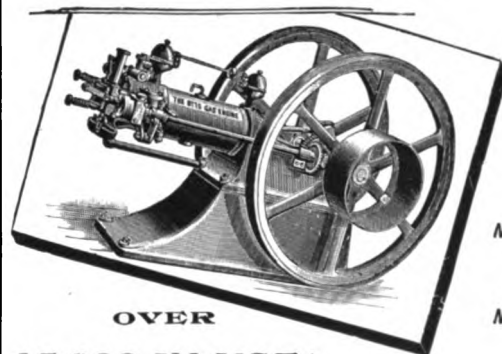
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1896							1897																		
JANUARY		JULY					JANUARY																		
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1896. June. 1896.						
Sunday Monday Tuesday Wednesday Thursday Friday Saturday						
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28	29	30				
		Moons Phases	Last Quarter 3 rd	New Moon 11 th	First Quarter 18 th	Full Moon 25 th

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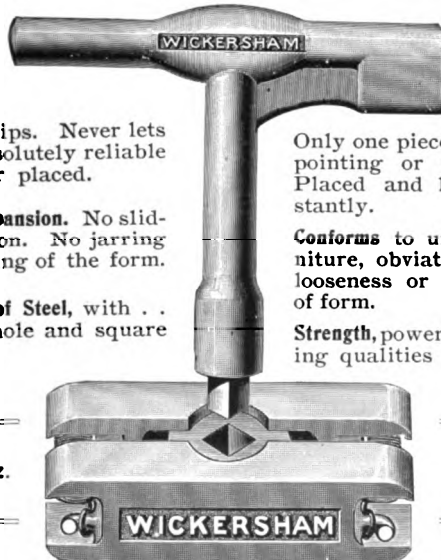
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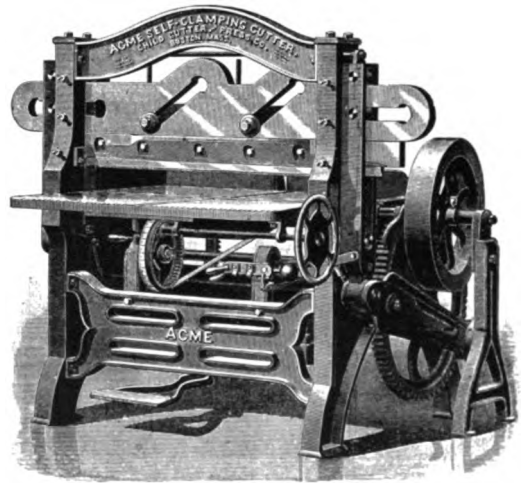
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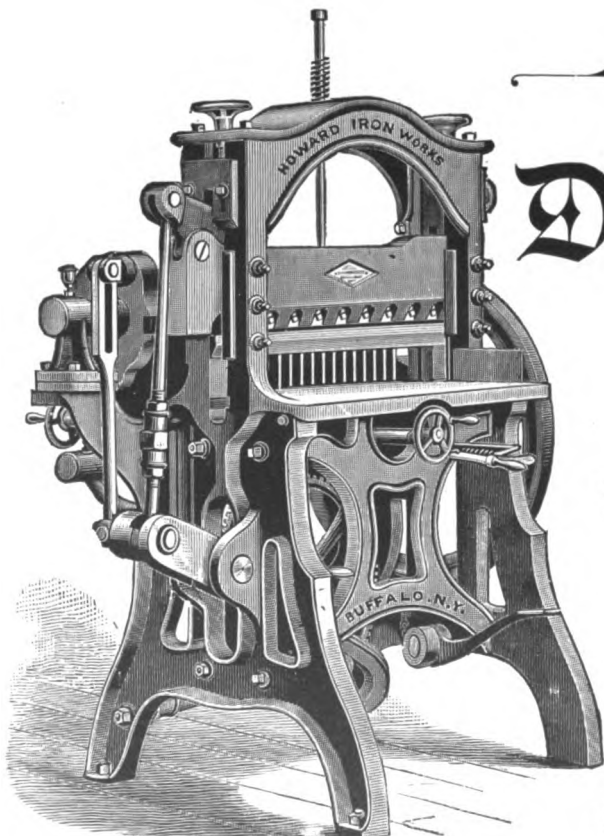
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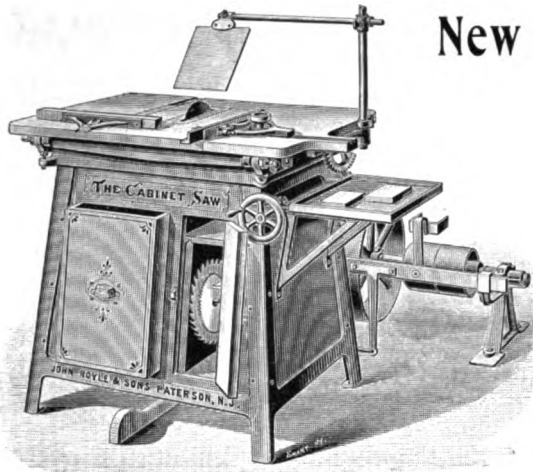
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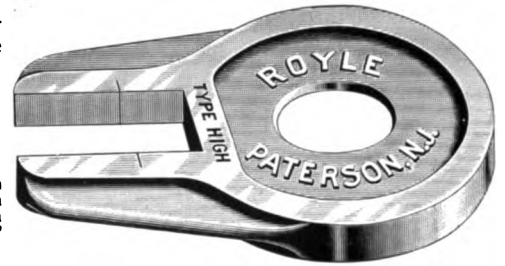
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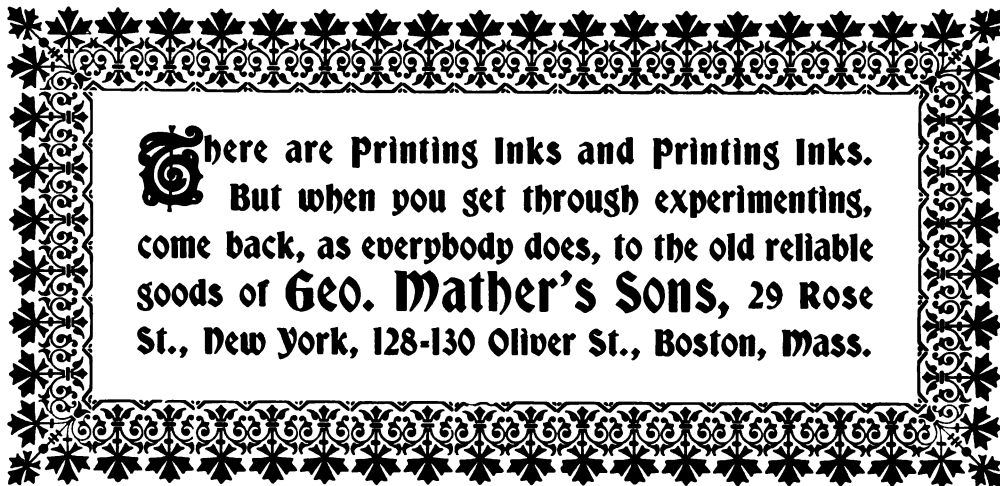
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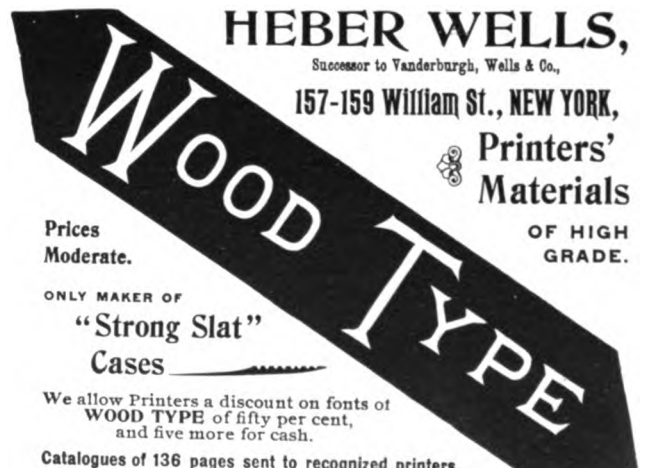
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Insertions in this Directory are charged \$6.00 per year for two lines, and for more than two lines \$2.00 per line additional.

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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.

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 Pittsburgh, 308 Wood st.
 Cleveland, 239 St. Clair st.
 Cincinnati, 7 Longworth st.
 Chicago, 139-141 Monroe st.
 Milwaukee, 89 Huron st.
 St. Louis, Fourth and Elm sts.
 Minneapolis, 113 First ave., South.
 St. Paul, 84 East Fifth st.
 Kansas City, 533 Delaware st.
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THE INLAND PRINTER VEST POCKET MANUAL OF PRINTING

A Full and Concise Explanation of all the Technical Points in the Printing Trade, for the Use of the Printer and his Patrons.

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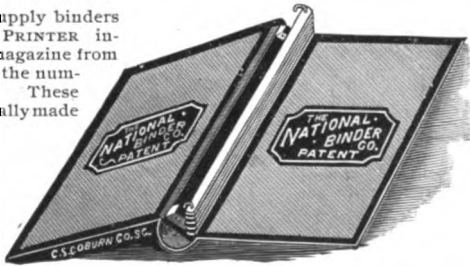
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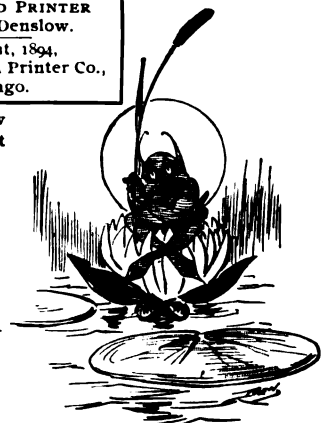
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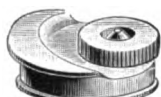
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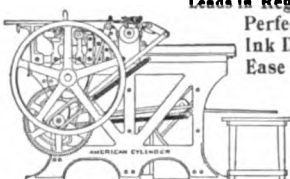
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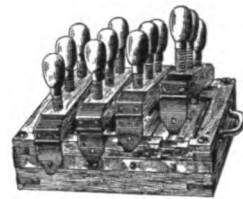
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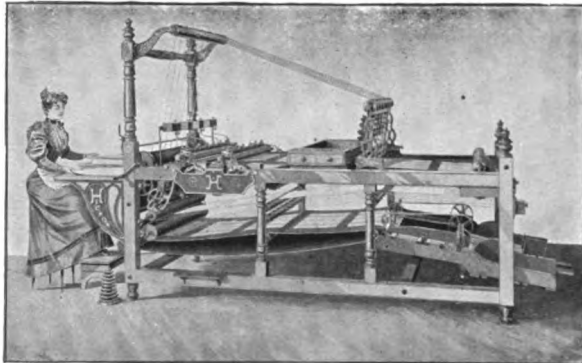
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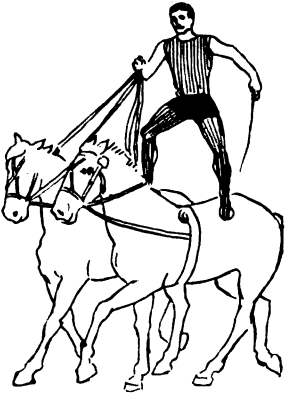
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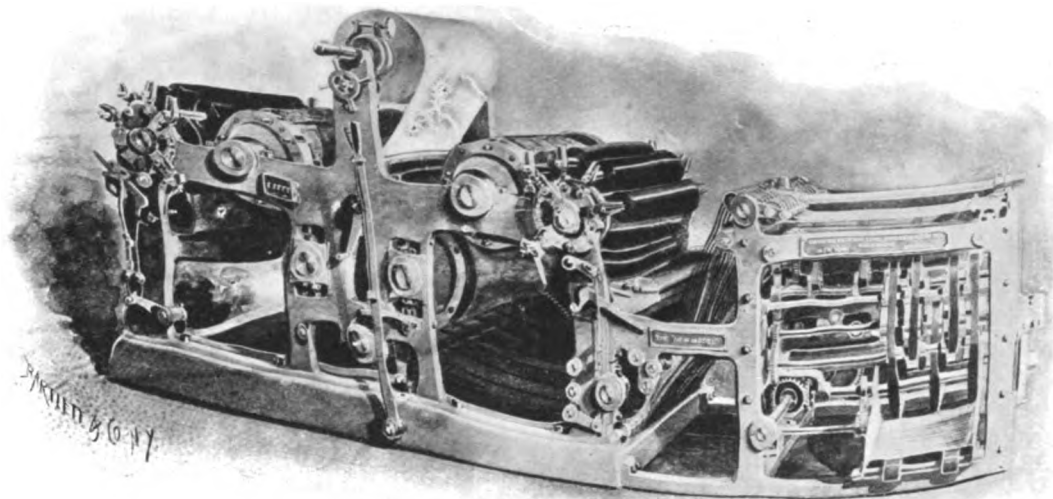


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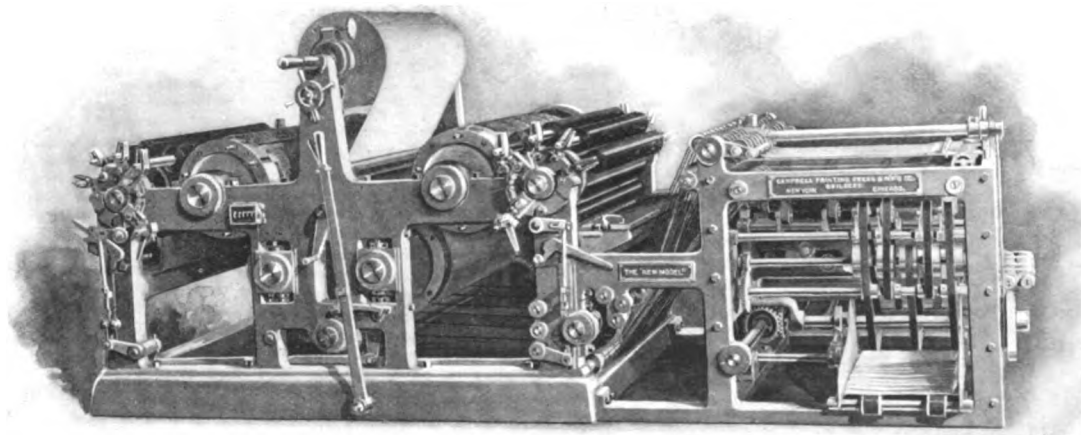
A WORD ABOUT OURSELVES.

WE manufacture and handle everything in the Paper line, from the lowest grades of wrapping to the sumptuous productions necessary to meet the requirements of the highest grade of modern typography. ● The smallest orders receive the same careful attention as the largest, and are especially solicited from those who have not before dealt with us. ● Our enormous manufacturing and handling facilities enable us to fill all orders with the least possible delay, and the uniform, fair treatment extended, soon converts the occasional buyer into a regular patron. ● It will be to your advantage to write us when in need of anything in our line. ● J. W. Butler Paper Company, 212-218 Monroe Street, Chicago, U. S. A. ● ●

The "New Model" as it appears to the eyes
of our competitors, and
as they would have *you* believe it to be.



The "NEW MODEL"—tested by time, indorsed by users, and



as it appears to the unprejudiced mind and eye, *and is*—the fastest, simplest and most economical press to operate.



Campbell Printing Press & Mfg. Co.

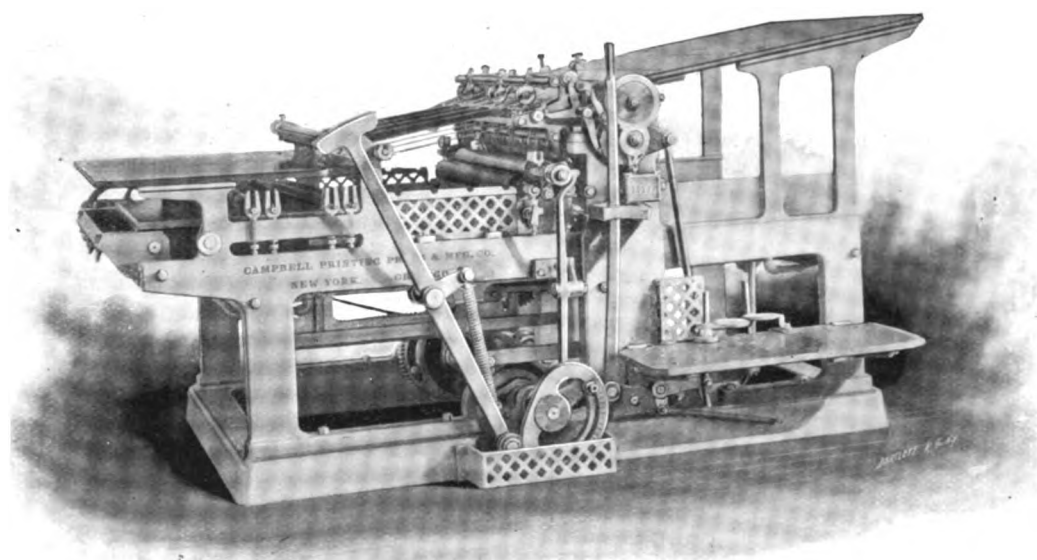
5 Madison Avenue, New York.

334 Dearborn Street, Chicago.

When the Bubble Burst

the hard, cold fact was forced upon him that *machinery* has *much* to do with profit or loss. He had nursed his pre-historic presses as tenderly as a mother could her child

—— BUT HIS COMPETITORS SWAMPED HIM ——
his presses were not ungrateful, they were simply fundamentally behind the times.



The printing machine of today must be more than a printing press, it must be and *is* a vital factor in the profit making.

The "Century Pony"

is inherently strong in those elements which tend to make a man prosperous.



Campbell Printing Press & Mfg. Co.

5 Madison Ave., New York.

334 Dearborn St., Chicago.

“Binner Half-tones”

MEAN



Perfect Half-tones.

◆ ENLARGED EDITION ◆



MODERNIZED ADVERTISING

Sent on receipt of Ten Cents Postage.

SPECIAL ANNOUNCEMENT.

With the October number we completed our series of the “Binner Plant Illustrated,” and trust that this series of advertisements was the means of acquainting the readers of *THE INLAND PRINTER* with our institution, our facilities, quality of work and the modern methods used in conducting our establishment. We shall continue to cater, as we have in the past, only to those desiring the very best work.

Respectfully,

BINNER ENGRAVING COMPANY
CHICAGO.

Send for
1895 Stock Catalogue.

AN OLD ESTABLISHED
BUSINESS UNDER A
NEW TITLE. 



FOUNDED in 1880, the business of this house has been conducted since the death of D. J. Reilly, in October, 1889, solely by Mr. Maigne, the surviving partner, under the title of D. J. Reilly & Co. From and after January 1, 1896, the firm name will be as herewith indicated. The well-known reputation of this establishment is a sure guarantee that all work furnished will continue to be of a grade superior to that of any other Printers' Roller manufactory in the United States.

O. J. MAIGNE

SUCCESSOR TO
D. J. REILLY & CO.

MANUFACTURER OF


**Printers'
Rollers**

Roller Composition,
Tablet Glue and
Electric Annihilator.

324 - 326 - 328

PEARL STREET,



NEW YORK.

RIVERSIDE PAPER CO.

HOLYOKE, MASS.

Two Mills...

Daily Product

20 Tons.



Manufacturers of

Magna Charta Bond.

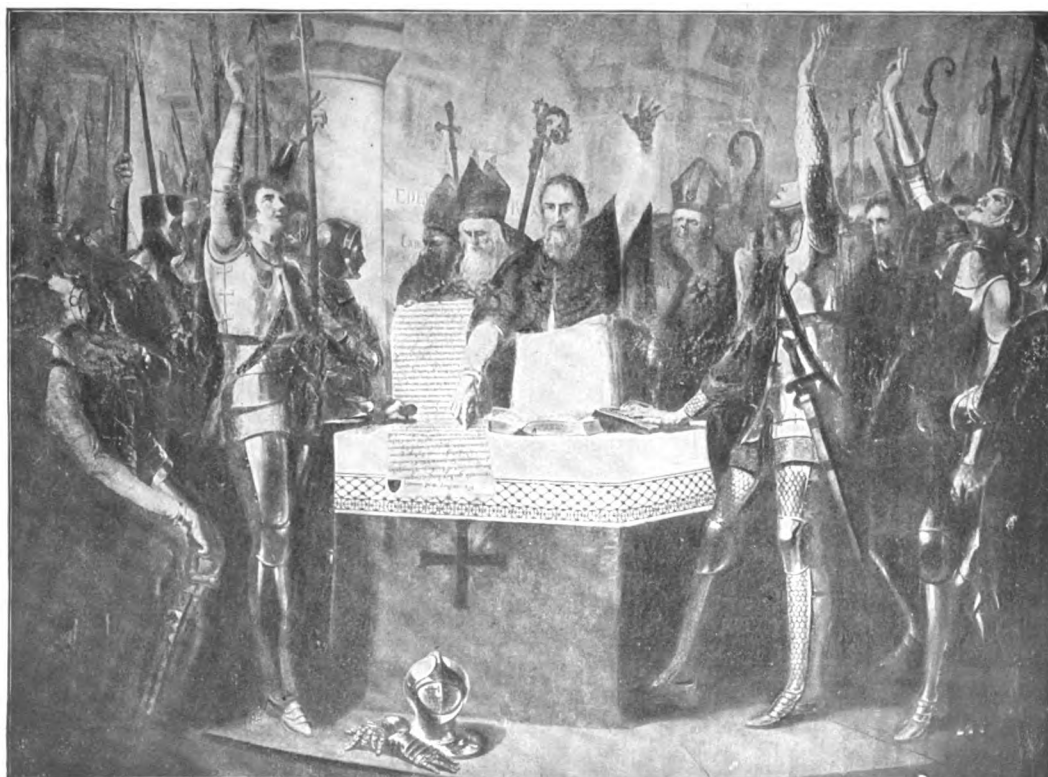
FACSIMILE OF LABEL BELOW.



Animal Sized,
Pole Dried,



WRITING ...PAPERS.



In Stock.

WHITE.

12 lb.	- -	17 x 22
14 "	- -	"
16 "	- -	"
18 "	- -	"
20 "	- -	"
24 "	- -	"
16 "	- -	17 x 28
20 "	- -	"
24 "	- -	"
28 "	- -	"
16 "	- -	19 x 24
18 "	- -	"
20 "	- -	"
24 "	- -	"
28 "	- -	"
32 "	- -	22 x 32
40 "	- -	"

BLUE.

16 lb.	- -	17 x 22
20 "	- -	"
20 "	- -	17 x 28
24 "	- -	"
20 "	- -	19 x 24
24 "	- -	"

CRUSHED, in White only.

16 lb.	- -	17 x 22
20 "	- -	"
20 "	- -	17 x 28
24 "	- -	"
20 "	- -	19 x 24
24 "	- -	"

The Barons of England making oath before Cardinal Stephen Langdon, November 20, 1214, that they will compel King John to grant to the people the Charter of Liberties of Henry I. From painting by W. Martin, deposited in the Museum at Oxford, Eng., and photographed only for the Riverside Paper Co.

L. L. Brown Paper Company,

ADAMS, MASS., U. S. A.

... MAKERS OF ...

LINEN LEDGER AND RECORD PAPERS

For Blank Books, Merchants' and Bankers' Ledgers, County or State Records.

ALL-LINEN PAPERS

For Typewriting and Fine Correspondence.

BOND PAPERS

For Policies, Deeds and Commercial Purposes.

HAND-MADE PAPERS.

We are the only makers of Hand-Made Paper in the United States, and the increasing demand for these papers for drawing, water-color painting, correspondence and special book editions, gives ample evidence of their popularity.



J. W. Butler Paper Co.,

212-218 Monroe Street, Chicago, are Western Agents for the Linen Ledger and Record, the All-Linen and the Bond Papers.



Geo. H. Taylor & Co.,


207-209 Monroe Street, Chicago, are Western Agents for the Hand-Made Papers.





The accompanying illustration shows our exhibit at the Cotton States and International Exposition, at Atlanta, Georgia. It is located in the Manufactures and Liberal Arts Building. Do not fail to see it when at the Exposition. Our papers have received the highest awards and medals at all the prominent expositions of the world. They stand the test under all conditions.

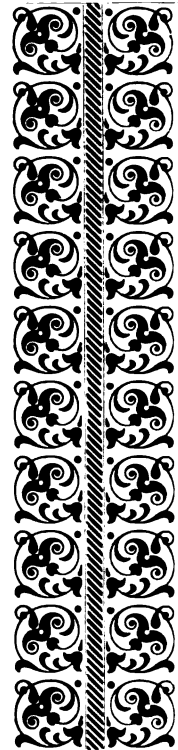
Be sure to specify "Brown's" Paper when ordering your Blank Books.



IN order to get the desired artistic effect which belongs to the proper use of any of the "old time" type faces, you must have paper which in character and style is well suited to the work in hand, or you will injure your reputation. 

 **We sell it!** If you don't remember this it is not our fault.

We don't devote all our time, however, to selling Deckle-edge Paper.  You probably know we carry the largest and most varied stock of **Cover Papers** in the United States. 

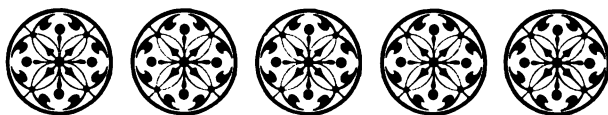



Any first-class printing office in the states of



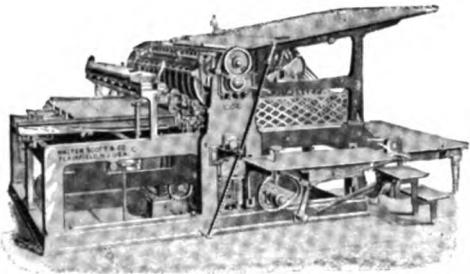
Colorado, Michigan,
 Illinois, Minnesota,
 Indiana, Missouri,
 Iowa, Nebraska,
 Kentucky, Ohio and Wisconsin,

not already provided with it, can have one of our costly and exhaustive Sample Books of Cover Papers, etc., if we are advised that expressage will be paid in case we forward one free of charge.








ILLINOIS PAPER COMPANY,
 EXCLUSIVE DEALERS IN BOOK, COVER,
 DOCUMENT AND ROPE MANILA AND
 BLOTTING PAPER. 

181 MONROE STREET,
CHICAGO. 

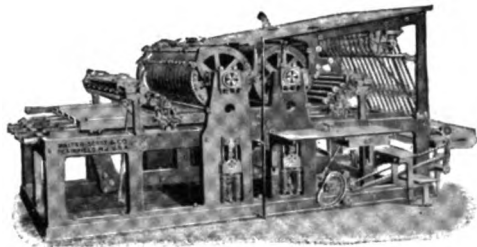


Class G.—Extra strong and fast Newspaper Press.






Scott Printing Presses

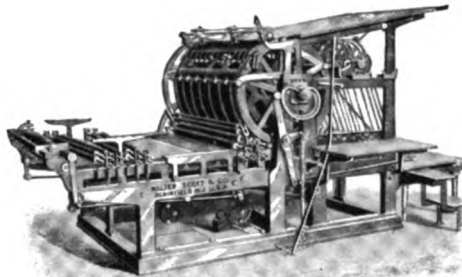
“If not superior to all others, are certainly inferior to none.” They have stood the test of years, and are today, as always, at the head of the procession.     

Buy
the
Best!









Class K.—Perfecting Two-Roller Book Press.






HERE is no economy in buying cheap material. The purchase of a printing press means the expenditure of a considerable amount of money. Great opportunity is offered in their manufacture to cheapen the cost without making the fact readily apparent, and there is where lies the danger to the purchaser. To escape this the average printer must assure himself of the standing of the firm from whom he buys and pin his faith to their reputation for fair dealing. Scott printing presses are in use wherever there are printers, and their years of satisfactory service are the best testimonial to their worth.     

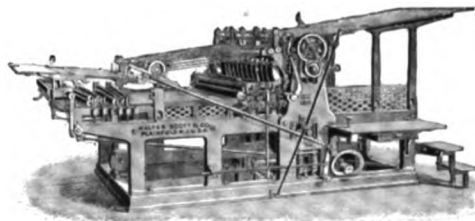


Class ET.—Book and Job Press.



We manufacture sixty-seven different kinds of Printing Presses, besides Electrotpe and Stereotype Machinery. The machines are covered by over one hundred patents, besides half as many now pending.      

without making the fact readily apparent, and there is where lies the danger to the purchaser. To escape this the average printer must assure himself of the standing of the firm from whom he buys and pin his faith to their reputation for fair dealing. Scott printing presses are in use wherever there are printers, and their years of satisfactory service are the best testimonial to their worth.     



Class HN.—Four-Roller Press for fine cut work.

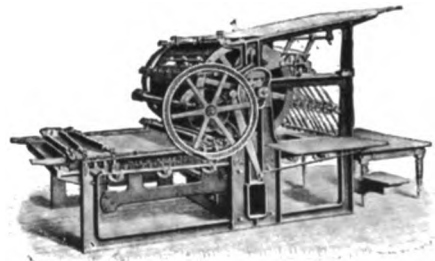
Our Illustrated Catalogue, giving full description of these Presses, will be sent on request.


Walter Scott & Co.

Plainfield, N. J.

Times Building,
New York.

Monadnock Block,
Chicago.



Class CH.—News Press.



HALF-TONES

at 12 Cts. per Square Inch.

AN Engraver in Chicago writes us: "Say the compositor made a mistake in setting the type, and that it should be **21 cents** an inch instead of **12 cents.**" He is right—our plates are worth 21 cents an inch, but for the present we are letting a number of people get them for 12 cents.

**Boston Engraving AND
McIndoe Printing Co.**

115 Purchase Street,
Boston, Mass.

Correspondence Solicited.

Steen's Power Stamper and Illuminator.

THIS MACHINE has passed the Experimental Stage and is an
ASSURED SUCCESS
and a certain money earner.

It will stamp sunk or surface dies equal to a hand-press in colors, gold, silver or other bronzes, and illuminate perfectly. Will stamp two or more dies at the same operation.

THE SPEED

is regulated only by the skill of the operator. We have stamped bona fide orders at the rate of

...1500...

impressions per hour. It is built of the best material in a thorough manner.

We have spared no expense to make it a durable machine and to give it the extraordinary strength that we know by years of experiments is necessary for this work.

This press is now being used by printers and lithographers in this country and England. All interested are invited to call and see the press in operation. Correspondence solicited and all information cheerfully furnished. Specimens of the work done on it will be mailed on request.

For further particulars on operation, price, etc., apply to **JOSEPH R. WILSON, Gen'l Selling Agent for the United States and Canada** for the

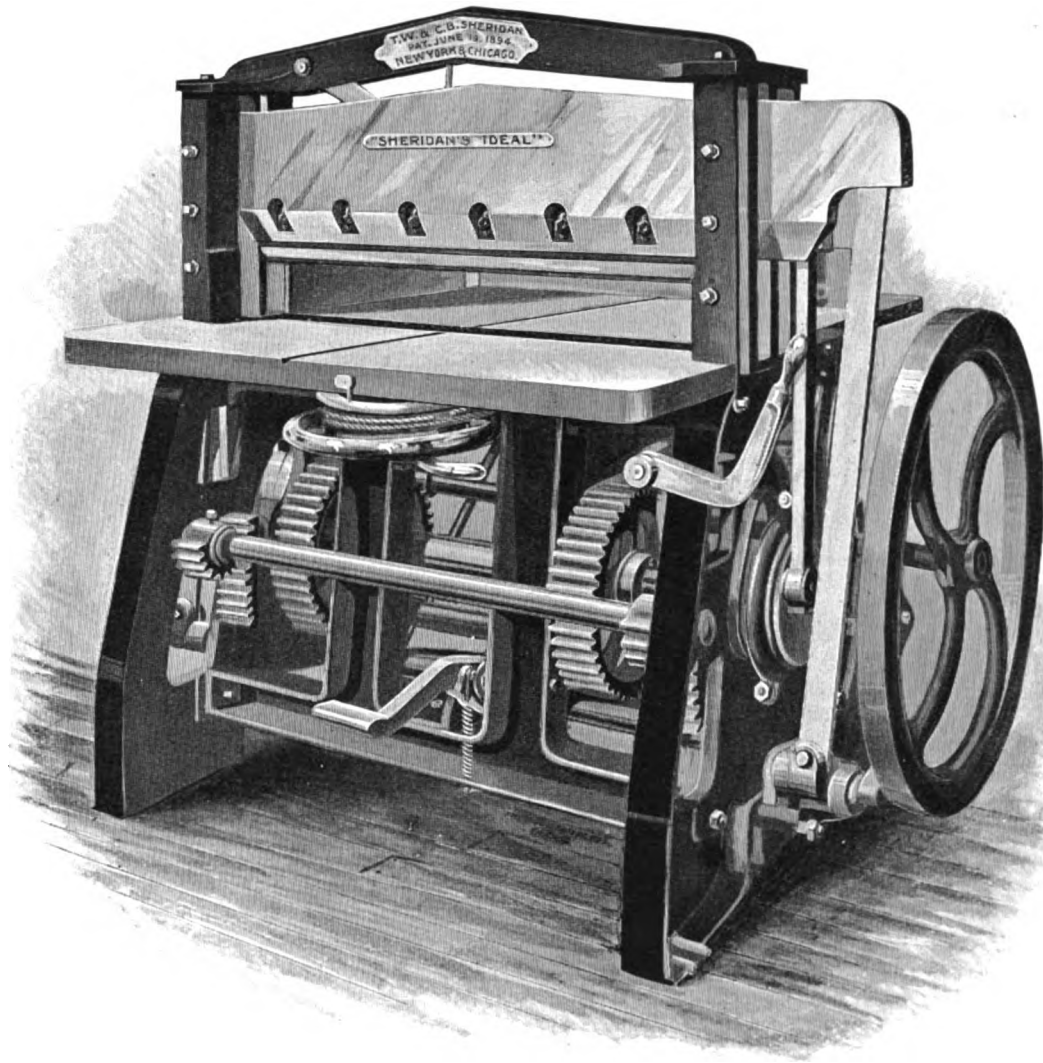
**Steen Stamping Press
Company, (Incorporated)**

1001 Chestnut Street, Philadelphia.

(PATENTED.)

SHERIDAN'S IDEAL

The Latest and Best!



THIS CUTTER embodies the result of **sixty years of labor and experience**. Has all the desirable features of our well-known "Auto" Cutter, with the advantage that **both clamp and knife are drawn down from both ends, with no reverse motion of gear**, thus securing an absolutely noiseless machine with a positive and very powerful Auto-clamp motion. It is the heaviest and strongest paper-cutting machine ever put on the market. All gears are cut and all shafts of steel. It is built in the very best manner, of the best material, and we **unhesitatingly guarantee** it for the heaviest as well as the most accurate work. Built in sizes from 36 to 70 inches.

Write us for prices and full particulars.

T. W. & C. B. SHERIDAN,

**2, 4 & 6 Reade Street,
NEW YORK.**

Works — Champlain, N. Y.

**413 Dearborn Street,
CHICAGO.**

J. MANZ & COMPANY CHICAGO

DEPARTMENT OF COMMERCIAL
PHOTOGRAPHY

NEW DEPARTMENT

We desire to call attention to our New Department of Commercial, Architectural and Engineering Photography, it having been found necessary, owing to lack of space in our works on Monroe Street, to fit up a large and spacious floor, and locate this department at 192 and 194 Van Buren Street.

INDOOR PHOTOGRAPHY

For Photographs of Furniture, Machinery, Stoves, Crockery, Dry Goods, Shoes and Utensils of every kind, requiring careful lighting and manipulating to properly represent them, we have secured the services of Mr. W. E. Hays, formerly head operator for Copelin, whose wide experience under the skylight and in the dark-room, enables us to assure our customers perfect photographs.

OUTDOOR PHOTOGRAPHY

Photographs of Buildings, Views and large Structural Work, such as the Ferris Wheel or Drainage Canal, of both of which we have made many photographs, and all kinds of heavy apparatus, is under the supervision of our MR. CHAS. STADLER, whose past experience as a practical civil engineer is of great assistance in his work.

EQUIPMENT

Large passenger and freight elevators, the latter being approached from alley leading from Fifth Avenue, especially convenient of access. Large and perfect skylight and exceptionally fine operating room, equipped for all kinds of mechanical appliances, all minor departments arranged for rapid and perfect work.

We want your business, and will treat orders from Printers, Engravers and Electrotypers with the utmost confidence.

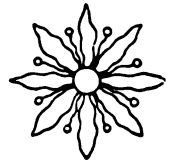
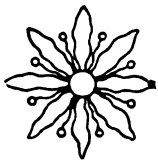
J. MANZ & COMPANY,

Engravers and Photographers,
183-5-7 Monroe Street, Chicago.

Department of Commercial Photography,
192-194 Van Buren Street.

Electrotype of this Border, \$4.00; Mortised, \$4.25.
Any other size at proportionate price.

SANBORN'S



FASTEST PAPER CUTTING MACHINE IN THE MARKET.

For Illustrations, Sizes, Prices and References,

-----ADDRESS-----

GEO. H. SANBORN & SONS,

No. 69 Beekman Street,
NEW YORK.



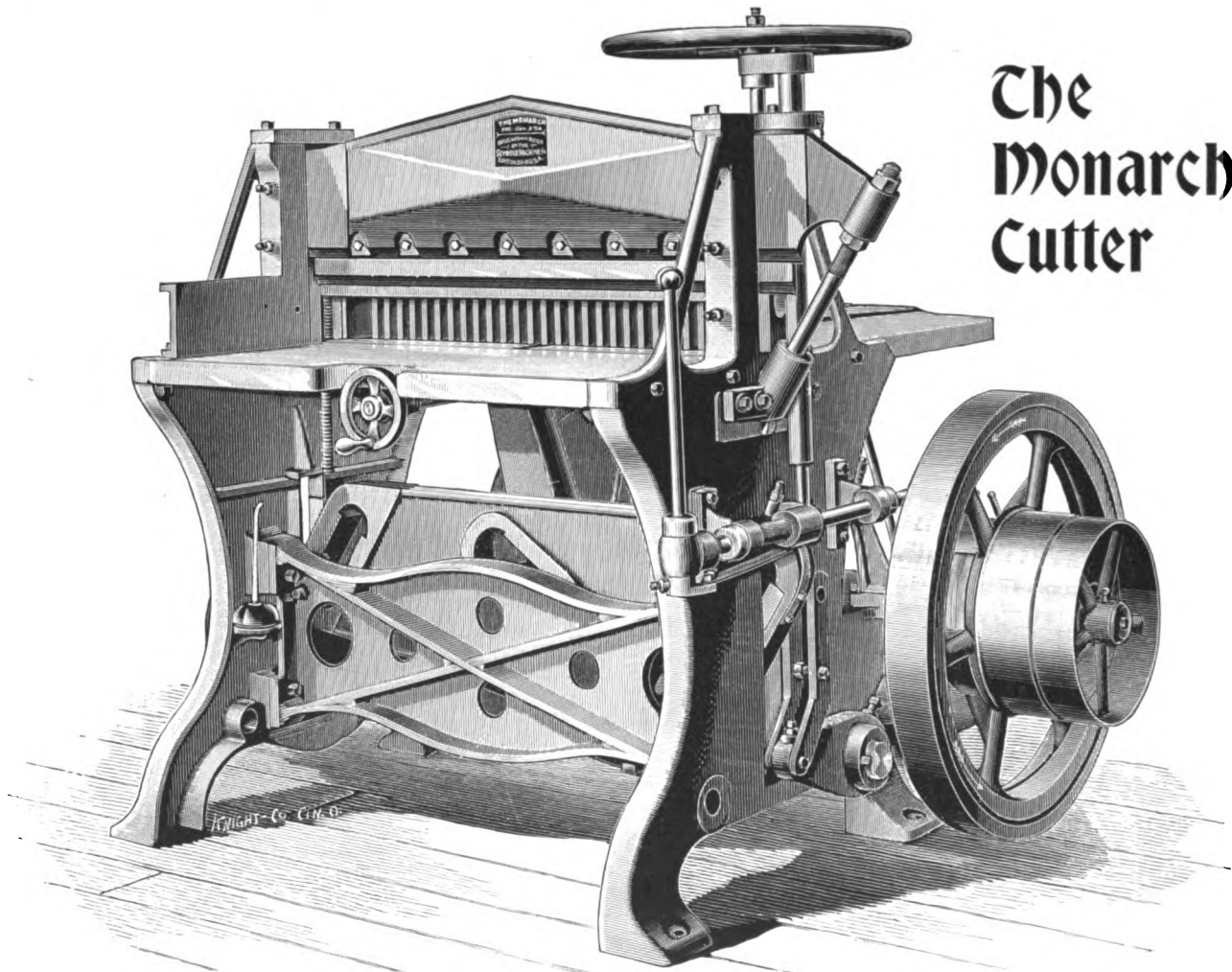
42-44 W. Monroe Street,
CHICAGO.

...The Constant Strain...

on a cutter is **ENORMOUS**, and a poorly constructed machine a constant annoyance and expense.

In buying, it is only justice to yourself to procure machines that embody the best movements and are on a par in speed with your rapid presses and other labor-saving devices.

Compare the daily *quantity* and *quality* of work on a machine that slowly drags the knife through the paper and one which runs at the rate of **THIRTY** cuts a minute, leaving a "glass smooth" edge at every stroke, and precludes all possibility of the paper's drawing.



The
Monarch
Cutter

The Monarch is an Automatic Clamp Cutter and has the unique feature of an independent hand clamp; the mere insertion or withdrawal of a pin effecting the change.

The working parts are of massive steel in compact form under the table, leaving all above open and free.

As the motions are all rotary, it makes with ease from twenty-eight to thirty cuts a minute.

A New Process Rawhide Driving Pinion, outwearing steel, renders the Cutter **absolutely noiseless**.

There is nothing to break, nothing to get out of order.

It is equipped with every convenience for quick, accurate and easy adjustment.

Standard sizes — 34, 38, 44, 48, 54 and 64 inches.

THE SEYBOLD MACHINE CO.

NEW YORK OFFICE:

J. B. ELMENDORF, 140 NASSAU STREET.

CHICAGO OFFICE:

FORD & HILL, 371-373 DEARBORN STREET.

TORONTO CANADA, OFFICE:

J. L. MORRISON & CO., 28 FRONT STREET.

LONDON, ENGLAND, OFFICE:

W. C. HORNE, No. 2 WHITE HORSE ALLEY,
COWCROSS STREET.

Bookbinders', Printers', Lithographers' and
Paper Box Makers' Machinery,

DAYTON, OHIO, U. S. A.

OFFICE OF
FAIRFIELD PAPER CO.
 FAIRFIELD, MASS.



TO THE BLANK BOOK AND PAPER TRADE.

Gentlemen:

We are making and placing on the market a first-class
“Linen Ledger and Record Paper.”

These papers will be designated by a watermark in each sheet,
 facsimile of said watermark herewith shown:

FAIRFIELD PAPER CO	1895	FAIRFIELD
LINEN LEDGER		MASS. U.S.A.

Our facilities for producing first-class Ledger Papers are not
 excelled. Our spring water is of remarkable purity. We ask a
 comparison with any brands made, and your testing will prove
 our skill and satisfy your judgment.

Our second-grade Ledger is watermarked:

WORONOCO LINEN LEDGER	1895
-----------------------	------

It has a strong fiber and a desirable writing surface.

The above brands of Paper are on sale at the principal Paper Warehouses in the
 cities of the United States and Canada.

Selling Agents: {
 THE LOUIS SNIDER PAPER CO., 221 W. Fourth St., Cincinnati, Ohio.
 JOHN F. SARLE, 58 John Street, New York, N. Y.
 GEO. H. TAYLOR & CO., 207-209 Monroe Street, Chicago, Ill.

Bruce's

ESTABLISHED IN 1813.

New-York Type Foundry

13 Chambers Street.

The "Old Reliable" still in the field.

Unrivalled metal and material finished in the best manner known to the trade. Up-to-date in every respect.

An overstock of \$100,000 worth of type

all of our well known quality, will be sold to newspaper publishers, book and job printers and other type buyers for a reasonable time, in lots to suit, at extraordinarily low prices for actual cash.

No special bargains,

but a bargain in everything.

Send along your lists for estimate before the best has been culled out, as this stock will not again be duplicated to be sold at similar prices.

Geo. Bruce's Son & Co.



THREE COLOR PROCESS PLATES BY FRANKLIN ENGINEERING & ELECTROTYPE CO., CHICAGO.

SPECIMEN OF THREE COLOR PROCESS PRINTING - COLORS BY THE A. & W. CO

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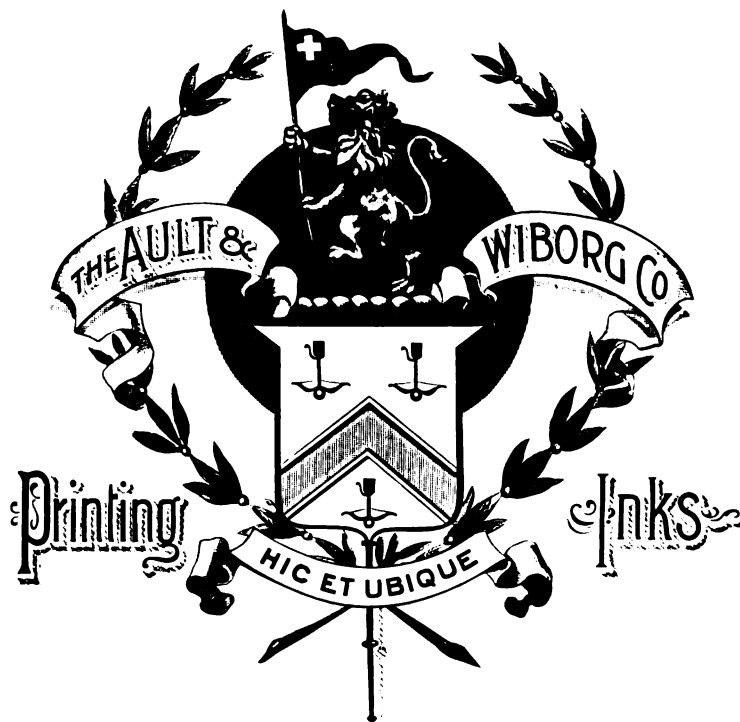
THE AULT & WIBORG Co.

MAKERS OF
FINE PRINTING INKS

CINCINNATI, OHIO.

BRANCHES:

69 BICKMAN STREET, NEW YORK
62 BURNHAM STREET, CHICAGO.



CINCINNATI. NEW YORK. CHICAGO.

ESTABLISHED 1857.

CABLE ADDRESS, CHAMBERS, PHILADELPHIA.

INCORPORATED 1888.

CHAMBERS BROTHERS COMPANY,

MANUFACTURERS OF

PAPER-FOLDING MACHINES,

SHEET VARNISHING MACHINES.

FIFTY-SECOND STREET, BELOW LANCASTER AVENUE.

PHILADELPHIA, November 16, 1895.

Dear Sir:

We have recently secured in trade some of our Point Feed Paper Folding Machines of various styles, and those that we offer below are in very good order. Each machine will be set up and carefully tested in our shop before shipment, and any part that may be the least worn to affect the good working of the Machine will be renewed. They will be thoroughly overhauled, nicely cleaned and painted, and we offer them subject to acceptance after 30 days' trial. The list comprises:

- No. 1. Single Octavo, working 16-page sheets from 21x28 to 16x18 inches.
- No. 2. Single Octavo, working 16-page sheets from 22x32 to 16x18 inches.
- No. 3. One 16 and 32 page Machine, working sheets from 22x32 to 16x18 inches. Very desirable for book and pamphlet work.
- No. 4. One 24-page Insetting Machine. Receives a sheet containing 24 pages, cuts off 8, and inserts it in the remaining 16, thus delivering a 24-page section. Will also fold 16-page work.
- No. 5. Double 16-page Folding Machine for 12mo work, adjustable for sheets measuring 22x32 inches and smaller. Almost new.

- No. 7. Music Book Machine in which the first and second folds are parallel, and the third fold at right angles to the second. Will receive a sheet as large as 28x46 inches and is adjustable for smaller sizes.

These machines will be sold on the above terms at prices ranging from \$300.00 upwards, and if you are interested in anything on this list we shall be pleased to hear from you and give further particulars.

Yours very truly,

CHAMBERS BROS. CO.

Latham Machinery Co. PRINTERS' AND BOOKBINDERS'

Manufacturers of Everything in First-class MACHINERY....

INCLUDING

Latham Rival Power Paper Cutter.
Latham Rival Lever Paper Cutter.
Latham Numbering and Paging Machine.
Latham Power Embossing Machine.
Latham Lever Embossing Machine.
Latham Table Shears.

Latham Job Backer.
Latham Stabbing Machine.
Latham Roller Backer.
Latham Standing Presses.
Latham Round Corner and Punching Machine.
Latham Index Cutter.

Latham Perforating Machines,
.....MONITOR WIRE STITCHER,
...And all other Machinery for Printers and Bookbinders...
These machines are all of modern construction and have no superiors in the market.

BARGAINS IN SECONDHAND MACHINERY.

CYLINDER PRESSES.

- 1813 32 x 52 N. S. Taylor, double cylinder press, air springs, tape, back up, \$2,000
- 1884 40 x 55 Hoe drum cylinder, 2-roller, rack and screw distribution, tape delivery, wire springs, 1,000
- 1942 21 x 27 Potter, spiral springs, tapeless delivery, 800
- 32 x 46 3-revolution Hoe press, in fine order, with Folder attached, 1,500
- 36 x 53 Taylor, 4-roller, rack, screw and table distribution, tapeless delivery, air springs, 1,150
- 2515 24 x 30 Cottrell & Babcock Drum, rack and screw, tape delivery, spiral sp'gs, 750
- 2516 19 1/2 x 24 1/2 Taylor Drum, air springs, rack, screw and table, 550
- 41 x 54 Potter Drum, 2-roller, spiral springs and tapeless delivery, 1,000
- 2567 21 1/2 x 23 1/2 Hoe Pony Cylinder, complete with over-head fixtures, wire springs, 650
- 2570 41 x 52 Campbell, 2-revolution press, front delivery, 2 rollers, 1,800
- 2581 18 x 21 C. & B. Pony Cylinder Press, air springs and tapeless delivery, ---
- 2593 Campbell complete, 6-column quarto, tapeless delivery, ---
- 2600 20 x 25 Campbell, ---
- 2612 22 x 28 Extra heavy Pony Whitlock, ---
- 2618 32 x 48 Country Campbell, ---
- 2632 26 x 34 Hoe, rack and screw, tapeless delivery, ---
- 2646 17 x 22 Pony Potter, air springs, tapeless delivery, ---
- 2651 19 x 24 R. Hoe, ---
- 2657 21 x 26 Guernsey, ---
- 2659 21 x 28 Cranston, tapeless delivery, spiral springs, ---

PAPER CUTTERS—LEVER.

- 1244 30-inch Plow Cutter, 23
- 1400 Plow Cutter, 20
- 1669 14-inch Card Cutter, 9
- 2503 28-inch Anson & Hardy, iron frame, Plow Cutter, 20
- 2594 Eagle Card Cutters, 88
- 2633 30-inch Rival, ---
- 2647 30-inch Rival, ---

POWER CUTTERS.

- 2640 28-inch Acme self-clamp, ---
- 2654 30-inch Sanborn Eclipse, ---
- 36-inch Dooley, ---

HALF-MEDIUM JOB PRESSES.

- 13 x 19 Universal, steam and fountain, 285
- 2656 13 x 19 O. S. Gordon, ---
- 13 x 19 Globe, ---

QUARTER-MEDIUM JOB PRESSES.

- 10 x 15 Peerless, in fine condition, . 200
- 10 x 15 Universal, steam and fountain, 210
- 2558 10 x 15 Gordon, steam, ---

EIGHTH-MEDIUM JOB PRESSES.

- 1114 7 1/2 x 11 Briggs Label Press, . . . 175

- 6 x 9 1/2 Standard, \$ 70
- 2559 6 x 10 Prouty, 85
- 2601 5 x 8 Columbian, ---
- 2610 9 x 13 Nonpareil, ---
- 2616 7 x 11 Gordon, ---
- 2630 7 x 11 Gordon, ---

HAND PRESSES.

- 2655 8-column Hoe Washington, . . . ---

BOOKBINDERS' MACHINERY.

- 971 11 1/2-inch Sanborn Roller Backer, . \$175
- 1267 Book Trimmer, 85
- 26-inch Card Cutter, 30
- 2523 28-inch Rosback Perforator, . . . 80
- 2543 24-inch B & C Perforator, . . . 70
- 2548 Marshall Round Corner Cutter, . 50
- 2550 24-inch Rosback, 70
- 2552 Hickok Stabber, foot power, . . . 30
- 2585 28-inch Rosback Foot Power Perforator, 75
- 2951 13-inch Roller Backer, 200
- 2615 28-inch Rosback Perforator, . . . 80
- 2619 No. 6 Standing Press, ---
- 2620 17-inch Job Backer, ---
- 2616 Small foot-power Corner Cutter and Punch, 25
- 2642 Sanborn Book Trimmer, two heads, . ---
- 2644 Sanborn Book Trimmer, two heads, . ---
- 2645 28-inch Donnell Perforator, . . . ---
- 2649 24-inch B & C Perforator, . . . ---
- 2653 28-inch Steam Power Perforator, . ---
- 2637 Stabbing Machine, ---

RULING MACHINES.

- 1882 36-inch Hickok Ruling Machine feint line, 140
- 2565 Lithograph Ruling Machine, . . . ---
- 2639 38-inch Piper, with patent striker, . ---
- 2643 36-inch Hickok, with Springfield striker, ---
- 2638 Hickok, O. A., Striker, ---

WIRE STITCHERS.

- 2 No. 11 Thompson, 175
- 1697 Brown Stapler, flat table, treadle, . 20
- 1746 Stapling Machine, 20
- 2002 No. 2 Stapling Machine, 18
- 2554 Saddle Back Stapler, 24
- 2584 No. 1 Donnell, 100
- 2596 No. 3 Donnell, 175
- 2597 No. 4 Donnell, 275
- 2613 No. 3 Donnell, 175
- 2622 No. 3 Donnell, 175
- 2621 No. 4 Donnell, 275
- 2636 No. 1 Donnell, ---
- 2650 No. 8 Saddle Back Stapler, . . . ---

PAGING AND NUMBERING MACHINES.

- 1332 Seybold Numbering Machine, 4 and 6 wheel steel head, 135
- 1453 Hoole, 4-wheel, brass head, 110
- 1455 Hoole, 4-wheel, brass head, 110
- 1456 Culver, Page & Hoynes, 4-wheel, brass head, 120
- 1457 Swalback, with two heads, 4 and 6 wheel, brass, 140
- 1459 Hoole, 4-wheel, brass head, 115

- 1691 Cooper Pacing Machine, 4-wheel head, \$120
- 1695 Hoole & Co. (Eureka), 6-figure steel head Numbering Machine, treadle, 110
- 1704 Hoole Pacing Machine, 4-wheel head, 120
- 2589 Hoole Numbering Machine, ---
- 2624 Champion Pacing and Numbering Machine, 4 and 6 wheel head, ---
- 2614 Latham Pacing Machine, ---
- 2623 New Style Champion, with 4 and 6 wheel head, ---
- 2641 White Numbering Machine, steam and foot power, 6-wheel head, ---

FOLDING MACHINES.

- 6-column Forsythe, 150
- 32 x 46 Stonemetz Folder; 3 and 4 folds, 8-page paster and trimmer, 500
- 6-col. Quarto Stonemetz No. 30, size A; folds sheet 22 x 28 to 33 x 46; 4 folds, for hand feed or attaching to press, 525
- 6-column Dexter Folder, 500
- 1832 6-column Dexter Folder, 350
- One 7-column quarto hand-feed Dexter Folder, with paster and trimmer for 8-page paper, 315
- 6-column quarto Dexter Newspaper Folder, attached to press, 350

ENGINES.

- 10 horse-power Horizontal Steam Boiler, nearly new, 125
- 1415 2 horse-power Sombart, 120
- 1516 1 horse-power Shipman Oil Engine, . 95
- 1615 1 horse-power Sombart Gas Engine, . 120
- 1675 1 horse-power Sombart, 170
- 2648 10 horse-power Otto; fine condition, . 500
- 2609 4 horse-power Charter Gas Engine, . ---

STEREOTYPE OUTFITS.

- 1753 17 x 30 Carleton, Caps & Co. Stereotype outfit, 110
- 1964 1 Dorman Stereotype Machine, . . . 265
- 1 12 x 25 Carleton, Caps & Co. Stereotype outfit, 90
- 2586 No. 5 Hoe Hand Molder, 125
- 2587 No. 7 Steam Heating Block, 50
- 2588 No. 20 Steam Wax Kettle, with gauge, . 15
- 2604 Murray Stereotype Machine, ---
- Saw Table, 24 x 24; Planer Table, 12 x 16; Trimmer Table, 18 x 24, . 250

ELECTRIC MOTORS.

- 1780 20 horse-power Belding Motor, . . . 600
- 1750 3/4 horse-power Hawkeye Motor, 500 volt, 80

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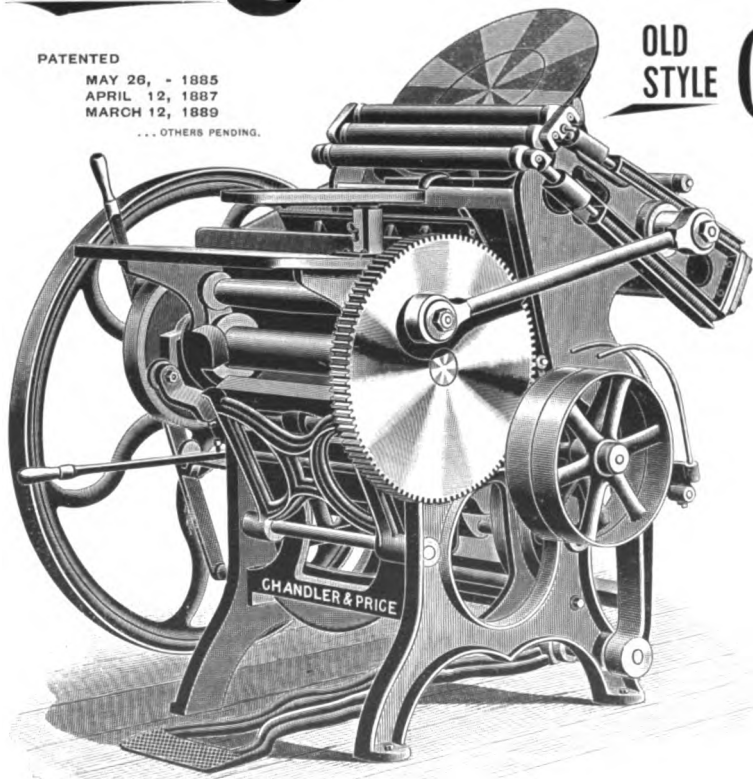
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Chandler & Price Fountain,	for either size press,	-	- 20.00
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★ With each Half Medium are four rollers, thus securing superior distribution.

With each press there are three Chases, one Brayer, two sets of Roller Stocks, two Wrenches and one Roller Mold.

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Each one is thoroughly overhauled before it is put upon the market and it carries with it our guarantee when it leaves our establishment. We have for sale this month the following list:

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Taylor Double Cylinder, 30 x 45½.
Cottrell & Babcock, 31 x 46.
Campbell Drum, 31 x 46.
Campbell Drum, 23 x 28.
Potter, 33 x 50, Tapeless Delivery.
Acme, 31 x 46.
Universal, 13 x 19, Steam Fixtures and Fountain.
Universal, 13 x 19, Steam Fixtures and Fountain.
Improved Model, 7 x 11.
Gordon, Old Style, 7 x 11.
Gordon, Old Style, 7 x 11.

Gordon, Old Style, 8 x 12.
Gordon, Old Style, 9 x 14.
Prouty, 8½ x 12½.
Improved Gordon, 13 x 19.
Peerless, 8 x 12, with Throwoff.
Ruggles' Rotary, 4¾ x 7¼.
Eight-column Franklin Hand Press.
Acme Power Cutter, 32-inch, Self-clamp.
Leader Lever Cutter, 30.
6 Horse-Power Baxter Engine and 8 Horse-Power Boiler.
Proof Press, 10 x 31.

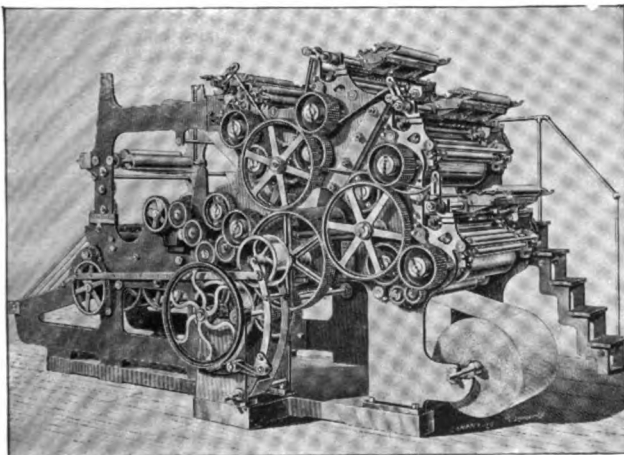
By comparing this list with that published in THE INLAND PRINTER last month, you will note that ten of the presses and cutters enumerated in the first list are missing from the second. They have been sold and are now running in different offices about the country. If there is any doubt in your mind about the advisability of buying our secondhand machinery, we would like to put you in communication with some of the purchasers of these machines. We think your doubts would then be dispelled.

We deal in all kinds of printers' supplies, both new and secondhand. We also manufacture the "Star" brand of printing inks. Have you ever tried them? If you will drop us a line we will send you some specimens of fine work done with them.

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THEY mean Life and Health for your business; Life and Health for your advertising columns. Have fine illustrations in black, or throw a bit of color into your pictures. Have illustrations that illustrate. Illustrations that hold the mirror up to nature, until the printed page is as rich and warm in color as the scene itself. **You can do it!**

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Including Material, Tools for Working and Instructions.



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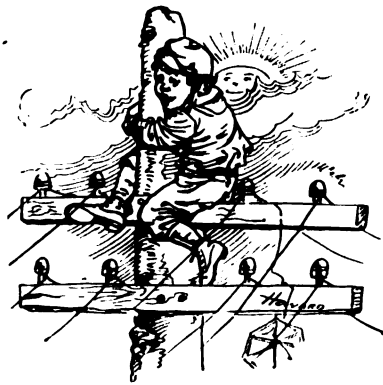
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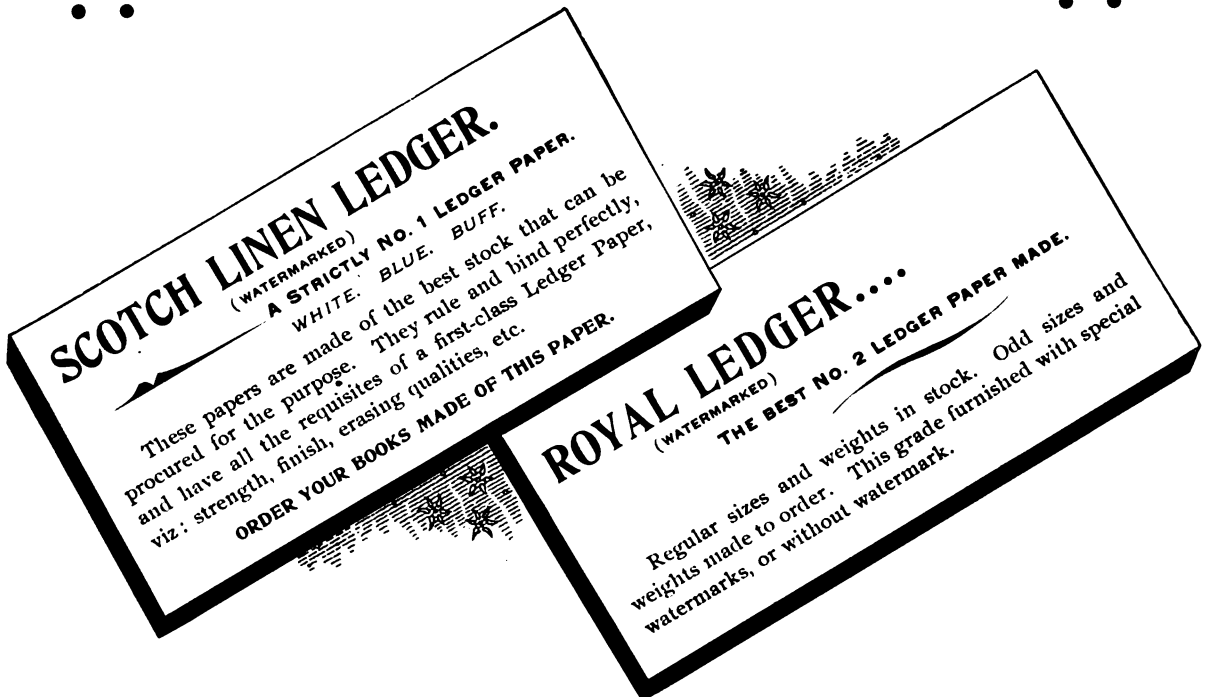
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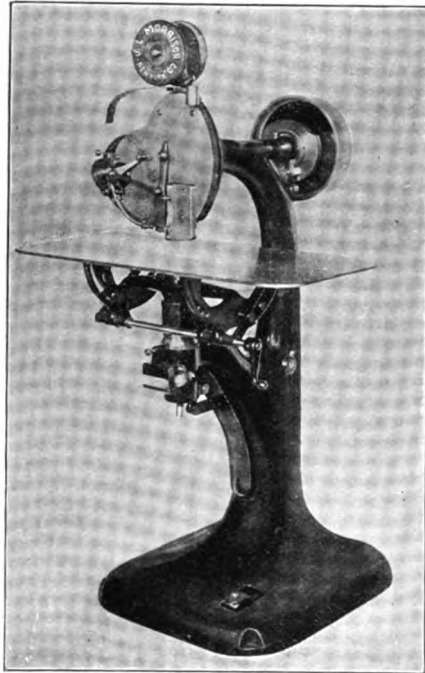
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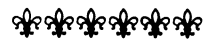
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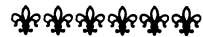
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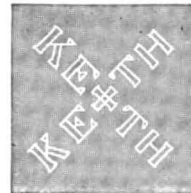
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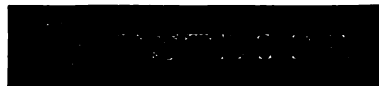


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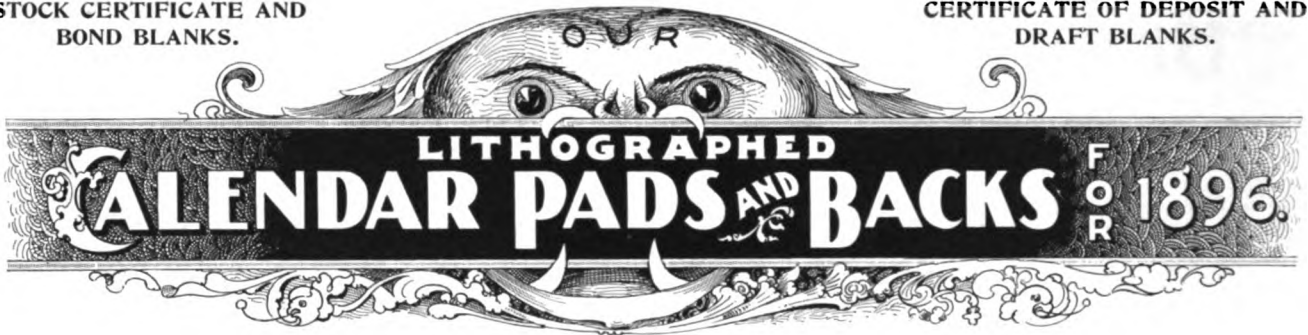


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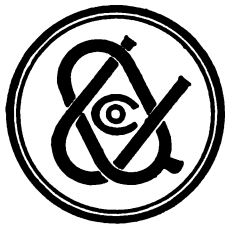
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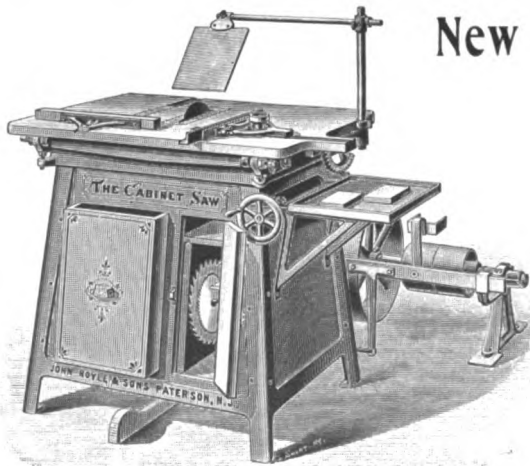
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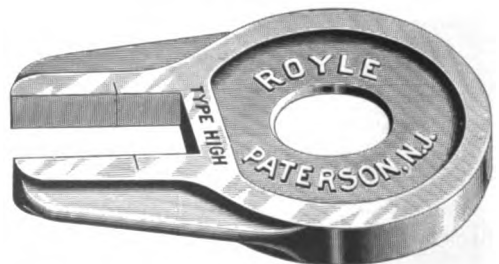
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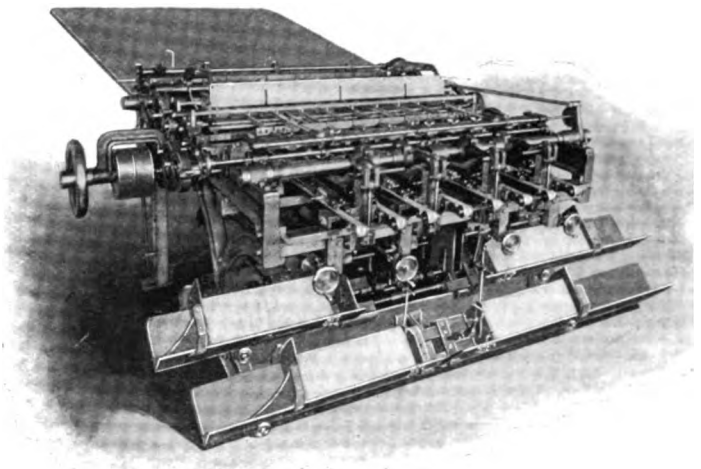
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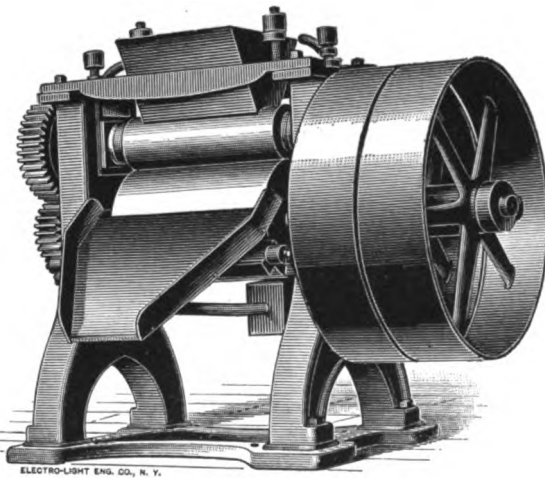
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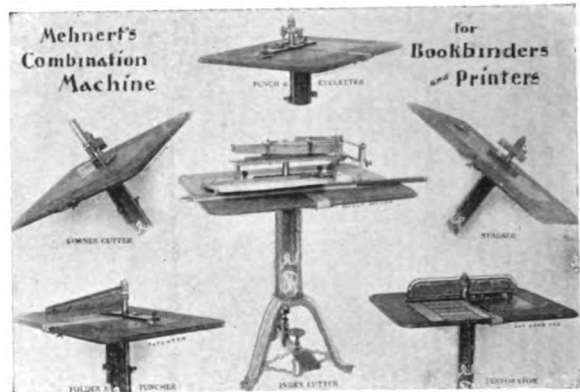
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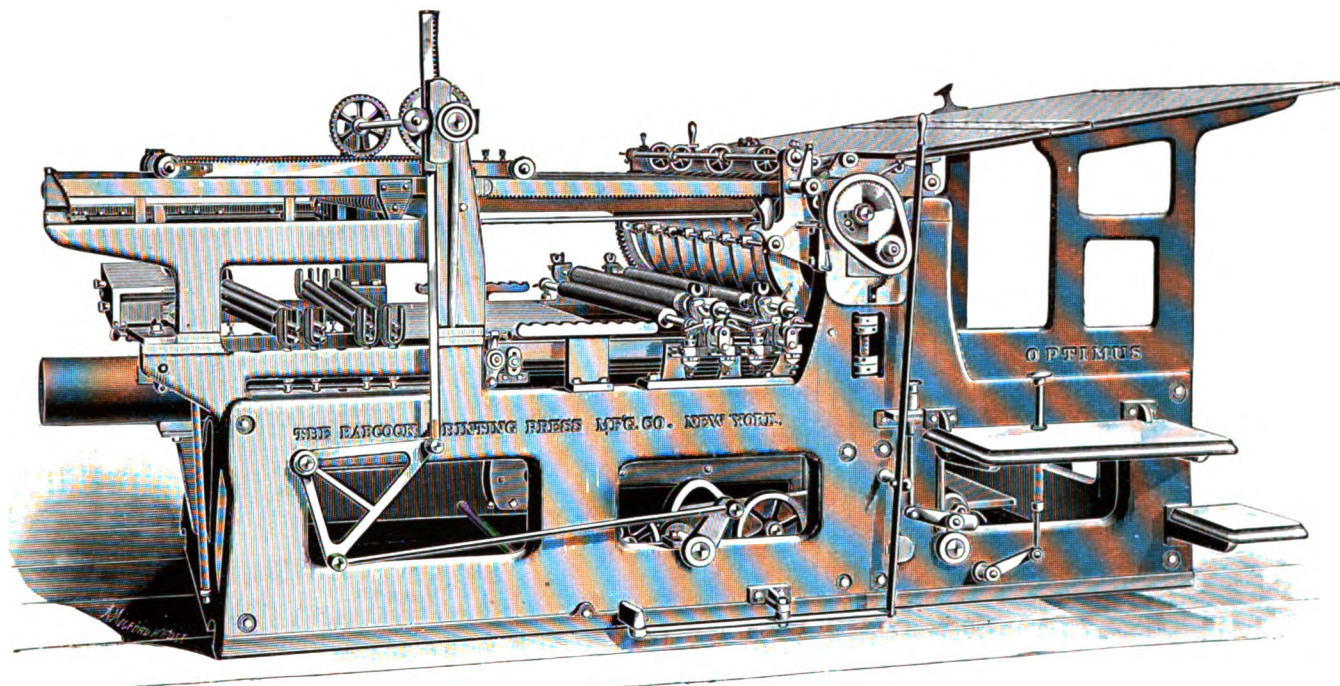
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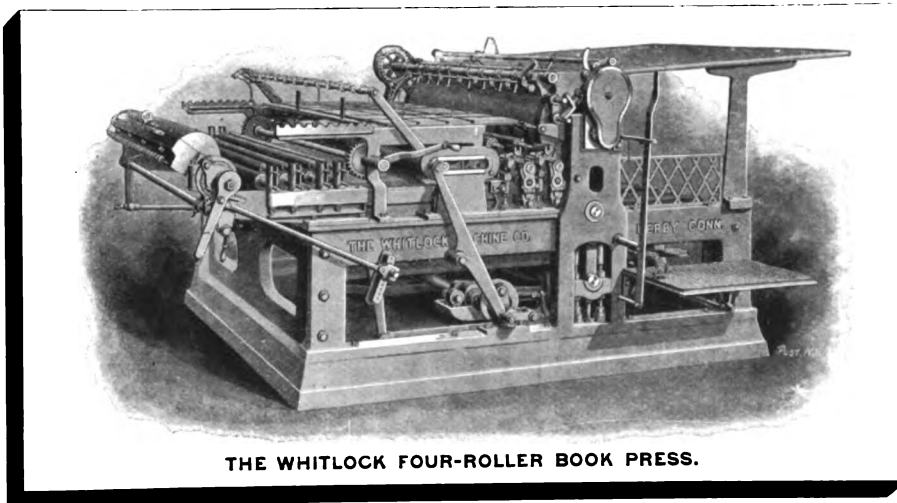
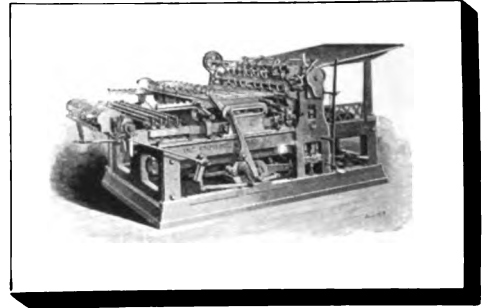
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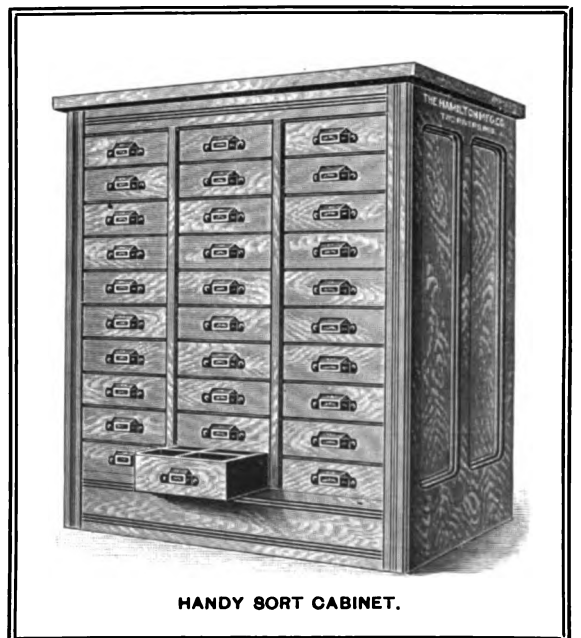
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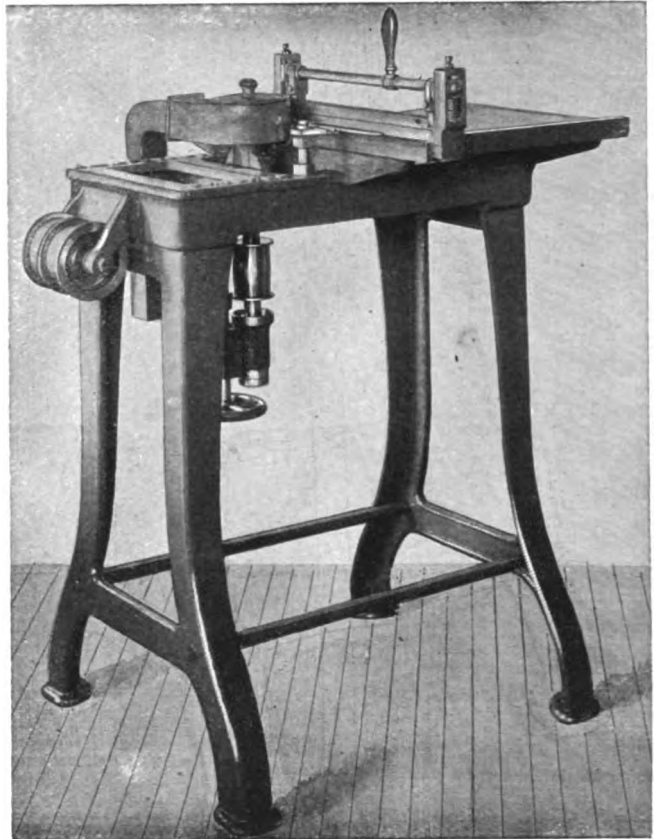
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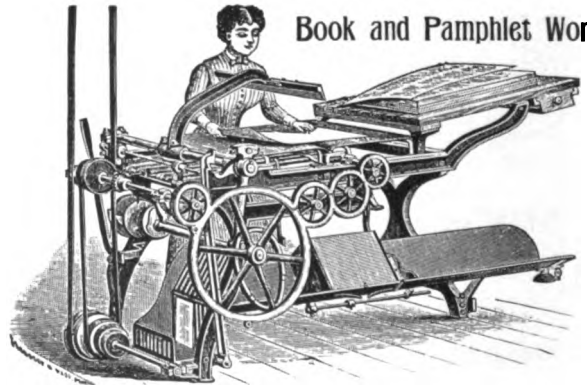
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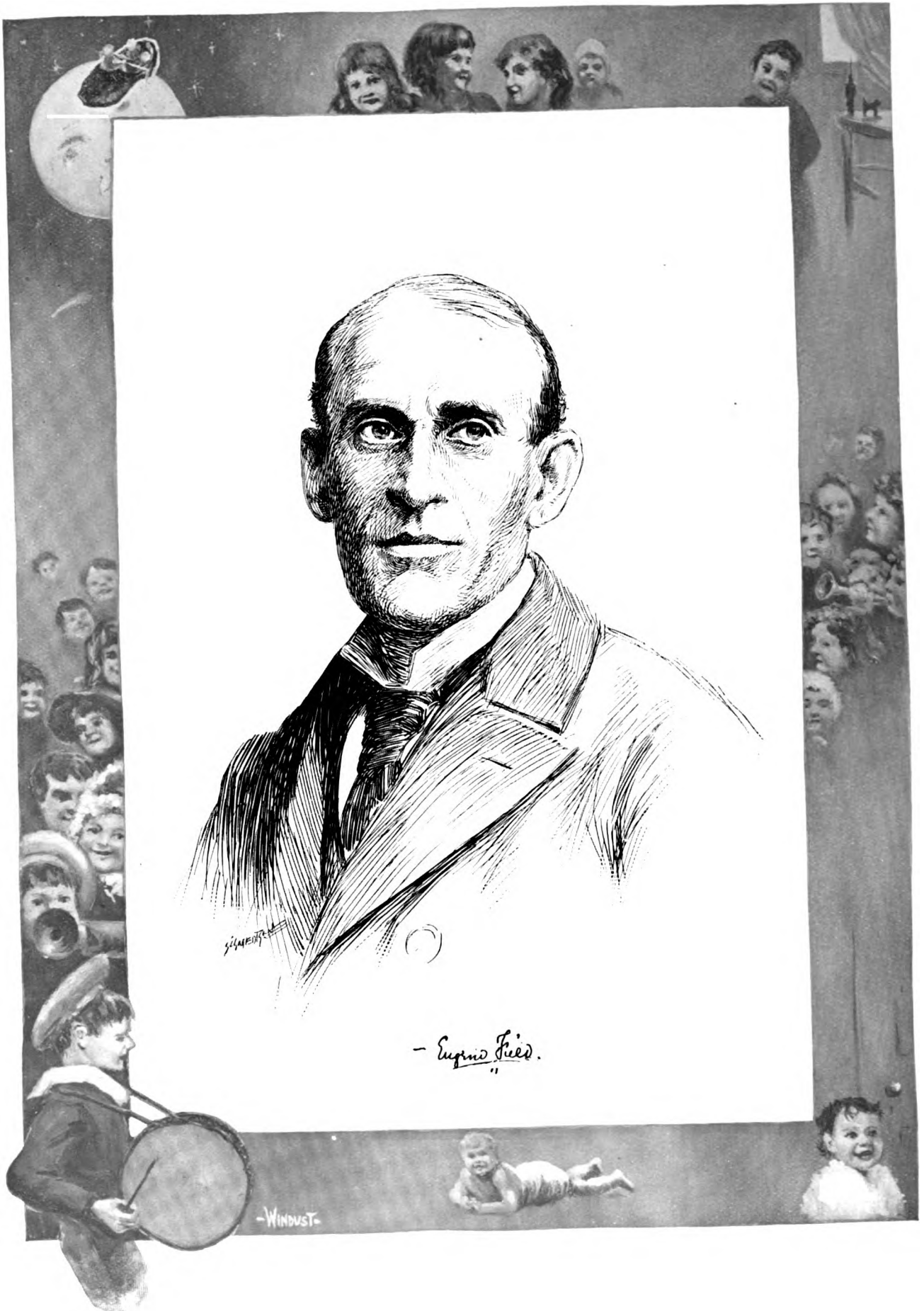


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The Inland Printer

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VOL. XVI—No. 3.

CHICAGO, DECEMBER, 1895.

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Single copies, 20 cents.

SOME EXPERIENCES AS AN ALL-ROUND PRINTER.

BY LEROY ARMSTRONG.



LD John Harper used to say the most expensive thing in the jobroom was a man's time; and wherever he could save that time by the purchase of material, he did it. And I guess he saved money by the saving of time. I thought of that many times, and ruminated on it, when I struck the jobroom of a Connecticut city along early in the year. The first job that came in was a blank form with a whole lot of rule and leader work. I managed to piece out the vertical lines with brass rule of all the different thicknesses, but the leaders puzzled me. There was only about half enough leaders of all kinds in the shop, and so I had to arrange a sort of division in which dotted rule could be utilized in a manner which appeared to be intentional, and in no wise compelled by the absence of material. The old argument that bad workmen quarrel with their tools did not apply in my case—I took the greatest pains to build up imposing effects out of impossible materials. But even at the small wages current in the Nutmeg State, the proprietor must have lost money on the job.

There were no ornaments, except those that a printer hard pushed will make of corner pieces in the border, or colons and hyphens, and that sort of thing, and I particularly liked the effect of these dashes at the end of a side line in display—the dashes that begin sharp as a blade, and run broad to about a nonpareil or a brevier width. And as I had none, I took a piece of brass column rule and filed it carefully till it seemed about right. It went into the job, and while I wasn't very proud of it, I thought it would do, till the devil of the newsroom came in, looked at a sheet fresh from the press, and remarked: "What's that working up?"

I looked at the sheet in his hand, and he was pointing at my ornament. So I lifted the form, and run the rest without any dash to relieve the line.

One poster job came in, for a picnic committee, and every font of wood letter was like the wooden quoins that Hargitt used to lock up with.

"There are just two sizes, by thunder!" growled the ancient Hargitt. "And one is too large, and the other is too small."

The committee wanted "Grand," "Rhode Island" and "Clam Bake" all very strong. And I had a time. But by taking the first and last letters of "Rhode Island" from a forty-pica wood letter, "Grand" from a ten-line black gothic extended, I had room for a twenty-pica letter in the rest of "Rhode Island," and "Clam Bake" two-thirds of a line below. "Grand" was sunk to the level of the top of the first and last letter of the main line, and "Clam Bake" was only saved from running into the same type by a heavy rule above it.

The committee was delighted, which satisfied me the whole thing must appear very like a bungle to a printer.

I had known a good many public men in the past, having worked in all departments of western offices, and when the proprietor discovered that, he told me to write him some editorials whenever the spirit moved me. And I did. It was a joint-stock concern that owned the office, the editor holding barely a half interest—and working very shrewdly for a control.

One time the taste and smell of the hydrant water moved me to a roast of the water company, but I did not see the paragraph in print, and the editor explained to me that the president of the water company owned one share in the paper. And I assured him then that the water of his town cheered my palate as the nectar of the

gods, and that the aroma from it was better than the breezes from Araby the blest.

The power was furnished by a river that got low as the summer advanced, and when they printed the paper I had to stop the job press and wait for an added vigor in the stream. One day, when the water had sunk to a perfectly discouraging stage, the editor waded in and built a sort of dam that rose nearly to the surface, and so gave us a greater head. It was one of the funny things during my stay at the place—that earnest man standing in about two feet of water, receiving rocks, pieces of



NEWSPAPER SKETCH BY HORACE TAYLOR.

Courtesy of the
Chicago Times-Herald.

gentleman came up with an order for a job that staggered me. He wanted a card about ten by twelve inches, he explained, very black, giving the dates of the birth and death of his mother-in-law, and concluding with five verses of poetry, commemorative of her virtues.

I got his dimensions and ideas as to the appearance of the thing, and then asked where was the copy for the poetry?

“Why, write it,” says he.

I tried to explain that he couldn’t order poetry as he would an ax handle or a piece of steak, but he declared it was a funny thing if the office could not fill an order of that kind.

“What are you here for?” he demanded, rather more angry than a man should be when he goes to put his grief in print.

“Well,” said I, “when I write poetry to a woman, you can bet your remaining relatives she will be a live woman, and certainly not a dead one that I never knew.”

When I left the office that job was still hanging on the hook.

The editorial burdens



disused boiler and timber from a burned building, and kicking them about into such positions as would raise the general level of his motive power.

He was a study in himself. With little education, and no knowledge of the printing business, he had purchased a share or two in a worthless concern, and was slowly acquiring a controlling interest, at the same time making an excellent paper. He asked me one time what was the real, actual meaning of hyperbole; and I thought he was making covert attack on my editorial style till he declared on another occasion that Tahiti was a country in South America, and would not give up till his own gazetteer confuted him.

I admire that sort of a man. With less equipment in the matter of information than half his subscribers and less money than half his advertisers, he was making a better success of his business than most of them were of theirs, and even better than a trained and wealthy newspaper man had made of the printing office. I expect to hear later that Connecticut has made a great man of him; and I shall never believe he has received any more than he deserves.

One day I dropped into verse, much in the manner of the admired Mr. Wegg, and roasted a street car company for a flagrant violation of charter rights. And it wasn’t three days till a bereaved

grew as the season advanced, and as the jobwork held up pretty well the editor and I would come down after supper and mold thought till 9 o’clock, after which we would go up to the town pump and treat

each other. Sometimes I made curious blunders in the jobroom. One day I had a note-head to print in brown ink. There was none, and there was but a “skim” of red in the bottom of an old can. I hunted about the place for a day or two at odd times, and at last found a can marked “half-pound Chinese carmine,” with a sample of the red running down in dried streaks on the sides.

“Eureka!” said I, and spread a quantity of black on a pane of glass. Then I stripped the skin from the carmine, and looked at it. It was very thin, and it lacked that rare perfume of the genuine article. But it was very red, and I thought long absence from the trade had dulled my memory

somewhat, so I ladled out a quantity, and mixed it to the required shade. I put it on the press, and not a line would the type reveal, though the back of my paper showed a dangerously heavy impression.

Later in the day I learned that Chinese carmine was carriage paint in an old ink can, and was reserved for staining glue that was to be used in "blocking." That cost me a basket of peaches; and as it was at the beginning of the season I think I paid all the joke was worth.

One time a gentleman in an adjoining town,

where we had quite a clientage, had the bad taste to die late of a Saturday, and his friends arranged to have a great funeral on Sunday. We had to go down and print badges for two or three societies to



which he had belonged, and as it was Sunday, and we wanted to get through in a hurry, the belt on the job press broke, and we had to lace it together again. The editor stood up on a stool and made one of the most secure jobs of mending it has ever been my good fortune to see. And when he was done we discovered the belt was around only one pulley, and we had to take it all out again. By the time we had completed the printing I was extremely sorry the man had died.

One time the methodist minister was to deliver a sermon "roasting" the street car company for maintaining a park where people were entertained on Sunday. The announcement brewed a profound sensation. I was to report the sermon and write the editorial comment; and I was to keep the paper solid with both sides to the controversy. But the pastor was as wise as he was brave, and his sermon was its own publication and comment.

There were, indeed, a good many pleasant things in connection with my experiences, though the one most gratifying to me was the fact that a man does not readily forget his trade; and that in a time of temporary embarrassment the "job man" is always independent.

Written for THE INLAND PRINTER.

PUNCTUATION—THE COMMA.

NO. II.—BY F. HORACE TEALL.

MULTIPLICITY of rules is probably responsible for much bad punctuation, since most of those who have written on the subject give a larger number of rules than any student can master, especially when distinctions are not made clearly. Gould Brown gives seventeen rules for the use or non-use of the comma, and fourteen exceptions, which really amount to so many more rules. John Wilson gives nineteen rules, and violates probably every one of them in his own practice. G. P. Quackenbos gives twenty rules, and violates most of them, particularly, like Brown and Wilson, in using too many commas. Quackenbos concludes his treatise on the comma with five "cautions," the last of which is: "When you are in doubt as to the propriety of inserting commas, omit them; it is better to have too few than too many." This is a dangerous direction, because it is too general; in some circumstances of expression the comma must be used, if propriety is observed, and in some it must be omitted.

Gould Brown prefaces his rules for the use of commas with a paragraph that nearly covers the



NEWSPAPER SKETCH BY HORACE TAYLOR.
Courtesy of the
Chicago Times-Herald.



whole ground, as follows: "The comma is used to separate those parts of a sentence, which are so nearly connected in sense, as to be only one degree removed from that close connection which admits no point." Two commas are here used in direct violation of the rule, as the connection is as close in each instance as it can be anywhere. Quackenbos's first "caution" is a good one: "Do not suppose that a sentence, simply because it is long, must contain a comma. Unbroken connection between the parts of a sentence, no matter how long it may be, precludes the use of this point. Thus: 'It is hard for those who pride themselves on the greatness of man to believe that those mighty cities which were

once the wonder and admiration of the ancient world could so entirely have disappeared that their position is now a subject of discussion among scholars and antiquaries.'” He forgets this caution in writing the next one: “Do not insert a comma between a grammatical subject and its verb, when one immediately follows the other.” It is impossible to find a truer instance of unbroken connection than that of the words here separated by a comma.

Conflict between rules and practice is found in every work on punctuation known to the writer, and it seems to arise in each instance from an effort to particularize each and every possible class of

collection of compounds with his preface on the method of such combination in English will be found useful by those who desire to avoid the use of any forms which have not previously been hit upon.” Probably no one will question the fact that this would be clearer with two commas inserted, and it does not seem possible that any objection could be made to their insertion, even if it be held that they would not make it clearer. Carelessness would seem to be the true explanation of their omission.

The New York *Sun* contained the following example of omission of commas, in a construction differing from that of the above quotation, but



Plate by Grand Rapids Eng. Co., Grand Rapids, Mich.

WASH-DAY IN THE SOUTH.

Photo by Russell Bros., Anniston, Ala.

expression under a special rule. No one has ever succeeded in making a system of rules clear enough to work as an effectual guide in every possible case of doubt, and probably it cannot be done. On the contrary, it seems that one rule for the use of the comma should be sufficient, and the effort here will be to formulate one and explain how it may be made to answer all questions as to use or omission of commas. As this constitutes a radical innovation in the method of treating the subject, a few quotations may be given as typifying the grounds upon which the rule is based, in addition to those already given above.

One of the best bits of print to serve as an example of ignorant omission of commas is the following, from the New York *Tribune*: “Mr. Teall’s

showing the plainest possible occasion for using commas: “As he was a man of regular habits his friends were at a loss to account for his absence from home and fears of foul play were entertained.” Well might the foreman of that composing-room do just what he did some years ago, when he made a few rules, the last of which was, “Once in a while use a comma.” But the sentence was not only set without a comma; it was printed so, and probably the proofreader read it and did not mark any punctuation. It is just possible that it was printed without correcting the type, and that the proofreader was not so ignorant as the remark above implies. This would be a charitable supposition, and seems to be the only way to account for the following, from the same paper: “Mr. Rice’s

only near relatives are: William B. Rice, an uncle of No. 7 West Sixteenth street; Elizabeth H. Guild, an aunt of Boston and two aunts, Mrs. Bamuelos and Mrs. Sartiges who are in Europe." It passes understanding, and would be almost beyond belief without ocular evidence, that any compositor could set type in such a way as to say that William B. Rice is an uncle of No. 7 West Sixteenth street, and that Elizabeth Guild is an aunt of Boston and two aunts; but that is exactly what was printed.

Even the compositor is not the first person who was culpable in the production of these abominably punctuated or non-punctuated sentences. The writer is properly best entitled to censure. Probably the manuscript in each instance was closely followed by the compositor. It should be simply impossible for any one to write such sentences without proper punctuation. Writers may well take warning, and learn to punctuate their writing. One of the most unfortunate fallacies of judgment is that which makes possible such bad punctuation in print, namely, the assumption that the printers will punctuate properly, whether their copy is right or not. Both printers and writers need to learn much more than they commonly know about punctuation.

It should be impossible for any educated person to write Goold Brown's general rule, quoted above, in any way but this: "The comma is used to separate those parts of a sentence which are so nearly connected in sense as to be only one degree

It should be impossible to write the *Sun's* other sentence without punctuating it as follows: "Mr. Rice's only near relatives are William B. Rice, an uncle, of No. 7 West Sixteenth street; Elizabeth H. Guild, an aunt, of Boston; and two aunts, Mrs.



UNCLE TOM.

Bamuelos and Mrs. Sartiges, who are in Europe." This introduces a semicolon where most people use a comma, but it will not be hard to give a good reason for its use on the proper occasion, in a future article. Each comma in the quoted sentence is inserted in accordance with evident though unwritten "laws of thought," and each is a plain indicator of one rule that will apply in every instance where a comma should be used, even to the pointing of periods in large numbers written in figures.

RULE.—Insert a comma after each slightest disjuncture in the grammatical construction of a clause or sentence, but not where there is no such disjuncture.

Of course this rule is very indefinite, as any sweeping rule must be. It is only because there are so many circumstances of detail, differing, however, merely in the nature of the words grouped, that so many rules have been made. This one gives the real occasion for the use of a comma in every instance, from the mere separation of two clauses in one sentence, each of which might be made into a complete sentence, to those cases that are commonly classed under a rule directing the use of a comma every time that a certain word is used. All the numerous matters of detail are well worthy of explanation, and this writing is incomplete without such amplifying. The details are to be considered in a future article, but as examples under our general rule, and not as the basis of a series of rules.



A SLIGHT FLURRY IN WOOL.

removed from that close connection which admits no point."

It should be impossible to write the first sentence quoted from the New York *Sun* any way but thus: "As he was a man of regular habits, his friends were at a loss to account for his absence from home, and fears of foul play were entertained."

Written for THE INLAND PRINTER.

THE ILLITERATE CUSTOMER.

BY R. COUPLAND HARDING.

IT is the minor worries of business that in the aggregate constitute the greatest tax, not only on time and patience, but on the reserve and physical force which is the most essential portion of one's stock-in-trade. A serious emergency—an unforeseen heavy loss—these are contingencies which can be faced boldly, and half their terrors disappear. But the small leakages, the occasional inadvertencies which lead to waste of labor, time



THE PERISHABLE FREIGHT.
Drawn by A. R. Windust, Chicago.

or money, and, most of all, the inveterate "crankiness" of one class of customers and small meannesses of another—these are the irritations which lead to premature gray hairs. The mean customer, I suppose, afflicts all trades. He lives, let us say, in the country. He brings a job—his first and only one—hinting of extensive orders to follow should this one prove satisfactory. He is careful to obtain your lowest quotation. He gains two or three small advantages in the way of extra corrections or special stock—"which will make no difference," though he knows full well it does. He contrives to find some fault when the work is done, keeps you waiting an unconscionable time for your money, and at last sends his check—a liberal discount coolly deducted, and you lose another shilling

in bank exchange. This customer is generally disgustingly rich—and it is partly by such little dishonest economies that he has become so. You find he has got his job at bare cost, and you grudge the discount and exchange filched from you. The abstraction of these few shillings annoys you more than a much bigger loss by the failure of a customer who has been unfortunate in business. The mean customer no doubt victimizes all traders with fine impartiality; but I think that the printer is afflicted by special foes, from which his fellow-traders are exempt.

Not the least dreadful of these is the illiterate customer. Generally speaking, he is well off. Uneducated though he may be, he has certain valuable business qualities, and knows well how to exploit men of better training and greater abilities. "A self-made man, sir," he fully believes in his own omniscience and infallibility. An excellent type of the species was the celebrated chairman of the school committee who was astonished that "Daniel Webster" should have so blundered in his dictionary as to have "massacre" instead of "massacree." Beware of this customer. He is always dangerous.

Long years ago, a laboring man who used to write fierce political letters to the press came into the office where I was apprentice with a manuscript in his hand. "You'll put the spellin' right, if you please," he said. "I was in such a passion when I wrote it that I couldn't attend to the spellin'." Evidently he had not written in the calm judicial spirit which is suited to the consideration of grave public issues. He was, however, conscious of his deficiencies. Sometimes I have had a job, the copy of which has suggested the idea that the writer, like old Peter, must have been "in a passion" when he wrote it. To make it presentable is a difficult task and always a thankless one.

I suppose every printer could give painful personal experiences in illustration. A new proof-reader in a good-sized office had placed before him a dozen or so of labels in all of which occurred the words "Ærated Waters." He saw that the copy contained the same error, but knowing that the blunder is one of which compositors are often guilty, he marked the correction, which was made. The overseer, looking through the revise, struck out the corrected letters and marked in the diphthong again. The reader justified his correction. "I know the spelling is wrong," said the overseer, "but it's going to be printed that way, all the same. We had to reëngrave a copper plate for that firm a year ago because we made that identical correction."

Once, on my return after a few days' absence in the country, I was shown by my overseer fifty returned memorial cards. "You don't see any misspelling there, do you?" he asked. I admitted that I did not. "Sacred to the Memory of

Marion, beloved wife of Richard T. Snipe," etc. "Well," he said, "old Snipe brought in the copy and said they were to be sent round next morning without fail, and so they were. When I came to set it I found it was disgracefully spelled, and of course I attended to the orthography. Next afternoon in comes Snipe, looking very serious, and asks for his copy. 'Ah!' says he; 'I thought *I* never could have made such a mistake. You've spelt "Marion" with only one *r*.' 'That's the right way to spell it,' I said. 'No one ever spells it with two *r*'s.' '*She* did,' says he, 'and so did her mother. One *r* indeed! It's you that don't know how to spell the name. Look here, I want my card printed jist as I writ it. You've no business to alter the spelling.' 'Then,' says I, for I was a little riled, 'perhaps you want two *r*'s in "buried" also, for I noticed that you wrote it that way!' That took him down a little, I think, but anyhow, I just printed the job over again." It is well that such work bears no imprint, for the printer is always blamed for a glaring error such as this.

When the troublesome and gratuitous labor of editing bad copy is accepted by the customer, it is always taken as a matter of course. The illiterate writer knows little and cares absolutely nothing for the trouble he gives. But if the result is in any way not quite to his taste, he will turn and rend you. I had once a quarto circular to print from manuscript, and gave a quotation based upon the general style of the job and amount of matter. The compositor who took it up found it impossible to punctuate the work. The sentences were long and entangled, and there was not one correctly constructed. In no case was the same idea continued throughout, and singulars and plurals were freely interchanged. I am not sure that he said his esteemed customers would be cut up in convenient lengths and sold at lowest rates, or whether the orders with which he was favored would be so treated, but he had bungled the whole thing in some such fashion. Had it been printed in anything like the form he had drafted it, he would have been the laughing-stock of the trade. He was a new customer of whom I knew little, save that he was in a good way of business. The proof was sent in due course, and passed, in his absence, by a clerk, the job printed and the type distributed. A week afterward the clerk came "to see the copy." The "boss" wouldn't send out the circulars—was sure his copy hadn't been followed. In knocking a sentence into shape, a useless and tautological expletive had been dropped; the writer had missed the word, and it had to go in somehow. All the corrections were coolly accepted, with this



THE FIRST FUNERAL—BY L. E. BARRIAS.
From cast in the Art Institute, Chicago.

exception. The customer refused to pay for the reprint, asserting that the printer had "no right" to alter the copy. Having passed the proof, he could have been compelled to pay; but I have not sufficient love for litigation to drag a fellow-tradesman into court for the sake of a few shillings. This happened long ago—the first job from that establishment proved to be the last, for which I was not sorry.

It is partly the illiterate man's consciousness of his own deficiencies, which he vainly tries to hide, that makes him such a difficult customer. If you print his work as it stands you injure your own reputation, and make him a life-long enemy. "I made one or two little mistakes, and you copied them. You did it a purpose." If you hint that a little correction is needed, he loses his temper and probably becomes insulting. If you take the trouble to correct his blunders, you have neither thanks nor pay for so doing, and run the risk into the bargain of having the job thrown on your hands. Beware, therefore, of the illiterate customer!



THE BATH.

Half-tone engraving by
GEORGE H. BENEDICT & CO.,
175 Clark street,
Chicago.



[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

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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, and no attention will be paid to postal-card requests for free samples.

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 and typefounders throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

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.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipzig, Germany. *Unsere Anzeigen sind auch alle Anfragen und Aufträge Sinfektion betreffend zu richten.*

ANSWERS TO QUERIES.

WE find it again necessary to advise those who desire to avail themselves of the information furnished by the several departments of this magazine that each inquiry made of these departments must be accompanied by the inquirer's full name and address subscribed to it, and no more than one subject must be written of on each sheet of paper. It is our desire that the benefits of THE INLAND PRINTER should be given to our

readers as widely as possible, and in that regard a compliance with the above will be of much service. Address all letters for the business department to the business department, and all letters for the editor to the editorial department.

SANITARY REGULATIONS OF PRINTING OFFICES.

DESPITE the boasted progress made in the art of printing it is a matter of serious doubt if the health of employes is more solicitously cared for now than in the past. The observations of some incline to the belief that the environment of the printer of the present day, though apparently far superior, averages below the conditions which surrounded the printer of earlier days.

In this connection, a conference of proprietors and employes of printing establishments, called together by the government of Germany, was held recently in Berlin to discuss the condition of the workrooms in printing houses and typefoundries, and to agree upon sanitary orders to be issued. It is interesting to note how the conference arose. When the printers undertook their great strike in the winter of 1891-92, which ended in a failure, the workmen declared, among other things, that the printers had inscribed the nine-hour day upon their banners primarily because the sanitary condition of certain printing establishments was beyond all description. The government decided to institute an inquiry into the diseases peculiar to the trade, and the causes of deaths among the printers. They applied, for this purpose, to the local sick funds, and received from these information which was certainly far from satisfactory; one-half or even two-thirds of the employes were said to be suffering from lung diseases.

It is admitted by the employers that some small presses are set up in unhealthy rooms; on the other hand, the large newspaper presses are established on the most suitable premises which one could desire; excellent arrangements are made for light and air, and new improvements are constantly being made.

The government has drawn up sanitary regulations for the printing establishments, and the conference, which was held in the office of the home department, was to express an opinion upon them. Representatives from all large printing places were present; several delegates of the trade union were also in attendance, to consider the government scheme. On the whole, the bill met with approbation; it was drafted so as to bring the larger establishments within the requirements, leaving only the smaller concerns yet to comply with the law. This arrangement, however, did not meet with the wishes of the workmen's representatives.

What a properly constituted sanitary commission might discover to be censurable in the sanitary condition of the printing offices of America would

no doubt make very interesting reading to many employes who are suffering from physical disability. We believe that there is much to complain of in the sanitation of American printing offices, brought about not so much from indifference to the welfare of workmen, as from the crass ignorance of those in control.

NEWS AND NEWS GATHERERS.

COUNTRY newspaper editors who depend entirely upon their subscribers for the news they publish can never be expected to make an interesting sheet. If the editor cannot get out among the people and study their needs and preferences, he should engage competent assistance or sell out his business, for sooner or later the right kind of a newspaper maker will come along and scrape the ground from under his feet. After examining a number of country papers coming from a variety of states and localities, we note that the least prosperous in appearance are usually dotted with supplications to "our readers" to send in items of news. While it is a good thing to solicit news contributions, publishing the need of such aid is a poor business policy. To find out among the readers those who are in a position to gather news and make arrangements with them to give the most complete information on all matters of interest, and then rewrite or edit the matter to the best advantage is much the better way.

The editor of one bright little sheet publishes his woes in news-getting rather quaintly, but it would have been better for him to have gone out on the highways and pumped the information out of the passers-by than to depend on any such appeal to bring him returns. He says: "A country editor, as a rule, is not the man to put on the baby face and yell for sympathy; but in these piping times of peace, when not even a dog fight breaks the dull monotony of weary days, and he writes industriously against space to make five or six columns of brevier, when there is really nothing to write about and news is scarcer than snowballs in July, he is really deserving of pity. If the people of the town would assist him a little in the matter by furnishing him with items of news, he would be able to give them a much better paper, and his job would be a happier one."

POLICY FORM FOR INSURANCE POLICIES ON PRINTING OFFICES.

SOME time ago there were published in these pages suggestions on printing office insurance with which there was given a form of policy. From the Wallace Printing Company, of St. Albans, Vermont, we have received advices of the benefits of the form suggested by us, and they state that, in their opinion, the form is one that printers would do well to adapt to their use, chang-

ing it as necessary to cover the offices owned. All the Wallace Company's policies were revised after reading the form mentioned, and when the company were burned out last May they had no difficulty in having their losses adjusted. They moved into their new office in October, and are taking particular care that all their policies are written in the same manner as before. The Wallace Company are not the only firm of printers who have benefited from accepting the suggestions of this form, and agreeably to the wishes of a few of our subscribers and for the benefit of our readers generally we reprint it hereunder:

FORM OF POLICY.

- \$.....On their Printing Office and Bindery Furniture and Fixtures, Electric Motors, Printing Presses and Connections, Machinery, Machines, Shafting, Gearing, Hangers, Tools, Belting, Pulleys, Proofpresses, Brass Rules, Stands, Cases, Galleys, Chases, Type, Slugs, Imposing Stones and Frames, Racks, Cabinets, Electrotypes, Stereotypes, Wood Cuts, Cutting and Stitching Machines and their Connections, Paging and Numbering Machines, Ruling Machines, Type set up, Standing Forms, Inks, Rollers, Scales and all other Machinery, Tools, Implements and Apparatus used in their business and forming a part of their Printing Office and Bindery.
- \$.....On their Stock of Merchandise, consisting chiefly of Paper, Printers' and Bookbinders' Stock and Goods, printed or in process of printing or binding, their own or held by them in trust, or on commission, or sold but not delivered from store.
- \$.....On Stationery and Stationers' Supplies, manufactured or in process of manufacture, and Material used for the same, their own or held by them in trust, or on commission, or sold but not delivered from store, or kept for sale in stock in said store building.
- \$.....On Office Furniture, Fixtures, Safe, Stationery and Printed Supplies (for own use), Show and Book Cases, Plumbing and Gas Fixtures, Office Partitions and Signs in and on Building, all while contained in.....
- Other Insurance permitted.
- Permission to use Kerosene Oil and Electric Light for lighting purposes, and to keep on hand five gallons of Benzine for cleaning type, and for doing work required during night hours, and for alterations and repairs without prejudice to this policy.
- It is a part of the consideration of this policy, and the basis upon which the rate of premium is fixed, that the assured shall maintain insurance on the property described by this policy to the extent of at least eighty (80) per cent of the actual cash value thereof, and that failing so to do, the assured shall be a co-insurer to the extent of such deficit, and to that extent shall bear his, her or their proportion of any loss; and it is expressly agreed that in case there shall be more than one item or division in the form of this policy, this clause shall apply to each and every item.
- Attach to policy No.....of the
- Insurance Co. of.....

.....Agents.

"THE TYPOGRAPHICAL JOURNAL."

AMONG the official class journals of America the *Typographical Journal*, representing the International Typographical Union, holds a deservedly high place in its successful attempts in collecting and publishing accurate and complete statistics concerning the printing business. Under the jurisdiction, to a certain extent, of the International Typographical Union the local organizations of the various towns and cities are in a position to furnish statistical information at a minimum of cost. In the person of Mr. W. B. Prescott the printers' organization is favored with an executive officer of uncommon ability, and there is little doubt that under his wise direction and with the loyal and cheerful support by local unions of the methods

suggested by him that the printing trade at large will be placed in possession of information which there would be no means of gaining otherwise.

In the issue of August 15, 1895, a very complete table of wages paid for both machine and hand composition in the various cities and towns of the Union was published in the *Journal*, and we understand that this index, arranged in a more convenient form, will be published at intervals hereafter.

STRIKES AND THEIR CAUSE.

STATISTICS are hardly necessary to prove satisfactorily that strikes, with rare exceptions, are detrimental to the interests of all concerned. In tabulating the causes of strikes, the reasons advanced are, as a rule, the ostensible reasons only; beneath the superficial facts will usually be found the irritating influences of the petty subordinate, whose aggressions do so much to turn employer and employe to despise each other as a class. He it is who gives all orders given him to be issued to the men under his control the most arbitrary and brutal complexion they can bear. He paves the way for the brainless orator who takes advantage of the sullen and incensed mood of his fellow workmen to pour gall yet more bitter into their hearts, precipitating action that brings ruin and disaster in its train. If employers and those they select to represent them would devote a little of their attention to the study of human nature, and imagine themselves in the same situation as those they issue orders to, labor troubles would be minimized. One large corporation has discovered that it will assist them in the conduct of their office business if their employes be registered by number. The matter has been presented to the men in such a way as to arouse their bitterest antagonism. We are steadily opposed to all forms of courting the favor of employes. A strict and uniform discipline, and the ordinary civilities of life, with his daily wage, is about all the employe asks for.

PRINTERS AND INSURANCE DISCRIMINATION.

FIRE insurance is certainly a complex study, so much so that the employing printer, as a rule, finds it almost advisable to cease protest and submit to manifest discrimination rather than to argue for his share of the privileges which other insurers receive. For instance, in the protection of inflammable substances used in the printing trade as well as in other industries, it is demanded of the printer that all volatile oils such as benzine must be stored in limited quantity in a specified and costly kind of storage can, and that every drop must be used from the familiar quart benzine can known in the hardware trade as "safe hand cans."

On the other hand, the great army of gasoline users, surely outnumbering the printer 100 to 1, are, to the best of our knowledge and belief, left

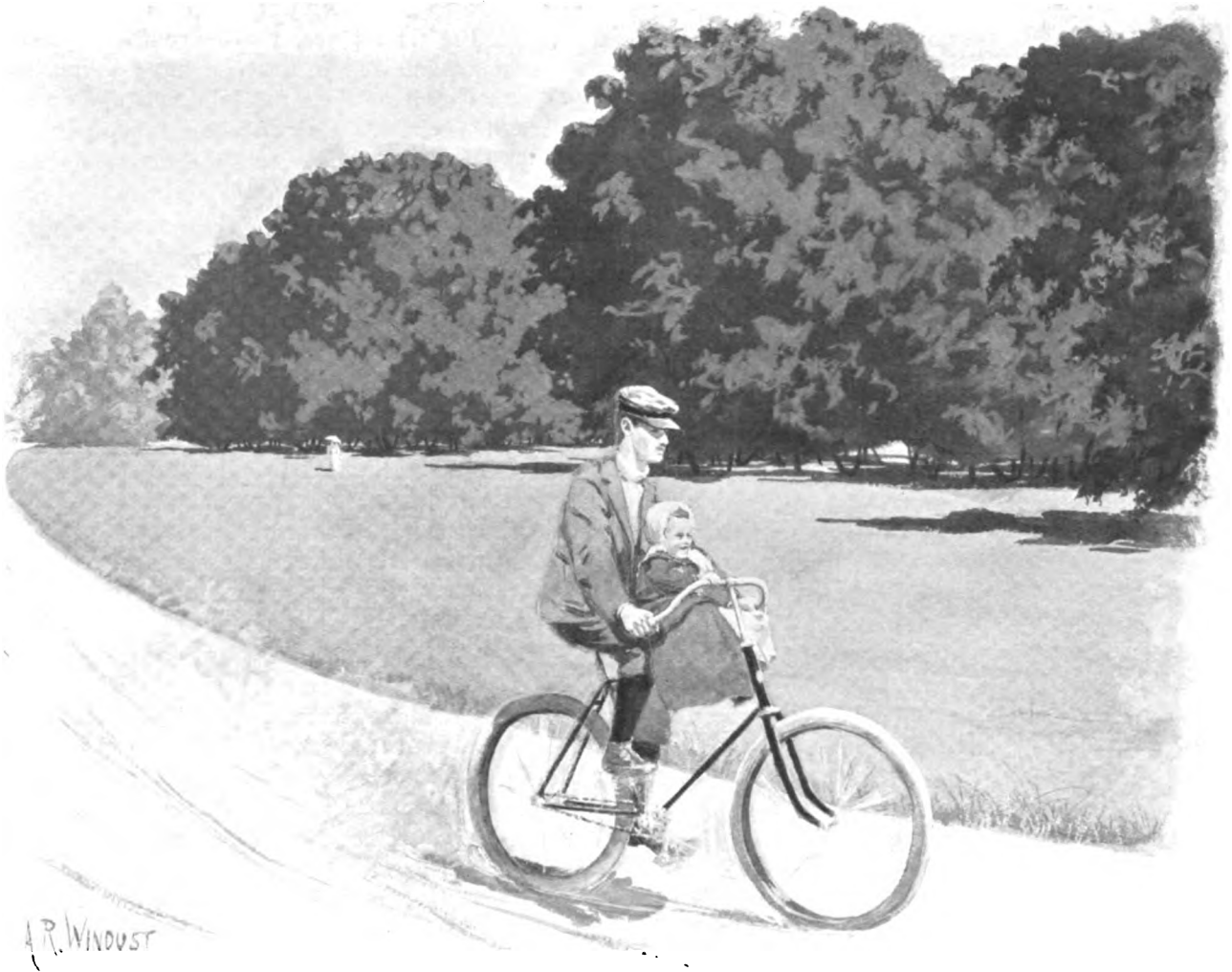
pretty much to their own devices in the use of that fluid. In the first place, there are thousands of them who are allowed to keep on hand as much as five gallons of it against the printer's one or two gallons of benzine. And this large quantity appears to be generally stored in the common battered tin cans in which the oil companies deliver it. While printers as a class are ready and willing to comply with every regulation which limits the danger of fire, they see little benefit to them when adjoining manufactories or dwellings do not come within such protective regulations.

THE RIVERSIDE PAPER COMPANY'S ADVERTISEMENT COMPETITION.

NEARLY one hundred and fifty designs were submitted to the judges in this competition. It is without doubt one of the most interesting and instructive contests in the line of advertisement competition that has ever been held. On the part of the contestants there has evidently been no pains or expense reserved which would add to the merit of the specimens. The letters of the judges praise the work of the printers in the most gratifying terms. One thousand copies of the completed sets will be printed, of which each of the contributors will receive a copy. Elsewhere in this issue will be found the judges' decisions and the arbitrator's award in full, together with reduced reproductions of the principal prize-winning specimens. The names of the judges and of the arbitrator are familiar to the printers of America and to advertisers at large, and the expressions of opinion from such authorities add greatly to the educational value of these collected efforts of American printers.

CIRCULATION AND ADVERTISERS' RETURNS.

ONE of the problems which those interested in advertising are prone to discuss is the comparative values of circulation with respect to quantity and of circulation with respect to quality. Among trade journals, conditions vary so widely that each interest is of necessity a law to itself in the conduct of subscriptions and advertising. It has been shown, however, that the paper which contains matters of living interest to the employer and the workman in common is the paper which is read and respected. There is a belief that papers which go directly to the purchaser only are the most valuable advertising mediums. Building on this assumption, efforts are made to influence advertisers to place contracts with publications of small circulation, sustained by subscribers as a matter of personal courtesy or to avoid persistent solicitation. If advertisers would give more consideration to the intrinsic merits of the papers they place business with, there would be fewer magazines claiming their patronage at the present day. The paper that is read is the paper for the advertiser.



A MORNING SPIN IN WASHINGTON PARK, CHICAGO.

DRAWN BY A. R. WINDUST.

Written for THE INLAND PRINTER.

ELECTROTYPERS' MOLDING COMPOSITION.*

BY F. J. HENRY.

ONE of the essentials to success in the making of an electrotpe is a suitable molding composition. In the early years of the art, previous to the discovery that plumbago would give the surface of nonmetallic substances a conducting property, it was not practicable to make duplicates, in the battery, of other than metallic objects, except by first applying a metallic coating; bronze powder or gold leaf was usually employed. The discovery of the availability of plumbago for the purpose was to electrotyping what Howe's invention of a needle with the eye near the point was to the sewing machine—a long step in the way of making the process of commercial value. There was yet another obstacle which limited the capabilities of the art: the lack of a suitable material for making molds. Gutta-percha was found to be good for

molds and is yet used for some kinds of work; with it the finest work may be done, but the process is slow and too expensive for ordinary use. The gum, freed from impurities, is melted and with it mixed about two ounces of raw linseed oil to each pound of gum; the mixture should be remelted several times, that the ingredients may become thoroughly mixed, then poured over the object to be duplicated. When the composition becomes hard the mold may be separated from the cut or form, coated with silver or plumbago, then placed in the battery for the deposit of copper. When a gutta-percha mold is coated with silver it is necessary to make the deposit quite thick, or the shell is liable to be injured in the operation of separating it from the mold. When coated with plumbago there is much less adhesion, but the surface of the deposit is not as fine as if made on a silvered mold.

Electrotyping, as carried on at the present time, is an American invention. Electrotyped illustrations were published in this country in 1841, and in 1843 Mr. Joseph A. Adams made

* NOTE.—The attention of the reader is directed to the department of Notes and Queries on Electrotyping and Stereotyping, conducted by Mr. Henry on another page of this issue.—EDITOR.

electrotypes of some of the cuts in "Harper's Illustrated Bible." He made molds in copper by depositing directly on the wood cuts, and from that deposit made a shell which was backed with metal and used to print from. He produced electrotypes, but the wood cuts were spoiled in the battery.

To Mr. J. W. Wilcox is due the credit of being the inventor of a method by which electrotypes could be made an article of commerce, and he was the first to make a business of electrotyping, which he carried on in Boston, Massachusetts, for several years. Mr. Wilcox was a foreman in the establishment of Mr. Daniel Davis, a manufacturer of magnetic machines, Boston. Learning something of the application of electricity to the duplicating of medals, and being encouraged by a conversation with Mr. Chapman, a celebrated wood engraver of Boston, he set about experimenting to make copper-faced stereotypes. The lack of a suitable molding composition was a serious difficulty to overcome; after trying various compositions he decided upon a mixture of rosin and beeswax as best for the purpose. This kind of a composition was used for about twenty years. Later rosin was supplanted by crude turpentine, venice turpentine and other substances. Instead of pouring the composition over the cut or other article to be duplicated, Mr. Wilcox poured it into a shallow flat pan, and when the mixture cooled to the proper temperature for the work in hand the mold was made, as at present, by making an impression of the cut or form in the wax.

It would be almost an impossibility to enumerate all the different mixtures that have found favor with their originators, nearly every electrotyper having felt certain, at some time, that his mixture, the ingredients of which were kept secret, was far superior to any other for molding. All compositions were, however, very similar, being for the most part combinations of beeswax and crude turpentine, the proportions being varied to suit individual preferences. In some instances, during warm weather, beeswax was used without any admixture; in cold weather a little turpentine was added to prevent the wax from cracking.

Owing to the scarcity of pure beeswax and its high price, many efforts were made to find an acceptable substitute; paraffine, cerecin wax and other substances were tried, but were not satisfactory. About five years ago a mineral of a bituminous nature came into the market under the name of ozokerite, which proved to be good and is now very generally used, either alone or in combination with beeswax and crude turpentine. It combines readily with the substances named, takes plumbago easily, and when used pure the shell comes off with a bright and polished surface, if the surface of the plate from which the mold was made had a polished surface. The principal drawback to

its use, without admixture, is its lack of adhesiveness, which renders it liable to peel from the molding case, and, of course, usually at the time when such action causes much trouble. The addition of wax or turpentine increases the adhesion, but shells do not have the bright surface of shells from molds made of pure ozokerite.

The price of ozokerite is 10 cents per pound, while a fair quality of beeswax costs from 25 to 35 cents per pound. Ozokerite is so cheap that there is very little temptation to adulterate it, but there are various substances that somehow get into beeswax. It does not seem possible that bees can have become so careless as to use paraffine, tallow and other cheap ingredients in the manufacture of honeycomb. Possibly their presence in wax may be due to the efforts of the beekeeper to increase the volume of his sales of wax, without proper regard for the quality of the goods.

Written for THE INLAND PRINTER.

EQUIPMENT FOR PROCESS ENGRAVING.

NO. II.—BY H. JENKINS.

GLASSWARE.

FOR measuring solutions, several graduates of a capacity of from eight to sixteen ounces each should be purchased. There should also be a large funnel for filtering the baths and several smaller ones for collodion, printing solutions, etc.

An important article is the actino-hydrometer for testing the strength of the silver bath.

Various sizes of plate glass, as required, should be provided for negative making and for turning negatives upon. For the latter purpose the glass is usually obtained of one-fourth inch in thickness, to more readily stand the pressure in the printing frame.

Vials for holding collodion, large bottles for filtering the bath into, and smaller ones for solutions are also necessities.

ROLLERS.

For inking line plates, composition rollers are used. These should be of the kind known as "hard" rollers, as they more readily take and distribute the ink. An excellent roller for this purpose can also be made from white rubber, such as is used for clothes wringers. For inking the plate after etching, a leather-covered roller is usually used.

MISCELLANEOUS ARTICLES.

Besides the articles described above, there are other essentials, as follows: Gas stoves, for heating and drying plates; squeegees, for smoothing down negative films—these are simply strips of white rubber fastened to a strip of wood; scales, for weighing dry chemicals; negative racks; brushes for etching—bristle for line etching, and soft for half-tone; inking slab for rolling ink upon—a smooth sheet of stone, zinc or glass will answer

the purpose; pliers, for holding plates while burning in; zinc hook, for cutting zinc plates; small camel's-hair brushes, for spotting and painting in on plates; egg beater; hammers; nails; scraping tools, for cleaning spaces on zinc; engravers' tools, for tooling plates after etching; files, for smoothing edges of metal; calipers, punches, etc.

MACHINERY FOR FINISHING.

For a well equipped shop there are several machines which are essential. Small concerns are often operated with but a small equipment of machinery, but for large establishments the outfit of machinery is in many cases an extensive affair.

The routing machine is the most important item in this department, and is used for deepening and cleaning out the spaces in zinc etchings, making a bevel around half-tones, etc. These machines can be obtained in various sizes according to the dimensions of plates to be routed.

A circular saw is also an essential piece of machinery, for sawing metal plates, blocks, etc.

The trimmer, as its name indicates, is used for trimming the edges of blocks after the plates are mounted.

The shoot board is used for a similar purpose and is generally substituted for trimmer in small shops.

The Daniel's planer is used for making mounted blocks type-high. It is an expensive machine, and for small establishments the shaving machine operated by hand can be used instead.

A drill is often of use for various purposes, and is necessary in mounting half-tone plates from the back.

The beveling machine is used for beveling the edges of plates.

The buffing machine is used for polishing metal. It is not found, as a rule, in small shops, as the metal can be polished by hand.

For taking proofs, a printing press is required, and for the engraving establishment the hand press known as the "Franklin" or "Washington" type is best.

The mounting slab is simply a smooth-surfaced block of iron upon which the cuts are placed when being blocked.

A detailed description of the above mentioned machinery is not given here, on account of the

various designs on the market, and as manufacturers are always ready to send to inquirers descriptions of all latest improvements.

THE WHIRLER.

In coating plates for half-tones with the enamel solution it is necessary, in order to obtain an even coating, that a rapid whirling motion be given while the solution is in the fluid condition on the plate.

A number of devices can be used for this purpose. A common form, sold by the supply houses, consists of a hand-wheel mounted in a horizontal position on a board and connected by means of a belt with a table similarly mounted at the other end of the board, the table being provided with clamps to fasten the plate. Upon revolving the handwheel the table is caused to revolve also, thus spreading the solution in an even coating over the plate.

A much better whirler, however, can be constructed by means of an ordinary drill stock, as follows: To the bottom of a shelf placed

at a convenient height fasten the drill stock as shown in Fig. 1, A. Then at a machine shop obtain a strip of iron about three-fourths of an inch or an inch in width, one-sixteenth of an inch in thickness, and twelve or fifteen inches long, and to its center have fastened a round stem. Fig. 1, B. Also have made two strips about four or five inches long with apertures cut at each end, those at one end of a size and shape to admit the ends of the other strips. Have one of the ends of each of the latter strips bent over, and a hole drilled to admit a thumbscrew, as shown in the cut, Fig. 1, C.

The long strip is fastened in the chuck of the drill by means of the stem and the two short strips are slipped over the ends, as shown in Fig. 1, C. A gas stove should be placed under the whirler to warm the plate and accelerate the drying of the coating.

The use of this whirler will be explained in a later number.

THE KIT.

Before the advent of the plateholder mentioned in a preceding paragraph, the kit was used by operators to hold the screen and sensitized plate during exposure, and is yet used by those who do not wish to incur the extra expense of the holder.

The kit is simply a rectangular frame so constructed that when placed in the plateholder of the



Photo by Zweifel.

THE DULUTH HERALD'S
"MASCOT."



THE SNOWDROP.
By Per Hasselberg.

From marble in the Art Institute,
Chicago.

camera the negative plate will occupy the position of the ground glass and the screen be held in front of it. Its construction can be readily understood by an examination of Fig. 2. A is a frame made of strips of cherry, walnut or other suitable wood,

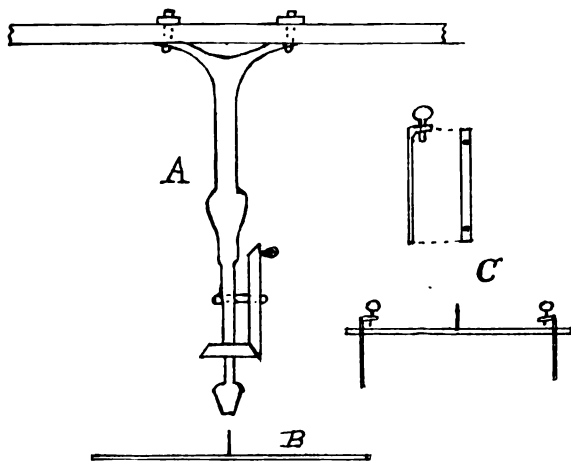


FIG. 1.

about one inch wide, one-eighth inch thick and of lengths required by the size of screen. The ends should be mortised and glued strongly together. On the opposite side of this frame is fastened a second frame of strips, one-half inch wide and one-fourth inch thick, and so placed that the inner edges of this frame will be flush with the inner edges of the other. The ends of this second frame should be fastened in a similar manner to those of

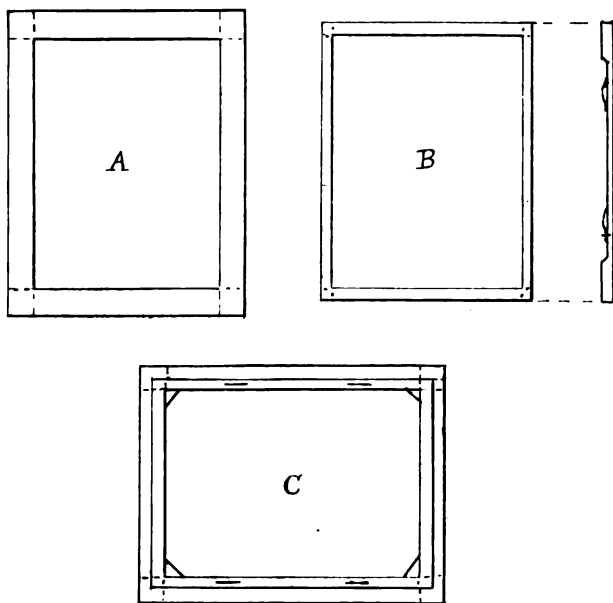


FIG. 2.

the first. To the longest sides of this second frame should be fastened springs, which may consist simply of elastic curved strips of brass or steel, the springs being fastened at one end so that they can be moved so as to allow the other end to press upon the screen when in position. These sides of the second frame should be thin in the center so that the springs will not interfere with the

slide. Across the corners of the kit between the frames of which it is composed are placed four corner pieces to separate screen and plate. These are often of silver but may also be made of wood, and should be no thicker than to prevent contact of screen and plate, and should be set into the first frame so as to be flush with the side next the second frame.

In Fig. 2, A represents the first frame; B, the second, with a view of one edge of the sides containing the springs; C, the kit complete, with corners.

The kit should be made of a size to readily admit the screen used, negative glass of the same size being used also. It should be thoroughly covered with shellac varnish, to prevent the silver destroying the wood.

The use of the kit will be explained in the chapter on half-tone negative making.

THE SCREEN PLATE.

The screen plate is, of course, absolutely necessary in half-tone negative making. The size obtained should be governed by the size of the half-tone plates which the establishment expects to make.

The description of the screen and its uses will also be given in a later chapter.

(To be continued.)

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

IT is supposed that the most voluminous patent ever granted by the government up to the present month, was the one granted in January, 1890, to an inventor named Richards, covering a machine for making and printing envelopes and delivering them in packages of twenty-five. This patent required forty-five sheets of drawings to illustrate the invention; but on October 15 it was placed completely in the shade by two patents, Nos. 547,860 and 547,861, granted to James N. Paige, formerly of Hartford, Connecticut, but now of Chicago, Illinois, and containing 163 and 81 sheets of drawings, respectively. The larger patent covered a machine for setting, justifying and distributing type, and the latter a justifying machine which could be used to operate upon the type set up by the other one. The two practically covered but one complete invention, the complexity of which may be imagined from the fact that it required 244 sheets of drawings and 119 printed pages of descriptive matter to fully show the machine in detail. The government is

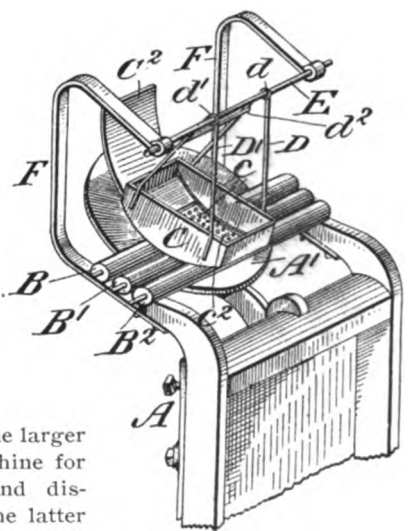


FIG. 1.

selling copies of these patents at the regulation price of 10 cents each, but it is estimated that it costs \$3.28 per copy to produce the larger patent, and \$2.73 per copy to produce the smaller one. In addition to these two patents, a third one containing thirty-one sheets of drawings was issued to Paige upon the same day, the three patents containing 448 claims.

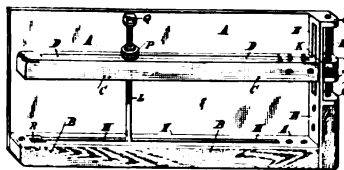


FIG. 2.

John Gast, of Brooklyn, New York, received a patent covering a method of printing in colors, and screen therefor. His method consists in producing half-tone negatives by subjecting the first sensitized plate to an exposure through a screen ruled on one side with horizontal lines and on the other side with diagonal lines; then inverting the position of the

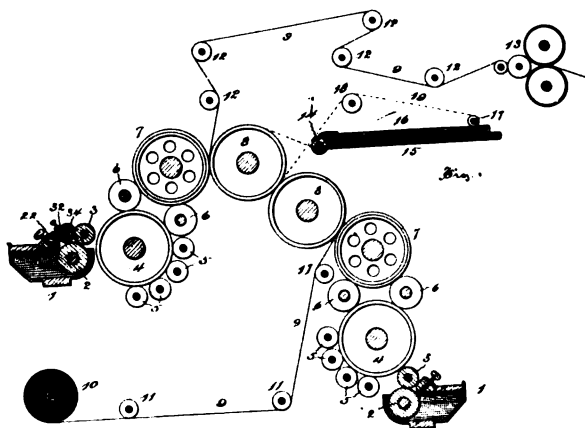


FIG. 3.

screen plate and subjecting the second negative to an exposure through the thus inverted screen: subjecting a third negative to an exposure through a stipple screen; next producing plates from the half-tone negatives and printing in primary colors from these different plates.

The ink distributor shown in Fig. 1 was patented to George W. Hunt, of Waterville, Maine. The ink fountain

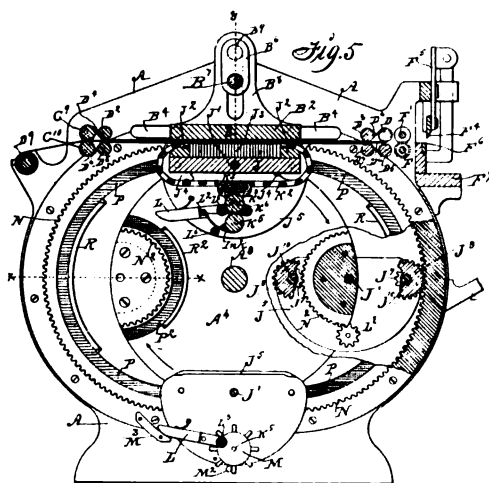


FIG. 4.

consists of a tank having a perforated bottom so suspended that the inking rollers may roll along in contact therewith. An adjustable slide regulates the quantity of ink fed. The rollers draw the ink from the tank and the supply upon the table is kept uniform.

Arthur W. Townshend, of Cape Town, Cape Colony, Africa, took out a patent in this country as well as England,

for the galley shown in Fig. 2. It consists of a metal base having one fixed rib. The other rib is adjustable by means of suitable screw-threaded rods to fit any width of column. No furniture or quoins are necessary in locking up the matter to take a proof copy.

Fig. 3 shows a diagrammatic view of the course taken by the web as it is being printed by a press invented by Frank

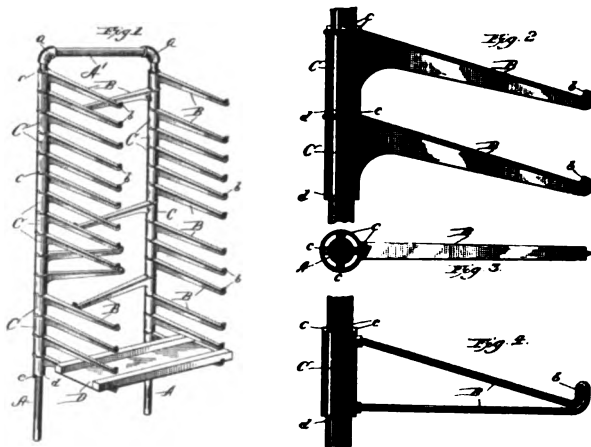


FIG. 5.

C. Stockholm, of Hartford, Connecticut. If a twelve-inch paper, for instance, is being printed and it is designed to print certain columns or parts in colors, after both webs are printed in black one web is passed over a turning and shifting device, as shown in dotted lines, and then fed back between the first and second impression cylinders but in a different place, and there it receives the imprint from the type inked with red or other color.

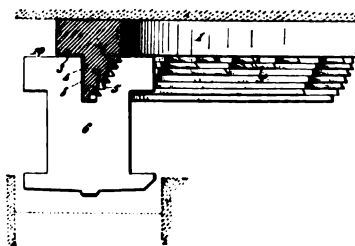


FIG. 6.

Semer G. Wells, of Des Moines, Iowa, has invented a printing press in which is a series of rotating flat beds carrying type forms and engaging successively with a single platen. The type beds have individual inking devices, as shown in Fig. 4, and may apply

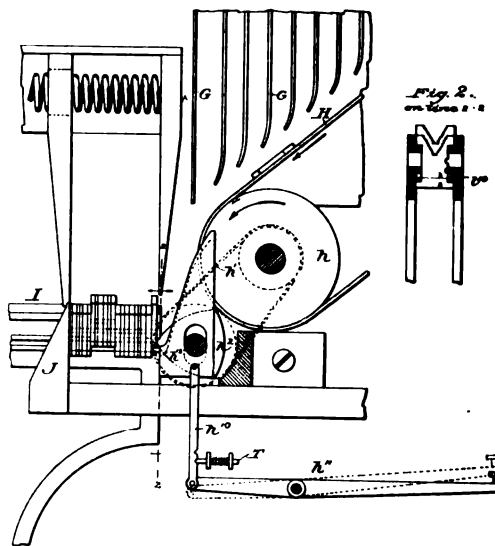


FIG. 7.

the same or different designs to the paper. If the same design is printed, the paper is fed along after each impression; but if it is desired to apply as many colors as there

are type beds, the paper remains against the platen until it has received the imprint from all the forms.

A convenient and cheaply constructed galley rack is shown in Fig. 5. It was patented by Harry B. Rouse, of Chicago, Illinois. The supporting arms can be turned into

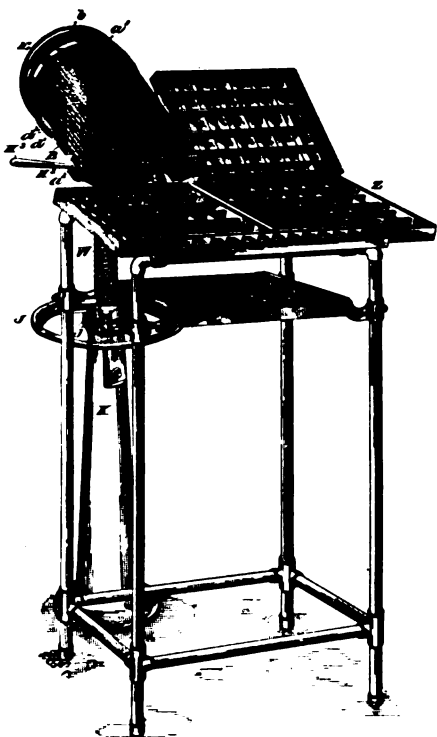


FIG. 8.

position to receive galleys or turned back out of the way when not in use. The notches and pins and the collars which surround the shafts lock them securely in either position.

Fig. 6 shows a section of type distributing rail having single type thereon, the invention of J. C. Fowler, of Washington, D. C., but assigned to the Fowler Typesetting Company, of Chicago. One side of the rail has a smooth, unbroken guiding surface, and the other a notched and tooth surface arranged at an angle. The smooth surface serves to retain the notched types in engagement with the tooth surface in order that they may drop perpendicularly when released.

Philip T. Dodge, of Washington, D. C., the president of the Mergenthaler Linotype Company, received two patents on improvements in the linotype machine. The one shown in Fig. 7 uses matrices which, instead of having a single character on their sides, have a variety of faces or styles of the same letter. When assembled the matrices present whichever style is desired in line for casting, suitable switches regulating the vertical position of the individual matrices in the line. It is intended to enable the operator to set up ordinary style type — "italics" or "black face" type, for instance — without correspondingly increasing the number of keys.

Fig. 8 shows a perspective view of an automatic type distributor and holder invented by Walter H. Cox, of Sioux City, Iowa. It is intended especially for "logotypes," and is used in connection with the type case described in the patent to the same party granted in April of this year. No less than four design patents for fonts of type were granted during the month. Two of the fonts are shown in Figs. 9 and 10. The former was designed by Max Rosenow

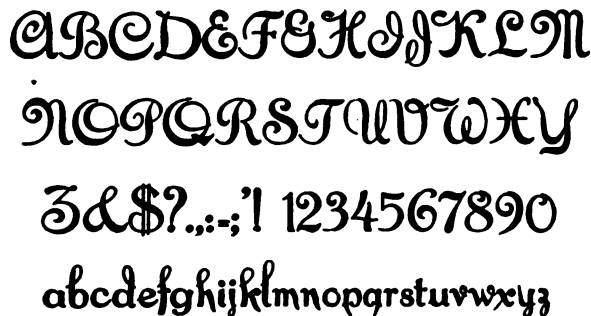


FIG. 9.

and Juliens Schurohl of Chicago, assignors to Barnhart Brothers & Spindler, of same place, and the latter by Charles H. Beeler, Jr., of Philadelphia, assignor to the American Typefounders' Company, of Newark, New Jersey. The other design patents were granted to William P. Quentell, of Kansas City, Missouri, and to John West of Chicago, Illinois.

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FIG. 10.

The number of patents relating to printing issued since my last letter has been so great that I can give but a brief outline of those remaining :

Typesetting machine — Clarence R. Ferguson, of Brooklyn, New York, assignor to the Mergenthaler Linotype Co.

Unleading machine for linotype matter — Frank Peterhauel, Brooklyn, New York.

Printing machine — Harry S. Banta and Edmund D. Black, Kansas City, Missouri.

Platen printing machine — Alfred Godfrey, London, England.

Newspaper wrapping machine — Daniel Wrigley, New York city, New York.

Addressing machine — same party.

Printing machine for printing from rotary flat forms — John T. Hawkins, Taunton, Massachusetts, assignor to the Campbell Printing Press and Manufacturing Company of New York.

Printing machine — Arthur J. Eddy and Alfred C. North, Chicago, Illinois.

Printing press — Edger H. Wilcomb, Worcester, Massachusetts.

Printing press — John Brooks, Plainfield, New Jersey, assignor to the Potter Printing Press Company.

PERSISTENCE IN AUTOGRAPH HUNTING.

The following letter from Wilkie Collins, in reply to a request for his autograph, was recently published in London. It shows the value of persistence in the autograph hunter, and is written in the author's best vein :

"My Dear Sir,—Once upon a time, while I was on my way to a grand breakfast in the city of New York, I was stopped in one of the squares by a well-bred young gentleman, who said he recognized me by my photographic portraits, and asked if I would give him an autograph. I said, 'Yes, but where am I to send it?' He said, 'Quite unnecessary, sir. If you don't mind, you can give it to me now.' With that he pulled an autograph book out of one pocket, a pen out of another, and an ancient 'ink horn' out of a third. 'How am I to write it?' I asked. He answered: 'You can write it on my back.' He turned around and 'gave me a back,' as if we were playing at leapfrog. I wrote him his autograph (greatly to the amusement of the public in the square), and we shook hands and parted. I quote this young gentleman's example as giving you a useful hint in the pursuit of autographs. If he had not stuck to me while he had me I might have forgotten him — just as inexcusably as I forgot you. And now here is my autograph at last.

"Very truly yours,

"14, August, 1877.

"WILKIE COLLINS."



SHIPS OF THE DESERT.

Halftone by
BIRNBAUM ENGRAVING COMPANY,
195-207 S. Canal street,
Chicago.

Correspondence

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.

TO REMOVE PRINTED MATTER FROM PARCHMENT.

STATE AGRICULTURAL COLLEGE,
CORVALLIS, Ore., October 7, 1895.

To the Editor:

THE INLAND PRINTER is regularly received at the printing department of our college, and in the August number I notice the query, "Can you inform us how to remove a printed line from parchment without injuring the stock," and in answer I inclose a method which I have used with success.

A printed line or portion thereof can be successfully removed by placing a test tube horizontally under the parchment, drawing the latter tightly down over the tube with thumb and fingers (the center of the tube must be directly beneath the line to be removed), and then with a sharp razor drawn diagonally across the tube and line, the parchment may be shaved off, removing the print and leaving the parchment intact. Parchment is in thin layers, which may be readily separated in the above manner by careful management of the razor, and by keeping the parchment tightly drawn down over the tube. E. F. PERNOT.

JOB LETTER—ITS USES AND ABUSES.

To the Editor: WHEELING, W. Va., Nov. 5, 1895.

My experience joined with that of others who have been placed in a position to speak understandingly on the subject shows that, in the matter of the proper and tasteful composition of display type, the average compositor labors under disadvantages similar to those which may be supposed to surround the artist or sculptor debarred from the study of the history of the arts and of the works of the masters of the earlier and latter days. We can tell by very slight indications if the compositor has the feeling which comes from a sympathetic study of what constitutes beautiful and appropriate type effects. Now that the taste for simple and quaint effects in printing has developed everywhere, the imitations which appear of works of taste and judgment are both laughable and distressing. One day we admire a specimen of the modernized old Roman letter, an inscription for instance, in which the reproduction is made realistic by the use of the letter V in place of U and of I in the place of J—the letters thus substituted being of later origin, their substitution thus giving aid to the classic feeling of the design. It is with mixed feelings after this that we view an attempt by some printer to produce a similar effect with some "pretty job type," copying all the little touches of a classic style with a blundering ignorance that makes the work a parody on that which it attempts.

One of the most discouraging facts in the printing trade is that there is a large and growing minority of workmen calling themselves journeymen printers who have not served an apprenticeship to the craft, and ranging from below mediocrity down to utter incompetence. When these men go into business for themselves, as many of them do, their pernicious influence makes itself felt to the discredit of taste in printing and to sound business methods. The abject and ignorant imitation and abuse of the various styles of deco-

orative printing, made popular by the skill and taste of competent workmen, is one of the most deplorable effects. Take the case of the once popular style of rule decoration; it has been carried to an excess that has antagonized those most in favor of it. Employing printers have had their material filed and sawed and hammered, both in and out of season, so that, as one has declared, "It does not seem to be an absolute necessity that 'artist printers' should be furnished, in addition to the implements of the craft necessarily provided, an anvil, a hammer, a pair of bellows and a forge, a set of files and an assortment of pliers." This exaggerated protest shows that the wasteful compositor is the ignorant compositor. I do not wish to be understood as utterly condemning the use of twisted brass rule or other manipulation of material to obtain satisfactory effects—I know of too many instances where such means of obtaining results have proved very tasteful and effective. The danger lies in the desire to



FIRST PRIZE, FIFTY DOLLARS.
C. E. Wilson, with *Review-Herald* job department, Battle Creek, Michigan.
Mr. Oliphant's choice for first place.

THE AULT & WIBORG

<p><i>Sell on their Merits.</i></p> <p>Possessing the Largest and Most Complete Printing Ink Works in America, The Ault & Wiborg Company give the most careful attention to the requirements of the trade, and their superb equipment enables them to best fill the wants of Ink Consumers in every department of the Graphic Arts.</p>	I N K S	<p><i>Unequaled in Quality.</i></p> <p>LETTERPRESS, STEELPLATE, COPPERPLATE and LITHOGRAPHERS' INKS, DRY COLORS, VARNISHES, OILS and DRYERS.</p> <p>In every grade and for every variety of work.</p>
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The Ault & Wiborg Co.,

CINCINNATI, NEW YORK, CHICAGO.

Lester L. Brand, *Evening Post* composing room, New York city.
Mr. Bradley's choice for first place.

Halliday. Mr. Applegate's specimen, in the same work, is highly commendable. To be sure there is a liberal use of

* NOTE.—"Artistic Display in Advertising" contains eighty-five specimens of an advertisement composed in as many different ways. It may be procured from the Inland Printer Company on remittance of 30 cents. Sent by mail, postpaid.

brass rule. But it is used to advantage. An inspection of the page proves that not a piece of the rule entering into its construction is destroyed. It can all be used again, and that, too, without the necessity of providing an expensive machine for straightening it. Ornamentation is commendable, but it should not be allowed to be carried to extremes in any particular. So far as possible, the artist should confine himself to series of type in his work. The attempt to introduce a large variety of type faces into a single piece of work should be avoided. If the De Vinne is decided upon, let it appear throughout the work. "But," someone will say, "how can I do this? Some lines will not 'drive in,' while others are far too short," etc. Have we not, then, De Vinnés in original, italic, condensed and extra condensed? One need not use original De Vinne in entirety, but *De Vinne* should be used, otherwise the work will possess an incompleteness inexcusable in the real artist—one which conflicts with the popular idea of nicety. Would you think of attending a full dress ball wearing checked trousers, blue coat, tan gloves and red cravat? Maintain the same degree of taste at your case that you would at a friend's wedding, regardless of what critics in typography may affirm, and I have no hesitancy in saying that your services will be in demand by the best class of employers. I give through this article several of my ideas concerning artistic synthesis of type. I expect severe criticism, but at the same time my work has oftener met with approval than condemnation, and my attempts to please have apparently been appreciated.

Sell on their Merits

Possessing the largest and most complete Printing Ink Works in America, The Ault & Wiborg Company give the most careful attention to the requirements of the trade, and their superb equipment enables them to best fill the wants of ink consumers in every department of the graphic arts.

The Ault & Wiborg Inks

Unequaled in Quality

LETTERPRESS
STEEL PLATE
COPPERPLATE
and LITHOGRAPHERS' INKS
DRY COLORS
VARNISHES
OILS and DRYERS

IN EVERY GRADE AND FOR EVERY VARIETY OF WORK.

THE AULT & WIBORG CO.
CINCINNATI
NEW YORK
CHICAGO

I. N. Halliday, with Brown-Thurston Advertising Company, Portland, Maine. Mr. Bradley's choice for second place.

My ideas are not all original, and I therefore follow the style of others by acknowledged authorities. For years I have been a patron of America's leading typographical journal, THE INLAND PRINTER, and have gained much valuable knowledge concerning the "art preservative" therefrom. I consider THE INLAND PRINTER a necessary requisite in

Sell on their Merits

Unequaled in Quality

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The Ault & Wiborg INKS...

Letterpress
Separate
Copierplate
and Lithographers'
Inks, Dry Colors, Varnishes, Oils
and Dryers, in every grade and
for every variety of work.

The Ault & Wiborg Co.
Cincinnati
New York
Chicago

George M. Applegate, with MacCrellish & Quigley, Trenton, New Jersey.

every "well regulated printing office." Nevertheless I served eight years' apprenticeship before my highly esteemed INLAND was thought of. Twenty years at the case would appear to complete an apprenticeship, yet there is not a day passes in which I do not gain more extensive knowledge, in which I do not realize more fully how little I know of the art of printing. Perfection has never been attained by man, and I little anticipate being the initial *homo* in the future army of perfectos.

It would please me to exchange ideas and compare notes and criticisms with those thoroughly interested in printing.
WHIT.

Written for THE INLAND PRINTER.

A SHORT SKETCH OF THE INVENTION AND EARLY HISTORY OF PRINTING.

NO. VI.—BY ARTHUR KIRKBRIDE TAYLOR.

UPON Gutenberg's return to Mentz, he without delay proceeded to put himself upon record as a borrower of money. In this transaction is unmistakable evidence that he was still engaged in the printing business.

After his establishment in that city he printed at least three distinct editions of "Letters of Indulgence." The sale for these letters had become so large that the usual process of copying became too slow as well as otherwise unsuited for the purpose. The copyists in many cases made errors, which were in turn copied by others who came after them. The timely aid of the art of printing was then successfully resorted to.

Another work attributed to Gutenberg is the "Appeal of Christianity Against the Turks," a small quarto of six printed leaves.

His largest as well as best known works were two editions of the Holy Bible in Latin. One of these editions is a large folio of 1,764 pages, two columns of thirty-six lines each to the page. The other edition has forty-two lines in each column, and the two editions are referred to respectively as the edition of forty-two lines and the edition of thirty-six lines. It is not certain which edition was printed first.

It is most befitting that the Bible should have been the first work of any considerable size printed, and it is most creditable to the inventor of the art that he should have taken it as the work which should prove to the world the success of the efforts of his life.

Gutenberg, at a time of great pecuniary need while in Mentz, came in contact with a professional money-lender named Fust, a man of considerable wealth, who knew how to get the best of a bargain and who had no scruples in taking advantage of a man when occasion offered.

Gutenberg entered into a contract or agreement with Fust to the effect that he, Fust, should advance to Gutenberg a certain amount of money, which was to be invested in the business, and that for security for the amount loaned Gutenberg was to give Fust a mortgage on the tools which were made with the aid of the money loaned, and a mortgage on the finished product as well.

At a time before the large folio edition of the Bible had been completed, or, at least, before anything had been realized from the sale of it, Gutenberg was sued by Fust for the return of this money. As Fust undoubtedly knew, Gutenberg was totally unable to meet the obligation, and Fust's action was the cause of Gutenberg's losing the results of his labors while with Fust.

Fust, of course, gained the suit, took possession of the office, and installed as foreman in it a young workman who had previously showed unusual aptitude in the work as well as a very pronounced liking for Fust's daughter. In thus installing his future son-in-law as foreman in the office is proof of his business clear-sightedness. He could then rest

assured that he should never want for employment. There is no probability that Fust had anything to do with the actual work of the invention of printing, although there seems to be a widespread idea that his services in the art were most important. This impression may have arisen from the fact that he gave financial assistance to Gutenberg, but when the nature of all his dealings with the inventor are known they fail to put him in the light of a wealthy patron assisting a needy inventor.

After this lawsuit, which cost Gutenberg so dearly, although he was sixty years of age, he did not give up in despair, but went to work with renewed zeal, and receiving financial assistance at the hands of a friend, established at once a new office and set about to repair the loss he had sustained. Being possessed of some type which he had made previously to the partnership with Fust, he added to it and cast some entirely new faces, and engaged at once on the work of publishing a rival edition of the Bible to the one

of their enemies. So great was the evil result of these atrocities, that the city, which before had been flourishing with commerce and industry, in the short space of a few days was totally paralyzed and utterly destroyed. It was only on the promise of the Elector, the same Adolph II, to protect those who might wish to return to trade or exercise their professions, that any at all were induced to return.

Fust's office was destroyed in the sack of the city, but there is no information whether Gutenberg's office suffered the same fate, or whether it was even in the same city at the time of the sack, but it is a notable fact that in the three years that followed that most unfortunate event, there were no books of value printed in Mentz. A printing office which contained the types made by Gutenberg was operated in Eltvill in 1466, a small city not far from Mentz.

At this period we find Gutenberg at court again, but in a capacity entirely new for him; he is neither accuser, defen-



SOME IDEAS IN INITIAL LETTERS.

which was being issued from the office which he originally founded.

Notable among other work which was done by Gutenberg was the "Catholicon," of 1460, a great folio of 748 pages, of double column, sixty-six lines to each column.

The offices of both Gutenberg and Fust were now in a fair way to be successful and repay to their owners some return for the money and labor expended in their establishment. Printing was being appreciated, and a demand, which, to a great extent, had to be created, was making itself felt; the sore trials and difficulties which beset the earlier days of the art were passing away, and the future looked bright.

The city of Mentz, which had held first place among the cities of the Rhine, and had been the scene of so much civil strife and disorder, was again to be disturbed by violence, and a great number of her noblest citizens to suffer death. The strained relations which had existed between the rival archbishops was to be the cause of a most terrible uprising of the followers of Adolph II, Count of Nassau, who by treachery gained admission to the town, and during the night between October 27 and 28, 1462, put to death many

dant, nor witness; we see him in the character of a courtier. As he was not a soldier, it is but reasonable to suppose that he was called to the court of the first ecclesiastical dignitary of Germany in honor of his distinguished services to humanity in the invention and the perfection of the art of printing. He did not live long to enjoy the ease of a life at court. He died in February, 1468, overwhelmed by debts, and practically helpless before the competition of younger men practicing the art which he founded.

Although his later years were passed at court, it hardly seems a fitting close for one who had so actively participated in the realities of a useful life.

After Gutenberg's death, Schœffer, who succeeded him in the management of the office owned by Fust, began to endeavor to throw discredit upon the achievements of Gutenberg and claim for himself considerable of the honor attached to the invention. In cleverly worded writings he praises the superiority of the work done by himself, and although he admits that Gutenberg first conceived the idea, he reasons that he himself is deserving of most of the honor because he perfected the art. Upon careful investigation of his claims we find that the only innovation in the process of

printing, as then performed, which can be attributed to Schœffer is that practice known as leading the type, which was first done by him, probably in some work for which he was being paid by the page.

The rivalry of the first two offices in Mentz, and the subsequent sack of that city and the scattering of the workmen due thereto, aided very materially in the spreading of the knowledge of the art, and within a surprisingly short time we find that there were offices scattered throughout Europe wherever a foothold could be found.

And thereupon started the making of many books of which we are told there is no end, and it must be admitted that the indications at present seem to show that the assertion was not without truth. Books are now so cheap that they have to a great extent superseded the elaborately embroidered slippers for presentation to the pastor by the members of the pastor's aid society, and for the sum which was once expended in purchasing a complete set of handsomely painted playing cards of ivory for one of the kings of France you can now get enough beautifully printed ones to deck our entire navy. It is indeed a sad sight, to see in some of our large cities a group of newsboys on a doorstep playing with a set of dirty, filthy playing cards, when we consider that for the paltry expenditure of a dime they could get a nice clean deck.

Knowledge of the printer's art has really become so widespread, and the facilities for going into the business so great, that a man has to figure very close to cost when bidding on a thousand envelopes, for fear that, should he ask too much, his customer would buy the blank envelopes from him, and purchasing an outfit as he went back to his office, turn the entire contract over to his errand boy.

Although much of the superstition of the middle ages has passed away, and many old myths have been exploded, still it is a generally recognized fact of the present day that the devil is in the printing business.

A more recent claimant to the honor of having invented printing hails from the wilds of Kentucky, but upon investigation it has been found that his present mental condition is the result of trying to explain why a form won't register the same on a pony and a large drum cylinder. The authorities have been notified.

Written for THE INLAND PRINTER.

REVIEW OF TYPE DESIGNS.

BY R. COUPLAND HARDING.

HAVING laid a good foundation of plain faces, the Inland Foundry is now devoting some attention to ornamental style. All readers of THE INLAND PRINTER must have noticed their new letter, the "St. John," one of those rarities, an original face. While it is neither a roman nor Old English, nor an engrossing, it has some of the features of each, and is nevertheless harmonious in its general effect. It should become very popular. Its usefulness is enhanced by the addition of appropriate initials. These, being black with somewhat heavy black ornaments, are not, I think, wholly satisfactory. An open initial, on lightly stippled or decorated ground, would have given the relief of contrast, and could also have been adapted for two-color printing in illuminated work. The new "Art Ornaments" harmonize well with the letter, which has the great advantage of being very legible. It is in five sizes, and, it is scarcely necessary to add, to standard line.

The name of the Crescent Typefoundry is new to me. Its new letter Iroquois is well graded, being in eight sizes, from 6-point to 36-point, but the style belongs to a class now somewhat overdone. The caps B, E and R are uncouth, and the C in both forms is too much like a G. The new series of borders shown by the same house is attractive. The designs

are bold and some of the two-color effects, notably of borders 3, 8 and 9, 10, are very artistic.

H. Berthold, of Berlin, the renowned rule manufacturer, has added a typefounding branch to his business. In some sheets recently received he shows, under the name of "Venetia," a light and pretty script, decorative in style, and suitable for circulars. It is in three sizes, 12-point, 16-point and 28-point. "Alexandra" is a two-color style,



"TWO OF A KIND."

without lower case. The design closely follows that of the well-known "Washington," and a corresponding contour face, the outline of medium thickness, enables two-color effects to be produced. It is one of the best series of this class, and is in three sizes, 24-point, 36-point and 48-point. A useful variety of brass-rule terminals and other ornaments are also among Herr Berthold's latest productions.

The Reinhold Foundry, Berlin, shows the Plutonier border, of thirteen characters, in four sizes, 6-point, 12-point, 18-point and 24-point respectively. It has some points in common with the Crescent Foundry borders, noted above, but is heavier, being in the "Zeitungs" style approved of Teutonic printers and disliked by English eyes. The effect in black and white (as generally used) is not good, but in the well-chosen shades and tints on the founder's specimen sheets some of these borders are admirably effective. Some striking and highly decorative headpieces for letter-heads and circulars are worthy of the reputation of the foundry.

I have two large sheets from the Aktiengesellschaft, Offenbach-on-the-Main. One contains an original face, "Wide Schwabacher," in ten sizes, 6-point to 48-point. It is a variant of the modern Schwabacher style, extended about one-third in set, a sharp and clean-cut letter. In the other sheet is a new "Advertisement" border, series 79. It consists of solid circles, 24-point body, on which are cut various subjects for advertising purposes — hats, shoes, coats, gloves, umbrellas, bicycles, opera-glasses, etc., twenty-five in all. The weight of a regular font — about forty pounds — would somewhat surprise an American printer. The idea appears to be to inclose the advertisement with a border composed wholly of one character or of two alternated, a notion which would not find great favor with English printers, though they might find a few single characters useful, especially where space was limited.



STARLIGHT.

Copper half-tone by
SANDERS ENGRAVING COMPANY,
314 North Broadway,
St. Louis, Mo.

Photograph by
George T. Woodward,
Plattsburgh, N. Y.

world has lost a man who in national and international appreciation had attained the widest distinction. Possessed of the highest mental gifts, he was in his personal character the plainest of men. His perceptions were quick to distinguish between right and wrong in individuals and movements. He was loyal to his friends and gentle to his critics. He was a clean, successful, brilliant man, a perfect husband and father. He was an ideal newspaper man.

His death is not the loss of his personal friends alone, but of Chicago and the world. He taught the good and taught it fascinatingly. He was as brave as the bravest in his opinions and as gentle as a woman in his allowances toward those with whom he differed.



EARLY on the morning of Monday, November 4, Eugene Field, the poet and writer, died suddenly at his residence in Chicago, from heart failure following a slight indisposition. An hour or two before daybreak, while the house was still dark and quiet, the poet turned in his bed and groaned. His young son, who lay beside him, called to his father, but

there was no answer. Then he reached out and touched him, but there was still no response. Terrified, the boy crept from the bed and alarmed the household. When the lights were brought it was found that Eugene Field had passed from the quiet sleep of life and health to the deeper slumber of death. He had died as he had often wished to die — in the midst of his work, at the zenith of his strength.

The news was received with a deep sense of public loss by the citizens of Chicago and elsewhere, and expressions of sorrow were universal wherever Mr. Field's name was mentioned. The resolutions of the Chicago Press Club reflected the sentiments of the community. The meeting before which they were read was very largely attended, and many eloquent tributes were offered by the members of the club to their dead friend. The formal resolutions were as follow :

The Press Club of Chicago desires to express its sorrow over the death of Eugene Field. His was a nature rich in all those attributes which make a man marked, compelling universal love, respect and admiration.

In the death of Eugene Field the literary



Eugene Field's name will live in the degree in which the people loved him. His love was that which never fails of reciprocity, his heart went out to that which most appeals to humanity — childhood. His name has won a place in every household — a place which it will keep as long as children prattle and mothers tell them tales.



On November 6 the funeral services were held at the Fourth Presbyterian Church. The floral contributions represented the wide circle of Mr. Field's friends. The large Fellowship Club pillow rested before the pulpit. On the left was a shoe of white carnations, with the words, "Wynken, Blynken and Nod," the gift of Mr. and Mrs. Edward D. Winslow and family—a most touching



remembrance. Below the Fellowship pillow was a broken pen and scroll of white carnations with the words, set in heliotrope, "This is not death, only a change of scene," the tribute of James H. McVicker. On the right was a handsome trumpet and drum, sent by the president and board of managers of the Union League Club. The trumpet was of violets and the drum of various varieties of roses. The Royal League piece, its insignia in design, stood to the far right, and upon the pulpit a lyre, the remembrance of Mr. and Mrs. Melville E. Stone. To the left, one of the most beautiful and noticeable tokens was an immense harp of chrysanthemums and roses, nearly seven feet in height, sent by State's Attorney Jacob J. Kern. It was impossible to find room for all of the flowers sent by sorrowing friends. The roses and chrysanthemums,



violets, ivy, palms and heliotrope completely surrounded the pulpit, making one mass of beauty.

The address was made by the Rev. Dr. F. W. Gunsaulus in verse. Following the address the choir sang the hymn, "Singing in God's Acre," with the dead poet's own

words. Dr. F. M. Bristol made a second address, after which the choir rendered "Lead, Kindly Light," the hymn so often sung over the true and great.

After another selection by the choir, "Integer Vitæ," the benediction was pronounced by Dr. Bristol and the body was taken to Graceland Cemetery.

Seats were reserved in the body of the church for representatives of the clubs and societies to which Mr. Field



belonged. The Union League Club was represented by the following: P. F. Pettibone, B. F. Bagley, E. L. Lobdell, W. H. Harper, Henry A. Knott, E. L. Bancroft, Mayor Swift, John Farson, H. E. Weaver, C. U. Gordon, O. D. Wetherell, E. E. Prussing, Julius Grinnell, W. A. Alexander, W. E. Kelley, R. G. Chandler, C. C. Kohlsaas, Walter L.

Peck, William Penn Nixon, and Dr. Norman Bridge.

Among the members of the Press Club were: M. E. Stone, H. H. Kohlsaas, John McGovern, A. H. Yount, Paul Hull, M. B. Gibbs, Victor F. Lawson, C. M. Faye, Stanley Waterloo, Opie Read, J. A. Fleming, and Slason Thompson. The Fellowship Club was represented.

The honorary pall-bearers were: Victor F. Lawson, H. G. Selfridge, F. Willis Rice, M. P. Handy, Melville E. Stone, H. H. Kohlsaas, R. A. Waller, H. N. Higinbotham, Franklin H. Head, Milward Adams, F. J. V. Skiff, H. C. Chatfield-Taylor.

The following gentlemen were the active pall-bearers: Hart Taylor, Collins Shackelford, E. D. Winslow, C. A. MacDonald, Charles M. Faye, J. W. Hiltman.

Eugene Field was of New England parentage. His father, Hon. Roswell M. Field, left the East when Eugene was very young, and located at St. Louis, where he practiced law successfully for many years. A few years before his death he was appointed chief justice of the Supreme Court of Missouri. Eugene was educated at Knox College, Galesburg, Illinois, and at the Missouri State University. Immediately after leaving college he removed to St. Joseph, Missouri, where his career as a newspaper writer began. In a year or so he was called to St. Louis, where he became associated with the *St. Louis Dispatch* and the *Times*. From there he went to Kansas City, where he remained two years as an editorial writer on the *Times*. During this connection he wrote his first humorous poems that have since made him famous. He was with the *Denver Tribune* the next year, and then accepted a position with the *Chicago Daily News*, with which paper he was connected up to the time of



his death. Eugene Field had a charming personality. He was a popular man at college, in his profession and among all with whom he was brought in contact. His strength in newspaper writing was in the line of paragraphic work. His acquaintance was very large among literary men, politicians and dramatic people, and by all will be kindly remembered as a personal friend.

The best of his literary work is already in book form, several volumes having been published. The pathos of his little poems is touching and lasting. Through all of his writings, whether in prose or verse, there runs a vein of pathos that impresses every reader with the good heart that was in him. His humor was delightful; his literary style finished, original and striking; as a husband and father, as a friend and companion, few were his equal. His life was too short by two decades, and his untimely death will be sincerely mourned by everyone who knew him, and the sincere and loving sympathy of friends will go out to his wife and family in their great bereavement.

His last poem of pretension was "Dream Ships," written for and printed in the October *Ladies' Home Journal*. He was especially adept in the poems and stories of child-life, and his printed books now number a half dozen volumes. He has also made himself famous to the public as a reader of his own stories and verses, having at different times appeared jointly with Edgar Wilson Nye and James Whitcomb Riley. Among his better known books are the "Denver Tribune Primer," 1882; "Cultures' Garland," 1887; "Little Book of Western Verse," 1889; "Little Book of Profitable Tales," 1889; "Second Book of Verse," 1892; "With Trumpet and Drum," 1892; "Echoes from the Sabine Farm," 1893.

Mr. Field leaves a widow and four children. He married Miss Julia Comstock, of St. Joseph, Missouri, October 16, 1883, and had seven children—Roswell Martin, Mary French, Melvin Gray, Eugene, Jr., Frederick Skiff, Julia and Roswell Frances. His only brother, Mr. Roswell M. Field, is an editorial writer on the Chicago *Evening Post*. In June, 1893, Knox College conferred upon Mr. Field the honorary degree of A. M.

In spite of his vast collection of curiosities and antiques that filled his house, Mr. Field was an exceedingly systematic man. All of the manuscript of his work he had neatly bound and stamped according to the best art of the binder, of which he was a connoisseur. Even a series of little sermons which he wrote for his aunt when he was nine years old is preserved in book form. He was a well-known frequenter of the old book stores of Chicago. His taste ran to odd and curious volumes on quaint and unusual subjects—"fool books," he called them.

The poet was not a conventional collector. Nor did he have any fads. What his fancy chose he bought and kept. And thus it happens that his bookcase at the side of the wonderful "den," as he loved to call it, contained a "thumb" Bible and the smallest dictionary in the world, and the stand next to it held a collection of odd and curious canes, and the shelves across the room were loaded with bottles of a hundred different shapes and sizes, and all unusual and wonderful. And there also was Gladstone's famous ax, presented to Mr. Field by the great premier himself, and Charles A. Dana's scissors framed and hung above the bed. Mr. Field was a great lover of mechanical toys and small images, and he had hundreds of them about his den, together with strange pewter dishes picked up in some out-of-the-way place across seas. Old blue china, almost as delicate and fragile as cobweb there was, too, and rare old prints, and the most complete collection of books on Horace in the world. All of these thousands of things were jumbled up together. Their very catalogue would make a big book, and yet there was a history with each of them, lost with the death of the poet. In all of them he took an

almost boyish delight, and it was this characteristic of youthfulness that gave him such a charm with children and that has made him the supreme master in the realm of child's verse.

The illustrations presented herewith are from drawings made by H. Reuterdaahl and from photographs by E. D. and C. S. Winslow. They represent in part Mr. Field's home surroundings. Here he loved to meet his friends, among his children, his books, and the quaint collections so characteristic of him.

Instances of Mr. Field's humorous oddities were at all times enjoyed by his friends. "I've known him ever since he came to Chicago to work on the *Record*, then the *Morning News*," said Mr. Melville E. Stone. "He was capable of doing an enormous amount of work in a short time and of doing it easily. His early contributions to his column, 'Sharps and Flats,' were largely semi-political in nature, but of late years he has written more poetry and other general matter. I remember well the old jail suit that he used to wear around the office, and with which he was accustomed to awe the visitors who presented themselves. It was our custom in those days to present each person employed on the paper with a turkey on Christmas day. But Field wrote us just before turkey-time that he would much prefer a suit of clothes. So we sent down and got a striped suit, such as they use in Joliet, and Field wore it."

A suggestion made at the memorial services that a fitting monument should be erected to the "Children's Poet" by the children struck a responsive chord in hearts of Chicago citizens and funds are rapidly accumulating for the purpose.

THE SINGING IN GOD'S ACRE.

Out yonder in the moonlight, wherein God's Acre lies,
Go angels walking to and fro, singing their lullabies.
Their radiant wings are folded, and their eyes are bended low,
As they sing among the beds whereon the flowers delight to grow—

"Sleep, oh, sleep!
The Shepherd guardeth his sheep.
Fast speedeth the night away,
Soon cometh the glorious day;
Sleep, weary ones, while ye may—
Sleep, oh, sleep!"

The flowers within God's Acre see that fair and wondrous sight,
And hear the angels singing to the sleepers through the night;
And, lo! throughout the hours of day those gentle flowers prolong
The music of the angels in that tender slumber song—

"Sleep, oh, sleep!
The Shepherd loveth his sheep.
He that guardeth his flock the best
Hath folded them to his loving breast;
So sleep ye now, and take your rest—
Sleep, oh, sleep!"

From angel and from flower the years have learned that soothing song,
And with its heavenly music speed the days and nights along;
So through all time, whose flight the Shepherd's vigils glorify,
God's Acre slumbereth in the grace of that sweet lullaby—

"Sleep, oh, sleep!
The Shepherd loveth his sheep.
Fast speedeth the night away,
Soon cometh the glorious day;
Sleep, weary ones, while ye may—
Sleep, oh, sleep!"

THE TWENTY-THIRD PSALM.

My Shepherd is the Lord my God—
There is no want I know;
His flock He leads in verdant meads,
Where tranquil waters flow.

He doth restore my fainting soul
With His divine caress,
And, when I stray, He points the way
To paths of righteousness.

Yea, though I walk the vale of death,
What evil shall I fear?
Thy staff and rod are mine, O God,
And Thou, my Shepherd, near!

Mine enemies behold the feast
Which my dear Lord hath spread;
And, lo! my cup He filleth up,
With oil anoints my head!

Goodness and mercy shall be mine
Unto my dying day;
Then will I bide at His dear side
Forever and for aye!

LITTLE BOY BLUE.

The little toy dog is covered with dust,
But sturdy and stanch he stands;
And the little toy soldier is red with rust,
And his musket molds in his hands.
Time was when the little toy dog was new,
And the soldier was passing fair,
And that was the time when our Little Boy Blue
Kissed them and put them there.

"Now, don't you go till I come," he said,
"And don't you make any noise!"
So toddling off to his trundle-bed
He dreamt of the pretty toys.
And as he was dreaming an angel song
Awakened our Little Boy Blue—
Oh, the years are many, the years are long,
But the little toy friends are true.

Aye, faithful to Little Boy Blue they stand,
Each in the same old place,
Awaiting the touch of a little hand,
The smile of a little face.
And they wonder, as waiting these long years through,
In the dust of that little chair,
What has become of our Little Boy Blue
Since he kissed them and put them there.

AT THE DOOR.

I thought myself indeed secure,
So fast the door, so firm the lock;
But, lo! he toddling comes to lure
My parent ear with timorous knock.

My heart were stone could it withstand
The sweetness of my baby's plea—
That timorous, baby knocking and
"Please let me in—it's only me."

I threw aside the unfinished book,
Regardless of its tempting charms,
And, opening wide the door, I took
My laughing darling in my arms.

Who knows but in Eternity,
I, like a truant child, shall wait
The glories of a life to be,
Beyond the Heavenly Father's gate?

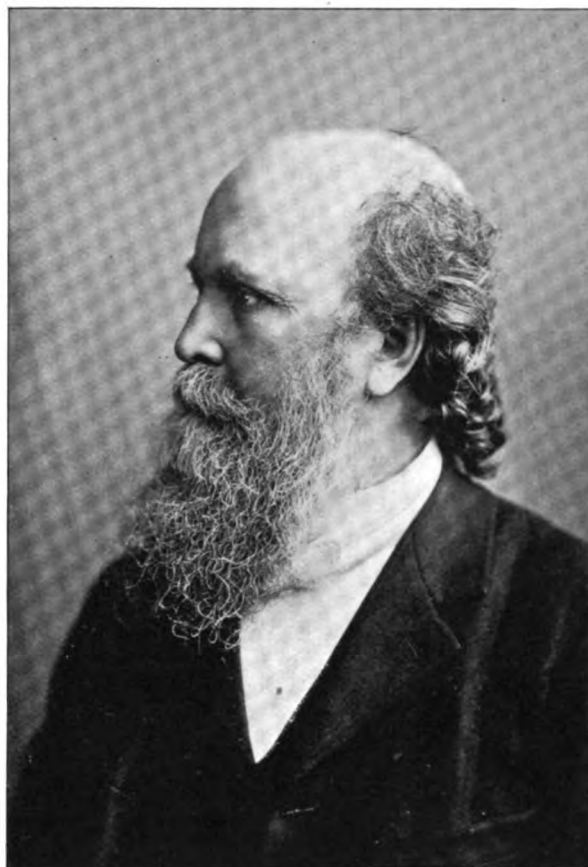
And will that Heavenly Father heed
The truant's supplicating cry,
As at the outer door I plead,
"T is I, O Father! only I"?



A WINNING WAY.

INVENTOR OF THE UNIVERSAL PRESSES.*

MERRITT GALLY, the distinguished inventor, whose picture, reproduced from a recent photograph, is shown on this page, was born in western New York, August 15, 1838. His father, a Presbyterian clergyman, settled in Rochester in 1839, and died in 1844, when his son Merritt was at the age of six. In 1849 he was apprenticed to learn the printing business. During his apprenticeship



he acquired the art of wood engraving in his leisure hours, and made his own gravers from worn-out files. After completing his apprenticeship he worked a year with his stepfather, a master mechanic, and acquired some skill in mechanical engineering. At sixteen he constructed a printing press, with which, in partnership with his elder brother, he started in the printing business in Nunda, New York. After two years' business experience, our inventor determined to acquire a more liberal education, and began his preparation for college, supporting himself by engraving, mechanical drawing and portraiture. In painting, though but an amateur, many of his works were highly commended. He entered college in 1859, was graduated at the University of Rochester in 1863, and afterward at the Theological Seminary of Auburn in 1866, being then ordained as minister by the Presbytery of Lyons. After three years a severe bronchial trouble compelled him to retire from the pulpit, still maintaining until the present time his position in the ministry as a member of the Presbyterian General Assembly of the United States. Turning again to mechanics, in 1869 he invented the Universal Printing Press, the patent for its peculiar, valuable and effective platen motion being issued November 9, 1869, and a patent covering the platen locks, impression throw-off, impression adjuster, construction of rigid framework and bed, device for platen dwell, perforated

*NOTE.—From advance proofs of the forthcoming catalogue of the Universal Press.

grippers, roller-stop movement and improved ink fountain, was issued November 23, 1869, and reissued in 1870. The press was first built at Rochester under Mr. Gally's supervision, and for the purpose of making the parts interchangeable he invented a large number of special tools and automatic machines. The Universal, as built then (and many of the first presses are still in use), is in principle substantially the same press as now, although a great number of improvements in detail and special attachments have been added. The Universal, in fact, leaped fully equipped from



"A WILDE NIGHT."

By Awfully Wierdsley. From the Callow Book.
Drawn by Claude F. Bragdon.

the brain of its inventor, and very soon achieved a world-wide celebrity. Such appliances as a throw-off, with accurate impression adjuster, roller-stop movement and perfectly regulated ink fountain, apart from the important inventions of direct square impact of impression and perfect distribution, were until then unheard of, and Mr. Gally immediately took rank with Hoe and Gordon as an inventor, and placed the printing fraternity of the world under obligation to him. He was the first to adapt a platen press for paper-box cutting and creasing and heavy embossing, and in both these important branches of business his earliest inventions have not been superseded.

Mr. Gally was the first to invent and construct a successful machine for making linotypes and plates, by mechanically arranging, by means of a keyboard of finger keys, line after line of dies or matrices, automatically justified, from which type lines or plates were automatically produced, either in metal or mold. His patents were issued July 16 and July 23, 1872; and rights under these patents were sold, in November, 1884, to parties interested in the beginning of the Mergenthaler experiments, and now in the manufacture of the more advanced Mergenthaler Linotype machine.

His inventive faculty has been employed in other fields. In all, over fifty complete patents, covering over five hundred patent claims, have been issued to him in the United States, including electric and telegraphic apparatus, governors, self-playing musical instruments, and stereotyping

machinery and philosophical apparatus. In 1890 he devised and constructed for the government apparatus for automatically operating and controlling the astronomical and recording instruments used in the expedition to South Africa by Professor Todd, astronomer of Amherst, in charge of the expedition. This apparatus, besides obviating any possibility of mistakes in movements or records, performed automatically the operations that would have otherwise employed twenty-five to thirty expert assistants. His latest patent, issued in June, 1895, is for a new method of making folding paper boxes. He is still an active man, and devotes his time chiefly to the development of the Universal presses and adapting them to special uses.

During the war Mr. Gally, as a delegate of the Christian Commission, was detailed for a time to service at the front. Having always been very much interested in matters of surgery, and having often aided in surgical operations at home, he was eminently fitted for the position assigned him, and in a number of engagements was of valuable assistance to the surgeons on the field in caring for the wounded.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

FLEXIBLE TABLET GLUE.—MacG. & C., Chattanooga, Tennessee, write for a good recipe for making flexible tablet glue. *Answer.*—One tablespoonful carbolic acid, $\frac{1}{6}$ ounce virgin rubber, 2 pounds glue (pulverized), 3 ounces glycerine, $\frac{1}{2}$ teacup molasses, $\frac{1}{2}$ gallon water; boil, stir well and add any color you want (dry color); *use while hot.* It is much more satisfactory and economical to purchase tablet compound ready made. The Armour Glue Works, 205 La Salle street, Chicago, and Slade, Hipp & Meloy, 300 Wabash avenue, Chicago, make the goods.

INK MOTTLING ON THE STOCK.—H. P., Brisbane, Queensland, writes: "We have great trouble, especially when printing and embossing show cards with solid rainbow grounds, in getting the inks to adhere to and be flat and even on the highly enameled stock. How is it done? We have tried all sorts of things, but do what we will, the ink has a mottled, patchy appearance." *Answer.*—Use full-bodied inks of a good quality, and avoid reducing them down with thin varnish or oil. Run the inks as strong as possible—that is, as full of their primary strength as the stock will permit of—and carry only enough color for the desired depth. Too much color will produce the very complaint you allude to. If the ink should be too "tacky" for the stock, incorporate with it a few drops of sperm oil, or a small quantity of vaseline or powdered Castile soap. Should your inks have a tendency to pull off while embossing (after they have had proper time to season hard), mix a few drops of damar varnish in the inks before using them.

PRINTING SOLID GROUNDS UNDER DIFFICULTIES.—J. M. S., Philadelphia, says: "I am about asking for information, as I know your experience will help me very much. I want to print strips fifteen inches long and one inch wide—say twelve or fifteen at a time—which would make the form 12 by 15 inches. Do you think I could get as good results from a three-roller platen press as I could from a two-roller pony press? Don't you think the three rollers on the former press would ink the form better than the two rollers on the latter one? The strips are solid tint plates—no open work on them." *Answer.*—The pony press, with its two rollers of larger diameter and continuous "facing" of color on these by means of a vibratory riding roller, is more effective in covering a solid form than the platen press

with its three rollers of smaller diameter. The efficiency of all platen machines may be increased, where their construction will permit of it, if one or two of the rollers are made, say, an eighth of an inch larger diameter. Irregular diameters of rollers on such presses will be found very advantageous.

PRINTING IN GOLD INK.—S. B., of Lewiston, Pennsylvania, writes: "Can gold ink be worked satisfactorily? We do a little label printing in gold on glazed paper, and a few years ago thought we would simplify the work by using gold ink, but even on short runs it dried outrageously on rollers, press and form. Instead of our being able to work it satisfactorily it worked us so effectually that we returned to size and powder and have not tried the ink since. It was Wade ink, but we forget the price. Was the trouble with the ink or with us in not knowing how to use it? If satisfactory, bright, smooth work can be done with the ink without its hardening on everything, we would be glad to learn how. We read THE INLAND PRINTER carefully, but if the above has been answered fully during the past two years we have overlooked it." *Answer.*—Gold ink as a rule does not work as well as other ink, nor is the result as good as size and bronze powder. Fair results have been obtained, however, and a large quantity of gold ink is sold to the label trade. S. B. could no doubt have got an ink of less drying quality if they had written to the manufacturers for it. The trouble with gold ink is that it will not stand age, but must be used when freshly made up to get the best results.

A QUESTION OF OVERLAPPING COLORS.—S. G. C., Bridgeport, Connecticut, writes: "Will you please enlighten the undersigned on a few questions in dispute. Samples, marked *a* and *b*, herewith sent for your guidance. Sample *a* is black printed over a medium yellow tint; sample *b* is the same black printed on white paper. (1) Can the black be printed over the yellow so as to get the same black effect as on the sample *b*, allowing, of course, only one impression on the black? (2) What colors will black go over, and still give a perfect black effect, taking into consideration the size of the letters?" *Answer.*—The samples submitted for inspection are very creditable bits of printing, and are sent in very good condition. To the first question, let us say that such a black as you have used in this case can be worked so as to give the same bright luster and intense deep color as is shown on sample *b* if a small quantity of copal varnish is mixed in the ink and a trifle more color is carried on the work. The reducing varnish used in the yellow ground has absorbed much of the strength of the black ink and beggared it of its luster. Had a stronger varnish been used in the yellow ink, it would have helped to retain the strength and brilliancy of the black. (2) A number of colors might be mentioned on which black can be worked and still present a perfectly black effect, but the character of the stock used and the chromatic training of the pressman would have much to do with the success of the end desired. For instance, black can be printed over light or dark blue, and retain its primary identity, but it must be stronger in color, varnish, and dryer, than the color under it. The same may be said of green, red, brown, and gray, for black can be worked over these also, by following the same rule and observing the same conditions. If the order of lapping colors is reversed, then quite a difference is produced, as blue over black will give us a dark bronze effect; red over black (proportions about 3 to 1), gives a deep brown; while yellow over black will make a deep olive color. Perhaps black worked over a gray tint, not reduced too much, affords as strong and lustrous a black color as can be desired.

COULD NOT PREVENT WRINKLING THE SHEETS.—C. H., Trenton, New Jersey, sends a printed sheet, size 22 by 28, on which are four solid box labels, printed in black, regarding which he says: "Will you please state how I can keep

the wrinkles out of this job? It was done on a 30 by 36 double-ender press and had four tympan bands on, which I adjusted in every way I could think of. I then put a tape in between the plates, but could not get the wrinkles out." *Answer.*—The make-up of this form is one qualified to give the pressman trouble in keeping the sheets from wrinkling as they leave the impression. Still, this must be overcome, and to that end we must also find the cause of the trouble. It is evident, from the sheet before us, that the paper used was not trimmed true, as it is angled considerably on the feeder and off gauge ends, and has had the disadvantage also of being fed to the cylinder with the *narrowest edge* of the angle down to the gripper, thus *forcing the wider end of the sheet over and against the off gauge* (feed gauge) as it was drawn forward by the grippers to the form, thereby helping to divert the sheet from its straight course under the bands. The first thing to do, after the form has been made ready, is to see that the sheet travels *straight* on its course to the form and on leaving it. Of course the gripper gauges must be set *first* in doing this; then the relative hold and set of *each* gripper should be attended to; next place the steel bands in such a way as to evenly and uniformly adjust the sheet to the cylinder *and to the tympan sheet which covers the make-ready*. All the grippers must take hold of the sheet at the same time and, as nearly as possible, with the same degree of tightness. This course ought to secure a true run of the sheet to and from the form, and it will, provided the side gauge is set in unison with the front gauges, and the sheet of paper is straight. When there is an angle to the cut of the paper, then the paper should be turned (when this will not interfere with the run of the work) and *the widest end of the angle laid to the front of the feed-board*. Avoid drawing the sheet unnecessarily by any one or more of the steel bands, and have packing and make-ready on the cylinder uniform and tight.

MORE TROUBLE WITH INK ON COATED PAPER.—S., of Roanoke, Virginia, writes: "We have great trouble with some of our presswork, as shown by the samples inclosed. These came from the press in successive order, and show good and bad results by reason of the defects in coloring. The defective appearance on the work occurred quite frequently during the runs. Although we lessened the supply of ink, put on a little heavier underlay under the strong figures in the half-tone illustrations, as an experiment, running the speed on various pulleys from 600 to 1,200 an hour, we could not obviate the difficulty. The consistency of the ink seemed to be very good, and was the same quality that we used in printing the reverse side on yesterday—the trouble was not so apparent then. The cuts seem to be all right, and the paper is the best quality enamel we can buy." *Answer.*—Much of the cause for ink peeling off the enamel of the paper lies in the weakness of the white coating. Under test, we find one side of the paper much firmer in the coating than on the other. This comes from using a weaker sizing in the whiting, or when the sizing has been carried over from day to day, when it loses its tenacity and firmness. The complaint of ink picking off the coating material on the paper is a general one; and at times and under damp conditions it is more annoying than when the printing is done during dry, warm weather. Glue exposed to a humid atmosphere has its tenacity reduced, and as glue forms the basis of the size used for enameled papers, it is easy to account for the defects which are complained of. To assist in obviating the ink from picking off this coating, mix a small quantity of lard or vaseline with it. Either of these articles will tend to weaken the tackiness of the ink without materially reducing its color or working qualities. The samples sent us show that a trifle too much color has been carried, especially on the first page, a lighter make-ready on the high lights of which would have much improved this otherwise neat piece of printing.



MEDITATION.

Half-tone by
AMERICAN PHOTO-ENGRAVING Co.,
17 Vandewater street,
New York.

**AWARD IN THE RIVERSIDE PAPER COMPANY'S
ADVERTISEMENT COMPETITION.**

ONE hundred and forty-eight specimens were submitted in this competition, the terms of which we repeat hereunder as a matter of record :

**ONE HUNDRED AND EIGHTY DOLLARS IN PRIZES FOR
WELL-DISPLAYED ADVERTISEMENTS.**

First Prize,	.....	\$50.00
Second "	.....	30.00
Third "	.....	25.00
Fourth "	.....	20.00
Fifth "	.....	15.00
Sixth "	.....	10.00
Ten Consolation Prizes of	.....	3.00 each.

The Riverside Paper Company, of Holyoke, Massachusetts, offer the above mentioned sums, aggregating One Hundred and Eighty Dollars, for the best displayed and best constructed advertisements of the famous Magna Charta Bond Paper, made up from the wording hereunder :

"Magna Charta Bond. The leader of all bond papers. Made from new rag stock. Free from adulteration. Perfectly sized. Long fibre. A paper that will withstand the ravages of time. White: 17 x 22—12, 14, 16, 18, 20, 24 lb.; 17 x 28—16, 20, 24, 28 lb.; 19 x 24—16, 18, 20, 24, 28 lb.; 22 x 32—32, 40 lb. Blue: 17 x 22—16, 20 lb.; 17 x 28—20, 24 lb.; 19 x 24—20, 24 lb. Crushed, in white only: 17 x 22—16, 20 lb.; 17 x 28—20, 24 lb.; 19 x 24—20, 24 lb. The Magna Charta Bond Papers are all finished by plating. Manufactured by Riverside Paper Company, Holyoke, Mass."

Contributors will please read the following rules and observe them strictly, as any departure therefrom will disqualify their specimens :

- 1.—The advertisement is designed for publication as a page of THE INLAND PRINTER. Contributors may use any space not larger than THE INLAND PRINTER page (preferably 33 by 52 ems pica), and matter can be set the narrow way of page, or lengthwise, as desired.
- 2.—The use of cuts and ornaments is not prohibited, but type composition must form the principal part of the work.
- 3.—The wording of the advertisement may be changed to suit the ideas of contributors. Any alterations from the text will be considered in making the awards, and will count for or against the specimens, according to their merits.
- 4.—Twenty-five impressions of each specimen are required, printed in black ink on white paper, 9/16 by 1/2 inches in size.
- 5.—All specimens must be mailed flat, addressed to the editor of THE INLAND PRINTER, and distinctly labeled "Riverside Paper Company Advertising Competition."
- 6.—An electrotype or stereotype of each specimen must accompany the proofs, and, if sent by express, charges must be prepaid.

- 7.—In the left-hand corner of both proofs and plates contributors are requested to place their identification mark or motto, a duplicate of which containing the full name and address must be enclosed in a sealed envelope, marked on the outside, "Riverside Paper Company Advertising Competition," with the contributor's mark or motto printed or written in the upper right-hand corner.
- 8.—As it is necessary that these rules should not debar anyone from competing who desires to do so, arrangements may be made with THE INLAND PRINTER for the photo-engraving of specimens by contributors who find it impossible to send electrotypes or stereotypes.



FIRST PRIZE.

- 9.—All contributions must be in the hands of the editor of THE INLAND PRINTER not later than November 1, 1895.
- 10.—Announcement of awards will be made in the December issue of THE INLAND PRINTER.
- 11.—Each contributor will receive a complete bound set of the specimens at the conclusion of the contest.
- 12.—Contributors may send as many specimens as they may desire, but no contributor will be entitled to more than one prize.
- 13.—The prizes will be awarded by judges who will be selected by THE INLAND PRINTER.

The names of the gentlemen who consented to act as judges are as follows :

Frank Ehlen, superintendent composing rooms Chicago Times-Herald and Evening Post.

Nathaniel C. Fowler, Jr., "Doctor of Publicity," Tribune building, New York.

John A. Thayer, advertising manager of the Ladies' Home Journal, Philadelphia, Pennsylvania.

To each of these gentlemen, who are ignorant even at this time of the identity of those acting with them in making the award, a complete set of the proofs was forwarded, together with the appended letter :

DEAR SIR,—Under another cover we send you by express, prepaid, 148 proofs of advertisements submitted in competition for the prizes offered by the Riverside Paper Company, in accordance with the regulations published in THE INLAND PRINTER and herewith inclosed. If your convenience will permit, we shall appreciate the favor of your selection of the most deserving specimens and a statement of your reasons for such selection before the expiration of the present week. We beg to suggest that due consideration should be given to the idea or conception of each compositor in respect to an effective advertisement, in justice to those who are confined to limited materials and who are otherwise handicapped in the preparation of their specimens. Thanking you for your interest in this competition, we are,
Yours very truly,
THE INLAND PRINTER COMPANY.

The individual awards of the judges are given hereafter in the order of their receipt :

THE CHICAGO TIMES-HERALD.

CHICAGO, Ill., November 7, 1895.

Mr. A. H. McQuilkin, Editor Inland Printer :

Your one hundred and forty-eight specimens of "Magna Charta Bond" advertisements were received, and I return them herewith, together with comments and many thanks for your esteem in selecting me for so important a responsibility.

I have looked them carefully over, and must confess that I found the awarding of the prizes a more difficult task than I had anticipated, and even after having selected my preferences, do not know whether you will agree with me.

There are quite a number of specimens in which no attention was paid to size (33 by 52 ems pica), as given in the conditions of your offer, the greater number of the contestants taking the size of a full printed page of THE INLAND PRINTER.

Many of the contestants use a trade-mark, and two use cuts of the signing of Magna Charta. The copy says nothing of a trade-mark nor facsimile label, though upon perusal of back numbers of THE INLAND PRINTER I notice that both are correct according to the printed advertisements of the Riverside Paper Company.

Others went to the expense of engravings made purposely for this advertisement.

While admitting that the specimens I have selected will not entirely meet the approval of the advertiser as to priority, yet, considering the conditions prevailing in the various offices in which these specimens were composed, my judgment is based entirely upon the facilities obtainable in the average job office. In accordance with this view, I was forced to offer the

FIRST PRIZE to "Le Meilleur du Monde," this being a specimen the material for which can be found in any printing office in the land. The compositor has conformed to the size (33 by 52 ems pica), and has used no marks nor flourishes, and type composition forms the principal part of the work. It is plain and to the point. [Times Printing House, 725 Chestnut street, Philadelphia.]

SECOND PRIZE, "A. S. C."—This advertisement was actually my choice for first prize, but the "trade-mark," as explained before, precluded this. [A. S. Cornell, Irvington-on-Hudson, New York.]

THIRD PRIZE, "Diamond D."—Shows a clear conception and the idea can be carried out in any office. [George A. DeWolfe, 39 Arch street, Boston, Massachusetts.]

FOURTH PRIZE, "C. H. N."—Type and design very proper. Type not in stock in the majority of offices. Trade-mark used. Size 33 by 52 ems pica. [Charles H. Nodine (Griffith, Axtell & Cady Company), Holyoke, Massachusetts.]



SECOND PRIZE.

FIFTH PRIZE, "August."—Size, eight ems wider than the preferable thirty-three ems pica—most conspicuous on account of cut. [Lewis Rudy, Golding & Co., Fort Hill square, Boston, Massachusetts.]

SIXTH PRIZE, "Great Charter."—Matter set lengthwise; somewhat objectionable though allowed by conditions of offer. Objection to advertisement is large size of type in designating sizes and weights. [R. H. Young (Staunton Printing Company), 2 Pearl street, Grand Rapids, Michigan.]

CONSOLATION PRIZES.

(Sizes, 33 by 52 ems pica:)

1. "Maltese Cross." Design first-class. [Thomas G. Kerwin (C. H. Morgan Company), 11 South Water street, Chicago.]

2. "Simplicity, Harmony, Effect." One series of type. [Louis P. Rubien, 161 Sackman street, Brooklyn, New York.]

MAGNA CHARTA BOND

A PAPER THAT WILL WITHSTAND THE RAVAGES OF TIME.....

The Leader of all Bond Papers—

Magna Charta Bond.

Made from new rag stock. Free from adulteration. Perfectly sized. Long fibre.

THE MAGNA CHARTA BOND PAPERS ARE ALL FINISHED BY PLATING.....

Weight	Width	Grained in white only
17000—24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100	17000—14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100	17000—14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100

RIVERSIDE PAPER COMPANY, Holyoke, Mass.

3. "W.E.V.B." Cuts. [W. E. Van Buren, Irvington-on-Hudson, New York.]

4. "Chat Noir." Set lengthwise. [Frank B. Stiles (R. S. Peck & Co.), 14 Ford street, Hartford, Connecticut.]

5. "H. L. Blair." Fancy design. [H. L. Blair (Holyoke Envelope Company), Holyoke, Massachusetts.]

(Eight ems wider than above:)

6. "J. D." Good conception. [Joseph Dooley (Rockwell & Churchill), Boston, Massachusetts.]

7. "Celtic." Plain and readable. [Edward Bodemer (George E. Bryan), 427 Main street, Cincinnati, Ohio.]

8. "Ralph." Plain and readable. [E. S. Ralph (Winters Company), Springfield, Ohio.]

9. "G. G." Fancy scrolls. Colors and sizes run together. [C. Harrington (Carson-Harper Company), 1336 Lawrence street, Denver, Colorado.]

10. "S. G. S." One series. "The Leader of all Bond Papers" ought to be in mortise. [Selden G. Spencer (Lawton & Burnap), 706-708 Delaware street, Kansas City, Missouri.]

A few specimens deserve extra mention, like the one by "Gyp." The word "Time" should be small, and sizes and weights in tabular form. This would make one of the best advertisements in the group.

The specimen by "Ad Valorem" furnishes an idea for a first-class advertisement, though the composition is not all that could be desired.

"H. C. E." added the words "Samples and prices mailed on application." How does he know that?

These show taste and a fair conception of what is required to make an advertisement attractive: "M. B. C.," "Quiz," the "Knight," "L. A. Macdonald," Portland, Oregon; "Revando," "Billy," "Z Y X," "B 24," "Ocean Steamer," "D. L.," "M. S. B.," "Carpe Diem" and "Goodwill."

Respectfully yours, FRANK H. EHLEN, Superintendent Composing Rooms Times-Herald and Evening Post.

The names of the contributors to whose specimens Mr. Ehlen gives honorable mention are as follow:

"Gyp."—Henry A. Anger (W. M. Castle), 39 Tremont street, Oshkosh, Wisconsin.

"Ad Valorem."—Charles E. Wilson (Review and Herald jobroom), Battle Creek, Michigan.

"H. C. E."—Harry C. Engelhart (Magazine Department, Wynkoop & Hallenbeck), 441-447 Pearl street, New York.

"M. B. C."—Herman G. Loehlin (Methodist Book Concern), 150 Fifth avenue, New York.

"Quiz."—Robert B. Howell (B. R. Baumgardt & Co.), 231 West First street, Los Angeles, California.

"Knight."—W. L. Warner (George E. Cole & Co.), 86 Dearborn street, Chicago.

L. A. MacDonald (Peaslee Brothers Company), Portland, Oregon.

"Revando."—John S. Phillips (John L. Murphy Publishing Company), 120 Calhoun street, Trenton, New Jersey.

"Billy."—Alfred W. Bailey (Pioneer Press jobrooms), St. Paul, Minnesota.

"Z. Y. X."—H. T. Bossert (A. H. Sickler & Co.), 514-516 Minor street, Philadelphia, Pennsylvania.

"B. 24."—Frank U. Bishop (Robinson & Smith), 340-342 Dearborn street, Chicago.

"Ocean Steamer."—J. King Mac Haffie (Wynkoop & Hallenbeck), 441-447 Pearl street, New York.

"D. L."—D. E. Lewis (Kenyon Printing & Manufacturing Company), 502-508 Locust street, Des Moines, Iowa.

"M. S. B."—Milo S. Borden (William A. Baker), 251 Market street, Newark, New Jersey.

"Carpe Diem."—James Newman (L. Graham & Son, Limited), 207-211 Baronne street, New Orleans, Louisiana.

"Goodwill."—Henry Kuestner (Redfield Brothers), 1994 Second avenue, New York.

NATH'L C. FOWLER, JR.

TRIBUNE BUILDING, NEW YORK, November 11, 1895.

A. H. McQuilkin, Esq., Inland Printer, 212 Monroe street, Chicago, Ill.:

MY DEAR SIR,—I send you by express today all the proofs.

I have marked "First Prize," "Second Prize," etc., on the best six in my judgment, and "Consolation" on the next best ten.

I never had so hard an undertaking. Fully one-half of the advertisements deserve a prize or honorable mention.

I am entirely unprejudiced, as I do not know the name of a single printer contributing.

I have judged these advertisements on a compromising basis, namely, a basis including typographical display, simplicity, neatness, work in execution, and the value of the advertisement, irrespective of its display as a seller of paper. I have taken into consideration the fact that your paper is filled with artistic display, and therefore more artisticness is allowable than would be in a magazine of general circulation.

My reasons for judgment are as follow:

FIRST PRIZE.—The advertisement is of the most striking character. It is a combination of the strong poster style and the true artisticness of beautiful simplicity. It is arranged to catch the eye as well as to affect the mind. ["Nit."—Albert Olson (Toby Rubovitz), 180-182 Monroe street, Chicago.]

SECOND PRIZE.—A truly artistic creation, and yet not overdone. If the reading matter type were plainer, I would like it better. ["F."—A. Koester (Fred Klein Company, Market and Randolph streets, Chicago.)

THIRD PRIZE.—Effective, because it is removed largely from criticism. With the exception of the old English matter, it is of absolute clearness. ["Celtic."—Edward Bodemer (George E. Bryan), 427 Main street, Cincinnati, Ohio.]

FOURTH PRIZE.—Beautifully artistic, and an eye-delighting creation, yet not sufficiently readable to take the highest rank as an advertisement. ["M."—Claude R. Miller (Smith-Brooks Printing Company), 1731 Arapahoe street, Denver, Colorado.]

FIFTH PRIZE.—Perhaps worthy of ranking higher, and I think I would so rank it, if its effectiveness was not largely due to the background illustration, which is not a part of typographical display. The line at the bottom is in too heavy type to harmonize with the rest. ["Ad Valorem."—Charles E. Wilson (Job Department Review and Herald Publishing Company), Battle Creek, Michigan.]

SIXTH PRIZE.—Good enough to be used as a label, capitally arranged, and admitting of only one criticism—the difficulty of reading the principal heading. ["W. E. V. B."—W. E. Van Buren, Irvington-on-Hudson, New York.]

I make no comparison as to the relative quality of the ten "Consolation" prizes, and comment upon them irrespective of their relation to each other.

CONSOLATION.

1. Striking simplicity. ["X."—Clem E. Justice, care of Reporter, Cuyahoga Falls, New York.]

2. Neatness with effectiveness. ["Simplicity, Harmony, Effect."—Louis P. Rubien, 161 Sackman street, Brooklyn, New York.]

3. Strikingly artistic, but not plain. ["S. G. S.—K. C."—Selden G. Spencer (Lawton & Burnap), 706-708 Delaware street, Kansas City, Missouri.]

4. A splendid illustration of the use of one kind of type in its series. ["S. M. E."—Scott M. Eagon (Central Typefoundry), St. Louis, Missouri.]

5. Well arranged typographically and very striking. ["Aldus Manus."—Earnest Elmo Calkins (Evening Mail), Galesburg, Illinois.]

6. Something you can see 100 feet away. ["August."—Lewis Rudy (Golding & Co.), Fort Hill square, Boston, Massachusetts.]

Magna Charta Bond

The Leader of all Bond Papers ••• Made from New Rag Stock ••• Free from Adulteration ••• Perfectly Sized ••• Long Fiber ••• A Paper that will withstand the Ravages of Climate.

Consolation in white only

RIVERSIDE PAPER CO. Holyoke, Mass.

FOURTH PRIZE.

7. Truly artistic and would be readable if not for the back-handed script type. ["4-11-44."—John B. Payne (W. G. Russell & Co.), 350 Dearborn street, Chicago.]

8. A good strong advertisement, not handsome, but a splendid representative of its style. ["En Avant!"—James Graham, 34 Cradock road, Clarendon Park, Leicester, England.]

9. Strong enough to be seen anywhere—a general billboard style. If I were not judging by typographical display, I would award this advertisement a prize. ["Placendi."—Ben Ed Doane (Courier jobrooms), Jasper, Indiana.]

10. This advertisement presents neatness and strength, and shows what can be done by a printer who has a very limited outfit of type. [L. A. Chandler, Mayfield, Kentucky.]

Sincerely yours, NATH'L C. FOWLER, JR.

THE LADIES' HOME JOURNAL.

PHILADELPHIA, Pa., November 13, 1895.

Mr. A. H. McQuilkin, Editor The Inland Printer, Chicago, Ill.:

DEAR SIR,—I am returning to you by express today the one hundred and forty-eight proofs of advertisements, and complying with your request,

have made a selection of the most deserving specimens. I consider the best six advertisements to be those sent under the following names or initials:

FIRST PRIZE.—"Simplicity, Harmony, Effect." [Louis P. Rubien, 161 Sackman street, Brooklyn, New York.]

SECOND PRIZE.—"Le Meilleur du Monde." [Times Printing House, 725 Chestnut street, Philadelphia, Pennsylvania.]

THIRD PRIZE.—"W. E. V. B." [W. E. Van Buren, Irvington-on-Hudson, New York.]

FOURTH PRIZE.—"S. G. S.—K. C." [Selden G. Spencer (Lawton & Bur-nap), 706, 708 Delaware street, Kansas City, Missouri.]

FIFTH PRIZE.—"A. S. C." [A. S. Cornell, Irvington-on-Hudson, New York.]

SIXTH PRIZE.—"Aers."

[Albert E. R. Stone (Smith & Brooks Printing Company), Denver, Colorado.] The ten others worthy of commendation are selected, fastened together, and so marked.

1. "Goodwill."—Henry Kuestner (Redfield Brothers), 1994 Second avenue, New York.
2. "August."—Lewis Rudy (Golding & Co.), Fort Hill Square, Boston, Massachusetts.
3. "C. H. P."—C. H. Peterson, Denver, Colorado.
4. "S. M. E."—Scott M. Eagon (Central Typefoundry), St. Louis, Missouri.
5. "Papa."—F. Hynes (Smith-Brooks Printing Company), Denver, Colorado.
6. H. L. Blair (Holyoke Envelope Company), Holyoke, Massachusetts.
7. "M."—Claude R. Miller (Smith-Brooks Printing Company), Denver, Colorado.
8. "King John."—D. D. Engle (American Printing House), 1019 Cherry street, Philadelphia, Pennsylvania.
9. "☉☉"—W. M. R. Kerwin (C. H. Morgan Company), 11 South Water street, Chicago.
10. "Xingu."—Frank C. Peck, 103 and 104 Wieting Block, Syracuse, New York.

The one marked "Xingu" is selected, for this specimen shows plainly that it was composed in some country office.

Very truly yours, JOHN ADAMS THAYER, Manager Advertising Bureau.

The several sets of specimens selected by the judges were arranged in their order and numbered and initialed, and in that form were submitted to Mr. W. S. McClevey, manager of the Chicago branch of the American Press Association and ex-secretary-treasurer of the International Typographical Union. Mr. McClevey's finding is as follows:

To the Editor:

In considering the merits of the various and all very excellent specimens of admirable workmanship displayed by the competitors in the Magna

Charta Bond contest with a view to awarding prizes, the decision is based upon these general principles, precedence being given in the order named: (1) The object for which the work is produced, namely, a page in THE INLAND PRINTER, advertising Magna Charta Bond paper; (2) originality and attractiveness of design and excellence of mechanical execution; (3) and upon the democratic theory that where a majority of the judges agree their choice should stand as final.

From the foregoing has purposely been omitted all reference to the rules under which the contest is conducted, as by these rules the utmost latitude both as to design and execution is given—the only limitation being that the space occupied by the advertisement shall not exceed a page of THE INLAND PRINTER, and that type composition shall form the principal part of the work.

With these points in mind, it is my judgment that the prizes be awarded as follows:

FIRST PRIZE.—"August."—This page tells its story in a straightforward manner, its impressive strength commanding notice, and the general pleasing design tending to induce the consideration of all who are interested in the material advertised. The page is well balanced and the mechanical execution of a high order of excellence.

SECOND PRIZE.—"A. S. C."—The general design and most excellent mechanical execution of this page is of the character that arrests the eye and secures for itself immediate admiration. It is strong as a splendid piece of workmanship from the point of view of a job printer, but is lacking in the element of strength, so necessary in a good advertisement—the point of impressing strongly on the mind of the reader, or, rather, spectator—the thing advertised. I agree with the judge signing himself "E" that this page is entitled to second prize.

THIRD PRIZE.—"W. E. V. B."—Without doubt the cut of the label used on Magna Charta Bond contributes much toward the general excellence of this page, and it might be urged that as the scene represented by the cut is not the conception of the compositor he should not profit by it. The rules governing the contest, however, permit the use of cuts, and we must, therefore, pass judgment regardless of how many creations of others are represented in the page, for in a degree to which a compositor is capable of appropriating ideas of others and advantageously injecting them into and as a part of his work, should his merit as a constructor of ads. be judged. Advertisements are ephemeral; novelty in conception is required to an extent beyond the creative capacity of any one individual, and the compositor who assembles for his own use the ideas of others with the most telling effect, regardless of whether those ideas be expressed by type or by cuts, is the one to whom reward of merit should be given. In the page under consideration this is done with commendable judgment—the cuts being selected and used with admirable taste and with good effect. The page is in every respect very creditable, and is indeed worthy of the third prize which the judge signing himself "T" awards it.

FOURTH PRIZE.—"S. G. S.—K. C."—There is about this page an indefinable something which is attractive and pleasing. The finished effect would probably be improved if the ornaments beneath the center card were inverted, as they would be if the border was continuous and on all sides. The ornamentation is in keeping with the type used and the general arrangement as a whole is good. I concur in the opinion of Judge "T" that it is entitled to the fourth prize.

FIFTH PRIZE.—If the prizes were to be awarded for the simplicity and harmony displayed in the getting up of the page "S. M. E." would indeed have a strong claim for first place. His page improves with more intimate acquaintance. It is one for which admiration increases each time it comes under your observation. Plain, and most admirably arranged, its splendid strength lies in the restfulness which seems to greet you as you turn to it from the typographical gymnastics which characterize much of the artistic (?) jobwork of the present day. Being of the class that conveys the idea of dignity and stability, it lacks the snap and vigor which is so essential to the best attainments in advertisements. In awarding to "S. M. E." the fifth prize some doubt exists as to whether this work is not entitled to something better. In originally making the choice for the various prizes it was assigned to the fifth place and there we will let it remain.

SIXTH PRIZE.—The identification mark, "Simplicity, Harmony, Effect," defines the excellencies of this page as well as if a volume were written

The Leader of all Bond Papers

Made from New Rag Stock
Free from Adulteration with
Perfectly Sized Long Fiber

MAGNA CHARTA BOND

A Paper that will Withstand the Ravages of Time

WHITE	
17x22 12, 14, 16, 18, 20, 24 LB.	
17x28 16, 20, 24, 28 LB.	
19x24 16, 18, 20, 24, 28 LB.	
22x32 32, 40 LB.	

CRUMPLED BY WHITE ONLY	
17x22 14, 20 LB.	17x22 14, 20 LB.
17x28 20, 24 LB.	17x28 20, 24 LB.
19x24 20, 24 LB.	19x24 20, 24 LB.

The Magna Charta Bond Papers are all Finished by PLATING

Manufactured by
RIVERSIDE PAPER COMPANY
Holyoke, Mass.

FIFTH PRIZE.

THE LEADING BOND PAPER

MAGNA CHARTA BOND

WILL WITHSTAND THE RAVAGES OF TIME

MADE FROM NEW RAG STOCK . . . LONG FIBER
PERFECTLY SIZED . . . FREE FROM ADULTERATION

BLUE		CRUMPLED BY WHITE ONLY	
17x22—12, 14, 16, 18, 20 LB.		17x22—14, 20 LB.	
17x28—16, 20, 24, 28 LB.		17x28—20, 24 LB.	
19x24—16, 18, 20, 24 LB.		19x24—20, 24 LB.	

WHITE

17x22—12, 14, 16, 18, 20, 24 LB.	19x24—16, 18, 20, 24, 28 LB.
17x28—16, 20, 24, 28 LB.	22x32—32, 40 LB.

THE MAGNA CHARTA BOND PAPERS ARE ALL FINISHED BY PLATING

MANUFACTURED BY
RIVERSIDE PAPER COMPANY
HOLYOKE, MASSACHUSETTS

SIXTH PRIZE.

concerning it, and it is upon these points that the award is made. Much that is said in the preceding paragraph is applicable to this specimen which is an exceedingly meritorious piece of work, and is admirable in its conception.

CONSOLATION PRIZES.—The competitors to whom are awarded consolation prizes display ability of a high order, and each richly merits more than in the order of things it is possible to give. They are as follows: "Le Milleur du Monde," "Diamond D," "C. H. N.," "Great Charter," "M.," "Goodwill," "Celtic," "Maltese Cross," "Ad Valorem," "F."

The very many splendid specimens submitted makes the work of adjudging one of extreme difficulty, and this award would indeed be incomplete if it was silent as to the merits of the great number of competitors who are less fortunate than those whose work has been selected for the prizes. The word "fortunate" is used advisedly, for it is not unlikely that were the same specimens submitted to other judges, the selections would be vastly different, so very creditable are almost all of them.

W. S. McCLEVEY.

The prizes are, therefore, awarded as below :

FIRST PRIZE.—"August"—Lewis Rudy (Golding & Co.), Fort Hill Square, Boston, Massachusetts.

SECOND PRIZE.—"A. S. C."—A. S. Cornell, Irvington-on-Hudson, New York.

THIRD PRIZE.—"W. E. V. B."—W. E. Van Buren, Irvington-on-Hudson, New York.

FOURTH PRIZE.—"S. G. S.—K. C."—Selden G. Spencer (Lawton & Burnap), 706-708 Delaware street, Kansas City, Missouri.

FIFTH PRIZE.—"S. M. E."—Scott M. Eagon (Central Typefoundry), St. Louis, Missouri.

SIXTH PRIZE.—"Simplicity, Harmony, Effect"—Louis P. Rubien, 161 Sackman street, Brooklyn, New York.

CONSOLATION.

"Le Milleur du Monde"—Times Printing House, 725 Chestnut street, Philadelphia, Pennsylvania.

"Diamond D"—George A. DeWolfe, 39 Arch street, Boston, Massachusetts.

"C. H. N."—Charles H. Nodine (Griffith, Axtell & Cady Company), Holyoke, Massachusetts.

"Great Charter"—R. H. Young (Staunton Printing Company), 2 Pearl street, Grand Rapids, Michigan.

"M."—Claude R. Miller (Smith-Brooks Printing Company), 1731 Arapahoe street, Denver, Colorado.

"Goodwill"—Henry Kuestner (Redfield Brothers), 1994 Second avenue, New York.

"Celtic"—Edward Bodemer (George E. Bryan), 427 Main street, Cincinnati, Ohio.

"Maltese Cross"—Thomas G. Kerwin (C. H. Morgan Company), 11 South Water street, Chicago.

"Ad Valorem"—Charles E. Wilson (Review and Herald jobrooms), Battle Creek, Michigan.

"F."—A. Koester (Fred Klein & Co.), Market and Randolph streets, Chicago.

NOTES AND QUERIES ON PROCESS ENGRAVING.

CONDUCTED BY M. WILLIS.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

TEXT BOOKS ON WOOD ENGRAVING.—R. A. M., Marlette, Michigan: "Hope's Manual of Wood Engraving" is a standard work on the subject.

WHY ENAMEL SOMETIMES LIFTS IN PROCESS OF ETCHING.—C. T. G., Youngstown, Ohio, asks why the enamel sometimes lifts during etching on copper in the half-tone process. *Answer.*—The cause of this is possibly baking the plate too much, making the enamel brittle and friable. In gauging the heat of the plate some are guided by its color. This is a mistake. Test the heat of your plate by touch.

TRANSFERRING DRAWINGS TO ANY SUBSTANCE IN REVERSE FOR ENGRAVING.—E. T., Detroit, Michigan, wants to know how he can obtain a transfer of a design so that he

can engrave it for the purpose of cutting out a female die for embossing. He does not have access to photographic means. *Answer.*—Drawings on paper can be transferred to wood or metal if executed in crayon or ordinary writing ink, by moistening copy in a strong solution of caustic potash and alcohol. Place the copy face down on the wood or metal, run through the proofpress or rub down with a folder. This is applicable only in cases where copy is to be reproduced the same size. You should be prepared to do this by photography and etching. A good article, by Eldon Tate, appeared in the November number of THE INLAND PRINTER, on this subject.

THE January issue of the *Photographic Times* will be a special holiday number, containing a list of attractions including over one hundred illustrations. It will be published on December 15, and begins the new volume. With this issue an "Encyclopædic Dictionary of Photography" will be commenced. It will be so printed that when complete it can be separately bound, and will form the complete work upon the science and art of photography that has ever been published, containing over two thousand references and five hundred illustrations.

ZINC-ETCHING METHODS.—B. F., Chicago, writes: "Some years ago there appeared in THE INLAND PRINTER a series of articles on zinc etching. Their perusal has been recommended to me. What numbers did the articles appear in, and can I obtain them and at what price." *Answer.*—Under the heading "Zinc-Etching Methods" there appeared in Volume VII of THE INLAND PRINTER the series of articles mentioned, running in the following order: In Volume VII on pages 270, 359, 450, 652, 700, 820, 1013, 1092; in Volume VIII on pages 52, 169, 269, and 359. The volumes may be obtained of The Inland Printer Company for \$3 each, bound, expressage to be paid by purchaser; or the numbers may be obtained unbound at 20 cents each, mailed to any address in the United States or Canada.

PROCESS PLATES MOUNTED ON WOOD AND PROCESS PLATES ON METAL MOUNTS.—James B., Cincinnati, Ohio, writes: "Having had trouble with half-tone plates mounted on wood, would like to inquire if you can advise me of any good method of mounting half-tone copper and zinc plates." *Answer.*—You fail to mention any specific trouble. To make assurance doubly sure, it is advisable that copper and zinc half-tones be nailed on base as well as anchored. To anchor on wood base, a number of small holes are drilled through the wood to be used (not less than three for a cut 4 by 5); the hole, which should not be less than $\frac{1}{8}$ of an inch, is countersunk or beveled on both sides of the block. The etching is placed face down on slab with the wood base on top and hot metal poured into the holes. If the copper or zinc is properly prepared so as to hold metal after cooling, this is considered sufficient for small cuts. It is always advisable, however, to nail on when possible.

PROCESS ENGRAVING IN CALIFORNIA.—A correspondent in Los Angeles, California, writes: "I am under obligations which I have not heretofore acknowledged to you for recommending one or two men to write to me in regard to positions, which, however, I was able to fill from here for the time being with a very excellent California man who happened along, but who is given to drink. Mr. — wrote me a letter on your recommendation, and his letter pleases me so much that I have written to him making an offer. He stated his ability to give the best recommendations in his former letter, but failed to mention his experience or employers. I have asked him for these, but if you are acquainted with him as a workman would you kindly write me a word or two giving me what information you have regarding him. The business here has been cut up as to quality of work by numerous individual half-toners in

business for themselves, and cut down in price to 20 cents and less. I am striving hard to raise both the quality and price somewhat, if possible, and have succeeded. Much work is done much below the price named for half-tones. Line work is practically 8 cents and less. It is a delightful climate and a thriving community for a man to come into. They never regret their coming and rarely go away."

Answer.—Our correspondent's want is not an easy one to fill, even in Chicago. Competent men are always at a premium, even in Chicago and the East.

PREPARATION OF WAX FOR WAX ENGRAVING.—F. W. P., Bangor, Maine, writes: "I followed out directions in every detail, in your Notes and Queries on Process Engraving, in October number of THE INLAND PRINTER, page 73, referring to formula for wax ground for wax engraving, but find that the wax pulls in crossing lines, even when applied very thin. I have another formula for wax engraving supposed to be used by a leading house in that line, but find the same difficulty with it. Could you please enlighten me as to the trouble? Recipe which I already have is as follows: Coat copper plate after cleaning with iodide of potass., 100 grains to 1 ounce water; let stand one-and-a-half hours, then pour off and dry without heat. Engraver's wax: White wax, 2 pounds; white zinc, 4 pounds; spermacetti, 4 pounds; beeswax, 1½ pounds; black pitch, 2 ounces; Burgundy pitch, 1½ ounces; resin, 2 ounces. Boil in order, coat, plate and smooth with care; put on level stand to cool. Building wax: Asphaltum, 2½ pounds; resin, 2½ pounds; beeswax, 3 pounds; paraffine, 2 pounds." *Answer.*—Your trouble is due to one or more of the following causes: 1st. Your wax may not have been cooked long enough. 2d. The zinc white may not have been ground fine enough (this is more likely to be the trouble in your case). 3d. If the wax on plate to be engraved is too cold. 4th. The engraving tool has not been ground to the proper point. To prepare the wax for engraving purposes it should be cooked over a slow fire, stirred and ground constantly for at least eight hours. The fact that both formulas give the same trouble indicates some one or more of the above causes of failure.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY F. J. HENRY.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following criticism is printed in full with the expectation that others may give the result of their experience in the matters stated:

KANSAS CITY, Mo., September 25, 1895.

The Inland Printer:

I have read the answer of Mr. Henry to H. A. M., of Lincoln, Nebraska, in regard to the bath. He says: "It indicates foul solution, probably caused by iron, a very little of which will cause the shell to be as brittle as glass."

Now, Mr. Henry, let us discuss this matter in a friendly way. I do not know what you call "a very little iron," for I have seen at least one pound of iron put into a bath, and that amount did not make it as "brittle as glass." Let me ask you what effect iron has on the proper solution for a bath? Also, why do you cover the mold with iron filings? for, if a very little will make the shell as "brittle as glass," there is always a little left on the mold.

You also say, "that whitewood will affect the solution," but I can tell you where there is a bath with a whitewood false bottom over the lead lining to prevent any accident by punching holes in the lead by dropping molds or copper on

it, and this foundry is turning out the finest of work every day and has been for three years with this whitewood in the bath all the time. Now, I would say to H. A. M., that he is using impure or cast copper, or his solution is not properly proportioned, and I believe, if you will instruct him as to what the proper proportions are, he will not have to throw away any solutions.

I would like to have an opinion on this subject from some old, experienced molder, to know whether I am right or wrong.

CHARLES T. MURRAY.

In reply I would say: The addition of iron weakens a battery solution. Sulphuric acid having greater affinity for iron than for copper leaves the latter and unites with the iron, forming a sulphate of iron, the copper being precipitated, similar to the action which takes place in the well-known operation of coating or striking a mold. Copper is precipitated, covering the plumbago-coated surface of the mold and the iron filings with a slight film. The subsequent washing of the mold, if properly done, carries away all the iron and the iron solution. Commercial sulphate of copper contains various substances, such as iron, arsenic, etc., which are detrimental to an electrotypers' solution. Some of the copper used for anodes contains impurities which in time cause solutions to work badly. Lake copper is probably the purest in the market. Electrolytic copper may be chemically pure and it may contain impurities which were in the original anodes and were carried over by the action of the strong current and rapid action of the battery employed. Cast anodes are not necessarily bad; much depends on the quality of the copper used. There are several large electrotyping establishments which have used cast coppers for years with satisfactory results. The effect of a mass of iron placed in a bath might not be apparent for some time; the surface attacked by the acid would receive a coating of copper which would retard further action so that the addition of sulphate of iron to the solution would be very gradual, possibly so gradual that the change in the solution, in the natural course of business, would keep the percentage of iron too low to cause much trouble. Just how much iron a solution can contain and yet turn out a deposit of fairly good quality may depend on circumstances. I heard an experienced electrotypist state that he knew of an instance where about four grains of iron to the gallon made a solution unfit for use. I am not an expert on woods, but know of several instances where serious trouble has resulted from the use of whitewood for lining battery vats. Your statement regarding its successful use leads me to believe there must be a difference in whitewood, possibly the sap of that grown in all sections may not act the same on a solution. If the electrotypist has time, and a solution is not too badly out of order, he may be able to make it work properly by using such means as the circumstances seem to require; but where there is but one vat and work is pressing, usually the cheapest and shortest way out of the difficulty is to make a new solution. If there is a spare vat that can be used for storing the bad solution until the electrotypist can ascertain the cause of the trouble I should not pour it down the sewer until satisfied that it was bad beyond reclaiming.

STAMPING GOLD LEAF ON PHOTOGRAPHIC MOUNTS.—S. H., Dallas, Texas, wants to know. (1) What size to use for stamping gold leaf on photographic mounts without staining the cards. (2) Also, what kind of machine is used. *Answer.*—(1) The work must be done by hot pressing. Spread the tract of card to be embossed with enough pulverized gum copal to hide the color of the board. Lay on the gold leaf dry. Have the embossing electro plate hot enough to sizzle. Make the impression very quickly. (2) The work should be done on a bookbinders' embossing press.



ROSLYN, 2:15.

Owned by W. C. Brown, St. Joseph, Missouri.

From drawing by George F. Morris.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

PUNCTUATION, ETC.—Mr. Henry H. Moore, New York, in writing the following letter, expresses some opinions that show they were not intended for publication here, but which we print in full because they are of general interest: "I happened to see a copy of THE INLAND PRINTER for October, and I think I shall have to subscribe for it. It is away ahead of *Paper and Press*, which I have heretofore taken. I note one peculiarity, however—which also characterizes *P. and P.*—namely, that the printers of this technical journal seem ignorant of one important branch of their business; to wit, punctuation. Perhaps it's carelessness that does it; but the result, as seen, for instance, in the article "Forms for Electrotyping" (p. 46), is not creditable. Have you noticed that, as a rule, good job printers are weak on punctuation? Presswork and display, color and proportion, are what they are after, and they seem to pay very little attention to the matter of correct punctuation; while as to grammar, that is apparently beyond their province. But I started to write a query for your 'Proofroom Notes' (I don't like 'proofroom' a little bit, but consistency is a jewel). When a reader hyphenizes Sunday-school, what is he to do with other schools? Must he print day-school, night-school, evening-school, trade-school, board-school, ragged-school, law-school, art-school, science-school, charity-school, church-school, Bible-school, training-school, boarding-school? Placed together, these may look well enough, but 'evening-school' seems odd, when alone, and yet an article on 'Sunday-schools' in one column and on 'Evening Schools' in another looks worse. It is in bringing empiricism into line with science that a conscientious proofreader's troubles begin, in this matter of compounding words. Furthermore, would you, as a practical man, favor two 'styles' for compounding, one for reading matter, the other for advertising matter (or do you write reading-matter?), as a concession to the Philistinism of advertisers? The average school advertiser would 'kick' if his 'law school' or 'boarding school' were hyphenized. Please throw a little light on the problem of reconciling twentieth-century ideals with nineteenth-century practice. This may give you occasion for an illuminating paragraph some time. I read with pleasure your article on division of words, though it runs counter to some of my prejudices and practices." *Answer.*—Criticisable punctuation is very common, and it is undoubtedly true that job printers are especially weak in this way, and almost as little open to doubt that it is because they have to "follow copy" so much. Two of the sentences showing gross ignorance that are quoted in our article on "Punctuation" in this number are from a paper that has often boasted of its good pointing. As to compounding, it is probable that we can never "bring empiricism into line with science." It has been often said, by writers who should be well qualified to express an opinion, that individual workers must decide for themselves. Nevertheless, in so deciding, they commonly endeavor to ascertain what form is most favored by usage. So, in the case of the names of schools, one should be governed mainly by usage, though that is not strictly consistent from a merely grammatical point of view, and is liable to varying decisions, according to varying experience. Every one of the terms in which the first word is always accented in speech is properly a compound, and in my opinion, based on close search, some of them are prevalently, though by no means universally, written as compounds. In work entirely under

my control they would appear as follows: Sunday-school, day school, night school, evening school, trade-school, board school, ragged-school, law-school, art-school, science-school, charity school, church school, Bible-school, training-school, boarding-school. In advertising matter I should follow copy in reading proofs, because that is about the only thing that can be done with safety, especially on daily papers. I know, for instance, that in an advertisement recently printed in a New York paper the copy contained the words fathers-in-law and sons-in-law, changed by the advertiser to father-in-laws and mother-in-laws, and the foreman would not—because he dared not—allow the reader to correct them. Another advertiser insists upon having his copy followed literally, so that the readers have to note every capital letter and every point in reading, and in his matter even the familiar word sealskin appears as *seal skin!* There is a real grammatical difference between Sunday-school and evening school, a Sunday-school being a specific kind of school, for teaching a specific study, and not merely any kind of school having Sunday sessions, while an evening school is merely one with evening sessions; again, Sunday-school is always spoken as one word, and evening school is not. Again, considering these terms grammatically and scientifically, I should not criticise any person (I'd write *any one* if the printers would not insist upon making me use the very offensive form *anyone*) for compounding any one of the terms, because there would be no real error in joining them. I do not like proofroom and proofreader myself as well as proof-room and proof-reader, but the only forms in which I should say there is real error are proof room and proof reader. I do not suppose there is any hope of "reconciling twentieth-century ideals with nineteenth-century practice." What I think should be worked for whole-heartedly and perseveringly is the correction of such offensive inconsistency as that found on one page of a recent novel, "Miss Grace of All Souls," pit-mouth and pit mouth, and a few pages apart arm-chair and armchair, pit-bank and pit bank, also back kitchen and back-kitchen. It is worth while to endeavor to teach people that it is absurd to hyphenize such terms as back kitchen, and that there is no reason whatever for joining in such terms as half a dozen, half past five, black lead as a name, spinal cord, etc. One gentleman who objected to frequent use of hyphens wrote a long essay, of which I happened to see the first part, though he did not wish me to see it, and the first compound word he made in it was *young-man!* This subject might be written about almost unendingly—and it is worth it too—but what has been said must suffice for the present. I hope Mr. Moore and others will find it edifying.

ENVELOPE MAKING.

THE paper from which envelopes are cut comes from the paper mills in cartload lots of diagonal sheets, each of which will produce thirteen No. 6, or twelve No. 6½ envelopes with the least possible waste. These are the regular commercial sizes. Sheets of a different size will produce from five to eight of the official, or long envelopes, which are known as Nos. 9, 10, 12, 14. Suppose the manufacturer receives tomorrow morning an order for 50,000 No. 6 envelopes, with a plain business card printed in the upper left-hand corner. This is the way he would go about filling it, so that the merchant would receive his envelopes the next morning. The printers set the card up in type thirteen times, the number of envelopes to be cut from a sheet. These squares of type are "locked up" in a form made expressly for the purpose, with the cards irregularly distributed so that they will be printed on the sheet, to cut as desired. The stock is given to the pressman, and run through a high-speed printing press. By 10 o'clock the order is printed and dried ready for the cutter. The cutter

picks out the die for a No. 6 envelope, a loose, hollow diamond-shaped knife. Placing 500 sheets of the diagonal-shaped paper already printed on the table of the cutter, he carefully places the die on it, so that the printed card will come in its place in the corner, slipping a gauge inside the knife to determine its exactitude. Then he slips the paper and knife under a platen that descends and rises continually at intervals, imposing great force upon the die, which sinks through the 500 sheets of paper as though it were cheese. The result is 500 folded incomplete envelopes, diamond-shaped and scalloped. These are piled in racks that keep them from slipping, and hold them well together. The cutting continues, 500 blanks at a time, until the order is ready for the process that will turn them into envelopes, ready to be addressed and sealed. In a little room, with a sign on the door, "Positively no admittance," is a wonderful machine presided over by a young woman, who takes things rather easy, yet has a great deal to show for it. This machine does the work of hundreds of unskilled girls. It gums, folds, and turns out 5,000 complete envelopes an hour. It is a compact piece of machinery, from which runs a track. The girl takes a thousand or more blanks, puts them on a spring shelf that feeds the machine; a blank is grasped, and as it goes into the machine the flap is gummed and wiped off smooth, then the edges of the back flaps are gummed, and the machine carries the blank into its interior. There it bends it into shape, folds the gummed flaps down, presses it so that there is no doubt that it will stay, and passes it back to the track a completed envelope. The track is endless, taking twelve minutes to make a revolution, and the envelope falls into a little compartment, top up, with the gummed flap separated so that there is no danger of its sticking. As it passes along, a revolving fan dries it completely. At the machine end of the track the envelopes are counted into packages of twenty-five, every twenty-fifth envelope with its flap up. As the packages are deposited in front of the operator she wraps the bands around them swiftly and places them in boxes holding 500 envelopes each. The track holds 1,000, and is filled five times an hour.

At the factory are made many and different extra sizes of envelopes for special purposes. Heavy envelopes for catalogues and the like, made from manila board, are cut on the machine and folded by girls, who do the work very quickly. These flats are then run through a machine that gums and presses them. Another machine puts brass eyes and fasteners on them. In the printing department are all facilities for embossing cards on envelopes, and for printing in colors. An envelope printed both front and back goes through the press only once. With this envelope machine the capacity of the factory is 15,000,000 of envelopes per year.—*Kansas City Star*.

A CORRESPONDENT in Waterloo, Iowa, writes: "To settle a dispute among the 'prints' in town, will you kindly answer in your next issue the following question: If John Smith were to send you copy for an ad. which was a proof-sheet, and he gave instructions to 'follow style of type as near as possible,' would THE INLAND PRINTER accept the same as a regular advertisement, and follow style, notwithstanding the fact that it was a very 'bum' job and was constructed of very old-fashioned type." *Answer*.—It is impossible to answer this query unconditionally. It is tacitly understood that all orders not entirely autocratic should be carried out with suitable discretion. THE INLAND PRINTER would certainly not accept any advertising which would disfigure its pages to please anyone's perverted taste, but it would accept and follow a specified style if it was clear that the intent was to imitate a style of printing or illustrate an idea.

THE HISTORY OF FIGURES.

M. A. L'Esprit, in the "Histoire des Chiffres," recently published in Paris, gives some interesting conceptions of the history of figures, which he regards as forming an interesting study. The primitive man used his fingers, like a child, to count with, as we see proven by the Egyptian hieroglyphics, where the unit is represented by a single raised finger, and having ten fingers, the decimal system followed as a matter of course. Having counted all his fingers, the author thinks he employed a piece of chalk (in evidence of which he remarks that the Latin *calculus* also means chalky) or cut notches in a stick, bone, horn or other substance. The ancient Americans, before the Spanish conquest, used a piece of cord with knots, as account books. The names of the first unit is given in different languages, as follows: Sanscrit, éka; Latin, unus; German, ein; English, one; Italian, un, uno; Spanish, uno; Portuguese, um; Romanian, un; Greek, modern, enas; Dutch, een; Danish, en; Swedish, en; Polish, jeden; Basque, bat; Hungarian, egy; Turkish, bir; Arabic (Egyptian), wahed; Persian, yek; Hindostani, ek; Armenian, mæg; Cambodian, mouille; Anamese, mot; Malay, satu; Russian, adine; Chinese, y; Japanese, itchi, hitotsu; Volapuk, bal. In writing, the word "one" was first represented by a raised finger, which by successive simplifications became a stroke and then a dot; in most writing it is represented by a stroke, as in Turkish, Arabic, and Chinese; or by the first letter of the alphabet, as in Hebrew, Syriac, and Greek, and rarely by a distinct sign, as in Ethiopian. The units are variously divided into units of length, surface, volume, weight, money, time, force, mass, work, power in machines, heat, cold, light, density, of electricity and numerous other scientific and mechanical forces.

THE PRINTING OFFICE OF AN OCEAN LINER.

One of the most interesting corners on board the Etruria was the printing office. It was a little cubby-hole of a place with a few fonts of type, a hand press and a varied display of jobwork and photographs on the walls. There was hardly room for two people in the place, so the visitor stood in the doorway.

The ship's printer finds plenty of work. In the first place he must print the bills of fare, three a day. On the first day out he must publish the corrected list of saloon passengers. This list, in the form of a pamphlet with an illustrated cover, is placed at each plate in the dining saloon and is always eagerly sought for. Not until this list appears does it become known that there are several members of the nobility aboard, and everybody wonders which of the foreign-appearing men who have begun to drink brandy-and-soda and expostulate is really the count.

The printer must provide the programmes for the Thursday evening concert, and here he does his very best, using his stock cuts to illustrate the cover and inserting the portentous paragraph that the concert is given by kind permission of the captain.

On the last day of the voyage the printer gets out an abstract of the log, showing the run for each day, the latitude and longitude at each noonday observation, the directions of the wind, the total distance traversed from Sandy Hook to Daunt's Rock and the corrected time of the passage.

One of the printed abstracts is given each passenger after the steamer has started up the Mersey toward Liverpool.

The printer was justly proud of a Fourth of July special programme which he had devised for the Americans on board, but he had one explanation to make:

"I felt dreadfully cut up when I heard it was a mistake," said he.

He had printed it "Gen. Abraham Lincoln."—*George Ade in the Chicago Record*.



THE WANDERER'S RETURN.

Half-tone engraving from photograph, by
FRANKLIN ENGRAVING AND ELECTROTYPING COMPANY,
341-351 Dearborn street, Chicago.
Duplicate plates for sale.

THE IROQUOIS SERIES.

Originated by THE CRESCENT TYPE FOUNDRY, 349 & 351 Dearborn Street, Chicago.

3A 6a, \$6.50

36 POINT IROQUOIS

Caps \$3.25. L. C. \$3.25

SHERIDAN

Most Beautiful Drive

4A 8a, \$5.50

30 POINT IROQUOIS

Caps \$2.60. L. C. \$2.90

REMEMBER US

Our Goods Are Unexcelled

5A 10a, \$4.50

24 POINT IROQUOIS

Caps \$2.10. L. C. \$2.40

THE MERITORIOUS

Standard Lining System 2834

6A 12a, \$3.30

18 POINT IROQUOIS

Caps \$1.55. L. C. \$1.75

BEAUTIFUL DISPLAY LINES

Like These Are Very Scarce in Printing

10A 18a, \$2.40

12 POINT IROQUOIS

Caps \$1.10. L. C. \$1.30

A PENNY SAVED IS A PENNY EARNED

Save Both Time and Money by Using Standard Line Type

1 2 3 4 5 6 7 8 9 0

14A 20a, \$2.35

10 POINT IROQUOIS

Caps \$1.25. L. C. \$1.10

THE AMERICAN PRINTER IS ALWAYS FIRST

He is Original and Progressive and Generally a Bright Business Man

We Are The People and We Must Be Heard

15A 30a, \$2.10

8 POINT IROQUOIS

Caps \$.90. L. C. \$1.20

FINE EFFECTS ARE EASILY OBTAINED WITH THIS LETTER

We Guarantee Our Productions to be Cast from the Hardest Type Metal and Accurately Finished by Experienced and Careful Workmen

20A 40a, \$2.40

6 POINT IROQUOIS

Caps \$1.05. L. C. \$1.35

TIMES ARE IMPROVING VERY FAST FROM THE PRESENT OUTLOOK

People Who Have Money Are Making Investments and Printers Are Buying New Type in Anticipation of Increased Business. Let the Good Work Go On

HHHHHHHHHHHHHHHH

KEPT IN STOCK AND FOR SALE BY THE FOLLOWING FIRMS:

INLAND TYPE FOUNDRY, St. Louis, Mo.
KEYSTONE TYPE FOUNDRY, Philadelphia.
PACIFIC STATES TYPE FOUNDRY, San Francisco.

GOLDING & Co., Boston, New York, Chicago.
CONNER, FENDLER & Co., New York.
DOMINION PRINTERS SUPPLY CO., Toronto, Can.

IROQUOIS CONDENSED SERIES.

Originated by THE GREGGENT TYPE FOUNDRY, 349 & 351 Dearborn Street, Chicago.

5A, 8a, \$5.90

36 POINT IROQUOIS CONDENSED

Caps \$2.55, L. C. \$2.35

ONCE MORE FOR LUGK
When Spring Time Comes 13896

6A, 9a, \$4.25

30 POINT IROQUOIS CONDENSED

Caps \$2.20, L. C. \$2.05

WE REGOMMEND TO ALL
Standard Line Type as the Very Best

8A, 12a, \$3.75

24 POINT IROQUOIS CONDENSED

Caps \$1.95, L. C. \$1.80

SOME PEOPLE ARE VERY FUNNY
They Always Laugh at Their Own Remarks 973

10A, 18a, \$3.00

18 POINT IROQUOIS CONDENSED

Caps \$1.50, L. C. \$1.50

WE WILL GELEBRATE AT THE PROPER TIME
Aim to Give the Printer What He Needs and You Will Succeed

Other Sizes from 6 to 12 Point in Preparation.

MORRIS OLD STYLE SERIES.

18A, 30a, \$2.75

12 POINT MORRIS OLD STYLE Caps \$1.45, L. C. \$1.30

THE STANDARD LINING SYSTEM.
 A glance at the specimen sheets issued during recent years clearly shows a constantly increasing demand for something of this description, which has led to ever recurrent attempts to solve the problem; these efforts have been sporadic and inconsistent, however, and failure to take into account all conditions has rendered the results unsatisfactory. All our types are "Standard" Line, including Romans, Italics and Job Faces, therefore the faces of all letters on same body line together perfectly. It would be difficult to enumerate the many advantages of this system, but we can mention among others that it is now possible to line any Italic or Title with a Roman; to use heavy job

25 Pound Fonts, \$13.50.

20A, 40a, \$2.50

10 POINT MORRIS OLD STYLE Caps \$1.10, L. C. \$1.40

THE STANDARD LINING SYSTEM. A glance at specimen sheets issued during recent years clearly shows a constantly increasing demand for something of this description, which has led to ever recurrent attempts to solve the problem; these efforts have been sporadic and inconsistent, however, and failure to take into account all the conditions has rendered the results unsatisfactory. All our types are "Standard" Line including Romans, Italics and Job Faces; therefore the faces of all letters on same body line together perfectly. It would be difficult to enumerate the many advantages of this system, but we can mention among others that it is now possible to line any Italic or Title with a Roman; to use heavy job letters, figures or characters with different faces on the same job, as in railroad work; to have but one set of figures in German offices where Roman is also used; that but

25 Pound Fonts, \$16.25.

KEPT IN STOCK AND FOR SALE BY THE FOLLOWING FIRMS:

INLAND TYPE FOUNDRY, St. Louis, Mo.
 KEYSTONE TYPE FOUNDRY, Philadelphia.
 PACIFIC STATES TYPE FOUNDRY, San Francisco.

GOLDING & Co., Boston, New York, Chicago.
 CONNER, FENDLER & Co., New York.
 DOMINION PRINTERS SUPPLY Co., Toronto, Can.

CRESCENT OLD STYLE SERIES No. 1.

Made by THE CRESCENT TYPE FOUNDRY, 349 & 351 Dearborn Street, Chicago.

12 POINT CRESCENT OLD STYLE No. 1.

THE STANDARD LINING SYSTEM.

A glance at specimen sheets issued during the last few years shows that the constant demand for something of this kind has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent; failure to take into account all conditions has rendered the result very unsatisfactory. All our type, including Romans, Italics and job faces are "Standard" Line, therefore all faces of one body line with one another. The advantages of this system are so many that it is difficult to enumerate all of them. Some which may be mentioned are: That it is now possible to line any Italic or Title with any Roman; to use heavy job letters or characters with different faces on same

abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNQPQRSTUVWXYZ
ABCDEFGHIJKLMNQPQRSTUVWXYZ

8 POINT CRESCENT OLD STYLE No. 1.

THE STANDARD LINING SYSTEM. A glance at specimen sheets issued during the past few years shows that the constant demand for something of this kind has led to ever recurrent attempts to solve the problem; these efforts have been sporadic and inconsistent, and failure to take into account all the conditions has rendered the results unsatisfactory. All our type is cast on the improved "Standard" Line, including Romans and their Italics, and all other job faces; therefore all faces of one body line with one another. The advantages of this system are so many that it would be difficult to enumerate all of them. Among those which may 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 in 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. Not only are all the faces of each body on the same line, but faces of different bodies justify in line with one another accurately by the use of 2 point or 1 point 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 in job work, and by enabling the compositor to use the caps of the next smaller size of the series for small caps results in the saving of material. Not only will all faces line

abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNQPQRSTUVWXYZ
ABCDEFGHIJKLMNQPQRSTUVWXYZ

10 POINT CRESCENT OLD STYLE No. 1.

THE STANDARD LINING SYSTEM.

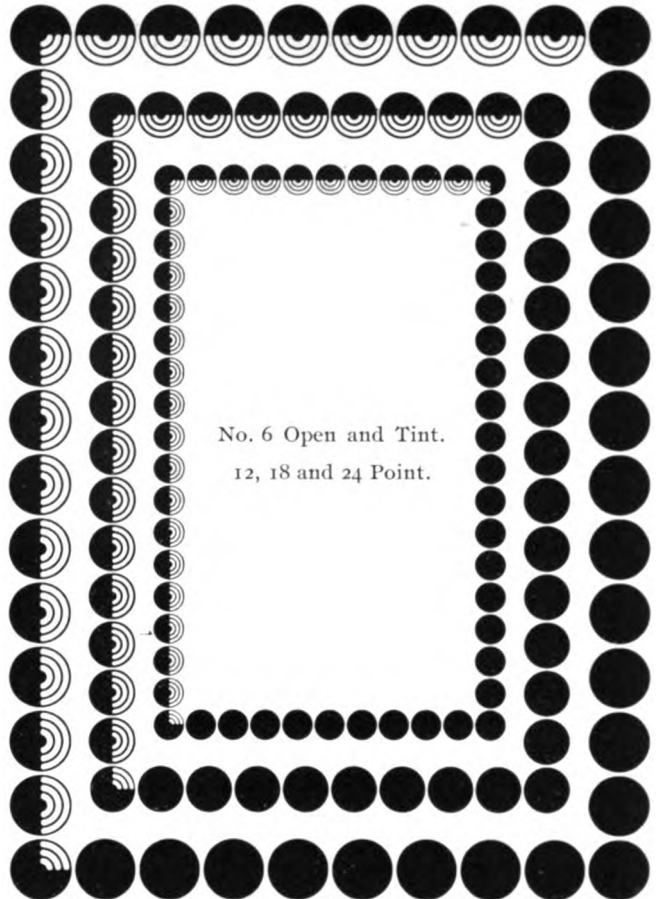
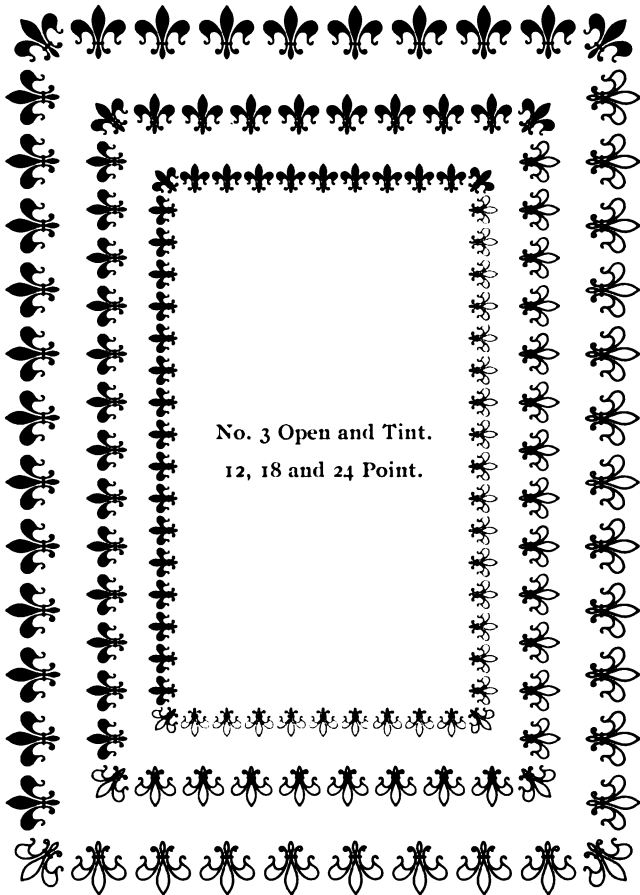
A glance at specimen sheets issued during the past few years shows a constantly growing demand for something of this kind has led to ever recurrent efforts to solve the problem; but these attempts have been sporadic and inconsistent, and failure to take into account all the conditions has rendered results unsatisfactory. All our type, including Romans, Italics, and all other job faces are "Standard" Line, and all faces on one body line with one another perfectly. The advantages of this system are many, and it is very difficult to enumerate all of them. Among those which may be mentioned are: That it is possible to line any Italic or Title with any Roman; to use heavy job letter or characters with different faces on the same job, as in railroad work; to have but one set of figures in German offices where Roman is also used; that but one lot of leaders are required for each body, etc. Not only are all faces of each body on the same line, but faces of different bodies justify accurately in line with one another by

abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNQPQRSTUVWXYZ&
ABCDEFGHIJKLMNQPQRSTUVWXYZ&

6 POINT CRESCENT OLD STYLE No. 1.

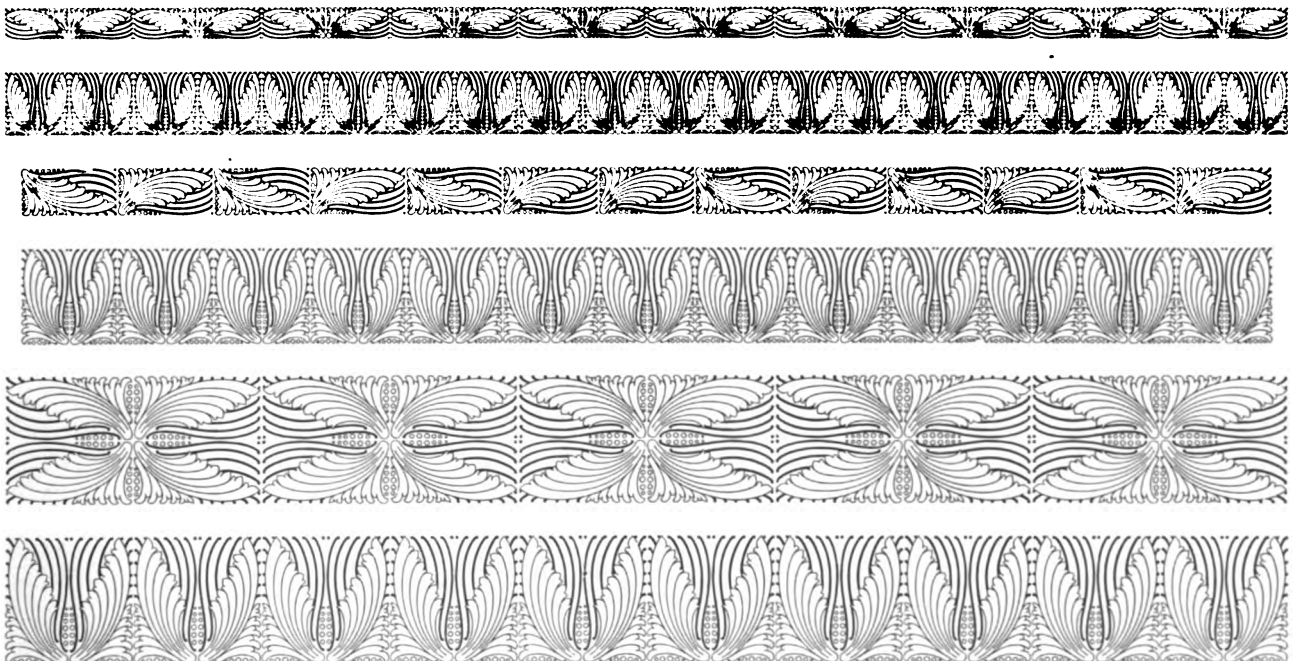
THE STANDARD LINING SYSTEM. A glance at the specimen sheets issued during recent years shows that a constant demand for something of this kind has led to ever recurrent attempts to solve the problem; but these efforts have been sporadic and inconsistent; failure to take into account all of the conditions has rendered the results unsatisfactory. All our type is cast on the improved "Standard" Line, including Romans and their Italics, and all other job faces are "Standard" Line, and all faces on one body line with one another perfectly. The advantages of this system are so many that it would be difficult to enumerate all of them. Among those which may 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 in railroad work; to have but one set of figures in German offices where Roman is also used; that but one lot of leaders may be purchased for each body, etc. Not only are all the faces of each body on the same line, but faces of different bodies justify in line with one another accurately by the use of 2 point or 1 point 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 in job work, and by enabling the compositor to use the caps of the next smaller size of the series for small caps, results in the saving of material. Not only will all faces line with the standard leaders, but they will line with 2 point single or dotted rule perfectly by the use of 2 point or 1 point leads and standard quads. In spite of the use of leaders it is often necessary to use rule, and this innovation, which enables printers to have accurate lining without the use of cardboards, will be appreciated. Throughout the Old Styles the figures above and below the line have all been abandoned, and while retaining the old style design these important characters have been made of uniform size and line, and are now adaptable for all uses, being much handsomer and more legible. All small cap sorts liable to be confused with lower case have an extra nick. Our type productions are cast from a superior metal, which we guarantee equal to any used by our competitors. Labor-saving printers will save their money by purchasing the "Standard" Line type to replace types that do not line right.

abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNQPQRSTUVWXYZ
ABCDEFGHIJKLMNQPQRSTUVWXYZ



CRESCENT ART BORDERS,
Made by THE CRESCENT TYPE FOUNDRY, 349 & 351 Dearborn Street, Chicago.

12, 18 and 24 Point Borders No. 11.



PRICES:—6 Point Borders, 5 feet, \$1.50; 12 Point, 5 feet, \$1.60; 18 Point, 5 feet, \$2.00; 24 Point, 3 feet, \$1.65.
The above prices apply to all borders of our manufacture.

SHEPARD SCRIPT SERIES.

Originated by THE CRESCENT TYPE FOUNDRY, 349 & 351 Dearborn Street, Chicago.

4A. 8a.

48 POINT SHEPARD SCRIPT

\$3.00

— All Careful Employers —
Steel Plate ^{and} Letter Press Printers
Efforts of Atlanta People

5A. 12a.

36 POINT SHEPARD SCRIPT

\$6.75

Some Departures in Type Founding
Many Beautiful Original Designs Shown Here
Glad Holiday Festivities Coming

6A. 18a.

24 POINT SHEPARD SCRIPT

\$5.25

May We Still Remember to Celebrate Christmas
Resort to Every Method to Introduce the Standard Lining System
Meritorious Efforts Should be Appreciated

8A. 18a.

18 POINT SHEPARD SCRIPT

\$3.75

The Attention of Printers and the Trade is Called to This New Face
It Being the First Script Ever Made on the Standard Line, Point System and Unit Set
Is Neat and Appropriate for All Classes of Fine Work

KEPT IN STOCK AND FOR SALE BY THE FOLLOWING FIRMS:

INLAND TYPE FOUNDRY, St. Louis, Mo.
KEYSTONE TYPE FOUNDRY, Philadelphia.
PACIFIC STATES TYPE FOUNDRY, San Francisco.

GOLDING & Co., Boston, New York, Chicago.
CONNER, FENDLER & Co., New York.
DOMINION PRINTERS SUPPLY Co., Toronto, Can.

ALFERETA SERIES.

Made by THE CRESCENT TYPE FOUNDRY, 349 & 351 Dearborn Street, Chicago.

4A, 8a,

36 POINT ALFERETA

\$6.00

Some Artists of Note
Read 202 Letters from Home
Truth About Our Infantry

5A, 10a,

30 POINT ALFERETA

\$5.25

Choicest Floral Offerings
For Holiday Entertainments This Year
How Much in Pleasing Effects

6A, 12a,

24 POINT ALFERETA

\$4.50

Use Only Standard Line Type
Every Man the Architect of His Own Fortune
Applications for 325 Official Jobs

8A, 16a,

18 POINT ALFERETA

\$3.50

Especially Adapted to Artistic Embossing
Various Unique Standard Line Type and Border Productions
Numbers 349 & 351 Dearborn Street, Chicago

8A, 30a,

12 POINT ALFERETA

\$3.00

Superior Type Metal and New Matriees Tell the Story
The Successful Business Man Always Has Any Number of Amusing Anecdotes to Relate
Never Before Have Manufacturers Been Through Such Dull Times

KEPT IN STOCK AND FOR SALE BY THE FOLLOWING FIRMS:

INLAND TYPE FOUNDRY, St. Louis, Mo.
KEYSTONE TYPE FOUNDRY, Philadelphia.
PACIFIC STATES TYPE FOUNDRY, San Francisco.

GOLDING & Co., Boston, New York, Chicago.
CONNER, FENDLER & Co., New York.
DOMINION PRINTERS SUPPLY Co., Toronto, Can.



Tudor Black Series

Improved

18-POINT BORDER
No. 1851
Surrounds this Page
Fonts of 24 Inches
Each, \$1.25

7a 3A, \$7.25

48-POINT TUDOR BLACK

L. C. \$3.60; C. \$3.65

Superior Letter Handsome 8

10a 4A, \$5.00

36-POINT TUDOR BLACK

L. C. \$2.50; C. \$2.50

Programs of Festivals Christmas Time 95

12a 4A, \$4.30

30-POINT TUDOR BLACK

L. C. \$2.40; C. \$1.90

Leaflets for Church Work Ecclesiastical Print 16

15a 5A, \$3.50

24-POINT TUDOR BLACK

L. C. \$2.00; C. \$1.50

Tudor Blacks are Cast by Others Perfection in Ours Noticed 20

22a 8A, \$3.20

18-POINT TUDOR BLACK

L. C. \$1.75; C. \$1.45

Ours the Best is Made on Standard Line Types Improved in Every Way 34

12-POINT TUDOR BLACK
32a 10A, \$2.80 L. C. \$1.60; C. \$1.20
**Achieves a Saving of Labor
Economical Printer 79**

8-POINT TUDOR BLACK
44a 14A, \$2.25 L. C. \$1.30; C. \$0.95
**Innovations in Manufacturing Process
At the Inland Type Foundry 10**

10-POINT TUDOR BLACK
36a 12A, \$2.50 L. C. \$1.40; C. \$1.10
**Justification Greatly Simplified
Due to Standard Line \$28**

6-POINT TUDOR BLACK
50a 15A, \$2.00 L. C. \$1.10; C. \$0.90
**German Printers Desiring a Stylish Display Letter
Accented ä ö ï are Made for Every Size 58**

Inland Type Foundry

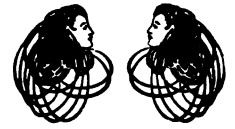
Makers of Improved Tudor Black = = 217-219 Olive St., Saint Louis, Mo.

In stock and for sale by Standard Type Foundry, Chicago; Dominion Printers' Supply Co., Toronto; Freeman, Woodley & Co., Boston; Conner, Fendler & Co., New York; Golding & Co., Phila. and Chicago

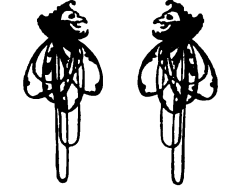


Inland Holiday Ornaments

Series No. 27
Per font, 80c.



48017-20c. 48018-20c.



30015-20c. 30016-20c.

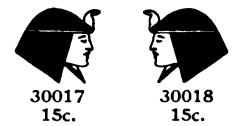


36015-15c. 36016-15c.

Series No. 28
Per font, 80c.



36017-15c.



30017
15c.

30018
15c.

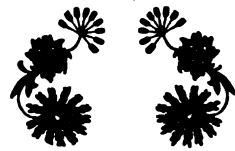


30019-15c.



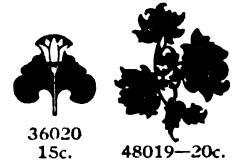
42001-20c.

Series No. 29
Per font, 80c.



36018
20c.

36019
20c.



36020
15c.

48019-20c.



30020-15c. 30021-15c.
Single Ornaments are sold at
the prices under each.

Specimen of St. John Series

The Original! Patented October 29, 1895

5a 3A, \$9.50

60-POINT SAINT JOHN
L. C. \$4.10; C. \$5.40

72-POINT SAINT JOHN INITIALS
Font of 26 Letters, \$11.00 Per Single Letter, 50c.

Expected  Holidays 8

7a 3A, \$7.25

48-POINT SAINT JOHN

L. C. \$3.70; C. \$3.55

STYLISH PROVISION
Requires Model Designs 16

9a 4A, \$5.00

36-POINT SAINT JOHN
L. C. \$2.60; C. \$2.40

48-POINT SAINT JOHN INITIALS
Font of 26 Letters, \$9.00 Per Single Letter, 40c.

HANDSOME  YPOGRAPHY
Elegant Letter for Festival Occasions 95

12a 5A, \$3.50

24-POINT SAINT JOHN L. C. \$2.00; C. \$1.50

16a 6A, \$3.20

18-POINT SAINT JOHN L. C. \$1.80; C. \$1.40

CHARMING DESIGN
Decidedly Pleasing Mode 28

YES, THERE ARE OTHERS
Saint John Remains Pace-Maker 14

30a 10A, \$2.80

12-POINT SAINT JOHN L. C. \$1.70; C. \$1.10

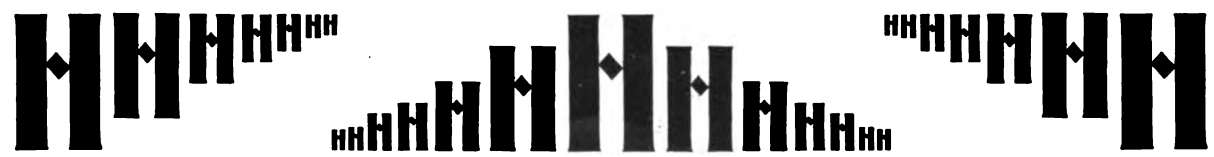
34a 12A, \$2.50

10-POINT SAINT JOHN L. C. \$1.50; C. \$1.00

ORIGINATES DESIRABLE STYLES
Inland Type Foundry Now Leader of the Procession \$50

SECURE THE BEST FACES EVER MADE
Which are Cast Perfect Only on Standard Line and Unit Sets 76

All sizes from 10-Point up to 36-Point will also be furnished in 25-pound fonts, at second-class prices.



In stock and for sale by Standard Type Foundry, Chicago; Crescent Type Foundry, Chicago; Freeman, Woodley & Co., Boston; Conner, Fendler & Co., New York; Golding & Co., Philadelphia and Chicago; Dominion Printers' Supply Co., Toronto.

Cast on Standard Line and Manufactured Only by

Inland Type Foundry

 217 & 219 Olive
Saint Louis

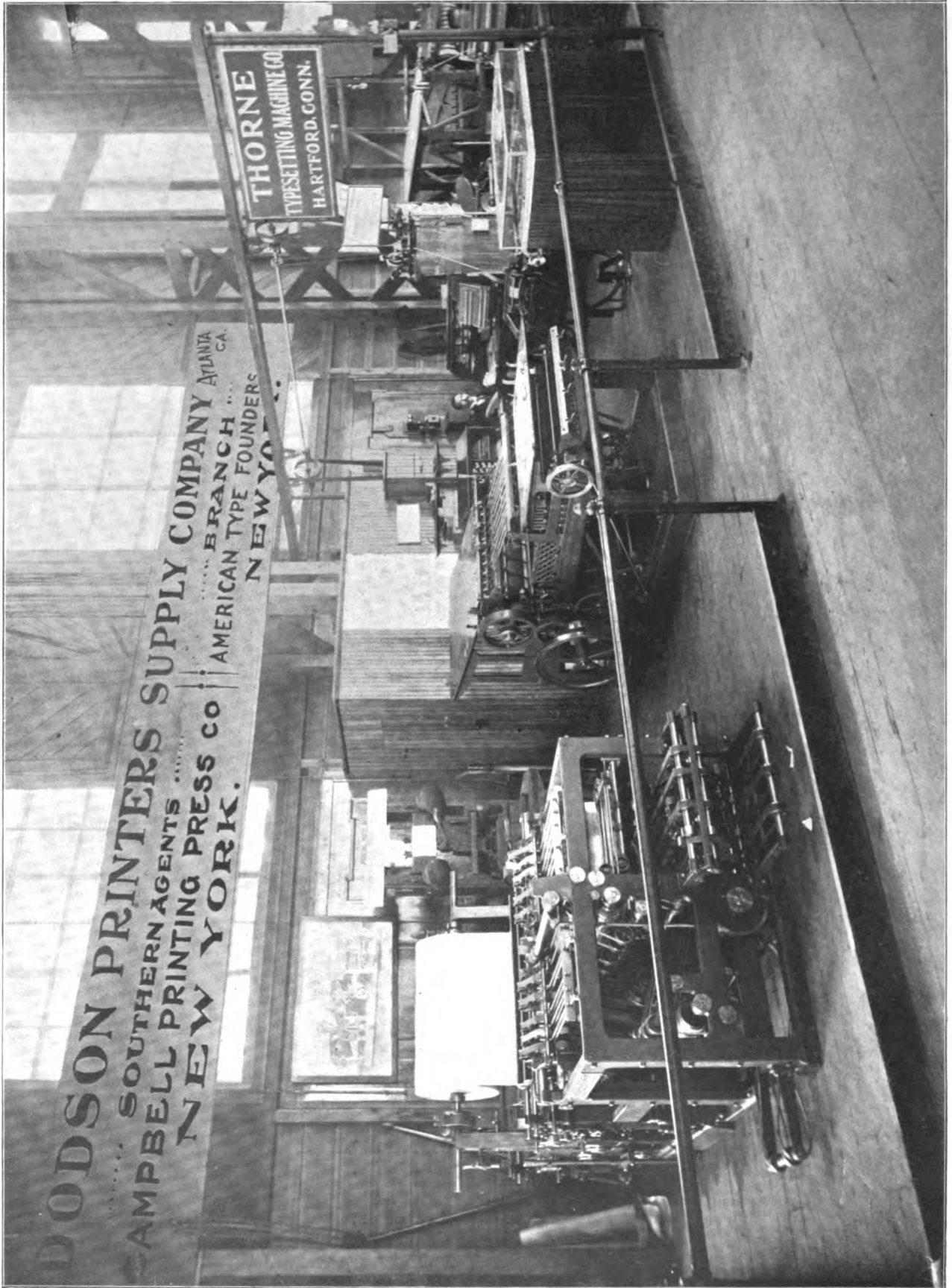


EXHIBIT OF THE DODSON PRINTERS' SUPPLY COMPANY, IN MACHINERY BUILDING, AT COTTON STATES
AND INTERNATIONAL EXPOSITION, ATLANTA, GEORGIA.

DODSON PRINTERS' SUPPLY COMPANY EXHIBIT AT THE ATLANTA EXPOSITION.

IN the notice of the exhibits at the Atlanta Exposition in the November number we were unable to include the picture and write-up of the above firm on account of failure to receive the photograph. We now take pleasure in presenting a fine half-tone of this exhibit and in saying a few words about the firm whose energy has made the display possible. The exhibit is located in a prominent position in



C. H. JOHNSON.

the machinery building, and contains a Campbell New Model Web press, a Campbell Century Pony press, a No. 3 Gally Embossing press, a Chandler & Price Gordon press, and show case from the American Type Founders' Company, same as at the World's Fair; a Thorne typesetting machine in operation; the old hand press originally used by Ben Franklin and now owned by the Campbell Press Company, besides several other smaller attractions. The exhibit

is a very important one in the typographical line, and has been visited by thousands of editors and printers from all parts of the country. The presses being in constant operation, and the typesetting machine used for actual work and running every day, has caused the exhibit to be watched with great interest by every visitor who happened to pass. The Dodson Printers' Supply Company are southern agents for the Thorne typesetting machine, and it was one of the most advantageous moves this company made when they decided to include this machine in the exhibit, for nothing has attracted greater attention than this wonderful piece of machinery. They also represent the American Type Founders' Company in Atlanta and at the Exposition, and any of the type made by any of the branches of that company can be obtained through them. They are also the Southern agents for the Campbell Printing Press Company, C. B. Cottrell & Sons, Cranston Printing Press Company and Chandler & Price, and are general dealers in printers' materials and supplies. The firm has been in existence a great many years, and is well known throughout the South, Mr. W. C. Dodson, the head of the company, being personally acquainted with thousands of his customers. This exhibit at the fair has advertised the company more extensively than ever, and will have good results. Mr. C. H. Johnson, the treasurer of the company, should have credit for much of the success attained in the conduct of the exhibit, and the many visitors who met him there will testify to his uniformly courteous and affable treatment. The number of friends he made during the time the exhibit has been running will undoubtedly bring many new customers to the house. In an interview a member of the firm said: "Our establishment is a good thing for Southern printers and we have impressed them with that fact. Type, presses and all kinds of material cost no more when purchased of us than if bought in New York or Chicago. We have the largest machine shop for rebuilding and repairing presses in the South, and all our men are experts in this line. Our territory comprises the states of North Carolina, South Carolina, Georgia, Alabama and Florida, and we have the name of every printer and publisher of any prominence on our books. Our company is known for its liberality and fair dealing with its customers, and some of the largest printers and publishers in our section began with us in their infancy and are today our largest customers. The personnel of our company is as follows: W. C. Dodson, president; C. H. Johnson, treasurer, and DeLos L. Hill,

secretary. W. C. Dodson founded the business fourteen years ago, at which time he was the proprietor of one of the largest job printing offices in Atlanta. He first represented and carried in stock a full line of type, etc., made by the old reliable Dickinson Typefoundry, of Boston, and continued their Southern agent until the formation of the American Type Founders' Company, which simply enlarged our stock and placed us in better position than ever to accommodate and favor Southern printers. We lay stress on the fact that we are today recognized and known to be the best friend of the Southern printers, and treat them with a greater liberality than they can obtain elsewhere. The most cordial relations exist between the members of our company and the trade. We might say that we are personally acquainted with nearly every newspaper man and printer in the states we control. C. H. Johnson does most of the traveling, and is not only a practical printer but was a successful newspaper man and job printer for years before joining Mr. Dodson in the supply business. The *La Grange Reporter*, of which he was one of the proprietors, had a state reputation as one of the best edited and best printed weeklies in the state, and was, under his management, doubtless the best paying newspaper property in the state. He brought the same energy and enthusiasm into the management of the Dodson Printers' Supply Company, and as a result of our combined efforts the business has gradually increased every year until we are now ranked as one of the important branches of the American Type Founders' Company. We have now in press one of the most complete specimen books ever issued, and it will soon be placed in the hands of every Southern printer. Every line of type shown in this book will be carried in stock in Atlanta for the convenience of our trade. Mr. Johnson is personally acquainted with nearly every printer and newspaper man in our territory, being a member of two or three state press associations, and he joins them in their annual outings. In this way he enjoys the most cordial relations with the trade, and has the entire confidence of all."

THE "NEW MODEL" WEB AND CAMPBELL "PONY" AT THE ATLANTA EXPOSITION.

Aside from the mention made of the exhibit of the Dodson Printers' Supply Company in Machinery Hall, at the Atlanta Exposition, our readers will be pleased to learn a little of the two machines which occupy so important a position in this exhibit, namely, the New Model Web press and the Pony press of the Campbell Printing Press and Manufacturing Company, of New York. This firm has shown unusual enterprise in arranging for the display of these machines at the fair, and the opportunity offered visitors of seeing exactly what the machines can do in actual operation is being taken advantage of by thousands of visitors at the exhibit. To look upon these two pieces of modern printing machinery beside the old hand press, built in 1742, cannot fail to impress the beholder with surprise at the advance made in machine building, and cause him to wonder how much further in the line of perfection the art of press construction will progress. An examination of the work turned out by these machines will lead him to believe that the acme of success had already been reached. One can hardly believe that the compact little New Model machine would be capable of turning out 16,000 four or eight page papers per hour, folded and ready for delivery; but here it is, doing the work and delivering it in a manner that receives the highest commendation of everyone who will examine the finished product. In building the New Model the utmost care has been taken as to the material put into the press, in the finish, and to all the details which go to make up a perfect machine. We have already described in our pages this wonderful piece of printing mechanism, and

an extended notice of it will not be necessary now. The Century Pony, which is also running by the side of the New Model, is another of the notable pieces of machinery which the Campbell Company are now placing in the most progressive and up-to-date offices in the land. This machine, also, is built in the same substantial manner as the New Model. To visit Atlanta and not take time to carefully look over these two machines would be one of the greatest mistakes that anyone interested in printing machinery could make.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices, should be inclosed in all publications sent for review.

"A DASH TO THE POLE," by Herbert D. Ward. Lovell, Coryell & Co., New York. Cloth, \$1. This story of arctic adventure will prove interesting to young people. The cover stamping in red-brown, silver and gold, is cleverly designed and brilliant in effect.

"A COIN CATECHISM," by J. K. Upton, Assistant Secretary of the Treasury under Secretaries Sherman, Windom, and Folger. The Werner Company, publishers, Chicago and New York. Cloth, 50 cents. This little work is very neatly produced. The author's name vouches for its value and interest.

FROM Messrs. Gauthier-Villars et fils, Paris, France, we have received an exceedingly interesting brochure, "Le Cure du Benizou," by Georges de Cavilly. It is beautifully illustrated from photographs from nature by Magron, in photocollographs by J. Royer, Nancy. The work is most exquisitely produced.

"THE MANHATTANERS: A Story of the Hour," by Edward S. Van Zile. Lovell, Coryell & Co., New York. Cloth, \$1. This book purports to represent certain characters, supposed products of newspaper and society life of New York. There are many semi-tragic situations, and the dialogues are interesting.

"A DAUGHTER OF THE TENEMENTS," by Edward W. Townsend, author of "Chimmie Fadden," etc., with illustrations by E. W. Kemble. Cloth, \$1.75. Lovell, Coryell & Co., New York. Life among the lowly in New York is well portrayed in this story. It is produced in the usual excellent style of the publishers.

FUNK & WAGNALLS have just issued from the press an unusually fine edition of "The Light of the World, or the Great Consummation," by Sir Edwin Arnold. It is printed on heavy imitation hand-made paper, with numerous fine half-tone illustrations on coated paper, inserted. The cover is a light-brown cloth; the stamp shows a conventionalized lily in dark brown and gold.

"THE LAND OF PROMISE," by Paul Bourget. Fifteen full-page original wood engravings. 12mo., cloth, \$1.50. F. Tennyson Neely, Chicago and New York, publisher. This translation from the French is produced in very attractive form. The excellence of the illustrations is notable, and the mechanical execution generally is highly creditable to the publisher.

WE acknowledge receipt of a copy of the fourth part of "Art Idols of the Paris Salon" for October, 1895. This issue is equal in every respect to the three which have preceded it in the character of printing, and exceeds in beauty some of the other numbers so far as the attractiveness of the subjects are concerned. The pictures include "In the Harem," by A. Aublet; "Daphne," by Jean Benner;

"Playing Cup and Ball" and "La Cigale," by A. Chantron; and "The Birth of Venus" and "The First Sorrow," by Bougereau. "Art Idols" is issued quarterly at \$1 per part. The White City Art Company are the publishers, 313 Dearborn street, Chicago.

"THE RIGHT TO LOVE," by Max Nordau, is a briefer and more philosophical treatment of a delicate subject than "Sowing the Wind." The atmosphere of the book is a healthful one in spite of certain *risqué* passages which the author deemed necessary to properly place before his readers the picture of domestic difficulties. Dr. Max Nordau is a philosopher, and German philosophy is apt to be heavy. The author of "Degeneration," however, has shown in "The Comedy of Sentiment," just published by F. T. Neely, that even German philosophy yields to the power of dramatic situations. "The Comedy of Sentiment" might be more literally translated "The Farce of Feeling," treating as it does of serious results achieved by artificially excited emotions.

MR. THOMAS B. MOSHER, of Portland, Maine, may indeed justly claim "to have solved the problem of how to present a choice poem in choice dress at a very moderate cost" in presenting his new edition of the Rubaiyat of Omar Khayyam. The special features of this edition are an entirely new biographical sketch of Edward Fitzgerald by Mr. W. Irving Way, of Chicago, who has long been in touch with the Omar cult; parallel texts of the first and fourth editions; variorum readings giving all the textual changes in the second, third and fourth editions, and the omitted quatrains of the rare second edition of 1868. To the student of literature these canceled readings are of the greatest interest and value. There is also a bibliography of all English versions and editions revised to date.

FUNK & WAGNALLS have issued a notable contribution to the cause of prohibition in the "Album of Representative Prohibitionists." One hundred and twenty-six men and women forerunners and champions of the prohibition cause are represented by half-tone portraits and brief pen sketches. Mr. Louis E. Van Norman, of the *Voice* editorial staff, whose name appears as editor of the compilation, has done his work thoroughly and well. No attempt has been made to give critical estimates of the lives or work of the persons whose names appear—a clear and truthful statement of facts only is given. As a book of reference it should prove singularly useful, apart from other merits. A pleasing feature of the book are the decorative designs, by Mr. Charles Johnson Post, which appear on the front papers. The cover design is rich and tasteful.

NEWSPAPER GOSSIP.

THE Mansfield (Ohio) *Morning Chronicle* is a bright, readable newspaper, and, considering its youth, presents remarkable evidence of success. There are advertisements in abundance, and they are well written and well set up. Editor Miller has our congratulations.

THE pupils of the public schools of Springfield, Ohio, will get out a special Thanksgiving edition of the *Daily Republic-Times* of that city, November 27, the proceeds to be turned over to the local associated charities. Three general committees of seventeen members each have charge of the various departments of work.

SUNBEAMS PUBLISHING COMPANY, publishers of *Sunbeams' Little Folks* and *Sunbeams' Young People*, have purchased the subscription list of the *Young People's Magazine*, of Boston, and will combine it with *Sunbeams' Young People*. All the subscribers to the *Young People's Magazine* will hereafter receive *Sunbeams' Young People*. Negotiations for the submerging of the *Young People's Magazine* into *Sunbeams' Young People* have been going on for some time, and

were consummated early in November. The move takes a very excellent juvenile monthly out of the field, but adds so much more to the circulation of *Sunbeams' Young People*, which magazine, together with *Sunbeams' Little Folks*, now claims the largest circulation of any juvenile monthly.

THE *Evening Post*, of Denver, Colorado, has been purchased by H. H. Tammen, publisher of the *Great Divide*, and F. G. Bonfils, the capitalist of Kansas City, Missouri. The *Post* is an independent paper and was somewhat run down, but its owners propose to put it on its feet and make it one of the leading papers of that city. Its circulation has largely increased since the change of management, and it is making quite a stir in newspaper circles in Denver.

THE Cleveland *Press* has been making extensive additions to its plant, having fully doubled its room, and now has the largest floor space of any office in the state of Ohio. A new dress was put in the ad. department, and if the advertising patronage increases in the future as it has increased in the past, even this large supply will have to be added to soon. The type faces are of the latest styles. Ten men are at work in this department every day and frequently two or three more are necessary.

RECENT TYPE DESIGNS.

The newest faces brought out by Barnhart Bros. & Spindler, Chicago, include the Mazarin series, a page of which was shown last month. This letter is made at present in 8, 10 and 18 point sizes, and promises to be popular. Their Plate Script is another letter which has just been

Barnhart Brothers & Spindler, Chicago, Illinois.

MAZARIN SERIES.

Barnhart's Plate Script Series 123

PLATE SCRIPT.

Open Face Display Letter

ERA OPEN.

Beautiful Artistic Designs

LIGHTFACE ERA.

completed, in 14, 18, and 24 point sizes. The advance orders for this script are large. They have also brought out the outline letter for their Era series, called "Era Open," made in sizes from 12 to 60 point, as well as a new series called "Lightface Era," from 6 to 60 point.

Among the recent creations of the American Typefounders' Company are the "Speaker" series of ornamental



SPEAKER SERIES.



PACIFIC CUBS.

characters, a few samples of which are here presented. They were designed by Mr. Climer, of the Chicago branch. The set contains ten characters.

One of the original productions of the Pacific States Typefoundry, San Francisco, is the series of "Pacific

Cubs" shown herewith. There are twelve characters in all, and they speak for themselves. This firm has also brought out a new face entitled "Sierra," a line of the 18-point size being here shown. This letter was designed

SHERMAN Humanity 29

SIERRA SERIES.

and cut by Mr. Gustav Schroeder, the original designer and engraver of the well-known De Vinne series. It will be made in sizes from 6 to 48 point, and be on the market before long.

THE PASSING OF THE EXPERT MECHANIC.

Mechanics in the larger factories, mills, foundries and machine shops are becoming accustomed to the invasions of "exploration" parties from manual training schools and colleges. It has grown to be quite "the thing" for a professor or technical teacher to take a dozen or a score of his students through the immense mills of the Illinois Steel Company, the great ship-yards of South Chicago, McCormick's harvester works, Fraser & Chalmers' machine shops and others of the show places of industrial Chicago and point out to them immense machines which can bite a ten-inch steel bloom in two without a quiver, or some dainty combination of gears, levers, cams and friction clutches which can turn a cambric needle down to a perfect cylinder of steel no greater in diameter than a hair from a baby's head.

The machinery, great and small, the marvelous time and labor-savers, the fascinating devices which do all but think, are shown in detail to the young students, but the mechanic working at the bench near by, who can file a perfect square and can finish a bit of work to the thousandth part of an inch with no other tools than a light hammer, a "cape" chisel and a round file, is overlooked. Such mechanics are growing scarce.

Machinery is driving them out of the world, and it is only in smaller mills and repair shops that they are found in full possession of their wonderful skill. The division and subdivision of labor in the large works is making specialists out of the mechanics and machinists.

CHICAGO NOTES.

THE printing plant of the failed firm of Hornstein Brothers has been sold to J. C. Skeen for \$5,000. Mr. Skeen intends to sell part of his purchase, retaining only enough to run an ordinary job printing office. The plant was estimated to be worth at least \$30,000.

Profitable Advertising, of Boston, Massachusetts, says that "Robert Ansley, business manager of the Chicago *Times*, came east a short time ago with E. McCormick, new business manager of the Chicago *Herald*. While in Boston he was given a dinner by C. H. Taylor, Jr., of the *Globe*." To be consistent our contemporary should have said C. H. Taylor, Jr., of the *Herald*.

THE Crescent Typefoundry, of this city, recently accomplished a feat in type manufacturing worthy of note. A certain typewriter firm requiring a new type face, this foundry cut and fitted 87 characters of a 12-point typewriter type and cast and delivered a 150-pound font within five days. This is certainly a rapid piece of work and shows what this foundry can do when their customers are in a big hurry.

MR. W. W. DENSLow has returned from a sketching tour in Arkansas with a portfolio full of brilliant bits of native character and scenery. The material has been collected specially for Opie Read's forthcoming novel, "An Arkansas

Planter," announced for early publication. As its name denotes, the book deals mainly with plantation life, and is said to be perhaps the most notable of Mr. Read's many notable publications. The local color in the drawings will add largely to the interest of the story. We anticipate having an opportunity to show some of the representative sketches in our next issue.

SLOW collections in connection with the prevailing depression in business have caused a temporary embarrassment in the affairs of The Henry O. Shepard Company. For the protection of the interests of the company's creditors a full meeting of the board of directors was called, when it was unanimously decided that the affairs of the company should be placed in the hands of an assignee. Mr. P. R. Hilton was so appointed, and qualified. The firm has the confidence of its creditors and there is no room for doubt that the trouble will be quickly abridged.

PRINTERS generally know how disappointing it is to turn out work which the customer accepts but is evidently not entirely satisfied with. The expense of copperplate work prevents many from ordering it — they covet the effect, however, and expect to obtain more than an approximate effect from script type on the ordinary letterpress, and it is rarely

nor an order delayed to any extent. However, their experience is "not burned" up, and it would not surprise us to see them distance the old plant, which was among the first in this country, by one which cannot be excelled. The following appeared under date of November 22:

CHICAGO, November 22, 1895.

GENTLEMEN,—We beg leave to inform you of the total destruction of our plant by fire on the 21st instant, between the hours of 3 and 5 P. M.

We have opened today (November 22) temporary quarters at 203 South Canal street. We shall be pleased to see all of our old customers and many new ones. And you may rest assured no time will be lost in equipping a plant as complete as the one we have just lost.

All orders will be promptly executed and taken care of, regardless of our misfortune. Yours very truly, GEORGE E. LLOYD & Co.

THE identity of the *Evening Journal* has been lost in its combination with the *Evening Press*. "An Old-Timer," in his interesting column in the *Evening News*, gives an interesting history of the *Journal*. A paper called the *Chicago Express*, but a short time in existence, on April 20, 1844, was sold to a company of gentlemen for \$1,500. Among these were George W. Meeker, John Frink, of the firm of Frink & Walker, stage proprietors; Buckner S. Morris, Jonathan Young Scammon, Samuel Lisle Smith, Jacob Russell, Walter L. Newberry, Giles Spring, Grant Goodrich and George W. Dole. These gentlemen, on April 22, 1844,



Courtesy Chicago "Evening News."

EVENTS OF THE WEEK, NOVEMBER 9, 1895 — DRAWN BY FRED RICHARDSON.

that complete satisfaction is given. One of the most perfect imitations of engraved work comes to us from the type-foundry of Messrs. Barnhart Brothers & Spindler. The type is appropriately termed "Plate Script," and there is little doubt that with its aid the printer can now do all his society work without the aid of the steel-plate printer.

ON Sunday, November 24, the office of the *Chicago Dispatch* was the scene of a Mergenthaler composing machine contest between George W. Green and Eugene W. Taylor. A. C. Rice was referee and Frank Skinner read the proofs. The contest was for a purse of \$250 a side and the championship of the world. Mr. Green is an employe of the *Boston Standard*, of Boston, Massachusetts, and Mr. Taylor was recently employed by the *Rocky Mountain News*, Denver, Colorado. The contest was for seven hours' composition. The net result gave 70,700 ems of solid nonpareil to Green, and 64,027 to Taylor. It is claimed that Mr. Taylor has frequently done better work than shown in the contest. On the result of the contest being announced, Mr. Lee Riley, of Boston, immediately issued a challenge to the winner.

FIRE destroyed the Excelsior Block, Canal and Jackson streets, on the afternoon of November 21, between the hours of 3 and 5 P. M. Situated in this block was the well-known and popular house of George E. Lloyd & Co., manufacturers of electrotype, stereotype, photo-engraving machinery and plating dynamos. The probable loss will be about \$38,000, insurance \$29,000. Mr. E. C. Williams, president of the company, with his characteristic push and energy, opened at 7 A. M. the next morning, under lease, machine shops and offices at 203 South Canal street, in the building on the opposite corner to the old location. Not a minute was lost,

discontinued the *Chicago Daily Express* and founded the *Chicago Daily Journal*. After a short time they employed Richard L. Wilson, at one time a clerk in a store of his brother, I think at Wilmington, Will county, in company with a J. W. Norris, to look after the business management of the paper. Mr. Wilson attended to the outside business of collecting and Mr. Norris to the bookkeeping. Both, however, took a hand in writing editorial paragraphs, in which Wilson exhibited some skill and Norris demonstrated his total incapacity for such work. For instance, in a paragraph on Henry Clay, Norris wrote of him as John Randolph, of Roanoke, spoke of him, as a man with a character which was well represented in the form of "a rotten mackerel by moonlight, which stinks and shines and shines and stinks." This settled the hash of Mr. Norris, who was incontinently discharged. He was an excellent person to carry messages. Norris died a short time since in a small western town, in which he was postmaster.

THE interests of the trade journals of Chicago and elsewhere are ably and interestingly considered each month in the *Trade Press*, which has the distinction of being the only journal in its field in America, or any other country. The November issue, one of the most notable produced, in its editorials, news notes and personal mention, is worthy of the studious regard of the makers of trade journals. The composition of the typography, both in the advertising and reading pages, is good, and in this respect alone it is an object lesson to its patrons. The management has recently issued a well-printed sheet showing the pages of some of the more prominent trade journals, with the portraits of the gentlemen who conduct them.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made.

E. H. LISK, Fulton street, Troy, New York: Illustrated catalogue, forty-eight pages, 8 by 9, with illuminated cover. A creditable piece of work, considering the short time in which it was produced.

FROM HURT W. PEARSON, Union street, Charlestown, Massachusetts: Specimens of general jobwork which show that he has the right conception of typographical display. The presswork is fairly good.

A FEW specimens of printing from James Sanborn, Cohoes, New York, indicate that there exists much room for improvement in both composition and presswork. The "List of Duplicates" is very poor work.

SELL T. HAWKINS, Danville, Indiana, sends samples of general commercial and society printing which could be somewhat improved in composition. Presswork is good, but in some instances colors do not harmonize.

HORACE RESCOTT, superintendent of Transcript Publishing Company, North Adams, Massachusetts, submits samples of programmes, cards, bill-heads, etc. Composition is well displayed, presswork neat, colors well chosen, and embossing good.

HARRY J. WARRING, with the Butler Printing House, Noblesville, Indiana: Blotter and business card, both printed in colors. The composition is good, though the rulework design is ordinary. There is room for improvement in the presswork.

A NEWSPAPER display advertisement from Elmer H. Brown, Cherokee, Iowa, a "printer's devil in a country office," is neatly set, and is a good piece of work for a beginner. The line "Special Sale" would look better if set in a larger type and with less border embellishment.

E. F. BIGELOW, Portland, Connecticut, forwards a lamp catalogue, 72 pages and cover, 12 by 20 inches in size, which is a fine example of letterpress printing, the detail of the lamp engravings being well brought out. The samples of commercial work are neat and good.

CLAUDE O. FUNK, Wichita, Kansas, sends a few samples of work of good quality in composition and presswork. The "Midget Tablet," about 2 by 3 inches in size, suitable for the vest pocket, is a good idea, the four cover pages being utilized for advertising purposes.

WE acknowledge the receipt of a package of letterpress and lithographic work from the press of Hussey & Gillingham, Adelaide, South Australia. All the samples bear evidence of artistic treatment—composition, presswork and harmonious disposition of color being very good.

C. T. GAITHER, Youngstown, Ohio, submits sample of printing—a leaf from a carriage manufacturer's catalogue—with the request that we will state how the fine result is accomplished. The work is done in three printings from woodcuts—yellow tint, black ink and gloss ink.

GEORGE HARRINGTON, with the Globe Printing Company, Oshkosh, Wisconsin, submits a package containing a varied assortment of printing. The composition on most of the samples give evidence of good taste in display, especially on the business cards. Presswork is uniformly good.

J. S. GAGNIER, with Winn & Hammond, Detroit, Michigan, forwards a few samples of plain and illuminated steel die engraving and embossing which are excellent examples of that line of work. The Knight Templar card is an exquisite piece of die work in red, blue, green, silver and gold.

A NUMBER of specimens of commercial and society printing from W. T. Ridgley, Great Falls, Montana, show artistic taste in typographical display and excellence in presswork, many of the samples being beautifully clear and sharp in impression, and colors nicely harmonized and in good register.

A FEW samples of book and job work from C. E. Fenner, Westfield, New York, give evidence of taste in composition and general excellence in presswork, but the half-tone of the Westfield Academy could be considerably improved by cutting away the sky and using a little less ink. The label work is good.

"SPECIMENS OF PRINTING" is the title of a collection of samples of printing issued by the Keystone Press, Wellston, Ohio. Young printers will find it of service in giving them ideas of display in job composition. The book consists of seventy-two pages and cover, 6 by 9, oblong, and its price is 50 cents.

"SOMETHING ABOUT SWEETS" is the catchy title of a 32-page and cover pamphlet descriptive of Sweet's hotel. It is the work of the West Michigan Printing Company, Grand Rapids, Michigan, and is a good sample of artistic composition and fine presswork, the half-tones especially showing careful work.

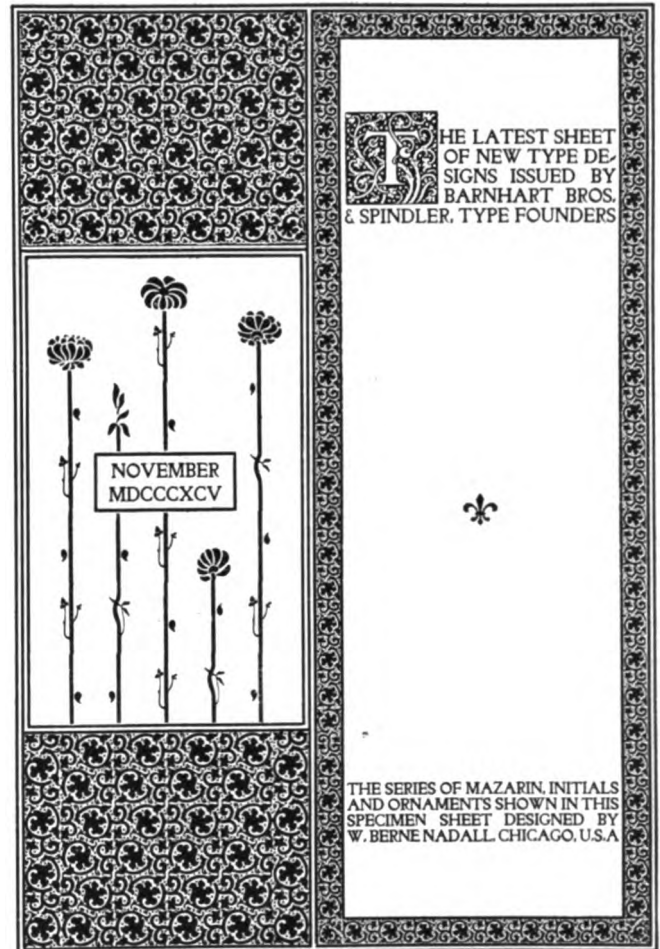
FROM the Golden Eagle Printing Company, Ashland, Kentucky: Samples of commercial work and a catalogue. The cards, bill-heads, etc., are of average quality. The catalogue is a good piece of composition; the presswork, in some parts, is faulty—the make-ready on some of the cuts not being so good as it might be.

FROM Bert H. Irving, with the Rockland (Mass.) *Standard*: a collection of commercial work in which the composition is well up to the average.

Some newspaper advertisements submitted are set in an attractive manner, and show that Bert has a good conception of the right way to display an ad. to catch the wary customer.

A LARGE number of cards, programmes, bill-heads, etc., have reached us from O. P. Leonard, with the Tolman Job Print, Brockton, Massachusetts, which are admirable samples of display in composition, and the presswork is very good. O. P. Leonard is an adept in the manipulation of border and rulework; and arrangement and disposition of colors are harmonious and artistic.

THE large number of cover designs in black and white, which have lately appeared and evidently found favor, have stimulated typefounders to produce type and borders in imitation of the engraved designs. The accompanying specimen of this class of work shows how well they have succeeded



CHARLES E. WAGENER, compositor, Chicago.

in producing material that, properly used by the artistic compositor, can be substituted for the artist's and engraver's work, with the additional advantage that it can be used over and over again, while the engraved design is suitable only for the particular work for which it is made.

J. C. VAN NESS, Detroit, Michigan, forwards a neat brochure entitled "Souvenir of Petoskey and Bay View." It consists of fifty-two pages of half-tone views and descriptive letterpress, very finely printed on heavy enameled stock, size 5 by 7 inches, oblong, in embossed cover. The views are remarkably clear in detail, the presswork being almost perfect. It is well worth the price, 25 cents.

A. E. MARTIN, with Perry & McGrath, Charlotte, Michigan: Samples of letter-heads, cards, etc. The D. B. Davidson & Co. letter-head is a poor specimen of type display. In the W. Geddes & Co. letter-head you have got the correct idea, but the ornaments do not harmonize with the Jenson Old Style type. A blacker ornament would be more in keeping. The Charlotte Manufacturing Company card is a neat production.

PENNINGTON BROS., "progressive printers," Decatur, Illinois, evidently deserve the title they give themselves. The character of their work shows care in its mechanical execution and thoughtful consideration of the needs of customers. We have criticised many of Pennington Bros.' specimens in this column, and rarely if ever has there been fault to find with them. We hope to show some specimens of their work in the near future.

FROM Queensland Printing and Publishing Company, Brisbane: Neatly printed card in three colors on pale-green tinted stock. Also four-page midget time table, printed in red and black, in which an attempt has been

made to spell the name of the printing company with the long *s*, but *f* has been used instead of *f*, making a grievous failure of the business. The cross-bar should have been cut away from the *f*, when the semblance would have been more perfect.

THE farewell issue of "The Investigator," designed and printed by Adkins Printing Company, New Britain, Connecticut, is a book of 104 pages, 7 by 10, with a handsomely printed paper cover. The headpieces and initials, worked in two or more colors, are neatly designed, and the typography is good, but the presswork could be improved. Some of the pages are quite gray, while others have enough ink to give them a muddy appearance; the make-ready being also very uneven.

H. L. VANDERVORT, foreman of the printing department of the J. R. Watkins Medical Company, Winona, Minnesota, forwards several samples of printing for review. The cards, bill-heads, etc., are neat in composition and presswork good. The book, we think, is not so good as the other work, but presume it has been printed from electrotpe plates, as the half-tone illustrations are very foggy. The make-up of the book is too crowded — more space should have been allowed below illustrations and above headings.

THE Printing Department of the Massachusetts Benefit Life Association has favored us with a copy of its specimen book of types and borders, a finely printed book of ninety-six pages, 7 by 10 inches, handsomely bound in flexible morocco, gilt edged, and with gold stamp on front page of cover. It shows an extensive variety of types and border, printed on extra heavy enameled stock, and both composition and presswork are excellent. G. E. Litchfield and J. J. Brine, managers of the printing department, are to be congratulated for producing such a handsome specimen book.

A PLAN of keeping specimens for convenient reference in small printing offices has been devised by F. H. McCulloch, of Austin, Minnesota. The device is in the form of a number of envelopes arranged perpendicularly. The case takes up no room, as it hangs against the wall flat. It is substantially made of heavy pressed board and cloth with leather hinges, so that it can be folded up readily and used as a sample case when out soliciting work. Each section is properly labeled in gilt, with flap to keep the dust out. When hanging up it is 3 feet long by 13½ inches wide, and when folded is 5½ by 13½ inches. It is sold for \$3, cash with order.

A NEAT pamphlet of sixty-four pages and cover reaches us from the Indian Industrial School, Carlisle, Pennsylvania. Capt. R. H. Pratt, superintendent. It contains a large number of half-tone views of the buildings and surroundings, interiors, classrooms, workshops, groups of the students, etc., all of which are very finely printed on enameled stock. The view of the printing department shows it to be completely fitted up with cylinder and job presses, and the printers — male and female — are a very intelligent looking body of young people. The statement is made that "students must be well advanced in their studies before they can enter the printing office," which is a wise provision of the management.

OUR space for this department being limited, we have been compelled to hold over for future review several specimens received during the past month.

OF INTEREST TO THE CRAFT.

BEN CORDAY, lately with the Cleveland Printing Company, of Cleveland, Ohio, has accepted a position in the composing room of the *Recorder*.

THE Albany (N. Y.) *Evening News*, which was an offshoot of *Every Saturday*, a labor paper, has suspended. It strayed from the labor field into politics and died.

THOMAS BELL, of Cleveland, Ohio, who was burned so seriously by an electric light wire last summer, is slowly recovering, and hopes to be around not later than the first of the new year.

CLEVELAND Typographical Union, No. 53, is pushing the label. There is a law in Ohio which protects labels that are registered with the secretary of state. This has been done by No. 53, and hereafter the label will be used by only such as are entitled to it.

THE Albany (N. Y.) *Argus*, for the second time, has locked out its union printers and placed non-union men in its office. It is said the stockholders are not in sympathy with the lockout, but that the trouble is due to the action of the manager, William M. Speer.

IT is a fact not generally known among printers that Mr. S. K. White, president of the Miehle Printing Press and Manufacturing Company, was the inventor of the first machine for making leads, which reduced the price from 38 cents to about 9½ cents per pound.

CLEVELAND Printing Pressmen's Union, No. 50, will give its fourth annual ball on Monday evening, December 16, at

Germania Hall. The committee of arrangements promise to make the occasion even more notable than those preceding it. The editor of this magazine acknowledges an invitation to attend from Mr. Louis Neiderlander, the corresponding secretary of the organization.

THE employes of the award division of the Bureau of Engraving and Printing gave a banquet on the evening of Saturday, November 23, at Reuters, Washington, D. C. From the chairman of the committee, Mr. George M. Ramsey, the editor of THE INLAND PRINTER acknowledges the courtesy of an invitation to be present.

THE Printers' Technical Club, of Rockford, Illinois, will appropriately celebrate Franklin's birthday, January 17, a committee, composed of C. E. Bennett, F. S. Horner and T. W. Clark, being appointed to complete arrangements. The club has plenty of talent in its membership, and a literary and musical programme will no doubt be given.

THE Werner Printing Company, of Akron, Ohio, the largest book publishing house in Ohio, has entered into an agreement with the American Federation of Labor by which the firm will hereafter employ no printers but those who are members of the International Typographical Union. This firm has been employing non-union men in its composing rooms for a considerable time.

JAMES HILL, publisher of the Albany (N. Y.) *Sunday Telegram*, and the Elmira (N. Y.) *Budget*, has filed a bill of sale to his creditors on both properties. Last spring Mr. Hill locked out his union printers and placed non-union men in his offices, and declared war on Albany Union, No. 4. Now there are about one hundred unsatisfied judgments docketed against Mr. Hill in Albany county.

A CORRESPONDENT writes: "If you can spare the space, and think it would be of sufficient interest, I, for one, should appreciate it if you would publish an inventory of a small job office, with everything new and up to date, worth about \$750 — list prices. It could be made up in your own office or you could ask for outside contributions, or both." If any of our readers have opinions on this subject we shall be glad to hear from them.

THE Washington *Post*, Washington, D. C., is appreciative of its competent employes. In a recent issue it gave this testimonial: "No matter how well an advertisement is written, unless it is effectually 'set up' it will not be a success. The patrons of the *Post* are safe in this respect, for than John McCormick, the gentleman who has charge of the display ads. there is none more skillful in the country. Mack has long been recognized as one of the finest job printers in the country. He is painstaking and enthusiastic, knows all the latest and best designs, has an artistic eye, and brass rule seems to be plastic in his hands. All the advertisers and ad. writers like him. His immediate assistants, Messrs. T. M. Lawler, J. K. Seagraves and J. C. Alverson, are capable men. The ruling genius of the composing room, Foreman Hinton, is proud of Mack and his 'displayers.'" Mr. McCormick has been a constant reader of THE INLAND PRINTER from its first number. We believe he is now connected with the *Times*, Washington, D. C.

A PRACTICAL guide for the production of "Lichtdruck" half-tone and line etchings for art printings and use in the letterpress, by Friedrich Stolle, has been published by H. Bechhold, Frankfurt-on-Main, Germany, bearing the title, "Die Photo-mechanischen Pressen Druck Verfahren" ("the photo-mechanical printing press processes.") Although there are a number of works in existence, describing separately each process, there has been no book published before, giving a detailed, albeit short, instruction about all these processes together. Stolle's book fills this want. It gives information about the collodion wet-plate process, pigment

or carbon prints, heliogravure, lichtdruck, transfer methods on metal plates, etching on zinc and on copper. The methods are arranged so that the more difficult processes follow the easier ones, and the formulas given have been put to the test by the author, who himself is a pupil of Prof. Dr. H. W. Vogel. A number of illustrations adds to the value of the little book, the acquisition of which at the modest price of 3 marks (about 75 cents) we can well recommend to beginners as well as to more experienced hands.

A CORRESPONDENT in Montreal, Quebec, writes despondently of the condition of trade in that city. The prospects of newspaper printers, he says, are not very brilliant just now. Most of the daily papers have recently put in typesetting machines, with the result that a majority of the compositors have been dispensed with. What is to be done? is the all-important question at present. Doubtless many may succeed in obtaining employment in some other capacity, and others are looking for job or book work, and making a valiant effort to stave off starvation in the meantime; but the jobbing market is already overstocked, and there seems to be little chance in that direction for any but the best all-around hands. Truly, whatever benefit future generations may derive from the typesetting machine is being dearly paid for by the printers of today. Competition is exceedingly keen. There are so many hole-in-the-wall "printeries," operated by know-it-alls who have served a few months at the trade—or know someone who has—that prices, more especially on cheap work, are often cut below actual cost. Of course, as a natural result, there is an early failure; but there is always another half-fledged apprentice ready to keep the ball rolling. This is extremely irritating to the legitimate printing business, but it is difficult to find a remedy, as most consumers look at the price first, appearance being only a secondary consideration. I feel half tempted to send you some specimens of the work turned out by these slop-shops, and will probably do so another time.

A CORRESPONDENT writes to us for advice in the following terms: "I am at present holding a position as foreman on a Sunday paper, but my health is failing. I am thinking of preparing a small office so as to do fine commercial work as well as ball programmes and society work, and would like your advice or opinion as to what make of press would best answer my purpose. All I care to do is to just keep myself busy, and would therefore run the press by foot. Don't you think there is much more clean profit in a neat little office than to try and meet competition in a larger one? My idea would be to send out new styles of type and cards when out, and thus try and educate the better class of the public to keep up to date. As a subscriber to your valuable publication your opinion will be favorably received.—R. H. M." We cannot undertake to advise our correspondent further than to say that in our opinion his best course is to investigate the merits of the presses advertised in these columns and in that of other printers' trade journals. He will find in the various presses points of excellence varying to suit almost all requirements. It is a matter of doubt if it is healthier to hold a good position with a secure salary or to run a small office without power. The idea advanced is one which has peculiar fascinations for printers, and many go into business with the idea that they have peculiar abilities and aptitudes which will make their undertaking a success. What trade can be controlled at the start? What is its character? What are the possibilities of the city and vicinity? What competition is there? Can you buy for cash? These are the matters we must know before we can give definite advice. And should all these conditions alluded to be favorable and you still want advice, it is then evidence in itself that it would be better for your physical and moral health that you did not go into business.

TRADE NOTES.

THE Bryant Paper Company will in the near future erect a large mill at Kalamazoo, Michigan.

IT is reported that the Western Paper Board Company is to build a paper and pulp mill in the vicinity of the Chicago Stock Yards.

MR. CHARLES HINZE, who has just returned to Brooklyn, New York, from an extended tour through Europe, has been appointed superintendent of Joseph Wetter & Co's engraving department.

MOSES W. DONNALLY, of Charleston, West Virginia, is using Thorne machines on his daily (the *Gazette*), and on the state printing work.

THE California Typefoundry (Painter-Cornell Company) succeed Painter & Co., dealers in type and printers' supplies, 510 Clay street, San Francisco.

NEW YORK state has decided to issue \$9,000,000 of canal bonds, and it is receiving many designs and requests from engraving houses all over the United States.

THE Traders' Paper Company, of which Mr. James A. Roberts, of Buffalo, is president, is to erect a factory building, costing \$300,000, at Lockport, New York.

THE Southbridge Printing Company, of Southbridge, Massachusetts, has recently enlarged and improved their plant, and added a complete waterworks system as a protection against fire.

REPORTS from Fort Smith, Arkansas, say that Chauncey Lick, printer, and Lawson Thrash, printer, have consolidated under the name of Thrash-Lick Printing Company. This is a thumping arrangement.

THE Mergenthaler Linotype Company is about to erect a new factory building in Brooklyn, New York, at an expense of \$35,000. This step is rendered necessary by the great and increasing demand for their machines.]

MR. E. F. BIGELOW, publisher *Tribune*, Middletown, Connecticut, has recently added to his office a four-roller Babcock "Optimus" press, and announces this fact in a four-column advertisement in a recent issue of his paper.

THE general offices of the Thorne Typesetting Machine Company are now located at No. 34 Park row, New York city. They are much more conveniently and pleasantly situated than in their former quarters at Rose and Duane streets.

THE Empire Printing Press and Manufacturing Company is the title of a firm recently established in New York city for the purpose of dealing in printing machinery. Printers having unused machinery upon their hands should read their advertisement in this issue.

MR. G. EDW. OSBORNE, well known to the trade in past years as the head of the firm of G. Edw. Osborne & Co., dealers in printers' materials at New Haven, Connecticut, is now in charge of the New York branch of Golding & Co., Mr. Estes, the former manager, having retired to accept a position with the Central Typefoundry branch of the American Typefounders' Company, at St. Louis.

FROM Golding & Co., 177-179 Fort Hill square, Boston, Massachusetts, we have received a copy of No. 6 of their new series *Bulletin*, listing many of the specialties for printers which have made this firm so well known wherever the art of printing is practiced, and also their illustrated price list of electrotyped calendars for the year 1896, containing a line so varied as to meet the requirements of the most exacting purchaser.

THE Great Western Typefoundry, Kansas City, Missouri, opened their new building at 710-712 Wall street to the employing printers of their city on November 21, and extended an invitation to them to hold the monthly dinner in the new

building. The building is fitted up especially for the business intended and contains one of the finest and handsomest printing press salesrooms in the United States.

THE Bergstrom Printing Company has been incorporated at Atlanta, Georgia, by Mrs. M. W. Bergstrom, O. M. Bergstrom and W. A. Teat, of that city, and N. G. Sandberg, of Chicago, and propose to do book, job and general show printing.

FOR the banquet of the Kalamazoo Game and Fish Protective Association, the Grand Rapids Engraving Company, of Grand Rapids, Michigan, have prepared an appropriately designed and well-engraved menu design. The high grade of work produced by the company is well exemplified in the specimen.

THE firm of J. H. Stonemetz & Co., 23 Park row, New York, has recently had an accession in the person of Mr. Walter T. Ives, a nephew of Brayton Ives, president of the Northern Pacific Railroad. Mr. Ives is a graduate of Sheffield Scientific School, Yale University, having taken the mechanical course.

ALLIANCE, Ohio, has a new paper — the daily and weekly *Post*. W. H. Phelps, founder of the *Leader*, is proprietor of the new paper. He has a new office, which includes a Thorne typesetting machine. The Phelps Publishing Company, of Springfield, Massachusetts, have also just installed three of these same machines.

J. U. GIGUERE, proprietor of the French and English job printing house, Woonsocket, Rhode Island, who was burned out some time ago, is now located at 169 Main street. He has had considerable trouble in getting the insurance companies to adjust the losses, but hopes to come to an amicable arrangement before long.

A VERY commendable circular, designed by Mr. George E. Lincoln, and printed in two colors by Redfield Brothers, of New York, has recently been received from the Thorne Typesetting Machine Company. A great deal of concise information is condensed into a small amount of space, and we would commend it as an object lesson to "ad-smiths" in general. Mr. Lincoln is connected with the New York office of the company.

THE Brooks Company, of Cleveland, Ohio, have recently put in an automatic press, manufactured by the Harris Automatic Press Company, of Niles, Ohio, which is working to their entire satisfaction. Bent plates are used, and it can print 200 per minute. It will feed and print envelopes, cardboard, tagboard or blotting paper, and if the stock catches it will instantly stop the machine, thus preventing the spoiling of anything. It does not take up as much room as an ordinary platen press.

MR. O. J. MAIGNE, the surviving partner of D. J. Reilly & Company, manufacturers of printers' rollers, 324 and 326 Pearl street, New York, and for a number of years manager of the estate of D. J. Reilly, will after January 1 conduct the business in his own name, having bought the entire plant of Mr. Reilly's heirs. Mr. Maigne has been controlling affairs entirely since the death of his partner some years ago, and the change in name will have no effect whatever upon the business, patrons continuing to receive the same prompt attention and fair treatment for which this establishment has always been noted, and goods that give satisfaction in every instance. A full-page announcement of this change in name appears elsewhere.

A NEW price list and specimen sheet has just been issued by Frederick H. Levey Company, ink makers, New York, which at first glance looks like a number of samples from a paper house selling cover stock, but upon closer examination is found to contain a dozen varieties of the finest inks manufactured by this company. The idea of having a solid strip of color at the edge of each sheet run in connection

with a half-tone cut and some printed matter is a novel one, and enables printers to tell at a glance just how each color will look when used in three different ways. The advertisement is attractive and ought to bring them business.

A SPECIAL delivery service, that promises to be a popular feature, has been inaugurated by the MacKellar, Smiths and Jordan branch of the American Typefoundry, at Philadelphia. City orders received by telephone and telegraph are filled immediately upon receipt and delivered by special messengers, thus doing away with the delay and annoyance often resulting heretofore to customers in a hurry.

IT is claimed for a new style of jobbing press, recently invented by F. C. Harrington, of East St. Johnsbury, Vermont, that it is not equaled in simplicity and speed or excelled in the character of work done upon it by any job press in the market. The principal feature of the invention is a stationary platen. This makes it possible for the one feeding to place upon it the paper or card with nicer exactness and far greater rapidity than when, as in other presses, the platen is constantly in motion. The mechanism of the press is simplicity itself, everything not needed for effectiveness being dispensed with. The inventor has named it the Owl press, and has had it patented. The rapidity with which it is possible to print on this press is said to be wonderful.

THE *Printers' Register* of November 6, 1895, makes note of the differences between Messrs. Raithby, Lawrence & Co. and Mr. Robert Hilton in the following terms: "The litigation between Messrs. Raithby, Lawrence & Co., limited, proprietors of the *British Printer*, and Mr. Robert Hilton, manager of the *British Art Printer*, which arose out of the foundation of the latter journal, was terminated on the 25th ultimo by the sentencing of Mr. Hilton to a month's imprisonment for contempt of court in not obeying the injunction granted against him. While one cannot but feel some amount of pity for a man of unquestioned ability who has by a wrong-headed course of conduct brought himself into so painful a position, most men will sympathize with the plaintiffs in the steps that they have been forced to take in the defense of their property."

BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery, and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

THE ELECTROTYPE JOURNAL.

Those who have not yet obtained the October number of the *Electrotype Journal*, published by the Franklin Engraving & Electrotyping Company, Chicago, should send for one at once. This issue contains a large number of calendar plate designs, new half-tone illustrations and Cotton States Exposition Building cuts. Its frontispiece calendar design is a handsome specimen of three-color half-tone process work with gold border, and is a very close imitation of a highly colored lithograph.

A CORRECTION.

In the advertisement of the American Engraving Company in THE INLAND PRINTER for November the price of the cuts shown should have read "\$1.50" instead of "\$1." The regular price is given in this issue, and will hereafter be in effect. No more beautiful cuts than those which appear each month in their advertisements have ever been shown in THE INLAND PRINTER, and they inform us that its readers have given substantial recognition of this fact.

IT WILL PAY

Photo-engravers to send to Scovill & Adams Company, 423 Broome street, New York, for their photo-engravers' catalogue with latest information concerning the art.

THE MOST POWERFUL EMBOSsing PRESS.

The complete success of the 12 by 18 inch size of the John Thomson Press Company's Eccentric Action Embossing Press has resulted in a demand for a still larger machine; which demand is, of course, to be promptly met. Work is now well advanced on an 18 by 24 inch press, adapted both for regular embossing and for the use of bookbinders as a "smasher."

It is believed that this press will supersede the old-fashioned types now generally used; for the reason that it will be capable of turning out at least *three or four times* greater quantity of work in the *same time* and at the *same labor cost*.

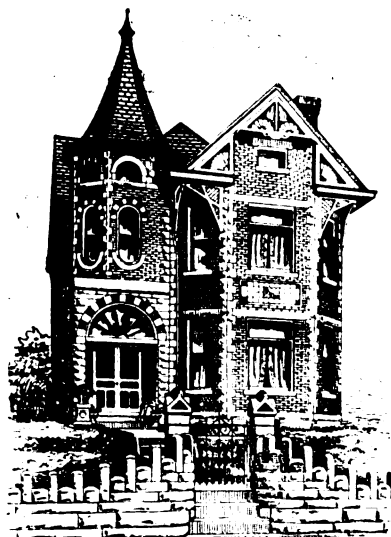
This press will weigh about 9,000 pounds, of which over a ton will be of high-grade steel forgings. The bed weighs about 1¼ tons; the connecting rods 900 pounds; the platen 1,700 pounds. Face of platen swings out *flat* like a table. Platen may be instantly stopped or started. Is a very safe press to operate; little or no liability to injure the feeder. Very compact, requiring much less floor space than the old-fashioned toggle presses. The theoretical impression capacity is over 2,000 second foot tons. Can be run at any speed by one or two belts or by separate direct-connected electric motors.

In presses for printing fine work at fast speed, for paper-box cutting and scoring and the like, our line is the best in the world. This is no idle boast, but can be substantiated for cash. This means "pay or play" to all comers.

Printers, embossers and bookbinders are invited to correspond with us direct. Our presses are not handled by typefounders; we deal direct, first hands.

JOHN THOMSON PRESS COMPANY,
Designers and Builders of Highest Grade
Platen Presses for Every Duty.

Main Office, 253 Broadway, New York.
Branch, 1107 Monadnock Block, Chicago.
London Store, 63 Farringdon Road, E. C.

PROCESS ENGRAVING.

THE cut herewith was made by the new process of Haskell & Haskell, Ashland, Kentucky, which is said to be the most rapid process known. In addition to being useful for newspaper work it can be utilized for the embellishment of jobwork with ornaments, borders, etc. The clearness and accuracy of detail obtained by the process makes it identical with the more expensive processes in effect, and the simplicity and

economy of its method places it within the reach of printers remote from large centers of trade. Those interested should send for circulars giving full particulars about this new process, and for specimens of the work.

ELECTRICITY FOR POWER.

In mentioning the new folding machine of Chambers Brothers Company, on page 212, last month, the motor attached was not referred to particularly. It may be interesting to note that the machine was propelled by a Lundell electric motor, the photograph having been made from one of the machines built for the American Book Company, of New York, all of which were equipped with these motors. The Chambers Brothers Company inform us that they have placed the same motor upon similar machines built for the Trow Directory Printing and Bookbinding Company, of New York. The attaching of motors to presses or folding machines dispenses with line shafting or belts of any kind, and, as was mentioned in the November issue, in the article about the Card motor, has been adopted by a number of printing offices and bindery establishments.

A NEW NEWSPAPER FILE.

Mr. Bernard McGinty, of Doylestown, Pennsylvania, is the inventor of a combined newspaper file and binder which is intended to supersede the old-fashioned way of straddling the papers over a stick. As the new file is somewhat of a novelty a short description of it may be of interest to our readers. It is made of machine steel, weighing only one pound, and the papers are hung on three needles over which are placed brass tubes, turned over at the bottom, which serve as binders when the file is full, it being only necessary to turn over the top of the tube with a knife, when the papers are firmly and neatly bound, and can be lifted off the file and laid away for future reference. It is not necessary to take the file down to place papers on it, as this is easiest done when it is hanging up; the sheets are easily and quickly put in place and are firmly held by a spring clamp. The new file is to be made in a variety of styles and will be especially valuable for reading rooms, libraries and newspaper offices.

IDEAL IN NAME, IDEAL IN FACT.

What is the use of wasting so much time and labor in working the old Washington hand press, when better work can be done in less than half the time on the new Ideal Hand Cylinder press? You can afford to set the old hand press on one side as a relic of a past age, and put in this modern invention, which has made a complete revolution in the printing of country newspapers.

The "Ideal" runs so light that one may print an edition of 1,000 copies without being fatigued in the least. With this press the labor of press-day becomes a pleasure. The "Ideal" has solved the problem of how to get out a country paper in clean, handsome shape, and with the least amount of wear on type and less expense for ink, rollers and oil than is possible on any other press ever manufactured. See illustration elsewhere.

BOOKS BY BISHOP.

Bishop's books for printers, which are advertised on another page, make very suitable Christmas presents for employers to give to their workpeople. The "Printers' Order Book" is good for the employers themselves, and the start of the New Year is a good time to begin keeping systematic accounts, which this book enables them to do. The "Price List and Estimate Guide" is also calculated to help toward profit-making.

A NEW CATALOGUE OF STOCK CUTS.

Messrs. C. J. Peters & Son, 145 High street, Boston, Massachusetts, have just completed and are sending out a new catalogue of half-tone stock cuts. A large variety of plates is shown, from the smallest cut desirable for the front page

of a folder to large ones suited to calendar headings. They also present a number of handsome border designs to be printed in connection with the half-tones. They are sending with the catalogue a sheet fully describing their electro-type calendars for 1896. An advertisement of the catalogue appears elsewhere in this issue.

ARMENIANS IN AMERICA.

There are about six thousand Armenians in the United States, mostly in the eastern cities, and employed in the mills of Lawrence, Lowell and Manchester. A semi-monthly paper, named *Haik*, is issued in New York and is well supported. Type for the *Haik* is cast by the American Type Founders' Company, and the specimens herewith are printed for the satisfaction of the curious in such matters:

10 Point Armenian.

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Կացութիւնն ի Հայաստան յոյժ ծանր է և ճգնաժամական: Հայկական որ ի բազմաց հետէ զսորած էր գեւորոպա գրգռելէ, արդէն անցած է նախնական

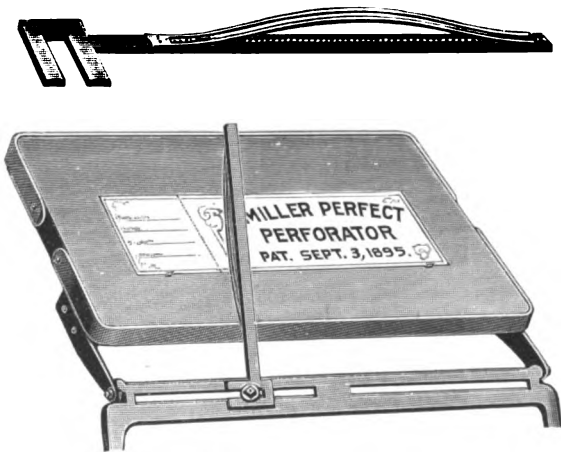
14 Point Armenian.

ԱՐԴԻ ԱՅՅՈՒԹԻՒՆՆ

Քաղաքական կացութիւնն ի Հայաստան յոյժ ծանր է և ճգնաժամական:

A NEW PERFORATOR FOR PLATEN PRESSES.

The accompanying illustration shows a perforator invented by Mr. H. G. Miller, of Punxsutawney, Pennsylvania, and recently patented, intended for use upon bed and platen presses when printing receipts, checks, orders or

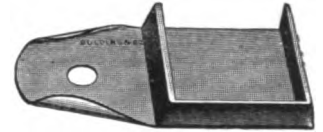


any blanks requiring a stub. It consists of a movable saw-tooth knife inserted in a narrow piece of metal with longitudinal groove or slideway, the whole being fastened to the gripper bar and acting in unison with the grippers. The perforator is made to go on any job press and can be readily adjusted. Having sectional perforating knives, the perforation may be made only as wide as desired and blank pieces be used in filling up the other portion of the slide-way. Upon each side of the knife is a half-elliptical spring which presses down when the impression is made and pushes the paper off as soon as the bed moves backward. The advantage of perforating in this way over the old method of having a perforating rule locked in the form to cut rollers and smear the printed matter will be readily apparent. The device is simple and durable in construction and can be attached so as to be comparatively rigid and not interfere in

any way with the clearness of the impression. While inventions intended to perforate in this way have already been brought out, none of them accomplished the purpose intended, and the fact that Mr. Miller had no trouble whatever in getting the patent, proves conclusively that his device is one which overcomes any objection that might have been made to the old ones. It is his intention to advertise the device extensively and furnish it through the typefoundries and dealers in printers' supplies. Arrangements are now being made for its manufacture.

AN ALUMINIUM NEWS STICK.

HERE is a news stick that feels comfortable in the hand, cannot be "broken" and is accurate. A daily paper supplied with these sticks is guaranteed against annoyance resulting from sticks set to varying measures. It is made from both steel and aluminium, the latter style weighing less than one-half as much as steel and will not tarnish. Manufactured by Golding & Co., Boston, Philadelphia, Chicago, and 28 Elm street, New York.



A POWER PAPER CUTTER AT A REASONABLE PRICE.

The Advance power cutter is the strongest and handiest low-priced power cutting machine in the market. It is fitted for hand or steam, is solidly built and very compact, requiring less floor space than any cutter of like capacity; the frame is firmly stayed by two substantial cross braces, upon which is bolted the arch that supports the center of the bed, making it perfectly rigid and firm under pressure of clamp or knife. It is fitted with interlocking back gauge and clamp, by which paper may be cut to within three-quarters of an inch of the knife. The throw-off is automatic and stops the knife instantly; or it may be thrown off at any point, thus obviating possible waste of paper through error. It is simple and absolutely safe under all conditions. The Challenge Machinery Company, Chicago, are sole manufacturers.

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 1st of each month, and no want advertisements for any issue can be received later than the 20th 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.

BOOKS.

ALL live printers should have Bishop's "Practical Printer," 200 pages, price \$1. Also his "Printers' Ready Reckoner," 50 cents each; the "Printers' Order Book," price \$3, and "Specimens of Job Work," price \$2. Sold by H. G. Bishop, 143 Bleeker st., N. Y., and all typefoundries published for printers. Also "The Job Printer's List of Prices and Estimate Guide," price \$1. All who are starting in business need these books.



ARTISTIC DISPLAY IN ADVERTISING is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and ad. writer should have. Size, 8 by 11 inches; 96 pages, embossed cover; post-paid, 30 cents. INLAND PRINTER CO., 212-214 Monroe street, Chicago, 197 Potter Building, 38 Park Row, New York.

PRINTERS—Mail \$5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. GEORGE W. SMALL & CO., 221 Kinney avenue, Cincinnati, Ohio.

SPECIMENS OF PRINTING—Decidedly the best book of specimens; every page a gem; containing a miscellaneous assortment of up-to-date jobwork; replete with recipes and other wrinkles. Price 50 cents; no stamps. THE KEYSTONE PRESS, Wellston, Ohio.

TRY THIS—Surfeited with samples of printing? Refresh yourself by gazing upon that 12 by 18 Gordon job. Seems strange that it could be done on such a press, but—send 10 cents (silver) for that parcel. THE NORTH STAR, Westfield, Massachusetts.

BOOKS.

THERE IS NOT an item of human knowledge that a proofreader may acquire that will not at some time be of use to him. *The Proofsheet* is a helper to all literary workers who seek to add to their present stock of knowledge. It is progressive and aggressive, and the only publication of its kind in the world. 10 cents per copy; \$1 a year. Canvassers wanted. **BEN FRANKLIN CO.**, publisher, 232 Irving avenue, Chicago.

FOR SALE.

FOR SALE—Colt's Armory Eccentric Action Embossing press; 12½ by 18. The most rigid and powerful press for heavy embossing made. In perfect order; used but short time. Must be disposed of at once. Cost, new, \$1,000; will sell for \$650. Address "M 20," care **INLAND PRINTER**.

FOR SALE—Rotary presses, \$35 up; type, 75 cents per font and upward; new presses, cutters, type, borders, inks and all supplies; highest discounts; special prices on outfits; write for specimens to **ALEX. MCKILLIPS**, 421 South street, Harrisburg, Pennsylvania.

SITUATIONS WANTED.

AN ACTIVE YOUNG MAN would like to represent, in Chicago or the West, an Eastern or foreign concern, with some good article in either the stationery or printing line. Address "M 29," care **INLAND PRINTER**.

FIRST-CLASS WOOD ENGRAVER will work for low wages in return for instructions in half-tone and zinc etching. Address **H. KRÖMBEIN**, 843 Ellicott street, Buffalo, N. Y.

HALF-TONE ETCHER, first-class, desires permanent position with responsible firm. **H. TURBERVILLE**, 705 Royden street, Camden, New Jersey.

LADY of eight years' experience as copyholder, assistant proofreader and reviser, thoroughly familiar with all office work, and possessing considerable executive ability desires position. Small city or growing town preferred. Address "M 14," care **INLAND PRINTER**.

SITUATION WANTED (in city) as foreman or superintendent. Inquire this office, or address "M 19," care **INLAND PRINTER**.

WANTED—Position as job compositor, proofreader, estimator, stock-man, assistant editor, foreman—any one or all. A1 references. Address "M 22," care **INLAND PRINTER**.

WANTED—Position as foreman, or advertisement or job compositor, in town of 2,000 to 10,000, by practical printer, competent to take full charge of mechanical department. Permanent situation only. Reasonable salary. Address "M 18," care **INLAND PRINTER**.

WANTED—Position by linotype machinist. References furnished. Address "M 27," care **INLAND PRINTER**.

WANTED—Situation by man of 28; last five years superintendent in one of the largest offices south of the Potomac, looking after jobs from start to finish; good knowledge of paper; competent to take charge of stockroom. Address "M 13," care **INLAND PRINTER**.

HELP WANTED.

PHOTOGRAPHER—A competent young man in the 3-color process wanted; only skilled man need to apply. Address "M 16," care **INLAND PRINTER**.

WANTED—Canvassers for *The Proofsheet*. Liberal terms. **BEN FRANKLIN CO.**, 232 Irving avenue, Chicago.

WANTED—Foreman for large printing office; must be thoroughly conversant with all branches. A good position for the right man. Address "M 28," care **INLAND PRINTER**.

WANTED—Good man to solicit job printing, principally catalogue work. Address **CHARLES F. W. NEELY**, Muncie, Ind.

WANTED—Photo-engraver, thoroughly experienced in all branches of mechanical engraving, to take charge of this branch of a publishing house in Germany. Native German preferred; must be a man of executive ability; the best is just sufficient. Address "M 17," New York office **INLAND PRINTER**.

WANTED—Printing salesmen; must be fully competent to figure correctly on catalogues and blank books. A first-class opening. Address "M 24," care **INLAND PRINTER**.

BUSINESS OPPORTUNITIES.

A COMPLETE lithographing and printing business, established twenty years, is for sale at less than one-half value. Satisfactory reasons. Address **CHARLES H. TAYLOR**, 702 Chamber of Commerce Building, Chicago.

FOR SALE—A complete job office, fine stereotyping outfit, ruling machine, etc. Old established business in a live manufacturing city of 30,000. Will be sold for \$1,000 less than inventory. Best reasons for selling. Address "M 26," care **INLAND PRINTER**.

FOR SALE—A first-class newspaper and job printing plant in one of the most progressive cities in western Oregon. Power presses, engine, outfit complete in all details, including large building; established circulation. Price, \$3,500. This is a bargain. Good reasons for selling. For terms and particulars, address **J. X. BRANDS**, Portland, Oregon.

FOR SALE—A half-interest in a news and job office in a hustling southern town. Delightful all-the-year climate. Address "M 23," care **INLAND PRINTER**.

FOR SALE—A modern job printing office doing a good paying business, in the best town in Kansas. Good reason for selling. \$3,000 cash takes it. Address "M 30," care **INLAND PRINTER**.

FOR SALE—A paying modern newspaper plant in the county seat of one of the best counties in Central Illinois. Good reasons for selling. Address "M 11," care **INLAND PRINTER**.

FOR SALE CHEAP TO QUICK BUYER—An old-established country newspaper and job office; Circulation \$1,000; filled with good advertising; Pennsylvania town; prosperous county; terms easy. **CRAIG**, 527 Penn avenue, Pittsburgh, Pennsylvania.

FOR SALE—Complete job printing office, Rochester, N. Y. Inventory \$3,500, will sell for \$2,500. Everything modern and in first-class condition. Has established trade that will make good living and pay good interest on investment for practical man. Address "M 12," care **INLAND PRINTER**.

FOR SALE—Job printing office in New England town; up-to-date equipment; six people regularly employed; no soliciting; good prices; only office in town; rare chance. Write for particulars to "M 25," care **INLAND PRINTER**.

FOR SALE—Job printing office of twelve years' standing; fine established trade of \$10,000 gross per year; this is a bargain; located in city of 40,000 in the middle West. Address "M 21," care **INLAND PRINTER**.

FOR SALE—Up-to-date printing office, located in a growing New England town; a bargain for a cash customer. Address "L 10," care **INLAND PRINTER**.

PRINTING OFFICE FOR SALE—Old established, neat, complete, small job printing office; modern cylinder and Gordon presses, power, reliable and profitable trade; will be sold for value of materials. Brooklyn, New York, 15 minutes from city hall, New York city. Investigate. Address "M 15," New York office **INLAND PRINTER**.

PRINTING MATERIAL WANTED.

THE EMPIRE PRINTING PRESS AND MANUFACTURING COMPANY, 249 Centre street, New York, want to buy some presses to print sheet 24 by 38; bed not over 29 by 42; two-revolution preferred. Give particulars and spot cash price.

THE EMPIRE PRINTING PRESS AND MANUFACTURING COMPANY, 249 Centre street, New York, want to buy some two-revolution presses; all sizes. Give particulars and spot cash price.

THE EMPIRE PRINTING PRESS AND MANUFACTURING COMPANY, 249 Centre street, New York, want to buy pony presses, drum cylinders or two-revolutions. Give particulars and spot cash price.

MISCELLANEOUS.

ANYBODY CAN NOW MAKE CUTS, from drawings, prints or photos, with my simple pen-and-ink zinc etching process. Takes only about five minutes to etch one or several cuts. The few materials required can be obtained in even a country town, at a cost of a few dimes. Common tinner's zinc is used. A boy of fifteen can work it. You make a drawing with pen and ink on the zinc, or transfer a print or lead pencil drawing thereto, and a little acid "does the rest." A little practice makes elegant work. Now in extensive use all over the United States and Canada. Instructions as plain as A, B, C. Sent to any part of the world for \$1. Illustrated circulars and unsolicited testimonials on application. **THOS. M. DAY**, Centerville, Ind., U. S. A.

DO YOU DO EMBOSSING? If so, try my composition; it is the best made; easily handled, hardens ready for use in a few minutes. Full instructions accompany each package. Price, \$1 per cake. For sale by typefounders and dealers in printers' materials everywhere. Be sure to ask for "Whiteson's." **I. WHITESON**, manufacturer, 298 Dearborn street, Chicago.

ELASTIC TABLETING COMPOSITION binds paper securely; dries in ten minutes so pads can be cut apart and trimmed on paper cutter without cracking. Sheets can be torn from any position in pad, leaving pad in perfect condition. Send \$1 for complete directions for making this unexcelled composition. Sample pad sent for stamp. **O. L. SCOTT**, Box 537, Abingdon, Illinois.

IS THE CYLINDER PRESS KING? Oh, no. See what was accomplished on 12 by 18 Gordon. Seems strange, but—send 10 cents (silver) and get the parcel that tells the story. A new lesson for old printers. **THE NORTH STAR**, Westfield, Massachusetts.

MAKE YOUR OWN ENGRAVINGS! Requires no artistic skill, little time and expense. The best and most rapid process known. For newspapers it is valuable in cartoon making; for job printers, fancy ornaments, borders, jimcracks, etc. A suitable X-mas present for your friend. Circulars and specimens on application. **HASKELL & HASKELL**, Ashland, Ky., U. S. A.

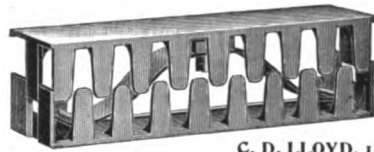
POSTAL CARDS REDEEMED—Uncle Sam will not redeem printed, but not used, postal cards; I will. Send sample, state quantity, and I will quote price. **W. S. PARKER**, 152 Monroe st., Chicago.

PRINTING PRESSES—USERS.—We are prepared to send competent machinists to any part of the United States and Canada to repair your presses. Web perfecting presses, double and single cylinder, newspaper or book presses; lithograph presses of all makes thoroughly overhauled at reasonable prices. Presses or printing offices entire moved with dispatch. Work guaranteed. **THE EMPIRE PRINTING PRESS & MANUFACTURING COMPANY**, No. 247-9 Centre street, New York city.

MISCELLANEOUS.

PRINTING INKS—Best in the world. Carmines, 12½ cents an ounce; best job and cut black ever known, \$1 a pound; best news ink seen since the world began, 4 cents a pound. Illustrated price list free on application. Address **WILLIAM JOHNSTON, Manager Printers' Ink Press, 10 Spruce St., New York.**

SAVE YOUR TYPE AND FINGERS by using Superior Type Cleaner. Full directions for making, 25 cents. **F. H. JACKSON, Angelca, New York.**



NEVERCLIP LABEL GAUGE
Can be used on any paper cutter. Sets against back gauge. The follower presses back down and holds stock.
Price, \$3.00, to accompany order.
C. D. LLOYD, 134 Front St., Worcester, Mass.

EMBOSSING PLATES In addition to the manufacture of our unsurpassed Embossing Composition, we make *Zinc Embossing Plates* at reasonable rates. To printers who contemplate the adoption of this beautiful art, we will give with the first order for a plate a sample of our composition FREE. Sample lot, 35 cents; per lb., \$1.25. Send two 1-cent stamps for a copy of "Embossing on Ordinary Job Presses," containing full instructions. Address **Superior Embossing Plate and Composition Co., 545 Bailey Street, Camden, N. J.**

ENGRAVING MADE EASY. Two simple methods. **White-on-Black** and **Granotype.** The plates are of type metal and are cast, thin or type-high, directly from the writing or drawing, which is done on a piece of cardboard. Advertisement and embossing plates, illustrations, borders, ornaments, etc., are quickly and cheaply produced by these methods. Running expenses (not counting metal, which may be used again) about two cents for each plate. Both styles can be made from one drawing. Outfit can be used for *stereotyping* also. Send stamp for circulars, samples, etc., to **HENRY KAHR, 240 East Thirty-third street, New York.**

We are the original inventors of, and have had many years' experience, and have manufactured a large number of machines for treating all kinds of paper and paper boards with **WATERPROOF SIGNS** of *paraffine* and especially for coating "Waterproof Signs." Full particulars and references will be cheerfully furnished. **WILSON PAPER BOX MACHINERY CO., Chicago, Ill.**



'Tis Not a Fish Story

But a fact, that our New Half-tone Catalogue is indispensable to up-to-date printers.

It is printed in twelve art colors, and the title of picture and name of artist are given with each subject. It contains many fine plates for calendar work and illustrating, not to be obtained elsewhere, also cover designs for dance orders, programs, etc.

Mailed for 25 Cents. We do not give it away.

C. J. PETERS & SON, . . . 145 HIGH STREET, BOSTON.



A Grand Triumph—Not an Experiment.
THE WORLD-RENOWNED
INK REDUCER AND DRYER,
For Printers, Lithographers and Binders.

THIS simple and royal device most effectually REDUCES AND REFINES PRINTING AND LITHOGRAPHIC INKS, of any color, age or stiffness without affecting the color. Whenever trouble arises in working any paper or cardboard, or you want to start up presses mornings without washing up to save time, the rollers are sticky, weather damp, cold or hot, the ink on the rollers dry, they pull and refuse to take or distribute the ink, just put a little Inkoleum on the rollers with your finger and mix a little in the ink if stiff, and note the time saved—ten times the cost of Inkoleum. For sale by dealers generally. Look out for infringements of our Patents; they are all worthless, from the axle greases up. Buy only Inkoleum.
ELECTRINE MFG. CO., St. Paul, Minn. Geo. M. Stanchfield, Patentee.

Metallic Tape Coupler. **A GREAT TIME SAVER.**

FOR CONNECTING ENDS OF TAPE USED ON

— Printing Presses and Folding Machines. —

PATENT APPLIED FOR.
..
WRITE FOR SAMPLES AND PRICES.



H. L. ROBERTS & CO., 48 Centre Street, NEW YORK, N. Y.

KARL KRAUSE,
LEIPZIG, GERMANY.

FOUNDED 1855.



EMPLOYS 700 HANDS.

The following machines are of unequalled construction and capacity:

"Universal" Paper Cutters,	Patented in Germany, No. 26,408	
Board Cutters,	" "	31,998
Back-making Machines,	" "	59,470
Scoring and Grooving Machines,	" "	65,732
Scoring and Drilling Machines,	" "	77,239
Rolling Machines for Stamping,	" "	66,647
Steam Stamping Presses, arranged to work both sides at one operation,	Registered No. 40,077	
Steam Embossing Presses, with four tables, to be attended by only two workmen, so arranged that each table can be disengaged (patent applied for),	" "	36,848
Little Elastic Back-making Machine,	" "	35,850

Up to the present time over 40,000 of these machines have been put on the market. Yearly production, about 3,400.

KARL KRAUSE,

AGENTS WANTED.

LEIPZIG, GERMANY.

Superior Reducing Compound

will reduce your ink bill as well as your ink by enabling you to use up ink that, without the Compound, would be wasted.

It will save you time, trouble and annoyance, and should be in every pressroom, especially at this season of the year.

Have a can included in your next order to your material dealer or send direct to

The Superior Reducing Compound Co.

Or to **J. C. OSWALD,**
214 Monroe Street, Chicago.
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THE INLAND PRINTER VEST POCKET MANUAL OF PRINTING

A Full and Concise Explanation of all the Technical Points in the Printing Trade, for the Use of the Printer and his Patrons.

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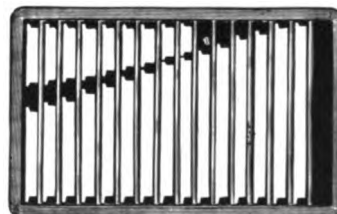
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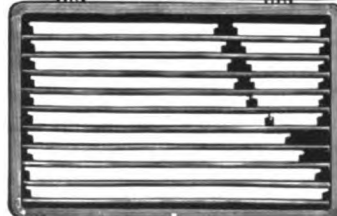
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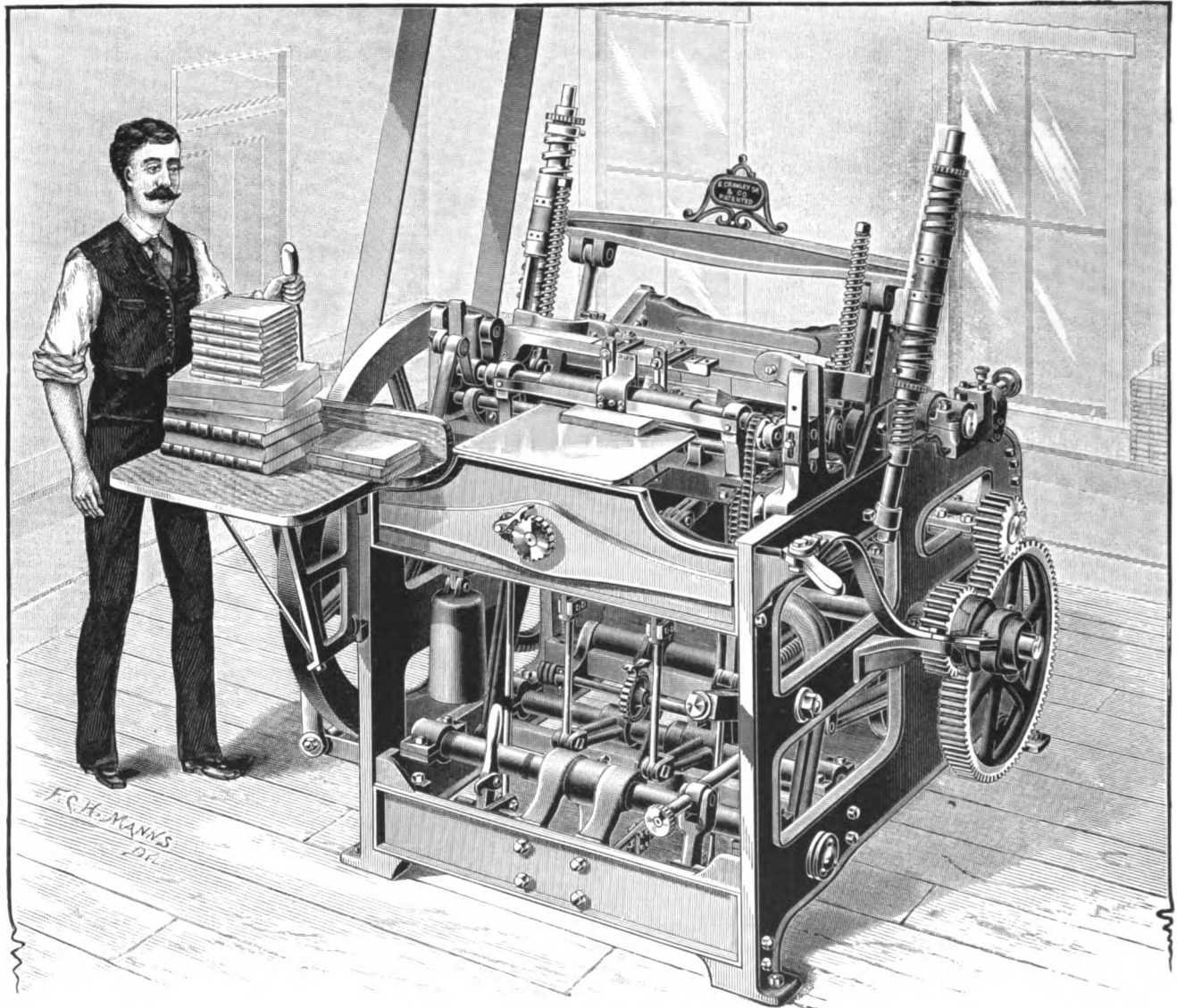
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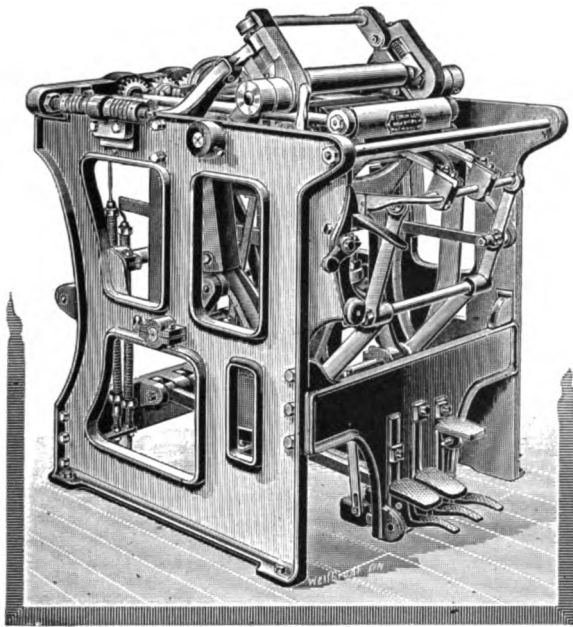


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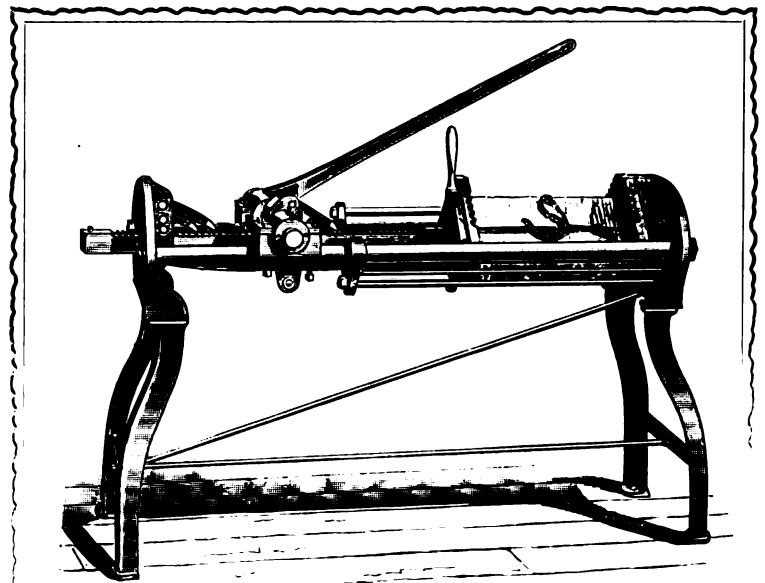
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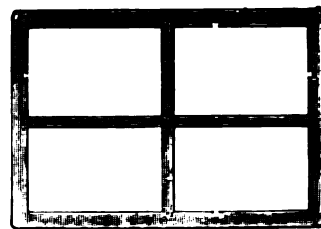
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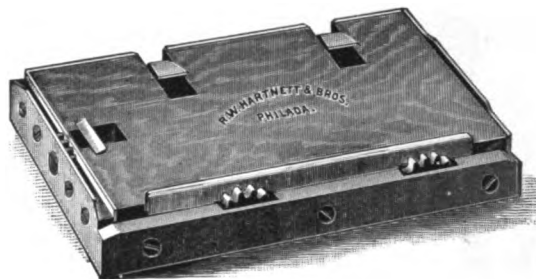
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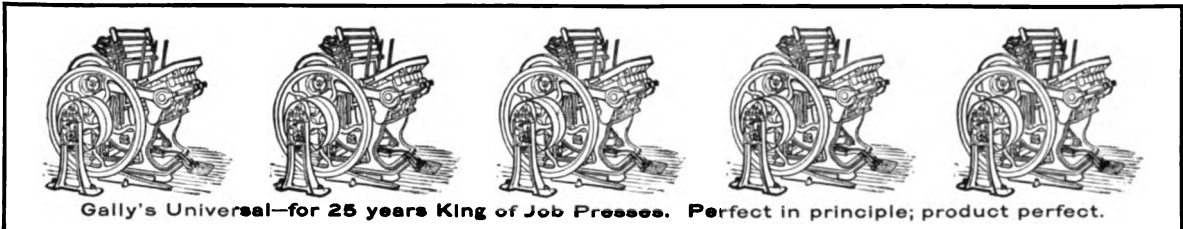
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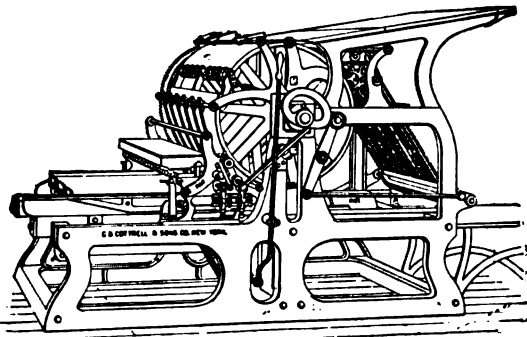
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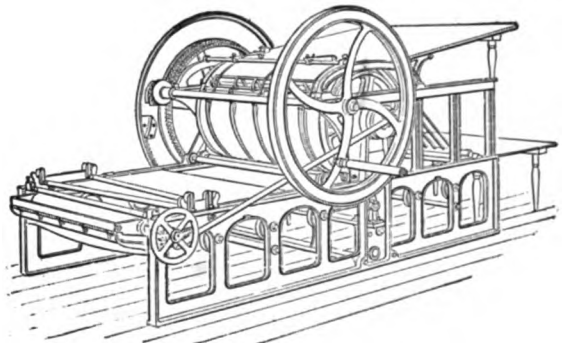
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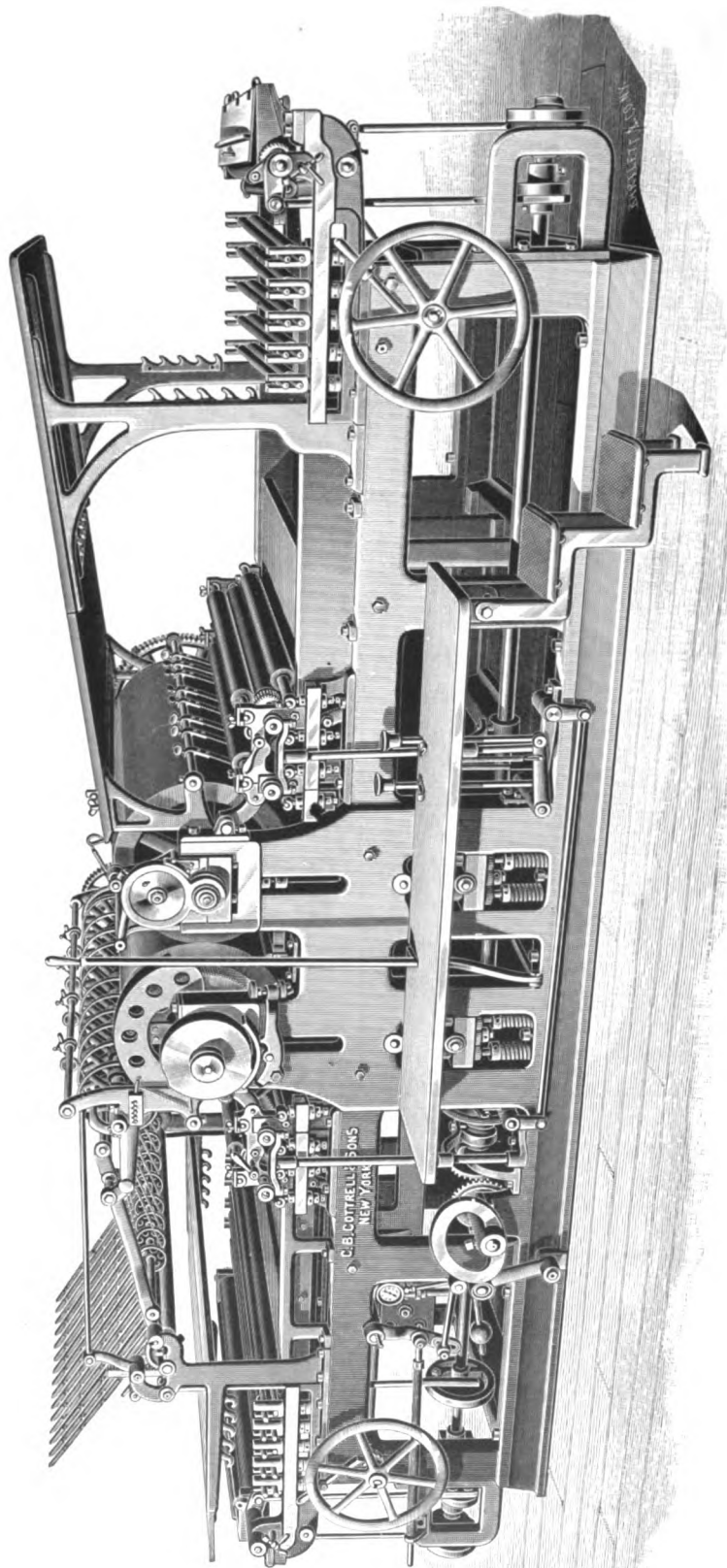
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D. H. CHAMPLIN, Western Manager.



FLAT-BED PERFECTING PRESS.



With Patent Automatic Shifting Tympan, which prevents offset and makes the Perfecting Press available for printing on supersized and calendered or coated paper.

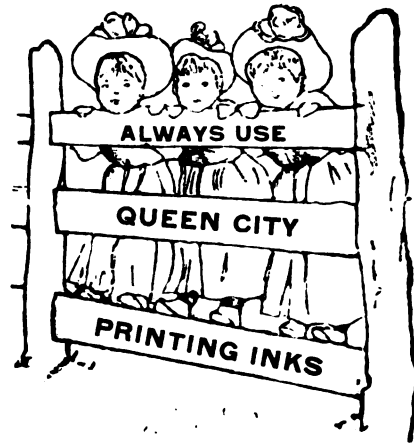





P LOMGREN
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Half Tone
Wood and Zinc ENGRAVERS.
ELECTROTYPERS



175 Monroe St - Phone 548
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Queen City Printing Inks



ARE always reliable, always uniform in quality, and, whatever the grade,  always the most perfect inks that skill,  long experience and the use of the purest ingredients can produce.  If you want first-class inks at the lowest price for which a superior grade of goods can be procured, buy them of the



Queen City Printing Ink Co.
Cincinnati, Ohio.

Chicago:
347 Dearborn Street.

A Few Apples Out of the Top of the Tree.

ROCKFORD, ILL., October 22, 1895.

THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—Agreeably to yours of the 19th instant, we are pleased to say that of the several Electrotypes Cabinets which we have in use, yours proves the better, in fact, we think so much of same that we have decided to give you an order for another. Shall be pleased to hear of the early delivery.
 Yours sincerely, **H. W. BUCKBEE.**

WORCESTER, MASS., November 4, 1895.

THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—We are glad to add our quota of praise for your Cabinets to that which doubtless you have already received. Unless an office uses so many cuts that a cut room is imperative, it hardly seems that it would be possible to find a device more economical than your Cabinet to insure order and system in the composing room. Very truly yours,
WORCESTER SPY,
J. D. BALDWIN, Business Manager.

CLEVELAND, OHIO, November 8, 1895.

THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—Replying to your letter of October 21, we have pleasure in saying that your Electro Cabinet is a good thing. It keeps our cuts clean and we always know where to lay our hands on them when they are wanted. It is a necessity to every first-class office. Very truly yours,
THE WORLD PUBLISHING CO.,
L. DARBYSHIRE, Business Manager.

POLO, ILL., October 22, 1895.

THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—Your Electrotypes Cabinet is a safe and convenient article of furniture for a printing office, and where many cuts are used seems to be almost indispensable. I know of no other method of caring for cuts equal to yours. Respectfully yours,
J. W. CLINTON, Publisher Press.

FREESPORT, ILL., October 21, 1895.

THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—We are using one of your "Labor Savers," the Bennett Electro Cabinet, and it pleases us to be able to state that we find this a most convenient piece of furniture in the composing room. The drawers in same are of good height for all cuts and easy of access, with an index showing the location of each and every cut in the cabinet. No printer can afford to be without one. We are certain if they once see it they will be convinced of our statement. Wishing you success in all your undertakings, we are,
 Respectfully,
W. H. WAGNER & SONS.

COSHOCOTON, OHIO, October 19, 1895.

THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—We have one of your Electro Cabinets in our factory, and it meets our wants exactly. It is the best article for the purpose we have ever seen, and when we get into our new building we shall add two more of these Cabinets. For storing away electros, and always being able to put your hand on what is wanted it is indispensable.
THE STANDARD ADVERTISING CO.

HONESDALE, PA., November 5, 1895.

THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—We are delighted with the Electro Cabinet purchased of you about a year ago. Previous to its introduction in our office, our assistant foreman spent a great deal of time looking up cuts and electros. Since the care of them has been reduced to a system, he can put his hand on any one of a thousand in an instant. Our customers' cuts are all preserved, and any one of them can be found in a moment's time. Yours respectfully,
B. F. HAINES.

RICHMOND, VA., October 25, 1895.

THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—Agreeably to your favor of the 21st instant, we are pleased to say that we have used two of your Electro Cabinets, and must say that they have been a real comfort to us, and can hardly see now how we ever got along without them. We hope when you get out your new catalogue you will not forget us, as we are always on the lookout for labor savers.
 Yours truly,
WHITTET & SHEPPERSON.

CLINTON, ILL., October 21, 1895.

THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—We bought one of your Electro Cabinets about three months ago and it is one of the most convenient pieces of furniture in the office. To know just where to find electros is a great saving of time. No well-equipped printing office can afford to be without an Electro Cabinet.
 Respectfully yours,
HUGHES BROS., Publishers Register.

RACINE, WIS., October 25, 1895.

THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—We desire to express our complete satisfaction with the Electro Cabinet of your manufacture, which we have been using for some time. We regard the same as complete in all its appointments, and as an indispensable piece of furniture in any well-regulated printing establishment.
 Very truly yours,
DR. SHOOP FAMILY MEDICINE CO.,
HERMAN LORCH, Superintendent.

ELGIN, ILL., October 22, 1895.

THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—The Electro Cabinets we purchased of you are admirably adapted for preserving pattern cuts and electrotypes, making it possible to so arrange and classify them that any cut can readily be found at a moment's notice. Yours truly,
DAVID C. COOK PUBLISHING CO.,
G. B. RICHARDSON, Superintendent.

CHICAGO, ILL., October 22, 1895.

THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—We are happy to say that the Electrotypes Cabinet, which we bought of you early in the year, has given more than expected satisfaction, besides being an attractive fixture in our office. It is exceedingly compact and contains a surprising amount of metal in very small space. It seems to be built more like a buggy than a lumber wagon, and we confess that its structure at first caused us to doubt whether it would stand the rough usage of a busy printing office, used as we were to more heavy and cumbersome material which usually is found in such plants. Nearly a year of rough and ready wear and tear show no signs of break or weakness. Our printing office is called the model plant of Chicago, and among all the new machines and fixtures which adorn it we consider your Cabinet among the most attractive and useful. Wishing you best of success, we remain,
 Faithfully yours,
THE RAM'S HORN,
FRED'K L. CHAPMAN, President.

THE BENNETT Electro Cabinet

NOT A FAD—A NECESSITY.



\$20.00

Will accommodate 800 Two-Column Electros.

DIMENSIONS: } Floor Space, 22 x 42 inches.
 } Size of Drawers, 14 x 18 x 1 inch, inside.
 } Number of Drawers, 50.

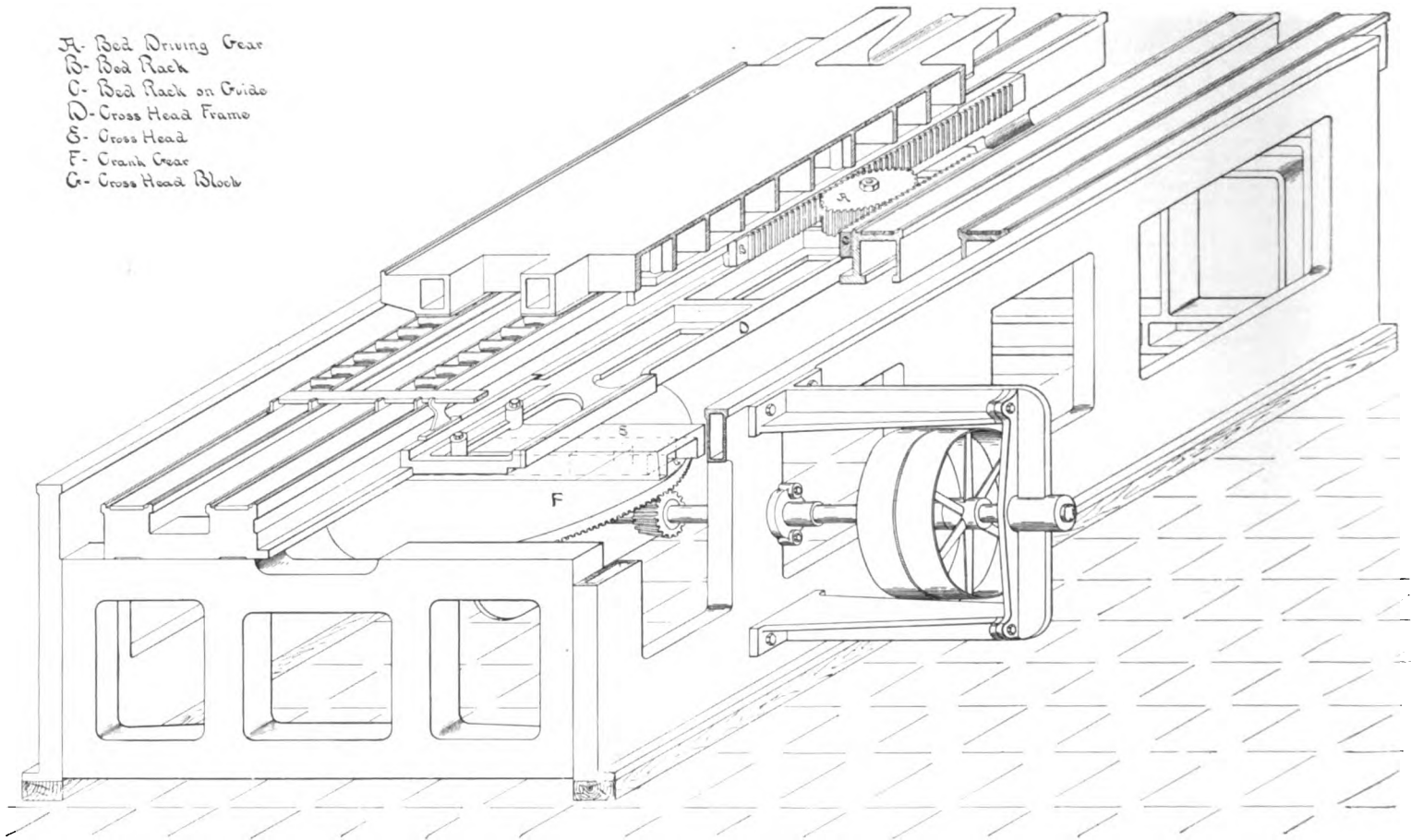
Mounted on Casters; made of oak and well finished; drawers are numbered and Index is sent with each Cabinet.

THE ROCKFORD FOLDER CO.,
ROCKFORD, ILL., U. S. A.

Sole Owners and Makers of . . .
 The BENNETT LABOR SAVERS for the Composing and Press Rooms,

THE NEW HUBER PRINTING PRESS . . .

- A- Bed Driving Gear
- B- Bed Rack
- C- Bed Rack on Guide
- D- Cross Head Frame
- E- Cross Head
- F- Crank Gear
- G- Cross Head Block



The above drawing shows the bed movement of the New Huber Press.

The bed is driven by our celebrated crank, with the greatest possible speed, smoothness and accuracy; no cams or springs being used in any part of the construction.

Hardened steel rollers are placed between the steel shoes of the bed and the four steel tracks which support it, thus reducing all friction to the minimum.

Our patented full toothed continuous register rack locks the bed and the cylinder together at the end of the printing, as well as at the beginning, obviating any possible slurring or wearing of the plates.

The pyramid distribution, consisting of four form rollers, two vibrators, two storage rollers and a connecting rider roller, all running together, gives a most perfect and satisfactory spread of the ink. The back-up motion is positive and noiseless, and can be used as a brake as soon as the belt is shifted into the loose pulley.

We invite investigation of our new construction, and guarantee satisfactory speed, register, impression, distribution and life.

Van Allens & Boughton,

Western Office:
256 Dearborn St., Chicago.

H. W. THORNTON, Manager.

59 Ann St., 17 to 23 Rose St.
New York.



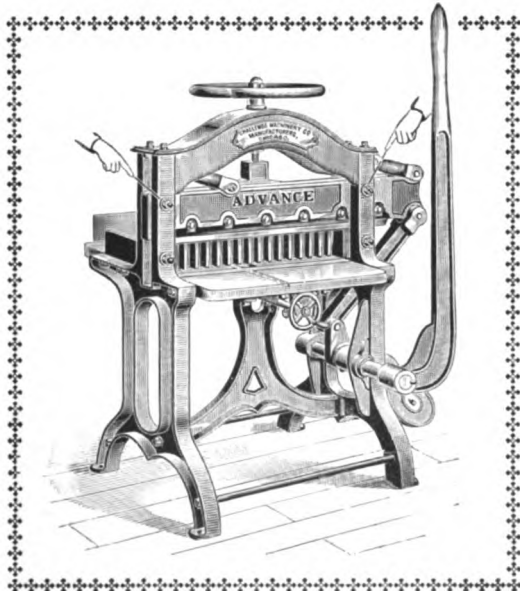
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NOW IN USE

Throughout the United States, Canada, Australia and other countries proclaim the excellence of these popular machines.

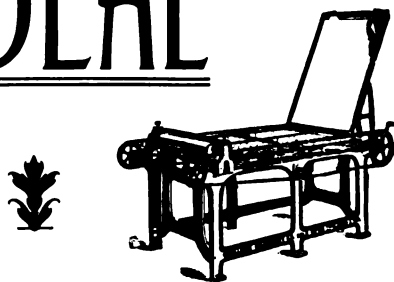


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 FOUR SIZES - 22½, 25, 30 AND 33 INCHES.
 ALL TYPEFOUNDERS AND DEALERS SELL THEM.
THE CHALLENGE MACHINERY CO.,
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Start Right!

In selecting a newspaper outfit for the country do not fail to include the

IDEAL HAND CYLINDER



Easy to Run!
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THE only press at a **low price** that perfectly meets the needs of the country publisher who would avoid on the one side the slowness and drudgery of the old hand press, and on the other the cost of a drum cylinder which he is not warranted in incurring. Now in hundreds of good offices, it should be in yours. Write for Illustrated Circular.

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and other Print-
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Sorts for body Type
carried in stock and supplied
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There are Printing Inks and Printing Inks.
But when you get through experimenting,
come back, as everybody does, to the old reliable
goods of **Geo. Mather's Sons**, 29 Rose
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SIMPLE, CHEAP AND INFALLIBLE.

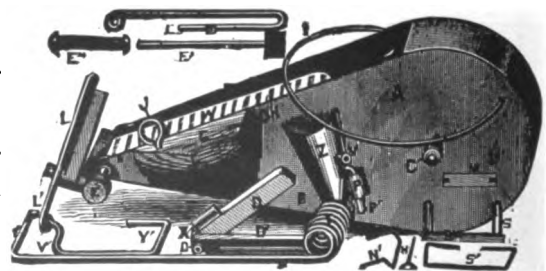


NO CHEMICALS; no expensive plants. The only process adapted to daily newspaper illustration. Complete outfits, \$15.00 and upwards, according to size. A simple machine renders previous knowledge of engraving unnecessary for the reproduction of cuts. With outfits local papers can produce their own illustrations and stereotype their standing ads, etc. We make stereotyping machinery, power saws, routers, etc. Our combined machines are the best on the market. We warrant everything. Write us.

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DICK'S



OVER 8,000 NOW IN USE. THE MOST PERFECT MACHINES MADE.

With Dick's Mailer, in ten hours, each of six experts, unaided, fits for the mail bags, 20,000 Inter Oceans. Three a second have been stamped.

PRICE, \$20.28, WITHOUT ROYALTY.

Address, **REV. ROBERT DICK ESTATE, BUFFALO, N. Y.**

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Complete Specimens now ready.

FOR 1896.

Our assortment of Calendar Plates for 1896 is more extensive than for any previous year.

Franklin Engraving and Electrotyping Co.
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CALENDAR No. 43. Price, \$6.00 per set of 12 months.

1896 JANUARY 1896

SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.
<small>Last Quarter 7th</small>	<small>New Moon 14th</small>	<small>First Quarter 22d</small>	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	<small>Full Moon 30th</small>

ENGRAVING
OF THE HIGHEST ORDER
BY EVERY PROCESS
KNOWN TO
MODERN ART.

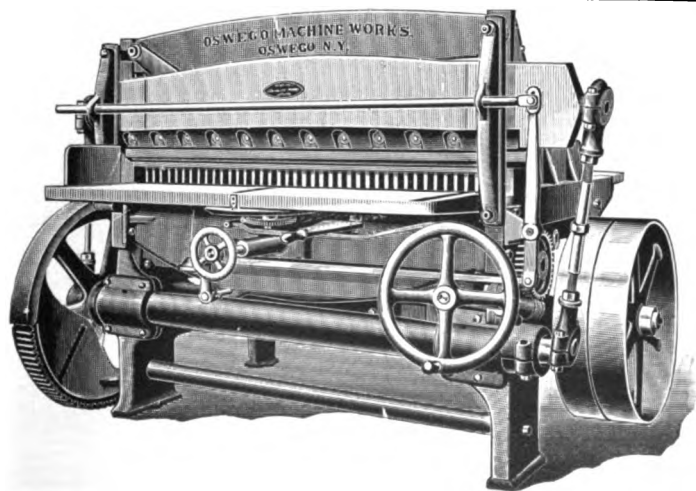
Grand Rapids Engraving Co.
GRAND RAPIDS, MICH.

There is no greater difference between a bear and a buffalo than there is between some of the mixtures sold as printing inks and the superior inks manufactured by the

Buffalo Printing Ink Works,
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Buffalo Printing Ink is the favorite brand of the pressman, the manager and the customer, and never fails to give satisfaction.

Even the "cubs" like it.



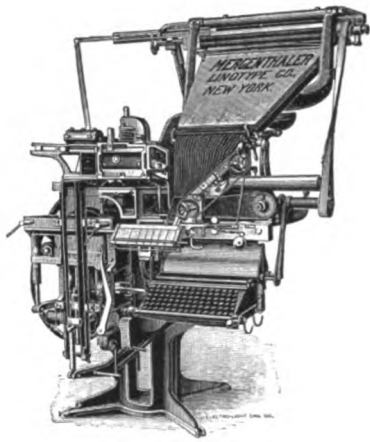
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With Power Back Gauge Movement.

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2,800 MACHINES IN USE!

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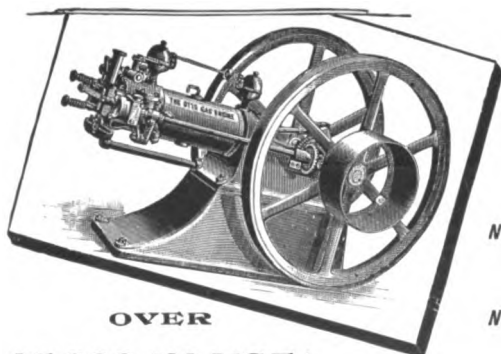
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POWER FROM GAS OR GASOLINE.

THE OTTO GAS ENGINE

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



OVER 45,000 IN USE!

SIZES: 1-3 TO 120 HORSE-POWER.

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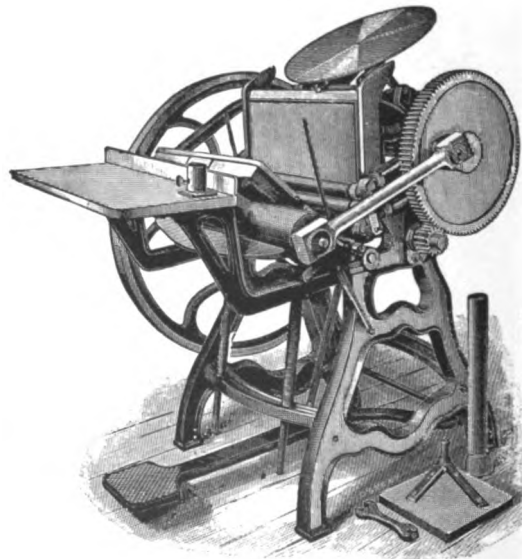
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 No STEAM,
 No COAL,
 No ASHES,
 No GAUGES,
 No ENGINEER,
 No DANGER*

THE OTTO GAS ENGINE WORKS,
 (INCORPORATED.)

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PRICE LIST.

PLAIN PRESSES, WITHOUT THROW-OFF.		FINISHED PRESSES WITH ALL STEEL BEARINGS AND STEEL CONNECTION RODS.	
Chase 6x10 in.; weight, 300 lbs.,	\$ 65	Chase 8x12 in.; with throw-off,	\$120
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" 10x15 " " " 1,000 " "	135	" 11x17 " " " "	225

Steam Fixtures, \$12. Ink Fountain, \$12. Boxed and delivered in New York city free.

Easiest running; simple in construction; the equal of any other job press; every one warranted; for fine as well as for heavy work; two weeks' trial allowed. Send for circular.

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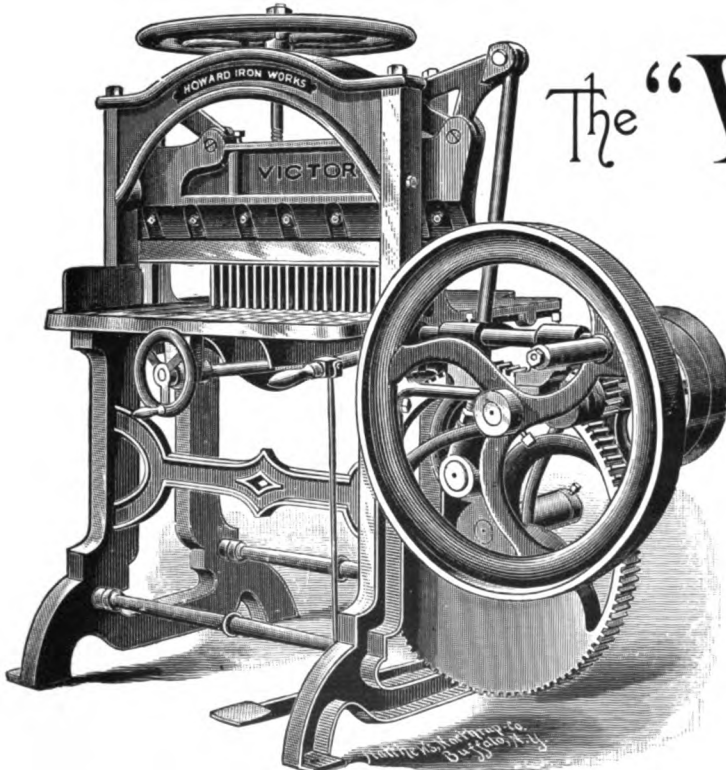
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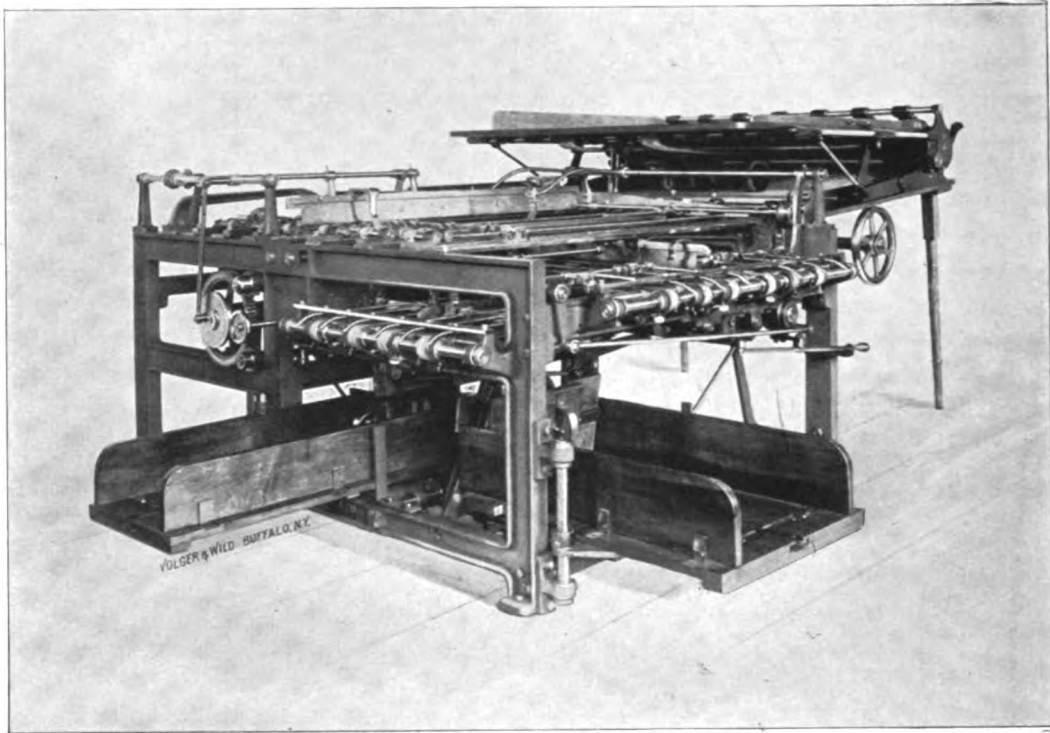
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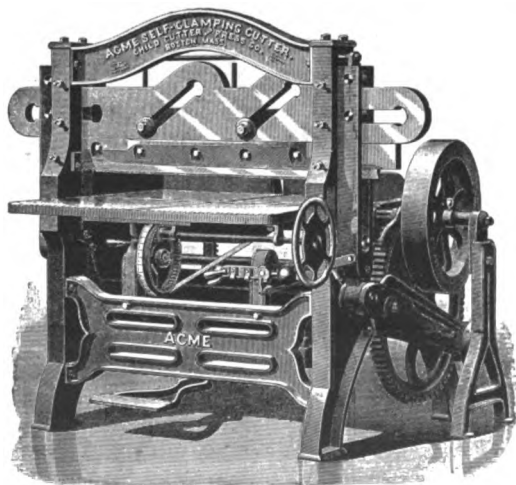


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— WITH —
Niagara Automatic Feeder.

— MADE BY —
Brown Folding Machine Co.
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The "ACME" SELF-CLAMPING CUTTER

The only AUTOMATIC Self-Clamping Cutter made. We combine Self and Hand Clamp. Also, Self and Foot Clamp.



Labor saved will pay entire cost of Cutter in two years.
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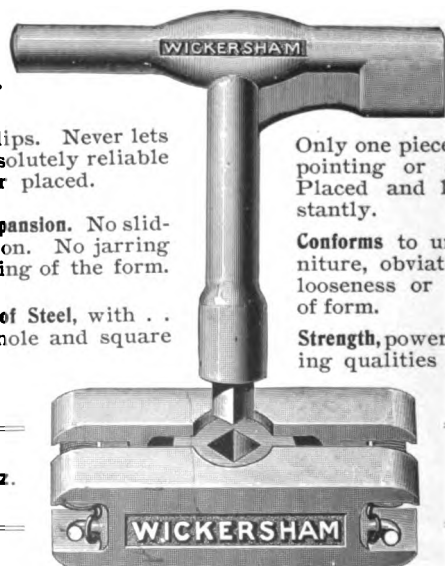
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Never slips. Never lets go. Absolutely reliable wherever placed.

Direct Expansion. No sliding motion. No jarring or skewing of the form.

Entirely of Steel, with . . . square hole and square key.

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Only one piece. . . . No pointing or adjusting. Placed and locked instantly.

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Strength, power and wearing qualities guaranteed.

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THE BEST.

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under the sun, and every printer, publisher and bookbinder should inform himself about it at once. We refer to

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and if you will drop us a line for further particulars, we think you will decide it was time and stamps well spent.

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Secondhand Machinery
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HEBER WELLS,
Successor to Vanderburgh, Wells & Co.,
157-159 William St., NEW YORK,
Printers' Materials
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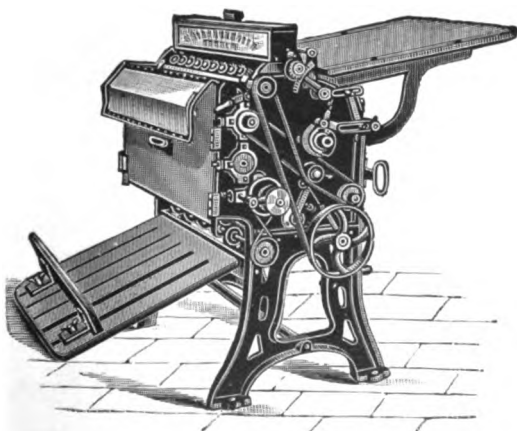
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Prices Moderate.

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We allow Printers a discount on fonts of WOOD TYPE of fifty per cent, and five more for cash.

Catalogues of 136 pages sent to recognized printers.



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Bronzing and Dusting Machine.

SIZES:

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Write for Prices and Particulars.

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SPECIAL MACHINES for PHOTOGRAPH MOUNTS and CARDS.

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**Protect Type Matter,
Save Floor Space,
Expedite Work**

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Martin Page Cabinet



The Martin Page Cabinet and Make-up Table.

Same height and size as regular make-up table. Accommodates in the drawers an entire eight-page paper, either six or seven columns to the page. Renders make-up easy and quick.

With Iron Top, \$55.00
Same, Brass Covered, 65.00

F. Wesel Mfg. Co.

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FOR DECEMBER ONLY.

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To anyone sending us 15 cents, during December, we will mail either "Ninety Ideas on Advertisement Composition," or "Advertisement Composition, Comment and Criticism," as desired. Or we will mail both pamphlets for 25 cents. See advertisements elsewhere.

To anyone sending us \$1.00, during December, we will mail the complete set of thirteen photographic "Views in the Printers' Home."

To anyone sending us 30 cents, during December, we will mail a copy of "Etiquette of Cards and Stationery."

To anyone sending us \$2.00, during December, we will mail a copy of the "Pentateuch of Printing."

To anyone sending us 15 cents, during December, we will mail a copy of "Bradley's Miniature Cover Designs."

To anyone sending us \$1.00, during December, we will mail a copy of "Kelly's Book on Presswork."

To anyone sending us 25 cents, during December, we will mail a copy of "Book of Instruction in Metal Engraving."

To anyone sending us 75 cents, during December, we will mail a copy of "The Printer's Art."

Be sure and mention this special offer. Send orders early. This is your chance to get a Christmas present for your printer friend; for those who read THE INLAND PRINTER at home to remember those who spend the day at the office. Avail yourself of it.

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212-214 Monroc St., CHICAGO.

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CHAS. M. MOORE, Manager.

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LEATHERS OF EVERY DESCRIPTION.
SURFACE COATED PAPERS.
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 Latest and Best Thing out
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No Sizing Required.



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The Dredge Ruling Pen
 EXTRA FINE LINES.
 NO MIXING OF INKS.
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A. DREDGE, Manufacturer,
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 MANUFACTURERS OF ALL GRADES OF
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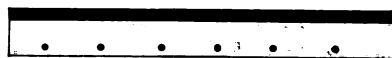
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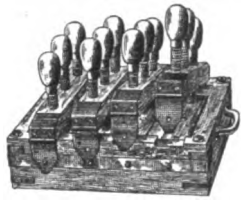
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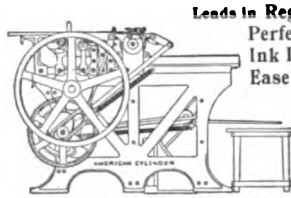
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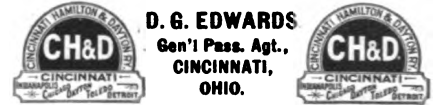
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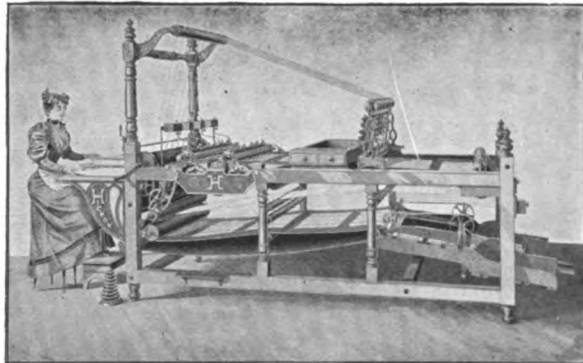
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Paper Company**

Everything in

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Used by the Printer,
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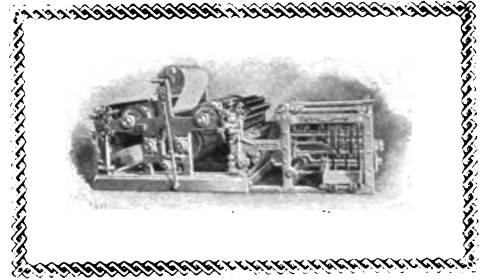
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Fancy Stationery.



**Write for Prices and
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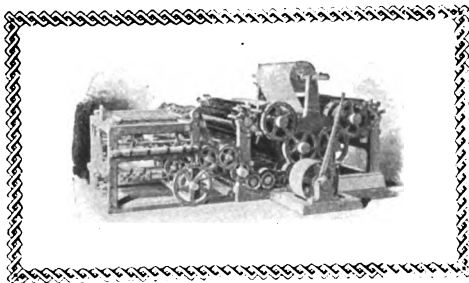
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A problematical theoretical turn of mind



Is not necessary to run a "New Model" Web. But some one has said that it takes *dollars* and *sense*. To be sure, but *less dollars* than any similar machine, and only the *commonest* kind of sense.

The "New Model"



accomplishes results economically, yet rapidly and perfectly, and *does not cost a fortune*.

Campbell Printing Press & Mfg. Co.

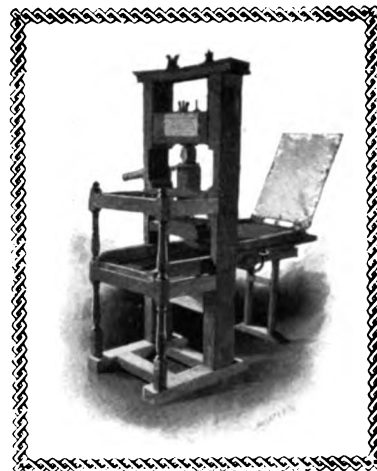
5 Madison Ave., New York.



334 Dearborn St., Chicago.

“Ring Out the Old, Ring In the New.”

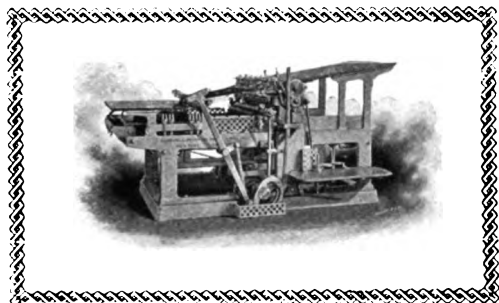
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Happy New Year.



Equip your pressroom

**With Modern Machinery,
With Labor-Saving Machinery,
With Profitable Machinery,**

That is, with a printing press which does more than merely print, that costs less to operate, that produces more and better work in less time than any other similar machine.



Be not deceived—there are *not* others—there is but one! It is that marvelous mechanical triumph—

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Campbell Printing Press & Mfg. Co.

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334 Dearborn St., Chicago.

CRESCENT TYPE WINS!

Shepard Script

NOTICE the type used in the advertisement upon the opposite page.....
The design using our Iroquois series

Won First Prize

out of 148 designs sent in. Does this not speak well for the Iroquois? Mr. Rudy showed his good judgment by selecting our material. Show yours and

**BUY
CRESCENT TYPE FOUNDRY
...MAKE...**

Alfereta

Don't forget our Iroquois Condensed, our Alfereta, our Shepard Script, our Morris Old Style, and our Art Borders, besides other letters equally as attractive.

WE HAVE OTHER FACES EQUALLY AS POPULAR.

Keep your eye on us. Write for Specimen Sheets or watch the pages of The Inland Printer.

Crescent Type Foundry,
349-351 Dearborn Street,
Chicago.

OUR MATERIAL IS KEPT IN STOCK AND FOR SALE BY THE FOLLOWING FIRMS:

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KEYSTONE TYPE FOUNDRY, Philadelphia.

PACIFIC STATES TYPE FOUNDRY, San Francisco.
GOLDING & CO., Boston, New York, Chicago.

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L. L. Brown Paper Company

Adams, Mass.
U. S. A.

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For Typewriting and Fine Correspondence.

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Western Agents for the Linen Ledger
and Record, the All-Linen and the
Bond Papers.

Geo. H. Taylor & Co.,

207-209 Monroe Street, Chicago, are
Western Agents for the Hand-Made
Papers.



Be Sure

TO SPECIFY
"BROWN'S" PAPER
WHEN ORDERING
YOUR
BLANK BOOKS.

OFFICE OF
FAIRFIELD PAPER CO.
 FAIRFIELD, MASS.



TO THE BLANK BOOK AND PAPER TRADE.

Gentlemen:

We are making and placing on the market a first-class
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These papers will be designated by a watermark in each sheet,
 facsimile of said watermark herewith shown:

FAIRFIELD PAPER CO	1895	FAIRFIELD
LINEN LEDGER		MASS. U.S.A.

Our facilities for producing first-class Ledger Papers are not
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 our skill and satisfy your judgment.

Our second-grade Ledger is watermarked:

WORONOCO LINEN LEDGER	1895
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It has a strong fiber and a desirable writing surface.

The above brands of Paper are on sale at the principal Paper Warehouses in the
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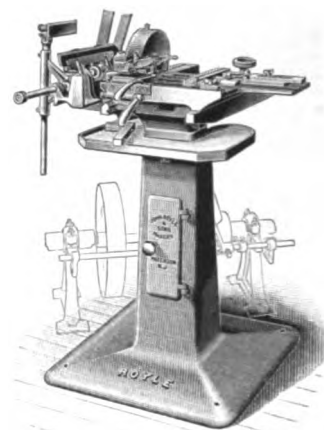
Selling Agents: { THE LOUIS SNIDER PAPER CO., 221 W. Fourth St., Cincinnati, Ohio.
 JOHN F. SARLE, 58 John Street, New York, N. Y.
 GEO. H. TAYLOR & CO., 207-209 Monroe Street, Chicago, Ill.

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Tickles
Everybody!



Right in Price.
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Send for Sample Book.



**BUFFALO
PRINTING INK
WORKS,**
BUFFALO, N. Y.

A Halo of Glory

set with shining shekels awaits the printer who is first in his community to introduce the

Evelyn Tint Block Process

There is
a growing
demand

for artistic printing, and the fellow who is best fitted to do it will catch the creamiest jobs sure as fate. By its use you "whet" public curiosity and its attendant interests by producing more effective printing than your competitor. Over 3,000 printers use and praise it because popularity and increased business follow. Let us prove our preaching. Put us to the test. Ask for testimonials, samples, etc.

Ornaments for Book and Job work.

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Evelyn Patent Tint Block Co.

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Samuel Bingham's Son Mfg. Co.



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... of **PRINTERS'
ROLLERS**

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AND
EXCELSIOR LIQUID TABLET GUM.

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AFTER USING THIS YOU WILL USE NONE OTHER.



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Abbey Text Series

THE LATEST PRODUCTION OF

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Superior Reducing Compound

and use it as directed on the can. It works wonders. The Superior Reducer does not alter the color, but softens the ink and makes it more readily distributed. Is equally satisfactory for lithographic inks.

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Reliance Lever Paper Cutter

Clearly Outranks all Cutters of its Class.

In Strength, Accuracy and Thoroughness of Construction it has no equal.

... OVER ...

250 Reliance Cutters now in use and not ONE COMPLAINT nor call for REPAIRS, either on account of weakness or defective material or workmanship.

ALL PARTS Strictly Interchangeable.

THREE SIZES MADE. 23½, 25½ and 28½ Ins.

Every machine fully guaranteed to be as represented. Accept no other before making a comparison.

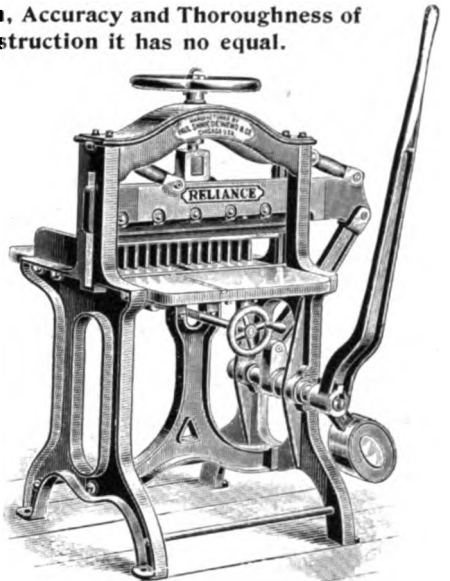


ILLUSTRATION OF 25½-INCH SIZE.

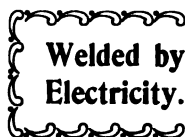
FOR SALE BY ALL TYPEFOUNDERS AND DEALERS.
MANUFACTURED BY

PAUL SHNIEDEWEND & CO.

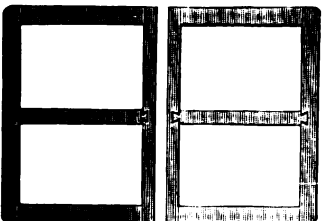
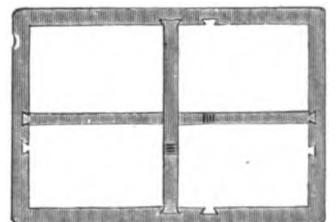
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Wrought Iron Chases



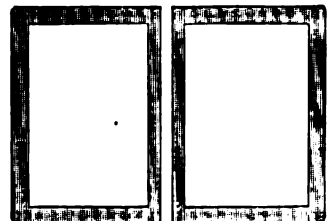
Accuracy, Strength and Finish Guaranteed.
Reduced price list and increased discounts.



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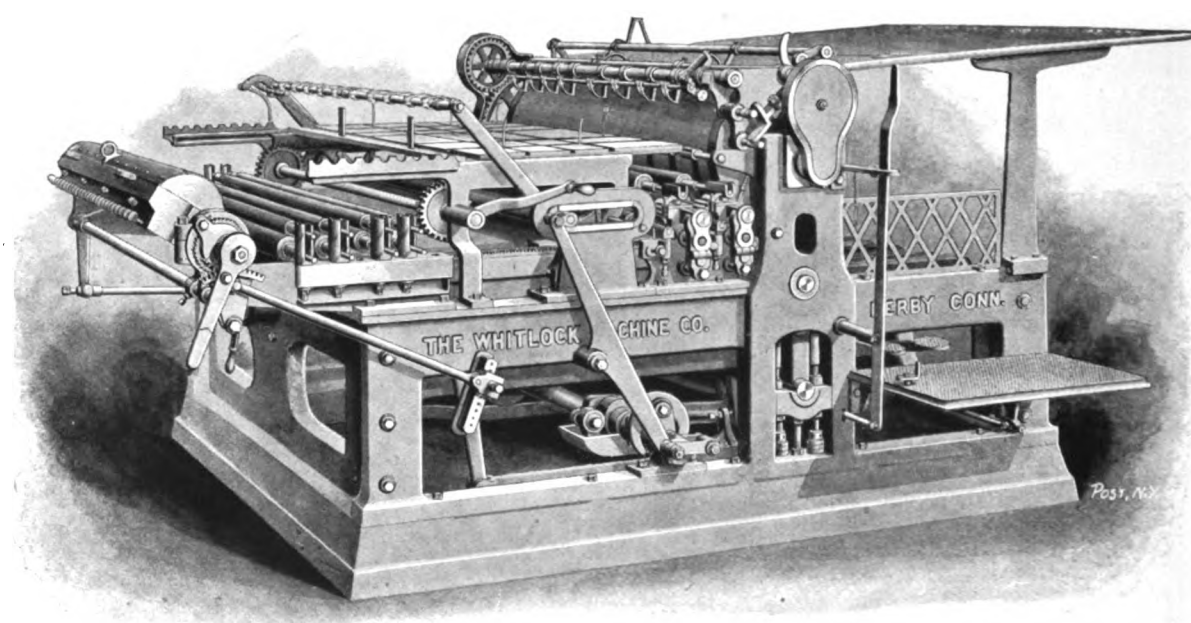
11 Spruce Street,
NEW YORK.



Do You Aspire to own the best printing machine? Certainly yes. Not for the pride or pleasure of it, but because you know it is good business judgment.

Do You Believe in buying a press for anything less than its all-around usefulness and advantages? Certainly not.

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AN OLD ESTABLISHED
BUSINESS UNDER . . .
A NEW TITLE.

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goods
produced

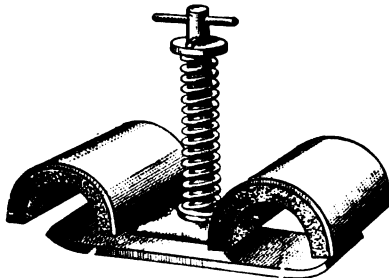
UNDER THE SAME . . .
MANAGEMENT AS WHEN
FOUNDED IN 1880. . . .

Rollers.

which have given the old
firm its reputation for
making the best
Printers' Rollers of any
manufactory in the
United States....

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EXTENDS THE SEASON'S
GREETINGS
TO ALL AND ANNOUNCES
THAT IT WILL CONTINUE
TO CATER ONLY TO THOSE
DESIRING FIRST CLASS WORK



PLATES IN HALFTONE
RELIEF LINE AND WOOD

CHICAGO

195-207
SOUTH
CANAL
STREET



© JANUARY
1896

ENLARGED EDITION MODERNIZED ADVERTISING—
sent on receipt of 10 cts. postage.
HAVE YOU ONE OF OUR STOCK CATALOGUES?

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HARRISON
676.

NOW THINK OF INK.



DURING THE YEAR 1896 you will be called upon to order more or less ink. No printing office or lithographing establishment can get along without this important article. The serious question that will confront you is "Where can I get the best for the least money?" Before placing your contracts for 1896, look into the advantages of the reliable and trustworthy goods made by The Queen City Printing Ink Company, of Cincinnati, Ohio. This firm has been in business long enough to have that experience necessary to produce perfect inks, and has a reputation for doing this that few houses possess. There is no color—from black to the richest art shades and the most expensive colors—they cannot supply. Their specimen books will be sent to all employing printers on request. Write for them.

The Queen City Printing Ink Co.
CINCINNATI.

CHICAGO:
347 Dearborn Street.

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PHOTOZINC
ETCHING-
MAP-WOOD
AND METAL
ENGRAVING.

PHONE
1700
MAIN.

GEO.
H.
BENEDICT
& CO.

DESIGNERS
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175-177
SOUTH
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CHICAGO.

REASONABLE
RELIABLE
AND PROMPT.

FACILITIES
AND
CAPACITY
UNEXCELLED.



T. V. AMH



IF YOU ARE DISSATISFIED in any way with your Blank Books, have them made of the celebrated **Scotch Linen Ledger**, and you will adopt this brand permanently. **PARSONS PAPER COMPANY, HOLYOKE, MASS.**

Send for Samples



A RESPECTABLE PAPER AT A PROFIT

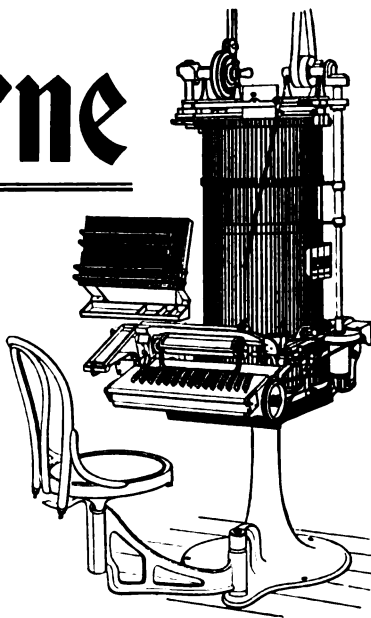
BY AID OF . . .

The Thorne

BILLINGS, MONT., Nov. 4, 1895.
THORNE TYPESETTING MACHINE Co., Hartford, Conn. :

Gents,—This office installed one of your machines six months ago; and, after a thorough trial, find the Thorne to be even more than the manufacturers claim it to be in the way of producing results. The Gazette was the first office in the state to introduce your machine. The Thorne makes it possible for us to get out a respectable paper at a profit.

E. H. BECKER,
Publisher Gazette.



Consider these facts.

- Price**...\$1,800. This price is several hundred dollars less than that of any other machine upon the market.
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- Economy**...It is profitably employed where hand composition is only sixteen cents per thousand ems, as well as in fine metropolitan offices.
- Typography**...Absolute hand-set results are obtained. It is recognized as the Preserver of Fine Typography.
- Simplicity**...Its construction is the most simple. No machinist is required; no mass of mechanism; no gas or melting metal.

THE THORNE TYPESETTING MACHINE CO.

NEW YORK—34 Park Row.

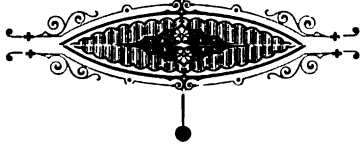


CHICAGO—139 Monroe Street.

WESTERN COATED PAPER & CARD COMPANY, CHICAGO, ILL.



MANUFACTURERS OF ALL KINDS OF



Coated and Enameled Papers, Lithograph Paper,
 Enameled Book Paper, Cover Paper,
 Blanks and Boards, Translucent Bristol,
 Label Paper, etc., etc.

PRINTERS' GOODS, SUCH AS ENAMELED BOOK AND COVER PAPERS,
 WE ARE SELLING TO JOBBERS EXCLUSIVELY.



We Manufacture ..
 Ledgers,
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 Bristols,
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CHICAGO.

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LOFT-DRIED FLAT WRITINGS, EMBOSSED
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All of the above stock manufactured by our own mills. Capacity, 30 tons daily.
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F. P. TYLER, Sec. and Treas.

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COLUMBIA AND TACOMA BOND.
 COLUMBIA AND TACOMA LINEN LEDGERS.
 AMERICAN SUPERFINE FLATS.
 WHITE AND CREAM LAID AND WOVE.
 EXTRA FINE AND WINAMAC WHITE.
 WOVE FLATS.
 BOOK AND NEWS of all grades.

Have just issued new price lists for Cardboard and Envelopes and a
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Bradner Smith & Company,
 ... Paper Makers ...
 Chicago.

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EXTRA BARGAINS
 .. IN ..

FLAT AND RULED PAPERS,
 ENVELOPES,
 CARDBOARD, ETC.

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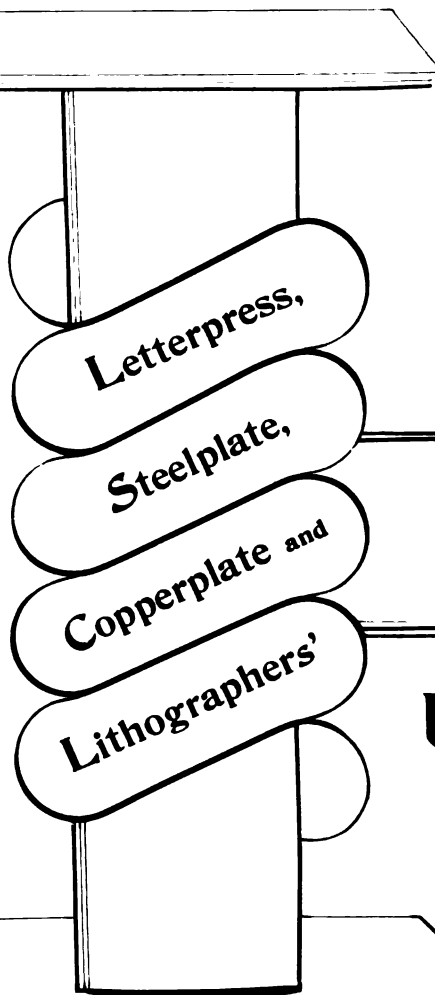
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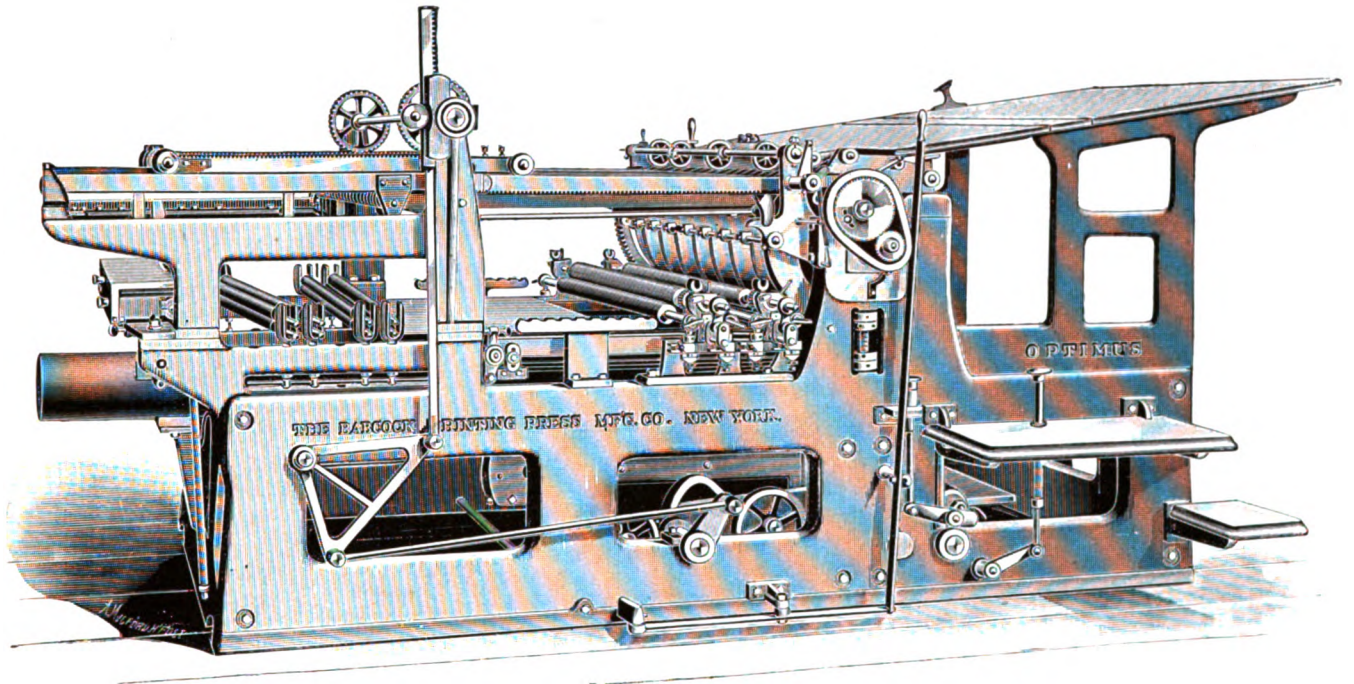
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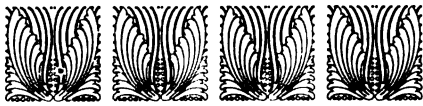
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C. A. COLLORD, Manager, New York Office, 9-10 Tribune Building.

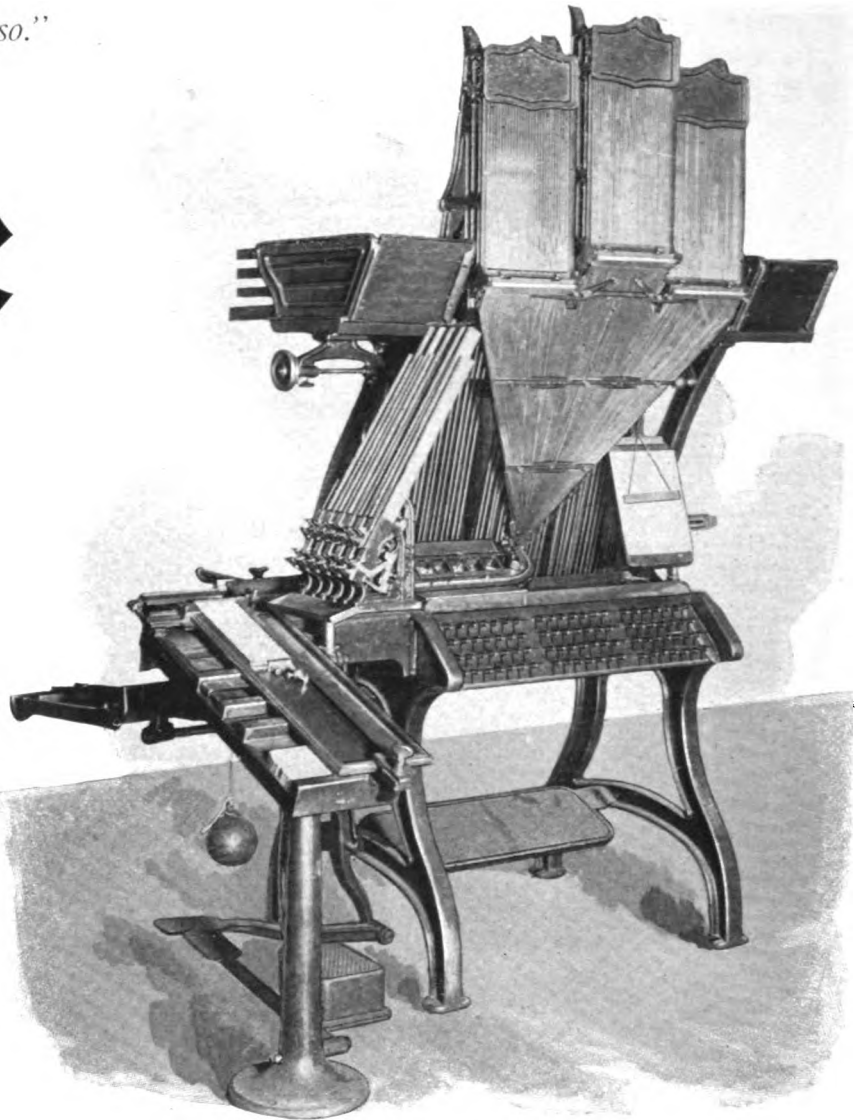
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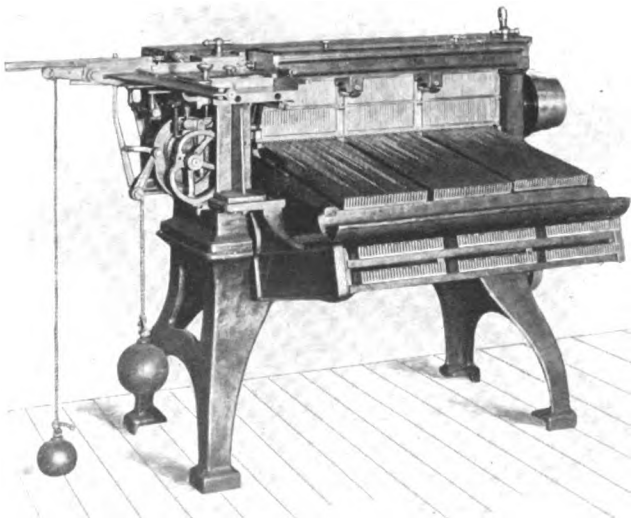
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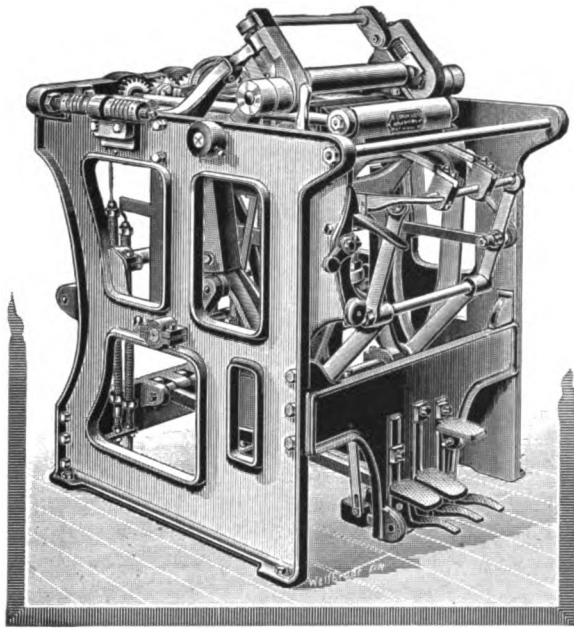
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THIS is a great and decided improvement over everything ever produced in the line of Hand Backing Machinery, both in simplicity and effectiveness of operation; and while this is a complete and most satisfactory Backing Machine, it also does Rounding perfectly, Rounding and Backing a book in one continuous operation. Either Rounding or Backing separately, or both Rounding and Backing can be done at will.

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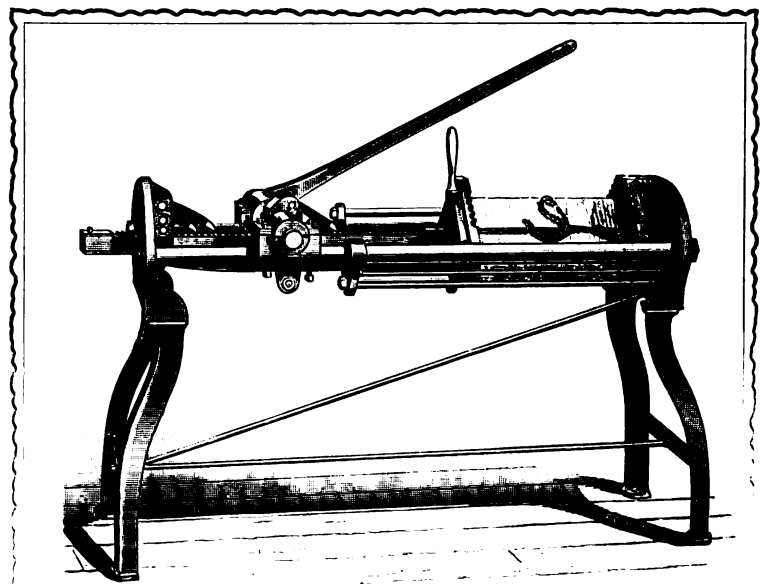
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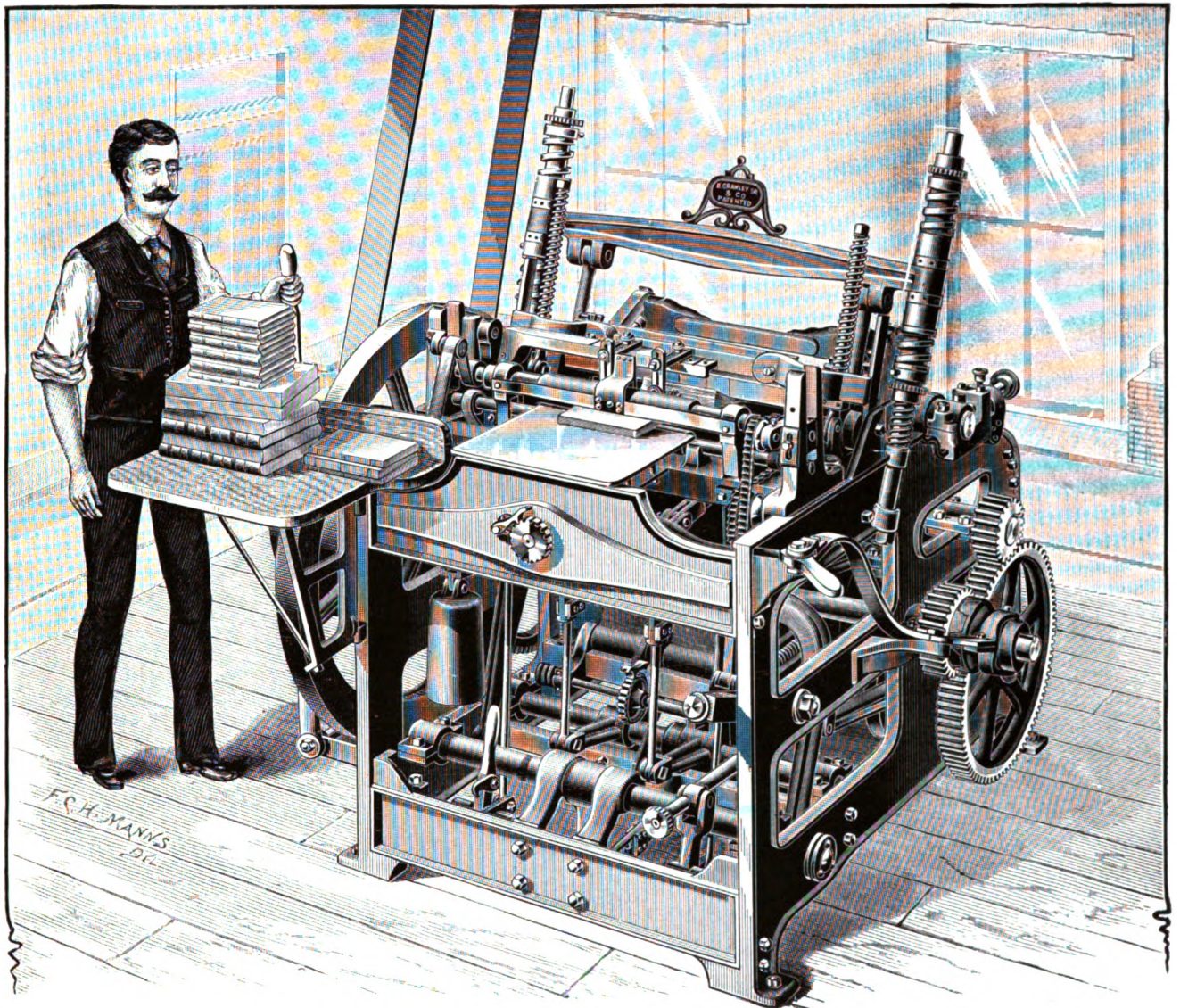
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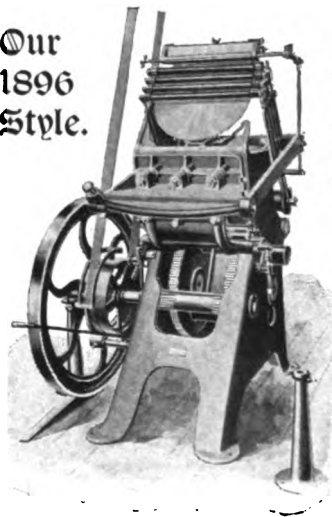
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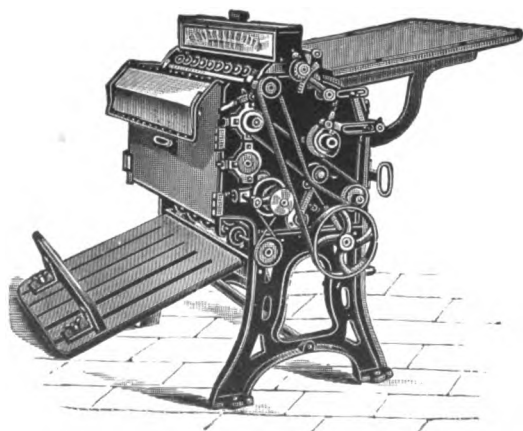
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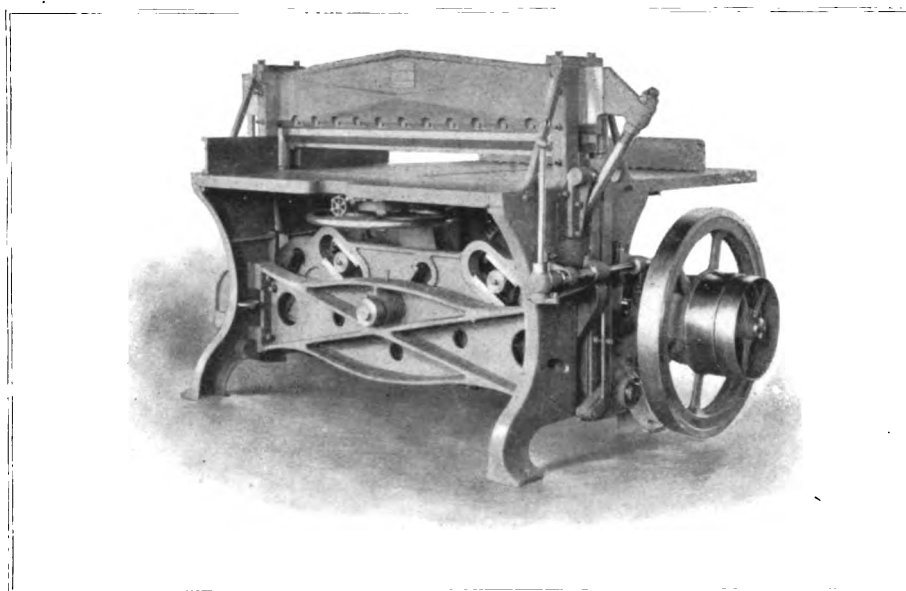
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Full directions for each color given on bottle.

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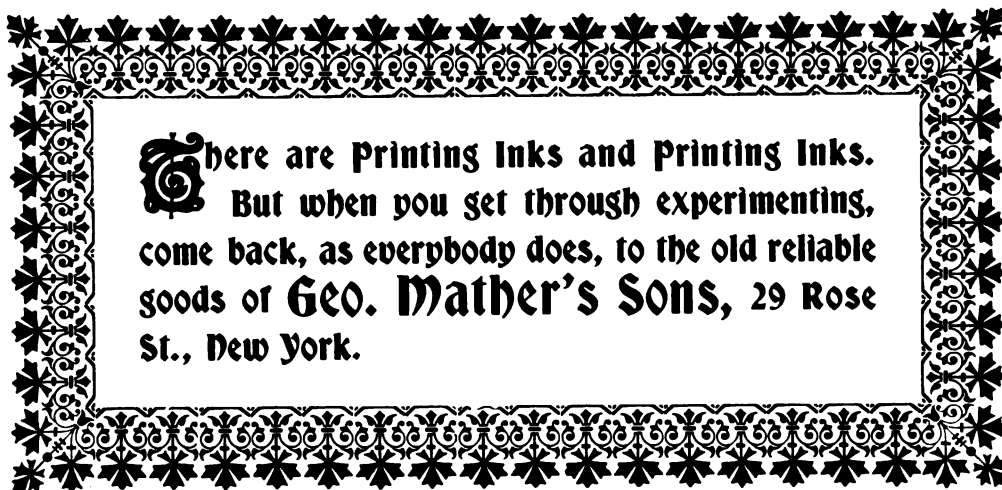
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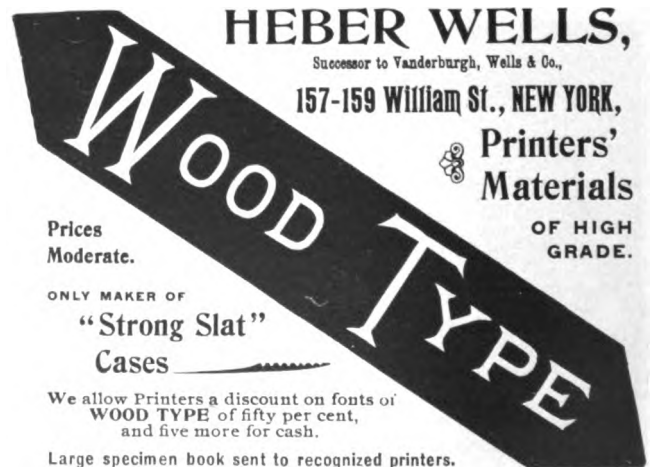
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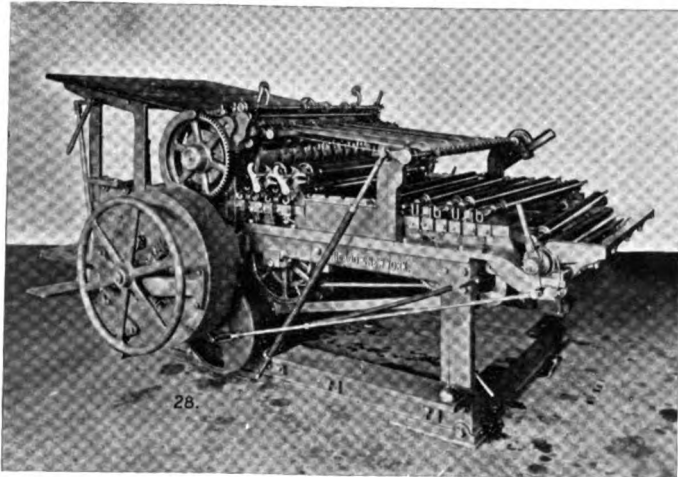
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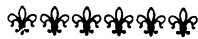
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FACTORY: 401-417 Hunt St.

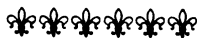
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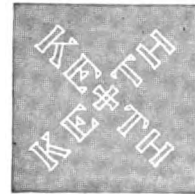


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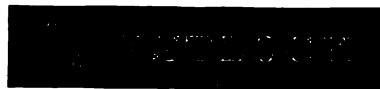


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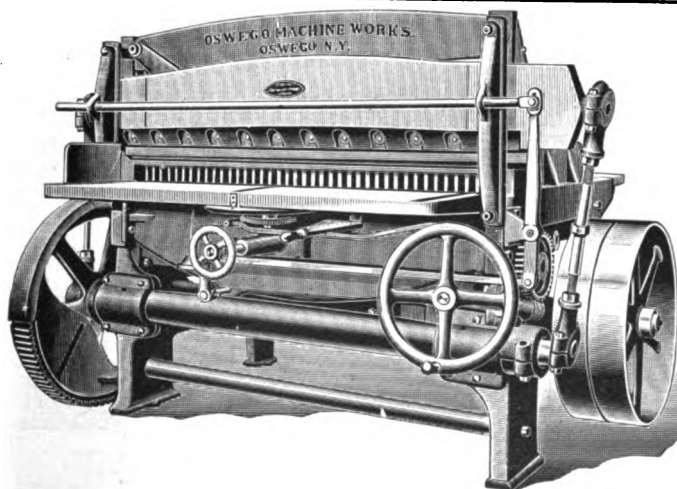


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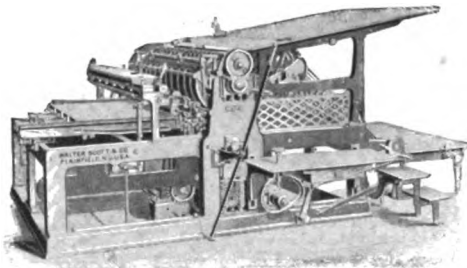
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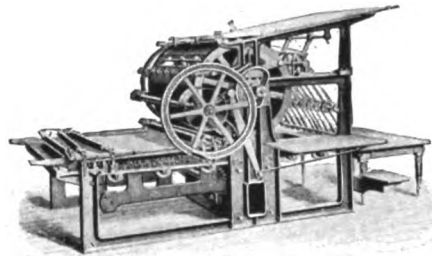
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Begin the New Year Right

by putting in a good press if you don't do anything else. Get one that will last not only this year but a great many years to come.



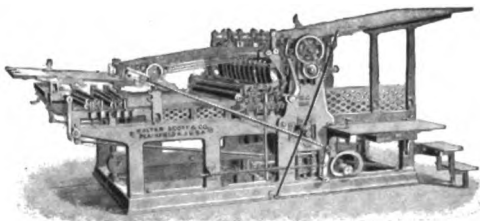
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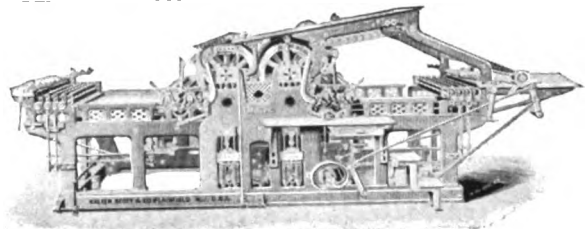
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with you, you will need a Scott Press. Most printers are in the business to make money, and when they do you will usually find them using our presses.



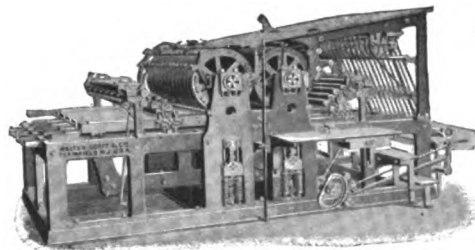
Class HN.—Four-Roller Press for fine cut work.



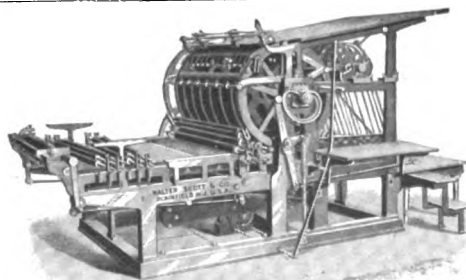
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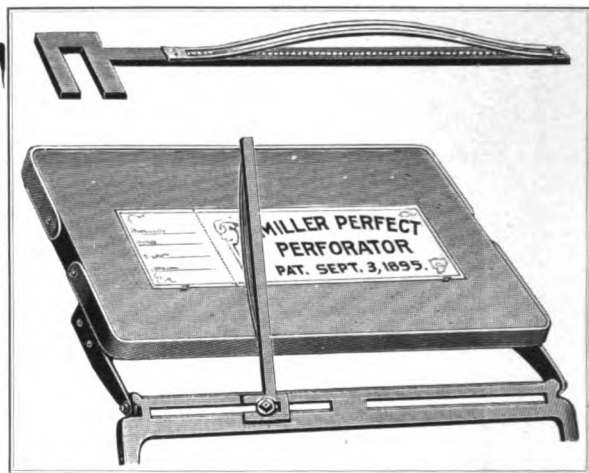
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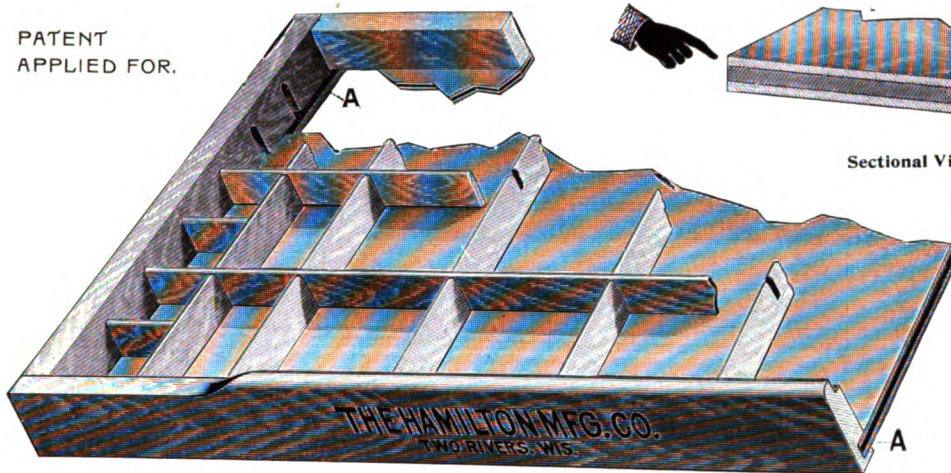
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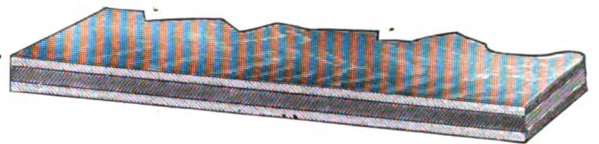
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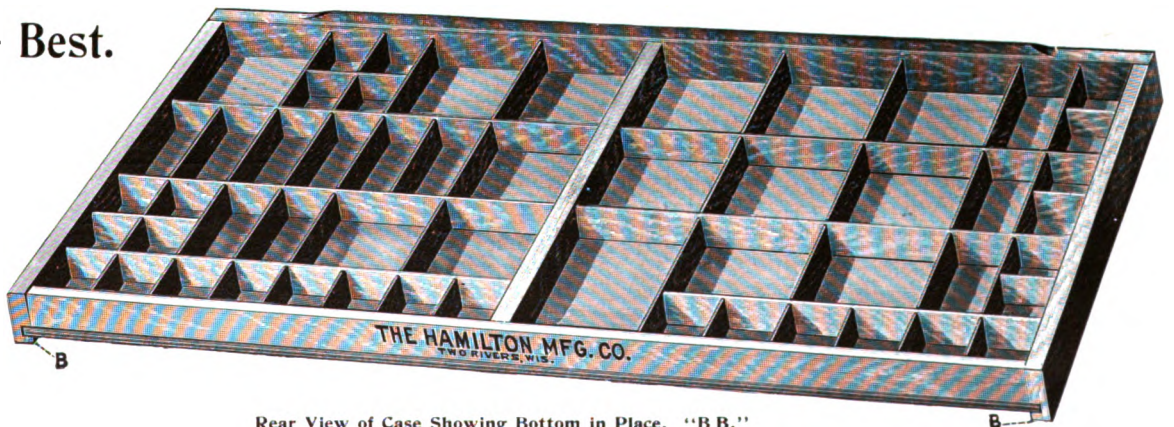
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Rear View of Case Showing Bottom in Place. "B B."

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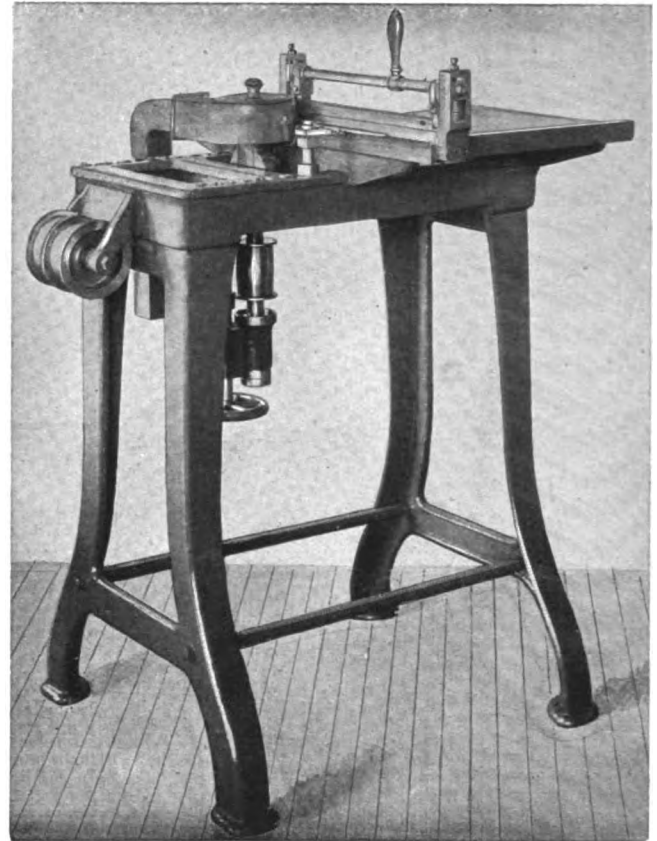
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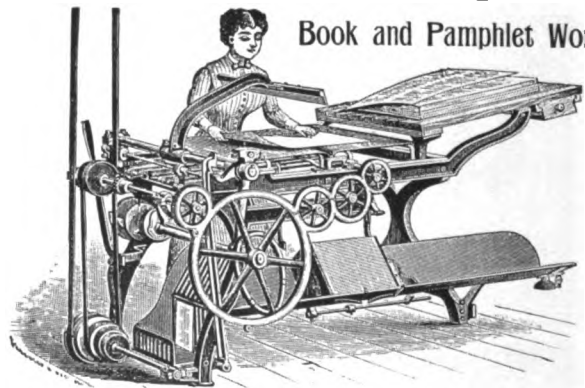
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Plate by Grand Rapids Eng. Co., Grand Rapids, Mich.

GRETCHEN.

Photo by Heath.

FRONTISPIECE,
THE INLAND PRINTER,
JANUARY, 1896.

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The Inland Printer

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XVI—No. 4.

CHICAGO, JANUARY, 1896.

TERMS, } \$2 per year, in advance.
 { Single copies, 20 cents.

SOME ENGLISH HUMORISTS.

BY WOOD SMITH.



ANY famous hands are still and pencils idle that made the art of caricature in England notable, yet today it is as promising as ever it was. Indeed, of the old school, very few remain with us. Sir John Tenniel and Linley Sambourne still draw regularly for *Punch*, delighting many thousands by their satire, which is all the more appreciated because it never intentionally wounds. Sir John Tenniel was born in London seventy-five years ago, but his work has lost none of its charm. In due course he became a pupil in the Royal Academy Schools, and full of enthusiasm for his art spared no pains to obtain facility and power in his work. He had been working some years as a book illustrator, when at last some drawings of his, designed for an edition of Æsop's Fables, attracted the attention of Douglas Jerrold, who suggested him as a likely man to Mark Lemon, then filling the editorial chair of *Punch*. As a result of such strong recommendation the young artist received an invitation, which was readily accepted, to the gain both of *Punch* and the world of art. After John Leech's death in 1864, Tenniel practically had the field of caricature to himself, and at the present moment occupies an unassailable position. His satire is often severe, but it is never malicious, and though many have experienced the sharpness of his pencil few can honestly assert that any bitterness or spite underlies his gentle humor.

Linley Sambourne became a regular contributor to *Punch* at the age of twenty-two, his genius having been discovered in 1867 by Mark Lemon. Since that date he has executed more than four thousand drawings for *Punch*, most of them at very high pressure. His subject for the week must, necessarily, like Tenniel's, be quite up to date, and con-

sequently must be left to the last moment and then executed almost while the printer waits at his elbow. The subject having been decided upon he deliberately thinks out the scheme of the design, which is planned, elaborated and fixed in his mind before he puts a line to paper.

Another name inseparably connected with *Punch* is that of George du Maurier, an artist as well known in America as in England. He is of French origin and was born in Paris, on March 6, 1834. His family had, however, long since separated their fortunes from that country, as his grandparents fled to England, during the Reign of Terror, to escape the unpleasant possibility of the guillotine; and his father, who was born an English subject, married an English lady. His first drawing was made in 1860 for a paper called the *British Lion*, a brave title, which seems to have proved fatal to the paper even before its birth, though the artist was fortunate enough to receive a guinea for the drawing. It is rather a loss that the drawing never saw the light, because it seems to have been a good joke. It depicted a man asking a young lady whether she was engaged for the next dance, and on her replying "Yes," exclaiming, "Oh, well then, I may as well take your seat!" He first joined *Punch* on the death of John Leech, in 1864, when he began to draw regularly for that journal. Among his other works may be mentioned a set of designs for Mrs. Gaskell's "Wives and Daughters"; the drawings for an edition of "Esmond," and the illustrations to his own book "Trilby," which has met with such a phenomenal success.

Of Mr. Phil May's success it is only necessary to say that it is as brilliant as it has been rapid. His wit is always smart and true to life, and his drawing remarkable alike for its humor and its execution. He was born at Leeds in 1864, and fourteen years later made his first public appearance

in the now extinct Yorkshire *Gossip*. For some time he followed the life of a strolling player, and in 1882 he determined to try London, where he met with considerable success. In 1884 he proceeded to Australia and joined the staff of the *Sydney Bulletin*, a paper which its admirers declared to be the funniest paper in the world. Mr. May seems to have been of a roving disposition, for in 1889 he returned to England to draw for the *St. Stephen's Review*, which had been one of the first to recognize his ability. Then he began to contribute to the *Black and White*, the *Graphic*, *Illustrated London News*, the *Sketch*, and more recently *Punch*. Without question Mr. Phil May is the most brilliant humorist of modern times.

Drawn by G. Du Maurier—From *Punch*.

AN EYE TO EFFECT.

LITTLE DIVES—"Oh, by the way, Belairs—awfully sorry to cut you out, you know—but I've just proposed to Lady Barbara, and she's accepted me, and we're to be married in September. And look here, Old Chappie: I want you to be my best man. I want to make a good show at the altar, you know!"

And the artist whose name must be placed high in the list of leading humorists is Mr. F. C. Gould, who was born at Barnstaple, North Devon, the fifty years ago. At an early age he developed a taste for art, and received drawing lessons of the old-fashioned sort, mostly from the flat. Caricature is an art which cannot be taught, and in Mr. Gould it seems to have been natural from a very

early age. Most of his portraits are made from memory, which gives him the life of a face and figure without worrying him about details. During the recent general election in England the West-

minster *Gazette* published a series of cartoons from day to day, many of which are remarkable examples of the power of the mind in the perception of the salient features of the ever-changing political situation. Two of these are here reproduced from the original drawings, which Mr. Gould has been good enough to lend for the purpose of this article.



Drawn by Sir John Tenniel—From *Punch*.

OLD WARBLER WILLIAM.

THE VETERAN (loquitur): "Dear me! what *has* become of Harcourt?"

In my opinion the sketch of "Joseph as the new Disraeli" is the cleverest of Mr. Gould's numerous successes, although the general opinion seems to favor the cartoon of the "Family Bus." Mr. Gould is an ardent and active politician, which accounts in a measure for the "sting" which he frequently, and, I think, a little unduly, puts into his caricatures of Mr. Chamberlain. In this respect Mr. Gould compares rather unfavorably with Sir John Tenniel, who, caricaturing and



Drawn by Phil May—From *The Sketch*.

LITTLE SNOOKS to celebrated burlesque actress just returned from America:—"Awfully glad to see you 're back again, Miss De Vere."

exposing without hesitation the weaknesses of politicians of every shade of opinion, has won the admiration and respect of all. Mr. Gould's election cartoons have since been republished in a collected form, which represents a unique and valuable contribution to the art of caricature.

Mr. Harry Furniss as a humorist has attained a high position, although I confess that his style does not altogether appeal to myself, his drawings, in my opinion, being, as a rule, too extravagant even for caricature. Much of his best work appeared in H. W. Lucy's "Diary of Two Parliaments" and the "Salisbury Parliament," from the latter of which the accompanying sketch is taken. The same remarks apply equally to Mr. J. F. Sullivan, whose work, however, it is only fair to state, is highly appreciated by those who understand his humor.



Drawn by F. C. Gould.

JOSEPH AS THE NEW DISRAELI.

In concluding this short sketch of some of our leading humorists I should like to pay a passing tribute to the work of Mr. Alfred Bryan, whose spirited cartoons for *Moonshine* deserve attention. They are always interesting and often remarkably clever, exhibiting a great power of perception and of caricature.

Written for THE INLAND PRINTER.

PRINTING AND REGISTERING HANDMADE PAPERS.

BY WILLIAM J. KELLY.

THE following sentence, taken from one of a number of letters received requesting an article on the above subject, gently impels me to accede to the wishes of the writers, and to jot down what I conceive to be about the best methods employed in the pressroom for printing on such papers:

The fact that so many books of a high standard are now being printed on handmade paper seems to me to be valid reason for an article on the subject from one who has had experience in this matter.

As the use of handmade papers has now become so general, I have thought it proper to preface



Drawn by F. C. Gould.

THE FAMILY BUS.

THE CONDUCTOR OF THE MINISTERIAL OMNIBUS:—"I'm afraid, ma'am, there isn't room inside for all of you; how many of you are there?" MRS. J. C.:—"There's me, and my little boy, and my little dog Jesse, and my brother-in-law. You must *make room*—some of the gentlemen must get outside."

these remarks with a brief outline (from a high English authority) of how these are made, so that pressmen may the better understand the relative



Drawn by Alfred Bryan—From *Moonshine*.

THE IRISH PARTY AT HOME—A CASE FOR SYMPATHY.

"Aisy now, ye divels; was ever a body so bothered? Sure and I can't hear meself *spake*!"

difference between machine-made, supercalendered and smooth coated and finished papers.

MAKING HANDMADE PAPERS.

The paper is made into sheets by means of the *mold* and the *deckle*. The mold is a shallow box or frame, firmly made of mahogany, of which the top is covered with a wire cloth or screen, varying in fineness with the paper to be made. It consists of wires tightly stretched across the frame and crossed at right angles by a few stronger wires bound to the smaller ones at the points of the intersection by a still finer wire. In several kinds of paper the marks of the mold are apparent, the fabric being thinner where the pulp comes in contact with the protuberances. It is on the same principle that what is called a "water-mark" is produced, fine wires bent in the desired form being attached to the surface of the mold, which leave their impression on the sheet.

The paper molded upon the kind of wire cloth described is known as "laid." An imitation of handmade paper has been attempted by machinery, which was esteemed by connoisseurs as a writing paper, but its extreme roughness rendered it objectionable for this purpose, and still more so for printing. This discrepancy led to the invention of "wove" paper, the wire cloth of the mold, not the paper, being woven.

The *deckle* is a thin, flat frame of mahogany, bound at its corners with brass, corresponding in its inner diameter to that of the sheet to be molded. Its office is to retain the pulp upon the wire cloth, and it must be so evenly made that it will lie flat upon it, or the edges of the paper will be badly finished. When the deckle is in its place it forms with the mold a shallow sieve, not fastened together, but held in place by the two strong hands of the *dipper*—a skilled workman—who takes up in it so much pulp suspended in water as his



Drawn by Harry Furniss.

SIR W. V. HARCOURT.

From "The Salisbury Parliament."

experience tells him is sufficient for a sheet of paper. This he shakes gently until the water is drained off and the pulp spread evenly upon the wire in the form of a sheet. He then removes the deckle and shoves the mold along a board placed for that purpose on the top of the vat, to the *coucher*—



Drawn by Linley Sambourne—From *Punch*.

“DO TH NOT A ‘MEETING’ LIKE THIS MAKE AMENDS?”

DUKE OF W-STM-NST-R (as they come out of the hall, Chester): “Excellent speech, sir! So very kind of you to come!” MR. G.—“Don’t mention it, Duke. If there’s one thing I like more than another, it’s a non-political meeting!”

another workman — who, with great skill and care, gradually inclines the mold to a piece of felt or woolen cloth, laid flat to receive the still soft sheet of pulp, which he gently deposits upon it, and returns the mold to the dipper to be again used. The dipper lays, alternately, a sheet and a felt until a *post*—six quires—is piled up, the felt absorbing a portion of the moisture which remains.

After completing the processes described, the sheets are put in a screw press in their primitive state to force out the large quantity of water remaining; this pressure hardens and solidifies the paper and smooths the swells and hollows caused by the wires. The sheets are afterward taken out and hung up in small lots to dry, after which they are taken down and sized and again hung up to dry, and, when seasoned, again passed through a stronger pressure to get rid of any superfluous size. The paper is then transferred to lofts to dry, care being taken to regulate the temperature and the admission of air. After three or four days it is taken down, examined, finished and again subjected to still greater pressure, the sheets being turned often while this is being done, so that the smoothing may be uniform.

At present there are many qualities of handmade paper and machine-made imitations thereof, more or less desirable for the purposes intended, and to which some of us could refer in a very uncomplimentary manner, at least in so far as the printing quality of the stock can be considered.

TYMPAN FOR WORKING HANDMADE PAPER.

Ordinarily, when a sharp, clear and light impression is desired on the printed sheet, we select a very firm hard-packing, and we are sure to get the result sought. In the case of handmade or rough antique papers, we must not make up a tympan of that sort, but rather one fairly solid, yet with considerable “give,” or (if I may use the term) “elasticity” to its surface. By this I do not mean that the make-up shall be “soft,” in a technical sense,

but that it shall have its *under sheets* of a *softer quality* of paper than that used for strictly hard-packing. Not only should this be done, but an *extra sheet* may wisely be added to that usually carried on the tympan, in order that the inequalities—thick and thin portions—of the paper may be sufficiently brought to the face of the form so as to secure a *solid impress of the color* in every interstice.

No surprise need be expressed if a second additional sheet is carried on such a tympan for the “give” in its make-up, and on the soft, uneven texture of the handmade paper, will correct whatever seemingly detrimental motion may arise in the movements of the bed and cylinder. There never was a press made that could not stand an extra sheet to the perfect tympan; *but* there is a sensible limit to even this allowance of packing. However, do not fear any special fault if you cannot print on handmade paper without showing considerable indentation on the reverse side of the sheet, for good printing on handmade paper *ought* from necessity and propriety to show it.

KIND OF ROLLERS AND INK TO USE.

Now, here are two essentials of the first magnitude, and unless they are obtainable, and put in use, too, attempts to execute clean work and have a full color will be next to folly. Of this fact the writer has had the best of evidence to confirm him in this belief, and this convincing evidence was lately furnished in the pressroom of one of the prominent printers of New York. Hard and lifeless rollers and ink far too strong were in use, and the most deplorable kind of presswork was the consequence. Of course it was either a case of inexperience in printing on handmade paper, or else it was parsimoniousness in what was necessary for the production of good work. The rollers should be of superior composition, and fleshy to the touch, and set as lightly as possible, so that in coating the form with ink they cannot press down upon the shanks of the letters and daub these with ink to such a degree as to smudge the paper when the impression is being taken.

The ink should be “short”—a medium strong half-tone is best; this grade should also have as much strength in color as possible, because the peculiar texture of the paper acts as an absorbent, and if the quality of the ink is inferior the color will necessarily become impoverished as it dries into the stock. An ink of any color, such as is here recommended, will cover smoothly and leave the form freely, and be imparted to the paper in a clear and sharp manner.

HOW TO REGISTER DECKLE EDGES.

This possibility has proved to be a stumbling block to many, no doubt; while many have been

compelled to trim off one or two sides of the paper in order to get rid of the ragged edges difficulty and thus secure two straight sides for the feed-gauges.

Perhaps the only certain way to get absolute register where the irregular edges are to be maintained, is by "pointing" the sheets. Of course this is not practicable on every printing press. But where perfect register must be had this method is recommended above all others. However, fairly good register on deckle edges can be obtained on either platen or cylinder press by following what is here set down.

On the platen machine use pica reglet gauges of about two inches in length, with a piece of manila paper pasted over these to keep the sheets from working under. Let the take-off grippers be evenly adjusted; run the press slowly, and feed



THE AWAKENING OF THE DRAMA.
Drawn by Harry O. Landers.

the sheets up to the gauges a trifle strong, so as to "dull" the very fine deckle edges. In turning the sheet for backing up, mark the gauge points of contact on the *last* sheet; raise and fasten these again on the tympan where they will touch the sheet on the very *same places* for the second feeding. The same manner of feeding must be followed in this case as on the first side.

To register deckle edge paper on cylinder presses the sheets should be fed to the gauges with *uniform touch and pressure*, so as to turn over, *to a slight degree*, the *very thin* portions of the deckle marks. Set the feed gauges so that the sheet will be properly supported along the front edge by the steel rests in the feed board, and do not attempt to take too much margin under the grippers, lest they throw the sheets "foul." The sheet should be carried from the feed board in as *straight* a manner as the paper will permit, so that the sheets may not drag on the side gauge. The side gauge should have a smooth *flat* face (no bodkin or small round-shaped device) so that the edges may be "dulled" equally with those coming in contact with the front gauges. This gauge should be set so as to be a trifle *above* the middle of the sheet when on

the feed board, and be handy to feed to when it is made fast on the feeder's side of the board to back up the sheet against.

As on the platen press, mark the exact location of the *front* and *side gauges* on the *last sheet run* on the first side printed, and afterward move the gauges for the second side so that they will be *opposite* the places on the marked sheet, and thus be fed to the very same edges. If this is done there can be little doubt about the possibility of securing a fairly correct register.

BRITISH TECHNICAL SCHOOLS FOR PRINTERS.*

BY G. F. STEWART.

IN responding to the invitation of the editor of THE INLAND PRINTER to give an outline of the working of the existing technical schools for printers in Great Britain, it will be necessary to remark at the outset that technical instruction here is conveyed by two kinds of bodies — each independent of the other, and working in different ways. These are — first, technological institutions, or science and art schools; and, secondly, associations of the workmen themselves, in some cases working in harmony with the employers for that purpose, joint committees of masters and men often meeting with the greatest cordiality in this work. These technical associations are quite distinct and separate from the trade unions, though workmen who are members of the technical society are mostly members of the trade union. It will be my pleasant duty in what follows to try and describe briefly the way in which these bodies work, how they are controlled, stimulated, and directed.

Technical education in Great Britain, so far as printers are concerned, may be said to be just about ten years old. At least before that it was scarcely ever heard of, the popular delusion being that apprentices were taught all they required to know in the printing office. About the time referred to, however, considerable interest in the subject was aroused, and many of the schools of science and technology in our large towns established classes for instruction in typography. Most of these bodies have been induced to continue and extend this branch of their teaching, and while they have done good and useful work, they have not, considering the splendid endowments possessed by some of them, done anything like what some of our more sanguine spirits expected they would.

About eight years ago a proposal was mooted among some leading printers to form an association having for its objects the advancement of printing, the interchange of progressive ideas about the craft, and for the higher education, technically and otherwise, of printers. This idea was favorably

*One of six essays offered in competition at the suggestion of THE INLAND PRINTER to the Rockford Printers' Technical Club, of Rockford, Illinois.

taken up in various towns, in some enthusiastically, the result being the launching of the British Typographia. This was intended to be an association having a central controlling executive, and an unlimited number of branches. But though a strong and influential executive was formed (on paper!), inherent delicacy of constitution, or some other reason, brought the parent body to an untimely end, for it was scarcely ever heard of after its formation. But the branches did not seem to miss their parent, whose chief duty, indeed, during the

year or two of its nominal existence, was thought by some of its critics to be the exaction of a capitation grant. After a little time they ceased



THE HARE AND THE TORTOISE.

calling themselves branches of the British Typographia, simply adopting the title, "Typographia," with the local name prefixed. Deprived of their nominal head each society pursued its own course, and with varying results. They mostly have survived, and the ideas they embodied have crystallized into societies with different names, with no visible connection, yet all working in slightly different ways to the same end. Though the instruction given in each district may vary a little in accordance with local requirements, yet the prescribed course of study for the examinations of the City and Guilds of London Institute keeps it within reasonable and uniform limits.

The work of these societies is not confined strictly to the discussion of severely technical subjects. Recognizing that the culture of printers cannot be too broad, papers and lectures are received and welcomed on literary subjects, on social and educational as well as scientific questions. But the questions at issue between capital and labor are left out of the typographia meeting place, though occasionally in the heat of discussion they may be introduced. I have known an influential employer on one of these occasions advocate views of his own which were utterly distasteful and obnoxious to nine-tenths of his audience. But in general the good sense of the majority has been sufficient to discountenance the introduction of such topics.

The technical classes were from the outset recognized as the chief work of the typographia. Some of the societies were a little time in getting these into working order, and some had great difficulty in keeping them going when started. But at present those societies which have the best equipped classes are those which are most successful in every way.

The greatest difficulty in the establishment and maintenance of the classes was, of course, that of ways and means. Indeed, this was the rock on which some societies came to grief. Annual subscriptions are always a precarious source of revenue, and the subscriptions of ordinary members, journeymen and apprentices, were so small that extraneous help was necessary if useful and continuous teaching was to be assured. In many cases the employers interested came forward handsomely, and to take the Edinburgh Typographia as an example (as it has been the model for many similar societies), they subscribed during the second year of its existence sufficient to provide for it a small printing office, which has since been found of im-

NEWSPAPER SKETCH BY HORACE TAYLOR.
Courtesy of the *Chicago Times-Herald*.



mense use in the work of practical teaching. It was, of course, recognized from the outset that this plant was only to be used for teaching purposes, and that no

outside work was to be attempted with it. In all societies possessing printing material, I believe this has been loyally kept in view.

Valuable adjuncts in the work of some societies are the reading room and library (not taken advantage of, I am sorry to say, so much as they should be), where trade journals and the standard works on typography may be consulted. In this respect, probably the best equipped teaching body this side of the Atlantic is the St. Bride's Technical Institute, in London, which is fortunate in possessing the valuable technical library collected by the late William Blades.

Within a year or two back, a good deal of money has been devoted by the government to the

purposes of technical education. This has been put under the control of the various county councils and kindred bodies throughout the country, and many of the technical schools for printers have secured a moiety of this money. Indeed, it is unquestionable that but for these grants some of the classes could not have been carried on. The London county council has been liberal in this way, as has the Edinburgh town council (recognizing the importance of Edinburgh as the second book-producing center in the kingdom). Many other corporations have

done likewise, and have benefited these institutions not only by the gift of money, but also by the increased importance which



NEWSPAPER SKETCH BY HORACE TAYLOR.
Courtesy of the *Chicago Times-Herald*.

such a recognition gives in the eyes of the public. It is only fair to mention that these grants have to be strictly accounted for, and must be spent in the most rigid sense on technical instruction.

But the chief controlling agent and stimulus in all the machinery for technical education in Great Britain is the City and Guilds of London Institute. This institute, founded and upheld by the wealthy merchant companies of London, is the recognized center of British technical instruction. It has three London technological colleges under its control, and holds examinations every year in all the large centers of the kingdom, using, of course, for that purpose the machinery of the many science schools throughout the country. The programme for 1895-96 provides for examinations being held in sixty-three different subjects, in all departments of industry—typography, of course, occupying the prominent place its importance in the economy of the nation deserves. The examiners are all practical men, and their names are of sufficient weight and unimpeachable authority. There are thirty-one recognized teachers of typography scattered all over the larger centers, whose pupils are admitted to competition for the certificates and medals offered by the institute. Two grades of examination are recognized—an ordinary and an honors grade; and silver and bronze medals and first and

second class certificates are awarded to the successful candidates. Candidates for the honors grade must have passed previously in an ordinary examination. Each society or technical school usually offers other prizes to its own students, either to be competed for independently or in connection with the guild's examination. The silver medals in the honors examination are only got after a very severe and sifting competition. From the high and authoritative position of the City and Guilds of London Institute, the possession of its medals and certificates has a distinct and tangible value, and, as the examination is practical as well as theoretical, it is proof that the holder of these not only knows how to do his work but has actually done it. In the former years of only theoretical examinations, objection was taken to these from the fact that candidates who had no practical training at all actually secured honors certificates and medals, but now a practical examination of five hours has put a stop to that.

Though much good has been done by these technical classes, many of our more enterprising and eager enthusiasts for typographical education are anxious for further advance. The instructors are

engaged during the day at their ordinary work of setting type or reading proof or supervising machines. The question has therefore been mooted: Is it right to ask men thus occupied in exhausting labor during the day to engage after hours in the arduous work of teaching? They get a small salary, say £12 or £15 per session, which is, indeed, all in present circumstances that can be paid. But would not teachers whose only occupation is conveying instruction be more likely to be successful in their work of turning out thoroughly equipped printers? These and such like are the questions likely to engage our attention during the next few years. The answers will depend greatly on the question of ways and means. The present system has done splendid work, but if it can be improved on we will hail with pleasure the dawn of the new era. In concluding this article it would be ungrateful



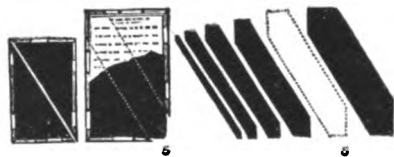
to pass over the work of the trade journals, as both leading and stimulating the work of technical instruction. We have many splendid trade journals on this side of the Atlantic, and sure I am that the consistent and persistent advocacy of the claims of technical education by such a journal as the *British Printer* (only to mention one among many) has done much to uplift our craft out of the dull lethargy into which it had fallen.

Written for THE INLAND PRINTER.

MOUNTING ELECTROTYPES.*

BY F. J. HENRY.

NO plate can be expected to give satisfaction on the press unless it shall be properly mounted and on a base suitable for the work. Iron and brass are the best materials for bases, and are frequently used in making the well known "patent blocks" in general use for mounting plates for books and papers where there is very little variation in size from year to year. Such blocks are, however, too expensive for use on any but special work. There is an iron block, called the "Twin Clamp Stereo Block," made and quite extensively used in England. The catches are solid on the block, which is divided diagonally as shown in the cut; the wedge-shaped pieces may be separated, changing the size, by inserting one of the pieces shown at the right of the cut; near the left a block is shown enlarged by the use of the piece marked 5. The operation of locking the form secures the plate to the block. With these blocks the plate may be readily removed in case it should be deemed necessary to put an underlay between the plate and the base. Being adjustable, they can be fitted to plates of almost any size and seem to be especially adapted for use in printing half-tone plates and other engravings.



Next to iron come blocks made of electrotype or stereotype metal. On high-grade work, such as the *Century Magazine*, cuts that are to be used in a form with type are mounted on solid metal, thereby avoiding any possibility of the cut settling when in the electrotyper's press. Cuts may be fastened to metal bases with screws, or, if the margin is too small to permit the use of screws, may be soldered along the edges by means of the soldering copper or a blow pipe. It is not necessary that the plate shall be solid with the base when a cut is to be used only to mold from. If to be used for printing, the plate should be securely fastened, which it may be by what is called "sweating" them together. This

is done as follows: Select a piece of metal of sufficient thickness to allow for dressing the back after mounting and a little larger than the plate; clean the back of the plate with sandpaper or a file until the surface is bright; lay the plate and base on a hot iron plate, and when they become sufficiently heated to melt bismuth solder, the surface of each must be covered with solder by rubbing a stick of it on the surfaces to be joined. Place the plate in position on the base, and put in a press or under a weight sufficient to press out the surplus solder; allow to cool; then dress the plate to thickness and size required. Bismuth solder is composed of 3 parts bismuth, 3 parts lead, 1½ parts tin, melted together. For convenience of use, pour on a cold smooth stone or iron plate in thin sticks. In order that the metals may be thoroughly mixed it is well to remelt two or three times. Bismuth costs about \$2.50 per pound, so the bits of solder should be saved, remelted and run into sticks as before.

In some foundries it is customary to mount in this way all plates which go on metal bases, but the more general practice is to place the finished electro in a suitable casting-box, with or without cores, which can be heated in a metal pot until the back of the electro becomes sufficiently softened to secure adhesion, when the metal is poured on the plate to make the whole solid and thick enough to be dressed to proper thickness. Years ago there were casting-boxes so made that the base could be cast directly on the tinned shell. This method was quite simple to work, but did not prove satisfactory owing to the impossibility of properly straightening out the inequalities of surface almost sure to result from the pouring on of the metal.

All-metal cuts being the most desirable, many efforts have been made to devise a method for producing them cheaply, and by making the base very light also reduce the cost of transportation. This feature has been carried to such a point that some of the bases now on the market are so light that they are barely strong enough to withstand the pressure used in printing. Woe to any electrotyper who attempts to mold a form containing one of them. A few years ago there were bases made with pieces of steel or cast iron put in for strengthening. Fortunately these have not been extensively used, for the man who had one to cut apart usually used up a saw and much hard language in the attempt.

Interchangeable bases have become quite popular with advertisers who sent out advertisements in sets of several plates of the same size, the expense being materially reduced by making one base answer for each plate in succession. These bases are usually of metal—some have been of iron—and the methods of fastening the plates thereon are various, each electrotyper having a way which

NOTE.—The attention of the reader is directed to the department of Notes and Queries on Electrotyping and Stereotyping, conducted by Mr. Henry on another page of this issue.—EDITOR.

he thinks, or at least claims, is the best in the market; the difference is sufficient to prevent the plates from one foundry being used on the bases from any other. Probably there will in time be more uniformity in these bases, after the expiration of some existing patents.

Something over twenty years ago there was a patent issued for a method for casting a stereotype to a wood base, and numerous other patents followed in that line. Probably the best is that for casting the bases with cores of wood entirely surrounded, except at the ends, with metal; such bases are very light and, though pine wood be used for the cores, are strong enough to withstand the pressure necessary in making electrotype molds. Below is a section of one of the bases cast of suit-



able thickness to be used for mounting a plate, showing the wood filling and the thickness of the surrounding metal. Plates may be secured to these bases by sweating them on, or, where there is room, may be fastened by nails and screws same as on an all-wood block.

The material generally used for mounting plates is wood, the practice being to use cherry or mahogany. The wood should be clear, sound stock; any boards containing defective spots or knots should be rejected, bearing in mind that the expense of working blocking lumber is usually greater than the cost of the boards, so that, while there may be a difference of several cents per square foot between two lots, that bearing the higher price may be the cheapest in the end. The wood should be well seasoned; some use kiln-dried, but I think it is not as desirable as if seasoned in the old way. Some electrotypers carry several months' stock on hand to make sure of having the wood in proper condition for use. The majority of electrotypers do not keep a large amount planed, but dress it as needed. Some plane the wood on one side, fasten on their plates, then, after sawing out the blocks, plane the backs to make them type-high. Others plane the wood to proper thickness before putting on the plates; others plane the boards to thickness and cut blocks to size of plates before mounting. The nails generally used are $\frac{5}{8}$ of an inch long and made of Nos. 18 and 19 steel wire. The sizes of screws most used are $\frac{3}{8}$ -inch No. 2 and $\frac{1}{2}$ -inch No. 4.

Blockers are sometimes careless about driving nails; they set them down so hard as to depress the plate for a short distance around the nails, making it difficult for the printer to make the depressed parts print. It is very seldom that a

plate is delivered to the blocker straight and flat. In the operations of shaving and routing or chiseling it is almost certain to be bent to some extent; then there is a liability that the plate may be slightly sprung in blocking. When the mounted plate is laid face down on the planing machine, of course it rests on the high points, and when the back is dressed the plate is type-high to the points; when put to press the high parts soon become forced to contact with the block, making the surface uneven and below the proper height. I think the best practice is to dress the block to the proper thickness before mounting the plate; the action of the press tends to straighten the plate and improve the impression.

Solid tints and other plates which must be trimmed close, and on which there is not sufficient space for screws or nails, must be anchored to their blocks with metal. Bore holes with a 5-16-inch drill through the block, about two inches apart, and countersink them on each side; place the plate in position on the block with a sheet of wet blotter or card laid on the face, a piece of board on the card, and clamp the whole together. Heat some metal in a ladle to a red heat, and with a small ladle pour the hot metal into the holes in the block; pour in more than sufficient to fill the hole to melt the metal of the plate so the metals will be burned together. Any metal which may project above the surface of the block must be cut away. A little practice will enable a workman to determine the proper amount of metal to be poured to make the plate secure.

Insufficient attention to the matter of mounting has, I think, caused much of the trouble experienced with half-tones by electrotypers and pressmen. If photo-engravers would exercise more care in selection of wood for mounting their plates and put half-tones on only well-seasoned, firm, *hard* wood they would avoid many of the too common complaints about their work. When a block is too soft to withstand the pressure incident to molding it is not practicable to make a mold of full depth of the original, and, of course, the electrotyper will be blamed for making a shallow plate. If a half-tone must be mounted before it is sent to be electrotyped, the photo-engraver, for his own good, should see that it is put on a hard block.

RESULTS OF ADVERTISING.

Mr. Thomas M. Smith, manager of "The Record Press," New York, says: "I want to thank you for the kind and unsolicited notice your paper, THE INLAND PRINTER, gave our specimen book. We have received, up to time of writing this letter, 343 requests for copies of the brochure, accompanied in nearly every instance by 25 and 50 cents to pay for the book. These letters testify to the number of progressive printers who carefully read and peruse the columns of your esteemed journal. No other paper published in America, in my judgment, could have produced such results."



THE EIFFEL TOWER.

Specimen half-tone by
BINNEY ENGRAVING COMPANY,
195-207 S. Canal street,
Chicago.
Duplicates for sale.



[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

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THE INLAND PRINTER is issued promptly on the first 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 The 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, and no attention will be paid to postal-card requests for free samples.

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 newdealers and typefounders throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

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.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipzig, Germany. An den-
selben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

SOME NEW YEAR'S REFLECTIONS.

NEW Year's is the time for stock taking in the emporium of human emotion and endeavor. When the merchant takes time to examine carefully the value of what he has left on hand and considers what it has cost him, he often despairs of making up the loss in the few years of life that he can naturally expect to be allotted to him to make good his errors. At this time, in this year of grace, the lot of the printer is not a happy one, and, indeed, it cannot be said that the future holds

much brightness for those who have grown old in the craft working at the case. Many, it may be, have had opportunities and have thrown them away—foolishly, perhaps, and generously, but there are more who have never had opportunities and have lived frugally and in self-sacrifice, while disaster and sickness have swept away the little barrier of independence so patiently builded. Almost from the time of the father of printing, printers have been cynical; but in practical benevolence, individually and collectively—in unostentatious and helpful giving—they have been and are exemplars to the world. Indeed, they have given widely, but not as wisely. There are in all benevolent enterprises clauses deemed necessary to prevent beneficiaries receiving more than their due, and one of these clauses provides that incapacity to work alone entitles the applicant for benefits to receive aid. The practical working of this rule shows that it does injustice to all, and that it is not in keeping with modern science. A little help in time would do much, when a great deal of help a few months later could do little. There is a promising disposition on the part of employers and others toward developing some means of aid for aged and sick printers. This is a country of great resources, and it is said that it needs development. There are many printers who anticipate that age and sickness may lay them aside before they can save themselves from dependence, and who are anxious to discuss plans of colonization. The printing and newspaper interest is in sympathy with the printers. What efforts in this direction can we look for in 1896? What have our readers to say to this problem?

COLOR SENSE IN THE PRINTING ART.

PROCESS engraving has undoubtedly advanced to a higher degree of perfection in America than in any other country, although much of the contributing experiments to the sum of the results have been furnished from other countries. Much attention is now being given to the further perfection of process work in the direction of so preserving the balance of color values that by the use of three plates and three printings a very close approximation in tone and effect can be obtained to the original, in reproductions from nature or from paintings and other objects showing a variety of color. Specimens of this class of work have been shown in this magazine, and in other publications, and the process explained in outline. There is much inquiry as a natural consequence, and many of the inquiries bear evidence of misapprehension of the scope of the so-called three-color process. From a subscriber in Louisiana a communication was lately received, thus: "For some time past I have been watching the three-color work as it has appeared in your journal, with much interest. I

have always been under the impression that it was very complicated, but in one of your recent issues you say: 'In the present method the color value is in the plates.' Do you mean by this that I can have a design made, and the engraver will make them so the color effect will be brought out by the plates? My employers have asked me if this work could be done in an average equipped office not fitted for color lithographing. We have good presses and a good pressman. What color should be run first, second and third? Should any special grade of ink be used? Should each color be let dry thoroughly before running the next? Does any special kind of paper have to be used?"

Our correspondent's letter covers so many points that we reproduce it, as it gives an opportunity to answer a number of inquiries touching on some, but not all of the matters covered by it. The proper plates for producing three-color work can be obtained from any of the companies advertising in that interest, in this magazine and other trade papers. There are certain kinds of coloration for designs or illustrations which are more susceptible of reproduction than others. What these kinds are, cannot well be explained by a written explanation. Examples alone can convey the ideas with exactitude.

On the matter of printing the plates, a competent authority writes that, so far as the color is concerned, "any manufacturer of printing inks should be able to make them. They are, as near as we know, the primary colors—red, yellow and blue. They are made with an idea of transparency, the principle being that one ink lapping over the other should be transparent enough to make the combination of color. In our opinion it depends altogether upon the nature of the cut which color should be used first. Our experience has been yellow first, red next, and blue the finishing color." We have found, however, that better results can be obtained by running blue first, and red the last color. As has been stated, however, this depends altogether upon the cuts, and the best results can be demonstrated only by experiment. "As far as the drying of the colors is involved, the first color should not be allowed to become too dry before printing the second color. In case the first color should become hard, the second color will invariably creep, so we would suggest not to allow the colors to become too dry before making the second impression. As far as we know, no special kind of paper would have to be used; the best result, however, we think would be obtained by using a high-grade coated paper."

It is not out of place here to avail ourselves of a text from the above explanation in order to touch upon the value of the tintometer, a description of which has appeared in this magazine. "They are, as near as we know, the primary colors—red, blue

and yellow," says our informant, and as he has not mentioned the tintometer we take it for granted that it is not used by him. We know that when a job is begun with the ink made by a certain manufacturer that these inks must be used throughout the job. The yellow, red or blue of one manufacturer is not the yellow, red or blue of another. That this result of dependence on the color-sense alone is of great hindrance and annoyance to printers we all admit. It is here that an absolute uniformity might be made possible by the use of Mr. Lovibond's device—the "tintometer." Although this instrument has been illustrated on these pages and an explanatory article written on the subject by Mr. Lovibond himself, we find valuable matter ready to our hands in the "Letters to My Internes" of Dr. Casey A. Wood, the celebrated ophthalmologist, whose illustrated articles on the eyesight of printers ran through a number of issues of THE INLAND PRINTER and were extensively copied into the leading ophthalmological journals on this continent and elsewhere.

"One of my missions in England," writes Doctor Wood, "was to investigate the subject of the color sense. In my opinion we have, as yet, no theory that satisfactorily accounts for all the color phenomena, physiologic and pathologic, commonly met with, and I hoped to find light upon this obscure matter in the work of Mr. Lovibond, of Salisbury, who has been engaged in investigating color values and 'chromometry' for twenty years past. I have long felt the absurdity of scientific men using such terms as 'canary yellow,' 'magenta,' 'grass green,' 'Prussian blue,' etc., as their most definite expression of a color sensation. In his search for universal color standards, Mr. Lovibond was confronted with the difficulty of finding a *pure* white, but at last settled upon a compressed surface of finely powdered lime sulphate as giving the nearest approach to white. When colors are viewed through a tube or box, from which all light is excluded, the slightest difference between them can be readily observed if the colored objects be uniformly illuminated. This, the principle of Chribret's chromophotometer, enables the observer to add, in Mr. Lovibond's instrument, uniformly graduated yellow, red and blue tinted test glasses to the white side of the apparatus until it exactly resembles the colored object under examination. When both objects appear exactly alike, the glasses added to the white side are the color measure of the color or shade under examination. The result is always given in, and every color can be resolved into, terms of red, blue and yellow—according to the Lovibond scale. Thus a colored powder is found to be composed of 1.4 standard units of red, 0.9 standard units of blue and of yellow 3.7 units, or a certain fluid (beer, drinking water, oil) is found to be 0.8 red and 0.5 yellow."

WORD-DIVIDING AND JUSTIFICATION.

SOME of the newspapers and some trade journals have been discussing the merits of abolishing the justification of lines of type by spacing out. It has been urged that as blank verse in no way disfigures a page, that prose composed in the same way would present quite as fair an appearance. The *Home Journal*, of New York, states that *Liberty* has been printed for over a year with this style of justification, and goes on to say:

“The compositor, as he sets the line, places a three-em space (a piece of metal of given thickness) after each word. When as he approaches the end of the line, he finds that there is not sufficient room for an additional word or syllable, he fills the line by increasing the size of the spaces between the words, thus forcing the last letter of the last word to the end of the line, in consequence of which the reading-matter presents as straight an edge at its right side as at its left. Such is the present method. By the proposed method, however, when the compositor finds that there is no room in the line for an additional word or syllable, he quickly fills out the line at the end with little blocks of metal known to the printer as “quads,” instead of increasing the spaces between the words. The result of this is the uneven edge at the right and the perfectly uniform spacing which this paragraph shows.

“In behalf of the new method the following advantages are claimed: that there is a gain æsthetically in the increased beauty of the page due to the abolition of unequal spacing, the relief that the eye finds in lines of unequal length, and the greater ease with which it passes from one line to another; and that there is a vast gain economically in the saving of time and labor effected both in the setting and the distributing of the type; in the consequent cheapening of newspapers, periodicals and books; in the competition which it offers to the typesetting machines, forcing their proprietors to rent them on more reasonable terms; in opening avenues of employment for printers whom the machines displace; and in the liberation of

skilled labor for employment in higher capacities by so simplifying the work of ordinary typesetting that unskilled or less skilled labor can easily perform it.”

In this connection it is curious and interesting to note the plan suggested by the late Jacob Van Duzer in these columns some years ago. This being the idea of abolishing all rules of word-dividing and letting the words be split without regard to rules or precedent, and without the use of hyphens to mark the division.

AN APPRENTICES' DEPARTMENT.

AMONG the marks of appreciation which this magazine receives from its readers not the least valued and helpful are suggestions toward making it more useful, interesting and profitable. While many of these suggestions have been adopted with benefit to all, some have not been found practical. It has been moved that an apprentices' department in these columns would be of incalculable benefit to young men learning the printing trade. While this idea bears evidence on its face that it is in the right direction, a closer examination of the matter published in these columns and a more intimate acquaintance with the needs of the trade will show that the thoughtful apprentice will find *THE INLAND PRINTER* much more valuable to him as it is than if its space were given up to articles telling of things he already knows.

Written for *THE INLAND PRINTER*.

PUNCTUATION — THE COMMA.

NO. III.—BY F. HORACE TEALL.

ONE very common rule is Gould Brown's first one, “A simple sentence does not, in general, admit the comma.” It is true as far as it goes, but that is not very far, because “in general” implies exceptions that are nowhere clearly defined, and because some people, Gould Brown being one of them, do not fully apprehend the difference between simple and compound sentences. One of Brown's examples of a commaless simple sentence is, “Theology has not hesitated to make or support a doctrine by the position of a comma.” His second rule prescribes the use of commas between the simple members of a compound sentence, and three exceptions are made, each exemplified by sentences that are not compound, even by his own ruling, such as “Honest poverty is better than wealthy fraud.” His definition, in another part of the same book, is, “A compound sentence is a sentence which consists of two or more simple ones either expressly or tacitly connected.” In the example cited above there is nothing to meet the requirement of this definition; and Brown himself gives us reasonable objection to a possible plea of

ellipsis when he says, "To the supplying of useless words, if we admit the principle, there may be no end; and the notion that conjunctions join sentences only, opens a wide door for it."

Typical simple sentences never properly admit a comma, unless we except such a use as that after the word *only* in the sentence just above this one, where its use is really anomalous, though in keeping with a common practice of placing a comma before a verb following a long nominative. We are not told how long the nominative should be, and the writer has seen very little in print that showed reasonable discrimination. In the sentence quoted the comma clearly enforces at sight the fact that *only* modifies the preceding and not the following words; but the task of selecting all such possible occasions and marking them in this way must be exceedingly burdensome, and may better be left without formal prescription, to say the least. Such use of the comma will never be allowed by the present writer in his own work, but he will not criticise others for it.

Proper use of commas must depend upon the facts of expression rather than upon the simple or compound nature of the sentence. Wilson's "Treatise on Punctuation" has much bad pointing in it, if common sense is to be the test. Thus: "Punctuation . . . is the art of dividing a literary composition into sentences, and parts of sentences, by means of points." "It must be admitted, that from the press are issued many books, grossly erroneous in sentential marks." (What are sentential marks? He means punctuating marks.) Wilson seems to make it a rule to use a comma before *that* as in the preceding sentence, and to apply that rule consistently. It is a very unreasonable practice. "Two words, belonging to the same part of speech, or used as such." All the commas in these quotations are wrong, because the connection of the words is too close to admit pointing, and because they pervert or obscure the sense.

We may exemplify the difference between close connection and the least disjuncture as follows:

He went because he was told to go.

Brown's daughter Mary did it.

Smith's wife Jane testified against him.

The imperfect tense has three distinct forms corresponding to those of the present tense.—*Bullions*.

He did not go, because he was not told to.

Brown's daughter, Mary, did it.

Smith's wife, Jane, testified against him.

The imperfect tense has three distinct forms, corresponding to those of the present tense.

The first sentence is a mere assertion of a reason for action, while the fifth makes two assertions—that he did not go, and that it was so for a certain reason. The second and third sentences mean a particular one of a number of daughters

and wives, while the pointing in the sixth and seventh marks the fact that there is only one daughter and one wife. Bullions's saying as cited in the first instance implies more than three forms, and the correctly pointed sentence restricts the number to three.

When there is no break in sense no comma should be used, unless necessary for clearness of expression.

It is seldom necessary to use such an exceptional comma.

Any form of expression that turns aside from the continuous idea in any way necessitates pointing. Many rules have been made, as we have seen, for the pointing of such expressions, but the one proper and sufficient reason for the use of commas is always that which we have given. It seems not unlikely that exemplification will show the various proper uses of commas better than any long collection of rules would, especially as those rules would have to be, as they are in all other writings on the subject, mere statements of detail. Nevertheless, the occasions for use of commas may be summarized, so as to meet the natural demand for specification. They are:

1. When the conjunction is omitted between two words where it would ordinarily be used.

We are fearfully, wonderfully made.

2. Before and after a word or a group of words inserted independently, or so that the rest of the sentence would be grammatically complete without them.

Punctuation, like other matters, should be governed by common sense.

Commas, therefore, should not be used without reason. Authors, not printers, should punctuate their writing. All printers, however, should know how to punctuate.

3. After a word or group of words independently beginning a sentence.

Fortunately, our best writers do not neglect such details. If their ideas do not always agree, they always have reason.

Referring to your note of the 10th inst., I would say, etc. Mr. Printer, be careful to follow copy.

4. After each but the last of a series of words or phrases each of which has the same connection with what follows.

Writers, printers, and teachers should know our language better than they do.

Plain, well-punctuated, and otherwise carefully prepared manuscript is desirable.

Legibility of writing, careful punctuation, and strict attention to all details in preparation of copy should not be neglected by writers for the press.

It is a singular fact that many printers omit the comma before the last of such a series, though there is no plainer occasion for its use. All authorities prescribe such use of the comma, and the weight of custom, as well as common sense, favors

it. Quackenbos even goes so far as to assert that it is unphilosophical not to use a comma also after the last of a series of nominatives, just before the predicate; as, "Writers, printers, and teachers, should know," etc.

The writer believes that these specifications really cover every possible case of question, provided they be kept in mind and used for analogical determination. A book might easily be made with nothing but discussion of the various circumstances of the use of commas. Indeed, Gould Brown did write enough for a small book, but it was done by multiplying rules to such an extent that very few of them stand out really clear from others, and many of them are applicable only to specific parts of speech.

Written for THE INLAND PRINTER.

EQUIPMENT FOR PROCESS ENGRAVING.

NO. III.—BY H. JENKINS.

CHEMICALS.

THE chemicals required for making the collodion negatives and for the etching operations are as follows:

Alcohol (grain).	Iron sulphate (ferrous).
Alcohol (wood).	Iron perchloride.
Ether (sulphuric).	Potassium permanganate.
Gun cotton.	Iodine.
Ammonium iodide.	Silver nitrate.
Cadmium iodide.	Turpentine.
Potassium iodide.	Ammonia (strong).
Potassium bromide.	Castor oil.
Potassium cyanide (fused).	Ammonium sulphide.
Ammonium bichromate.	Eosine.
Strontium chloride.	Le Page's liquid glue.
Calcium chloride.	Rubber cement.
Mercuric chloride.	Transfer etching ink.
Ammonium chloride.	Lye.
Acetic acid.	Dragon's blood.
Nitric acid (Com.).	Sodium bicarbonate.
Nitric acid (C. P.).	Absorbent cotton.
Chromic acid.	Charcoal blocks.
Copper sulphate.	

Ordinary charcoal will not answer the purpose of polishing the metal. The most suitable is that used by jewelers for soldering purposes and is obtained in blocks of about 3 by 4 inches.

To insure success most of the chemicals mentioned above should be chemically pure. They should be kept in bottles corked or stoppered to prevent evaporation or deterioration. The bottles should be plainly labeled to prevent errors when the contents are wanted for use.

SHOP ARRANGEMENT.

It is a difficult matter to prescribe a set plan for the arrangement of a photo-engraving establishment, as there is such great variation in the size and relative positions of rooms which may be selected for occupation; and as large shops require more extensive accommodations and special features

which need not enter into the equipment of smaller concerns.

There are general principles, however, which can be applied in fitting up any shop, and the

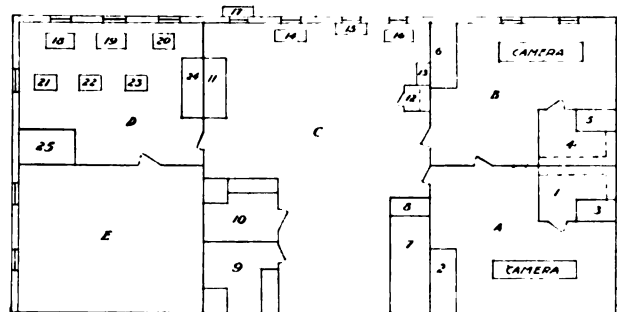


FIG. 3.

accompanying diagram is given to represent an arrangement for a shop of moderate size.

THE OPERATING ROOMS.

A is the room for the half-tone, and B for the line operating. One room is often used for two or more cameras, but it is advisable, if possible, to provide separate apartments for the cameras, thus avoiding interference of one operator with another. 1 and 4 are the darkrooms. These may be constructed with walls of ordinary flooring joined to be light-tight. They should contain sinks 3 and 5, over each of which should be placed a tap for washing the negatives. At the right of the sink there should be placed a shelf for holding the bottles of developer and other solutions. Other shelves should also be provided for holding stock solutions, and other accessories. Above the sink there should be a window containing a light of orange glass, and arranged to slide open readily at the will of the operator. If dry plates are to be developed, arrangement should be made to close up the yellow light and substitute the ruby light required for dry plate work.

The silver bath should be placed in a receptacle at the back of the darkroom, the bath holders being placed at such a level as to permit the convenient lowering of the plate into it. Above, or at one side of the silver baths, a shelf should be located upon which the plate holder can rest.

The darkroom should be of dimensions large enough to give ample room, and should be free from cracks, and openings through which light might pass. 2 and 6 are benches for holding negative racks and other articles.

The location of the cameras should be such as to be convenient to the darkroom, and they should be swung at a height to be most convenient for the operator to manipulate.

The illumination of the copy is an important factor in producing negatives, and provision should be made for obtaining the best facilities. The light can be obtained either from a skylight, or by

means of electric lamps. In many shops both means are provided, the light being obtained from the skylight during the bright hours of the day, and from the lamps at other times. The skylight should be as large as convenient, to furnish an ample volume of light. The lamps should be arc lamps, and should be swung, one on each side of the camera stand, near the copy board, in such a manner that they may be readily raised or lowered. They may, if desired, be arranged with movable stands, instead of being swung. Two lamps

for holding glass and other articles. 9 and 10 are rooms for sensitizing metal, one being designed for line and one for half-tone work. They should be furnished with benches, shelving, and gas stoves. The illumination should be subdued, to prevent the action of light on the plates before printing, but not to such an extent as is necessary for the dark-rooms for negative making.

The construction, arrangement, and care of these rooms should be such as to prevent the accumulation of dust, which will cause spots in the coating of the plates. This remark will also apply to the darkrooms, 1 and 4.

In the room used for coating the line plates a bench and slab may be provided for rolling up the plates. 11 is a bench for general purposes, such as cutting zinc upon, holding negatives for printing, etc. 12 is the powder box to contain the dragon's blood for the line etchings. In some shops an open box is used, but it is better to have a closet built around it to prevent the powder from being carried about the room. 13 is a bench for a gas stove for burning in the plates. 14 and 16 are etching tubs, placed near the windows, to obtain ample light. 15 is a sink or a bench to hold a tray of water to rinse the plates after etching.

17 is a shelf placed outside of the window for printing by daylight. An electric lamp should also be provided for the printing.

THE FINISHING ROOM.

D is the finishing room in which numbers 18 to 23 represent the several machines. 24 and 25 are benches for mounting the plates upon, for holding tools, material, etc.

The machinery should be operated from a line of shafting which should be provided with belt shifters, that any machine may be started or stopped as desired. If the building is equipped with a power plant the shafting may be operated by a belt running from some other line. If the place is not thus equipped the power may be obtained from a gas engine or electric motor.

E represents the office.

In large establishments the half-tone etching is often done in a room separate from that used for line etching, but such an arrangement need not be considered as necessary.

In selecting a location for a shop it is important to obtain one where there will be an ample supply



Courtesy of the Chicago "Times-Herald."

A COUNTRY VISITOR IN THE CITY.

Drawn by Horace Taylor.

should be used, as a more uniform illumination can be obtained from two than from one, and reflections are avoided. The lamps should be wired to burn independently of each other, and the current furnished should be uniform, to prevent, as far as possible, flickering and variation in the intensity of the light. Reflectors are generally used to concentrate the light on the copy, and are of various forms. One can be made readily from an oblong piece of tin, by bending it to make its section semi-circular, the edges being bent to fit around the sides of the lamp. The inner surface may be painted white, or, better, etched off with nitric acid, which will prevent reflections being cast on the copy.

A shelf should be built outside of one of the windows to give facilities for sunning the silver bath. A gas stove should be placed on one of the benches, for evaporating the bath, heating negatives, etc.

ETCHING ROOM.

C is the etching room, which for convenience is located next to the operating rooms. 7 is a sink of ample capacity where the metal may be polished, glass washed, and negatives turned. 8 is a shelf

of running water at all times and where there are a number of windows, as it is desirable to have plenty of light.

In fitting up the shop economy should sometimes be sacrificed to completeness and convenience, as future results may at times justify an outlay which might at first seem to be extravagant.

The above description is intended to give only general directions for the shop arrangement. Special situations will require various departures.

(To be continued.)

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

DURING the month some twenty patents of interest to printers were granted, this being about the average number per month for the past year.

Previous letters have described the peculiar kind of press invented by William C. Wendte, of Boston, Massachusetts. Upon a recent issue day he was granted three addi-

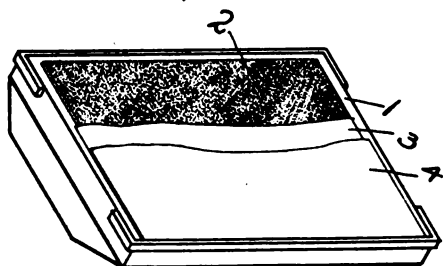


FIG. 1.

tional patents covering various improved designs of grippers for use in his press to make the same more efficient in use.

Two patents were taken out by Edward P. Sheldon, of Brooklyn, New York, on bed motions for cylinder printing machines, both being assigned to Robert Hoe and others, of New York city. The particular feature forming the subject of the inventions is the gearing for smoothly reversing the bed with the least possible jarring or loss of time.

In one form the moving bed has a hanger provided at each end with an engaging hole; a reciprocated head carries a sliding bolt, and the bolt is caused to enter the holes alternately to control the reversing operation of the bed at the end of its opposite strokes. In the other form the bed is provided at opposite ends with yokes with which a revolving reversing crank alternately engages while the yokes and crank pin are moving at like speeds of travel.

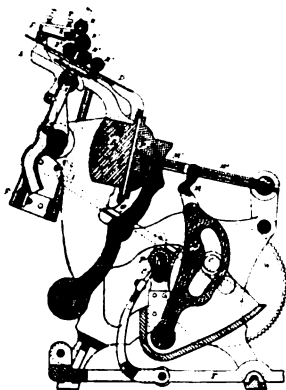


FIG. 2.

A new platen for printing presses, job or cylinder, is shown in Fig. 1, which illustrates an invention of Melvin L. Seavery, of Boston, Massachusetts. The object is to produce a platen with which a uniform impression can be obtained without the necessity of a "make-ready" or previous preparation of the platen, impression cylinder or type. Beneath

the covering of the platen is a surface or bed formed of the ends of fixed, independently yielding and elastic wires or bristles. The surface can accommodate itself to all irregularities in the type and to varying thicknesses of the material being printed. These bristles may be of any of the forms shown. Fig. 2 shows a central, vertical section through a "Peerless" press containing improved features invented by Henry Johnson, of New York city. The three black rollers resting on the inking disk are the usual form rollers. Overlapping the upper edge of the disk is a pivoted ink fountain with a train of distributing rolls, the middle one of composition and the large one of metal. The fountain and rolls rest upon an adjustable stop and freely give way to permit the form rollers to pass thereunder. With this arrangement it is claimed that the ink is uniformly applied to the disk and the type.

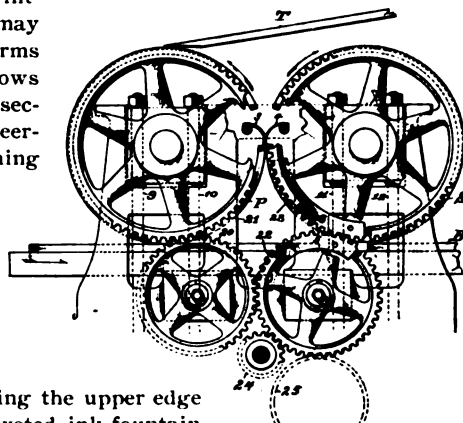


FIG. 3.

An American patent covering means for inking the form-inking rollers in platen printing presses was granted to Max Rockstroh, of Planen, Germany. The rollers are inked while in a position above the form and also while below the form, in order that the ink may be more thoroughly and evenly applied. Two or more rollers are borne by the ink roller carriage, and one or more of the rollers are automatically locked out of contact with the form during the upward and downward movement of the latter.

George F. Read, of Brooklyn, was the inventor of a double cylinder perfecting machine, shown in Fig. 3, the

patent therefor having been assigned to Robert Hoe & Co., of New York city. The invention relates to sheet perfecting machines in which two impression cylinders continuously revolving in opposite directions cooperate with a reciprocating type bed, each cylinder printing during its second revolution and so rising and falling with respect to the passing bed beneath that, while one cylinder is down the other is up. To prevent the shifting of the first cylinder with relation to the second at the time it is raised and the sheet is being transferred, the driving wheels are provided with registering segments of greater pitch radii than the wheels.

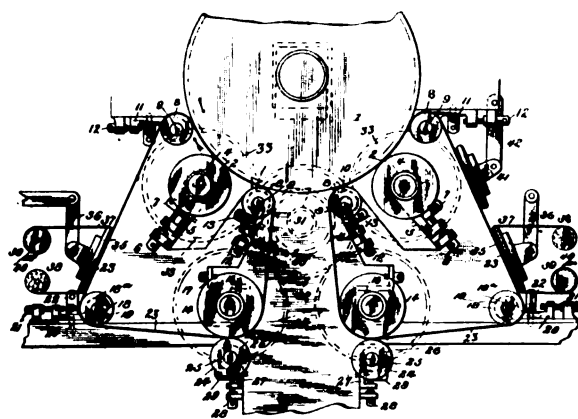


FIG. 4.

Judah T. Robertson, of New York, invented the automatic wiper and polisher for plate printing presses, shown in

Fig. 4. His idea is to draw the polishing belts over the plates in such a way that the ink will not be wiped out of the engraved lines. At the point where the greatest wiping action is to take place a roller forces the belt firmly against the plate. From this point the belt is held in contact with the plate for some distance each way and then it is gradually led away. The belt moves in a direction opposite to the travel of the plate and suitable means are employed to keep the same clean and smooth.

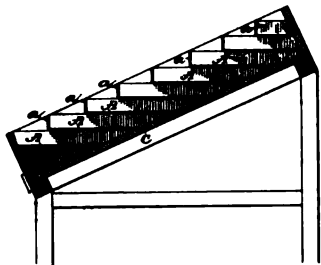


FIG. 5.

from the same in the usual manner. The gelatinous coating containing the lines, dots or stipples of an ordinary steel engraving, a picture printed from the compound negative will reproduce the same perfectly.

The type case, shown in Fig. 5, was patented jointly to Louis Tesson and Joseph E. Genereux, of Springfield, Massachusetts. The object of the invention is to reduce the size of the case without diminishing its capacity. The tray is

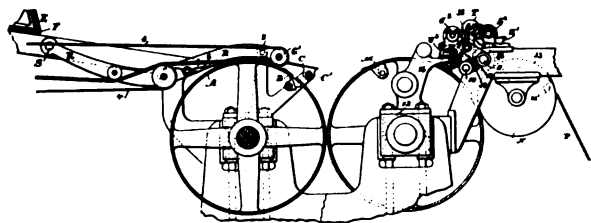


FIG. 6.

divided into overlapping, inclined type compartments. The labor of the compositor will be reduced, because his hand will not have to travel back and forth over such long distances as with the old form of case.

Another patent to the veteran inventor, Walter Scott, of Plainfield, New Jersey, covers the printing press shown in

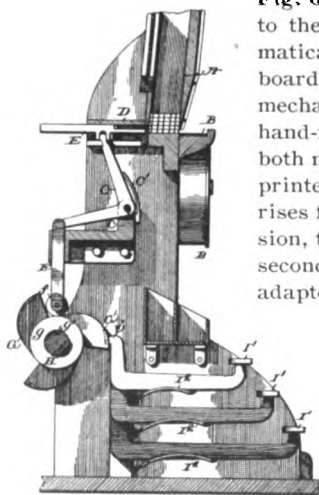


FIG. 7.

Fig. 6. The present invention relates to the feeding in of the sheets automatically from a web beneath the feed board, so that the automatic feeding mechanism is out of the way of the hand-feeding devices, and either one or both may be used simultaneously. The printed sheet is carried away as it rises from receiving the second impression, thus leaving the upper part of the second impression cylinder free and adapted to the oiling rolls that are made use of to prevent the "offset" of the ink from the freshly printed sheet.

Three patents were granted to Paul F. Cox, of Chicago, all being assigned to the Cox Typesetting Machine Company, of same place. Two of the inventions covered thereby

are shown in Figs. 7 and 8. The former shows the ejecting mechanism for a typesetting machine. The mechanism for ejecting the type from the holder is normally locked. When the key is depressed the mechanism is released and the type is ejected. The other cut shows portions of the type dis-

tributer used. Types of two or more fonts may be simultaneously distributed by one machine at a single operation. Test plates are used for both series of type channels, and the plates in each series are successively registered with the corresponding channels so that the distribution of the types of different forms takes place simultaneously.

The composing stick shown in Fig. 9 was invented by Frederick W. Feldman, of Washington, Illinois, a nineteenth interest in the same being assigned to Clarence E. Davis, of the same place. It includes a novel construction of the slide or knee, and the means for holding it in the adjusted position, and also an attachable face plate, marked D, designed to narrow the measure of the stick a definite number of points without moving the knee.

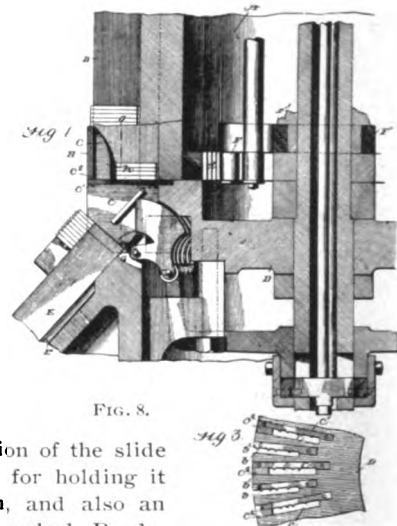


FIG. 8.

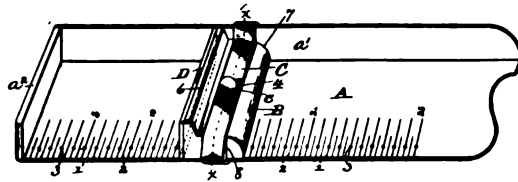


FIG. 9.

Design patents covering fonts of type were also granted to Messrs. Schraubstadter, of St. Louis, Missouri, and Herman Ihlenburg, of Philadelphia, Pennsylvania, the latter being assigned to the American Typefounders' Company,

A B C D E E F F G H
I J K L 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
\$ £ , . - ' ! ? , &
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

FIG. 10.

of Newark, New Jersey. The last cut shows the font designed by Mr. Schraubstadter. This one was selected because it shows more marked characteristics than do the others.

AN OKLAHOMA SOCIETY NOTE.—Tom Harris announces the birth of twins at his house. To hear Tom talk you'd think he'd laid them. Good for you, Mrs. Harris! Do it again. This is a great country, and all we need is population. Such women should be encouraged.

Written for THE INLAND PRINTER.

REVIEW OF TYPE DESIGNS.

BY R. COUPLAND HARDING.

LAST month I wrote in praise of the new face "St. John," by the Inland Typefoundry, early specimens of which appeared in THE INLAND PRINTER for August. In the following issue I now find two faces, "Bradley" by MacKellar and "Abbey Text" by Farmer

& Son, bearing an exceedingly close resemblance to the St. John. It is not the first time that I have noticed a curious coincidence of the kind — two or more houses coming out almost simultaneously with novelties almost identical in their main features. It would be invidious in this case to compare these three faces, favorably or otherwise, with each other. They resemble each other so nearly that a printer having one face in stock would do well to avoid the others to prevent confusion, yet the personal characteristics of the several designers have given each letter a character of its own. The most complete series is the "Bradley," named after its designer, and shown in eight sizes, 6-point to 48-point, and I have no doubt that, as letters of this class are characteristic of Mr. Bradley's work, that to him may be assigned the credit of originating the design, of which the two other faces appear

to be variants. Apart from its wide range of size, the "Bradley" is distinguished by a certain quaint rudeness of form, suggestive of the old Caxton types, and on this account is the most appropriate for old-style work. "Abbey Text" is in seven sizes, 12-point to 60-point, and has a sharper and cleaner cut and more modern face, while the "St. John," to which I referred in pretty full detail a month ago, is even more modernized, and as legible as roman — in fact, would not appear out of place associated with modern types.

"Cosmopolitan," by the Inland Typefoundry, is a heavy script of the fashion introduced by German founders, and exceedingly popular on the Continent and in Great Britain. The new face ranges from 12-point to 60-point, in seven sizes. The forms of the caps, A, M, N and other sorts, show close attention to German models.

I suppose that the "Iroquois," by the Crescent Typefoundry, noted in my last, has proved a success, for it is followed by a series of "Iroquois Condensed," 6-point to 60-point. I am not charmed with the style. The R is a grotesque distortion, and the C would serve much better for a G. The same house shows a new 12-point "Typewriter," in imitation of the Yost.

"Oliphant," by Barnhart Brothers & Spindler, is a noteworthy style. It combines the qualities of the old-fashioned Ronde with the features of the new German heavy-faced scripts, and adds a dash of Yankee crankiness to the whole, as witness the cap D and lower case h and n. It is also notable for running to the unusually large size of 72-point. The caps are very large in proportion to the lower case;



POSTER DESIGN BY
CLAUDE F. BRAGDON.



"Spot!"

the ascending characters are somewhat tall, being more than double the height of the a, while to make up, the descenders scarcely fall below the line — in fact, the p looks almost as if its tail had been snapped off. It will be found a useful and durable letter.

Wilhelm Woellme, 226 Friedrich street, Berlin, whose beautiful new book I acknowledged some time ago, has sent me some supplementary sheets, many of which display former designs in tasteful combinations. Among his novelties are two new series of job vignettes (card ornaments, an American founder would call them), Series 3 and 4, containing together seventy-seven ornaments in varying sizes and styles, some of them charming little designs. Series 5 and 6 (thirty-five characters) repeat some of the same subjects on a larger scale. A most delightful border is the "Gisela," on 24-point body. I do not think it is too much to say that it is the best border of that size that I have yet seen. It consists of four characters only — running piece, square ornament, corner and terminal. It is a conventionalized ivy-leaf ornament, highly decorative, silhouetted, and afterward tint-faced, slightly darker than half-tone. The tint lines run across the border, except in the corner piece, which is of exactly the same design as the square ornament, except that the tint lines run at an angle of 45 degrees. Thus the border practically consists of three characters only. Its beauty lies in its extreme simplicity, the firm yet graceful and flowing curves of the design, and last, but not least, in the fact that it is softened off by the face tint. Some months ago I wrote an article in your journal on the neglect by designers of the beautiful effects both in type and ornament which could be produced by the simple device of face-tinting. I have been pleased to note lately that much more use than formerly is being made of this method, and the "Gisela" border is a choice example. I am sorry that I have but the one specimen, or I would send you one along for your admiration. Another simple and effective device is shown under the name of "Barock-Linien." This is simply 3-point medium-face brass rule, irregularly waved, and supplied in systematically graduated lengths. Used in combination, an effect is produced resembling that of the American "rule ornaments," but decidedly better. In the American designs in type-metal, the breaks are generally painfully apparent, in the brass rule the length required can be taken from the case. In new faces of type I note only "Japonia," five sizes, 12-point to 36-point, a series resembling the German "Artists' Grotesque," but lighter in design.

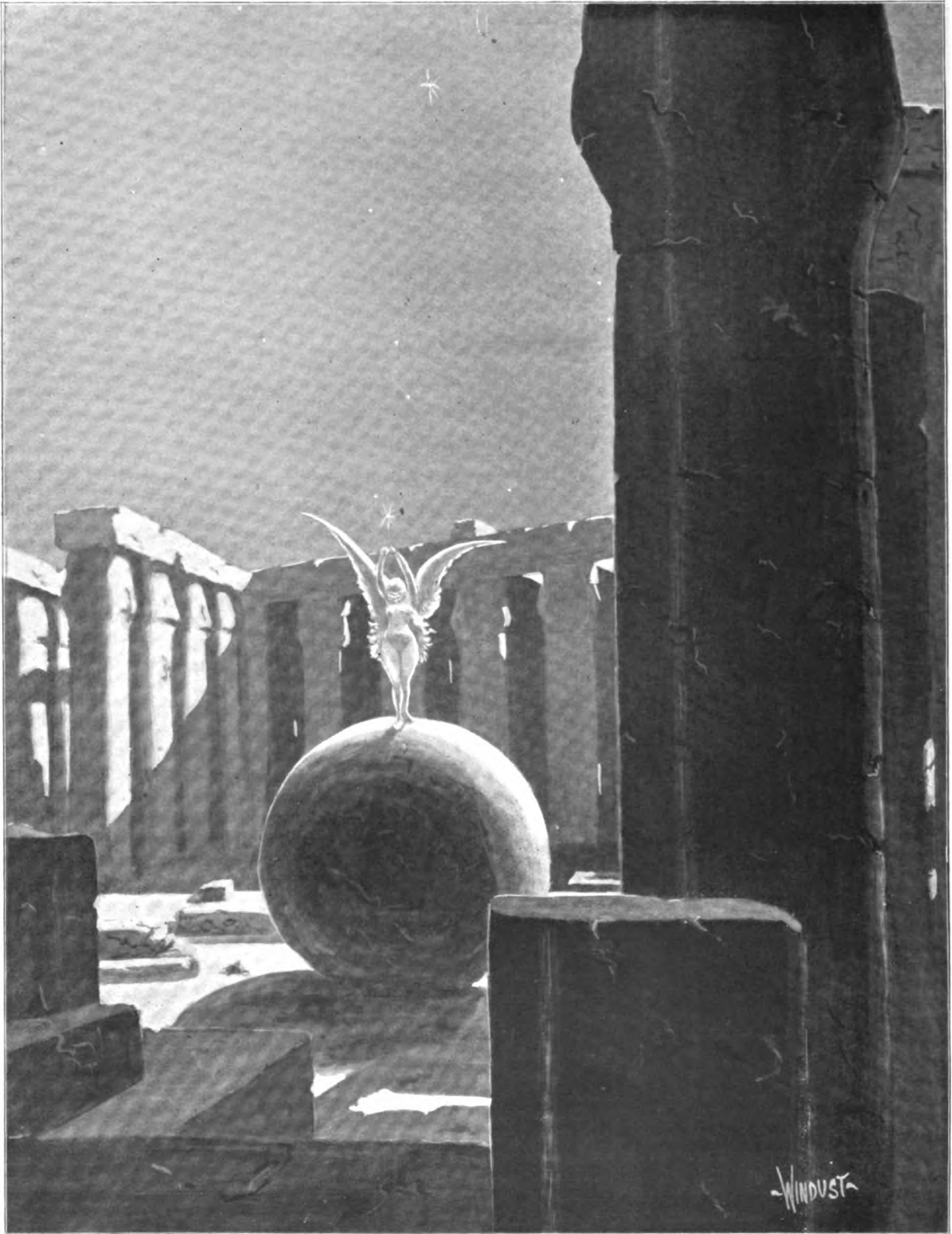
Genzsch & Heyse, of Hamburg, show an original series of initials, entitled indifferently "Barock" and "Rococo," and harmonizing with their recent pompadour combination. The initials range in size from 24-point to gigantic specimens at about 120-point, and the larger examples are elaborately decorated. The initials are on the script model, slightly sloped, and the rococo structure and floral decorations are suggestive of the old-fashioned "Dutch Bloomers."

The energetic house of Schelter & Giesecke, Leipsic, show a novelty, the "Boniface" initials, which will attract attention. These letters are gothic in design, and can be used with any bold German or old English lower case. They are in five sizes, 12-point to 60-point. The design is very bold and solid, and the larger sizes have the interstices occupied with half-tone floral ornaments. For illuminated work they are specially suitable.

THE quoin is a very useful member of society, considering the length of time that it spends in the "lock-up."—*A. K. Taylor.*



THE OFFICE CAT.



THE TEMPLE OF TRUTH.
From "She," by H. Rider Haggard.
DRAWN BY A. R. WINDUST, CHICAGO.



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 RAPID TIME CALCULATOR.

To the Editor: OTTAWA, Canada, December 9, 1895.

Foremen, timekeepers and others might be interested in the accompanying time calculator, which is intended for use in any establishment where the employes work ten hours per day, i. e., from 7 to 6 with a lunch hour at noon.

The foreman gives A a piece of work at 10 A. M.; it is returned at 4 P. M., A having occupied five hours in doing the job.

Another employe takes copy for a poster at 1 P. M., and finishes it the next morning at 8—six hours having been consumed in the composition.

From	7	8	9	10	11	1	2	3	4	5	6
To	8	10	9	8	7	6	5	4	3	2	1
9	2	1	10	9	8	7	6	5	4	3	2
10	3	2	1	10	9	8	7	6	5	4	3
11	4	3	2	1	10	9	8	7	6	5	4
12	5	4	3	2	1	10	9	8	7	6	5
2	6	5	4	3	2	1	10	9	8	7	6
3	7	6	5	4	3	2	1	10	9	8	7
4	8	7	6	5	4	3	2	1	10	9	8
5	9	8	7	6	5	4	3	2	1	10	9
6	10	9	8	7	6	5	4	3	2	1	10

Premising that the foreman keeps account of the time occupied for each job, he pulls out his watch and counts the hours that have elapsed between the beginning and ending times, and, perhaps, if he be in a hurry, he may count an hour too much or one short, but by the use of the table no time is lost nor mistakes made.

Find the beginning time in the top row of the table, then find the finishing time in the first vertical column, and the number which will form a right angle with the commencing and ending time will be the number of hours taken to set up the job. The number 5 forms a right angle with 10 and 4, while 6 makes a similar angle with 1 and 8.

F. D. MCGOVERN.

FROM EASTERN NEW YORK.

To the Editor: POUGHKEEPSIE, N. Y., Dec. 11, 1895.

Notwithstanding the current rumors of the stringency of money matters, all our offices are busy. That of Mr. A. V. Haight is running day and night trying to keep up with the demands of its patrons.

Thirty-five years ago, on December 4, the first number of the Poughkeepsie *Daily Eagle* was issued. It was then a small folio, but has been enlarged from time to time until it is now an eight-page, seven-column paper. A semi-weekly edition is also printed. Another Mergenthaler, arranged for two sizes of type, has been recently added and all reading matter is set by machine.

J. G. L. Capron, formerly manager of the *Evening Star*, has purchased the job department of that paper and will

conduct that part of the business. Capron is an experienced printer and will no doubt win success.

Reuben D. Slater, of this city, has been appointed to the position of designer and engraver for the Imperial Pattern Company, whose principal business is carried on here. Mr. Slater is also a printer and pattern grader, and the selection is a good one, as he tries to excel in each new feature.

Fred Lucas and Richard Brown, two young men who have been intimately connected with the printing business here, have started an advertising agency at 233 Main street.

Frank Board, of the *Star* office, died on November 18. He was a bright young man, and his companions deeply feel his early demise.

T. G. Nichols died recently at Camelot, aged seventy-three years. He started the first daily paper in this city, the *Press*, about 1853, the firm name being Nichols & Bush, and during the sixties another, the *Morning News*; the two are now consolidated as the *News-Press*. In 1872, still another paper, the *Sunday Courier*, one of our best papers at the present time, was started by him. He had not been in business for the past few years.

George Williams, who has but a short time had the management of the *Pawling Chronicle*, is certainly "booming" that paper. The Christmas number has a large four-page supplement, printed on good book paper, beautifully illustrated with half-tones of the prominent men, business houses, public buildings and private residences of that village, with appropriate descriptive matter, which is well worthy of perusal.

The Newburgh *Journal* has just placed two linotype machines in its office.

John A. Sleicher, formerly editor of the *Albany Record*, has purchased, for a stock company, the *State*, of the same city, and will be its editor.

The Troy *Morning Telegram* has suspended. It was first established in 1853, as the *Morning Whig*.

The Albany Paper Company has failed and is in the hands of a receiver. The Photogenic Paper Company is also in a receiver's hands.

A. R. W.

SOME NOTES FROM A SCOTTISH PROOFREADER.

To the Editor: EDINBURGH, Scotland, Dec. 6, 1895.

The mellowing influence of time gives an interest to trifling incidents in the art of printing as well as in other things, and it may be that a few random notes from early experiences in the production of works of celebrated men may not be of indifference to your readers.

We had the good fortune, some time ago, to put a great deal of the late Professor Aytoun's MS. through our hands; we say good fortune, for it was most agreeable to do so. What a charm there was in his "Bothwell" when we first handled the MS. thereof! As there was about a nonpareil between the lines, the proofreader was not the only one who saw a charm in it—the comps. were elate and grateful! The professor was very gentlemanly in his stationery tastes: we had the pleasure, therefore, of perusing his many pungent and humorous articles portrayed on dainty foolscap folio. The professor was able, with a fine, cosy, small hand, to go straight as an arrow across the page, leaving no doubt on your mind as to what he meant, and occasionally lighting up your frontispiece by the vigorous sallies with which he was not unfrequently tickling the ribs of his readers.

A sad mishap occurred to a reprint of a sheet of "Bothwell" as it passed through the press. The manager thought he would show his agility in proofreading, as he occasionally showed himself off as a high jumper (he was an athlete); so he got hold of a first proof and went through it very briskly, as was his wont with everything he took in

hand, never collating the copy before he began, and sending out the proof with his usual *birr*. Major Blackwood came up shortly afterward with a very grave face, and pointed out to his athletic manager that eight pages had been mysteriously left out — “how had *that* occurred?” Of course he had to cry “*peccavi!*” A dummy, it seems, had set up the eight pages left out, but certainly the blame lay with the energetic manager.

Professor Aytoun was son-in-law to the great Christopher North (Professor Wilson), and it is quite in course, therefore, to refer to him here. He had been a great bore to the compositors in Ballantyne’s office (where Sir Walter Scott’s novels were first printed) in times long gone by, so when he appeared in Messrs. Blackwood’s establishment with an article for their magazine, which was duly sent up

were apt to think otherwise when you first glanced at it. He was great in side, shoulder, and foot notes in his “History of Europe,” and gave large appendices well furnished with statistical tables; a joy to Mr. Compo! A strange blunder, which caused a good deal of noise in the literary world, occurred when we were engaged on the work. In telling who were the pallbearers at the Duke of Wellington’s funeral, the author mentioned “Sir Peregrine Pickle, Bart!” (he meant Sir Peregrine Maitland, Bart.). As this was the name of the hero of one of Smollett’s novels (indeed, the very name of that novel), all the quidnuncs were on tiptoe to find out *how* such a gigantic blunder had crawled insidiously into such a grand history. There was some letter-writing in the *Athenæum* about it. In perusing these letters we could not help smiling, for we had gone down



Plate by Grand Rapids Eng. Co., Grand Rapids, Mich.

FARMING IN THE SOUTH.

Photo by Russell Bros., Anniston, Ala.

to the compositor, it created a horrible sensation! We were at case then, and was one of six compositors who were told off to get up the bonny mess! After the MS. was duly divided, we all rushed to our frames; but, alas! we could make nothing of it, so it was put together and sent down to Mr. John Blackwood, then editor, in the hope that he might solve the difficulty. Alas! the fearful pothooks were sent back to us without any change, and with the command “to do our best with it, and *charge whatever we liked for our trouble!*” This was done, the article was sent out with many blanks, and we charged *double* the ordinary price for it. We think the sprightly Christopher had been slightly paralyzed before this event, for we saw him in Princes street about this time endeavoring with great exertion to get into a cab. He had a grand physique in his younger days.

The works of Sir Archibald Alison were for years seldom away from the printing presses of the Messrs. Blackwood. We can still figure in our eye his small, sharp, clean hand as it disported itself on blue quarto letter paper, which he always used — not a very plain fist, although you

and examined the pile of MS., and found “Sir Peregrine Pickle, Bart.” very neatly put down among the rest of the pallbearers. This discovery was duly made known to Sir Archibald, but who, although he had got a proof of the sheet the blunder was in, would take no blame — “the printer ought to have known better,” etc., etc.

The greatest bore the compositors had in Blackwoods’ was Lord Lytton. We were standing at the manager’s room door one day when “plenty of Lord Lytton in” was sung out. At that moment a compositor opened the door in time to hear the announcement, and immediately he rushed downstairs and did not appear again until Lord Lytton’s pothooks were served out to the poor fellows who stood at the manager’s door taking their turn with a grim look of suffering. At another time a compositor was misled by the way in which his “take” was written. To all appearance it was a grand and large piece of poetry, so he quietly collected a vast array of quads from various parts of the office and then set-to! Alas! he soon found out that it was not poetry but a mass of ill-written prose, requiring a few

bad headaches to make any sense out of it! We saw a note which came from Lord Lytton a few days before he died. He complained in it of a dreadful pain in his left ear. This was the cause of his death, of which news came to the office shortly. He was very unhappy in his domestic surroundings. This has been well shown by what has occurred since his decease.

THISTLE.

"UNFINISHED" WORKMEN.

To the Editor: CLEVELAND, Ohio, December 9, 1895.

The thought has often occurred to me, Why so many unfinished or incompetent workmen in the printing trade, and, in fact, all trades? For every thorough, all-around workman you will find two of the inferior class. Why? Is it because of less mental caliber, or some physical deficiency? In some exceptional cases this might be a good and sufficient reason, but in the main cannot be accepted as the true cause. The fundamental trouble arises in the unsatisfactory apprentice system, or rather lack of system, prevailing in this country. I was fortunate enough to serve my apprenticeship in one of Queen Victoria's domains, under a written indenture, and subject to arrest by a constable for desertion of my employer, which unpleasant fate befell one of my brother "devils." The lax method of hiring apprentices, without any binding or restrictive laws, and the indifference and sometimes selfishness of employers, as well as foremen, are, in my opinion, largely responsible for young men not learning their trades in a thorough and finished manner, and I will endeavor to make the reason plain.

Every boy beginning a trade has a right to expect proper instruction — such instruction that will commence at the foundation, and by gradual stages develop his faculties and talents, and finally leave him, if not an expert, at least a good workman. This would be of mutual advantage, and of lasting benefit to the workman, as well as employer in after years. But, in the absence of any contract except what may be verbally agreed upon, what guarantee has an employer, under existing conditions, that his efforts and instruction will be of any avail to his business, since an apprentice can leave, and does leave, at any time, without even as much as a "thank you," and, with only a year or two of actual service to his credit, palms himself off as a full-fledged printer? This uncertainty causes the mischief. Under the present system, the employer does not take the interest in the apprentice that he should, and the result is detrimental to both parties.

Then, again, how many boys receive the proper encouragement — the careful, conscientious and intelligent instruction necessary to make good workmen? Is it not a fact that a great many are handled in a lukewarm, shiftless manner, without any real interest being shown in their behalf or success, and are thus compelled to "pick up" their trades? Without doubt many a man's failure in life could be traced to the miserable conditions surrounding his apprenticeship. I consider an employer morally responsible for such failure, if it could have been averted by fulfillment of his bounden duty.

It is a lamentable fact that a large number of workmen only become proficient to any degree in after years, and are compelled to learn what they should have learned while young, at an age when their pride, and sometimes conceit, is troublesome to overcome.

Here are two incidents bearing on this subject: Our company had advertised for extra pressfeeders. Among

others, a mere slip of a boy applied, and when asked how long he had been at the business and where employed, answered *one* year, and mentioned *four* different houses employed at in that time. During an extra rush of work we inquired of a friendly competitor whether he could recommend to us a first-class job printer. His answer was more sarcastic than encouraging: "There are only a few in the city and they are employed."

I would advocate judicious state laws, regulating apprentices and employers, and defining their obligations — not arbitrary laws, but laws that would prove beneficial to parent, guardian, boy, employer, and eventually society in



EVENING SHADOWS SOFTLY FALLING.

general. In some future number of your valued journal I may describe some practical methods for instructing apprentices.

A. WINTERBERG.

INSTRUCT YOUR APPRENTICE.

To the Editor: BUTTE, MONT., November 29, 1895.

"By their fruits ye shall know them." This quotation can either be applied to the foreman who has the unbridled, untamed youth, who, in nine cases out of ten, is not toiling in the noisy pressroom, or the book or job end, because he wants to learn a trade, but because he is compelled to work; and again, it can be applied to the apprentice, who, by application and study, rises from the "dead stone" to the foreman's desk, while the case hands hold the same frames they did when first he entered the office.

A conscientious foreman cannot be too careful in the instruction of his boys. It lies largely with him what their future is; whether they be competent printers or first-class "blacksmiths." The sooner the American foreman realizes this, the sooner will the standard of American printers be raised where it should be, and that is, to lead the world. The day of hand composition has passed, and for this reason the apprentice should have a most thorough instruction in the main branch of the business; the one branch which has been so sorely neglected, and mastered by such a comparative few, and this is job printing.

Let a foreman advertise for printers, and out of the many applicants what per cent of them will be competent job printers? There is no field of labor today that is in such sore need of competent help as the printing industry. By competent help, I do not mean a man who can set a table, or even a poster; but I mean the artistic printer, who is thoroughly at home in any branch of his trade: one who, when given a piece of copy with instructions to do a "nice job," is capable of carrying out instructions; in fact, one who

can do anything he is told to do. Such men are in great demand, and at good wages, and always will be.

The apprentice should be taught to regard his trade in the same light as a lawyer or a doctor does his profession, for to learn it and learn it properly requires as much hard study and thought as a lawyer devotes to his occupation. Why should we not be entitled to the same credit as he? The one great drawback is that printers are, as a class, from the humbler walks of life; boys who have, as I said before, been compelled to assist in supporting the family, but this is no reason why they should not rise to the top as well as any other class of men. There is certainly no other trade where the young man has the opportunities he has in a printing office, for printers, as a class, are of a most intelligent make-up, and working day in and day out, as they do, composing the thoughts and studies of others, an intelligent, ambitious boy at the trade cannot help receiving a liberal education.

Brace up, boys; do not get discouraged because you cannot set a fine job the first week. When you go to work in the morning try to do a little more work that day than you did the previous one, and do it a little better; make your work a study and you will surely succeed. Always bear in mind the old maxim, "Whatever is worth doing, is worth doing well."

I think it would be a grand thing for the printing trade if apprentices were compelled to work the first two years in payment for instruction alone, for then we would be sure that the subject of our labors was there because he wanted to learn the business and not for \$2 or \$3 per week, while, on the other hand, the foreman would feel that inasmuch as the only remuneration the apprentice is receiving is what knowledge he can acquire, he would feel more like helping him as much as possible, and he would also be assured that the knowledge was eagerly sought for. In conclusion I would say: Mr. Foreman, brace up and help your boy; and boy, brace up and help yourself. W. H. RICKEY.

MAGNA CHARTA ADVERTISEMENT COMPETITION.

To the Editor: St. LOUIS, Mo., December 9, 1895.

Being among those who were left "out in the cold" on the Riverside Paper Company's advertisement competition, not even getting a chance to clutch a consolation prize, I want to make a suggestion, which I am sure would be seconded by all my disappointed colleagues, and which I believe you will consider a good one. It is to the following effect:

Let each competitor to whom you send a full set of the competing advertisements have a *vote* as to which of the advertisements he believes entitled to prizes. Send out cards to each, to be filled out with the competitor's selections for the various prizes, from first to sixteenth. Of course, it is to be understood each will vote for himself for first prize, therefore he is to be asked to state which advertisement is his *second* choice for first prize.

When the votes are all in tabulate them, and let us know the result of the "election." While there would, of course, be no prizes given to the winners, there would be a great deal of *satisfaction* in knowing what the majority thinks of the various advertisements sent in, and in how far it agrees with the committee of award. It may be possible to get all the votes in in time for the January issue. If not, the February issue will do. There being so many contestants — 148 — their full vote would give a better criterion as to what is proper and tasteful than the opinion of only four.

Leaving out any consideration of my *own* contributions (two), I must frankly say that I do not agree with the awarding. In making a selection from the six you print, I would have placed the winner of the fourth prize first; even choice

between second and sixth for second prize, and not even a consolation prize for present winner of first.

Don't understand me that I am kicking. Such affairs are often a mere lottery, and I never was a hand at holding winning numbers. I didn't work hard nor *think* hard in getting up my contributions. The total time in composing the two amounted to but seven hours. The fellows who spent hours and days botching up rule have the real "kick coming."

What surprises me is that the "De Vinne" series is not more in evidence. Perhaps its day is past.

A CONTRIBUTOR.

[We think our correspondent's suggestion a good one, but we believe that greater value and interest will be given the seconding of opinion in another manner. Thus: We shall be pleased to receive from each contestant a letter for publication, stating his opinions as outlined above. Such letter not to exceed 200 words. The person sending such letter may have his name withheld if he so desires, but we prefer that permission be given to publish it.—EDITOR INLAND PRINTER.]

THE JAPANESE GOVERNMENT PRINTING OFFICE— INSETSUKIOKU.

ALL the government engraving, lithographing and printing, including the manufacture of bank bills and postage and revenue stamps, in Japan is done at an institution known by the simple and expressive name of Insetsukioku. It occupies a fine building of French architecture, recently erected and equipped with all the improvements and conveniences of a well-ordered printing office, but its capacity is insufficient and the increasing business has caused an overflow into a number of ancient and ill-arranged structures that have long occupied the densely shaded grounds that were once the abode of a prince. The employes all wear uniforms of white cotton while at work, which are changed for their ordinary street dress when they leave the building. Many, perhaps two-thirds of them, are women and girls, who look very neat and orderly in their scanty raiment, for it is but a single garment, without buttons, and only held together by a girdle around the waist, and discloses a considerable portion of their person, which in other countries it is considered modest to conceal. But their unconscious innocence feels no shame.

Upon the left arm of each employe is a series of short stripes of red, which indicates rank and length of service. Some of them have four, five and six stripes, showing that they are veterans. The foremen or forewomen of the several divisions have another distinctive badge.

The machinery is mostly of French and German manufacture. Much of it was made in Japan upon stolen patents, for the government has only to buy one press or piece of apparatus. The ingenious machinists of the country will produce as many copies as are needed, without compunction or lack of skill, although Japanese imitations are not always as durable as the models. I could only find one machine from the United States, and that was a big trimming knife in the bindery. The secretary and assistant superintendent, who showed us around, told us that there was no objection to American machinery. They agreed that the best presses in the world were made in the United States, but the institution was organized and equipped by Europeans under contract, and they naturally preferred what they were familiar with.

The government makes its own inks, type and other supplies, and has a mill in the suburbs of Tokyo, at which every grade from the finest bond to ordinary printing paper is manufactured. The Japanese, as we all know, make the best papers in the world. There are machine shops connected with the Insetsukioku, at which all repairs are made,

and conventional machinery, and nothing is bought abroad except an occasional press or some recent improvement, which, as I have said, is immediately imitated.

The natives make excellent engravers, and have the highest degree of artistic skill and taste. Some of the designers are eminent artists, and samples of their work which were displayed in an exhibition room surpassed anything I have ever seen in France or Germany. But their wages are absurdly low. The highest salary paid among the engravers and artists is equivalent to only \$45 a month in our money, and this commands their entire time and talent. The superintendent of the institution, who ranks next to a member of the cabinet, gets about the same pay as the messengers in the government printing office at Washington. The lowest wages paid among the 600 employes is 5 sen, or 2½ cents a day, to the young girls who carry the printed sheets from the presses to the drying rooms and hang them over the wires. The average is 24 sen, or 12 cents a day in our money, and this for eleven hours work — from 7 in the morning to 6 at night, with half an hour's rest at noon for luncheon.

The composing room of a Japanese printing office would appal an American printer. The ordinary Japanese vocabulary is represented by 4,427 different characters or ideographs and forty-seven simple characters, known as kana, which are used to connect and complete them. For official business, such as the printing needed by the executive departments of the government, 2,506 more characters are needed, and to set the parliamentary debates 5,987 more are required, making a total of 10,920 different characters in a single font, such as is used in the *Insetsukioku*. Nor is that the limit. There are between 14,000 and 20,000 more ideographs in the scientific vocabulary, and I was told that it would require at least 80,000 varieties of letters to answer all possible demands of Japanese published literature. Think of a printer's case containing 80,000 compartments.

The government is endeavoring to simplify the Japanese vocabulary and reduce it to reasonable limits. A commission of scholars and philologists was appointed some time ago by the minister of education upon the recommendation of a national teachers' convention, and they are said to be making some progress, although their task is a most difficult one. There is no alphabet of the Japanese language, as we understand that term. Each word is represented by a different character or ideograph, whose meaning is modified or enlarged by the addition of a kana as necessary, used either as a prefix or suffix, or both.

A font of Japanese type occupies a space about eight or ten feet square. It is a pen of racks and cases, arrayed in the form of a hollow square, with a narrow passage to afford an entrance and exit. The chief compositor sits at a table in the center with a case containing a supply of the forty-seven kana before him and a long, peculiar looking composing stick in his hand. He cuts his copy into small "takes" and gives one to each of his five or six assistants, who are usually small boys and girls with amazing memories. They have their own composing sticks, and, with their "takes" held deftly with the composing sticks in their left hands, they rush around in front of the cases and pick the type that are needed from the bewildering mass of cases, singing aloud the name of the character until they find it. The work of composition is, therefore, a bedlam, which would drive an American printer out of his wits.

The uneducated Japanese cannot recognize the meaning of a printed character by the eye, but only by the ear. Therefore he must read aloud. They always have to read their newspapers aloud to understand them. Formerly all the children studied aloud, and a traveler always knew when he was in the neighborhood of a school by the sound of their voices, the same as a sawmill or a boiler factory; but the government has prohibited this in the public schools,

and the youngsters are taught by sight and not by sound in these days of modern innovations. But in the interior you still find the old-fashioned method of learning in use.

When a boy has collected all the characters in his "take" he places the composing stick with the copy upon the table before the chief compositor, who wears a big pair of strong magnifying glasses, and he arranges them in his own stick in their proper order, inserting the kana from his own case when they are needed. Then he dumps them on a galley and turns them over to the proper attendant, who pulls a proof and takes it with the copy to the proofreader, who reads it aloud while his assistant holds the copy and follows him.

It is explained that children are used to assist the compositor because they have better memories than adults, and their little fingers are more deft in picking the type out of the narrow little slips, and the extraordinary memory of a child compositor is always amazing to the stranger in Japan. But the race has been trained by the experience of centuries to remember. A Japanese never forgets anything. And when you realize that all education is a simple matter of memory the phenomenon is not so strange. Every word in the language is represented by a single character, and, as I have said, there are over four thousand words in the ordinary conversational vocabulary. The vocabulary of the peasant class is, of course, much more limited and contains perhaps seven hundred or eight hundred words. But to read a newspaper or an ordinary, simple book one must be able to recognize at least two thousand signs.

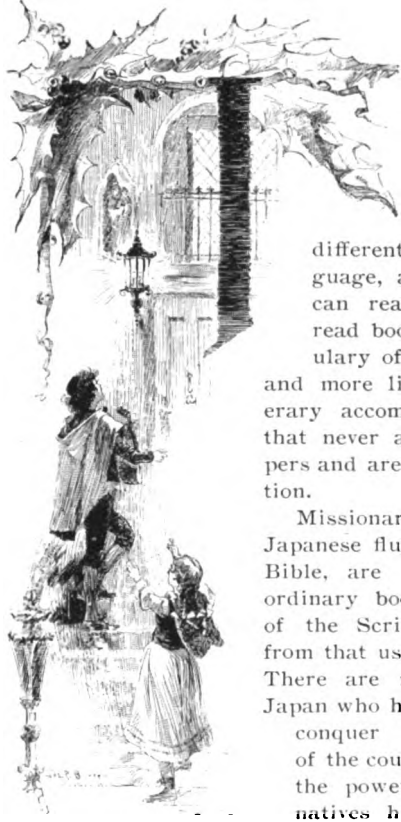
The child in the primary school begins by learning simple sentences, and commits to memory every word sign in his primer. Then he takes a higher step, a wider range of words, as he advances into literature, until, when he has reached the grammar school, his little mind is stored with an enormous number of words, and is able to recognize the signs that represent them and the meaning they are intended to convey.

A case of type is about three feet long and two feet wide, divided into two grand divisions by a horizontal partition. Then each division is subdivided into equal little narrow slips just wide enough to admit the type, which are all of the same size, and stand on end with their faces upward. This simple illustration will convey a clearer idea than a verbal description:



There are usually forty slips in each division and eighty in each case. The cases are usually double, and therefore contain 160 different characters. On each rack are twelve cases and 1,920 kinds of type on each rack, so that twelve racks will carry a very full font of type, containing about 23,000 characters, sufficient to supply almost any demand. The ordinary composing room contains about six racks, or a 10,000 variety of type, with plenty of room for sorts.

The Japanese language was imported from China, and was originally a combination of pictographs. The original word for tree was a rude picture of that object, and has been reduced and simplified by usage until it is now a fixed sign. Each nation has made its own modifications, but has built its own language upon the same fundamental principles. Many of the same signs are still preserved in both



INITIAL DESIGN BY
JOSEPH P. BIRREN.

their dictionaries beside them if they attempt to read a letter or a newspaper.—*William E. Curtis in the Chicago Record.*

languages, and it is said that a Japanese can read Chinese easier than a Chinaman can read Japanese. But in both countries the spoken language is very

different from the written language, and many people who can read newspapers cannot read books, because the vocabulary of the former is simpler and more limited. People of literary accomplishments use terms that never appear in the newspapers and are not heard in conversation.

Missionaries who can preach in Japanese fluently, and can read the Bible, are often unable to read ordinary books, for the language of the Scriptures differs widely from that used by modern writers. There are many missionaries in Japan who have never been able to conquer the literary language of the country, because they lack the power of memory that the natives have inherited, and, although they may be able to converse readily, they must have

ink to be used on the job, it will have the effect of giving firmness to the color. The leading printing ink makers (whose advertisements will be found elsewhere), make up special tints for backs or strong colored inks for printing on the fronts of photographers' card mounts *when so ordered*. These inks are rarely kept in stock because of the peculiar qualities of the "drier" used in compounding them.

YES, EMBOSSED PRINTING IS POPULAR AND PRETTY.—A. S. E., High Point, North Carolina, writes: "As embossed letter-heads, menus, etc., are becoming popular, I wish to ask you the most practical way to do this kind of printing work. In *THE INLAND PRINTER* of December, 1892, I find a treatise on this work, and the writer promises to give further instructions in the future, but I don't remember seeing anything more on the subject." *Answer*.—Two small yet concise essays have been printed in book form, describing how this kind of work can be done. One of these is entitled "Embossing from Zinc Plates," by Mr. J. L. Melton; the other, "Embossing Made Easy," by P. J. Lawlor. My advice is to procure both books; price, \$1 each. The Inland Printer Company can supply them.

"TAYLOR CHROMATIC PROCESS."—C. G. P., Yarmouth, North Carolina, writes: "Can you give me, in *THE INLAND PRINTER*, an idea of how the 'Taylor Chromatic Process' is worked? It is a way of printing blending colors at one impression." *Answer*.—The writer would rather not attempt to do so. Full directions, it is said, go with the purchase of each right to use the formula of chemicals. This process has been sold under several names and for various amounts. It has not developed any special commercial value that it has made itself apparent in. A number of owners of small offices throughout the country have written time and again for information regarding the use of chemicals, so far as these relate to a process for preventing the mingling of a number of colors worked on a press at the same time.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

QUICK AND GOOD WORK.—E. C. W., Rochester, New York, sends a 7 by 14 railroad "soft matter" handbill in yellow, red, green and blue colors, the central feature of which is a bunch of autumnal leaves, flowers and grasses, worked out in an attractive way, regarding which he has this to say: "Sketch drawn, plates etched and 10,000 completed in twenty hours from receipt of copy, without fly-sheeting." *Answer*.—Quick work; well done; how many presses used on the colors? and "there are others."

PRINTING IN SEVERAL COLORS.—The *Scientific American* of December 7, 1895, says: "According to F. Barnwell, Manchester, England, ordinary printing inks are treated with three mixtures successively. The first contains castor oil, turpentine, glycerine, oil of tar, and copaiba balsam; the second consists of sulphuric ether and chloroform; the third of liquid ammonia, spirits of ammonia (arom.), and ipecacuanha. After pouring off any liquid, the ink is ready for use. Inks of various colors so prepared may be used side by side on the same inking roller without in the least flowing sideways and mixing with one another, and thus several colors may be printed in one impression."

INK FOR PHOTO-MOUNT PRINTING.—N. G. K., writes: "Can you inform me what kind of ink to use in printing photo-mounts so as to not come off in burnishing?" *Answer*.—If you will secure inks made of permanent color basis, either black or colored, and add a few drops of equally proportioned damar varnish and old boiled linseed oil (to be had at any reputable paint store), and mix this with the

RUNNING REGULAR JOBWORK AT HIGH SPEEDS.—J. O. B., New York, has sent a number of specimens of work run off on platen presses, among which are half-tones in single colors of ink, and circulars, labels, etc., in several colors. All of the examples are fairly well executed, when it is stated, by the pressman, that the jobs were run off at the rate of 1,500 an hour. He further adds that "our regular jobwork, such as letter circulars, double or single postals in two colors, registered, etc., are run at the rate of 2,200 on half Colt, quarter Colt; 2,500 on Gordon and 2,000 on Liberty presses per hour." Very fast work, it must be admitted, especially on a half-medium Colt press. But the skill of the correspondent is evident from the specimens sent. It is not advisable to recommend such speeds on the better classes of presswork.

BELTS ON OR OFF PULLEYS WHILE MAKING READY, ETC.—R. S., New York, writes: "There is a discussion in this office as to the following question: Should the belts on the overhead gear of the pressroom be left taut on the cones when the press or presses are idle for a make-ready, or for some other cause consuming time; or should the belts, under these circumstances, be shifted from the cones and allowed to lie slack on the shafts? In the latter case, is there any saving of power?" *Answer*.—It is more economical, both in time and in wearage, to allow driving belts to remain taut on the loose pulleys instead of shifting them from these to lie slack on the shafting, for this reason: that in throwing off and in putting on the belts again considerable danger is encountered, time is unnecessarily lost and the belting is, at all times, more or less worn and injured by the manner in which it is forced off and on to the pulleys. The wear and tear on a loose running belt is infinitesimal. If a machine is to stand idle for a day or

more, it is wise to disengage the belt from a constantly working pulley; even in this case the belt should be raised from the shaft and carefully fastened above it, so as to relieve the belt of its weight on the revolving shaft, and thus prevent undue friction and wear.

DOING GOOD WORK WITH POOR ROLLERS.—D. M. S., Troy, Ohio, has forwarded a neat certificate, size $8\frac{1}{2}$ by 11 inches, in three colors and a pale flesh tint, regarding which he says: "I wish you would express your opinion on, as to whether the presswork is good or bad; but I also ask you to take into consideration that I had very poor rollers, they having shrunk all out of shape. I have a new set of rollers on the way, but the party was in a hurry for the job, and could not wait till they reached me. I had to run a little more color than desirable, I think." *Answer.*—With the exception of the tint form (made up of an artistic combination of rules and borders) being printed a trifle irregular and light in shade, and the line "960 acres" in too deep a color, the presswork and composition are really quite neat. The composition would have been improved if a 2-point less type body had been used, and a lead more run between the lines in the list of references. This would have harmonized with the white spaces at the top of the job.

PRINTING ON FABRICS AND OTHER UNUSUAL STOCK.—George B. T., Cleveland, Ohio, wants to know "how to print with red ink on blue satin ribbon; with white ink on black satin ribbon; with gold ink on black satin ribbon; with gold ink on black cardboard; with gold ink on chocolate cardboard; with red ink on black cardboard; with white ink on black cardboard." *Answer.*—Printing on fabrics of different colors, as well as that on card stock of

dark or light colors, is done in the usual way, on a printing press. In order that the colors of ink here named may show with any degree of advantage or brilliancy on the stock mentioned, it is absolutely necessary that the inks be as perfectly opaque as possible, and that they should be ground in "short" varnish, and have only a mild degree of "tackiness" on the press. Any first-class ink manufacturer can produce such inks when specially ordered. *Vermilion red* is the best color of red to cover dark grounds. *Rich gold* ink, when full-bodied and not too strong, will also cover well on any color of ground. A fairly quick "drier" is necessary to make this adhere, and dry with a luster. *Zinc-white* is the correct thing for dark colors, as it dries with a silver-like whiteness. To obtain greater brilliancy from the colors on dark grounds it is recommended that they be printed a second time, the color to be run a little light, and the work to be perfectly dry before printing a second time. Of course, no light color can be printed to show a pure color on a dark ground, be it fabric or paper stock. The man who invents a white ink that will print and leave a clear and white impression on dark fabrics has a very large opportunity before him to become a very rich individual.

BRASS HALF-TONES FOR STAMPING IN GOLD LEAF.—C. S. C., Chicago, a tip printer, wants to know if such a thing as a half-tone in brass can be made so that it can be used for stamping upon ribbon with gold leaf, under heat. *Answer.*—A half-tone can be etched in brass as readily as copper, but it is doubtful if half-tones can be used at all for hat tip printing, owing to the flat result from half-tone; so that its failure will be caused not through the difficulty of getting half-tones for the purpose, but through the non-adaptability of half-tones to this use.

GOLD LEAF PRINTING.—I. J. F., Philadelphia, Pennsylvania, sends a copy of a wrapper printed in bright, lustrous gold; also a specimen of his letter-head and business card, regarding which he writes: "Please answer in THE INLAND PRINTER how to produce such work as the accompanying wrapper. I use bronze powder for all the gold work I have, but cannot match sample. Would be pleased to hear from you also in regard to letter-head and card." *Answer.*—

The gold work on the wrapper could not be matched with bronze powder in the ordinary way; but a fairly passable imitation of it could be obtained by running the bronzed sheets through steel calenders on a plating machine. This process packs the particles of the bronze together, and produces the finish and burnish of polished gold. When gold leaf or composition leaf are used, the printing is done in the usual way, with fairly strong size or albumen, and the leaf carefully laid over the printed part, a sheet of enameled paper placed over the leaf, and then pressed down with the hand. After the size and gold leaf have "set" and become partly dry, the sheets may be run through again on the same form, after it has been cleansed of all size, or on a duplicate form put on another press. This forces the leaf to smoothness and brilliancy.

Those doing much of this kind of gold printing have printing presses fitted for the purpose of using steam heat, which they can apply to heat the form, as by the use of heat a much greater degree of brilliancy can be obtained on the metallic surface. (See October number of THE INLAND PRINTER, page 67.) The letter-head is a fairly good piece of composition, but the presswork on the brown color might have been done better, the fine lines on the scripts being imperfectly inked as well as slurred. The card would have been improved if it had been printed on smoother stock.

THE PROPER ENTHUSIASM FOR A YOUNG PRESSMAN.—G. J. M., Philadelphia, Pennsylvania, in a private letter has this to say: "At present I am now making a study of your book on 'Presswork,' and I am so delighted with it that I do not miss an evening without reading a chapter, and make notes of what I read. This work has now led me to crave for more knowledge—that of learning more about machinery. But I do not know where to procure the necessary books. Now would you kindly outline a form of study that would benefit me, as I am determined to get all the information necessary for a pressman. You speak of paper and ink



From pen drawing by Joseph P. Birren, of figure in Field Columbian Museum, Chicago.

in 'Presswork'; I will be grateful to you if you will tell me what books to procure. I have bought the two books treating on embossing, but have not been successful with either, although I am very desirous of mastering the methods of doing this kind of work." *Answer.*—Your determination is a laudable one, and if patiently and persistently followed will land you proudly among the men who have made the printing trade a skilled one. Study the mechanism of all kinds of tools and machinery employed in printing and its allied branches, as portrayed in catalogues, price lists, etc., for these contain nearly everything published relating thereto. If you cannot get copies from the manufacturers, then interest someone who can. The same may be said of inks and papers, the sample books of some of the manufacturers of these are very instructive separately or when combined; above all, however, watch the shop developments and methods wherever you are employed, for practical tests and demonstration are the methods most impressive and lasting; besides, it is there that improvement can be most readily worked out. To the thoughtful and observant there will be but little that can pass that is not full of suggestion for action. Carefully read and ponder over the expert opinions published monthly in this journal regarding different branches of the printing trades. Do not be *impatient* if you cannot understand and master everything *with ease*. Sometimes the simplest problem is the most difficult of solution; therefore keep at the embossing part of your study until you succeed. The books you now have contain a comprehensive method of much practical value.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY F. J. HENRY.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

STEREOTYPER'S PASTE.—Take one pound of cornstarch; quarter pound of flour and one ounce of glue; add four quarts of water, and after mixing well let it stand until next day, so that the glue will be well dissolved, then boil until it looks like cornstarch pudding, and after cooling, if it is too thick, add sufficient water to thin the amount intended for immediate use; then strain through a fine sieve, and you will have a first-class stereotyper's paste. To keep it from souring put in a little alum before boiling. If you are in a hurry to use the paste, place the glue in warm water and after it is dissolved you can boil immediately, but it works better to let it stand over night.

BELTING.—P. G., of New York, writes: "I have a great deal of trouble with my belts. They are sure to come apart at the most inconvenient time. Further, it seems as though the leather in belts is not as good as was formerly used; it appears bright, but lacks strength. Is there any good substitute for the old-time lacing for joining belts?" *Answer.*—There is good belting and poor belting in the market. I think yours must be some of the poor kind, unless you are overtaxing them by the use of too small pulleys or too narrow belts for the service required. With pulleys properly proportioned for the

work to be done, belting should, with ordinary care, last for years. The best way to join belts is by cementing them. The operation is quite simple and quickly learned by an ordinary workman; it takes a little more time than to put in a lacing, but will last very much longer. It is intended to publish an article on belts, with directions for cementing the joints, etc., in an early issue of this journal.

IN an article entitled "The Ideal of Half-tone Printing," published in the *British Printer*, there are some items of interest to electrotypers, especially to electrotypers and manufacturers of machinery for electrotypers on this side of the ocean, as I am informed that the plant in the office of the *Strand Magazine* was sent from this country and put in operation by American workmen.

"The electrotypers are another difficulty, for the finest American work is done from electrotype plates of both blocks and type, and there are very few British printing offices fitted for the production of such plates. To make them in perfection expensive planing and leveling machinery is involved, and, altogether, a modern electrotyping room is an extensive and very expensive adjunct to a printing office. I believe we have no trade electrotyper in this country who is prepared to supply such electro plates, for instance, as are made in the foundry of George Newnes, Limited, for the printing of the *Strand Magazine*. But there are many jobs which even in an American office are not printed from electros, of which the American printer would produce a far better result than his English brother. And there are too many British printers, who, even if they do get a straight electro job, lamentably fail to produce the best result, and usually rapidly ruin the electro.

"The difference between the ordinary British method of printing and that which is adopted in all good American houses, and to a certain extent by a few British firms, is a fundamental one—a difference of principle. The British printer does not absolutely insist upon a dead level surface of electro, or of type and block, and does not work his cylinder hard onto the printing surface. If he did, unless that surface was absolutely level, he would bruise and batter such type or blocks as stood above the rest of the form, and rapidly ruin his work. Instead of this, he wraps his



Courtesy of the Chicago "Times-Herald."

Drawn by Horace Taylor.

THE BILL OF FARE IN A COUNTRY HOTEL.

LIVING BILL OF FARE — "Ham'n'eggsfriedsausageliver'nbacontripetenderloinsteak'nstewed prunes."

TRAVELING MAN — "———! Poached eggs, toast and a cup of coffee, please."

impression cylinder with an appreciable thickness of paper or thin card packing, which has a certain amount of "give" to the projecting parts, and evens up his pressure by an elaborate system of overlay. In this he usually exercises the patience of Job and often the skill of an artist; but overlaying is like retouching—very seductive, and very apt to defeat its own end.

"The other school insists on an adjustment of cylinder to bed that is only possible with perfectly built machines, and those that have been carefully run and adjusted from the time when they were new. In this method, if electrotype plates with absolutely dead true surfaces are not used, the printer will give great attention to leveling his surface by underlaying. Of course, if he is working, as some printing offices do, with types of various age—and, therefore, of various heights—in one job, he must give up any hope of fine results from his printing, unless the varying types are in solid blocks of a sort. The printer will adjust his cylinder with the greatest possible care—so closely, in fact, that it needs the thickness of the paper to be printed upon to complete the weight of the impression. With such adjustment, very little overlaying is necessary if the blocks are level and good; and, with proper inking, each block will give, until it is worn out, impressions similar to the maker's proofs. This method of working not only saves much time—eliminating almost all of the making ready—but it also greatly increases the life of the blocks and type, for it prevents the weight of the cylinder coming onto them. The cylinder works in bushes, adjustable by means of screws, and too many British printers get their impression by lowering the lower bushes until the cylinder normally rests very slightly below the level of the top of the type. In this case the printing surface has to bear the weight of the cylinder, which probably accounts for the fact that identical electrotype plates, running two parts of the issue of the same magazine, will run three or four times as long in one machine-room as in another. The lower bushes should bear the weight of the cylinder clear of the type, while the upper bushes, preventing the cylinder from rising, give a dead impression far greater than can be given by the cylinder's weight.

"The ink that is used must be fine and very stiff, in order to give a dense color with a very small quantity that will not easily clog the shallowest blocks. To use such an ink the rolling power must be ample and the rollers hard and true."

Possibly some pressmen in this country pursue the same course as their British brethren, and that is the cause of much of their unsatisfactory printing from electrotype half-tones.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY R. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

POST OFFICE OR POST-OFFICE?—E. B. St. J., Lancaster, Ohio, writes: "Will you please inform me whether 'Post Office' is to be preferred to 'Post-office' in writing the name of the United States government institution for handling the mails? Personally I think 'Post Office' is correct, and I notice the name is so written at THE INLAND PRINTER'S 'masthead.'" *Answer.*—Usage is about equally divided as to the three possible forms of the term. The best form, based on real language principle, is 'post-office,' capitalized or not according to circumstances. It is often printed 'postoffice,' and that is better than making it two words. 'Post office' would be defended by those of its advocates who reason grammatically as being an adjective

and a noun; but *post* is not an adjective, because it is absolutely nothing but a name, and any possible idea of attribution, of limitation, or of anything definitive, is an attribute of the whole word, not of *post* as a separate word. Probably the time will never come when all people will have learned to give the name its best form, but that form is and will be 'post-office.'"

A MARKED PROOFSHEET.—E. D. Echlin, of Hamilton, Ontario, writes: "Being desirous of getting or seeing a correctly marked proofsheets, I take the liberty of asking you for information. Could you, and would you, publish

initial caps
 The Inland Printer prints an amusing letter from Mr. T. B. Aldrich to Prof. E. S. Morse, ex-president of the American Academy for the Advancement of Science. Prof. Morse, it should be stated, has a handwriting quite indescribable. My dear Morse: It was very pleasant for me to get a letter from you other the day. Perhaps I should have found it pleasanter if I had been able to decipher it. I don't think I mastered anything beyond the date (which I knew), and the signature (which I guessed at). There's a singular and perpetual charm in a letter of yours; it never grows old: it never loses its novelty. One can say to one's self every morning, 'There's that letter of Morse's; I haven't read it yet. I think I'll (shy) another (take) at it today and maybe I shall be able, in course of a few years, to make out what he means by those 's' that look like w's, and those 's' that haven't any (eyebrows!) Other letters are read and forgotten, but yours are kept forever—unread. One of them will last a reasonable man a lifetime. Admiringly yours, T. B. Aldrich."
and thrown away

one? A few years ago I saw one in your journal, but I have forgotten the year and number. If you can give me any information, either through your journal or direct, I will esteem it a kind favor. I am a subscriber to your journal, and look forward to its coming with interest." *Answer.*—We comply with the request of our correspondent.*

GIVING A REASON.—The following is from the *Educational News*, published in Newark, Delaware: "The query has arisen in the city of Philadelphia as to what shall be the punctuation-mark after the salutation in a letter. Shall it be Dear Sir, Dear Sir; Dear Sir: or Dear Sir,—? The confusion arises from the different forms used, thoughtlessly, perhaps, by both business men and the educators of the day. Most men write these forms as they learned them in childhood, and when asked to give a reason for their practice claim simply that 'it is custom.' Is it? If so, why does custom vary so greatly? When a man writes a sentence, or even a punctuation-mark, he ought to be able to give a reason if there is one. Are we prepared to do this in our usage of the marks referred to?" A very queer and unreasonable decision follows this assertion that one should be able to give a reason, and it is the more remarkable because it is made as the writer's best effort to follow his own advice. No doubt can be entertained as to the wisdom of the advice. Even a journeyman printer should be able to give a reason for the use of a mark of punctuation; but how

* NOTE.—The example shown above is taken from a page of "The Inland Printer Vest Pocket Manual of Printing." Price, 50 cents.

are we to expect it of the printer if educators cannot do it? The editor of the *Educational News* writes "LL. D." after his name, and is the author of various grammar text-books. He is presumably the writer of the matter here criticised. He ought to be able to give the most reasonable decision as to the point in question. Here is his argument, favoring the comma: "We write a sentence, 'My dear boy, I am glad to see you.' Another, 'Dear Mary, when will you pay us a visit?'" In each of these sentences, and thousands of others like them, we place a comma after the name of the person addressed, because that is the accepted law of usage with regard to the nominative case independent by address, and nobody that understands good usage thinks of violating the



A SPECIMEN OF AMATEUR PHOTOGRAPHY.

rule. How do the sentences given differ from such salutations as begin 'My Dear Mother,' 'Dear Captain Smith,' 'Dear Sir,' 'My Dear Madam,' and the like? In no way whatever. They are all subject to the same rule, that a comma follows a noun used in the nominative case independent by direct address. The fact that Dear Sir or Dear Madam is on one line, while the body of the letter begins on the next, has nothing to do with the matter. Ask yourself why you use the semicolon; your answer likely is, Because it is custom. Ask yourself why you use the colon, and your answer is the same, and quite as unsatisfactory. Ask yourself why you use the comma, and your answer is wholly intelligible and satisfactory." We cannot imagine that any intelligent person would claim custom in support of the semicolon, and certainly no reason could be given for its use. That the reason given for using the comma is neither intelligible nor satisfactory should appear clearly from that which follows for the use of a colon. The salutation of a letter differs from the examples of ordinary nominative case independent in being introductory to a number of sentences, instead of one sentence. Most commonly the matter following it demands the use of punctuation, even to the extent of being divided into a number of sentences. Punctuation that makes periods subordinate to commas is not good punctuation. A colon is used before a long quotation, a speech, a course of reasoning, or a specification of articles or subjects, when formally introduced; therefore a colon should follow the salutation of a letter.

MONEY IN CHARGE OF CASH.

A man by the name of Money has recently been appointed postmaster of the new Texas town of Cash. As this report gains currency it will undoubtedly be made capital of by penny-a-liners, whose surplus fund of jokes is low, and who desire to overcome the deficit by coining an addition to their mint of puns and increase the reserve.

VASE, VASE, VASE.

One woman sought a shopping place
Because she wished to buy a vase.
Another went there, too, because
She, also, wished to buy a vase.
But all the goods were sold, alas!
So neither one secured a vase.—*Good Roads.*

BARNHART'S BIG BLUE BOOK.

Printers who have been looking forward to the publication of the complete type specimen book of Barnhart Brothers & Spindler, Chicago, will be pleased to learn that the work is now out and ready for delivery. It is called "Barnhart's Big Blue Book," and contains complete specimens of all the type, borders, ornaments and rule manufactured by that company. The work is a pretentious volume of 325 pages, printed in the best style of the art, handsomely bound in blue cloth, and embossed in gold. The "Pony Specimen Book," issued by Barnharts for a number of years past, has been a prominent object upon the desk of employing printers in all parts of the country, and has done good work for them, but this new and large book will now supersede the other work. The reason for getting out this complete and magnificent work was that the output of the company had increased within the last few years to such an extent that it could not well be shown in the pages of the small book. We cannot undertake to give even the number of designs in type, borders and other material the book shows, to say nothing of mentioning these by name. All we can say is that the book is fully up to the expectations of those who have been looking for it, and a worthy monument to the enterprise of this foundry. Printing house proprietors who are fortunate enough to secure a copy will, indeed, have a prize.

The December issue of the *Typefounder*, published by this firm, makes its appearance simultaneously with the book. A feature of this issue is the setting of several pages in different series of type. One page is set in "Mazarin," another in "Racine," and a third in "Lightface Era." Besides this the issue contains specimens of all of the latest material gotten out by the company, including their "Plate Script," "Oliphant," and "Stationer's Text," and all their new borders and initials.

In order to answer a number of inquiries as to whether Barnhart Brothers & Spindler had been purchased by the American Type Founders Company, we publish below a letter recently received from the former company, which thoroughly explains their position:

CHICAGO, December 18, 1895.

"To the *Inland Printer* :

"GENTLEMEN,—A lie has 100 feet, while the truth often has but one. However, we have noticed that the truth generally prevails in the end, and with the swift aid of THE INLAND PRINTER we hope to overtake one huge and industriously speeded lie with this little bit of truth.

"Not less than fifty times during the past month we have been informed, from various parts of the country, that we have been absorbed by the type trust, will work with them hereafter, etc. It is not true: there is no basis for the statement; that is precisely what we have repeatedly *refused* to do; those who know us do not believe the story; those who do not know us will soon discover its falsity. We are independent as ever; as nearly happy over our own success and the discomfitures of our enemies as may be; proud of our friends who stick by us, and as hopeful for the future as we are gratified with the past. We have joined no trust or combine, nor do we intend to do so.

"Yours truly,
"BARNHART BROTHERS & SPINDLER."



QUEEN LOUISE AND HER SONS.

From painting by C. Steffek.

Half-tone engraving by
ELECTRO-TINT ENGRAVING COMPANY,
136 Filbert street,
Philadelphia.

Barnhart Brothers & Spindler

Progressive Type Founders

Wish to call your attention to their latest production in Scripts. This series will be in great demand as it is just the thing required for Wedding and Reception Invitations, Visiting Cards and all kinds of Finest Stationery work which the printers heretofore have been compelled to send to the lithographer or steelplate printer.

Soliciting your orders

Very Respectfully Yours

Barnhart Bros & Spindler

*183 to 187 Monroe Street
Chicago*

Plate Script

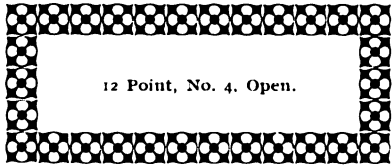
PATENT PENDING

14 Point,	9 A 30 a	\$5.00
18 Point,	9 A 25 a	\$6.00
24 Point,	7 A 20 a	\$7.25
36 Point,	5 A 15 a	\$8.50

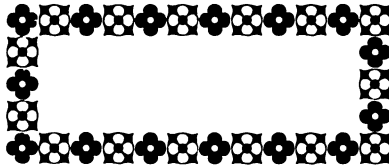
For sale by
Minnesota Type Foundry Co., St. Paul.
Great Western Type Foundry, Omaha.
Great Western Type Foundry, Kansas City.
St. Louis Printers' Supply Co., St. Louis.

CRESCENT ART BORDERS,

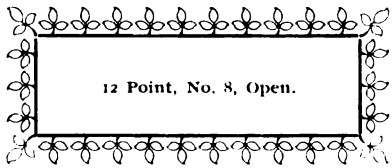
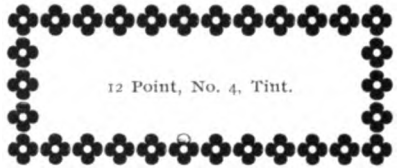
Made by THE CRESCENT TYPE FOUNDRY, 349 & 351 Dearborn Street, Chicago.



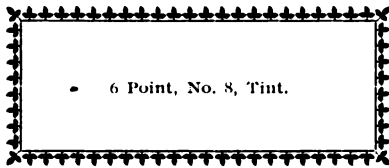
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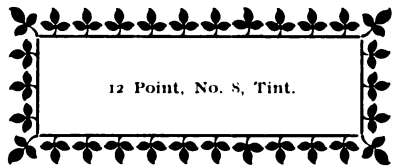
12 Point, No. 4, Tint.



12 Point, No. 8, Open.



6 Point, No. 8, Tint.



12 Point, No. 8, Tint.



12 Point, No. 10.



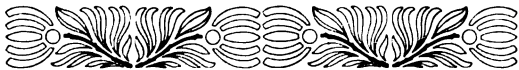
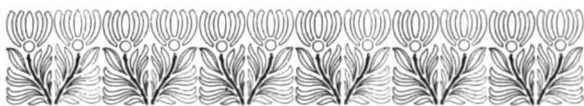
12 Point, No. 9.



18 Point, No. 10.



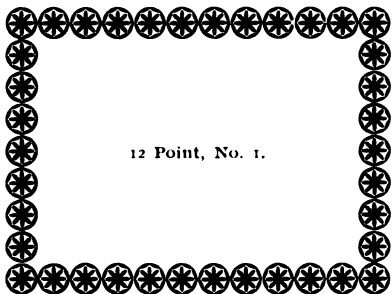
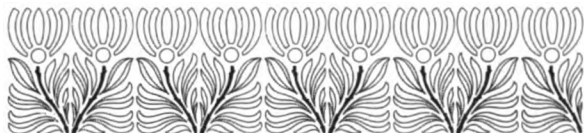
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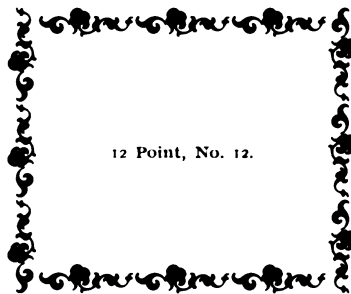
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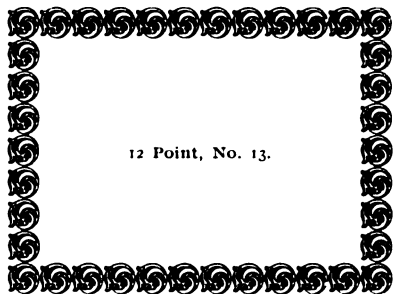
24 Point, No. 9.



12 Point, No. 1.



12 Point, No. 12.



12 Point, No. 13.

PRICES:—6 Point Borders, 5 feet, \$1.50; 12 Point, 5 feet, \$1.60; 18 Point, 5 feet, \$2.00; 24 Point, 3 feet, \$1.65.
The above prices apply to all borders of our manufacture.

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INLAND TYPE FOUNDRY, St. Louis, Mo.
KEYSTONE TYPE FOUNDRY, Philadelphia.
PACIFIC STATES TYPE FOUNDRY, San Francisco.

GOLDING & Co., Boston, New York, Chicago.
CONNER, FENDLER & Co., New York.
DOMINION PRINTERS' SUPPLY Co., Toronto, Can.



Woodward Series

Patent Pending

18-POINT BORDER
No. 1847
Surrounds this Page
Fonts of 24 Inches
Each, \$1.25

4a 3A, \$9.50

60-POINT WOODWARD

L. C. \$3.70; C. \$5.80

SAFE LINE Devised 6

5a 4A, \$7.25

48-POINT WOODWARD

L. C. \$3.10; C. \$4.15

FINER WORK Obtained 3

7a 4A, \$5.00

36-POINT WOODWARD

L. C. \$2.40; C. \$2.60

SUPERIOR TYPES Novel Design 18

9a 5A, \$4.30
30-POINT WOODWARD
L. C. \$2.15; C. \$2.15

NEW FACE Models 96

15a 9A, \$3.20
18-POINT WOODWARD
L. C. \$1.60; C. \$1.60

GAIN IN MONEY Unit Sets 34

22a 15A, \$2.80
12-POINT WOODWARD
L. C. \$1.35; C. \$1.45

LABOR-SAVING OUTFIT Buy Standard Line 75

28a 20A, \$2.25
8-POINT WOODWARD
L. C. \$1.05; C. \$1.20

EXACT SYSTEM NOW IN DEMAND Superior Faces Welcome 38

All sizes of the WOODWARD Series are cast on Standard Line, and will line at both top and bottom.

9a 6A, \$3.50
24-POINT WOODWARD
L. C. \$1.60; C. \$1.90

JOB PRINTS Respond 20

18a 12A, \$3.00
14-POINT WOODWARD
L. C. \$1.40; C. \$1.60

BELIEVED POPULAR Largest Sales 50

26a 16A, \$2.50
10-POINT WOODWARD
L. C. \$1.25; C. \$1.25

MODERN PRINTING TYPES Perfection Recognized 16

34a 20A, \$2.00
6-POINT WOODWARD
L. C. \$1.00; C. \$1.00

LIKE STANDARD LINE AND UNIT SETS Compositors Appreciate Them 42

INLAND TYPE FOUNDRY

Makers of Woodward Series

217-219 Olive St., SAINT LOUIS, MO.

Latest Inland Ornaments

Series No. 30

Fonts containing one of each
Ornament; per font, 70c.



48021-25c.



36021-15c. 36022-15c.



48022-25c.

Series No. 31

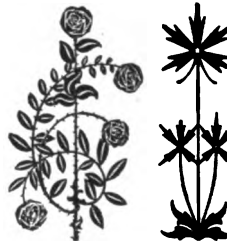
Fonts containing one of each
Ornament; per font, \$1.



36023-25c. 42002-25c.



48020-20c.



54001-30c. 36024-25c.

Single Ornaments are sold at
the prices under each.

THESE SERIES

and other Inland Type
Foundry faces are in
stock and for sale by
Standard Type Foundry
Chicago
Golding & Company
Phila. and Chicago
Freeman, Woodley &
Co. Boston
Conner, Fendler & Co.
New York
Dominion Printers'
Supply Co., Toronto

NOTES AND QUERIES ON PROCESS ENGRAVING.

CONDUCTED BY M. WILLIS.

In this department, queries addressed to *The Inland Printer* regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

COST OF AN OUTFIT FOR EMBOSSEING.—J. A. Z., Carmel, New York, wants to know the cost of an outfit for embossing on a moderate scale. *Answer.*—We presume the inquirer means embossing by the zinc process. An outfit for such could be supplied for from \$15 to \$20, providing a photographic outfit is not included.

WHY ENAMEL WASHES OFF IN DEVELOPING.—Western, Salt Lake City, Utah, asks why the enamel on a copper half-tone washes off in developing. His formula is 4 eggs [whites], 10 ounces glue, 12 ounces water, 260 grains bichromate, 1 dram ammonia. He has used this with good success until the last month. *Answer.*—Your trouble is probably due to under-exposure. If daylight is used for printing you have not made allowances for weak sunlight. Lengthen the time of exposure until you get it right.

OBTAINING COLOR VALUES IN HALF-TONE WORK.—H. L. B., Cincinnati, Ohio, writes: "Has there been found a way to get anything like the values of color in a half-tone so far?" *Answer.*—It is possible, and has been demonstrated in the columns of *THE INLAND PRINTER* from time to time, when exceptionally fine copy was had to reproduce from. Half-tone is what its name would imply, and where high lights or pure whites are required it is necessary to use the graver. Although possible to get high lights or pure whites in the negative, it is not advisable, for the reason that the exposure necessary would destroy the lighter tints or shades, giving a bleached appearance to the subject.

BLUE PRINTS FOR RELIEF PLATES.—W. W. K., Laurel, Maryland, writes: "While reading 'Zinc-Etched Female Dies for Embossing' by Eldon Tate in the November *INLAND PRINTER*, describing the coating for zinc plate and the developing of same, it occurred to me when a relief plate of a line drawing, design, or bold type print was required, it could be made by taking a blue print and putting blue print and coated zinc plate in printing frame and expose, develop, burn-in, and etch as described in above article." *Answer.*—Your idea as regards blue prints is impracticable; the process described can be used economically only when a female die is required and a good clear black-and-white proof or copy is furnished.

OXIDE IN THE ZINC-ETCHING BATH.—R. R. P., Atlanta, Georgia, writes: "I would like to get some advice on zinc-etching. Am using M. & H. Zinc Company's zinc. It is very hard and forms an oxide in the bath. The powder sticks on the plate and makes a very long shoulder, completely filling up detail that should etch after second 'bite.' It requires so much brushing in the powdering, and also in the bath that top of line goes before detail will etch out. If you can suggest a good powder or any another remedy please do so. The plate is heated so it is comfortable to the hand before going in powder. If you know a good line collodion for quick work with Steinheil lens, please let me know the formula for same, also any other information on up-to-date line work. I use Fuchs & Lang's etching ink, also their powder, which is very fine and dusty, and the regular commercial acid." *Answer.*—The zinc is all right. Oxide will form, but can be brushed off easily, if a proper amount of solution is used for etching; too small a bath will cause this trouble. If your zinc plate is too hot while powdering, or if cold and damp, the powder will stick. Use a larger etching bath and with careful 'powdering' you should have no trouble. We have used the following with success: Alcohol and ether, each 25 ounces; iodide

cadmium, 180 grains; iodide ammonium, 104 grains; chloride calcium, 35 grains; cotton, 5 grains to the ounce.

ABRUPT EDGE AFTER REBITING HALF-TONE ETCHINGS.—C. E. G., Sydney, N. S. W., asks the following questions: "1. In rebiting half-tone etchings, how am I to apply my protecting ink without it leaving an abrupt edge after biting? 2. What is the best and quickest means of putting a line around the photo ready for etching?" *Answer.*—There will necessarily be an abrupt edge or shoulder, the size of same being regulated by the quantity of ink on your roller; the more ink the larger the shoulder. It is a matter of little importance, providing an after-etch is given. When sufficient depth is gained, which can be accomplished in two bites, the plate is cleaned of ink and dragon's blood and routed, after which it is cleaned off again with lye to remove any oil and grease that would prevent further clean etch; it is then rolled up lightly, sufficient to cover the first bite but not the first shoulder, powdered and melted in. The plate is now ready to re-etch, and if properly protected will stand a good ordinary bite. The shoulder is not altogether removed, but is rounded off in such a way as to prevent printing up. No. 2. If half-tone is referred to, cut out negative proper size and strip (if a prism is used to make negative, same is not stripped), scratch a line around negative, being careful to get proper size and balance.

CEROGRAPHIC PROCESS VERSUS LITHOGRAPHY.—A number of fine specimens of cerographic printing come to us from Frank McLees & Brothers, 96 Fulton street, New York. In an explanatory letter they say: "The process we are using is the old wax process of map and diagram engraving, but we have discovered a method of cutting script and letter forms on the wax plate that enables us to reach a very high state of perfection in the engraved result. You are, of course, familiar with the wax process, and you know the delicacy and fineness of the line that can be produced in electrotype form from it, as well as the smoothness of the printing surface, the depth of relief, and all the other advantages. These, along with the perfection of forms that we are able to produce, give an electrotype from which may be printed a result equal to the best lithography if ordinary care is taken with the make-ready and ordinarily good ink is used. The smoothness necessitates a stiff ink, with hard packing and a light impression. If the ink is without grit and the packing hard enough to prevent the cut being forced through the paper, the light impression will deposit enough ink to make the printed result firm and clean without embossing it on the back. If the ink is weak or if too much of it is used, it is squeezed out by the pressure and gives the edges of the letters a squashed and rough appearance. If the packing is soft it has about the same effect. As regards the advantages to the printer who uses our cuts, the chief consideration is that of presswork. In these days of low prices and keen competition it seems to us that the printer should keep all the presswork he can rather than send his orders to the lithographer. He can keep a great deal of it by using cerotypes. It seems to be generally conceded that printing can be done from letterpress at a lower cost than by lithography. Now, if he can produce as good results at the same cost as his lithographed work would cost him, it would be to his advantage to use cerotypes on account of the presswork involved; but, as working our cuts enables him to manufacture at a greatly reduced cost, there is no reason for his not increasing his business, and there you are. Aside from the question of cost and merit of the work, your printer has his manufacturing under his direct supervision instead of having to depend on someone else's promises and ability to do the work at the time it is promised. This consideration ought to have great weight with the printers in places where there are no lithographing facilities; where the printer has to send his orders by mail and await the pleasure of the lithographer."

CHICAGO SOCIETY OF PROOFREADERS.

Although the advisability of organizing the proofreaders of this city into a society had been discussed more or less for several years, it was not until the spring of 1894 that any definite action was taken in that direction. Early in that year THE INLAND PRINTER took up the question, and the editor personally urged upon some of the members of the fraternity the desirability of organizing, and offered not



Courtesy of "The Proofsheet."

R. W. Norwood,	Miss S. S. Lasee,	S. K. Parker,	H. R. Boss.
Ex-Secretary.	1st Associate Member.	Ex-President.	
R. D. Watts,	Mrs. N. C. Bargas,	E. T. Gilbert,	
Secretary.	Treasurer.	President.	

only to publish in the columns of this journal a call for a meeting of the proofreaders of the city to consider the matter, but also to assist, in any way in his power, in the accomplishment of the desired end.

After several ineffectual attempts, a meeting of a mere handful (not more than half a dozen) readers, was held in Parlor A of the Grand Pacific Hotel, on Sunday, June 17, 1894, and a temporary organization effected. Meetings were held in July, August and September following, and at the October meeting officers were elected for one year.

But the roll of membership increased very slowly; some readers who were members of Typographical Union No. 16 declining to have anything to do with the society on the ground that it would be a violation of their obligation to the union. The president of the society corresponded with President Prescott, of the International Typographical Union, and received from that gentleman a decision that membership in the Society of Proofreaders involved no violation of their obligation on the part of members of the Typographical Union.

The Chicago Society of Proofreaders is *not* a trade union, in any sense of the term, as its objects are not to fix a scale of prices, below which its members will not work, nor to

control in any way the rate of compensation or hours of labor for proofreaders. On the contrary, its objects are mutual help and improvement, and the raising of the standard of proficiency among proofreaders of this city, and, if possible, encouraging the formation of societies with similar objects in other cities. No person is admitted to membership until the society is reasonably well satisfied of that person's ability to discharge the duties of a proofreader in the average printing office in this city, in the particular line (be it bookwork, jobwork or general reading) in which he or she claims to be most proficient; the aim being to so restrict the admission of readers that membership in the society shall be almost a guaranty to employers that the person seeking employment as proofreader is competent to fill the position with credit to him or herself, and to the satisfaction of the employer.

A list is kept by the secretary of all members out of employment in the order in which they are reported to him, and when a request is received for a reader the first one on the list is notified to make application to the employer making the request.

Questions that arise in the everyday work of the readers are discussed at the meetings, and short papers are read by members and others, the tendency being to draw readers out of their shells, as it were, brighten their ideas and smooth out the wrinkles and kinks that are bound to appear in the manners and modes of thought of the average man or woman when he or she plays recluse and fails or declines to associate with other mortals engaged in the same occupation. None of us are so well posted that we can learn nothing from our fellow reader, and the associations of the meeting room serve not only to bring out the best there is in us, but to cultivate a kindlier feeling for others engaged in the same field of labor. During the discussions, some quiet, unassuming member may ask a question, or make a suggestion, that will set others to thinking, and perhaps result in the clearing up of some heretofore doubtful question.

The hope is entertained by the members of the society that in the near future a deeper interest will be awakened among the fraternity, not only in Chicago, but in other large cities in this country, and that before the close of the year now being ushered in the number of proofreaders' societies may be largely increased.

CHARLES G. PEASE.

Charles G. Pease, formerly of the firm of E. B. Pease & Son, Detroit, Michigan, died at his residence in Detroit on the night of November 26. He was widely known and popular in Detroit. His father, George B. Pease, who died a number of years ago leaving his son in affluent circumstances, was an influential and highly respected citizen who played a prominent part in shaping the early affairs of the city. The family residence was at 32 Fort street west, adjoining that of Hiram Walker, and there Charles began life thirty-one years ago.

After passing with credit through the public schools, where he formed many warm friendships which were retained to the time of his premature death, he entered the Orchard Lake Military Academy. His record at this institution was an exceptionally fine one, and he graduated therefrom with honor in 1882. This formed the nucleus for a love of military affairs, which was always a prominent feature of his life. He was a much esteemed member of the Detroit Light Guard, at one time serving as second lieutenant.

Until about four years ago Mr. Pease was engaged with his brother, E. B. Pease, in the paper and printers' supply business on Larned street west. A large annual business was transacted, but failing health forced Charles to retire for the purpose of securing rest and change of climate.

The disease with which he was attacked was consumption, and, although he made a valiant fight for life, resistance was futile. He spent the winters in the South for two or three years previous to his death, returning on each occasion apparently much improved in health. Last winter was passed in Florida.

Mr. Pease was married last June, and his wife, formerly Miss Ida June Kneale, survives him. He was a member of Palestine Lodge, F. and A. M., and of the Mystic Shrine. The funeral was held under Masonic auspices. The interment was at Elmwood.

DECEMBER NUMBER OUT OF PRINT.

The many attractive features of the December issue, with its wealth of instructive articles, beautiful illustrations and handsome cover design, have evidently been fully appreciated by lovers of perfect typography, for the demand has been unprecedented in the history of the publication. The additional calls from the news agencies and dealers, with the extra orders from regular agents, and the requests for single copies over the counter and by mail, have entirely exhausted the large edition, it being impossible to supply further orders. The enthusiasm with which the Christmas issue was received only encourages the publishers of THE INLAND PRINTER to still further strive to make the succeeding numbers as welcome as the one just passed. They present the January number with the promise that the following months shall not fall behind in value and circulation.

Agents should send advice early as to quantity needed each month, and thus enable us to make up the lists and give all orders prompt attention.

A PATHETIC BALLAD.

Father, dear father, come home with me now, for ma has some carpets to beat; she's got all the furniture out in the yard, from the front door clean out to the street. The stove must come down and be put in the shed, and the yard must be cleared of some grass, for it's time to clean house and the devil's to pay — and the front windows need some new glass. Father, dear father, come home with me now, and bring some bologna and cheese, it's most 12 o'clock and there's nothing to eat — I'm so hungry I'm weak in the knees. All the dinner we'll have will be cold scraps and such, and we'll have to eat standing up, too, for the table and all are out in the back, oh, I wish that housecleaning was through. Father, dear father, come home with me now, for ma is as mad as a Turk; she says that you're only a lazy old thing, and that she shall put you to work. There's painting to do and paper to hang, and the windows and casing to scrub, for it's housecleaning time and you've got to come home and revel in suds and cold grub.—*Hutchinson (Kan.) Clipper.*

RUBBER STAMP INK.—The *Scientific American* says that the usual rubber stamp inks are prepared with water-soluble aniline colors and glycerine.

1. Blue rubber stamp ink:

Aniline blue, water-sol., 1 B	3 parts.
Distilled water	10 "
Pyroligneous acid	10 "
Alcohol	10 "
Glycerine	70 "

Mix them intimately by trituration in a mortar. [The blue should be well rubbed down with the water, and the glycerine gradually added. When solution is effected the other ingredients are added.] Other colors are produced by substituting for the blue any one of the following:

2. Methyl violet, 3 B
3. Diamond fuchsin I
4. Methyl green, yellowish
5. Vesuvin B (brown)
6. Nigrosin W (blue black)

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices, should be inclosed in all publications sent for review.

ROBERT BLUM'S cartoon, recently placed on the walls of the Mendelssohn Glee Club auditorium, in New York, is thought by many critics to be the finest decorative painting in America. It is illustrated and described in the January *Scribner*.

FROM John M. Rogers, Wilmington, Delaware, we have received a copy of the catalogue printed by him for the *Ladies' Home Journal* exhibition of original drawings by famous illustrators. It is designed in excellent taste, and well executed. It is certainly creditable to Mr. Rogers.

"THE SHEIK'S WHITE SLAVE," by Raymond Raife. New York: Lovell, Coryell & Co. Cloth, \$1.25; paper, 50 cents. The cover of the book, of a bluish cloth, is stamped in green, the design being adapted from an illustration in the book. The title is in gold letters. Many good half-tones from wash drawings are inserted through the book.

COPELAND & DAY will issue for the holidays the first two books of a series of American verse, which will be known as "The Oaten Stop Series," and to appear at irregular intervals. The volumes will be duodecimo in size, bound uniformly in paper boards with a rubricated title-page, and will sell for 75 cents. An edition of thirty copies will be printed on handmade paper, at \$2 each. I.—"Dumb in June," by Richard Burton. II.—"A Doric Reed," by Zitella Cocke.

THE *Photographic Times* (60, 62 East Eleventh street, New York), for January, contains, besides a host of attractions, literary and pictorial, the commencement of an "Encyclopedia of Photography," by the editor, Mr. Walter E. Woodbury. It promises to be the most extensive work upon the art and science of photography ever attempted. When completed it will contain over 2,000 references and more than 500 diagrams, woodcuts and half-tone illustrations. Definitions are given of every word employed; all the various processes are described, together with reliable and useful formulæ.

FERD ONGANIA, 72 Place St. Marc, Venice, has just issued Part II of "The Art of Printing During the Italian Renaissance," treating of the history of the art in Venice. The author gives a brief summary of the works of all the famous printers in that city, with a glance at the artists from Jean de Spire, who, in 1469, opened the first printerie there, and the first book issued by him was "Epistolæ ad Familiares," of Cicero. The same year he also published "Pliny's Natural History," a large folio volume of marvelous execution, and these were followed in rapid succession by other classic works, the execution of which compared favorably with the beautiful Italian manuscripts of that day. He was followed, in 1470, by Jenson de Sommevoir, who improved on the roman characters used by de Spire, and gave us the recently resuscitated face which bears his name. But the most celebrated Venetian printer was Alde Manuce, who opened a printerie, in 1489, for the publication of Greek books, and issued several works which are notable alike for the beauty of their type designs and their execution. To him we are indebted for the modern cursive or italic characters. Part II is so full of interesting information that a resume of it would be little more than a catalogue of Venetian printers and their works, of which the editor says: "The beauty of the types, the quality of the paper, the symmetrical composition and justification of the

text, and the clear and uniform impression, cannot be surpassed. From 1476 on we find in almost all the books initials artistically ornamented with arabesques, flowers, and sometimes even with figures and emblems. The printers did not wish their productions to suffer by comparison with the manuscripts, most of which had initials and vignettes beautifully worked in colors." After reviewing the printers and printing, the editor passes on to bookbinding and papermaking of the XV and XVI centuries, all of which are treated in an interesting manner.

OF INTEREST TO THE CRAFT.

DETROIT TYPOGRAPHICAL UNION, No. 18, will give a reception and ball at the Light Infantry Armory on Thursday, January 16, the anniversary of Franklin's birthday.

JAMES HILL, as agent, has settled his trouble with Albany (N. Y.) Typographical Union, No. 4, and his paper, the *Sunday Telegram*, is now manned by union printers.

THE strike on the Albany (N. Y.) *Argus* has been settled, Typographical Union No. 4 winning the contest. All the non-union men were discharged. About thirty-five men were involved.

THE fourth annual ball given by the Cleveland Printing Pressmen's Union, No. 56, was held at Germania hall, in that city, December 16, 1895. It was a great success both socially and financially.

THE INLAND PRINTER acknowledges with thanks invitation to attend the entertainment and hop given by the International Printing Pressmen's Union, No. 1, of Washington, D. C., upon New Year's eve.

A SHORTAGE in the accounts of Secretary Padgett, of Columbia Typographical Union, No. 101, is alleged, and at a meeting of the union, November 17, he was deposed from office. Mr. Padgett claims that when his books are straightened out they will show his accounts to be correct.

J. L. PICKERING, of the *Evening Telegram*, Springfield, Illinois, in renewing his subscription to THE INLAND PRINTER for another year, says: "I cannot keep house without it, and the children take as much interest in it as I do." Mr. Pickering has recently sold the *Telegram* to the *Springfield News*, and the consolidated paper will be called the *Press and Journal*.

THE editor of the Mount Auburn (Iowa) *Star*, in its last issue of Friday, November 29, sings its obituary, thus:

"Twinkle, twinkle, little *Star*,
How we wonder where you are.
Up above, or down below,
Where good or bad subscribers go.
But as years roll on, good folks will tell
How for lack of nurture you went to—
[smithereens.]"

REGARDING the Magna Charta Advertisement Competition, Mr. D. B. Landis, of Lancaster, Pennsylvania, writes: "It does my heart good to know that a fellow-townsmen and ardent student of typography—Mr. Lewis Rudy—formerly of Lancaster, won first prize in this contest. He is a rule artist of wonderful capacity and untiring in his creative efforts. It is worthy of note that his knowledge was all gained by indefatigable effort and very moderate means at command."

THE annual banquet of the Nashville Printing Pressmen's Union, No. 37, I. P. P. U., was given at the Nicholson House on the evening of November 27. Covers were laid for about forty. John W. Gower, first vice-president of the local union was toastmaster. The toasts and responses were as follows: "The I. P. P. U.," Jesse Johnson, first vice-president International Printing Pressmen's Union: "The Allied Crafts," Theodore Perry, first vice-president of the International Typographical Union; "Kindred, Trades,"

W. T. Dukeheart, president Trades and Labor Council; "Labor Interests," Hon. Albert E. Hill; "Our Guests," Frederick Sleaster.

WHAT is claimed to be probably the first marriage ceremony that ever took place in a Missouri printing office was that which occurred on the evening of November 27 in the office of the Columbia (Mo.) *Herald*. The contracting parties were Miss Cora Daisy Copeland, formerly of Illinois, and W. B. Pemberton, until recently of Marshall, Missouri. Both the bride and groom are compositors on the *Herald*, and all the one hundred employes of the establishment were present to witness the ceremony.

THE Columbus (Ohio) Printing Pressmen's Union held its regular annual meeting at the *Dispatch* editorial rooms on the evening of December 2, and elected officers for the ensuing year. The officers elected are as follows: President, C. D. Wilson; vice-president, Ed. Rowland; secretary, Paul Hardesty; treasurer, J. W. Butterfield; sergeant-at-arms, William Zook. Executive Committee—J. W. Butterfield, J. C. Engler and William Zook. Delegates to the Columbus Trades and Labor Assembly were elected as follows: John C. Engler, J. W. Butterfield, W. A. Zook, Joseph Schwartz, C. D. Wilson, George Watson and R. Rowland. Delegates to the State Trades and Labor Assembly: John C. Engler and William A. Zook.

THE following circular relating to the recent differences between the Werner Company, of Akron, Ohio, and the International Typographical Union has been received:

INTERNATIONAL TYPOGRAPHICAL UNION.

OFFICE OF THE PRESIDENT,
ROOM 7 DE SOTO BLOCK,
INDIANAPOLIS, Ind., November 9, 1895.

To the Officers and Members of Trade and Labor Unions of America:

LADIES AND GENTLEMEN,—In informing you that the Werner Company, of Akron, Ohio, has entered into an agreement entirely satisfactory to all the unions interested and bespeaking for that institution a fair measure of your support, I wish on behalf of the organization I have the honor to represent to thank you for the handsome manner in which you came to our assistance.

In my estimation, the settlement just referred to is a matter for self-gratulation on the part of organized labor generally, as it demonstrates that with proper management and a good cause the working classes are able to make their influence felt.

Again thanking you for the assistance given, without which we would have been unable to reach the amicable agreement that is now practically in force, I remain,
Yours fraternally,

[SEAL] W. B. PRESCOTT, President I. T. U.

N. B.—Being an organization subordinate to the International Typographical Union, it is hoped you will see that the delegates to the central labor body will have this announced in as notable a manner as possible. We not only owe it to the firm to do so, but it will reflect no discredit upon ourselves and organized labor generally.

Approved by American Federation of Labor.

JOHN MCBRIDE, President.

A JOB FOR HIM.

THE FOREMAN—"It's goin' to hustle us to get the paper out this week. Slug 7 is blin' drunk and he'll stay that way for the next three or four days."

EDITOR OF THE PLUNKVILLE BUGLE—"Ain't he fit to work?"

"Oh, he's willing, but he can't tell one box from another."

"Turn him loose on that Scotch dialect story. Nobody will know the difference."—*Indianapolis Journal*.

MR. DAVID CHRISTIE MURRAY, according to the *British and Colonial Printer and Stationer*, was dining at the Whitefriars Club, the other night, on his return from his lecturing tour in America. The conversation turned upon Canadian copyright, and someone wondered why the minister for agriculture had charge of literary matters. "I suppose," said Christie Murray, "because it is a question of serials." Eh?



ADAGIO.

Half-tone engraving from photograph, by
FRANKLIN ENGRAVING AND ELECTROTYPING COMPANY,
341-351 Dearborn street, Chicago.
Duplicate plates for sale.

CHICAGO NOTES.

THE Press Club of Chicago gave a reception to Paul Hull, on Tuesday night, December 17, on the eve of his departure for New York. Another bright man gone — east.

CHICAGO PRINTING PRESSMEN'S UNION, No. 3, International Printing Pressmen's Union, gave its annual reception and ball on Saturday evening, December 21, at Uhlich's Hall.

PREVIOUS to his departure for New York, Mr. E. A. Wheatley issued invitations to his advertising friends and entertained them at dinner at Kinsley's on Monday evening, December 30.

CHICAGO has a new comic illustrated weekly called *The Cricket*, which commenced its chirrup with the issue of December 15. Austyn Granville is editor, and John H. Johnson, publisher. The office is in McCormick block.

T. LEWIS MILLS, the New Zealand correspondent of the *Eight Hour Herald*, and a frequent contributor to THE INLAND PRINTER, is the author of a history of the eight-hour movement in Australasia which will shortly appear in the *Cosmopolitan Magazine*.

A SELECTION of Eugene Field's best-known child poems, illustrated with portraits from Mr. Field's own collection, of the real children to whom the poems relate, will appear in *McClure's Magazine* for January. There will also be an article on Mr. Field's friendships among children, illustrated with portraits of Mr. Field, including the last taken before his death.

THE following exhibitions, opened at the Art Institute, were the occasion of an informal reception on the opening day, December 12: The Annual Exhibition of the Chicago Palette Club; the Annual Exhibition of the Art Students' League of the Art Institute; a Special Exhibition of the Paintings of Cadurcis P. Ream, of Chicago; a Special Exhibition of Illustrative Drawings by Orson Lowell, of New York.

THE Chicago branch of the American Typefounders' Company has recently distributed specimen sheets showing some of the recent type designs of that company, including the "Bradley," the "Livermore" and the "Livermore Outline" series. A catalogue of 1896 calendar plates is also being sent out at the same time. The assortment of calendar designs is large, some of the specimens in the back part of the book being especially unique and attractive.

AT the meeting of Chicago Typographical Union, No. 16, on December 8, definite action was taken regarding the problem of caring for unemployed members. All the available funds of the union, about \$5,000, were placed at the disposal of the executive officers, to be used in accordance with certain rules and restrictions sanctioned by the union. This it is expected will provide abundant funds until such time as the anticipated revenue will result from the increase in dues and become available.

THE Old-Time Printers' Association will celebrate the anniversary of the birthday of Benjamin Franklin, January 17, 1896, by a dance and supper, in the Masonic Temple, corner of State and Randolph streets. A very enjoyable time is anticipated. The tickets, which have been placed at a low figure, may be obtained of the members of the committee — Messrs. S. K. Parker, John Anderson, M. H. Madden, A. McCutcheon, Samuel Rastall, C. F. Sheldon, James C. Hutchins, William Piggott, Michael Kearns, J. C. Mangan and William Mill.

THE entire printing plant, including power presses, bindery, electrotype apparatus and printing offices of the firm of Knight & Leonard, 192 Clinton street, was sold under the auctioneer's hammer on December 14. In August, 1893, the business of the firm was placed in the hands of

Receiver Robert B. Martin. Objections to this receivership were made, the result of which was that the affairs were placed in the hands of the Title and Trust Company, which has conducted the business ever since. The purchaser was the firm of Van Allens & Boughton, of New York, and the price paid, \$27,500. It has not yet been decided whether the business will be continued or not.



"ONE, TWO, THREE."

THE regular monthly meeting of the Chicago Trade Press Association was held at the Great Northern Hotel clubroom, on December 9, and was one of the most interesting meetings the association has held. Among the papers read were: "Advantages and Disadvantages of Holiday and Special Editions" and "Advancing Advertising Rates with the Growth and Age of a Journal." The subjects for general discussion included "Is It Advisable to Print Situation and Help Wanted Ads. Free?" and the "Use and Abuse of Circulars." The matter of calling the attention of the post office authorities to a number of publications that are being sent through the mail as second-class matter was brought up, and it was decided to have such papers excluded from the mails if this end could possibly be attained. The meetings of this association are productive of much good, and the membership is increasing rapidly.

THE *Echo*, of Chicago, has for some time been arranging for an exhibition of posters, and on December 9, the exhibit was opened on the fourth floor of the Siegel, Cooper & Co. building. It was said to be the most varied and complete yet held in Chicago, containing about 450 posters. The Century Company, of New York, loaned 100 posters, issued for its publications, and there were shown the twenty-three original canvases by French artists, who lately competed for the prize offered by the *Century* for a Napoleon poster. From the graceful dash of Cheret's work to the sweeping curves of Will Bradley's designs, all the sorts of posters were shown. Those who consider the poster enthusiasm a passing fad were astonished. Mrs. George M. Moulton, of Calumet avenue, alone possesses over 700 American posters, and the pick of this collection was shown. A catalogue, with a cover by Denslow and cuts of posters on almost every page, was obtainable at the exhibition.

THE growth and interest of the taste for poster collecting has brought about a curious adaptation of the "living picture" idea in Chicago. To obtain funds for a charitable association a "living poster" show was recently given, and was very successful in every way. The published accounts state that it was all very different from the old-fashioned oil-painting tableaux, where the faces were inserted through

apertures in the canvas, tableaux such as the artist Chase achieved such a success with some time ago in New York. The living posters had for background a common board fence, and upon this were hung three posters at a time, so as to give the effect of a wayside collection. The accessories were painted in true poster colors (for this John Key, the artist, gave his services), the living figures were inserted, and a garish light was turned uncompromisingly on. The "very own" poster of the entertainment, which was made by Frank Hazenplug, was a weird thing excellently bodied forth. It was all in scarlet and gray. A slender figure in gray, wearing a scarlet wig that looked like a mat on her head, sat in a scarlet chair. The outline of the faces were gray, giving a curious dull effect to the features, and the letters "Living Posters" eked out the scarlet in the scheme.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made.

THE business card of the Brookfield (Mo.) *Budget* is a good sample of typography in two colors, both as to composition and presswork.

SOME good specimens of commercial work have reached us from Charles H. Glass & Co., Post Office avenue, Bangor, Maine. The composition is well displayed in up-to-date types and the presswork is admirable.

FROM DAVIS & Warde, Fourth avenue, Pittsburg, Pennsylvania: "What think you, critically, of the inclosed cards?" We think they are *very neat* specimens of combined steel die and letterpress work.

ANTHONY KRAFT, with A. L. Wegst, Philadelphia, Pennsylvania: Package of commercial work, on which the composition is of a very plain, ordinary character, and the presswork is capable of improvement.

SOME fine specimens of half-tone and general letterpress printing have been received from Moore & Pike, Hot Springs, South Dakota, the half-tones being specially worthy of mention as artistic productions.

A BATCH of everyday, all-round work, from Ira Adelbert Spaun, Decorah, Iowa, shows that he is a wide-awake, progressive printer. The composition is good, with a slight tendency to over-ornamentation, and presswork excellent.

A COLORED insert, printed by H. A. Kuenne, with the Sheboygan (Wis.) *Zeitung*, is a fairly good specimen of letterpress printing in colors, though we cannot see how it was possible to run it through the press *ten* times to print *six colors* and bronze.

ALBERT HALLETT, Franklin street, Boston, Massachusetts, has the correct idea of making neat and effective advertising brochures. Those submitted are models in design and execution, and should be the means of bringing him much patronage in that line.

JOHN T. PALMER, Race street, Philadelphia, Pennsylvania, forwards a handsomely printed blotter and two circulars, the work on which is above criticism. Both composition and presswork are the production of artists. Colors are brilliant, harmonious and effectively contrasted.

A FEW samples of various styles of printing have been furnished by Frank F. Lisiecki, 298 Broadway, New York. They show that his office is equipped with a good assortment of modern job letter, and with workmen who know how to handle the same. The presswork is good, color and impression being even and satisfactory.

THE advertising department of the *Ladies' Home Journal* issues nothing but the very choicest advertising matter. Their booklet announcing some of the leading literary and artistic features of that publication for 1896, is one of the most recent gotten out. It is printed in light blue, salmon pink and gray tones, upon enameled stock.

TWO booklets from the Ronalds Press, Hudson and West Thirteenth streets, New York, are very tastily printed, the matter being well displayed and printed in various colored inks on a tinted background. The front cover page of one, with the legend, "Many are called, but few are chosen — to set type," is very effective in design and execution.

C. H. PALMER, *Sun* office, Clay Center, Nebraska, is a pupil of THE INLAND PRINTER — that is, he gives this journal the credit for what he knows about good printing. The samples submitted by him are fairly good, coming as they do from a country office with limited material. Composition is neat, but presswork needs some improvement.

THE Plimpton Manufacturing Company Press, of Hartford, Connecticut, have printed a pamphlet for the Thorne Typesetting Machine Company of that city, which is a neat piece of work so far as composition and presswork are concerned. It is set entirely in the Cushing series, with title-page

and head lines in Jenson. The embossed cover is good, but the method of fastening it to the pamphlet is faulty. A few additional dollars spent in the binding would have added much to its appearance and durability.

THE jobbing department of *Weekly Facts*, De Soto, Missouri, operated by William E. Crow and Thomas E. Craig, is well to the fore in artistic design in composition and excellence in presswork. The samples submitted are good specimens of letterpress printing. We thank them for the three "nightmares," but our space is too limited to reproduce them.

F. A. WINSLOW, pressman with Henderson & De Pew, Jacksonville, Illinois, sends some very neat samples of presswork, in black and in colors. He has made a good job of some half-tone portraits, concerning which he says: "These two half-tones were printed on a Pearl press, having been in constant use for ten years." We presume he means the *press*, not the *half-tones*.

THE Dorsey Printing Company, Dallas, Texas, have attained an honored position, typographically, for the excellence of their work. A batch of general work received during the past month only confirms our previously expressed opinion that they have the highest class of workmen in their composing and press rooms — men who are able to turn out artistic specimens of letterpress printing in all its branches.

FLEMING, SCHILLER & CARRICK, West Twenty-third street, New York, have favored us with a few samples of their work, which are very artistic in design and execution. Composition, engraving, colors and presswork all combine to produce excellent results, at which the most captious would scarce find cause to cavil. The circular for American Book Company, Atlanta, Georgia, though simple in design, is an exquisite piece of work.

FROM Ed S. Ralph, foreman of the Winters Company, Springfield, Ohio, we have received a number of specimens of much merit from which we shall reproduce selections from time to time. Mr. Ralph's work has a balance and finish with effective display, and for this reason is highly educational in character.

GRINDING MILL CATALOGUE

The Scientific

WE MAKE ALSO

CORN

Planters,
Harvesters,
Shellers,

HORSE POWERS AND FARMERS' TOOLS

SEND FOR OUR 72 PAGE CATALOGUE

THE FOOS MFG. CO., SPRINGFIELD, OHIO

Ed S. Ralph, Compositor.

J. AL. MEISENBACH, foreman of the job department of the *Daily News-Herald*, La Salle, Illinois, is responsible for the composition of a "Souvenir Programme and Guide" for the Turngemeinde Fair at that city in the year 1895. He has no reason to be ashamed of his work, for the composition is excellent, showing careful arrangement of type and neat finish in all the rulework. The presswork is admirable, colors and register being up to the top notch.

CHALLINOR, DUNKER & CO., Pittsburg, Pennsylvania, are artists in up-to-date printing, as evidenced by a blotter and circular received from them. The blotter is for December, and represents Santa Claus pedaling on a pneumatic safety with a load at his back, while some reindeer in the background are mourning his desertion of the old-time sled. The circular represents the modern Jack Horner, who "don't want no old Christmas pie," but wants some of "—'s plum pudding." The artist's conceits are admirable, and Challinor, Dunker & Co. have put them into very attractive form with excellent letterpress accompaniment.

THE Christmas announcement of the U. B. Bookstore, Main and Fourth streets, Dayton, Ohio, is a unique production in "Ye Olden Style" of printing. It consists of twelve pages, set in Jenson Old Style, with appropriate initials and ornaments, the initials and principal headings being rubricated. It is printed on handmade paper, with wide side and bottom margins, the bottom edge being untrimmed. Excepting the clean freshness of the stock and brilliance of the ink, it might be taken for the production of one of the sixteenth century master printers, so closely has the style of that period been followed. It is an excellent piece of work, both in composition and presswork.

HUSSEY & GILLINGHAM, Adelaide, South Australia, have favored us with a "Wayz-goose" programme, resplendent in many colors and gold, recording the sixth annual banquet to their employees. Composition, engraving and presswork have all been combined to produce an elegant sample of printing. Of some importance, perhaps, to the members of the printing fraternity is the following statement of the "Origin of ye Wayz-goose," which introduces the programme of eatables and events: "The derivation of the term of 'Wayz-goose' is from the old English word *wayz*, stubble. Bailey, in his dictionary, states that *wayz-goose*, or *stubble-goose*, is an

entertainment given to journeymen at the beginning of winter.' Hence, a wayz-goose was the head dish at the annual feast of the typographic fraternity, and is not altogether unknown as a dainty dish in our days." Our antipodean friends, however, enjoy the feast at the beginning of *summer*, instead of winter, as the seasons are topsy-turvy in their part of the world. Their printing, however, is right side up.

A FEW sample copies of a "Bill of the Play," gotten up and published by Lou Merrillat, Kankakee, Illinois, and printed at the *Gazette* office in that town, have reached us. The "bill" is, in reality, a pamphlet of eight pages and cover, well printed on good stock, and the advertisements are attractive from both literary and typographical points of view. The patrons of the opera house for which the "Bill of the Play" is gotten up, will, no doubt, preserve it as a souvenir by reason of its beauty, and the advertisers could scarce wish for a better medium between themselves and their patrons. Mr. Merrillat has got a good thing, and evidently knows how to push it to advantage for both his advertising and opera-going clientele.

WE have received from Mr. George B. Richardson, superintendent of the David C. Cook Publishing Company, Elgin, Illinois, a copy of the Christmas number of the *Young People's Weekly*. The work upon this publication is very creditable, especially when it is taken into consideration that it was printed upon perfecting presses, and that the entire edition of 180,000 complete copies was printed upon two presses, and folded, stitched, trimmed and mailed in one week, in the regular course of business. The cover is of enameled paper, the title design being in four colors, and was run upon a four-color Kidder web press in double forms, 2,280 sheets or 4,560 copies per hour. The inside eight pages were printed on a two-color web press of the same make, in double forms, 3,600 sheets or 7,200 copies per hour. Mr. Richardson informs us that his company is so well pleased with these presses that they have ordered a third two-color machine to be delivered March 1. The printing of half-tone plates in colors upon enameled stock at such speed as this publication was turned out, is something that would have been deemed impossible a short time ago, but the inventive genius of those interested in the printing art has made it possible to produce results which were not long since considered unattainable. The matter of offset has been entirely avoided, and the work seems in every way equal to that done upon a regular cylinder press printing only one side at a time. The David C. Cook Publishing Company must have an unusually well equipped establishment, for in addition to the perfecting press they do all the work upon their publication, including the making of the designs and the engravings, so that they are not dependent upon any outside concern in the producing of their publications. The printing of the heavy cover plates in colors upon fine enameled stock on the web press at such speed, was made possible, we are informed, by the use of the Superior Reducing Compound.

TRADE NOTES.

ERNEST H. PALMER has been appointed general manager of the Palmer & Rey branches of the American Typefounders' Company on the Pacific Coast, and local manager at San Francisco, California.

ROBERT L. STILLSON has assumed the entire proprietorship of the newly established printing plant of Wheat & Stillson, Centre and Pearl streets, New York, Mr. Wheat's ill health having compelled his retirement.

L. N. BALDESSARELI & CO., formerly at 517 East Houston street, San Antonio, Texas, have moved into more spacious quarters at 521 East Houston street, where a full line of the leading periodicals, including THE INLAND PRINTER, may be found.

THE establishment of the James Hogan Printing Company, at 310, 312 and 314 Elm street, St. Louis, Missouri, was destroyed by fire resulting from spontaneous combustion at 6 o'clock on the morning of December 2. The loss was \$50,000, and is partially covered by insurance.

THE printing plant of the Prudential Insurance Company, Newark, New Jersey, was almost totally destroyed by fire on the morning of December 2. The loss is estimated at nearly \$50,000. About three years ago the company had a similar fire in its printing office. That time the loss was about \$50,000.

THE Moss Engraving Company, Mulberry and Houston streets, New York, made an assignment for the benefit of its creditors, December 9, to Isidor Fellheimer. The liabilities are about \$95,000 and the nominal assets are in excess of that amount. The company was incorporated in 1880 with \$100,000 capital.

THE Pittsburg branch of the American Typefounders' Company has moved into new quarters in the Ferguson

Block, 323 Third avenue, where they have more room and better facilities for the transaction of business than they had in the old location. Mr. George L. Follansbee, the manager, is to be congratulated on the change.

ON page 379 of this issue may be noted the advertisement of W. D. Romaine, World Building, New York. Mr. Romaine is a buyer of printers' and lithographers' materials, and is in a position to be of special benefit to those in the trade who are not able to command the best facilities in making their purchases.

A. ZEESE & SONS, 300 Dearborn street, Chicago, have issued their calendar plate catalogue for 1896. As they state in their letter to the trade, the calendars are "plain and neat." The variety is large and the most exacting printer can find what he needs in the sixteen pages of calendars shown. Printers who have not seen a copy of this catalogue should write for it.

✓WE acknowledge receipt of prospectus of the Lanston Monotype Machine Company, Washington, D. C., printed from type set upon that machine. The Lanston monotype is the only machine casting and setting single types in justified lines of any required length and adapted to meet all the requirements of newspaper and job offices. The product is identical with best handwork. Those interested in typesetting and typesetting machines for newspaper or book work will certainly be interested in the Lanston, and should send for a copy of this new prospectus.

THE attention of blank book makers and printers using ruling machines is called to the insert of the Walpole Chemical Company, Walpole, Massachusetts, in this issue. The ink powders manufactured by this concern make an unusually strong and brilliant ink, which flows evenly and pleasantly from the pen and remains unchanged without molding and thickening. A full list of the colors made by this company, with samples of ruling produced by these powders, is shown upon the sheet, and a careful examination of it will prove of value to those desirous of obtaining the best in this particular line.

✓IT is a matter of special gratification to the Empire Typesetting Machine Company, of New York, that theirs is the machine which has been chosen to set the type used on the New York *Evening Sun* in future. The trial machine was placed in the *Sun* office August 14, 1895, and was run for three weeks by the company's own team, their hourly average per week being 6,800 ems. The *Sun's* own team then took up the work, making an hourly average the first week of 3,500, and this amount was steadily increased each week, the thirteenth week showing an hourly average of 5,300. Four more machines were ordered on December 27.

MR. C. C. MILLER, the advertising manager of the Fort Wayne Electric Corporation, Fort Wayne, Indiana, has favored THE INLAND PRINTER with a copy of the complete catalogue of "The 'Wood' Systems of Electrical Machinery and Apparatus for Light and Power." Typographically the catalogue is a magnificent piece of printing and reflects great credit upon Mr. Miller and upon the firm doing the work—Gies & Company, of Buffalo. Printers, bookbinders, electrotypers, and others in lines of trade connected with printing, will be considerably interested in the products of this corporation, especially in the matter of electric motors and lights.

An arrangement which is of material interest to the printing and publishing trades is that recently entered into by the Campbell Printing Press & Manufacturing Company and the Potter Printing Press Company, whereby the latter is to manufacture all the presses sold by the first named company. Many great things are expected from this combination of two of the stanchest firms in the business. The Campbell Company is perhaps the most aggressive of firms

so far as putting goods on the market and keeping them there is concerned, and the Potter Company has a well-deserved reputation as manufacturers of printing presses. Many new things in the way of important inventions are soon to be brought out, some of which will undoubtedly do more toward revolutionizing the business of printing than anything which has occurred in recent years.

NEW HOME OF THE GREAT WESTERN TYPE FOUNDRY.

Brief mention was made last month of the removal of the Great Western Type Foundry, Kansas City, to their new building at 710, 712 Wall street, that city. We now take pleasure in presenting a view of the building, the private office, and also a picture taken at the reception given the Employing Printers' Association, of Kansas City, at the meeting held on November 21. This was the date for the regular meeting, and the invitation had been extended to have it held in the new home of the Great Western Type Foundry. The machinery was removed from the first



floor, and six tables, each twelve feet long, were placed in two rows, with a table, ten feet long, across the head, forming a hollow square. The tables and interior of the room were handsomely decorated with potted palms, plants and baskets of ferns and cut flowers, and covers were laid for one hundred guests, ninety-six being present to partake of the hospitality. A most enjoyable evening was passed at the supper and at the meeting which followed.

After the meeting adjourned the guests were invited to look over the new building. Mr. S. A. Pierce, the secretary and treasurer of the company, was the host of the evening, and escorted the visitors into every nook and corner of his new house. Everyone expressed delight at the completeness of the establishment and the generosity and hospitality shown by the Great Western Company in arranging for the meeting there.

The building was planned for seven stories, including basement, and the foundations, walls, etc., are built accordingly. But four stories were built at present, leaving it so that other stories can be added when needed. The front is of cream-colored brick, with plate-glass front two stories high. The rear is iron



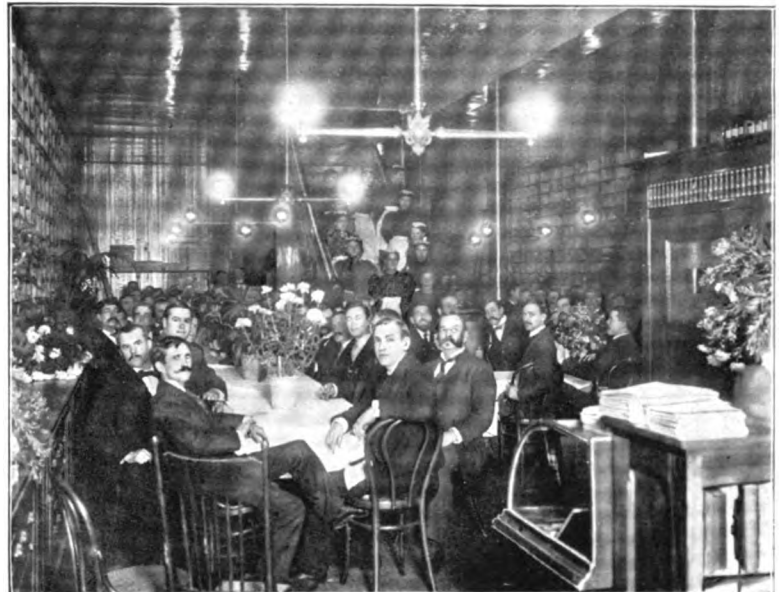
PRIVATE OFFICE.

and glass, thus giving fine light to the interior. On the first floor are the offices and type salesroom, where is displayed a large stock of type, presses and other supplies. A broad stairway in the center of the room leads to the second floor, where are the press

and machinery salesroom, and the machine shop. In the salesroom are 95 feet of line shafting, under which are placed power presses, job presses, paper cutters, paper folders and other machinery, both new and secondhand, so that the purchaser can see the machines in operation. The machine shop is equipped with engine, lathe, drill, emery wheel, a full set of tools for all the machines, besides the many small tools necessary for a complete machine shop. The object in fitting up the machine shop was to control the rebuilding of secondhand machinery and have it thoroughly tested before being shipped. The third floor is used for storage of both new and secondhand machinery, cases, stands, cabinets, and the many necessary articles which go to make up a complete printing office. The basement is finished with a cement floor, and is used for storing secondhand machines, type boxes and other material. The roller-casting department is also located here. The building is heated with steam, has elevator, and is complete in every detail.

At the close of the tour of inspection the visitors departed with pleasant memories of the occasion, and all united in declaring that they had seen the finest printers' supply house they ever expected to visit.

THE *Elmira Gazette and Free Press*, of Elmira, New York, under date of November 22, says: "J. H. Richards, who has charge of the typesetting machines in the *Gazette* office, has just secured a patent on a device which will be of great value in printing offices. It is a machine for removing or beating down the fins or burrs which appear between letters cast by the linotype. When the matrices are new no



RECEPTION TO EMPLOYING PRINTERS.

fins appear, but after they have been used a short time they become worn, and fins are cast on each line between the letters. This gives the print a dirty or blurred look, and something that would obviate this has long been sought by users of the linotype machines. The machine covered by Mr. Richards' patent consists of brushes driven by machinery, which strike the face of the type rapidly as it is passed under them, and beat down the fins, but do not injure the type. Very little time is required, for a whole galley of type can thus be treated easily in one minute. One or more of these machines will be wanted in every office where the Mergenthaler linotypes are in use, and as this burr or fin removing machine will be manufactured here it no doubt will benefit this city."

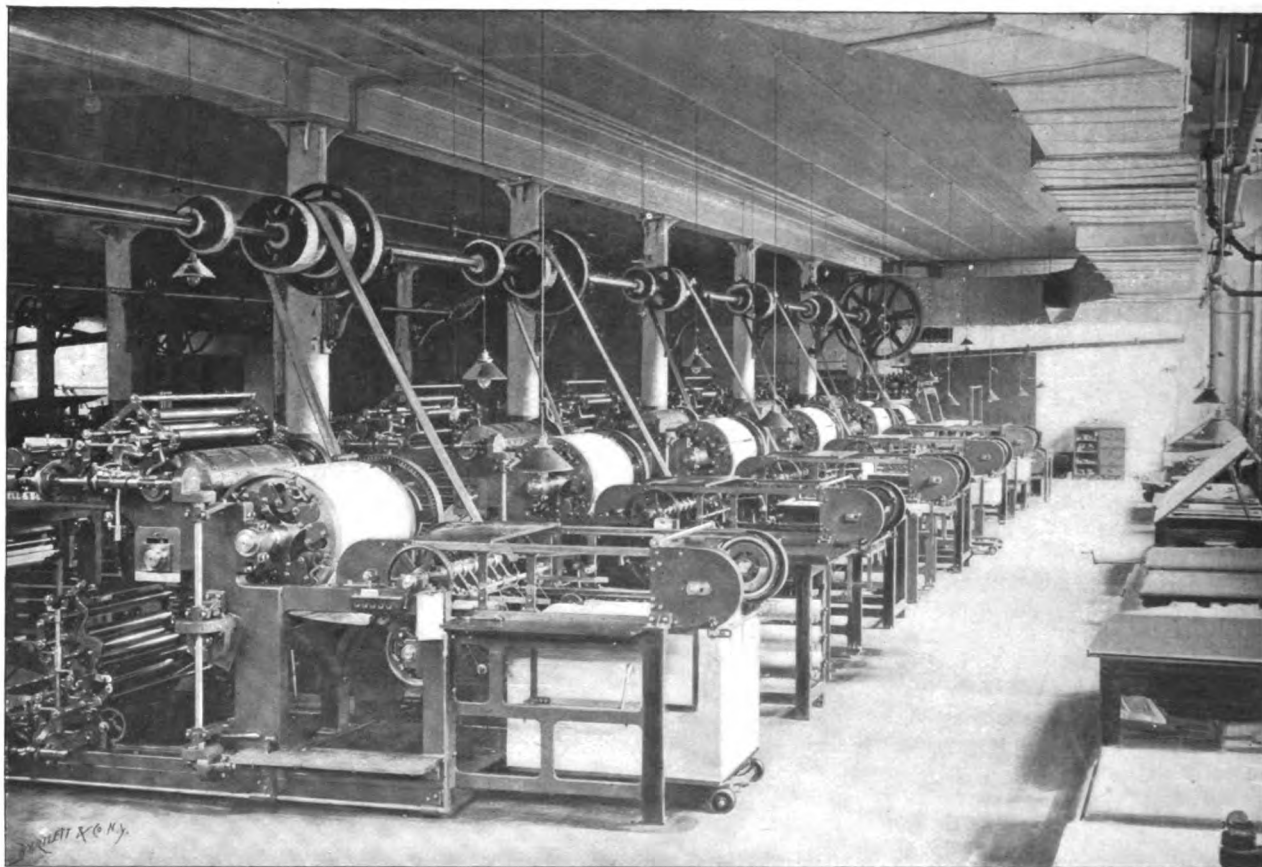
DEMANDS OF A LARGE CIRCULATION.

IT is an interesting and significant fact that with the great newspaper circulation of the last twenty-five years there have come also the presses needed to print them. Apparently all that is necessary to secure to the present generation a printing press with a capacity of a million copies a day, is to establish a few journals with such a circulation, and within a week the inventive minds of scores of mechanical experts will be engaged upon the problem of the requisite machinery for this latest need.

The seeming boldness of this prediction is justified by the experience of the last half century. The history of the great inventions in printing machinery is simply the record of the needs of man. With the rapid growth of civilization has come the building up of daily and weekly papers of enormous circulations, and step by step with the demands

cious man, and he knew when he had a good thing. Starting with a Cottrell Press, he found that it worked to his complete satisfaction. He wisely watched the work of other press builders, and listened to their arguments, but always found it to his advantage to print his paper on the Cottrell Press. He knew better than to change thereafter.

The result proved his wisdom. His confidence in the press was justified by the splendid manner in which the Cottrells met every demand for increased production and superior presswork. As the paper grew, the capacity of the presses was steadily increased; as illustrations and engravings were more frequently employed, the finer mechanisms for a more complete distribution of ink were incorporated into the press. Step by step, side by side, the great paper and the press grew together. Today the history of the growth of the *Youth's Companion* is the history of the devel-



VIEW IN YOUTH'S COMPANION PRESSROOM.

of these papers for a larger output, there has always come the improved machinery which has made that output possible and easy.

Many instances might be cited to demonstrate the truth of this, but a single one will suffice. Let us take an extreme case. Perhaps there has been no severer test ever put upon the inventive capacity of man in this connection of which we are speaking, than is furnished by the history of the *Youth's Companion*, with its phenomenal growth from a small folio paper of two thousand copies up to a great twelve or sixteen page paper with a circulation of over half a million. And in this instance the problem was not given to the world at large, but it was laid at the door of a single firm—C. B. Cottrell & Sons—and, more properly speaking, upon the shoulders of one man, the senior member of the firm.

It was given to Calvert B. Cottrell to supply the machinery on which the *Youth's Companion* has for the past thirty years been printed. The owner of the paper was a saga-

opment of the Cottrell press, and incidentally of other presses. The years when the circulation grew most rapidly are coincident with the years which witnessed the most important improvements in speed; the years which emphasized the finer qualities of illustrative presswork saw the introduction of table distribution and other very important mechanisms.

Let us briefly trace the growth of the two enterprises—the weekly paper and the press on which it was printed, and see how completely and how quickly the press supply followed the paper demand.

The *Youth's Companion* started in 1827, and its editions were for the first forty years easily printed on an Adams bed-and-platen press, the highest development which printing machinery had then attained. In 1867 the drum cylinder press came into existence, and its greater producing facilities were instantly requisitioned for the rapidly growing editions of the *Companion*. During the fourteen years from

1868 to 1882 the paper was printed on Cottrell drum cylinder presses of the finest type, and the circulation of the *Companion* during this time increased from about 40,000 in 1867 to 235,000 in 1882. When the four-roller table distribution press was invented, one of its first occupations was the printing of the *Youth's Companion*. The high standard of the publishers was better attained now that the new four-roller distribution made a better class of presswork possible. The motto was, "Always the best," and it was faithfully carried out.

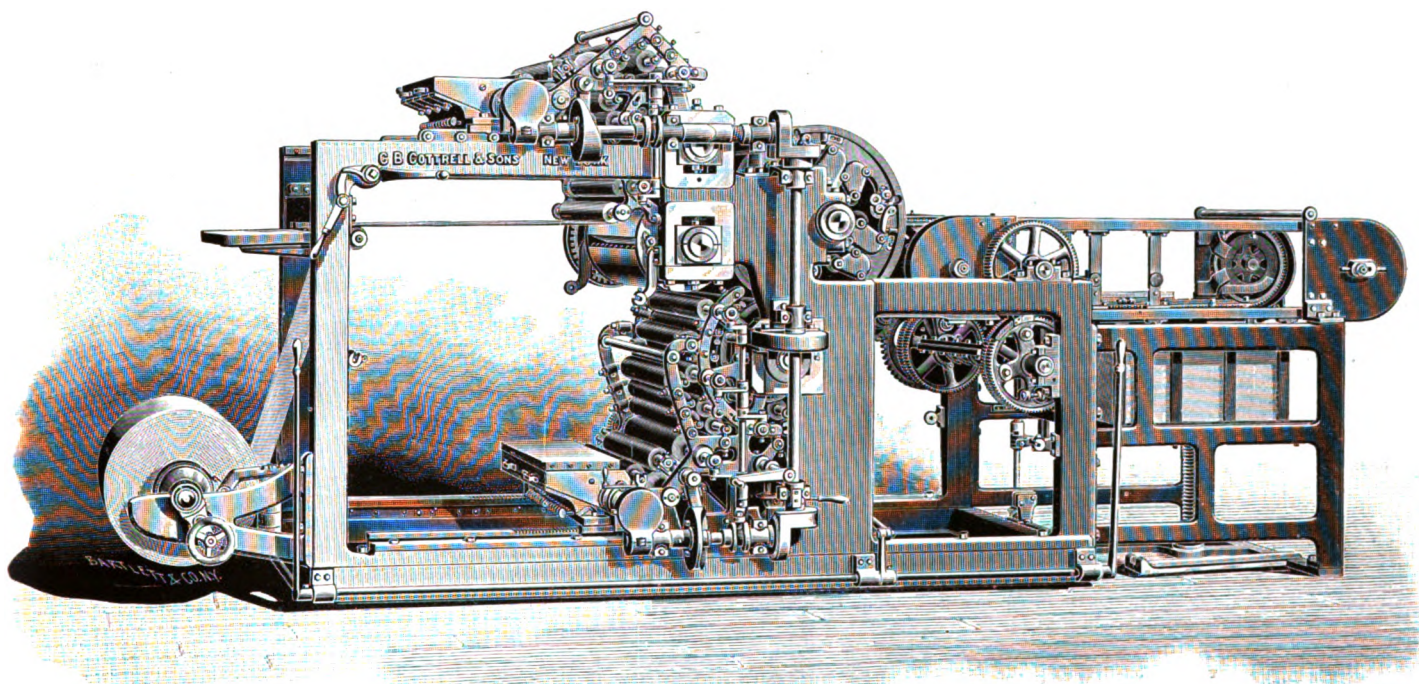
But the demands of the paper began to grow exacting. The new art movement in America was making itself felt, and the pages of the *Companion* were filled with wood engravings of a very high order. Meanwhile the subscription list grew apace. It was evident that an improved press was needed—one that could print more work and better work than the drum cylinders of that day.

The Cottrell two-revolution press came quickly as the answer to that need. It was a long step ahead, and for many years it fulfilled the reasonable expectations of im-

and used over again many times without change. When Mr. Cottrell explained the new mechanism it was astonishingly simple. The whole movement was executed by a direct-acting mechanism which showed little evidence of liability to injury or need of repair. It was not complicated, it was not expensive, and it took no extra space. Best of all, it was thoroughly successful in its operation.

Six of these splendid Cottrell perfecting machines now stand side by side in the new pressroom of the *Youth's Companion*. On them the great editions of the paper are printed. On another page we present a photo-engraving of this famous pressroom, which with its area, light and complete equipment of the latest machinery, may fairly claim to be one of the finest in the world. One hundred and eighty thousand copies of the complete sixteen-page paper can now be printed in a single day, equal to three hundred and sixty thousand of the original eight-page *Companion*. What a change since the days when a drum cylinder printed 5,400 complete eight-page papers in one day.

Thus the problem of a great edition of a weekly paper



COTTRELL PERFECTING PRESS USED ON YOUTH'S COMPANION.

provement in press building; with its quality was assured, but its speed capacity was only a slight advance over the drum cylinders which it supplanted, and the solution of the problem of handling a large edition in a given time was still unsolved. But expert minds were hard at work upon this question, and slowly the light began to dawn upon the way. It was evident that the only practicable method of increasing the printing production of a press lay in the direction of a "perfecting" mechanism which should print both sides of the sheet at the same time. One thing, however, stood like a barrier in the way of such a process. It was impossible to obviate the off-set when printing the second side. Apparently the best way of counteracting this obstacle was to provide for the oiling of the tympan after the first printing, and although this seemed but a clumsy expedient at first, nevertheless the efforts along this line slowly proceeded, although all of them had proved failures, when Mr. Cottrell startled the community with the announcement of his patent "shifting tympan."

Here was the true solution—a tympan which shifted itself automatically, which could be set to shift after any desired number of impressions (according to the heavy or light character of the form), and which could be re-wound

has been solved, for this generation, at least, by the Cottrell perfecting press. Never in the lifetime of those now actively employed in journalism is there any likelihood of the weekly paper outgrowing the press. The million line of circulation may easily be reached in a few years, if it has not, indeed, been passed already, but these high figures need no longer embarrass the publisher. So much has the perfecting press accomplished!

Among other publications of large circulation printed on Cottrell web perfecting presses are *Munsey's Magazine*, *Scribner's Magazine*, *Ladies' Home Journal*, *New York Weekly*, *Illustrated Home Guest*, *Bicycling World* and *Ladies' Home Companion*.

It may not be stepping outside the bounds of the subject to note in closing the great innovation which is already being made in the printing trade by the application of the shifting tympan to the flat bed press. The Cottrell flat bed perfecting press takes no more space than an ordinary two-revolution, yet it doubles the output and saves all the intermediate time and expense of drying the sheets, jogging, etc. It is claimed that it doubles the product, at one-third of the cost and in one-fourth of the time. Surely this is sufficient to revolutionize the printing business in a short while.

BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery, and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

GANE BROTHERS' REMOVAL.

Messrs. Gane Brothers & Company, dealers in bookbinders' materials and supplies, have recently removed from Monroe street to larger quarters at 116, 118 and 120 Market street, Chicago, where they occupy the first floor and basement. The building being 55 by 190 feet in size, and both floors being lighted upon three sides, they have a much more roomy and advantageous location than in the old quarters. In this location they have the largest stock of bookbinders' supplies carried by any firm in the trade. One feature of the fitting up of their store is that all of the leathers, buffings, cowhides, colored skivers, etc. are kept in closed cases, which protects them from dirt and dust, and from the light which is very apt to fade the delicate colors of these goods. The advantage of this arrangement will be readily apparent to those who have seen these leathers kept in the old-fashioned bins. One entire side of the first floor is devoted to shelves for book cloths, a stock of 3,000 to 3,500 rolls being kept constantly on hand. The other goods to be found upon this floor are bark leathers of all kinds, canvas and drillings, leather papers, and all grades of marble and lining papers. The basement is devoted entirely to storage of binders' boards and the various supplies used in binderies in connection with paper ruling, blank book making, etc. The houses of this concern in New York and St. Louis are large, but do not compare with the Chicago branch in the quantity of stock kept on hand for immediate shipment. Printers and bookbinders can depend upon getting anything in Gane Brothers' line at the very shortest notice.

THE WHITLOCK PRESS.

The success which comes through the general meritoriousness of a printing machine, rather than that developed through the specialization of one feature, as in the case of a "new movement," or something akin, is demonstrated with remarkable truthfulness in the case of the Whitlock Press. Though the constant pounding of "new movement" manufacturers is in the direction of creating hesitancy and doubt among intending purchasers of presses, the driving mechanism of which is that of the old, safe, and long-time successful "Napier," there are those who believe yet that a press made of all around good qualities with up-to-date improvements, will be generally better for successful use and profit in the modern printing office, than the ability to merely run at 100 or 200 per hour faster on ordinary work. The Whitlock Two-Revolution seems to lead its rivals in improvements in the valuable features of a press, such as impression power, fountain, delivery, etc., and the signal success which this machine has attained in the last three years is evident in its adoption by printers of well-known ability and financial strength.

The record of the last two weeks from the Whitlock shops embodies deliveries to such printers as: United States Printing Company, Hinds & Ketcham Branch, Brooklyn, N. Y.; The George A. Miller Company, Des Moines, Iowa; The Iowa State Printing House, Des Moines, Iowa; Nixon-Jones Printing Company, St. Louis, Mo.; Virginian Job Printing Company, Norfolk, Va.; Pope Manufacturing Company, Hartford, Conn.; the *Daily Advertiser*, Auburn, N. Y.; Gilbert E. Davis, Worcester, Mass.; Graves & Henry, Cambridge, Mass.; *Sentinel-Review*, Woodstock, Ont.; *Journal and Courier*, Little Falls, N. Y.; A. P. Pigeon, Montreal,

P. Q.; T. H. Caldwell, Poughkeepsie, N. Y.; Commercial Printing Company, Montreal, P. Q.; James B. Lyon, State Printer, Albany, N. Y., and others, whose standing as printers in the various localities where they are best known, will stand sponsor for the mechanical perfection and productive capacities of the New Whitlock Two-Revolution. There is no printing press plant in the country harder put to produce the orders which have been intrusted to them than this young company, whose position in the front rank has been acquired through hard work and a constant desire to give as much for a dollar as it were possible to do.

GREATEST PROFIT DERIVED FROM HIGH-GRADE MACHINERY.

A job printing press with nothing else to recommend it except its low price is apt to prove the dearest investment that a printer can make. A press is bought to be used for years, and even if the cost of a high-grade machine, embodying modern ideas, and with every labor-saving convenience, be 10, 15 or even 25 per cent greater than one of obsolete pattern, it will prove a judicious investment in the end. Shoe manufacturers, woodworkers, machinery builders of all kinds, and, in fact, manufacturers in every line have either seen the wisdom of taking up advanced designs in the machinery which they use, or have been forced to do so through competition, and the printer who would succeed must do likewise. Do not give way too easily to the allurements of low prices. Money invested in good machinery is always well placed. Write to Golding & Co., Boston, Philadelphia, Chicago, and 28 Elm street, New York, for catalogue of latest designs in labor-saving machinery and tools.

THE CALIFORNIA TYPEFOUNDRIY.

The Painter-Cornell Company has just been incorporated in San Francisco, and will do a general typefoundry business under the name of the California Typefoundry. The old firm of Painter & Co., the pioneer typefoundry on the Pacific coast, has retired from business. Since the death of Jerome B. Painter, in 1883, who was the founder of the typefoundry of Painter & Co., the business has been in litigation, which has finally ended as far as the typefoundry is concerned, by the retirement of the surviving partner. Walter M. Painter, Edgar Painter and Jerome Painter, sons of Jerome B. Painter, have incorporated the new company, associating with themselves Mr. W. F. Cornell, who is well known to Eastern printers and will hereafter conduct the business in the old place of Painter & Co., 510 Clay street. The new foundry will put in the latest machinery and an entirely new and complete stock of printing material of all kinds. The business will be on a sound financial basis and have all the capital required, J. B. Painter having left a valuable estate to his widow and heirs.

ELECTRIC MOTORS FOR PRINTING PRESSES.

Our readers will be interested in the advertisement of the Card Electric Motor & Dynamo Company, of Cincinnati, on another page of this issue. The illustration in that advertisement shows an electric motor directly connected to a printing press. This plan of running a printing machine, a folder or other piece of machinery has many advantages. It does away with belts, is practically noiseless, easy to regulate, and not at all in the way. Pressrooms can be kept clean, and the dirt which usually accumulates where belts and shafting are used is not found in offices equipped in this way. These motors are made in all sizes, and can be as easily arranged for small jobbers. In any town where electricity is used the great advantage of using these motors is worth looking into.

The Bradley designed by Bradley

24 POINT 5 A 16 a \$3 50

Will H. Bradley well-known to the printing community as a leading designer of the new School of Letterers has granted to this Company exclusive permission to use and reproduce this his original design

18 POINT 8 A 25 a \$3 25

The purpose of Bradley is to furnish massed color effects, compactness is therefore aimed at, and uniformity of white background in and around the letters. Bradley meets a requirement of the artistic and aspiring typographer

6 POINT 20 A 60 a \$2 25

The American Printer: A Manual of Typography containing Practical Directions for Managing all the various Departments of a Printing Office, as well as Complete Instructions for Apprentices. Many useful Tables, Schemes for Imposing Forms in every variety, also Hints to Authors, Publishers, etc. By Thomas MacKellar, Ph. D. Authors and Publishers, as well as Printers, may consult this indispensable Volume on all the important subjects pertaining to the Art. Price, Two Dollars per copy

8 POINT 18 A 52 a \$2 50

The Book mentioned contains a Sketch on the Discovery of the Art of Printing and notices on Type and the Process of Manufacture, Stereotyping, Electrotyping and Lithography. The Implements used in Typography are described and their uses explained. Valuable Tables and Plans of Cases will be found useful

36 POINT 4 A 10 a \$5 00

The Bradley for higher class Typography gives Dignity to the great Art

48 POINT 3 A 8 a \$6 75

Ask for Bradley an artistic design

10 POINT 16 A 50 a \$2 75 12 POINT 15 A 45 a \$3 00

A Treatise on English Words and Phrases, Arranged to Facilitate the Expression and Assist in Literary Composition. The New Edition is revised and enlarged. Parity from the Author's Notes and with Index Printed in clear Letter on fine paper

The American Printer can be had at any Branch House of the American Type Founders Co. A copy will be forwarded to any address upon receipt of the price. By mail, postpaid, \$2.10

American Type Founders Co.

Originators and Sole Makers of the Bradley Series



THE American Type Founders' Company

Sets the Fashion

LIN Type. The Jenson Old-Style series, manufactured exclusively by the American Type Founders' Company, is the most stylish and popular letter in the market today. Its Initials, Page Ornaments and Embellishments are made to order to fit all sizes and styles of work. The Bradley series (complete in eight sizes), designed for this Company by Will H. Bradley, the eminent artist, is also very popular and is intended for every high-grade job and book office. The Philadelphia Lining Gothics comprise the most complete and beautiful assortment of Gothic faces ever shown. They include three distinct classes of weights,—heavy, medium and light. These each embrace three individual widths of faces,—condensed, normal and extended. If you have not yet inspected this collection of labor-saving and money-making types send for an elaborate showing of the same. We are constantly sending out from all our branches specimens of new designs in type, borders, ornaments, etc., and illustrated circulars of all the latest and best printers' machinery and labor-saving devices. Send your address to our nearest branch house to be placed on the mailing list.

TYPE OF OUR MANUFACTURE
IS USED IN EVERY PRINTING OFFICE
IN THIS COUNTRY

Everything for the Printing Office

The type used on this page is
JENSON OLD-STYLE

8-point	25A, 35a, \$2.75
10-point	25A, 30a, \$3.00
12-point	18A, 30a, \$3.25
14-point	15A, 25a, \$3.50
18-point	12A, 20a, \$4.00
24-point	10A, 15a, \$4.50
30-point	6A, 10a, \$5.00
36-point	5A, 8a, \$5.50
42-point	4A, 6a, \$7.25
48-point	4A, 5a, \$7.75
54-point	4A, 5a, \$10.25
60-point	4A, 5a, \$12.25
72-point	4A, 5a, \$17.00

HOLIDAY
for the Ne
Church, n
Madison and Sair
streets, Baltimore

Wednesday Mor
January



THE OLD YEAR AND NEW

Oh, softer than fall of snow-flakes,
Or dew upon roses shed,
Came angelic voices, chanting
"The good Old Year is dead!"
Then, Silence, from stilling the echoes,
Stole softly over the earth,
And Hope flung her starry banners
To herald the New Year's birth.

While I heard, as it were a million
Of flower-buds stir in their beds,
As a carol of woodthrush and robin
Exultantly rang overhead:
Wake, lily-bud, sleeping in grasses;
Wake jonquil and narcissus pale;
Awake from your slumber, awaken,
'Tis New Year! Awaken! All hail!

As with gladness men of old,
Did the guiding star behold,
As with joy they hailed its light,
Leading onward, beaming bright,
So most gracious Lord may we
Evermore be led to thee.

As with joyful steps they sped,
Saviour to Thy lowly bed,
There to bend the knee before
Thee whom heaven and earth adore:
So may we with willing feet
Ever seek the mercy seat.

Special Music by the Symphony Orchestra.

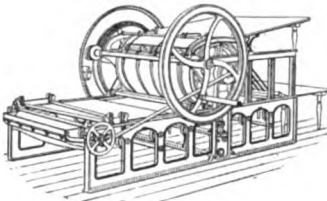
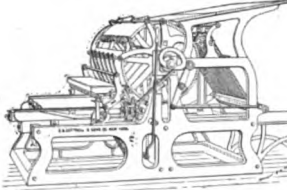
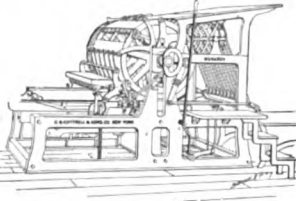
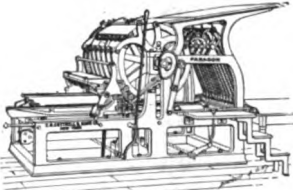
The type used in setting this page is from the Jenson Old Style series (complete in 13 sizes), manufactured exclusively by the American Type Founders' Company, and carried in stock and for sale at

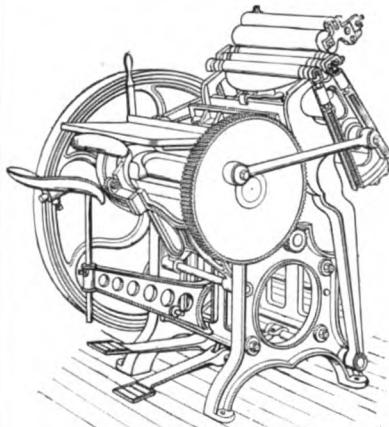
BOSTON, 150 Congress Street
NEW YORK, Rose and Duane Streets
PHILADELPHIA, 606-614 Sansom Street
BALTIMORE, Frederick and Water Streets
BUFFALO, 83-85 Ellicott Street
PITTSBURGH, 323 Third Avenue
CLEVELAND, 239-241 St. Clair Street
CINCINNATI, 7-31 Longworth Street

CHICAGO, 139-141 Monroe Street
ST. LOUIS, Fourth and Elm Streets
MILWAUKEE, 89 Huron Street
MINNEAPOLIS, 24 and 26 First St. S.
ST. PAUL, 84-86 East Fifth Street
KANAS CITY, 533-535 Delaware Street
OMAHA, 1118 Howard Street
DENVER, 1616-1622 Blake Street

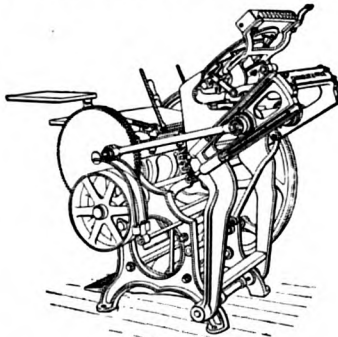
PORTLAND, ORE., Second and Stark Streets
SAN FRANCISCO, 405-407 Sansome Street
ATLANTA, 23 East Mitchell Street
DALLAS, 256 Commerce Street
TORONTO, CAN., 44 Bay Street
MONTREAL, CAN., 780 Craig Street
LONDON, ENG., 54 Farringdon Road, E. C.
MELBOURNE, AUS., 395 Flinders Lane

Everything for the Printer!

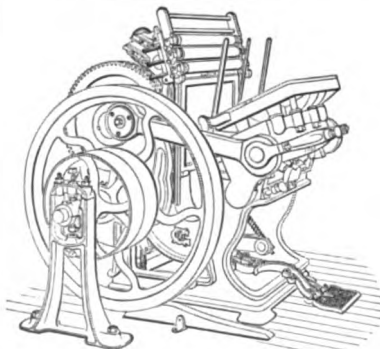
 <p>Campbell Hand Cylinder.</p>	 <p>Cottrell's Country Cylinder.</p>	 <p>Cottrell's Monarch Cylinder.</p>	 <p>Cottrell's Paragon Cylinder.</p>
<p>•• FOUR GRADES IN CYLINDERS—ALL UNMATCHABLE IN VALUE. ••</p>			



BICYCLE FOOT-POWER GORDON.



CHANDLER & PRICE PRESS.



GALLY UNIVERSAL.

BICYCLE GORDON --

This is the latest! The well-known Ben-Franklin Gordon operated by Bicycle Foot Power. The feeder mounts the seat, leaving both feet free to operate two alternate-motion treadles, which act on two cranks, which give two impulses to driving shaft at each revolution, instead of one as on ordinary treadles. "Kicking" is easy, and drives the press faster, increasing product. Feeders can work steadily and continuously without fatigue. Perhaps you can put off the purchase of that expensive motor. Send for circular now.

CYLINDERS --

Four at moderate prices are illustrated above, each giving the biggest obtainable dividend in value and efficiency per dollar of outlay. All are standard, time-tested, wear-resisting. Get posted—great savings may be made.

TWO FAVORITES --

The Gally Universal (king of presses) and Chandler & Price Press are favorites wherever good printing is insisted on. If price is no object, buy one of these, for money can't buy any better. If price is an object, do likewise, for the prices are low—no standard presses cheaper. Send for Universal Catalogue de Luxe, just issued.

Also, Paper Cutters, Wire Stitchers, Folders, etc.



American Type Founders' Co.

SEND TO NEAREST BRANCH FOR PRICES AND PARTICULARS.



AWAITING RESULTS.

IN JENSON TYPE.

In Jenson type my printer knows
 The height of typographic pose;
 The black-faced letters cross the page
 Like mummers of some by-gone age,
 In solemn, sad, funereal rows.

No matter what is said, "it goes"—
 Though doggerel verse or puerile prose—
 If but its wretched rantings rage
 In Jenson type.

Go, foolish rhyme, and dress your woes
 In this prevailing garb of those
 Who call all well that fits the gauge
 Set by the medieval sage—
 You, too, may conquer, I suppose,
 In Jenson type.

Gelett Burgess, in The Philistine.

THE CAMPBELL PRESS COMPANY'S SUITS.

On December 14, 1895, there was rendered by the United States Circuit Court of the District of Massachusetts a decree in the case of the Campbell Printing Press and Manufacturing Company against the firm of Marden & Rowell, publishers of the Lowell (Mass.) *Citizen and Courier* for infringement of patents covering the Cox Duplex printing press used by the latter firm. This is a decision which is of vast importance to publishers in general and to those using the machine in question in particular, for they also will doubtless be called to account for being a party, though probably an innocent one, to a transaction which has been decided by the courts to be an infringement of the United States patent laws. Messrs. Marden & Rowell have made arrangements with the Campbell Company to continue the use of their press, the consideration being the purchase of a license to the amount of \$2,500 in cash. The other users of the Cox Duplex press are now to be proceeded against in their turn, and as the matter has already been thoroughly sifted by the courts it is but fair to assume that the result will be the same in each case. There are about one hundred and twenty presses of the kind now in use, so we are informed, and but a momentary calculation is needed to determine how vast are the interests affected.

The securing of the grant of a patent is a difficult and often very costly thing to accomplish, and it is but natural to suppose that when the operation has been gone through successfully the holder should wish to defend the rights to which it entitles him. The patents in question were purchased by the Campbell Company, and they are now about to bring out a press embodying the features covered by these patents. They say they have made repeated efforts to have the matter straightened out without having to resort to vigorous measures, but without success. Action for infringement of a patent may be brought against either a maker, dealer or user of the machine, and the firm felt compelled to bring the case to an issue with one of the users rather than the maker or dealer. The first suit was begun in July, 1892, against Messrs. Marden & Rowell, and the decision rendered (not until December 11, 1894) was to the effect that the Duplex machine infringed patents held by the Campbell Company, but its use was permitted by the court until an appeal could be heard.

The case was then carried west and the courts there confirmed the decision of the Massachusetts court, but permitted the Duplex Company to continue building under bonds until a final decree might be had in the Massachusetts

case. On October 26, 1895, the Circuit Court of the District of Massachusetts decided that the proprietors of the Lowell *Citizen and Courier* should discontinue using their press and granted an injunction to that effect. The Campbell Company thereupon moved for a final decree and this was granted the 14th of last month. A final action, based on this decree, will now be brought by them to restrain the Cox Duplex Company from manufacturing any more of the presses.

An announcement has been made by the Campbell Company which would seem to present a way out of the difficulty, but we have not heard that their proposition has been accepted. It is to the effect that if the Duplex Company will come forward with an amount of money deemed sufficient to cover the infringement and pay a license upon all presses of the kind hereafter to be sold, the suits for damages against the users of the press will be abandoned and the Duplex Company will be allowed to continue making the presses.

BENEDICT'S ENLARGED QUARTERS.

The customer desiring to visit the office of George H. Benedict & Company, in the building upon the northeast corner of Monroe and Clark streets, Chicago, to leave an order for engraving, will not have to go up so many flights of stairs now to reach the business office as he did a short time ago. For a long time the firm has been very much crowded for room, and it has been found necessary to rent the second floor of the building in order to have sufficient space to properly conduct their rapidly increasing business. The office is now upon the second floor, and is quite commodious, and arranged with a view to properly waiting upon customers, and for communicating with the various departments in the building. The art department is located upon the same floor, adjoining the office, the stock-room being also on that floor. On the floor above will be found the electrotype foundry, the casting department, the batteries, the molding and finishing departments being so arranged that work can be carried through without loss of time. Upon the same floor with the foundry is the wood engraving and wax engraving departments. Passing up to the fourth floor the visitor finds the photo-engravers' department, the entire top floor being taken up for this purpose. The photographers' room and department for half-tone etching are most conveniently arranged, and the zinc etching department is also well equipped for the proper conduct of that work. The blocking, trimming and proving facilities are all of the best. In addition to the regular half-tone work this firm is now doing, they propose to take up the three-color half-tone process, and the facilities for this work are being carefully arranged for. Customers of this house can now depend upon receiving even more prompt attention than in the past, if such a thing be possible, now that this firm has so enlarged its facilities.

THE PRESTON FIDDIS COMPANY.

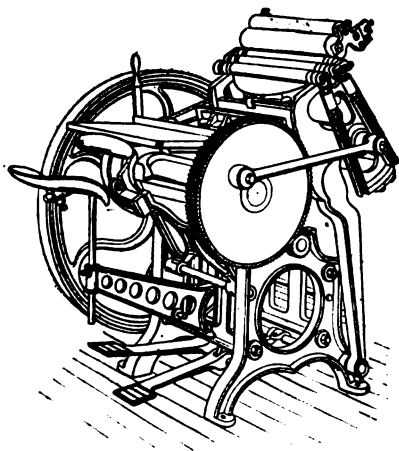
The Evelyn Patent Tint Block Company, Baltimore, Maryland, have been succeeded by Preston Fiddis Company, importers and manufacturers of specialties for printers, and dealers in printers' supplies, Baltimore, Maryland. Mr. Preston Fiddis, the guiding spirit of the new company, is personally known to nearly every proprietor of a printing plant from Maine to Mexico, he being one of the best known traveling men in the East. He was for a number of years connected with the John Thomson Press Company, New York, as traveling salesman, but more recently with Charles Eneu Johnson & Co., Philadelphia. The advertisement in this issue, page 364, shows the old name of the firm, which is now the Preston Fiddis Company, and to whom all orders should be addressed.

IT WILL PAY

Photo-engravers to send to Scovill & Adams Company, 423 Broome street, New York, for their photo-engravers' catalogue with latest information concerning the art.

BICYCLE FOOT-POWER.

What will prove to be of more import than may appear at first sight is the mechanical appliance for running job printing presses by "bicycle foot-power," shown in the accompanying illustration. Its importance lies in the fact



that it permits the running of a press entirely by manual labor, and yet with such small expenditure of strength as to make the work of propelling it almost secondary to that of feeding it. Indeed, it may safely be assumed that an operator, standing before a press and feeding it, even if it be propelled by steam, will experience fatigue to a greater degree than if he be required to furnish the power himself by the "bicycle foot-power"

device and feed it at the same time as he sits before the press, operating it with both feet. Contrasting a press run in this manner with one being "kicked" into action by the old method, its advantages become too apparent to require reference to them.

It is a remarkable fact that for more than half a century no improvement has been made in the device for running a job press by foot. The bed and platen job press was invented by Mr. S. P. Ruggles, in the early part of this century, and the same sort of shaft with a single crank and single treadle, which Mr. Ruggles used on his first press, is being used on all presses of the kind to this day.

"The bicycle foot-power" consists of a pair of alternating ambipedal treadles—a pair of cranks on the driving shaft—a portable bracket holding an adjustable seat located directly in front of the feed board, and an adjustable steady rest attached to the feed board.

The feeder is comfortably seated in the best possible position for feeding and delivering the sheets and operates the two treadles, using both feet alternately. It is, in principle, as its name indicates, simply an application of that used to propel the modern "wheel," save for the absence of mechanism of any description requiring more attention than would ordinarily be given to a press. It enables a press to be driven with almost as much ease at a high rate of speed as at a low rate, and does away with the necessity for steam power in a large number of offices, thereby increasing the earning power of each press.

Mr. Henry Johnson, of New York, whose long connection with the manufacture and sale of Peerless and Ben Franklin Gordon presses makes his name a familiar one to the trade, is the proprietor and manufacturer.

NEW VESTIBULED TRAIN SERVICE.

The Chicago & Grand Trunk Railway, in conjunction with the Lehigh Valley Railroad, have inaugurated a new solid vestibuled train service between Chicago and New York, and Philadelphia, via the famous St. Clair tunnel and Niagara Falls. The train leaves Chicago daily at 3:10 P.M., and consists of a combination baggage and smoking car,

first-class passenger coaches and Pullman sleeping cars, with dining car attached; also, through sleeping car for Boston via Montreal.

The entire train is vestibuled, lighted by gas, heated by steam, and contains all the latest improvements in modern railway equipment. The train in all its appointments is a most sumptuous one, fully equipped with all the conveniences and appliances that make modern traveling by rail a luxury. For rates, time tables or other information, apply to E. H. Hughes, General Western Passenger Agent, 103 Clark street, Chicago, or ticket agents throughout the West.

RESULTS NOT CONFINED TO THE UNITED STATES.

BUSINESS DEPARTMENT,
THE LADIES' HOME JOURNAL,
THE CURTIS PUBLISHING COMPANY,
PHILADELPHIA, October 16, 1895.

Inland Printer Company, Chicago, Illinois:

GENTLEMEN,—And the requests for the brochure mentioned in THE INLAND PRINTER come even from England.

Very truly yours,

THE CURTIS PUBLISHING COMPANY,
JOHN ADAMS THAYER,
Manager Advertising Bureau.

RELIANCE SPECIAL HAND PRESS.

We have had the pleasure of examining recently the special hand press manufactured by Paul Shniedewend & Co., 195 South Canal street, Chicago, intended especially for proving half-tone and process cuts. This machine was built to meet the requirements of this particular work, the ordinary hand press not being powerful enough to give the necessary impression, as there is a tremendous strain in pulling proofs of half-tone engravings. The platen is unusually well braced, and is proof against any possible breakage. The toggle lever and connections are of forged steel. The frame is made in four sections, secured by heavy steel rods, the lower ends being held by solid heads with wide flanges, and the upper ends by lock-nuts. Every portion of the press is built with the special intention of making it strong and rigid, and one that will wear a lifetime with ordinary care. The size of the bed is 24 by 29 inches, and the platen, 20 by 25. The firm has recently issued a circular fully describing this press, containing a number of very high testimonials from parties who have purchased the machine. They have also had printed a beautiful half-tone print of the machine, which they will be glad to send to anyone upon request.

THE BICYCLE GORDON.

The American Type Founders' Company advertise in another column a distinctly new thing—bicycle foot-power applied to the Ben Franklin Gordon press, lessening the fatigue of the feeder, increasing speed and decreasing exertion, and enabling the feeder to "kick" steadily and continuously. It is certainly a "taking" invention, and all the better because inexpensive. The feeders will be unanimously in favor of it; with them it will act this way:

THE NOW.

'Tis the voice of the feeder!

I hear him complain:

"Must I wearily kick that old Gordon again?"

THE THEN.

'Tis the voice of the feeder!

I hear him implore:

"Say, boss, *can't* I kick that *Bike* Gordon some more?"

The Bicycle Gordon is on sale at all branches of the American Type Founders' Company. Descriptive circulars and price lists are ready, and may be had on application to the branch nearest your place of business.

WHITE'S PAGING AND NUMBERING MACHINE.

T. W. & C. B. Sheridan, 6 Reade street, New York, and 413 Dearborn street, Chicago, have taken the sole agency for the above machine. This numbering machine is the simplest and most durable machine constructed, and is built to meet the demand of the present day, having all the latest devices in construction to allow of duplicating, triplicating, etc. It is equally adapted to paging or numbering, and should be purchased by all bookbinders and printers who desire the very best in this particular line of machinery.

THE THORNE THRIVING.

The Philipsburg (Mont.) *Mail* now enjoys a Thorne typesetting machine. The Duluth *Commonwealth* has added two of them to its equipment, moved into a new building, and made other improvements. The Utica *Journal*, the Delavan *Press*, and William Boyd's Printing House, at Albany, all in the Empire State, have also recently put in new Thorne machines. Street & Smith, New York city, have added a fourth one, and the *Evening Journal*, of Flushing, Long Island, is now also using a Thorne. This looks as if things were booming.

COPPER THIN SPACES.

These are just about a 1/4-point thick, made of copper, cut accurately to 12, 18, 24, 36, and 48 point bodies, and put up in fonts of assorted sizes, numbering in all about 1,500 pieces. Price, \$1 net. The cold, unplatitudinous fact about these is that they are indispensable where nice spacing is regarded as important, and great aids to accurate justification. They supersede card and paper justification, which swell when wet and play hob with the printer. The American Type Founders' Company supply these in all its eighteen branches.

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 1st of each month, and no want advertisements for any issue can be received later than the 20th 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.

BOOKS.

ALL LIVE PRINTERS op's "Practical Printer," "Job Printers' List of Prices the "Specimens of Job Work," Book," price \$3; the "Printers' grams of Imposition," price 50 Bishop, 143 Bleeker street, ers. Handiest and most users. All who are starting in



should have H. G. Bishop's 200 pages, price \$1. Also his and Estimate Guide," price \$1; price \$2; the "Printers' Order Ready Reckoner" and "Diagrams each. Sold by H. G. New York, and all typefoundry works published for print-business need these books.

ARTISTIC DISPLAY IN ADVERTISING is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and ad. writer should have. Size, 8 by 11 inches; 96 pages, embossed cover; post-paid, 30 cents. **INLAND PRINTER CO.**, 212-214 Monroe street, Chicago, 197 Potter Building, 38 Park Row, New York.

CAN'T FIND IT ELSEWHERE—*The Proofsheets*, being the only periodical of its kind, contains much matter that cannot be obtained elsewhere. To proofreaders it is invaluable for reference, and it is a help to all literary workers. A year's file makes a handsome and valuable volume, in excellent shape for reading and reference. All should have it. Single copy, 10 cents; \$1 per year. **BEN FRANKLIN CO.**, publisher, 232 Irving avenue, Chicago.

ECONOMICAL SUBSCRIPTION LEDGERS—Save time, prevent errors. Every detail apparent at a glance. Simple, lasting. Ledgers registering 1,350 names, \$3.50. For specimen pages address **GRAPHIC PRINTING CO.**, Pine Bluff, Ark.

PRINTERS—Mail \$5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. **GEORGE W. SMALL & CO.**, 221 Kinney avenue, Cincinnati, Ohio.

TO ANYONE IN ANY BUSINESS—A list of books and periodicals, relating to business, printing and advertising, will be sent you by the Society of Economic Research (Girard, Pa., U. S. A.) for ten cents. If you will add to this list the name and publisher of any book, periodical or special article, the society will send you free a copy of its 50-cent edition of "How the Seller Reaches and Talks to the Buyer, or, Business, How to Get it, How to Keep it." Address E. M. PRATT, Chicago Branch, 232 South East avenue, Oak Park, Ill.

WE have about 300 copies of our book, "Specimens of Printing," that were slightly damaged by smoke; while they last we will send a copy to any address, postpaid, for 25 cents (silver). **KEYSTONE PRESS**, Wellston, Ohio.

WE have purchased from the publishers the remainder of the edition of "UP-TO-DATE IDEAS," a specimen book of work interesting to job compositors. It sold for 25 cents per copy, but we will send one to anyone sending a two-cent stamp for postage. Why do we do it? The book contains an advertisement that we want printers to read, believing that it will repay for the expenditure. The number is limited—send immediately. If your stamp arrives after the books are gone, it will be returned, and also one of our catalogues sent you. **HARRISON RULE MFG. CO.**, Norwalk, Ohio.

FOR SALE.

FOR SALE—Colt's Armory Eccentric Action Embossing press; 12 1/4 by 18. The most rigid and powerful press for heavy embossing made. In perfect order; used but short time. Must be disposed of at once. Cost, new, \$1,000; will sell for \$650. Address "A 18," care **INLAND PRINTER**.

FOR SALE—Cox Duplex Pony Self-feeding Printing Press in good working order, just the press for circular work, laundry slips, counter blanks, and all work of this class; prints from roll 20 inches wide. For description, price, terms, etc., address **THE FRANKLIN PRINTING & ENGRAVING CO.**, Toledo, Ohio.

FOR SALE, CHEAP—Job printing machinery, presses, ruling machine, knives, etc. Address **J. M. CROWDER**, Receiver, Birmingham, Alabama.

FOR SALE—Hoe Stop-cylinder Press, bed 38 by 55, latest style, absolutely good as new. **THE EMPIRE PRINTING PRESS & MANUFACTURING COMPANY**, 247-249 Centre street, New York City.

FOR SALE—Johnston Steel Die Power Stamper, with wipers, chest and two fountains; Kelton Copperplate D Press, 10 by 12; one Rau Stamper and one King Stamper; one Ink Mill; cost \$2,600; will sell for \$1,500. Address "A 17," care **INLAND PRINTER**.

FOR SALE—Potter Country press, 32 by 46, in good condition. Address "COURIER," Fond du Lac, Wis.

FOR SALE—24 by 30 Drum Potter press, A1 condition, \$375. **A. J. DANIELS**, 37 South Clark street, Chicago.

HAVING quit newspaper business, have for sale: 130 lbs. 9-point roman (little worn), at 16 cents; 50 lbs. 6-point roman (good condition), at 16 cents; leads, slugs, 6-column quarto chases, display type, etc. Send for list. **FITCH BROS.**, Central City, Nebraska.

SITUATIONS WANTED.

A GOOD, all-round news or job printer would like position in some Illinois town. Sober in all habits and not afraid of work. Capable of managing job department. Good references. Address **FRANK C. COREY**, 515 Perry street, Peoria, Ill.

AN educated gentleman, having 21 years' experience handling everything used by the craft, acquainted with western and southwestern trade, would like to represent either printers' supply house, press manufacturer or paper house. References. Address "A 16," care **INLAND PRINTER**.

FOREMAN of a newspaper engraving department for the last six years, an A1 half-tone and line photographer and etcher, can rout and block, desires to change situation. Address "A 29," care **INLAND PRINTER**.

HALF-TONE PHOTOGRAPHER AND ETCHER, strictly first-class, desires position with a reliable house. Address "A 14," care **INLAND PRINTER**.

PRESSMAN wants situation, Gordon or cylinder, sober and reliable. Address "A 19," care **INLAND PRINTER**.

SITUATION WANTED—By thoroughly practical printer; understands estimating on all classes of printing. Can do either inside or outside work. Address "A 12," care **INLAND PRINTER**.

SITUATION wanted in the South by competent, experienced, all-round Northern printer; references furnished. Address "A 21," care **INLAND PRINTER**.

WANTED—Permanent "sit" by first-class, all-round printer; strictly temperate; A1 job and ad. man; wages reasonable, best references. **WM. TRAER, JR.**, 114 South Woodlawn avenue, Burlington, Iowa.

WANTED—Position as foreman, job or ad. man, by practical printer of ten years' experience; references furnished; am married; country preferred. Address "A 27," care **INLAND PRINTER**.

WANTED—Position by first-class half-tone etcher, who understands making enamel and printing on metal. Address "A 24," care **INLAND PRINTER**.

WANTED—Position by first-class half-tone photographer and etcher, who understands all parts of the work. Address "A 25," care **INLAND PRINTER**.

YOUNG man who owned and successfully managed western daily, now editor of large and successful family weekly, wants to form partnership in job plant in large eastern town where there is field for first-class weekly or Saturday paper. Can satisfy I have ability to make paper win. Address "A 10," care **INLAND PRINTER**.

HELP WANTED.

JOB PRESSMAN WANTED—A1 men only need apply, must be perfect in embossing and on cut and color work; good situation to a thorough man; give full particulars, sample of work, etc. Address "A 28," care New York office, INLAND PRINTER.

PRINTER—Wanted, as manager in the printing department of a large business house in the East, a printer of taste, skill, experience and character—one able to obtain best results from others. Give age, full experience and salary wanted. Address "A 23," care INLAND PRINTER.

"UNCLE SAM" wants printers, pressmen, bookbinders, feeders, helpers, etc., in the government printing office; also railway mail clerks, post office clerks, carriers, etc. Thousands of new positions; good chances for appointment. Examinations soon in all states. Write for dates, places and valuable information (free). U. S. BUREAU OF INFORMATION, Cincinnati, Ohio.

WANTED—A man in our half-tone department; one who can make himself generally useful, either at the camera or as etcher. High-priced man not wanted. Address, with references, stating salary expected, the Williamson-Haffner Engraving Co., Denver, Colo.

WANTED—A young, hustling pressman, capable of taking charge of a pressroom of eight machines. One who has capital to invest can secure a gilt-edge situation. Address "C. C. P.," care of American Press Association, Columbus, Ohio.

WRITER—Wanted, in a large business, a young man to assist in the preparation of newspaper advertisements. Not an "expert ad-smith," but rather one who even if with small experience has the ability to originate, and to write interesting and convincing English. Must be able to work with others. Replies should give necessary information, experience, age, pay desired, etc. Address "A 22," care INLAND PRINTER.

WANTED—Working foreman for general job office in the South. Address "A 20," care INLAND PRINTER.

BUSINESS OPPORTUNITIES.

A SPLENDID OPPORTUNITY—Lucrative job plant doing a business of \$12,000 per year, and running a trade paper earning \$3,000 a year net additional, in a growing Northwestern city, is offered for sale owing to ill health of owner. Will sell either separately, and on part cash if necessary. Address "A 26," care INLAND PRINTER.

FOR SALE—Complete job printing office, Rochester, N. Y. Inventory \$3,500, will sell for \$2,500. Everything modern and in first-class condition. Has established trade that will make good living and pay good interest on investment for practical man. Address "A 11," care INLAND PRINTER.

FOR SALE—Photo-engraving plant, on account of purchasing a larger plant. We have our old plant fitted up entire, and in complete running order, which we will sell for cash or on terms. Has been in its present place for five years. An elegant opportunity for the right party. Address D. C. BITTER, 67 Washington street, Chicago.

FOR SALE—Printing office in Chicago; fair business, 300 fonts job, 600 pounds body type; paper cutter; 8 by 12 and 10 by 15 Gordons, 17 by 22 Pony Scott, 24 by 30 Potter, 36 by 41 two-revolution, four-roller Campbell; all in A1 condition; \$3,000. Address "A 15," care INLAND PRINTER.

MISCELLANEOUS.

EMBOSSING IS MADE EASY by the use of the best composition. This is Whiteson's. Always ask for it and do not accept any substitute. It is easily softened, and hardens, ready for use, in less than five minutes. All dealers in printers' materials have it for sale. Price, \$1 per cake. Send for descriptive circular. Manufactured by I. Whiteson, 298 Dearborn street, Chicago.

THE CLIMAX BOOK CORNER is just what you have been looking for to protect the corners of books from damage while in transit by mail or express. Former price, \$1.75 per thousand; will close out those remaining for \$1.00 per thousand. INLAND PRINTER CO., 212-214 Monroe street, Chicago.

ANYBODY CAN NOW MAKE CUTS, from drawings, prints or photos, with my simple pen-and-ink zinc etching process. Takes only about five minutes to etch one or several cuts. The few materials required can be obtained in even a country town, at a cost of a few dimes. Common tinner's zinc is used. A boy of fifteen can work it. You make a drawing with pen and ink on the zinc, or transfer a print or lead pencil drawing thereto, and a little acid "does the rest." A little practice makes elegant work. Now in extensive use all over the United States and Canada. Instructions as plain as A, B, C. Sent to any part of the world for \$1. Simple and costless embossing process included. Illustrated circulars and unsolicited testimonials for stamp. THOS. M. DAY, Centerville, Ind., U. S. A.

POSTAL CARDS REDEEMED—Uncle Sam will not redeem printed, but not used, postal cards; I will. Send sample, state quantity, and I will quote price. W. S. PARKER, 152 Monroe st., Chicago.

PRINTING INKS—Best in the world. Carmines, 12½ cents an ounce; best job and cut black ever known, \$1 a pound; best news ink seen since the world began, 4 cents a pound. Illustrated price list free on application. Address WILLIAM JOHNSTON, Manager *Printers' Ink Press*, 10 Spruce St., New York.

PRINTING PRESSES—USERS.—We are prepared to send competent machinists to any part of the United States and Canada to repair your presses. Web perfecting presses, double and single cylinder, newspaper or book presses; lithograph presses of all makes thoroughly overhauled at reasonable prices. Presses or printing offices entire moved with dispatch. Work guaranteed. THE EMPIRE PRINTING PRESS & MANUFACTURING COMPANY, No. 247-9 Centre street, New York city.

ENGRAVING MADE EASY. Two simple methods. **White-on-Black** and **Granotype**. The plates are of type metal and are cast, thin or type-high, directly from the writing or drawing, which is done on a piece of cardboard. Advertisement and embossing plates, illustrations, borders, ornaments, etc., are quickly and cheaply produced by these methods. Running expenses (not counting metal, which may be used again) about two cents for each plate. Both styles can be made from one drawing. Outfit can be used for *stereotyping* also. Send stamp for circulars, samples, etc., to HENRY KAHR'S, 240 East Thirty-third street, New York.



HOW TO MAKE YOUR own metal dies for embossing to match any type in your office. No hand work. Done by offsetting and etching. A die of one or a dozen lines made in twenty minutes.

You can make your own stock and business cuts, illustrate your paper, etch tint blocks and stationery heading with "Pen and Ink Etching."

Tinner's zinc is used for metal, and 50 cents will buy the chemicals at any drug store. Same materials used for both arts. Full instructions on the two subjects, \$2.00. Send for elegant samples and circulars.

BERTO WILSON, Lock Box 192, Lincoln, Nebraska.

A Successful Traveling Salesman

who is reliable, steady and a hustler, with the best of references, is open for engagement with a reliable house manufacturing or selling printing presses, folding machines, printers' supplies, or any article kindred to the trade. Parties desiring such a man, and willing to pay a fair salary, may address "A 13," care INLAND PRINTER.

We are the original inventors of, and have had many years' experience, and have manufactured a large number of machines for treating all kinds of paper and paper boards with **WATERPROOF SIGNS** of *paraffine* and especially for coating "Waterproof Signs." Full particulars and references will be cheerfully furnished. WILSON PAPER BOX MACHINERY CO., Chicago, Ill.

PATENTS.

Patents procured in the United States and in all Foreign Countries. Opinions furnished as to scope and validity of Patents. Careful attention given to examinations as to patentability of inventions. Patents relating to the Printing interests a specialty. Address

FRANKLIN H. HOUGH, Attorney-at-Law and Solicitor of Patents,

925 F STREET, WASHINGTON, D. C.

The Inland Printer Flexible Razor-Tempered Overlay Knife.

This Knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge and to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of the most superior manufacture, and is the only overlay knife made that is fully suited to present-day needs. The blade runs the entire length of the handle and is of uniform temper throughout. As the knife wears, cut away the covering as required. Price, 50 cents, postpaid.

THE INLAND PRINTER CO.

Potter Bld'g, 38 Park Row, New York. 212-214 Monroe St., Chicago.

Our Bargain Counter.

Each month we shall offer herein such machines as we take in trade which we consider to be in sufficiently good running order for all practical purposes. It is our intention to sell to the highest bidder, boxed f. o. b. cars, where it stands, all machinery so taken regardless of its actual value—as we propose to hold nothing for high figures, preferring to give those in need of such machines an opportunity to purchase them less the usual dealer's profit.

HOE DOUBLE CYLINDER PRESS at Pottsville, Pa.—Bed, 35 x 52; prints 6-col. quarto; in good condition. Worth \$2,100.

HOE 3-REVOLUTION PRESS—Bed 33¼ x 50; prints 6-col. quarto; air springs; in good condition. At Saratoga, N. Y. A rattling good press for a small circulation. Worth \$925.

NO. 3 CAMPBELL COUNTRY PRESS—Bed, 32 x 46; form, 27½ x 43; springs and power fixtures; in running order. At New Brunswick, N. J. Just the machine for a country office. Worth \$625.

NO. 7 CAMPBELL PONY PRESS—Bed, 23 x 28; form, 18½ x 24; 2-roller; table distribution; front fly delivery; in good running order. At Dayton, Ohio. A high-speed job press at a bargain. Worth \$785.

NO. 3 CAMPBELL LITHOGRAPHIC PRESS—Stone, 24 x 32; design, 22 x 30; in good condition. At Denver, Colo. Capable of printing the finest commercial and color work. Worth \$2,700.

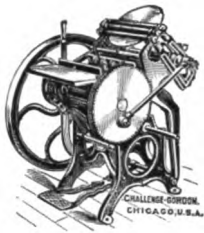
GOING! GOING! What is your bid? Cash talks.

NOTE.—The above machines were recently taken in part payment for our New Century Presses and New Model Webs.

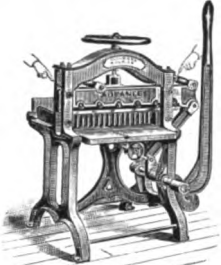
CAMPBELL PRINTING PRESS & MFG. CO.

5 Madison Avenue, NEW YORK.

334 Dearborn Street, CHICAGO.



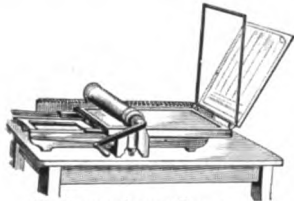
Challenge-Gordon Job Press.



Advance Lever Paper Cutter.



16 and 19-in. Challenge Cutters.



Challenge Army Press.



Ideal Hand Cylinder Press.



Challenge Proof Press.

**The Challenge * * * *
* * * * Machinery Co.**

2529 to 2555 Leo St., Chicago,
Sole Manufacturer of the following popular machines which were awarded premiums at the World's Fair.

- Challenge-Gordon Presses * *
(Best in the World).
- Challenge Paper Cutters * * *
(Power and Lever).
- Advance Paper Cutters * * *
(Power and Lever).
- Ideal Hand Cylinders * * * *
(The Ideal Country Press).
- Challenge Proof Presses * * *
(Special Job and News).
- Challenge Army Presses * * *
(Proof and Newspaper).
- McFatrigh Mailers, Etc. * * *

For sale by all typefounders and dealers in printing machinery.

Order our make and you will get the best of its kind. All our machines are fully guaranteed.

Salesmen may sometimes try to sell you other makes, but remember that there is nothing "just as good" or "practically the same;" if anyone tells you there is, he is either mistaken or dishonest. Insist on machines made by the Challenge Machinery Co.

Write for new illustrated circular and price list.

**THE CHALLENGE * * * *
* * * * MACHINERY CO.**
JAS. L. LEE, Sec'y.

Designing and Building

OF SPECIAL **MACHINERY**

For Printers, Binders, Electrotypers.

Secondhand Machinery
FOR SALE.

REPAIRS
PROMPTLY
ATTENDED TO.

JAMES ROWE,
General Machinist,

303-305 Dearborn St.

... CHICAGO.

**ST. LOUIS
PHOTO-ENGRAVING CO.**
COR. 4TH & PINE STS. ST. LOUIS, MO.



**THE DURANT
COUNTERS**

Received the Highest Award
at the World's Columbian Exposition

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

Metallic Tape Coupler. * * * A GREAT TIME SAVER.

FOR CONNECTING ENDS OF TAPE USED ON

— Printing Presses and Folding Machines. —



H. L. ROBERTS & CO., 48 Centre Street, NEW YORK, N. Y.

**Secondhand
Presses.**

... We have a few secondhand Cylinder Presses for sale of Hoe, Cottrell, Campbell, Whitlock and Potter manufacture.

These machines have been **thoroughly rebuilt** in our works and may be seen in operation there.

They will be sold very low and those desiring a bargain in Cylinder Presses should correspond with us.

Duplex Printing Press Co.
Battle Creek, Mich. ☺☺☺

DIXON'S ELECTROTYPERS' GRAPHITE
FOR MOLDING AND POLISHING,

DIXON'S BELT DRESSING...WHICH PREVENTS
SLIPPING AND PRESERVES THE LEATHER.

Are two Indispensable Articles for Printers and Publishers.

Send for Circulars. **JOS. DIXON CRUCIBLE CO., Jersey City, N. J.**

BIGELOW'S HANDBOOK ON PUNCTUATION.

Gives full information regarding punctuation and other typographic matters, for the use of printers, authors, teachers and scholars. By Marshall T. Bigelow, Corrector at the University Press. 112 pages, cloth bound; post-paid 60 cents.

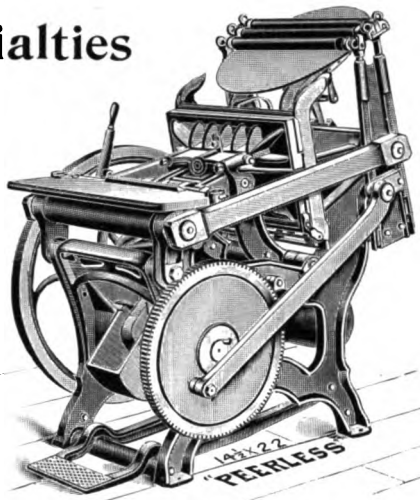
THE INLAND PRINTER CO., 212-214 Monroe Street, Chicago.

My Specialties
are

**Peerless
Universal**

O. S. Gordon
Job Presses,

Peerless
Lever and Power
PAPER CUTTERS.



A Sure Money Maker.

I sell lower than others because I represent the manufacturers direct, employ no travelers, sell for CASH, make no bad debts, and am at a minimum business expense. Send for circular and ask for price on the size and style of machine you contemplate purchasing.

Two good Secondhand Half Medium "PEERLESS" PRESSES for sale cheap.

FRANK BARHYDT,

N. Y. Life Building,

171 La Salle Street, CHICAGO.

"A little thing gives perfection, although perfection is not a little thing."

THE BEST QUOIN

THE IMPROVED

"WICKERSHAM."

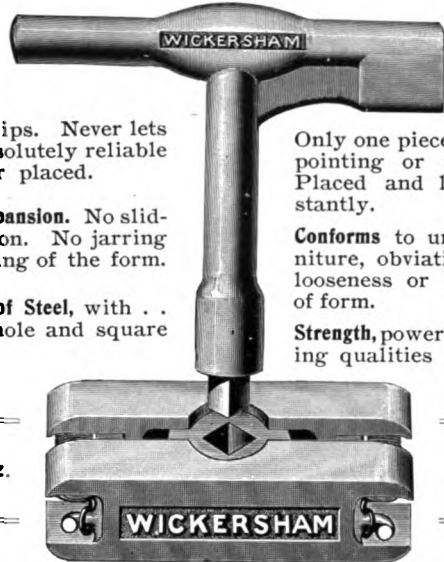
TRUE
AND
SECURE.

Never slips. Never lets go. Absolutely reliable wherever placed.

Direct Expansion. No sliding motion. No jarring or skewing of the form.

Entirely of Steel, with . . square hole and square key.

PRICE
PER DOZ.
\$2.50.



A
TIME
SAVER.

Only one piece. . . . No pointing or adjusting. Placed and locked instantly.

Conforms to uneven furniture, obviating all . . looseness or springing of form.

Strength, power and wearing qualities **guaranteed.**

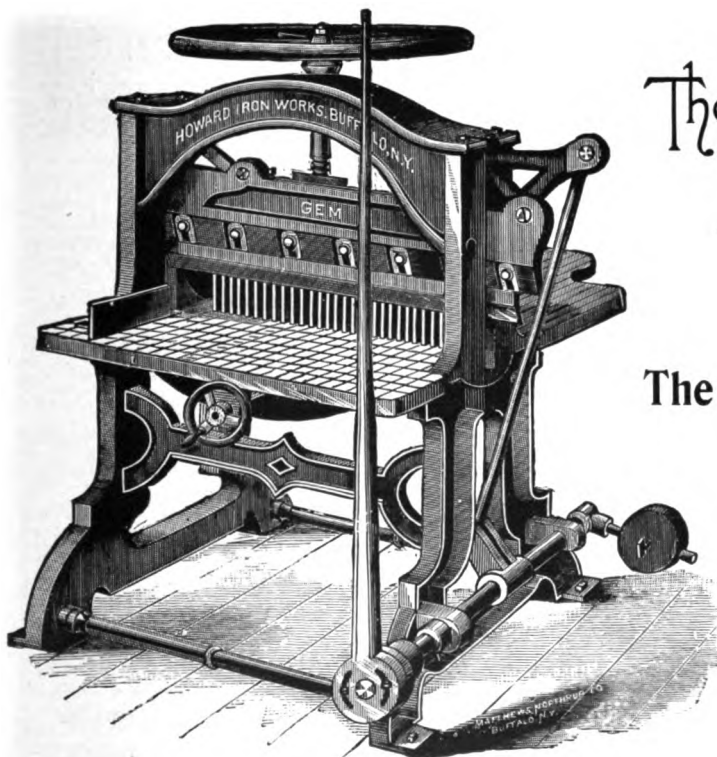
KEYS,
EACH,
50 CTS.

VERY HIGHEST AWARDS AND TESTIMONIALS.

The Wickersham Quoin Company,

174 FORT HILL SQUARE, BOSTON, MASS.

HOWARD IRON WORKS, Buffalo, N. Y.



The **"GEM"**

With IMPROVED FINGER GAUGE.

... Price, \$175 ...

The Best Lever Paper Cutter Made.

ALSO MANUFACTURERS OF



PRINTERS'
BOOKBINDERS' AND
PAPERMAKERS'
MACHINERY.

SEND FOR PRICES.

Barnhart Bros. & Spindler, Typefounders,

General Western Agents,
183 TO 187 MONROE ST.,

Chicago.

Latham Machinery Co. PRINTERS' AND BOOKBINDERS' MACHINERY....

Manufacturers of Everything in First-class . . .

—INCLUDING—

Latham Rival Power Paper Cutter.
Latham Rival Lever Paper Cutter.
Latham Numbering and PAGING Machine.
Latham Power Embossing Machine.
Latham Lever Embossing Machine.
Latham Table Shears.

Latham Job Backer.
Latham Stabbing Machine.
Latham Roller Backer.
Latham Standing Presses.
Latham Round Corner and Punching Machine.
Latham Index Cutter.

**Latham Perforating Machines,
.....MONITOR WIRE STITCHER,**

...And all other Machinery for Printers and Bookbinders...

These machines are all of modern construction and have no superiors in the market.

BARGAINS IN SECONDHAND MACHINERY.

CYLINDER PRESSES.		
1813	32 x 52 N. S. Taylor, double cylinder press, air springs, tape, back up,	\$2,000
1884	40 x 55 Hoe drum cylinder, 2-roller, rack and screw distribution, tape delivery, wire springs,	1,000
—	32 x 46 3-revolution Hoe press, in fine order, with Folder attached,	1,500
2515	24 x 30 Cottrell & Babcock Drum, rack and screw tape delivery, spiral springs,	750
2516	19½ x 24½ Taylor Drum, air springs, rack, screw and table,	550
—	41 x 54 Potter Drum, 2-roller, spiral springs and tapeless delivery,	1,000
2567	21½ x 23½ Hoe Pony Cylinder, complete with over-head fixtures, wire springs,	650
2570	41 x 52 Campbell, 2-revolution press, front delivery, 2 rollers,	1,800
2581	18 x 21 C. & B. Pony Cylinder Press, air springs and tapeless delivery,	—
2593	Campbell complete, 6-column quarto, tapeless delivery,	—
2600	20 x 25 Campbell,	—
2612	22 x 28 Extra heavy Pony Whitlock,	—
2632	26 x 34 Hoe, rack and screw, tapeless delivery,	—
2646	17 x 22 Pony Potter, air springs, tapeless delivery,	—
2651	19 x 24 R. Hoe,	—
2657	21 x 26 Guernsey,	—
2659	21 x 28 Cranston, tapeless delivery, spiral springs,	—
2668	6-col. quarto Prouty,	—
2675	37 x 52 Campbell, 2-rev., 2-roller, front delivery, rack and screw,	—
2676	37 x 52 Campbell, 2-rev., 4-roller,	—
2684	36 x 52 Hoe, 4-roller, 2-rev., latest improved, used one year,	—
PAPER CUTTERS—LEVER.		
1244	30-inch Plover Cutter,	23
1400	Plover Cutter,	30
1669	14-inch Card Cutter,	9
2503	28-inch Anson & Hardy, iron frame, Plover Cutter,	20
2504	Eagle Card Cutters,	88
2662	30-inch Sanborn Eureka,	—
2667	24-inch Rival,	—
2677	30-inch Rival,	—
2679	Minerva,	—
2682	30-inch Leader,	—
POWER CUTTERS.		
2675	28-inch Acme self-clamp,	—
2654	30-inch Sanborn Eclipse,	—
2661	36-inch Dooley,	—
2673	48-inch Garden City,	—
2674	38-inch Sanborn Star,	—
HALF-MEDIUM JOB PRESSES.		
2606	13 x 19 Peerless,	—
2656	13 x 19 O. S. Gordon,	—
—	13 x 19 Globe,	—
QUARTER-MEDIUM JOB PRESSES.		
—	10 x 15 Peerless, in fine condition,	200
2658	10 x 15 Gordon, steam,	—
2663	10 x 15 Favorite Job Press,	—
2685	10 x 15 Peerless, steam and throw-off,	—
2686	10 x 15 Gordon, steam, throw-off and fountain,	—

EIGHTH-MEDIUM JOB PRESSES.		
1114	7¼ x 11 Briggs Label Press,	\$175
—	6 x 9¼ Standard,	70
2559	6 x 10 Prouty,	85
2601	5 x 8 Columbian,	—
2616	7 x 11 Gordon,	—
2630	7 x 11 Gordon,	—
2683	8 x 12 Peerless, throw-off,	—
2687	7 x 11 Gordon, throw-off and steam,	—
HAND PRESSES.		
2655	8-column Hoe Washington,	—
2688	6-col. folio Army Press,	—
BOOKBINDERS' MACHINERY.		
971	11¼-inch Sanborn Roller Backer,	175
—	26-inch Card Cutter,	30
2523	28-inch Rosback Perforator,	80
2543	24-inch B & C Perforator,	70
2548	Marshall Round Corner Cutter,	50
2550	24-inch Rosback,	70
2552	Hickok Stabber, foot power,	30
2585	28-inch Rosback Foot Power Perforator,	75
2951	13-inch Roller Backer,	200
2615	28-inch Rosback Perforator,	80
2616	Small foot-power Corner Cutter and Punch,	25
2644	Sanborn Book Trimmer, two heads,	—
2645	28-inch Donnell Perforator,	—
2649	24-inch B & C Perforator,	—
2653	28-inch Steam Power Perforator,	—
2637	Stabbing Machine,	—
RULING MACHINES.		
1882	36-inch Hickok Ruling Machine feint line,	140
2565	Lithograph Ruling Machine,	—
2643	36-inch Hickok, with Springfield striker,	—
2638	Hickok, O. A., Striker,	—
WIRE STITCHERS.		
—	1 No. 11 Thompson,	175
1697	Brown Stapler, flat table, treadle,	20
1746	Stapling Machine,	20
2002	No. 2 Stapling Machine,	18
2554	Saddle Back Stapler,	24
2584	No. 1 Donnell,	100
2596	No. 3 Donnell,	175
2597	No. 4 Donnell,	275
2613	No. 3 Donnell,	175
2622	No. 3 Donnell,	175
2621	No. 4 Donnell,	275
2636	No. 1 Donnell,	—
2650	No. 8 Saddle Back Stapler,	—
2664	No. 3 Donnell,	—
2665	No. 3 Universal,	—
2669	No. 1 Bremer,	—
PAGING AND NUMBERING MACHINES.		
1332	Seybold Numbering Machine, 4 and 6 wheel steel head,	135
1453	Hoole, 4-wheel, brass head,	110
1455	Hoole, 4-wheel, brass head,	110
1456	Culver, Page & Hoyle, 4-wheel, brass head,	120
1457	Swalback, with two heads, 4 and 6 wheel, brass,	140
1459	Hoole, 4-wheel, brass head,	115
1691	Cooper Paging Machine, 4-wheel head,	120

1695	Hoole & Co. (Eureka), 6-figure steel head Numbering Machine, treadle,	\$110
1704	Hoole Paging Machine, 4-wheel head,	120
2589	Hoole Numbering Machine,	—
2624	Champion Paging and Numbering Machine, 4 and 6 wheel head,	—
2614	Latham Paging Machine,	—
2623	New Style Champion, with 4 and 6 wheel head,	—
2641	White Numbering Machine, steam and foot power, 6-wheel head,	—
FOLDING MACHINES.		
—	6-column Forsythe,	150
—	32 x 46 Stonemetz Folder; 3 and 4 folds, 8-page paster and trimmer,	500
—	6-col. Quarto Stonemetz No. 30, size A; folds sheet 22 x 28 to 33 x 46; 4 folds, for hand feed or attaching to press,	525
—	6-column Dexter Folder,	500
1832	6-column Dexter Folder,	350
—	One 7-column quarto hand-feed Dexter Folder, with paster and trimmer for 8-page paper,	315
—	6-column quarto Dexter Newspaper Folder, attached to press,	350
ENGINES.		
—	10 horse-power Horizontal Steam Boiler, nearly new,	125
1415	2 horse-power Sombart,	120
1516	1 horse-power Shipman Oil Engine,	95
1615	1 horse-power Sombart Gas Engine,	120
1675	1 horse-power Sombart,	170
2648	10 horse-power Otto; fine condition,	500
2609	4 horse-power Charter Gas Engine,	—
STEREOTYPE OUTFITS.		
1753	17 x 30 Carleton, Caps & Co. Stereotype outfit,	110
1964	1 Dorman Stereotype Machine,	265
—	1 12 x 25 Carleton, Caps & Co. Stereotype outfit,	90
2586	No. 5 Hoe Hand Molder,	225
2587	No. 7 Steam Heating Block,	50
2588	No. 20 Steam Wax Kettle, with gauge,	15
2604	Murray Stereotype Machine, Saw Table, 24 x 24; Planer Table, 12 x 16; Trimmer Table, 18 x 24,	250
ELECTRIC MOTORS.		
1780	20 horse-power Belding Motor,	600
1750	¼ horse-power Hawkeye Motor, 500 volt,	80
—	½ horse-power Motor,	—
2689	10 horse-power Edison Electric Motor, bought three months ago,	—
TYPE AND MATERIAL.		
50	Stands; several hundred Cases, Galley Racks; 2 Times Mailers.	—
MISCELLANEOUS.		
1025	7-column Inking Apparatus,	12
1053	7-column Inking Apparatus, Finishing Press; 50 Chases, wrought iron, all sizes; 2 Stereotype Beating Tables,	12
—	20 all-iron Hoe galley racks, 13 cases for brass bound boards, 2 Proof Presses,	—
2671	Engraver's Press,	—
2672	Two Transfer Presses,	—

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No. 1, 1896.

EVERY MACHINE on our list has been thoroughly overhauled and is guaranteed in perfect working order. + + + + +

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197-201 South Canal Street, Chicago.

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“Multipress”

is now on sale.

This machine is a *Flat-Bed Web Perfecting Press* which *Prints from Flat Forms of Type* at the rate of **4,500** (4, 6 or 8 page) papers per hour—cut, pasted and folded.

It is built under patents Nos. 291,521 and 376,053, which have been sustained in the United States Courts as covering the Duplex Press.

See decisions of December 11, 1894,

July 2, 1895,

October 26, 1895,

and final decree of December 14, 1895.

As our present facilities are limited, pending the erection of enlarged shops, we shall not be able to fill promptly the tremendous demand that exists for this machine; we therefore suggest that those desiring such a press place their orders with us at once, that they may be filled at the earliest possible date.

We have the sole legal right to build and sell presses of this nature.

Campbell Printing Press & Mfg. Co.

5 Madison Ave., New York.



334 Dearborn St., Chicago, Ill.

C. B. COTTRELL & SONS CO.

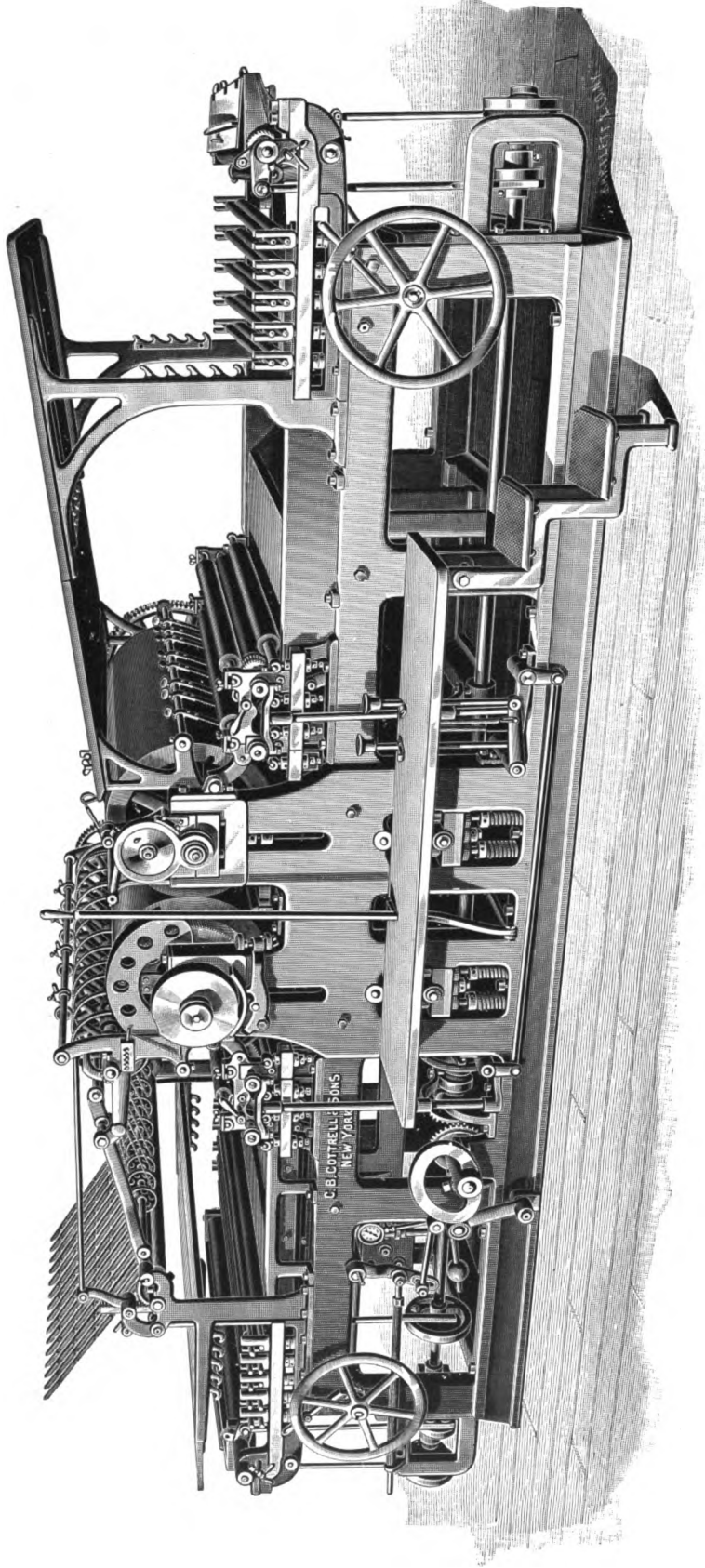
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D. H. CHAMPLIN, Western Manager.

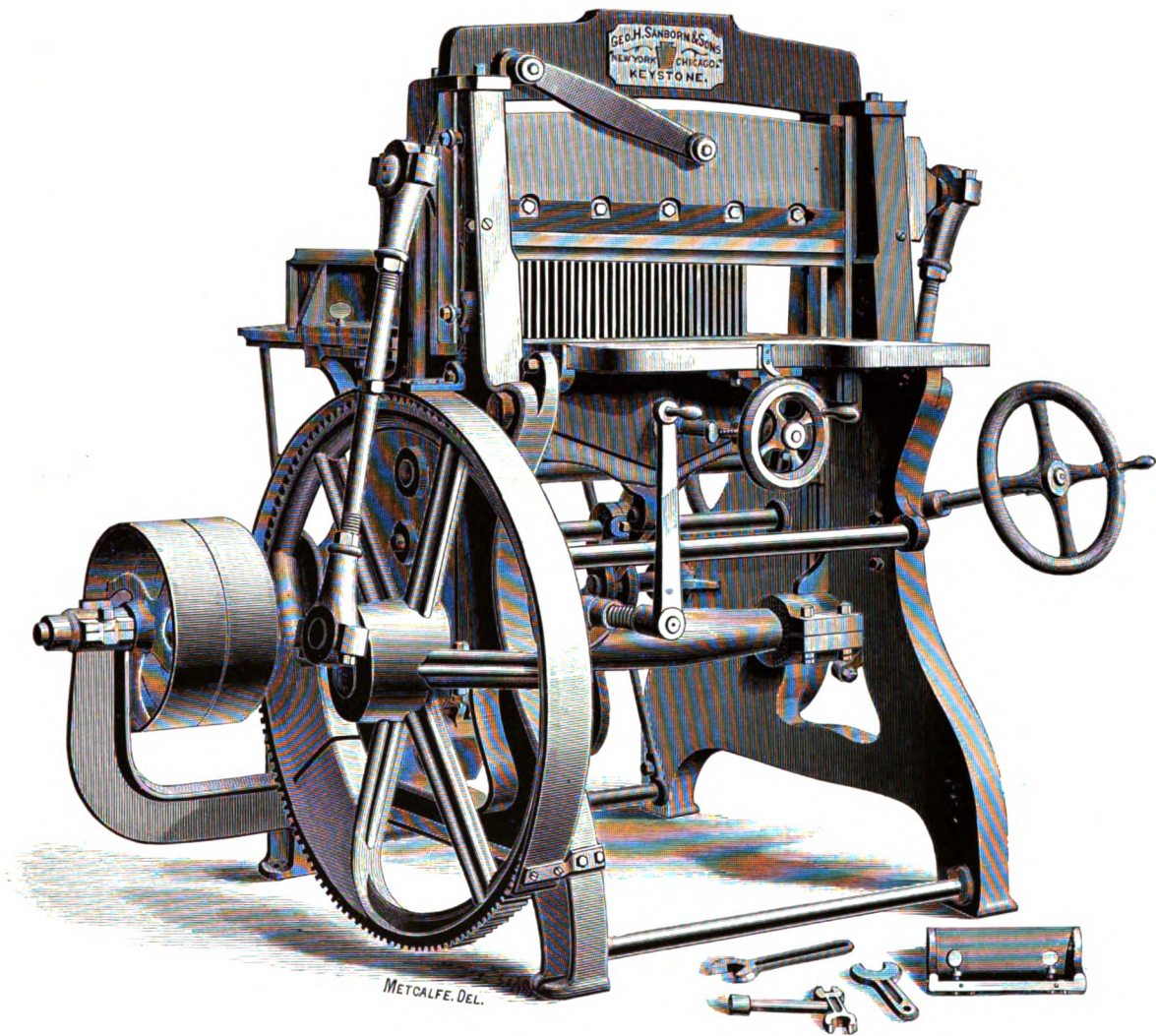


With Patent Automatic Shifting Tympan, which prevents offset and makes the Perfecting Press available for printing on supersized and calendered or coated paper.



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"Keystone" Cutter

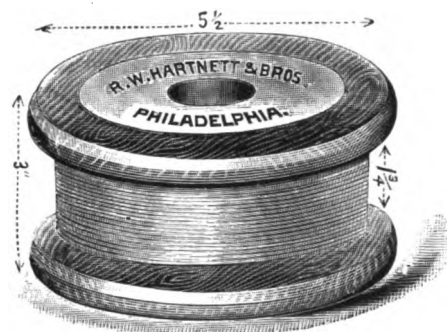


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Cabinets:

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It costs just a little more than the common iron wire—first cost—but costs less at end of job:

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Printers' and Bookbinders' Machinists
Type and Supplies

PHILADELPHIA

A Few Apples Out of the Top of the Tree.

ROCKFORD, ILL., October 22, 1895.
THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—Agreeably to yours of the 19th instant, we are pleased to say that of the several Electrotypes Cabinets which we have in use, yours proves the better, in fact, we think so much of same that we have decided to give you an order for another. Shall be pleased to hear of the early delivery.
 Yours sincerely, H. W. BUCKBEE.

WORCESTER, MASS., November 4, 1895.
THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—We are glad to add our quota of praise for your Cabinets to that which doubtless you have already received. Unless an office uses so many cuts that a cut room is imperative, it hardly seems that it would be possible to find a device more economical than your Cabinet to insure order and system in the composing room. Very truly yours,
 WORCESTER SPY,
 J. D. BALDWIN, Business Manager.

CLEVELAND, OHIO, November 8, 1895.
THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—Replying to your letter of October 21, we have pleasure in saying that your Electro Cabinet is a good thing. It keeps our cuts clean and we always know where to lay our hands on them when they are wanted. It is a necessity to every first-class office. Very truly yours,
 THE WORLD PUBLISHING CO.,
 L. DARBYSBIRE, Business Manager.

POLO, ILL., October 22, 1895.
THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—Your Electrotypes Cabinet is a safe and convenient article of furniture for a printing office, and where many cuts are used seems to be almost indispensable. I know of no other method of caring for cuts equal to yours. Respectfully yours,
 J. W. CLINTON, Publisher Press.

FREEPORT, ILL., October 21, 1895.
THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—We are using one of your "Labor Savers," the Bennett Electro Cabinet, and it pleases us to be able to state that we find this a most convenient piece of furniture in the composing room. The drawers in same are of good height for all cuts and easy of access, with an index showing the location of each and every cut in the cabinet. No printer can afford to be without one. We are certain if they once see it they will be convinced of our statement. Wishing you success in all your undertakings, we are,
 Respectfully,
 W. H. WAGNER & SONS.

COSSHOTON, OHIO, October 19, 1895.
THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—We have one of your Electro Cabinets in our factory, and it meets our wants exactly. It is the best article for the purpose we have ever seen, and when we get into our new building we shall add two more of these Cabinets. For storing away electros, and always being able to put your hand on what is wanted it is indispensable.
 THE STANDARD ADVERTISING CO.

HONESDALE, PA., November 5, 1895.
THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—We are delighted with the Electro Cabinet purchased of you about a year ago. Previous to its introduction in our office, our assistant foreman spent a great deal of time looking up cuts and electros. Since the care of them has been reduced to a system, he can put his hand on any one of a thousand in an instant. Our customers' cuts are all preserved, and any one of them can be found in a moment's time. Yours respectfully,
 B. F. HAINES.

RICHMOND, VA., October 25, 1895.
THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—Agreeably to your favor of the 21st instant, we are pleased to say that we have used two of your Electro Cabinets, and must say that they have been a real comfort to us, and can hardly see now how we ever got along without them. We hope when you get out your new catalogue you will not forget us, as we are always on the lookout for labor savers.
 Yours truly,
 WHITTET & SHEPPERSON.

CLINTON, ILL., October 21, 1895.
THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—We bought one of your Electro Cabinets about three months ago and it is one of the most convenient pieces of furniture in the office. To know just where to find electros is a great saving of time. No well-equipped printing office can afford to be without an Electro Cabinet.
 Respectfully yours,
 HUGHES BROS., Publishers Register.

RACINE, WIS., October 25, 1895.
THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—We desire to express our complete satisfaction with the Electro Cabinet of your manufacture, which we have been using for some time. We regard the same as complete in all its appointments, and as an indispensable piece of furniture in any well-regulated printing establishment.
 Very truly yours,
 DR. SHOOP FAMILY MEDICINE CO.,
 HERMAN LORCH, Superintendent.

ELGIN, ILL., October 22, 1895.
THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—The Electro Cabinets we purchased of you are admirably adapted for preserving pattern cuts and electrotypes, making it possible to so arrange and classify them that any cut can readily be found at a moments' notice. Yours truly,
 DAVID C. COOK PUBLISHING CO.,
 G. B. RICHARDSON, Superintendent.

CHICAGO, ILL., October 22, 1895.
THE ROCKFORD FOLDER CO., Rockford, Ill.:
Gentlemen,—We are happy to say that the Electrotypes Cabinet, which we bought of you early in the year, has given more than expected satisfaction, besides being an attractive fixture in our office. It is exceedingly compact and contains a surprising amount of metal in very small space. It seems to be built more like a buggy than a lumber wagon, and we confess that its structure at first caused us to doubt whether it would stand the rough usage of a busy printing office, used as we were to more heavy and cumbersome material which usually is found in such plants. Nearly a year of rough and ready wear and tear show no signs of break or weakness. Our printing office is called the model plant of Chicago, and among all the new machines and fixtures which adorn it we consider your Cabinet among the most attractive and useful. Wishing you best of success, we remain,
 Faithfully yours,
 THE RAM'S HORN,
 FRED'K L. CHAPMAN, President.

THE BENNETT Electro Cabinet

NOT A FAD—A NECESSITY.



\$20.00

Will accommodate 800 Two-Column Electros.

DIMENSIONS: } Floor Space, 22 x 42 inches.
 } Size of Drawers, 14 x 18 x 1 inch, inside.
 } Number of Drawers, 50.

Mounted on Casters; made of oak and well finished; drawers are numbered and Index is sent with each Cabinet.

THE ROCKFORD FOLDER CO.,
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Sole Owners and Makers of . . .
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We desire to notify our friends and customers that we have purchased the entire electrotyping plant formerly owned and operated by Knight, Leonard & Co., and shall continue to operate same at the old stand—200-202 South Clinton Street. * * * * *

The practical part of the work in this department will be under the management of Mr. Geo. Wimmer, assisted by Mr. John W. Lehman and Mr. Thos. J. Kingston, all well known as thoroughly competent electrotypers. All who favor us with work of this nature may be sure of receiving the finest results. We respectfully solicit your patronage. * * * * *

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Electrotype of this Border, mortised, \$3.50. We will make other sizes to order, if desired.

GUARANTEED HOE 2-REVOLUTION PRINTING PRESS

SIZE OF BED
44 X 60

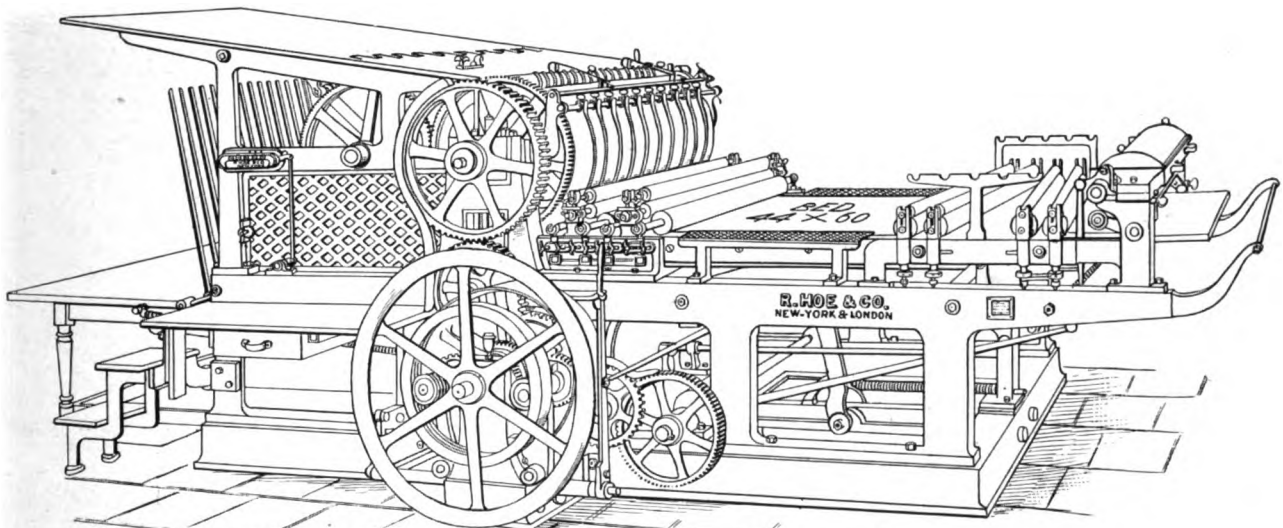
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PATENT TWO-REVOLUTION, 4-ROLLER CYLINDER PRESS

Four Form Rollers, Table Distribution, Air Springs, Cylinder Delivery.

This machine, now a great favorite with printers, is made especially for illustrated newspapers, periodicals, and rapid book work, which it will perform at a high speed, with accurate register and excellent distribution.

The cylinder makes two revolutions to each run of the bed, rising to allow the bed to run back.

The frame is very solid, and all gearing of special iron. Cylinder shafts of steel specially forged.

The mechanism for driving the bed is the universal joint shaft and geared friction-roller frames, with a motion smooth and noiseless.

The impression cylinder can be kept raised and does not lower on the type bed while the ink is being worked up on the rollers.

This machine has patent air springs, and can be turned by hand without compressing them.

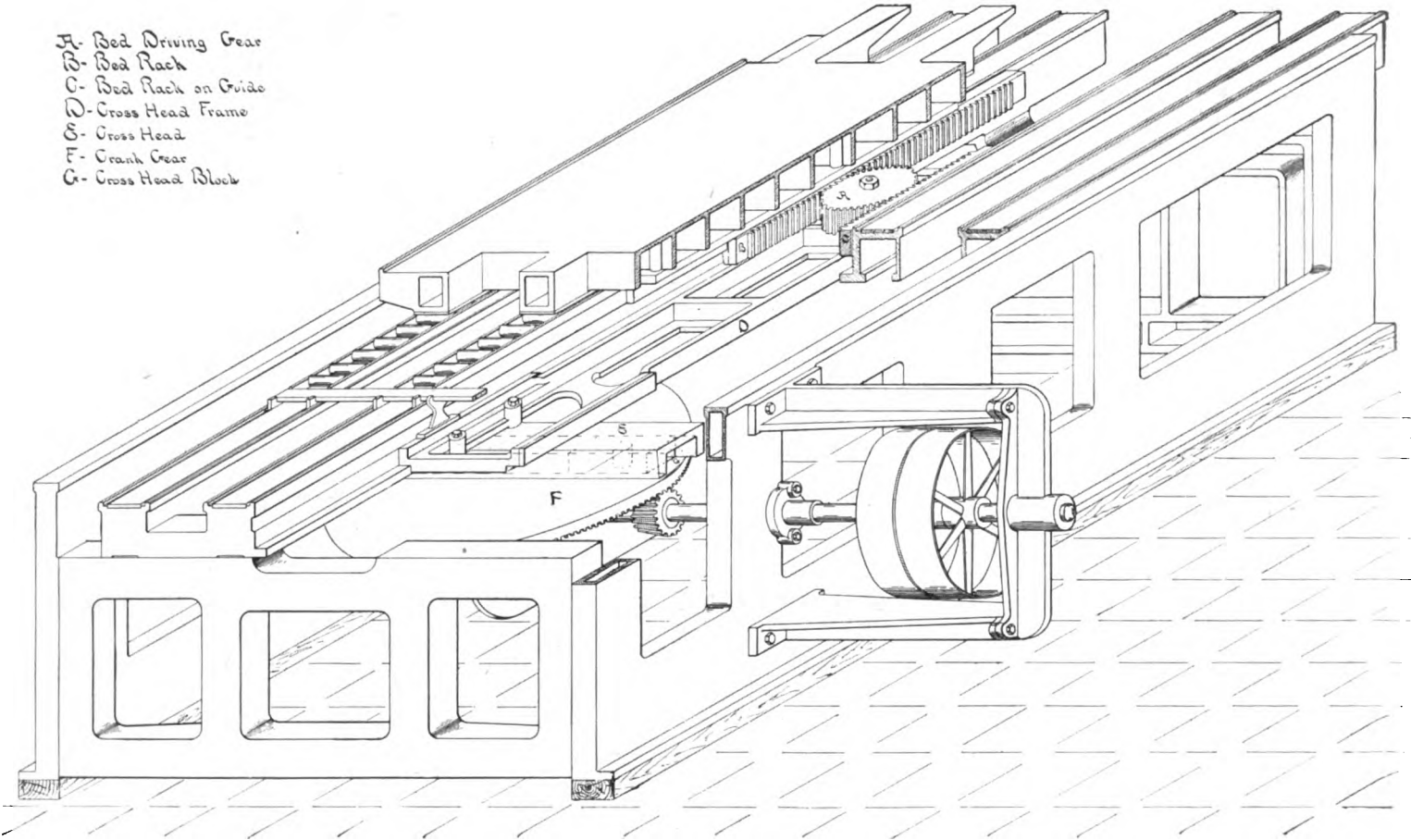
The patent reversing motion enables the feeder to stop the press and run it backward without leaving his stand.

The patent delivery cylinder takes the printed sheets from the impression cylinder without the aid of cords or tapes, and sends them, by a set of independent and adjustable cords, down in front of the fly.

The Price will include patent reversing motion, countershaft, 2 swivel hangers, driving pulley, 2 cone pulleys, hard packing, set of wrenches, extra rollers, viz: 4 form, 1 supply, 4 angle; also boxing and shipping in Boston.

THE NEW HUBER PRINTING PRESS . . .

- A- Bed Driving Gear
- B- Bed Rack
- C- Bed Rack on Guide
- D- Cross Head Frame
- E- Cross Head
- F- Crank Gear
- G- Cross Head Block



The above drawing shows the bed movement of the New Huber Press.

The bed is driven by our celebrated crank, with the greatest possible speed, smoothness and accuracy; no cams or springs being used in any part of the construction.

Hardened steel rollers are placed between the steel shoes of the bed and the four steel tracks which support it, thus reducing all friction to the minimum.

Our patented full toothed continuous register rack locks the bed and the cylinder together at the end of the printing, as well as at the beginning, obviating any possible slurring or wearing of the plates.

The pyramid distribution, consisting of four form rollers, two vibrators, two storage rollers and a connecting rider roller, all running together, gives a most perfect and satisfactory spread of the ink. The back-up motion is positive and noiseless, and can be used as a brake as soon as the belt is shifted onto the loose pulley.

We invite investigation of our new construction, and guarantee satisfactory speed, register, impression, distribution and life.

Van Allens & Boughton,

Western Office:
256 Dearborn St., Chicago.

H. W. THORNTON, Manager.

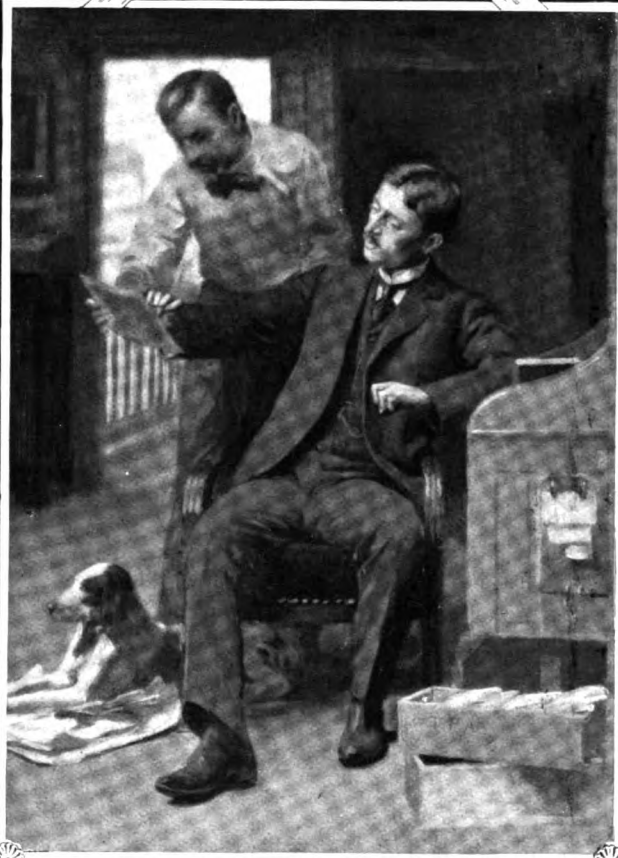
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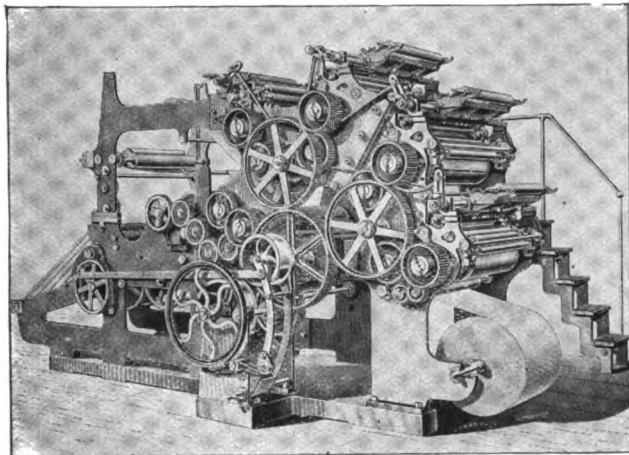
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Our machines do work which must be seen to be appreciated.

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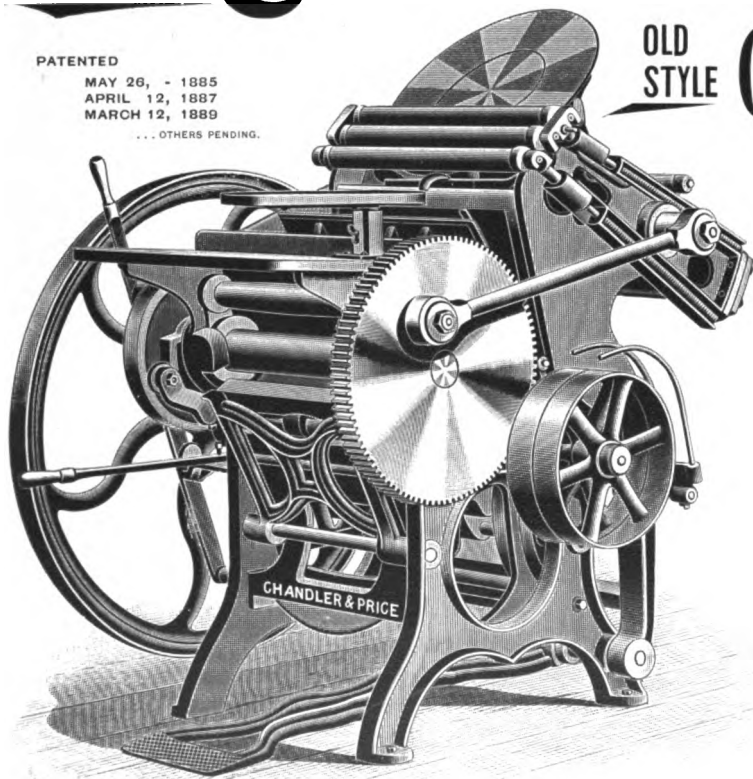
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Not for the Least Money,
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... SIZES AND PRICES ...

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★ With each Half Medium are four rollers, thus securing superior distribution.

With each press there are three Chases, one Brayer, two sets of Roller Stocks, two Wrenches and one Roller Mold.

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Successors to MONTAGUE & FULLER.

Bookbinders' ...and... Printers' Machinery.



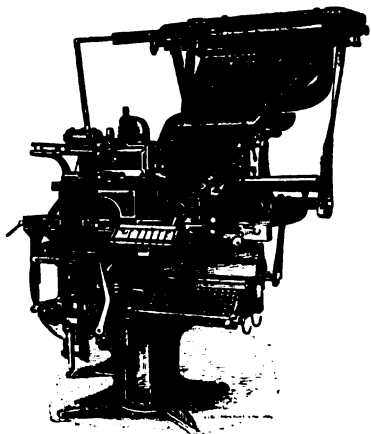
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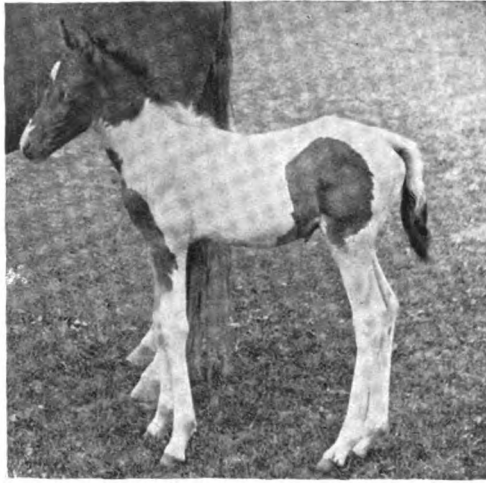
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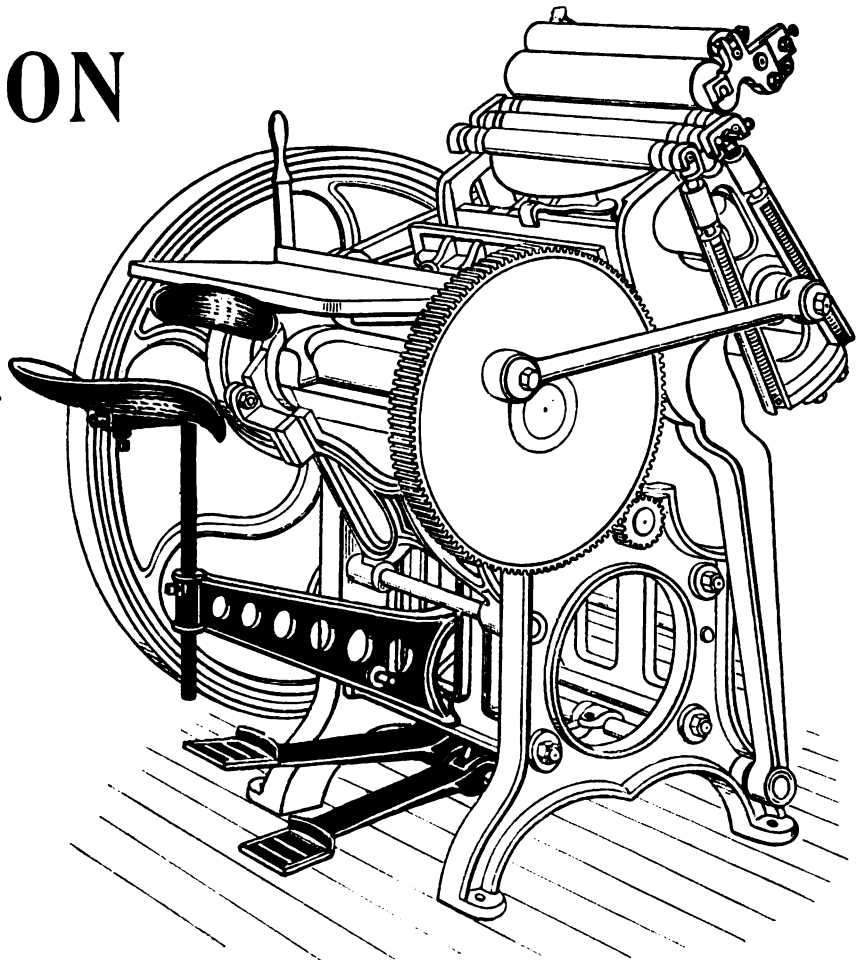
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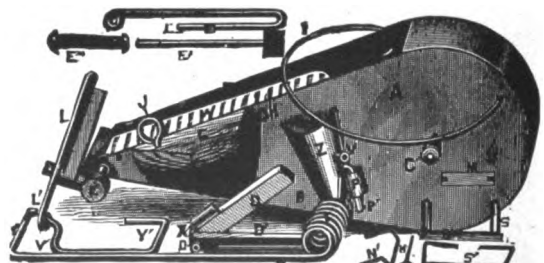


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HOKÉ ENGRAVING PLATE CO., - ST. LOUIS.

Dick's Seventh Mailer.

DICK'S



OVER 8,000 NOW IN USE. THE MOST PERFECT MACHINES MADE.

With Dick's Mailer, in ten hours, each of six experts, unaided, fits for the mail bags, 20,000 Inter Oceans. Three a second have been stamped.

PRICE, \$20.25, WITHOUT ROYALTY.

Address. REV. ROBERT DICK ESTATE, BUFFALO, N. Y.

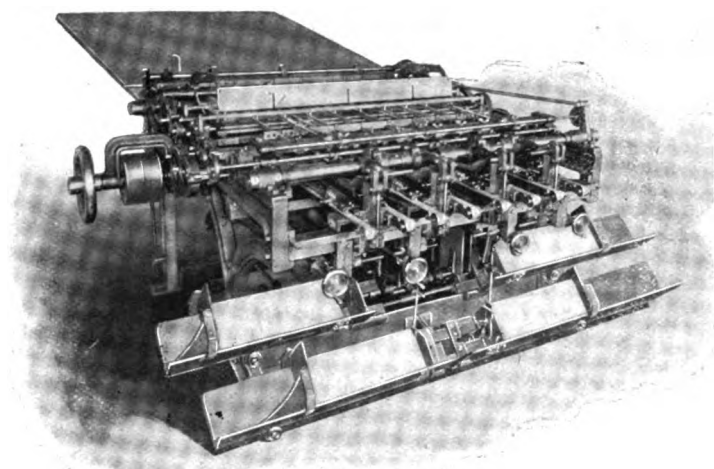
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THE NEW Quadruple SIXTEEN

AUTOMATIC POINTS will register accurately on Rapid Drop Roll Folders, sheets with lost guide edges.

will also INSERT and form two 32-page sections.

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You may know

WHAT each job turned out costs you!
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is a flat-opening book, 10½ x 14½, and is substantially bound with leather back and corners. It is sold at prices but little more than such books, blank, would cost.

400 pages, for 2,000 jobs, \$5.00
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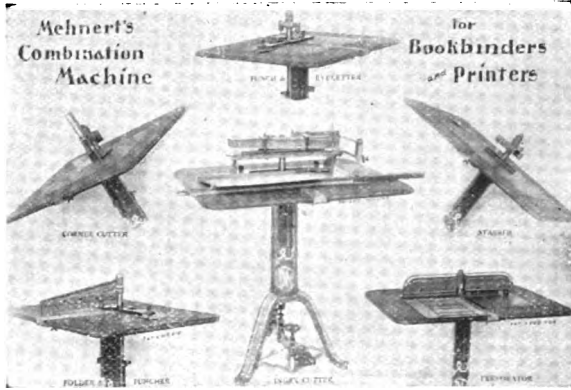
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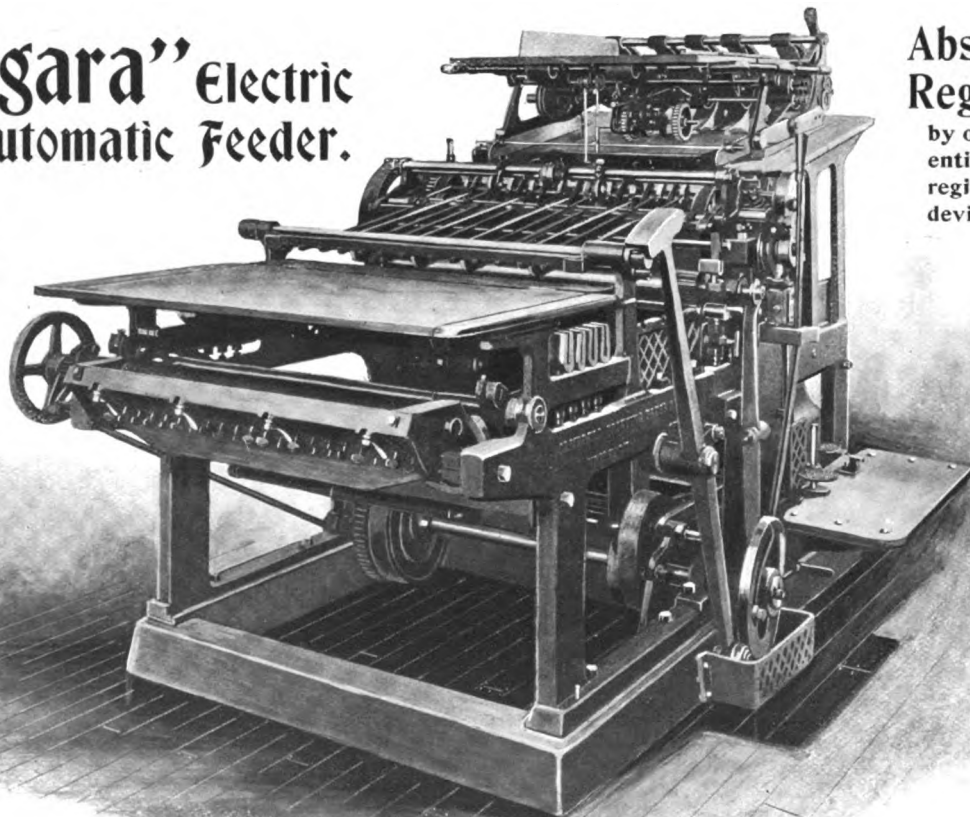
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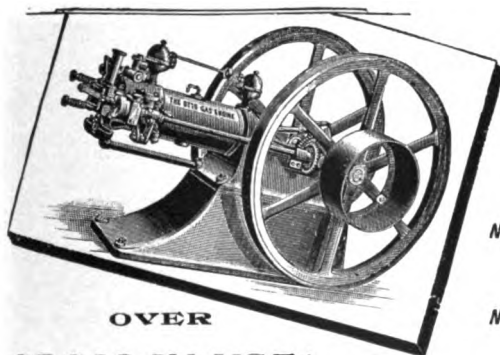
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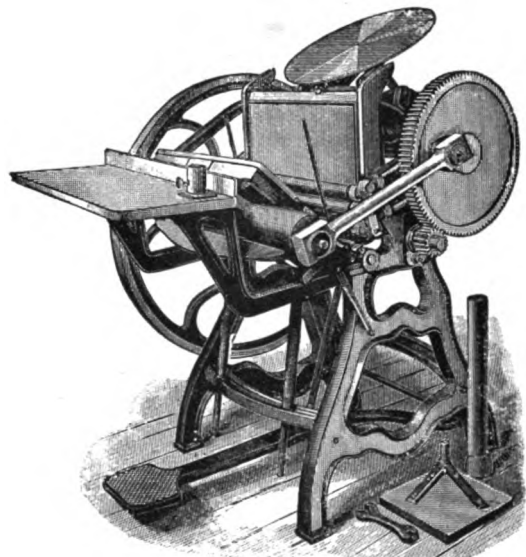
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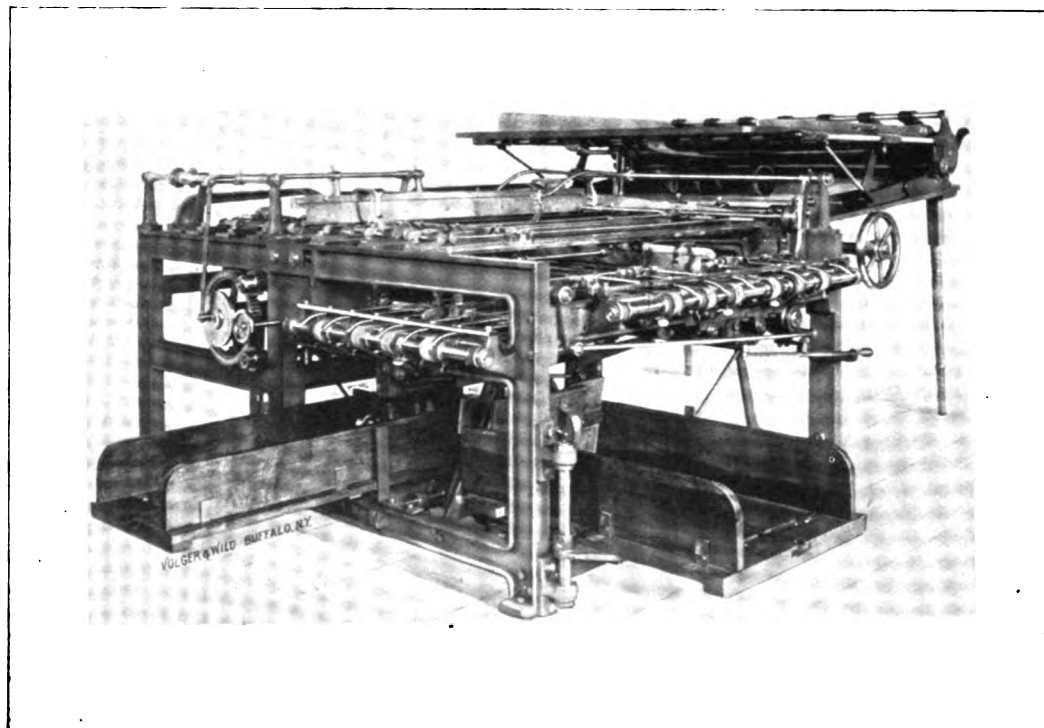
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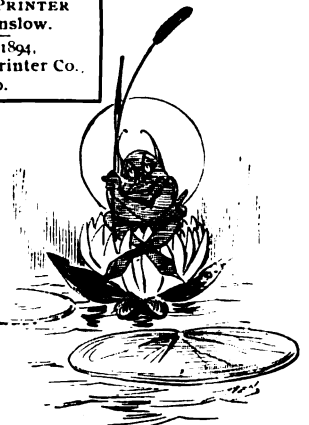
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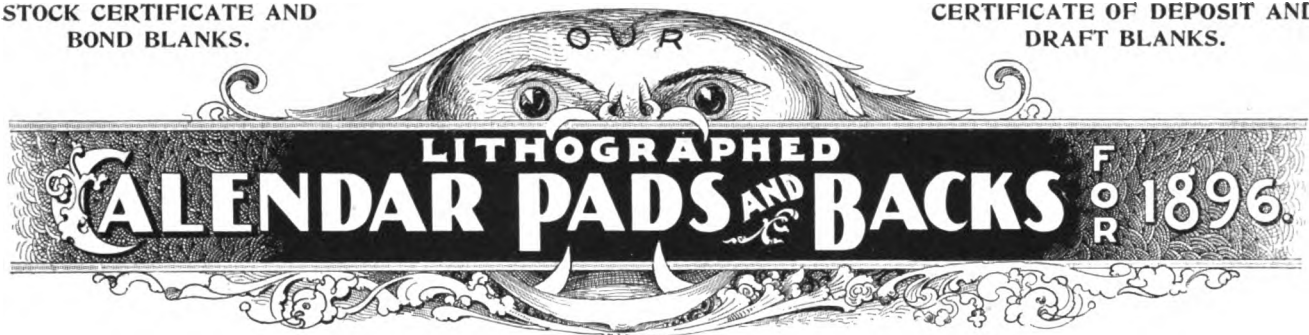
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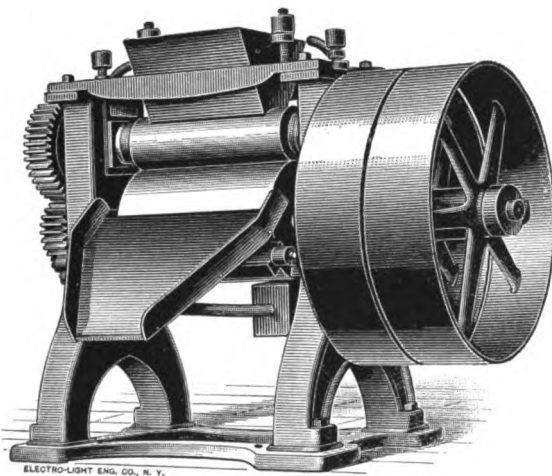


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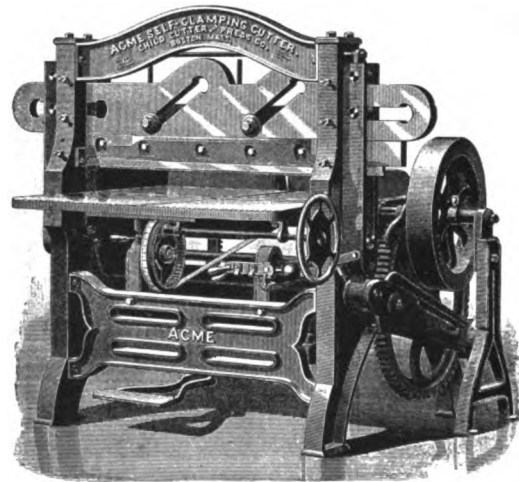
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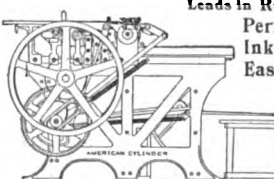


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THE FIRMS ENUMERATED IN THIS DIRECTORY ARE RELIABLE AND ARE COMMENDED TO THE NOTICE OF ALL CONSUMERS OF PRINTERS' WARES AND MATERIALS.

Insertions in this Directory are charged \$6.00 per year for two lines, and for more than two lines \$2.00 per line additional.

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American Type Founders' Co. See list of branches under Typefounders.
Missouri Brass Type Foundry Co., 1611 S. Jefferson ave., St. Louis, Mo.

CARDS AND CARDBOARD.

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

CYLINDER PRESS MANUFACTURERS.

American Type Founders' Co. sells Cottrell Country, Monarch and Paragon presses and Campbell hand cylinder presses.
Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.
Goss Printing Press Co., 335-351 Rebecca st., near cor. Ashland ave. and Sixteenth st., Chicago.
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Queen City Printing Ink Co., The, Cincinnati and Chicago.
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Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

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Cleveland, 239 St. Clair st.
Cincinnati, 7 Longworth st.
Chicago, 139-141 Monroe st.
Milwaukee, 89 Huron st.
St. Louis, Fourth and Elm sts.
Minneapolis, 24-26 First st., South.
Kansas City, 533 Delaware st.
Omaha, 1118 Howard st.
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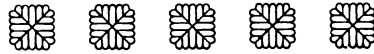
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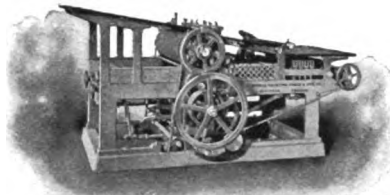
Campbell Printing Press & Mfg. Co.



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334 Dearborn Street, Chicago.



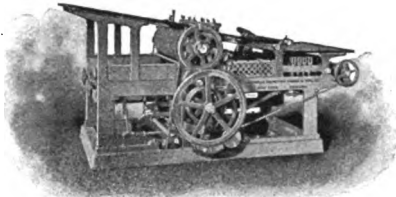
Wlathrop Press, New York City.



Wynkoop-Hallenbeck-Crawford Co. (2), New York City.



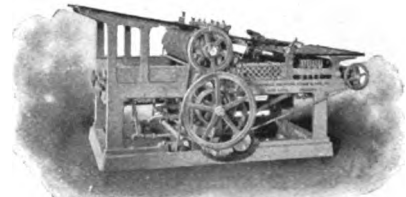
L. Middleditch Co., New York City.



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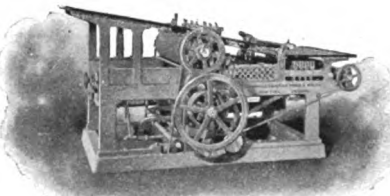
Michael & Co., New York City.



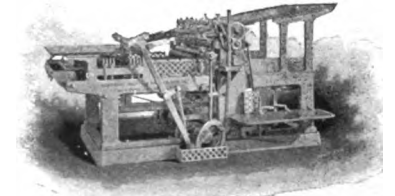
Keller-McCabe Printing Co., New York City.



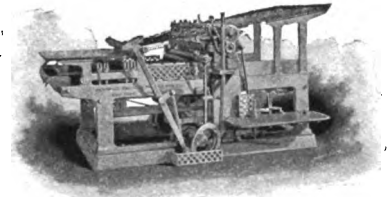
"Dry Goods Economist," New York City.



C. P. Brate, Albany, N. Y.

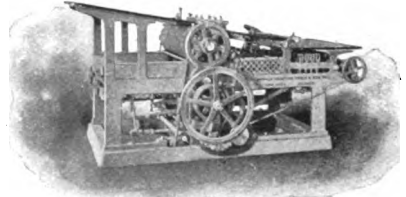


C. E. Northrup, Buffalo, N. Y.

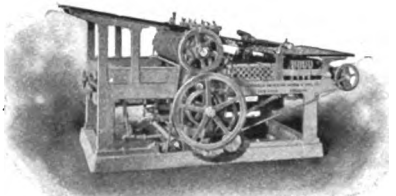


Priest & Benjamin, Ithaca, N. Y.

The First Year
OF THE
"Century"
Pony.



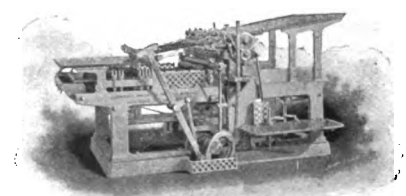
R. J. Oliphant, Oswego, N. Y.



E. A. Fricke, Philadelphia, Pa.



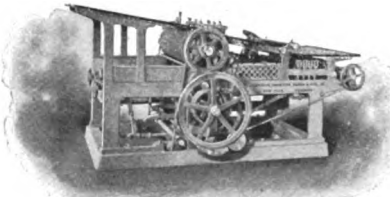
Franklin Printing Co. (2), Philadelphia, Pa.



Guarantee Printing Co., Philadelphia, Pa.



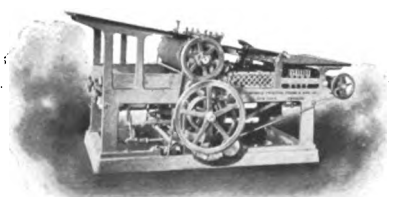
Foster, Dick & Co. (2), Pittsburg, Pa.



*Jos. Elchbaum, Pittsburg, Pa.
Ransthorne Printing Co., Pittsburg, Pa.*



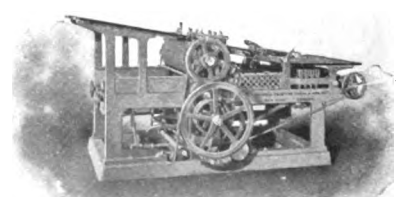
Duncan & Co., Pittsburg, Pa.



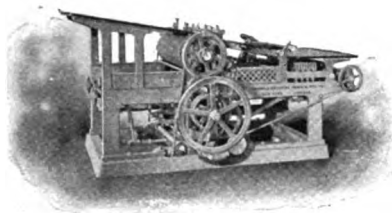
"Scranton Republican," Scranton, Pa.



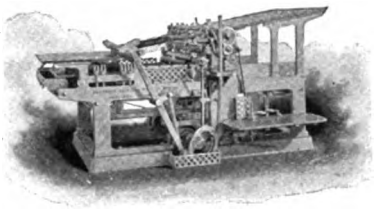
Item Pub. Co., Pittston, Pa.



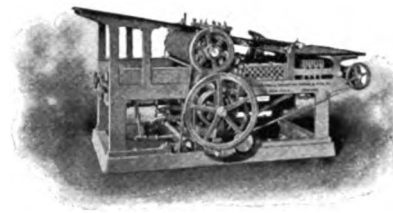
Griffin & Nuneviller, Anville, Pa.



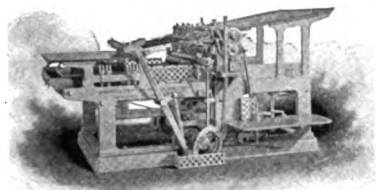
*Geo. Gregory, Chicago, Ill.
Campbell-Preibe, Chicago, Ill.*



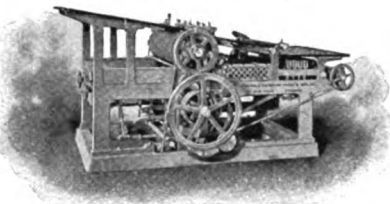
*U. S. Ensign, Union City, Ind.
C. B. Hibbard, South Bend, Ind.*



*Art Printing Co., Cincinnati, Ohio.
C. J. Kiehbell, Cincinnati, Ohio.*



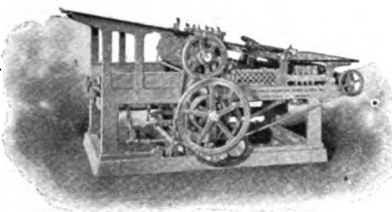
Palmer & Morris, East Liverpool, Ohio.



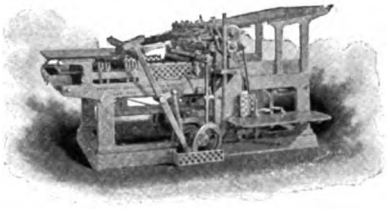
*The Westbóte Co., Columbus, Ohio.
Lutheran Pub. House, Columbus, Ohio.*



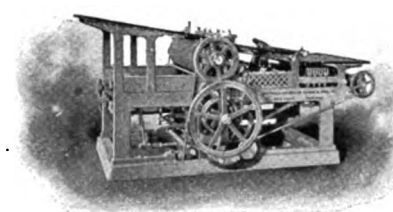
"The Democrat," Hamilton, Ohio.



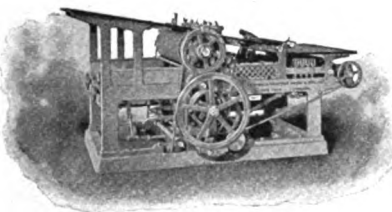
F. W. Roberts & Co., Cleveland, Ohio.



*Foreman-Bassett-Hatch Co.,
Cleveland, Ohio.*



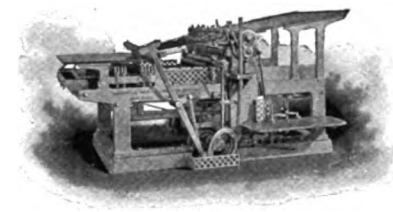
W. M. Kinnard, Dayton, Ohio.



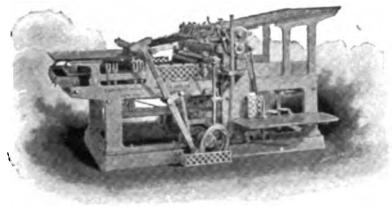
Giele & Pflaum, Dayton, Ohio.

Is it a success?

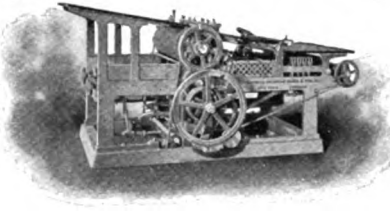
CAMPBELL PRINTING PRESS
& MFG. CO.
5 Madison Ave., New York.
334 Dearborn St., Chicago.

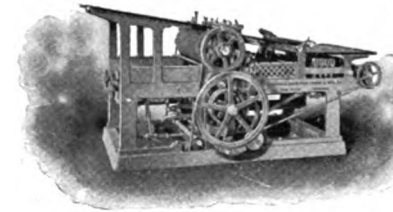
J. W. Burke, Macon, Ga.



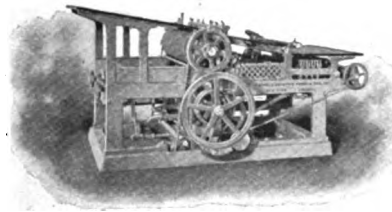
Jas. Buckley & Co., New Orleans, La.



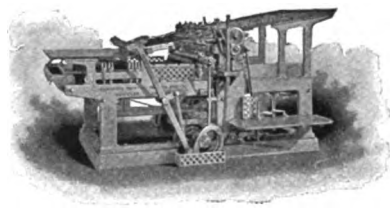
Clarke & Courts, Galveston, Tex.



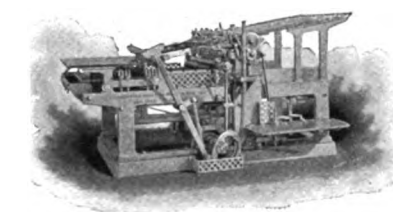
Selma Printing Co., Selma, Ala.



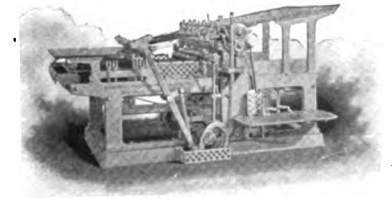
Taylor & Taylor, Richmond, Va.



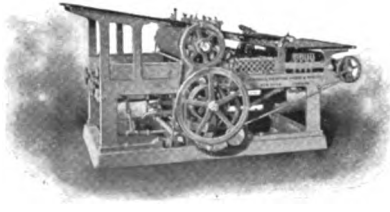
Hasker & Marcuse Co., Richmond Va.



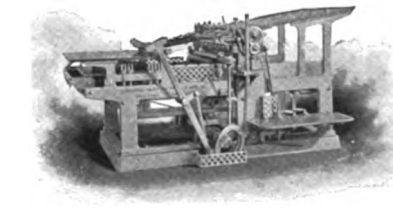
Hull & Grenner, St. Louis, Mo.



Thos. W. Burr, Bangor, Me.



Bradley & Gilbert Co., Louisville, Ky.



Standard Printing Co., Westfield, N. J.



"THE DAILY FREDONIAN,"
New Brunswick, N. J.



"THE SARATOGIAN," Saratoga, N. Y.



"DAILY DEMOCRAT,"
Hamilton, Ohio.



"DAILY NEWS," McKeesport, Pa.



"THE DEMOCRAT,"
Waterbury, Conn.



"WEST CHESTER REPUBLICAN,"
West Chester, Pa.



"DAILY REPUBLICAN,"
Pottsville, Pa.



"DAILY COMMERCIAL,"
Atlanta, Ga.



"THE SENTINEL," Ansonia, Conn.



Grand Reunion
of the Small Men and Big Boys
now operating
"New Model" Webs.



"DAILY WESTHOTE," Columbus, Ohio.



"REGISTER-GAZETTE,"
Rockford, Ill.



"THE COMING NATION,"
Tennessee City, Tenn.



"SUNDAY TELEGRAM," Portland, Me.



"THE WORLD," Reading, Pa.



"THE JOURNAL," Dayton, Ohio.



"THE CALL," Lincoln, Neb.



"CHESTER TIMES," Chester, Pa.



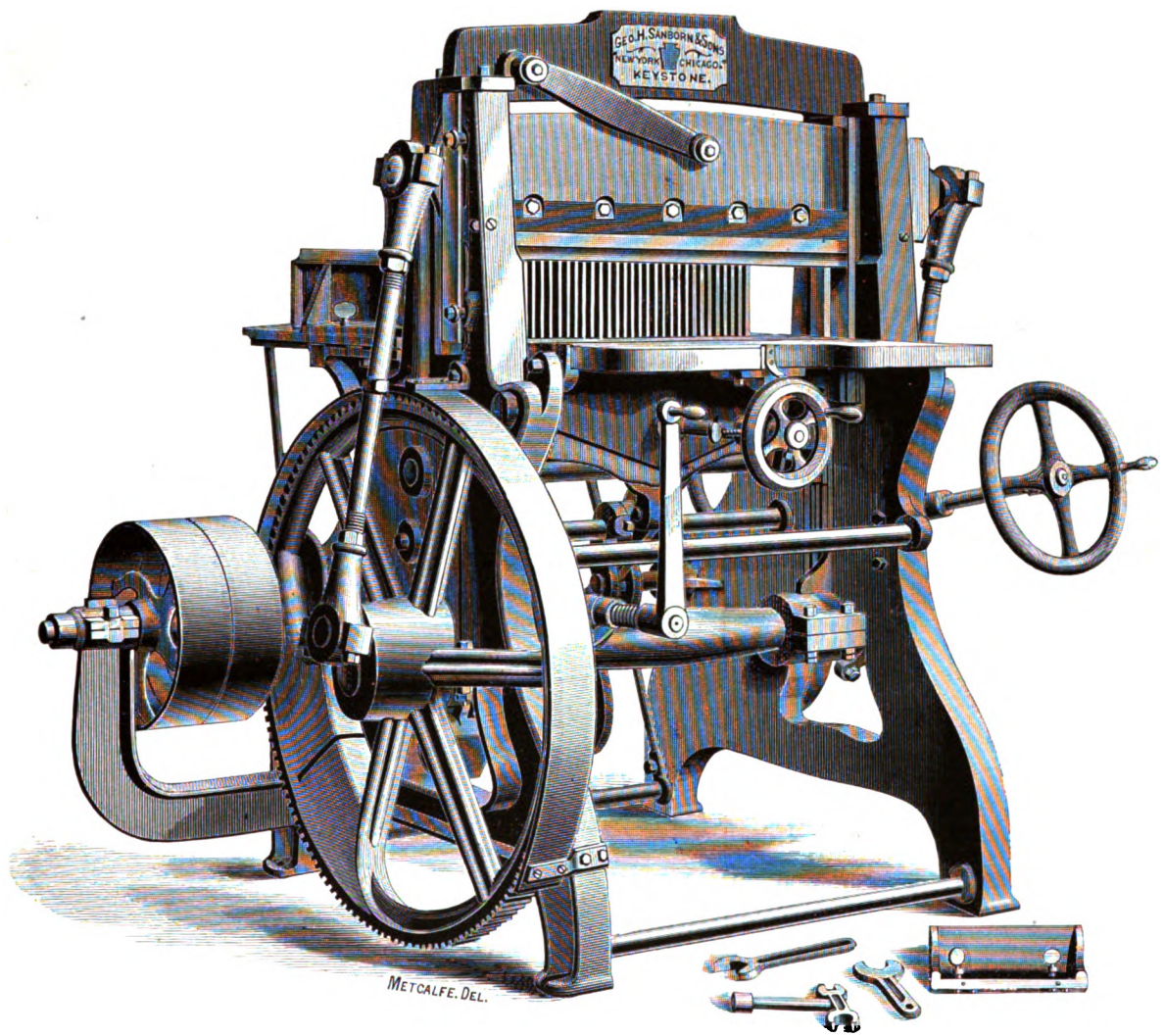
"JEWISH GAZETTE," New York City.



"THE TAGEBLATT," Philadelphia, Pa.



...SANBORN'S...
"Keystone" Cutter



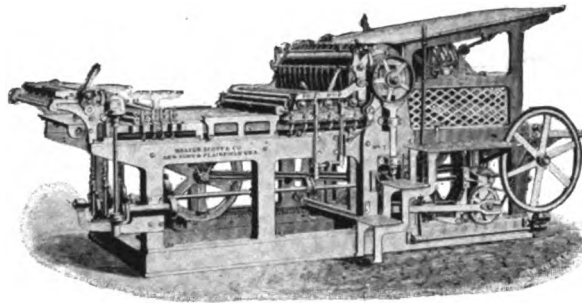
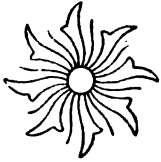
GEO. H. SANBORN & SONS

69 Beekman Street, NEW YORK

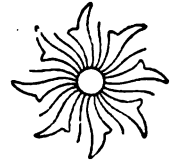
42 & 44 West Monroe Street, CHICAGO

Scott Printing Presses

"IF NOT SUPERIOR TO ALL OTHERS, ARE CERTAINLY INFERIOR TO NONE."



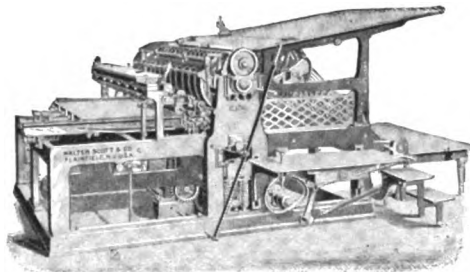
Class I.—Stop-Cylinder.



**There
Need be
No Limit**

to the presses in your office if you start with a Scott Press, because you can make enough with each one to pay for another.

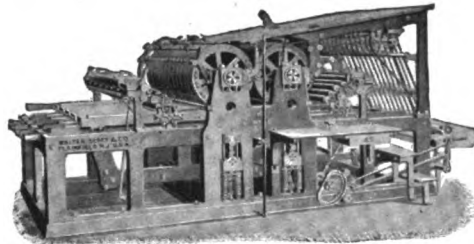
To buy one is about the same as to buy several, except that they may not come "all in a bunch."



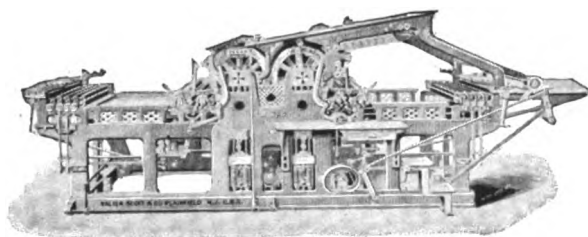
Class G.—Extra strong and fast Newspaper Press.

**Every
Scott
Press**

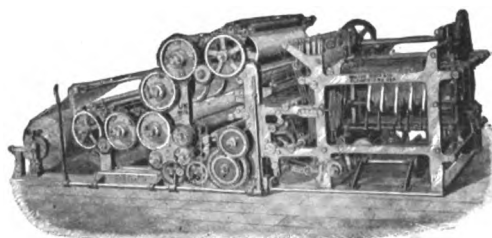
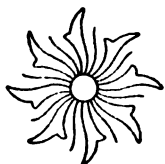
is the forerunner of another. Like the pioneer of old, it works faithfully and well, that enough may be made and laid aside to send for others to come. If it is your aim to build up a large plant, get a Scott Press to help you do it.



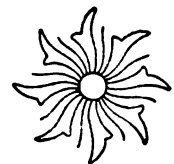
Class K.—Perfecting Two-Roller Book Press.



Class LT.—Perfecting Four-Roller Book Press.



Class UN.—Newspaper Printing and Folding Machine.



Our Illustrated Catalogue, giving full description of these presses, will be sent on request.

Walter Scott & Co.

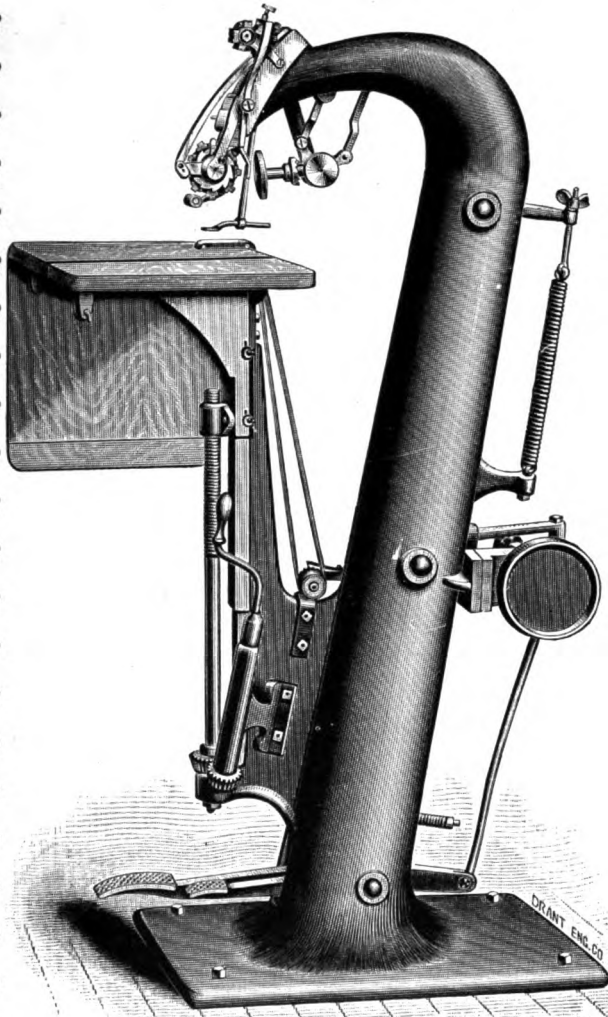
Manufacturers of Printing Machinery,
PLAINFIELD, N. J.

TIMES BUILDING, NEW YORK. SECURITY BUILDING, ST. LOUIS. MONADNOCK BLOCK, CHICAGO.

T. W. & C. B. Sheridan

Established 1835.

Paper Cutters and Bookbinders' Machinery...



"White" Paging and Numbering Machine.

IN offering the "White" Paging and Numbering Machine, we gladly recommend it as by far

**The Best Machine
of its kind on the market.**

It is simple, durable, light running, very reliable and perfectly constructed. The ink fountains are a great improvement over the hand inking of all other machines, and the change from consecutive to duplicate, triplicate, etc., is only the matter of slipping a pawl from one notch to the next.

We are now **THE SOLE AGENTS** for this Machine, and will gladly send circular and list of stock heads on application. Any style head cut to order.

T. W. & C. B. SHERIDAN,

2, 4 & 6 Reade Street,
NEW YORK.

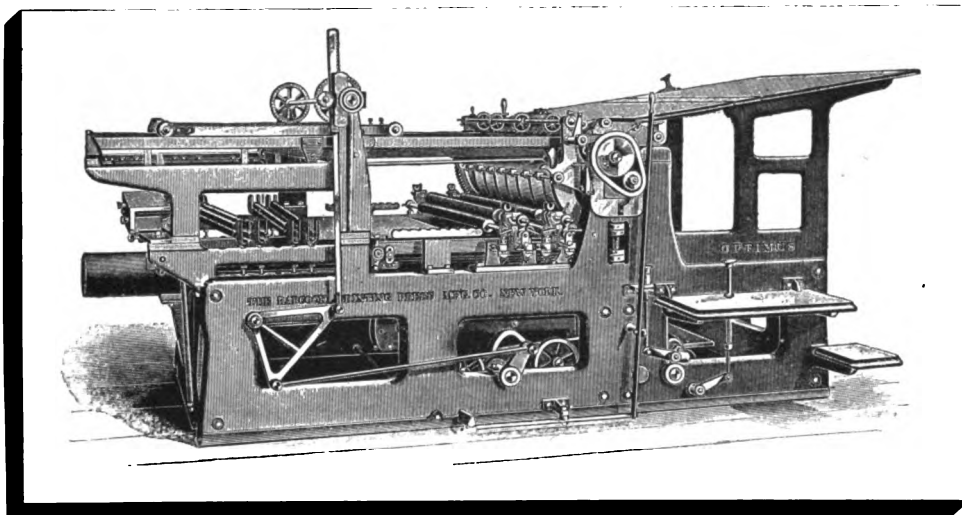
413 Dearborn Street,
CHICAGO.

Babcock Printing Press Manufacturing Co.

New London, Conn.

C. A. COLLORD,
Manager New York Office,
9-10 Tribune Building.

Optimus and Dispatch



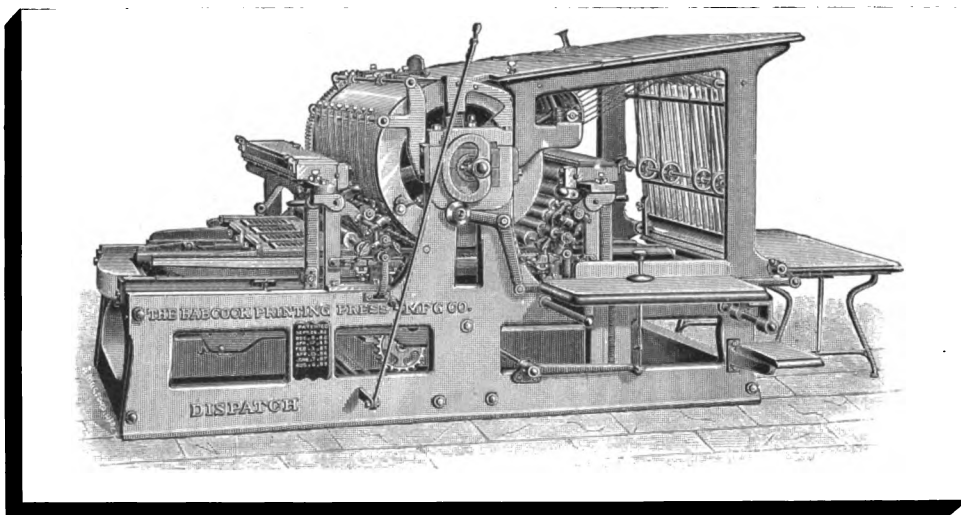
Optimus Two-Revolution Press.

The only perfect front-delivery—printed side up—without fly, grippers, or adjustment of any nature, from smallest to largest sheet. Built especially heavy for fine half-tone, catalogue, book and letterpress work. The BEST Two-Revolution Press ever constructed. Nine sizes.

Dispatch

Drum Cylinder Press.

A rapid Drum Cylinder Press for newspaper and plain job work. Speed 2500 to 3000 per hour.



Barnhart Bros. & Spindler General Western Agents for

183 to 187 Monroe Street, Chicago, Ill.



For sale by
Minnesota Type Foundry Co., St. Paul, Minn.
Great Western Type Foundry, Kansas City, Mo.
St. Louis Printers Supply Co., St. Louis, Mo.
Great Western Type Foundry, Omaha, Neb.



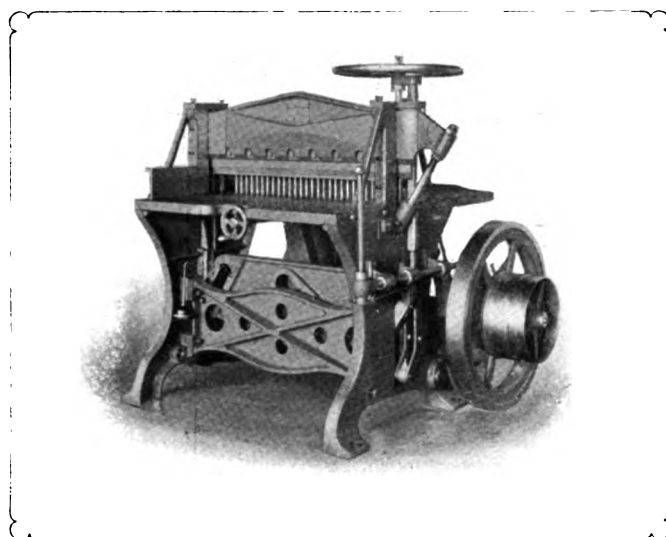
The Babcock Optimus Two-Revolution
Dispatch Drum Cylinder Press
Standard " " "
Regular and Country

Send for
Catalogues. And other presses of this Company.

This page is set in Barnhart Bros. & Spindler's new Tudor Text Series.

Take Out Your Watch and Count the Cuts.

**THIRTY
A
MINUTE**



**AND
NO
NOISE.**

Does it not appeal to you as practical that a cutter running at this speed will have an enormous daily cutting capacity combined with tremendous power; that the cut will be so quick and clean that the paper cannot draw?

When you buy a Cutter get one that will yield the best return on your investment.

The high-speed Monarch costs no more to run, although doing twice as much work as any other machine. It will drive Dollars to Your Bank Account that you are now losing.

We build the Monarch with combined automatic and hand clamp to cut and square 34, 38, 44, 48, 54 and 64 inches.

May we send you full particulars?

The Seybold Machine Co.

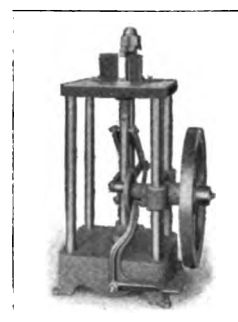
Makers of MACHINERY for
BOOKBINDERS, PRINTERS,
LITHOGRAPHERS,
PAPER-BOX MAKERS, PAPER MILLS,
PAPER HOUSES, Etc.

DAYTON, OHIO,
53-55 LOUIE ST.

NEW YORK CITY,
44 CENTRE ST.

CHICAGO, ILL.,
371-373 DEARBORN ST.

Corner Cutter's Corner



Round cornering is useless unless well done, and paper held by a spring clamp *will* draw.

The **Seybold Round Cornerer** cuts from one sheet to *five* inches of paper—and more, it clamps as hard as it cuts so the paper *cannot* slip.

If you do round cornering you cannot afford to be without one.

THE GOVERNMENT PRINTING OFFICE.

The report of the Public Printer for the year shows that the Government Printing Office used 4,547 tons of paper, and finished 1,787,473 bound volumes and 1,182,955 pamphlets. The Public Printer takes pride in the fact that, through the introduction of modern methods and new machinery, he has not only been able to meet the often hurried demands upon the office, but he has secured a higher standard of workmanship.—*Excerpt from Trade Journal.*

Ten WHITLOCK Presses erected during the year in the Government Printing Office at Washington.



THE WHITLOCK MACHINE CO.

NEW YORK, 132 TIMES BUILDING.

BOSTON, 10 MASON BUILDING.

ST. LOUIS, 307½ PINE STREET.

TRADE

“Bentrovato”

MARK

Dispels electricity from paper on the press. Apply a very little to tympan, “ZIP!!”—electricity is gone. You can't afford to be without it. Only genuine and reliable bears signature on label. Don't accept worthless substitutes.

All up-to-date dealers have it, or should have it.

Large (8-oz.) bottle, 50 Cents.

Bingham Bros. Co.

Sole Manufacturers,

... 49-51 Rose Street,
New York.

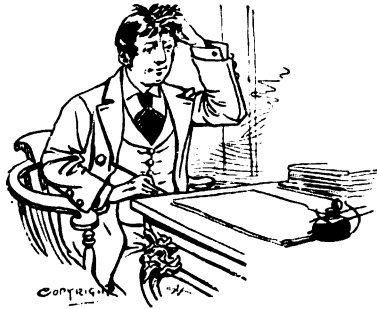
Also...

“Machine-cast” Printers' Rollers.

Composition.

Padding Glues.

5-lb. Cake PADDING GLUE, \$1.25. Try it; you will not regret it.



“Let Me See,”

said a long-headed printer, “there’s one thing I must order before I forget it, and that’s a Wetter Numbering Machine. I lost a job yesterday because I had none, and I’m determined to be fixed for the next fellow who wants numbering.”

There are others—lots of ’em—in the same fix. Their orders keep tumbling in to tell the story. The “Wetter” is making impressions this year where it was formerly a stranger. Get our catalogue and booklets.

JOSEPH WETTER & CO.

20 and 22 Morton Street.

....BROOKLYN, N. Y.



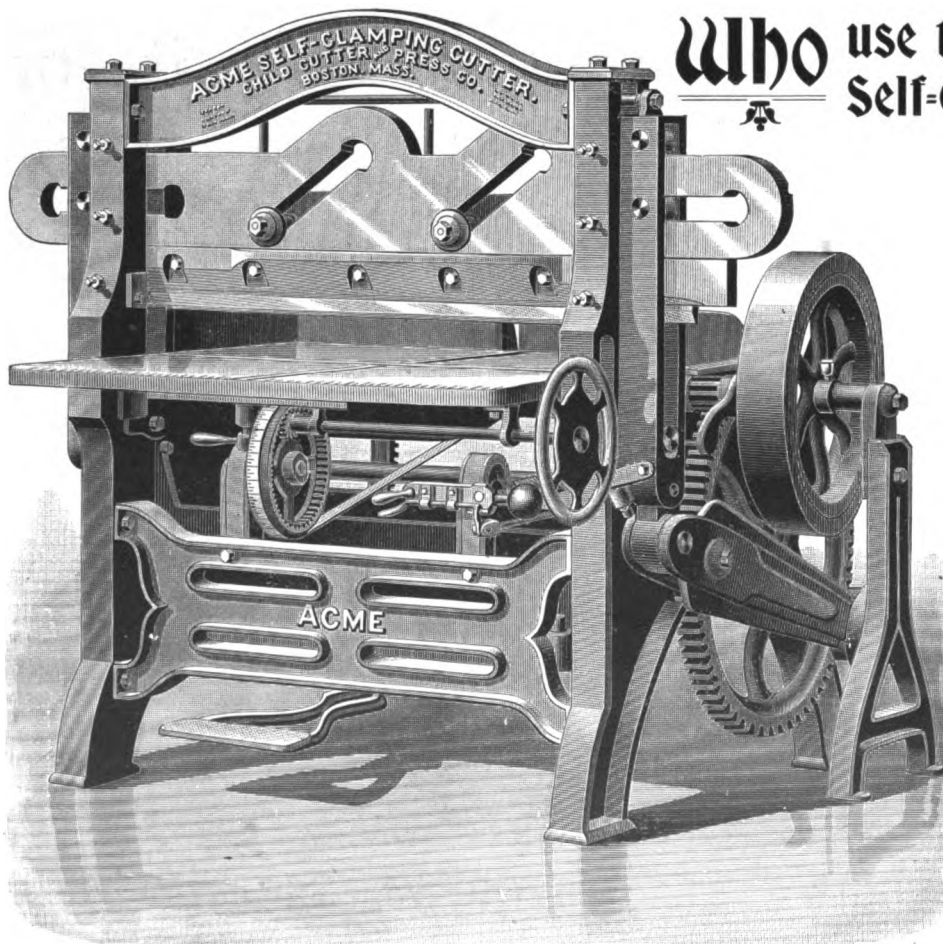
The Rush

is on. Calls for our new catalogue are pouring in on us to beat the band. The new edition is melting away like snowballs on a hot stove. If you want a copy, say so right away. Start a postal in hot haste—no time to lose.

JOS. WETTER & CO.

20-22 Morton St.

BROOKLYN, N. Y.



Who use the “Acme” Self-Clamping Cutter?

- Munsey Magazine Co. (2)
- Cosmopolitan Magazine Co. (2)
- Harper’s Magazine Co.
- McClure’s Magazine Co.
- Youths’ Companion Co. (5)
- The H. O. Shepard Co.
- D. C. Cook Publishing Co.
- The Werner Co.
- Boston Mailing Co.
- and 1,000 others, printers, bookbinders, box makers, corset manufacturers, paper mills, etc.

Why?

Because they save labor and money, and give perfect satisfaction. Send for catalogue and references to

The Child Acme Cutter and Press Co.

64 Federal Street,
BOSTON, MASS., U. S. A.

F. L. MONTAGUE & CO., Agents,
315 Dearborn St., Chicago, Ill.
17 Astor Place, New York.

THE AUTOMATIC SELF-CLAMP, also COMBINED SELF, HAND AND FOOT CLAMPING “ACME” CUTTER.

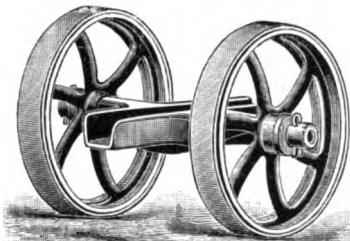


Level Prices

are those which represent in plain figures the true selling value of the goods they call for.

As well try to make water run up hill as to sell goods, for any length of time, at more than their real value. If one lists a 50-cent article at \$1.00, competition soon forces the giving of discounts so that the true value level shall be reached. Such inflated list prices do not represent anything, and printers who buy goods so priced can never be sure that they are getting them as low as others do, or that they are getting their money's worth. All false list prices are vexatious, and worse. Better have none at all than false ones.

Level prices are what level-headed printers appreciate. Brower Quoins, Union Safe Fluid Cans, Economic Proof Presses, Union Tableting Apparatus, and all our other specialties are, every one of them, priced on the **level basis**, and this is one reason why printers are so generally calling for them. Another reason is their superior quality, fine finish, and the neat and complete way in which they are put up. Try them.



Union Form Truck.

Union Quoin Company,

358 Dearborn Street, ■ ■ ■ ■ Chicago, Ill.

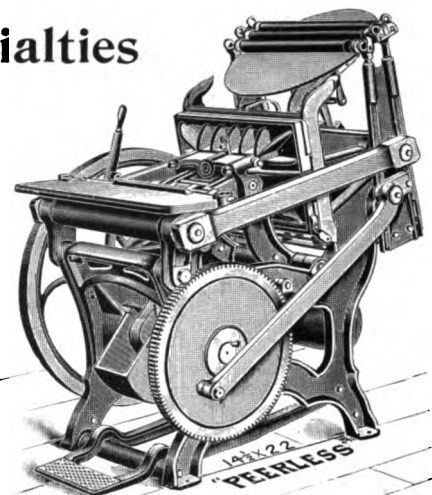
My Specialties are

**Peerless
Universal**

**O. S. Gordon
Job Presses,**

Peerless

**Lever and Power
PAPER CUTTERS.**



A Sure Money Maker.

I sell lower than others because I represent the manufacturers direct, employ no travelers, sell for CASH, make no bad debts, and am at a minimum business expense. Send for circular and ask for price on the size and style of machine you contemplate purchasing.

**BARGAINS in Secondhand JOB PRESSES and
PAPER CUTTERS.**

FRANK BARHYDT,

N. Y. Life Building,

171 La Salle Street, CHICAGO.

The Printer with "Special Facilities"

is the man with the odds in his favor—not against him. Are you fighting against *odds*? You needn't, if you avail yourself of the proper "specialty" and use it intelligently. We offer you *a good one*:

Patent Steel Furniture

For blanking out all kinds of forms, from a postal card to a double super-royal blank book or a poster color form. Anything, everything. Especially valuable in nice work, exact work, register work.

Accurate to the thousandth part of an inch—guaranteed.

Indestructible—it's steel.

Goes six times as far as metal furniture—handier, too.

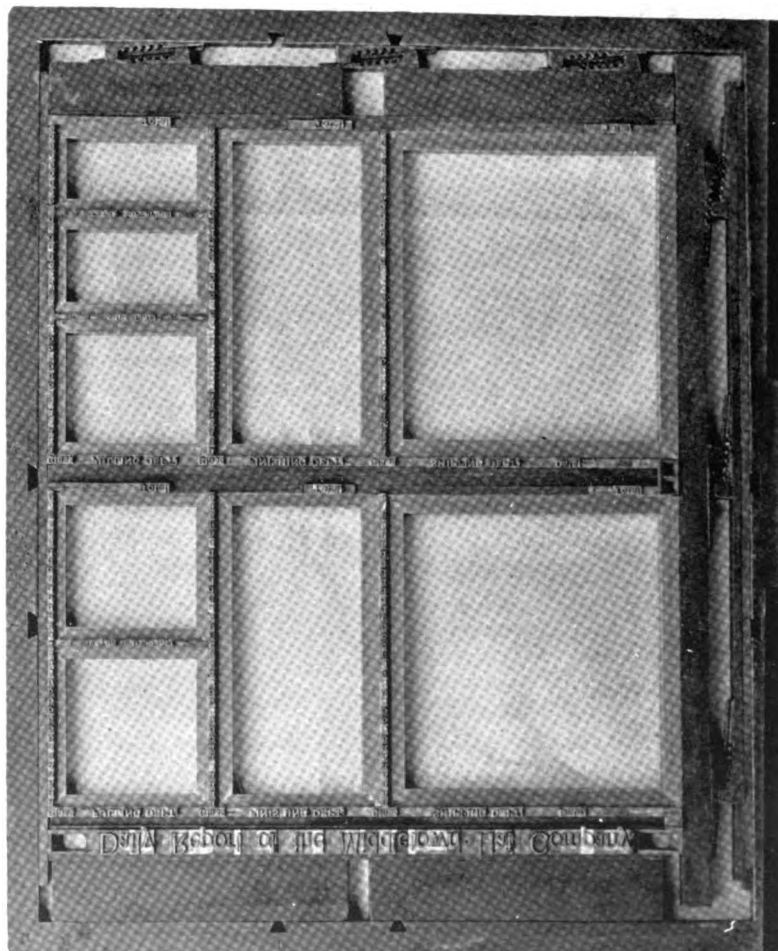
Cheapest in first cost and in last cost.

Saves time, saves labor, saves "pi;" stops "slurring," stops "springing" of hollow forms, lets you work easier, quicker, better, cleaner.

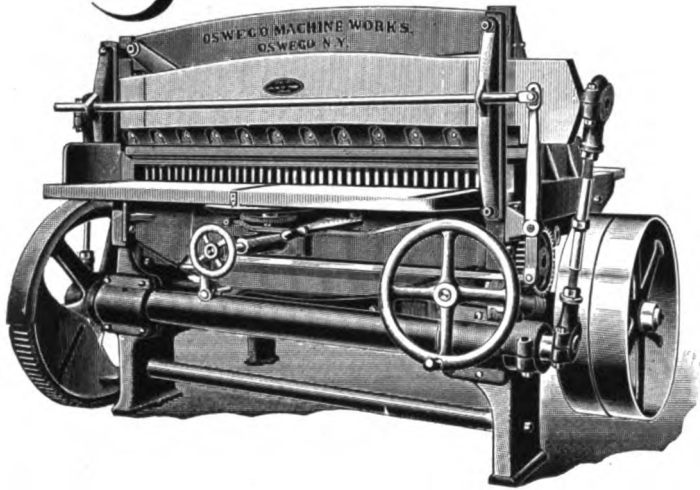
Manufactured only by the Patentees,

Morgans & Wilcox Mfg. Co.

MIDDLETOWN, N. Y.



The BROWN & CARVER²²



Paper Cutting Machine

1871 1896

ITS SPEED AND ACCURACY PROVEN BY USE.

*Accuracy Guaranteed.
No Experiments.
Several Improvements.*



Oswego Machine Works,

.....Oswego, N. Y.

SANDERS ENGRAVING Co.

PHOTO-ENGRAVERS,
HALFTONE & ZINC-ETCHING.

**314 NORTH BROADWAY,
ST. LOUIS, MO.**

TELEPHONE 3800.

CUTS FOR
NEWSPAPERS,
CATALOGUES, BOOKS,
LETTER HEADS,
LABELS,
ETC.

L. L. Brown Paper Company

Adams, Mass.
U. S. A.

.... MAKERS OF



LINEN LEDGER AND RECORD PAPERS

For Blank Books, Merchants' and Bankers' Ledgers, County or State Records.

ALL LINEN PAPERS

For Typewriting and Fine Correspondence.

BOND PAPERS

For Policies, Deeds and Commercial Purposes.

HAND-MADE PAPERS.

We are the only makers of Hand-Made Paper in the United States, and the increasing demand for these papers for drawing, water-color painting, correspondence and special book editions, gives ample evidence of their popularity.

J. W. Butler Paper Co.,

212-218 Monroe Street, Chicago, are Western Agents for the Linen Ledger and Record, the All-Linen and the Bond Papers.

Geo. H. Taylor & Co.,

207-209 Monroe Street, Chicago, are Western Agents for the Hand-Made Papers.



Be Sure

TO SPECIFY
"BROWN'S" PAPER
WHEN ORDERING
YOUR
BLANK BOOKS.

How Publishers May Make More Money in 1896.



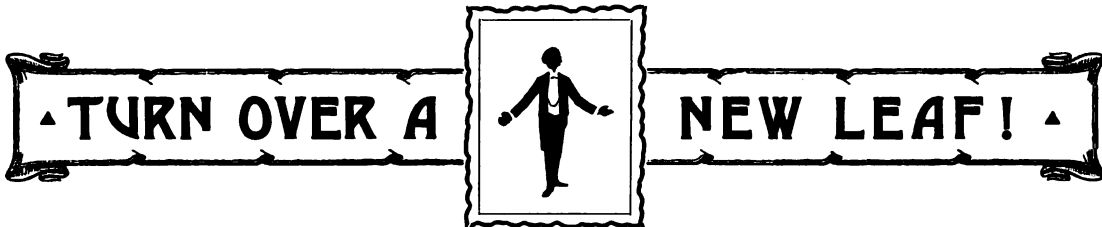
THE proper study of all whose work is expressed in type, i. e., printers, publishers, ad. smiths, ad. men, etc., is type-style, for "A little outlay in eye-attracting type will bring in a big harvest of purse-filling ads.," because ads. set up in the fashion attract readers who buy goods, and make the space-buyer's ad. profitable, thus encouraging him to buy more space; or to put it another way, Buy Type to Attract Business. Remember that in 1895 plenty of plucky publishers put prodigious profits pleasantly purswards pursuing this policy.

A man of 1894 ran a paper in which the ads. of the local merchants were *obscured* by the superior display of ads. prepared by experts in the big cities who study type-style and who get all the preferred positions, because, perhaps, their ads. are so attractive as to improve the looks of the paper. If you obscure the local ad., the local won't pay, and if ads. don't pay, advertisers will not advertise. It is the publisher's true policy to help make the ads. he prints pay the space-buyers, and this can best be done with the aid of up-to-date type, and by employing brainy job compositors to set the ads., because an ordinary type-sticker will spoil the paying effect of the best ad. ever written.

An 1894 man sold his paper to an 1895 man, who found three clothiers in his town. They all *patronized* (?) the paper by taking small spaces, and the printed matter in these spaces was set without favoritism, precisely alike, in the same old style, in the same old way, off the same old copy hook, which impartially gave the most machine-like type-sticker the same old opportunity to kill the best written ad. and prevent it from drawing business. As these ads. didn't pay the clothiers, they got their satisfaction in *patronizing* (?) the paper "just to keep it alive." Then said the man of 1895: "We want advertisers, not patrons." He recklessly bought a new series of type and got his job compositor to set the ad. of one



clothier in it. When the clothier saw it, he thought there was only *one* ad. in that paper, and 'twas his. When the readers of the paper saw it, they thought there was only *one* clothier in town, and 'twas he. "'Tis good," says the clothier, "double up that space!" "This is easy," said the man of 1895, and he bought more styles of type, applied them in the same way, and in the fall he was elected a bank director, had lots of advertisers in place of *patrons*, and felt independent enough to get his full rates from the experts in the big cities. And that which the live man of 1895 did, the live men of 1896 should do, for the same road to success lies before them.



clothier in it. When the clothier saw it, he thought there was only *one* ad. in that paper, and 'twas his. When the readers of the paper saw it, they thought there was only *one* clothier in town, and 'twas he. "'Tis good," says the clothier, "double up that space!" "This is easy," said the man of 1895, and he bought more styles of type, applied them in the same way, and in the fall he was elected a bank director, had lots of advertisers in place of *patrons*, and felt independent enough to get his full rates from the experts in the big cities. And that which the live man of 1895 did, the live men of 1896 should do, for the same road to success lies before them.

Buy Original Styles of Type,

THOSE POPULAR
WITH ADVERTISERS,

Such as the incomparable Jenson Old Style; the sturdy Lippincott; American Old Style, that insists on being read; Quentell, a noble series; Columbus No. 2 and Columbus Outline, graceful and strong; Livermore, the very latest style out; Cushing and Cushing Italic, for run-in ads.; and Bradley, for stylish ads. of high-toned events.

Send for two booklets: "Florets and Borders," and "All the De Vinnes," which includes De Vinne Italic, De Vinne Shaded, De Vinne Italic Outline, De Vinne Condensed, De Vinne Extra Condensed and the original De Vinne.

Speaker Series, used above,
per set of 10, \$2.50.

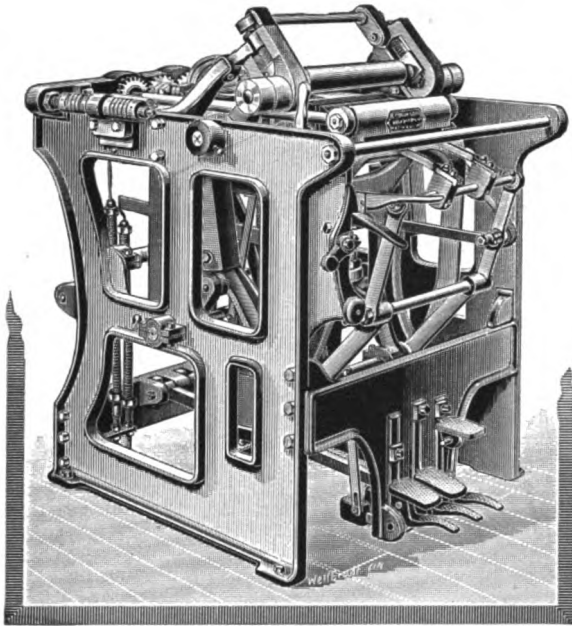
AMERICAN TYPE FOUNDERS' COMPANY

BOSTON, 150 Congress Street.
NEW YORK, Rose and Duane Streets.
PHILADELPHIA, 606-614 Sansom Street.
BALTIMORE, Frederick and Water Streets.
BUFFALO, 83 Ellcott Street.
PITTSBURG, 323 Third Avenue.
CHICAGO, 139-141 Monroe Street.
CLEVELAND, 239 St. Clair Street.
CINCINNATI, 7-13 Longworth Street.
MILWAUKEE, 89 Huron Street.
ST. LOUIS, Fourth and Elm Streets.
MINNEAPOLIS, 24-26 First Street.
KANSAS CITY, 533 Delaware Street.
OMAHA, 1118 Howard Street.
DENVER, 1616 Blake Street.
SAN FRANCISCO, 405 Sansome Street.
PORTLAND, ORE., Second and Starke Streets.

Originators of Type Fashions



THE CRAWLEY Hand Rounding and Backing Machine.



THIS is a great and decided improvement over everything ever produced in the line of Hand Backing Machinery, both in simplicity and effectiveness of operation; and while this is a complete and most satisfactory Backing Machine, it also does Rounding perfectly, Rounding and Backing a book in one continuous operation. Either Rounding or Backing separately, or both Rounding and Backing can be done at will.

The work produced is elegant, the books being Rounded and Backed with great uniformity. The round, size of joints, and shape of back can be adjusted at will, one adjustment not interfering with the others, all being in handy reach of the operator. An operator with this machine well in hand will do much more and much better work than by the old process. The machine, occupying but little more room than an ordinary backing machine, saves much space in a bindery, as the rounding tables can be dispensed with, and it also saves one handling of each book. The

construction of the machine is on correct mechanical principles; its build compact and strong; material used, the best known to the trade, and workmanship of the highest order.



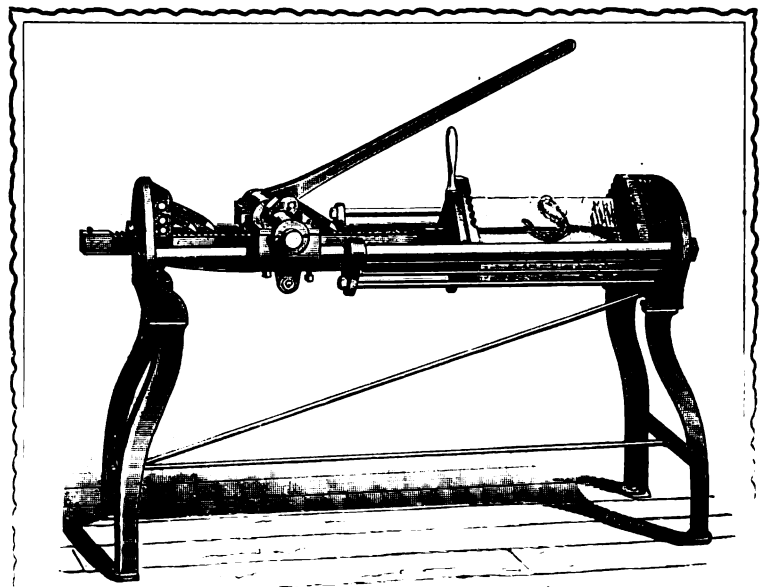
THE CRAWLEY BUNDLING PRESS.

For the Use of.....

**BOOKBINDERS,
PRINTERS,
LITHOGRAPHERS,
ETC.**

THE utility of the machine consists in enabling the binder to store his sheets in an even and compact condition, free of damage and waste (thereby greatly facilitating their future handling), and in its being easily removed from one place to another.

The sheets being placed in the trough, a pressure of 3,000 pounds can be easily attained by the action of the lever.



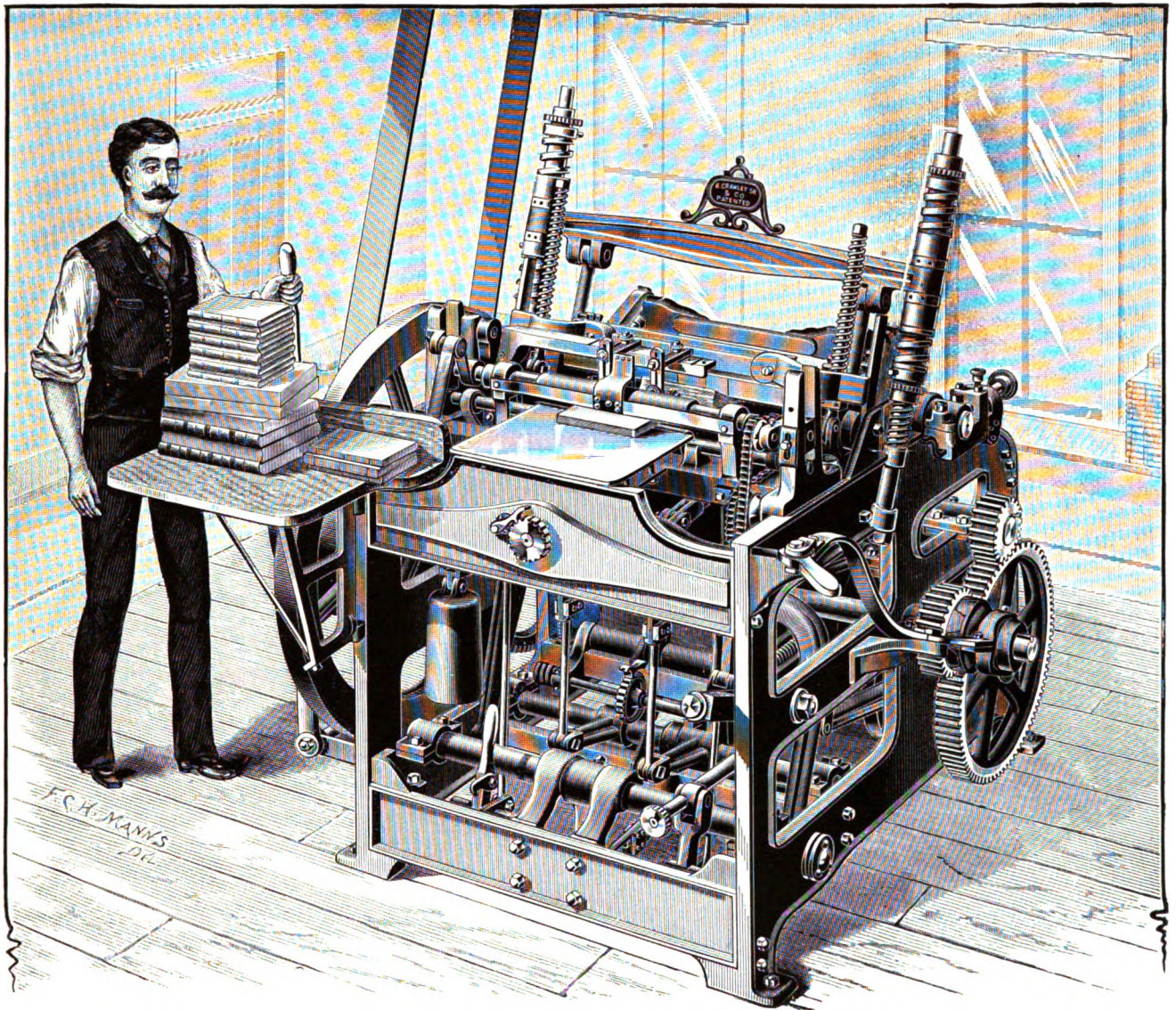
The above is an illustration of our Machine for Bundling or Tying Up Folded Sheets, etc. It is handy, useful and cheap.

E. CRAWLEY, SR., & CO.

330-332 Keturah Street,

NEWPORT, KY., U. S. A.

THE CRAWLEY POWER ROUNDING AND BAGGING MACHINE.



THIS MACHINE rounds and backs books by one continuous action in a very uniform manner, and at a speed that is productive of great economy over the old way of doing such work. Economy of room in the bindery is also attained, as the machine occupies but half the space of the ordinary appliances for rounding and backing books; it is built with the utmost care, and constructed so as to avoid breakage by the obstruction of a misplaced book or other object while in operation; the power required is about that for an ordinary stamping press.

The machine is fed and operated with the utmost facility, and with but little muscular exertion by the operator, thus converting one of the most laborious processes of the bindery to one of the easiest. The books are returned to the operator to be removed; this avoids the dumping of the books, and gives an opportunity of examining each one as it comes from the machine; it is run at two speeds; the faster will turn out seven hundred (700) books per hour or 7,000 per day; this amount of work is being done by some machines now in use. The amount of round and the size and evenness of joints, are perfectly under the control of the operator. This machine makes excellent and uniform work, it puts no "starts" in the round, and the back is turned both ways very evenly without mashing the middle or straining the sewing, thus producing a book that opens up freely and will wear well. Many of these machines are now in daily use, and are giving universal satisfaction.

"THE MACHINE HAS COME TO STAY."



ADDRESS **E. CRAWLEY, SR., & CO.**

NO AGENTS.

NEWPORT, KY., U. S. A.

STOCK
CERTIFICATE
AND BOND
BLANKS

**LITHOGRAPHERS
TO THE TRADE.**

FLAG
BRAND
NOTES - DRAFTS
AND
RECEIPTS

Goes Lithographing Co.

CHECK,
CERTIFICATE
OF DEPOSIT
AND DRAFT
BLANKS


**LITHOGRAPHING
IN ALL ITS BRANCHES.**

**160-174 ADAMS STREET
RAND. MENALLY BLD'G.
CHICAGO.**

DIPLOMA
AND
CERTIFICATE
BLANKS

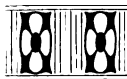
HUSTLING PRINTERS AND STATIONERS CAN MAKE MONEY BY HANDLING OUR SPECIALTIES. NO INVESTMENT. WRITE FOR PARTICULARS.

.... NICKEL PLATED

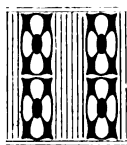


PATENTED MARCH 12, 1894.


Terms: Cash on delivery by Express.



**No more
Steel Rules
to
Destroy
Rollers.**



**Testimonials
from all the
Leading
Printers
of
Philadelphia.**



The Smith

Common Sense.... Perforator

**WHY PAY \$60 TO \$150
FOR A PERFORATING MACHINE, \$10.00...**

When you can buy an Improved and Perfected
Machine that will last a lifetime for

This Perforator has the Following Points of Merit:

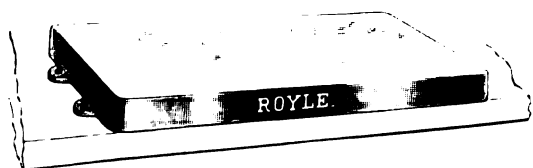
1. It Perforates simultaneously while printing; no rehandling of stock necessary.
2. It will perforate full circumference of Impression cylinder, or less when necessary.
3. It makes a clear perforation; it is unrivaled for Check Books, Stub Books, Certificate Books, etc.
4. It does not injure packing boards; the bearing on each side of the Perforator prevents it cutting too deep.
5. There is no cutting of Rollers and Packing on Cylinder, as with Steel Rule Perforating.
6. It perforates without taking away any paper, consequently no small pieces to fall on the rollers and fill up form.
7. To make short perforations, cut away the packing, leaving no bearing where perforation is not required.
8. It can be adjusted in less than a minute on Band Rod of any Cylinder Press.
9. It leaves no inked line to mar the appearance of the perforated sheet.
10. The sheet will hold together tighter and tear apart easier than with any other method of perforation.
11. Its simplicity, durability and thorough work are its best recommendations.
12. It will last for years; it is a permanent fixture for all time. A trial of one machine will convince you.

Smith Perforator Co. ... 1306-1308-1310 ... FILBERT STREET, Philadelphia, Pa.

The Royle Photo-Engravers' Machinery.

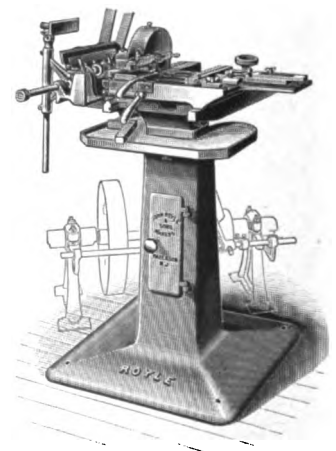
**ROUTERS,
BEVELERS,
SAW-TABLES,
SHOOT-BOARDS,
TRIMMERS.**

These are days of labor-saving devices. The most profitable machine is the one that does its work best and quickest, and lasts longest. We make a specialty of Photo-Engravers' Machinery and can supply the best facilities obtainable in this line.



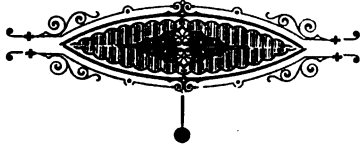
Catalogues on Application.

**JOHN ROYLE & SONS,
Paterson, N. J., U. S. A.**



WESTERN COATED PAPER & CARD COMPANY, CHICAGO, ILL.

MANUFACTURERS OF ALL KINDS OF



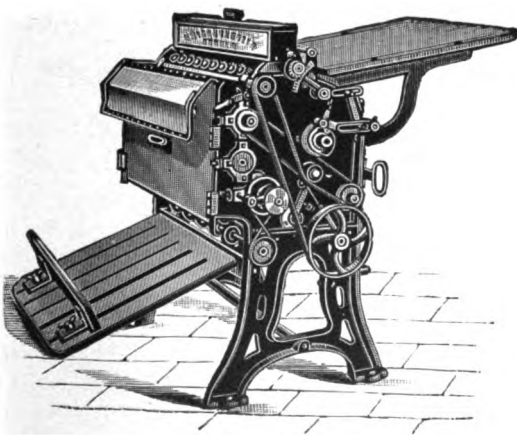
Coated and Enameled Papers, Lithograph Paper,
Enameled Book Paper, Cover Paper,
Blanks and Boards, Translucent Bristol,
Label Paper, etc., etc.

PRINTERS' GOODS, SUCH AS ENAMELED BOOK AND COVER PAPERS,
WE ARE SELLING TO JOBBERS EXCLUSIVELY.



IF YOU ARE DISSATISFIED in any way with your Blank Books, have them made of the celebrated **Scotch Linen Ledger**, and you will adopt this brand permanently. **PARSONS PAPER COMPANY, HOLYOKE, MASS.**

Send for Samples



THE EMMERICH

—IMPROVED—

Bronzing and Dusting Machine.

SIZES:

12x20, 14x25, 16x30, 25x40, 28x44, 34x50, 36x54.

Write for Prices and Particulars.

EMMERICH & VONDERLEHR,

OVER 800 IN USE.

191 & 193 Worth Street, NEW YORK.

SPECIAL MACHINES for PHOTOGRAPH MOUNTS and CARDS.

—EMBOSSING MACHINES—



STILL HARPING.

THAT'S what we're doing, and as hard as ever, about our Printing and Lithographing Inks, and we propose to keep it up. Who'll do the tooting of the horn or the harping of the harp if we don't? And there's good reason to keep harping, for we've something to harp on—goods that defy the world as to quality. We harp because we want new users for these goods. The old ones don't need our admonition; they know what our inks are, and keep ordering them in preference to all others. Yes, new people are the individuals we are after now. Write us for samples and information. We can please you.

The Queen City Printing Ink Co.

GINGINNATI, OHIO.

Chicago:
347 Dearborn Street.

OFFICE OF
FAIRFIELD PAPER CO.
 FAIRFIELD, MASS.



TO THE BLANK BOOK AND PAPER TRADE.

Gentlemen:

We are making and placing on the market a first-class
“Linen Ledger and Record Paper.”

These papers will be designated by a watermark in each sheet,
 facsimile of said watermark herewith shown:

FAIRFIELD PAPER CO	1895	FAIRFIELD
LINEN LEDGER		MASS., U.S.A.

Our facilities for producing first-class Ledger Papers are not
 excelled. Our spring water is of remarkable purity. We ask a
 comparison with any brands made, and your testing will prove
 our skill and satisfy your judgment.

Our second-grade Ledger is watermarked:

WORONOCO LINEN LEDGER	1895
-----------------------	------

It has a strong fiber and a desirable writing surface.

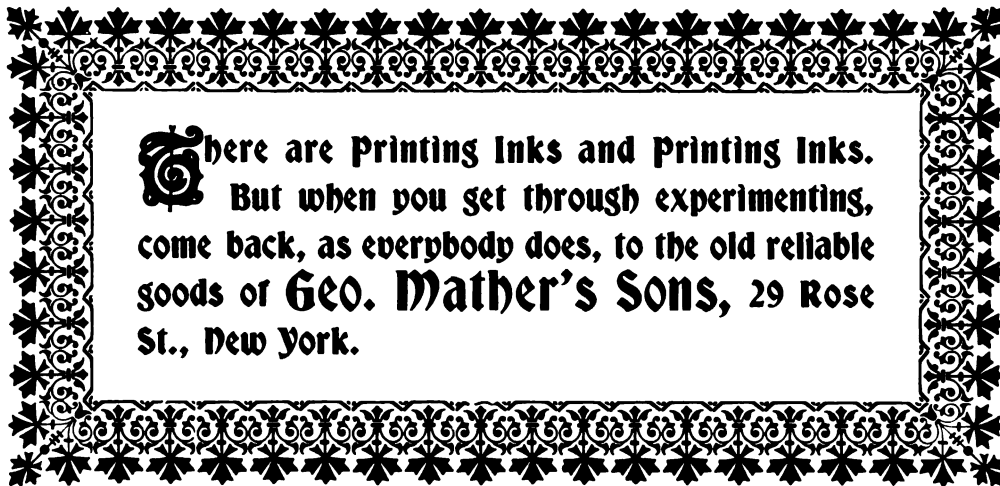
The above brands of Paper are on sale at the principal Paper Warehouses in the
 cities of the United States and Canada.

Selling Agents: { THE LOUIS SNIDER PAPER CO., 221 W. Fourth St., Cincinnati, Ohio.
 JOHN F. SARLE, 58 John Street, New York, N. Y.
 GEO. H. TAYLOR & CO., 207-209 Monroe Street, Chicago, Ill.

REVOLUTION! "KICKING" MADE EASY ON
BICYCLE GORDON

ASK YOUR DEALER
ABOUT IT.

HENRY JOHNSON, INVENTOR,
PROPRIETOR,
MANUFACTURER.



Samuel Bingham's Son Mfg. Co. 



Manufacturers
 . . . of **PRINTERS'
 ROLLERS**

**Nos. 22 - 24 Custom House Place,
 CHICAGO, ILL.**



Bingham's Flexible Tableting Compound.

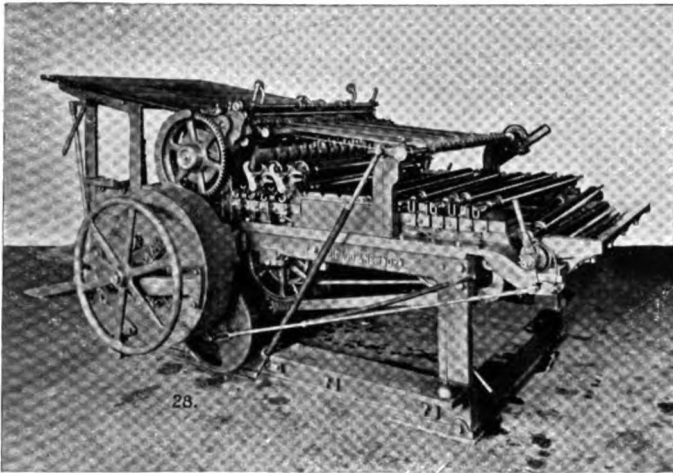
It is as Elastic as Rubber.

The Best and Cheapest Composition ever invented for
 Tablets, Pads, etc.

A material of excellence and perfection, surpassing all
 others. Elastic and tough as rubber.

Warranted not to Break or Scale, not to Pull Off on the
 Edge of Sheets, and to be Unaffected by Heat.

AFTER USING THIS YOU WILL USE NONE OTHER.



Electric Motors directly connected to Printing Presses.

No belts, No dirt,
No gears, No noise,
More efficient than
shafting or belting,

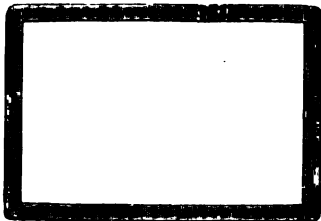
Attached to any press,
Easy to regulate,
Practically noiseless,
Not at all in the way.

The Card Electric Motor & Dynamo Co.

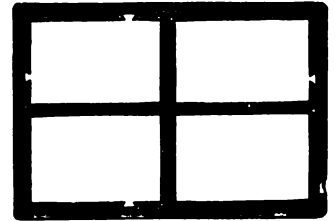
CINCINNATI.

OFFICE: 1032 Broadway.

FACTORY: 401-417 Hunt St.



3,745



Wrought-Iron Chases

Manufactured and Sold during the year 1895.
8,240 during the last three years.

This record cannot be equaled by any manufacturer,
which speaks volumes for the **superiority** of our chases.

Welded by Electricity.

ACCURACY, STRENGTH AND FINISH GUARANTEED.

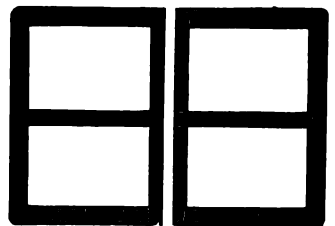
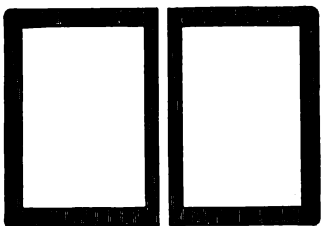
Reduced price list and increased discount. We have better facilities than any other
chase maker in the world.

F. Wesel Mfg. Co.

Office and Warerooms:

Factory:
Brooklyn, N. Y.

11 Spruce St., New York.



THE FINEST WORK
OF THE KIND
IN THE WORLD.

The Color Printer

BY J. F. EARHART.

..... **C**AN now be purchased by the craft at a considerable reduction from its original price. The enormous expense of producing this work at first precluded the possibility of its being sold at less than \$15.00, the original price, but owing to the dull times it has been decided to sacrifice the work in order to dispose of the copies yet remaining unsold. It is probable that no second edition of *The Color Printer* will ever be attempted, and no book of the kind will for a long time, at least, be planned and carried to completion. Therefore this is a rare opportunity for those wishing to purchase one of these works on color printing. It is a veritable work of art, size being 8¼ by 10½ inches, 137 pages of type matter, 90 color plates in two to twenty colors each, handsomely bound in cloth, stamped in gold and four colors. To produce a limited edition of this work required 625 different forms and 1,625,000 impressions. The book contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. Price, postpaid, \$10.00. Address all orders to

NEW YORK OFFICE:
197 POTTER BUILDING, PARK ROW AND BEEKMAN ST.

THE INLAND PRINTER COMPANY,
212-214 Monroe Street, CHICAGO.


Bear in Mind

... that for ten years no radically new and improved Folding Machine had been placed upon the market until



Our New Folder

made its appearance. Considering the improved machinery in every other branch of the printing and publishing business, this seems remarkable. If you need one it will pay you to find out about ours.



J. H. STONEMETZ & CO.
25 Park Row, NEW YORK.

W. O. TYLER, President. F. P. TYLER, Sec. and Treas.

American PAPER Company,

50 and 52 Custom House Place,
CHICAGO.

Our Specialties are

- COLUMBIA AND TACOMA BOND.
- COLUMBIA AND TACOMA LINEN LEDGERS.
- AMERICAN SUPERFINE FLATS.
- WHITE AND CREAM LAID AND WOVE.
- EXTRA FINE AND WINAMAC WHITE.
- WOVE FLATS.
- BOOK AND NEWS of all grades.

Have just issued new price lists for Cardboard and Envelopes and a new revised list of job in Book, Print, Flats, Covers, etc. Please write for them.



Whiting Paper Company
238-240 ADAMS ST.
CHICAGO.

We Manufacture ..
Ledgers,
Superfines,
Fines,
Bonds,
Linen,
Colored Flats,
Bristols,
Ruled Stock,
Wedding Stock,
etc., etc.

HEADQUARTERS FOR

LOFT-DRIED FLAT WRITINGS, EMBOSSED BOARDS, FANCY PAPERS, RULED HEADINGS ENVELOPES, WEDDING STOCK, ETC.

All of the above stock manufactured by our own mills. Capacity, 30 tons daily. Sample Book of our complete line of Flats and Ruled Headings, with quotations, sent on application. Small as well as large mail orders solicited.

Remember, during the "Old Style Era," we are headquarters for Deckle-edge Book and Cover Papers, as well as

Cover, Book,
Document Manila,
Rope Manila

Papers

AND

Parker's "Treasury," "Commercial" and "Capital" BLOTTING.

Illinois Paper Co.

181 Monroe Street, CHICAGO.

BRADNER SMITH & CO.
PAPER MAKERS,
CHICAGO.

Have You Seen our New Line of

DEFENDER COVERS

AND **Antique Laid Book?**

A Novelty for Art Printers.

SEND FOR SAMPLES.

LEATHERETTE

Is waterproof and imitates leather in all grains and colors. For cut-flush covers it has no equal. Send for samples to

A. W. POPE & CO.

General Agents,

45 HIGH ST. BOSTON.

W. C. GILLET, PRESIDENT. A. T. HODGE, VICE-PRES' AND TREAS. GEO. D. FORREST, SECRETARY.



Chicago Paper Company

PAPER

OF ALL KINDS USED BY PRINTERS AND PUBLISHERS.

Telephone No. 251.



120-122 Franklin Street,
CHICAGO.

Agents for Parsons Paper Co's Celebrated Writings, Bonds, etc. Special attention given to furnishing regular publications.

N. W. TAYLOR. GEO. H. TAYLOR. JAMES T. MIX.

Geo. H. Taylor & Co.

Wholesale **PAPER** DEALERS...

207 & 209 Monroe Street, CHICAGO.

WE CARRY A COMPLETE LINE OF THE FOLLOWING ...

Bond, Ledger, and all grades Flat Writing Papers, Cardboards, Book and Cover Papers, etc.

Tileston & Hollingsworth's Plate and other grades.

A SPECIALTY OF PRINTING PAPER IN ROLLS.

Reliance Lever Paper Cutter

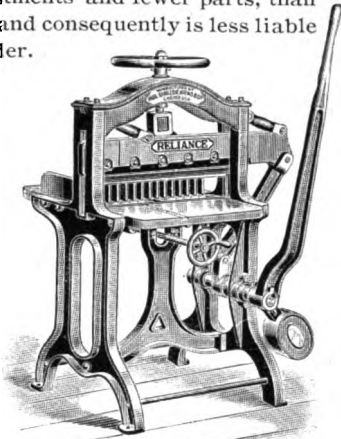
Clearly Outranks all others of its Class
(no matter what other manufacturers claim).

In Strength, Accuracy and Thoroughness of Construction
it has no equal.

It is simpler, has no adjustments and fewer parts, than any other lever cutter made, and consequently is less liable to wear and to get out of order.

... OVER ...

275 Reliance Cutters now in use and not ONE COMPLAINT nor call for REPAIRS, either on account of weakness, defective material or workmanship.



All parts strictly Interchangeable.

THREE SIZES MADE.
23 1/4, 25 1/2 and 28 1/2 inches.

Every machine fully guaranteed to be as represented.
Accept no other before making comparison.

FOR SALE BY ALL TYPEFOUNDERS AND DEALERS.

MANUFACTURED BY

PAUL SHNIEDEWEND & CO.

195, 197, 199 S. Canal St., CHICAGO, U. S. A.

OUR...

Monadnock Mills

is an Extra Superfine Flat Writing Paper. It is an elegant white wove paper, suitable for the finest grades of office stationery. It is unexcelled for beauty of finish and writing qualities. ∴ ∴ ∴ ∴ ∴ ∴ ∴



OUR...

M. B. P. Go's Ledger

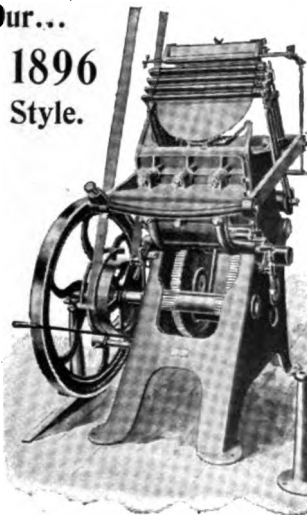
runs uniform in color, is strong and double sized, and will write and erase as well as any first-class ledger made. It never fails to give satisfaction. ∴ ∴ ∴ ∴

SEND FOR A COPY OF OUR BARGAIN CATALOGUE.

Moser-Burgess Paper Co.

237-239 Monroe St., Chicago.

Our...
1896
Style.



There is no telling

how happy you will be; how your profits will increase; how much better and quicker your work can be done, until you have given the **Perfected**

PROUTY
a trial.

WHAT WE GUARANTEE it to do:

- Produce better work.
- Do it faster.
- To run with less cost, and wear longer than any other make.

WHAT THE PROUTY DON'T HAVE:
Cams, heavy counterweights, vibration, weak points.

Steel and Brass Type,

sizes from 4 to 20 line pica, for bookbinders, printers on wood, burlap, leather, bags, etc.

Printing Presses for Wood Printing.

GEORGE W. PROUTY CO.

Manufacturers,

102 High Street, corner Congress,

Send for Secondhand Machinery list.
It is the lowest.

BOSTON, MASS.

The Best.

**BUFFALO
PRINTING
INK**

Buffalo
Printing Ink
Works,

BUFFALO, N. Y.

THE BEST IS THE CHEAPEST!

Wade's Printing Inks.

THE STANDARD FOR DOMESTIC USE
AND EXPORT.

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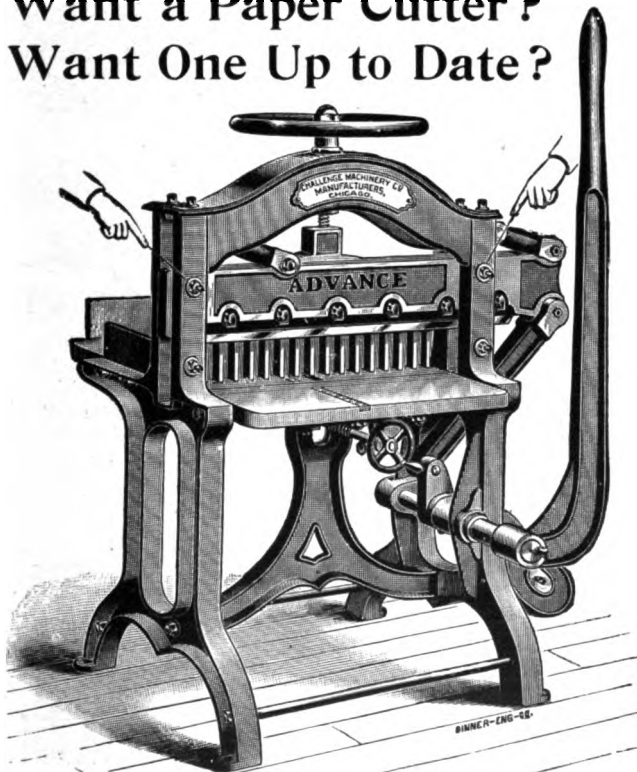
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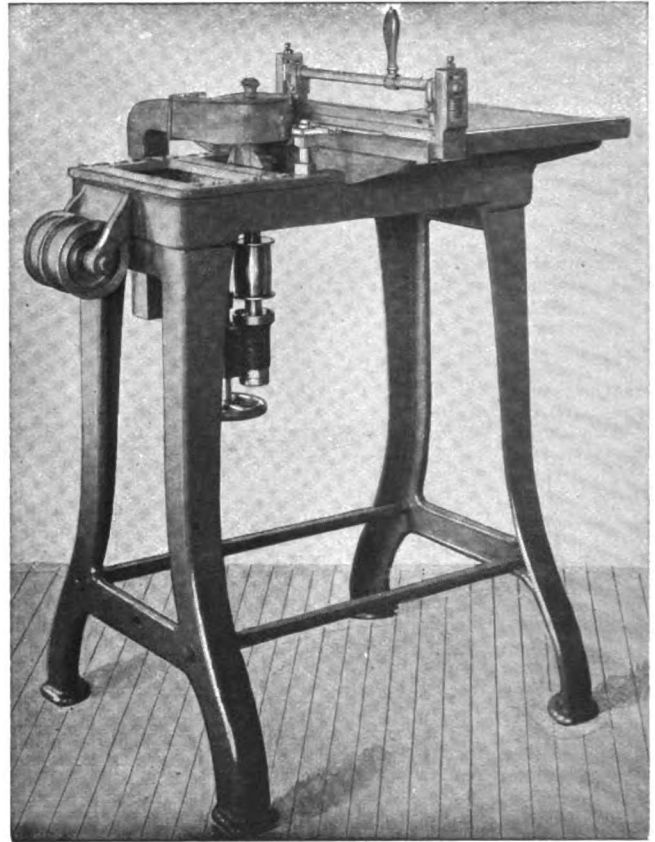
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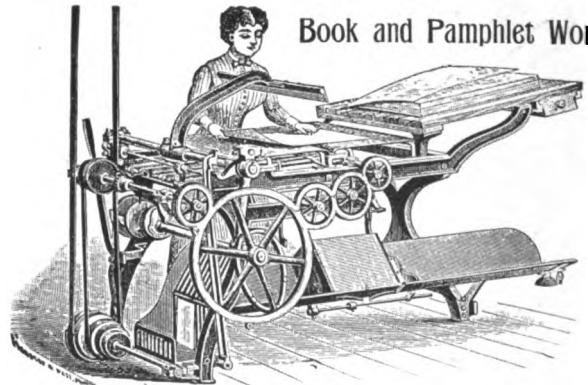
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ADELE RITCHIE.

SUPPLEMENT,
THE INLAND PRINTER,
FEBRUARY, 1896.

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Chicago.
Duplicate plates for sale.

The Inland Printer

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VOL. XVI—No. 5.

CHICAGO, FEBRUARY, 1896.

TERMS, } \$2 per year, in advance.
| Single copies, 20 cents.

ALBERT SIKES, EDITOR.

BY J. C. OSWALD.



WHAT a host of long-past and almost forgotten events come trooping before my mental vision at sight of those three words. In fancy I see an old-fashioned Ohio town, strung along one principal street and boasting only one building more than two stories in height. At the end of the row of houses on one side of the street is situated an unusually pretentious brick building labeled "Town Hall," and next to it a very much smaller one, from the front of which hangs a sign announcing the office of the Port Discovery *New Era*. I can hear the thud and rattle and bang of the old Washington hand press inside, and in my abstraction I seem to know that soon there will appear another issue of what is at once the hope and the despair of most of the denizens of the town—the *New Era* itself. Not the despair of all of them, however, for in my youthful eyes there was no brighter sheet and no greater man than were embodied in this same newspaper and its editor.

They had arrived in our midst a year or so before the time to which I allude and had been warmly welcomed. They could not have come otherwise, for it had been necessary for the business men of the town to advance the money which severed them from firm if not fond attachments elsewhere, the money to be repaid in advertising when the paper got started. The outfit had outlived most of its usefulness in a larger town near by, and, as I look at matters now, was not much to speak of. There was an old Washington hand press, a Model job press, a few fonts of job type, some fifty pounds of body type with a consumptive look in its face, and about a dozen type cases. I believe there was also a rickety old case-rack which had to be attached to the wall to prevent its lurch-

ing forward, but soon after it was put up some careless person leaned against it and it crashed to the floor, never to be restored again to its former state of uselessness.

It was a slow old town, nearly a century old, to which they had come as pioneers in their line, and nothing ever seemed to happen in it or near it. In the twenty years of recollection I have of it the only exciting events which disturbed its peace were the killing of a man on a railroad crossing and the suicide of another at a lodging house—the lodging house, rather, for there was only one in the town. Since I came away there has been one other suicide, and, I believe, rather a disastrous fire. However, these things happened after the town grew more important and years after Sikes had measured up his dups., cashed his string, and gone to the berth he always said was being reserved for him on the *Heavenly Messenger*.

So the only thing left for him in his time was to manufacture his news, and manufacture it he did indeed. He wrote tales of hunting expeditions on surrounding farms, everything from a lame sheep to elephants and walruses figuring in the enumeration of the game he "bagged." He devoted columns to advocating grand parades in honor of important events and described them in glowing terms after the time had passed when they were supposed to have occurred. He was loyal to the town from first to last, and lied assiduously about its greatness. In these ways he kept people wondering what would be done next, and while it lasted they gave themselves up to pleasant anticipation.

It could not go on indefinitely so, however, and after a time Sikes began to tire of his task. Perhaps, too, his resources in the way of sensations had become exhausted. His field was a small one and the gleanings therefrom smaller still. He was in nearly everybody's debt, and he could not move to another town; so the only thing left to him was

to stay and go deeper into the seemingly bottomless pit. There were more saloons in the town than establishments of any other kind, and perhaps that was why Sikes patronized them most. He was a fair-minded man and believed in treating all alike. As his periods of communion with the flowing bowl became gradually longer, less attention was paid to the *New Era*, and it also began to droop. From appearing regularly on Friday of each week, it would come out on Saturday instead, and sometimes not until the following Monday or Tuesday. Oftentimes Sikes would wander uncertainly in for the first time in the week at its very close, and if

At the end of one week which I recall, Sikes failed to "show up" at all and the "force" had to depend entirely upon itself. We got the paper out, and it was not much later than usual, though that is rather an indefinite term. In order to facilitate matters, when we had the forms on the press one of several young men who happened in was employed to fold the papers as they were printed, and then they were passed to another who wrote the names of the subscribers on each as they appeared in alphabetical order in the mailing list. This was the first occasion on which Sikes was not present to do the writing himself, and that is why I am able



FRENCH WAR SHIP ARETHUSE.
United States War Ship Chicago in the Distance.

Photo by Vernon Royle.

the feeble efforts toward getting it out which had been made by the two boys, who still remained loyal to him, did not meet with his approval, everything had to be gone over again, and there might not be any issue at all that week. Four of the eight pages were home print, and owing to the scarcity of type they had to be set up two at a time, there being supposedly two press days each week. If the week waned before the first form was distributed and the second set up, and the editor happened to need the money which would be due on advertising when the paper came out, he would print the same pages on both the "inside" and the "outside," and let it go at that. As he was seldom in any other condition than "short," this often occurred.

to remember it so well. It was a simple thing in itself, this mailing list, but it needed to be understood to be fully appreciated. The names of the subscribers appeared under their proper classification as to location, those which had been discontinued being indicated only by a small cross placed before them. This made the list look more imposing when shown to an advertiser, if such a proceeding became necessary, and had caused no trouble up to that time. We did not know what the crosses meant, however, nor, of course, did the young man who was writing the list. As a result, when the papers were all printed there remained about one-third of the names of subscribers to whom there were none to send. We could not



THE LITTLE WEATHER PROPHEET.

understand it, but thought the neglected ones might not notice the omission and decided not to say anything to Sikes when he arrived. He came in the next day and was pleased to hear that the week's edition was already in the post office. He was not nearly so pleased, however, when he went there and was confronted with a bundle of papers addressed to dead and departed citizens and the information that many subscribers had failed to receive any at all.

The last time the *New Era* and its editor were themselves again was the week after he was arrested by the proprietors of a livery stable for an alleged attempt to decamp with a team and buggy with which he was making a collecting tour. He was tried on the charge before the mayor and was acquitted. Every page of the next issue of the *New Era* was filled with woodcuts of the rudest description, yet giving evidence of some slight degree of skill in their execution, which depicted the owners of the team and their supporters in most outlandish garb and with no uncertain comment, all so skillfully disguised so far as actual personal reference was concerned as to make retaliation impossible. A copy of that issue still commands a premium in the town. This seemed

to be but an expiring gasp, for he became daily more neglectful of his business and the *New Era* was in evidence only as is a flag of distress waving from the mast of a sinking ship. The town was no longer pleased, no longer indulgent, no longer tolerant, and knowing this Albert Sikes one day laid down and died.

His memory is a sad one, more so to the men who in later years have attempted to fill the station in the life of the town which his departure left vacant than to anybody else. There have been newspapers published there since which have been deserving of the term—newspapers filled with readable news, well edited, well printed and published on time. But they would not do. "Why don't you get out a paper like Albert Sikes got out," have said the people. "He laid around town all week until Friday night, and then went to his office and gave us a better paper than any two men together have done since."

"Perhaps he did," we acknowledged sadly in our turn. "Perhaps he did. It is too bad he isn't here now to hear about it himself."

Written for THE INLAND PRINTER.

THE DEMAND FOR A CYLINDER JOBBER.

BY CHARLES H. COCHRANE.

TWENTY-FIVE years ago, when the writer was serving his apprenticeship on the inky end of a hand press, and sighing for promotion to the superior work of kicking a quarto Gordon, pressmen were wont at times to remark on the desirability of making a treadle job press with a cylinder, or so as to operate like a cylinder, as far as feeding and delivery of the sheet were concerned. Very many printers have had the same thought since that time, and doubtless many have wondered why such a press was not made and marketed, since it is manifestly a waste of time for feeders to be obliged to remove the sheets by hand.

As a matter of fact, a few such presses have been built, but because of various defects they never acquired popularity. The Allen job press was the most successful, but as its principle involved rotation of the form, as in the type-revolving web press, it was suitable only for stereotype or electrotype plates. It could be run at about double the speed of the ordinary quarto, with the same effort and ability on the part of the feeder. As stereotype and electrotype work is mostly large, and suited to large cylinders, there really was no field for the Allen press, and it has disappeared.

George P. Gordon built a few cylinders of about 12 by 18 bed, and others (I think Cottrell & Babcock and Potter), built small cylinders designed to replace the quarto and half medium platen presses. These were built on the drum cylinder plan, and proved to be more costly and less useful

than the platen presses. It is true that they were easier to feed, but this was offset by the difficulty in printing from such small cylinders without wrinkling or slur. It was possible to avoid both; but the labor of doing so was a serious hindrance to the pressman. If he had to print a card it refused to conform to the short curve of the small cylinder, and the tail end of it usually dragged on the form, producing a slur of the last line printed. If he had to print a full form on thin paper the tympan had to be absolutely smooth, and uniformly tight, and the grippers had to be adjusted so as to seize the sheet without a particle of slackness between the grippers, else there was sure to be a wrinkle. The small circumference of the cylinder was responsible for these difficulties. A large cylinder or a platen press will print a sheet that is far from flat, on a tympan that is bulged by a clumsy press boy, and yet produce good work—at least absolute perfection in these points is not requisite to good work, whereas with the small cylinder the work is simply spoiled by the most trifling inaccuracies of this character. Pressmen who have had experience with the three-revolution Taylor, now relegated to the rear, will remember that even for the coarse newspaper work for which the press was designed, the small cylinder of eleven or twelve inches diameter caused a great deal of wrinkling and splitting of the paper. It is not practical to run cheap paper on such a press without dampening. Wet paper will stretch as well as shrink, and its use covers a multitude of shortcomings. As the paper stock for the commercial printing that is done on small jobbers cannot be wet, the small cylinder is out of the question. About fifteen inches diameter is as small as can be used, and eighteen inches is better; and, since we have to use cylinders of that diameter, we see that the pony cylinder presses now in use are as small as they can well be made.

It is possible, however, to build a platen job press so that it can be fed like a cylinder press, and deliver its sheet, and if some manufacturer would give us a press that would do this, without sacrificing too many other features, it would command a large sale, since it is possible to feed almost if not quite twice as many sheets per hour with such conveniences. This statement is not a random assertion. The writer has experimented, and knows it to be a fact. If a feeder does not have to remove the printed sheets from the platen of a jobber, he can feed with both hands alternately, and almost double his speed, without increasing his efforts, since the left hand, now employed to remove the sheets, is simply reversed in action, and carries sheets into the press alternately with the right hand.

Various devices have been tried to secure this desirable adjunct to a jobber. One of them was

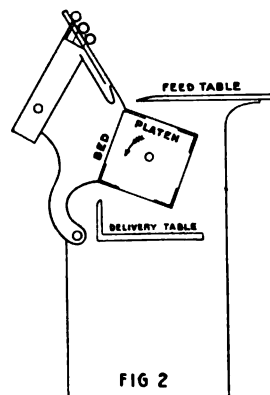
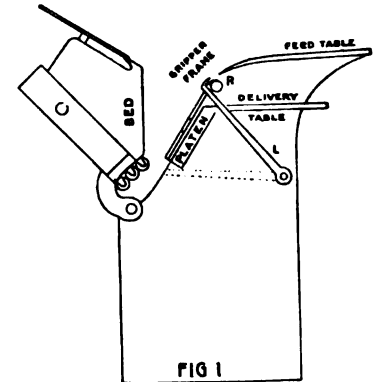
designed for presses of the alligator-Gordon or old-style Kidder type. For the benefit of young printers who do not remember these presses, it should be remarked that such a job press had a stationary platen, and the bed moved back and forth, and occasionally brought the form of type down on the fingers of the feeder, if he delayed the removal of his hand from between the jaws. Modern job presses all protect the hand of the feeder by closing the jaws at a distance that is beyond easy reach; but the savage alligator shut down without warning, and won its name from its fondness for biting the printer's devil. In adapting the alligator press for rapid feeding and delivery of sheets, the stationary platen was used to support side guides, along

which was moved up and down a frame bearing a row of grippers, and grasping a sheet from a feed board in the same manner that it would be removed by the grippers on a drum cylinder press. The sheet thus seized was drawn along to its place on the platen, much after the manner of the delivery fly frames on some recent pony presses. An outline of the design is shown in Fig. 1. The feeding of this press was accomplished satisfactorily, but it was necessary to deliver the sheet by a backward or reverse motion of the lever L, to a table under the feed board. A stiff sheet of paper or a card could be delivered beautifully, but flimsy paper would double up, and the use of a roller at R, with a sort of spring shade roller attached for bringing up the sheet, was not wholly a success, and, therefore, the device was decided

to be a failure, and was never marketed. It seems possible, nevertheless, that this idea might be worked out successfully, if anyone was willing to spend the needed money in experimenting.

Another idea was the use of a four-sided platen on a job press of the Gordon type, as shown in Fig. 2.

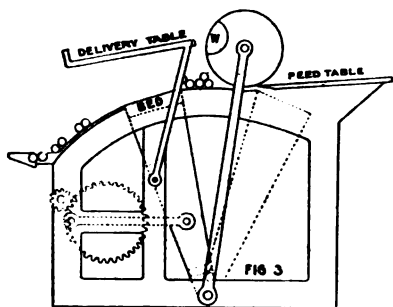
This four-sided platen was to make a quarter revolution at each impression, taking a sheet from the feed board just as a cylinder would take it, and depositing it below by simply dropping it at the lowest point. The great objection to this plan is that four tympan are required for one form, and consequently four



make-readys. This could be partially avoided by making ready almost wholly with underlays, but as some overlays are always needed for fine work, there would be great waste of time in making ready. This would render the press unprofitable for short runs, which is the especial field of the small jobber. It would not print long runs any cheaper than they could be done on a large cylinder press by duplicating the form, and so there seems to be no field for this invention, which, by the way, emanated from a machinist, not from a printer.

There have been numerous other designs of job presses which failed because they were too complicated and expensive of construction. The platen jobber, as now used, can be built so cheaply that a press to take its place must be sold at a moderate figure. If a printer were asked to put \$1,000 into such a jobber he would consider that the money was better invested in a cylinder press of greater size, or in a web-feeding press. The demand is for a press that will print small forms and make short runs economically, and yet sell at a small price. If any man can produce and market such a machine he will be likely to make a fortune. Many have tried it in the past twenty-five years and all have failed; yet it is possible that the thing can be done and that the principle exists, though it has thus far eluded students of printing machinery.

It may be that a press designed on the principles of Fig. 3 would fill the bill. It will be seen

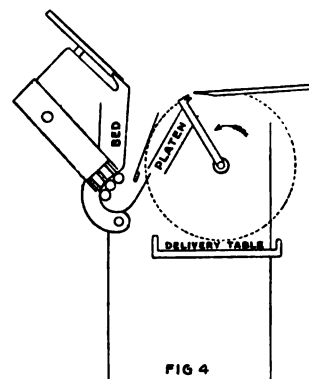


that it is an oscillating cylinder, feeding from the lower side, like the Campbell oscillator, and delivering the sheet printed side up. Its novelty consists principally in the bed, which moves in the arc of a circle, as shown by the dotted lines.

This arrangement presents a few advantages. The curvature away from the cylinder allows the rollers to be crowded a trifle nearer the cylinder, shortening the run. The paper may also be fed nearer the central point, shortening the run at the other end. The bearing surfaces are greatly reduced. Instead of four or five feet of tracks, which would be required for a small cylinder of the ordinary type, the bearings are represented by the small cams that raise and lower the cylinder, to adjust it to the varying height required by such an arrangement. The balancing of the press can be accomplished largely by the weight W in the cylinder. There can be no question that such a press would operate satisfactorily and turn out good work at a speed of 2,500 an hour for a size 12 by 20, but whether it could be sold at a price to

compete with jobbers that cost \$200 to \$500 is a question that experience alone could determine. It seems as though it ought to have a sale at \$600 or \$700, and that it could be built profitably at that figure. Perhaps one of these days some manufacturer will be enterprising enough to try it.

It is also possible that a press designed like Fig. 4 would be a success. This is an alligator style of jobber, with a gripper frame rotating in a circle along the dotted lines. This frame would carry the sheet into the press, stop during the printing, then drop it printed side down on the delivery table and return for another sheet. It is a simple idea, and would cost little more than the regular makes of jobbers. There might be difficulty in stopping the sheet neatly and flatly on the tympan, but if this were overcome the design appears otherwise practical. A press of this style, 14 by 22, ought to average 2,500 an hour, and at 60 or 70 cents a thousand impressions it would be a great money-earner for a job printer.



It seems reasonable to suppose that at no distant time someone will place such a press on the market. Considering the improvements in cylinder presses and web presses, it is surprising that printers continue to be satisfied with job presses from which the sheets have to be withdrawn by hand. That the self-delivering job press may arrive soon should be the prayer of every progressive job printer.

Written for THE INLAND PRINTER.

ADVANTAGES OF PRINTERS' TECHNICAL CLUBS.*

BY JOHN R. BERTSCH.

WHAT are the "advantages of printers' technical clubs"? is a question that should engage the attention of all interested in any way in the "art preservative of arts," whether as employe, employer or patron, for the higher the intelligence and the greater the skill of the workman, the better and more satisfactory the work done.

It should be the purpose of everyone in any way connected with the printing industry to make himself master of all the technicalities of the art, and how can he do so better, under the present system of specializing and specialists, than by being an active and wide-awake member of a printers' technical club?

The first advantage that we will attempt to

* One of six essays offered in competition at the suggestion of THE INLAND PRINTER to the Rockford Printers' Technical Club, of Rockford, Illinois.

present to your notice is that of acquiring practical knowledge of the art—educational, if you please. “But can I not get all the knowledge I will need by reading one or more of the excellent trade journals published?” someone may ask. Yes, and no. By all means read at least *one* trade journal regularly. But simply reading a trade journal, be it ever so replete with timely and useful information, is like securing knowledge by reading the books prescribed in the curriculum of the university, without having the lectures of the professors to supplement the reading.

It very often occurs in reading a trade journal that technical terms are encountered in the descrip-

tions have obtained, and prove a benefit to each member of the club.

In the practical demonstration of how things are done, if done right, in the various departments of the art, is an advantage that the young disciple of Gutenberg cannot enjoy anywhere—under the department system of nearly all printeries in the cities—as he can in a technical club.

Another educational advantage of the printers’ technical clubs is the club library of books of reference and other useful information, where the members can obtain that information which all printers at times realize they need, but for lack of facilities from which to acquire it, they struggle

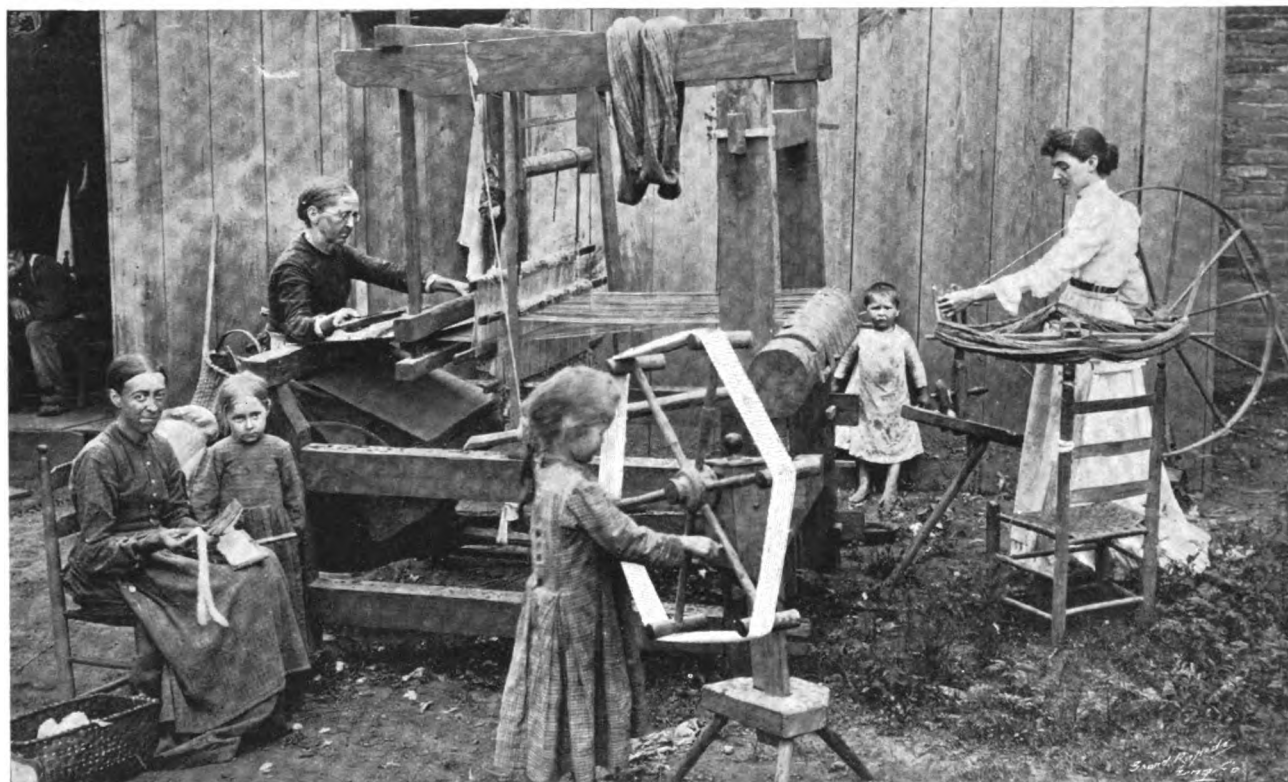


Plate by Grand Rapids Eng. Co., Grand Rapids, Mich.

WEAVING IN THE SOUTH.

Photo by Russell Bros., Anniston, Ala.

tion of a process by which certain desirable results may be easily and quickly obtained, and which might be of great benefit to the reader if he fully comprehended the meaning of such terms, but, not having a reference convenient where he may find the proper definition, he passes it by, and thus to him the value of that article is lost. However, if he then had recourse to a technical club, he might, by depositing in the question box—which is a prominent feature of a properly conducted club—the question covering the point on which he desired information, and receive it in such form as he could comprehend, perhaps having it practically demonstrated to him; thus incidentally supplying the topic for a discussion which would not only give him much more information than he could other-

along without it, greatly to their own and their employer’s detriment.

A man is paid nowadays more for what he knows than what he does; therefore, it is an advantage for every member of the craft to help organize and sustain a technical club, thereby putting himself in the way of obtaining that which is the desideratum of every printer—higher wages.

Then there is the social feature of the printers’ technical clubs, which is an important advantage. Anything that will bring the persons engaged in the various departments of the printing trade together, so that they can compare notes along those lines in which they are mutually interested, and to freely discuss the use of the means and methods by which they expect to win a competency from a

"gainsaying world," cannot be anything than an advantage, and this is also one of the good features of the printers' technical clubs.

"The advantage of printers' technical clubs" to employers will be in the developing of a class of workmen, who, knowing how, will accomplish more work, and in a more satisfactory manner, than workmen not having such advantages. The benefit accruing to the patron is neater and better printing, making him realize that after all the printer knows what he needs and how to give it to him in the most satisfactory manner, causing him to think he would like to have that office do all his printing regardless of the lower prices of other but poorer printers. Thus the printers' technical clubs cannot be otherwise than an advantage to all interested in the "art preservative of arts."

Written for THE INLAND PRINTER.

EQUIPMENT FOR PROCESS ENGRAVING.

NO. IV.—BY H. JENKINS.

NEGATIVE MAKING.

GENERAL PRINCIPLES.

THE production of a photographic negative, as described hereafter, depends upon the fact that certain salts of silver are so acted upon by certain of the component rays of white light as to be changed in structure. The salts which have been found to be thus sensitive are the iodide, bromide and chloride of silver, each producing results somewhat different from the others and being often combined in certain proportions to obtain the qualities of all in the resulting negative. As intimated above, not all of the rays which together form white light are effective in making a change in these silver salts, and it is this condition also which renders photography possible, for the compounds can be prepared for use in a room from which the "actinic" rays (as those which affect the salts are called), are excluded, the plate being afterwards properly exposed to the action of the "actinic" light, and the operation is then completed by the aid of the "non-actinic" illumination.

For convenience, it is customary (and, in fact, essential) to use some substance to hold the salts and form a film over the surface upon which the negative image is to be produced. Collodion and gelatine are the substances now universally employed for this purpose in practical work. It is not customary in making the sensitive plate to add directly to the collodion or gelatine the required salts of silver. It has been found to be more advantageous to mix with these solutions the corresponding salts of other elements, and then submit them to the action of nitrate of silver, which will cause the desired sensitive salts of silver to be formed and leave the nitrates of these elements as a by-product, which in certain cases is removed by

washing or precipitation. For instance, if we use bromide of ammonium, the action of the nitrate of silver will be to form bromide of silver and nitrate of ammonium, and, as stated above, the nitrate is merely a by-product, having no value as a sensitive agent. In the wet collodion process we prepare an insensitive solution, containing the proper salts, and use this solution to form a film upon which the silver nitrate is afterwards allowed to act to form the sensitive salts of silver, the collodion acting merely as a support to hold the salts. In the gelatine process the silver nitrate is added to the solution, thus directly forming the sensitive compounds within it, which, being held suspended in a finely divided condition, are said to be in a state of emulsion.

If, now, we have spread over a plate of glass, or other suitable substance, a coating in which the sensitive salts of silver have been formed, we will have a film which, upon exposure to light containing actinic rays, will have certain changes produced in its sensitive constituents. If the whole plate is exposed, it is evident that the change will be uniform over the whole surface, but if only certain portions are exposed, the change will take place in only those parts and the intensity of the change will be proportionate to the intensity of the action of the light upon them. If, therefore, such a plate is exposed in a camera properly focused upon some object, the rays of light reflected from the object will affect the sensitive salts in the film and produce an image corresponding in its parts to the various portions of the object. If, however, the plate is examined after exposure, there will be no *visible* image to be detected. The appearance will be exactly the same as it was before exposure. To bring out the image it is necessary to treat the impressed salts with some substance which will so act as to cause metallic silver to be deposited upon the affected portions. This process is termed "development," the agents employed being called "developers." Various compounds are used for the purpose, such as pyrogallol, eikonogen, ferrous oxalate and ferrous sulphate, the latter being used in the development of collodion wet plates. When a collodion wet plate is acted upon by the developer, the free silver nitrate which remains upon the surface of the plate is decomposed, the metallic silver being deposited upon the impressed portions of the film. While in the emulsion the silver salts are themselves decomposed.

The developers are invariably used in the form of a solution, and when flowed over the surface of a plate those parts of the image which correspond to the white parts of the object appear first, then the parts corresponding to the half-tones, and finally the details in the shadows. The light reflected from the whites most strongly affect the film, and therefore the deposit of silver will be most

dense in those parts of it which correspond to the white portions of the object, the deposit in other portions being dense in proportion to the effect of the light reflected from the corresponding parts of the object, while those parts of the film upon which the blacks are produced will be unaffected, as the black portions have practically no actinic effect upon the silver salts.

The process of development has an important place in the production of the negative, for any carelessness or ignorance in manipulation may ruin what with proper treatment might result in a negative of excellent quality. In the wet collodion process the developer is simply flowed over the plate as it is held in the hand, the operation being simpler and more mechanical than the development of the gelatine plate. In the development of a gelatine negative the plate is placed in a tray and the developer allowed to act until the desired effect is obtained, it being necessary to vary the propor-

treatment of the film after fixing, and the method will be described in the next chapter.

Upon the time which the plate is exposed in the camera depends to a great degree the quality of the resulting negative. The best results are obtained only when the exposure has been of a duration of time suited to the conditions. The area of diaphragm, amount of reduction of copy, intensity of illumination, etc., each has an influence in determining the necessary time.

In making negatives for photo-engravings the wet collodion process is at the present time almost universally employed, although some excellent results may be obtained with dry plates made for the purpose. In the wet process the plate is made by flowing over a sheet of glass a collodion containing in solution certain iodides, bromides, or chlorides, or combinations of such salts. The plate is then subjected to the action of silver nitrate in solution, which causes the sensitive silver salts to



"A POSER" IN THREE OF HIS LATEST CONTORTIONS.

tions of the developer if the plates have been over or under exposed.

After the negative has been developed, those parts which have not been acted upon by the light will retain the same appearance that they had before development, and as the unreduced salts are of no value they must be removed. To accomplish this the plate is treated with a solution which will dissolve out these salts, and the negative is then said to be "fixed." The substances usually employed to fix a negative are cyanide of potassium or hyposulphite of soda, in solution. The action is a chemical one, the corresponding salt of silver being formed and dissolved in the solution containing an excess of the fixing agent. The result is that we have an image on the plate, dark in the portions corresponding to the high lights of the object, with practically clear glass in the parts corresponding to the blacks, and if the object is one with intermediate tints or half-tones, there will be gradations in the negative to correspond.

To be of use in photo-engraving the negative must be very intense, that is, the parts affected by light must be opaque, while the lines must be as clear glass. This result is obtained by a further

be formed as explained above. The plate is exposed and developed while wet, and if the manipulations are properly carried out the most desirable results can be obtained.

THE COLLODION.

Various formulæ for the collodion can be employed, but the following, commonly known as Wolfe's formula, is one of the best and is an excellent one for either line or half-tone work :

Alcohol.....	8 ounces
Ether.....	10 "
Iodide of ammonium.....	30 grains
" " cadmium.....	50 "
Chlorine of calcium.....	10 "
" " strontium.....	10 "
Gun cotton.....	80 "

Either of the chlorides may be omitted. The gun cotton should be easily soluble. Anthony's Red Label is recommended.

To prepare the collodion dissolve the gun cotton in the ether and six ounces of the alcohol. Then put the remaining two ounces of the alcohol in a clean mortar and add each salt separately, and grind with the pestle until dissolved. After all of the salts have been added and dissolved, pour the

solution into the solution of gun cotton and shake well. This collodion will usually be found to work well in a few hours after making, but should it fail to work clearly add a few flakes of iodine to turn toward a red color. Before using, the collodion should be filtered through a tuft of absorbent cotton placed in the neck of a clean, dry funnel which should be provided for this purpose alone. The collodion bottle should also be kept tightly corked, as the ether rapidly evaporates, leaving the collodion thick.

THE SILVER BATH.

To prepare the silver bath, dissolve crystals of silver nitrate in water until the actino-hydrometer will, when floated in it, register 40. Distilled or clean rain water should be used if obtainable, but ordinary water as obtained from the faucets can generally be used. In any case the bath after mixing should be placed in the sun for a day or two until it becomes perfectly clear, as any organic matter will be acted upon by the nitrate and be precipitated. After sunning, the bath should be carefully filtered, and, in order that it may give clear images, a few drops of pure nitric acid added until blue litmus paper will be turned red if placed in the solution.

The bath is now placed in its holder, but must be "iodized" before good results can be obtained with it. If a collodionized plate is sensitized in it now, the plate when taken from the bath will look thin and be of a light bluish color, and will give a weak, thin image. This is due to the fact that in a fresh bath the silver salts when formed in the film are dissolved out by the silver solution. To prevent this the bath must be supplied with iodides. The best method is to place in the bath a collodionized plate as large as the holder will take and let it remain several hours until the salts are dissolved out of its film into the bath. If necessary, this operation should be repeated, until the plates when taken from the bath will have a rich, creamy appearance, and give images of the desired strength. The methods for caring for the bath solution will be given in Chapter VII.

THE DEVELOPER.

The developer for these plates is a solution of ferrous sulphate, which may be dissolved in various proportions. The following will be found to give good general results:

Ferrous sulphate	4½	ounces
Acetic acid.....	3 to 3½	"
Water.....	48	"
Alcohol.....	2½	" or q. s.

The crystals of iron should be finely ground in a mortar and then thoroughly dissolved. The developer may be made up by measuring its strength by the hydrometer, in which case it should register 20, and to each 20 ounces there may be added 1½

ounces acetic acid, and alcohol in sufficient quantity to make the solution flow readily. The action of the sulphate is to reduce the silver, as explained in a preceding paragraph, the acid being used to retard its action and keep the image clear. Were the iron allowed to act alone it would cause a rapid reduction over the entire plate and veil the image. The alcohol is used to cause the developer to flow readily over the plate, for after the bath has been used for a time it takes alcohol from the plates, causing the developer to flow in streaks, the addition of alcohol to the developer aiding it to flow in an even sheet.

FIXING SOLUTION.

Cyanide of potassium. Water.

Make in solution strong enough to dissolve the unreduced salts. Some operators use a saturated solution, others prefer to use it more dilute. Hypo-sulphite of soda may be substituted for the cyanide, but the cyanide is recommended.

INTENSIFYING SOLUTIONS.

There are several methods of intensifying negatives, but those most commonly used are the copper and silver and the mercury intensifiers. The former is generally favored.

COPPER AND SILVER METHOD.

1. Make a saturated solution of copper sulphate, and also one of bromide of potassium.

Place some of the copper solution in a wide-mouthed bottle, and add to it some of the bromide solution. Exact proportions are not necessary. One part of the bromide solution to six or eight parts of the copper will be about right. In making the saturated solutions, it is well to use warm water, as the salts will more readily dissolve.

2. Nitrate of silver. Water.

Make a solution about 25 grains of the silver to the ounce of water. It is not necessary in practice, however, to measure the quantities exactly. The operator will generally place a few crystals in the bottle and dissolve in some water, adding a few more crystals if the solution acts too slowly.

3. Nitric acid. Water.

Make weak solution. About one part acid to eight or nine parts water.

4. Ammonium sulphide. Water.

One part of the sulphide to about five or six parts of water, to which a few drops of ammonia may be added. Keep this solution covered.

MERCURY METHOD.

Mercuric chloride. Water.

Make a saturated solution. Some ammonium chloride is usually added to cause greater saturation.

In connection with this solution, solutions 3 and 4 given above are used.

(To be continued.)



SANDERS-CO ST LOUIS

VISIONS THAT PASS IN THE NIGHT.

Copper half-tone by
SANDERS ENGRAVING COMPANY,
314 North Broadway,
St. Louis, Mo.

Photograph by
O'Keefe & Stockdorf,
Leadville, Colo.



[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

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THE INLAND PRINTER is issued promptly on the first 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.

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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 The 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.

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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 and typefounders throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

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.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimma'scher Steinweg 3, Leipsic, Germany. An den-
selben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

THE HIGHER TECHNICAL EDUCATION OF PRINTERS AGAIN.

THE valuable and interesting article on "British Technical Schools for Printers," by Mr. G. F. Stewart, which appeared in the January number of this magazine, and which, by the way, was by editorial inadvertence and a combination of circumstances erroneously announced to be a prize essay of the Rockford School, in its excellent presentation of the history of the movement for better

trade education among British printers gives as its lesson to American printers that isolated technical clubs for the study of the art of printing are the best and most easily arranged. There is a desire evident in this country to wait for some general, concerted movement in the furtherance of trade education, but the hope thus sustained is fallacious without the leaven of individual effort. If two or three progressive and energetic printers in a town or city arrange a night of meeting each week to discuss craft matters, and invite occasionally some of their fellow-workmen to join them, and some of the apprentices more particularly, it will not be long before they will have a large and interested technical club in full operation. The trade press in the printing art is heartily in sympathy with printers who show a disposition to help themselves in this way, and employers are a unit in advocating the idea; the members of the typographical union are as a rule favorably inclined to it, and as a factor in raising the printer, as an individual, to the level of his art, it is of incalculable value. Any of our readers who are disposed to exert themselves in this worthy cause, and who desire to confer with this paper by mail or otherwise, we shall be exceedingly pleased to hear from, and will put them in communication with printers in other cities than their own who are endeavoring to stimulate a similar interest in their locality.

A QUESTION FROM A YOUNG PRINTER.

A YOUNG printer asks the advice of THE INLAND PRINTER as to what course he should pursue under the circumstances in which he is situated. He says: "I am a young man, nearly twenty-one years of age, and I have been working in a tri-weekly newspaper and job office for three years and a half. I am acting as pressman and have been for over a year. I like the work and I have been told that I excel at it. I would like to become a first-class pressman, and would like to get a position in some large city where I could learn the art. I have written to two firms in New York but get no reply, and have asked for position as helper. Now, what course would you advise me to follow in order to procure a position in a large pressroom? I have been trying, also, to get a chance to learn to operate a typesetting machine, but there are none in this city, and I do not know of any place where I could learn. If you will kindly express your opinion on these matters I will greatly appreciate it."

There is a homely saying that far-off fields look green, and to young printers in country towns the opportunities of advancement in large offices in large cities are magnified in proportion to the distance and inaccessibility of their locality from the large centers of trade. We receive many letters of the same general character as the foregoing, and

in each case we feel qualified to give advice conditionally only. In our opinion, a young man in a fairly well equipped printing office, who is ambitious to excel and has opportunities to test, in his working hours, the practical utility of his reading, has opportunities which many city pressmen would covet. We would advise our correspondent, and others like him, to retain his position in the country town until he is thoroughly convinced that he has exhausted the possibilities of his environment for further advancement, and when he has arrived at that stage he will find that situations will be seeking him. He will not need to look for them.

Unless our correspondent is of unusual versatility, we would not advise him to divide his attention between presswork and machine typesetting. There are too many compositors anxious for opportunities to learn machine typesetting, and we think a pressman's chances in the matter are rather small, unless he is especially favored by friends or nature.

ELECTRICITY IN PAPER.

A SUBSCRIBER writes to THE INLAND PRINTER inclosing a manifold of a letter written by him to his paper dealer complaining that he is having "a terrible amount of trouble" with a certain brand of paper because of its being charged with electricity. He further asks: "What do you say regarding the real cause of electricity? Is it the fault of the paper or the circumstances surrounding it? Can it be remedied, and what is the best remedy for it?"

Electricity wherever found is mainly generated by friction. This can easily be demonstrated by rubbing briskly with the palm of the hand the upper one of two sheets of paper placed upon a flat surface, when they will be found to stick tightly together. Calendered paper is so called because it is run through what is known as calender rolls, where it gets the polished surface which makes possible the fine effects obtained by our modern printers. It is the operation of these rolls as the long strip of paper passes through them which generates the electricity. When finished, the paper is cut into different sizes and boxed, the electricity often being present to such a degree as to cause suffering to those handling it. Very little escapes from the paper after it has been prepared for shipping, and when it is later taken from the package it is still fully charged. Paper manufacturers are alive to the disadvantages of electrically charged paper, and have resorted to various expedients to rid it of that objectionable feature. The most successful of these, we believe, is in the form of a hollow brass tube placed where the paper travels over it as it leaves the calender roll. The tips of copper wires leading from the tube are exposed to the touch of the paper through small holes in its

upper side, and the electricity is attracted to them and carried from the paper.

But even if this plan, or others equally effective, became universal in the manufacture of paper, printers might still be troubled by electricity. The reason for this is that it may become charged in a printing office as readily as in a paper mill. This is especially true in cold weather on days when the air is bright and crisp. The slightest friction then will charge the paper. The pressman places it on the feed board and smooths it down with his hand; he slides the sheets one by one along the feed board to a position against the guides, and the grippers catch them and pull them along until they are wrapped about the cylinder—each of these operations adds to the quantity of electricity in the sheet. Then it is that the press-boy gets the sprinkling can and thoroughly wets the floor about the press, and this relieves the difficulty somewhat; but the sheets will still insist in occasionally coming back with the fly, and in taking eccentric journeys about the room, instead of going as they should to their proper place on the receiving table.

Many printers think when the floor has been soaked that nothing remains for them to do but to swear, but others more persevering have devised ways and means more or less effective for overcoming the common enemy. What seems to be the best of these was presented to the fifth annual meeting of the United Typothetæ, at Cincinnati, in 1891, by Mr. C. S. Morehouse, of Tuttle, Morehouse & Taylor, New Haven, Connecticut. Mr. Morehouse's device is simply a section of copper gas pipe, three-eighths of an inch in thickness, placed in the rear of the press beneath the feed board, and free from the delivery cords or tapes, and the fly when in position to receive the printed sheet. This copper pipe is connected by a rubber tube with the iron gas pipe above, and small holes are perforated in it one and one-half inches apart, and of such size as to permit the flame to be about an inch or a trifle more in height when a full pressure of gas is on. Mr. Morehouse said, in explaining his method, that "rarely will the full pressure of gas be found necessary to accomplish the warming and drying of the paper enough to overcome all electricity, or to insure the sheets from 'setting off' in work where a large quantity of ink seems necessary." Steam was once used successfully instead of gas, except that it caused parts of the press to rust, and was injurious to the throats of the pressmen.

Electricity in paper is an unwilling captive and it will accept the first means of escape offered. All that need be done is to provide the means. If the air be sufficiently warm and moist it becomes a conductor itself and the electricity will pass away from the paper to it. If the air be cool and dry it is nonconductive, and the paper not only cannot discharge its electricity but will accumulate more

at the slightest incentive. Slight annoyance, if any, is experienced by pressmen in warm weather, because there is then more or less humidity in the atmosphere. Then, too, doors and windows are wide open as a rule and most pressrooms are sure to be tolerably well ventilated. If a box of paper heavily charged be opened under such conditions, but a short time will elapse before the electricity is dispelled.

There are a number of "electricity dissipators" upon the market, and if a really good one is purchased relief will be experienced unless the conditions be particularly adverse. A slight quantity spread upon the platen with a sponge and permitted to dry becomes a perfect conductor. Some of them are told about at length in the advertising columns of *THE INLAND PRINTER*.

The real solution of the problem would seem to be found in a condition of perfect ventilation, but who ever heard of perfect ventilation in a printing office? So much has been written on the subject and to such little purpose that it seems a waste of effort to add anything further.

THE RETAIL BOOK TRADE AND THE DRY GOODS TRADE.

NEARLY all our large dry goods stores are dealing in books, and selling at cut prices. Naturally the book dealers are angry, as they are not in a position to carry the war into the enemies' camp, and the average publisher presumably finds the dollar of a dry goods man quite as valuable as the dollar of a news dealer or bookseller. Commenting editorially on wholesalers selling at retail, the *Monetary Times*, of Canada, asserts that one of the causes which are driving the retail bookseller and stationer out of business is the action of the departmental stores. Presumably to draw the crowd, these stores fix upon some book or other article of which a thousand or a thousand dozen can be bought, and having stocked themselves with it, proceed to sell at cost, or below. This was done the other day by a house of whom better things would be expected, with respect to a book very popular at the moment. They put the price of this book, which is \$1.25, down to 90 cents, and the scores of small dealers in town and country, who had bought a dozen or a score, expecting to sell at a profit, now find that profit gone. This is bad enough, but when the maker and importer of books and stationery adopts a like policy, going behind the people who are his natural customers and selling direct at unremunerative prices to the consumer, it is still worse.

A business community cannot long exist without profit. There is a limit beyond which merchants cannot go in the reduction of prices without bringing ruin upon other people and sapping the foundations of their own existence. The selfish merchant

or group of merchants who propose to "do all the trade" by going to the consumer, may find that they have aroused forces which will imperil their own safety. There is, it is true, one aspect in which this policy may be sought to be justified, and that is that its tendency will be to bring the whole community nearer to a cash basis, because sales for cash can be made at lower rates of profit. In this view the policy we have indicated may be defended. If this result is to ensue, whatever may be gained, the process must kill off a host of small dealers whose removal cannot but be felt by the communities in which they reside.

OVER-PARTICULAR WORKMEN.

A KNIFE-GRINDER who was asked upon an occasion why he claimed to be a better workman than the majority of his fellow knife-grinders, replied that *he* knew when to stop grinding. It has been said that one of the most dangerous men in a printing establishment that intends to make money is the fine mechanic who never knows where to stop putting on fine work. Such a man left to himself will elaborate upon a job on which an estimate has been given until the margin of profit is nil. At the head of an establishment such a man would mean financial ruin. The difference between a business success and a business failure very often means knowing where to stop mechanical perfection. It ought to be an axiom in every establishment not to expend an unnecessary minute on any piece of work. The fine work must stop short precisely at the point beyond which it is no longer needed.

All this, of course, is easily said, but when a man has the moral courage to have this done, and to so regulate an establishment that this is practically accomplished on every piece of work, he becomes simply invaluable.

RULES FOR EMPLOYEES.

IT is a fact much to be regretted that in the management of large offices the majority of the men are frequently made to suffer vicariously for the perverseness or intractability of the few. A passion for red tape and a feeble comprehension of human nature involves many employers in trouble with their workmen, when the cause would appear to be absurdly insignificant. For instance, an employer with whom we are acquainted, coming hastily into the composing room at a time when the establishment was overcrowded with work, observed one of his apprentices lolling over his work perched on a high stool. In his irritation he spoke sharply on the matter to the foreman, and urged him to keep the men a little more actively engaged. As is usual in such cases, everyone had to suffer. The next day all the stools in the office were ordered

out, and much actual physical suffering on the part of the men ensued, and financial loss on the part of the employer. The fewer rules and regulations seen posted in a printing office, the greater the amount of work which will be produced. In the personality of the foreman lies the secret of the rapid and successful accomplishment of work, keeping the men cheerfully and busily employed, and appealing to their individual self-respect and less to the fear of losing their positions in case all instructions are not carried out.

Printed rules and regulations have a purpose to serve, it is true, but there is a tendency on the part of many foremen and employers to forget that too many orders and restrictions are really worse than none at all.

IMPROPER AND INDELICATE WORDS IN THE STANDARD DICTIONARY.

SOME person, actuated by ulterior motives, has been attacking the Standard Dictionary, published by Funk & Wagnalls. Professor Funk has been at pains to issue a circular which must completely satisfy the unthinking of the folly of the attack. With the thinking persons of any community such an attack is so ridiculous in itself that no defense is necessary. The charge is not a new one against the makers of dictionaries, as Dr. Funk points out.

The old story will be remembered of a woman accosting Samuel Johnson, shortly after his dictionary had been published, with: "Doctor Johnson, I am so sorry that you put in your dictionary the naughty words." "Madam," retorted the doctor, "I am sorry that you have been looking for them."

CUT PRICES A WARNING TO CREDITORS.

IN an interview in a recent number of *Electrical Engineering*, the president of one of the large electrical supply houses in Chicago makes a significant statement which may be taken to heart by the printing and kindred interests with a certain amount of profit.

"Only the other day," he said, "one of our men sent in a copy of a circular issued by a customer who was purchasing all his supplies from us, and I immediately notified our credit department to close that account as quickly as possible and to allow a discount of one or two per cent if necessary to secure spot cash, and this action was taken because the circular offered staple goods at a price that left a gross profit of less than three per cent. Naturally, we inferred that it was a case of converting stock into cash as rapidly as possible, and we did not propose to lose our account. Experience has taught us that a heavy cut in prices, more particularly in staple goods, is a danger signal we can never afford to ignore."

Written for THE INLAND PRINTER.

SOMETHING ABOUT BELTING.*

BY F. J. HENRY.

NOT the least of the troubles which make an electrotyper sad is that caused by belts and belting: trouble not infrequently due to lack of judgment in buying belting unsuitable for the service required, sometimes to a too rigid economy in the purchase and erection of shafting and pulleys, and sometimes to a disregard of ordinary care in their use.

While canvas and rubber belts are admirably adapted for certain situations, for general factory use there is "nothing equal to leather." There is, however, a wide difference in leather belts, and the purchaser who expects to buy the best at a low price is sure to find himself mistaken. Beltmakers understand how to finish goods made of inferior stock so that the inexperienced purchaser, judging by the appearance of the belt, will buy the poor instead of the good quality. The proportion of inferior leather in a hide is so large that there is an abundance of low-grade belting in the market, even from hides that have been properly tanned; then there is belting made from leather tanned by some of the modern processes which do the work in much less time than the old way, but at the expense of the quality of the output. The only safe way is to buy of reputable houses and always their best goods. It is, however, a waste of money to buy the best belting without having suitable appliances for its use. Any belting will become useless in a short time if exposed to steam or dampness or if not properly cared for. Belt dressing should be applied sufficiently often to prevent the leather from becoming dry and brittle; to belts in use where there is considerable dry heat the applications should be quite frequent, the belts being first scraped clean of any old dressing or other adhering substances.

Oftentimes there is a mistaken economy in the purchase and erection of shafting and pulleys. To secure good results, the shafting should be ample in size for the service required, and the hangers be sufficient in number and so placed that the shaft will not be sprung out of line by the strain to which it will be subjected in use. Pulleys should not be too small in diameter or too narrow in width of face. This is a matter of great importance, and specially so in an electrotype foundry, where there is much plumbago in the air; the belts and pulleys soon become coated and belts are liable to slip unless drawn very tight. In order to obtain good service it is well to have belts somewhat wider than required by a strict application of the rule for determining the width of belts for the transmission of a

NOTE.—The attention of the reader is directed to the department of Notes and Queries on Electrotyping and Stereotyping, conducted by Mr. Henry on another page of this issue.—EDITOR.

given amount of power; then they can be run slack, and consuming less power and being under less strain they will last much longer and require less attention than when they must be drawn tight.

The manner of joining belts is an important factor in determining the length of time a belt will wear. The old-time lacing has been supplanted, to a considerable extent, by some of the many inventions for the purpose, with, in many instances, fairly satisfactory results; but in all these methods the joint is the weakest part of the belt and naturally the place where the first break may be expected to occur. The only way to make strong and durable joints is by cementing them. This may seem to be a difficult matter—it is really quite a simple one, not beyond the skill and ability of the average workman. The outfit necessary for the work is a belt plane, which can be obtained from a dealer in hardware, or any small plane will answer—one with a steel face is preferable; a quantity of belt cement, which may be bought from any beltmaker, and an ordinary glue kettle in which to melt the cement.

Cut the belt about its own width—not, however, less than four inches—longer than if to be laced, scarf down the ends so that when they are placed together the belt will not be thicker at the joint than in other parts. To facilitate scarfing the ends, fasten a board to a bench and tack the belt to the board with the end of the belt near the end of the board; use two nails located sufficiently far away from the end of the belt so that they will not interfere with the operation, and by planing toward the end the scarf can be quickly made. Place the belt over the shaft, or, if the situation is such that the joining must be done with the belt on the pulleys, it must be drawn together with clamps so placed as to leave space to cement the lap. Place a board, a little wider than the belt and of convenient length, under the belt and nail it to the board with the ends in proper position, using a couple of nails in each end, but back of the lap; with a stiff brush thoroughly



MUSIC.

cover both parts of the lap with the hot cement, place the parts in position, rub over the joint with a hammer to force out any surplus cement and bring the surfaces in full contact. Allow the belt to stand until the cement shall set, generally fifteen



A CANADIAN HILLSIDE.
 Drawn by A. R. Windust, Chicago.

or twenty minutes will be sufficient, when the board may be removed, any roughness of the edges of the joint trimmed off and the belt can be put in use. Unless a belt is subjected to unusual strain it will not be necessary to use any rivets. A new belt may require to be taken up once or twice before the stretch will be out of it, after which it may not need further attention, in that respect, for years. I know of belts that have not been taken up in over five years. A belt may be opened at any time by inserting a dull chisel in the joint. In putting on a crossed belt care should be taken to have the joints so placed that the friction at the crossing of the belt will smooth down rather than tear up the thin edges of the scarf.

In order to obtain the greatest driving efficiency, belts should be run with the grain side next the pulleys; the gain over running with the flesh side next the pulleys being as much as thirty per cent, yet the majority of belts are run the way last mentioned. Some persons argue that as the principal wear on a belt is caused by slipping, and all belts will slip some, that the best part will be first worn away and the life of the belt will be much shorter than if so placed that the wear will be on the flesh side.

I prefer to use single rather than double belts, except for main driving where the pulleys are large and the speed of the belts not too high; over small pulleys and at high speeds it is necessary to use

very thin belts. On routing machine spindles, which run from 6,000 to 14,000 revolutions per minute, linen spindle belting is used, leather not being sufficiently flexible for the purpose.

It is desirable that shafting and machines be located so that belts shall run from the shaft in opposite directions. This arrangement will relieve the bearings from much of the friction that results from having the belts all pull one way.

Slipping is less liable to occur where the direction of the belt motion is from the top of the driving to the top of the driven pulley.

And lastly, do not expect an overloaded, or overstrained belt to give good service.

Written for THE INLAND PRINTER.

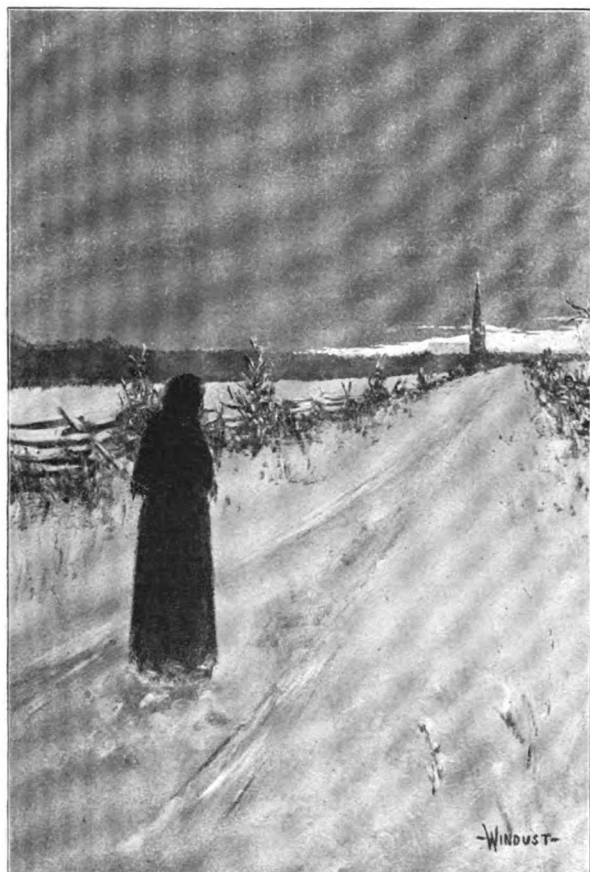
PRINTING HALF-TONE PLATES.

BY FRANK BECK.

RESPONDING to the request of the editor of this paper to give a short account of the methods I use in printing half-tone plates, I trust that whatever I set down will not be taken as an assertion that the practice I follow is of necessity correct, or the only way to obtain satisfactory results. I have and do obtain what is acceptable to the public and to my employers by the following procedure. I obtain all the cuts on a certain piece of work from the composing room before they are made up in the forms, and of each cut I have proofs taken on three different weights of paper—24 by 36, 60, 70 and 80 pounds—and then proceed to make cut underlays. Taking one of the proofs on the 70-pound stock I carefully trim it all around, leaving a margin of one-sixteenth of an inch of blank all around the print. I then cut out of the sheet all of the extreme high lights, being careful to cut a little of the surrounding shadows with them, the purpose of this being to prevent too much impression on the point of division, which would have a tendency to bring up the shallows. I then take the proof on the 80-pound stock and remove from it the extreme blacks and solids—always cutting a little inside the line—and paste them on the 70 pound sheet already treated, using common flour paste or mucilage. I then take one of the proofs on 60-pound stock and cut out all of the intermediate shades such as should appear lighter or softer in the finished print. I take these several proofs and paste them together, and then I have what would be called a four-ply cut overlay, excepting that all of the pieces comprising it are cut a trifle inside of the line. If the cut has more shade in it than can be properly treated with three sheets, I take a 50-pound paper in place of the 60-pound and add one sheet to my underlay, treating it in the same way as the second sheet with the exception that instead of cutting out the extreme solids I remove all the semi-dark shades as well and paste them on. Having made

my underlays in the manner described, I proceed to unmount the cuts from their bases. In order to do this without injuring or scratching them great care is required. The tools I find to be the most advantageous are a small hammer, a pair of pliers, and a small chisel—this last should be about a quarter of an inch in diameter at the shank and should have a long tapering blade, and be about half an inch wide at the extremity of the blade. Some small wire brads, such as are commonly used for mounting the plates, a prick punch, a small nail set, an electrotyper's iron finishing plate, and a pair of plate calipers such as are used by electrotypers, are the other requisites. Having removed the plate from the block, I take the calipers and mark at least two distinct points on the back of the plate in order to be able to paste the underlay accurately in position. This done, I lay the cut face up on the iron plate and with a small boxwood planer I go over the entire surface, taking care to strike only a moderate blow. I take the block thereafter, and examine it carefully to see that it is free from lumps and rough places and mount the cut on the opposite side to that from which I took it, and send it to the composing room.

This method, I find, saves a great deal of time in the final make-ready of the form, as it is only



WIDOWHOOD.

Drawn by A. R. Windust, Chicago.

necessary to even up the impression on the cut, and the underlay will throw the lights and shades where they should be without any further care on the part of the pressman, and for long runs will preserve the cut much better than if a plan of overlaying was followed. It holds up to the rollers the dark parts of the cut, properly supplying them with ink and protecting the lighter and more delicate shades from receiving unnecessary pressure.

Written for THE INLAND PRINTER.

PUNCTUATION.—THE SEMICOLON.

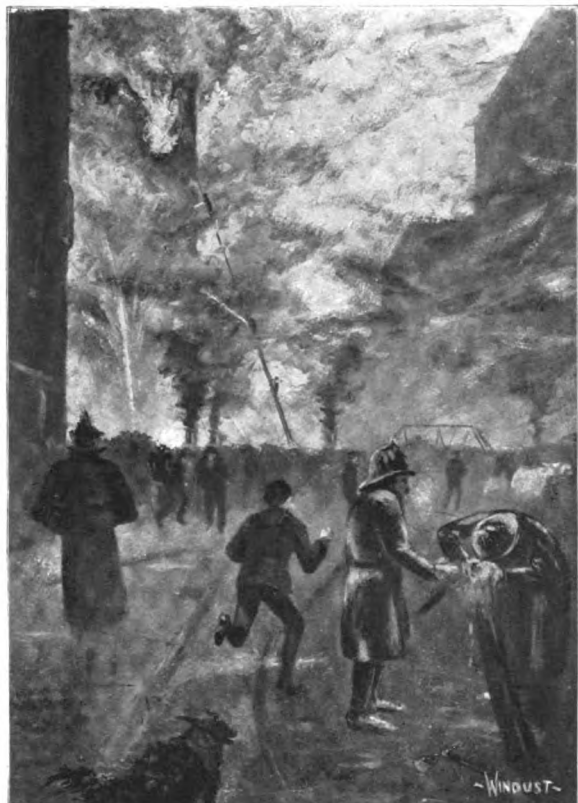
NO. IV.—BY F. HORACE TEALL.

ALL writers on punctuation devote to the comma much more space than they give to any other point, and rightly, because there are more really different occasions for the use of the comma. It seems, however, that the writers have not sufficiently explained the use of the semicolon, especially in neglecting exemplification. One of the commonest kinds of sentence in which the point is used is not mentioned in any one of many books consulted in search for it, though every book gives a rule that really covers it. The omission is serious mainly because, in conjunction with obscure rules for using commas, it has probably induced a misunderstanding and an unreasonable practice, to be mentioned below.

As in the case of the comma, too many rules have been made for the use of semicolons, and one bad result is shown in two rules by G. P. Quackenbos, with examples of the same construction but differing punctuation, as follows: "When a colon is placed before an enumeration of particulars, the objects enumerated must be separated by semicolons; as, 'The value of a maxim depends on four things: the correctness of the principle it embodies; the subject to which it relates; the extent of its application; and the ease with which it may be practically carried out.' A semicolon must be placed before an enumeration of particulars when the names of the objects merely are given, without any formal introductory words or accompanying description; as, 'There are three genders; the masculine, the feminine, and the neuter.'"

It will be seen readily that the colon of the first example and the semicolon of the second follow similar introductory clauses, and it should be admitted that that is a good reason for using the same mark in each; and the prevalent practice, though not universal (as it might well be), is to use a dash in such a sentence. This use of the semicolon is not common, and it is not right, because the construction of the sentence affords no ground for any but the most arbitrary rule in support of it.

In the second rule a distinguishing expression is used that seems to differentiate the objective parts



A 4-11 ALARM.

Drawn by A. R. Windust, Chicago.

of the two sentences, but that does not make them really different in kind. Each objective phrase in the first example is an indivisible element in the sentence, just the same in its bearing on punctuation as the single-word objectives in the other example; there is no possibility of punctuation within any one of them, and so the end of each phrase presents the slightest possible break of continuity, which, as we have seen, should be pointed with a comma. Again, the words said to be merely the names of the objects are but the adjectives descriptive of them, and stand for "masculine gender," "feminine gender," and "neuter gender"; and in the other exemplifying sentence there is nothing that can truly be called "formal introductory words or accompanying description."

Our preceding bit of criticism is suggested by the fact that some of the old rules are rejected in this treatise, and that no better way to account for the rejection was thought of. Another use of the semicolon, strongly characteristic of at least one literary periodical, and sufficiently common to demand notice, may well be criticised before considering the making of rules. The *Nation* is the periodical mentioned. Its issue of January 2 contains the following sentence: "We are glad to see that Dr. William Smart of the University of Glasgow has published a collection of his essays; the title of the volume being 'Studies in Economics.'" A reason is apparent for this use of the semicolon, but it is not a good one. It would be the best of reasons

for making a new sentence, "The title of his volume is," etc., the latter statement being properly separate from the first, and the title being no part of the occasion of gladness. The words in the sentence as printed necessitate the use of a comma instead of a semicolon, as they show the slightest possible break of connection. Many other sentences of similar construction in the *Nation*, containing a semicolon, are not amenable to correction except by substituting a comma.

These bits of criticism seem to show sufficiently the most common erroneous uses of the semicolon. All proper uses seem to fall within the prescription of the following

RULE.—A semicolon should be used after each clause where the break in sense is too distinct to use merely a comma, and not sufficient for a period.

It will be seen that this rule, like that given for the comma, is very general. It is purposely so. No rule or set of rules could be made, no matter how much detailed, so that all people would apply them with the same effect in every instance. Rules may be made and carried out by all the workers in a single printing-office, but that office must be counted as a unit in any comparison.

The commonest occasion to use the semicolon arises in separating parts of sentences when the parts themselves, or some of them, contain commas, as in the following:

Writers should know how to punctuate, and should do it carefully; for they alone can always be sure, with proper care, that the sense is not perverted by wrong pointing.

Benjamin Drew says, in "Pens and Types": "Our school-books used to tell us that at the period we should stop long enough to count four; at the colon, three; at the semicolon, two; at the comma, one."

The following officers were elected: John Smith, President; William Brown, Vice-President; Samuel Jones, Secretary; and Thomas Gray, Treasurer.

"Mr. Rice's only near relatives are William B. Rice, an uncle, of No. 7 West Sixteenth street; Elizabeth H. Guild, an aunt, of Boston; and two aunts, Mrs. Bamuelos and Mrs. Sartiges, who are in Europe."

In some way the notion has become very common that, in a series like those of the last two examples, the comma is the proper point to use before the conjunction introducing the last of the series. The main reason for using the semicolon is that the break is too decided for the comma, corresponding exactly to the others for which semicolons are used. Another reason is that by using the semicolon we avoid subordinating one comma to another — something that cannot always be escaped, but which should happen as seldom as possible.

DOUBLE LATENESS.—Manager (to errand boy who is half an hour late): "John, how is it you are always late in arriving, and always the first to leave?" John: "Weel, sir, ye wadna hae me late twice a day, wad ye?" — *Current Literature*.

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

DURING the month the number of patents relating to printing was something over twenty, about one-third relating to typesetting and the rest being of a miscellaneous character.

Fig. 1 shows a sectional side elevation of an invention by Homer Lee and Edmond Lebrun, of New York, assignors to

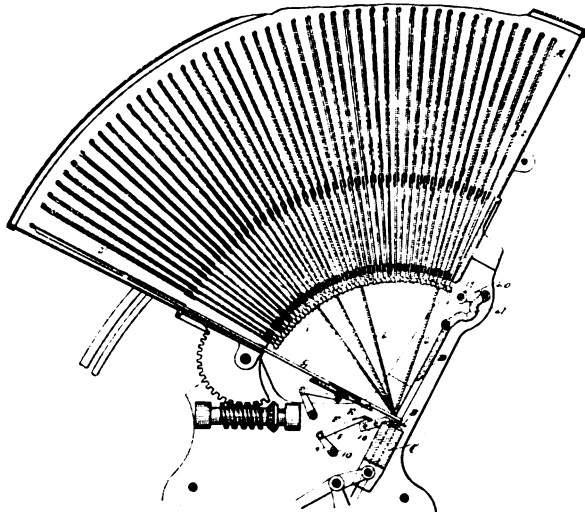


FIG. 1.

the Electric Typographic Company, of West Virginia. Although applicable to all classes of composing machines, it is shown in the drawing in connection with one of the class in which the type are fixed upon bars adapted to slide longitudinally in order to bring the type or matrices to the composing space. After being assembled and justified the type are firmly locked upon all four sides, so that there can be no distortion of the same while the impression is being made.

Edouard G. D. Deville, of Ottawa, Canada, received a patent in this country covering a screen for photomechanical printing process. Instead of being ruled in lines the surface of the plate consists of alternate opaque and transparent squares, disposed like the squares upon a chess board.

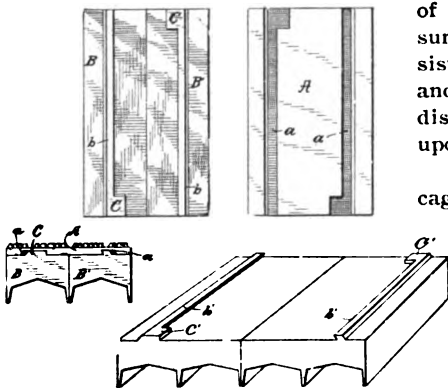


FIG. 2.

Robert Miehle, of Chicago, Illinois, assigned to the Miehle Press & Manufacturing Company a patent granted for an improved printing press. The impression cylinder is at proper intervals given a movement bodily by means of a

rock shaft. An oscillating clutch arm is attached to the shaft, and a tripping device, consisting of a movable cam plate, disengages the tripping device to release the clutch arm whenever the cylinder is to be raised.

The stereotype plate holder shown in Fig. 2 was designed by Albert W. Marshall, of Indianapolis, Indiana. It is claimed that the plates will be so locked in position that there will be no "buckling" while in use, and also that single or double columned plates may be used interchangeably. Each part of the base has an inwardly sloping flange

to fit corresponding grooves upon the under side of the stereotype plate. Square shoulders at opposite ends of the flanges prevent longitudinal movement of the plate. When the plate is to be removed the furniture is loosened so that

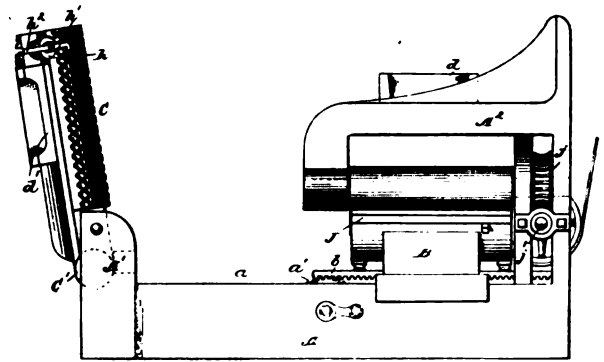


FIG. 3.

the base sections can be separated far enough to release the same.

Fig. 3 shows a stereotype casting and shaving machine, invented by John C. Breuer, of Cleveland, Ohio, in position for shaving the turtle and having the cover of the casting box thrown back. After the casting is made, the casting box is moved upon its ways beneath a shaving tool which operates upon the back of the plate.

Talbot C. Dexter, of Fulton, New York, received three patents covering various improvements in his folding ma-

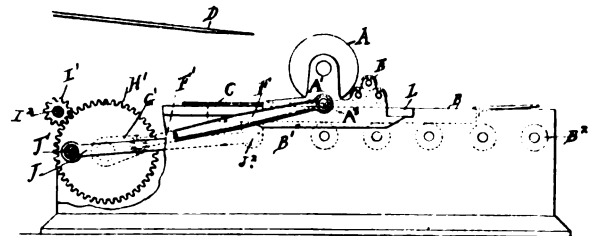


FIG. 4.

chines. All rights under the patents are assigned to the Dexter Folder Company, of New York city.

Another patent covering a folding machine was granted to Joseph K. and John C. Cummins, of Sidney, Ohio, as assignees of Austin T. Bascom, of the same place. This folder is intended to be attached to a newspaper printing machine to fold, paste and deliver the sheets as printed. A paper brace drops by gravity as the fly delivers the sheet

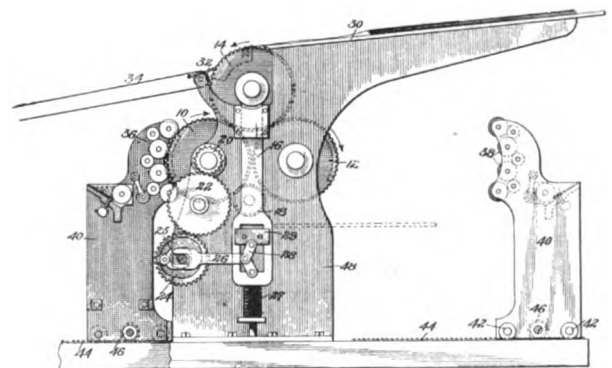


FIG. 5.

and holds the folded papers upright until the fly is ready to deliver another paper.

The high-speed bed and cylinder printing machine shown in Fig. 4 was invented by Henry A. Wise Wood, of New

York, and assigned to the Campbell Printing Press & Manufacturing Company, of the same place. The cylinder and bed are reciprocated in opposite directions by crank driving mechanism, that for the cylinder arranged outside the frames and that for the bed arranged between the frames.

William C. Wendt, of Boston, Massachusetts, was the inventor of the two-revolution color printing press shown in Fig. 5. The press attains great speed because the rotation is continuous and always in the same direction. In the view one set of form rollers is shown as moved back to give access to the cylinder. In use, both cylinders are in constant contact with their respective sets of rollers. The sheet receives both colors at a single revolution of the impression

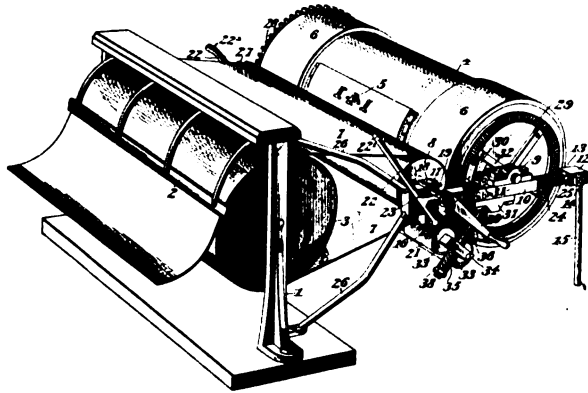


FIG. 6.

cylinder, and while the sheet is being delivered the cylinder is raised out of contact with the form rollers thus giving time for a double inking before the next impression.

The "linotype" patent for the month covered an invention by Ottmar Mergenthaler. In short ads., frequently an initial letter is used of double width to attract attention. In order to set up this kind of work, a special matrix is used for the first letter, having its character arranged to overlap the front face of the mold. This makes an overhanging character, and the second line is then made of a corresponding length to resemble the ordinary composition.

The only design patent granted during the month for a font of printing type was issued to Barnhart Brothers & Spindler, of Chicago, Illinois, as assignees of Julius Schmoehl, of the same place.

Fig. 6 shows a perspective view of a printing machine invented by Alexander W. McKeand and Eugene H. Carpenter, of Guthrie, Oklahoma territory. It is intended for use by merchants in printing advertising matter upon wrapping paper, as drawn out from the usual roller holders.

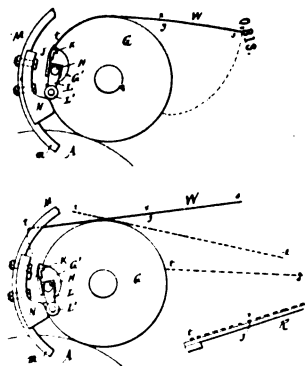


FIG. 7.

Moritz Auerbach, of Brooklyn, has assigned to the Fuchs & Lang Manufacturing Company, a patent covering the delivery mechanism for lithographic presses for printing metal sheets, shown in Fig. 7. The object of the invention is to provide such a press with a delivery apparatus which will throw off the printed

metal sheets with the face up. The leading edge of the sheet of metal is held by the grippers until the printing operation is completed; then, as the sheet passes from between the cylinders A and G, the spring tension of the sheet causes the free edge to swing outwardly. At this instant the grippers release the sheet and permit it to slide

down to the receiving table face up. Of course, the ink is applied from a rubber form.

Edwin D. Tucker, of New York, assigned to the Hoe Company a patent granted him for a printing plate holder. The main objects of the invention are to produce a holder which shall occupy a minimum of space between the plates and yet will allow such slight adjustment of the plates as may be necessary to secure accurate register with previous impressions. After being secured to the bed by clamps, the plate may be moved in any direction, by adjusting screws, the heads of which lie in the spaces between the plates.

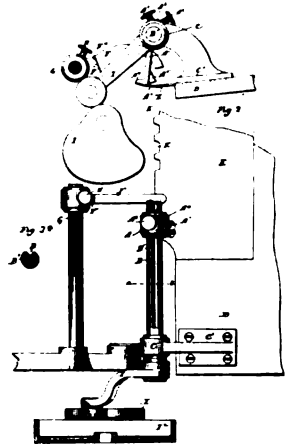


FIG. 8.

Louis K. Johnson and Abbot A. Low, of Brooklyn, were joint inventors of improvements in typesetting apparatus, assigned to the Alden Type Machine Company, of New York. The inventions all relate to the style of machine in which a plurality of types representing a word or any other desired combination of characters are arranged side by side in channels so as to be presented simultaneously for removal to the "stick."

Fig. 8 shows a sheet gauge for printing machines, invented by Sturgis Whitlock, of Shelton, Connecticut, and assigned to the Whitlock Machine Company, of Derby, Connecticut. The feed plate E has its inner edge notched, and the gauges are adjusted along a shaft from one notch to another according to the width of the sheets of paper to be printed.

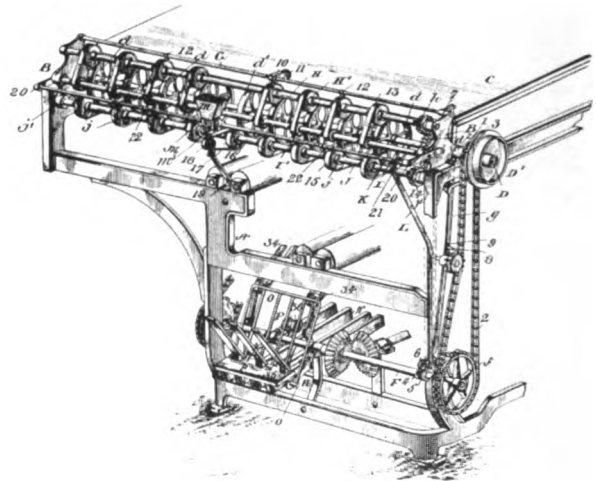


FIG. 9.

The last view, Fig. 9, shows a paper-folding attachment for a press, the invention of John W. Skillen, of Sidney, Ohio. It may be readily adapted to fold either a single or double sheet, or a single sheet and half-sheet insert, and also to paste the double sheet or insert. Means are also used to hold the folded papers upright on the rack during the backward movement of the fly.

WHAT IS A DOZEN?

At a country school in England it is said that one of the examiners in a general exercise wrote the word "dozen" on the blackboard and asked the pupils to each write a sentence containing the word. He was somewhat taken aback to find on one of the papers the following sentence: "I dozen know my lesson."—*Current Literature*.

Written for THE INLAND PRINTER.

SLUG 6 AND THE FEEDER GO SAILING.

BY L. IVAN.

SLUG 6 and the Feeder met one Saturday afternoon, and after a spirited debate juffed to see whether they should go for a boat ride or somewhere else. Slug 6 threw seven and the Feeder two threes and a molley, so they edged off to the dock to get a galley. Neither of them being stone hand enough to work the sidesticks they agreed to take a single-column sail boat with a cut of "Old Glory" printed in red and blue on toned stock right up against the head rule. Both swore they had been used to working sail boats and other marine illustrations ever since they had been at the business, and easily convinced the galley boy that they could run it if it was once made ready.

The cub trimmed the stock, and hoisting a regular broad-side circus poster that ran into the margin at one end and a three-cornered hanger at the other, pointed her nose to nowhere in particular and threw on the belt. In so doing he came near dumping the outfit into the foreground, which was water; the Feeder, however, hung on to the page cord and brought her up with an even impression till she looked as nice as an aquarelle, and the way he handled the broad-

getting filled up and showing big black splotches. The lake, too, was getting so full that there was danger of the boxes running over, when a fisherman who had just finished his run came into their alley and shouted to them to slack up the main sheet; the Feeder released the tapes that held the map mounted broadside; Slug 6 found himself all wrapped up in it. "Let go the jib halyard," roared the fisherman. "I ain't touching the jib halyard," meekly responded Slug 6, as the Feeder crawled over him and untied the page cord that held up the triangular hanger in the front margin.

"We'll have to find somewhere to dump," murmured Slug 6; "this galley is about full." "The fisherman is going to give us a line so that we can make even on his take." "I wish he would take us around where there's some straight matter; there's too much display out here for me."

A big bottle of soothing syrup was transferred to the fisherman's boat, in return for which he gave them the end of his string; then he took both dupes and "shied" them right into the harbor.

Slug 6 declared that he would stick to dry distribution in future, while the Feeder opined that he much preferred calendered book and hard packing to such damp stock as



SOME INITIALS BY J. T. MCCUTCHEON.

From "Stories of the Streets and of the Town," by George Ade, in the *Chicago Record*.

side was beautiful to contemplate, while he howled to Slug 6 to shove the feed board over a pica so as to keep the draw sheet tight. They were making a splendid job of it and putting lots of space between themselves and the landing at the rate of twenty-five hundred an hour; but the farther they got out the rougher the stock kept getting, and the boat rocked as if she were badly mounted and every second wave would offset on their backs.

Then the dynamo began to flash, and they thought they had better get the plate anchored down before something worked loose. So they shifted the belt to the slow speed, and thought they would turn, but the belt slipped every time they tried to get into the foreground; then she would balk and roll around in the gutter till the draw sheet tightened and away she would go into the middle distance, pitching and jolting as if the bumper was out or the valve in the air cushion open.

"If we go on at this rate we shall have a hot-box before we get ashore," said the Feeder. "So much the better," replied Slug 6; "because if we run into the margin with all this impression on we'll get pied sure." "Well, there's another flash from the commutator, and if we don't mind we'll be on the deadstone before the run's half over."

The jogger was going too furious for anything, and the distribution was not right at all. Slug 6 looked as if he wanted more color at the head, he was working so pale, while there was too much ink by half on the sky, which was

they had been running; at the same time, he believed that if the waves had been firmly anchored they would not have worked loose and got across the boat in the way they did, and both agreed that their inexperience in handling damp stock in such large quantities told against them.

OVERCOMING PRESS CENSORSHIP.

At the time of independence there were only thirty-six journals in all the United States—today we have nearly half of the 50,000 newspapers published in the world. Only about one hundred years ago the newspaper was so far from having established itself that the British parliament would clap into prison any editor who dared to print a line of parliamentary proceedings. This prejudice was overborne at last by sheer flattery in the skilled hands of Dr. Johnson, who for three years wrote in a London garret an imaginary report of the debates in the Commons, without once venturing within the sacred precincts of that body. But he put in the mouths of the parliamentary speakers such lofty sentiments and such elegant words that they had not the heart to punish him, and Voltaire, in France, reading these imaginary reports, exclaimed: "The eloquence of Greece and Rome is revived in the deliberations of this British senate!" But now our own Congress would like to imprison journalists because they do not print more of its debates.—*Gen. Charles H. Taylor.*



MARIE D. SHOTWELL.

Half-tone engraving by
PHOTO-CHROMOTYPE ENGRAVING CO.,
Philadelphia.

Copyright, 1893, by
William Kuebler, Jr., Philadelphia.

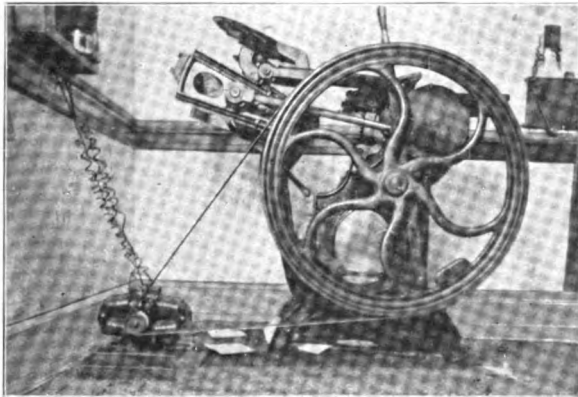
Correspondence

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 SIMPLE MODE OF APPLYING ELECTRICAL POWER TO PRINTING PRESSES.

To the Editor: ATLANTIC CITY, N. J., January 2, 1896.

Inclosed I send you herewith a photograph of our job press showing our method of applying power thereto from a half-horse motor directly and without the use of shafting or



other expensive fittings. Since we attached power in this manner to our press it has attracted considerable attention from other printers, and the proprietors of several other small offices are contemplating adopting our plan. To the right of the picture you will notice the switch and speed box with which speed can be regulated from 1,800 to 2,880 per hour. In operation it is almost noiseless, and the cost per 1,000 impressions is 8 mills (.008), with power costing 16 cents per 1,000 volts. I hope this may be of some interest to the many readers of your valuable publication, of which I have been a close reader for many years, and to the teachings of which I can attribute considerable of my success.

FRED J. STEINLEIN.

A FAIR AND SELF-ADJUSTING SCALE FOR MACHINE COMPOSITION.

To the Editor: BUFFALO, N. Y., January 4, 1896.

Machine composition shall be paid for at the rate of -- cents per 1,000 ems (MacKellar), solid; but operators shall not receive less than \$— per day.

That is my idea of a fair scale. It combines the best points of timework and piecework. It guarantees a day's pay to each man in spite of accidents to his machine or waits for copy, and pays extra money for extra speed. It relieves the average man's mind from the fear that he must keep up with the pacemaker or lose his job, and the "swift" cannot make the claim that his superior ability keeps up the slower man's average. It grades men exactly, without depending on the opinion of the foreman as to when a man is entitled to more than the scale calls for. It establishes a standard of competency. It regulates the overtime question; the real overtime on a newspaper is the "rush" work on special

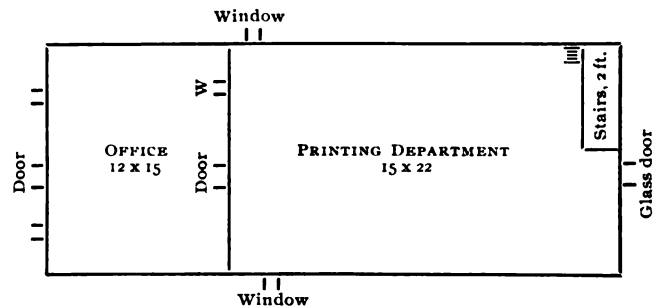
occasions. It is timework in the office that uses small caps, accents, boldface, etc., and it is piecework in the office that demands a big string. It is fair to the employer because he pays for work done, and no more. It is fair to the business as a whole, because the manager has not the excuse for turning a newspaper office into a "slaughter house," that he has to pay his men for so many hours' work, and has the right to keep them busy, even if he cuts rates to do it.

The question of difference in earnings on different machines is comparatively unimportant and can be regulated by chapels in the same way department cases were. Besides, most newspapers use but two faces of "type," and some use but one. One office that takes considerable pride in its system uses nonpareil face entirely. Markets, tabular work, etc., are cast on a nonpareil slug; the body of the paper is cast on minion, and editorial matter is leaded, thus giving a variety of three and being able to use all the machines all the time. H. W.

WANTED—DIAGRAM OF PRINTING OFFICE ARRANGEMENT.

To the Editor: ARGYLE, Minn., December 14, 1895.

I am a constant reader of your excellent paper, and if I can ask the advice I want I will kindly thank you forevermore. I send a diagram of my office, and would need pointers on the arrangement of my working room. If there are any of your readers who can mark off the diagram for the best arrangement of this country shop he will receive his just reward now and hereafter. M. H. NOVOTNY.



PRINTING MACHINERY.—One 1½ by 5 foot stationery case; one Advance 22½-inch paper cutter; One eighth-medium job press; one 7-column Army press; one double stand; two single stands; one 2¼ by 4½ foot imposing stone. This material to be arranged in the 15 by 22 department. Stove in center. Employ two hands.

FANCY PRICES FOR PRINTING.

To the Editor: NEW YORK, N. Y., January 6, 1896.

We have had what we consider a very rich and blessed experience, which we should like to put on record for the benefit of your readers of "Notes and Queries on Estimating." A large English manufacturer established a branch last summer in this city. He is an extensive advertiser, and uses immense quantities of printed matter. We called down to see him and he gave us several things to estimate on, among them a postal card in two colors, one form in type-writer type, to be printed in a purple ink, not copying, but to match a certain shade; the second form a cut requiring a special shade of yellow. We put in an estimate on this of \$1.20 per thousand on a 25,000 lot. Our customer was to furnish postal cards, but after we had spent a good deal of time in matching the colors, he advised us, in an answer to our request that he furnish the postals in sheets, that if we wished them so, we would have to buy them ourselves. We did so, printing eight postals at a time, and having electro-types of the type form and of the cut. We cut up the goods and delivered them, it being understood that we were to guarantee full count. Our customer claimed a shortage of fifteen, which we allowed him, although we could only make it eight. He was much pleased with the work, confessing

it superior to anything he had ever had before in that line, and as he was using such quantities of these postals, we called to see him, expecting to secure all work of this kind. We found we had a competitor, and were told that we would have to come down in price. We figured the thing carefully over, and decided to drop, if necessary, to \$1 a thousand, feeling sure that we would then be on the thin edge of profit. We again called on our customer, who told us that we were away off, and we finally elicited from him the information that our competitor's was exactly half of our original price, namely, 60 cents. We should like to know if any of your correspondents can tell us what machinery will enable a printer to print postal cards in two colors for 60 cents a thousand.

THE CORELL PRESS.

AN UP-TO-DATE SEVEN HUNDRED AND FIFTY DOLLAR OFFICE.

To the Editor: CLEVELAND, Ohio, January 2, 1896.

Replying to "A Correspondent" in last month's INLAND PRINTER, under title "Of Interest to the Craft," inquiring for an invoice of an up-to-date job office costing about \$750, I send you the following complete invoice:

- 1 10 by 15 Chandler & Price Old Style Gordon.
- 1 22½-inch Advance paper cutter.
- 1 12-inch Little Giant lead and rule cutter.
- 1 ink cabinet for 12 rollers.
- 2 job stands, for 12 full and 12 two-third cases.
- 24 two-third italic job cases.
- 20 California job cases.
- 4 pairs news cases.
- 1 rule case (full).
- 1 labor-saving lead and slug case.
- 1 space and quad case, for borders and ornaments.
- 1 metal furniture case.
- 1 26 by 44 imposing stone and stand.
- ½ case labor-saving cherry furniture.
- 1 benzine can.
- 1 6-inch Buckeye stick.
- 1 12-inch " "
- 1 20-inch " "
- Strip furniture and reglet, 5 strips each, 6 to 24 point.
- 1 double column all-brass galley.
- 1 10 by 16-inch all-brass job galley.
- 2 8 by 24-inch wood galleys.
- 1 dozen gauge pins.
- ¼ pound each, 10 different kinds job ink, in tubes.
- 1 25-pound font labor-saving metal furniture.
- 1 50-pound " " " 6-point slugs.
- 25 pounds 2-point strip leads.
- 25 pounds 6-point strip slugs.
- 1 R. H. mallet.
- 1 saw and miter box.
- 1 planer.
- 1 proof planer.
- 1 dozen Hempel quoins and key.
- 1 shooting stick, steel.
- 25 pounds 6-point Old Style.
- 25 " 8-point " "
- 25 " 10-point " "
- 25 " 12-point " " (Elzevir preferred).
- 12 fonts Lining Gothic (B. B. & S.)
- 4 " 10, 12, 18 and 24 point Gothic Condensed, No. 6.
- 4 " 6, 8, 12 and 20 point Tudor Black.
- 4 " 12, 18, 24 and 36 point Fair.
- 3 " 6, 10 and 18 point Astoria.
- 5 " 6, 8, 10, 12 and 18 point Era.
- 3 " 14, 18 and 24 point Plate Script.
- 10 " 6, 8, 10, 12, 18, 24, 30, 36, 48 and 60 point Canton.
- 10 feet 3-point Border No. 123.
- 5 " each, 6-point Borders Nos. 59, 114, 111, 146.
- 5 " " 12-point " " Nos. 96, 183, 180.
- 3 " " 24-point " " No. 214.
- 10 " 1-point brass rule.
- 10 " 2-point " "
- 2 fonts combination and art ornaments.
- 1 4-pound font labor-saving 2-point rule.
- 1 3-pound " " " 6-point rule.

The above complete outfit is less than \$750 list price, and with the current discount \$750 would enable a person to start into business independent and be a cash buyer.

ED E. WILSON.

SOME DEFECTS IN CASTING SCRIPT TYPE.

To the Editor: NEW HAVEN, Conn., January 6, 1896.

During the past few years or more, particularly since the advent of the Steel-plate Script into the printing office, many new faces have been given us which have been almost perfect. Still, to me there has been one weak point. That is the apostrophe. Its use must needs mar the beauty of each word it becomes necessary to use it in. The line or connection must be broken, and thus a stiffness in appearance is given the job. When, for instance, the word o'clock appears there is always a break where the apostrophe appears. Cannot this defect be easily remedied? I feel that if THE INLAND PRINTER should call the attention of the manufacturers to this weakness in all script fonts the defect would soon be remedied, and I am sure you would come in for unlimited praise from all good printers.

If even the lower-case letter "o" were cast with an apostrophe, the same as superior letters are, it would go a good way toward remedying the existing evil, for it would save every wedding announcement and invitation from being marred.

F. H. SHOALS.

Written for THE INLAND PRINTER.

AN ILLUSTRATOR OF THE NEW YORK SLUMS.

BY STEPHEN H. HORGAN.

THERE is one newspaper illustrator in New York whose genius is untrammelled by any rules of art, who follows no master; never studied at any of the schools; whose talent is just as it was born and grew up with him. His signature is A. B. S., the last letter standing for Shults.—Note the spelling, it is as odd as himself.

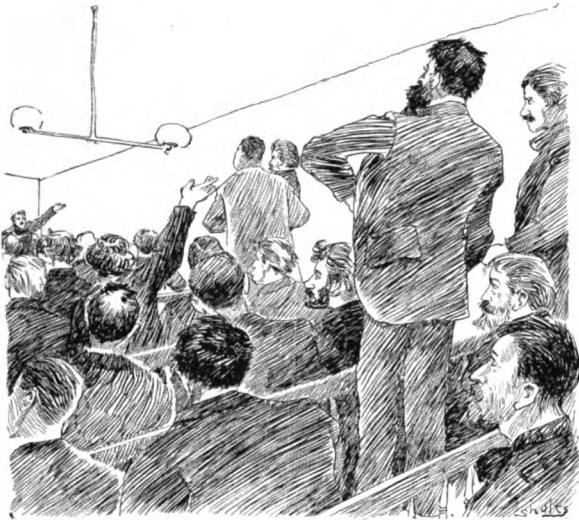
Shults is a product of that part of New York known as the East Side, and he is proud of it. He is at home there in his drawing as in other ways. The city directory does not record that he has a home, the explanation being that he lives with many other genial, but uncontrollable spirits in that mysterious land called Bohemia. He is now a strong, healthy specimen of middle-aged manhood. The story of his youth would be the usual one of artists—that



CASEYVILLE.

he never got along in his studies, and when of sufficient age was apprenticed to one who in our days of half-tone is often disrespectfully termed a wood butcher. After being turned loose on the world as a wood engraver, he did creditable work in that line for the Harper Brothers and other publishers. His restless spirit did not permit him to continue cutting in wood the designs of others; he wanted to be a draftsman himself, and so he entered the field of the illustrator. Notwithstanding the constant drawback that he was without the early training that all artists should have in the elementary principles of drawing, he was successful. The fact that his illustrations have appeared in all the best publications prove this. He held lucrative positions on *Puck*, *Harper's Weekly*, *Frank Leslie's*, the *Daily Graphic* and other publications. Of late years his work appears spasmodically either in the *New York Herald*, *World* or *Journal*.

The illustrations accompanying this article are examples of his hurried newspaper drawing. The best exhibit of his



A SUNDAY MEETING OF SOCIALISTS ON THE EAST SIDE, NEW YORK.

style is shown in the picture of Mr. Casey, who became historic through the poem, "Casey at the Bat." Those who read that epic may remember that Mr. Casey was "struck out." In a subsequent game, however, Casey redeemed himself in such a manner that his admiring fellow-citizens of Mudville renamed their town after him. The self-conscious air of Casey and the awe-stricken expressions of the bystanders, it must be admitted, are clearly portrayed in a few simple lines.

The socialist meeting gives an idea of his quaint compositions. The showing the backs of the crowd, of making the speaker but a trivial incident, together with the perspective, is all characteristic of Shults. It might be said of his methods of drawing that he has no method. He simply begins in the center of a piece of bristol board with pen and ink and wanders with his work out to one of the limits of the board. He has no previous plan as to how large his drawing is going to be, or where it will end. He is not particular as to the kind of pen or paper he uses, while a dry goods box is as convenient to him as the best of easels.

The "New Man" is one of his humorous conceits. The new woman-wife is probably out on her wheel, and the mess

and mismanagement of her husband are shown in every line. The carefully drawn cane seat of the chair is another idiosyncrasy of Shults'. He will work up every detail occasionally in one spot of his picture. It is usually a piece of brick wall, or the cobblestones in the street, or it may be a few figures in a crowd, but it gives a touch of realism to the whole scene.

"A Daisy Ball" is an institution of the East Side, New York. The artist presents here the first appearance of Mary Ellen Clancy and her "mash," "Slob" Cullen, at the "Spare-Ribs Social," while in the corner is a sketch of the indignant Mrs. Clancy before she bursts into the ballroom to drag her daughter Mary Ellen home. Many of the best illustrators, both foreign and American, have tried to portray the poor in the metropolis of America, but it can safely be said that Shults has put on record truer types of New York's lower classes than any of them. He has done in his small way what Dickens did for London, but one must know the people he works among to fully appreciate his talent.



A DAISY BALL.
Last and best of all was Mary Ellen Clancy.



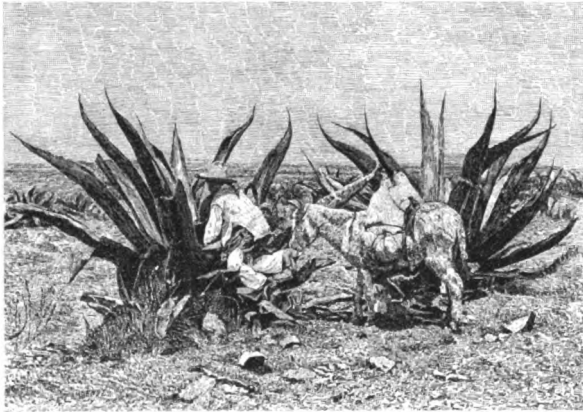
THE NEW MAN.

A SUGGESTION TO ADVERTISERS.

Messrs. Cooper & Budd, high-class printers and commercial stationers, London, S. E., England, speak thus of THE INLAND PRINTER: "While writing, we may say how great admirers we are of your superlative magazine, not only for its magnificent printing, but for the attractiveness of the advertisements. We cannot resist looking through each page of the ads. on account of the charming composition. We do not wonder that the vendors of printing materials are so ready to obtain a place in the pages of THE INLAND PRINTER." Is not this expression of Messrs. Cooper & Budd a suggestion to advertisers who desire to have their wares presented in the most attractive shape to the printers of the world? A great many are now doing this through our pages. We should be pleased to serve more. Are you not ready to make known the merits of your goods?

ANTON CAMBENSY, ARTIST.

IN the present number of this magazine we have the pleasure to present to our readers a few representative etchings executed by Mr. Anton Cambensy, at present resident in Los Angeles, California. Mr. Cambensy was born in Trier, Germany, in 1866, and when a boy traveled with his father through all parts of that country. Some years were spent in Munich and Vienna in study, after which Mr. Cambensy traveled extensively in Southern Europe and the northern coast of Africa, visiting Tunis, Tripolis, Malta, etc., studying and sketching at all times, and at every opportunity. In 1892 he came to the United States, and readily found employment in the art department of the large lithographing houses in the East, among them being Knapp & Co., L. Prang & Co., and Forbes & Co. Some time ago Mr. Cambensy went on a very extensive sketching tour through Old Mexico and along the Pacific Coast, and as above stated is staying at present in Los Angeles. During his stay in Mexico City he was connected with *El Mundo*, the first illustrated weekly published in that city. Until very recently—two years ago—Mr. Cambensy had occupied himself mainly in lithographic color



MEXICAN PULQUE GATHERER.
Drawn by A. Cambensy.

work, but since then he has given his attention mainly to black and white, with such gratifying success that it is his purpose to devote his energies in the future to that branch of art almost exclusively.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

ABOUT AN ANGLE-ROLLER BRAKE.—E. B., of Washington, D. C., asks: "What is your opinion of what is known as the 'Meier Angle-Roller Brake' for protecting the ends of angled distribution rollers on power presses?" *Answer.*—It is one of the best devices yet introduced for this purpose. It is effective, and can be almost instantly applied and set to rollers and press.

HOW TO MAKE LEAD-PENCIL DRAWINGS OR WRITINGS INDELIBLE.—B. F., of Dublin, Ireland, writes: "I have found among an old lot of drawings in lead pencil diagrams of what I believe to be a valuable machine. I am afraid that if these are handled too much the pencil marks will be obliterated. I have sought for a preventive here, but without success. Can you aid me?" *Answer.*—Lay the writing flat in a shallow dish and pour skimmed milk upon it. Any portions of the paper not covered may have the milk

placed upon them with a feather dipped in the milk. Take up the sheet of paper tenderly to prevent tearing, and let the milk drain off, after which wipe off, with a feather, the drops which remain on the lower edge. Dry carefully, and the drawing will be found so indelible as to be immovable even with india rubber.

COLORS FOR HANDMADE PAPERS.—W. S., of Brooklyn, New York, writes: "The article on printing and registering handmade papers in last number comes in good time for many pressmen's use. To me it is especially interesting, and I desire to ask in connection with this subject what you consider the most suitable colors of ink for printing on such papers." *Answer.*—The best,

and, I may add, the most effective colors of ink for handmade stock are black, steel-blue, red, dark-green and browns, all of which should be of medium tackiness and full-bodied in color.

A PRESS FOR PRINTING ON TIN.—A novel printing press for printing tin plates has been invented in France. It is somewhat like the ordinary cylinder press, with a second cylinder running above the other. The lower cylinder is incased in a rubber blanket and takes the impression from the engraved or lithographed design on the bed of the press, and "offsets" it from the rubber onto the metal as it passes between the two cylinders. This, it is claimed, gives much better results than could be obtained by pressing tin plates against either the engraved or lithographed design, at the same time preserving the stone or metal design used from damage by the tin's roughness or inequalities.

PRINTING OVER SPOILED POSTAL CARDS.—G. R. P., of Lansingburg, New York, says: "I would like to have you give some information on printing over a lot of postal cards that have been spoiled. I bought a lot of these cards in New



From pencil drawing by A. Cambensy.



TORTILLA BAKERY IN MEXICO.
Drawn by A. Cambensy.

York, thinking that I could bronze them; but I cannot seem to make any kind of a job of it. I would like you to give me some information in regard to printing on the postals." *Answer.*—Have a solid tint plate made to fully cover the printed matter, and print with this and gold ink on the

cards. This should obliterate the original printing. If your gold ink will not do this effectively, then print with gold size, and bronze over this with gold, copper or silver color bronze, of which the quality must not be too fine, else it will adhere to the card stock too closely to be dusted off where not printed upon. In printing black over the gold, use a fairly soft blue-black of good quality. If the ink pulls off the bronze too much, add a small bit of vaseline to the ink. The bronze must be *well dusted off* the cards before printing in black, and the form washed off with benzine frequently, to keep it sharp and clear.

ELECTRICITY IN PAPER.—G. S., of Cincinnati, Ohio (who ought to have sent his full name on his postal), writes: "Can you let me know, through THE INLAND PRINTER, the cause and the remedy for electricity in plated book paper? We are running 80-cent plate ink on eighty-pound book on a Country Campbell press. When there are four or five sheets on top of each other they stick and set off. I have a gas light under the cylinder, but it does not help it." *Answer.*—Frosty weather and its action on plated or calendered papers (whether these are exposed to its chilly effects outside or inside of a building) is the leading cause of electricity in such stock. It is unusual to have trouble

a temperature as possible. After casting rollers, all composition left in the melting pot should be poured out into an oiled pan for future use, and the melting pot carefully washed out with boiling water and laid away dry for use again. Glue should never be heated in a vessel under the direct heat of flame or fire, but always in a pot that fits into a vessel containing water, or water and steam.

PRINTING ON SILK, CLOTH, BOOKBINDER'S CLOTH, LEATHER AND CARDBOARD, WITH GOLD, SILVER OR ALUMINUM LEAF.—George B. T., Cleveland, Ohio, wants to know how this work is done. *Answer.*—This is no part of the work of a printing office. It belongs to the bindery. It is, in fact, a trade in itself, although some printers have an idea that it is done on a job press with a secret attached to it. It requires a skillful and experienced man to do stamping with gold leaf and other metals. To know how it is done and to do it are two different things. Trades cannot be learned from books alone. In the first place, there are no two leathers that require the same kind of sizing, as one leather may be more porous than another, and one leather may require a greater degree of heat than another—and heat is by all means the main consideration in producing brilliant work. Book cloths also differ considerably, some



FROM ORIGINAL PEN DRAWINGS BY A. CAMBENSY.

from electricity in warm weather, although it may often be encountered in warm pressrooms when the paper has come from the warehouse or from a cold stockroom. A row of *gas jets*, placed conveniently under the feed board, will be found more beneficial for dispelling the electrical current than *one* burner. Try this; or try one of the electricity dissipators advertised in this issue, and use it according to directions.

SUITABLE GLUE FOR MAKING COMPOSITION ROLLERS.—H. H., of Portland, Oregon, has this to say: "I have had so much trouble with my form rollers that I decided to use one of your recipes for making composition and casting my own rollers. My experiments have not been as successful as I hoped for, but I am not disconcerted, for I believe the chief error has arisen from bad glue or improper treatment of the glue used by me. You say 'good glue' in your formula; please inform me how I shall know it is good; also say something about the treatment of glue for roller making." *Answer.*—Good glue should be clear of dark spots, transparent, tough and not easily broken. Glue is a sensitive article, especially to heat, and can be spoiled quite readily through inexperienced handling. If a putrid smell is manifest after broken glue is taken from cold water, it is not good. Do not overheat glue when melting, for it is a fact to be considered as most important in this relation, that glue boilers guardedly shorten the boiling, and do this at as low

being very compact and easy to stamp in leaf, while others are very open, and, of course, more difficult. The sizing, therefore, must agree with the character of the texture. Aluminum, imitation gold leaf or silver leaf require a fish glue size, while gold leaf requires egg albumen to be used. The quantity of the sizing to be used is dependent, of course, on the judgment and the material to which it is to be applied, and so also with the heat to be applied. Only experience or practical instruction can teach this. It would take a volume to describe all the details of stamping. Card-board and ribbon are stamped exactly alike so far as sizing and heating are concerned. To stamp these use pulverized gum copal. Spread it over the material with a camel's hair brush, blow off the surplus powder, leaving a light coating. Lay the gold leaf on top. The impression should be made with the type or plate at a sizzling heat, and very rapidly, as the tendency of a slow impression is to blister the face of the work. The work is done on a bookbinder's embossing press.

PLEASING COLORS FOR HALF-TONE ENGRAVINGS.—J. F. H., Ogdensburg, New York, writes: "We have the printing of a neat brochure on hand, which has a number of splendid half-tone illustrations. The party for whom this work is to be done does not care for the expense which its execution will involve, provided the book has an artistic look and finish. Neither he nor we like the usual black color for

the illustrations, which are to appear on separate pages from the text. What color or colors would you suggest under the circumstances?" *Answer.*—If your text is set up in a clear, open-faced type, leaded, and well opened up in the page limits, a number of appropriate colors other than black may be made use of, separately or interspersed, to suit the subject delineated on the engraved plate. In the first place, however, consider the fact that all colors which possess anything near the density of black also contain the elements of greatest brilliancy and detail, points especially necessary in printing half-tone engravings. Still, many subjects are



Courtesy of the Chicago "Times-Herald."

Drawn by Horace Taylor.

EVENTS IN A COUNTRY TOWN.—Serenading the New Mayor.

much improved by the use of softer colors, and it is often essential to sacrifice much in this respect to art when such engravings are made use of. Blue is not a desirable color for this purpose, as its tones are not pleasing. Yet a blue-black, of about equal proportions of half-tone black and bronze (or milori) blue—good quality—may be used for desirable effects. However, for really artistic results, I would suggest the use of a color suited to the fitness of the subject. The deep shades of olive, brown, green, etc., as these approach the black scale, are very safe and effective colors for half-tones. Purple-black, red-black and green-black are also recommended. These, with those just named, more closely approach the photogravure tones, and all have more or less natural warmth and brilliancy in their composition. It must not be forgotten that any of these colors can be treated so as to change their tone to lightness or density by diminishing or intensifying their lighter or deeper bases. A wise way is here suggested, and that is to prove up the several engravings in a number of different colors (when making proofs for overlays), and select from these the most harmonious one for the subject of the engraving.

KETCHUP.

Why catsup? questions the *Philadelphia Times*. Nearly every bottle which comes from a public manufacturer is emblazoned with that spelling. Wrong. Ketchup is the word. It is a corruption of the Japanese word, kitjap, which is a condiment somewhat similar to soy. It is a pick-me-up; a stirrer of the digestive organs; a ketch-me-up; and hence its application to the mingling of tomatoes and spices whose name it should bear.

Written for THE INLAND PRINTER.

REVIEW OF TYPE DESIGNS.

BY R. COUPLAND HARDING.

FROM the Inland Foundry I have No. 1 of the "Type Book," first supplement to the specimen book formerly issued. It contains ten series of letter produced since that book appeared, besides borders, ornaments, signs, and other extras. The new "St. John" is effectively shown, from 10-point body upward. Somehow the square initials do not strike me as being a success. In two colors they might look better, but as they are, the scroll background seems too obtrusive, and somewhat confuses the initial itself. For single-color work, I think it would be a great improvement if the arabesque were tinted to a half-tone, leaving the letter solid. Weisert and other German foundry men have produced very artistic and effective ornamented initials in this way, whereas, if the ornaments had been the same tone as the initial, the letter would have been killed. Foundry men will yet have to avail themselves more freely of the tinting machine. In my last, I assumed that the "Bradley" was the original of the three closely allied faces, of which the "St. John" is one. I see that the Inland Foundry claims the design, and describes the other faces as imitations. On points like these I don't pretend to form a decided opinion, but anyone turning to the wrapper of your 1894 Christmas number, designed by Bradley, will see that I had some ground for crediting him with the new style.

Another new face is the "Inland," of which you have already given specimens. The special character of this face is best shown by the O, the counter of which, instead of being oval as usual, is S-shaped. All the thick curved lines are in this way thrown out of symmetry, and the effect, though odd, is not displeasing, though the R, as usual in fonts of this class, is ugly. In your issue of May, page 171, there is a font patented by Mr. J. F. Tenney, which, if not actually the original of the "Inland," differs from it only in unimportant details. The series includes seven sizes, 8-point to 48-point. I notice that the pretty Wreath ornaments are brought out in a smaller size; and a new series of ornaments, No. 25, nineteen characters, in the rococo style, 12-point and 24-point body, is light and very graceful.

"Menu," by Barnhart Brothers & Spindler (caps only), resembles the light "Celtic" of the same house, but is slightly wider, and has more of the character of the face known in England as "Latin." It is shown in seven sizes, 6-point to 12-point, and is a neat, durable, and in every way attractive face.

The Typefounders' Company show a very full series of "Quentell," a letter originated by the Central Foundry. It is cast in fourteen series, 6-point to 72-point. The letter is one that advertisers will appreciate, and the close gradation of sizes will permit of very effective display with the one style of type alone. The letter has several points in common with former American experiments in job faces, but has at the same time a recognizable character of its own. The strong contrast between the body marks and the lighter lines produces a weakness in the general effect. The E, L, and T, for example, are not good forms of the respective letters.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

COMMA OR NO COMMA.—G. F. N., Toledo, Ohio, writes: "Harvey says that the following is rightly punctuated: 'Coal, lime, wood and building tile.' Reed and Kellogg say that the comma must come after 'wood,' thus: 'Coal, lime, wood, and building tile.' As to your opinion, which is right?" *Answer.*—The comma should be used in every such sentence. Every treatise on punctuation that I have seen—I have not seen Harvey's—prescribes its use. I do not believe that any reasonable argument against it is possible.

SOMETHING THAT CANNOT BE DONE.—C. W. B., Knoxville, Iowa, writes: "Knowing that you are in a position to receive and no doubt have various style-sheets of different offices in your possession, I am going to ask a favor of you, and that is that you send me one of a sort that you would advise one to follow." *Answer.*—I have no style-sheets, and if I had I should probably not have duplicates, and would therefore not be able to do more than tell where one might be procured. I should be very glad if those who can would send me copies of style-sheets from different offices.

HANDLE-BAR, ETC.—L. W. S., New York, writes: "In reading the proofs of a bicycle catalogue recently the writer compounded the words handle-bar, tool-bag, seat-post, etc., on the ground that they were all technical terms in this connection and were therefore properly compounded. For this action he was criticised, his critic claiming that handle-bar is the only proper compound of the three words mentioned, inasmuch as neither the bar nor the handle is complete alone, while in the other cases named the parts are complete by themselves. Will you kindly give your opinion on this matter?" *Answer.*—The words mentioned are compounds, though they are more frequently printed in the wrongly separated form than in their proper form. Mere technicality, however, is not a good reason for compounding any words. It is the fact that "handle" and "bar" are two nouns joined to make a new noun that makes them become one word instead of two. "Handle-bar" is no more technical than "spinal column," for instance, is anatomical (another kind of technicality), yet the first term is one word and the other is two. In the latter term the first word is an adjective, fulfilling the regular adjective office of qualifying. The other name has no qualifying element, being a mere name, representing the phrase "bar used as a handle." How any one can imagine such a difference as that neither the bar nor the handle is complete alone, while in the other cases named the parts are complete by themselves, passes understanding. The circumstances are identical—two nouns in each case joined to make a new noun representing such phrases as "bag used to hold tools," "post to support a seat," etc. Even the accent as heard in the first part of each name truly indicates compounding. The principle is exactly the same as

that which made the Greeks and Latins join two nouns in one, through which we have "geography," which is no more truly one word than is its literal English translation, "earth-writing."

DICTIONARIES.—It is not long since there were only two American dictionaries, and even now few printing-offices know any choice but that between Webster and Worcester. Dr. Worcester was employed by Dr. Webster in the making of the latest edition made in Webster's lifetime, and when that was finished Worcester made his own dictionary. Naturally, he wanted it as different as possible from the other, so he adopted the old spellings that Webster had changed. Now our printing is about evenly divided between the two methods of spelling; even the International, the newest so-called "Webster's," gives both spellings of the largest classes of words in which there is a difference. Printers need dictionaries most largely on account of spelling, but also for many other matters. Definitions are important to them, just as they are to other people, for reasons not necessary to enumerate. Division of words into syllables is more important to printers than to any other people. The two old dictionaries were very deficient in all respects, and it was only natural that this should lead to the making of new ones. Now there are four new dictionaries in the field, each claiming to be the best. Of these, however, probably few printers, comparatively, will buy the largest—the Century; it costs too much. One of the others is the Encyclopædic, an English work reprinted here in four volumes, and sold for what would be a low price for a good work, but is altogether too much for people to be allowed to waste upon such a bad work without a word of warning. An American firm of publishers submitted it to an accomplished philologist for advice with reference to publishing here, before the English work was complete, and it took him a very short



Courtesy of the Chicago "Times-Herald."

Drawn by Horace Taylor.

EVENTS IN A COUNTRY TOWN.—The Opening of a New Business House.

time to decide against it, so the firm did not undertake it. Dr. Webster would not know his dictionary now, and there can be no doubt that he never would have allowed it to become what it is. The publishers unfortunately put the management of its revision into incompetent hands, and the result is a work that any printer would understand to be miserably poor for his purposes, if he listened a little while to an intelligent explanation. Inextricable confusion, for instance, appears in the division of words into syllables, so that no one can follow the dictionary without looking up every individual word; no division indicates

that another similar word will be divided in the same way. This is not so in the newest and best dictionary, Funk & Wagnall's Standard. Effect-ive is a division found there, and there is not a word like it divided differently, except such as produc-tive, there being no verb "to product." Moreover, the Standard is worth twice as much to a printer because it has twice as many words for his guidance, and even more because the matter about those words is twice as good. The printer who wants the best and most useful dictionary should have the Standard.

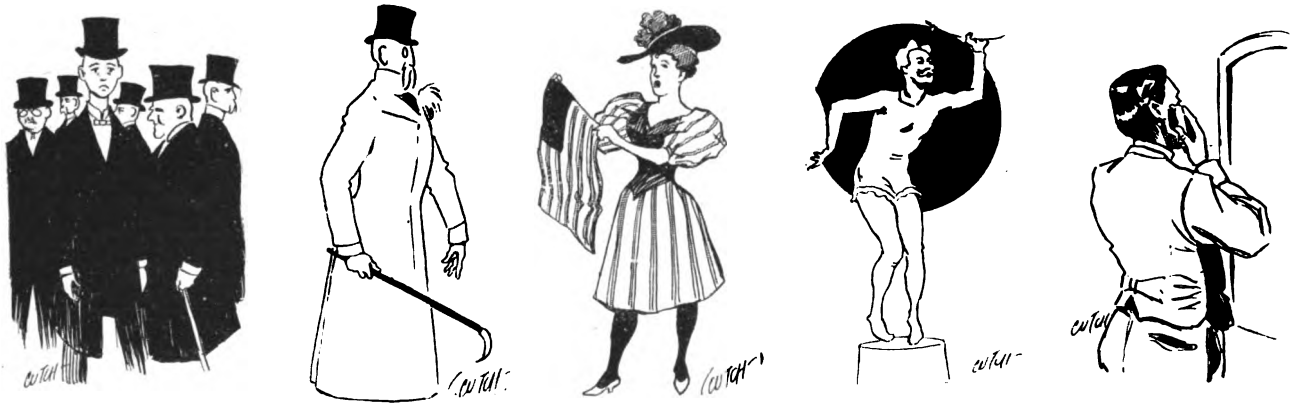
GENERAL TAYLOR ON SUNDAY PAPERS.

In response to the toast of "The American Newspaper," at the banquet of the Commercial Centennial at New York, on December 19, Gen. Charles H. Taylor, of the Boston *Globe*, gave his opinion of the Sunday newspaper as follows: "The size of newspapers, especially on Sunday, seems to trouble a great many people. Speaking in a business sense, the Sunday paper in particular is the one bargain at which people kick because they get too much for their money. There are various reasons why papers have grown larger and will continue to in the future. They have

intelligence and success is best shown by the fact that millions more newspapers are circulated in every year of our history."

FRENCH STRAW HAS MANY MEANINGS.

In France, where almost everything is taxed, all placards, public announcements and advertisements must have the proper official stamp affixed to them in order to avoid a collision with the excise authorities, and, as may be supposed, many are the means invented to convey the requisite information, and at the same time save a sou from the rapacious maw of the tax collector. Thus a bunch of straw has as many meanings in a French community as a Chinese word, which, with its various inflections, is almost a language in itself. In the rural districts of France, and even in Paris itself, it is a common thing to see horses led through the streets or tied in a convenient spot with bunches of straw tied to their tails, which signifies that the animals are for sale. In fact, a wisp of straw attached to any article may be taken to mean that the proprietor is willing to enter into negotiations for the sale thereof. In walking along the streets, baby buggies, bicycles, and secondhand furniture



SKETCHES BY J. T. McCUTCHEON.

From "Stories of the Streets and of the Town," by George Ade in the *Chicago Record*.

been growing in size pretty steadily from the beginning, and the man who calls for a small newspaper does not realize how limited, how contracted and how uninteresting the small, compact journal for which he moans was in its prime. It is not intended that every reader shall devote his time to reading the entire contents of a Sunday paper any more than he should begin with the bill of fare in a popular hotel and eat every dish thereon enumerated. There is a convenient table of contents, and he is expected to select that which he will enjoy the most and devote his time to it, and the paper is now so varied outside of the news of the day by contributions from novelists, from scientists, from men and women in every profession and every rank of life that all tastes can be met, and the general tendency is to improve, and elevate and instruct the people who read. The Sunday newspapers are frequently criticised very severely by ministers, many of whom assume that the Sunday newspaper has a tendency to empty the churches. We have no quarrel with the clergy. Every journalist wishes the church the utmost limit of success, but when a clergyman opens up a discussion as to why his pews are not rented and tries to account for the smallness of his congregation, he simply calls our attention to the fact that in all professions and in every kind of business the fittest will survive. . . . The best evidence that the size of papers, which causes so many groans, is not a mistake, is shown by the fact that the largest editions are bought in constantly increasing numbers by the people of the United States. That their wants are met with

may often be seen with wisps of straw attached to them. This indicates to the initiated as clearly as a printed or written sign that the articles are for sale. It is also more economical, for while such a placard would be taxed there is no tax on the bundle of straw, and unless the owner has a regular notice to sell, he would be obliged to have the government stamp placed on any notice he might wish to display. In the same way, a tradesman in need of help, mechanics or apprentices, must have a government stamp affixed to any written or printed notification of the fact they wish to display in their windows, and in order to avoid this usually hang out an understood emblem of the craft as a hint to those seeking employment. But to return to the straw, when a wisp is seen tied to a post at the corner of a field, far from human habitation, it means that the field has been recently seeded and is a warning against trespassing and all must keep on the path. The peasant knows that he will be arrested and punished if he is found making a short cut across a field so guarded; while the traveler or sportsman who fails to understand the sign meets with no mercy.

EVERY PAGE READ.

We read every page of *THE INLAND PRINTER*, including the advertisements, and appreciate it highly as by far the best magazine devoted to the printing arts published either in the United States or elsewhere.—*Percy Lund & Company, Ltd., Printers and Publishers, Bradford, England.*

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY F. J. HENRY.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

OZOKERITE.—Those who have requested further information regarding Ozokerite, which was mentioned in the December number, are referred to the American Wax and Paper Manufacturing Company, 199 Franklin street, New York.

CASTING METAL FURNITURE.—O. G., of Kansas, writes: "We have a mold for casting metal furniture of special lengths and widths, but encounter a difficulty in getting the metal to run smooth along the sides of the mold. Is there not some kind of a paint or coating that can be applied with a brush?" *Answer.*—A paint made by mixing red oxide of iron with stale beer, or a mixture of pulverized charcoal and tobacco extract is used for the purpose. Either mixture may be applied with a brush, and when dry the surplus wiped off with a bit of waste or a dry cloth. The effect is to fill the pores of the metal of the mold. After a time casts will come solid without using any paint.

ELECTROTYPING SOLUTION.—R. Co., of Georgia, wish the formula for an electrotyping solution, and to know the cause of soft muddy deposits. *Answer.*—All electrotypers do not use the same formula, the conditions not being the same in all foundries. A general rule is to make a solution to a density of about twelve degrees Baumé with sulphate of copper and water free from lime, then add sulphuric acid to raise the density about three degrees. By weight: one pound of sulphate to a gallon of water, and one gill of acid; it is much better, however, to use a hydrometer, as chemicals are not always of uniform strength and it is quite as convenient a method as by weight and measure, as every foundry is, or should be, equipped with a hydrometer. Soft muddy deposits may result from a solution too strong with acid or one too low in density for the current employed.

REGISTERING ELECTRO-PLATES FOR COLORWORK.—J. B., Denver, Colorado, writes: "I have a job to run in colors—three colors and a tint. The plates are electros from a zinc etching. I cannot make them register. Is the fault with the electrotyper, or in other words, is it possible to make such plates to register finely. Any information will be appreciated highly." *Answer.*—If your originals register, the electrotypes should. Variations in size are caused by difference in texture or temperature of the metal when the shells are backed, not to shrinkage of the wax mold. When practicable, it is well to back color plates in sets, one or more of each color in the backing pan at the same time. If there are more than can be backed at one time the plates should be marked with figures as a guide to the printer in making up the forms, so that No. 1 of black shall print on No. 1 of red.

ELECTROTYPING HALF-TONES.—M., of Connecticut, asks for information concerning the latest methods of electrotyping half-tones. *Answer.*—Molds are sometimes made in the battery, by depositing on the original, if of copper or brass, using the deposit for a matrix on which to make a shell for a working plate. In some instances molds are made by casting, using gutta percha or some suitable mixture which may be melted and poured over the plate in a manner similar to that employed for making molds in the steel-plate process. The Dalziel is the only process by which half-tones may be successfully stereotyped. In electrotyping half-tones, they are generally treated in the same way as other cuts; success being largely due to the skill of the molder. Half-tones

require most careful handling in every operation. The plate must be true and flat when received by the finisher, as it is hardly practicable to beat up irregularities without injury to the face of the cut.

LEARNING STEREOTYPING.—"A Young Printer," writing from Richmond, Indiana, wants to know where he can learn to do stereotyping, if an apprenticeship has to be served and what the terms of such apprenticeships usually are, if any. *Answer.*—It is as necessary to serve an apprenticeship to learn stereotyping as any other trade, although the operation seems a simple one, and it might strike an onlooker that any person of ordinary ability should, with a little practice, be able to do the work. An apprenticeship is merely an opportunity for practice under the direction of a person skilled in a trade or art. Possibly if "A Young Printer" will advertise his want he may be able to secure a situation where he can learn the business. One of the requirements for membership in the union is a five years' apprenticeship in a union office. The amount of salary for an apprentice is a matter for agreement between the parties directly interested. If "A Young Printer" wishes to obtain information regarding the way the work is done, without working at the business, he can, by study, obtain a good general knowledge of the subject. Partridge's book on stereotyping will be found very useful for the purpose.

ESTIMATED COST OF A SMALL STEREO PLANT.—A western printer writes: "I am desirous of having in my office a small stereo plant, so that I can turn out original odds and ends to attract the fancy of my customers. I want something inexpensive, but reliable, so that if my business increases I can add to the material purchased, and not have to displace it entirely. Will you kindly tell me what I need, where to get it, and the probable price?" *Answer.*—By reference to the advertising columns of this journal you will learn where your needs can be supplied. It will be necessary to have a furnace, a press that can be heated by steam (if you have live steam, otherwise to heat by fire), a casting box, a saw table, a shaving machine, a shoot board and plane, a stereotyper's brush, ladles, mallet, chisels, finishing plate, and a supply of matrix paper and metal. Sundry small requirements can be had at the local stores. Write to a manufacturer stating what you wish to do, state about how large a plate you wish facilities for making, and ask for suggestions and prices; by return mail you will receive a list, in detail, of an outfit and cost. I notice you hold correct views on the subject—do not propose to buy a toy plant. There are opportunities to buy secondhand tools, which are practically as good as new, at a large reduction from their original cost. If not prejudiced against secondhand machinery, the dealer should be so informed; it may be the means of getting you a bargain.

MOLDING CASES.—In the early days of electrotyping it was supposed that only brass or copper could be used for what are known in this country as molding cases or pans—called boxes in England—and that they must be made with rims about one-quarter of an inch high. These are but seldom used now; they are quite expensive in first cost and very liable to become useless by being bent out of true in use. When made of cast brass the rim was, of course, solid with the back, which made the planing troublesome and costly, as the entire case must be made true and of even thickness. Sheet brass or copper with riveted rims cost less to make, but are quite liable to be sprung out of true in the operation of riveting on the rims. The general practice at present is to use cases without rims, of sheet copper, brass or electrotype metal. Being without rims they may be placed on a wax shaving machine and the wax shaved off to leave a thick or a thin coating on the case, as may seem proper for the work in hand. These were introduced by a

prominent firm of electrotypers in New York over twenty years ago, and are now almost universally used in this country. They are cheap in cost, readily made in the electrotype foundry, and when they become too much worn or out of shape may be recast. If the case and the wax are hot when the composition is poured there will not be any liability of their parting when the mold is made with the necessary margin for stopping off, about one inch, at the edges of the case.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to *The Inland Printer* regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

TO REMOVE SCRATCHES FROM HALF-TONE SCREEN.—A. S. Lockwood, New York: It was a mistake to attempt cleaning your half-tone screen with rouge. The latter probably had some particles of grit in it that made the scratches. The only remedy is to send to Levy, the screenmaker, of Philadelphia, who has a special machine for repolishing half-tone screens.

COST OF WOOD AND PROCESS ENGRAVING.—"Author," San Diego, California: It is impossible to broadly estimate the cost of engraving by the old and new methods, unless the character of the subject is stated. Presuming that you refer to book illustrating, the price would vary, possibly, from \$1 to \$2 per square inch for wood engraving, while process engraving costs only from 20 to 40 cents per square inch.

TO BLEACH BLUE PRINTS AFTER DRAWING UPON.—D. McD., Ottawa, Canada, writes: "I was informed that if I made pen drawings on blue prints, such as architects use, that the blue would not photograph when making an engraving from it, but it does with me. Is the trouble with my collodion?" *Answer.*—Bleach out the blue color of the paper with a strong solution of saleratus or baking soda (carbonate of soda). The India ink used in the drawing must, however, be a waterproof ink.

LONG FOCUS LENSES FOR HALF-TONE.—"Inquirer," Dallas, Texas: You cannot use a portrait lens successfully for half-tone negatives. The latter may appear sharp, owing to the apertures of the screen being reproduced all over the plate; but attempt a half-tone negative of a dozen cabinet photographs tacked up together on the same copying board and you will find the result a failure. The focus of the lens should be greater in inches than the longest side of the negative you wish to make. This is the rule.

WOOD ENGRAVING FOR BEGINNERS.—George Lightfoot, Los Angeles, California: "Will you please inform me through your columns how an engraver transfers a drawing to the block, also what book published gives a practical treatise on the art of wood engraving?" *Answer.*—Your first query was replied to in "Process Notes" of *THE INLAND PRINTER* for August, 1894. Lee & Shepard publish a "Handbook of Wood Engraving," by William A. Emerson, which can be had through *THE INLAND PRINTER* for \$1.

PATENTS ON THREE-COLOR WORK.—A. R. B., Chicago: The entire chemical principles necessary to the making of three-color negatives were patented in England by Louis Ducos Duhauron, of France, on July 22, 1876, under the title, *Photography in Colors*. Dr. E. Albert, of Munich, received an English patent, No. 6634, in 1891, for multicolor printing from parallel lines superimposed at angles of about thirty or sixty degrees to each other. In May, 1893, Mr. William Kurtz, of New York, obtained a United States

patent about the same as Albert's. These latter patents are not feared for the reason that the principle of crossing lines at these angles in multicolor printing has been used by lithographers and in posters cut in wood for a quarter of a century or more. The validity of these patents are at this time being fought out in an English court, and the decision will be recorded in these columns when rendered.

IS WOOD ENGRAVING RETURNING?—One of our most valued readers writes that he thinks process work has reached its limit, and asks "if the illustrations in the late *Century* and other magazines do not point to an early return to wood engraving." In our personal reply we asked him, as we do the readers of this column, to examine these alleged wood engravings with a good magnifying glass, when it will be found that they are process engravings worked over by an engraver. The effect is finer than could ever be attained without process.

COLOR SCREENS FOR THREE-COLOR PROCESS WORK.—"Experimenter," Cleveland, Ohio, wants to know how to make the color screens for the three-color process. *Answer.*—Don't attempt to make them. Write to John Carbutt, Wayne Junction, Philadelphia, for a set. You will also get instructions from him toward using them, and after experimenting with them for six months or more you will probably advance far enough in three-color platemaking to at least understand the principle. This process depends on so many branches working in harmony that an experimenter might squander a fortune before making plates successfully for three-color printing.

PHOTO-ENGRAVING BICYCLES OR BRIGHT MACHINERY.—J. B., Boston, Massachusetts, writes to inquire how a certain photo-engraving firm in New York obtains such magnificent half-tones of bicycles, printing presses and other machinery. *Answer.*—The secret of this firm's success is due to three reasons. First: When photographing nickel-plated bicycles or any machinery having bright surfaces that give disagreeable reflections, such surfaces are painted over with the following mixture:

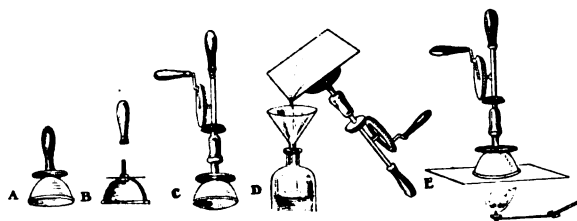
White lead (dry).....	1 pound
Lampblack.....	1 ounce
Gold size.....	4 ounces
Turpentine.....	6 ounces

This paint deadens the bright surfaces and can be easily cleaned off with spirits of turpentine after the photographing. The second reason for this firm's success is owing to the artistic manner in which the photographs of machinery are vignettted and worked over before making the half-tone negatives. And finally, as much pride is taken in the engraving of the most ungainly machine as there would be in reproducing a beautiful illustration.

LITHOGRAPHIC GRAIN IN RELIEF BLOCKS.—E. J. Fleming, San Francisco, sends a picture clipped from the well-printed supplement of a holiday newspaper. He says it is evidently a half-tone in grain, resembling lithography, and wants to know where such half-tone screens can be had. *Answer.*—The block from which this picture was printed was engraved from a crayon drawing, and it would be impossible to make a plate by any half-tone method to equal it in gradations of light and shade. The method of preparing the drawing might be described here, for if it were better known it should bring the photo-engraver more business. The artist made the drawing on a charcoal paper with litho crayon. That made by Lemerrier is best and the grade, No. 1, is of sufficient hardness to be sharpened to a point. To keep such a drawing from smearing it is necessary to spray on it a fixative with an ordinary atomizer. This fixative is a transparent spirit varnish diluted one-half with alcohol. The best fixative is made of: 1 ounce gum mastic, 8 ounces alcohol. The picture should be photo-engraved on copper, using the enamel solution as for half-tone. The admirable

drawing by William Schmedtgen used as a frontispiece to THE INLAND PRINTER for November, 1895, is an example of work produced in this manner.

AN ECONOMICAL WHIRLER FOR ENGRAVERS.—Mr. Carl Von Manstein, of Atlanta, Georgia, in criticising the generalizing in process text-books, and with special reference to the articles on process engraving by Mr. Jenkins, now running in this magazine, has this to say: "In everything pertaining to the engraving business, time and materials are the principal items, and any machine that seeks to save either or both is the one to adopt. Now, I claim for the apparatus described in your December issue by Mr. Jenkins, that it is a very impractical and unhandy machine; it kills time and wastes enamel (solution). The person wanting a whirler that is simple of construction and simple to operate may get an ordinary hand-drill with the side wheel similar to the one described by Mr. Jenkins, then go to a



plumbing supply company and buy a suction cup; it is something like A. Now remove the handle from the cup and insert a 1/4-inch bolt instead, so that the threaded end can be inserted in the drill chuck and fastened; it is like B. When fastened, wet the back of the plate to be sensitized, and press the rubber cup down upon it, expelling the air; remove the pressure, and it will be found that the plate adheres to the cup firmly. Now, rinsing off the face of the plate, proceed to flow similar to a zinc plate, draining (D) off the surplus solution into a receptacle, ready to be refiltered; then turn face down (E) and whirl over a gas flame. If the solution is thin the plate should be flowed a second time before the first coating is dry. I have used all the various machines and find that this simple device surpasses them all for convenience, time saved in adjusting machine to suit size of plate, and in saving waste solution. I have flowed plates varying in size from 4 by 5 to 12 by 15, and it has given satisfaction all the time."

HOURS OF LABOR.

Shorter hours of labor is a generally captivating cry. In some employments the hours of those employed need reducing—and they are not the ones whence most of the complaint comes, either—but in others they are quite reasonable, from the humanitarian standpoint, and the outcry made for shorter hours is ill-judged. Besides, to attempt arbitrarily to shorten hours in one particular trade in one particular country, is to imperil the survival of that trade by the adverse competition of other countries that work longer hours. If all the world's workers could agree to work only eight hours per day, after the notion of the Saxon King Alfred, we might do many things that cannot be done now. This was the notion (forty-eight hours per week) of the recent labor conference at Ghent, and we are told that the delegates are strong in the hope of final success for that figure as the maximum. Some official statistics were submitted at the conference showing the duration of working hours in different countries. The average in England is 56 1/2 hours, in Russia 80, Germany 70, Switzerland 66, France 70, Belgium 72, Holland 66, Italy 84, Spain 80, Austria 80, India 80, and Japan 70. The working hours in United States mills are much longer, strange to say, than in Great Britain.—*The Monetary Times*.

SOME NOTES ON PUBLICITY.

BY F. PENN.

ABILITY without determination is like a locomotive without steam.—*Results*.

ATTRACTIVE and beautiful advertisements have a force that is almost incalculable, and there is nothing that makes a surer attraction than a woman's winsome face. I believe the etching I give with this note first appeared in this magazine, and now it is a familiar attraction in nearly all the popular magazines. The Wrisley people made a great mistake at the outset, when they got consent to use it, not to have also secured the right to copyright it. As it is it is now public property.



THE *Chicago Chronicle*, not to be outdone in prize schemes, is using a composite puzzle in which a number of pictures of prominent people are given, and a certain number are then made into a composite picture, the subscribers guessing at the pictures used in making the composite. There are a million different combinations, and the successful guessers are not enough to make a row over the distribution of rewards. It is generally regarded as a most successful and clever scheme.

In a general way poetry is good in advertising where it is well written; correct in construction, so that it will appeal to educated people; full of swing and rhythm, so that it pleases the ear, and short enough to be inviting in appearance and easily retained in the memory. If, in addition, it is witty, and has a cleverly turned point so that people will not only remember it, but will tell it to other people, it certainly constitutes good advertising. But if you must rely upon yourself to get up your poems, and you've never written a line of it in your life, or if you are going to turn over this work to your office boy simply because he has the least to do of anyone around the place, my advice to you, for the sake of a long-suffering public—and your trade—is, don't do it, for of all kinds of poor advertising poor poetry is the poorest.—*Chicago Record*.

PENNINGTON BROTHERS, Decatur, Illinois, send me a novelty in the way of advertising, in the form of a collapsible tube, filled with white paste for office use, bearing this appropriate label:

If a man like you
STICKS
to us in ninety-
SIX
we'll guarantee to
FIX
him so no
KICKS
he'll make about
our printing.

Advertising of this kind, combining as it does a good ad. and an article of everyday utility, is always effective, and Pennington Brothers say this has been a profitable investment for them.

DON'T affect such an individual style of setting that it will be difficult to read, says the *Chicago Record*, as one style that I have occasionally noticed that is particularly unreadable, and which, unless a man is very hard pressed for something to occupy his time, he will never stop to decipher. That is the perpendicular style, having a sentence run down a column with only one word on a line, instead of

running across from side to side. In striving after individuality don't give your competitors any advantages. Don't avoid good things because they have them. Make your advertising different from your neighbor's, but be sure that the difference is always in your favor. In a word, while it is most desirable to be as individual as possible, never let your individuality run to the extreme of bad taste. It is better to be commonplace and in good taste than to be original and offend.

PHOTOGRAPHIC trade journals might do worse than imitate the enterprise of F. Dundas Todd, the editor and proprietor of the *Photo-Beacon*, of Chicago. A man of a b u n d a n t energy, he leaves no stone unturned that will reveal progressive-ness and new ideas. Needless to say, his jovial and genial personality are valued everywhere. That he has a good understanding, this portrait herewith is ample evidence,



and I think there are few that do not wish him as substantial a basis in all the affairs of life. I take the cut from one of Mr. Todd's bright circulars.

A LETTER from The Corell Press, of University Place, New York, has been passed to me, in which the writer makes a sharp criticism of advertisement writers. I do not see in what way an advertisement writer can be held responsible for the defects of his employer. However, here is the letter :

To the Editor : NEW YORK, N. Y., December 28, 1895.

We should like to make a passing comment, if you have space for it, on the morality of advertisement writers. We know of a certain carbon paper house, who must employ a very skillful advertisement writer, for the tone of their advertisements is so honest and straightforward, so conservatively dignified as to prepossess the reader at once.

While very definite claims are made as to the quality of goods, they are put forward in such a way as to inspire confidence in the reader.

Now, this is all very well, but we have reason to know that not only the quality of this house's goods, but their methods of doing business, are diametrically opposed to what they are represented to be in their advertisements. For instance, they advertise to protect the trade, and to refuse any quotations to one's customers. Now we are in the trade, and upon a certain occasion this house not only quoted a lower price to our customer than they did to us, but did so despite the fact that we called on them and requested them to live up to their representations.

We merely point this out in order to call attention to the necessity for some such morality among good ad.-smiths as exists between good lawyers, which prevents them from taking cases which they know have no right on their side.

However, this firm is, we believe, becoming less hypocritical, for they have issued a postal card to all the large business houses using carbon paper, but not in the trade, which begins as follows : "WE CUT PRICES TO GET ORDERS, but we do not cut into the quality of the goods."

Respectfully yours,

THE CORELL PRESS AND THE PRESS OF THE CLASSICAL SCHOOL, ASSOCIATED.

A CORRESPONDENT of *Good Roads* says that a restaurant keeper near Elmhurst, Illinois, displays the following sign :

PURE MILK AND SANDWICHES

The effect, before the traveler comes near enough to read the small type at the ends, is very mystifying.

In attempting humorous advertising be sure of two things -- first, that your humor is true humor, amusing, funny; and, second, that it will give no offense to any reader nor react upon yourself. Bad puns, distorted and meaningless English, jokes without a point, strained efforts after fun, old musty jokes that everybody has heard a dozen times, are all bad advertising. If you are sure you can be funny, be

so; but if you have any doubt on the matter don't attempt it. Better to tread the beaten road with equilibrium and dignity than to essay new, untrodden paths and land on your head. —*Chicago Record*.

A NEAT form of advertising, in connection with the Thanksgiving season, was gotten out by the Union Bank Note Company, of Kansas City -- the creation, I believe, of the fertile mind and correct taste of the treasurer of the company, Mr. Theo. Bishop. The picture of a lusty gobbler, with trailing pinions and wide-spread tail, neatly cut out in cardboard, in duplicate, the two leaves hinging, conveyed the advertiser's name and address, and the following :

"Alas! my crimson-throated, kingly bird,
Soon we, like thee, will swell and gobble, too.
Thou'll get it in the neck without a word,
And men will knock the stuffing out of you.
"Misfortune and the cook have served thee up;
Fate, the bold sharper, he hath done you brown.
Thy dearest friend will cut thee ere he sup:
Thy fate today will be the talk of town."

BOSTON'S bright advertising paper *Profitable Advertising* has passed into the hands of Kate E. Griswold, who has been its editor for some time. It will be conducted on a broader basis than heretofore, and I certainly wish the fair editor the success she certainly deserves.

THE dealer who can indicate pleasingly in the character of his advertising as well as in the wording the style of goods he deals in has, in my estimation, done much to make his advertising stay in the memory of the purchaser. As a case in point I think the accompanying card, advertising

Telephone, "Boston, 3515;" Cable, "Conbrown, Boston."

JOHN ALDEN LEE, with
Charles D. Brown and Co.,
156-3 Congress Street, Boston.

¶English Hand-Made Paper [Printing, Drawing, and Writing] always in stock. Papers from any country imported to order. Foreign and Domestic cover-papers a specialty.

hand-made papers, is a good example. It was arranged by Mr. Lee and printed at the University Press, Cambridge. Mr. Lee informs me that it is his first effort in arranging printing matter and that he is not a printer. It is quite evident, however, that he has an appreciation of the fitness of things typographical.

AN attractive booklet, attractive from its neatness and simplicity, comes to me from Charles J. Zingg, of Farmington, Maine, who is a writer of advertising. The work is an advertisement for an optician and is well written. I suggest that a more conservative use of ornaments would add to the appearance of the pages. Printers and advertisement writers, as well as opticians, may take to heart the idea expressed by Mr. Zingg on the second page of the cover of the booklet :

"It is not knacks and tricks that constitute the value of a workman : but skill, judgment and quick perception must be the only distinction between the conscientious and careless, the good and bad workman."

WILLIAM E. CURTIS, writing to the *Chicago Record*, says : "I have several times called attention to the queer signs that appear on the streets in Japanese cities, which are evidently the result of a close study of English-Japanese phrase books. One man advertises that he is "A Dealer in Coke and Coal for both Ship and Land." Another announces that he has "Patent Shoes of Iron Bed" for sale, by which he probably means casters. "Phothagropist"

was over the entrance to a photograph gallery, and "Tobacco Nist" over a cigar shop. Over a clothier's was the word "Tailership," and over a shop for the sale of Oregon flour was this legend:

.....

 AMERICAN WASHINGTON FLOUR
 OF WHOLE SALE.

MR. THEODORE SAMUEL HOLBROOK, whose retirement from the position of advertising manager for Messrs. A. A. Vantine & Co., of New York, was noted in this column last month, has changed his original plans somewhat, and I am advised, in a very pretty circular letter, that his services will be enlisted with Mr. Edward Yeomans Thorp, in the writing and placing of general newspaper, magazine, circular and catalogue advertising. The gentlemen thus associated will be found at 716 Constable Building, 109 Fifth avenue, New York.

ORIGIN OF SOME GEOGRAPHICAL NAMES.

The Menominee, in Wisconsin, was named from a tribe of the same name. The word means "wild rice."

Massachusetts bay was named from two Indian words, Mais Tchusaeg, meaning "this side the hills."

The Catawissa river, in Pennsylvania, was named from an Indian word that means "getting fat."

The Cattaraugus, in New York, has its name from an Indian expression signifying "bad smelling banks."

The Platte river was originally named the Nebraska, from an Indian word meaning "shallow water."

The Housatonic, in Connecticut, was called by the Indians Wussiadene, the "stream beyond the mountains."

The Delaware bay gave its name to the state. The bay was named from Thomas West, Lord De La War.

The Chickahominy had its designation from an Indian word, Chik-a-maw-hony, "the place of turkeys."

Appalachie bay, Florida, was variously termed Apalachie, Abolachie, Apeolatei, Palaxy, Palatchy, and so on.

The Neversink was not named because its waters do not get low, but from the Indian Na-wa-sink, "mad river."

The Pascagoula, in Mississippi, was named from the Indians called the Pascagoulas, or "the bread-making nation."

Lake Champlain was named in honor of its discoverer. The Indians called it Canaderi-Guarunte, "the door of the country."

Cape Fear river, in North Carolina, was originally Charles river, afterward Cape Fair river, corrupted to Cape Fear.

Albemarle sound was named after George Monk, Duke of Albemarle, one of the members of the original charter company.—*Boston Journal*.

STAPLING MACHINES VERSUS WIRE STITCHERS.

A correspondent writing from Sussex, New Brunswick, asks: "What is the cheapest way to stick a 16-page semi-monthly of about 4,000 circulation? By a stapling machine or by using a regular folder? What would be the probable cost per thousand by the former method?" *Answer*.—Stapling machines are a thing of the past, because they will not stitch on the saddle. The best and cheapest way to do the work is with a wire-stitching machine. It can be done for \$2.50 per thousand. It is not possible to make a folder of a regular sixteen-page form which should be trimmed after stitching, unless you should give it two paste tips, and this way of going about the work is very expensive in point of time; besides, it is an unsatisfactory way at the best.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices, should be inclosed in all publications sent for review.

THE Funk & Wagnalls Company, New York, have recently issued a brochure, entitled "Youthful Eccentricities a Precursor of Crime," a neat example of bookmaking in addition to the value of the matter it contains. The editor is Forbes Winslow, member Royal College of Physicians, London. 16mo., 103 pages, 50 cents.

THE *American Pressman*, under the editorial conduct of Mr. Robert D. Sawyer, is one of the most valuable and interesting publications in the printing interest. Mr. Sawyer is at present publishing an interesting series of articles on the subject of "Why Do Some Men Fail," which makes suggestive reading for employing printers. The *Pressman* is rapidly improving in contents and in typography and presswork.

THE Christmas number of *Bookselling* contains a fine full-page half-tone portrait of Mr. William Morris as a preface to an interesting illustrated article on the Kelmscott Press. The number is unusually fine, containing 206 pages, and matter of information to publishers, booksellers, writers and readers. The subscription price is 5 shillings, post free; single copies, 6 pence. London: St. Paul's building, Paternoster row.

"LOVER'S SAINT RUTH'S," by Louise Imogen Guiney, appears from the press of Copeland & Day, 69 Cornhill, Boston, Massachusetts, in the usual beautiful and simple clothing characteristic of the productions of these publishers. The book contains four sketches, the first gives the title to the book, "Our Lady of the Union," "An Event on the River," "The Provider." The author's preface gives information about the sketches which endues them with much additional living interest. Price, \$1.

THE first volume of the "Reader's Shakespeare," containing his historical plays, English and Roman, with general notes, suggestions, etc., has been published by Funk & Wagnalls Company, New York. The book is printed in large and beautiful type on excellent paper, and is artistically bound, the cover being stamped in pleasing designs. Professor David Charles Bell is the editor of the work. It is proposed to issue a second volume containing the tragedies and romantic plays, and a third volume containing the comedies.

"SAMANTHA IN EUROPE."—By "Josiah Allen's Wife" (Marietta Holley). This is the latest book by this popular author. Those who read the work, "Samantha at the World's Fair" and previous books will be glad to have an opportunity of perusing this one. The binding is attractive, and typographically the volume is equal to any gotten out by the publishers, Funk & Wagnalls Company, New York. The illustrating of the work is done by De Grimm, the talented artist and caricaturist. Price, \$2.50 in cloth, or \$4 in half Russia. Sold only by subscription.

MR. D. B. UPDIKE, of the Merrymount Press, Boston, Massachusetts, announces that he has arranged with Messrs. G. Napier & Company, for the publishing of an American edition of "The Quest" magazine, of which a new series begins with the issue for December, 1895. "The Quest" is perhaps one of the best exponents of the recent revival in decorative illustration, and is as admirable in the character of its contents as it is typographically beautiful. We do not know of anyone better qualified to carry the American edition to a successful issue than Mr. Updike. It will be



THE COMMAND.

By kind permission of the Jaenecke-Ullman Company, New York.

published in December, April and August, with an edition limited to one thousand copies, issued to annual subscribers only. Subscriptions, payable in advance, \$2 per year.

THE *National Printer-Journalist* begins its new volume with the new year. It is a welcome visitor in many editorial sanctums. On the December cover design, the Christmas number, the striking contrast pictorially represented between the North and the South, makes the editorial mind to wander from its editorial duties, seeing with internal vision the genial person of Editor Herbert at a well-spread board in some cool grove at the right-hand side of the picture. Editor Herbert should be popular, and he is, for almost invariably when his subscribers meet him they are having a good time.

FROM the Corell Press and the Press of the Classical School (Associated), University place, New York, comes a neatly printed and tastefully designed booklet entitled "Folia Dispersa." We are asked to criticise the cover design, in which the initial F covers the full length of the page in the form of a tree trunk for the stem of the letter, and two extending limbs for the rest, reaching out to the margin of the page. Tree leaves are scattered over the blank spaces with representations of leaves of paper folios, to make the meaning clearer, possibly. Each of the supposed paper sheets contains a letter of the title of the booklet. The design is printed in brown ink on gray paper. It is attractive but amateurish, and not up to the standard of excellence of the interior pages. A simpler design would have been

better. It is too fussy. This is our candid opinion, as we have been asked for it.

THE Christmas number of the *Cycling Gazette*, Cleveland, Ohio, was a notable issue, not only in the number of pages but in the quantity of cuts displayed, the colors used, and the amount of interesting matter contained. The half-tones of prominent theatrical celebrities, with tinted border, was quite a feature, and the article upon "Signatures and their Characteristics" a valuable addition to the attractiveness of the number. The cycling interests were well looked after, every firm in the business being fully represented. We congratulate the publishers, Emil Grossman & Brother, upon their remarkable achievement.

THE first number of the *Black Book*, an illustrated quarterly magazine of art and affairs, comes from the Black Book Publishing Company, 111 Broadway, New York. Perriton Maxwell and Edwin P. Upjohn are the editors. It is printed in Jenson type on rough paper, with wide margins, marginal notes and sketches being freely used. The principal feature of the number are six original drawings by Charles Dickens, which prove even to the most casual observer that if Dickens had chosen to illustrate his own works he would have outdone both Thackeray and DuMaurier. We predict success for the *Black Book*. It is not a publication to be read and thrown away. The list of illustrators and contributors is an imposing one, and from the publishers' announcement the next number will be rich in interest. The subscription price is \$1 per year, single numbers 25 cents.

THE Century Company has just issued a new Napoleon poster. Last July the Century Company instituted a poster contest in Paris. Through Bousod, Valadon & Co., three prizes of 1,000 francs, 750 francs and 500 francs were offered for the best three poster designs, to represent Napoleon at some stage of his career between Austerlitz and Waterloo. No less than twenty-two designs were submitted by the foremost artists in poster work, and the three eminent painters who consented to serve as judges, Messieurs Gérôme, Detaille, and Vibert, unanimously gave first place to the design submitted by Lucien Métivet. This is the one that is now reproduced as a poster. It represents Napoleon in his imperial robes, ermine-lined and powdered with the golden bees. Upon his head is the laurel wreath. One hand holds a scepter with the golden eagle, and the other a sword. At his feet is the imperial eagle with outstretched wings. In silhouette are shown the pyramids and the monuments of Paris. Faintly outlined on the distant clouds are phantom hosts with banners streaming. Below are two small vignettes, one the sun of promise at Austerlitz, the other the blood-red sun of disaster, setting at Waterloo. The plates for the poster were made at Paris under the supervision of the artist, and they have been printed in five colors by the De Vinne Press. THE INLAND PRINTER acknowledges the receipt of a copy of this poster, the original of which was shown at the recent poster exhibit in Chicago.

BETTER THAN A GOOD DINNER.

We inclose \$2 to pay for THE INLAND PRINTER for another year. With me the "Inland" has become a necessity, and to give it up now would be like parting from my best friend. If necessary I would deprive myself of a good dinner for a week before giving up the "Inland." It is the best publication I know of devoted to the art preservative. I wish it every possible success and any amount of prosperity.—E. M. Rouzer, Piqua, Ohio.

Tudor Text Series.

5 A 16a

24 POINT TUDOR TEXT (4 line Nonp.)

\$3 50

**Twentieth Century Exhibit of American Bicycles
International Motor Cycle Racing Associations**

20 A 60a

8 POINT TUDOR TEXT (Brevier)

\$2 50

Some notice of the material and moral elements needed for the development of typography should precede a description of the work of the early printers. We shall form incorrect notions about the invention of printing unless we know something about the state of the arts of paper-making, ink-making and engraving at the beginning of the fifteenth century. We should also know something about the books and the book-makers of the middle ages. Nor will it be out of place to review the mechanical processes which have been used, almost from the beginning, for the preservation of written language. The review will show us what elements the inventor of typography found at his hand ready for use; what

15 A 50a

10 POINT TUDOR TEXT (Long Primer)

\$2 65

There is a wide-spread belief that typography was, in all its details, a purely original invention. A popular version of its origin, hereafter to be related, says that it was the result of an accidental discovery; a conflicting version says that it was the result of more than thirteen years of secret experiment. Each version teaches us that there was no perceptible unfolding of the invention; that the alleged inventor created all that he needed, and that he made his types, ink

3 A 8a

48 POINT TUDOR TEXT (8 line Nonp.)

\$6 75

**Milwaukee Daily Reporter
Chicago Library Buildings**

15 A 50a

12 POINT TUDOR TEXT (2 line Nonp.)

\$3 00

Gutenberg had been legally deprived of his printing office and of the exclusive right to his great invention, but he was not left friendless and utterly impoverished. Nor was his spirit broken by this great calamity. The reflection that Faust was owner of the materials made for printing the Bible of 42 lines, and was about to enjoy all the emol-

8 A 25a

18 POINT TUDOR TEXT (3 line Nonp.)

\$3 15

If the printer of the Speculum was the rightful inventor of typography, his workmanship, as shown in the different editions of the book, clearly proves that he

4 A 10a

36 POINT TUDOR TEXT (6 line Nonp.)

\$5 00

**Indiana Life Insurance Company
South Evanston National Banks**

MANUFACTURED BY BARNHART BROS. & SPINDLER, CHICAGO, ILL.

FOR SALE BY MINNESOTA TYPE FOUNDRY, ST. PAUL; GREAT WESTERN TYPE FOUNDRY, KANSAS CITY; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS; GREAT WESTERN TYPE FOUNDRY, OMAHA.

INLAND SERIES

Patented October 29, 1895

4a 3A, \$13.50

60-POINT INLAND

L. C. \$5.30; C. \$8.20

Black Shade 6

4a 3A, \$8.50

48-POINT INLAND

L. C. \$3.20; C. \$5.30

NOVEL Charm 5

+++++

IN INLAND TYPE

By N. J. Werner

With compliments to Gelett Burgess

In Inland type the printer sets
The job that him a profit nets;
Its unit-widths and standard line,
And styles that are surpassing fine,
Show why the Inland type he gets.

No matter what the work, he frets
No more with other type, but lets
Each job be put (this rule be thine)
In Inland type.

Go, little rime, from one that bets
On modern things and much regrets
There's type that he'd to "hell" consign,
Tell printers all there's gold to mine—
The dollars which they love as pets—
In Inland type.

Inland type is in stock and for sale by the STANDARD TYPE FOUNDRY, Chicago; GREGENT TYPE FOUNDRY, Chicago; FREEMAN, WOODLEY & CO., Boston; GONNER, FENDLER & CO., New York; GOLDING & CO., Boston, Philadelphia and Chicago; and the DOMINION PRINTERS' SUPPLY CO., Toronto, Canada.



All sizes are cast on STANDARD LINE. 30-Point, 14-Point and 6-Point in preparation.

N. B.—The Inland Type Foundry is pleased to notify its friends that the disastrous explosion and fire of January 2d, occurring near us and severely damaging our premises, did not interfere with the prompt filling of all orders.

5a 3A, \$5.50

36-POINT INLAND

L. C. \$2.25; C. \$3.25

ARTISTIC Excellence 4

8a 4A, \$3.50

24-POINT INLAND

L. C. \$1.75; C. \$1.75

SOLID DESIGNS Invent Fashions 18

10a 6A, \$3.20

18-POINT INLAND

L. C. \$1.60; C. \$1.60

UNIQUE PRINTING Artistic Composition 72

20a 10A, \$2.80

12-POINT INLAND

L. C. \$1.45; C. \$1.35

MAKING SYSTEMATIC FIGURES We Cast All to Multiples of Spaces 14

20a 12A, \$2.50

10-POINT INLAND

L. C. \$1.25; C. \$1.25

BOLD AND HEAVY SPECIMEN Embellishment Applied with Success 90

28a 16A, \$2.25

8-POINT INLAND

L. C. \$1.10; C. \$1.15

MATERIAL THAT AIDS THE MONEY-MAKERS Standard Line Type Cast on Unit Sets Very Necessary 80

Manufactured at 217-219 Olive St., Saint Louis, Mo., by the
INLAND TYPE FOUNDRY

Royal and Steel-Plate Scripts.

24 Point Steel-Plate Script No. 1.

8A, 22a, \$8.00.

For printing for Social Occasions two styles of Script are used: one with a delicate line and one with a strong line

30 Point Royal Script No. 1.

7A, 20a, \$9.00.

On this page these Useful Allies of the discriminating printer are effectively contrasted

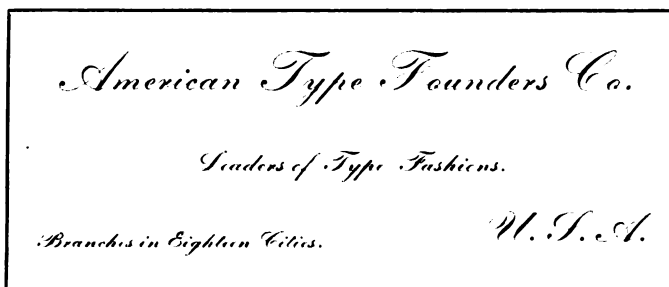
24 Point Steel-Plate Script No. 2.

8A, 28a, \$7.00.

In scripts, as in all other varieties of type, this company excels both in quality and the number of designs, in proof of which see our very complete 44-page Book of Scripts

12 Point Steel-Plate Script.
10A, 32a, \$5.00.

This and the 10 point Royal Script opposite are the smallest scripts made. They are wonderful aids in Society Printing.



10 Point Royal Script.
10A, 32a, \$4.50.

Here is a marvelous specimen of the Type Founders' art, which illustrates the completeness of our methods. Diminutive in size, but with a great range of usefulness, it is unmatchable.

30 Point Steel-Plate Script No. 1.

7A, 20a, \$9.00.

Name a popular Design in type, and almost invariably it was originated and made by this Company

24 Point Royal Script No. 1.

8A, 20a, \$7.50.

Every Requirement of the disciples of Gutenberg well and faithfully catered to at any of our Branches

18 Point Royal Script.

8A, 24a, \$6.00.

Royal Script is made of the famous durable Copper Alloy Metal, which resists wear on hair lines and prolongs the life of type

American Type Founders Co.

Order from the most convenient Branch

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made.

At this season we are overwhelmed with Christmas and New Year's souvenirs and extra issues of publications, etc., all seeking recognition as excellent specimens of typographical work. It is impossible for us, in the limited space devoted to this department, to notice even a small number of these reminders of the glad season's return; but we take this opportunity to thank those friends who have so kindly favored us and trust that they will "Nothing extenuate, nor set down aught in malice," if they do not find their names mentioned in these columns. "Our poverty [of space] and not our will consents" to omit reference to many excellent productions of the Art Preservative of Arts.

ELMER J. BARNEY, Berlin, New Hampshire: Samples of commercial work, neatly set and well printed.

S. GUTHMAN, Atlanta, Georgia: Neat sample of business card, embossing on which is very sharp and clear.

J. M. ISRAEL, Asheville, North Carolina: Samples of commercial work of ordinary merit as to presswork, with artistic leaning in composition.

R. A. MARTIN, Noblesville, Indiana, has forwarded some samples of jobwork which are set in excellent taste and the presswork on which is of good quality.

THE Cooperville (Mich.) *Observer* has issued a booklet which is unique as an advertisement and is well printed in two colors. The design is good and shows artistic treatment.

THE Electric Printing Company, Lehman, Pennsylvania: Bill-heads, letter-heads, cards, etc., all good samples of general commercial work; composition and presswork excellent.

HARRY J. WARRING, Noblesville, Indiana: Samples of commercial work, showing improvement in composition and presswork over a package previously commented on in this department.

SOME neat samples of commercial work have been received from Keating & Barnard, 134 Broadway, Fort Edward, New York. Composition and presswork are excellent—composition being very artistic.

MCMILLAN & CHEEVER, Los Angeles, California, submit some good samples of general commercial printing, plain and in colors and embossed, all of which proclaim them to belong to the highest class of letterpress printers.

THE "Herald Blotter," published at Hartington, Nebraska, is neatly printed and pithy in its remarks, one of which is: "Theory is all very well in its way, but it's practice that makes an advertisement pay." The "Herald Blotter" is correct.

JOSEPH P. RIVETT, with Loring & Axtell, Springfield, Massachusetts, furnishes some admirable examples of typographical display. The designs are unique and execution finished, and the presswork is good enough to give an added value to the composition.

AL HULTGREN, with the *Republican*, Junction City, Kansas, wishes a criticism on a card which he submits. It would be much improved if the line "Bartell House Barber Shop" were in plainer type and the location, "Junction City, Kansas," a trifle stronger.

SOME good specimens of commercial work have reached us from Patterson & Young, St. Joseph, Missouri, composition on which is artistic and presswork of good quality. The folder in two colors, about a "Little Light on the Subject of Coke," is very neatly executed.

CHASE BROTHERS, Haverhill, Massachusetts, in a chastely printed announcement, are somewhat humorous, as they tell their customers that they "furnish either modern or ancient styles, both quite up to date." The sample furnished is an excellent piece of letterpress printing.

THE *Cuyler Sun* is a four-page octavo, issued by Clyde A. Dickinson, Chicago, Illinois, a youthful printer and aspirant for editorial honors. The paper is neatly gotten up, well printed, and deserves the success which it is achieving, as it is now twice the size it was when first issued a few months since.

B. BERTRAM ELDRIDGE, with the Bee Job Print, Harwich, Massachusetts, is an artistic job printer, as the samples submitted by him bear evidence. He uses to advantage the material at his disposal and produces good results therefrom. A little improvement in presswork would, however, be desirable.

GEORGE RICE & SONS, Los Angeles, California, have dropped into the modern-antique style of printing as though they were "to the manor born." With "Bradley" series of type rubricated, and antique style of stock, they produce results at once neat and attractive, such as up-to-date advertisers are in search of.

THE Teachenor-Bartberger Engraving Company, Kansas City, Missouri, send us two copies of their *Journal of Engraving*, both good samples of fine printing, but the latest is a very fine production. The style is up-to-date, type used being Jenson Old Style and Bradley series, printed in red and black. The presswork on the half-tone engravings is excellent, and the

make-up and get-up of the *Journal* is attractive. Some samples of engraving, printed in three colors, are chaste and elegant. A booklet showing some fine half-tone engravings is an admirable specimen of typography. The printing of the *Journal* is by Lawton & Burnap, Kansas City, Missouri.

A HANDSOMELY printed card of neat design and in many colors, brings a Christmas greeting from brother typos at Watson, Ferguson & Co's, Brisbane, Queensland, Australia. The work is well done, and the sentiment, "There's Gladness in Remembrance," is heartily reciprocated by the typos of THE INLAND PRINTER.

L. GRAHAM & SON, LIMITED, New Orleans, Louisiana, have issued a calendar for 1896 upon which an immense amount of labor has been expended in rulework without corresponding results. The design is "straggly" in the extreme, there being no coherent relation of one part to another. There is nothing effective or attractive in it.

THE *Essex School Journal* is a sixteen-page 6 by 9 monthly, published by the scholars of the Essex Grammar School, Lawrence, Massachusetts. The arrangement of matter, make-up and general appearance of the publication is equal to that of many more pretentious outputs. Ralph E. Bicknell, a junior, is the business manager.

A FEW samples of commercial work from the Graham Printing Company, of Graham, Texas, show that they have a fair assortment of up-to-date types, compositors who know how to use them to good advantage, and pressmen to give the best results therefrom when applied to paper. All the work is of good quality and excellent finish.

S. T. WILEY, Kirksville, Missouri, is a young but ambitious compositor. He has only been three years at the business, but the sample of work sent by him shows that he has not neglected his opportunities. The card submitted would be much improved if the headings, "Morning," "Evening," "Pledge," "Benediction," were in a bolder type.

THE Sanders Engraving Company, St. Louis, Missouri, have issued a calendar neatly designed and printed in green, gold and black. The engraving is artistic and the year—1896—is illustrated by half-tones of a maiden—eighteen, an old man—ninety, and a child—six. The work is well conceived, designed and executed, and the calendar is plain and readable.

A CALENDAR issued by *The Day*, New London, Connecticut, is worthy of passing notice. It consists of six sheets, each showing a two-months' calendar, and bearing a half-tone illustration of a group of scholars from six different schools. The engraving and printing are well executed, and reflect credit on the management of *The Day*, for its conception and completion of such a worthy project.

A CALENDAR for 1896 from the Post-Express Printing Company, Rochester, New York, is printed in antique style, in red and black, on rough surface paper, consisting of twelve leaves and cover, tied with silk cord, each monthly calendar being headed with a sketch of some interesting point in or near Rochester. It is a unique souvenir, and no doubt will be highly prized by all who are fortunate enough to obtain it.

NOT long ago we had occasion to speak favorably of the work produced by Mr. Gus Newcomer, at that time of Dundee, New York. A selection of his work comes to us this month from Rochester, New York, which confirms us in our belief in his superior ability as a workman. The specimens, principally folding boxes, are well and neatly designed and executed, and are highly creditable to Mr. Newcomer's taste and skill.

H. L. SHRYOCK, Zanesville, Ohio, favors us with a programme of the second grand ball of Typographical Union No. 199, for the benefit of the Sick Fund. A striking feature of the programme is that it is designed in the form of a composing stick, with the names of the committees printed upon a setting and a make up rule. The outlines of the stick and rules are made and printed from brass rule, the size of the stick (programme) being 5 by 2 inches.

TWO neatly designed and beautifully printed cards have reached us from Messrs. Mangot & Hirsch, 116 Davis street, San Francisco, California. Composition is artistic and presswork admirable, selection of colors being very tasteful. Graceful acknowledgment is given THE INLAND PRINTER in the following words: "The valuable hints obtained through the columns of THE PRINTER from time to time made it easy and possible for us to produce the accompanying cards."

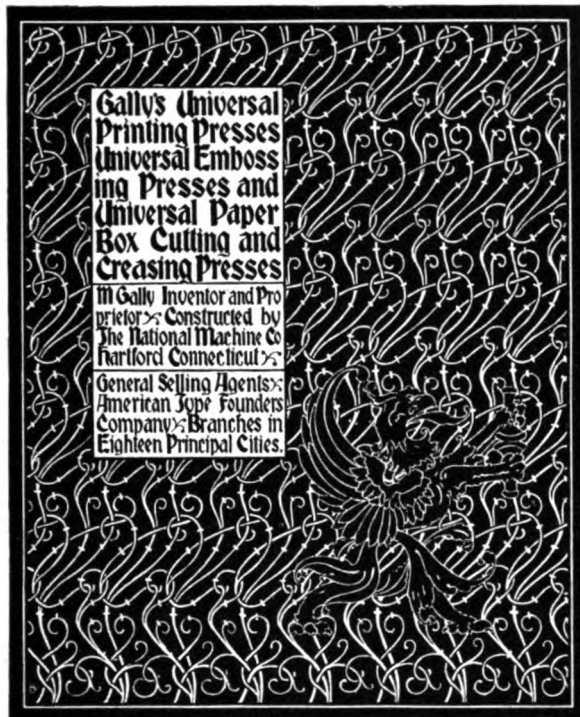
A PROGRAMME of a Christmas Service printed in red and black has been received from the Serrell Printing Company, Plainfield, New Jersey. While the composition and presswork are both good, the design of the cross on first page would have been more striking if music-faced rule had been used instead of the hair line. Being so fine it does not carry red ink so well as music-faced rule, and the outline of the cross is lost. "In God is Our Trust," would have shown to better advantage in a plainer type.

THE Union Photo-Engraving Company, 523 Market street, San Francisco, have engraved and published a handsome hanger of San Francisco Bay and vicinity, which is an excellent specimen of engraving and indicates that half-tone work upon the coast is reaching a stage of perfection at one time considered unattainable. The sheets are printed by the H. S. Crocker Company, are in several colors and make a very handsome souvenir. We understand that the Union Photo-Engraving Company have also been doing considerable recently in the three-color half-tone line.

A VERY handsome book, and an admirable piece of letterpress and half-tone printing is the special issue of the Grass Valley (Cal.) *Daily Morning Union*. It is issued in the interests of the mining industry of Nevada county, and contains 150 pages, printed on heavy enameled stock, 9 by 12

inches, oblong, inclosed in cover printed in blue and gold and embossed. Composition is neat, make-up good and presswork very clean, the half-tones looking almost equal to original photographs. The printing is from the press of Upton Brothers, Montgomery street, San Francisco, and bears evidence that they keep pace with the times in all that relates to fine printing. The publisher is W. F. Prisk, Grass Valley, California, who is to be congratulated upon the enterprise shown in undertaking the large expense necessarily involved in getting out a souvenir edition of such ample proportions.

A SUPERB specimen of the printer's art comes to us from Bartlett & Co., New York, in the form of a catalogue of Gally's Universal Press, published by the American Typefounders' Company, the general selling agents.



The tinted blank embossed cover is exquisite in design and execution. The title-page by Bradley we reproduce herewith, reduced from the original. In the catalogue the rubrication adds much to the effectiveness of Mr. Bradley's work. We must congratulate Mr. Bullen, of the Typefounders' Company, whom we suspect had much to do with this admirable production.

Printers and others who desire specimens of their own business advertising reviewed and criticised are requested to send this class of specimens to the New York office of THE INLAND PRINTER, 197 Potter building, 38 Park Row. All other specimens should be sent to the Chicago office as heretofore.

OF INTEREST TO THE CRAFT.

WE acknowledge with thanks the receipt of invitation to annual banquet of the Pittsburg Printing Pressmen's Union, No. 64, held on January 23, 1896.

THE employes of the Nicoll & Roy Company, printers, 16 Dey street, New York city, gave their annual ball on Saturday evening, January 11. THE INLAND PRINTER was kindly remembered with an invitation.

THE Franklin Printing Company, Columbus, Ohio, have moved into new and commodious quarters at the corner of Spring and Pearl streets. This firm is composed exclusively of journeymen printers, and is doing a good business.

PRINTING PRESSMEN'S UNION No. 1, Washington, D. C., celebrated the death of the old year by an entertainment and hop. The feature of the entertainment was a minstrel first part, participated in by members of the organization.

ALL the union printers in the newspaper and job offices of Racine, Wisconsin, went on strike January 2. Some time ago they presented a schedule to their employers, increasing wages. This was not approved, and District Organizer Flanigan then presented a schedule which lowered the

increase to about thirty-five per cent. No agreement was arrived at, and the men struck. A number of printers from Chicago and Milwaukee have been secured.

THE *Ohio State Journal*, Columbus, can now be classed with the long list of newspapers that are set by machinery, they having put in six Mergenthalers during the past month. This lets "subbing" down to hard-pan, as it was the only paper in town using hand composition.

J. S. PINNEY has resigned as manager of the St. Paul branch of the American Press Association, which he established ten years ago. Mr. Pinney was in the employ of the association thirteen years in every capacity, from the case up to manager of several of the company's branches.

ON Friday morning, January 3, the craft was somewhat startled by the announcement of the death of John A. Ross, assistant foreman of the *Journal*, Columbus, Ohio, and also vice-president of Columbus Typographical Union, No. 5. Mr. Ross died from an attack of pneumonia, and was buried on Monday, January 6, a host of friends attending the funeral.

THE members of Typographical Union No. 287, Frankfort, Indiana, are arranging for a minstrel show, to be given about the middle of February. The proceeds are to go to the sick benefit fund of the organization. This will be the first entertainment of the kind ever attempted by a Frankfort labor organization. The programme will be an excellent one.

THE report of the committee of the Edinburgh Typographia for 1894-95 states that the year's work has been one of continued prosperity. The membership had increased 126 during the year. The most important part of the association's work was the technical classes. The number of students enrolled was 144. Several successful students had secured good places.

GEORGE TREMLETT, a well-known printer of Brooklyn, New York, died in that city, on January 1, from nervous prostration, brought on from too close attention to business. He was born in Kingston, Ontario, about fifty-three years ago, and as a printer filled various positions of trust in Boston, New York city, and other places, until 1880, when he established himself in business in Brooklyn, where he had a reputation as one of the city's best printers.

AT the meeting of the Stereotypers' Union, No. 19, International Typographical Union, Washington, D. C., held January 2, the following officers were installed for the ensuing year: President, Thomas McCarty; vice-president, James S. Smith; secretary, Joseph F. Torrens; treasurer, George Thayer; sergeant-at-arms, Thomas B. Waters. The delegates elected to represent the union in the Federation of Labor of the District of Columbia were: A. Thomas Campbell, M. A. Vierering, James S. Smith, Joseph F. Torrens, Thomas McCarty.

LINCOLN (Neb.) Typographical Union elected the following officers January 6: President, Sherman Foxworthy; vice-president, E. L. English; financial secretary, S. A. Hoon; recording secretary, Charles Rhode; executive committee, Thomas Connelley, L. W. Eldridge, J. S. Bradley; treasurer, C. Marsh; application committee, T. E. Smith, J. B. Leister, E. Griffin; auditing committee, W. A. Johnson, J. A. Miller, George McDonald; sergeant-at-arms, L. J. Hurt. Messrs. Smith, Johnson and Foxworthy were elected delegates to the State Federation of Labor, which met at Fremont, Nebraska, January 11.

DOES ADVERTISING IN THE INLAND PRINTER PAY?

THE Keystone Press, of Wellston, Ohio, in a recent communication say: "We have received more replies from our small ads. in your publication (twenty to one) than from all the rest of the printers' journals combined."

CHICAGO NOTES.

THE firm of Date, Ruggles & Elderkin, printers, 189 Washington street, has been succeeded by Date & Ruggles, Mr. Elderkin having retired.

THE Thayer & Jackson Stationery Company, now at 245 State street, has leased the four-story building at 71 Monroe street, and expects to move to that location on March 1.

THE Mansfield Printing Company is the name of a newly incorporated concern, with a capital stock of \$5,000. The incorporators are Leonard Vandersyde, William H. Mansfield and John J. Vanderbilt.

THE Rogers & Smith Company has been incorporated to do a general printing business, with a capital stock of \$10,000. The incorporators are H. A. Rogers, John C. Smith and George W. Spencer.

THE Monarch Engraving Company has recently been incorporated, to do business in this city. The firm is a reorganization of Rogers, Murphy & Co., and these two gentlemen are the principal stockholders.

ON January 21, a unique collection of the works of Gustave Doré was placed on exhibition at the Art Institute. The collection comprised thirty-five paintings and twenty-nine drawings and studies by this famous artist.

SAM LOVEN, an employe of the Werner Company, in the Rand-McNally building, was sent to jail for ten days, January 9, by Judge Tuley, for violating an injunction restraining him from imitating the medicines made by Dr. Peter Fahrney.

THE Binner Engraving Company, which so successfully carried out the Egyptian idea in the advertising of the Pabst Brewing Company last year, has made a contract to furnish illustrated advertisements for that company for 1896, using the Gothic idea.

W. D. MESSINGER & Co., 179-181 Randolph street, have been appointed Chicago agents for the Magna Charta bond paper manufactured by the Riverside Paper Company, of Holyoke, Massachusetts, and printers in the West can now secure these goods through them.

THE funeral of George Stuart, who died January 11, 1896, was held on January 14, under the auspices of Typefounders' Union No. 3, I. T. U. Mr. Stuart has been for many years with Barnhart Brothers & Spindler, and was one of the most experienced men in his line of trade in the city.

I KEEP getting letters of inquiry concerning the World's Fair diplomas and medals, writes Mr. W. E. Curtis to the *Record*, and can only say that the treasury officials promise them on February 1. It does not look as if the promise would be fulfilled, but they may be able to make it.

FRIENDS of William Brogan, one of the oldest and best known pressmen in this city, were shocked to hear of his death, which occurred on January 15. He was a member of Chicago Printing Pressmen's Union, No. 3, under whose auspices the funeral was held on Saturday, January 18.

SAM R. CARTER, Gustave Zeese and Major McGregor are announced as the incorporators of the Chicago Colortype Company, the capital stock of which is said to be \$40,000. New buildings are being erected in Lake View under Mr. Carter's supervision, in which the plant of the new company will be installed.

THE Christmas number of the *Trade Press* presented a new cover design in two colors, and a number of attractive features. The publication is now issued by the Trade Press Syndicate, Irving G. McColl being the manager. Trade and class newspaper men will find much matter of special interest to them in each issue of this publication.

DR. LEONARD JUCKET, one of the oldest citizens of Elgin, Illinois, and a former resident of Chicago, who died recently

at the age of seventy-six years, possessed the press on which the first legal printing was done in Chicago. Its frame is 9 by 11. The press was brought from the East by the late Mr. Castle, of Elgin, who first took it to Michigan City, Indiana, and then to Chicago, and afterward to St. Charles.

THE Photo-Tint Engraving Company have purchased the plant and good will of the Drant Illustrating Company, and moved into the quarters lately occupied by that firm, at 65 and 67 Washington street. By this consolidation the capacity of the establishment is about doubled. Mr. D. C. Bitter continues as president, with a full corps of artists.

AN exploding oil tank in the David Blakely Printing Company's establishment, at 186 Monroe street, Saturday evening, January 4, caused a loss of \$25,000. The estimates are: David Blakely Printing Company, \$20,000; Hubbard building, fourth and fifth floors, \$2,000; H. H. Hoffmann & Co., blank books and stationery, \$3,000; William Johnston Printing Company, \$3,000; T. H. Flood & Co., law books, \$1,000.

THE half-tone illustration upon page 514 is from a snapshot of a young gentleman who has been referred to by several railroad men as the future general passenger and ticket agent of the Chicago & Alton Railroad. His name is James Charlton, Jr., and he is the six months' old son of George Charlton, the present assistant general passenger and ticket agent of that road. The photograph is by the well-known artist, Thayer, of Austin.

LETTERS of administration upon the estate of Eugene Field were granted January 2 to the widow by Judge Kohlsaas. The estate is valued at \$17,000, of which \$6,000 is scheduled as personal property. The realty, however, is subject to a large mortgage, which leaves but a small equity to the estate. It was announced that the estate would be kept intact for the children. The copyrights of the books of the dead poet will also revert to Mrs. Field.

JOSEPH MEDILL was formally installed president of the Press Club on the night of January 12. The parlors of the club were filled with members. The other officers are: First vice-president, H. E. O. Heinemann; second vice-president, Herman L. Reiwitich; third vice-president, Ernest McGaffey; recording secretary, W. H. Freeman; financial secretary, E. J. Baker; treasurer, George Schneider; librarian, John T. Bramhall; directors, W. E. Ray, T. F. Harvey, C. B. Whitford, I. J. Bryan, P. O. Stromme.

THE Advertiser's Club gave a banquet at the Richelieu on January 17, in honor of Franklin's birthday. Bishop Fallows spoke on Franklin as a man; General Merritt as a soldier; Slason Thompson as a newspaper man; and Doctor Hornsby of him as an electrician. Washington Hering talked entertainingly of Franklin's service as relating to the postal system. W. M. Fulford was toastmaster. The programme was a curiously designed and worded print, bearing a picture of the man whom the toastmaster said all advertisers could study to advantage.

FRANK A. BURRELLE, manager of Burrelle's Press Clipping Bureau, Western Union building, New York, has presented the Press Club of Chicago with a Eugene Field memorial volume. It is made up of clippings from papers in all parts of the country in reference to the life, death and burial of the poet. The volume is about 18 inches long, 12 inches wide, and 2 inches thick. It is bound in fine morocco, and will be treasured as one of the choicest possessions of the club, which has tendered Mr. Burrelle a vote of thanks for his thoughtfulness and generosity.

THE proposed sale of the capital stock of Rand, McNally & Co., to an English syndicate, which was never consummated, was the basis of a damage suit which came to trial, January 7, in Judge Neely's Court. The plaintiffs are the firm of B. F. Cronkrite & Co., and William H. Belvin, a New

York promoter and capitalist, and they are suing to recover commissions which they claim they would have received had the deal been carried out. The jury awarded the plaintiffs damages in the sum of \$10,000; and Rand, McNally & Co. announce that they will carry the case to the higher courts.

GEORGE JAC. DIENSTDORF, with Fred Klein & Company, printers, corner Randolph and Market streets, has accepted the sole agency for the United States of the well-known type-foundry of Julius Klinkhardt, of Leipsic, Germany, whose assortment of type, borders, ornaments, etc., have received the unqualified approval of the foremost printers of Europe. Orders intrusted to Mr. Dienstdorf will have careful attention, and any information desired be cheerfully furnished. We acknowledge, at his hands, complete specimen books showing all the material manufactured by the Klinkhardt foundry.

FRANKLIN Union of Pressfeeders, Job and Apprentice Pressmen, has elected officers, as follows: President, Frederick E. Wolff; vice-president, Edward J. Brennan; recording secretary, Charles F. Woerner; secretary-treasurer, John M. Shea; sergeant-at-arms, Thomas Dougherty; chairman shop committee, William M. England; directors—G. D. Davies, William Carr, John Egan, M. Flannery, Edward Hall; district organizers—William H. Lanzer, Philip Finnegan, James Wiley, J. J. Hammil, Frank Thomas, J. J. Conley; president of the junior union, James M. Wiley; recording secretary, Frank A. Thomas.

P. J. MAAS has been appointed district organizer for the International Typographical Union, his territory to cover Illinois, Indiana and Iowa. Mr. Maas' first official act will be to reorganize the Allied Printing Trades Council, of Chicago. It is probable that the council will adopt a new union label, and that it will be so arranged that in future none but union shops in good standing will be able to use it. It is proposed to number the labels issued to each office, and in this way the officers of the Union will be able at a glance to tell where any piece of printing was done that bears the union label, no matter whether or not there is an imprint of the office on it. This will enable them to tell whether an office is entitled to the use of the label.

THE Old-Time Printers' Association celebrated Franklin's birthday on January 17, at the Masonic Temple. Mr. A. H. McLaughlin, president of the association, welcomed the guests at the banquet, and after a menu of ten courses speeches were made, and the night was ended in dancing by the younger element present. Joseph Medill, editor of the *Tribune*, who is an old-time printer, acted as orator of the evening. He gave an extensive outline of Franklin's life, and declared that his ability in securing aid from France was one of the main factors in the success of the American revolution. Fred K. Tracy told the biography and eulogy of the old-time printers. About two hundred and fifty members and friends of the association were present. This was the eleventh anniversary of the organization.

FRANKLIN'S birthday was observed by the Chicago Typothetae by a banquet at the Union League Club on January 17, a large number of employing printers and their friends being present. President R. R. Donnelley presided. D. M. Lord opened discussion by opposing "The Monroe Doctrine," and was severely criticised by David Blakely who took the opposite view. C. H. Blakely gave an interesting talk of his proposed trip to Mexico; Harry G. Collins, of Boston, the designer of the florette ornaments of that name, advocated the greatest simplicity in typography; P. F. Pettibone spoke of his interest in educational matters, and George E. Cole said the trip to Atlanta had opened wide his eyes as to the possibilities of trade in the Southeast.

THE Seventh Annual Family dinner of the *Tribune* staff was held January 1 at the Great Northern Hotel. Sixty

members of the staff and two invited guests, Washington Hesing, editor of the *Staats-Zeitung*, and W. A. Vanderlip, of the *Economist*, formerly financial editor of the *Tribune*, were present. Mr. Hesing made a happy speech, in which he told of his career in the local newspaper vineyard and drew favorable comparisons between local papers and those of the world. Joseph Medill told of his first staff, consisting of four men, and described the multifarious duties in those days of the commercial and other editors. A unique feature of the dinner was the *Little Tribune*, a miniature edition of the parent paper, profusely illustrated, and filled with "scoops" of the purest ray serene. It was the second issue of the paper, the first being printed just one year before.

SPEAKING of the meeting arranged by the users of the Cox Duplex press, held at the Palmer House, on January 7, the Mansfield (Ohio) *News*, of January 13, W. S. Capeller's paper, says: "This is destined to be one of the greatest patent cases on record. The fight between the Cox Duplex Company, of Battle Creek, and the Campbell Press Company, over this patent, has been long standing, and has been fought out in the lower courts, the Campbell people having secured a decree in a Massachusetts court against the Battle Creek people. The case has been appealed to the higher court, where the battle will be fought over again. The Campbell people claim that the Cox people have infringed what is known as the Kidder patent, owned by the Campbell people. Eminent counsel is employed by the Battle Creek people, and the case is attracting much attention. Dallas Boudeman, of Kalamazoo, is assisting in the defense. The Cox people have spent nearly half a million dollars developing their patents, and will fight the Campbell people hard. The Campbell Press Company is endeavoring to collect royalties upon the Cox press, while the matter is yet in the courts and before it has been decided. A permanent organization was effected at the meeting of Cox press users, protective and defensive, to make common cause against any action that might be taken unjustly prejudicial to their interests, with a defensive fund subscribed for use if necessary. Mr. Campbell and Mr. Gibbs, of the Campbell Company, were present at a portion of the session, and stated that they were not insensible to the action of the meeting, and stated that they would advise the Campbell Company to take no further steps against the users of Cox presses until the patent litigation had reached a final conclusion."

NEWSPAPER GOSSIP.

THE *North American*, Philadelphia, is now published by McMichael & Sons.

THE *Morning Sun* is a new daily at Cambridge, Ohio. S. M. Johnson is editor and proprietor.

A. F. GILSON has commenced the publication of a paper called the *Tribune*, at Shelby, Michigan.

A NEW paper will shortly be started at Mt. Sterling, Ohio, by Will Hodges and Crabb Brothers.

MR. ITEM is a newspaper man at Medicine Lodge, Kansas. We do not know if this item is of importance.

A STATE PUBLISHERS' ASSOCIATION has been established at Des Moines, Iowa, with a capital stock of \$200,000.

THE *Evening News*, Jacksonville, Florida, is now managed and edited by C. P. Hawk and Frank A. Walpole.

THE *Mirror and American*, of Manchester, New Hampshire, has commenced the publication of a morning edition.

A NEW monthly newspaper will shortly be started at Knoxville, Tennessee, in the interest of the Royal Arcanum.

THE *Michigan Tribune*, Port Huron, Michigan, which was recently purchased by the Sherman Publishing Company, has suspended publication, and the *Weekly Times*,

owned by the Sherman Company, will hereafter take the place of the *Tribune*.

NASHVILLE, Tennessee, has a new morning paper called the *Sun*, published daily under the management of A. L. Rowe.

FRANK A. MUNSEY, publisher of *Munsey's Magazine*, is erecting an eight-story publishing house at New London, Connecticut.

THE *Daily Chronicle* and *Daily Progress*, of Charlottesville, Virginia, have been consolidated. The *Progress* will continue to be published as an afternoon paper.

A NEW semi-monthly called *The Artist* made its appearance January 15. It is published at 12 Union square, New York, and is the international organ of the vaudeville profession. The price is 10 cents.

THE *Hustler*, of Charlestown, Indiana, is fast coming to the front. Its issue of January 10 presents a view of its new Potter press and Webster gasoline engine, and a two-column article about its prosperity.

THE *Social Mirror* and *Yenowine's News*, of Milwaukee, Wisconsin, have been consolidated, and will hereafter be issued weekly under the title of the *Illustrated News*, with Mark Forrest as editor, and Fred Page Tibbits, manager.

CHARLES S. STONE has succeeded Col. A. J. Matheson as publisher of the Perth (Ont.) *Expositor*. If the subsequent issues of Editor Stone's paper come up to that in which he makes his bow as the man at the helm, we predict for him a prosperous future.

THE *Herald Enterprise*, of Golconda, Illinois, has entered upon the thirty-ninth year of its existence. It was established in 1857, and is consequently one of the oldest papers in southern Illinois. Since its establishment it has passed through several hands, the present publishers, Phil A. Craig and Sim V. Clanahan, having been in control almost seven years.

THE publisher of *The Art Student* has acquired the paper called *The Limner*, published in the interest of art students, and hereafter his journal will be entitled *The Art Student and the Limner*, and it will give, in addition to its regular departments devoted to free-hand drawing and illustrating, a large amount of space to art school news and art school literature.

THE Newark, New Jersey, *Sunday Call* have entirely rejuvenated their plant, putting in new engine, press, stereotype and typesetting machinery of the latest pattern. Evidently the New York papers do not bother Ure, Schoch & Company very much. The Scott triple printing machine will produce papers of two, four, six, eight, ten and twelve pages at a speed of 25,000 per hour, and sixteen, twenty and twenty-four pages at 12,000 per hour, delivering the copies folded, cut, pasted and counted in packs of fifty. The press is fed from three rolls of paper at one time.

THE *Galignani Messenger* says: That it was not till the end of 1851 that George Augustus Sala really began his career as a journalist. That autumn it happened that he was accidentally shut out of his room one night, and had to wander about till morning. He wrote a paper on his curious experiences from midnight to dawn, called it "The Key of the Street," and sent it to *Household Words*, for which it was immediately accepted by Charles Dickens. This was the beginning of Mr. Sala's connection with the novelist, whom he looked upon as his master, and for some years he lived in the clover of the £5 a week he made out of the paper.

A BILL has been introduced into the present session of the Georgia legislature in regard to the disposing of the county printing. Under the present law the various county officials have it in their power to select the newspaper in which their advertisements, citations and notices are to

appear. In some of the counties the sheriff advertises in one paper and the ordinary in another. This bill is aimed to give uniformity and have all the advertisements published in one paper. Another point which the bill is meant to enforce is that the advertisements shall be given to the paper having the largest general circulation in the county, in order that the spirit of the law may be carried out, and that the advertisements may be read generally by the people whom they are meant to reach.

IT was in the days of easy access to the editor that the late Charles G. Green, of the Boston *Post*, had rather a narrow escape. A very excited individual dashed into his office one morning and announced that he intended to give him a good thrashing for something which had appeared in the *Post*. As the colonel was well built and rather vigorous he made a splendid fight, and it ended in his kicking the excited individual down two flights of stairs. The colonel followed his antagonist down to the top of the last flight, and stood there contemplating what he supposed was a dead body. Visions of a trial for murder flitted through his mind, and the possibility of imprisonment for life looked very promising, when suddenly the supposed corpse jumped to his feet and, shaking his fist at the colonel, he exclaimed, "You will hear from me again, sir." "Thank God;" said Colonel Green, "I was afraid that I never should."—*Gen. Charles H. Taylor*.

REPRESENTATIVE SCRANTON, the truthful editor of the *Scranton Republican*, published at Scranton, Pennsylvania, is entertaining his colleagues in the House of Representatives with some interesting bear stories during the recess. He says the place he comes from is one of the most civilized and cultured communities in the world, and that it is a city of 100,000 population and has two daily newspapers besides his own, with a public library, a telephone exchange, an electric light plant and various other modern improvements, yet only a week ago two friends of his shot three bears within twenty miles of its high school. And last winter a bear actually sauntered into Minooka, a suburban town three miles from the city hall at Scranton, and contemplated the attractions of the place like any other stranger. He was slain, however, and the good people of Minooka had bear meat for a week. Mr. Scranton is a member of the Episcopal church, has served four terms in Congress and has a good reputation for truth and veracity.—*W. E. Curtis, in the Chicago Record*.

THE recent contention over the Indiana state printing contract has brought out many suggestions from persons in the employ of the state as to how reform might be brought about, says the *Indianapolis News*. A man who has been in the state house several years says his observation has convinced him that the best way would be for each state officer and the trustees of each of the state institutions to send to the secretary of the printing board two or three times a year a statement of the amount of printing supplies needed. The secretary of the board should notify the printing houses of what was wanted, and ask for bids on the articles needed by each state officer or institution. This man says that the state could save many thousands of dollars if it would pursue some such method as this. "It was a waste of money to let the contract as a whole," said he. "Every time the office has to have anything the secretary of the printing board should buy it under competition. A few years ago this office ordered blanks of a certain kind for which \$124 was charged. I made inquiry and found that, as a private citizen, I could have gone to any printing house in the city and bought the blanks for \$33. Now, when I wanted those blanks the secretary of the printing board should have notified the competing houses here that so many blanks of that description were wanted. If that could have been done they would have been purchased for less than \$33."

TRADE NOTES.

THE Dallas Paper Company is a new concern at Dallas, Texas.

THE Damon-Peets Company, New York, has recently incorporated.

GEORGE BARRIE, publisher, Philadelphia, has been succeeded by George Barrie & Son.

GLENS FALLS, New York, has a new printing and publishing house called the Colvin Company.

THE American Lithographic Company, New York, has been incorporated, with a capital stock of \$4,000,000.

THE National Envelope Company proposes erecting a six-story factory building at Milwaukee, Wisconsin, to cost \$50,000.

THE firm of A. W. Livingston & Sons, seed merchants, Columbus, Ohio, has opened up a printing office of its own on a small scale.

AMONG the latest novelties in papers placed upon the market by Bradner Smith & Co., Chicago, are their "Defender" covers and antique laid book papers.

GOLDING & Co's *Printers' Review* for January has a picture of their No. 15 Pearl press upon the first page, and contains a number of very important matters for printers.

THE Vosburgh & Whiting Company, Buffalo, New York, has recently been incorporated to do a stationery, printing and engraving business, with a capital stock of \$50,000.

THE Deardorff Paper & Manufacturing Company, Chattanooga, Tennessee, has purchased a printing department, and will hereafter do business under the firm name of Kuster & Thompson.

THE *Repository*, Canton, Ohio, which was established as a weekly in 1815, has found it necessary to add a second fast perfecting press to its equipment to meet the demands of the rapidly increasing circulation of its daily and Sunday editions.

THE Campbell Printing Press & Manufacturing Company have just placed one of their new centerless motion pony presses in the office of the Campbell-Priebe Company, 81 Fifth avenue, Chicago, where those interested can see the same in operation.

THE first annual banquet of the Denver Typothetae was held at the Windsor Hotel, Denver, on January 17, in commemoration of the birthday of Benjamin Franklin. THE INLAND PRINTER acknowledges the usual press courtesies at the hands of the committee.

THE Seybold Machine Company, of Dayton, Ohio, has recently received an order for one of their large high-speed Holyoke paper cutters and an automatic knife grinder from the Fuji Paper Company, of Tokio, Japan, to be used in a large paper mill which is being erected there.

MITSCHE BROTHERS, Columbus, Ohio, have purchased a Mergenthaler, and are with its aid turning out a vast amount of work. This firm took the contract for publishing the public school report for 1896 at the low rate of 25 cents per thousand, which is the effect of machine composition.

TYPEFOUNDERS in any country who wish to have their designs noted and reviewed in THE INLAND PRINTER are requested to send early copies of specimen sheets by book post *in duplicate* to Mr. R. C. Harding, printer, Wellington, New Zealand, who supplies the regular monthly review in our columns.

THE *Evening Sentinel*, South Norwalk, Connecticut, in its issue of January 10, contains an interesting account of the Cox duplex press in use upon that paper, with an illustration of the machine. We notice that Mr. Richard M. Bouton, superintendent of the mechanical department, is to have full charge of the press. Mr. Bouton is known to

many readers of THE INLAND PRINTER by his contributions to several of the advertising contests conducted by this publication.

THE Rev. Robert Dick Estate, Buffalo, New York, makers of Dick's patent newspaper mailer, announce that the margin of profit is now laid upon the machine itself, and payments for right, royalty or future demands are discarded. Their latest machine, with all the improvements to date, can now be had for \$20.25.

HART & ZUGELDER is the firm name of the company manufacturing printers' rollers in Rochester, New York, formerly conducted by Henry L. Hart. Mr. J. P. Zugelder, the junior partner, was formerly pressman for the Union & Advertiser Company, of that city. He has been with Mr. Hart for the last five years.

THE C. B. Cottrell & Sons Company has lately received a large order from a publishing firm for presses. The order is for an entire plant which will probably number upward of twenty presses, and will be used in the printing of *McClure's Magazine*. A plant of this kind will require about three large rotary presses, about fourteen two-revolution presses, and the balance will be job presses.

THE Printers' and Publishers' Association, of Seattle, Washington, has issued a scale of prices that provides among other things that no job shall be turned out for less than \$1; all time work shall be charged at 70 cents an hour; a discount of 10 per cent to churches and charitable institutions. For violation of the agreement a member shall be subject to a fine of one-third of the price of a job.

THE *Pacific Typograph* for January, 1896, issued by the Pacific States Typefoundry, San Francisco, has made its appearance. Considerable matter of interest to the printing fraternity, half-tone cuts of a number of newspaper men on the coast, and specimens of some attractive type faces adorn its pages. The "Biz Getters" portion of the paper will be of assistance to those arranging advertising matter for newspapers.

WE acknowledge a card from 30 Grundmann Studios, Clarendon street, Boston, Massachusetts, bearing the names of a number of ladies engaged in decorative designing. Gertrude Fuller, Agnes Goodale, Isabel Stevens, Elsie L. Ewer, Alice Allyn, Edith L. Hull, Maude Stevenson are the names inscribed, with the announcement that special attention is given to designs for wall papers, book covers and book decorations.

THE Mergenthaler Linotype Company, to manufacture, sell and lease typesetting and casting machines, was incorporated December 16, 1895, with a capital of \$10,000,000, and principal office in Brooklyn. In 1891, this company was incorporated under the laws of New Jersey, with a capital of \$5,000,000. The directors are: D. O. Mills, Ogden Mills, William C. Whitney, Whitelaw Reid, Philip T. Dodge, Samuel M. Bryan, George L. Bradley, J. O. Clephane and Thomas J. Regan.

MESSRS. E. W. POWELL, P. L. Allen, and Charles Frankland have formed a partnership and bought the old-established printing plant of the Koch & Oakley Printing Company, of Seattle, Washington, one of the largest and most complete offices in that city. Mr. Powell, who retires from the type supply business; Mr. Allen, who resigns his position with the Allen Printing Company, and Mr. Frankland, who has had charge of the pressroom of the above plant for the past four years, are practical printers and all well and favorably known to the trade.

THE Child Acme Cutter and Press Company, of 64 Federal street, Boston, Massachusetts, report that they have received numerous orders during the past few months for the Acme cutter, and that this complete labor-saving machine seems to be giving the best of satisfaction in all

the establishments where it has been placed. The machines are made self-clamping, or self and hand clamp combined, or self and foot clamp, if desired. The labor saved in operating these cutters would pay for the cost in a very few years. They are made in forty sizes and styles, from twenty-eight to seventy-two inches. An illustration of their high-grade self-clamp machine is shown upon another page of this issue.



On January 2 an explosion occurred from a large quantity of fireworks stored in the premises 309 North Second street, St. Louis, Missouri. In this block there are more printing houses than in any other block in St. Louis, and almost every one suffered more or less loss. In the Frey Stationery Company and the Little & Becker Printing Company several compositors were injured by falling glass. Four of the employes of the Inland Typefoundry were cut about the face and hands, and Mr. W. A. Schraubstadter sustained several cuts in the face. One of the porters in the Brown, Clarke Paper Company was also slightly injured. Every pane of glass and almost every sash was blown out in the Inland Typefoundry. The Commercial Printing Company, Flanniger & Grawl, Edward J. Schuster, and S. J. Burnham also had most of their windows destroyed. The most severe loss was that of the Levison & Blythe's Ink Company, whose premises immediately adjoin the warehouse where the explosives were stored. This concern was formerly quite a factor in the printing business, but since a few years ago has confined its business to manufacturing writing ink. Their building was almost entirely destroyed, the rear portion being blown completely to pieces at the first explosion. Two of their employes were killed, their bodies being recovered from the ruins. Within an hour and one-half after the explosion, the Inland Typefoundry had printed and addressed postal cards to everyone of their three

hundred city customers, and within twenty-four hours had notified every customer on the books that they were ready for business. For a few hours they were literally keeping open house, but all their female employes and those who suffered injuries were sent home, the foundry being kept running. A large force of men was put to work at boarding up the openings and repairing the damage. They are running full force by artificial light, and will not allow the accident to interfere with their orders.

LENA SHERMAN, Grand Rapids, Michigan, was given a judgment for \$50, against the Grand Rapids Engraving Company, January 10, in the Superior court, for using her photograph without her permission for advertising purposes. The plaintiff is only two years old. Her beauty is enhanced by a wealth of curly hair. A photographer took her picture, it is said, with her parents' consent, gratuitously, to place in his show window, and the engraving company borrowed it to reproduce on a fancy calendar. In giving the judgment the court, evidently without discrimination, scored the photographer for loaning a photograph as a betrayal of a trust, and strongly condemned the action of the engraving company for making use of it without consent. As the photographer practically purchased the right to use the photographs for exhibition purposes, it is questionable if this decision would not be reversed if carried to a higher court. However, it is a lesson in the cautious use of portraits of other than public characters.

OBITUARIES.

FINLEY B. PFAFF, of Noblesville, Indiana, died in Denver, Colorado, on January 18. Mr. Pfaff was a prominent attorney and journalist. He was in the service of the Indianapolis *Journal* for twelve years, and at intervals in the employ of Chicago and Cincinnati papers.

ALVAN H. PRATT, the head of the well-known advertising agency of Pratt & Company, Ninth and Arch streets, Philadelphia, died on January 15. He was born in Stoddard, Massachusetts, in 1834, and for several years prior to 1866 was engaged in business in Pittsburg, since which time he carried on an advertising agency in Philadelphia. He was a prominent Mason and a member of a number of secret and beneficent orders. Mr. Pratt was unmarried and left no immediate relatives.

C. H. SHATTUCK, the junior member of the firm of E. J. Shattuck & Co., manufacturers of printing and lithographic inks, died at his residence at Central avenue and Union street, Alameda, California, near San Francisco, December 13, 1895, after an illness of some duration. He suffered from a severe attack of rheumatism which culminated in a complication of diseases. Mr. Shattuck was thirty-eight years of age, and a native of Massachusetts. He leaves a wife and one child.

BERNHARD GILLAM, the cartoonist who has made *Judge* famous, died at the home of his father-in-law, James Arkell, at Canajoharie, New York, on January 19. Mr. Gillam, although but thirty-five years of age, had been connected in an artistic capacity with *Harper's*, *Leslie's*, and *Puck*, but for the last ten years his entire time had been devoted to *Judge*, which he and W. J. Arkell purchased in 1886, and the enviable position in the field of comic illustrated journalism now occupied by that paper is almost entirely owing to his efforts.

JOEL G. NORTHRUP, well known as the builder and inventor of the Northrup printing presses, died December 5, 1895, in Marcellus, Onondaga county, New York. He was born in Connecticut in 1807, and located in Onondaga county at the age of twenty-one. In 1842 he obtained his first patent on printing presses. In 1851 he set to work and built a press capable of running off 1,000 copies an hour. He

built many other presses, but, like all inventors, reaped but little from his genius. In 1884 he invented a web perfecting press, but was too old to complete further work, and he retired to Marcellus and remained there till his death.

ALFRED E. BEACH, for fifty years editor of the *Scientific American*, died at his residence in New York, on January 1, 1896, of pneumonia. Mr. Beach was born in Springfield, Massachusetts, in 1826. He was the son of Moses Y. Beach, who established and conducted the *Sun* for many years. He was educated at Monson Academy, after which he entered his father's office, where he acquired a practical knowledge of newspaper work. In 1846, he and his former schoolmate, Orson D. Munn, founded the firm of Munn & Company, and became the proprietors of the *Scientific American*, which at that time was the only weekly journal of its kind published in this country. Mr. Beach had an inherent taste for mechanics and all branches of science, and was well adapted for the business he had chosen. He leaves a widow, one daughter and a son, the latter being actively engaged upon the *Scientific American*.

JAMES R. CARMICHAEL, a well-known compositor of the *Herald*, Boston, Massachusetts, died at his home in Somerville, December 14, 1895, after a brief illness, from pneumonia. Mr. Carmichael was sixty-four years old, and was born in Inniskillen, Ireland. At an early age he went to London, where he learned the printing business. Coming to this country he found employment on the *New York Tribune*, where he remained until the early stages of the war of the rebellion, when he entered the navy. After serving his period of enlistment, he went to Boston and secured employment in the *Herald* composing room, leaving there to assume the position of foreman of the composing room of the *Boston Post*. Later he worked in the composing room of the *Advertiser*, where he was employed about twenty-five years, but returned, in May last, to the *Herald*, where he was employed at the time of his death. During the greater portion of his residence in Boston he lived in Charlestown, where he had a large circle of friends, and removed to Somerville about two years ago. He was a member of several organizations in Boston, among them being the Franklin Typographical Society, Boston Typographical Union, No. 13, and the Boston Press Rifle Association. He leaves a widow, three sons and a daughter.

MRS. MARTHA HOLDEN, better known to newspaper readers under the *nom de plume* of "Amber," died at St. Luke's Hospital, Chicago, on January 16. She was born at Hartford, New York, her father being the Rev. Mr. Everts. At the age of seventeen, Martha Everts came to visit relatives in Chicago, and accompanied them on a trip to California, where she married and lived about two years, at the end of this time returning to Chicago. Forced by adverse circumstances to take up the battle of life for herself and children, she learned telegraphy, and for several years was in the employ of the Western Union Company. Her natural inclination for literary work asserted itself, however, and while still at the telegraph key she wrote frequently for the newspapers, her contributions being of such a character as to soon attract attention. Andrew Shuman, then editor of the *Chicago Evening Journal*, was the first to give her an opportunity to display her real genius, and a series of brilliant letters from her pen in that journal attracted still greater attention to her writings. Since 1892 she has been connected with the *Chicago Times-Herald*. The funeral was conducted by W. W. Everts, of Omaha, John McGovern, on behalf of the Press Club, speaking of the character and work of the dead writer.

THE Japanese use paper towels and napkins and wrap their packages up in cloth.

BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery, and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

THE CHALLENGE FOUNTAIN.

The advantages of having a fountain attached to a job press are so many and so valuable, that we are surprised at the number of presses of this class which are yet without this adjunct. Uniformity of color is an important matter, and the use of a fountain is the only means of obtaining this. The next thing is the evenness of distribution, and this can be secured by using the Challenge fountain, because it is constructed on the same principle as first-class cylinder press fountains, including a composition ductor or feed roller which delivers the ink properly distributed to the inking rollers. The question of expense has, perhaps, been the chief reason why so few job printers have adopted the Challenge fountain, but if they would make a few calculations they might see that it is a saver of money, improving the quality of work done and increasing the product of a press fully twenty per cent.

CONCERNING SCRIPT TYPE.

The Book of Scripts, 64 pages, recently issued by the American Type Founders' Company, and procurable at all its branches, contains the biggest, best and most varied collection of scripts ever presented under one cover to the printer. From it we select specimens of the smallest two scripts made — one on 10-point, the other on 12-point body — and a specimen of the largest size of the Spencerian Script — admittedly the best script ever cut. Between these extremes every requirement of the printer is met.

The smallest Scripts made.

This is a specimen of 10 point Royal Script, manufactured by the American Type Founders' Company, U. S. A.

This is a specimen of 12 point Steelplate Script, made by the American Type Founders' Company

60 point Spencerian Script.

Young Conjuror

Other publications desirable to have, and which are sent on application, are: "Florets and Borders," a dainty booklet showing the latest in this line; "Mural Ornaments," and "All the De Vinnes," showing the original De Vinne, De Vinne Condensed, De Vinne Extra Condensed, De Vinne Shaded, De Vinne Italic and De Vinne Italic Outline. De Vinne Italic is one of the best of the De Vinnes.

IMPORTANT TO PRESSMEN.

When a pressman or the man who runs a folding machine once uses H. L. Roberts & Co's Tape Coupler, he will never be content with anything else. But a few seconds are required to join the ends of the tape with this device, and when joined they never part. They are in use in the press-rooms of the *New York Herald*, *Philadelphia Inquirer*, *Washington Star*, *Cincinnati Post*, *Cleveland Press*, *St. Paul Dispatch*, and many others, and are indorsed by R. Hoe & Co., Chambers Brothers Company, and others. Send to H. L. Roberts & Co., at Center street, New York, for samples and prices.

IT WILL PAY

Photo-engravers to send to Scovill & Adams Company, 423 Broome street, New York, for their photo-engravers' catalogue with latest information concerning the art.

PRINTING INK SPECIMENS.

The Jaenecke-Ullman Company, 538 Pearl street, New York, are sending out some specimen sheets of their printing inks, on which are shown the portraits of two very bewitching young ladies, one of which graces a page in this number of THE INLAND PRINTER. Those of our subscribers who would like to see them both, may doubtless obtain them by writing to the Jaenecke-Ullman Company.

A NEW TYPE FACE.

The Tudor Black Condensed shown elsewhere in this issue is not the only new face Barnhart Brothers & Spindler have in line or have recently brought out. The cap series shown in combination below will, when completed, comprise

LATEST TYPE NOVELTY

MADE BY

BARNHART BROS. & SPINDLER

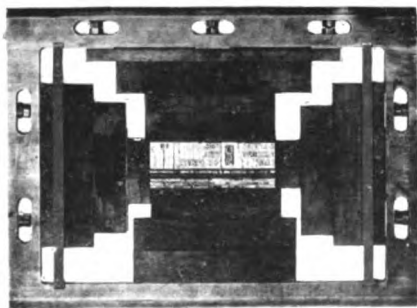
NOS. 183 185 187 MONROE STREET

CHICAGO ILLINOIS

eight or more sizes and will be ready for the market the latter part of February. This new letter has not yet been named, but it will unquestionably be a good seller for the reason that artistic printers have for a long time been looking for just such a type for jobwork where engraved effects are desired.

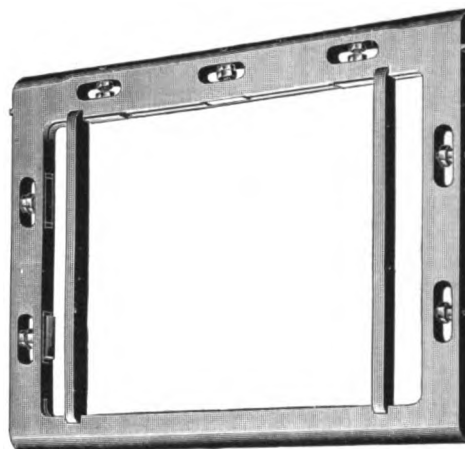
A NEW CHASE.

A combination chase and quoin for job presses has lately been placed on the market by the Rafter Manufacturing Company, of Hartford, Connecticut. As it is decidedly a



novelty, we think a description will not be without interest to our readers. By reference to the cut herewith it will be seen that it resembles the chase now in use, but has the frame thickened somewhat on three sides, in order to accommodate the screw which actuates the locking device, which consists of a plate that, when not in use, fits into a recess in the wall of the chase, presenting the same smooth surface as the ordinary chase. In locking the form it is only necessary to fill in the blank space with the requisite furniture, when the locking can be done with the fingers, the form being prevented from working loose by a lock-nut. The many advantages of this device are so apparent that they scarcely need mention, but attention might be called to the following: In an office equipped with these chases the time gained which is now lost in waiting for quoins during a

rush would result in a vast saving, and as none of the room in the chase is taken up by quoins, a much larger form can be run than would be possible with the old lock-up, which in many establishments would do away with the necessity of adding a larger press to the plant. The manufacturers, in addition to the combination chase above mentioned, fur-



nish adjustable square chases in fonts, and the perfect book chase. Their advertisement appears on another page of this issue, and those interested would do well to write them for further particulars.

THE BEST IMPRINTS.

Specimens of a novelty in imprints are shown below. These are cast in one piece on 6-point body, in copper alloy metal, and are more accurate, have a better face, are more durable and are cheaper than electro imprints.

Style No. 1	Style No. 5
COMMERCIAL PRINTING CO., ST. LOUIS.	WOODWARD & TIERNAN PRINTING CO.
Style No. 2	Style No. 6
R. P. STUDLEY & CO., PRINTERS, ST. LOUIS.	BANNER PTG. CO.
Style No. 3	Style No. 7
THE MAYNARD GOUGH CO., PRINTERS, WORCESTER.	LITTLE & BECKER PRINT.
Style No. 4	Style No. 8
TRIBUNE JOB PRINTING CO	NIXON-JONES

"Copper Alloy imprints" are made only by the American Type Founders' Company, in eight styles. Fifty of one style and from same copy cost \$5, and 100 cost \$8, but if one imprint exceeds 1¼ inches in length it must be made in two or more pieces, and an extra charge of \$3 per 100 is made for each extra piece. Order from any branch. An imprint should be put on every job. It should be inconspicuous, but readable. It is good advertising, especially when the printer is a good printer. Order now while you think of it.

THE ARABOL MANUFACTURING COMPANY.

There is a good deal of economy and a great deal more of satisfaction in dealing with a house of old established reputation. Most business men have found this out, and that is why the goods of the Arabol Manufacturing Company, New York city, are to be found in bookbinderies and printing offices all over the country. They make prepared gums for label and envelope work, etc., glues, sizes and finishes, pastes, cements, mucilages, etc., and received the highest award at the World's Fair in Chicago. They not long since purchased the plant and good will of the Acme Composition Company, of New York, and are now supplying the market with the composition of that name. One of their specialties is Liquid Pad Cement, which needs no heating before use, and which becomes almost indispensable when it has once been used and its good qualities made

apparent. Their flexible glue for heavy bookbinding is far superior for that purpose to ordinary glues, on account of its elasticity. Their advertisement appears on another page of this issue.

PRESSES FOR BOXMAKERS.

Boxmakers in need of new printing machinery will be interested to know that a pattern of the Golding Jobber especially adapted to their work is now ready for sale. It is a very strong press, and the motion of the platen is such that large sheets can be easily fed at a more profitable speed than on any other press in the market. Messrs. Golding & Co., Boston, Philadelphia, Chicago, and 28 Elm street, New York, will be pleased to correspond with those in need of machinery in this line, and will furnish full description of their machine.

"A GREAT PRINTING PRESS."

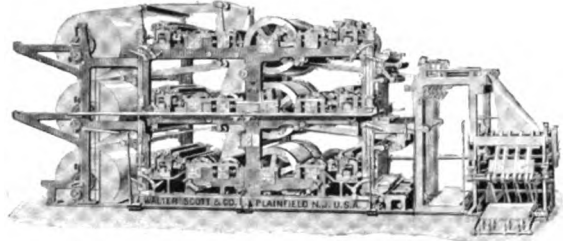
"Imitation is the sincerest flattery," and that is why Mr. Walter Scott is pleased with the following notice, which appeared in a recent issue of the *Press News*, of London, England, under the above title:

Provincial journalism is going ahead. The proprietors of the *Sheffield Daily Telegraph* have ordered from Messrs. Hoe & Co., of London and New York, one of their new rotaries, to be built on the lines of one that was shown at the Chicago Exhibition. There is at present nothing like it in England, and the purchasers have named it the "three decker," as it will consist of three printing presses placed one above the other, and so arranged that they will print separately or all together.

From this wonderful giant, readers will receive their paper cut on the top, properly folded and gummed, and the Saturday's issue of the above journal will consist of 10 or 12 handy pages, in place of the large sheet of 8 pages. This new machine will print 4-page papers at 48,000 per hour, 6-page papers at 48,000 per hour, 8-page papers at 36,000 per hour, 10-page papers at 24,000 per hour, 12-page papers at 24,000 per hour, also any other size up to 24 pages, either 6, 7 or 8 columns to the page.

What gives Mr. Scott satisfaction in this notice is the fact that the press at the World's Fair referred to was built and placed there by his firm, and its good points were so

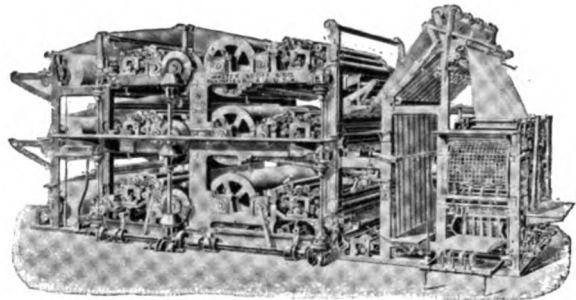
2, 4, 6, 8, 10 and 12 page papers at 50,000 per hour, 16, 18, 20 and 24 pages at 25,000 per hour. The Chicago *Tribune* office has two sextuple presses, with auxiliary folders. This extra folder is to fold the web from the upper press, when the lower two presses and folders are working 8 pages or less, and also when working 16 pages. By this means the machines will produce per hour 75,000 of 2, 4, 6 and 8



THE SCOTT THREE-TIERED PRESS.

pages, 50,000 of 10 and 12 pages, 37,000 of 16 pages and 25,000 of 20 and 24 pages.

The octuple machines, with four folders, will produce per hour: 100,000 of 2, 4, 6 and 8 pages, 50,000 of 16 pages, 37,000 of 18 and 20 pages, 25,000 of 22, 24 and 32 pages.



THE SCOTT'S SEXTUPLE PRESS.

There are many excellent inventions embodied in these machines, which at once commend themselves to the practical pressman.

THE BEST PIECE FRACTIONS.

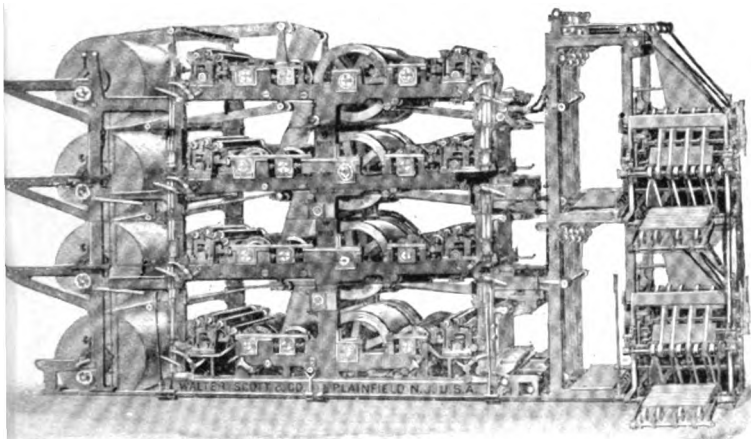
A patent was issued September 3, 1895, for these self-spacing piece fractions. They can be used with ordinary as well as self-spacing type, and leave nothing to be desired.

					6 Point Old Style No. 27								
49 ¹ / ₅ ⁵⁷	12345	12345	1/9	3/8	2/7	5/8	1/6	3/4	3/8	1/2	567890	567890	582489
					8 Point Old Style No. 22								
25 ⁴ / ₆ ⁶³	12345	12345	1/2	2/7	3/5	1/9	5/6	1/3	567890	567890	36 ⁵ / ₁₆		
					10 Point No. 17								
2 ³ / ₈ ⁷	12345	67890	2/7	5/6	3/4	7/8	5/9	12345	67890	5 ¹ / ₁₀			
					12 Point No. 31								
3 ² / ₁₃	1234	5678	1/2	2/3	3/4	1/5	3/7	5/6	7890	8 ³ / ₇ ⁵			

They are made in 6, 7, 8, 9, 10, 11 and 12 point sizes in modern and old style faces. The price for a font of any size is \$2.50. Made by the American Type Founders' Company, and on sale at its branches and agencies.

THE ADVANTAGES OF A SPECIAL BUYER.

A great many business men are not fully alive to the advantages to be gained through having a buyer in the East to look after their important purchases. W. D. Romaine, World building, New York, will act as your confidential buyer if you desire to purchase lithographic or printing



THE NEW SCOTT OCTUPLE PRESS.

manifest that about twenty-five of them have been built for newspapers here and in Canada. The order given to R. Hoe & Co. referred to above was for a press similar to two now running in the Montreal *Star* office, which are three-tiered presses with tandem folders. They will run 2, 4 and 6 pages at a speed of 50,000 per hour, 8 pages at 37,000 per hour, 10 and 12 pages at 25,000 per hour, 20 and 24 pages at 12,500 per hour, delivering the papers cut, pasted and folded in book form and counted in fifties. The sextuple will work

presses, machinery of any kind, paper, cardboard, envelopes, etc. Mr. Romaine's office is located in the center of the greatest market in the country, and he can get quotations which are not generally to be obtained through correspondence. Manufacturers want his orders, and are willing to make concessions to get them.

THE BEST MAILING TYPE.

This Time-Saving Mail List Type speaks for itself. Nothing could be plainer or clearer. Every character is cast on uniform body, so that it justifies itself, and can be set quicker than ordinary type. It is more condensed than ordinary mail list type, although it looks so much bigger. Just compare them.

AaBbCcDdEeFfGgHhIiJjKkLl

AaBbCcDdEeFfGgHhIiJjKkLl

Daniel Webster 3Apr65 Henry Monroe 2Jan83
WISEVILLE. AMSTERDAM, N.Y.

Edmond Burke 6Aug54 Cond. Milk Company
BLISS TOWN, O. K. WATERTOWN, N.G.

Time-Saving Mail List Type is the cheapest 10-point mailing type purchasable. Made by the American Type Founders' Company, and for sale at all its branches.

A SPECIMEN EXCHANGE.

The plan of an international specimen exchange, which has been in successful operation in Germany for some time, affords an opportunity for comparison and criticism of job-work which can be obtained in no other way. We would direct attention to the advertisement of John Geye, in our want column of this issue, as offering the printers in this country a chance to become posted on the current work of the world.

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 1st of each month, and no want advertisements for any issue can be received later than the 20th 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.

BOOKS.

ADVERTISING WITHOUT COST is acquired only by perusal of the book, "Some Advertising that Advertises," by Wright, Electric Printer, Buffalo, N. Y. Price reduced to 75 cents to close out. Sold everywhere. Highly indorsed. Come quick.

ALL LIVE PRINTERS op's "Practical Printer," "Job Printers' List of Prices the "Specimens of Job Work," Book," price \$3; the "Printers' grams of Imposition," price 50 Bishop, 143 Bleecker street, ers. Handiest and most users. All who are starting in



should have H. G. Bishop's 200 pages, price \$1. Also his and Estimate Guide," price \$1; price \$2; the "Printers' Order Ready Reckoner" and "Diagrams" each. Sold by H. G. New York, and all typefoundry works published for print-business need these books.

ALL those sending for a copy of "Specimens of Printing" during February, will also receive, free of charge, a copy of our new book, soon to be issued. Send along your quarters at once. KEYSTONE PRESS, Wellston, Ohio.

ARTISTIC DISPLAY IN ADVERTISING is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and advertiser should have. Size, 8 by 11 inches; 96 pages, embossed cover; postpaid, 30 cents. INLAND PRINTER CO., 212-214 Monroe street, Chicago, 197 Potter Building, 38 Park Row, New York.

ECONOMICAL SUBSCRIPTION LEDGERS—Save time, prevent errors. Every detail apparent at a glance. Simple, lasting. Ledgers registering 1,200 names, \$2.50; 1,800 names, \$3.25; 2,400 names, \$4.00; 4,800 names, \$6.50. For specimen pages address GRAPHIC PRINTING CO., Pine Bluff, Ark.

Just Issued. Portfolio of Specimens and Annual for 1896.—Ought to be in the hands of every progressive and ambitious craftsman. Composition compiled by one of Chicago's leading job artists. Showing practical illustrations of artistically displayed typography, presented in forms so unique that they cannot but attract the attention of all tasty printers. A production which may be accepted as a representative of the highest progress thus far achieved by American typographers. The ideas that can be derived from studying the various designs will more than repay you for the expenditure. A marvel of beauty and typographical excellence. A rare combination of off-hand originality. Printed in colors. Sent, postpaid, on receipt of \$1.25. Address L. A. MACDONALD, Box 988, Portland, Oregon.

LAST MONTH'S offer has made us acquainted with many printers from all parts of the United States and Canada. The edition of "Up-to-Date Ideas" is not exhausted. Copy mailed on receipt of 3 cents in stamps for postage. If your letter arrives too late, stamps will be returned, and catalogue sent you. Canadian printers should send United States stamps. HARRISON RULE MFG. CO., Norwalk, Ohio.

OUR new book will be a "dandy." Better send a quarter today in order to secure a copy free. KEYSTONE PRESS, Wellston, Ohio.

PRINTERS—Mail \$5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. GEORGE W. SMALL & CO., 1921 Kinney avenue, Cincinnati, Ohio.

SPECIMENS OF PRINTING—Few remaining copies, slightly damaged by smoke, sent to any address for 25 cents. KEYSTONE PRESS, Wellston, Ohio.

TO ANYONE IN ANY BUSINESS—A list of books and periodicals, relating to business, printing and advertising, will be sent you by the Society of Economic Research (Girard, Pa., U. S. A.) for ten cents. If you will add to this list the name and publisher of any book, periodical or special article relating to these subjects, the society will send you free a copy of its 50-cent edition of "How the Seller Reaches and Talks to the Buyer, or, Business, How to Get it, How to Keep it." Address E. M. PRATT, Chicago Branch, 232 South East avenue, Oak Park, Ill.

FOR SALE.

FOR SALE—Colt's Armory Eccentric Action Embossing press; 12½ by 18. The most rigid and powerful press for heavy embossing made. In perfect order; used but short time. Must be disposed of at once. Cost, new, \$1,000; will sell for \$650. Address "B 12," care INLAND PRINTER.

FOR SALE, CHEAP—Job printing machinery, presses, ruling machine, knives, etc. Address J. M. CROWDER, Receiver, Birmingham, Alabama.

FOR SALE—Huber 2-revolution, 7-column quarto; Campbell 2-revolution, 6-column quarto; Potter drum cylinder, 6-column quarto; Babcock Standard, 7-column quarto; Campbell Complete, 7-column quarto; Hoe drum cylinder, 6-column quarto. EMPIRE PRINTING PRESS AND MANUFACTURING CO., 249 Centre street, New York.

FOR SALE—Johnston Steel Die Power Stamper, with wipers, chest and two fountains, for less than half cost. Address "B 13," care INLAND PRINTER.

FOR SALE—One Emmerich & Vonderlehr Bronzing Machine for cards and photo mounts; one-third original price. Address B. W. FAY, 27 South Clinton street, Chicago.

FOR SALE—Three fine patents on automatic paper feeding machines and attachments. Paper separator; electricity dissipator; side-registering mechanism; safety device for automatically stopping machine when sheet goes wrong, etc. Send for copies. LINTON C. HOPKINS, Atlanta, Georgia.

GREAT REDUCTION IN CABINETS.—Twelve full-case cabinet, \$18; guaranteed equal to those sold for \$28. Wood-type cabinet, ink cabinets, imposing stones, etc. Send for circular. ALLEN MEMBERT, Hudson, N. Y.

SITUATIONS WANTED.

A FIRST-CLASS cylinder pressman would like a steady situation. Address "B 29," care INLAND PRINTER.

AN educated gentleman, having 21 years' experience handling everything used by the craft, acquainted with western and southwestern trade, would like to represent either printers' supply house, press manufacturer or paper house. References. Address "B 33," care INLAND PRINTER.

ARTIST—Pen and ink; also wash drawings. Foreman would like to make a change, with enterprising newspaper. First-class references. Address "B 27," care INLAND PRINTER.

JOB COMPOSITOR, with modern ideas, would like position in Eastern state, or local work on summer paper; can read proofs; some capital and might invest; references. Address "B 20," care INLAND PRINTER.

MAN WITH MONEY to engage in printing business (job printing and magazine). Writer thoroughly understands job printing and possesses literary ability; furnish best references. Address "B 32," care INLAND PRINTER.

PHOTOGRAPHER AND ETCHER on line work, desires to put in an engraving plant for some enterprising newspaper of good standing. Can give reference and samples. Salary moderate. Address "B 26," care INLAND PRINTER.

SITUATION WANTED—By a first-class cylinder and platen pressman. Sober and steady. Can take charge. Address "B 30," care INLAND PRINTER.

SITUATIONS WANTED.

SITUATION WANTED—By up-to-date printer. Good commercial, stone, and ad. man. In the West or South. Specimens and references. Address "B 15," care INLAND PRINTER.

SITUATION WANTED—By young man who can operate folding paper-box plant, or start one for responsible party. Thoroughly understands the trade and printing. Address "B 21," care INLAND PRINTER.

SUPERINTENDENT wants position in printing concern that can pay \$1,200 to \$1,800 per year. Have qualifications to fit. Address "B 31," care INLAND PRINTER, next two months. (Have literary ability.)

WANTED—Position as job printer or foreman; ten years' experience; practical, sober and steady. Good references; have read proof and estimated. Address "B 34," care INLAND PRINTER.

WANTED—Position as manager of job office. Can make out estimates, and take full charge. Five years' experience as manager. Address "B 25," care INLAND PRINTER.

WANTED—Position as manager or superintendent. Proficient in all departments of printing business, estimating, etc. Non-union. References. Address "B 35," care INLAND PRINTER.

WANTED—Situation as pressman on half-tone catalogue, book, or newspaper; will leave city. Address "B 18," care INLAND PRINTER.

WANTED—Situation by first-class, all-around job compositor. Understands presswork. Also, sober and not afraid of work. Will go anywhere. Address "B 24," care INLAND PRINTER.

WANTED—Situation by thorough pressman, as foreman or assistant. Cylinder and job presses. Any class of work. Also fully understands job composition and make-up, cutting stock, etc. Fourteen years' experience. Is a Mason, temperate and reliable. Address "B 16," care INLAND PRINTER.

HELP WANTED.

"**UNCLE SAM**" wants printers, pressmen, bookbinders, etc., in the government printing office; also railway mail clerks, post office clerks, carriers, etc. Thousands of new positions; good chances for appointment. Examinations soon in all states. Write for dates, places and valuable information (free). U. S. BUREAU OF INFORMATION, Cincinnati, Ohio.

WANTED—Expert half-tone pressman; guaranteed steady work on yearly contract to the right man; must be thoroughly experienced and able, uniformly, to secure the best possible results from a plate; married man preferred. THE OSBORNE & MURPHY CO., Red Oak, Iowa.

WANTED—Pressmen to use H. L. Roberts & Co's Tape Couplers for connecting ends of tape. Write to 48 Centre street, New York, for samples and prices. Indorsed by leading pressmen everywhere.

BUSINESS OPPORTUNITIES.

FOR SALE—An established and paying business in a Southern city is offered for sale. The plant is new and complete. Terms cash. Address "B 14," care INLAND PRINTER.

FOR SALE—An interest in live daily and weekly, with job office; good circulation; county patronage; one of the best cities in Indiana gas belt. Good chance for printer with few hundred cash. Address "B 19," care INLAND PRINTER.

FOR SALE—Complete job printing office, Rochester, N. Y. Inventory \$3,500, will sell for \$2,500. Everything modern and in first-class condition. Has established trade that will make good living and pay good interest on investment for practical man. Address "B 10," care INLAND PRINTER.

FOR SALE—Country news and job office, in a pleasant southeastern Wisconsin town; material nearly new; just the thing for anyone desiring a business that can be run at small expense. Ill health only reason for selling; \$1,000 cash. Address "B 28," care INLAND PRINTER.

FOR SALE—The best paying newspaper property in Montana. Has paid an annual profit of over \$3,000 for the past seven years. Subscription, \$3, and 1,000 circulation. Business permanent, and constantly growing. County seat, republican county, and official paper. Large monthly pay roll, rich mining interests, delightful summers and mild winters. Price, \$6,000; with two-story office building, \$10,000. Office material invoices \$5,500. Personal inspection invited. Address "B 17," INLAND PRINTER.

PRINTING OFFICE (new); good business; at Mobile, Ala.; climate superior. Address ART PRINTERS, 52 St. Michael street, Mobile, Ala.

THE UNDERSIGNED, wishing to be relieved from a portion of the cares of business, would like to correspond with a suitable person with a view to partnership. Business: manufacture of society address-cards, embossing, etc.; established twenty-five years. Requisites: some technical knowledge, capital, energy and sobriety. MILTON H. SMITH, 95 Andrews street, Rochester, N. Y.

\$1,600 will buy a good job plant, located in eastern Nebraska, Missouri River town; 13,000 population; everything newly replaced; late type faces; good trade; a snap for the right man; \$900 cash, balance time to suit. Address "B 22," care INLAND PRINTER.

MISCELLANEOUS.

THE EMPIRE PRINTING PRESS AND MANUFACTURING COMPANY, 249 Centre street, New York, want to buy some two-revolution presses; all sizes. Give particulars and spot cash price.

BURBANK'S EMBOSSING COMPOSITION the best. No experiment. Sold by American Type Founders' Co., Golding & Co., Damon & Peets, New York; John J. Palmer, Toronto.

COLOR COMBINATIONS—Accurate measurements of millions, formed by six spectrum colors, black and white, by use of MAXWELL COLOR WHEEL. Laboratory size, \$90; office, \$15; book of instruction, \$1; pocket chart of 140 registered colors, 50 cents. THOMAS LETIS, 409 Pearl street, New York.

CUTS—We tell you how to make them for \$1; no camera, no tools, no experience required. Send stamp for descriptive circulars. C. D. LOVE, Coshocton, Ohio.

DO YOU DO EMBOSSING?—If so, you want the best composition to be had. One that softens readily, hardens quickly and gives perfect results. None on the market fills these requirements as well as Whiteson's. If you have never used it, place a trial order at once with your dealer, or send \$1 to I. WHITESON, manufacturer, 298 Dearborn street, Chicago.

THE EMPIRE PRINTING PRESS AND MANUFACTURING COMPANY, 249 Centre street, New York, want to buy some presses, drum cylinders or two-revolutions. Give particulars and spot cash price.

PRACTICAL INSTRUCTION in half-tone and zinc processes, by the latest methods, can be had in an establishment in daily operation, conducted by an expert. Address "B 23," care INLAND PRINTER.

POSTAL CARDS REDEEMED—Uncle Sam will not redeem printed, but not used, postal cards; I will. Send sample, state quantity, and I will quote price. W. S. PARKER, 152 Monroe st., Chicago.

THE CLIMAX BOOK CORNER is just what you have been looking for to protect the corners of books from damage while in transit by mail or express. Former price, \$1.75 per thousand; will close out those remaining for \$1.00 per thousand. INLAND PRINTER CO., 212-214 Monroe street, Chicago.

THE EMPIRE PRINTING PRESS AND MANUFACTURING COMPANY, 249 Centre street, New York, want to buy some presses to print sheet 24 by 38; bed not over 29 by 42; two-revolution preferred. Give particulars and spot cash price.

ADVERTISE YOUR OWN BUSINESS, up-to-date printing offices, who desire to advertise cheaply and effectively, should address

"B 36," CARE INLAND PRINTER.

SEND to us for your next **Embossing Plate**. We will supply you with a large sample lot of our unsurpassed **Embossing Composition FREE** with the first order of plate. By sending us two 1-cent stamps we will send you a copy of our "Embossing on Ordinary Job Presses," which contains full instructions, etc., for taking transfers for making the plates, mounting plate, impression required, use of composition, and in short, the art of embossing in a nutshell. **Superior Embossing Plate and Composition Co.**, 328 Franklin St., Philadelphia, Pa.

ENGRAVING MADE EASY. Two simple methods. **White-on-Black and Granotype**. The plates are of type metal and are cast, thin or type-high, directly from the writing or drawing, which is done on a piece of cardboard. Advertisement and embossing plates, illustrations, borders, ornaments, etc., quickly made. **\$15 Stereotype Outfits**. My simplex method gives stereotypes equal to electros. Send stamp for samples, circulars. HENRY KAERS, 240 East Thirty-third street, New York.

A Successful Traveling Salesman

who is reliable, steady and a hustler, with the best of references, is open for engagement with a reliable house manufacturing or selling printing presses, folding machines, printers' supplies, or any article kindred to the trade. Parties desiring such a man, and willing to pay a fair salary, may address "B 11," care INLAND PRINTER.

PRINTERS' SPECIMEN EXCHANGE.

VOL. I TO BE ISSUED SOON.

SPECIMENS FROM ALL OVER THE WORLD.

Do you want one of the finest specimen exchanges ever issued? If so, send your name on postal card and we will mail you prospectus and application for membership. Address

JOHN GEYE, Joplin, Mo.

EMBOSsing. HOW TO MAKE YOUR own metal dies for embossing to match any type in your office. No hand work. Done by offsetting and etching. A die of one or a dozen lines made in twenty minutes. You can make your own stock and business cuts, illustrate your paper, etch tint blocks and stationery heading with "Pen and Ink Etching." Tinner's zinc is used for metal, and 50 cents will buy the chemicals at any drug store. Same materials used for both arts. Full instructions on the two subjects, \$2.00. Send for elegant samples and circulars. BERTO WILSON, Lock Box 192, Lincoln, Nebraska.

PATENTS.

Patents procured in the United States and in all Foreign Countries. Opinions furnished as to scope and validity of Patents. Careful attention given to examinations as to patentability of inventions. Patents relating to the Printing interests a speciality. Address,

FRANKLIN H. HOUGH, Attorney-at-Law and Solicitor of Patents,
925 F STREET, WASHINGTON, D. C.

We are the original inventors of, and have had many years' experience, and have manufactured a large number of machines for treating all kinds of paper and paper boards with **WATERPROOF SIGNS** of *paraffine* and especially for coating "Waterproof Signs." Full particulars and references will be cheerfully furnished. WILSON PAPER BOX MACHINERY CO., Chicago, Ill.

The Inland Printer Flexible Razor-Tempered Overlay Knife.

very delicately. In all respects it is of the most superior manufacture, and is the only overlay knife made that is fully suited to present-day needs. The blade runs the entire length of the handle and is of uniform temper throughout. As the knife wears, cut away the covering as required. Price, 50 cents, postpaid.

THE INLAND PRINTER CO.

Potter Bld'g, 38 Park Row, New York. 212-214 Monroe St., Chicago.

This Knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge and to be of much flexibility, enabling the operator to divide a thin sheet of paper to divide a thin sheet of paper

C. F. Nutting

YOUR NAME engraved in similar style to the above, with hand-cut brass embossing die to fit, and can of Burbank's Embossing Composition, with full instructions—all for \$3. This is a special price, to introduce our improved brass dies. We are headquarters for embossing dies; send stamp for circular. C. J. PETERS & SON, 145 High street, Boston.

DIXON'S ELECTROTYPERS' GRAPHITE

FOR MOLDING AND POLISHING.

AND

DIXON'S BELT DRESSING...WHICH PREVENTS

SLIPPING AND PRESERVES THE LEATHER.

Are two Indispensable Articles for Printers and Publishers.

Send for Circulars. JOS. DIXON CRUCIBLE CO., Jersey City, N. J.

ST. LOUIS
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COR. 4TH & PINE STS. ST. LOUIS, MO.



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at the World's Columbian Exposition

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INK REDUCER AND DRYER,
For Printers, Lithographers and Binders.

THIS simple and royal device most effectually REDUCES AND REFINES PRINTING AND LITHOGRAPHIC INKS, of any color, age or stiffness without affecting the color. Whenever trouble arises in working any paper or cardboard, or you want to start up presses mornings without washing up to save time, the rollers are sticky, weather damp, cold or hot, the ink on the rollers dry, they pull and refuse to take or distribute the ink, just put a little Inkoleum on the rollers with your finger and mix a little in the ink if stiff, and note the time saved—ten times the cost of Inkoleum. For sale by dealers generally. Look out for infringements of our Patents; they are all worthless, from the axle greases up. Buy only Inkoleum.

ELECTRINE MFG. CO., St. Paul, Minn. Geo. M. Stanchfield, Patentee.

METALLIC TAPE COUPLER

A GREAT
TIME
SAVER.

FOR CONNECTING ENDS OF TAPE USED ON

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Does away with sewing, eyeletting and other shiftless devices. Absolute Register.

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SAMPLES
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PRICES.



H. L. ROBERTS & CO., 48 Centre Street, NEW YORK, N. Y.

Secondhand Presses.

... We have a few secondhand Cylinder Presses for sale of Hoe, Cottrell, Campbell, Whitlock and Potter manufacture.

These machines have been thoroughly rebuilt in our works and may be seen in operation there.

They will be sold very low and those desiring a bargain in Cylinder Presses should correspond with us.

Duplex Printing Press Co.
Battle Creek, Mich. 20 20 20

Our Bargain Counter.

Each month we shall offer herein such machines as we take in trade which we consider to be in sufficiently good running order for all practical purposes. It is our intention to sell to the highest bidder, boxed f. o. b. cars, where it stands, all machinery no taken, regardless of its actual value—as we propose to hold nothing for high figures, preferring to give those in need of such machines an opportunity to purchase them less the usual dealer's profit.

NO. 3 CAMPBELL LITHOGRAPHIC PRESS—Stone, 24 x 32; design, 22 x 30; in good condition. At Denver, Colo. Capable of printing the finest commercial and color work. Worth \$2,700.

HOE DOUBLE CYLINDER PRESS at Pottsville, Pa.—Bed, 35 x 52; prints 6-col. quarto; in good condition. Worth \$2,100.

WHITLOCK DRUM PRESS—Bed, 27 x 39; type, 24 x 36; rack and screw and table distribution; tapeless delivery; air springs; good condition. At Galveston, Texas. Valued at \$765.

CAMPBELL JOB AND BOOK PRESS—Bed, 27 x 36; type form, 26 x 36; 4-roller; overhauled; first-class order. F. O. B. New York. Valued at \$1,285.

BABCOCK DRUM CYLINDER PRESS—Bed, 19 x 24; type form, 16 x 24; tapeless delivery; air springs; good condition. F. O. B. New York. Valued at \$600.

GOING! GOING! What's your bid? Cash talks!

NOTE.—Hoe 3-Revolution, Campbell Country Press, advertised last month, sold to highest bidder. Campbell Pony Press sold to highest bidder for \$325 cash; other bids, \$200, \$250, \$350 on time.

CAMPBELL PRINTING PRESS & MFG. CO.

5 Madison Avenue, NEW YORK.

334 Dearborn Street, CHICAGO.

BIGELOW'S HANDBOOK ON PUNCTUATION.

Gives full information regarding punctuation and other typographic matters, for the use of printers, authors, teachers and scholars. By Marshall T. Bigelow, Corrector at the University Press. 112 pages, cloth bound; postpaid 60 cents.

THE INLAND PRINTER CO., 212-214 Monroe Street, Chicago.

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AN OLD ESTABLISHED
BUSINESS UNDER . . .
A NEW TITLE. . . .

The same
goods
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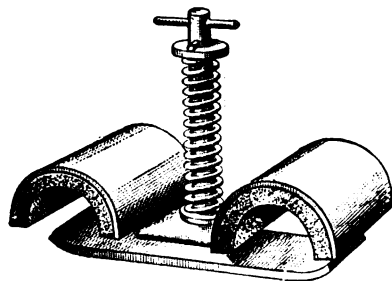
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MANAGEMENT AS WHEN
FOUNDED IN 1880. . . .

Rollers.

which have given the old
firm its reputation for
making the best
Printers' Rollers of any
manufactory in the
United States....

**324 & 326 PEARL STREET.
NEW YORK CITY.**

Sole Agent in the United States
for the sale of the

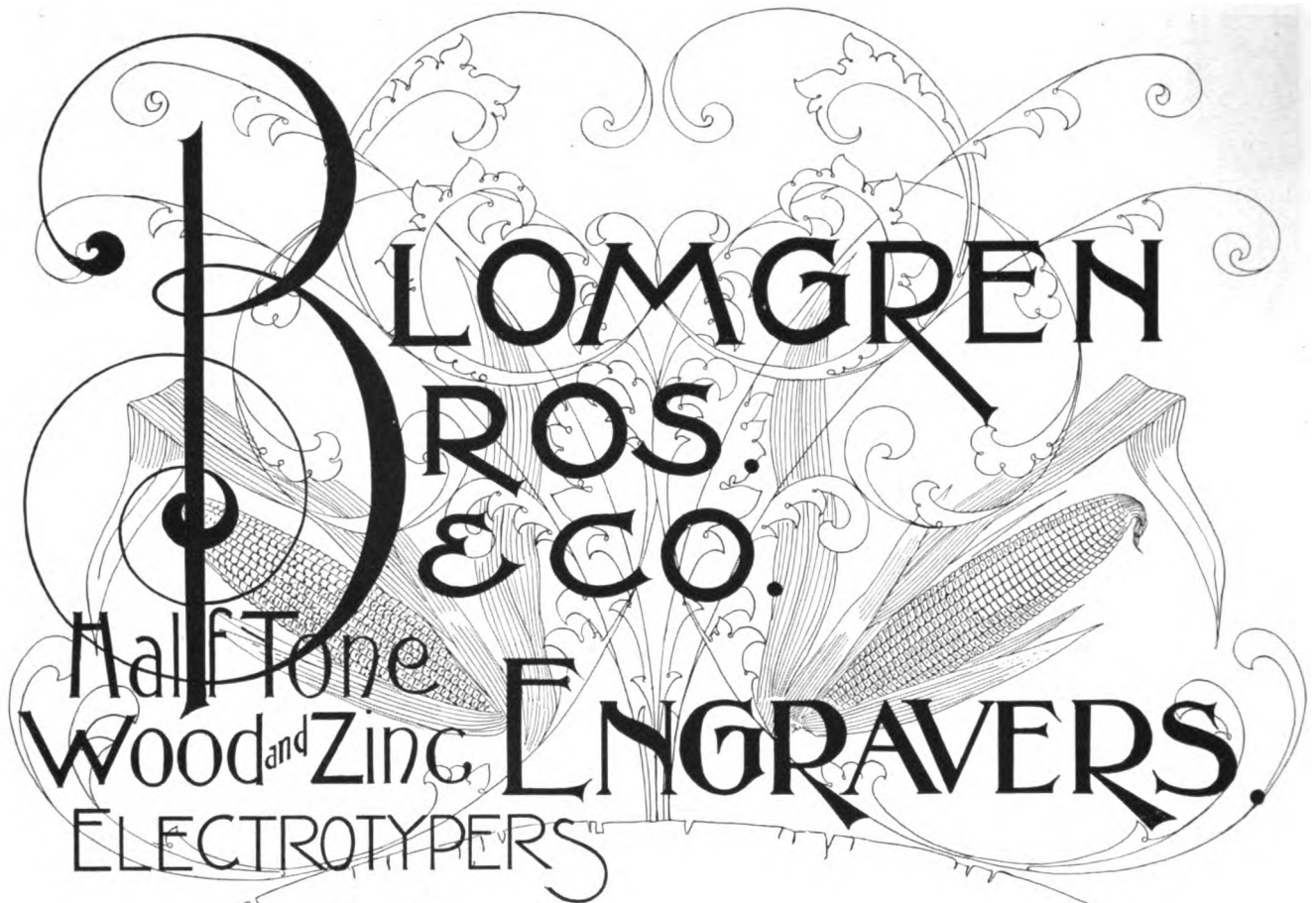


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Angle-Roller
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Printers' Rollers,
Roller Composition,
Tablet Glue,
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BLOMGREN
BROS.
& CO.
Half Tone
Wood and Zinc **ENGRAVERS.**
ELECTROTYPERS



175 Monroe St - Phone 548
CHICAGO.



Points:

A few things Printers should not do :

- Don't put rosin or any other gritty substance on the bearers of your cylinder presses.
- Don't "pack up" the bearers in spots regardless of everything but stopping a "slur."
- Don't use Albany grease or any other grease in small oil holes.
- Don't run your presses at *all* speeds with only spring enough for a slow speed.
- Don't put emery on bearing to make it smooth after it is "cut."
- Don't put tin or any other substance on top of the uprights to pack up the ribs, particularly on a four-rib press.
- Don't accuse the press manufacturer of using rotten iron.
- Don't purchase a secondhand press because it is cheap and painted with great care.
- Don't use a nail or a piece of belt lace in the lifter-arms to hold the roller down.
- Don't run a press by steam with rollers resting on top of the sockets or on the brackets.
- Don't start a press by steam after it has stood for some time.

What the Printers should do :

- Use nothing but the best Sperm Oil to be obtained ; if it is not pure it is not much better than other fair oils.
- To test Sperm Oil, take a cake of ice, gouge out a hole and put about a pint of oil in the hole, let it stand for a few hours, and if it remains the same, it is about as pure as you can get.
- Much money is saved every year by the printer who uses this oil ; there will be less repairs and the presses will last much longer.
- Every man who oils a press should have a system. Begin at one corner of the press, go clear around and oil every place that can be reached ; then oil the top parts ; then go under the press and oil every part. It will pay to take the time necessary to oil a press thoroughly.
- If you have any trouble with your presses, and want information on any subject connected with the business, you will always find us ready to assist you.
- Our enemies will admit that we know how to set up or rebuild a printing press. We make right prices, and would be pleased to correspond with you when in need of anything in our line.

R. W. Hartnett & Bros.

52nd and 54 N. 6th St.

Printers' and Bookbinders' Machinists
Type and Supplies

PHILADELPHIA

C. B. COTTRELL & SONS CO.

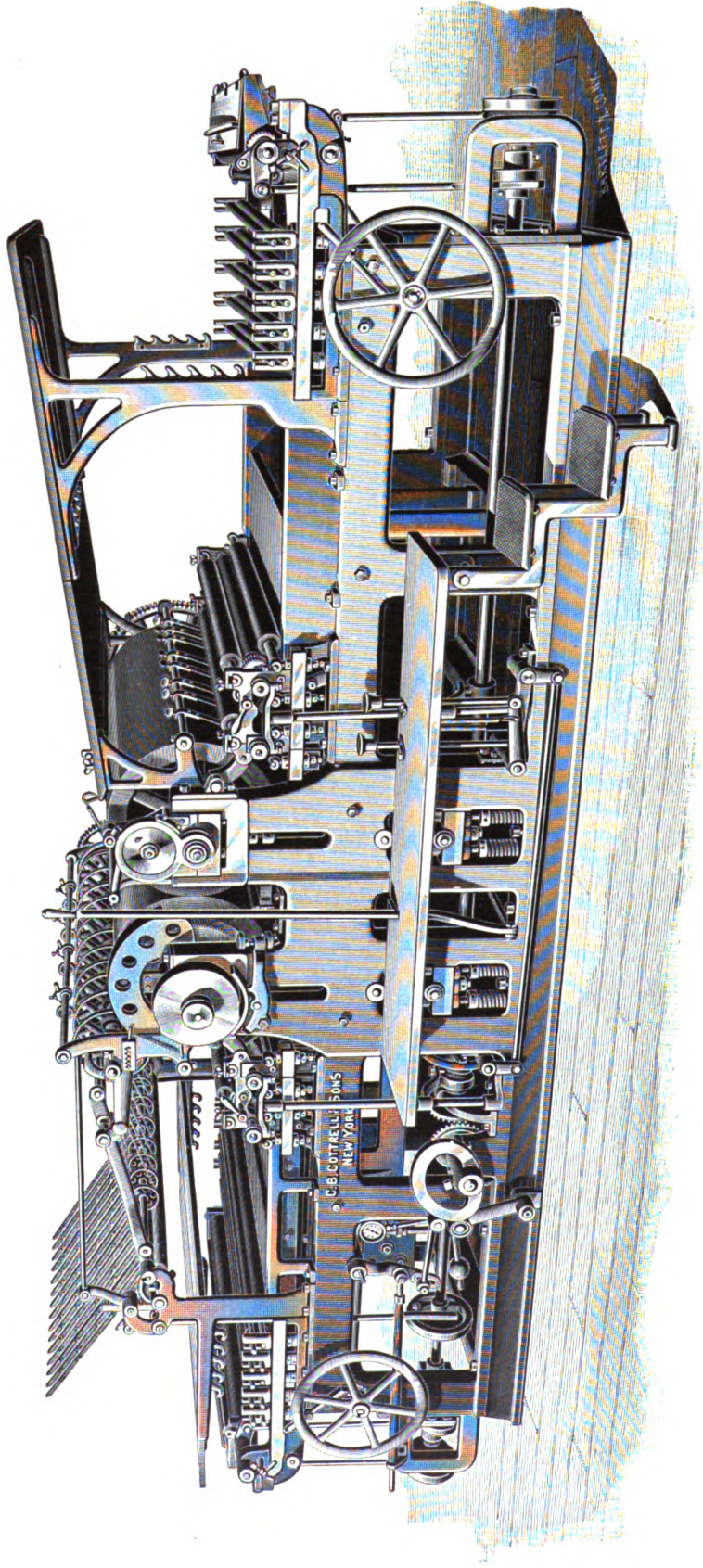
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With Patent Automatic Shifting Tympan, which prevents offset and makes the Perfecting Press available for printing on supersized and calendered or coated paper.



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PERFECTING PRESS.

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Successors to MONTAGUE & FULLER.

Bookbinders' ...and... Printers' Machinery.



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- Ellis Book Trimmers,
- Universal Wire Stitchers,
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(Sole Eastern Agents),
- Christie Pressing and Tying
Machines,
- Embossers, Inkers, Smashers,
- Ruling Machines,
- Paging Machines,
- Index Cutters, etc.
- Full Line of Machine Parts,
and Supplies,
- Tape, Wire, Thread, etc.

SOLE AGENTS {
Smyth Book Sewing Machines,
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Chambers Folding Machines,
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345 Dearborn St.
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28 Reade St.
NEW YORK.

How do You Know



- WHAT to charge for a job of printing?
- WHAT it costs you to do the job?
- WHAT profit you should have on a job?
- WHAT profit you have made when a job is finished?
- WHETHER you are losing or making money?

Do you Guess at all these Important Questions?
 Do you want to go the way of all Guessers?
 DON'T GUESS, when by using

The Inland Printer Account Book

You May Know



- WHAT each job turned out costs you!
- WHAT your customer should pay for it!
- WHAT amount of profit you should have!
- WHAT amount of profit you do have!
- WHAT amount of money you are making on each job!

THE INLAND PRINTER ACCOUNT BOOK is a flat-opening book, 10½ x 14½, and is substantially bound with leather back and corners. It is sold at prices but little more than such books, blank, would cost. For sale by all typefounders and dealers, or by the manufacturers—

Hundreds of Prosperous Printers

are using this valuable system and cannot be induced to use any other. Why not end your old careless way of keeping accounts and adopt a simple, accurate and inexpensive method that will make a vast difference in your profits.



400 pages, for 2,000 jobs, \$5.00
 200 " " 1,000 " 3.50

The Inland Printer Company,

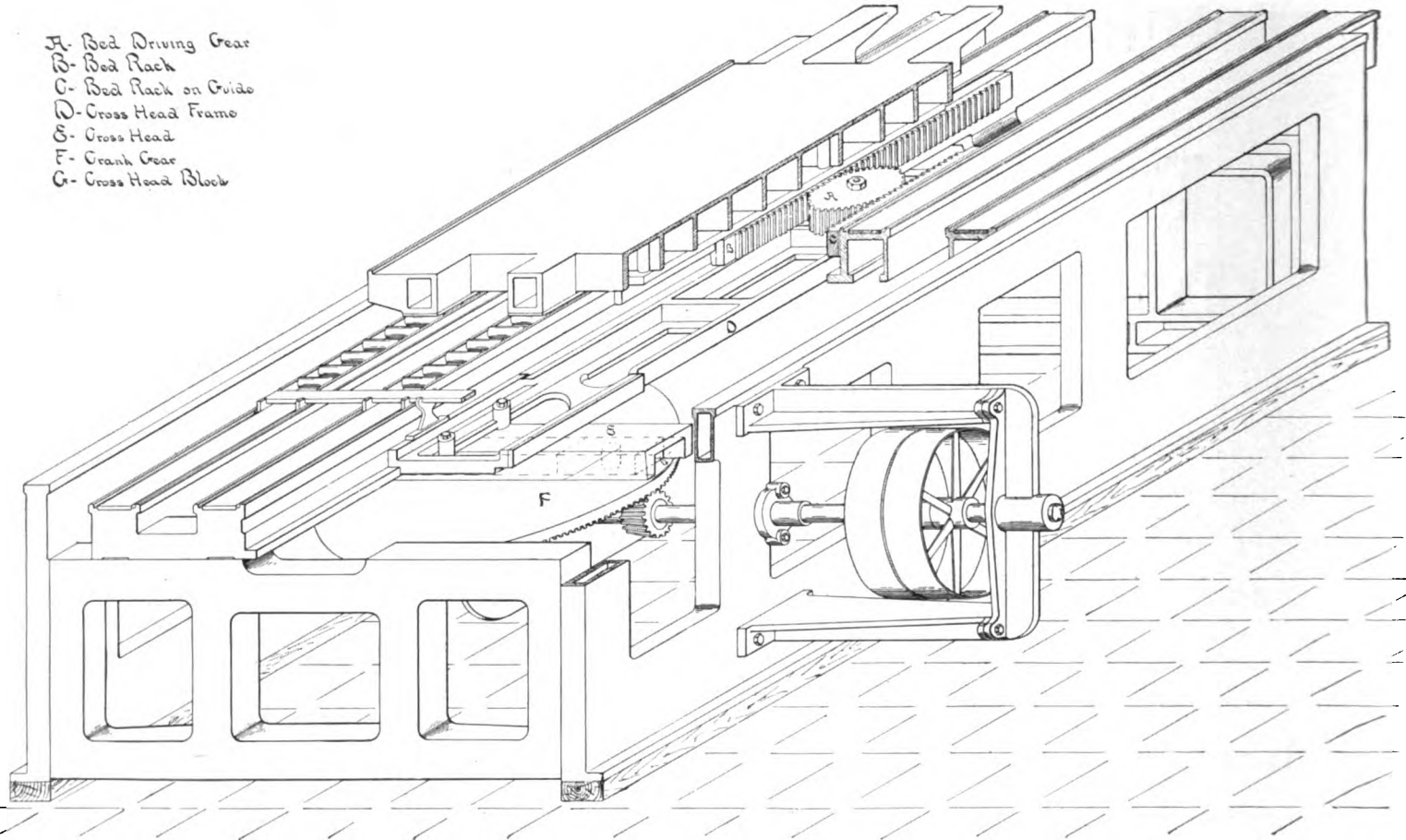
214 Monroe Street, Chicago.

197 Potter Building, 38 Park Row, New York.

SEND FOR DESCRIPTIVE CIRCULAR AND SPECIMEN PAGE.

THE NEW HUBER PRINTING PRESS . . .

- A- Bed Driving Gear
- B- Bed Rack
- C- Bed Rack on Guide
- D- Cross Head Frame
- E- Cross Head
- F- Crank Gear
- G- Cross Head Block



The above drawing shows the bed movement of the New Huber Press.

The bed is driven by our celebrated crank, with the greatest possible speed, smoothness and accuracy; no cams or springs being used in any part of the construction.

Hardened steel rollers are placed between the steel shoes of the bed and the four steel tracks which support it, thus reducing all friction to the minimum.

Our patented full toothed continuous register rack locks the bed and the cylinder together at the end of the printing, as well as at the beginning, obviating any possible slurring or wearing of the plates.

The pyramid distribution, consisting of four form rollers, two vibrators, two storage rollers and a connecting rider roller, all running together, gives a most perfect and satisfactory spread of the ink. The back-up motion is positive and noiseless, and can be used as a brake as soon as the belt is shifted onto the loose pulley.

We invite investigation of our new construction, and guarantee satisfactory speed, register, impression, distribution and life.

Van Allens & Boughton,

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No amount of
Ingenious Argument
is as convincing as a practical
test - We make photo engravings
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superiority of our cuts - better than
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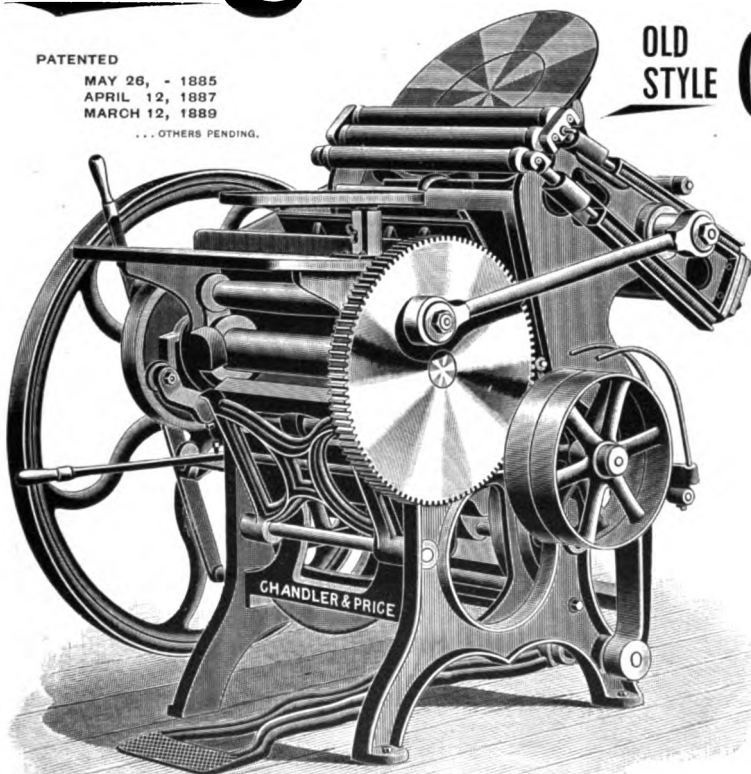
Chandler & Price

Not for the Least Money,
but Cheapest in the end.
A TIME and MONEY SAVER.

PATENTED
MAY 26, - 1885
APRIL 12, 1887
MARCH 12, 1889
... OTHERS PENDING.

OLD
STYLE

GORDON PRESS



... SIZES AND PRICES ...

Eighth Medium, 7 x 11	{ with Throw-off and Depressible Grippers }	- \$150.00
" " 8 x 12	" "	- 165.00
Quarto Medium, 10 x 15	" "	- 250.00
Large Quarto, 12 x 18	" "	- 300.00
★ Half Medium, 14 x 20	" "	- 400.00
★ " " 14½ x 22	" "	- 450.00
Steam Fixtures,	- - - -	- 15.00
Chandler & Price Fountain, for either size press,	- - - -	- 20.00
Buckeye Fountain,	- - - -	- 10.00

★ With each Half Medium are four rollers, thus securing superior distribution.

With each press there are three Chases, one Brayer, two sets of Roller Stocks, two Wrenches and one Roller Mold.

No charge for boxing and shipping.

All our goods guaranteed in every respect.

N. B.—None genuine without the name of Chandler & Price, Cleveland, Ohio, cast upon the rocker.

WE CHALLENGE COMPARISON.

Over 5,000 Sold! Not one returned to the manufacturer.

AN UNEQUALLED RECORD.

FOR SALE BY DEALERS ONLY.

Buy the BBST at FIRST and thus SAVE REPAIR BILLS.

It's a "Cracker Jack" THE "BENNETT ECONOMICAL" JOB ROOM BENCH.

TAKE YOUR CHOICE.



WITH
ROLL-TOP
TOOL CASE
\$25.00

OUR
FULL CABINET
BENCH,
WITH VISE,
\$22.00

PRICE, \$15.00.
Full Cabinet Bench with Tool Case,
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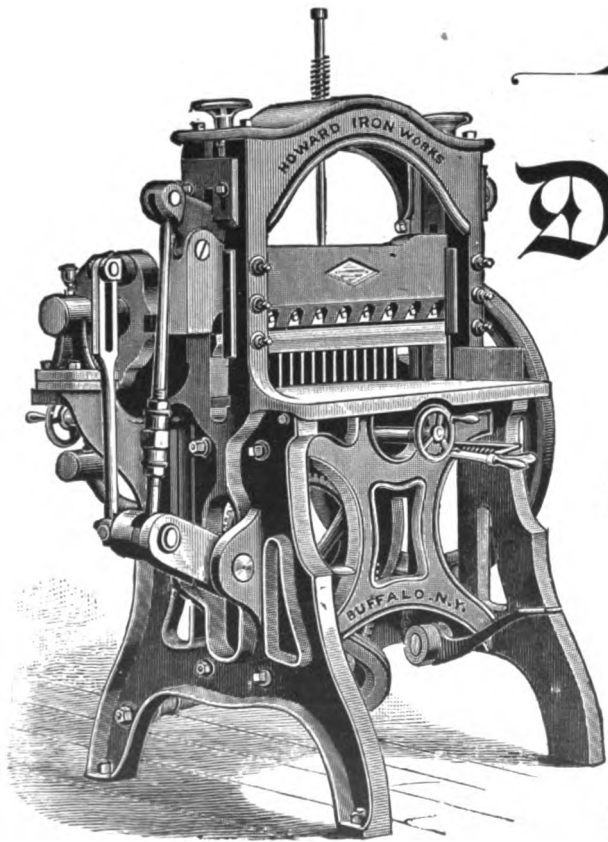
GOOD MATERIAL, HONESTLY MADE, HANDSOME IN DESIGN.

The Bennett "Labor-Savers" for the Composing and Press Rooms make friends wherever they go.

GOOD GOODS ARE GREAT ADVERTISEMENTS.

Respectfully, THE ROCKFORD FOLDER CO., Rockford, Ill.

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.

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TYPEFOUNDERS,

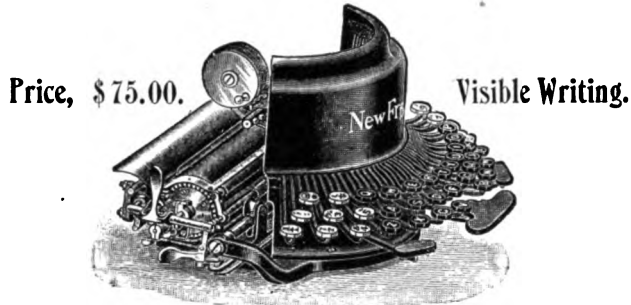
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183, 185 & 187 Monroe St.

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IN THIS PROGRESSIVE AGE

To do without a writing machine is like traveling by stage coach—you may “get there” eventually, but it will take a long time. There are a great many writing machines to be had, but there is only one New Franklin, and when you have it you have the best that money can buy.



Price, \$75.00.

Visible Writing.

The New Franklin

Is compact, durable and easy to operate. It writes a letter one can feel proud of, and the writing is always in sight. This is one of its strongest points, and we do not see how a machine can be of much use which does not possess it.

We will send a descriptive booklet on request.

TOWER, DAWSON & CO.

Broadway and Duane Street,
NEW YORK.



Looking into things

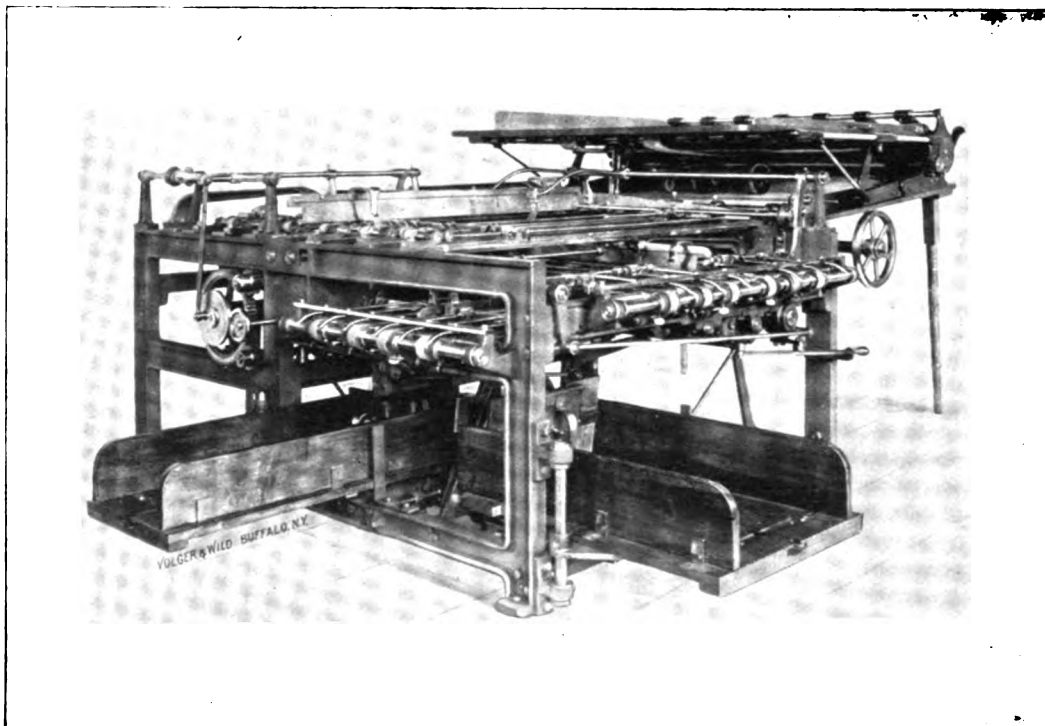
before taking definite action often saves dissatisfaction with the result. If you are about to buy type or printing material of any kind it will pay you to see what we can do for you before placing the order. We can be of special use to you if you need a new press. There may be made at some time in the future a better press than the

American Cylinder

but we are sure this generation will not witness its production. Want of space forbids our saying much about it here, but we will be pleased to send you a nicely printed circular describing it.

— **The Manhattan Type Foundry,**

54 Frankfort St., NEW YORK.



New Monarch Jobbing Folder

— WITH —

Niagara Automatic Feeder.

— MADE BY —

Brown Folding Machine Co.

ERIE, PA.

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OF SPECIAL **MACHINERY**

For Printers, Binders, Electrotypers.

Secondhand Machinery
FOR SALE.

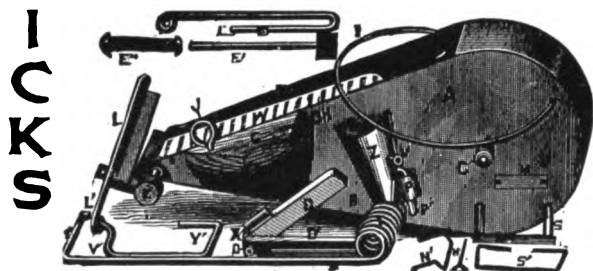
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PROMPTLY
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JAMES ROWE,
General Machinist,

303-305 Dearborn St.

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Dick's Seventh Mailer.



OVER 8,000 NOW IN USE. THE MOST PERFECT MACHINES MADE.
With Dick's Mailer, in ten hours, each of six experts, unaided, fits for the mail bags, 20,000 Inter Oceans. Three a second have been stamped.
PRICE, \$20.25, WITHOUT ROYALTY.
Address, REV. ROBERT DICK ESTATE, BUFFALO, N. Y.

HEBER WELLS,
Successor to Vanderburgh, Wells & Co.,
157-159 William St., NEW YORK,
Printers' Materials
OF HIGH GRADE.

WOOD TYPE

Prices Moderate.

ONLY MAKER OF
"Strong Slat"
Cases

We allow Printers a discount on fonts of WOOD TYPE of fifty per cent, and five more for cash.

Large specimen book sent to recognized printers.

WE HAVE A PRACTICALLY
INSTANTANEOUS
PROCESS ENGRAVING

FOR ALL CLASSES OF WORK.
SIMPLE, CHEAP AND INFALLIBLE.

NO CHEMICALS; no expensive plants. The only process adapted to daily newspaper illustration. Complete outfits, \$15.00 and upwards, according to size. A simple machine renders previous knowledge of engraving unnecessary for the reproduction of cuts. With outfits local papers can produce their own illustrations and stereotype their standing ads, etc. We make stereotyping machinery, power saws, routers, etc. Our combined machines are the best on the market. We warrant everything. Write us.

HOKÉ ENGRAVING PLATE CO., - ST. LOUIS.

The Inland Gnomes.

THESE AND NUMEROUS OTHER CUTS FOR SALE BY

The Inland Printer Co. are contained in new catalogue—just issued—which will be sent on receipt of ten cents in stamps to cover postage and handling.

Drawn especially for
THE INLAND PRINTER
by W. W. Denslow.
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G 1.



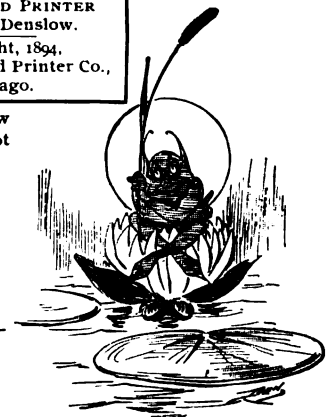
G 2.



G 3.



G 4.



G 5.

PRICE, POSTPAID, 60 CTS. EACH. ORDER BY NUMBER.



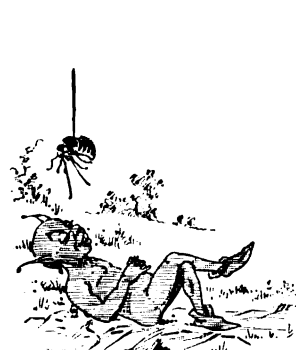
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G 7.



G 8.



G 9.

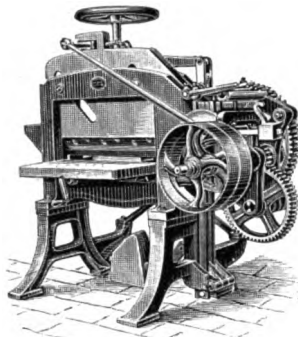


G 10.

PAPER-CUTTING MACHINES.

SPECIALTY SINCE
....1865....

**Machinery
for the whole
Paper
Industry...**



Seven hundred hands employed.
Yearly production about 3,700 machines. Discount to retailers.

No.	Length of Cut.		Price for Hand power.		Price for Steam power.		Self clamp.		Cut Indicator.		Rapid Gauge.	
	Cm.	Inch.	Mk.	\$	Mk.	\$	Mk.	\$	Mk.	\$	Mk.	\$
AB	50	19 1/4	425	101.20	550	131.00	150	35.70	100	23.80	80	19.10
ABa	55	21 1/2	485	115.50	610	145.50	160	38.10	105	25.00	80	19.10
AC	60	23 1/2	575	136.90	700	166.90	175	41.70	110	26.20	85	20.25
ACa	65	25 1/2	650	154.75	775	184.75	185	44.00	115	27.40	85	20.25
AD	71	28	740	174.20	865	206.20	200	47.00	120	28.60	90	21.45
ADa	76	30	825	196.45	950	226.50	220	52.40	125	29.80	95	21.45
AE	83	32 1/2	950	226.20	1075	256.20	240	57.15	125	29.80	95	21.45
AEa	91	35 3/4	1050	250.00	1175	280.00	250	59.50	130	31.00	95	21.45
AF	95	37 1/2	1150	273.80	1275	303.80	260	61.90	135	32.20	100	23.80
AFa	100	39 3/4	1250	297.60	1375	327.60	280	66.65	140	33.35	100	23.80
AG	108	42	1400	333.35	1525	363.35	315	75.00	145	34.50	105	25.00
AGa	113	44 1/2	1500	357.15	1625	387.15	325	77.50	150	35.70	105	25.00
AH	120	47 1/4	1600	381.00	1725	411.00	340	81.00	155	37.00	110	26.20
AHa	140	55	1950	464.20	2075	494.20	365	86.90	160	38.10	115	27.40
AI	160	60	2275	541.65	2400	571.65	390	92.90	160	38.10	120	28.60
AJ	210	82 1/2	....	....	4700	1,119.20	500	119.00	200	47.60	....	....

Including two of the best knives, two cutting sticks, screw key and oil cup.

KARL KRAUSE, Manufacturer of Machinery, Leipzig, Germany.

A. ZEESE & SONS,

(INCORPORATED.)

PHOTO- PROCESS ENGRAVING

HALF-TONE

ZINC ETCHING

COLOR WORK

MAP AND WOOD

ENGRAVING
ELECTROTYPING

300-306 Dearborn St.,
CHICAGO.

CHICAGO.



TELEPHONE
HARRISON 605

Latham Machinery Co. PRINTERS' AND BOOKBINDERS'

Manufacturers of Everything in First-class MACHINERY

INCLUDING

Latham Rival Power Paper Cutter.
Latham Rival Lever Paper Cutter.
Latham Numbering and Paging Machine.
Latham Power Embossing Machine.
Latham Lever Embossing Machine.
Latham Table Shears.

Latham Job Backer.
Latham Stabbing Machine.
Latham Roller Backer.
Latham Standing Presses.
Latham Round Corner and Punching Machine.
Latham Index Cutter.

Latham Perforating Machines,
....MONITOR WIRE STITCHER,

...And all other Machinery for Printers and Bookbinders...

These machines are all of modern construction and have no superiors in the market.

BARGAINS IN SECONDHAND MACHINERY.

Send for Descriptive Circulars.

197-201 South Canal 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.

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Bagley, Frank B., P. O. Box 91, Philadelphia. Advertising matter written, illustrated and displayed at reasonable rates. Prompt work.

Marston, Geo. W., Portsmouth, N. H. Editorial circular and advertisement writer. Six half-columns, \$2.00.

Thorp & Holbrook, 111 Fifth avenue, New York. Brainy ads. and booklets written, illustrated and printed.

Wady, Clifton S., 27 School street, Boston, Mass. I write illustrated advertising. Correspondence solicited.

Woolfolk, Chas. A., 446 W. Main street, Louisville, Ky. Writes ads. that will make your business grow.

BINDERS' MACHINERY.

Fuller, E. C., & Co., 28 Reade street, New York. Stitching and folding machines, etc.

Hickok, W. O., Manufacturing Company, Harrisburg, Pa. Complete rulers' outfits—complete binders' outfits.

BOOKBINDERS' SUPPLIES.

American Strawboard Co., 155 and 157 W. Jackson street, Chicago. Bookbinders' supplies.

Slade, Hipp & Meloy, 300 Wabash avenue, Chicago. Also paper-box makers' supplies.

BRASS TYPE FOUNDERS.

American Type Founders' Co. See list of branches under Typefounders.

Missouri Brass Type Foundry Co., 1611 S. Jefferson ave., St. Louis, Mo.

CARDS AND CARDBOARD.

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

CYLINDER PRESS MANUFACTURERS.

American Type Founders' Co. sells Cottrell Country, Monarch and Paragon presses and Campbell hand cylinder presses.

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

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 PROCESS ENGRAVERS' WAX.

American Wax & Paper Mfg. Co., 199 Franklin street, New York. Superior to beeswax at one-third the cost.

ELECTROTYPERS AND STEREOTYPERS.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

Drach, Chas. A., Electrotype Co., corner Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

Franklin Engraving and Electrotyping Co. (formerly A. Zeese & Co.), electrotypers, photo-zinc etchers, half-tone, wax and wood engravers, 341 to 351 Dearborn street, Chicago.

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.

Zeese & Sons, A., half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

EMBOSSING COMPOSITION.

Whiteson's Embossing Composition is the best. For sale everywhere.

ENGRAVERS.

Benedict, Geo. H., & Co., half-tone and zinc etchers, wax and wood engravers and electrotypers, 175 and 177 Clark street, Chicago.

Rainbow, A. W., Company, 358 Dearborn street, Chicago. Fine wood cuts a specialty.

Rogers, Murphy & Co., high-class wood and process engravers, 318 Dearborn street, Chicago.

ETCHING ZINC.

Bruce & Cook, 186-190 Water st. and 248 Pearl st., New York. Pure etching zinc a specialty.

FOLDING MACHINES.

Bennett Folder.—Rockford Folder Co., Mfrs., 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, 19 to 20 Brace street, Buffalo, N. Y.

Golding & Co., Boston, Philadelphia and Chicago. "Owl" brand fine blacks and colors.

Johnson, Chas. Eneus, & Co., 509 South Tenth street, Philadelphia, Pa. Branches: 529 Commercial street, San Francisco; 45 and 47 Rose street, N. Y.; 99 Harrison street, Chicago.

Levey, Fred'k H., & Co., 59 Beekman st., New York. Specialty, brilliant woodcut inks. Chicago Agents, Illinois Typefoundry Co.

Mather's, Geo., Sons, 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; 341-343 Dearborn street, Chicago; E. J. Shattuck & Co., 520 Commercial st., San Francisco, Cal.

INK MANUFACTURERS.

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

Rosen Ink Works, 66 and 68 John st., Brooklyn, N. Y.; 34 and 36 W. Monroe st., Chicago.

Thalmann Printing Ink Co., St. Louis and Chicago. Mfrs. job, book and half-tone cut inks.

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

JOB PRINTING PRESSES.

American Type Founders' Co., general selling agents for Gally Universal presses.

Bronson, H., Manufacturer Old Style Gordon press, 21 Quincy street, Chicago.

Golding & Co., Boston, Philadelphia and Chicago. Highest World's Fair award for Golding Jobber and Pearl presses.

Liberty Machine Works, The, 54 Frankfort st., New York. Sole manufacturers of the new style Noiseless Liberty Press.

Universal Printing Press, embossers and paper-box cutting and creasing presses. General selling agents American Typefounders' Co. Address nearest branch, as per list under head of Typefounders.

Wesel, F., Mfg. Co., 11 Spruce st., New York.

MACHINE KNIVES.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives and machine knives.

White, L. & I. J., Buffalo, N. Y., manufacturers of paper-cutting knives; superior quality.

MAP AND RELIEF-LINE ENGRAVING.

Franklin Engraving and Electrotyping Co. (formerly A. Zeese & Co.), electrotypers, photo-zinc etchers, half-tone, wax and wood engravers, 341 to 351 Dearborn street, Chicago.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PAPER-BOX MACHINERY.

American Type Founders' Co., general selling agents for Gally Universal paper-box cutting and creasing presses.

PAPER CUTTERS.

American Type Founders' Co., cutters of all standard makes on sale at all branches.

Wesel, F., Mfg. Co., 11 Spruce st., New York.

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Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives. Scientific tempering.

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Chicago Paper Co., 120 and 122 Franklin st., Chicago. Headquarters for printers' supplies.

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.

Julius Heinemann & Co. manufacturers of

199-201 E. Van Buren St.
Chicago.

Telephone,
Main 4719.



Printers' Brass Rules,
Metal Furniture,
Leads and Slugs,
Chases, Etc.

New
Specimen Book
now ready.

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Southworth Company, manufacturers of writing and ledger papers, Bankers' Linen, Vellum Bond, Miltineague, Mass.

Taylor, Geo. H., & Co., 207 and 209 Monroe st., Chicago. Plate, book, news, colored covers, manila, etc., and specialties.

PAPER RULING MACHINERY.

Piper, E. J., 44 Hampden st., Springfield, Mass. Improved ruling machines.

PHOTO-ENGRAVING.

Binner Engraving Co., 195-207 S. Canal st., Chicago. Zinc, half-tone and wood engraving.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Boston Engraving & McIndoe Printing Co., 50 Hartford street and 113 Purchase street, Boston, Mass. The largest combined engraving and printing establishment in New England. Fine cut making and fine cut printing, our specialties.

Crosscup & West Engraving Co., The, 911 Filbert street, Philadelphia. Engraving of a high order.

Franklin Engraving and Electrotyping Co. (formerly **A. Zeese & Co.**), electrotypers, photozinc etchers, half-tone, wax and wood engravers, 341 to 351 Dearborn street, Chicago.

Illinois Engraving Co., 350 Dearborn st., Chicago. Engraving by all processes.

Maurice Joyce Engraving Co., 414 Eleventh street, N.-W., Washington, D. C., unexcelled half-tone and line engraving.

Post-Express Printing Co., Rochester, N. Y. Superior half-tones and zinc etching.

Sanders Engraving Co., 400 and 402 N. Third street, St. Louis, Mo. Photo-engravers.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS' ELECTRIC LAMPS.

Colt, J. B., & Co., 115-117 Nassau st., New York. Mfrs. of self-focusing arc electric lamps. Acknowledged by well-known firms to be the best.

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New York Steel & Copper Plate Co., 171 Wall about st., Brooklyn, N. Y. Copper for half-tone.

Royle, John, & Sons, Essex and Straight streets, Paterson, N. J. Routing machines, routing cutters, saw tables, shoot planes, etc.

PRINTERS.

Darrow, P. C., Ptg. Co., 401 Pontiac bldg., Chicago. Superior color work and designing.

PRINTERS' MACHINERY.

James, Geo. C., & Co., manufacturers and dealers, 62 Longworth street, Cincinnati, Ohio.

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American Type Founders' Co., "everything for the printer."

Bronson, H., new and secondhand machinery and supplies, 21 Quincy street, Chicago.

Dodson Printers' Supply Company, Atlanta, Ga. Largest stock in the South. Lowest prices.

Gehlert, Louis, printers' and stereotypers' blankets, 204 E. Eighteenth street, New York.

PRINTERS' MATERIALS.

Graham, E. K., & Co., 516 Commerce street, Philadelphia. New and secondhand machinery and supplies.

Hamilton Mfg. Co., Two Rivers, Wis. Mfrs. of cases, stands, cabinets and all printers' wood goods.

Mexican Printers' Supply Agency, Ed. M. Vargas & Co., proprietors, P. O. box 34, Yrapuato, Gto., Mexico. Importers of all kinds of printers' machinery and materials. American manufacturers who want first-class representation in Mexico are requested to send us their catalogues, special price lists with discounts, etc.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Printers' woodwork of all kinds—cabinets, cases, wood type, patent steel furniture, etc. Dealers in metal type and machinery.

Pease, P. S., & Co., 115 Jefferson ave., Detroit, Mich. Type, paper, ink, printers' supplies.

Rowell, Robert, Third avenue and Market st., Louisville, Ky. Outfits furnished complete.

Simons, S., & Co., 13-27 N. Elizabeth st., Chicago. Make cabinets, cases, galleys, and everything of wood used in a printing office. Make bookbinders' boards and engravers' wood. Send for our illustrated catalogue.

Washington Typefoundry, N. Bunch, proprietor, 314-316 8th street N. W., Washington, D. C.

Wells, Heber, 157 William street, New York. "Strong slat" cases, cabinets and stands.

Wesel, F., Mfg. Co., 11 Spruce street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

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Andrew van Bibber & Co., Sixth and Vine sts., Cincinnati, Ohio.

Bendernagel & Co., 521 Minor st., Philadelphia. Composition and lithographers' rollers.

Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.

Bingham & Runge, 12 to 18 Frankfort st., Cleveland, Ohio. Printers' rollers and composition.

Birchard, C. H., & Co., 634 Filbert st., Philadelphia, Pa. Out of town orders promptly attended to.

Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

Hart & Zugeler, 117 N. Water street, Rochester, N. Y. Padding glue.

Osgood, J. H., & Co., 100 Milk st., Boston, Mass. Best "Patent" and "Old Style" composition.

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Wild & Stevens, 148 Congress street, Boston, Mass. Improved Standard and Anglo-American compositions.

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Graham, L., & Son, 44-46 Baronne street, New Orleans, La. Southern Printers' Warehouse.

Heybach-Bush Co., Fifth and Main sts., Louisville, Ky. Everything for printers.

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Lloyd, Geo. E., & Company (Incorporated), electrotype, stereotype and electrical machinery of all kinds. Telephone, 403. Corner Canal and Jackson streets, Chicago. Send for catalogue.

TYPEFOUNDERS.

American Type Founders' Co., sole makers in United States of copper alloy type, self-spacing type, music type, Greek type. Greatest output, completest selection, most original designs. For sale at following branches:

Boston, 150 Congress st.
New York, Rose and Duane sts.
Philadelphia, 606-614 Sansom st.
Baltimore, Frederick and Water sts.
Buffalo, 83 Ellicott st.
Pittsburgh, 323 Third ave.
Cleveland, 239 St. Clair st.
Cincinnati, 7 Longworth st.
Chicago, 139-141 Monroe st.
Milwaukee, 89 Huron st.
St. Louis, Fourth and Elm sts.
Minneapolis, 24-26 First st., South.
Kansas City, 533 Delaware st.
Omaha, 1118 Howard st.
Denver, 1616 Blake st.
Portland, Second and Stark sts.
San Francisco, 405 Sansome st.

Barnhart Bros. & Spindler, 183 to 187 Monroe st., Chicago. Superior copper-mixed type on the point system. All kinds of printing materials.

Bruce's, Geo., Son & Co., 13 Chambers street, New York.

Crescent Type Foundry, 349 and 351 Dearborn street, Chicago, typefounders and dealers in printers' supplies. Brass rules a specialty. Everything on "standard line."

Dominion Typefoundry Co., 780 Craig street, Montreal, Canada. Typefounders to the government of Canada. Exclusive agent for the American Typefounders' Company. A full line of printers' supplies from the best manufacturers.

Farmer, A. D., & Son Typefoundry Co., 63 and 65 Beekman street, New York; 111-113 Quincy street, Chicago.

Graham, John, typefounder, 451 Belden avenue, Chicago. Send for specimen sheet.

Hansen, H. C., typefounder and printers' supplies, 24-26 Hawley street, Boston, Mass.

Inland Type Foundry, 217 and 219 Olive street, St. Louis, Mo.

Newton Copper-faced Type Co., 14 Frankfort st., New York. Estimating cost deduct quads.

Pacific States Type Foundry, San Francisco, Cal. All printers' supplies.

Standard Typefoundry, 200 Clark st., Chicago. Agents Inland and Keystone Typefoundries.

Toronto Typefoundry, most complete printers' supply house in Canada.

TYPE METALS.

Nassau Smelting & Refining Works, B. Lowenstein & Bro., props., mfrs. of standard line-type, electrotype, stereotype and type metals, 546-546 West Sixteenth st., New York.

WOOD TYPE.

American Type Founders' Co. carry in stock most complete stock of wood type in the world.

American Wood Type Co., South Windham, Conn. Send for catalogue.

Hamilton Mfg. Co., Two Rivers, Wis. Manufacturers of wood type, borders, ornaments, wood rule, etc.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Wood type unexcelled for finish. Wood rule, borders, reglet, furniture and all wood goods.

Wells, Heber, 157 William street, New York. New specimen book of beautiful faces.

JUERGENS BROS. CO.
Engravers
Electrotypers
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Stereotypers
Special Designs and Drawings furnished
Phone Main 1576
148-154 MONROE ST. Chicago.
Copper Half-Tone
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Zinc Etchers.

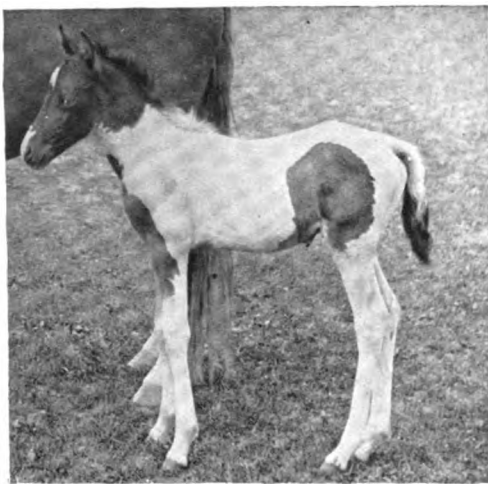
Send for Specimen Sheet showing All Sizes of the Beautiful

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THE LATEST PRODUCTION OF

A. D. Farmer & Son Type Founding Co.

111 & 113 Quincy Street, Chicago.



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at ~~12~~¹⁵ Cts. per Square Inch.

WE have been obliged to mark up the price. We are so overrun with orders that we shall only complete what work we now have in hand at 12 cents. While business is good we must charge 15 cents for first-class half-tone plates.

**Boston Engraving AND
McIndoe Printing Co.**

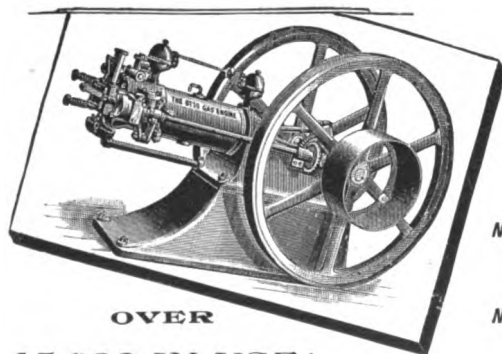
115 Purchase Street,
Boston, Mass.

Correspondence Solicited.

POWER FROM GAS OR
GASOLINE.

THE OTTO GAS ENGINE

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



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SIZES: 1-3 TO 120 HORSE-POWER.

**CAN BE
USED
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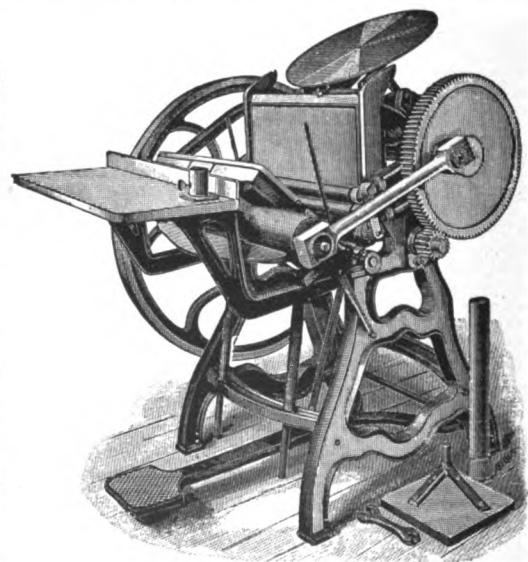
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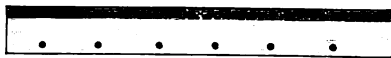
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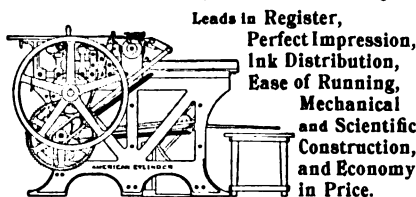
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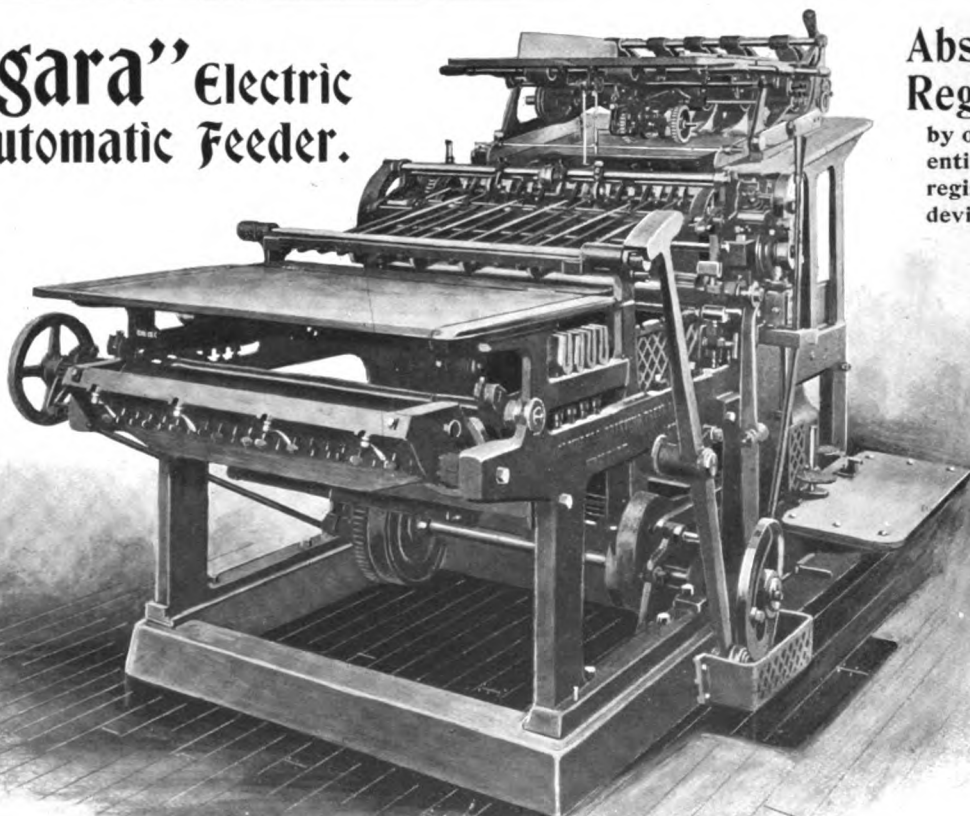
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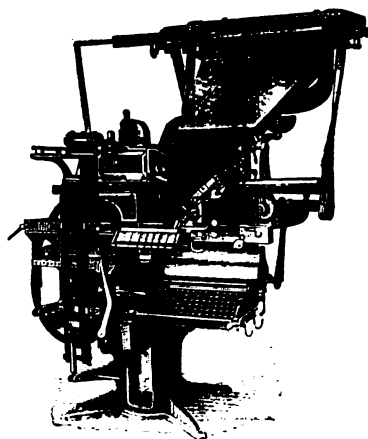
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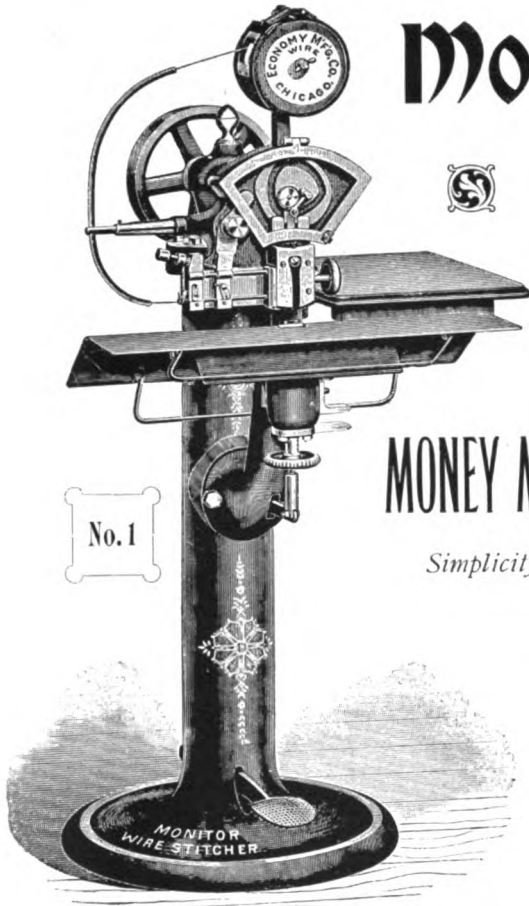
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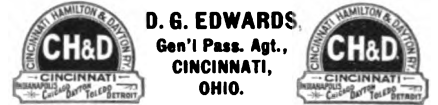
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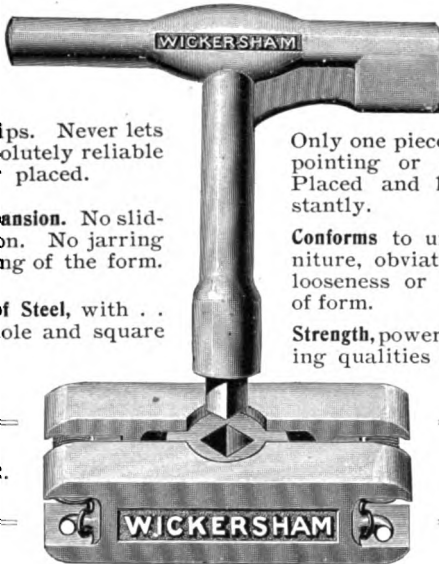
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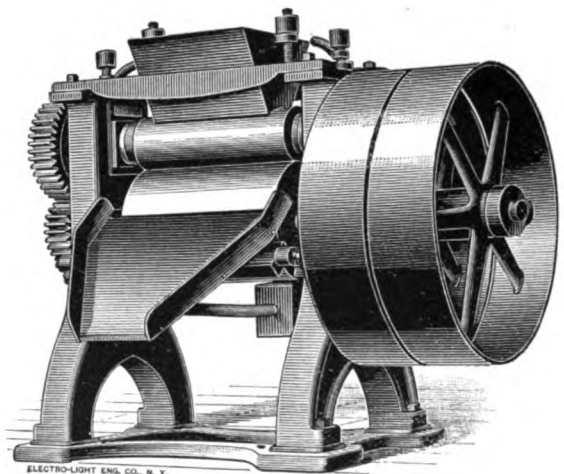
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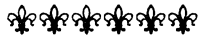
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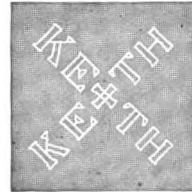
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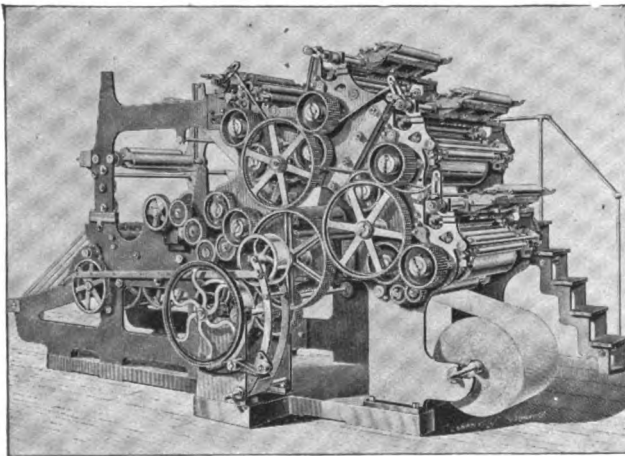
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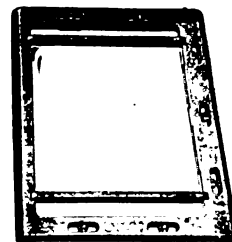
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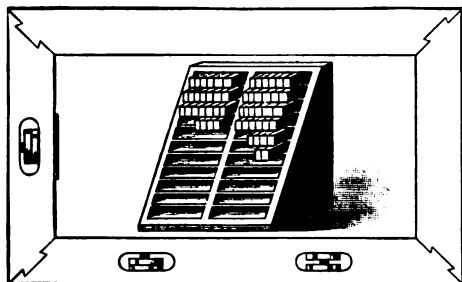
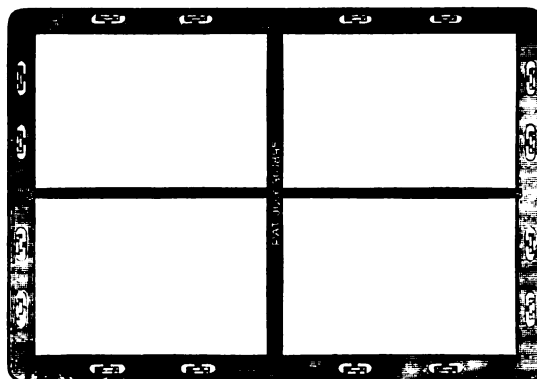
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BRITISH AND COLONIAL PRINTER AND STATIONER, a weekly journal of British, Colonial and Foreign printing and stationery trade intelligence, mechanical and other inventions illustrated, novelties in leather and fancy goods, books and book manufacture, patents, gazette and unique financial trade news. Subscription, \$3.00 per annum. Post free to any address in the three Americas. Published by W. John Stonhill, 58 Shoe Lane, London, England. Specimen copy gratis and post free on application. Established 1878.

BUSINESS, "The Office Paper" a monthly journal treating upon business management, office routine, accounting and advertising. It contains the best thought of progressive business men, leading public accountants, and advertising experts on various divisions of office work. A supplement, "Practical Accounting," is conducted with the immediate cooperation of men prominent in different accountants' organizations. A second supplement, "Mirror of Advertising," contains handsomely printed reproductions of the best advertising of the day, making it an indispensable adjunct to every advertising department. Subscription price, \$2.00 per year, including both supplements. Single copies, 20 cts. Published by Kittredge Company, 13 Astor Place, New York city.

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NEW ENGLAND PRINTER AND ALLIED TRADES JOURNAL, official organ of the Boston and New England Typographical Unions. A distinctively labor trade magazine. Published at 72 Essex street, Boston, Mass., C. W. Gould, Manager. Terms, \$1.00 per year.

NEW ENGLAND STATIONER AND PRINTER, devoted to the interests of stationers and printers. Published monthly; \$1.00 per annum; sample copies, 10 cts. Chas. C. Walden, publisher, Springfield, Mass.

NEWSPAPER WEST (monthly), for advertisers, writers, publishers and artists. Subscription, \$1. Ewing Herbert, publisher, Hiawatha, Kansas.

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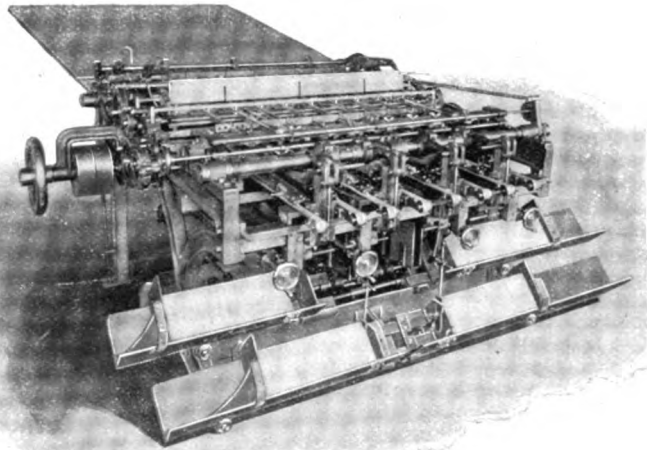
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| 1 Advertisement Composition, Comment and Criticism. | 3 Views in Printers' Home. |
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| 1 Multi-Color Chart.— <i>White</i> . | 3 Temporary Binder for THE INLAND PRINTER. |
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| 1 Book on Metal Engraving. | 1 Artistic Display in Advertising. |
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B Y C. S. Partridge, Superintendent of Stereotyping for A. N. Kellogg Newspaper Company. This is the only book devoted exclusively to Papier-Maché Stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulas, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 50 illustrations. Price, postpaid, \$1.50.


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Are now making
a very superior line of

FOLIOS

WHITE AND BLUE,
LAID AND WOVE,

In the following Sizes and Weights:


 17 x 22—20, 22, 24 and 28 lb.
 19 x 24—24 and 28 lb.

For Correspondence,
Insurance Policies,
Legal Blanks and general
Mercantile Purposes,

MILLS AT
DALTON, MASS.

THESE PAPERS ARE UNEQUALED.



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1896

COMMENCEMENT



PHENOMENAL SUCCESS

has been our reward during the
past two Commencement Seasons.

Why ?

Because we have offered to the trade
Invitations and Programs for Gradua-
ting Exercises which met every require-
ment, and had the merits of originality
and good taste, besides possessing artistic
beauty, which insured their preserva-
tion as Souvenirs.

Printers and Stationers.

Our line is finer than ever, and as we
do not sell direct to schools and class
committees, we look to you to secure
the orders in your vicinity.

Samples supplied as usual.

J. W. Butler
Paper Company,

212-218 Monroe St.,
Chicago.

MAGNA CHARTA BOND

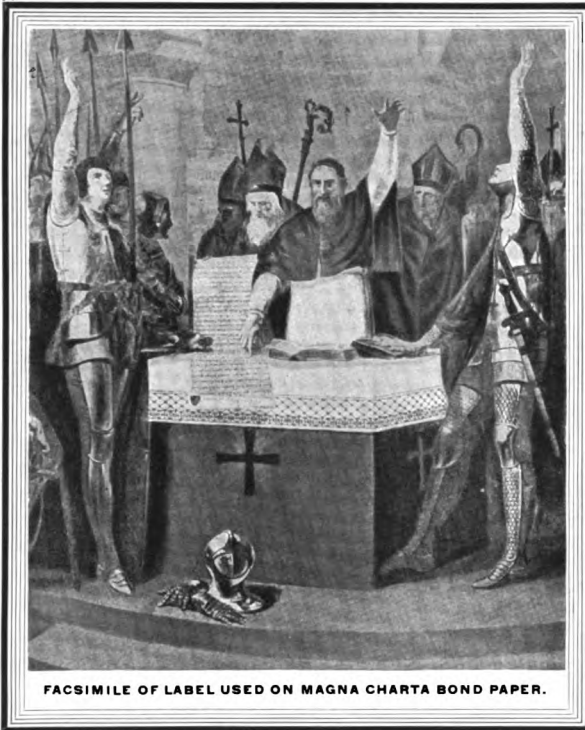
A PAPER THAT WILL WITHSTAND THE RAVAGES OF TIME.

The Leader of all Bond Papers—



Magna Charta Bond.

Made from new rag stock. Free from adulteration. Perfectly sized. Long fibre.



FACSIMILE OF LABEL USED ON MAGNA CHARTA BOND PAPER.

THE MAGNA CHARTA BOND PAPERS ARE ALL FINISHED BY PLATING.

<p>Blue: 17x22—16, 20 lb. 17x28—20, 24 lb. 19x24—20, 24 lb.</p>	<p>White: 17x22—12, 14, 16, 18, 20, 24 lb. 17x28—16, 20, 24, 28 lb. 19x24—16, 18, 20, 24, 28 lb. 22x32—32, 40 lb.</p>	<p>Crushed (in white only): 17x22—16, 20 lb. 17x28—20, 24 lb. 19x24—20, 24 lb.</p>
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.... MANUFACTURED BY

RIVERSIDE PAPER COMPANY, Holyoke, Mass.

THIRD PRIZE.

Design submitted by W. E. Van Buren, Irvington-on-Hudson, New York, in the Riverside Paper Company's advertisement competition, conducted by the Inland Printer Company, Chicago.

A 160-page pamphlet containing the 148 designs, complete, full size, offered in this competition, will be sent by The Inland Printer Company, Chicago or New York, on receipt of 50 cents.

TYPE—
NOT
STEREOTYPE.



FOR the Hustling, Progressive, Growing CAMPBELL "Multipress"

Newspaper, too small, maybe, to stereotype, too big to operate a sheet press economically, we offer the

This machine prints and folds four, six, or eight page papers at the rate of 4,500 to 5,000 papers per hour, from Flat Forms of Type. It is built under patents 291,521 and 376,053, recently sustained in the United States Courts in the following decisions:

December 11, 1894,
July 2, 1895,
October 26, 1895,

and Final Decree, December 14, 1895,
as covering the Duplex Press.

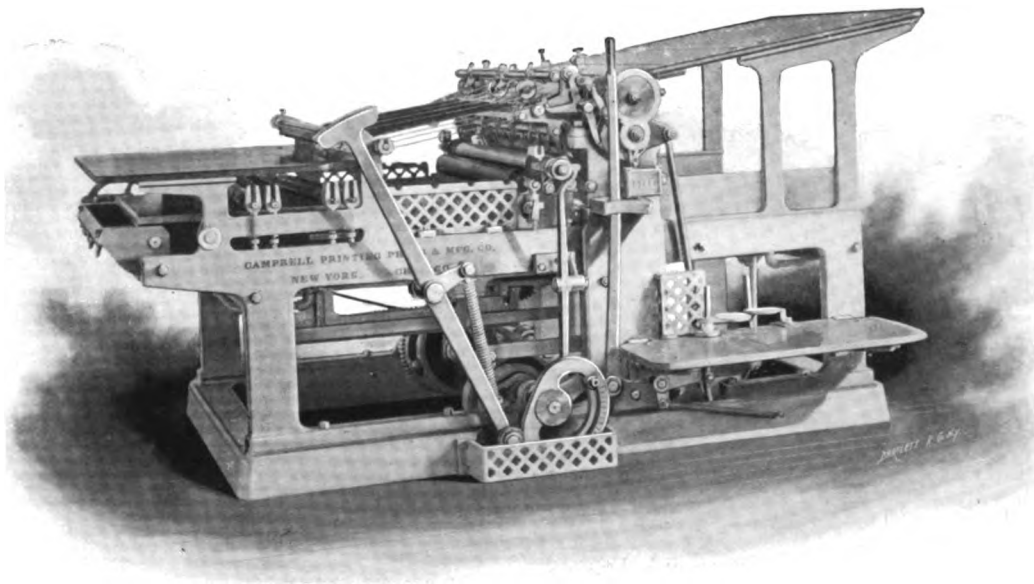
CAMPBELL PRINTING PRESS & MFG. CO.

**5 Madison Ave., NEW YORK.
322 Dearborn St., CHICAGO.**

5,000
Folded Papers
from the
Web.

Delicate Adjustments

—increase labor, worry the pressman and consume valuable time. A mechanical feature of the “**Century**” Pony is that its adjustments are all strong, *simple*, durable. Its vital parts are positive, labor-saving and convenient for the pressman.



To the printer it is a profitable machine to operate. To the pressman it is a labor-saver—a mechanical marvel that shortens his hours and renders the largest returns for his day's work.



Campbell Printing Press & Mfg. Co.

5 Madison Avenue, New York.

334 Dearborn Street, Chicago.

The "Century" Press In Larger Sizes!

SINCE the introduction of the "Century" Pony, early in last year, we have been repeatedly urged to supply the trade with a full line of large sized presses, built in accordance with the ideas peculiar to that press. As the extraordinary earning capacity of the "Century" Pony became more widely known these requests grew in number and frequency, and we determined to comply with the demand.

We now announce that "Century" Presses in the following large sizes are rapidly approaching completion and will, early in next month, be ready for the market:

No. 0. Bed, 43 x 56 . . . Type Form, 38 x 52
No. 1. " 39 x 52 . . . " " 34 x 48

In these machines will be found the features of the "Century" Pony—what they are it is unnecessary to state, as the "Century" is now well known, and is recognized as the initial machine of a new type of press which must supersede all two-revolution presses now in use.

For a few months the production of these machines will, of necessity, be limited; it is, therefore, our intent to distribute them over as large a territory as possible, accepting orders only from representative concerns.

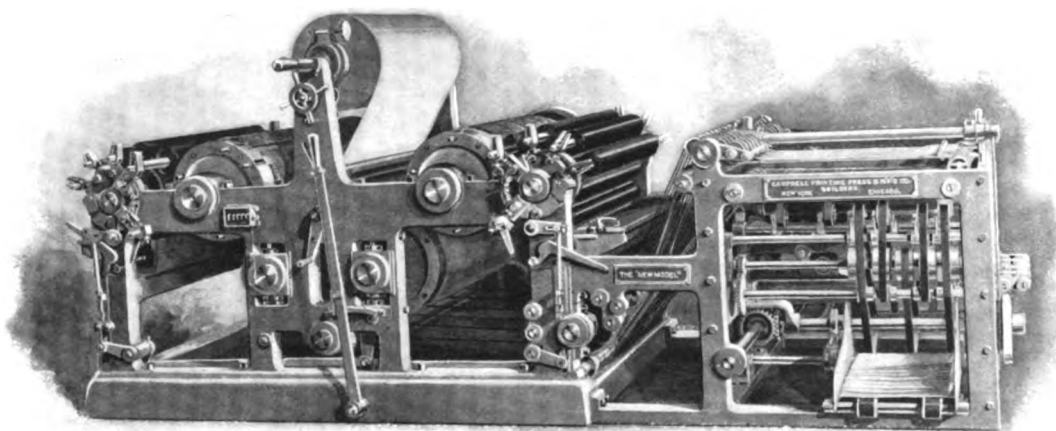
* * * * *

Campbell Printing Press & Mfg. Co.

5 Madison Avenue, New York.
 334 Dearborn Street, Chicago.

There is no such word as Fail....

That is the reason of the tremendous success of the "New Model" Web. We *refused* to consider the *impossibility* of high speed with a single folder, or simplicity in adjustment and construction, or low cost of operation.



The "New Model," therefore, stands today as the *one machine* which appeals not only to the circulation and advertising departments, but to the financial as well, for it earns money while it saves money.

Campbell Printing Press & Mfg. Co.

5 Madison Avenue, New York.
334 Dearborn Street, Chicago.

Printers'

AN OLD ESTABLISHED
BUSINESS UNDER . . .
A NEW TITLE. . . .

The same
goods
produced

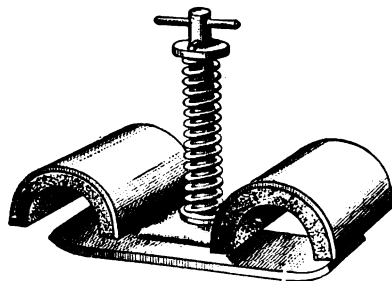
UNDER THE SAME . . .
MANAGEMENT AS WHEN
FOUNDED IN 1880. . . .

Rollers.

which have given the old
firm its reputation for
making the best
Printers' Rollers of any
manufactory in the
United States....

**324 & 326 PEARL STREET.
NEW YORK CITY.**

Sole Agent in the United States
for the sale of the



Meier
Angle-Roller
Brake.



Send for a Circular.

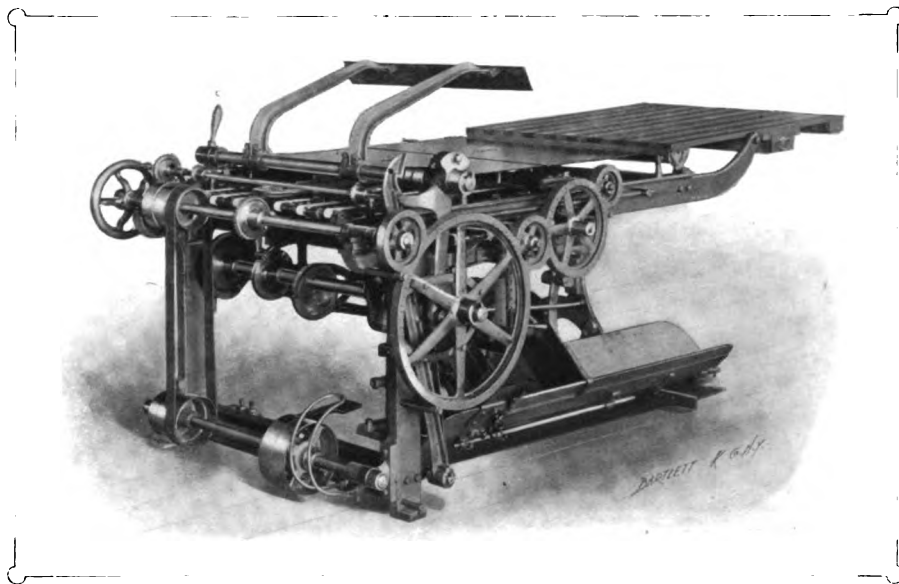
Printers' Rollers,
Roller Composition,
Tablet Glue,
Electric Annihilator.

Are You **making as much money as the volume of your business warrants ?**

If not, there is a **LEAK IN YOUR PROFITS.**

Don't throw them away in trying to meet new conditions
with old facilities.

Stop the leak and start a bank account.



WE OFFER INDEPENDENCE IN FOLDING.

ONE Seybold Job Folder handles a range of work usually requiring two to cover.

It is so simple that the girl who feeds it can, unaided, make every change and adjustment.

Take your pencil and figure—the wages of three hand folders will more than pay for it in a year. After that, it is all profit.

Then think of the jobs you can take that you are now refusing because “there is no money in it by hand,” or because your neighbor folds by machinery and you cannot touch his prices.

Let us send you full particulars.

The Seybold Machine Co.

**Makers of Machinery for Bookbinders, Printers, Lithographers, Paper Box Makers,
Paper Mills, Paper Houses, etc.**

DAYTON, OHIO—53-55 Louie Street.

NEW YORK CITY—44 Centre Street.

CHICAGO, ILL.—371-373 Dearborn St.

TRADE

“Bentrovato”

MARK

Dispels electricity from paper on the press. Apply a very little to tympan, “ZIP!!”—electricity is gone. You can't afford to be without it. Only genuine and reliable bears signature on label. Don't accept worthless substitutes.

All up-to-date dealers have it, or should have it.

Large (8-oz.) bottle, 50 Cents.

Bingham Bros. Co.

Sole Manufacturers,

... 49-51 Rose Street,

New York.

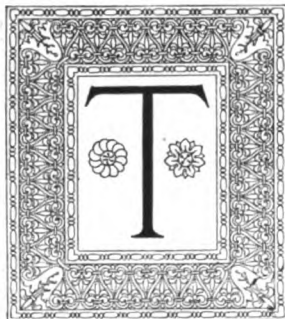
Also...

“Machine-cast” Printers' Rollers.

Composition.

Padding Glues.

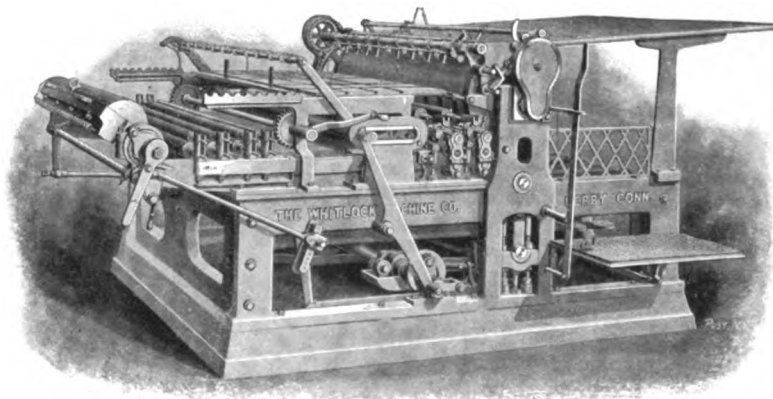
5-lb. Cake PADDING GLUE, \$1.25. Try it; you will not regret it.



THESE TIMES demand of printers production of the highest quality, in the greatest quantity, at the least productive expense. : : : : : : : :

THE PATENTED FEATURES incorporated in
Whitlock Presses

(and found in them only) encompass these ends in a manner unapproached by any other machine in the market.



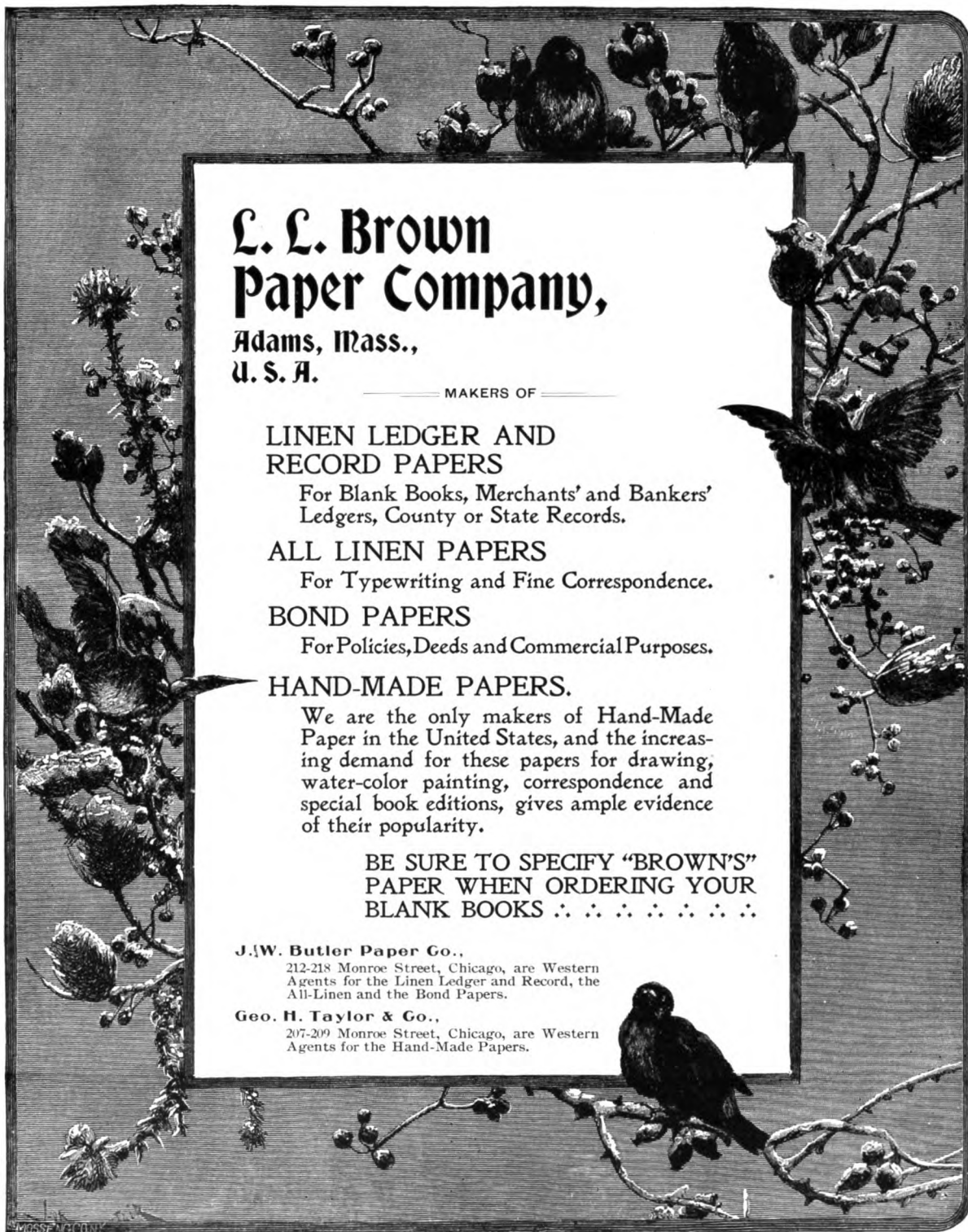
WRITE AND LEARN.

The Whitlock Machine Co.

NEW YORK:
 Times Building, 41 Park Row.

BOSTON:
 Mason Building, Corner Milk and Kilby Streets.

ST. LOUIS:
 307½ Pine Street.



**L. L. Brown
Paper Company,**

**Adams, Mass.,
U. S. A.**

MAKERS OF

**LINEN LEDGER AND
RECORD PAPERS**

For Blank Books, Merchants' and Bankers' Ledgers, County or State Records.

ALL LINEN PAPERS

For Typewriting and Fine Correspondence.

BOND PAPERS

For Policies, Deeds and Commercial Purposes.

HAND-MADE PAPERS.

We are the only makers of Hand-Made Paper in the United States, and the increasing demand for these papers for drawing, water-color painting, correspondence and special book editions, gives ample evidence of their popularity.

**BE SURE TO SPECIFY "BROWN'S"
PAPER WHEN ORDERING YOUR
BLANK BOOKS ∴ ∴ ∴ ∴ ∴ ∴ ∴ ∴**

J. W. Butler Paper Co.,

212-218 Monroe Street, Chicago, are Western Agents for the Linen Ledger and Record, the All-Linen and the Bond Papers.

Geo. H. Taylor & Co.,

207-209 Monroe Street, Chicago, are Western Agents for the Hand-Made Papers.

MOSSE McCORM

ESTABLISHED IN 1861.

INCORPORATED.

A. ZEESE & SONS,

IMPROVED PHOTO PROCESS ENGRAVING

MAP AND WOOD ENGRAVING.

HALF-TONE ZINC ETCHING AND COLOR WORK. ELECTROTYPING.

Special Designs & Drawings made to Order.

300-306 DEARBORN ST.

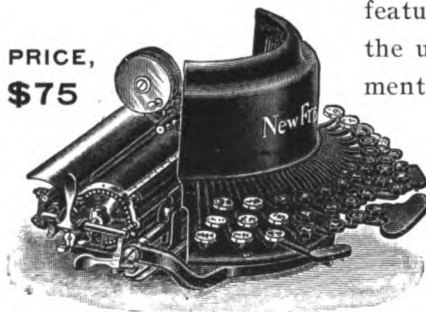
CHICAGO.

TELEPHONE HARRISON 605.

The Writing is always in sight

in operating a New Franklin Typewriter, and the operator can produce more work because of this feature alone. It has the universal arrangement of key-board, and therefore can be operated at sight by any operator. It is compact and takes up but a small amount of space. Being built of the very best material, it lasts longer and wears better.

PRICE, \$75



There are other good points about the New Franklin, and we will be pleased to send on request a booklet giving some of them.

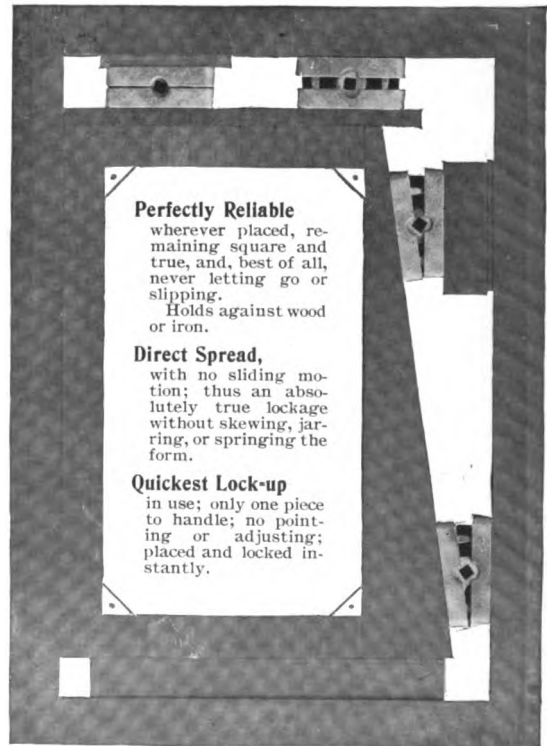
TOWER, DAWSON & CO.

Broadway and Duane Street,
NEW YORK.

The Wickersham Quoin

REQUIRES ONLY A TRIAL TO PROVE ITS SUPERIORITY.

PRICE PER DOZEN, \$2.50. KEYS, EACH, 50 CENTS.



Perfectly Reliable

wherever placed, remaining square and true, and, best of all, never letting go or slipping.

Holds against wood or iron.

Direct Spread,

with no sliding motion; thus an absolutely true lockage without skewing, jarring, or springing the form.

Quickest Lock-up

in use; only one piece to handle; no pointing or adjusting; placed and locked instantly.

MADE IN TWO SIZES. FOR SALE BY ALL DEALERS.

Made by the

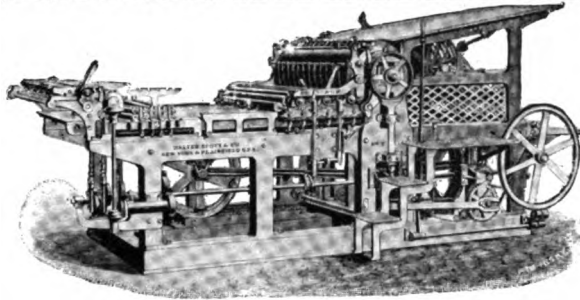
WICKERSHAM QUOIN CO. - BOSTON, MASS.

Scott Printing Presses

"If not superior to all others, are certainly inferior to none."

Unequaled for

**Speed,
Durability and
Accuracy of
Register.**



Class I.—Stop Cylinder.

They are

**Safe,
Sure and
Satisfactory
to the user.**

We manufacture sixty-seven different kinds of Printing Presses, besides Electrotypes and Stereotype Machinery. The machines are covered by over one hundred patents, besides half as many now pending. Our illustrated catalogue, giving full descriptions of these presses, will be sent on request.

New York Office, - Times Building.
Chicago Office, - Monadnock Block.
St. Louis Office, - Security Building.

Walter Scott & Co.

PLAINFIELD, N. J.



It is not even Interesting....

to hear constantly of what people are about to do or are willing to do. Deeds speak louder than words. We do the business, others the talking. If you want rock-bottom prices, come to us. We carry a complete line of material, machinery and type, and as we keep buying and selling all the time, we have on hand always the latest and best.

We sell the American Cylinder, a press you will be sure to be interested in.

The Manhattan Type Foundry,

54 Frankfort St., NEW YORK.

A Halo of Glory

set with shining shekels awaits the printer who is first in his community to introduce the

**There is
a growing
demand**

**Evelyn
Tint Block
Process**

for artistic printing, and the fellow who is best fitted to do it will catch the creamiest jobs sure as fate. By its use you "whet" public curiosity and its attendant interests by producing more effective printing than your competitor. Over 3,000 printers use and praise it because popularity and increased business follow. Let us prove our preaching. Put us to the test. Ask for testimonials, samples, etc.

Ornaments for Book and Job Work.

Our catalogue, size of *The Inland Printer*, printed in twenty colors and tints, shows over 1,000 artistic designs in sectional vignettes, head, tail, corner and side pieces, ornamental borders, pictorial blocks, initial letters, etc. These goods are all novelties, original with us, and have been designed to enable the compositor to more fully cope with the pen artist in embellishing superior printing. Sent only on receipt of 25 cents.

Preston Fiddis Company,

(Successors to EVELYN PATENT TINT BLOCK CO.)

PRINTERS' SUPPLIES.

BALTIMORE, MD.



IF YOU ARE DISSATISFIED in any way with your Blank Books, have them made of the celebrated **Scotch Linen Ledger**, and you will adopt this brand permanently.

PARSONS PAPER COMPANY,
HOLYOKE, MASS.

Send for Samples



LON SANDERS, PRES.

Sanders Engraving Co.

Engravings by all Methods.

HALF-TONE PHOTO-ENGRAVING ZINC-COPPER-ETCHING.

314 N. Broadway, St. Louis, Mo.

TELEPHONE 3800.



**Fixed for
Business.**

You can't give us anything too hard—don't care what sort of a numbering machine you may have use for, if you'll give us an inkling of what work it's to do, we will make it for you. We've figured out so many "puzzlers" of late, that we are not afraid to tackle anything in the line of numbering machines. Get our new catalogue, and if you can't find what you want among the regulars, let us know what you have in your head.

Jos. Wetter & Co.

20 and 22 Morton Street,

BROOKLYN, N. Y.

Do You Rule?

That is, do you rule paper? If so, you need Ruling Pens. We have a large stock on hand. Our

Extra Blue Paste

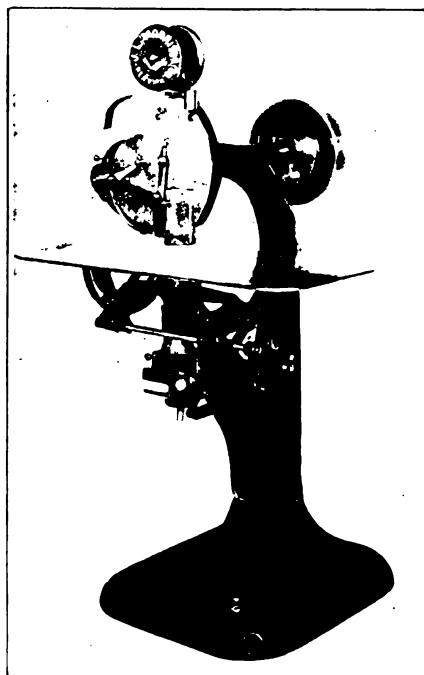
is the best thing for making Blue Ink for feint line ruling.

GANE BROTHERS & CO.

116-120 Market Street,
CHICAGO.

Bookbinders' Supplies.

"Before you can say Jack Robinson"



ISN'T IN IT WITH THE INSTANTANEOUS ADJUSTMENT OF OUR



"New Perfection No. 7"

FROM ONE SHEET TO SEVEN-EIGHTHS OF AN INCH
"QUICK AS A WINK."

Send for folders and information to

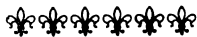
The J. L. Morrison Co.

15-17 Astor Place,
NEW YORK.

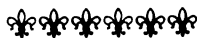
Artistic effects in Antique Printing are easily obtained by correct use of the beautiful Old Style Romans, Italics, Texts, Borders, Ornaments and Initials, made by A. D. Farmer & Son Type Founding Company, 111 and 113 Quincy Street, Chicago. ❁ ❁ ❁

**Linden
Loft Dried
Papers**  **Are
the
Best!**

BONDS, LINENS,
LEDGERS,
FLATS, BRISTOLS, MAPS,
RULED GOODS.



Specialties of all kinds made to order.



Linden 
Paper Company,
Holyoke, Mass.





Bear Repeating

Good stories upon any subject bear repeating, and, therefore, the one about the excellence of the inks of a certain Buffalo house can here be mentioned to advantage and profit.

BUFFALO PRINTING INKS

are becoming so popular and the calls for them so frequent that the capacity of our works is being taxed to its utmost. We are filling orders promptly, however, and can please you. Write for specimens and information.

**Buffalo Printing Ink Works,
BUFFALO, N. Y.**











Samuel Bingham's Son Mfg. Co. ❁ ❁ ❁

Manufacturers
... of **PRINTERS'
ROLLERS**

Nos. 22 - 24 Custom House Place,
CHICAGO, ILL.

Bingham's Flexible Tableting Compound.

It is as Elastic as Rubber.

The Best and Cheapest Composition ever invented for Tablets, Pads, etc.

A material of excellence and perfection, surpassing all others. Elastic and tough as rubber.

Warranted not to Break or Scale, not to Pull Off on the Edge of Sheets, and to be Unaffected by Heat.

AFTER USING THIS YOU WILL USE NONE OTHER.



Printers Attention!

You use
PLATED · COATED · and ENAMELED ·
PAPERS · very largely · · ·

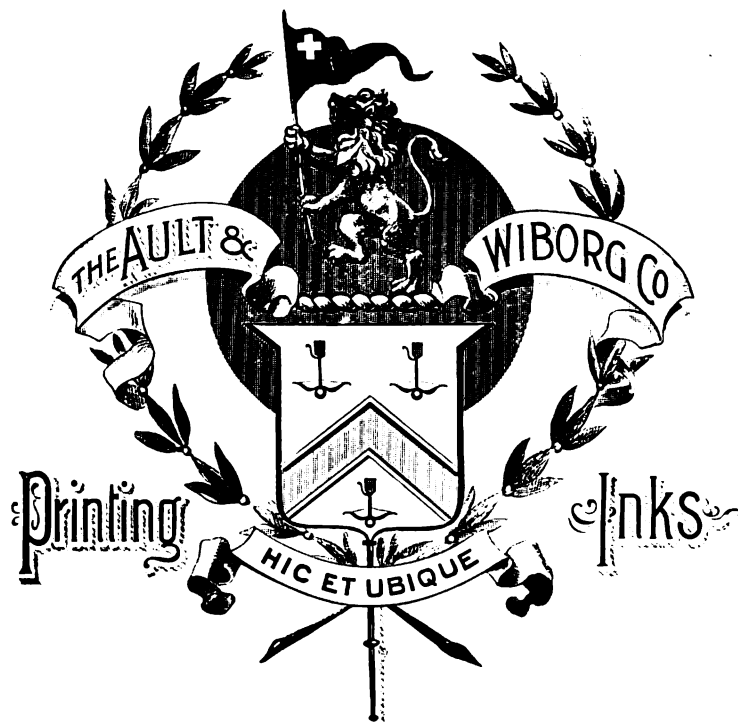
You are troubled in finding a
BLACK INK that will work smoothly · · ·
Cover thoroughly and yet
NOT **PICK** the face off these delicately
faced papers · IS IT NOT SO ? ·

Well, we can fix you out, if you are so troubled and
You need pay no fancy price for the **INK**.

Write to us · · · · · This Sheet a Sample · ·

THE **AULT** AND
WIBORG Co

CINCINNATI ·
NEW YORK ·
(CHICAGO ·



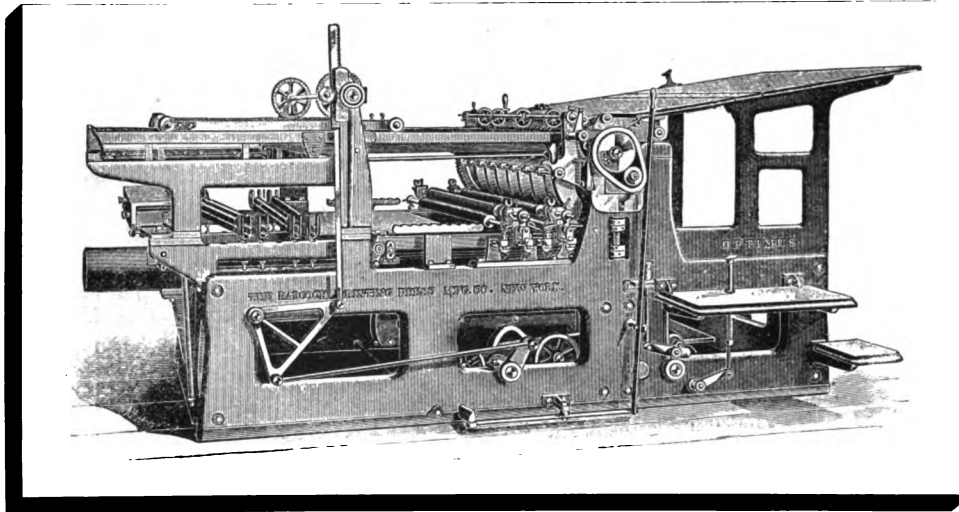
CINCINNATI. NEW YORK. CHICAGO.

Babcock Printing Press Manufacturing Co.

New London, Conn.

C. A. COLLORD,
 Manager New York Office,
 9-10 Tribune Building.

Optimus and Dispatch



Optimus

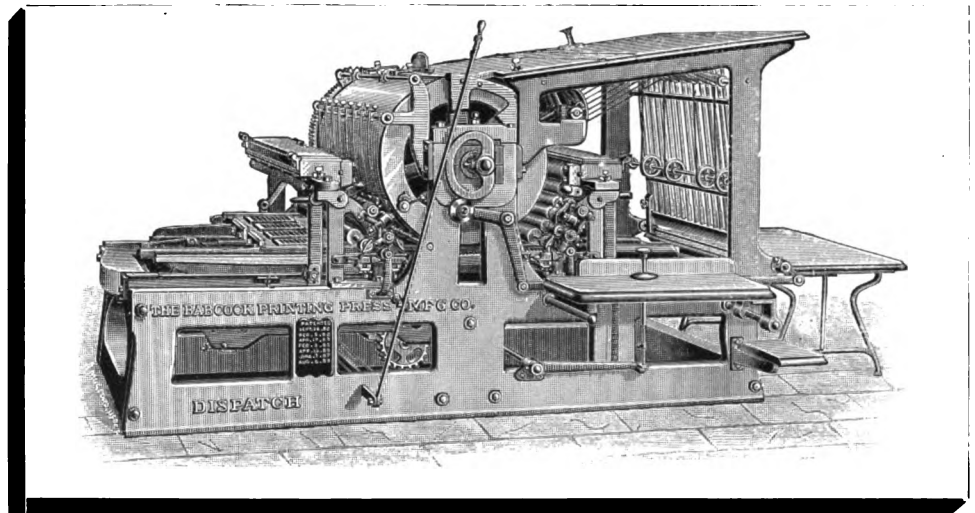
Two-Revolution Press.

The only perfect front-delivery—printed side up—without fly, grippers, or adjustment of any nature, from smallest to largest sheet. Built especially heavy for fine half-tone, catalogue, book and letterpress work. The BEST Two-Revolution Press ever constructed. Nine sizes.

Dispatch

Drum Cylinder Press.

A rapid Drum Cylinder Press for newspaper and plain job work. Speed 2500 to 3000 per hour.



Barnhart Bros. & Spindler General Western Agents for

183 to 187 Monroe Street, Chicago, Ill.



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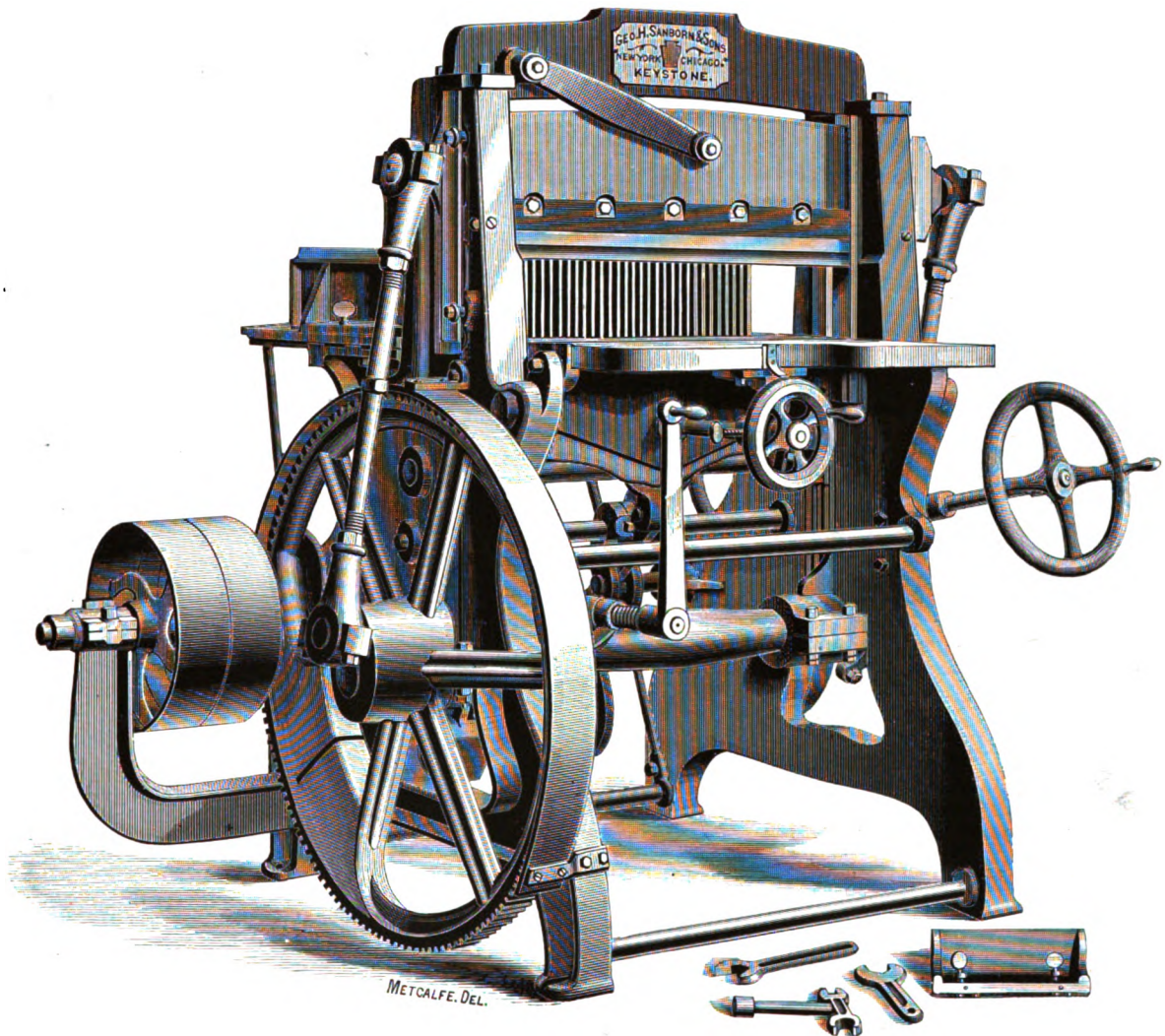
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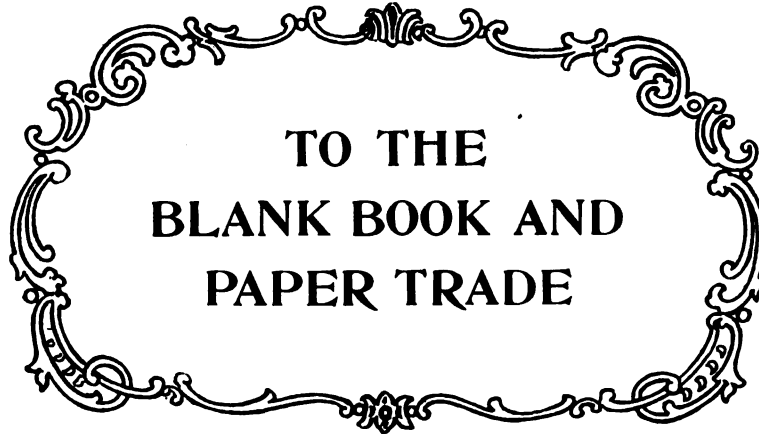
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HOMEWARD
FLY"

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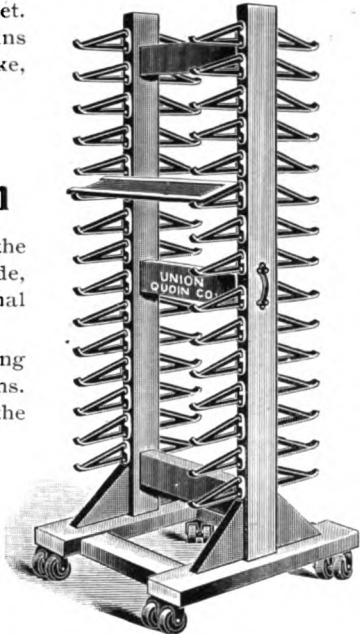
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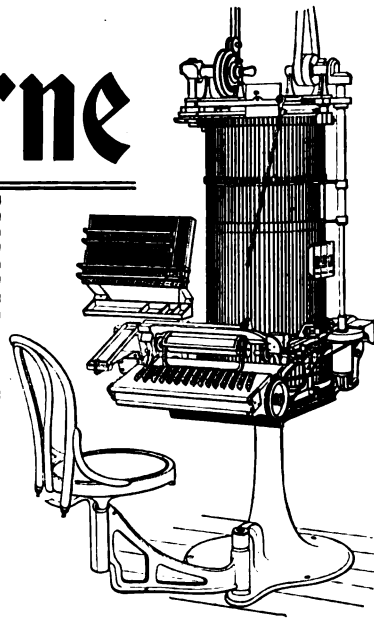
Yours very truly,

JAS. H. NICHOLS, Foreman.

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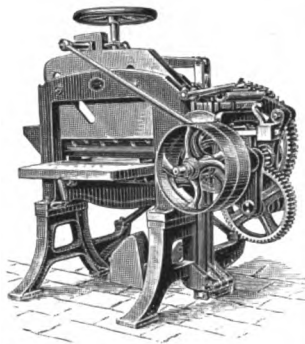


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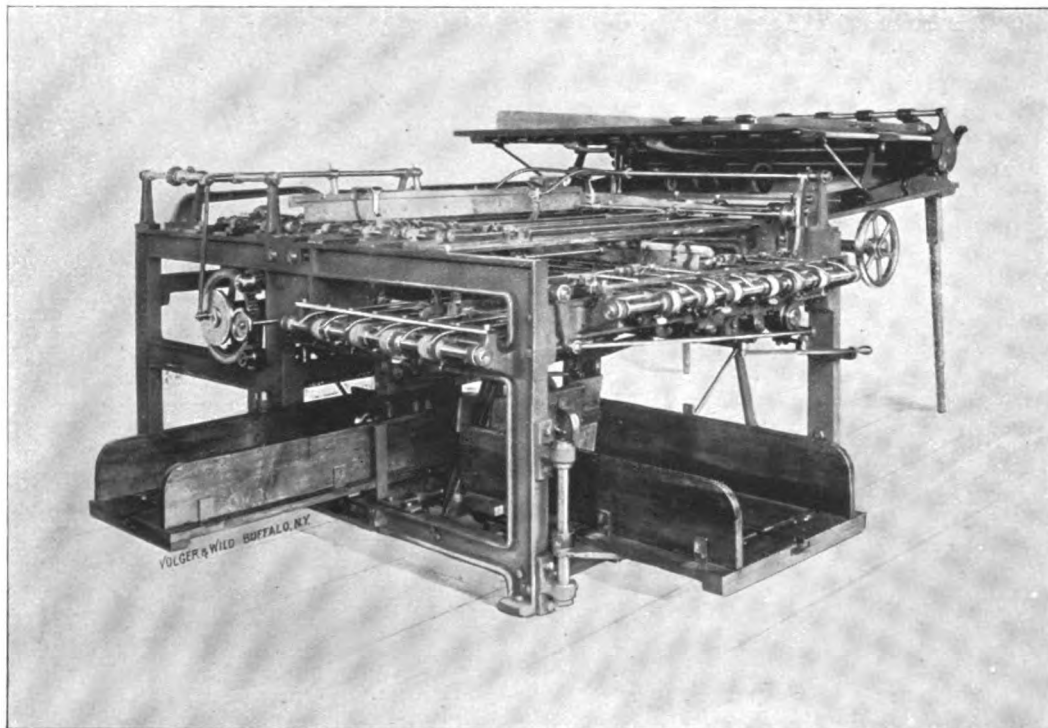


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AC	60	23 1/2	575	136.90	700	166.90	175	41.70	110	26.20	85	20.25
ACa	65	25 1/2	650	154.75	775	184.75	185	44.00	115	27.40	85	20.25
AD	71	28	740	176.20	865	206.20	200	47.60	120	28.60	90	21.45
ADa	76	30	825	196.45	950	226.50	220	52.40	125	29.80	90	21.45
AE	83	32 1/2	950	226.20	1075	256.20	240	57.15	125	29.80	95	22.55
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AFa	100	39 1/4	1250	297.60	1375	327.60	280	66.65	140	33.35	100	23.80
AG	108	42	1400	333.35	1525	363.35	315	75.00	145	34.50	105	25.00
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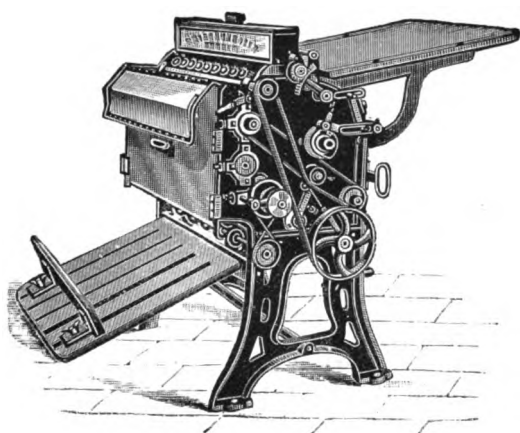
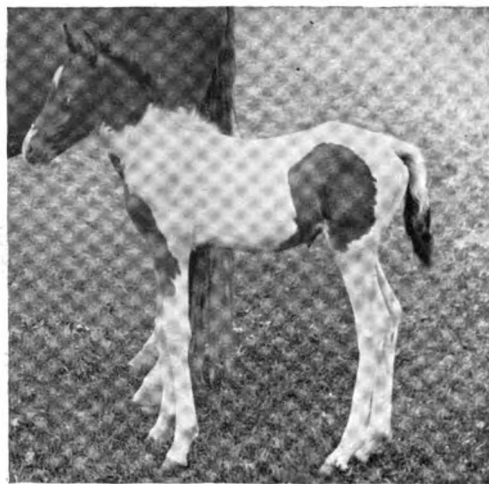
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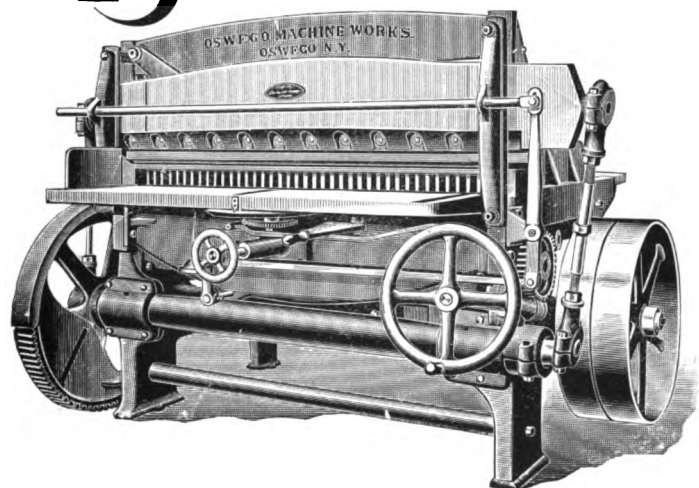
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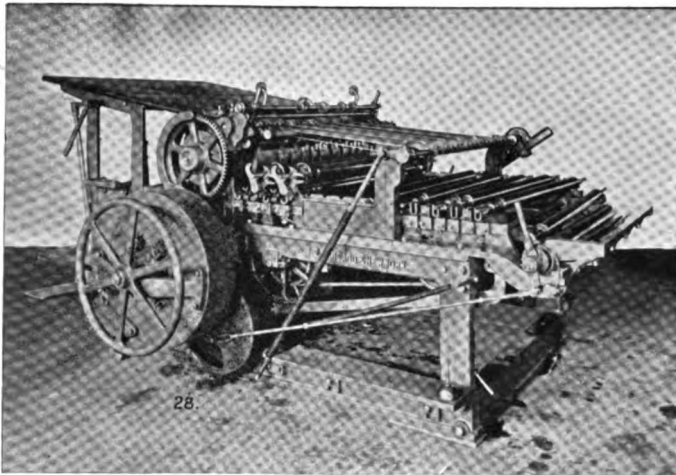
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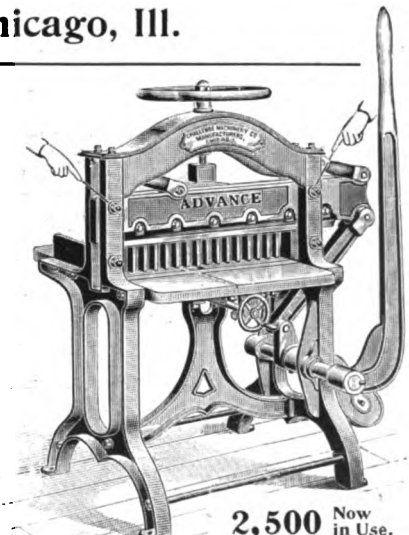
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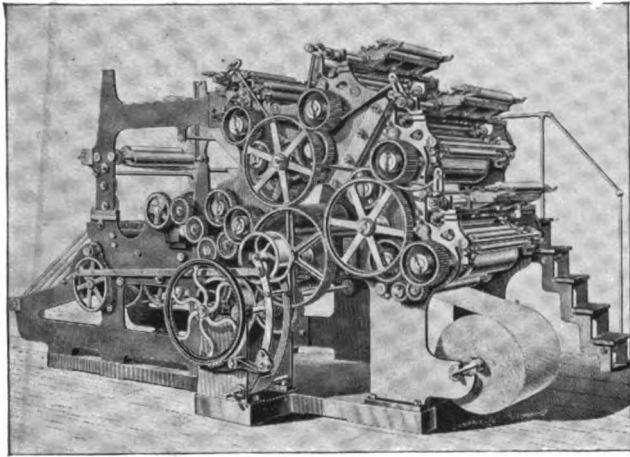


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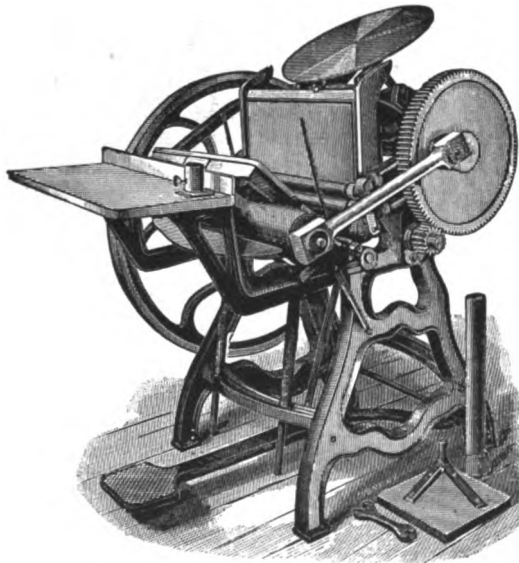
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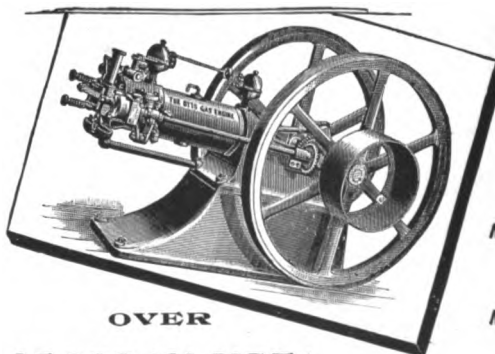
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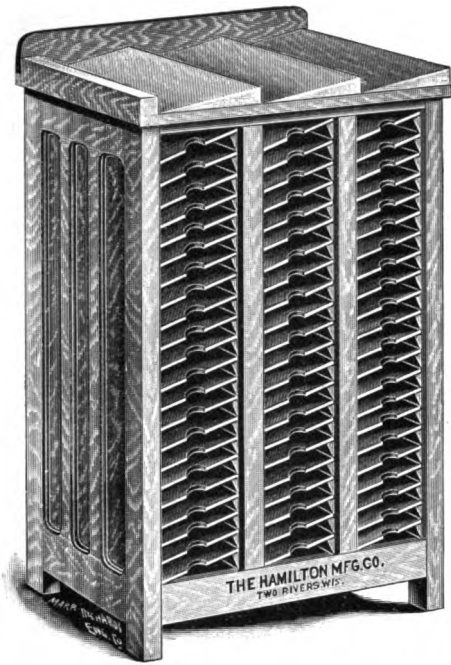
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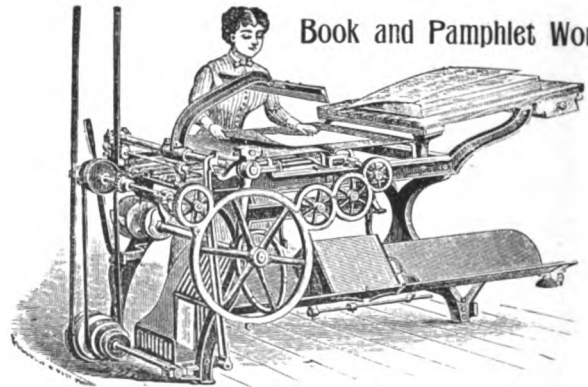
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THE DECLINE OF THE BOOKWORM.

BY JOHN ALDEN LEE.



THOUGH China claims the honor of the discovery of papermaking, the fact remains that, having known the art for over two thousand years—a thousand years before it was carried to any other part of the world—she has now but three paper mills in her whole enormous empire, while in the one little city of Holyoke, Massachusetts, there are twenty-four, with a total capacity of 547,000 pounds of paper every twenty-four hours. But why give China the credit of the discovery? Did not the wasps and the hornets make their nests of paper-like substance long before?

Little progress seems to have been made in the development of papermaking from the first coarse, cotton paper made in China to the introduction of the industry into Europe, probably in the early part of the thirteenth century; but it was not long after, that an immeasurable stride was taken by the substitution of linen for the cotton. The particulars of the discovery are a matter of question. By some it is claimed that the first linen used came from the catacombs, from round the bodies of the mummies, and indeed the catacombs yielded a rich harvest of the finest linen; but the more natural supposition would be that, as the industry was carried north, the scarcity of cotton compelled first the mixing and then the substitution of linen.

Spain was the first European nation to manufacture paper. There it was introduced by the Moors. Soon after, Italy took it up and became the great center of the industry. No doubt it was she who invented the watermark, the first examples of which appeared early in the fourteenth century. The Boston Public Library owns a collection of fifty samples of paper made in the fourteenth, fifteenth and sixteenth centuries. The oldest of the specimens was made in the year 1340

and has for a watermark a bull's head, the horns raised perpendicularly, with a cross between them. The paper is rather coarse, though in excellent condition. It presents an interesting feature in that, although it has the narrow horizontal "laid mark," there is apparently no vertical mark of the dandy; yet the sample dated ten years later has both.

Probably the oldest paper mill now in existence is in the province of Ancona in Northern Italy. This house was founded in the year 1417, and still holds its own against the host of modern competitors. No one appreciates more fully than the maker of handmade paper that it is *not* possible to compete with modern machinery in producing cheap paper, but that it *is* possible to surpass it in making the best paper. That is to say, out of a given material, a stronger and better paper can be made by hand than can be made by machinery, chiefly because the handmade process is slower, and the fibers have more time to adjust themselves before the fabric becomes hard. Accordingly, we see that, while the machine papermakers are competing with one another to produce paper at the lowest price, the makers of handmade paper are vying with one another to produce paper of the finest quality.

England has natural advantages over makers in other countries, for her water is purer, and there is an abundance of clean linen trimmings to be obtained from the factories. The paper made in England is characterized by its strength and its freedom from dirt, yet it must be confessed that Russia now holds the lead, when we consider the industry as a fine art. The papers made especially for the state and official correspondence are not only wonderful in themselves, but show one branch of the art still awaiting development: this is the watermark. From what she has already done in this direction it would seem that there is no

practical reason why the most elaborate design could not be reproduced in this form.

In treating papers of different countries and makes, the printer should always consider the special peculiarities of the paper he has to use, in order to obtain the best results. If the paper has an elaborate watermark, care should be taken, in selecting a proper size, to allow the watermark to come if possible in the center of the page, and then pains taken, so that the mark will come right side up in reference to the impression. Very hard-sized paper should be avoided, unless the pressman is prepared to wet the paper before printing, as is done with excellent results in England. Then there is the deckle edge. How many printers have

effects they obtained, and many of us jump at the conclusion that the effects are due entirely to the deckle edge. This accounts for the fact that so many deckle-edge books are printed nowadays, which show too plainly that no more attention was given to the registration than if there had been four smooth edges to gauge by. So impossible it is to obtain good registration with a deckle edge without great care and pains, that one may be pretty certain that a book has been carefully made if it has a deckle edge and good registration throughout; but if it has a deckle edge and bad registration, it should be regarded with suspicion. Far better cut off the deckle edge and get the registration, than leave it on and disregard that



THE NEGRO QUARTER, ASHEVILLE, NORTH CAROLINA.

Photo by T. H. Lindsey, Asheville, N. C.

made this a stumbling block! The reason old books have deckle edges is because all paper not made by machinery is made in a mold, not unlike a fly screen; that is, wire netting stretched over a wooden frame, called the deckle. Of course, the netting is very elaborate, but the principle is the same. Now, when the pulp is put into the mold and shaken, the water drains off through the netting at the bottom, but the edges of the pulp, coming against the wooden sides of the mold, do not drain so fast, hence the peculiar, irregular edges are formed.

The early printers had no cutting machines to trim off these edges, in order to facilitate good registration, but they did have such an endless amount of care and patience, that, whenever we pick up one of their books, we see the beautiful

feature. Some of the leading publishers have endeavored to avoid this difficulty by putting on a sham deckle edge, after the book has been printed, by means of a patent, saw-edged trimming knife. The result is neither beautiful nor picturesque; neither does it resemble the marks of the deckle—possibly it might be termed a freckled edge.

But there are plenty of excellent printers who think that all this talk about handmade papers is a mere waste of time and money, and that the modern, machine-made paper is plenty good enough for all practical purposes. The old saying of the mariners—“Rats leave a leaky ship”—can well be applied, it seems to me, to the bookworm and the modern substance called paper. It is a curious fact that, as books have, year by year, increased in the most astonishing ratio, the bookworm has in like

proportion decreased, till now it might almost be considered extinct. Though this fact, at first sight, would seem to be contrary to the laws of nature, an explanation is not hard to find. During all these years of competition, the substance of ordinary book papers has passed from good to bad, and from bad to worse. Instead of paper being made of pure linen, the modern papermaker has no hesitation whatever in stating that his paper is made chiefly of wood, treated with chemicals, to which a certain amount of clay is added, and perhaps a little pulverized granite. Is it a wonder that the bookworm has languished?

The risk we are taking, when we intrust the preservation of our best literature to such paper, is

centuries. It will be for the next generation to decide whether or not the worm-eaten leaves of the middle ages are not easier to decipher than the decayed and discolored pages of eighteen hundred and ninety-six.

Written for THE INLAND PRINTER.

ENGLISH AND AMERICAN ELECTROTYPERS.*

BY F. J. HENRY.

THE art of electro-deposition of metals having originated in Europe, it might naturally be expected that its greatest development would take place on that continent. It was, however, reserved for America to apply the discovery to a number of the everyday needs of business, and in no other



SHOOTING CRAPS.

Photo by T. H. Lindsey, Asheville, N. C.

appalling. One would think the author, himself, would see that ten or a dozen copies, at least, were printed upon proper paper, and, when one thinks of it, the expense would not be great. Suppose, for example, his book weighed a pound. The difference per pound in cost between ordinary book paper and a pure linen handmade paper is not more than 25 cents. The deckle edges can be trimmed off, and the sheet made the exact size of the regular paper. Thus, with an additional expense of but \$2.50, and a very little trouble, an edition of ten copies can be printed upon handmade paper, in the same run with the regular edition, and, aside from any artistic feature, the author would have the satisfaction of knowing that, whatever might happen to the books printed upon the modern paper, he has ten copies on paper which will stand the test of

country has greater effort been made to extend its usefulness. One of its most valuable applications is in the manufacture of plates for printers' use, and the product is so much superior to the old-time stereotype plates that there are very few stereotypes now used, except for the daily newspapers, for which the time permitted for the making of plates is too short for the production of electrotypes. During the last few years the time necessary to make electrotypes has been very greatly shortened, yet further shortening is necessary to bring the process within the limit; there is, however, a belief in the possibility of its accomplishment in the not very far distant future, and that

*NOTE.—The attention of the reader is directed to the department of Notes and Queries on Electrotyping and Stereotyping, conducted by Mr. Henry on another page of this issue.—EDITOR.

some of the present generation may live to see it in use for almost all—if not for quite all—news-paper work. The superior quality and greater durability of electrotypes, and the fact that a



CHICAGO ART INSTITUTE CLASS WORK.
Subject: "Tales of a Wayside Inn."
Drawn by Miss Ames.

cheaper grade of paper can be used than in printing from stereotypes and produce a printed sheet having a better appearance, may compensate for a little delay in going to press. There are no indications that the electrotype process can be sufficiently shortened to make it possible to turn out a plate as quickly as by the papier-maché process of stereotyping; but so much that seemed impossible has been accomplished in recent years that no one, except a very venturesome person, feels inclined to assert that some ideas which are now considered visionary may not shortly be made practicable.

That all electrotypes are not equally good should be well known to every user. Such does not seem to be the fact when one hears some of the statements of customers. The matter of quality appears to be secondary to price and promptness of delivery. There is a wide difference in the products of different foundries in this country, yet, taken as a whole, American plates are preferred over those made elsewhere. Printers experience considerable trouble with English plates and find it necessary to charge extra, on work printed from plates made in England, to cover the additional time required in making ready the forms. English electrotypers should turn out as good, if not better, plates than are made here. The prices received are fully as high as in this country, while the cost of materials and labor are considerably less. Electrotype molders and finishers there receive about \$10 per week, in New York \$24 and upward; so it is not a question of the cost of materials or of labor.

While on a visit to England I took advantage of every opportunity to call on printers and electro-

typers and was very cordially received. On every hand I heard words of commendation for American electrotypes, and regrets that work of as good quality was not done in that country. I expected to learn something regarding the art from our British cousins, but supposed I should obtain information of an entirely different character. Naturally, I endeavored to ascertain the reason why their plates are not as good as are made in this country. The materials used being of good quality, I concluded the difficulty must be in the method of working, and probably largely attributable to a disinclination to adopt modern machinery and the latest methods. On this side of the Atlantic there is a strong desire among manufacturers in all lines to keep informed regarding whatever is new which will facilitate the more rapid production of goods without lowering the standard of their quality, and when a new machine or process is brought out, the question is not, Can I afford to adopt it? but, Can I afford to be without it? The money spent for improvements is considered as an investment, as solid as stocks or bonds, and, as a rule, yielding a larger dividend on the outlay. A live business man believes that if he neglects to use the latest and best facilities in his business he will give competitors an opportunity which may place him at a serious disadvantage in the struggle for trade.

The readiness to adopt the latest sometimes affords opportunities for the sale of inventions of doubtful utility, but a sufficiently large proportion of new things have proved serviceable so that the market is still open for further improvements.



CHICAGO ART INSTITUTE CLASS WORK.
Subject: "Thanksgiving."
Drawn by F. Israel.

This condition, while true regarding the electrotype business, must not lead to the conclusion that there is a large profit in the trade, although I have heard it quoted as an evidence of prosperity. I think it indicates an opposite condition, that competition is so keen that any new method which promises to increase business or lessen expenses is grasped as eagerly as the proverb states a drowning man catches at straws. If English electrotypers were subject to as sharp competition, they would, from necessity, be as eager to adopt means for increasing the quantity and improving the quality of their output as Americans are; but so long as a manufacturer can make a fair profit without increasing his plant, he is likely to invest his spare funds in real estate, stocks or bonds—which may appreciate in value—rather than in machinery which depreciates very rapidly, in fact loses nearly one-half its selling value the moment it has been paid for.

I do not claim that the American method is better for the electrotyper than that of our English brethren. In fact, I believe the English electrotyper is in the better position; here, the advantage is on the side of the publisher, printer, and the public. The present condition of affairs may be said to have had its beginning with the introduction of the dynamo, which made it immediately possible to turn out a shell in about one-fourth the time required by the Smee battery and at less expense for depositing the copper. The first dynamos used here for electrotyping were made by Wilde, of Manchester, England. Other improvements soon followed, but the time necessary to make plates has not kept pace with the demand for earlier delivery. At the present time it is not a rare occurrence for a printer to—not modestly request that a piece of work be delivered as early tomorrow as practicable—but to say: I must have the plate in less than three hours, with the **MUST** heavily underscored. If the work is not delivered as per order, the printer feels that he has been slighted, that the electrotyper has not treated a good customer with proper consideration.

The American electrotyper has accomplished much in the way of advancing the usefulness of the art, but the business is now in a very unsatisfactory condition, in consequence of low prices and high expenses; while the more conservative tradesman across the water, having pursued a less aggressive course, continues to conduct business in a manner that enables him to realize a fair margin of difference between the cost and selling price of his goods.

There is no question but that the American system is advantageous to the workmen, the difference in wages is large—out of proportion to the relative cost of living in England and here. It is sometimes held that in this country men work so much more rapidly that for the same output the

cost is about the same there as here. While this may be to some extent true, the English electrotyper has an additional advantage in lower prices for his supplies.

Do not suppose that English electrotypers are doing their work by hand, and deposit copper with a Daniels or a Smee battery. Such is not the case; but the use of the dynamo and some improved machinery, while evidences of progress, do not by any means comprise all modern methods.

I could not if I would, and I would not if I could, have modern appliances dispensed with and return to the use of those employed thirty years ago; the motto of the age is "onward," and those who are not disposed, or are unable, to keep in step might as well stand aside to avoid being trampled by those who are struggling to lead the procession.



CHICAGO ART INSTITUTE CLASS WORK.
Subject: "Thanksgiving."
Drawn by Harold Delay.

Written for THE INLAND PRINTER.

PUNCTUATION—THE COLON.

NO. V.—BY F. HORACE TEALL.

ALL treatises on punctuation prescribe much more use of colons than is common in practice. Formerly the colon was much used after clauses held to be nearly but not quite full sentences, and the reason for such use is as good now as it ever was, but is not so commonly recognized. Some of the difference between former and present usage seems to arise from a difference in the construction of sentences.

Some of the rules made by the best writers are so vague in their expression, and especially so little different from rules for the use of the semicolon, that they do not serve as unmistakable guides for practice. Possibly a little uncertainty as to exact distinctions may be unavoidable, as it not infrequently happens that there is no absolute choice of practice, so far as real principle is concerned. Thus, G. P. Quackenbos says: "A colon was

formerly, and may now be, placed between the members of a compound sentence, when there is no conjunction between them and the connection is slight; as, 'Never flatter the people: leave that to such as mean to betray them.' With regard to the cases falling under this rule, usage is divided. Many authorities prefer a semicolon; while others substitute a period, and commence a sentence with what follows." His other rule for such use of the colon is stated positively, as follows: "A colon must be placed between the great divisions of sentences, when minor subdivisions occur that are separated by semicolons." Only one example is given under this rule, and it is properly punctuated; but many writers would divide this example into two sentences, and it would not be wrong to do so.

John Wilson says: "It is to be regretted that some grammarians have expressed a wish to discard the use of the colon, and that others have ventured even to expel it from their systems of punctuation. But, though in former times it was common to employ this point where the semicolon or the period might have been more serviceable, there are in composition well-ascertained cases in which the insertion of the colon tends to bring out the idea of a writer with greater facility. . . . On the other hand, some writers are accustomed to insert colons between clauses or phrases where, both from the construction and the sense, semicolons should be used." Wilson gives a positive rule in place of Quackenbos's merely permissive one, and exemplifies it by sentences that do not by any means prove the assertion about "well-ascertained cases," as most writers and most of the special authorities on punctuation give exactly similar sentences with semicolons instead of his colons. His examples include the one quoted above from Quackenbos, which may properly be divided into two sentences.

Both of the authors cited quote the sentence already alluded to in this writing as instanced by Quackenbos, who gives it with a colon under his rule having the word "must" in it: "We perceive the shadow to have moved along the dial, but did not see it moving; we observe that the grass has grown, though it was impossible to see it grow: so the advances we make in knowledge, consisting of minute and gradual steps, are perceivable only after intervals of time." Wilson gives part of it with a semicolon, as follows: "As we perceive the shadow to have moved, but did not perceive it moving; so our advances in learning, as they consist of such minute steps, are perceivable only by the distance." He gives it in full with a colon, as follows: "As we perceive the shadow to have moved along the dial, but did not see it moving; and it appears that the grass has grown, though nobody ever saw it grow: so the advances we make in knowledge, as they consist of such minute steps, are perceivable only by the distance." Most of Wilson's examples are

at least as well punctuated with a comma where he uses a semicolon as in this one, and so the need of a stronger point than the semicolon, as where the colon is used above, disappears. The cases are not so well ascertained as Wilson says they are. Quackenbos's colon might reasonably be made a period.

This leads to a conclusion that might not, to some people, have appeared so reasonable without the leading as it may with it. Some sentences are better punctuated with a colon after a clause not connected closely with what follows, yet not sufficiently independent to be made a complete sentence; but such treatment must be left to individual decision, preferably that of the writer, because it is not amenable to fixed rule. Writers on punctuation have not, in their examples, clearly differentiated the colon and the semicolon uses, and they cannot be so clearly differentiated in rules that every student of the rules will apply them alike in all cases.

The commonest present use of the colon is that indicated in Wilson's rule that "a colon should be placed before a quotation, a speech, a course of reasoning, or a specification of articles or subjects, when formally introduced." Much unnecessary use of the colon probably has its origin in the indefiniteness of this rule. No discrimination is made in it, beyond the uncertain indication inherent in the word "formally." Instances of this unnecessary use (often, it might truthfully be said, erroneous) are easily found, because of their frequency. A magazine article on "The Fastest Railroad Run Ever Made," happening to be the most convenient printed matter for reference at the moment of writing, gives the following example: "Whiting must be very near, and — but just as we began to fear that he had missed the station, the word came: 'Ready for Whiting!' and the response, 'Ready for Whiting!' A few short seconds of silence, and then: 'Now!'" Why the comma was used before one of the sayings quoted and colons before the others is beyond guessing, unless it is mere accident; but the comma is the right point in each instance. The colon should be used only when the matter in hand fits the following

RULE.— A colon should be used after a word or clause introductory to a speech, a letter, a statement of particulars, or a quotation of a long sentence or a number of sentences.

Proper application of this rule, according to the intention of its maker, is exemplified a number of times in this article. Improper application of it, or of any similar rule, is often found in type composition, but not so frequently in print, especially in statements of particulars when the first part of the sentence is not formally introductory. Thus, the writer, in reading proofs, has often had to strike

out a colon after the verb (were) in such a sentence as, "Among those present were John Brown, Adam Smith, Charles Jones." No point should be used when the sentence is thus uninterrupted in sense. If, however, the names are accompanied with other particulars, necessitating the use of semicolons in addition to the commas, a colon may be used after the verb; as, "Among those present were: John Brown, who made a speech; Adam Smith, with his wife and daughter; Charles Jones," etc.

A common use of the colon not distinctly covered by the rule here given, but arising from the same principle, is found in the stating of a place of publication and the name of the publisher, as in title-pages. Thus, "Chicago, Ill.: The Inland Printer Company."

THE ADVANTAGE OF PRINTERS' TECHNICAL CLUBS.*

BY EMMET F. WILSON.

THERE are always before us a vast army of incompetents trying to excuse themselves by reviling at fate and complaining at bad luck. Not having sown good seed in their youth, what reason have they to expect a harvest in their old age? We have but one youth; and if that be wasted there can be no hope of wealth and influence in later life.

It pays a young man, in whatever line of work he may be engaged, to acquire a complete knowledge of the business. If you do not inform yourself concerning the details of your business, you will never rise.

Thus it is with the printer of today. If he does not become thoroughly informed concerning the details of his trade; if he does not diligently apply himself to making all the advancement he possibly can; if he does not try to obtain a higher technical knowledge of the printing art than it is possible for him to obtain under the present conditions of the average printing office, he will find himself numbered a private in the rear rank of the vast army of incompetents, trudging along in the dust of the busy, hustling highway of life, and living on the crumbs dropped from the table of those who have become thoroughly informed in the "art preservative of all arts," and who stand at the head of the procession of "Successful Ones."

Printers' technical clubs offer advantages beyond value to printers desiring to become more proficient in their work. They afford a place where, from business manager to office boy, they can meet on the same level, and all alike be benefited by an interchange of ideas, which cannot be received during the busy hours of the day where each individual has his or her allotted task to per-

form. They afford a place where topics of interest to printers can be brought up and discussed; they afford a place where all the puzzling questions of the week can be satisfactorily answered, and they afford a place where craft-love can be awakened and where a hand-to-hand conflict against the innumerable difficulties and discouragements of the day can be met and piled in a promiscuous heap in the corner, conquered forever.

In the race for supremacy in the printing industry, those at the front in America today are the wide-awake, progressive element. And how do they keep wide-awake and progressive, do you ask? By making the best of their opportunities, by studying their business, by keeping in touch with the thoughts of successful printers, and by spending their spare moments learning how to facilitate and increase their business. It has been said that "people seldom improve when they've no model but themselves to copy after." So it is. Take a printer, and let him remain as a "hermit," and what progress does he make? He is simply a "shut-in" from the busy world around him. He is not informed in the graphic arts, and he is doing the same class of work that his grandfather did one hundred years ago. Why? Because he fails to keep in touch with his trade and because he fails to compare notes with his fellow-craftsmen.

Skilled labor is always in demand. A first-class printer is seldom out of a job. It is necessary, therefore, for the new generation to cease dawdling; to give up being "jacks-of-all-trades"; to give themselves vehemently to some special department, and to become masters of that. There never yet was a time when it was not easier for a printer to earn \$4 per day because he was worth it, and because he was a specialist in his line, than for him to earn \$1 per day at work which a million others could do as well as he. The lesson, we think, is clear and emphatic. Let us be conversant with our trade. Let us read our leading printers' journal—*THE INLAND PRINTER*—and, by so doing, keep abreast with the times. And let us form printers' technical clubs all over this broad land, and study together and help one another to advance, remembering that "in union there is strength," and remembering also that, "We are the architects of our own fortunes," and that "we must build the ladder by which we rise" from the lowly positions which we now hold to the vaulted skies of success, and "mount to its summit round by round."

A MATERIAL TESTIMONY AND A TESTIMONY OF WORDS.

May I add my testimony of words to the material testimony of my renewed subscription. The gratitude of the printing craft at large is undoubtedly due *THE INLAND PRINTER* for the pains and care manifestly spent in making your journal so helpful to us all.—*J. Davis Adams, Philadelphia, January 4, 1896.*

* One of six essays offered in competition at the suggestion of *THE INLAND PRINTER* to the Rockford Printers' Technical Club, of Rockford, Illinois.



CROSSING THE BROOK.



[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

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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 The 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, and no attention will be paid to postal-card requests for free samples.

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 and typefounders throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

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.
F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipzig, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

OPINIONS OF THE MAGNA CHARTA ADVERTISEMENT COMPETITION.

UNDER the heading of correspondence in this number of THE INLAND PRINTER will be found a variety of opinions expressed respecting the merits of the specimens of advertisement composition comprising the Magna Charta book of specimens. Out of the many diverse ideas voiced in this "open court," the young printer will no doubt gather much food for reflection. In regard to the

method of appointing the judges and the general conduct of the competition, we may say that the advice of gentlemen experienced in contests of a similar character in the past is highly in favor of the plan carried out by this magazine. We desire that the contests should be so conducted that the competitors would be placed on an even footing with respect to the opportunities and facilities at their command; but to do this would require a succession of classifications, barring out many candidates and impoverishing the interest of the competition. However, in response to a number of private suggestions, there is now in contemplation a plan of competition which, it is hoped, will give the country printer a chance to compete with country printers and none other.

THE PRESENT STATUS OF THE TYPOGRAPHICAL INDUSTRY.

WHENEVER the introduction of typesetting machines is taken up for discussion it naturally and irresistibly raises the question as to how much or how little the prosperity of the journeyman printer has been affected thereby. Recent developments leave no room to doubt that in certain industrial centers the supply of printers far exceeds the demand, and it is a pertinent question to inquire into the extent of the distress accompanying this lack of employment. It would also be well to determine, so far as possible, the extent to which this lack of employment is due to the use of mechanical typesetting devices. When the hardships which employers labor under at the present time are taken into the account, is it not reasonable to suppose that a large share of the difficulty may rightfully be attributed to the prevailing depression in business? Intelligent observers are of the opinion that at the present time the employer finds it as difficult to make ends meet as does the employe. The supposition that the machine is not entirely responsible for existing distress is borne out by returns received from different localities touching the actual condition of affairs there existing. These reports inform us that in localities where business is good (few though they may be) there is no perceptible increase in the number of unemployed printers now, compared with former seasons, and this notwithstanding that machines are as extensively used in these places as elsewhere. It is where business is abnormally dull that we find the loudest complaints against the evil effects of the machine and its capacity for limiting employment. There is no question but that the scarcity of employment is a crying evil of the times; but the lack of business for the employer is equally pronounced. The difficulty is not entirely due to Mergenthaler and his invention.

As a matter of fact, employer and employed are alike in distress, and perhaps will be until we

experience in a substantial manner that "revival of business" now so long promised and so long deferred. Employer and employed are alike in need of sympathy and encouragement, and often of assistance. This leads to the question, Where should the printer and his employer look for words of hope and encouragement if not to each other? And we may say that where all realize the difficulties to be encountered and overcome, and will cheerfully assist each other in surmounting the obstacles to be encountered, the task will be much easier than otherwise would be the case. That identity of interests of which we have all heard so much and cared for so little in prosperous times now looms up as a tangible reality, the truth of which can be recognized and appreciated as never before. Should the present business depression result in establishing a greater cordiality and a better understanding between the countingroom and the composing and pressrooms, it will certainly be something to be thankful for. There is nothing in the way of a consummation of this most desirable end, unless it should be a little old-time prejudice, and the present is a most opportune time in which to wipe out prejudices.

We realize that many employers entertain strong feelings of antipathy against the typographical union, a sentiment so strong that it might stand in the way of a restoration of that good feeling which pervaded the printing office in our boyhood days. We have had enough of the antagonisms, the storms and tempests of later years; still the storms may have answered a good purpose if they have cleared the atmosphere so that we can all see more clearly in the future the way to a better understanding of the rights and privileges of others; to more surely discern where each should stand without trespassing upon the rights of another. The more intelligent observers of the present generation, men who investigate causes and conditions that humanity may be bettered, are uniformly of the opinion that trades unions have answered a most worthy purpose. They lead the worker to reason in matters where his employer is as much concerned as he is himself, and this is of prime importance. They prevent a demoralization in wages, which would otherwise inevitably take place on the appearance of even the shadow of a panic, and we all know, even if we are not prepared to admit, that such demoralization would be of no benefit to anyone in the long run. Without doubt the worker would be demoralized as a result — and perhaps the only result — but this would not add to the happiness or prosperity of the employer. Then the beneficial features of the union are commendable, however viewed. And here it may be observed that printers' unions in particular do more in this way than they ever guarantee. Take the present time as an illustration. There is not a

printers' union in a locality where the unemployed is a vexed question but where it will be found that the printer in employment is putting forward the most unselfish and liberal efforts to relieve the distress of his less fortunate co-worker. These may be but the natural traits of the printer, certain to come to the surface whenever an emergency will exist, but, nevertheless, they are traits which will enlist the admiration of mankind in general.

It is conceded on all hands that the future of the printing business is confronted by uncertainties such, perhaps, as can be associated with the future of no other industry. The improvements, the changes and the innovations that will take place may affect the employer fully as much as they will the journeymen. The issue, whatever it may be, should be met by a display of disinterested concern for each other's welfare such as would in every way be creditable to the good sense and unselfishness of the present-day representatives of our time-honored craft.

WHO IS THE PRINTER LAUREATE?

THIS interesting question, one, indeed, that has often occurred to us and which must have frequently arisen in the minds of others, has been occasioned in this instance by the receipt of a letter which we cannot do better than reprint in full. It is as follows:

NEW YORK, February 13, 1896.

The Inland Printer, Chicago, Ill.:

GENTLEMEN.—At a meeting of employing printers held recently, a discussion arose as to who is the representative employing printer of America. Everyone present was of the opinion that there *is* a representative printer, but no agreement could be reached as to *who* he might be. The writer was present, and on the spur of the moment made an offer to give a printing press to any printer who should be decided to be entitled to what might be called the "Printer Laureateship of America." The offer was not accepted because the contest would need to be a national one, and there was no way in which the small assemblage present could place the matter before the printers of the country for their decision. So much interest was aroused by the proposition and its subsequent discussion, however, that we determined to carry it to a definite issue, and we, therefore, offer to present one of our "Century" pony presses to any American printer who shall be decided by the printers themselves, through THE INLAND PRINTER, to be best entitled to it.

We respectfully present this idea for your consideration, and, if you think well of it, will cheerfully carry out our part. Yours very sincerely,

CAMPBELL PRINTING PRESS & MANUFACTURING CO.

Here is indeed a generous offer, and one to which we feel inclined to accord a prompt and cordial acceptance. It is especially meet that just at this time, when the drawing to a close of the nineteenth century marks an epoch in which the art of printing has attained a very high degree of excellence, that there should be singled out from among the many well-known printers of America one who is, in their judgment, best qualified for the title of

"Printer Laureate." It is with pleasure, therefore, that THE INLAND PRINTER takes upon itself the work of getting the matter under way, and proposes to give every printing establishment in America a chance to register its choice for a man upon whom to bestow the honor. That the result may be open to no criticism whatever, and to enable the successful candidate to know to whom he is indebted for his victory, a full list of the names of the persons voting for him will be presented to him. Complete details as to method of voting, conditions of the contest and all particulars regarding this interesting proposal will be fully set forth in our next issue.

THE PRINTERS' TECHNICAL CLUB OF OAKLAND, CALIFORNIA.

THE printers of Oakland, California, have taken the suggestion of THE INLAND PRINTER, and have formed a club modeled on lines similar to the Printers' Technical Club, of Rockford, Illinois. The club was formed on January 16, and at the present time has a membership of twenty-one. The meetings have been well attended and much enthusiasm is manifested. All branches of the printing trade are represented in this club—pressmen, jobmen, binders, electrotypers, etc.—so that there is an exceedingly good list to draw from to make the meetings interesting. It is also anticipated that photo-engravers will be represented in the club soon. The officers of the club are: Frank J. Brainerd, president; J. B. Leavitt, vice-president; and J. W. Meyers, secretary-treasurer. It is with much gratification we note the growth of the sentiment in favor of technical clubs, more particularly as this journal has received graceful acknowledgments from those interested in the promotion of this plan of elevating the trade. We anticipate that we shall have an opportunity before long of laying before our readers some of the studies of the Oakland Club, No. 2. Meanwhile we await to learn what city will be link No. 3 in the chain of technical progress.

DUTIES ON IMPORTED PRINTING.

THE very fine distinctions made in the duties imposed on the various classes of printing imported into this country is illustrated in a decision which has been rendered by General Appraiser Sharretts, in the protests entered by Louis C. Wagner & Co. against decisions of the collector of customs at New York, as to the rate and amount of duty chargeable on certain merchandise imported by them at various times.

Two classes of goods were in question, one of the two being cigar labels printed in part in metal leaf, and the other class containing cigar labels and bands, which were printed in less than ten colors

and in bronze printing, all which of were produced by a lithographic process.

The collector of the port assessed a part of the above under the following provision of paragraph 308, act of August 28, 1894, namely: "Lithographic cigar labels and bands, . . . if printed in whole or in part in metal leaf, 40 cents per pound," and the balance under another provision of the same paragraph as "lithographic cigar labels and bands, . . . if printed in ten or more colors, or in bronze printing but not including metal leaf printing, 30 cents per pound."

L. C. Wagner & Co. claimed that they were properly dutiable under still another clause of paragraph 308 as "lithographic cigar labels and bands, lettered or blank, printed from either stone or zinc, if printed in less than ten colors, but not including bronze or metal leaf printing, 20 cents per pound." The reason for this classification is that the importers claim that the application of metal leaf in such cases is not printing; but it was the opinion of the board, from evidence taken before them in other cases, that this process is a species of printing and is so considered by the trade here. It was conceded by the board that the second class of goods have less than ten colors, provided that bronze printing was counted as two colors.

It was therefore decided by the board that such of the goods as contained metal leaf were correctly classified, and should pay the duty of forty per cent as assessed; on the other hand they decided that such of the goods as contained bronze were lithographic cigar labels and bands, printed in less than ten colors, and are not commercially known as cigar labels, printed in bronze; they therefore sustained the protest on this second class of goods and overruled the first.

THE NEW YORK TRADE SCHOOL.

THE great need of better methods of educating apprentices and workmen in the printing trade has become more manifest as the trade has become more specialized in its various branches. In the agitation of the apprentice question, THE INLAND PRINTER has presented in its columns almost every phase of the matter applicable to the trade in this country. Some time ago favorable mention was made of the efforts of the New York Trade School to aid young printers in obtaining a sound technical education. Advices were received from New York a short time after the matter was published, which stated that the New York Technical School was a competitor for work with the printers of that city. The principle involved in this being prejudicial alike to the trade and to the advancement of technical schools, a letter of inquiry was addressed to Mr. H. V. Brill, general manager of the New York Trade School, to which,

under date of February 10, he makes reply as under:

There are many men among both employers and workmen who have a misconception of the true intent of the trade school; what it aims to accomplish, and what it does and does not do. These erroneous opinions are principally due, I find, to two things: Lack of intelligent investigation of the subject, and unjust prejudice.

In reply to the inquiry you make, I can say that the school has never done any work whatever for anyone. Although opportunities for pecuniary gain in this manner have been presented the school, in every instance the work has been declined. This applies not only to the printing branch, but to all the trades we furnish instruction in.

We are opposed to trade schools entering the market for work. Such a system would simply be playing into the hands of that irresponsible class who are always seeking for cheap work and cheap labor. We believe the mechanic is worthy of his hire, and should be paid the wages his skill and ability entitle him to.

The establishment of the New York Trade School was due to the philanthropy, foresight and energy of the late Col. R. T. Auchmuty. Colonel Auchmuty was by profession an architect, and as a result of thus being in touch with the various building trades, he saw that the apprenticeship system, while it had answered the demands of the past, had, owing to changed conditions, ceased to be the best method of teaching a young man a trade. The subject of education, in all its various channels, had his deep interest, sympathy and support. Knowing the difficulties that beset the path of a young man desiring to acquire a trade, he realized that a school for mechanics would be of great benefit and aid to young men. Not only this, but that it would also benefit the trades, by reason of the care devoted to the instruction of the apprentice and the endeavor directed to make a good workman of him.

Colonel Auchmuty founded the New York Trade School in 1881, and from that time until his death, in 1893, he gave his time and money to its upbuilding. I say money because the school has never been self-supporting, and was not conceived for the purpose of making money. A tuition fee is charged the student seeking admission, but the sum is merely nominal. There are many young men who are averse to being subjects of charity, and it is believed that a young man who pays something for his education will value it more highly. Colonel Auchmuty personally directed the affairs of the institution, and the lives of many have been made brighter by the influence of his counsel and interest.

Just previous to his death, the school received an endowment from J. Pierpont Morgan, of New York, of \$500,000. The school was then incorporated and a board of trustees appointed, by which it is now managed. The trustees, in addition to the gift from Mr. Morgan, received the equipment, buildings and the land upon which the plant stands and a large sum of money from the founder. Previous to the incorporation of the school, Colonel Auchmuty was its sole sustainer, so that his gift to the trustees does not represent all the money he has devoted to the furtherance of the education of the mechanic. Each year the expenditures were greatly in excess of the receipts from scholars, and this excess was paid by him. The deficiency now is met by the income from the endowment.

I give you these facts to show that the institution is purely a philanthropic enterprise, and its sole motive is to provide instruction in mechanics or trades to young men. The income from its endowment is ample to meet all demands without entering into the market for work, which, as I have said, is not approved of.

I am glad to see THE INLAND PRINTER advocating the establishment of facilities for the education of the young

men of the printing trade, for it is by education that the trades can be placed on a higher plane.

I have written a somewhat lengthy letter, not with the object of seeking any glory for the institution, but because I feel that you, like the school, are interested in the welfare and advancement of the mechanic. Yours truly,

H. V. BRILL, *General Manager.*

This very satisfactory and candid explanation is exceedingly gratifying to us, and we believe that the school is accomplishing much good. But there is no possible doubt in the minds of those who have given the subject investigation that the most influential factor in the development of the apprentice to the skilled workman lies in the technical club, as exemplified in the Rockford Printers' Technical Club, No. 1, and in the Oakland Printers' Technical Club, No. 2.

Written for THE INLAND PRINTER.

ADVERTISING THE JOB PRINTING DEPARTMENT.

BY ARTHUR DIXON MCKINNEY.

HOW can I profitably advertise the job printing department? The brain of the proprietor or manager burns day and night with this important question, yet it is easily answered. The job printing department is about 10% of the country newspaper business, and it frequently occurs that it is the "backbone" in the business of the metropolitan daily.

Therein lies a mint of gold for the bright, enterprising, up-to-date man who uses the best

IF YOU "NO" A "THING,"

that is, if you emphatically say "NO" to "THINGS" claiming to be first-class printers and offering to do GOOD WORK for "unreasonably low prices," you will be wise.

And if—you get us to do your job printing, you will KNOW a SOMETHING, that is, you will know that we do printing that is neat, attractive, pretty; good stock; prompt service, at a REASONABLE PRICE, enabling us to make a fair profit while giving you YOUR MONEY'S WORTH (see our booklet).

**NICE PRINTING, OR
NO PAY.**

PETER POTTER, PROMPT PRINTER.

methods and mediums of publicity for his job printing department.

This article is for exclusive job printing offices also, and will contain many beneficial points.

The sleepy, ambitionless job printers and managers will have to take seats in the gallery; the lower floor is reserved for the wide-awake, hustling fellows who are building up big businesses by giving it liberal doses of that BEST of tonics, JUDICIOUS ADVERTISING.

There isn't any kind of an ad. as full of results and profits as a good newspaper ad. Newspaper advertising is guaranteed to bring results. Your auxiliary matter is a profitless investment of

energy, time, money and material, without good, sound business newspaper advertising.

"Fine job printing, neatly done," is a guy phrase—meaningless. You have to get up something original, smart and fetchy. If you can't write good ads., employ some good ad.-writer to

**A Butter Print,
A Calico Print,
A "Tramp Print,"
"THE NEWS PRINT."**

A "butter print" is used to mold and print butter.

A "calico print" is used to make ladies' wearing apparel.

A "Tramp print" is used to tramping around over the United States, giving "advice" to country editors.

"THE NEWS PRINT" is altogether a different kind of a "print." Those business-like, attractive posters or handbills, or pamphlets, or circulars, or catalogs, which you see attracting so much attention, say down in the lower left-hand corner, "The News Print." WE PRINTED THEM. Prices on application.

THE NEWS PRINTING CO.

write and direct your advertising; it will pay you. Herewith are shown a few model display ads. Ten (10) to twenty (20) inches, double column, is sufficient space at any time.

And here are a few "locals" and "wants." Lots of profit in them. Use them liberally.

SET up together in artistic groups; that's the way our job printers set up type for that jobwork you want. (See our booklet.) Business cards, 50 cents per 100.

WE'VE got some new ideas. Let us put them into your job printing? Bradley posters a specialty.

BRAINS plus new type, plus fresh stock, plus skilled workmen, plus new ideas, equals fine up-to-date job printing; the kind you want, the kind we do.

TALK about style, talk about it! But have you seen the stylish wedding invitations, party cards, individual cards we are putting out? They're *pure* style. Don't you need a trifle of printing in the above lines just about now? One pack daintily printed visiting cards, 50 cents (copperplate).

It's just a way we have of doing job printing that satisfies your fastidious tastes. Our Bradley posters for instance! Get prices.

WE have some new schemes. *Free* with every piece of job printing we do. We put them in our printing. You'll say the schemes alone are worth the money.

WANTED—A chance to prove that our job printing is nice. \$1 gets 100 each letter-heads and envelopes as a proof.

WANTED—Business men to acknowledge the truth, that "Peter Potter is a Prompt Printer," printing job printing properly at pleasing prices.

WANTED—You "want" job printing that will not *disgrace* your name. We are doing the kind that business men say is a *credit* to their firms.

I cannot take space for more of this, you can appreciate the effect of this kind of advertising only by putting it into practice. I know it to be successful. I believe in good illustrations and use them profusely. I reproduce in my paper model jobs

with a brief entertaining reading notice; also reproduce a "very poor job" and a "very good job" and show the difference in a short article.

A combination booklet and type-and-design catalogue is the proper thing in the booklet line. This wants to be the finest material and workmanship you and your force are capable of producing. First part—eight pages of crisp, entertaining reading matter, descriptive of your department, facilities and management, appropriately illustrated. Second part—a complete catalogue of your type faces, rules, borders, ornaments, etc., each numbered so that a customer can select the type faces, etc., he wishes used in his jobwork or ads. Append to this catalogue the code of type measurements and laws of combination of type faces. Third part—reproductions of forms and types, etc., used in invitations, letter-heads, bill-heads, envelopes, cards, commercial blanks, etc. Size of page 6 by 9, No. 4 book (enameled), cloth-covered cardboard back, first quality black ink or good combination.

I find that a box of samples is a very profitable investment, and should consist of the following:

Letter-heads: twelve sheets different quality, three sheets typewriter, all stapled together, and printed in conspicuous place prices on lots of 500, 1,000, 5,000, 10,000, printed and lithographed. Envelopes: No. 3 to No. 10 rag and manila (white and yellow), No. 4 to No. 6½ rag (assorted colors), No. 5 to No. 8 cabinet rag and manila, No. 2 to

A "JUNK SHOP,"
A "BLACKSMITH,"
"TWO-CENT APPLE BUTTER,"
"ROTTEN STOCK" and
A "HUNCHBACK,"

is a poor combination from which to expect a production of anything respectable in the job printing line.

A "junk shop" means a worn-out assortment of type, rules, etc.; a "blacksmith" is a bunglesome printer; "two-cent apple butter" is synonymous of the poorest quality of printing ink; "rotten stock" is poor-made and cheap paper; and a "hunchback" is a press which is so old that it has naturally worn out of shape and usage.

WE TAKE A PRIDE
in our job printing equipment, our skill and our materials; that's the reason why we do such splendid work.

A \$5 BILL WILL
get 1,000 letter-heads and 1,000 envelopes **PROPERLY** and **APPROPRIATELY** PRINTED.

IF you believe it, try it; **IF** you don't believe it, the more need to try it.

HERALD PRINTING CO. (Ltd.)

No. 5 coin, open end and side; stapled in series, and prices printed as above. One set No. 1 to No. 6 manila shipping tags. One set No. 117 to Postal round corner cards, with prices on extra heavy and medium translucent. One set, No. 117 to Postal square corner cards, with prices on 4-ply white

or cream bristol. A color list of inks, an order sheet and a book of "copy paper." All packed in a neat pasteboard box and presented to your regular customers.

In the following I present several advertising schemes which have paid for themselves and attract and hold customers. The first is "The card of pens." For this use cards No. 84, extra heavy translucent, assorted colors. Divide the card into three equal spaces. In the top space print:

Take a Pen Point!

A good pen point is *one* essential to good business methods. Good *commercial blanks* are the *important* essentials.

In the lower space print:

Take a Pointer!

Our commercial blanks are the *best* material, *first* quality, and incidentally the *printing* is good.

PETER POTTER, PROMPT PRINTER.

In the middle space fasten six No. 2 banking pen points, by means of hat rubber. Distribute these cards to business firms bimonthly.

Convert "cuttings" into (1) shaving paper pads, make them say "There are no whiskers on Peter Potter's job printing"; (2) Telephone pads, "Hello, Central! gimme No. 444. Hello! is this Peter Potter? Yes? Well, Pete, send me 1,000 each letter-heads and envelopes for \$5. Your printing just exactly suits us." (3) Figuring pads, "Are you good at figures? We are experts, let us try an estimate on your jobwork."

You often have strips of cardboard that are suitable for theater tickets, milk tickets, bread tickets, etc. Solicit ad. from some business firm for back of ticket and keep the theater manager, dairymen or bakers supplied with tickets.

One of the most useful things I ever saw was a combination calendar, local railroad time table and time cards when mails were made up, printed on 8-ply cardboard, for desk use. Another was a vest-

ADAM PRINTED A KISS

on the cheek of Eve. It made a good impression. It was a neat, tasteful, stylish job. Eve liked that kind of printing. We do that kind of printing—neat, tasteful, stylish.

1,000 each $\left\{ \begin{array}{l} \text{Letter-heads,} \\ \text{Envelopes,} \end{array} \right\}$ for \$5.00

PROMPTLY—PLEASINGLY—PRINTED.

We are desirous of making a good impression with you. Give us a chance.

THE NEWS JOB PRINTING Co.

pocket book of information, size 2 by 5, containing calendar, local railroad time table; time make-up of mails and for what trains; code of fire alarm signals; sheet of railroad time tables; the whole interspersed with lively bits of information about "Mack's Pretty Printing." I don't believe there is

a business man in the city who hasn't got one of these books in his vest pocket, and "Mack" is the busiest man in town.

A printer with a brilliant idea.—Buy a thousand bottles of good mucilage, print new labels, and paste on the bottles, saying: "When using this *stuckum*, let each daub stick you tighter to

A Postscript.

P. S.—Jim: Please excuse these horrible letter-heads. I got caught on a cheap lot of jobwork, by a smooth-tongued "junk" shop printer. I will write again tomorrow morning on one of those elegant, just-the-kind-that-pleases letter-heads, which our old stand-by, Peter Potter, Prompt Printer, is getting out for me. I want you to see those 1,000 each letter-heads and envelopes for \$5. I am sure you will appreciate Mr. Potter's work and give him a trial order.

*Truly,
Jam.*

Dick's modern job printing, and you will never get stuck on inferior work." Distribute to business houses and prepare for a boom in business.

Another scheme was the distribution of paper collars bearing this legend: "We are out to collar your job printing. We will print one hundred cards for 50 cents this week. All we want to do is to prove our claims. FERGUSON PRINTING COMPANY."

An appreciated scheme.—Print on slips of No. 3 book, 4 by 6: "While you enjoy a refreshing smoke make out an order for some of our fine job printing. Our work cannot be matched in the city. Prices very consistent." (Name.) Wrap in each slip one good cigar and one match, have them distributed. The effect of the above scheme was made *great* by a newspaper reader on day of distribution. And then the newspaper's editorial comment was fully worth the money expended.

Keep barber shops and telephones and desks supplied with pads.

In all pads, etc., of printing put slip saying: "How did you like this job? Very good? We are ready to serve you again; or some like solicitation.

The Barrel of Money.—Here is a very attractive and sensational advertising novelty: A little wooden keg is filled with paper imitation of silver and gold coin, and a small slip containing this wording:

A Barrel of Money Saved!!

You are probably fleeced by some unscrupulous printing firm, who are charging exorbitant prices or faking off inferior work and goods at good prices. In the course of year you have been defrauded of a considerable amount of money. We are here to save money for you. We are printers—good printers—we are business men—we value your

dollars—we value your patronage. We know how to figure and plan your job printing to save you money in year—*A Barrel of Money*; and job printing so neat, attractive, and right that it will make you *A Barrel of Money* in a year. Get our booklet, it tells the tale. A postal card will get the booklet and a solicitor.—BESACK, BUSINESS PRINTER.

I could write volumes on this subject, giving hundreds of good ads. and advertising schemes.

What you do, do well, advertising is a failure if you produce shoddy work.

A judicious application of advertising will put the job department on top and make it a very paying business. "Keeping everlastingly at it brings success"; keep posted, read *INLAND PRINTER* and some of the best advertising journals. Study to learn, learn to improve, improve your business, and you will have more time to study.



THE CHAPERONES.

Written for *THE INLAND PRINTER*.

CARRYING A CORRECT STANDARD OF COLOR.

BY WILLIAM J. KELLY.

EVERY printer and publisher should adopt some fixed standard of *full* color on the various grades of printing produced by them; and this standard should be as near precise opaqueness as possible.

The purpose of this statement will become apparent to the reader when to this is added that one of the prevalent faults of American printers—and I mean skilled printers—is the "irregular color" they carry on most of their best productions. There are few of us who have not at times been somewhat convinced of this fact. That our printers do know how to carry correct color is not disputed; but that they do not give this very essential part of printing their usual attentive consideration is what I complain of, and what the critical eye of the colorist is ever ready to protest against.

Time and time again, on looking over fine periodicals and other prints of beautiful volumes of American serial and standard works, has this peculiarity thrust itself upon me as a printer. There is no reason for this defect in our presswork, for we can correct it, and we should begin to do so at once, by acting on the suggestion embraced in the opening paragraph of this article.

Nor is this defect in uniformity of color confined to the better class of periodical publications or standard works, for delightful *brochures* and catchy bits of job printing are also among the neglected in this respect. Indeed I have seen black ink carried so flagrantly far off from its proper depth of color as to be mistaken for a strong gray tint. This may have been a matter of individual taste—and there are erroneously styled printers with just such inconceivable taste—but it is not right, nor does it represent *color opinion* of the "rank and file" of our workmen.

SETTING STANDARDS FOR COLORS.

As different qualities and makes of papers, as well as of inks and rollers, enter into the consideration of this undertaking, it is well that a knowledge of these be obtained from a practical standpoint; by which is meant, that the printer should make himself familiar with whatever peculiarity these several articles seem to possess, in so far as they tend to deepen or lighten colors. To that end the different grades of papers should be proved up on the press with suitable qualities of ink, and the exact carrying capacity of the stock and covering of color noted. When a *thorough* and *truthful depth* of the color of the ink in use has been obtained, by which it may be considered *opaque* (and yet not too deep, by reason of a surplus quantity), a sufficient number of perfectly printed copies of these proofs should be carefully laid away, to be made use of by the pressman *when setting color* at the fountain for similar stock.

In this way a *color scale* is obtained, by which, on comparison at any time, and as often as may be necessary, the same color can be set and maintained on short or long series of forms, and with different grades of ink and stock. Of course this scheme is specially applicable to regular publications in black and white or other full-colored inks, as blue, red, purple, blue-black, dark olive, dark brown, green, etc.

HOW TO KNOW WHEN TOO MUCH INK IS FEEDING.

To ascertain when too much ink is being fed on a form, it is only necessary to pass the hand lightly and quickly along the freshly printed sheet, and if it "blurs" the printing perceptibly, then it is a sign that too much ink is running to the rollers and that it should be cut off at the fountain. In justification of this plan it is only necessary to add, that any quantity of ink the paper cannot readily absorb is a *surplus* and a *waste*, provided the ink is of suitable consistency, or not over-strong.

It may be contended by some that in cases where heavy cuts are set in a form that this test would not apply sufficiently for guidance. Try it. As has been stated, when a color is carried to its full depth, and no more, it matters not about the character of the cut, for it will only need its requisite

amount of color to become as absorbent as the lighter parts of the form.

The same rule will apply to work printed in tints, whether large or small jobs. Color scales for tints should be made for all standard or long running work, where uniformity is essential. The adoption of such a scheme will be found beneficial as well as economical. Beneficial, because it produces correct results; and economical, because it does away with experiment and waste of color.

HOW TO PROVE WHEN COLOR IS UNIFORM.

It may seem paradoxical to some when I state that barely one man in a thousand is able to set a positively uniform color on a full-covered printed sheet of paper over superroyal size by examining it in the usual sheet shape. Yet this is a fact, for the eye will deceive us in the undertaking. To know and prove when color is absolutely uniform, take the sheet when it "seems" even in color, and smoothly cut it up into pages or sections of eight or sixteen, and transpose these into various positions on a table or flat board—joining the sections closely together as each transposition is made—when any irregularity in the running of the color will become apparent, and where to remedy it made manifest. This plan is in use by playing card printers, who cut up a sheet containing a pack, in order to test the evenness of the color on the back of their cards before proceeding with an edition. Without exception, the printing of the backs of playing cards is the most exacting of all other kinds of printing in use, in so far as uniformity of color is an essential desideratum.

Written for THE INLAND PRINTER.

EQUIPMENT FOR PROCESS ENGRAVING.

NO. V.—BY H. JENKINS.

LINE NEGATIVES.

IN making negatives, the operator cannot exercise too much care in every detail. The experienced hand knows too well that often carelessness in what might seem to the uninitiated a trivial matter may result in failure.

CLEANING THE GLASS.

The glass upon which the negative is to be made must be scrupulously clean. To provide for this there should be obtained two tubs, large trays, or jars, into one of which a strong solution of lye should be placed, and into the other a quantity of nitric acid diluted with water. The glass should first be allowed to soak for hours in the lye until any particles of matter adhering to it are destroyed or loosened. It should then be taken from it, washed well to remove the lye and any dirt from it, and placed to soak in the acid. When removed from the acid it should be washed again and placed in a negative rack to drain, or if desired for immediate use it may be dried by rubbing with a clean

towel, and afterward with a piece of soft cotton cloth. Before collodionizing it should be carefully dusted with a camel's-hair brush, to remove any specks which might enter the bath or cause spots in the film. A number of plates should be cleaned at a time and kept in a negative rack for use. Some operators albumenize the glass by flowing over it after washing a solution of 1 ounce albumen in 4 ounces water, and 1 dram of aqua ammonia. The glass, after drying in a rack, is put away with the albumenized sides all one way. Such glass does not require an edging of rubber before collodionizing.

FOCUSING.

Care should be exercised in focusing to obtain absolute sharpness of the image on the ground glass, as any blurring of the lines will render the negative practically useless. Fasten the copy to the board so that the image will occupy the center of the ground glass, put a large stop in the lens, and move the camera until the image, when perfectly sharp on the ground glass, is of the size desired. In general, the focusing should be done upon that part of the copy about midway between the center and the edge, particularly if the copy is one of large dimensions.

The lights should be so placed that the illumination of the copy will be as uniformly distributed as possible. In photographing large copies by the electric light, it is sometimes advantageous to move the lights during exposure, to obtain an even illumination over the whole. In photographing tracings or line drawings on thin paper, a sheet of white paper should be placed back of the copy. Copy which is crumpled, or which cannot be made to lie flat on the copy board, may be placed in an ordinary printing frame and photographed through the glass. The cover glass in such a case should be clear and well cleaned.

A small magnifying glass is often of service in focusing to examine the lines of the image, especially if the ground glass is of coarse grain, or if the reduction is great, or the lines of the copy indistinct. With indistinct lines it often facilitates accurate focusing to place a piece of newspaper or other printed matter across the face of the copy, and focus on that, removing it afterwards, of course. After the focus is obtained, fasten the camera in position by means of the set screws at the back, take out the ground glass, remove the large stop and substitute a small one. In photographing line work it is necessary to use a small stop to obtain clear lines, especially if the lines on the copy are fine, or the reduction great. Having the copy focused, the next operation is the

COLLODIONIZING AND SENSITIZING.

Having cleaned and dusted the plate, dip a small brush (or a small stick, around one end of which a

tuft of cotton has been wrapped) into a solution of rubber in benzine (see Chapter VIII), and run a narrow strip of this around the edge of the plate. The solvent will evaporate, leaving the rubber around the edge, which will prevent the film slipping from the plate. Now hold the plate by one corner in the left hand in a horizontal position, and pour the collodion from the vial in a pool near the upper right-hand corner D, as shown in Fig. 4.

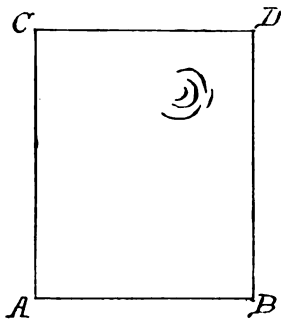


FIG. 4.

Use sufficient collodion to cover the plate and move the plate so that it will run first up to D, then to C, then to A, and finally to B, from which it is to be drained into the phial. While draining, the plate must be carefully rocked to obtain an even coating. When the collodion has become set, invert the plate, place it on the dipper and lower steadily into the silver bath. Close the cover to the bath and let the plate remain for several minutes, and it will then be ready for exposure.

EXPOSURE.

Close the darkroom door and have the plate-holder resting on its shelf in an upright position and open to receive the plate. Then draw the dipper holding the plate from the bath. If properly collodionized and sensitized the film should be free from any spots or streaks and should have a creamy appearance, with the silver solution on the surface in an even sheet. If the solution lies over the surface in greasy looking streaks, return the plate to the bath at once, moving it around for a moment in the solution, and let remain for several minutes longer. When the plate is found ready to expose, let it drain for a minute or two with its lower edge on clean blotting paper, wipe the back with a rag or tuft of cotton, then place in the holder so that the film side will be toward the copy when placed in the camera, close the back of the holder and place it in the position of the ground glass in the camera.

Having the cap on the lens and the lights properly placed, draw the slide from the holder, then remove the cap from the lens. The time of exposure must be a matter of experience, as it will vary with the character of the lens, the intensity of illumination, the amount of reduction of the copy, etc. Short exposure gives broad lines, with lack of intensity in the negative, and the resulting print will be lacking in detail. Long exposure gives fine lines, detail and density, but tends to fill the fine lines. For blue or weak lines give as short an exposure as practicable, for such lines tend to affect the sensitive film, and if the exposure is lengthened, the lines in the image will fill. Light blue lines

cannot be reproduced on the ordinary plate. When the ground of the drawing is yellowish, give ample exposure, as such a color does not readily affect the film. Shorten the exposure time in proportion as the image is reduced in size. If the copy is brightly illuminated it will require less time than when the light is weak. When the exposure has been considered sufficient, replace the cap on the lens, return the slide to the holder, and take the holder to the darkroom. The plate is now ready for

DEVELOPMENT,

Which must of course be done by the non-actinic light in the darkroom. To develop the image, hold the plate horizontally in the left hand and flow the developer from a beaker or graduate over the film in one even wave; then holding the solution on the plate, keep moving the plate gently to cause the developer to flow from side to side. The negative image will soon appear, and the time of its appearance will indicate whether the exposure was properly timed. If the proper exposure was given, the image will appear in a few seconds, the white ground having a dark appearance and the lines retaining the color of the film before the developer was applied. If, however, the image flashes up at once and some or all of the lines become darkened, it indicates over-exposure and the lines will be filled, as the whole surface has been impressed and the silver will be deposited to some extent on those parts which should remain clear.

If, on the other hand, the image is slow in appearing, and the details are brought up with difficulty, the plate has been under-exposed. If one portion of the image appears before another, it indicates uneven lighting of the copy, and when that portion which appears first is sufficiently developed, it should be held to wash under the tap while the developer is allowed to act upon the other portions of the plate. Otherwise the fine lines in that portion might fill by the time the other parts become sufficiently developed. When the whole image has attained the proper intensity, and the details are visible, the plate should be immediately washed under the tap to entirely remove the developer and unreduced silver solution. The remaining operations can be performed by daylight.

FIXING.

Now flow the fixing solution over the film until the unaffected portions are entirely dissolved, when the lines should appear as clear glass. It is a good plan to keep the fixing solution in a bath holder. Then wash the plate well again, and examine carefully to determine if the film has proper density, if the lines are fine enough, and if all are clear. Some experience will be required to detect these qualities. If any of the lines are filled they will have a hazy appearance, quite readily detected, but if not too badly filled they can be cleared by a subsequent

operation explained below. If the plate is satisfactory thus far, it must be intensified to make the ground opaque, for in its present condition the light would pass through the ground so readily as to render the negative useless for obtaining a print upon the metal.

INTENSIFICATION.

The intensification may be done with either the copper and silver or the mercury intensifiers. To intensify with the former, flow over the fixed and washed negative the copper solution, until the film becomes white, then wash well and flow with the silver solution until it is blackened throughout, then wash well again. It will usually be necessary to repeat the process a second time, and sometimes even three or four times, if the exposure has been short, but twice will as a rule be sufficient if the exposure has been rightly timed. If any portion of the ground should still appear thin, after the other portions have become sufficiently dense, repeat the operation on that part alone, to increase its density.

If, after the entire ground has acquired the proper density, the lines all appear sharp and clear, additional blackness may be given to the film by flowing with the ammonium sulphide solution No. 4. Before using the solution No. 4, flow with the dilute nitric acid solution No. 3, and rinse. This will preserve clearness. Wash thoroughly after blackening with the sulphide solution. If the lines are at all veiled or closed, the sulphide is liable to turn them yellow, and in such a case it should be omitted. Additional density in the intensification may at times be obtained by treating the film with a dilute solution of iodide of potassium, after the copper and before the silver is used. This turns the film a lemon yellow color. This treatment will, however, sometimes cause a stain if the bath and other chemicals are not in a clean condition. The solution is made by dissolving a few crystals of iodide of potassium in water.

CLEARING.

If, after intensifying with the copper and silver solutions, any of the lines are filled, they must be cleared. To do this, flow over the filled portions the dark red solution of iodine and iodide of potassium, and rinse. Then carefully follow with the *very* dilute solution of cyanide, applying it until the filled portions are cleared. If the cyanide solution is any too strong it will dissolve the film also and ruin the negative. During the operation the water should be kept running from the tap and immediately applied if the action shows any tendency to proceed too far; and at times it is to advantage to let the water run over the plate, while the cyanide is being applied, to cause the action to proceed slowly. This treatment of the film will cause it to become whitened. To blacken it, the

ammonium sulphide solution must be used as directed above.

Instead of using the iodine solution strong and the cyanide solution weak, some operators prefer to dilute the former and use the latter strong, intensifying again after the clearing. Instead of using the solutions separately, they may be mixed by adding cyanide to the iodine solution until the color disappears, and diluting with water. The solution is then applied until the lines are cleared. If the lines are too badly filled it will be impossible to clear them, and the negative will be worthless.

THE MERCURY METHOD.

Have the mercury solution in a tray and allow the fixed negative to remain in it until bleached. Then flow with the acid and sulphide solutions to blacken. For greater density, place in the mercury again until of a grayish color, and repeat with the sulphide solution, washing well between each operation. The sulphide solution tends to weaken the film, and in washing the negative after its use the water should not be allowed to run on it with much force. In intensifying, there is great danger of the solutions getting under the film and staining, or the flow of water in washing tearing the film. This need not be feared if, after cleaning the glass, it was flowed with the albumen substratum previously mentioned. Having obtained a negative with clear lines and opaque ground, it may be dried spontaneously or over heat and is then ready for reversing, the operations for which will be described in a future issue.

(To be continued.)

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

JUST sixteen patents relating to printing were issued during the last five weeks — an average of three a week. Two of the patents related to folding machines.

In the first figure is shown a diagrammatic view of a printing press designed by Henry A. Wise Wood, of New York city, assigned to the Campbell Printing Press Company, of the same place. The special aim is to produce a

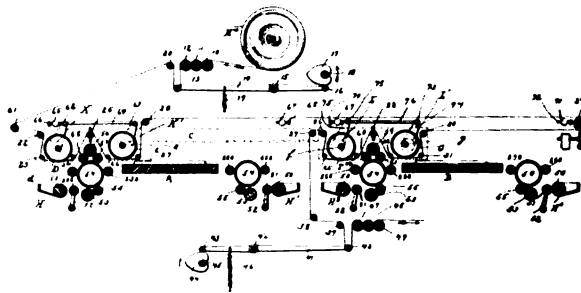


FIG. 1.

press which may be either single or double, and in which the stroke of the parts shall be very short and the inking very efficient. The impression cylinders are alternately raised and lowered, and the web feeding mechanism is adapted to

draw forward the proper length of web when the impression cylinders are off the form bed in either direction.

Fig. 2 shows a perspective view of one of the folding machines—the invention of James G. Hardie, Jr., of Canton, New York—especially intended for use in small country offices where a supplement is to be folded within a second sheet. The supplements are placed upon the feed table, 16, and are fed one by one by hand against the gauges at the foot of it. The outer sheets are fed beneath this table by

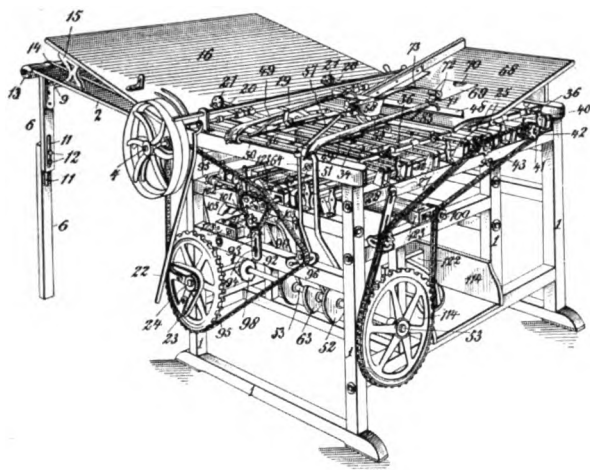


FIG. 2.

tapes from the press over a lower table, 2, which is adjustable to fit any form of printing machine. The sheets are pasted and delivered properly folded.

The second folding machine was patented by Wellington Downing, of Erie, Pennsylvania. Any number of sets of folding rolls may be used. The gist of the invention lies in the arrangement of the conveying tapes, which are carried below the rolls upon separate shafts so they can receive the

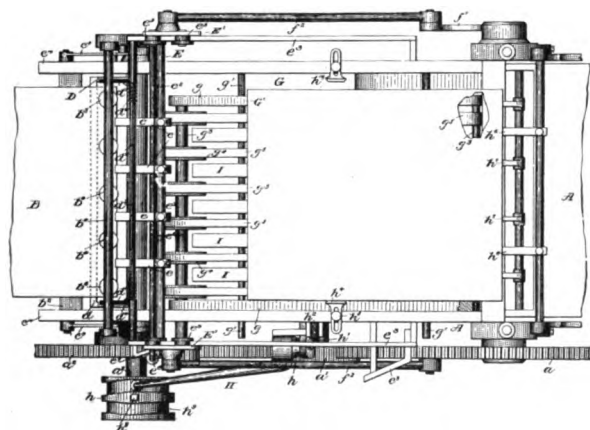


FIG. 3.

folded paper without passing as they usually do around one of the rolls. In this way it is claimed that "buckling" of the paper is avoided, as well as injury to the tapes if the starting blade descends when there happens to be no sheet ready to be folded.

Charles N. Comly, as administrator of John P. Comly, deceased, late of Lebanon, Ohio, and Samuel W. Probasco were granted a patent covering a paper-feeding machine. A partial plan view of the machine is shown in Fig. 3. The sheets are transferred singly by a pneumatic feeder to a reciprocating table, upon which the sheets are first registered by a side and then a front register, as the table is moving toward the printing machine.

Fig. 4 shows a gripper for job presses, patented by Joseph Watson, of Newark, New Jersey. The fingers can

be easily moved laterally by turning the screws and held firmly when adjusted by the set screws. The fingers can be set while the bed and platen are close together, and no wrench or other tool is needed.

Vincenzo Calendoli, of Paris, France, took out during the month a United States patent covering a simultaneous typesetting machine which he had previously patented in Belgium, France and Italy. The apparatus is too complicated to be clearly shown in a single view, but the peculiar arrangement of the key board can be understood by referring to Fig. 5. It will be noticed that the same character is repeated several times. The keys which represent the letters or groups of letters of a word are touched simultaneously. The short type, which have notched bases, are ejected by electrical connections and drop astride a guide rail. The line of type advances down this rail to the page-forming device, which carries short rails one line long, and as these

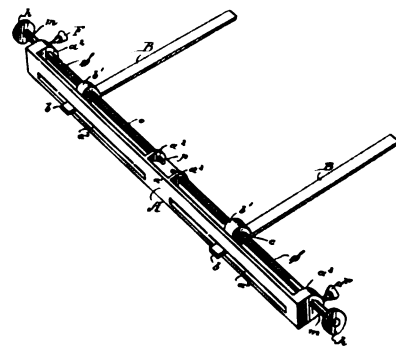


FIG. 4.

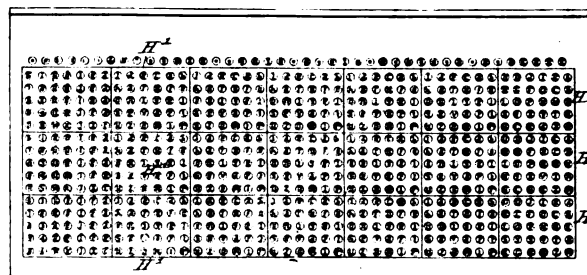


FIG. 5.

rails come one after another in register with the main rail they receive the proper number of type.

William Hollingsworth, of Baltimore, Maryland, received a patent covering a printing press especially designed to print the wooden ends of soap boxes, etc. The boards are fed one by one from the bottom of the pile and passed beneath the form cylinder.

The roller adjustment for printing presses shown in Fig. 6 was invented by Peter Splithoff, of Boston, Massachusetts. The object of the invention is to prolong the usefulness of the form rollers by so mounting them that they may be moved axially away from adjacent rollers or the form when the press is stopped. This will prevent the flattening of the rollers, which now causes so much trouble.

Fig. 7 shows a coloring attachment for printing presses, patented by Michael P. Kenna, of Dubuque, Iowa, a one-third interest in which has been assigned to Frank L. Murray, of same place.

With this device certain portions of the sheet may be colored before printing, at definite points or intervals. As many different colors as desired may be used. This may

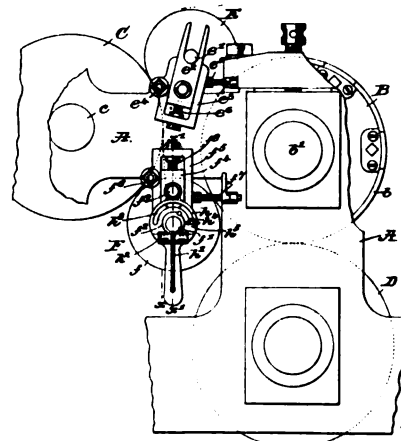


FIG. 6.

be used, for example, to attract attention to special advertisements.

The ruling machine shown in Fig. 8 was invented by C. F. Foerste, of Leipsic, Germany, and the United States

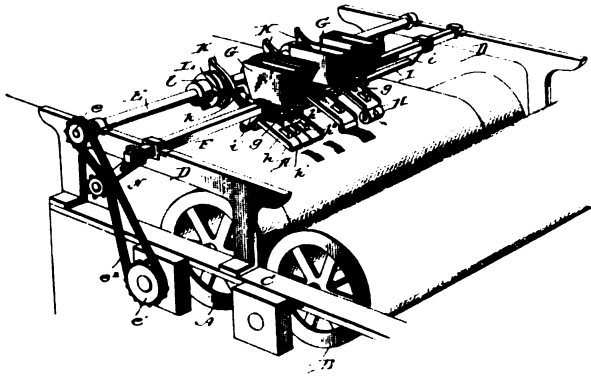


FIG. 7.

patent has been assigned to Foerste & Tromm, of the same place. The ruling disks are so arranged as to be brought out of contact with the coloring roll at the moment they leave the paper, and the tension of the conveyor apron is regulated independently of the threads. Novel means are also used to raise the disks so as to interrupt the lines at will.

John W. Osborne, of Washington, D. C., received a patent covering a method of treating type so as to prevent their sticking together as they are apt to do when compressed and heated in stereotyping. The face of the type is treated with a coating of shellac, and then after this is dry they are immersed for a time in a bath of perchloride of iron, silver nitrate, or corrosive sublimate. The effect of this treatment is to form a slightly roughened surface covered with an insoluble alloy. The types are then rinsed off and dried.

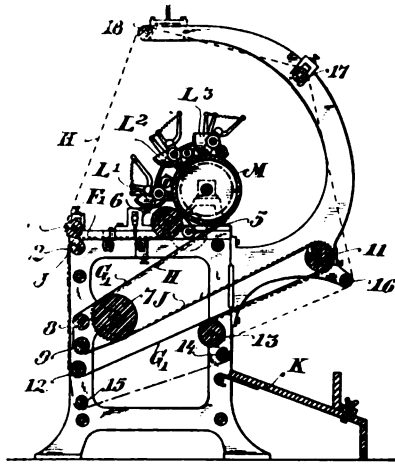


FIG. 8.

Joseph C. Fowler, of New York, has assigned to the Fowler Composing and Typesetting Company, of Chicago, the patent granted for an improvement in his line-casting machine, the invention relating to the casting box.

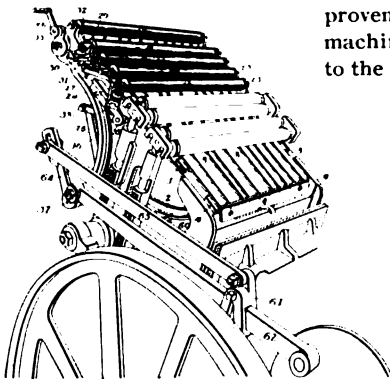


FIG. 9.

attached thereto a chromatic inking apparatus invented by John B. Cline, of Jefferson, Iowa. In applying this to an ordinary job press, say of the "Gordon" style, the ink

disk and its frame are removed and the device is bolted on. Such colors as may be desired are applied to the various strips and each column or section of type may be made to print a different color.

The last view shows a machine devised by George F. Adams, of Brooklyn, New York, for ruling a web upon both

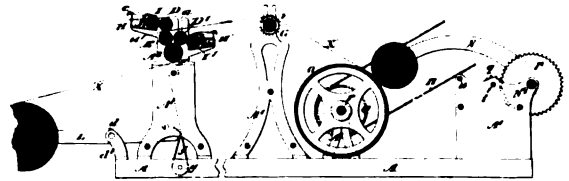


FIG. 10.

sides. After being ruled, the web is perforated with any desired number of rows of holes by being drawn over perforating wheels while under considerable tension.

A. WINTEMBERG.

THE subject of this sketch was born in Waterloo county, Ontario, in 1852, and is the youngest of a family of ten children. His parents came from Nancy, France, and landed in America before there was a foot of railroad built, and before the advent of the steamship. The trip across the Atlantic Ocean consumed nine weeks. The journey from New York to Albany was made via the Hudson river. From Albany they were transported in a "packet"



boat on the Erie and Oswego canals to Oswego on Lake Ontario. Here they embarked once more in a sailing vessel for Coburg, Canada, and the remaining distance of about 200 miles to the then new Acadia, or French settlement, in the western part of the above-named county, had to be traveled with ox teams, which was in harmony with the speed of the entire journey from the time they left Havre, France.

Our subject received a good public school education in English and German, finishing in a Catholic academy. At an early age he was indentured to learn the printing trade, and commenced his "devilship" in the *Chronicle* office, at Waterloo, Ontario. Before the expiration of his indenture, the proprietor launched a second weekly paper at Glenallen, Ontario, with the rather appropriate title of *Canadian Maple Leaf* (since it was practically out in the woods), and our "devil" had the honor and distinction of being appointed manager, foreman, typesetter, pressman and office boy, all

in one. The trials and tribulations of what might be termed "frontier life in a printing office" had to be met and overcome, and many an expedient resorted to that would discourage the modern "tenderfoot" disciple of Gutenberg, Coster, etc., namely: such pleasant occurrences as the forms freezing solid on to the iron bed of the hand press; forms freezing into solid cakes of ice on the stone when touched with water; ink that could be sliced into square blocks like brickbats, and had to be cooked on a hot stove before it



WINTER.
Chicago Art Institute Class Work.
Drawn by P. J. Carter.

could be used; nothing to create caloric with except a box stove and green maple or beechwood, and sometimes be compelled to use that sparingly to make it "reach" until some conscience-stricken rural friend would bring in another load to pay for his subscription. When an extra "vendue" poster or two had to be turned out, an all-night's pull at the hand press was generally the result, in order to mail that long-felt want — the *Maple Leaf* — on Thursday of each week. But, lessons learned under such difficulties are not easily forgotten, and help to build the true, rock-bottom foundation of a good workman.

At the age of eighteen, the subject of this article was foreman of the *Canadian Beaver*, at New Hamburg, Ontario. Then filled positions in the following order: In the job department of the Woodstock, Ontario *Times*; held cases on the Buffalo *Morning Courier*, Utica *Herald*, bookroom of Van Benthuyzen & Co., of Albany, New York; foreman of *Gazette* office, Schenectady, New York; foreman of *Daily Star* job department, Schenectady, New York; foreman of *Chenango Telegraph*, Norwich, New York; then embarked in the daily newspaper business at Akron, Ohio, with the late lamented Carson Lake, who became famous as a political writer in New York city; foreman of Werner & Nelson Printing Company, at Akron, Ohio; for nearly nine years foreman of Beacon Publishing Company's job department, Akron, Ohio. Eight years ago came to Cleveland, and, with a number of other Akron gentlemen, went into a stock company known as the Cleveland Printing and Publishing Company. The nucleus of the present extensive business was a meager plant, but backed with good business tact, and a thorough, practical knowledge of every branch of the printing trade, this house has had a phenomenal growth under its present management, and now is second to none in the city of Cleveland. The company occupies a large five-story building, with a thoroughly equipped and well-systematized office, and its product goes into every state in the Union. The subject of this sketch has been superintendent of the company since its organization. His reputation as a skilled workman is among the best in this country, being thoroughly conversant with every branch and detail of the business. Not being of the "know it all" kind, he

is always open to new ideas and suggestions for the production of the most modern results.

Personally he is of an unassuming disposition, averse to cant and hypocritical presumption of every description; of indomitable energy and push; a thorough and just disciplinarian, who recognizes nothing except business during business hours, and a man who believes that workmen can be governed better through their honor and integrity than by stool-pigeon measures; and one who is always ready to take the "heaviest" end, or stand in the thickest of the daily battle of life, and give the much more effective command of "Come, boys," rather than "Go, boys."

BUSINESS HINTS.

Writing to the *American Pressman*, Mr. Thomas Todd, of Boston, Massachusetts, says: "It seems to me that one great reason why so many failures are reported in our business is that the proprietors of the establishments fail to look after the details, the smaller matters, the apparently trivial items of expense, while looking carefully after the greater matters. For instance, it is very easy for a workman in five minutes to spoil a piece of work that will cost to replace more than the profits of ten jobs, simply because the employer or foreman is not properly overseeing the work.

It seems to me, also, where the pressman is at work on his press, and allowed to wait for a form to be corrected, instead of having the form corrected before the type is given to him, that this creates a leakage vast in amount. I know this because I have experimented in that line. I formerly had a foreman who would insist upon the older method, and replaced him with a man who would carry out my own ideas better. An absolute net gain of \$1,500 that year in the matter of presswork alone was the result.

Another reason why men fail can be best expressed by quoting a little extract from an article I saw in a paper the other day. Three men, who were lithographers, were talking together about a certain job that came in to one of them. The first one said, "I estimated upon that and put the price



THE SCARECROW.
Chicago Art Institute Class Work.
Drawn by H. G. Partlow.

down to the lowest, and sent in my estimate at 50 cents per hundred." The second man said, "I figured a trifle lower than that, and also failed to get the job." Then both of them turned to the third man and said, "We know you got it; how did you get it?"

"Well," replied the man, "the customer came in and said, 'I must have this done for 35 cents per hundred'; and as he was so positive about it, I took the job."

You will thus see that estimates are often made without any attention whatever being given to the absolute cost of the product.



THE TOBOGGAN GIRL.

Copper half-tone by
SANDERS ENGRAVING COMPANY
314 North Broadway,
St. Louis, Mo.

Photograph by
O'Keefe & Stockdorf,
Leadville, Colo.



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.

WHY FIFTEEN-POINT BODY IS MADE.

To the Editor: PHILADELPHIA, February 18, 1896.

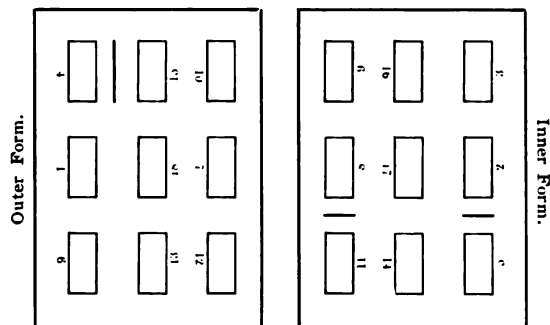
Upon several occasions I have been requested to give reasons for making a 15-point body, and as a specimen line of our Columbus No. 2 has been sent THE INLAND PRINTER at your suggestion, I take the liberty of saying a few words about this. As a rule, it will be noticed, when looking at the graduation of the various sizes of different series of type, that the most noticeable break or irregular gradation exists between the 12-point body and the 18-point body. The 14-point, which is the old two-line minion or English body, has been occasionally used to intervene between the 12-point and 18-point bodies. The 15-point body, being equi-distant between the 12-point and the 18-point bodies, appears to be a more favorable body than adhering to the 14-point, or, in some cases, not having any intervening bodies between the 12-point and 18-point bodies. The 15-point is a multiple of the 6-point body, and is also one-half of the 30-point body, which is equivalent to five ordinary nonpareils. The gist of the matter is, that a better gradation can be secured by using a 15-point body rather than a 14-point or a 16-point body. It will probably have a place in all the series we may hereafter issue.

WILLIAM B. MACKELLAR.

SCHEME FOR AN EIGHTEEN-PAGE FORM.

To the Editor: WASHINGTON, D. C., Jan. 21, 1896.

Having had an occasion to use an eighteen-page form, and not being familiar with same, I consulted Bishop's book on imposition. I found an eighteen-page lay-out which required the transposition of pages after one side was worked. This form I could not use on account of the size of paper to be used, and the width of type. As the edition was large and the paper heavy (100 pounds) it was necessary to make a scheme. I used the following lay-out, which I think is something new, as it can be used by working nine at once, and also because when worked as an eighteen-page form it requires no transposition of pages. I send a sheet as I worked it.



Margins — The same amount of white should be between nine and ten as between four and fifteen; the margin on outside should be one-half as much as between four and fifteen and eight and eleven. Folding — Place the printed sheet before you so that page nine will be at your right hand, fold

edge over until edge reaches the rules locked in between five and two and eight and eleven; then carry lower edge up to rule between four and fifteen, and crease and open again, bring left hand edge over to folded edge; carry bottom edge up (crease already made), bring upper edge down; this completes fold.

FRANK B. CROWN.

SOMETHING ABOUT CAPITALS AND HYPHENS.

To the Editor: MEDINA, Ohio, January 20, 1896.

In the latest issue of the *Proofsheet* a writer says there is no need of capitalizing the names of political parties, and, by inference, the names of religious bodies as well. In a private letter to me, in answer to a vehement protest on my part, he says he hates capitals, hyphens, and double letters. I do, as some folks use them or omit them; but when a word with a small initial means one thing, by general consent, and with a capital it means something else, I am not satisfied to be told that anybody with brains can tell the difference. That may be true by using a little mental effort; but when a proofreader compels me to use mental effort in perusing his work, simply to gratify an unreasonable whim of his, I am not satisfied. Such readers ought to use Arabic or Hindoo type, where capitals are not used and punctuation is unknown.

Let me cite a case which I gave to my friend: "Mr. Cleveland is a Democrat, but yet a republican; while Mr. Sherman is a Republican, and yet a democrat in theory." Mr. R. says he would use all small letters here, as he "hates capitals" so much. He admits, in effect, that he can see no difference between a member of the Republican party in this country and a republican, and not a royalist, in France. His argument is this: Mr. Harrison is a lawyer, but we do not capitalize "lawyer" on that account. No, because he is one of *all* lawyers; but if he and a few others form a society peculiar to themselves, known as "The Mystic Shrine of Lawyers," for instance, then I would speak of him as a Lawyer. More than that, I would call all his associates Lawyers, although not one of them might be a lawyer in the legal sense. No other distinction in the use of capitals is so necessary as this; and to see a literary taste so dull, and lost to all sense of the esthetic, is to me painful. But the fact is, a man whose work is all devoted to the rapid rush of a daily paper is as much out of place on critical punctuation as he would be on half-tone work.

Again, Mr. R. says he would not capitalize "State" as applied to one of our Union. I always do, because it shows readily that the word *condition* is not meant. He says it is a common noun. So is September, and yet we always capitalize it, but spell summer, etc., with small letters. He also says the word county should begin with a small letter. When the name of the county is given, as Cook County, it should have a capital as well as Lincoln Park; and so with the word township.

Fractions should have a hyphen when simply the quantity is expressed and the literal divisions are not thought of. Thus, "He cut the orange into thirds, and gave one third to John, one third to Lucy, and ate one third." Here the thirds are acted on separately, as three units; but if I say, "One-third is equal to two-sixths," I simply state that one quantity equals another. The hyphen instantly suggests the fractional idea as related to the unit, while its omission causes the part to become the unit modified by a numeral adjective. In the case cited I would use a hyphen for the same reason I would in whole numbers, such as forty-nine.

I see that one of our popular magazines, published near an insane-asylum, uses no hyphens, apparently, except to divide words, rejecting all compound adjectives. Such literature should be studiously avoided as corrupting to all good taste. Speaking of insane-asylums reminds me of Mr. Teall. His rule (and mine) for compounding is to use a

hyphen between two nouns when the second contains or manipulates the first; thus, coffee-pot, water-wheel; but omit the hyphen if the second is made of the first; as, tin cup, iron pot. Now, here is an asylum containing insane — a collective noun; but Mr. Teall discards the hyphen, leaving us to infer, by his own rule, that the asylum is made of insane people instead of bricks. But I'm ready to be corrected, like one of his proofs. Would he not use a hyphen in such words as sick-room, death-bed, easy-chair, etc.?

W. P. ROOT.

A MODERN COUNTRY PRINTING OFFICE.

To the Editor: ATTICA, Ind., January 15, 1896.

A short time ago I saw in my INLAND PRINTER a half-tone of a country printing office. I thought at the time that it was made up for the purpose, and I determined to get a view of the Attica Ledger jobroom that you may see what a



country office looks like after a week's hard work. As you will see, nothing was arranged to make a picture—it is simply true to life. Attica has a population of only 2,500, and as the picture is a view of the jobroom only—the composition rooms for the paper being up-stairs—you can form some idea of what composes a country office.

FRED P. COOKE.

THAT "UP-TO-DATE OFFICE."

To the Editor: KANSAS CITY, Mo., February 11, 1896.

"A correspondent" inquiring for an invoice of an up-to-date job office, would have, in many respects, a model one in the invoice of Mr. Ed E. Wilson, in the February INLAND PRINTER, but, to my mind, there is one great mistake. As power is not included, the press is too large; an 8 by 12 would be much better, as it would be easier run, time would be saved in make-ready and in every way, and the difference in price would add considerable body type, the 36-point plate script and several more sizes of Tudor black, and some other things which, I think, are short. I have about a \$1,200 office, with two 8 by 12 presses. I would prefer one of the presses smaller rather than larger. I sometimes have to turn jobs away because my presses are too small, but I never want a larger press in so small an office.

W. O. GRAHAM.

A HEARTY VINDICATION OF THE "RULE TWISTER."

To the Editor: NEW ORLEANS, La., January 24, 1896.

My attention has been quite forcibly drawn, and particularly of late, to what might almost be called the wholesale disparagement of "fancy rulework" in the design and elaboration of typographical jobs; in fact, so universal has this prejudice become that it is quite the fashion for employing printers to snub any disposition at effort in that direction.

The majority of protests to this class of work are based upon the claim that it "does not pay." This is all reasonable enough; but it also permits of a decided consideration as to whether the limitation of actual profit, imposed upon the inventor and designer of typographic display, is thoroughly judicious in the treatment of a factor so potent as an exponent of, and auxiliary to, the rapidly advancing affairs and business of life; when all other trades and professions are hastily putting their best foot forward, and hourly adding hues of adornment to attract the multitudinous and quickly passing eye.

While I am perfectly prepared to admit that it would by no means repay the average printery to base their jobwork upon a line of artistic display, yet I feel assured that neither they nor the craft would lose anything by occasionally encouraging a young workman to become imbued with the idea and knowledge that his profession was susceptible of such innovations and evolutions as would elevate it to a plane of superiority and invest it with the dignity of those arts which are above and beyond the measurement of sordid gain.

Rather let it be desired that such judicious encouragement be given to the "rule twister," that the hope may be reasonably indulged of seeing enrolled upon the page of future history, with Gutenberg, Franklin, the name of one who has added to invention and utility the interest of picturesque adornment; one who, without fear or favor, without the stimulation of personal greed, has lifted his hand in behalf of the advancement and honor of his chosen profession.

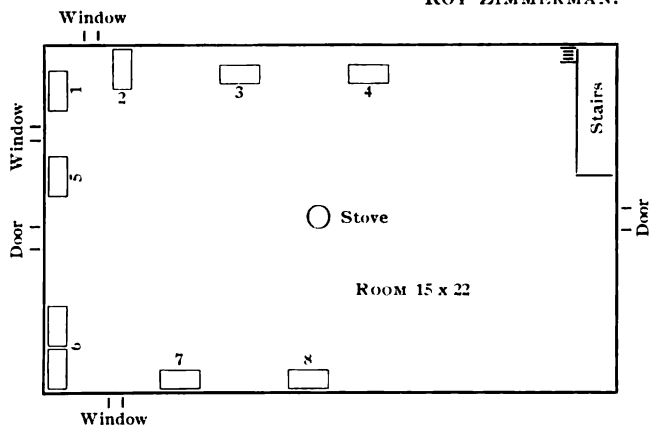
C. B. THOMPSON.

PLAN FOR A COMPOSING ROOM.

To the Editor: ELWOOD, Ind., February 6, 1896.

Replying to Mr. M. H. Novotny in last month's INLAND PRINTER asking for a diagram of an office, I send you the accompanying sketch which gives my ideas for the convenient planning of the office described by him.

ROY ZIMMERMAN.



1, single stand; 2, single stand; 3, Army press; 4, job press; 5, imposing stone; 6, double stand; 7, paper cutter; 8, stationery case.

FROM R. H. YOUNG.

To the Editor: GRAND RAPIDS, Mich., Jan. 20, 1896.

I feel fully satisfied that the judgment passed in the Riverside Paper Company competition was a conscientious one. "August" has truly the most striking and all-around artistic ad., but I am of the opinion the prize was awarded on the strength of the cut, "Magna Charta Bond," which was not his own handiwork; and the winner of the third, "W. E. V. B.," has no less than twenty-three cuts, all of which were "trade-marks," which plainly shows that on the strength of these, especially the facsimile, "Signing of the Great Charter," was his prize awarded. The rest I have no fault to find with, but I have a great admiration for the

beautiful and workmanlike design by "A. S. C.," which, barring "the cuts," would certainly have won first prize. I myself, as regard to prize and courteous treatment, have no "kick" coming, but rather consider myself fortunate to receive one of the consolation, in considering so many beautiful designs were submitted.

I think that all ads. submitted for competition should be the creation of the compositor alone, with the exception of borders, which are counted as type. I regret very much that an error was made in the credit line under my design, "Staunton Printing Co., 2 Pearl street, New York," which should read: "Stanton Printing Co., No. 2 Pearl street, Grand Rapids, Michigan," and I would feel grateful if you would in some way acknowledge it in your next issue of THE INLAND PRINTER. Thanking you for your valuable space, I remain,

Yours truly,
R. H. YOUNG ("Great Charter").

FROM LOUIS P. RUBIEN.

To the Editor: BROOKLYN, N. Y., January 26, 1896.

The set of "Magna Charta" ads. received, for which accept my thanks. In reply to "one who was left out in the cold," and, acting on your suggestion, my idea as to which I would select for the six prizes would be: First prize, Lewis Rudy; second prize, Selden G. Spencer; third prize, Scott M. Eagon; fourth prize, Times Printing Company; fifth prize, A. S. Carnell; sixth prize, W. E. Van Buren. This, of course, leaves my design from any consideration, which, I think, was worthy to rank higher than sixth prize. Of the 148 designs, if I were to select the one which was the best up-to-date ad., my selection would be undoubtedly the one submitted by Selden G. Spencer. This is an unprejudiced opinion, as I am not acquainted with any competing.

LOUIS P. RUBIEN.

FROM JOSEPH DOOLEY.

To the Editor: BOSTON, January 18, 1896.

In looking carefully over the Magna Charta advertising book, I came to the conclusion that the judges did very well indeed. I would not want the job. For myself I feel amply repaid for my work, having received a photographic copy of the original painting from the Riverside Paper Company in addition. I am quite content to let the first prize remain in Boston. Mr. Blair, of Holyoke, stands second in my choice, while to Mr. Carruth, of Oakland, California, who has two pages nearly alike (originally intended for the first and second prizes), I would give all the rest without reserve.

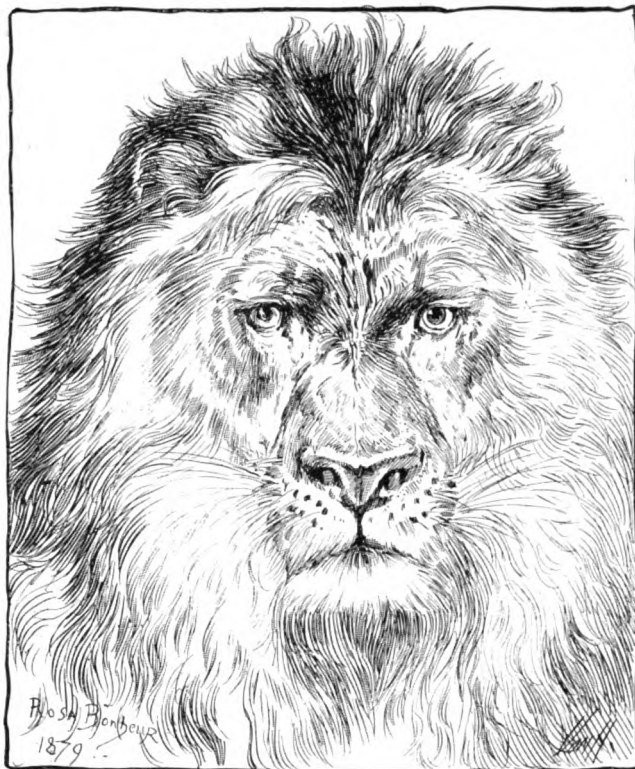
JOSEPH DOOLEY.

"B. 204" AS A MAGNA CHARTA CRITIC.

To the Editor: CHICAGO, January 20, 1896.

As a contributor to the Riverside Paper Company's contest, I beg to submit the following criticism regarding the distribution of prizes: A great many of the contestants disregarded the fundamental principle in printing, "follow the copy," evidently laboring under the delusion that the copy needed "doctoring." The condition that type composition was to form the principal part of the work seems to have carried little weight with the final awards. My choice would be the following in the order named:

First prize, A. S. Carnell, New York city; second prize, Scott M. Eagon, St. Louis, Mo.; third prize, W. E. Van Buren, Irvington-on-Hudson, N. Y.; fourth prize, Louis P. Rubien, Brooklyn, N. Y.; fifth prize, Lewis Rudy, Boston, Mass.; sixth prize, George A. De Wolfe, Boston, Mass.; seventh prize, Frank U. Bishop, Chicago, Ill.; eighth prize, Thomas G. Kerwin, Chicago, Ill.; ninth prize, O. P. Leonard, Brockton, Mass.; tenth prize, W. L. Warner, Chicago, Ill.; eleventh prize, H. T. Bossert, Philadelphia, Pa.; twelfth



AN OLD MONARCH.
Drawn by Hugo Von Hofsten, Chicago, from the painting
by Rosa Bonheur.

prize, Charles E. Wilson, Battle Creek, Mich.; thirteenth prize, Times Printing House, Philadelphia, Pa.; fourteenth prize, R. H. Young, New York city; fifteenth prize, Henry A. Anger, Oshkosh, Wis.; sixteenth prize, A. Koester, Chicago, Ill.
FRANK U. BISHOP ("B. 204").

FROM CLINTON W. PERRY.

To the Editor: AUSTIN, Ill., January 19, 1896.

I think the suggestion made by "A Contributor," in the last issue of the esteemed INLAND PRINTER, a good one.

Although the use of cuts is permitted by the rules of the competition, I would not award a prize to an ad. that used cuts made especially for the occasion. The permission to use cuts (other than "Brownies," "Cupids," "Cubs," etc.) places a decided disadvantage upon the country printer.

The present winner of first prize is not, in my estimation, composed *principally* of type composition.

I would suggest that in future competitions no cuts be allowed excepting for decorative purposes.

Before voting, printers would do well to read the article by "Whit," in the December issue.

CLINTON W. PERRY.

FROM BEN ED DOANE.

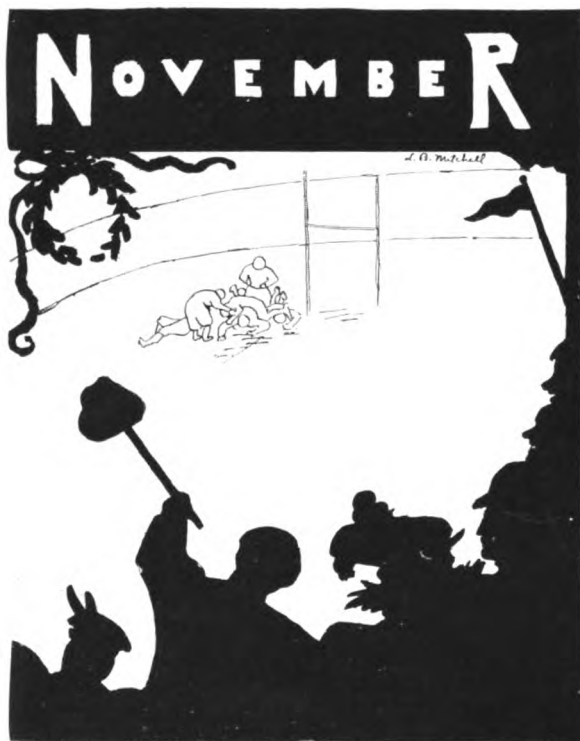
To the Editor: JASPER, Ind., January 20, 1896.

Blessed are they who expect little, for they are not often disappointed. Knowing that there would be many competitors in the Magna Charta Advertising contest who have unlimited facilities at their command, and being confined to the resources of a small country office, I did not expect much, and was not disappointed in getting left out entirely, consequently no kick coming. But I do think the referee erred in judgment. I would have placed the winner of second prize, first; sixth, second; fifth, third; the specimen by J. B. Leavitt, Oakland, California, page 117, fourth; the specimen by A. A. Stewart, page 85, fifth; the specimen by L. O. Wallace, page 77, sixth. The winners of third and

fourth prizes are very poor specimens, and hardly entitled to a consolation. The winner of the first might, with propriety, have been given a consolation offering. The referee evidently thought No. 3 a poor specimen, as he occupies a good deal of space in defending it in making his award.

Your St. Louis "Contributor" should publish his name. Was it N. J. Werner who had a typefoundry at his disposal? Out with it; no kicks in the dark.

BEN ED DOANE.



DESIGN FOR COVER.
Chicago Art Institute Class Work.
Drawn by L. B. Mitchell.

FROM C. E. WILSON.

To the Editor: BATTLE CREEK, Mich., Jan. 30, 1896.

I think the scheme of making awards as mapped out in *THE INLAND PRINTER* by "A Contributor" a very good one. I also have a very simple suggestion to make, and that is, please instruct the judges to read the "rules" governing the contest with the "understanding also," and not have a "kick coming" about some supposed liberty the printer has taken when he has simply observed the rules given him. Yours in "consolation,"

C. E. WILSON.

FROM FRANK C. PECK.

To the Editor: SYRACUSE, N. Y., January 21, 1896.

In reply to your request for the opinions of contestants on the "Magna Charta" competition, would say that, while I concede it to be impossible to please everybody, I do think your system of selecting the best advertisements is wrong. It appears that your judges all have different ideas regarding what constitutes a good advertisement; one will tend to favor plainness, another will be taken with something "fancy," while the other, perhaps, will make his selection on some one idea, ignoring the balance of the advertisement completely. Leaving out any consideration of my specimen (which was hurriedly set), I think that a job of printing should be built on the same plan as a house -- built on a solid foundation by having the subject the proper size and in the proper place according to the *meaning* of the words,

and having all the rest in proportion, both as to size and position. Many of the contributors start out all right, but wind up by crowding into some corner words that should be more prominent and in a different place, in order to produce some fancy effect.

I think that whether there are two judges, or twenty-two, they should get together (the same as a jury), talk their different selections over, and by consultation arrive at a settled conclusion.

An advertisement to be effective should *appear* to have as few words and "nim-crinciples" in it as possible, and, above all, it should "balance" and not be lop-sided. Like a former correspondent, I cannot call the winner of the said competition the best advertisement. My selection would be the one composed by Scott M. Eagon.

FRANK C. PECK.

FROM O. P. LEONARD.

To the Editor: BROCKTON, Mass., January 26, 1896.

Acting on your suggestion, contained in the January *INLAND PRINTER*, I have carefully examined the specimens submitted in the Riverside Paper Company Advertisement Competition, and selected the following as deserving of prizes: First prize, page 9; second prize, page 16; third prize, page 17; fourth prize, page 15; fifth prize, page 31; sixth prize, page 27; consolation prizes, pages 8, 15, 21, 30, 45, 47, 48, 85, 127, 148.

O. P. LEONARD.

FROM W. S. CHILCOTE.

To the Editor: CHICAGO, January 17, 1896.

My choice for first place in the Riverside Paper Company's advertisement competition is the design submitted by Scott M. Eagon. I consider it by far the neatest and most effective submitted. The creation by Mr. Rudy is too heavy to be effective as an advertisement. As a poster or show card, it would be excellent. Second — Selden G. Spencer. Third — W. E. Van Buren. Fourth — John B. Payne. Fifth — A. S. Carnell. Sixth — Louis P. Rubien. Consolation prizes — Louis Rudy, James P. Manning, J. Eveleth Griffith, Milo S. Borden, Ben Ed Doane, C. E. Wilson, A. Koester, A. A. Stewart, W. S. Wilson, A. Theo. Patterson.

W. S. CHILCOTE.

AN IDEAL TESTIMONIAL.

That any proprietor of a printing office, any printer, editor or publisher, who sees a copy of *THE INLAND PRINTER*, and is not already a subscriber, and does not become one, is a constant wonder to the writer hereof. That one can be in a business and be possessed of so little interest in it that he will not be a constant reader of a journal devoted to that business of such superb character as is *THE INLAND PRINTER*, is still greater wonder. Every number of *THE INLAND PRINTER* is a masterpiece of the art of printing and allied interests; it is, as a whole, a poem perfect in idea and rhythm; a picture without fault or blemish, a song heard only by the intelligence, but perfection in harmony and expression. Yet to many, very many, calling themselves printers, all this falls without effect or influence, as the sweet songs of the forest bird and the beautiful and brilliant sunsets fall upon the naked rocks of which the mighty mountains are built.

The December number is at hand and its beauty and worth are indescribable — they must be seen and read to be appreciated even by those to whom the beautiful and valuable in the printing industry appeal the strongest. Its engravings, advertising pages and articles are all beautiful to the eye and instructive to the mind. It should be in every printing office in the land. Its price, \$2 per year, is not a tithe of the value it must return to every reader. — *Sam G. Sloan's Charles City Citizen.*

SOME OPINIONS ON ADVERTISEMENT COMPOSITION.

ONE of the contestants in the Magna Charta advertisement competition, recently concluded in this magazine, has written to the judges requesting their opinion on the work submitted by him. The contestant, Mr. George Serrell, of Plainfield, New Jersey, submitted his specimen with the motto "Ivanhoe." In his letters, which were identical, to the three judges he said:

Dear Sir,—Inclosed please find specimen of my contribution to the Riverside competition of THE INLAND PRINTER.

As it was not even mentioned in the consolation prizes and as it has been very highly spoken of whenever shown to old printers, I write to ask you if you will kindly use the inclosed addressed and stamped envelope, and let me know what your objections were to it, and also your suggestions where it can be improved upon.

Hoping you will kindly favor me with a reply and thanking you beforehand, I remain yours,
"IVANHOE."

Mr. John Adams Thayer, manager advertising department of the *Ladies' Home Journal*, replied: "So many things enter into the composition of an advertisement that it is difficult to give you reasons why your advertisement is not so worthy of commendation as were many of the others; but briefly I may say that it lacks strength as an advertisement, as the important points of the paper are not accentuated enough, and there is too much ornamentation. The composition of the advertisement is good, but there is nothing particularly novel, attractive or striking about it, and in these times, to win success in any line of endeavor one must be above mediocrity. A study of the winning designs will be of help to you."

Mr. Nathaniel C. Fowler, Jr., said that from his standpoint the work could be improved, because it was not striking enough, but that from a printer's point of view it was perfect and a fine piece of composition.

Mr. Frank Ehlen said in effect that in his estimation the specimen was a poor one, that it was not possible to improve it much by partial changes, and that it would have to be reset.

The specimen is a good example of what Mr. Theo. L. De Vinne has termed "feminine printing"—that is, it has a sort of prettiness but very little force. It can be improved on in a variety of ways, and, as Mr. Thayer suggests, an examination of the other specimens and a study of the principles of design will be the most practical way of coming to a conclusion on the merits and demerits of the specimen.

FROM THE BREEZY WEST.

The *Hell-Box and Ink Can*, of Denver, Colorado, has a peculiarly breezy way of voicing its convictions. In the February number attention is given to Mr. George P. Rowell in a style that is amusing because Mr. Rowell himself can use and does use caustic with no unsparing hand. We reprint what the *Hell-Box* offers as a tribute to Mr. Rowell:

The Mystery Solved.

Many people marvel at the supreme gall of George P. Rowell in advancing the subscription price of *Printers' Ink*, on January 1, from \$2 to \$5 a year. Nothing strange about it. Any sucker that will pay \$2 for it will pay \$10 just as quickly. We never knew of a case where a subscription was paid for *Printers' Ink*, but we don't doubt but that some people do pay good, hard cash for it. In this connection we might state that after January 1, 1900, the subscription price to *Hell-Box* will be 10 cents a year, but if you subscribe now you may have it till the crack of doom at the regular price, \$1 per annum—"cash with the order or you don't get the (inks) goods," see? In 1900 we expect Rowell to be where Jay Gould and other fakirs go, and perhaps legitimate business houses will have a show for their white alley. Some day the newspaper man at large will awaken to the fact that George P. Rowell, alias P. I. Jonson (who

advertises cheap inks on one page and cheaper job printing on another), alias R-i-p-a-n-s Tabules, *et al.*, is the prince of fakirs, and that he makes his money at their expense without giving them an iota of benefit in return. We have some more free advertising for Poor Ingredients Jonson anon.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY F. J. HENRY.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

INJURY TO TYPE.—In the electrotyping process type suffers but little injury, except such as may occur through accident or mishaps incident to handling; the wear on such type is caused by the action of the brush in washing; the stiff bristles cut away the fine lines and round the face, destroying sharpness of outline. There seems to be an opportunity for someone to devise a method for cleaning forms—one that will not injure the letters.

CLEAN FORMS AND CUTS.—Printers should be particular to have their forms and cuts clean before sending them to be



DESIGN FOR COVER.
Chicago Art Institute Class Work.
Drawn by Otille Hallensleben.

electrotyped or stereotyped; not depend on the electrotyper to attend to that matter. If ink is allowed to become dry on a form or cut, it is often very difficult to wash it off. Sometimes benzine will not start it; in that case it is necessary to soak the cut or form in strong lye—if heated it will act more rapidly—until the ink becomes softened sufficiently to be washed out with a brush. When ink is permitted to dry

on a cut there is great liability of injury to its face in trying to clean it. This is especially true of half-tone cuts, which it is almost impossible to clean without much brushing or the use of materials which are likely to injure the printing quality of the plates.

SAW-FILING MACHINE.—The outfit of an electrotype foundry should not be considered complete without a saw-filing machine. Within a few years there has been placed on the market a power machine which is low in price, and, being automatic in action, after the saw is adjusted and



THE VILLAGE BLACKSMITH.

Photo by R. C. McLean, Chicago.

the machine started, the filing proceeds without further attention of a workman. Machine-filed saws cut smoother, easier, and require sharpening less frequently—consequently will last longer—than saws which are filed by hand. They cut easier and smoother because the machine files them true, and each tooth cuts alike, distributing the wear over all the teeth instead of compelling a few to do all the cutting; by reducing the wear the teeth require sharpening less frequently; the saw being true, it is not necessary to file away much at each sharpening, consequently saws last longer, and it is economy in saws, files and time to use a filing machine.

PRICES FOR ELECTROTYPES.—P. P., of Chicago, Illinois, writes: "I am a printer and have considerable electrotyping done. I want good work at the lowest price. If it is in accordance with your rules, I would like to have you discuss the subject of prices for electrotyping in your paper. In other words, I want to know: Do high prices mean good work in electrotyping?" *Answer.*—As P. P. is located in a city where there are as good electrotypers as are to be found anywhere, and possibly some that are not very good, it would seem as though it should be a very easy matter for him to determine by a trial whether satisfactory service depends on price.

There are now no high prices for electrotyping. Rates are so low that it is a marvel how electrotypers can exist, considering the heavy expenses incident to the carrying on of the business. The largest item of expense is the pay roll, which is, in many houses, larger than all other expenses combined. In no trade requiring a similar degree of ability do workmen receive as high wages, and it is something of a

mystery why there is not a surplus of workmen. It is because of lack of opportunities to learn the business, not for want of inducements. The unions have a tight grip on the trade, and the number of apprentices permitted is really insufficient to supply the demand for journeymen. Prices are low in consequence of a ruinous competition; there seems to be a fear among employing electrotypers that the other man may get a job, and an inclination to take work a little lower than the party who had it before, without considering whether there was any profit in it at the former price; a seeming desire to get business regardless of price, and possibly several other causes of about the same kind. If electrotypers had half as much backbone as the workmen, they could obtain living prices for their work.

I presume P. P. is not disposed to "grind the face of the poor," but asks for information, and in good faith. Of course he knows that he cannot turn out a fine job at the same price as common work, and it is not likely he expects it from others. Possibly he is at a loss to know why it is that electrotypers have a uniform inch rate, instead of charging each job at a rate which shall bear some relation to the cost of doing the work. This practice has been a query with others. The too general practice of charging by the square inch at a fixed rate is wrong in principle; there is no elasticity in prices, and the customer is compelled to pay just the same for a rough poster as for a fine half-tone of equal size. The printer, in making up his bill, necessarily compels his customer for the poster job to pay for the plates the same price as the customer who has the fine half-tone.

It may be proper to make an average rate to a large customer, which shall be fair for his work, but to make the same rate to a customer who has little work or none besides small cuts or jobs is wrong, unprofitable for the electrotyper and unjust to the customers; if the rate is based on the cost of making a plate of, say, fifty square inches, which we will assume is a fair average of the work of one customer, and the same rate charged to another whose average is not more than twenty-five square inches, the electrotyper is either charging the first party too much or he is doing the work too cheaply for the other customer; in either case the small patron has an advantage over the large one. This matter may receive further consideration in a later issue of THE INLAND PRINTER.

"MUSIC RULE."

This term having been used in the department of "Specimens Received," in the February number of THE INLAND PRINTER, a correspondent, who states he has been connected with the printing business for twenty-five years asks us what was meant by it, as it is new to him. *Answer.*—The term appears to be a local one; printers in the city of Chicago understand music rule to be a six-to-pica rule whose face occupies about half its thickness, hence it is half-way between single rule and unfaced rule. We do not know whether the expression is current in other parts of the country or not; from our correspondent's query we should judge that it is not. What say other readers?

INDIANS AS PRESSMEN.

As a general thing the descendants of the aboriginal Americans do not take kindly to the ways of civilization, except, perhaps, in the matter of "firewater," but Mr. A. G. Grossmann, of Needles, California, has succeeded in teaching two Mojave Indian boys to do his presswork. The accompanying engraving, made from a photograph of the interior of his printing office, shows them engaged in working off an edition on an Ideal hand cylinder. Whether they can be made available as compositors or not Mr. Grossmann does not say, but they have learned to do his presswork very well. Aside from the novelty, the picture is not without interest as exemplifying the powerful part that printing has ever taken in the progress of civilization.

Azaline is a dark powder, composed of chinoline red and chinoline blue, or cyanine. Dr. Togel, of Berlin, exploited it a few years ago as the best sensitizer for red, and I believe obtained a patent on its exclusive use. It is said that Dr. Togel was obliged to abandon azaline later for a better sensitizer. "Experimenter" will find azaline most written about as a sensitizer, but he is advised not to consider it for a moment. Cyanine C. P. is now used almost entirely by three-color process workers.

THE NEWEST NOTES ON PROCESS WORK.—A superintendent of a photo-engraving concern, Chicago, in a letter of acknowledgment to THE INLAND PRINTER for valuable process pointers, asks "Which is the latest and best book on process work?" *Answer.*—There is no "best" book. They



INDIAN BOY PRESSMEN ON "THE EYE," NEEDLES, CALIFORNIA.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

TO STRIP GELATINE NEGATIVE FILMS.—R. Mc D., Ottawa, writes: "How can I reverse gelatine negatives?" *Answer.*—If they are not what is commercially known as "strippers," you will have to detach the films from the glass in order to reverse them. This can be done by soaking the negatives in water containing about ten drops to the ounce of hydrofluoric acid. The film will soon leave the glass; it will be expanded by the absorption of water. Placing it in alcohol will drive out the water and bring it back to its original dimensions, when it can be squeegeed on glass reversed.

AZALINE FOR THREE-COLOR WORK.—"Experimenter," Philadelphia, wants to know what azaline is and where it can be obtained. *Answer.*—It is evident from his letter that "Experimenter" wants to use it for three-color work.

are all equally poor. The most practical matter on process engraving that has thus far appeared is the series of articles by H. Jenkins being published in this journal. The most valuable book, giving the newest notes on process work, comes from London with the title: "The Process Year Book for 1896. An Illustrated Review of all the Photo-Mechanical Processes." It is really a book that every process engraver should have. It can be obtained through this office or from E. and H. T. Anthony & Co., of New York, the American agents.

CATHODE RAYS IN PROCESS WORK.—Charles Carson, Baltimore, wants to know the possibilities of applying this new artificial light, discovered in Germany, to process work. *Answer.*—He refers to the fact found by Professor Rontgen, and verified by numerous other scientists, that the cathode rays emitted from a Crooke's tube, when an induction current of electricity passes through it, will penetrate through bodies opaque to other rays. While this discovery is in its present experimental stage, it would be impossible to predict what aid it would be in process work. One fact appears settled, and that is that these cathode rays being obstructed by glass prevents a lens being used in connection with them.

The only application likely to be made would be in the printing frame, wood being used instead of the plate glass as at present; our correspondent is advised not to waste much gray matter in an endeavor to harness the cathode rays to "process."

"IS THERE MONEY IN THE THREE-COLOR PROCESS?"—This is the kernel of the nut a New York correspondent sends us to crack. *Answer.*—There is no money in the



PADEREWSKI.
Drawn by Hugo Von Hofsten, Chicago.

making of three-color blocks alone. Money is to be made, however, by firms who will undertake the making of the blocks only when they also do the printing from them. The business of color block making is in about the same condition steel engraving was some years ago. There were many steel engravers and many plate printers, all in competition and making little money. Capitalists gathered them together and organized the great banknote companies with the rule never to permit the engraved plates to leave their establishments, but to supply only the printed product of the plates. The same principle applied to color block making and printing will make them valuable properties, for the demand for color prints is today greater than it ever was for steel engraved work.

FORMALIN AND ITS USES.—M. Miranda, Mexico, saw in a Spanish paper a vague notice of Formaldehyde as a chemical likely to work a revolution in photo-processes, and writes to know if photo-engravers are using it. *Answer.*—Formaldehyde or Formic Aldehyde is called Formalin, and also Formal, for short. It is a clear liquid, and, like alum, it renders gelatine insoluble. In Mexico and other hot climates, it will become invaluable in preventing the gelatine film from liquefying on development. Its chief value to photo-engravers lies in the fact that gelatine made insoluble

by it is afterward rendered soluble through the action of light. This is already the subject of a patent by which it is expected that a photo-engraver may yet sensitize a metal plate, expose it in the camera, and, after development, proceed at once to etch without the present intermediate printing operation. When this is done, Formalin will indeed revolutionize photo-engraving.

UNDERLAY OR OVERLAY FOR HALF-TONES.—"Prover," Kansas City: "To settle a dispute in our shop, will you let me know whether I should put overlays under or over the half-tone plates. We are just starting up; my boss says they should be put under the plate; I never did it that way," etc. *Answer.*—Doctors disagree on this question. Some hold that half-tones should be printed absolutely flat. The early half-tones were always overlaid just as wood engravings are. Mr. Frank Beck tells in *THE INLAND PRINTER* of last month that he depends entirely on underlay. My opinion is, each of the three methods is the correct one for each of three kinds of half-tones. When half-tone negatives were made with a single diaphragm and etched flat, overlay was entirely requisite to bring out the contrasts of the original. The re-etching of half-tones gets all the strength of the original in the block itself, so that slight underlay is sufficient, and in some subjects even unnecessary. Every prover must decide this question for himself according to the plates he handles. Prove the same plate flat, then with underlay, and afterward with overlay. The results show for themselves which is the better treatment.

IMPROVED FORMULÆ FOR PLAIN SILVER PAPER.—Col. J. Waterhouse, of India, gives his indorsement to the following formulæ for preparing plain salted silver paper that will keep in hot or damp weather, and give brilliant pictures. The method was suggested by Mr. G. H. Moss, of London. It will be noted that he dispenses with gelatine, albumen, or any other colloid material on the surface of the paper. This makes the process of interest to draftsmen and photo-engravers who use silver prints to draw upon. Any drawing paper or tough linen paper is soaked for three to five minutes in:

Sodium chloride in crystals, not table salt	150 grains
Ammonium chloride	100 "
Potassium bichromate	4 "
Water	20 ounces

When the paper is salted in this solution it will keep for a long time. To sensitize, it is floated for about two minutes on:

Silver nitrate	400 grains
Citric acid	150 "
Water	10 ounces

When dry the paper is very sensitive, and should be printed deeper than is desired. It can be toned as usual, but for drawing on in pen and ink for bleaching afterward, it must not be toned, but fixed well in a hyposulphite of soda solution, one ounce to ten ounces of water. It should be washed well after fixing.

STEREOTYPING HALF-TONES.—"R. A. B.," Boston, writes to inquire if there is not a practical process for stereotyping half-tones for a web press. *Answer.*—There are several methods of stereotyping that give reproductions almost equal to electrotypes. The best of those was tried on the *New York Herald*, but failed in stereotyping half-tones. But why stereotype the half-tones for a web press? There are two methods in use for inserting the original half-tones in the curved stereotype. The *Utica Globe*, for instance, uses this procedure: A papier-maché matrix is made of the form containing half-tones. The half-tone plates are then stripped from their supports, placed in their places in the matrix with a strip of wood between the back of each half-tone plate and the back of the casting box, to keep the plates firmly in their positions in the matrix when the casting box is turned vertically. The stereotype metal

is poured in, and on opening the box a cast results of the whole form, with the original half-tones firmly imbedded in the surrounding stereotype metal. The method used on the St. Paul *Dispatch* differs from the above. The half-tone plates are removed from their bases before the matrix is made and cast taken. The curved stereotype is put on a special routing machine that prepares curved but true beds for the insertion of the original half-tone plates, that are then soldered in their places. It is surprising that more papers do not take advantage of these methods, and make use of half-tones.

ETCHING LINE AND HALF-TONE TOGETHER.—M. N., Toronto, Ontario, writes: "There is a point on which we respectfully solicit your valuable advice, namely: How can you obtain a depth equivalent to a third etch on line zinc-work on copper, where there is a combination of pen-and-ink work and half-tone." *Answer.*—Where it is possible, the half-tone work is engraved separately and inserted in the finished line plate. To etch them together, the etching is proceeded with until the half-tone portion is deep enough, then the latter is carefully covered up with asphalt varnish and the remaining line work is etched to the depth required. The half-tone portion of the plate necessitates such good paper, ink and presswork that great depth is not required in the linework accompanying it.

REGARDING WHIRLERS.—Mr. H. Jenkins, the author of article on photo-engraving which is running in our publication, takes exception to the criticism of Mr. Carl Von Manstein, published in the process engraving notes and queries last month. He says: "I used for several months a whirler, identical in construction with that described by him, but abandoned it for the form which I presented in the December issue. There is no more waste of solution with this whirler than with the force cup instrument, as it is just as easy to drain the surplus solution from the plate before it is attached to the whirler as afterward, and there is no liability of the plate dropping from the whirler as there is with the force cup if the air is not entirely excluded. Nor does the whirler 'kill time,' as the plate is just as readily attached to and removed from it as with the other. The force cup whirler is perhaps more readily constructed, and for the experimenter may be preferable to the one which I described. For the regular engraving establishment, however, my preference would be for the latter, as I have found it more convenient in handling large plates. There are other devices besides those mentioned above, which can be used satisfactorily, there being variation in opinion among operators as to which may be most practical, each generally giving preference to that one which he has become most used to."

WORLD'S FAIR MEDALS AND DIPLOMAS.

The joint resolution introduced in Congress on February 17, appropriates \$15,000 to pay for the distribution of the World's Fair medals and diplomas, and authorizes the Secretary of the Treasury to make the distribution, which will begin March 1. The medals are of bronze, three inches in diameter, and each weighs about half a pound. They are packed in aluminum cases and are now ready for mailing. The design on the obverse side is by St. Gaudens, and on the reverse side by Barber. The diplomas, which may have to be sent a little later, are to be inserted in heavy cylinders to insure their safe delivery. There are about 24,000 medals, and nearly three-fourths of them go to foreign countries. The design of medal is shown upon page 655. Every exhibitor receiving award has been advised that electrotypes of the medals for advertising purposes can be purchased of the Philadelphia branch of the American Typefounders' Company. They are made in two sizes, three-inch and two-inch, and can only be used by those entitled to them.

6-5

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

CAPITALS AND HYPHENS.—In a letter printed on another page, Mr. Root calls attention to a disagreement as to the use of capital letters in certain cases, and expresses his opinion in favor of what was recommended in our articles on capitalization published in March and April, 1895. A. S. Hill's "Principles of Rhetoric" was cited as follows in one of those articles: "A capital letter should begin every word which is, or is used as, a proper name. . . . We should distinguish between the constitution of society and the Constitution of the United States; between republican principles and the principles of the Republican party: the foundation of the distinction in each case being, that a word, when used as a proper name, should begin with a capital letter. Good authors do not uniformly follow this rule; but most departures from it probably originate in their own or their printer's inadvertence, rather than in their intention to ignore a useful principle, or needlessly to create exceptions to it." Mr. Root's correspondent plainly does ignore the



PADEREWSKI.

Sketched from life by Harold R. Heaton, Chicago.
By courtesy Chicago *Tribune*.

useful principle, or, rather, is not able to recognize it, since he says "there is no reason why *state, county, democrat, court* and *republican* should be capitalized." There is the very best of reasons in certain circumstances, and it is stated in the quotation given above. Mr. Root and his correspondent are both at fault in one way, although they disagree in practice. One of them says he would not capitalize *state* as applied to one of the States in our Union, because it is a common noun, and the other says, "So is *September*, yet we always capitalize it." *September* is not a common noun;

it is the proper name of one of the months, called September, exactly as *Root* is the proper name of one of the persons called Root. *State*, in the particular application instanced, is used as a proper noun, in the closest analogy possible to the actual personal or geographical name without being really such a name, and is almost as wrong with a small initial, if we are to recognize principle at all, as *root* would be for a person. It is simply absurd to write "a state of our Union," with this difference as to capitalization. Many newspapers not only make this difference, but even use a small initial for "constitution," "the capitol," "the government," "the cabinet," and other similar words in their particular (which means proper) uses. The people who do this ignore (or do not know) the most useful of all principles of capitalization.

Mr. Root says, in writing of the use of capital letters, that "a man whose work is all devoted to the rapid rush of a daily paper is as much out of place on critical punctuation as he would be on half-tone work." As a matter of fact, the best work possible on a daily paper must be done by one who is not out of place on critical punctuation, and who, moreover, has a true sense of discrimination as to capitalizing, which is not punctuating.

Mr. Root says: "Speaking of insane-asylums, reminds me of Mr. Teall. . . Mr. Teall discards the hyphen, leaving us to infer, by his own rule, that the asylum is made of insane people. . . Would he not use a hyphen in such words as *sick-room*, *death-bed*, *easy-chair*, etc?" But the inference is ill-founded. Nouns are used as adjectives in many senses other than "made of" anything. *Insane asylum* is the form almost universally used, the other form (with a hyphen) being very rare in print, though on principle it is the correct form. The term is as properly one word, from any reasonable point of view aside from that of actual usage, as *poorhouse*, though not so well fitted to the continuous form. Our language abounds in names of this kind, that are really compounds in their nature (the very fact of accenting the first part of the term makes them such, as well as the other fact that the parts are two nouns, and the first is not truly an adjective), and yet are not and need not be written in compound form. Again, many pairs of nouns are properly compounded in which the second does not "contain or manipulate the first." In *hand-cart*, for instance, the first element names that which manipulates what is named by the second; in *earthworm* the first contains the second. In such words as *sick-room* and *death-bed* the hyphen should certainly be used, but not in *easy chair*. An easy chair is a chair in which one will be easy or comfortable, and so it is one that is easy, thus making the first word clearly a qualifier. It is evidently Mr. Root's intention to indicate some sort of strict consistency. On that plan, the form *easy-chair* should necessitate such compounds as *small-farmer*, *large-dealer*, etc., since these terms do not mean that the farmer is small or the dealer is large. In the matter of compounding, our greatest difficulty lies in the fact that almost every one thinks he knows better than any one else, and few are willing to change their opinions. There are people who insist even that *half a dozen* is one word, though it is certainly three words.

A NEW DECIMAL SYSTEM.—Harry C. Yetter, a proof-reader in the Government printing-office, has devised a plan of distinctive decimal points which, it is claimed, will avoid error and confusion that the regulation decimal point permits. For money he proposes that the point \bullet be used, for percentage ϕ , and for all other fractions \dagger . It would be hard to prove that the regulation decimal point permits error and confusion. There are many people who do not know what a decimal is, especially among printers; but changing the present practice in indicating decimals would not help them. What is needed is universal understanding of the nature of decimals, not new points to indicate them. Some

compositors actually keep the period with the dollars in dividing dollars and cents at the end of a line (which dividing should not be done in good work), and a large trust company in New York insists upon having a period after dollars with no cents (as \$575.), showing that even these financiers do not know the meaning and proper connection of the point, which is nothing else than indicating that cents are decimals.

THE COMMA BEFORE A CONJUNCTION.—J. E. R., Cincinnati, Ohio, writes: "In instancing the sentence, 'Writers, printers, and teachers should know our language better than they do,' you do not give the reason for the use of the comma before *and*. The reason is that *and* joins *writers* to *teachers* as well as *printers*. If the comma is left out it joins only the last two." *Answer*.—It is true that the reason was not given in the article that contained this sentence, as it should have been. The omission probably arose from the fact that the writer had given the reason very fully in earlier articles, and did not think of the real need of its repetition. Mr. R.'s statement of it is correct, and should be convincing. The rule given in the December article also really covers the case, which falls strictly under its prescription. Another reason is that the comma is needed to separate *printers* from *teachers*, and in similar constructions to prevent the possible mistake of reading the last two of a series as a couple jointly separated from preceding terms. When this last coupling is intended the comma should not be used.

WORKING RED INK.

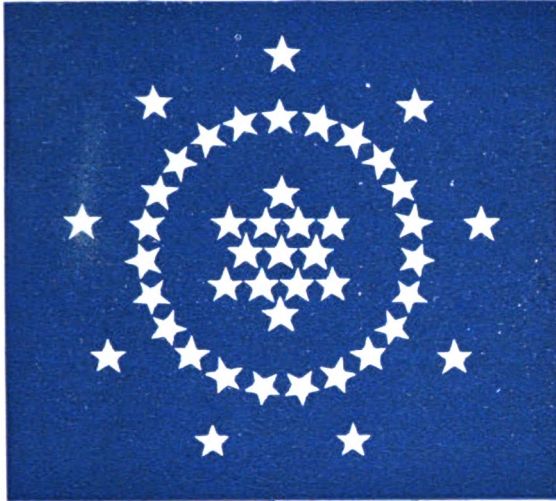
Every jobber has met the difficulty of working red ink and keeping it bright and fresh in color. This not only arises from the antipathy of the metal disk and fountain, but is frequently due to fresh or green rollers. Many pressmen may have noticed the difference in shade when using an old roller alongside of others of more recent date, and have thought it strange that the older roller showed up best. It seems as if the shrinkage due to age and service renders the surface of the roller more suitable to this difficult ink than that of the newer and softer roller, which seems to absorb some of the brightness from the ink, making it muddy in color, and necessitating frequent washing. —*Newspaperdom*.

THE REARRANGING OF THE STARS ON THE FIELD OF THE AMERICAN FLAG.

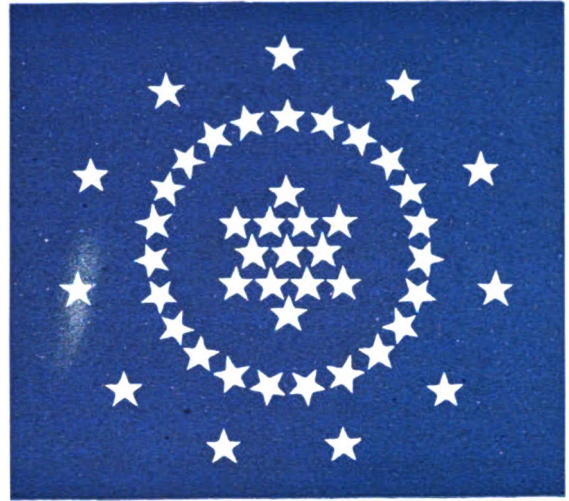
Mr. John F. Earhart, the well-known expert color printer, of Cincinnati, Ohio, has issued a circular showing a new arrangement of the stars on the field of "Old Glory," as follows:

It has been suggested that the stars on our national flag should be arranged into a permanent and symmetrical form, instead of the present changeable and irregular one. In the selection of a form or design, three important things should be specially considered — its historical significance, symmetry and adaptability. The design should be one in which it will not be necessary to make any noticeable change when new stars are added. All the stars should be equal in size — the states are equal, and have the same rights under the Constitution. The stars representing the thirteen original states should not be larger than the others, because these states are already glorified by the thirteen stripes on our flag, and their glory is surely emphasized and given sufficient prominence through the grouping of the thirteen stars in the center.

In the design which I have the honor to present for your consideration, the group of thirteen stars in the center represents the thirteen original states, and are arranged in exactly the same form as they appear upon the great seal of the United States. The circle containing twenty-three stars

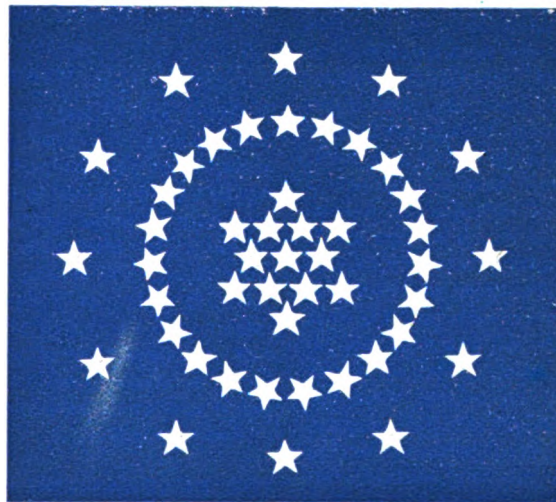


DESIGN, INCLUDING UTAH.



TWO STARS ADDED TO OUTER CIRCLE.

represents the states which were admitted to the Union up to the close of the Civil War. Thus, it will be seen that these two features are symbolic of the two great events in the nation's history — the Revolutionary and the Civil Wars. The first great event, which brought our flag into existence, and the second great event, which has made its life permanent, by welding the sisterhood of states into a perfect and indestructible union, should *both* be represented upon our national emblem. One stands for the *creation* and the other for the *preserva-*

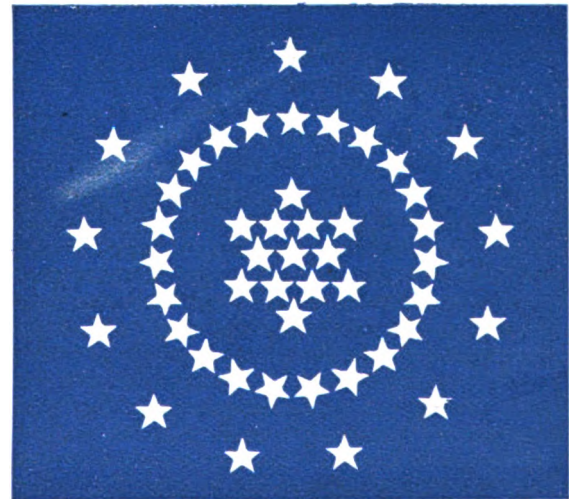


THREE STARS ADDED TO OUTER CIRCLE.

tion of the Union. It is intended that these two features in the design should be made permanent. The outside circle of nine stars represents the states which have been added to the Union since the Civil War. New stars can be added to this circle without changing the general appearance of the design, as will be seen by reference to the illustrations. One other advantage in this design is that it is sharply defined, and on this account its different historical features can be seen and understood from a distance.



ONE STAR ADDED TO OUTER CIRCLE.



FOUR STARS ADDED TO OUTER CIRCLE.

THE DORÉ EXHIBIT AT THE ART INSTITUTE.

The Doré exhibit of paintings, drawings, studies and engravings now being held at the Art Institute, Chicago, has attracted the attention of thousands, the attendance since the pictures were received having been greater than at any time since the Institute opened, clearly showing the immense popularity of the work. This original collection is certainly a remarkable one and worthy of examination by all who have heard of the wonderful versatility of this artist, or seen the reproductions of his paintings in book form. No conception of the beauty and immensity of the work can be had without a visit to the gallery. The collection will be open to the public until March 22, and INLAND PRINTER readers who can do so should take advantage of the opportunity of viewing the pictures. By the courtesy of the Illinois Engraving Company, Chicago, under whose auspices the catalogue of the exhibit was gotten out, we are enabled to present herewith reproductions of five of the paintings in the collection.

PRESSROOM QUERIES AND ANSWERS.

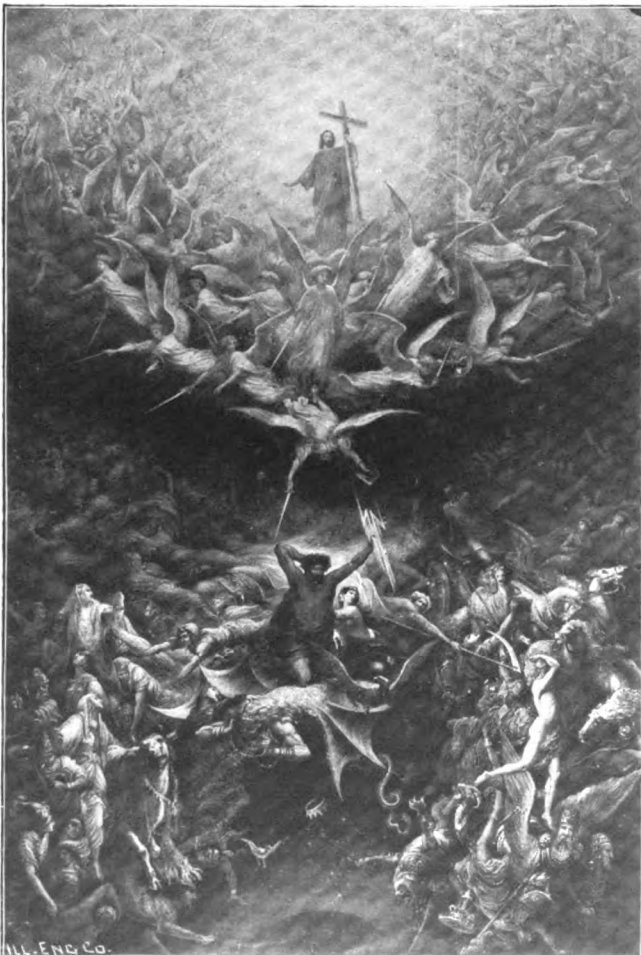
CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

RED AND BLACK ON HANDMADE PAPERS.—P. C., Detroit, Michigan, asks: "What inks should I use to get a good honest red for rubricating letters in the prevailing style on handmade papers, etc. What I have been given is usually off the color and purplish in tone, not at all characteristic



THE ASCENSION.



THE TRIUMPH OF CHRISTIANITY OVER PAGANISM.

of the style of work required." *Answer.*—Vermilion red, well ground, in which a few drops of damar varnish have been mixed, will give a bright and lasting color.

ODD COLORS ON SMALL JOBWORK.—F. F. C., Cleveland, Ohio, wants to know if there are not some general rules that we can give him for his guidance in selecting colors that will be at once unusual, attractive and harmonious to use on small work, booklet covers, etc. *Answer.*—Yes; get Earhart's "Color Printer," and you will there find how to mix colors for the most æsthetic needs. Artistic combinations of colors are almost illimitable. Best make your own standards of these.

PRINTING A SOLID CUT ON GLAZED PAPER.—P. H. P., of Chicago, Illinois, writes: "To make a long story short, How can you print a solid cut on glazed paper perfectly?" *Answer.*—Bring up the cut so that it will be perfectly level on the face and that the form rollers will coat it uniformly even. Let the impression be rigid and the make-ready *hard* and *smooth*—with no thick or abrupt patches of paper to mar its regularity of impression *on the stock*. Use a well-ground "short" ink, with abundance of coloring matter, with as many good form and distributing rollers as your press will carry—provided it has not less than four form rollers—and you will have no difficulty in printing a solid cut on glazed paper.

GOLD INK WORKING.—Pressmen, of Sioux City, Iowa, write: "Have been having trouble with gold ink: it does not work as it ought to. Any information you can give will be thankfully received." *Answer.*—This is a very indefinitely

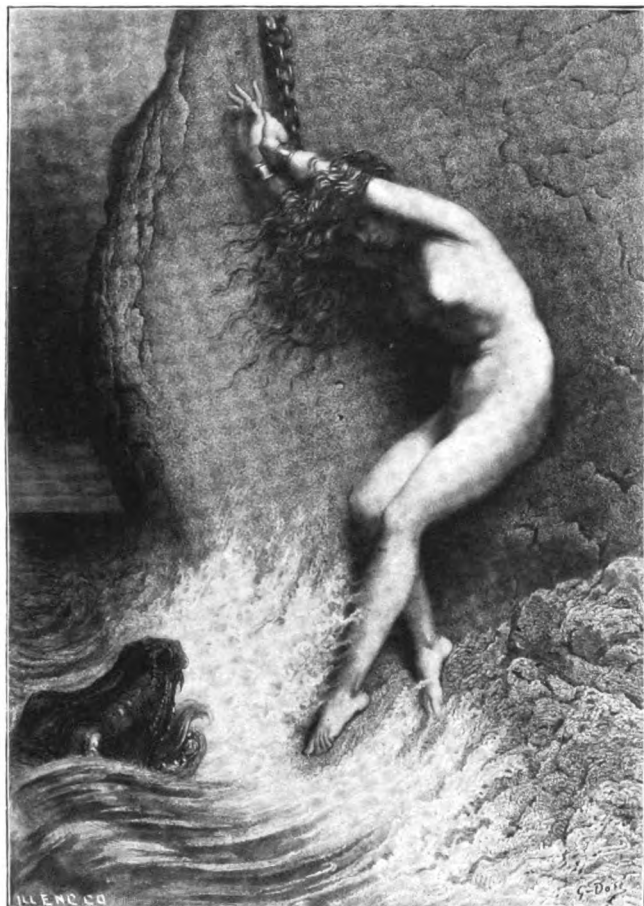


THE BRAZEN SERPENT.



THE MASSACRE OF THE INNOCENTS.

expressed fault to come from the pressmen of a printing office. How are we to diagnose the trouble without some specific fault? *Stir up the stuff*, and use seasoned rollers that have life in them. Don't use freshy ones nor those as hard as "brickbats," and, possibly, the ink will work satisfactorily. Keep the form clean as well, by which is meant that it shall be washed out several times each day. Do not



ANDROMEDA.

let the press stand while it is in order to run, as this causes the rollers to lose their working qualities and the heavy metallic base of the ink to solidify.

HOW TO GET A GLOSS ON INKS.—A. J., of Fort Wayne, Indiana, writes: "Will you please let me know how I can get that nice, glossy and shiny appearance on a steel die printed in any color? I got a die here that is cut deep and was printed in green ink and has got that glossy appearance which I cannot get." *Answer.*—The character of the stock on which you print will have much to do with the degree of brilliancy of the gloss; also the make-ready of the die. Use just as strong a quality of color as the stock will stand. To the ink add a few drops of "gloss" varnish (sold by all reputable inkmakers), or else a few drops of copal varnish or Venice turpentine (to be had at any painters' supply house). The varnish must be well mixed into the color, and the make-ready of the die should be as hard and solid as possible. Avoid the use of all colors of ink which have an oily or extra-soft consistency, when a glossy surface is desired. In brief, select a "firm" ink and add the varnish as suggested, and the result will be satisfactory.

HOMEMADE COLOR CHARTS.—D. R., Toronto, Canada, writes: "A friend tells me that he has seen some pressmen who do colorwork making their own color charts as the work in the office was produced. He says that when a nice

tint or color is produced the pressman would take a sheet of the work and mark on it the colors he used to get the effect, quantities, etc., and then file these sheets away for future reference. It appears to me that this is impracticable, somehow, but that there is usefulness somewhere in it. Can you tell me anything about it?" *Answer.*—Where there is a probability of a colored job being printed again, it is a good plan to file a sheet of the colors, marking upon the same anything unusual about the combinations of the several colors used thereon; also the quantities of different coloring matter and varnish employed in making each color. This precaution will often save much time and material, as experimental stages are avoided, and it is particularly recommended for practice by those who are not thorough in mixing or matching colors.

TROUBLE WITH GUMMED LABEL PAPER.—A. D. C., of Kansas City, Kansas, wants to know if we can prescribe a recipe for printing gum labels. He says: "We have been afflicted from time to time with these obnoxious articles which bore a printer's existence, and have racked our brains in vain for some alleviating remedy. It is useless to dilate upon the evils attending a job of gummed labels; but whenever a job of this *soothing* character enters the office it is disastrous in its effects upon the temper of those engaged in its execution, and the amount of profanity indulged in ere its consummation is appalling. Will some large-hearted craftsman enlighten us and mitigate the evils of printing on gummed paper?" *Answer.*—We are sorry that we have not a better suggestion to offer than to keep the stock in as cool a place as practicable before printing; to keep the same under weights and to put up on the feedboard (gummed side down) only a small lot at a time. Shield the paper as much as possible from air and heat during its exposure. Suggestions from craftsmen will be thankfully received by the writer for this department.

ABOUT GUMMING LABELS ON A PRINTING PRESS.—L. P. & L. Co., of London, Ontario, say: "We have a run of labels to be gummed, same as sample inclosed (label $1\frac{3}{8}$ by $2\frac{1}{2}$ inches), and we take the liberty of asking if you can give us the name of anyone who supplies gum suitable for the work that we can run on a printing press. Can you inform us if it is practicable to do this on a cylinder press, or the best means of meeting the case?" *Answer.*—The gumming of labels is not practicable on the kind of machine you mention; but a suitable machine could be built for the purpose by any maker of bookbinders' machinery. Machines for pasting small and large sections of paper for somewhat similar mechanical work are in use in boxmaking establishments. Printers' rollers could not be used to lay on the gum, as that has to be reduced to a fluid state with water, which would destroy the composition on the roller stocks in a very short time. Brushes or vulcanized rubber and textile rollers are in use for gumming purposes. Gum arabic is the best article for the purpose desired; this can be had in large quantities from wholesale druggists or their supply houses. The gum is soluble in water and may be made more adhesive and pleasant by the addition of a little sugar.

ABOUT INKS NOT HOLDING ON BRONZE.—G. J. M., of Philadelphia, Pennsylvania, writes: "Inclosed please find label in bronze, which I can't make hold. The ink used is full-bodied, and was purchased from a reliable firm. Have mixed a very little quantity of reducing compound in it, also a little copal varnish to make it hold; but, as you will see, it (the bronze) still rubs off. I also have trouble to make embossing plates stick to base. Have used fish glue in order to make it hold, but it worked loose, although I was careful not to use too much. Before starting, it seemed to be securely tight." *Answer.*—There is no apparent remedy that we can suggest regarding the bronze holding

on the sheet sent us for examination, as the bronze (silver on extra-enamel black paper) has as fast a hold on the paper as ever death had on a dead nigger. In a word, the work is clean and sharp and is there to stay. Our correspondent's letter was written on the 24th ultimo, and received four days after, which only goes to show that too much haste must not be sought after in drying bronze work. Good fish glue should hold embossing dies to their bases. It is possible that either ink, grease or some other deleterious substance adheres to the die or the base, when this glue will not hold firmly. See that the back of the embossing die is clear of all the black varnish used by the etcher to protect the plate—this can be removed with a clean rag and benzine; also examine the base used to mount the die on. To slightly rub off the back of the die and the face of the base with a piece of clean emery paper will also enhance the adhesive qualities of the glue.

ABOUT THE USE OF PARAFFINE IN PRINTING INK.—J. S. W., of Johnstown, Pennsylvania, says: "I have some cut work to do with 65-cent half-tone ink. A pressman who

ing-off action of the sheet as it is lifted from the form, but without "picking" the surface of the stock. As the oil is a non-drier, care must be taken that too large a quantity is not put into the ink.

WORKING FLOCK.—A. M. N., of Council Grove, Kansas, writes: "I inclose you sample of what I bought for 'flock.' Please inform me if it is genuine, and give me directions for applying it. There was a 'tourist' through here a short time ago and he told me his way, but I can't make it work." *Answer.*—The sample of flock has not been received by the writer, therefore he cannot tell of its genuineness; it is probable, however, that the article was all right. A great many printers have made attempts and failures in flock printing, therefore there need be no surprise in the present case. Only a few men have been able to make a success in this line of printing, and these have devoted a great part of their lives to make their mark in that line. Aside from proper facilities—and there are decided ones—two difficulties meet the student: the first being how to prepare the ink or size used to hold on the flock; and the second, how to



MEDAL OF AWARD, WORLD'S COLUMBIAN EXPOSITION.

Facsimile of medal awarded The Henry O. Shepard Company, Chicago, printers of THE INLAND PRINTER. (See page 649.)

was formerly here used paraffine with it and obtained good results. I would like to ask what effect paraffine has upon ink, and in what proportion it is to be used?" *Answer.*—It is somewhat advisable that it be stated that, ordinarily, paraffine can be purchased in two commercial forms, namely, solid and fluid. Paraffine derives its name from its strong resistance to chemical action. In a solid form it resembles spermaceti, being white and translucent; it is a crystalline substance, inodorous and tasteless, and is obtained from the distillation of mineral and vegetable tar. In this state it is much used for candles, and it fuses at about 110° Fahrenheit. In a liquid form it is a splendid lubricant for machinery, as it will stand a high degree of heat and a low degree of cold without apparent deterioration. From this description it will be apparent to the reader that for use in printing ink it must be a desirable aid where climatic or chemical agencies are concerned. A few drops of paraffine oil added to stubborn ink, or ink that is too strong and tacky for fine or coated stock, will be found very convenient and effective in removing these objections. Properly applied, it keeps ink compact and soft. Paraffine, whether in solid or liquid form (as well as Italian castile soap), produces a short and slippery tack to inks, so that they are qualified to aid the pull-

print with this ink so as to secure uniformity of surface and not submerge the flock. Flock printers make their own ink and hold the secret; reputable inkmakers make what is known as "flock size," which answers quite well when used as directed; it can be reduced, when necessary, with strong copal varnish, and this is exactly what the flock printers use to reduce and help work their size. The printing should be done on a hand press, and the make-ready of the block or type very uniform and hard. The form should be well rolled up with a good live roller, which is not too fresh, and which will impart ink freely, as well as evenly. A flocking-box, made of seasoned and planed lumber, almost air-tight, with a canvas bottom, which has been made equally close and tight by the application of several coats of white paint, and to which a sliding top in the box has been made for entrance to lay in and take out the work as it proceeds, is the next desideratum. This box is placed on an open stand, so that the "flocker" may have room to beat in the flock on the work as it is placed in the box from the printer; this he does dexterously with a round, smooth stick on the outside of the canvas bottom. The beating, which must be done rapidly, helps to set the flock on the sized surface of the printed sheet so that it takes hold and

appears as if smoothly woven into the stock. The more evenly inked and flocked the more perfect is the product. Inferior card or paper stock cannot be used in doing this kind of printing.

NOTES ON PUBLICITY.

BY F. PENN.

HART & ZUGELDER, makers of printers' rollers, Rochester, New York, have sent me a copy of their Vest-pocket Diary for 1896. It is a handsome little book, and its distribution should result in much good.

CATCHY photographs of children are among the favored designs selected by shrewd advertisers. I have recently had sent me a circular advertising the Buffalo *Illustrated*



Copyright, 1892, by Geo. E. Matthews & Co.

"IT'S DOT IT IN MY POTTET."

Express, containing the picture which I here present for the benefit of INLAND PRINTER readers. The matter accompanying it refers neatly to the illustration, and has a telling effect on those it is intended to reach.

"ZIP" is the title of a publication designed by Mr. Clifton S. Wady, business writer, of Boston, Massachusetts, and printed by Fish & Libby. It shows much originality, and is attractive from the heavily massed blacks and the rubrication. I must confess, however, that the lettering is too illegible for good advertising, rendering the literature unimpressive, in my estimation. It is well written.

LUCAS J. BEECHER & Co., printers, Sandusky, Ohio, issued a novel advertising card about the beginning of the year. It is in form of a leaf, and is executed very tastefully. Over the delicate veining appears in gilt letters, "A New Leaf for 1896 — Turn It Over." On the other side appears the exhortation to get your printing at Beecher's printery.

HERBERT L. BAKER, manager of the Buffalo branch of the American Typefounders' Company, is especially ingenious in devising advertising novelties. The latest which has come to my notice is called "The New Stamp Act," and consists of a rubber stamp bearing the address of the company and equipped with a self-inking pad, for use in addressing

envelopes. The circular accompanying it advertises their new Livermore series, and altogether it constitutes a form of publicity as novel as it is effective.

THE advertisements of the Campbell Printing Press & Manufacturing Company are interesting because always original and carefully prepared. The pages devoted to the "Century Pony" and the "New Model" in this number are particularly noticeable because of their radical departure from conventional lines, and I look forward to the day when their example will be more generally followed. People nowadays look to advertisements for information, and they do not care to read the same one twice any more than they would care to read the same book twice. I have received two booklets from the Campbell Company, which are also remarkable in their way. The one about the "New Model Web" contains neither their name nor address, and depends entirely for identification upon the familiarity of the small man and the big boy, whose constant boast it is that "we can run it," with the public. The other is a handsome little pamphlet devoted to a presentation of the good points of the "Century Pony." Artistic drawings on nearly every page do much to add to the appearance of the latter.

A CIRCULAR comes to me from the office of Telesca & Rossi, printers, New York city, telling of the advantages of an Italian barber shop, at least they are told presumably in the language of the proprietor, Mr. Tony Murano, thus:

This is a barber shop, which propose to serve a big save any maxime cleanliness to the customers. All the gentlemen which they frequent this barber shop, they will have beside the best servitude, skillful workman to service and clean cloths.

For those gentlemen, which wish a subscription, and paying \$1 a month anticipated, they will have the straight, to do the shave 3 times a week, and hair-cutter once a month.

For 75 cents a month the shave twice week.

For 50 cents the shave only once the week.

All the gentlemen which will come for shave and hair-cutter they will have the straight to shampoo.

THE New York *Press* is responsible for the following note about advertising schemes: "The latest and one of the most humorous has been amusing the patrons of theaters for three or four nights, and has succeeded in escaping the notice of managers. A bald-headed man is the instrument. On his shining pate is painted in indigo blue the name of a patent medicine. He sits in the front row and conducts himself with propriety, while people behind him are convulsed with laughter, each observer supposing that here is a practical joke someone has played on an unsuspecting friend."

ABOUT the best thing in its way that has appeared in the *Chap-Book* -- or anywhere else -- for some time, says the *Chicago Daily News*, is the following: "Kipling is writing a story for the *Ladies' Home Journal*. Kipling! However, with his usual breeze and the vinous quality of his style, he concludes a chapter thereof: 'And the fellow tossed down a glass of old Madeira and turned to leave the room,' etc. Little Bok, in a panic, wires the brawny jungle man: 'Can you change "Tossed down a glass of old Madeira?"' *Ladies' Home Journal* rules forbid mention of wine.' Kipling wires four words: 'Make it Mellin's food.'"

TEACHES MORE THAN OTHER TRADE PAPERS.

I have received only six copies of THE INLAND PRINTER, but I think I have learned more from these than all the other trade papers I have seen in the last four years. It is just the paper a printer needs, and I would not be without it. -- B. Bertram Eldridge, Harwich, Mass.

KEEP A STIFF UPPER LIP.

If hard luck your spirit is riling,
Just face the old world all a-smiling—
Keep a stiff upper lip.
If your pocket is empty don't blow it,
If your feelings are wounded, don't show it;
If gloomy, let nobody know it;
Keep a stiff upper lip.

If tears come, pull out your bandanna,
As you dry them, just sing a hosanna—
Keep a stiff upper lip.
If your sky is all clouded with sorrow,
There comes soon a brighter tomorrow;
Just lend all your trouble, don't borrow—
Keep a stiff upper lip.

If your clothing is tattered and torn,
'Tis a worse thing to look all forlorn—
Keep a stiff upper lip.
Let your spirits be happy and free,
Then the people who meet you won't see
The old hat or the patch on your knee—
Keep a stiff upper lip.

If you have been pacing the floor,
O'er your debts till your feet are all sore—
Keep a stiff upper lip.
Let the other man pace it awhile,
Until he is ready to smile,
And give you another fair trial—
Keep a stiff upper lip.

If times become harder and harder,
And there's only a crust in the larder—
Keep a stiff upper lip.
Though the sheriff grabs hold of your collar,
And threatens to take your last dollar,
Don't whine like a baby and "holler"—
Keep a stiff upper lip.

If you're honest and faithful and true,
Your friends will be faithful to you—
Keep a stiff upper lip.
Don't cheat, don't be tricky, don't lie,
And never, no, never say die;
Keep heaven and hope in your eye—
Keep a stiff upper lip.

— J. M. Cavanaugh in *Chicago Inter Ocean*.

THE "LONDON DAILY NEWS" ON LITHOGRAPHY.

Respecting lithography, the *London Daily News*, of November 25, 1895, has this to say:

Quite recently they have celebrated in Paris the centenary of that beautiful art of drawing on and printing from stone which was the invention of Senefelder. A hundred years is but as a day for an art to be born, reared, buried, and disinterred; yet this is the career of lithography. That it merits resurrection was proved in Paris, and is proved again at Mr. Dunthorne's gallery in Vigo street, where there is now an exhibition of prints that in France worthily represented what English artists can still do, even though it testifies also that lithography is one of the many "old things repeated with diminished grace." As an original art it is inferior to any of the forms of engraving, and with all admiration for much that is at the Rembrandt Head, a mental query arises whether drawing on stone (or should we not say "for" stone, as nowadays some are done on paper and transferred to the stone) is not a method rather beneath the attention of such etchers as Mr. Whistler, Mr. Legros, and Mr. Strang, or such an etcher or mezzotinter as Mr. Frank Short. Yet all of these and Mr. Oliver Hall, whose "Tree Study" and "A Breezy Day" have the same largeness of style that rules in his etchings, are in the front rank of British revivalists. We say British because France who had Prud'hon, and Gericault, and Gavarni in the past, has Odilon Redon now, and he knows the scale of lithography's keyboard, from the highest to the deepest note that it is capable of yielding. Of those full tones are his weird designs

of involved allegory, "La Mort" and "Œil Plante," while "Arbre," both in technique and character, is quite different. Exceedingly delicate are the lovely heads by Mr. G. F. Watts, printed in red on dun or greenish paper. Mr. Watts gives softness of outline, and to hair he imparts its property of suppleness and quality of surface which are points notably absent in several of the portraits or head studies, including those by Sir Frederic Leighton (No. 24); "The Picture Book," by Mr. George Thomson; and "Portrait of Mr. F. Goulding," by Mr. Strang. On the other hand, lithography is a delightful method of multiplying portraiture. Mr. Legros' head of Cardinal Manning is a first-rate instance of this, while Sir James Linton's "Study of a Head," and Mr. Jacomb Hood's portrait of a male relative (this being set against a dark background—which is unusual), studies by Mrs. Jopling and Mr. G. A. Storey, are cases in point. Lithography, it seems to us, is least admirable when of summary drawing. The sketch, "The Torn Skirt," by Mr. Maurice Grieffenhagen, is clever, but "there's an end on't," whereas the finish and the idyllic designs of Mr. Jacomb Hood's dancing girls and piping swain (No. 88); or the fancy combined with true beauty in "A Ruffled Sea," by Mr. C. H. Shannon, who is one of the foremost lithographers; or the refinement of modeling in "Venus," by Mr. S. J. Solomon, render them wholly acceptable. Mr. Clausen, Mr. M. R. Corbet, and Mr. Macbeth are among the most able; and if we omit mention of Mr. Whistler's prints it is because we may shortly see a selection of his in Bond street.

THE MAGNA CHARTA BOND BOOK.

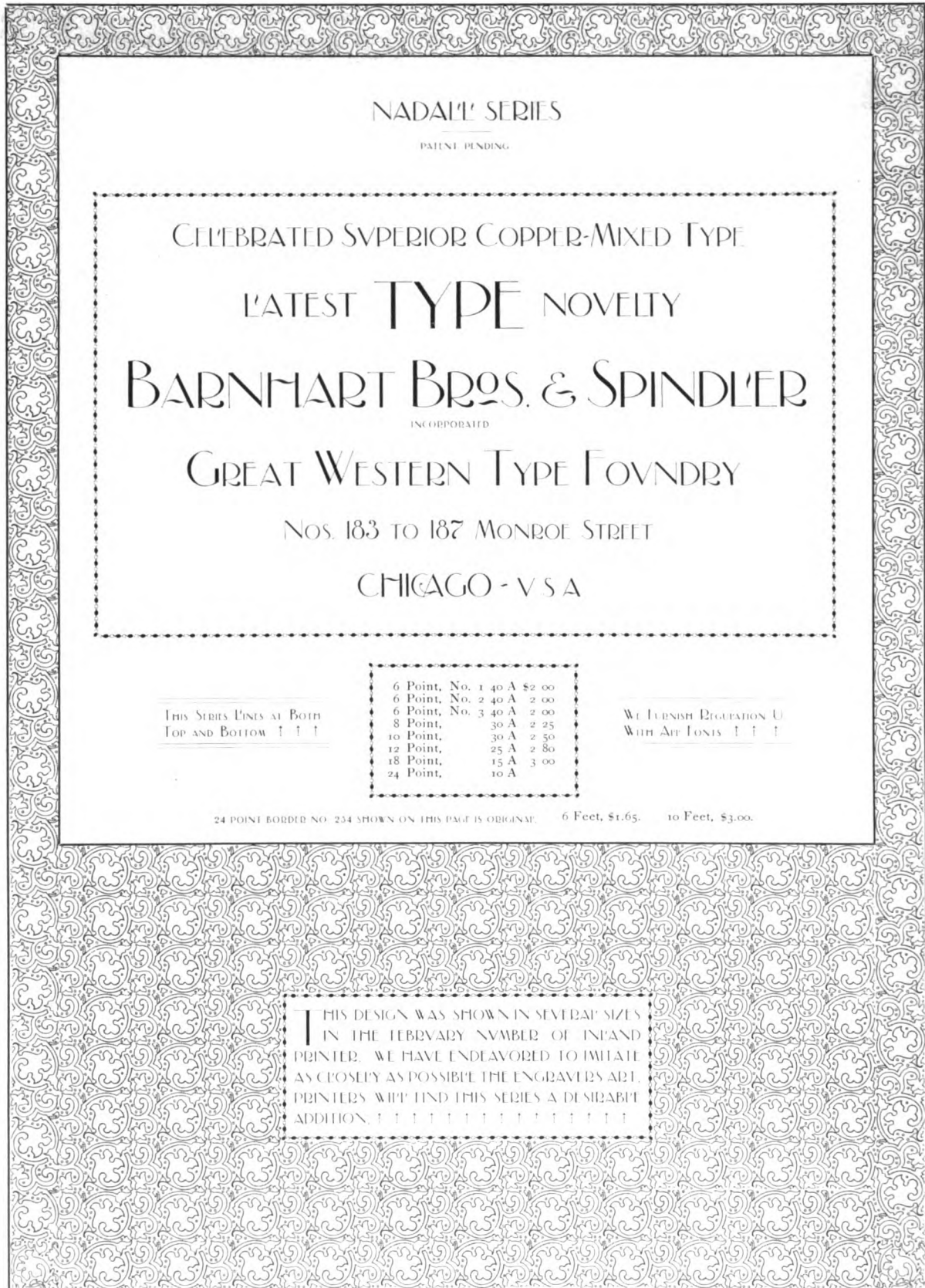
We show upon page 586 of this issue the third prize winner in the advertising competition of the Riverside Paper Company, conducted by THE INLAND PRINTER, and will present others later. The 148 designs submitted have been printed in handsome book form, making a very valuable souvenir of this remarkable competition. Favorable notices of this work have appeared in various publications. *Brains*, one of the best known of the advertising papers, says:

By far the handsomest collection of ads., so far as display is concerned, that we have ever seen, is contained in a book just published by THE INLAND PRINTER. It contains 150 ads. submitted in a contest for prizes offered by the Riverside Paper Company for the best ads. for their Magna Charta Bond Paper. The contest was conducted by THE INLAND PRINTER, and the judges were Frank Ehlen, superintendent of the composing rooms of the *Chicago Times-Herald*, Nathaniel C. Fowler, Jr., and John A. Thayer, advertising manager of the *Ladies' Home Journal*. Their task was a very difficult one, as every ad. in the book deserves a prize.

Readers who have not secured one of these books should send 50 cents for a copy at once. It will be promptly forwarded by either the Chicago or New York offices of The Inland Printer Company upon receipt of that amount.

"NOT HALF ENOUGH GOING TO HELL."

In Greeley's time the editor's sanctum was a place as free usually to a visitor as the countingroom is now. In these days it is sometimes difficult to find the principal editor, and, if you want to shoot him, you may even have to let your ardor cool on a trip across the ocean before you can reach him. Mr. Greeley was frequently bored with visitors when he was writing in his den. He was very impatient when interrupted at his work. It is said that one day a minister called who desired a subscription for a temperance society. Mr. Greeley paid very little attention to him. The minister kept insisting that he would speak to him. Finding the usual ways fruitless, he said, in a somewhat loud tone: "Mr. Greeley, I want to get a subscription from you for this society to prevent people from going to hell." "Clear out," said Mr. Greeley, "I will not give you a cent. There are not half enough people going to hell now."—*Gen. Charles H. Taylor*.



NADALL'S SERIES

PATENT PENDING.

CELEBRATED SUPERIOR COPPER-MIXED TYPE

LATEST TYPE NOVELTY

BARNHART BROS. & SPINDLER

INCORPORATED

GREAT WESTERN TYPE FOUNDRY

NOS. 183 TO 187 MONROE STREET

CHICAGO - U.S.A.

THIS SERIES LINES AT BOTH
TOP AND BOTTOM !!!

6 Point, No. 1	40 A	\$2 00
6 Point, No. 2	40 A	2 00
6 Point, No. 3	40 A	2 00
8 Point,	30 A	2 25
10 Point,	30 A	2 50
12 Point,	25 A	2 80
18 Point,	15 A	3 00
24 Point,	10 A	

WE FURNISH REGULATION U
WITH ALL FONTS !!!

24 POINT BORDER NO. 254 SHOWN ON THIS PAGE IS ORIGINAL. 6 Feet, \$1.65. 10 Feet, \$3.00.

THIS DESIGN WAS SHOWN IN SEVERAL SIZES
IN THE FEBRUARY NUMBER OF INLAND
PRINTER. WE HAVE ENDEAVORED TO IMITATE
AS CLOSELY AS POSSIBLE THE ENGRAVERS ART.
PRINTERS WILL FIND THIS SERIES A DESIRABLE
ADDITION. ! ! ! ! ! ! ! ! ! ! ! ! ! ! ! !

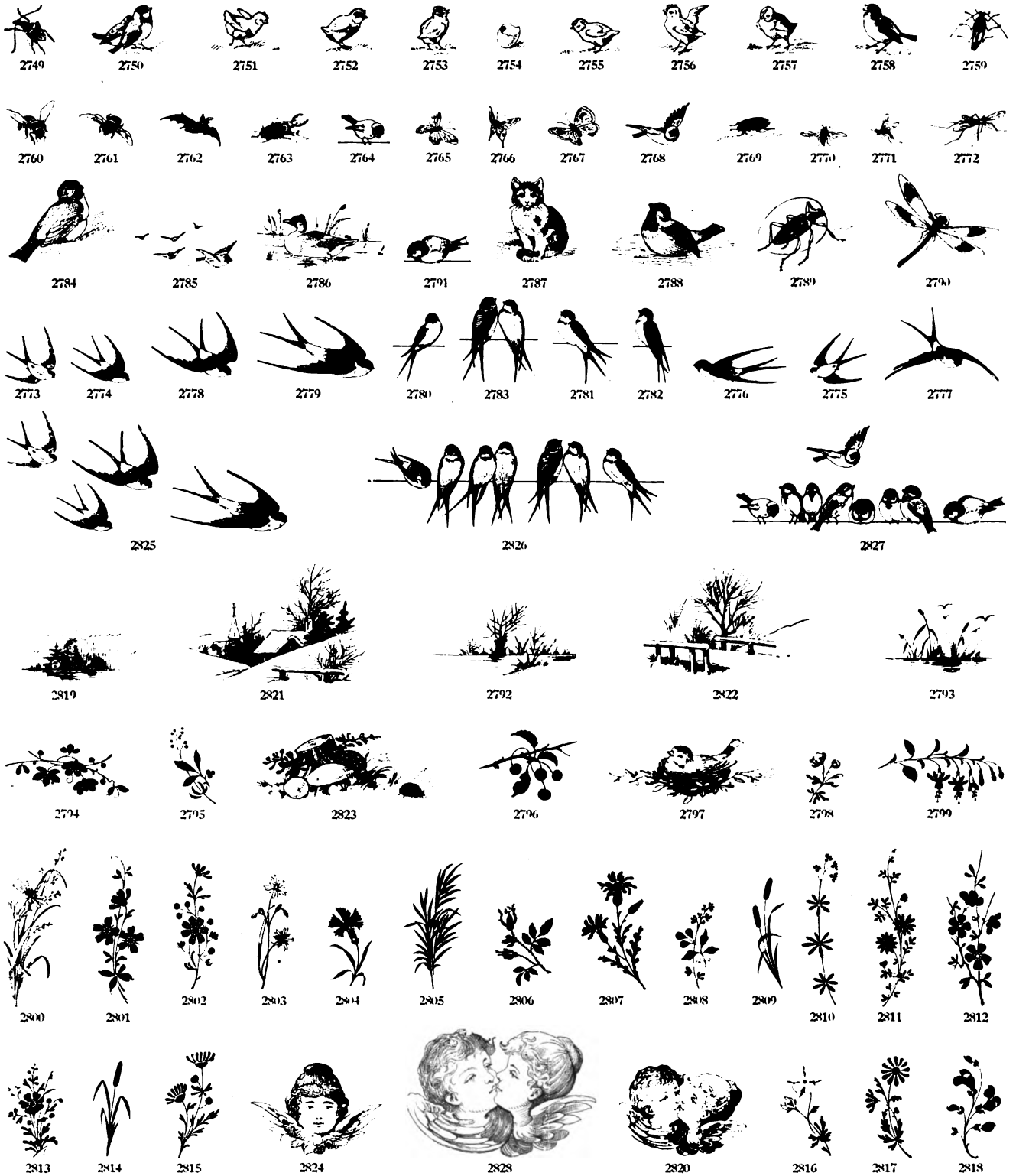
MANUFACTURED BY BARNHART BROS. & SPINDLER, CHICAGO, ILL.

FOR SALE BY MINNESOTA TYPE FOUNDRY, ST. PAUL; GREAT WESTERN TYPE FOUNDRY, KANSAS CITY; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS; GREAT WESTERN TYPE FOUNDRY, OMAHA.

Book Ornaments.

(PATENTED)

Price per set of 80 pieces, \$10.00.



*Schriftgiesserei Benjamin Krebs Nachfolger,
Frankfurt am Main, Germany.*

ORIGINAL * WOODWARD * OUTLINE

Cast on Standard Line - Patents Pending

4a 3A, \$9.50 60-POINT WOODWARD L. C. \$3.70; C. \$5.80 | 4a 3A, \$9.50 60-POINT WOODWARD OUTLINE L. C. \$3.70; C. \$5.80

Best TYPE Cast

5a 4A, \$7.25 48-POINT WOODWARD L. C. \$3.10; C. \$4.15 | 5a 4A, \$7.25 48-POINT WOODWARD OUTLINE L. C. \$3.10; C. \$4.15

PERFECTED MODE Lead Fashion 12

7a 4A, \$5.00 36-POINT WOODWARD L. C. \$2.40; C. \$2.60 | 7a 4A, \$5.00 36-POINT WOODWARD OUTLINE L. C. \$2.40; C. \$2.60

ACCURATE LINING TYPES Greatest Importance 45

9a 5A, \$4.30 30-POINT WOODWARD L. C. \$2.15; C. \$2.15 | 9a 5A, \$4.30 30-POINT WOODWARD OUTLINE L. C. \$2.15; C. \$2.15

PRODUCED SPLENDID CHARMS Superiority Appreciated 60

18-POINT WOODWARD
15a 9A, \$3.20; L. C. \$1.60; C. \$1.60

SETS PACE Leading 10

24-POINT WOODWARD 24-POINT WOODWARD OUTLINE
9a 6A, \$3.50; L. C. \$1.60; C. \$1.90

USING OUTLINES Improvement 14

18-POINT WOODWARD OUTLINE
15a 9A, \$3.20; L. C. \$1.60; C. \$1.60

SETS PACE Leading 10

12-POINT WOODWARD
22a 15A, \$2.80; L. C. \$1.35; C. \$1.45

BETTER SYSTEM Introduced 24

14-POINT WOODWARD 14-POINT WOODWARD OUTLINE
18a 12A, \$3.00; L. C. \$1.40; C. \$1.60

UNIFORM LININGS POPULAR Delighting the Printers 87

12-POINT WOODWARD OUTLINE
22a 15A, \$2.80; L. C. \$1.35; C. \$1.45

BETTER SYSTEM Introduced 24

WOODWARD and WOODWARD OUTLINE are cast to the same widths, and one will register accurately over the other for two-color work. Other sizes of WOODWARD are made, but not shown here. Prices of fonts: 10-POINT, 26a 16A, \$2.50; 8-POINT, 28a 20A, \$2.25; 6-POINT, 34a 20A, \$2.00.



Made Only by INLAND TYPE FOUNDRY, St. Louis, Mo.

In stock and for sale by Standard Type Foundry, Chicago; Crescent Type Foundry, Chicago; Golding & Company, Boston, Chicago and Philadelphia; Freeman, Woodley & Co., Boston; Conner, Fendler & Co., New York; Dominion Printers' Supply Co., Toronto

ORIGINAL PRODUCTIONS
 ...BY...
PACIFIC STATES TYPE FOUNDRY,
 No. 409 WASHINGTON STREET,
 SAN FRANCISCO, CAL.

LATEST ORIGINAL FACE FOR CIRCULAR WORK PRODUCED BY PACIFIC STATES TYPE FOUNDRY.

ALDUS ITALIC. (ORIGINAL.)

12 A 30 a 12-POINT ALDUS ITALIC. \$2.00
 Ⓐ WONDERFUL AND BEAUTIFUL SPECIMENS PATENTED Ⓒ
 Progressive Compositors Appreciate New Faces and Standard Lining Ⓒ \$57

8 A 20 a 18-POINT ALDUS ITALIC. \$2.50
LATEST ARTISTIC NOVELTIES
 Charming and Beautiful Styles Always in Demand 426

7 A 15 a 24-POINT ALDUS ITALIC. \$3.25
 Ⓐ **ALDUS MANUTIUS** Ⓒ
 Originated Italics in Venice, Italy. \$5,307
 8 and 10 Point in Preparation.

Cast on 48-Point bodies.

PACIFIC CUBS. (ORIGINAL.)

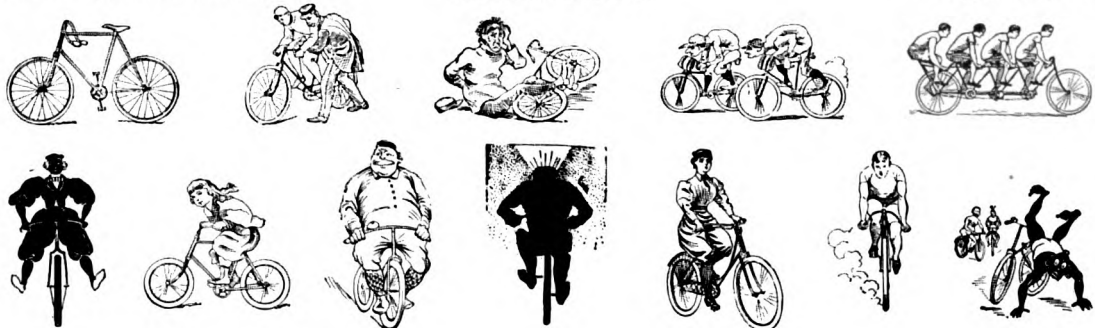
Price, per font, \$2.00



Cast on 48, 60 and 72 Point bodies.

PACIFIC BIKES.

Price, per font, \$2.00



PACIFIC SCROLLS. Per font, 75 Cts.



12-POINT LAUREL BORDER—5-foot fonts, \$1.60.

FOR SALE BY
 BARNHART BROS. & SPINDLER,
 CRESCENT TYPE FOUNDRY, } CHICAGO, ILL.
 STANDARD TYPE FOUNDRY,
 INLAND TYPE FOUNDRY, ST. LOUIS, MO.
 H. C. HANSEN TYPE FOUNDRY, BOSTON, MASS
 KEYSTONE TYPE FOUNDRY, PHILADELPHIA, PA.

FLORENTINE OLD-STYLE SERIES

PATENT
APPLIED FOR

ORIGINATED AND MANUFACTURED BY THE AMERICAN TYPE FOUNDERS' COMPANY. NOW IN STOCK AND FOR SALE AT ALL ITS BRANCH HOUSES AND AGENCIES

COMPLETE SERIES

48-point	\$4.00
36 "	3.50
24 "	3.00
18 "	2.75
12 "	2.25
10 "	2.00
8 "	1.75

Gross Total \$19.25

Subject to the regular and cash discounts.

Florentine Old-Style for its completion has a lower case in preparation. . . .

VALUABLE TO PRINTERS

Many of the Florentine Old-Style characters are transcripts of the crude lettering of a famous Italian monument of the VIth century. The series contains different models of the same letters, thus enabling the printer to adjust the length of lines with letters of various widths, and meeting the elasticity of the artist who contracts or expands letters to fill a given space. It is a novel and valuable feature, and the appreciative printer will find a practical demonstration of its use in this specimen.

THE AMERICAN TYPE FOUNDERS' COMPANY



THE LARGEST
TYPE FOUNDRY
CONCERN
IN THE WORLD

BRANCHES AND AGENCIES

BOSTON, NEW YORK, PHILADELPHIA,
BALTIMORE, BUFFALO, PITTSBURGH,
CLEVELAND, CINCINNATI, CHICAGO, ST.
LOUIS, MILWAUKEE, MINNEAPOLIS, KAN-
SAS CITY, OMAHA, DENVER, PORTLAND,
ORE., SAN FRANCISCO, ATLANTA, DAL-
LAS, TEX., TORONTO, CAN., MONTREAL,
CAN., LONDON, ENG., MELBOURNE AND
SYDNEY, AUS., AND MADRAS, INDIA.

WE SET
THE FASHIONS
IN TYPE

CAMP DEANE MAINE

1896

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DEATH OF J. S. THOMPSON.

IN the death of Jeremiah Schureman Thompson, which occurred on February 1, 1896, at his home, 463 Byron street, the printing fraternity of Chicago lost one of its oldest, most beloved and honored members. Mr. Thompson was born in Orange county, New York, March 14, 1828, and learned his trade in New York city, with Francis Hart, being apprenticed and living in his family as boys were in those days. From Hart's office sprang the DeVinne plant, so well known at the present time. He came to Chicago in 1849, and first worked as compositor upon the *Tribune*. In 1853 he opened a job office at 84 Dearborn street, his partner being Charlie Day, under the firm name of Thompson & Day. At the death of Mr. Day, which occurred in a few years, he carried on the business with Michael Zimmer and William S. Heggie, in connection with the old *Republican*, now the *Inter Ocean*. Being burned out in this location by the big fire the firm started again at Canal and Washington streets, moved from there to 156 Clark street, and, in 1875, to the Times building. In 1879 Mr. Thompson failed in business and did not make arrangements to continue, but worked for several printing concerns, mostly as office man and solicitor, until about a year ago, when he retired from active duty.

He was a charter member of Typographical Union No. 16, and the first president of the Old-Time Printers' Association. He was also a member of Apollo Commandery, No. 1, K. T., the oldest commandery in the state, of Lafayette Chapter, No. 2, R. A. M., and of Oriental Lodge, No. 33, F. & A. M., the oldest lodges in the city. All the organizations to which he belonged passed resolutions on his death, one of which is here given.

At a special meeting of the Old-Time Printers' Association held on February 15, 1896, a committee appointed for the purpose reported the following preamble and resolutions on the death of Mr. J. S. Thompson. The committee consisted of M. J. Carroll, chairman, Ed S. Davis, Abe McCutcheon, I. D. George, Joseph C. Snow, A. H. Brown and James Bond, all old-timers, and men who had known Mr. Thompson for the past forty years.

WHEREAS, Jeremiah Schureman Thompson, member of the Old-Time Printers' Association of Chicago, and the first president of that organization, departed this life February 1, 1896, aged sixty-eight years.

WHEREAS, As printers and intimate associates of the deceased, we can befittingly speak of the noble qualities and manly attributes of our departed friend. Coming to Chicago when in the full flush of young manhood, he early formed ties and friendships which endured through many long years, and were broken only by death. While yet a young man he engaged in business, his first venture being in 1853 as senior partner in the firm of Thompson & Day, a firm name which disappeared so long ago that at best we can regard it now as but a pleasant reminiscence. His second and last venture as a business man was at the head of the once prosperous house of J. S. Thompson & Co., an establishment that in its time became known far and wide for the excellence and high standard of its printing, as well as for the genial qualities, rugged independence and unswerving integrity of the moving spirit of that well-remembered firm. Mr. Thompson retired from business in 1879, at an age when, with his recognized qualities as a thorough-going business man, he should have been possessed of a competency. That fate and circumstances ordained otherwise was his misfortune but nothing to his discredit.

But rich or poor, in prosperity or adversity, "Jere" Thompson always possessed the same gentle qualities and lovable nature which so endeared him to his friends. Richly endowed by nature both in appearance and address, he easily made friends; and he was a most loyal friend, singularly upright in his own dealings, but humanely tolerant of the weaknesses and shortcomings of others. His memory will long be dear to those who knew him. As members of the Old-Time Printers' Association, we ever held him in affectionate regard. He was one of the organizers and the first president of the Association, circumstances which afforded us exceptional opportunities of knowing the man. We knew him and we loved him. He is gone, and we mourn his loss. Conscious that words can but feebly express our sorrow, we are nevertheless desirous of contributing in an humble way to the tributes offered to the memory of our departed friend, and we therefore give expression to the following:

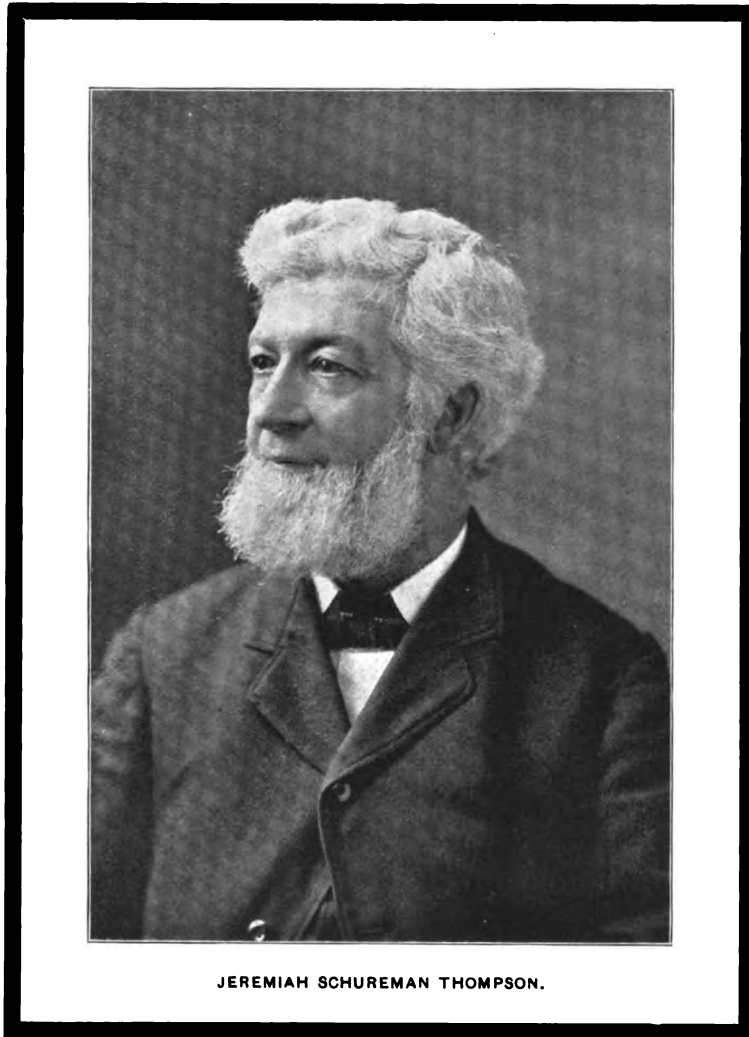
Resolved, That the Old-Time Printers' Association, whose members have so often listened to the sympathetic counsels of Jeremiah S. Thompson, hereby express our profound grief occasioned by his death. He was one of nature's noblemen—manly, upright and open-hearted; a friend through good and ill repute, one whose place can never be wholly filled by another.

Resolved, That the foregoing memorial and resolution be spread upon the minutes of the Association, and that an engrossed copy of the same be presented to the sorrowing widow of the deceased; also that a copy be furnished to THE INLAND PRINTER and *Eight Hour Herald*.

WM. MILL, *Secretary*.

A. H. McLAUGHLIN, *President*.

The character of "Jere" Thompson and the affectionate regard in which he was held by everyone who knew him is best expressed in these resolutions of the Old-Time Printers' Association. Little more can be said. One unusually noticeable characteristic was his unbounded love for his fellow-men. A kind act once shown him was never forgotten, and he would surely repay it tenfold if occasion offered. Some years ago, Mr. Thompson attended the tenth annual banquet of the Russell-Morgan Printing Company, at Cincinnati, going to that city more as a compliment to "Pick"



JEREMIAH SCHUREMAN THOMPSON.

Russell, whom he loved dearly, for some courtesies extended years before, than because he particularly enjoyed these gatherings, especially if called upon to respond to a toast. On this occasion, however, he "did himself proud," his speech being the hit of the evening. Describing Mr. Russell, in the course of his remarks, he referred to that gentleman as "one who loves his fellow-men," and recited that well-known poem, "Abou Ben Adhem," as illustrating his friend's character.

ABOU BEN ADHEM.

Abou Ben Adhem (may his tribe increase!)
Awoke one night from a deep dream of peace,
And saw, within the moonlight in his room,
Making it rich and like a lily in bloom,
An angel writing in a book of gold.
Exceeding peace had made Ben Adhem bold,
And to the presence in the room he said,
"What writest thou?" The vision raised its head,
And, with a look made of all sweet accord,
Answer'd, "The names of those who love the Lord."
"And is mine one?" said Abou. "Nay, not so,"
Replied the angel. Abou spoke more low,
But cheerly still; and said, "I pray thee, then,
Write me as one that loves his fellow-men."
The angel wrote, and vanish'd. The next night
It came again with great awakening light,
And show'd the names whom love of God had bless'd,
And, lo! Ben Adhem's name led all the rest.

This incident is recalled by his death, and those present at that gathering and others who knew the worth of the deceased will feel that these same words apply with equal force and truthfulness to his own grand character.

In 1854 Mr. Thompson married Miss Josephine Sampson, who survives him. He leaves two sons, Frank Lewis and Harry Stuart, and one daughter, Susan Virginia, wife of George Nathaniel Reeves, of this city.

The funeral was held on Tuesday, February 4, a number of his friends and acquaintances being present. The Old-Time Printers' Association was well represented, among those present being A. H. Brown, A. H. McLaughlin, Abe McCutcheon, Charles Bond, Walter McDonald, Ed S. Davis, Isaac D. George, J. C. Snow, William Fellows, James L. Lee, M. G. Mason, H. A. Crowell, Alexander L. Fyfe, Garrett Burns and William Fyfe. Mr. A. H. Brown, of the Typographical Union, and of the Old-Time Printers' Association, spoke on behalf of the latter organization of the esteem in which the deceased was held. He said that he had known Mr. Thompson for thirty-five years, and considered him one of the most lovable characters it had ever been his good fortune to meet. When the Old-Time Printers' Association was organized, eleven years ago, the first man thought of for president was Mr. Thompson, and he was unanimously chosen to fill that position.

OBITUARY.

THE funeral of J. B. Brown, editor of the Galena (Ill.) *Gazette*, was held under Masonic auspices in that city on February 15. Galena Commandery, Knights Templars, conducted the services, and members of other commanderies also attended the funeral. The public library was closed, and the courts adjourned for the day. So general was the feeling of sorrow in that city that the funeral was of a semi-public character.

MRS. ELIZA J. NICHOLSON, proprietress of the New Orleans *Picayune*, died in that city on February 15. She was born a poet, and, under the name of "Pearl Rivers," early wrote songs which made her famous. The work of her youth attracted the attention of Col. A. M. Holbrook, then the proprietor of the *Picayune*, who offered her a position on the paper, which she accepted. She became his wife, and increased her mastery of the details of newspaper work so that upon his death she was enabled to assume the management of the journal and direct its progress to gratifying

success, becoming one of the best-known editors in the country. She associated George Nicholson, then business manager, in the direction of the property, and, upon their marriage, the firm became Nicholson & Co. Of late years Mr. and Mrs. Nicholson have devoted most of their time to travel and recreation, although she constantly made suggestions and preserved an intimate knowledge of every department. She leaves two sons, the older only fourteen years of age.

THE death of William Wickersham, of Boston, inventor of the printers' quoin which bears his name, occurred on February 9, 1896, at Unionville, Pennsylvania. Mr. Wickersham was a natural inventor and mechanic, and, in addition to the quoin which is at present meeting with such success, he was also the inventor of a wax thread sewing machine, and a machine for making nails. He was also an original investigator of geological and astronomical subjects, upon both of which he had written extensively.

DR. JUSTIN A. SMITH, the venerable editor of the *Standard*, the leading Baptist denominational paper in the West, died at his home in Morgan Park, near Chicago, on February 4, 1896, after an illness of about a month. Dr. Smith was seventy-six years old, and for almost two-thirds of his life had served as editor of the paper. The *Standard* was the successor of the *Christian Times*, which in turn succeeded the *Watchman of the Prairies*, the Baptist paper founded by the Rev. Luther Stone.

JAMES WRIGHT, assistant managing editor of the Chicago *Chronicle*, died at his home, 212 Seminary avenue, on February 15, of pneumonia. Mr. Wright was well known to the newspaper men of Chicago as a skillful, rapid and conscientious worker. Some years ago he was the head proof-reader of the old *Times*, and later went to the *Herald*, long before the consolidation, as a telegraph copyreader. Several months ago he became the assistant managing editor of the *Chronicle*. The news of his death was received with deep regret by all his fellow-workers in the profession of journalism.

THE printing fraternity of Chicago lost an active, conscientious and indefatigable worker and a most promising young man in the death of John A. McCutcheon, which occurred on January 14, at his home, 484 West Chicago avenue, from heart failure brought on by a cold. He was but twenty-five years old. Mr. McCutcheon belonged to a family of printers, his father, Abe McCutcheon, being one of the oldest newspaper compositors in the city. The deceased was connected with a number of papers at various times, and had been on the *Chronicle* since it was started. One of the most noble traits of character was his love of home and his parents, he never allowing his duties at the office or any of the athletic sports of which he was so fond to interfere in the least with his kind attentions to his mother and father. His death was a severe shock to them. Resolutions on his demise were passed by the *Chronicle* chapel, and by the Typographical Union. The funeral was held at St. Columbkil Church on January 16, the Rev. Father Edmund M. Dunn speaking touchingly of the character and worth of the deceased.



THOMAS HODGE, father of A. T. Hodge, vice-president and treasurer of Chicago Paper Company, and of Alexander J. Hodge, with J. W. Butler Paper Company, well known to many of our readers, died on February 4, 1896, at his residence, Rogers Park, Chicago, at the age of eighty-two years. Mr. Hodge was born in Scotland in 1814, and came to America in 1832. For many years he was a prominent merchant in Canada, having stores or branches in several towns. Thirty-one years ago he came to Chicago, where he

became well known in religious, charitable and philanthropic circles. While in Canada he was an ardent abolitionist, and many of the passengers on the underground railroad were sent to his cave. He provided food and shelter for those refugees until he secured employment for them. The attack of heart weakness which he had a few weeks prior to his death was the first illness he had had for sixty years, the only other sickness being cholera, of which he was ill in 1836. In strength and appearance he was like a well-preserved man of sixty, and preserved his physical strength unimpaired to within two months of his death, and his mental faculties were undimmed to the last. His death was peaceful and occurred in the presence of his family he loved so well. The funeral was largely attended by sorrowing friends, and his remains were interred in the family lot at Graceland on February 7.

RECENT TYPE DESIGNS.

The American Type Founders' Company present this month two pages of their Florentine Old Style. This letter is at present made in seven sizes, from 8 to 48 point. A lower case is being prepared and specimens of it will be issued at an early date. It is intended that parties having cap fonts of Florentine Old Style will be able to use the

FLORENTINE OLD-STYLE 5

FLORENTINE OLD STYLE.

lower case therewith, as the height, line and nick will be the same. Many of the characters in this font are transcripts of the lettering of a famous Italian monument of the

Eloquent Senator Honored

15-POINT COLUMBUS NO. 2.

sixth century. The series contains different models of the same letter, thus enabling the printer to adjust a length of lines with letters of various widths, and meet the elasticity of the artist who contracts or expands letters to fill a

Homestead

LIVERMORE OUTLINE.



BRADLEY INITIALS.

given space. The Bradley Initials are among the late productions of this company, but besides the ones now on the market Mr. Bradley is drawing an entirely new series, which will soon be brought out. Another novelty recently produced is a 15-point Columbus No. 2. This is a special size and is considered rare. They are also making their Livermore series in outline.

The page of book ornaments, comprising eighty pieces, made by Schriftgiesserei Benjamin Krebs Nachfolger, Frankfurt am Main, Germany, laid before readers of THE



BOOK ORNAMENTS.

INLAND PRINTER in this issue, will be examined with more than ordinary interest, not only because it is the first page

of specimens from a German foundry thus presented, but on account of the beauty of many of the ornaments. We congratulate this foundry upon its enterprise in exhibiting to American printers and to those in England, Australia, France, Italy and other foreign countries to which our magazine goes, a portion of its immense product, and hope to add to our foreign presentation in future issues.

Barnhart Brothers & Spindler have cast a 6-point Mazarin, which is the smallest size of a letter of this character

Barnhart Brothers & Spindler's New Six Point Mazarin is a Beautiful and Useful Face 12 6-POINT MAZARIN.

which has been made. There are eight sizes in all in the series, running from 6 to 48 point. They also furnish initials



MAZARIN INITIALS.

to go with this series, made in 36, 48, 60 and 72 point sizes. Their Nadall series, in eight sizes, is now ready for the mar-

BARNHART BROS. & SPINDLER

NADALL SERIES.

ket, sample of which was shown in our last issue. Three of the sizes are made on the 6-point body; all of the sizes line at the bottom. A line of the Tudor Text, their popular

Metropolitan Elevated Railroad 12

TUDOR TEXT.

new letter, a page of which was given in February, is printed herewith.

The Abbey Text series has been added to by the 8 and 10 point sizes. Abbey Text initials in three sizes, 48, 72 and 96 point, have also been brought out. The A. D. Farmer &



ABBAY TEXT INITIALS.

Son Typefounding Company, makers of this popular series, recently issued an attractive circular in black, red and green, showing the many uses to which the latter can be put.

We present herewith a few representative samples of the new "Pacific Bikes" manufactured by the Pacific States



PACIFIC BIKES.

Typefoundry, San Francisco. There are twelve in the set, three of them being in black like the bicycle girl coasting, and the others of a shaded character. We also give a line of their new Aldus Italic, intended for circular work,

MODEST and charming \$30.00

ALDUS ITALIC.

legal blanks, etc. It is at present cast in 12, 18 and 24 point sizes, with the 8 and 10 point in preparation. The Laurel

border encircles a page of the productions of this foundry shown elsewhere.

On another page we present a new production from the Inland Typefoundry, St. Louis—their Woodward series.

INLAND Foundry

WOODWARD SERIES.

This foundry is constantly bringing out novelties, and have added three new sizes to their Woodward series, mak-

INLAND Foundry

WOODWARD OUTLINE.

ing eleven in all, running from 6 to 60 point. Woodward Outline is made in eight sizes, from 12 to 60 point, and

CONDENS. Woodward

CONDENSED WOODWARD.

Condensed Woodward in nine sizes, from 10 to 60 point. A complete page of the latter series we hope to show in the following number.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices, should be inclosed in all publications sent for review.

A NOTEWORTHY feature of the *Capitalist* for January is its "portrait gallery," showing characteristic portraits of more than forty officers of the leading banks of Chicago.

THE March number of the *Century Magazine* contains an article by Mr. Theodore L. DeVinne, printer of that publication, on the *Century's* new type, which will be read with interest by the printing world.

MACMILLAN & Co. will publish a volume of "Studies in Structure and Style," by Mr. W. T. Brewster, A.M., tutor in rhetoric and English composition in Columbia College. The work is based on seven modern English essays, and is furnished with an introduction by Prof. G. R. Carpenter, also of Columbia.

ONE of the latest books published by F. Tennyson Neely, New York and Chicago, is "The Bachelor and the Chafing Dish," by Deshler Welch. It contains some valuable recipes especially adapted for the chafing dish, is printed in clear and handsome style, and neatly bound in buckram, stamped in gold, silver and red.

AN interesting and amusing article, dealing with the amiable peculiarities of the late Eugene Field, written by Cleveland Moffett, is the principal article in the February *Godey's Magazine*. This publication is distinctively a woman's paper, pleasantly free from the snobbishness which makes such publications distasteful to the average man.

A MODEST pamphlet on the subject of carriage building comes to us from the Henry O. Shepard Company, Chicago. At first glance at the title of the brochure, one gets a suggestion of the cup that cheers but not inebriates. "Infusions" is the title. On further perusal, however, it is discovered that the infusions dealt in are ideas culled from the World's Columbian Exposition, and the American and foreign reports dealing with the art of carriage manufacture,

with special reference to the superiority of Chicago manufacturers in that interest. While the work is rather fancifully treated, this will be overlooked as the production of a successful manufacturer, and, therefore, naturally exhilarated when writing on his pet theme: Feeing servants, a subject of importance to the owners of carriages, is spoken of, and a history of the great strike in the carriage business in 1893 is given. The book is copyrighted.

"THE LOTUS," a very neat, well-printed booklet, in the now popular antique style, Jenson type and rubricated side-note heads, comes to us from the press of the Hudson-Kimberly Publishing Company, Kansas City, Missouri. Short stories and verse and literary notes make up the contents of the "Lotus," not forgetting some pretty drawings and a colored lithograph from a water color by A. H. Clark, the art director of the booklet.

N. W. AYER & SONS' American Newspaper Annual for 1896 is, if possible, more complete in every detail than any of the volumes which have preceded it. The present volume consists of 1,500 pages, and contains information as to the size, circulation and character, together with the names of the editors and publishers of more than 21,000 newspapers and periodicals. The lists of religious, agricultural, educational and other class publications comprise all the periodicals of this nature published in the United States and Canada. An especially valuable feature is the gazetteer of statistics as to the location, population, political complexion, products and industries of every state and county in the United States and Canada—the population, railroad, express, telegraph and banking facilities of every place in which a newspaper is published being given. Price, \$5. N. W. Ayer & Son, publishers, Philadelphia.

FINE PRINTING: ITS INCEPTION, DEVELOPMENT AND PRACTICE. By George Joyner. Published and printed by Cooper & Budd, High street, Peckham, London, E. C.

This volume of over 120 pages, size 7½ by 9½ inches, bound in cloth, with gilt title and edges, is beautifully printed on the finest coated paper, with clear-cut old style type and chaste headpieces and initial letters, with artistic chapter pages, interspersed in which are twelve character supplements in from one to eight printings, illustrating the tendency of fine work. It is doubtful whether an adequate opinion can be expressed in this brief review of the interest this book should elicit among printers and others allied with the printing business, for the work is of an unusually interesting nature. Beginning with a moderately brief history of fine printing from the year 1870 up to that of 1895—a period of twenty-five years—the author ascribes gratifying praise to the genius and ability of the several American pioneers in this field of art. Quoting from the introduction to the work, Mr. Joyner has this to say: "As is now well known, the forward movement in fine printing had its origin in America. The art had there reached a remarkable state of beauty and efficiency, especially in jobwork, several years before its influence was apparent in this country" (England). The special features and examples of printing executed by such typographers as Glaestaeter, Kelly, Harpel, Haight, De Vinne, Johnston, Earhart and McCoy are amply lauded, as they should be. Passing on to the effect which follows the efforts of these men, the writer says: "The thought, intelligence and perseverance of such of her sons as are here delineated give to America the high distinction of having originated and extended the movement that has exercised so beneficial an influence on the typographers of the older nations of the world." The exemplary work of the German printers of the fatherland is highly eulogized, and to it and that of American printers is awarded the distinction of having helped to create an artistic and original style of workmanship in England by such talented typographers as Hailing, Hilton, Jones, Grayson and a few

others. Chapter III of this volume defines "fine composition" from two standpoints, namely, the employer's and the compositor's. A more instructive chapter could not be suggested by us, for it covers the subject from all practical standpoints. Chapter IV deals with "fine presswork," first in Its Management and second in Its Practice, in which the whole course of manual detail is made clear in so far as these pertain to make-ready, overlaying, underlaying, inks and rollers. Taken as a whole this volume is creditable to the author and to the printers alike, and is highly deserving of perusal and diligent study by all interested in the graphic arts.

CHICAGO NOTES.

THE J. B. Campbell Publishing Company have made an assignment.

THE thirty-first annual session of the Illinois Press Association will be held at the Lexington Hotel, on March 10, 11, 12 and 13.

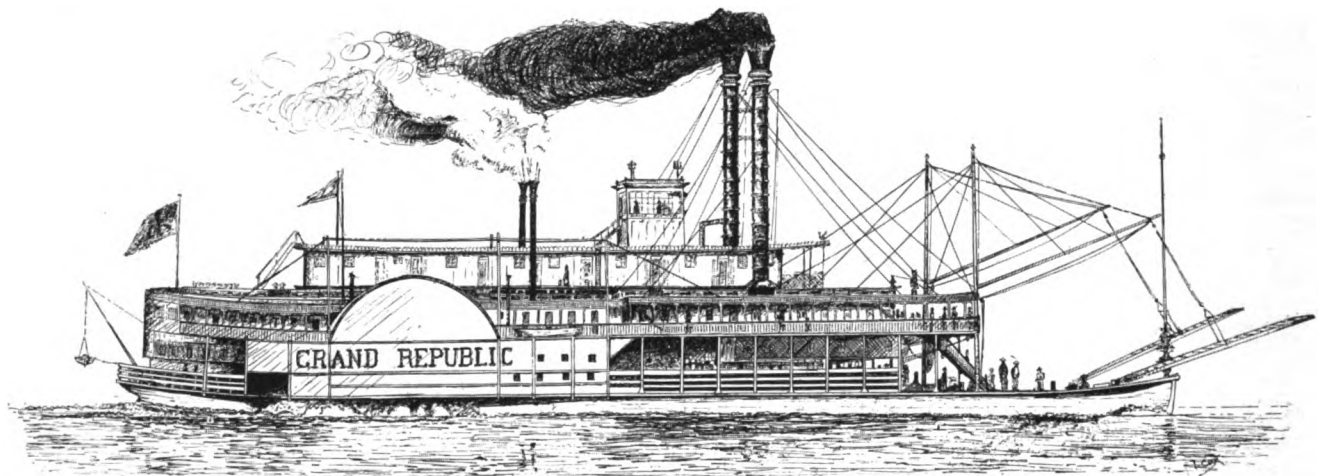
THE Rogerson Company, printers and engravers, at 140 Monroe street, made an assignment on February 15. Assets are given at \$18,000 and liabilities about \$15,000. Depres-

ON February 21 an exhibition of the original drawings by Harold R. Heaton, of the *Tribune*, was opened at O'Brien's galleries. A feature of the exhibition was a series illustrating the method of reproducing these black-and-white drawings for the newspaper. There are the sketch, the photograph, the photographic print on zinc, the zinc etching, and the print as it appeared in the paper.

GEORGE MATHER'S SONS have appointed Garrett Burns, one of the best known pressmen in the West, as Chicago manager for the sale and distribution of their inks. Mr. Burns' thorough knowledge of the printing business and his large acquaintance with the trade will undoubtedly make him a very valuable man for this concern.

THE Illinois Engraving Company, 350 Dearborn street, has recently enlarged its quarters and now occupies an entire floor of the building, a space 60 by 70 feet. It has added several new cameras and other paraphernalia for the prompt execution of orders, and the capital stock of the company has been increased to \$15,000.

MR. H. R. HEATON, of the *Tribune* art department, has blossomed out as a poster designer. His latest effort is a three-color design for C. L. Dering, the coal merchant, at



WESTERN RIVER STEAMBOAT.
From drawing by Le Roy Cook, Chicago.

sion in business and difficulty in making collections are given as the causes of the failure.

MR. A. P. DALY, the popular ink salesman, is now representing J. M. Huber, maker of printing and lithographing inks, of New York. His address is 339 Dearborn street.

THE Crescent Typefoundry, 349 Dearborn street, has been appointed sole agents for the American cylinder press, made by the Prouty Company, and proposes to push its sale.

THE Hornstein Printing Company was incorporated last January with a capital stock of \$2,500. The incorporators are Frank S. Shaw, Leon Hornstein and Henry M. Shabad.

THE linen ledger and record papers of the Fairfield Paper Company can now be had in this city of George H. Taylor & Co., 209 Monroe street, who have been appointed agents for the sale of these goods.

THE Orcutt Company has been incorporated; capital stock, \$2,500; for general printing and lithographing; incorporators—William J. Lee, Killian V. R. Lansing, and Robert F. Pettibone.

WILLEY & HARMAN, printers, have removed from 247 East Fifty-seventh street to 133 East Fifty-sixth street. This is their second removal to larger quarters within a short time, and would seem to indicate that neat work and prompt delivery are appreciated by the merchants of Hyde Park and vicinity.

175 Dearborn street, which seems to have made a big hit. It represents "Coal Rex" in characteristic attitude, with bowl and pipe. The effect is startling. Both Heaton and Dering will ride to fame on this production, so wise ones say.

THE Chicago Weather Office is equipping a printing and electrotyping plant in the Auditorium tower, which will change the style of weather maps issued. Instead of the film-traced chart a smaller chalk plate map will be made, about 7 by 10 inches in size. With this will be printed the complete table of observations and deductions furnished the newspapers. The local forecast will appear in large black letters, and this uniform chart will be sent out instead of the separate forecast cards, maps and bulletins now employed. The scheme originated in Boston.

THE fifth annual banquet of the Chicago Trade Press Association took place on February 15, at the Great Northern Hotel. Nearly all the members of the association were present, and the banquet was an acknowledged success. Among the speakers of the evening were G. L. Grant, George K. Barrett, Opie Read, Judge John Barton Payne, and C. D. Almy. Postmaster Hesing and J. A. Montgomery, superintendent of second-class mail matter, were present. The programme and menu for the occasion contained half-tone faces of the editors of the different papers composing the association, worked in with a design indicative of the particular trade represented by the paper.

NEWSPAPER GOSSIP.

THE *Marseilles* (Ill.) *Plaindealer* enters upon its twentieth year with the issue of January 3, and during this time has been under the direction of the same editor and proprietor.

THE Herald-Despatch Company, Decatur, Illinois, have bought and moved into a new office. They are now taking a full press report, and have put in a second Thorne typesetting machine.

E. W. STEPHENS, ex-president of the National Editorial Association, and publisher of the *Herald*, Columbia, Missouri, is said to have the finest office in the United States. He has just put in a Thorne typesetting machine and other improvements.

"THE entertainment was in the family plot in Long Branch," is the sentence with which a Huntington (L. I.) newspaper of recent date wound up a touching obituary notice. It should have read "interment," of course, and the editor has been busy ever since in an attempt to square himself.

THE publishers of *Paper and Press* announce its change of address from Philadelphia to New York city, and request that all matter be addressed in future to the Paper and Press Company, Room 1422, Vanderbilt building, New York city, U. S. A. What is a loss to Philadelphia is certainly a gain in this instance to New York.

LYLE M. FISHER, editor and publisher of the *Masonic Record*, St. Paul, Minnesota, associated with Mr. E. E. Green, has issued the prospectus of a new weekly, the *Social Life*, which will be devoted to the dissemination of general secret and fraternal society news. Mr. Fisher's experience in this line is an assurance of the success of the new publication.

THE Utah Press Association, on January 30 and February 1, presented in all their historic Grecian grandeur the classic plays, "Sappho" and "Pygmalion and Galatea." They were given in the Salt Lake theater by a corps of professional and local actors, the receipts going to defray the expenses incurred in entertaining the National Press Association last year.

PRINTERS in the employ of the *Ohio State Journal*, Columbus, are all to be given a chance to learn to operate the Mergenthaler. The firm has six machines, running one in the daytime, it being a morning paper. Five men work two hours each day on the other machines, and, as soon as they become proficient, another five are put to work. This is certainly commendable, and is an example that should be followed all over the country.

A NEW monthly, called *Home Study*, published by the Colliery Engineer Company, Scranton, Pennsylvania, the initial issue of which has reached us, seems destined to fill a place in the journalistic field at present unoccupied. It is an elementary journal for students of all branches of mechanical and civil engineering, architecture, mechanical and architectural drawing, etc., and the text is supplemented by many diagrams and illustrations.

ONE hundred members of the Michigan Press Association passed through Chicago on February 15 on a trip to the City of Mexico. Chase S. Osborne, of Sault Ste. Marie, president of the association, has charge of the party. It is intended to remain two days at New Orleans, going from thence direct to the City of Mexico. On their arrival they will be presented to President Diaz, and will remain four days visiting points of interest in that vicinity. The party will return to Chicago on their way home on March 7.

THE Downer's Grove (Ill.) *Reporter* appeals to its readers thus: "Don't forget the editor when you have an item of news. If your wife whips you, let us know of it and we

will make it right before the public. If you have company, tell us, if you are not ashamed of the visitors. If a youngster arrives at your home begging for raiment, buy a quarter's worth of cigars and come around, and if you are a subscriber we will furnish a name for him or her, as the circumstances permit. We mention these little things, for we want the news that is transpiring in the community."

THE Omaha *Bee* has recently devised a plan whereby the "returns" on that paper have been cut fifty per cent. An attachment to their presses lightly pastes together in several places the pages in such a way that when the paper is opened the leaves must be torn apart. This enables the publishers to determine which papers have been sold and read. Credit is given for only those that come back pasted as they went out. The color of the paste is changed each day so that the leaves cannot be repasted by the newsboys and made to appear as if never opened. This attachment is used only when running the railroad edition, and is removed for the regular run. Other dailies might adopt this plan to advantage.

THE Buffalo *Express* celebrated its fiftieth anniversary on January 15, 1896, by issuing a historical and reminiscent edition of fourteen pages. With each copy is a facsimile of the first number of the paper, which, while a very creditable production for fifty years ago, serves to illustrate by contrast the great progress made by the paper since its inception. In 1884, a double perfecting press, the first press to print from a roll in the city, was put in, and eight years later the first linotype machines used on a paper in the city of Buffalo were added. Mark Twain was at one time the editor, and among other well-known men who have been connected with the *Express* at various times may be mentioned the Hon. Seth C. Hawley and A. M. Clapp, at one time public printer, who, with Rufus Wheeler and James McKay, established the paper.

OF INTEREST TO THE CRAFT.

AT a recent meeting of Columbus Typographical Union, No. 5, the following gentlemen were elected to fill vacancies: William Siebold, vice-president; Van L. Drake, secretary-treasurer; J. C. Coleman, trustee.

[Two Mergenthaler machines were placed in the office of J. B. Savage, Cleveland, Ohio, on February 10. The A. S. Gilman Printing Company, of that city, has also put in its second machine. The latter company also runs one Thorne typesetter.]

E. P. REYNOLDS, secretary-treasurer of Columbus (Ohio) Typographical Union, No. 5, died on January 29, after a prolonged illness. Mr. Reynolds was an active worker for the betterment of the craft, and leaves many friends to mourn his decease.

[THE Lutheran Book Concern, of Columbus, Ohio, have put in four Mergenthalers, and have another one ordered. The machines, however, have not interfered with their working force, for they now have more men than ever before, and have been working night and day for the past four weeks, Mr. J. L. Tranger is the manager.]

AT the annual election of officers of Manchester Typographical Union, No. 152, held February 1, the following officers were elected for the ensuing term: President, John P. Arthur; vice-president, F. A. Knight; corresponding-secretary, F. T. Irwin; secretary-treasurer, T. J. Fellows; sergeant-at-arms, J. T. McGrath.

Six years ago Sir Algernon Borthwick, now Lord Glenesk, brought into existence the Printers' Pension Almshouse and Orphan Asylum Corporation, and on February 15 he presided at the annual banquet at the Holborn Hotel, London, England. The object of the charity is to provide

for compositors who, by reason of age, are no longer able to work at the case. A large number of beneficiaries have already been placed beyond the reach of want for the remainder of their lives.

At the meeting of the Worcester (Mass.) Typographical Union, January 6, the following officers were installed: President, Charles E. Wyatt; vice-president, W. F. Clinkard; recording secretary, Frank U. Scofield; financial secretary, Everett S. Lee; treasurer, John B. N. Soullière; sergeant-at-arms, George A. Reed. The installing officer was W. L. Bousquet, retiring president.

W. P. MCGIRR, secretary of the Wellington Typographical Society, of Wellington, New Zealand, sends the following communication to Mark H. Marsh, secretary of Typographical Union No. 18, Detroit, Michigan: "I am instructed by the board of management of our society to ask you to forward to the relatives of those who met their death in the late printing office accident in Detroit, as cabled over here, the following resolution: That this board learns with profound regret the loss of life occasioned by the recent explosion, and desires to express deep sorrow for those who are left widowed and orphaned by the late tragic occurrence."

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made.

A. T. PATTERSON, Benton Harbor, Michigan: Package of commercial work, composition of which is excellent and presswork good.

C. S. FARREN, with H. E. Pratten & Co., Sydney, New South Wales: Three samples of color work; composition neat, presswork good and colors well selected.

J. T. WINDELL, Johnstown, Pennsylvania: A few specimens of everyday work, composition on which is in good taste and well displayed. Presswork also is of good quality.

E. L. NEWCOMB, with Blair & Boatwright, Danville, Virginia: Bill, letter and note heads, etc., composition of which shows judgment and good treatment in display. Presswork is fair.

M. J. BEAUMONT, job department, *Tribune* office, Wabash, Indiana: Samples of general work; composition and presswork both giving evidence of skillful workmanship and care in production.

L. EMERSON, with Pryor, Barstow & Parsons, San Rafael, California: Some business cards, composition on which shows artistic display, the presswork also being very good.

JOHN ANDREWS, foreman, *Press*, Osage, Iowa: Sends samples as produced in country printing is good, but selection of colors susceptible of improvement.

MR. WALTER EMBOKKER, New Rochelle Press, New York: Commendable specimen of brass-rule manipulation, letter which accompanies

C. E. B., 58 Faulkner street, Malden, Massachusetts: Specimens of bill on which is neat and good one year at job printing. ever, could be made in the card and dodger.

BEN ED DOANE, *Courier* office, Jasper, Indiana: Holiday announcement of a jeweler, printed on sixteen leaves tied together with ribbon. The composition is fair, but the presswork is bad, the heavy impression on some parts being almost equal to embossing.

OTIS A. SARGENT, with Allen & Lamborn, Tacoma, Washington: Booklet — "Snap Shots," business card and telephone card, all neat samples of composition and presswork. The telephone card with pink border is, in our opinion, far better in appearance than the one with yellow.

A NOVELTY in the calendar line has been issued by the St. Louis branch of the American Typefounders' Company. It is a mammoth poster calendar printed upon 28 by 42 paper, in blue and red, there being a sheet for each month in the year. The holidays are indicated by special color. The

calendar portion occupies the greater part of each sheet and can be read at quite a distance. The printing was done by the Great Western Printing Company, of St. Louis. It is undoubtedly the largest and most striking calendar ever issued.

L. AMABLE PROULX, 4 Rue Buade, Quebec, Canada: Calendar for 1896, illustrated with design in rulework, which shows artistic treatment. We do not always approve of designs in brass rule which involve the expenditure of much time in production, but this one merits favorable mention.

THE A. D. Farmer & Son Typefoundry Company have issued a four-page circular showing their Abbey Text series. It is artistically set and printed on imitation handmade paper with wide side and bottom margins, with rubricated initials and border rules. The presswork is good.

T. FRANK BOYER, with Harner & Pengelly, Reading, Pennsylvania, sends samples of commercial work on which composition is neat and presswork good. The *Monthly Bulletin*, an eight-page octavo, is a very clean, attractive publication, the presswork on which appears to be above the average.

C. K. SMEDD, Schoolcraft, Michigan: Specimens of general commercial work, composition on which is fairly good. Some of the letter and note heads would be improved if "pointers" and "flub-dubs" were omitted. Plain, neat display, without ornamentation, is usually productive of best results in this class of work.

FOLSOM & SUNERGREN, designers, half-tone, relief-line and wood engravers, is the name borne by an exceptionally neat card in white and olive green recently received at this office. The firm is composed of L. B. Folsom, A. F. Sunergren and Charles G. Sunergren, and is located at 25 Winter street, Boston, Massachusetts.

PATTERSON & YOUNG, St. Joseph, Missouri, submit a few samples of work in which the Tudor Black series, printed in two colors, plays an important part. It is evident that Patterson & Young have a full appreciation of the value of certain type faces when used in color work, the work received by us being very attractive in appearance and artistic in finish.

THE *Herald*, Garden City, Kansas, has issued a souvenir on the occasion of its tenth anniversary, which is unique in conception and execution. It is in the form of a booklet containing the "Alphabet of Advertising," inclosed in a handsomely printed and embossed cover. The "alphabet" contains some good pointers which advertisers would do well to heed.

HORACE RESCOTT, Transcript Publishing Company, North Adams, Massachusetts, has favored us with two samples of full-sheet show cards, one printed in green, red and gold, the other in brown, red and pink. The matter is attractively displayed, colors harmoniously disposed, and presswork good. Both are sufficiently attractive to arrest the attention of even the most casual observer.

"SIMPLY THREE COLORS," is the title of a pamphlet just issued by M. Wolfe, of Dayton, Ohio, presenting progressive proofs of the three-color half-tone process, the subject being fruit, reproduced from a lithograph. Those interested in this process, now attracting so much attention, will be glad to have an opportunity of examining this set of impressions. Mr. Wolfe informs us that he gives instructions in this process.

WE acknowledge receipt of an eight-page and cover specimen booklet from the General Engraving Company, 113 Champlain street, Cleveland, Ohio. From the excellent appearance presented by the half-tones, woodcuts and zinc etchings in this pamphlet, we should judge that the engravings turned out by this company are of the best. The cover is neatly designed and printed in two shades of green, chocolate and red.

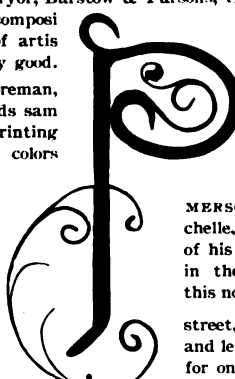
WILLIAM & ROBERT H. MAAR, South Market street, Poughkeepsie, New York, submit a few samples of job printing — mainly their own advertising — which they claim have made a "great hit" in their section. While the literary composition may be excellent, the typographical execution is not of such character as would meet with favor in commercial centers. There is room for improvement in display, and also in presswork.

FROM the Miami Union Publication Company, Troy, Ohio, we have received three copies of a job in four workings, each in different colors, according to the ideas of different persons, with a request to state which, in our opinion, is the best effect. No. 1 is printed in black, red, mauve and buff; No. 2 in black, red, dark green and light green; No. 3 in black, red, dark blue and pink. We think No. 3, by David M. Shilling, is the most harmonious arrangement of colors.

FROM the J. G. Miller Publishing House, The Dalles, Oregon: Several samples of letterpress printing, the composition on which is well up to the average, but the selection of colors and the presswork are open to criticism. There is not a plain black job among the collection. Green, red, blue, and gold predominate. Straining after color effects in commercial printing is not to be commended. A liberal use of fine black ink would produce a better class of work at much less expense.

FROM the Chasmar Press, 34 Union Square, New York, we have received a pamphlet designed and printed for the Barnes Cycle Company, Syracuse, New York. It consists of thirty-two pages of handsome typography, freely embellished with half-tone sketches worked in various tints, which give a very attractive appearance to the booklet. The cover is a fine example of gold and color printing and embossing. The conception and execution of the work reflects great credit upon the Chasmar Press.

"AGED nineteen; four years at the business," is the record of Frank Lush, Peterborough, Ontario. His work, however, bears the impress of a



Mitchell County, New York, sends a few specimens of general work offices. Composition and presswork is excellent.

L. EMERSON, with the Knickerbocker, New York, sends a few specimens of his dexterity and taste in the form of the initial this note.

street, Malden, Massachusetts, and letter heads, composition for one who has served but Much improvement, however,

veteran at the business, and the advertisements shown in the Christmas number of the Peterborough *Examiner* would do credit to one who had served forty years at the shrine of typography. They are admirably balanced and artistically displayed, and Frank Lush need never be ashamed to own up to his work if he keeps on the same route in which he is now traveling.

A NEAT souvenir has been issued by the job department of the Cleveland (Ohio) *Plain Dealer*, descriptive of its facilities for handling all kinds of job work. It is in the form of eight enameled, round-cornered cards, 5½ by 7 inches, the first and second being title and circular, the remaining six half-tone illustrations of superintendent's office, composing and press rooms, and bindery. The work is well done, and the cards are tied with silk ribbon, giving the job a rich finish. L. C. Falstreu had charge of its production.

THE thirty-sixth annual catalogue of the Acme Harvester Company, Pekin, Illinois, contains thirty-two pages, printed on heavy enameled stock,

produce with types, borders, rules and tint blocks; the composition shows painstaking care and artistic treatment, the presswork is excellent, and selection and arrangement of colors invariably in good taste. The title-pages are especially attractive for their neatness. The collection is well worth preserving as a memento of meritorious workmanship.

SO MANY samples of printing have reached us during the past month that it is a matter of impossibility to mention — let alone review — them all. We have been compelled, therefore, to let several lie over, hoping that a more favorable opportunity may arrive for reviewing them.

Printers and others who desire specimens of their own business advertising reviewed and criticised are requested to send this class of specimens to the New York office of THE INLAND PRINTER, 197 Potter building, 38 Park Row. All other specimens should be sent to the Chicago office as heretofore.

BURTON & BROWN



New York, 189

Designed and executed by Frank H. Sherman, day pupil of the New York Trade School. All hand work.

illustrated with many full-page half-tones of reapers, binders, mowers, etc. The work is a fine example of up-to-date printing, the composition and presswork being of a high order. The printing of the catalogue was intrusted to the Henry O. Shepard Company, Chicago, Illinois, and the superb manner in which it has been executed fully sustains the enviable reputation this house bears for turning out fine letterpress printing.

THREE packages of general work have reached us from the office of Carr, the Prompt Printer, Seneca street, Cleveland, Ohio. One is the work of Carr himself, and is characterized by neatness in composition, with absence of ornamentation. The second is by A. A. Young, the work being more ornamental, but in excellent taste, the composition and division into colors being artistic. The third package is by R. W. Suits, apprentice, whose work is of a high grade, his personal card being unique and attractive. We bespeak for him a high place in the ranks of typography.

THE enlarged edition of "Modernized Advertising," from the press of the Binner Engraving Company, Chicago, has made its appearance. The cover is a tasty design in silver and two shades of blue, and incloses a full collection of the different advertisements recently prepared by this enterprising concern. The designs are produced in half-tone and line, and in some instances by a combination of the two processes, and all are up-to-date so far as the artistic merits of the advertisements are concerned. The advertising manager wishing suggestions will find helpful ideas in every page of this book.

"FACTS FOR PRINTERS" is the title of a brochure issued by the American Typefounders' Company, treating of "thoroughness" in typefoundry and printing. It consists of twelve pages handsomely printed in the beautiful Old Style face of the Caslon Typefoundry, of London, England (the matrices of which were made as long ago as 1725), on handmade paper with deckle edges and wide margins. It also shows samples of Greek, Hebrew, Russian, Armenian, and music type, and is a valuable souvenir which every printer should covet. The printing was done by Redfield Brothers, 409 Pearl street, New York.

A "MINT OF HINTS" is a superb collection of elegantly printed and embossed cover designs from the well-known house of Griffith, Axtell & Cady Company, Holyoke, Massachusetts. Every detail is carefully attended to, with the result that an artistic finish is imparted to every sample shown. As far as our knowledge extends, we believe no other house in the United States can compare with this company in originating such ornate designs, beautiful colorings, and varied shades of bronzes used in executing the conceptions of their artists in the line of embossed covers for all kinds of catalogue work.

A. WINTEMBERG, with the Cleveland Printing & Publishing Company, 27-31 Vincent street, Cleveland, Ohio, has submitted for review the most complete collection of specimens of letterpress printing it has been our good fortune to inspect. It comprises almost everything that it is possible to

TRADE NOTES.

THE Mobile Stationery Company, of Mobile, Alabama, burned out on February 12. Loss, \$25,000; insurance, \$15,000.

THE Hall & O'Donald Lithographing Company, Topeka, Kansas, has added two Thorne machines to its thoroughly equipped establishment.

THE many friends of Mr. F. Wesel, president of the F. Wesel Manufacturing Company, New York, will learn with regret of the death of his wife on February 4, after a short illness.

J. S. PINNEY, who has been manager of the American Press Association, at St. Paul, for a number of years, has resigned his position and is now connected with the Thorne Machine Company in the West.

HENRY LEWIS JOHNSON, formerly with Carl H. Heintzmann, Boston, announces that he has entered the employ of the Smith & Porter Press, of that city, and will devote his entire time to the designing and execution of fine display and illustrated work.

H. A. REINHARD, of the Westbote Company, one of the largest offices in Columbus, Ohio, has resigned as manager, and William F. Kemmler assumed the duties of that office. S. J. Brand, who has been connected with the concern for nearly thirty years, was chosen as general superintendent.

ROBERT CLARKE & Co., stationers, printers and blank-book makers, Galveston, Texas, have consolidated with the Maverick Lithographing and Printing Company, of San Antonio, the style now being the Maverick-Clarke Lithographing Company. The Galveston plant will be moved to San Antonio.

MR. L. A. AULT, of the Ault & Wiborg Company, Cincinnati, sailed from Vancouver, B. C., on February 3, accompanied by his wife and son, for a trip of five or six months to Japan and China. Mr. Ault is a keen observer, and while upon his travels will doubtless pick up considerable

information regarding the use of printers' ink by the celestials that will be of value to him and of interest to his friends.

FIRE in Boston, on February 8, caused considerable damage. Mills, Knight & Co., manufacturing stationers, estimate their loss at \$25,000, and D. C. Heath & Co., publishers, place theirs at \$20,000. W. W. White & Co., map mounters, and A. C. Vallee, book stamper, were also sufferers by the fire.

THE General Engraving Company, Cleveland, Ohio, has moved its office from the ground floor up to the second floor, and also increased its engraving facilities. The *Waechter and Anzeiger* (German daily) announces that its editorial rooms have been removed to the third floor to secure better light and more commodious quarters.

THE attention of the trade is called to the fact that the F. Wesel Manufacturing Company, for many years at 11 Spruce street, New York, have removed to 80 and 84 Fulton street, where they have 15,000 square feet of space and carry a complete line of printers', electrotypers', stereotypers' and bookbinders' machinery and supplies.

FROM J. Manz & Co., Chicago, we have received the first number of their "Typographical Ornamentation." It is a handsomely gotten-up and neatly printed pamphlet of sixteen pages and shows to good advantage specimens of their borders, initials, bands and decorative designs, as well as half-tone, lithogravure, and wood engraving.

W. T. BAKER, proprietor of the *Utica Saturday Globe*, has lately installed for use on his new weekly paper, the *Mercury*, one of J. H. Stonemetz & Company's 33 by 46 magazine folders, with attached automatic feeders. This machine runs continuously at a speed of 3,500 sheets, folded, per hour, and has proved itself a great money saver.

WELD & STURTEVANT is the name of a new firm of dealers in printers' and bookbinders' materials at 44 Duane street, New York. The firm is composed of Mr. De Witt C. Weld, Jr., treasurer of the Dexter Folder Company, and Mr. Charles A. Sturtevant, late with Montague & Fuller, of New York, through which connections both are well known to the trade.

AMONG the paper mills who received awards made by the joint printing committee of Congress for supplying the government with paper for the year beginning February 1, are the Riverside Paper Company, of Holyoke, 8,000 reams of writing paper; A. G. Elliott & Co., Philadelphia, 1,500 reams of tissue paper; and Crane Brothers, Westfield, 350 reams of typewriter paper.

THE firm of Redfield Brothers, printers, has removed from 27 Park Place, New York, to larger quarters in the Scott & Browne building, corner of Pearl and New Chambers streets. The printing turned out in that establishment is much above the average in quality, and the increased facilities now possessed will doubtless enable the firm to do even better in future than in the past.

THE Troup Manufacturing Company, printers and blank-book makers, Dayton, Ohio, announce that on the evening of January 29 their plant was visited by a disastrous fire that practically destroyed the mechanical department and work completed and in course of completion. The interruption of business will be but temporary, however, and an adjustment of the loss will soon be accomplished, the plant re-equipped in every department, and business promptly resumed.

AN item in the February issue regarding the Deardorff Paper and Manufacturing Company, of Chattanooga, Tennessee, contained a misstatement, which we now correct. They have disposed of their printing and box department, which was a minor department of their concern, to Kuster & Thompson, and will hereafter devote their entire energies

to the wholesale paper business. They are having a large trade at the old stand and propose to do business for a long time to come.

CHARLES T. BARDEN represents the Fairfield Paper Company, Fairfield, Massachusetts, and has recently returned to the mill from a trip to Chicago, in which city he visited the trade, making known the merits of Fairfield's ledger papers. Mr. Barden is a son of Charles M. Barden, of Crane Brothers, and a nephew of George F. Barden, of the Fairfield Company. Coming as he does from a family of papermakers, he will undoubtedly meet with the usual success of those bearing this name.

THE following is the list of officers elected by the Adams and Cylinder Press Printers' Association, No. 51, of New York, for the ensuing year: President, William H. Graham; vice-president, Francis P. Doyle; recording secretary, James F. McMullen; financial secretary, John F. McGuirk; treasurer, Frank Hoe; sergeant-at-arms, Thomas J. Wood; trustees, Frank J. Biemer, Valentine Enders, Thomas Bryson; members of the executive committee, John Leonard, William A. Hyslop, Edward Neway, John T. Evans.

[THE Lanston Monotype Machine Company, of Washington, D. C., has begun the manufacture of the Monotype machines in the shops of William Sellers & Co., of Philadelphia, and expects to begin their installment about July 1. The prices are as follows: One casting machine and keyboard, \$3,000; one casting machine without a keyboard, \$2,750; one keyboard without a casting machine, \$300. The company requests a full investigation of all the claims it makes for its machine, and would be pleased to give any special information upon request.]

FROM W. N. Clapp, 126 William street, New York, we have received a sample of one of his "Economy" cases. The lay of this case, while on the same general plan as that of the old style, is so modified as to shorten the reach for the letters very materially, enabling much greater speed in composition to be attained. The space occupied by the font is also greatly reduced, and a job office fully equipped with these cases would occupy from one-half to two-thirds less space than the old style. They are made in four sizes: full, three-quarters, two-thirds and one-half.

THE fraternity of printers should have a wholesome respect for Miss Amy Gould, of Oyster Bay, New York, who is about to become a happy housewife, after several years' experience as a printer in the office of the *Oyster Bay Pilot*. Miss Gould set the type and printed her own wedding invitations, and is proud of the fact, as she may well be. The work will bear the scrutiny of experts. In later years, when the grandchildren gather about her, it will be a source of gratification to her to show what she could do when a girl, employed in the art preservative.

WORD comes to us from Leipsic, Germany, that the well-known firm of Karl Krause, in that city, intends to enlarge its plant early in 1896. A new three-story structure, about 65 by 490 feet in size, will be built. It has been found necessary to erect this building for the reason that orders could not be taken care of with the facilities the firm formerly enjoyed. The building will be complete in the fall, at which time the force of workmen will be increased by 300, making the total number of hands employed in the manufacture of bookbinders' and other machinery 1,000 people.

A PAPER CUTTER with a history was recently discovered by Mr. McCready, traveling salesman for T. W. & C. B. Sheridan, Chicago and New York, on one of his southern trips. It is a Sheridan cutter in use in the office of John G. Deitz, of Macon, Georgia, which was purchased by its present owner before the war. When Sherman's army invaded the South Mr. Deitz sunk the machine in the Altamaha river

to prevent its being confiscated and sent north. At the close of the war it was raised, cleaned up, and placed in his bindery, and is today doing satisfactory work for its owner as well as serving as a relic that he would not care to part with.

OUR Cleveland correspondent advises us that the Plain Dealer Publishing Company of that city will move to the large four-story building, corner Superior and Bond streets, on June 1, where twice as much room will be secured. The Britton Printing Company has made changes in its force, Mr. E. F. Hamm now being manager, and Mr. James E. Doyle, the well-known pressman, superintendent. The fire in the old Miller block considerably damaged the following firms, but all are now in running order: Moses & Co., printers, and J. & F. Haker, binders, third floor; Eclipse Electrotype and Engraving Company, second floor, and W. E. Kneale, printer, ground floor.

A NEW company has been incorporated at Appleton, Wisconsin, with a capital stock of \$20,000, to be called the Appleton Printing & Paper Company. A two-story building is now being erected, which will be fully equipped with machinery for producing printed matter of all descriptions. It is proposed to work in connection with the mills in that vicinity, and make a specialty of printing upon paper in the roll and rewinding it, as well as doing specialty work where large quantities are required. The machinery will be run by water power, and the facilities include an electrotype and binding plant. The officers of the company are: B. T. Gilmore, president; F. J. Harwood, vice-president; A. G. Leffingwell, secretary and treasurer; B. F. Goodell, superintendent.

ON a Tuesday morning, a few weeks ago, Mr. F. C. Nune-macher, of Louisville, Kentucky, received a letter from the Chicago branch of the American Type Founders' Company in regard to a cylinder press then on exhibition in their ware-rooms. As just such a press was needed by Mr. Nune-macher, he called up that firm on the long-distance telephone and obtained their price, later in the day telegraphing an offer, which was accepted, the press being shipped the next day, arriving at Louisville at 3 P.M. Thursday, and by Saturday evening was in position and ready for work. The press was first used on one of the largest railroad tariffs ever issued, containing over five hundred pages, requiring nearly seven tons of type and more than two miles of brass rule for its composition, nearly a carload of paper being used for a single edition. This matter is mentioned as showing the speed with which Chicago houses can fill orders, and the enterprise of the Louisville printing firm in thus putting in machinery to carry out an important contract.

THE most remarkable printing establishment in the world is that conducted by the monks of Neuville Montreuil-sur-Mer, in the Pas de Calais province, in the north of France, where the whole of the service books of the Carthusian Order, for use throughout the world, are printed. Copies of these works cannot be purchased; they are only issued to the members of the Order. They are most beautiful productions, printed on the finest paper, which is handmade, bearing the watermark of the Order. They are made in all sizes, from royal folio to smaller royal quarto, in red and black type, with music and initial letters. The monks of this establishment also cast their own type and bind their own books, and carry out all the different branches, even to designing their own letters, wood engraving, and photo-typography. The University Press at Oxford is not only one of the most remarkable printing establishments in the world, but also one of the oldest. It makes its own type and its own ink, burns its own charcoal for making the ink, makes its own paper, and so on. The famous Oxford India paper is unique, and a marvel of compression and strength, and the secret of its manufacture is

known only to three persons. From no printing press in the world are so many—1,000,000 of each—Bibles and prayer books issued annually, and types are set up in 319 foreign languages and dialects.—*Australian Journal*.

BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery, and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

COATED PAPER.

"It beats X-rays," is what the Union Card & Paper Company, New York, say about a bargain in coated paper which they announce in another column. We have enough confidence in them to believe that if they say it, it must be so.

PRINTERS' QUOINS.

The price of the patent quoins manufactured by C. H. Dicke, Downer's Grove, Illinois, has been reduced from \$1.35 to \$1 per dozen pairs, and keys to 25 cents each. This will be an inducement to printers to purchase this quoin, which is made after the Hempel pattern, and is said to be giving good satisfaction wherever introduced.

MATRIX ROLLING MACHINE.

George E. Lloyd & Co., 202-204 South Clinton street, Chicago, are putting on the market an improved matrix rolling machine for newspaper and book stereotyping, which they claim will pay for itself every six months. They have recently issued a booklet fully describing this machine, which they will be glad to send to any parties interested upon request.

ANTON WILD, PHOTO-ENGRAVER.

Readers of THE INLAND PRINTER will notice this month an advertisement of Anton Wild, of Buffalo, New York, containing a handsome half-tone illustration indicative of the character of work he turns out. Mr. Wild was formerly with the Matthews & Northrup Company, and afterward with Mr. Volger, under the firm name of Volger & Wild. He is now in business for himself and gives his personal attention to all orders. His address is 14 and 16 Ellicott street.

THE NEW FRANKLIN TYPEWRITER.

This machine is one which sells for but three-fourths of the price usually asked for a first-class typewriter, and yet it stands in the front rank as a strictly high-grade machine. A user of the New Franklin writes of it as follows: "It has all the good qualities and none of the bad qualities of the many other typewriters I had tried prior to getting it. It is quick to respond to the touch, has a light, springy, equal touch. It keeps its alignment perfectly under all circumstances. It is compact and easy to keep in order. Its writing is always in sight, and corrections are easily made without the use of any series of scales or lifting of carriage. It is as reliable and lasting as the highest-priced machines; indeed, in one respect, that of alignment, it is their superior in every way."

"EMBOSSING MADE EASY."

A new edition of this practical treatise on embossing has just been issued. It contains illustrations and about a dozen pages of specimens of embossing executed by the methods described in the book. The cost of this feature alone was over \$200. P. J. Lawlor, the author of the book, is a practical pressman and embosser, and it has been

revised by an experienced die cutter. No other book contains quite the information to be found in "Embossing Made Easy," and it is a satisfactory guide to a successful working of the embossing process. Some of the methods described have been sold at high prices, and are now for the first time made public. Sent, postpaid, on receipt of \$1. For sale by The Inland Printer Company, 212-214 Monroe street, Chicago, or 197 Potter building, 38 Park Row, New York.

RELIANCE SPECIAL HAND PRESS.

The illustration upon the opposite page, which was engraved by the Illinois Engraving Company, Chicago, from a photograph taken by J. B. May, is a good example of half-tone illustration of machinery where the background is cut away, and the lower portions of the cut vignettted. The numerous calls for pictures of this press have induced the makers, Messrs. Paul Shniedewend & Company, 197 South Canal street, Chicago, to present them to our readers with a copy of *THE INLAND PRINTER*. The many points of advantage this machine has over the old hand presses are fully set forth in circulars they have issued. Parties who have put in these machines speak in the highest terms of the way they are pleased with their working.

MAGNA CHARTA BOND ADS.

The Inland Printer Company, Chicago, Illinois:

DEAR SIRS,—The receipt of your collection of Magna Charta Bond Prize Ads. is acknowledged with thanks. It is a most interesting collection, and a flattering exhibit of the estimation in which the type faces of the American Type Founders' Company are held by the ambitious, progressive printers who competed.

Of the 148 specimens submitted, it has been ascertained that:

- 101 used type originated and made by the American Type Founders' Company;
- 7 used type originated by other founders;
- 35 used type made by the American Type Founders' Company, in connection with type made by other foundries;
- 5 used plain type, the makers not identifiable.

148

In this comparison account is taken only of type faces of a distinctive character, excluding romans and plain gothics, antiques, and other common faces.

Of the six prize winners, five used our type exclusively.

It will be to the advantage of the craft generally if this collection of ads. has a wide sale, as it presents a number of valuable suggestions as to style to both job and ad. compositors. Fifty cents is a moderate price for it.

Yours truly, H. L. BULLEN.

NEW YORK, February 20, 1896.

PROFITABLE PRINTING IN COLORS.

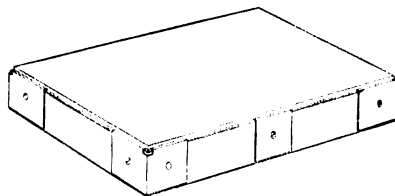
A great variety of color work can be accomplished on the Golding Art Jobber supplied with chromatic attachment. The fountain, which forms a part of this attachment, will supply any number of separate colors up to twelve, and they can be worked entirely distinct or blended together, as may be desired. The size of the chase is 12 by 18 inches, and the cost is small when considered in connection with the work that can be accomplished on it. It is valuable for printing in one color and for embossing as well as for chromatic work, and its attainable speed of 2,500 impressions per hour, with perfect register, makes it the most profitable half medium press now manufactured. Full particulars as to prices, etc., can be obtained from Golding & Co., Boston, Philadelphia, Chicago, and 28 Elm street, New York.

IT WILL PAY

Photo-engravers to send to Scovill & Adams Company, 423 Broome street, New York, for their photo-engravers' catalogue with latest information concerning the art.

RAFTER'S PATENT PLATE CLAMP.

The accompanying illustration shows a plate attached to block by means of plate clamps, patented by J. J. Rafter, of the Rafter Manufacturing Company, Hartford, Connecticut.



There are corner and side clamps, and the method of holding the plate in place can be seen at a glance. The pressman can take a plate from the block in a

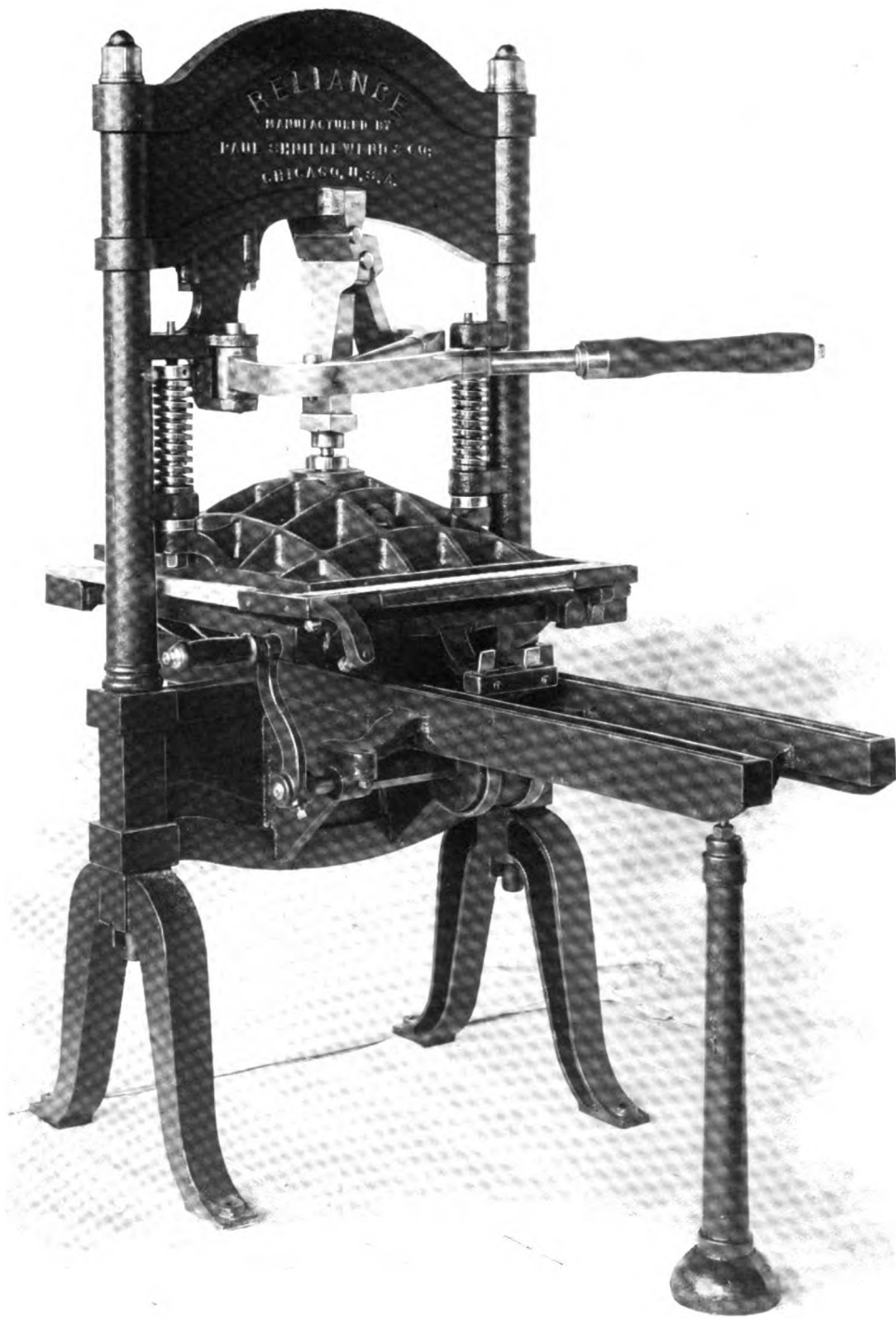
few moments and underlay it between the plate and the wood. A great many pressmen are at present depending almost entirely for perfect effects in half-tone work by making an overlay. Much better results can be obtained by a properly cut underlay attached to the under surface of the copper etching.

THE AULT & WIBORG CHANGES.

A representative of *THE INLAND PRINTER* visited the ink works of the Ault & Wiborg Company, of Cincinnati, during the time they were somewhat upset on account of building a new fireproof four-story addition to their factory. This addition is now complete, and will increase the facilities of the company about threefold. This increased capacity was made necessary by the large demand for their product. They now claim to have the most complete printing ink factory in the country, making their own varnishes and dry colors, and practically everything used in the manufacture of their printing inks. The new addition to their works is built of stone, brick, iron and cement, and is fitted up with the latest labor-saving machinery for the production of ink. The factory is now in position to handle all orders, no matter how large. Printers and lithographers visiting Cincinnati will be gladly accorded the privilege of examining this complete manufactory, and will be initiated into the mysteries of the manufacture of a material which some of them know very little about.

THE EMPIRE TYPESETTING MACHINE.

On or before March 10, the Empire Typesetting Machine Company will have one of their machines in practical operation at the Chicago salesrooms of the A. D. Farmer & Son Typefounding Company, 111-113 Quincy street, in the Rand-McNally building, which may be inspected by those interested in machine composition. This machine is well known in the East, where it has given the most satisfactory results for the past three years, and where it has been demonstrated beyond question to be a first-class typesetter for book and newspaper work. It is by no means an experiment. On this account printers and publishers in the West will be glad to have a machine where they can examine it, and will undoubtedly take advantage of this opportunity. Type set by this machine produces the same results as hand composition, and the percentage of errors is reduced to a minimum, as the type is accurately distributed by an automatic distributor having a capacity of 100,000 ems per day. The speed of the machine is limited only by the ability of the operator. Many operators have shown an average of 7,700 ems of solid nonpareil per hour, which brings the cost per thousand as low as that done by any line-casting machine now made. Caps, small caps, italics and black letter side-heads can be set as readily as straight matter. Changes



THE "RELIANCE" SPECIAL HAND PRESS.

FOR PROVING HALF-TONE AND PROCESS CUTS.

(See opposite page.)

in manuscript, additions or corrections of typographical errors can be made the same as in hand-set matter. The following report, showing a record for one week, made by the Empire machine in the office of the Williams Printing Company, New York, in July, 1895, is interesting:

Friday.....	51,000
Saturday (half-day).....	26,000
Monday.....	65,000
Tuesday, 2½ hours' overtime (day of closing paper).....	83,000
Wednesday.....	57,000
Thursday.....	55,000
Total.....	337,000

The two and one-half hours extra work on Tuesday night was made necessary on account of the paper being closed up on that day. In this time 19,400 ems were set, an average of 7,700 ems an hour. Parties intending to purchase machines for book or newspaper composition will serve their own interests by investigating the Empire. The manufacturers inform us the machine will be kept in practical operation at the Chicago salesrooms until further notice.

THE PENNSYLVANIA RAILROAD INSERT.

The three-color insert of the Pennsylvania Short Lines presented in our February number attracted considerable attention, not only on account of the enterprise shown by this railroad in arranging for a design to be executed by this new process, but by the excellence of the colors used and the general effect produced by plates of this description upon a "Colt's Army" press. A few copies of the February issue are still unsold, and those who failed to purchase can obtain a sample. Mr. H. R. Dering, the assistant general passenger agent of the Pennsylvania Short Lines, whose office is at 248 South Clark street, Chicago, is one of the most progressive advertising men in the West, and the printed matter put out by him has a character peculiarly its own. The expression "Look at the Map," used in all of his advertising, has become as well known as some of the catch phrases used by bicycle concerns and other large advertisers. He will be glad to furnish information to all travelers from Chicago desiring to reach points south and east of Chicago in the quickest time, especially Louisville, Cincinnati, Pittsburg, Baltimore, Washington, Philadelphia and New York.

THE NEW WETTER CATALOGUE.

The numbering machine catalogue of Joseph Wetter & Co., Brooklyn, New York, for 1896, is just out. "Clinched Claims," the first chapter in the work, gives concise reasons why the Wetter machines are the only ones which do perfectly every task put upon them. This is followed by a general description of the several patterns of machines manufactured, accompanied by illustrations, samples of figures, plans for numbering, styles of railroad tickets, etc. There is no device for consecutively numbering anything in the printing line that is not made by this concern, whose energy and enterprise in planning and perfecting machines of this class have resulted in their now being considered the highest authority on numbering machinery, and the firm to whom the printer must naturally look for suggestions and help when wanting such machines for special or regular work. Printed in olive and brown, and neatly set, the catalogue does credit to the house issuing it. If any fault can be found with the work it is the attempt at an embossed cover, which shows the entire ignorance on the part of the printer of the method of properly doing this work.

FOUNDATION OF GOOD TYPE.

The prime necessity in making good type is a perfect punch. At the World's Columbian Exposition in Chicago, it was conceded that the most perfect mechanical exhibit was

the punch cutter invented by Mr. L. B. Benton, and the award given to this machine by the judges is in the highest degree commendatory. A medal was granted, and the accompanying award says: "Cuts typefounders' punches absolutely correct, and at the greatest rate of speed known to the art. The sensitive minuteness and absolute precision of working mechanisms and cutting tools enables an operator, by following prepared patterns, to produce a typefounders' steel punch of perfect contour, with any angle or bevel and any desired depth of counter. Produces type punches at minimum cost and insures an accuracy and speed not otherwise obtainable. This machine is the embodiment of the highest order of mechanical construction; cuts a line in steel to one ten-thousandth of an inch, and produces perfect type punches." This machine is one of the most valuable inventions owned by the American Type Founders' Company, and is used by that company for the benefit of printers in producing artistic and useful type faces with marvelous rapidity.

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 1st of each month, and no want advertisements for any issue can be received later than the 20th 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.

BOOKS.

ADVERTISING WITHOUT COST is acquired only by perusal of the book, "Some Advertising that Advertises," by Wright, Electric Printer, Buffalo, N. Y. Price reduced to 75 cents to close out. Sold everywhere. Highly indorsed. Come quick.

ALL LIVE PRINTERS op's "Practical Printer," "Job Printers' List of Prices the "Specimens of Job Work," Book," price \$3; the "Printers' grams of Imposition," price 50 Bishop, 143 Bleeker street, ers. Handiest and most users. All who are starting in



should have H. G. Bish- 200 pages, price \$1. Also his and Estimate Guide," price \$1; price \$2; the "Printers' Order Ready Reckoner" and "Diagrams each. Sold by H. G. New York, and all typefound- ful works published for print- business need these books.

A MINT OF HINTS is the title we have given a brochure of thirty-three elegant embossed designs suitable for catalogue covers. Every page is an idea, and is worth many times the \$1 we receive for it (cash with the order, express prepaid). Each design is worked in from one to five harmonious colors; you cannot afford to be without it. Ideas produce others, and a study of this book will aid your thinker. GRIFFITH, AXTELL & CADY CO., Embossers, Holyoke, Mass.

ARTISTIC DISPLAY IN ADVERTISING is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and ad. writer should have. Size, 8 by 11 inches; 96 pages, embossed cover; postpaid, 30 cents. INLAND PRINTER CO., 212-214 Monroe street, Chicago, 197 Potter Building, 38 Park Row, New York.

ECONOMICAL SUBSCRIPTION LEDGERS—Save time, prevent errors. Every detail apparent at a glance. Simple, lasting. Ledgers registering 1,200 names, \$2.50; 1,800 names, \$3.25; 2,400 names, \$4.00; 4,800 names, \$6.50. For specimen pages address GRAPHIC PRINTING CO., Pine Bluff, Ark.

NOTHING LIKE IT.—There is no publication, save *The Proofsheet*, that is devoted to proofreaders and proofreading. It is a text-book and a work of reference. Thoroughly practical and radically progressive. A year's file makes a handsome and handy volume, when bound. Single copies, 10 cents; \$1 a year. Canvassers wanted. BEN FRANKLIN CO., 232 Irving avenue, Chicago.

PRINTERS—Mail \$5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. GEORGE W. SMALL & CO., 1921 Kinney avenue, Cincinnati, Ohio.

SECOND EDITION—"Masure's Method of Embossing." You are bound to do only first-class work after reading this book. Reduced to 50 cents. P. MASURE, 185 East Madison street, Chicago.

THREE annual sets of odd jobbing sent postpaid for only 50 cents, including Vol. IV of "Specimens of Pluck's Printing," and fine collections for '95 and '96 in special envelopes; overflowing with original ideas in composition; presswork in many tints and colors. D. B. LANDIS, proprietor Pluck Art Printery, Lancaster, Pa.

★THE NORTH STAR is something every printer in the land needs. It helps him in his business; 10 cents sent with address will bring a parcel that pleases the typos. Tomorrow? No! Send today. THE NORTH STAR, Westfield, Mass.

FOR SALE.

BARGAIN SALE—Presses, ruling machine, type, cases, stands; highest discount offered from new presses, type, machinery, pulleys, shafting and supplies. ALEX MCKILLIPS, 421 South street, Harrisburg, Pa.

FOR SALE—Johnston Steel Die Power Stamper, with wipers, chest and two fountains, for less than half cost. Address "C 13," care INLAND PRINTER.

FOR SALE—One Emmerich & Vonderlehr Bronzing Machine for cards and photo-mounts; one-third original price. Address B. W. FAY, 27 South Clinton street, Chicago.

FOR SALE—One Royle Radial Arm Router, the same as good as new. For further particulars, address A. M. MICHAEL, Albany, N. Y.

FOR SALE—13 by 19 Universal press, with throw-off, fountain, steam fixtures and extra set of roller cores. Has been but little used and is in first-class condition. Address ILLINOIS ENGRAVING CO., 350 Dearborn street, Chicago.

SITUATIONS WANTED.

AN educated gentleman, having 21 years' experience handling everything used by the craft, acquainted with western and south-western trade, would like to represent either printers' supply house, press manufacturer or paper house. References. Address "C 27," care INLAND PRINTER.

AN ALL-ROUND BINDER wants position to take charge of bindery, and do finishing, if necessary; can estimate on work. Correspondence solicited. Address "C 14," care INLAND PRINTER.

SITUATION WANTED—By sober, competent pressman having many years' experience on half-tone work. Can take charge; \$12 positions not wanted; as saying is, "Skilled labor does not reduce wages." Address "C 29," care INLAND PRINTER.

WANTED—Position as foreman or superintendent of first-class printing office, by man of ability and ten years' experience (three as foreman). Would invest \$1,000 with reliable firm doing paying business, to secure good situation. Address "C 15," care INLAND PRINTER.

WANTED—Position as foreman or local editor in country or on local staff of daily paper. Ten years in newspaper business. Good references. Address "C 21," care INLAND PRINTER.

WANTED—Position as job printer or foreman; ten years' experience; practical, sober and steady. Good references; have read proof and estimated. Address "C 25," care INLAND PRINTER.

WANTED—Position as manager or superintendent. Proficient in all departments of printing business, estimating, etc. Non-union. References. Address "C 28," care INLAND PRINTER.

WANTED—Situation by machinist who thoroughly understands the Mergenthaler Linotype Machines. Address "C 22," care INLAND PRINTER.

WORKING FOREMAN in composing room of largest job printing house in city of 30,000 wants to make a change. Competent in care and buying of stock; married; don't drink; smoke good share of the time; disposition good, if not interfered with; otherwise cranky. Who wants me? Union. Address "C 19," care INLAND PRINTER.

HELP WANTED.

CYLINDER PRESSMAN—With brains and capital (former most important), willing to identify himself with a prosperous New York house of thirteen years' standing. Address "C 26," New York office INLAND PRINTER.

"UNCLE SAM" wants printers, pressmen, bookbinders, etc., in the government printing office; also railway mail clerks, post office clerks, carriers, etc. Thousands of new positions; good chances for appointment. Examinations soon in all states. Write for dates, places and valuable information (free). U. S. BUREAU OF INFORMATION, Cincinnati, Ohio.

WANT practical foreman to buy interest and take foremanship in weekly newspaper and job office in Colorado Springs. Less than \$1,000 required. Want good man worse than money. Business booming. Can draw \$19 weekly and share profits. Box 91, Colorado Springs, Colo.

WANTED—Expert half-tone pressman on finest grade catalogue work; also first-class job compositor who is A1 rule twister. Both positions permanent, and guaranteed steady work; state wages, experience and reference. GRIFFITH, AXTELL & CADY CO., Holyoke, Mass.

WANTED—Pressmen to use H. L. Roberts & Co's Tape Couplers, the only practical method of permanently connecting ends of tape. Send \$1 to 48 Centre street, New York, for sample outfit. Indorsed by leading pressmen everywhere.

BUSINESS OPPORTUNITIES.

A SNAP FOR A SONG—Prosperous republican weekly in town of 2,000; office leases for \$300 per year. Owner publishes another newspaper and desires to sell one office and build home for the other. \$1,750 cash buys it. Address "C 18," care INLAND PRINTER.

FOR SALE—A small job office with good business, well located, near Chicago; present owner will sell cheap for cash, owing to ill health and too much work; splendid opportunity for practical printer who desires to become independent. Address "C 30," care INLAND PRINTER.

FOR SALE—A complete job printing plant and book bindery in a northern Ohio city of 40,000 inhabitants; a great manufacturing center, with business diversified. The above plant has ten modern presses, fully equipped job composing room and a complete book bindery, all doing \$60,000 business per annum, during the last two years. Established 1871. Can be purchased on very liberal terms; good reasons for selling. Address C. C. PHILBRICK, 111 & 113 South Pearl street, Columbus, Ohio.

FOR SALE—Book and job printing establishment. Good business opportunity. One drum cylinder Cottrell press, 30 by 43 bed; one two-revolution Cottrell press, 26 by 37 bed; one Colt's Armory press; two Gordons; one Brown & Carver Cutter, 32-inch; one stapling machine; stereotyping outfit; 480 fonts of types; stones, racks, cases, electric motor and appliances, etc. Address JOHN WALTERS, 610 Vine street, Scranton, Pa.

FOR SALE—Complete job printing office, Portland, Oregon; inventory \$10,000; will sell half-interest very cheap; everything modern and in first-class condition. Best equipped office of its size on the coast; has a fine established trade, and will make a splendid living and pay good interest on investment for a practical man; party buying will have full management of the business. Reasons for selling, have other large business interests to look after. Address "C 24," care INLAND PRINTER.

FOR SALE—Complete job printing office, Rochester, N. Y. Inventory \$3,500, will sell for \$2,500. Everything modern and in first-class condition. Has established trade that will make good living and pay good interest on investment for practical man. Address "C 10," care INLAND PRINTER.

FOR SALE—Country news and job office, in a pleasant southeastern Wisconsin town; material nearly new; just the thing for anyone desiring a business that can be run at small expense. Ill health only reason for selling; \$1,000 cash. Address "C 23," care INLAND PRINTER.

FOR SALE OR TRADE—Daily and weekly newspaper; republican, official paper; town 5,000; complete job and newspaper outfit, mostly new; price, \$3,000. Address "C 17," care INLAND PRINTER.

FOR SALE—The best paying newspaper property in Montana. Has paid an annual profit of over \$3,000 for the past seven years. Subscription, \$3, and 1,000 circulation. Business permanent, and constantly growing. County seat, republican county, and official paper. Large monthly pay roll, rich mining interests, delightful summers and mild winters. Price, \$6,000; with two-story office building, \$10,000. Office material invoices \$5,500. Personal inspection invited. Address "C 16," INLAND PRINTER.

\$2,000 WILL BUY a good paying newspaper and job office in Central New York; live town; main line railroads in five directions; 3,000 population; well-assorted, late-face type; good chance for right man. Address "C 20," care INLAND PRINTER.

MISCELLANEOUS.

CUT-MAKING.—A very simple process, and the only one known, that enables anybody to make splendid engravings at very trifling cost. All material required costs about 75c. With a common writing pen and special ink, that you make yourself, you make a sketch on the sheet zinc kept in tin and stove stores, and a little acid does the rest. Or by a very simple method a print, photo or drawing on paper is quickly transferred to the zinc and soon transformed into a relief engraving. Thousands now using it. Price of process only \$1.00. Simple, quick and costless embossing process included. Illustrated circular and unsolicited testimonials for a stamp. THOS. M. DAY, Publisher *News-Record*, Centerville, Ind., U. S. A.

EMBOSSING is the only substitute for steel-die work that can be produced on an ordinary job press. To be effective it must be well done. To do it well requires good composition. Whiteson's is still the best to be had; easily manipulated, softens readily, hardens quickly. Your dealer keeps it—if he don't, send \$1 to I. WHITESON, 298 Dearborn street, Chicago, for a cake.

FOR SALE—Recipes for "Padding Glue" and "Ink Refiner and Drier." Can have pads ready for delivery in thirty minutes; ink refiner is excellent in using old inks; ink will dry soon when using it; price for both, 50 cents. DAVID M. SHILLING, 403 South Walnut street, Troy, Ohio.

FOR THE FIRST TIME in months we are even with orders, and can ship promptly our "Complete" Set of Composing Rules. Have you our catalogue? Sent on request. We can supply any size you need in composing or make-up rules. Correspondence solicited. HARRISON RULE MFG. CO., Norwalk, Ohio.

ILLUSTRATIONS—Single-column pen-and-ink portrait cuts, \$1.25; double-column, \$2.50; buildings, same price; cartoons and designs at reasonable prices. M. D. SMITH, 268 E. Erie street, Chicago, Ill.

PRACTICAL INSTRUCTION in half-tone and zinc processes, by the latest methods, can be had in an establishment in daily operation, conducted by an expert. Address "C 12," care INLAND PRINTER.

PRACTICAL INSTRUCTION given in the 3-color process. For particulars and samples, address M. WOLFE, 18-28 E. Fourth street, Dayton, Ohio.

PRESSMEN AND FEEDERS—This is just what you need, "The Handy Margin Gauge." Instantly Adjustable to any margin, and kept there if desired. Carried in vest pocket; try one; price 25 cents. Stamps taken. BOX 59, Mount Vernon, N. Y.

THE EMPIRE PRINTING PRESS AND MANUFACTURING COMPANY, 249 Centre street, New York, want to buy some two-revolution presses; all sizes. Give particulars and spot cash price.

THE SCOTT TABLET PRESS is the best and the cheapest. Price reduced to \$5. A complete press, not simply a clamp. Will pad any size up to largest letter-heads. For sale by all typefoundries, dealers and advertising agents.

MISCELLANEOUS.

THE EMPIRE PRINTING PRESS AND MANUFACTURING COMPANY, 249 Centre street, New York, want to buy pony presses, drum cylinders or two-revolutions. Give particulars and spot cash price.

THE BEST LITHOGRAPHIC GILDING INK for Japanned Tin or Iron. Especially adapted for steam and hand press work. Gives an elegant burnish and will not scratch. Samples and particulars on application. **THE COSHOCTON GILDING INK CO.**, Coshocton, Ohio.

THE CLIMAX BOOK CORNER is just what you have been looking for to protect the corners of books from damage while in transit by mail or express. Former price, \$1.75 per thousand; will close out those remaining for \$1.00 per thousand. **INLAND PRINTER CO.**, 212-214 Monroe street, Chicago.

THE EMPIRE PRINTING PRESS AND MANUFACTURING COMPANY, 249 Centre street, New York, want to buy some presses to print sheet 24 by 38; bed not over 29 by 42; two-revolution preferred. Give particulars and spot cash price.

ENGRAVING MADE EASY. Two simple methods. **White-on-Black** and **Granotype**. The plates are of type metal and are cast, thin or type-high, directly from the writing or drawing, which is done on a piece of cardboard. Advertisement and embossing plates, illustrations, borders, ornaments, etc., are quickly and cheaply produced by these methods. Running expenses (not counting metal, which may be used again), about two cents for each plate. Both styles can be made from one drawing. Outfit can be used for *stereotyping* also. Send stamp for circulars, samples, etc., to **HENRY KAHR'S**, 240 East Thirty-third street, New York.

C. J. Nutting

YOUR NAME engraved in similar style to the above, with hand-cut brass embossing die to fit, and can of Burbank's Embossing Composition, with full instructions—all for \$3. This is a special price, to introduce our improved brass dies. We are headquarters for embossing dies; send stamp for circular. **C. J. PETERS & SON**, 145 High street, Boston.

Our Bargain Counter.

FOLDER MONTH.

We have to offer a complete Plant of Folding Machinery, to be sold entire or individually, consisting of the following machines, none of which have been run thirty days:

THREE, POINT-FEED BOOK FOLDERS-- Will fold 8, 16, 32 pages; sheets from 16 x 20 to 28 x 42. Original price, \$900 each.

TWO, COMBINATION POINT AND DROP ROLL FEED MACHINES-- For 8, 16, 32 pages; sheets from 16 x 20 to 28 x 42. Original price, \$1,200 each.

FOUR, UNIVERSAL HAND-FEED COMBINATION MACHINES-- Sheets from 20 x 30 to 36 x 50; 3d and 4th folds right-angle, and 3d and 4th folds parallel. (Just the machines for rapid pamphlet work.) Original price, \$1,300 each.

ONE, DOUBLE-SIXTEEN FOLDER (Book Imposition)-- Largest sheet 28 x 42. Original price, \$1,400.

TWO, HAND-FEED NEWSPAPER FOLDERS-- Sheets from 23 x 30 to 36 x 50, with 8-page paster and trimmer. Original price, \$750.

NOTE.—All these machines delivered f. o. b. New York. A magnificent plant just as it stands, made up of the best and most modern folding machines.

GOING! GOING! What's your bid? Cash talks. Next!

CAMPBELL PRINTING PRESS & MFG. CO.

5 Madison Avenue, NEW YORK.

334 Dearborn Street, CHICAGO.

WRINKLES IN RULE AND COLOR.

A practical demonstration of what can be profitably done in an ordinary country printing office in these two fascinating kinds of work, with notes giving the "how" and "why." It will assist any printer to do neat and tasty work under all circumstances. Only 25 cents postpaid.

ALFRED L. FLUDE, Springfield, Iowa.

Royal Pasted Bristols.

A genuine Pasted Bristol, 22½ x 28½, thick for its weight, snappy, of a beautiful finish, at the following prices:

Nothing like it has ever been produced. Every sheet perfect or your money back. Samples on application.

120 lb. . . \$2.40 per 100 sheets.
140 lb. . . 2.80 " " "
160 lb. . . 3.20 " " "
180 lb. . . 3.60 " " "

UNION CARD & PAPER CO., 198 William St., New York.

"How to Make Envelopes."

THIS is not a complete treatise on Envelope Making, but Simple Directions by which any printer who has a paper cutter can make envelopes of any size, for pamphlets, etc. Sent, postpaid, on receipt of 10 cents, or five two-cent stamps.

CHICAGO ENVELOPE CLASP CO., 170 Madison St., CHICAGO.

SEND to us for your next **Embossing Plate**. We will supply you with a large sample lot of our unsurpassed **Embossing Composition FREE** with the first order of plate. By sending us two 1-cent stamps we will send you a copy of our "Embossing on Ordinary Job Presses," which contains full instructions, etc., for taking transfers for making the plates, mounting plate, impression required, use of composition, and in short, the art of embossing in a nutshell. **Superior Embossing Plate and Composition Co.**, 328 Franklin St., Philadelphia, Pa.

A Successful Traveling Salesman

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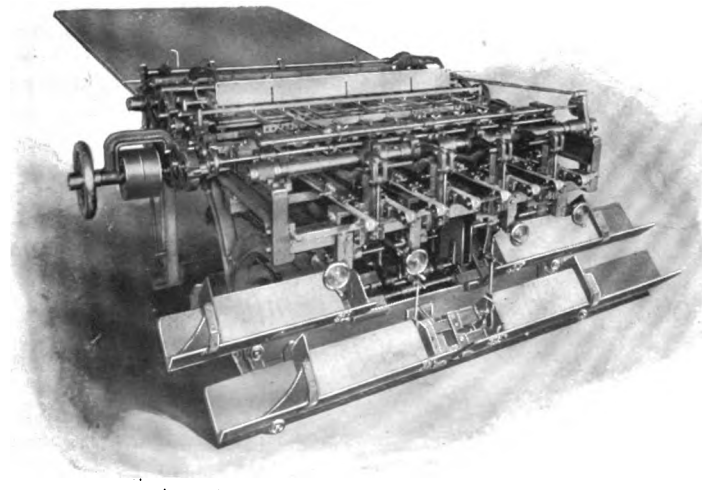
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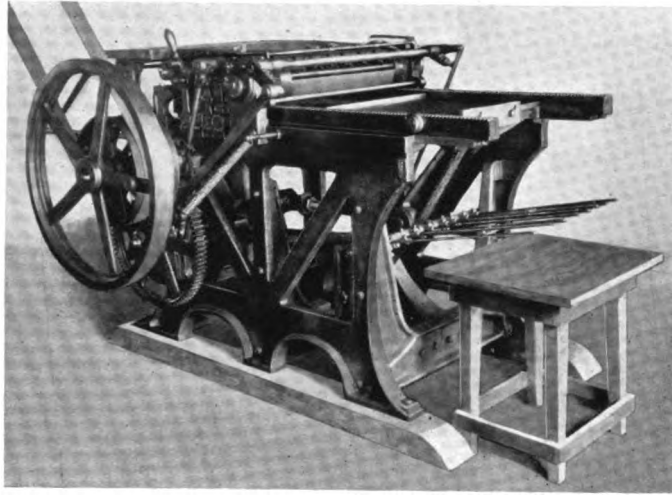
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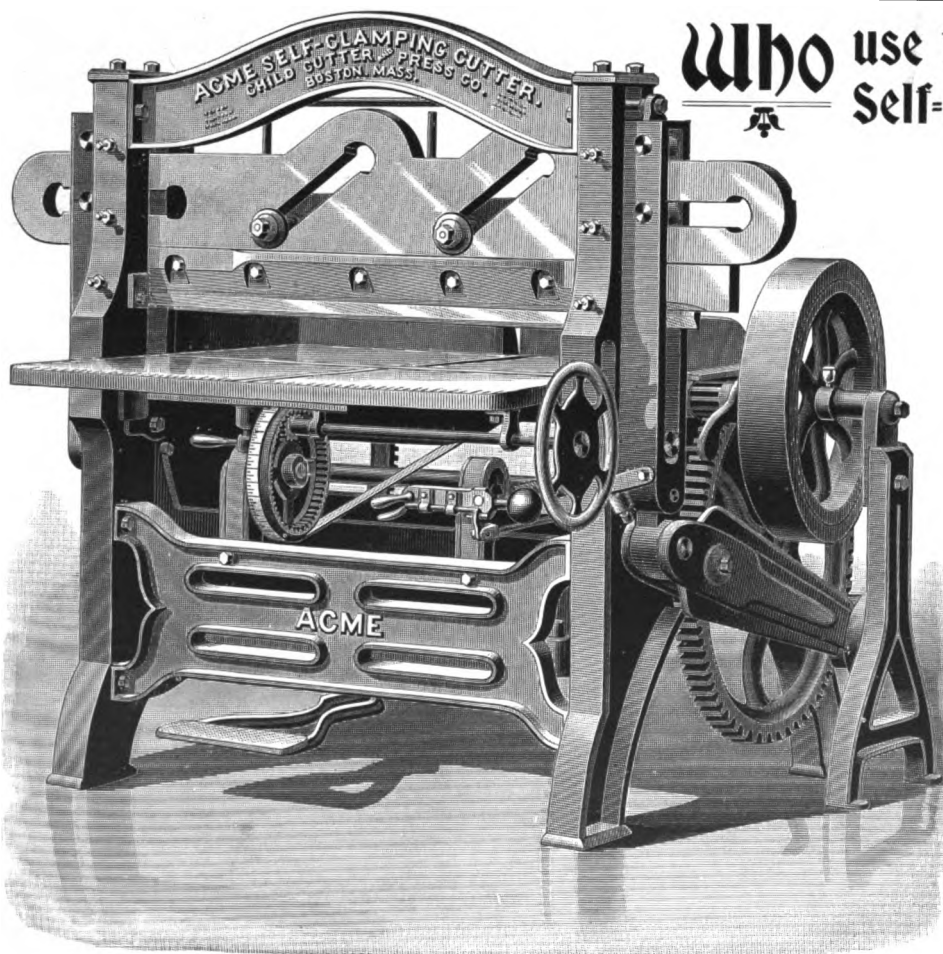
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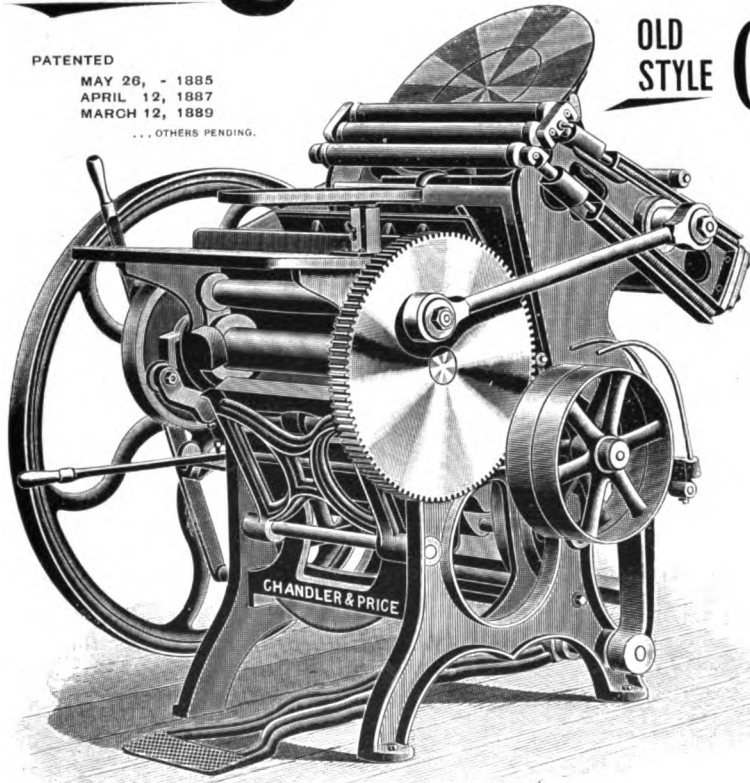
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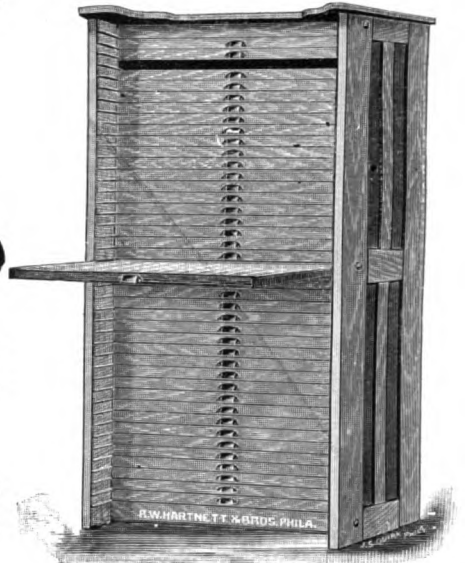
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is more of a success than we expected:
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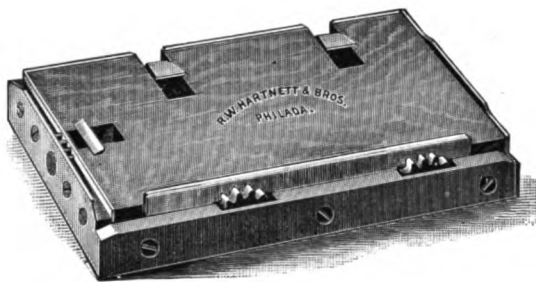
You don't have to stand on a box to get at the top cases: your compositor don't have to rip his "pants" when setting a long line out of the bottom case:

Cases slide on Steel Runs:

Cases never "sag:"

Any case can be put at proper height to set type from:

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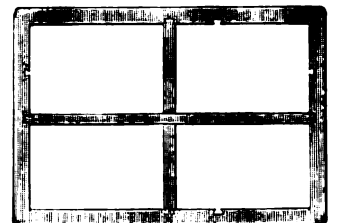
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To lock up a heavy form, or for accurate register, you need a good, stiff Chase. You can do it in half the time.

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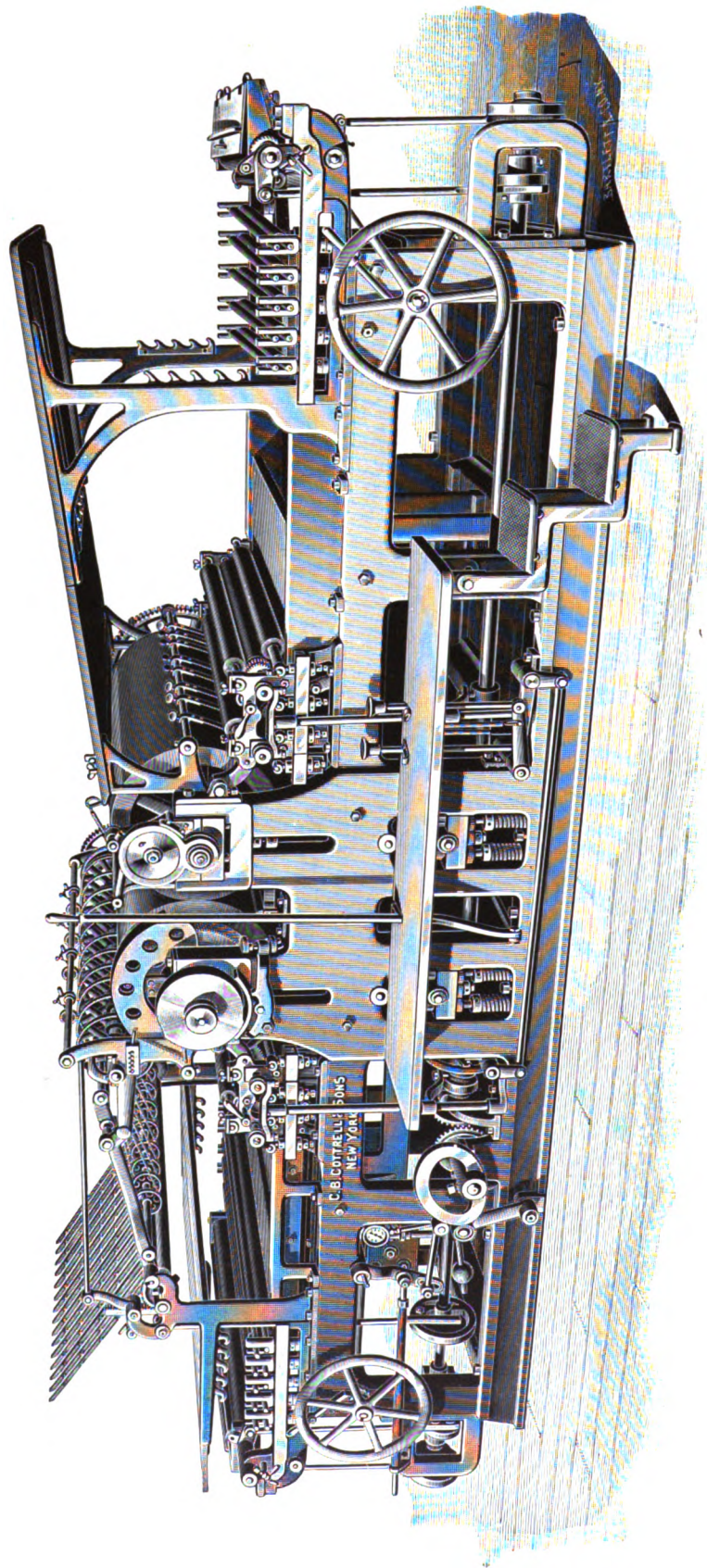
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In other words, by using a Cottrell Flat-Bed Perfecting Press you can rise up into the upper class of printers, and you will find there is a tolerably brisk trade wind blowing there all the time.

It may reach you down in the street, but it has got to be a veritable "storm of prosperity," or you will not benefit very much by it. This is sound truth.

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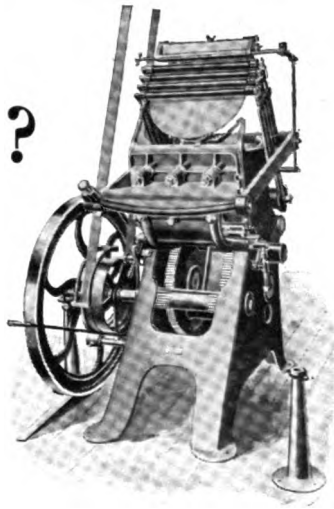
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7 x 11	10 x 15
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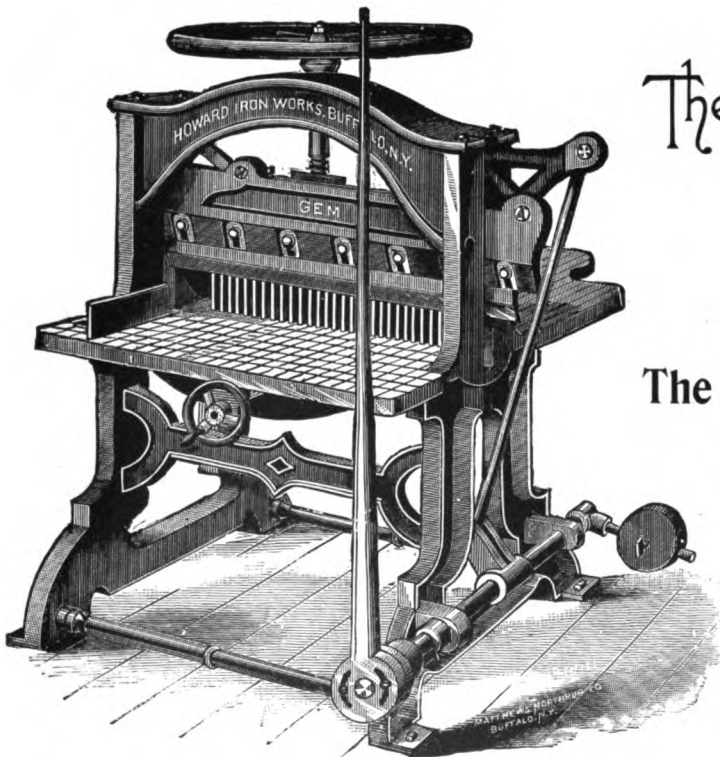
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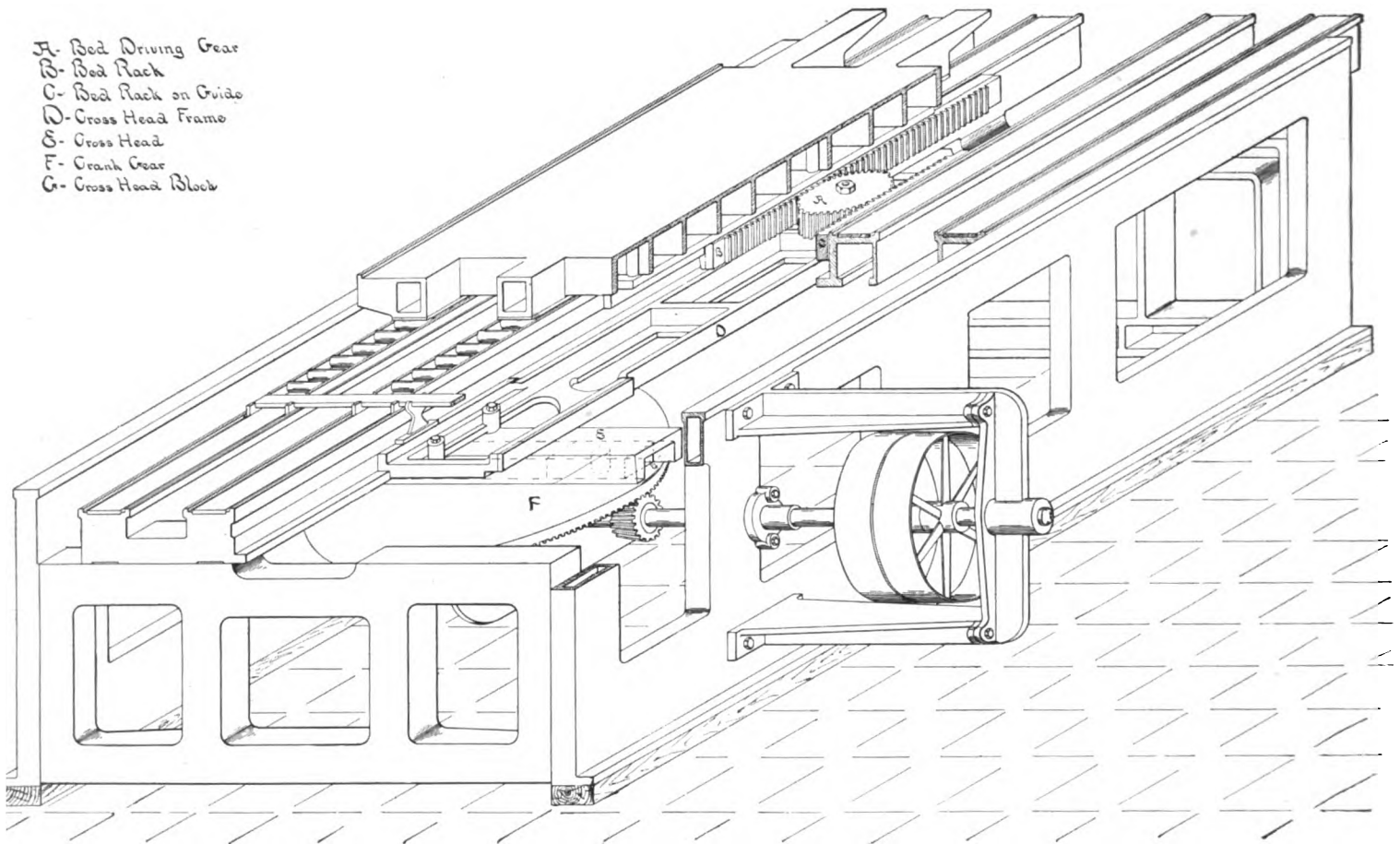
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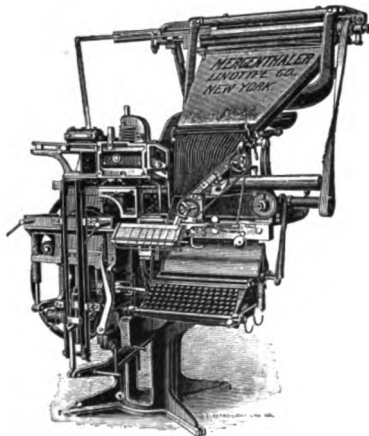
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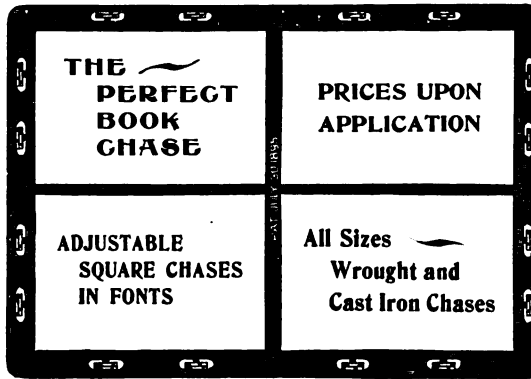
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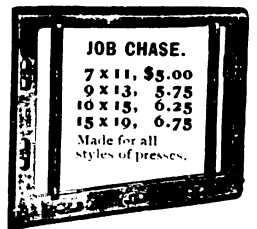


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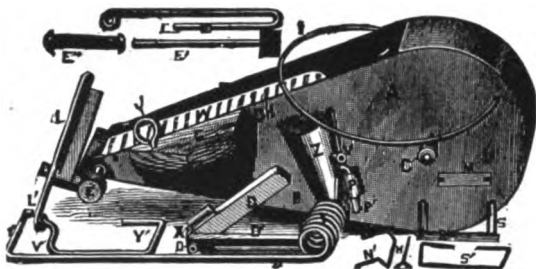
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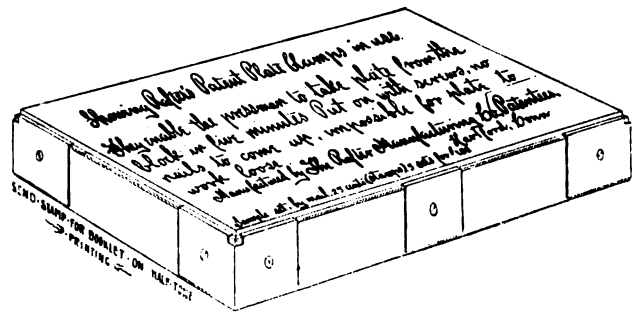


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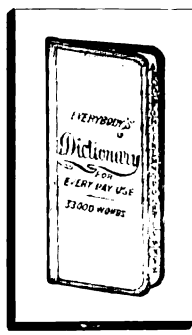
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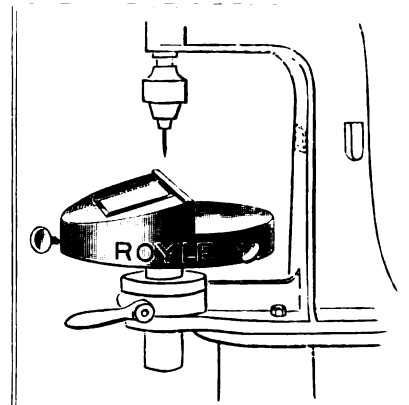
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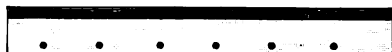


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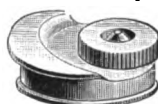
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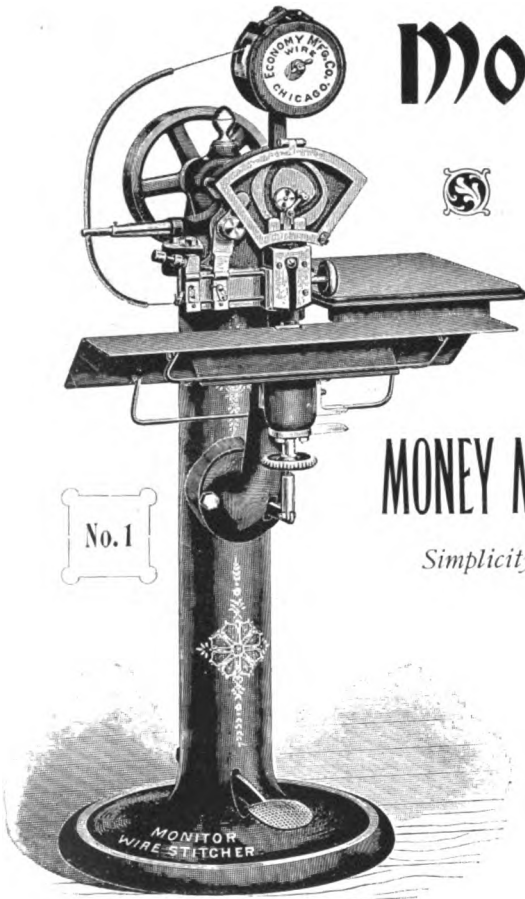


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| H. P. BARBER, South Chicago. | ATLANTA LITHO CO., " " |
| FRANKLIN PTG. AND ENG. CO., Toledo, Ohio. | CHAS. P. BYRD, " " |
| CLEVELAND BOOK BINDERY CO., Cleveland, " | W. H. COYLE & CO., Houston, Tex. |
| O. S. HUBBELL PRINTING CO., " " | EUGENE VON BOECKMAN, Austin, " |
| GROSSMAN PAPER BOX CO., " " | HALL, BLACK & CO., Minneapolis, Minn. |
| LAWRENCE PRESS, Columbus, " | A. B. FARNHAM, " " |
| L. TEMPLIN & CO., Calla, " | C. E. JUDD, Los Angeles, Cal. |
| W. F. ROBINSON & CO., Denver, Colo. | |

The Best Opening for a Job Printer in the United States

Is in South Chicago, Cook Co., Ill.

Only one printing office in the town, and there is a good opening for another office.

Why starve in Chicago when a good opening awaits some first-class printer in that town?

INVESTIGATE THIS!

Bradley Calendar.

Send 10 Cents to THE INLAND PRINTER CO., Chicago or New York, for a copy of the Bradley Calendar for 1896, printed in red, green and black.

ARTISTIC DISPLAY IN ADVERTISING

Is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and ad. writer should have. Size 8 by 11 inches; 96 pages, embossed cover; postpaid 30 cents.

THE INLAND PRINTER CO.
Chicago or New York.

THE PRINTER'S ART.

A 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 by 8 inches, oblong. Price, postpaid, \$1.00.

THE INLAND PRINTER CO.
Chicago or New York.

BIGELOW'S HANDBOOK ON PUNCTUATION

Gives full information regarding punctuation and other typographic matters, for the use of printers, authors, teachers and scholars. By Marshall T. Bigelow, Corrector at University Press. 112 pages, cloth bound; postpaid 60 cents.

THE INLAND PRINTER CO.
Chicago or New York.

The Inland Printer Flexible Razor-Tempered Overlay Knife.

is the only overlay knife made that is fully suited to present-day needs. The blade runs the entire length of the handle and is of uniform temper throughout. As the knife wears, cut away the covering as required. Price, 50 cents, postpaid.

This Knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge and to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of the most superior manufacture, and it is of the most uniform temper throughout. As the knife wears, cut away the covering as required. Price, 50 cents, postpaid.

THE INLAND PRINTER CO.

Potter Bld'g, 38 Park Row, New York. 212-214 Monroe St., Chicago.

Secondhand Presses.

... We have a few secondhand Cylinder Presses for sale of Hoe, Cottrell, Campbell, Whitlock and Potter manufacture.

These machines have been **thoroughly rebuilt** in our works and may be seen in operation there.

They will be sold very low and those desiring a bargain in Cylinder Presses should correspond with us.

Duplex Printing Press Co.
Battle Creek, Mich. ☺☺☺

METALLIC TAPE COUPLER

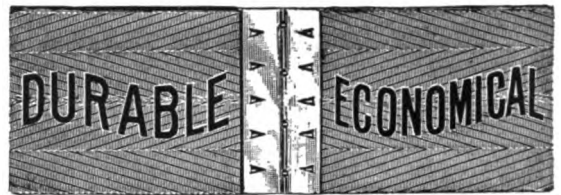
A GREAT TIME SAVER.

FOR CONNECTING ENDS OF TAPE USED ON

Printing Presses and Folding Machines.

Does away with sewing, eyeletting and other shiftless devices. Absolute Register.

PATENT APPLIED FOR.
..
SEND \$1.00 FOR SAMPLE OUTFIT.



H. L. ROBERTS & CO., 48 Centre Street, NEW YORK, N. Y.

Latham Machinery Co.

197-201 S. CANAL STREET, CHICAGO.



PRINTERS' AND BOOKBINDERS' MACHINERY....

LATHAM RIVAL POWER PAPER CUTTER.
LATHAM RIVAL LEVER PAPER CUTTER.
LATHAM NUMBERING AND PAGING MACHINE.
LATHAM POWER EMBOSHING MACHINE.
LATHAM LEVER EMBOSHING MACHINE.
LATHAM TABLE SHEARS.

LATHAM JOB BACKER.
LATHAM STABBING MACHINE.
LATHAM ROLLER BACKER.
LATHAM STANDING PRESSES.
LATHAM INDEX CUTTER.
LATHAM ROUND CORNER AND PUNCHING MACHINE.

LATHAM PERFORATING MACHINES,
.....MONITOR WIRE STITCHER,
...And all other Machinery for Printers and Bookbinders...
These machines are all of modern construction and have no superiors in the market.

BARGAINS IN SECONDHAND MACHINERY.

- CYLINDER PRESSES.**
- 1813 32 x 52 N. S. Taylor, double cylinder press, air springs, tape, back up.
 - 1884 40 x 55 Hoe drum cylinder, 2-roller, rack and screw distribution, tape delivery, wire springs.
 - 32 x 46 3-revolution Hoe press, in fine order, with Folder attached.
 - 2516 19 1/2 x 24 1/2 Taylor Drum, air springs, rack, screw and table.
 - 41 x 54 Potter Drum, 2-roller, spiral springs and tapeless delivery.
 - 2567 21 1/2 x 23 1/2 Hoe Pony Cylinder, complete with overhead fixtures, wire springs.
 - 2570 41 x 52 Campbell, 2-revolution press, front delivery, 2 rollers.
 - 2581 18 x 21 C. & B. Pony Cylinder Press, air springs and tape delivery.
 - 2600 20 x 25 Campbell, complete, tape.
 - 2632 26 x 34 Hoe, rack and screw, tapeless delivery.
 - 2651 19 x 24 R. Hoe.
 - 2657 21 x 26 Guernsey.
 - 2659 21 x 28 Cranston, tapeless delivery, spiral springs.
 - 2675 37 x 52 Campbell, 2-rev., 2-roller, front delivery, rack and screw.
 - 2676 37 x 52 Campbell, 2-rev., 4-roller.
 - 2691 29 x 46 Campbell Oscillator.
 - 2692 6-col. folio, 2-rev., A. B. Taylor.
 - 2696 23 x 28 Campbell, tapeless delivery, table distribution.
 - 2707 26 x 31 Campbell Drum, rack, screw and table, tape delivery.
 - 2708 33 x 46 C. & B. Drum Cylinder, 4 roller, air springs, rack and screw, tape delivery.
 - 2709 25 x 35, 2-roller, rack and screw, spiral springs, tapeless delivery.
 - 2710 17 x 21 C. & B., air springs, tapeless delivery, Drum, rack and screw.
 - 2711 Cottrell Litho. Press, takes stone 28 x 42.

- PAPER CUTTERS—LEVER.**
- 1400 Plow Cutter.
 - 1669 14-inch Card Cutter.
 - 2503 28-inch Anson & Hardy, iron frame, Plow Cutter.
 - 2504 Eagle Card Cutters.
 - 2667 24-inch Rival.
 - 2677 30-inch Rival.
 - 2682 30-inch Leader.
 - 2699 23-inch Leader.
 - 2706 30-inch Napinock.

- POWER CUTTERS.**
- 2654 30-inch Sanborn Eclipse.
 - 2661 36-inch Dooley.
 - 2673 48-inch Garden City.
 - 2674 38-inch Sanborn Star.
 - 43-inch Sheridan, nearly new.
 - 2697 34-inch Rival.

- HALF-MEDIUM JOB PRESSES.**
- 2656 13 x 19 O. S. Gordon.
 - 13 x 19 Globe.

- QUARTER-MEDIUM JOB PRESSES.**
- 2658 10 x 15 Gordon, steam.
 - 2663 10 x 15 Favorite Job Press.
 - 2685 10 x 15 Peerless, steam and throw-off.

- 2690 10 x 15 Gordon.
 - 2700 10 x 15 Gordon.
 - 2712 10 x 15 Aldine, with throw-off and trip, steam fixtures, latest improved.
- EIGHTH-MEDIUM JOB PRESSES.**
- 1114 7 1/2 x 11 Briggs Label Press.
 - 6 x 9 1/2 Standard.
 - 2559 6 x 10 Prouty.
 - 2601 5 x 8 Columbian.
 - 2616 7 x 11 Gordon.
 - 2630 7 x 11 Gordon.
 - 2687 7 x 11 Gordon, throw-off and steam.
 - 2701 7 x 11 Gordon.

- HAND PRESSES.**
- 2655 8-column Hoe Washington.
 - 2688 6-col. folio Army Press.

- BOOKBINDERS' MACHINERY.**
- 971 11 1/4-inch Sanborn Roller Backer.
 - 2523 28-inch Rosback Perforator.
 - 2543 24-inch B & C Perforator.
 - 2548 Marshall Round Corner Cutter.
 - 2550 24-inch Rosback Perforator.
 - 2552 Hickok Stabber, foot power.
 - 2585 28-inch Rosback Foot Power Perforator.
 - 2951 13-inch Roller Backer.
 - 2615 28-inch Rosback Perforator.
 - 2644 Sanborn Book Trimmer, two heads.
 - 2645 28-inch Donnell Perforator.
 - 2649 24-inch B & C Perforator.
 - 2653 28-inch Steam Power Perforator.
 - 2637 Stabbing Machine.
 - 2695 Sanborn Rotary Cutter.
 - 2704 One Donnell Stub Folder.
 - 2705 Marshall Foot Saw.
 - 2713 18 x 24 Standing Press.

- RULING MACHINES.**
- 1882 36-inch Hickok Ruling Machine, feint line.
 - 2565 Lithograph Ruling Machine.
 - 2643 36-inch Hickok, with Springfield striker.
 - 2638 Hickok, O. A., Striker.

- WIRE STITCHERS.**
- 1 No. 11 Thompson.
 - 1697 Brown Stapler, flat table, treadle.
 - 1746 Stapling Machine.
 - 2002 No. 2 Stapling Machine.
 - 2554 Saddle Back Stapler.
 - 2596 No. 3 Donnell.
 - 2621 No. 4 Donnell.
 - 2650 No. 8 Saddle Back Stapler.
 - 2664 No. 3 Donnell.
 - 2665 No. 3 Universal.
 - 2694 No. 3 Donnell.
 - 2703 Stapling Machine.

- PAGING AND NUMBERING MACHINES.**
- 1332 Seybold Numbering Machine, 4 and 6 wheel steel head.
 - 1453 Hoole, 4-wheel, brass head.
 - 1455 Hoole, 4-wheel, brass head.
 - 1456 Culver, Page & Hoyne, 4-wheel, brass head.
 - 1457 Swalback, with 2 heads, 4 and 6 wheel, brass.
 - 1459 Hoole, 4-wheel, brass head.
 - 1691 Cooper Paging Machine, 4-wheel head.
 - 1695 Hoole & Co. (Eureka), 6-figure steel head Numbering Machine, treadle.

- 1704 Hoole Paging Machine, 4-wheel head.
 - 2589 Hoole Numbering Machine.
 - 2624 Champion Paging and Numbering Machine, 4 and 6 wheel head.
 - 2614 Cooper Paging Machine.
 - 2623 New Style Champion, with 4 and 6 wheel head.
 - 2641 White Numbering Machine, steam and foot power, 6-wheel head.
- FOLDING MACHINES.**
- 6-column Forsythe.
 - 32 x 46 Stonemetz Folder; 3 and 4 folds, 8-page paster and trimmer.
 - 6-col. Quarto Stonemetz No. 30, size A; folds sheet 22 x 28 to 33 x 46; 4 folds, for hand feed or attaching to press.
 - 6-column Dexter Folder.
 - 1832 6-column Dexter Folder.
 - One 7-col. quarto hand-feed Dexter Folder, with paster and trimmer for 8-page paper.
 - 6-column quarto Dexter Newspaper Folder, attached to press.
 - Lloyd Folding Machine.

- ENGINES.**
- 10 horse-power Horizontal Steam Boiler, nearly new.
 - 1516 1 horse-power Shipman Oil Engine.
 - 2648 10 horse-power Otto; fine condition.
 - 2609 4 horse-power Charter Gas Engine.

- STEREOTYPE OUTFITS.**
- 1753 Stereotype Furnace.
 - 1964 1 Dorman Stereotype Machine.
 - 1 12 x 25 Carleton, Caps & Co. Stereotype outfit.
 - Murray Stereotype Machine.
 - 2604 { Saw Table, 24 x 24; Planer Table, 12 x 16; Trimmer Table, 18 x 24.
 - 2693 One Carleton & Caps Stereotype outfit, with casting box, furnace, power saw and trimmer and shaver.
 - 2698 Goss Stereotype Box, with patent trip, type high bars, complete.

- ELECTRIC MOTORS.**
- 1780 20 horse-power Belding Motor.
 - 1750 3/4 horse-power Hawkeye Motor, 500 volt.
 - 1/2 horse-power Motor.
 - 2689 10 horse-power Edison Electric Motor, bought three months ago, 500 volt.

- TYPE AND MATERIAL.**
- 50 Stands; several hundred Cases, Galley Racks; 2 McFatrish Mailers.
 - 57 lbs. 5-point modern; 150 lbs. 5 1/2-point modern; 200 lbs. 6-point modern; 200 lbs. 8-point modern; 1,500 lbs. 10-point modern; 1,000 lbs. 11-point modern; 300 fonts display type; leads; slugs; metal furniture.

- MISCELLANEOUS.**
- Finishing Press; 50 Chases, wrought iron, all sizes; 2 Stereotype Beating Tables.
 - 20 all-iron Hoe galley racks.
 - 13 cases for brass bound boards.
 - 2671 Engraver's Press.
 - 2672 Two Transfer Presses.
 - Mitering Machine.

Every machine on our list has been thoroughly overhauled and is guaranteed in perfect working order. Correspondence Invited. No. 3, 1896.

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.

ADVERTISEMENT WRITERS.

- Bagley, Frank B.**, P. O. Box 91, Philadelphia. Advertising matter written, illustrated and displayed at reasonable rates. Prompt work.
- Marston, Geo. W.**, Portsmouth, N. H. Editorial circular and advertisement writer. Six half-columns, \$2.00.
- Thorpe & Holbrook**, 111 Fifth avenue, New York. Brainy ads. and booklets written, illustrated and printed; ads. set up—effective displays.
- Wady, Clifton S.**, 27 School street, Boston, Mass. I write illustrated advertising. Correspondence solicited.
- Woolfolk, Chas. A.**, 446 W. Main street, Louisville, Ky. Writes ads. that will make your business grow.
- Zingg, Chas. J.**, Farmington, Me. Ads., booklets and folders that pay.

BINDERS' MACHINERY.

- Fuller, E. C., & Co.**, 28 Reade street, New York. Stitching and folding machines, etc.
- Hickok, W. O., Manufacturing Company**, Harrisburg, Pa. Complete rulers' outfits—complete binders' outfits.

BOOKBINDERS' SUPPLIES.

- American Strawboard Co.**, 155 and 157 W. Jackson street, Chicago. Bookbinders' supplies.
- Slade, Hipp & Meloy**, 300 Wabash avenue, Chicago. Also paper-box makers' supplies.

BRASS TYPE FOUNDERS.

- American Type Founders' Co.** See list of branches under Typefounders.
- Missouri Brass Type Foundry Co.**, 1611 S. Jefferson ave., St. Louis, Mo.

CARDS AND CARDBOARD.

- Collins, A. M., Manufacturing Co.**, 527 Arch street, Philadelphia, Pa.

CYLINDER PRESS MANUFACTURERS.

- American Type Founders' Co.** sells Cottrell Country, Monarch and Paragon presses and Campbell hand cylinder presses.
- Babcock Printing Press Manufacturing Co.**, The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.
- 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 PROCESS ENGRAVERS' WAX.

- American Wax & Paper Mfg. Co.**, 199 Franklin street, New York. Superior to beeswax at one-third the cost.

ELECTROTYPERS AND STEREOTYPERS.

- Blomgren Bros. & Co.**, 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.
- Drach, Chas. A., Electrotype Co.**, corner Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.
- Franklin Engraving and Electrotyping Co. (formerly A. Zeese & Co.)**, electrotypers, photo-zinc etchers, half-tone, wax and wood engravers, 341 to 351 Dearborn street, Chicago.
- 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.
- Zeese & Sons, A.**, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

EMBOSSING COMPOSITION.

- Whiteson's Embossing Composition** is the best. For sale everywhere.

ENGRAVERS.

- Benedict, Geo. H., & Co.**, half-tone and zinc etchers, wax and wood engravers and electrotypers, 175 and 177 Clark street, Chicago.
- Rainbow, A. W., Company**, 358 Dearborn street, Chicago. Fine wood cuts a specialty.
- Rogers, Murphy & Co.**, high-class wood and process engravers, 318 Dearborn street, Chicago.

ETCHING ZINC.

- Bruce & Cook**, 186-190 Water st. and 248 Pearl st., New York. Pure etching zinc a specialty.

FOLDING MACHINES.

- Bennett Folder**—Rockford Folder Co., Mfrs., 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.
- Golding & Co.**, Boston, Philadelphia and Chicago. "Owl" brand fine blacks and colors.
- Johnson, Chas. Eneu, & Co.**, 509 South Tenth street, Philadelphia, Pa. Branches: 529 Commercial street, San Francisco; 45 and 47 Rose street, N. Y.; 99 Harrison street, Chicago.
- Levey, Fred'k H., & Co.**, 59 Beekman st., New York. Specialty, brilliant woodcut inks. Chicago Agents, Illinois Typefoundry Co.
- Mather's, Geo., Sons**, 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; 341-343 Dearborn street, Chicago; E. J. Shattuck & Co., 520 Commercial st., San Francisco, Cal.

INK MANUFACTURERS.

- Queen City Printing Ink Co.**, The, Cincinnati and Chicago.
- Roosen Ink Works**, 66 and 68 John st., Brooklyn, N. Y.; 34 and 36 W. Monroe st., Chicago.
- Thalmann Printing Ink Co.**, St. Louis and Chicago. Mfrs. job, book and half-tone cut inks.
- The Ullmann & Philpott Mfg. Co.** Office and works, 89 to 95 Merwin st., Cleveland, Ohio.

JOB PRINTING PRESSES.

- American Type Founders' Co.**, general selling agents for Gally Universal presses.
- Bronson, H.**, Manufacturer Old Style Gordon press, 21 Quincy street, Chicago.
- Golding & Co.**, Boston, Philadelphia and Chicago. Highest World's Fair award for Golding Jobber and Pearl presses.
- Liberty Machine Works, The**, 54 Frankfort st., New York. Sole manufacturers of the new style Noiseless Liberty Press.
- Universal Printing Press**, embossers and paper-box cutting and creasing presses. General selling agents American Typefounders' Co. Address nearest branch, as per list under head of Typefounders.
- Wesel, F., Mfg. Co.**, 11 Spruce st., New York.

MACHINE KNIVES.

- Simonds, A. A., & Son**, Dayton, Ohio, mfrs. of paper-cutter knives and machine knives.
- White, L. & I. J.**, Buffalo, N. Y., manufacturers of paper-cutting knives; superior quality.

MAP AND RELIEF-LINE ENGRAVING.

- Franklin Engraving and Electrotyping Co. (formerly A. Zeese & Co.)**, electrotypers, photo-zinc etchers, half-tone, wax and wood engravers, 341 to 351 Dearborn street, Chicago.
- Zeese, A., & Sons**, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PAPER-BOX MACHINERY.

- American Type Founders' Co.**, general selling agents for Gally Universal paper-box cutting and creasing presses.

PAPER CUTTERS.

- American Type Founders' Co.**, cutters of all standard makes on sale at all branches.
- Wesel, F., Mfg. Co.**, 11 Spruce st., New York.

PAPER-CUTTING KNIVES.

- Simonds, A. A., & Son**, Dayton, Ohio, mfrs. of paper-cutter knives. Scientific tempering.

PAPER DEALERS AND MAKERS.

- Butler, J. W., Dealer Co.**, 216 and 218 Monroe street, Chicago.
- Chicago Paper Co.**, 120 and 122 Franklin st., Chicago. Headquarters for printers' supplies.
- 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.

Julius Heinemann & Co. Manufacturers of . . .

199-201 E. Van Buren St.
Chicago.

Telephone,
Main 4719.



Printers' Brass Rules,
Metal Furniture,
Leads and Slugs,
Chases, Etc.

New
Specimen Book
now ready.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PAPER DEALERS AND MAKERS.

Kastner & Williams Paper Co., writing, ledger and bond papers, Holyoke, Mass.
Southworth Company, manufacturers of writing and ledger papers, Bankers' Linen, Velum Bond, Mittenague, Mass.
Taylor, Geo. H., & Co., 207 and 209 Monroe st., Chicago. Plate, book, news, colored covers, manila, etc., and specialties.

PAPER RULING MACHINERY.

Piper, E. J., 44 Hampden st., Springfield, Mass. Improved ruling machines.

PHOTO-ENGRAVING.

Binner Engraving Co., 195-207 S. Canal st., Chicago. Zinc, half-tone and wood engraving.
Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.
Boston Engraving & McIndoe Printing Co., 50 Hartford street and 113 Purchase street, Boston, Mass. The largest combined engraving and printing establishment in New England. Fine cut making and fine cut printing, our specialties.
Crosscup & West Engraving Co., The, 911 Filbert street, Philadelphia. Engraving of a high order.
Franklin Engraving and Electrotyping Co. (formerly **A. Zeese & Co.**), electrotypers, photo-zinc etchers, half-tone, wax and wood engravers, 341 to 351 Dearborn street, Chicago.
Illinois Engraving Co., 350 Dearborn st., Chicago. Engraving by all processes.
Maurice Joyce Engraving Co., 414 Eleventh street, N.-W., Washington, D. C., unexcelled half-tone and line engraving.
Post-Express Printing Co., Rochester, N. Y. Superior half-tones and zinc etching.
Sanders Engraving Co., 400 and 402 N. Third street, St. Louis, Mo. Photo-engravers.
Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS' ELECTRIC LAMPS.

Colt, J. B., & Co., 115-117 Nassau st., New York. Mfrs. of self-focusing arc electric lamps. Acknowledged by well-known firms to be the best.

PHOTO-ENGRAVERS' AND ELECTROTYPERS' MACHINERY.

New York Steel & Copper Plate Co., 171 Wallabout st., Brooklyn, N. Y. Copper for half-tone.
Royle, John, & Sons, Essex and Straight streets, Paterson, N. J. Routing machines, routing cutters, saw blades, shoot planes, etc.

PRINTERS.

Darrow, P. C., Ptg. Co., 401 Pontiac bldg., Chicago. Superior color work and designing.

PRINTERS' MACHINERY.

James, Geo. C., & Co., manufacturers and dealers, 62 Longworth street, Cincinnati, Ohio.

PRINTERS' MATERIALS.

American Type Founders' Co., "everything for the printer."
Bronson, H., new and secondhand machinery and supplies, 21 Quincy street, Chicago.
Dodson Printers' Supply Company, Atlanta, Ga. Largest stock in the South. Lowest prices.
Gehlert, Louis, printers' and electrotypers' blankets, 204 E. Eighteenth street, New York.

PRINTERS' MATERIALS.

Graham, E. K., & Co., 516 Commerce street, Philadelphia. New and secondhand machinery and supplies.
Hamilton Mfg. Co., Two Rivers, Wis. Mfrs. of cases, stands, cabinets and all printers' wood goods.
Mexican Printers' Supply Agency, Ed. M. Vargas & Co., proprietors, P. O. box 34, Yrapuato, Gto., Mexico. Importers of all kinds of printers' machinery and materials. American manufacturers who want first-class representation in Mexico are requested to send us their catalogues, special price lists with discounts, etc.
Morgans & Wilcox Mfg. Co., Middletown, N. Y. Printers' woodwork of all kinds—cabinets, cases, wood type, patent steel furniture, etc. Dealers in metal type and machinery.
Pease, P. S., & Co., 115 Jefferson ave., Detroit, Mich. Type, paper, ink, printers' supplies.
Rowell, Robert, Third avenue and Market st., Louisville, Ky. Outfits furnished complete.
Simons, S., & Co., 13-27 N. Elizabeth st., Chicago. Make cabinets, cases, galleys, and everything of wood used in a printing office. Make bookbinders' boards and engravers' wood. Send for our illustrated catalogue.
Washington Typefoundry, N. Bunch, proprietor, 314-316 8th street N. W., Washington, D. C.
Wells, Heber, 157 William street, New York. "Strong slat" cases, cabinets and stands.
Wesel, F., Mfg. Co., 11 Spruce street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Andrew van Bibber & Co., Sixth and Vine sts., Cincinnati, Ohio.
Bendernagel & Co., 521 Minor st., Philadelphia. Composition and lithographers' rollers.
Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.
Bingham & Runge, 12 to 18 Frankfort st., Cleveland, Ohio. Printers' rollers and composition.
Birchard, C. H., & Co., 634 Filbert st., Philadelphia, Pa. Out of town orders promptly attended to.
Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.
Hart & Zugelder, 117 N. Water street, Rochester, N. Y. Padding glue.
Osgood, J. H., & Co., 100 Milk st., Boston, Mass. Best "Patent" and "Old Style" composition.
Stahlbrodt, E. A., 18 Mill street, Rochester, N. Y. Roller composition and flour paste.
Wild & Stevens, 148 Congress street, Boston, Mass. Improved Standard and Anglo-American compositions.

PRINTERS' WAREHOUSES.

Graham, L., & Son, 44-46 Baronne street, New Orleans, La. Southern Printers' Warehouse.
Heybach-Bush Co., Fifth and Main sts., Louisville, Ky. Everything for printers.

STEREOTYPERS' MACHINERY.

Lloyd, Geo. E., & Company (Incorporated), electrotype, stereotype and electrical machinery of all kinds. Telephone, 403. Corner Canal and Jackson streets, Chicago. Send for catalogue.

TYPEFOUNDERS.

American Type Founders' Co., sole makers in United States of copper alloy type, self-spacing type, music type, Greek type. Greatest output, completest selection, most original designs. For sale at following branches:
 Boston, 150 Congress st.
 New York, Rose and Duane sts.
 Philadelphia, 606-614 Sansom st.
 Baltimore, Frederick and Water sts.
 Buffalo, 83 Ellicott st.
 Pittsburgh, 323 Third ave.
 Cleveland, 239 St. Clair st.
 Cincinnati, 7 Longworth st.
 Chicago, 139-141 Monroe st.
 Milwaukee, 89 Huron st.
 St. Louis, Fourth and Elm sts.
 Minneapolis, 24-26 First st., South.
 Kansas City, 533 Delaware st.
 Omaha, 1118 Howard st.
 Denver, 1616 Blake st.
 Portland, Second and Stark sts.
 San Francisco, 405 Sansome st.
Barnhart Bros. & Spindler, 183 to 187 Monroe st., Chicago. Superior copper-mixed type on the point system. All kinds of printing materials.
Bruce's, Geo., Son & Co., 13 Chambers street, New York.
Creasant Type Foundry, 349 and 351 Dearborn street, Chicago, typefounders and dealers in printers' supplies. Brass rules a specialty. Everything on "standard line."
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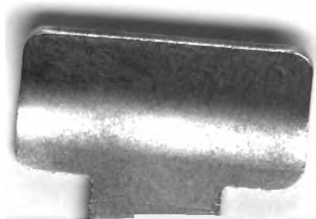
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