




ALL FONTS of Jobbing Type and Spaces and Quads are
MISREPRESENTATIONS
 if sold as Our Make without one of the following Labels:

LABEL FOR PATENTED JOBBING FACES.

18 POINT	TRADE  MARK.	\$2.30.	PATENTED. 18 POINT RONALDSON. LOWER CASE.
	RONALDSON.	LOWER CASE.	
<i>The MacKellar, Smiths & Jordan Co., Philadelphia.</i>			

Type purporting to be of our manufacture which does not bear one of these labels on the wrapper is a substitute, and should be refused by the purchaser.

LABEL FOR SPACES AND QUADS.—POINT BODIES.

5 POINT	TRADE  MARK.	\$1.20.	5 POINT SPACES AND QUADS.
	SPACES AND QUADS.	<i>The MacKellar, Smiths & Jordan Co., Philadelphia.</i>	

Cheap Spaces and Quads invariably prove to be a most annoying and expensive material.

LABEL FOR SPACES AND QUADS.—POINT BODIES AND POINT THICKNESSES.

24 POINT	TRADE  MARK.	24 POINT SPACES AND QUADS. POINT THICKNESS.
	SPACES AND QUADS.	
<i>The MacKellar, Smiths & Jordan Co., Philadelphia.</i>		

Printers should insist upon receiving the type ordered by them, and not allow to be imposed upon them some other make which is represented to be just as good.

LABEL FOR JOBBING FACES.

48 POINT	TRADE  MARK.	\$2.75.	48 POINT BASKERVILLE. CAPS.
	BASKERVILLE.	CAPS.	
<i>The MacKellar, Smiths & Jordan Co., Philadelphia.</i>			

The MacKellar, Smiths & Jordan Co.

Type Founders and Electrotypers.

PHILADELPHIA AND CHICAGO.

The * * *
 Experience
 of a * * *
 Century *

The Material produced by this Type Foundry is acknowledged by competent printers throughout the Globe to be

Unexcelled in any Particular,

and rarely, if ever, equaled in Durability and Finish. The formula for the mixing of its Metal is the outcome of all that is known in modern science and chemistry. Every pound of composition used in the manufacture of its Type is prepared upon its premises. * *

The following impression is printed on all Wrappers inclosing Fonts of our Plain Type for Newspaper or Book work.
 NONE GENUINE WITHOUT IT.

Caster	<i>Blee</i>		Dresser	<i>Edwards</i>
	<i>Silbert</i>	<i>2</i>		<i>Feb. 1. 92.</i>
Body	<i>8 Point</i>	No.	<i>25</i>	Nick <i>2</i> Mould <i>C</i>
Contents	<i>m n o</i>			
FROM THE MACKELLAR, SMITHS & JORDAN Co., TYPE FOUNDERS, 606-614 SANSOM STREET, PHILADELPHIA.				

It is the most fully equipped Foundry in existence for supplying Printing Type for the Portuguese, Spanish, German, French, Scandinavian, Norwegian and other languages. Hebrew and Greek Type and Music Type in various sizes, beautiful in design, are also furnished. Send for Estimates.

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Largest * *
American *
Type * * *
Foundry *

THE INLAND PRINTER

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Written for THE INLAND PRINTER.

PRACTICAL AIDS TO FINE PRINTING.

BY AN INLAND PRINTER.

MANY are the devices resorted to by the modern printer to produce fine work, one of the principal of which, and more frequently used than any other during the past few years, is what is commonly known as "rule-twisting." Designs both simple and intricate, some of them truly wonderful in their conception and execution, have been evolved from the fertile brain of the inventive compositor, and the pages of THE INLAND PRINTER have been the means, for some years past, of placing before the printing fraternity samples of more or less merit in this line of work.

Several of the designs above referred to have been both useful and ornamental, and have demonstrated beyond the shadow of a doubt the capabilities of brass rule in the hands of an ingenious and painstaking printer; but the question will arise in the minds of many as to whether it is a good thing to use brass rule in this way. Is there not some other method of arriving at equally good, if not better results, at a less expenditure of time and labor and without the waste of material which usually results from the production of these elaborate pieces of workmanship; for, without question, the rule used is rendered useless for any other purpose, and the time expended in executing the work might be more profitably employed. I do not wish to infer that time spent in the production of work of this nature is actually wasted, for such work has brought renown and profit to both the artist and his employer, and has, in one or two instances, been the means of establishing firms who make this particular kind of work a specialty. It will be my aim, in the succeeding paragraphs, to show how, by the aid of allied arts, similar results may be produced at a large saving in time and money.

Reference has been made by more than one writer in the pages of this journal to the benefit which a knowledge of drawing would be to a job printer. To young printers especially I would say, cultivate an aptitude for making sketches, preferably in outline, with pen and pencil, for you will be surprised to find how great a help

such knowledge will be when you are sufficiently advanced to practice job composition. Without the ability to sketch a design before you attempt to produce it in rulework, you will be placed much in the position of a builder who is called upon to erect a house without plans, — you *might* succeed in accomplishing the purpose you have in mind, but the chances are that you would meet some unlooked-for difficulty and your work be rendered useless and your time wasted. There is where your ability as a draftsman would prove valuable.

It is at this point, however, where I would call in aid No. 2—*photography*, in relation to engraving, to supplement aid No. 1—*drawing*, in producing the desired result in a neat, expeditious and economical manner. Of recent years photography has played such an important part in relation to letterpress printing, that printers of the present day must recognize the fact that photography is a very close ally, and will prove to be a still more close and valuable ally in the near future. Instead of making a *rough sketch* of the design you wish to reproduce as a printing surface, devote a little more time to your sketch and make a *clear outline* in ink of the design you wish to use, send it to the photo-engraver, and receive in return a zinc-plate, which you can have mortised for the insertion of type, at a cost little more than the electrotype of the rulework would amount to, had you produced your design in that manner. The design being reproduced in this way does not make you less an artist, while the saving to your employer of the time you would have expended upon the work and the cost of the rule used for it will be a considerable item. Besides this, designs can be made in this manner, and being mortised, may be used for several jobs at the mere cost of changing the type to be used in connection therewith. Designs suitable for use in billheads, invoices, business cards, etc., could be produced in endless variety in this manner, while cover pages for catalogues, titles, etc., might be made far more attractive and at much less cost. In dull seasons the artist-compositor could utilize spare moments in making new designs, and when work is rushing and a job comes in calling for something special, all he would have to do would be to select from among the