THE SONG OF THE TYPE.

Nightly, while the millions sleep,
Revelers shout, the wretched weep,
And the watch lone vigils keep,
The printer works away;
With a click! click! click!
The type in his stick
Records the deeds of the day.

Heeds the youth with glowing face
That the lines he sets apace
Damn a soul with its disgrace?
They bear for him no smart,
And the click! click! click!
Of the type in his stick
Times with his joyous heart.

Thrills yon man with sunken eye
As his nimble fingers fly,
Forming words that glorify?
They him no joy impart;
And the click! click! click!
Of the type in his stick
Outruns his aching heart.

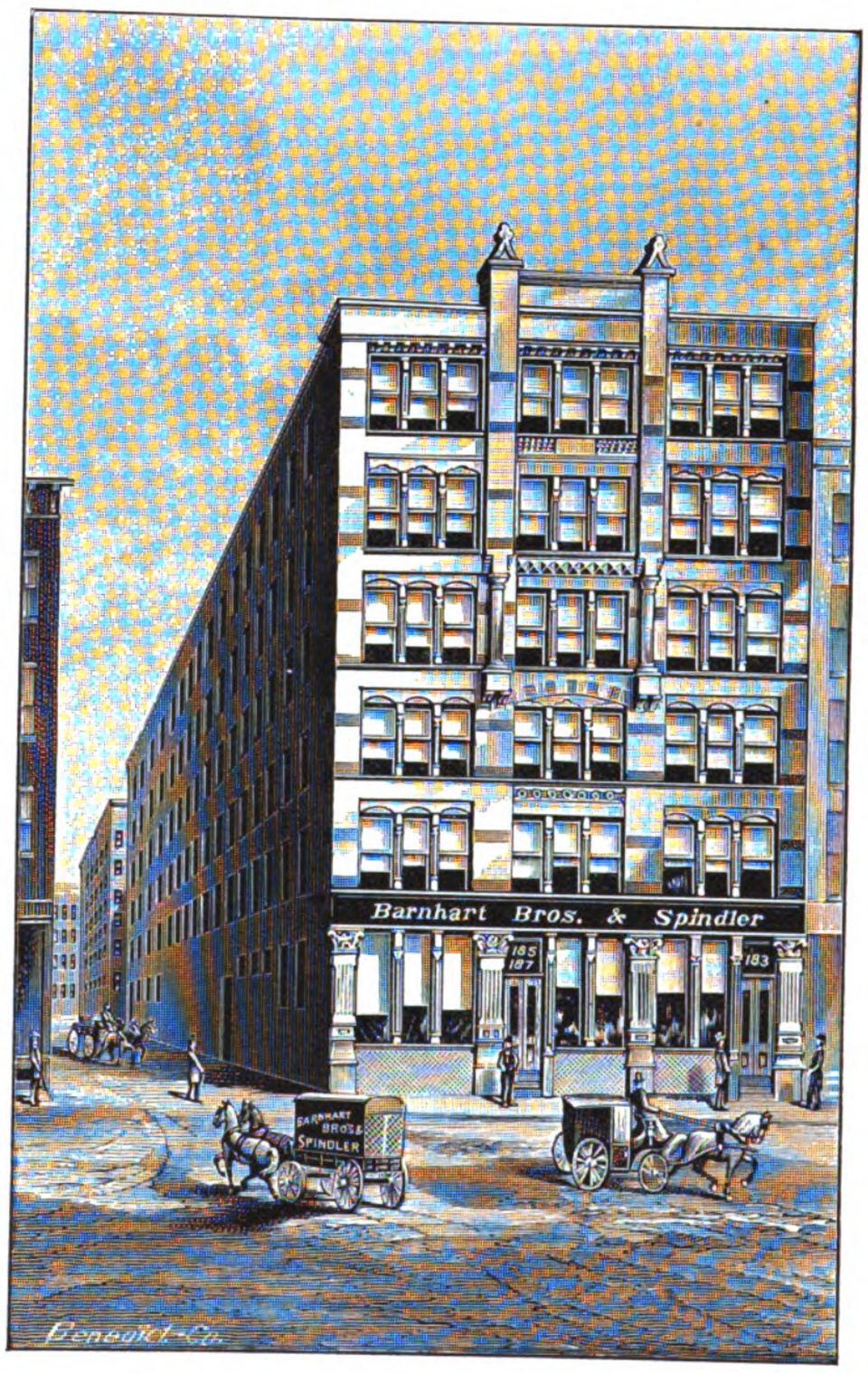
Does the reader realize,
Glancing o'er with rapid eyes,
Countless types those lines comprise,
Picked separate from the case,
That the click! click! click!
Of that type in the stick
All night kept up its pace?

Thus it is through life we go,
Feeling not the joy, the woe,
Or the toiling others know.
Ah, better is it so;
For the click! click! click!
Of the type in his stick
Tells less of joy than woe.

—*Ernest Lacy.*

ONE OF THE FINEST AND LARGEST TYPECASTING FOUNDRIES IN THE WORLD.

A visit to the premises of Messrs. Barnhart Brothers & Spindler at 183 to 187 Monroe street, Chicago, into which they have recently moved, is surprising even to those who are well acquainted with this eminent typefounding firm's history, enterprise and business energy. To the readers of THE INLAND PRINTER, the wares of this firm are well and favorably known, and it will consequently be interesting to trace its evolution to the occupation of its present immense and thoroughly equipped establishment. Back in 1868, the foundry was established under the title of the Great Western Typefoundry, but although still distinguished by that name, it was reorganized a year later under the name of Barnhart Brothers & Spindler, and the business rapidly increased — the methods of the firm together with the quality of their products, superior copper-mixed type especially, meeting with general appreciation. The tremendous holocaust of October, 1871, which swept Chicago's business center, included the foundry of Messrs. Barnhart Brothers & Spindler; but like many of their fellow Chicagoans their misfortune only seemed an incentive to renewed efforts, and but a short time elapsed before they were again established, this time at 49 West Randolph street, and filling rapidly increasing orders with their old-time celerity and satisfaction to their customers, the accumulation of whom it was soon found rendered necessary a removal to larger premises but a few months later to 107 and 109 Madison street, which in turn the year 1876 saw them compelled to abandon for the same reason, and at 146 Fifth avenue (taking the entire building) the firm considered they would have ample accommodation for many years to come. They were "building better than they knew," it would seem, for but four years elapsed until another change was necessary, and in 1880, the establishment was moved to 115 and 117 Fifth avenue, these quarters in turn being enlarged, in 1887, by the addition of five stories of adjoining building, known as 113 Fifth avenue. Each year that the firm has been in business has been a year of progress, and the beginning of the present year found them engaged in preparing the premises at 183 to 187 Monroe



street for their occupation in the early spring. These buildings consist of a front building six stories in height and 60 by 125 feet in area and a rear building of the same height 60 by 50 feet. The forepart of the first floor of the front building is occupied by the business offices, which are finished in black walnut throughout, and are commodious and well equipped — in themselves, with the large clerical force, significant of the volume of the trade done. Slightly to the rear on each side of the lofty room is arranged an expansive array of packages of type ready for shipment on short notice. The balance of the floor space is taken up with a display of new machines of every description and manufacture, including the different makes of job presses, Babcock air-spring presses and Howard Iron Works paper-cutting machinery. Leaving the counting room and the large and interesting exhibit of mechanical ingenuity and skill, the visitor takes the passenger elevator run by an independent sixteen horse power engine at the front of the building to *the largest and finest typecasting room in the world.* This is situated on the sixth floor and the spectacle disclosed to the visitor is of supreme interest — the rapid play of the typecasting machines which seem almost sensate in their automatic perfection, the flicker and flash of the flame in the fire pots, the silvery type falling in continuous streams, the neatly attired girls setting the type with a rapidity beyond belief, all conspiring to produce a busy and cheerful scene not easily forgotten. The room is lit from above with a skylight 20 by 68 feet, and it is convenient to here state that for daylight there has been made ample provision, both the buildings

being lighted on three sides from street and alley. Descending to the fifth floor the visitor witnesses the process of finishing the type and dividing it into fonts. On the fourth, fifth and sixth floors of the rear building are carried on the processes of the manufacture of brass rule, matrix fitting, mold making, etc., in addition to type making. The third floor is the home of the *Typefounder*, well known to the printers throughout the continent, and in this neat composing room the handsome specimens of the firm's wares are produced. The second and third floors, devoted to the machine shops and repairing, are in charge of a large and competent staff of workmen, and every appliance known for such work may be here seen. The basement of the rear building is used for the engine and dynamo room and here also the metals are mixed, the basement of the front building giving storage for boxed machinery, cases, stands, etc. Both buildings are heated with steam and supplied with light from the firm's own electric light plant with six hundred lamp capacity, the power used being one eighty and one seventy horse-power engine of latest pattern. Due precautions are taken for the preservation of the firm's valuable matrices and molds, no less than three separate vaults being used for these, as well as papers, books, etc. All the departments are admirably equipped, electric bells and speaking tubes connecting them all. Special attention is paid to the accommodation and convenience of customers, writing desks and other facilities being placed exclusively for their use.

Messrs. Barnhart Brothers & Spindler owe no allegiance to any trust or syndicate nor do they contemplate doing so, their past success and present progress giving them sufficient confidence for their future, and, employing in round numbers some three hundred hands they are quite able to meet all the requirements of their numerous customers.

PRACTICAL NOTES.

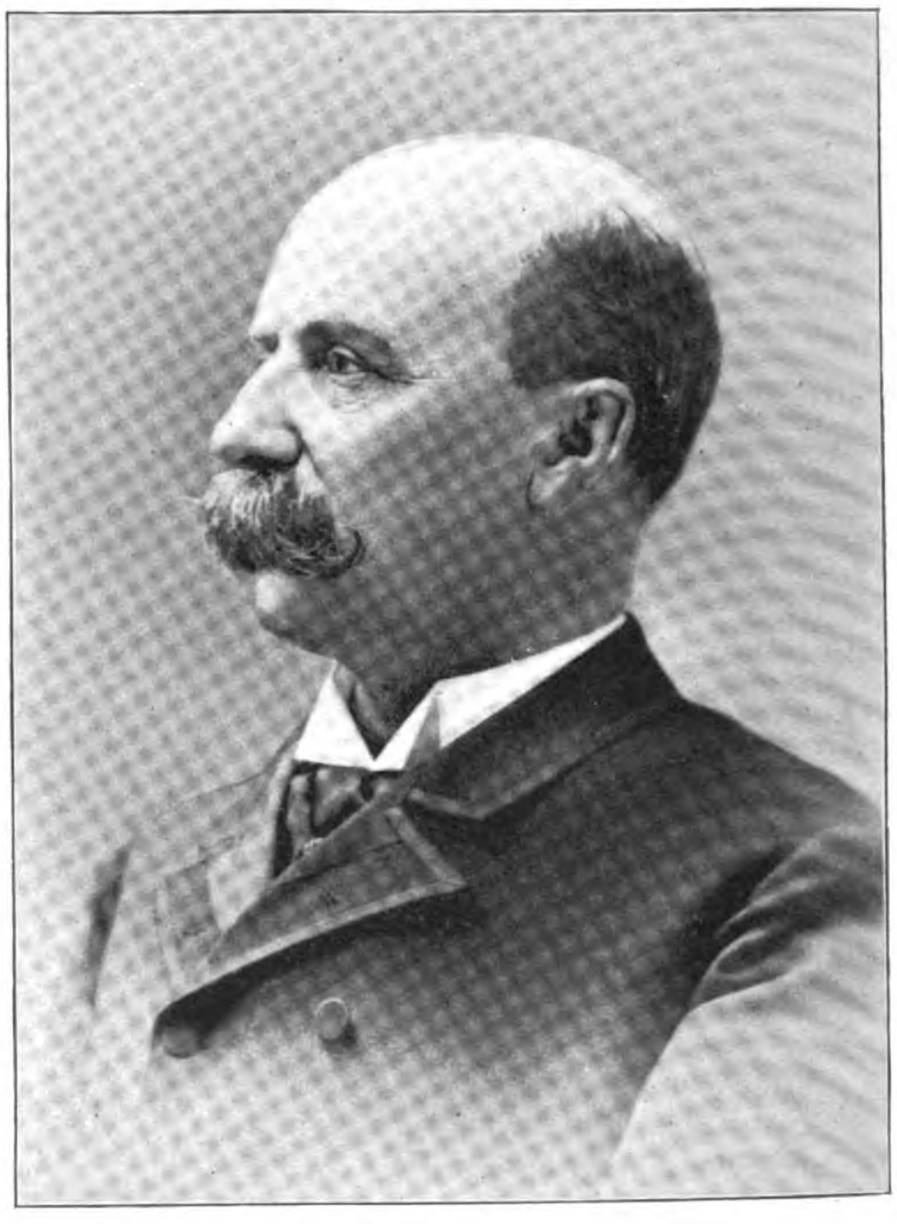
THE paste that is used by the Eastern stereotypers on the roller molding machines is made thus: To 1½ gallons of water add 2½ pounds of glue; allow to stand over night, and then cook slowly for two hours. Take ½ pound best English Paris white and one pint of flour, place them together in a basin and add sufficient water to make the mixture the consistency of buttermilk, add this to the glue when cooked as above, and allow the whole to cook for one hour.

RED marking ink that is unaffected by soap alkalies is made as follows: Enough finely powdered cinnabar to form a moderately thick liquid is very intimately mixed with egg albumen previously diluted with an equal bulk of water, and beaten to a froth and filtered through fine linen. Marks are formed on cloth with this liquid by means of a quill, and are fixed after they have become dry by pressing on the reverse side with a hot iron.

AT 151 Congress street, Boston, Massachusetts, there is on exhibition an attachment for drill presses which is something new in mechanics, and as its possibilities are so great and its uses so many, it will, perhaps, interest readers of this journal to hear of it, especially machinists and makers of printers' machinery. It is called a polygonal boring and turning tool, and when attached to a drill is capable of boring any geometrical figure, such as round, square, hexagon, octagon, triangle, diamond, star, oval, half-round, etc. The machine in question was being used to bore iron, brass, slate, marble and wood, and to witness its operation in cutting square and octagonal holes in iron was really a novelty. One is inclined to be a little incredulous until he actually sees the work done, but once he does, he is convinced of its practicability and usefulness. It is claimed that any machinist can successfully use this tool, that it requires no more power than an ordinary drill, and can be speeded just the same; and when attached to a lathe it will turn the perimeter of any geometrical shape or figure. Doing work that heretofore was only possible by hand in a much shorter time, and in a more thorough manner, it will certainly commend itself at once to the attention of users of this class of machinery. The Larrabee Machine Company are handling it.

HON. JACOB H. GALLINGER.

We publish herewith the portrait of Hon. Jacob H. Gallinger, senator from New Hampshire, who was fittingly selected as the orator upon the occasion of the dedication of the Childs-Drexel Home for Union Printers. A brief history of the distinguished



gentleman's career, emphasizing as it does the possibilities in this republic for those who have energy, brains and perseverance, cannot fail to be interesting.

Senator Gallinger was born in Cornwall, province of Ontario, March 28, 1837. He was the son of a farmer, and the fourth in a family of twelve children. His parents were of German descent, and were possessed of but moderate means. Like many others who have achieved high success in after life he was forced at an early age to rely upon his own resources. At the age of twelve he entered that incomparable political training-school, a newspaper office, served an apprenticeship of four years, and made himself master of the "art preservative." After working at his trade for one year in Ogdensburg, New York, he returned to Cornwall, and for a year edited and published the paper on which he had served his apprenticeship.

In 1855 he began the study of medicine in Cincinnati, Ohio. During the vacations he eked out his scanty means by working in the office of the Cincinnati *Gazette* as reporter, proofreader, or compositor. He completed his medical course in May, 1858, graduating with the highest honors of his class. He practiced his profession in Cincinnati for one year; devoted the next year to study and travel; and then, in July, 1860, went to New Hampshire, where he has since resided, and where he has built up a large and lucrative practice.

While working at the printing business, Senator Gallinger took a live interest in the organization of the craft. Unionism was then in its infancy, and among the pioneers in the cause, which today provides a home for its veteran adherents, was the subject of our sketch. He represented Cincinnati Union on the floor of the National Typographical Union, and his honored name today is enrolled among its permanent members. For quite a number of years, however, the senator enjoyed the unique distinction of being carried on the roll of deceased members, having been reported dead at the annual session of 1866. Upon his advent in

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