

The Inland Printer



For June-1903

G. F. N. Thomas.



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Patent Applied for

DEAD FINISH COATED BOOK

HERETOFORE, to secure a smooth, even surface suitable for half-tone and other fine plates, the best process known has had the objectionable feature of producing a highly-polished or glossy surface—a result unsatisfactory, but accepted as an immutable condition. The desire of all platemakers has been to secure a surface that would allow the eye to focus on the detail of the illustration without being distracted by obtrusive reflections.

The dead, platinum finished surface of Cameo Plate is susceptible to the faintest lines and softest tones of the most delicate engravings, producing a depth and atmospheric effect that have never been obtained on a polished enameled paper.

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We are most enthusiastic in the possibilities of Cameo Plate. Although comparatively new in the market, it is accepted immediately by recognized experts as the long-looked-for medium to a higher plane in the printing art.

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ONE-MAN TYPE SETTER

THINK OF THIS FOR JUST A MINUTE

The Work of a Green Hand or a Learner on a SIMPLEX is just as Good in Quality as that of an Expert. Less of it, of course, but every thousand ems he sets is just as usable and just as printable as though set by the finest operator in the land.

Because he is setting foundry type, which is perfect in casting, gives no rail-fence lining, no letters high or low to paper, no lines higher at one end, no bad casts, and the work does not have to be done over again to correct imperfections.

The first thousand ems a green SIMPLEX operator sets can be used in the paper, and will print perfectly.

And a green operator sets more the first week on a SIMPLEX than he can by hand, which amount increases week after week as he applies himself and becomes experienced and skilful.

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We recently sent you
 a list of seven reasons
 why you should use
 and recommend Old
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 Have you anything to
 say on the subject?



"The paper that your customers know about"

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There is no test so severe that we fear it; no ink exigency so unusual that we do not welcome it. Our Cover Inks, Ortho-Chromatic Inks, Two-Color Inks, Duplex Inks and Half-Tone Blacks embrace a scope so wide that even "ink fanatics" confess themselves more than satisfied with the results they produce.

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ALL MAKERS OF
FINE INKS

IMPORTERS OF

Lithographic Stones,
Supplies and Bronzes.

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NEW YORK

CHICAGO

ST. LOUIS

TORONTO

LONDON

THE "CENTURY"

"Quality Counts"

not only in the iron, steel and workmanship embodied in a printing press, but also in the devices used for the bed movement, for making the impression and for obtaining register.

Quality in bed movement mechanism SIMPLICITY.
must embrace in harmonious SPEED.
combination: DURABILITY.

These features are developed to the highest degree in the LOCKING PIN BED MOVEMENT of the "CENTURY" PRESS.

Quality in impression mechanism must embrace: Rigidity above and below the bed, with no direct strain on the lifting parts, and with proper compensation for natural wear and variation.

An ECCENTRIC LIFT IMPRESSION MECHANISM and its AUTOMATIC COMPENSATOR are features of the "CENTURY," and these alone secure the desirable qualities enumerated.

Quality in making register must embrace: Radially acting grippers, that close rapidly and take the sheet without bending it, combined with an instantaneous front guide action. Also a positive mechanical lock between the bed and the cylinder throughout the entire printing stroke is absolutely essential

These, too, we have:

The **Radially Closing Grippers**, the **Instantaneous Front Guide Action**, and the **Immovable Continuous Register Racks and Gears**, holding bed and cylinder together throughout the full printing stroke, perform the requisite functions and are to be found only in our press.

Quality Counts—which is why the "CENTURY" pays a better rate of earning upon investment than does any other press upon the market.

THE CAMPBELL COMPANY

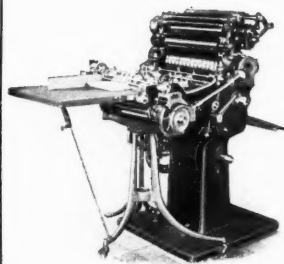
HENRY A. WISE WOOD, *President*

334 Dearborn Street, CHICAGO

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**HARRIS
PRESS
SAVINGS**



In Labor: THESE AUTOMATIC SELF-FEEDING MACHINES multiply the capacity of the individual.

In Floor Space: They use but a small fraction of the floor space otherwise required to get out the same amount of work in the same time.

In Ink: The saving in consumption of ink over other presses is so great that in many cases it pays for the press in a few years.

In Power: All Harris Machines are rotary (the way of the least resistance). They all—little and big, presses for ordinary sheet work, for envelopes, for folding boxes, for bags, for counter-check book, for a lot of other things—do their work with far less power than is possible in presses with reciprocating motions. A New York printer reports having printed 1,000,000 envelopes in April, in runs of 5,000 up, on a Harris, with a $\frac{1}{2}$ H.-P. motor, at a power cost of \$3.08. This is merely one illustration.

Many a purchaser has realized that had he bought a Harris when we first brought it to his attention, instead of waiting, it would have paid for itself, and more too, at the time he finally bought.

That is equivalent to losing a chance of getting a HARRIS for nothing.

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THE HARRIS AUTOMATIC PRESS CO.

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THE J. L. MORRISON CO., TORONTO

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Paper Cutters Embossers

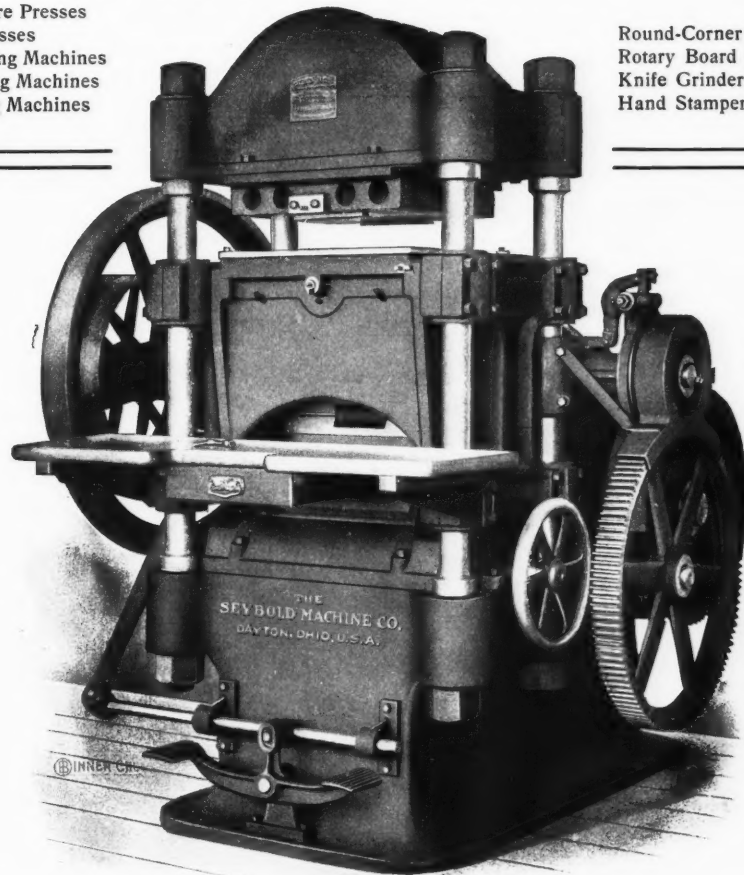
SIX STYLES. EIGHT SIZES

EIGHT STYLES. NINE SIZES

Duplex Trimmer

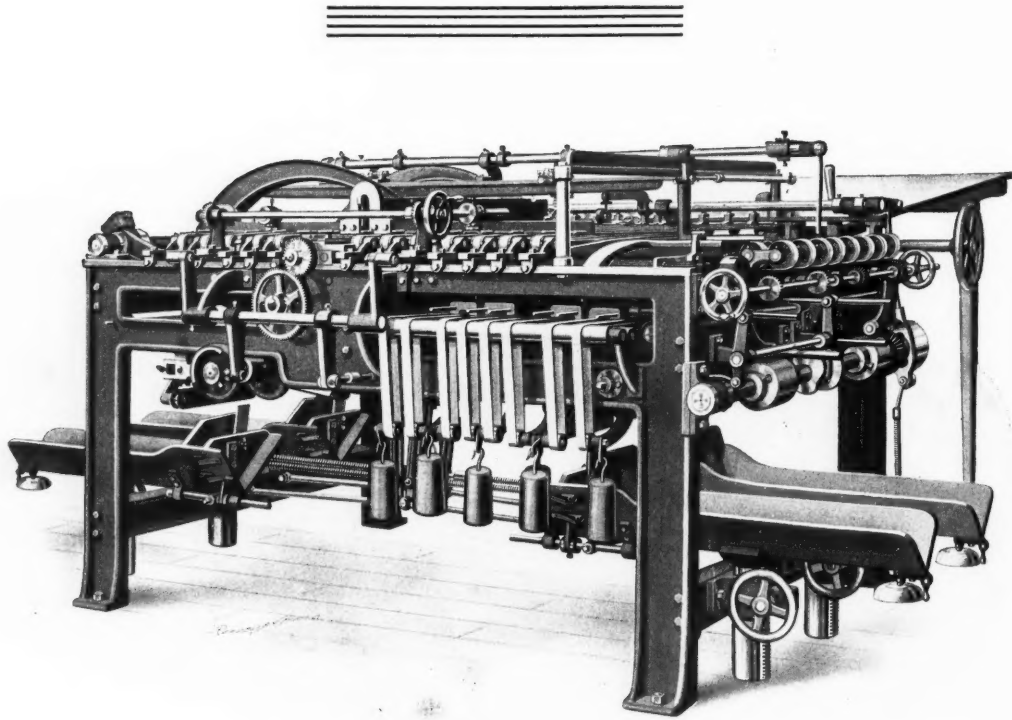
Signature Presses
Die Presses
Smashing Machines
Bundling Machines
Backing Machines

Round-Corner Cutters
Rotary Board Cutters
Knife Grinders
Hand Stampers



"SEYBOLD" FOUR-ROD TRIPLE TOGGLE EMOSSER

THE LATEST
Quadruple 16 Book Folder
Double Thirty-two



All folds are at right angles. All "buckling" is relieved.

MADE BY
BROWN FOLDING MACHINE CO.
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304 Dearborn Street.

THE MONOTYPE

¶ There is only one satisfactory test for a type-composing machine. It must produce, with facility, not only straight composition, but tabular and intricate work of every description. ¶ Otherwise it can only be classed as a makeshift, and makeshifts have no place in the well-conducted printing establishment. The Monotype alone can be put to this test and triumphantly withstand it. ¶ Upon the following pages are printed specimens of various classes of composition composed by the Monotype in the ordinary way of business, and in each case at one operation. ¶ The most casual glance at these will demonstrate the truth of the assertion that the *only* machine on the market which takes the place of the most skillful compositor is

T H E M O N O T Y P E

WOOD & NATHAN CO.

SOLE SELLING AGENCY

No. 1 MADISON AVENUE, - NEW YORK CITY

Thoracic Duct (Fig. 51).

The thoracic duct begins in the abdominal cavity, opposite the second lumbar vertebra. It passes through the diaphragm with the aorta, then upward through the thorax between the azygos vein on the right, the aorta on the left, and the esophagus in front (Figs. 46 and 47). At the level of the fourth dorsal vertebra it crosses to the left to empty into the left subclavian vein. Its relations in the neck have been described above. Its highest point is the left transverse process of the sixth cervical vertebra, lying in front of the vertebral artery here.

Phrenic Nerves (Figs. 35, 37, and 47).

These are the chief motor nerves of the diaphragm. In the neck they lie in front of the scalenus anticus on each side, and pass down in front of the subclavian artery into the thorax. In the latter it lies between pericardial pleura and pericardium. The left passes to the left of the median line in front of aorta and root of lung, to make room for the heart. The right is shorter, passes on the right side of the innominate (right vein, and vena cava superior, to the diaphragm—lying external to pericardium, as on left side.

Thoracic Portion of Vagus (Figs. 46 and 47 and 57).

The right passes from the neck, where it lies in front of the subclavian artery, into the thorax, lying in the latter at first between right innominate and azygos veins and trachea, then close to esophagus, gradually passing behind it and through diaphragm with it. The left differs from the right in lying in front of the arch of aorta, giving off the recurrent laryngeal here (hence compressed by aneurisms).

Pleurae.

At the upper end of the thoracic cavity the parietal pleura projects one and one-half inches through the superior aperture of the thorax, being attached firmly to the vertebral column, forming the apex of the pleural cavity. This portion is in close relation with the subclavian artery and brachial plexus on both sides, and with the thoracic duct, in addition, on the left side (Figs. 28, 35, and 41). At the lower end of the pleural cavity or space between the parietal and visceral pleurae,

(15) VOLUMES OF WEIGHTS OF WATER.

Avoirdupois and Metric.

Water at maximum density = 1 gram per cu centimeter.

1 Pound Measures		LOGARITHM.
27.6798	cu inches	1.442 1621
0.119825	gallon U S	n 1.078 5501
0.0998281	gallon Imp	n 2.999 2530
0.0160184	cu foot	n 2.204 6184
0.453592	liter	n 1.656 6660
1 Gram Measures		
0.0610233	cu inch	n 2.785 4962
1 †	cu centimeter	0.000 0000
1 Kilogram Measures		
61.0234	cu inches	1.785 4962
0.264170	gallon U S	n 1.421 8842
0.220083	gallon Imp	n 1.342 5871
0.0353144	cu foot	n 2.547 9525
1 †	liter	0.000 0000

(16) WEIGHTS OF VOLUMES OF AIR.

Avoirdupois and Metric. (See p. 320.)

1 Cu Inch Weighs		
0.327003	grain	n 1.514 5518
21.1895	milligram	1.326 1198
1 Cu Foot Weighs		
565.061	grains	2.752 0955
0.0807230	pound	n 2.906 9975
36.6154	grams	1.563 6635
1 Cu Yard Weighs		
2.17952	pounds	0.338 3613
988.615	grams	2.995 0273
1 Cu Meter Weighs		
2.85069	pounds	0.454 9500
1.293052	kilograms (see p. 230)	0.111 6159

* Repeating decimals; thus, 0.0*1515 = 0.0151515 ...

(17) VOLUMES OF WEIGHTS OF AIR.

Avoirdupois and Metric. (See p. 320.)

1 Grain Measures		LOGARITHM.
3.05808	cu inches	0.485 4482
0.0501132	liter	n 2.699 9520
1 Pound Measures		
21,406.5	cu inches	4.330 5462
12.3880	cu feet	1.093 0025
0.458816	cu yard	n 1.661 6387
0.350792	cu meter	n 1.545 0500
1 Kilogram Measures		
47,193.3	cu inches	4.673 8802
27.3109	cu feet	1.436 3365
1.01152	cu yards	0.004 9727
0.773364	cu meter	n 1.888 3840

(18) LENGTH PER TIME. (VELOCITY.)

1 Foot per Second =		
0.6*8181	mile per hour	n 1.833 6686
1.09728	km per hour	0.040 3183
1 Inch per Second =		
300 †	feet per hour	2.477 1213
152.400	cm per minute	2.182 9859
1 Mile per Hour =		
1.466	feet per second	0.166 3314
0.447041	meter per second	n 1.650 3472
1 Mile per Minute =		
88 †	feet per second	1.944 4826
96.5608	km per hour	1.984 8010
1 Mile per Second =		
96.5608	km per minute	1.984 8010
1 Meter per Second =		
196.85	feet per minute	2.294 1354
2.23693	miles per hour	0.349 6528

† Exact values. n. Negative characteristic.

- MORPHOLOGY: Grown.....hrs. in medium.....at 18°-20° C.;.....hrs. at 36°-38° C.
- a. Colored Granules in Contents.....
 - b. Shape of Individuals.....
 - c. Arrangement of Individuals.....
 - d. Size of Individuals.....
 - e. Capsules.....
 - f. Spores.....; Position of Spores.....; Time of Development.....
 - g. Motility and Flagella.....
 - h. Pleomorphism on Different Media from above; Characteristics of Same.....
 - i. Stain:.....

GROSS CHARACTERS OF COLONIES:

- a. Agar (.....reaction):
 - 1. Puncture.....hrs. at.....° C.
 - Form.....; Line of Puncture.....; Gas Bubbles.....
 - Color of Surface.....; Color of Puncture.....; Size of Surface.....
 - Shape of Surface.....; Elevation.....; Edges.....
 - Internal Structure and Consistence.....
 - Optical Characters.....
 - 2. Stroke.....hrs. at.....° C.
 - Extent.....; Form.....; Elevation.....
 - Edges.....; Internal Structure.....; Color.....
 - Optical Characters.....

Specimen of composition done at one operation on the Monotype, showing the effect of the hyphen leaders.

ward, also forms the floor of the mouth. *Nerve*, mylo-hyoid branch of inferior dental.

Genio-hyoid (6),—*from* the inferior genial tubercle of the inferior maxillary: *into* the body of the hyoid bone. *Action*, same as that of the mylo-hyoid. *Nerve*, hypoglossal.

Genio-hyo-glossus,—*from* the superior genial tubercle of the inferior maxillary: *into* the body of the hyoid bone, the side of the pharynx, and the whole length of the under surface of the tongue, forming a fan-like muscle. *Action*, to retract and protrude the tongue. *Nerve*, hypoglossal.

Hyo-glossus (8),—*from* the side of the body of the hyoid bone, and the whole length of its greater cornu: *into* the side of the tongue. *Action*, to draw down the side of the tongue. *Nerve*, hypoglossal.

Chondro-glossus,—sometimes described as a part of the hyo-glossus, *from* the lesser cornu and the body of the hyoid bone: *into* the intrinsic muscular fibres of the tongue, between the hyo-glossus and the genio-hyo-glossus. *Action*, as the hyo-glossus. *Nerve*, hypoglossal.

Stylo-glossus (9),—*from* the styloid process and the stylo-mandibular ligament: *into* the side of the tongue and the hyo-glossus muscle. *Action*, to elevate and retract the tongue. *Nerve*, hypoglossal.

Palato-glossus,—is one of the muscles of the tongue, serving to draw its base upward, but is described with the muscles of the palatal region.

Lingualis, (the tongue-muscle), in 4 strata,—*superior lingualis*, composed of fibres passing forward and outward; *stratum* derived principally from the extrinsic muscles, the stylo-glossus, hyo-glossus, etc.; *transverse lingualis* and *vertical lingualis*, the latter found only at the borders of the fore part of the tongue; *inferior lingualis* and fibres from the stylo-glossus. *Action*, to give the tongue its various forms. *Nerve*, the hypoglossal is the motor nerve of the tongue.

HORWITZ, M. D., OR-	
VILLE	July 9, 1896
†HOSKIN, JOHN	Jan. 1, 1890
*HOSKINS, WM. H.	June 12, 1880
HOUGH, ISAAC	April 14, 1871
†HOUPT, FRANK	Nov. 14, 1883
†HOUPT, LEWIS, L.	July 3, 1863
†HOUSEMAN, JOHN A.	Nov. 2, 1868
†HOUSTON, D. F.	Mar. 25, 1872
HOUSTON, HUGH B.	June 6, 1887
*HOUSTON, WM. C.	Mar. 2, 1863
HOUSTON, JR., WM. C.	Jan. 18, 1870
†HOVEY, F. H.	Mar. 12, 1875
HOVEY, FREDERICK S.	Jan. 15, 1890
HOWARD, F. A.	Mar. 19, 1889
†HOWELL, CHARLES F.	Feb. 12, 1880
HOWELL, CHARLES H.	April 15, 1885
†HOWELL, CHARLES L.	Nov. 8, 1880
†HOWELL, C. R.	Nov. 8, 1880
†HOWELL, E. I. H.	Feb. 18, 1867
*HOWELL, FRANK C.	July 3, 1865
*HOWELL, GEORGE R.	Dec. 9, 1889
HOWELL, M. D., HARRI-	
SON W.	Sept. 29, 1897
*HOWELL, HENRY C.	Feb. 10, 1863
†HOWELL, JR., JOHN A.	May 17, 1865
†HOWELL, S. B. T.	Dec. 13, 1873
HOWELL, WARNER R.	Feb. 14, 1887
†HOWELL, JR., WILLIAM	Dec. 9, 1872
†HOWELL, WILLIAM H.	Aug. 15, 1865
†HOWELL, ZOPHAR C.	Oct. 5, 1866
HOWES, E. J.	Oct. 6, 1897
HOWISON, EDWARD T.	April 15, 1897
HOWLETT, CHARLES E.	Mar. 15, 1884
HOWLETT, EDWIN J.	July 15, 1881
†HOYT, FREDERIC A.	Sept. 30, 1864
†HOYT, HARRY T.	April 21, 1865

WM. F. FELL & CO.
PRINTERS
1220-1224 SANSOM STREET

PHILADELPHIA, May 6, 1903

Dear Sirs:

You know it was after carefully considering the various makes of type-setting machines that we decided for the Monotype to do our work, principally of an educational and technical character of the highest order.

As it makes and sets individual type, all corrections, additions, etc., can be made with the same facility as with foundry types, a feature of the utmost importance to us.

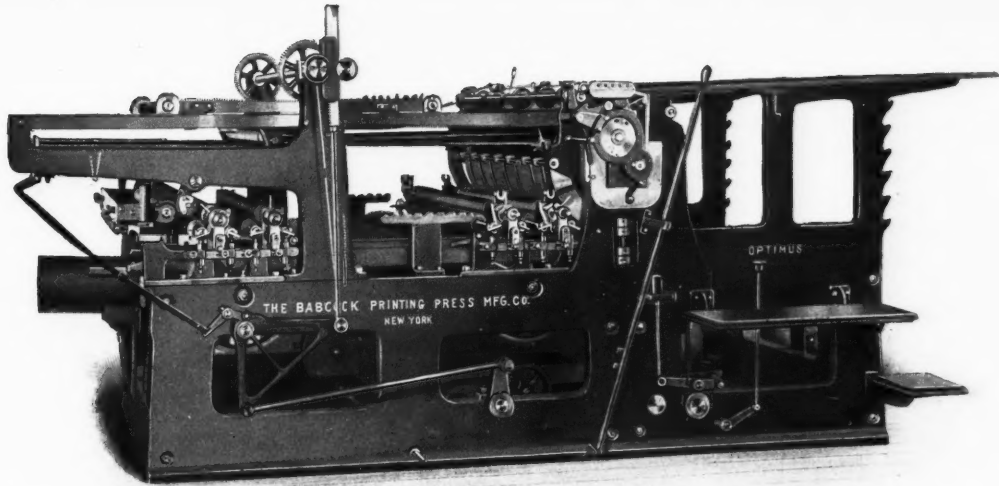
The two machines you installed for us May, 1901, have been running with but little intermission, producing most satisfactory results, the capabilities of the machine constantly becoming better understood and utilized. The work of these and the third and fourth machines induces us to say that they outclass any other type-setting machine we know of for all-round, clean, satisfactory composition, and we feel we made no mistake in selection.

We unhesitatingly commend the Monotype to printers in need of type-setting machines.

Very truly yours,

WM. F. FELL & CO.

The Lanston Monotype Machine Co.
1231 Callowhill St., Philadelphia, Pa.



THE HEAVIEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THOSE OF ALL OTHER PRESSES.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
 New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
 Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis;
 Southern Printers Supply Co., Washington; The Texas Printers Supply Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of
 Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, San Francisco.

THE OPTIMUS THE OPTIMUS THE OPTIMUS

The superiority of the Optimus makes it worth the consideration of every good printer. The better he is, and the more exacting his demands for the production of high class work economically and speedily, the more will this press appeal to him.

No single point of excellence has put the Optimus at the head of its class, or maintains it in the estimation of those who desire perfection of detail, exactness and superiority.

Sales that have quadrupled in two years most effectively mark its deserved advancement in the popular estimation. It is because of its many excellencies that it grows. It lacks in nothing that goes to make a perfect printing press.

SET IN BARNHART BROS. & SPINDLER'S CASLON OLD ROMAN AND PLYMOUTH.

NEW Improvements—Easier to Operate!

Our 1903 conception of what a
LEVER CUTTER should be:

The "O"
is the
Symbol
of
Perfection

The "O"
stands
for
"Oswego-
Made"

LOOK FOR THE "O" ON THE CAP.

We give our customers only the Latest Product of our Best Efforts.
Ask for Circular describing

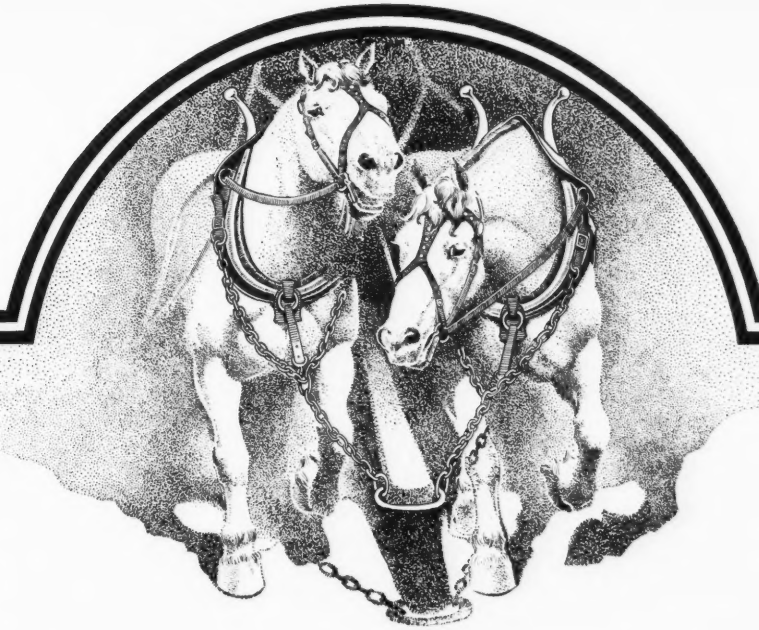
THE LEADING LINE of LEVER CUTTERS

THE BROWN & CARVER
MACHINE WORKS
OSWEGO · N.Y. · U.S.A.
Makers of nothing but
CUTTING MACHINES

ALL SIZES

ALL STYLES

Automatic Clamps, Labels and Hand Clamps.



A Strong Team for Large Advertisers is Manz-Hollister Service

Work of high quality to the finish—illustrations, writing, printing—all as good as your ideal and often better—with never that tinge of disappointment when you see the finished article; this is the kind of advertising matter that pays because it has such a strong pull on returns. We make a specialty of designing, illustrating, writing, making plates and printing for advertisers. Do it our way.

TRAVEL *with the HORSE before the CART*

Is our new Booklet—preliminary to a series on
The Logic of Advertising.

MANZ-HOLLISTER

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62 Lupton Building, New York

Comprising J. Manz Engraving Company, Chicago, Hollister Brothers, Printers, Chicago
Scientific Engraving Company, New York

Advertising

• Engraving

• Printing

Barrington Bond



WILL LITHOGRAPH
OR
PRINT PERFECTLY

MANUFACTURED BY

B. D. Rising Paper Co.

MAKERS OF THE CELEBRATED

*Housatonic, Barrington and Danish Bond,
Linen and Ledger Papers*

Housatonic, Berkshire County, Massachusetts

CORRESPONDENCE SOLICITED WITH MAKERS OF PRINTING
AND BINDING MACHINERY SUITABLE FOR EXPORT

BY

PARSONS BROTHERS

Paper Merchants and Exporters

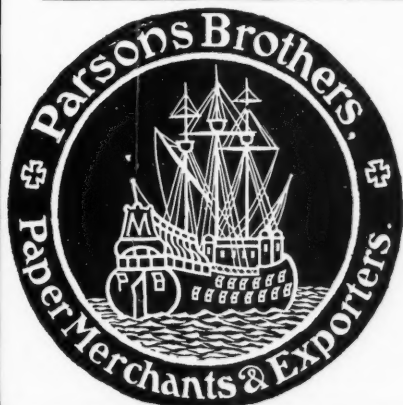
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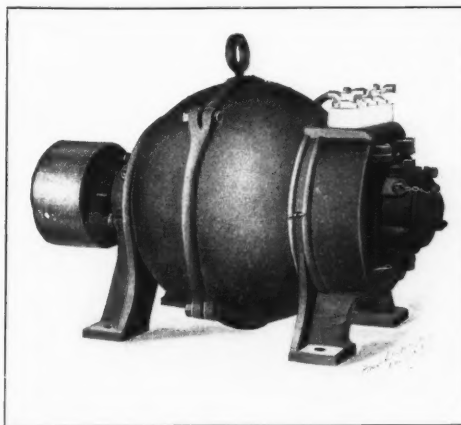
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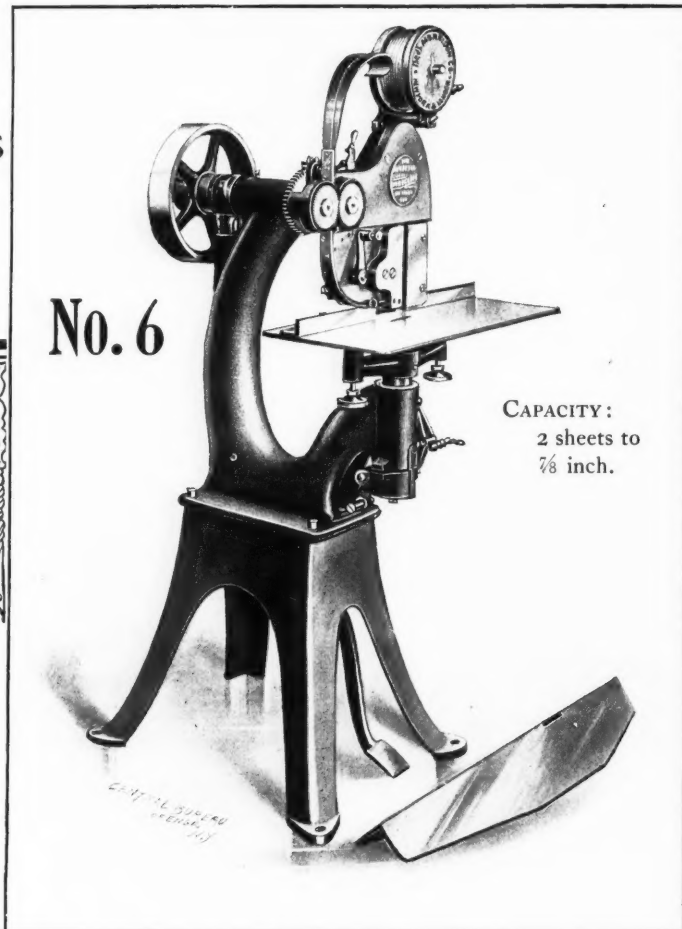
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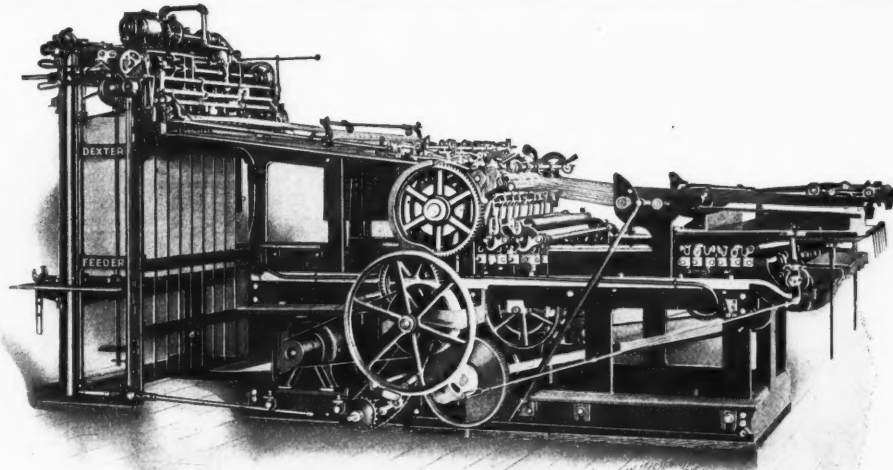
60 Duane Street, New York

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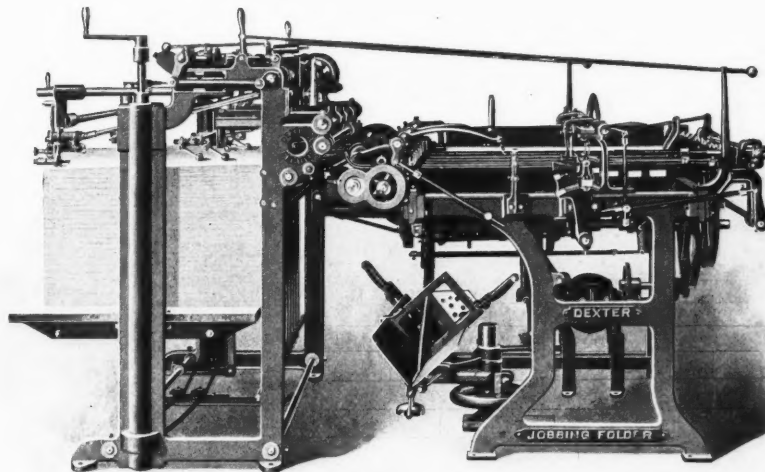
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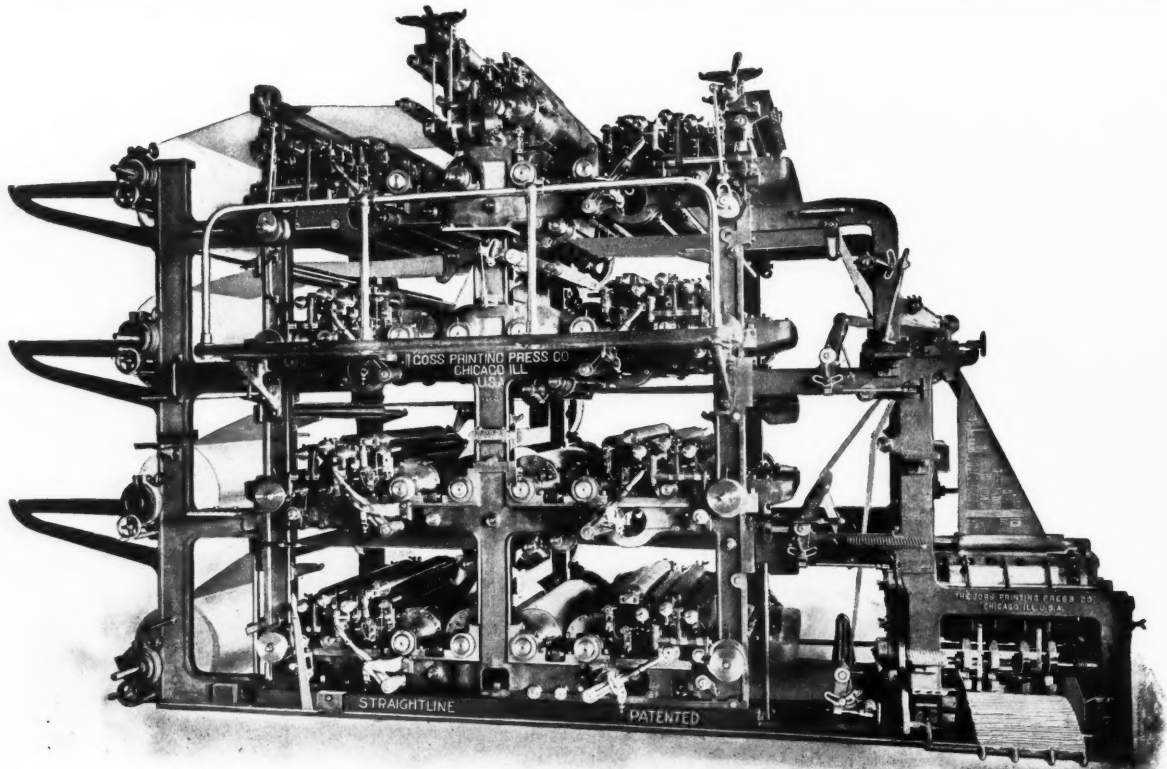
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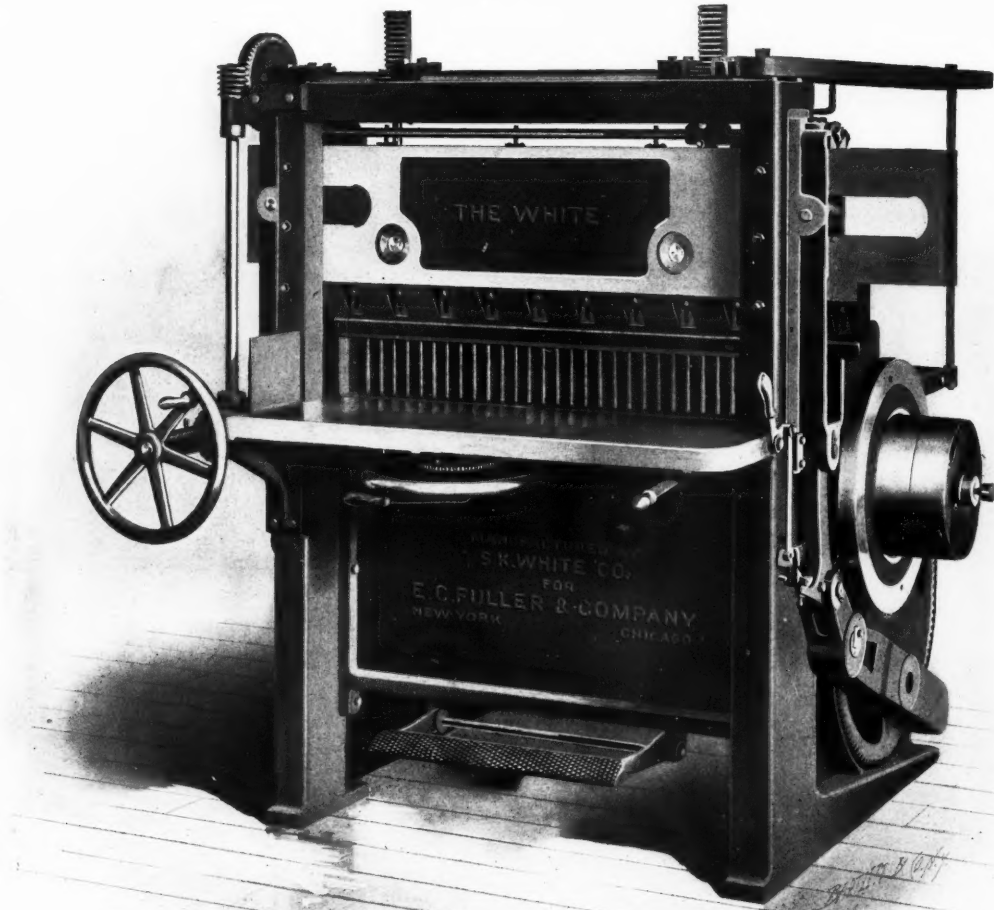
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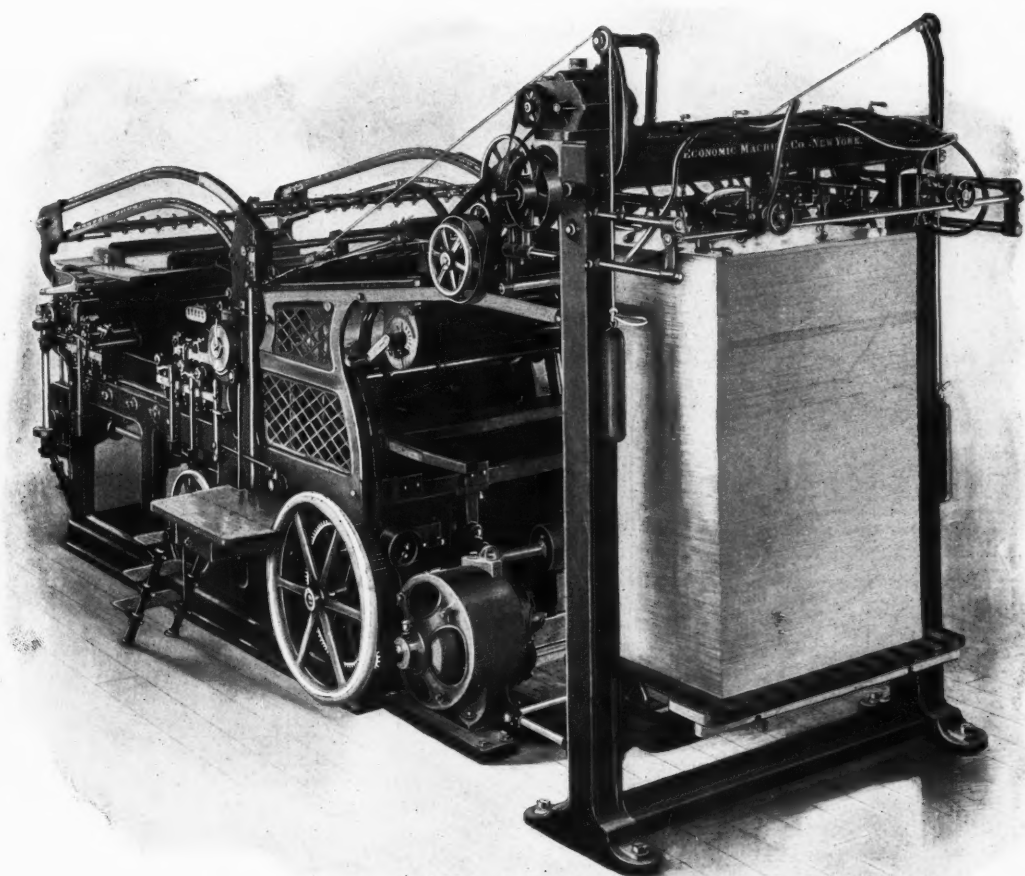
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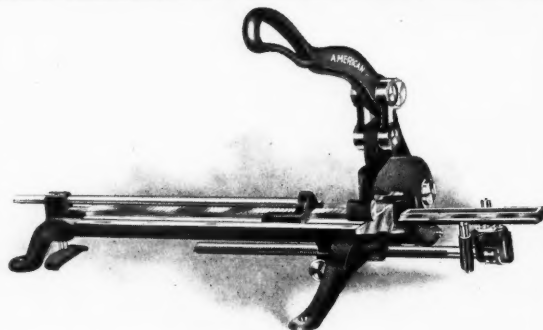
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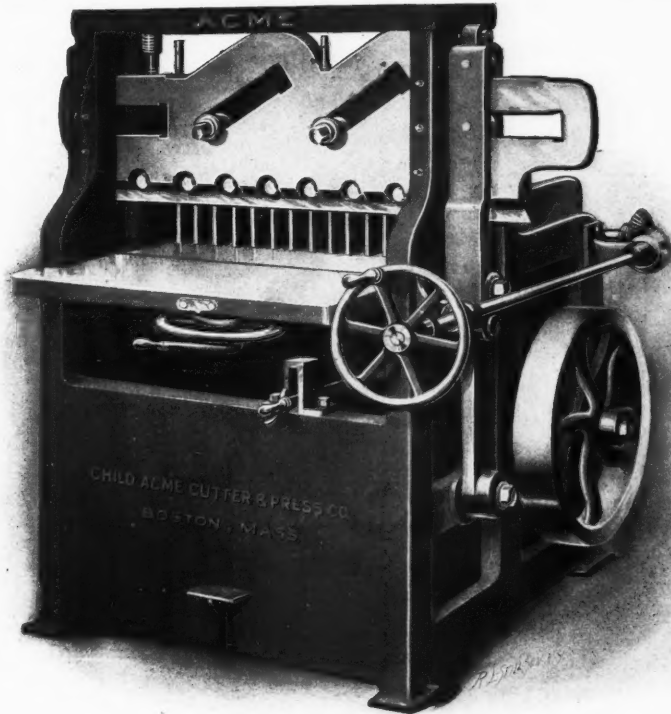
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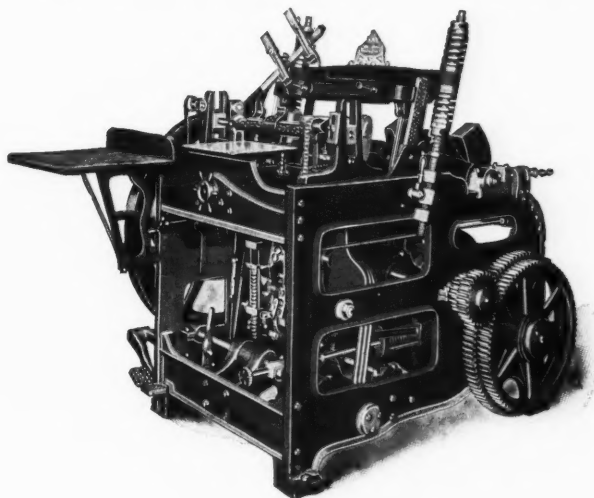
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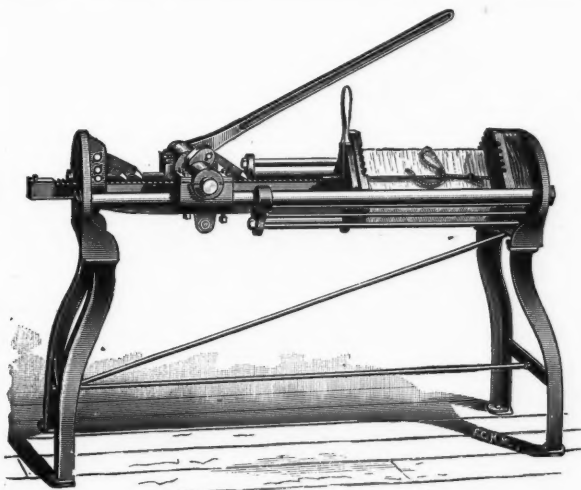
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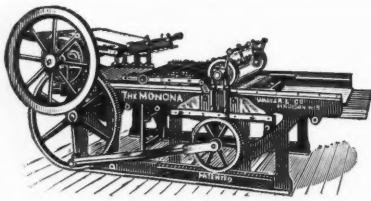
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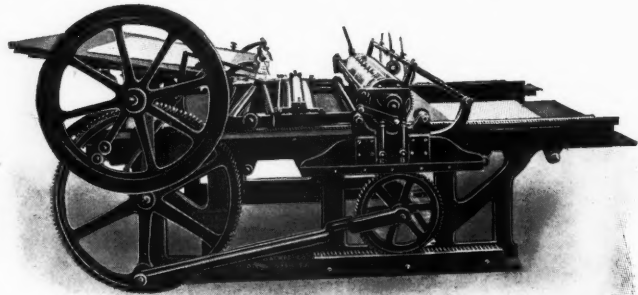
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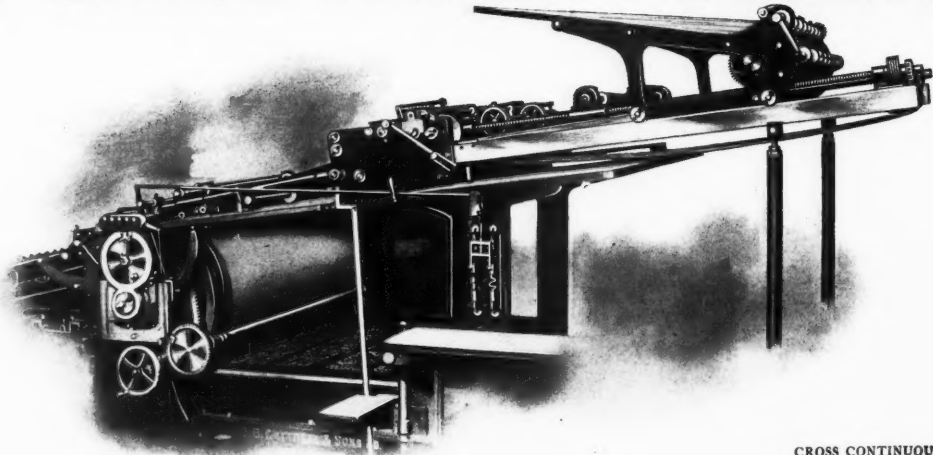
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Smallest Plate, including Bevel	1½ x 3½	2½ x 4½	2½ x 5½	3½ x 6½

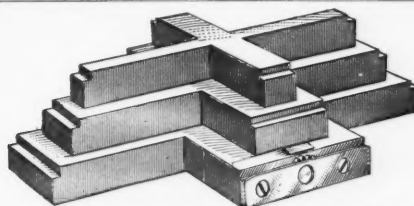
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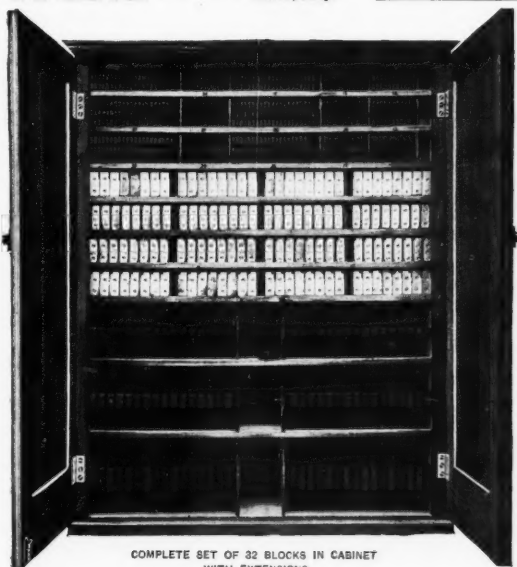


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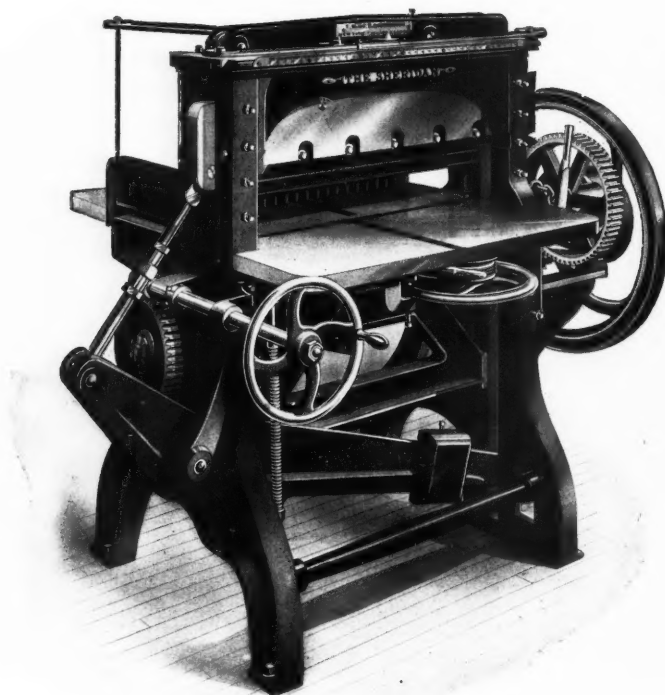
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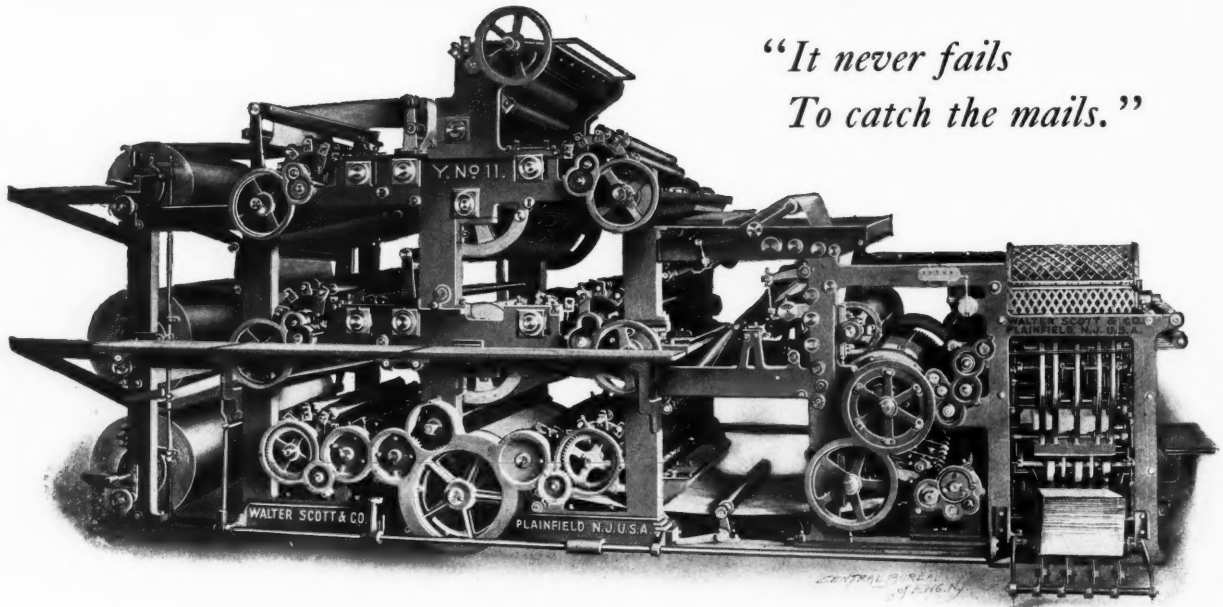
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To catch the mails."*

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It is the only Three-Tiered Press

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**From FRED. H. LEVEY
COMPANY**

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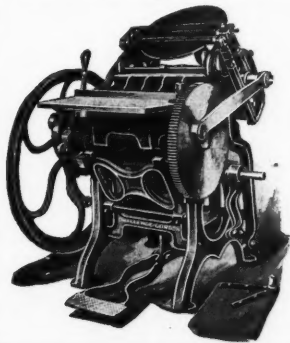


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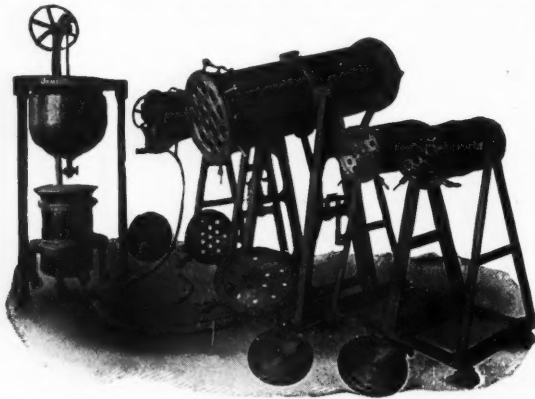
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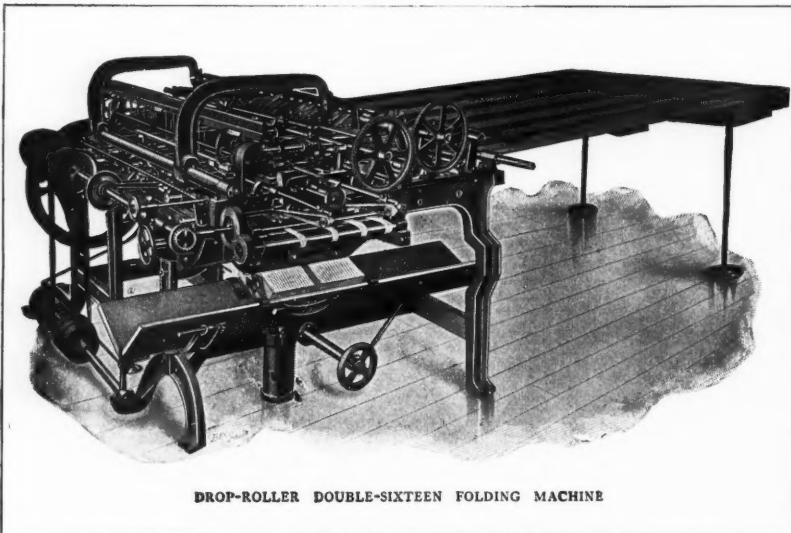
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THE MAKE-UP OF BOOKS.

BY R. COUPLAND HARDING.



LAST July I wrote in THE INLAND PRINTER on "One-side Printing," and I contributed some "Twentieth-century Thoughts" to the December number. Each of these chapters dealt with certain aspects of a large practical problem—how, in these days of vast output of miscellaneous printed matter, to produce books that shall, as regards form, structure and arrangement, best and most conveniently serve the purpose that presumably called them into being; that is to say, the use they are supposed to fulfil. This ultimate use should be borne in mind in the fixing of every typographical detail. The wide experience of the older houses, the preferences of students, librarians and book-lovers, might well, one would think, have brought about some degree of system. On the contrary, there appears never to have been a more chaotic condition than exists to-day. The experiments in new forms, shapes and styles, the variety of uncouth faces which in many cases take the place of the traditional roman character in the text, the eccentric vagaries in the arrangement of headings, initials and decorations, the monstrosities in massed black and white, or, worse still, in color, admitted in the name of "decorative art"—all tend to show that the question is still considered open; that there is more or less dissatisfaction with traditional forms and methods and much random experimenting. Occasional suggestion in the columns of THE INLAND PRINTER reflect the same feeling. One writer would have all letters of uniform set, as in typewriter work (pity the man who should have to lift or slide matter thus composed!); another, in the interest of uniform spacing, would also imitate the typewriter and leave the right-hand margin irregular; another, to gain the like end, would set right to the end of the line and divide his words any-

where; one would abolish punctuation signs altogether and he would replace them by heavy silhouette flowers, inverting all proportion by making them the chief feature of the page. Impractical, impossible and conflicting as many of these suggestions are, they yet have one feature in common—an uneasy feeling that the nineteenth-century book is not all that it should be.

For nearly half a century I have studied the forms and structure of books with close attention—from the days when my childish hobby was to fold and sew little manuscript books, and my favorite chapter in Jacob Abbott's "Rollo" was the story of the man who went to the mountain to shoot bears, the special charm of that story lying in the fact that at the close of each sentence the author suspended the thrilling narrative to explain in detail each matter, as the break, the indention, the use of various punctuation signs and the purpose of footnotes in smaller type. My lifework as printer, journalist and student has brought me into contact with books of all periods of typography and in nearly all modern languages, besides which I have seen the work and read the views of reformers like Walter Crane and the late William Morris. I have watched developments in newspaper, magazine and library volumes with a strong desire to note every advance in each real improvement, holding, as set forth in my last article, that the typical book of each age should be, even in its exterior form, the truest exponent of the spirit of the period to which it belongs. Would we mentally reconstruct the past? Then, what material must we work upon? Its architecture and its books—little else. Judged by the canons now somewhat widely accepted—sometimes set forth by writers in these pages—I know I am a Philistine, an incorrigible heretic. I have every regard for beauty in a book, as in a building; I do not think either can be too beautiful or too harmonious in style. I abhor shabby, unworkmanlike productions, in which it is

hard to say whether bad composition, bad paper, bad stereo plates or bad presswork is the chief characteristic. But I maintain that use must ever be the first consideration, to which decoration and ornament of every kind must be subordinate. Some of the most beautiful books I have seen had no pictures, no ornaments, no attempt at decoration. But — and this is very much to the point — they had no affectations.

Some suggest that the craze for cheap editions is spoiling our books. I do not think so. I know of paper-covered sixpenny editions of English classics that are delightful to the eye and touch; I know of guinea editions *de luxe* that are odious in every sense. Even in the penny weeklies we have all qualities, from choice, artistic and useful periodicals, printed on good paper and ably edited, down to the glaring daubs of the "Idiotic Snips" order — not good enough even for the ordinary uses of waste paper.

It is a curious fact that the leading innovations in the late revolutionary movement — Morris, Crane, Holiday, Blackburn, to name a few — are without exception enthusiastic socialists. Now, to even realize what an ideal book should be, a man, I contend, must be an individualist. The influence of the Morris school on the modern book has been on the whole disastrous, and it is with a grain of satisfaction that I see its "silver types" and "golden types" converted in "Jensens" and "Satanicks" and applied to the plebeian service of advertising Huggin's Pointed-toed Hippopotamus-hide Boots and Packman's Porous Plasters. That socialism should be as inimical to the popularity of good books as it is to the family relation might seem at first strange, but it is true. Not one man of the Morris school, so far as I can discover, ever produced a book for the people. The real bookman wants his book to be his own, to have and to hold, to love and to cherish. It smiles to him invitingly from his bookshelf, and when the hour of leisure arrives he accepts its invitation and yields himself to its charms. But this is very unsocialistic. I, or any other reader of moderate means, may buy a good serviceable copy, say, of Chaucer's "Canterbury Tales" for half a crown. For closer study, a choice annotated edition, ably edited, would cost three times or perhaps four times as much. But if I want a Kelmscott Press Chaucer, I must pay about £100 or \$500, and would require a lectern if I wanted to read the unwieldy folio. But I would not attempt to read it. I would turn the leaves and study the borders and initials. I would find much to admire in any one of the Burne-Jones woodcuts — all too few — but that is all. I do not suppose that volume was ever read through by any one except the proof-reader. Not only is such a book nearly all that a book ought not to be, considered from the point of use, but it embodies the spirit of monopoly in an ignoble form. The edition was strictly limited in order that the work might acquire an adventitious value. Its one superb feature — Burne-Jones's illustrations — is jealously shut out from the general public. No one may copy

or reproduce the illustrations, and no one may even see them except as I saw them — by favor of a wealthy collector.

In more than one way the Kelmscott and similar publications have tended to deprave the modern book, and in no way more than the make-up. The fallacy that the two opposite pages must be treated not honestly and frankly as two pages, but as a unit, has met with considerable acceptance, and has been absolutely disastrous. It is a fundamental fallacy, because there are very few books to which it can be made to apply. Every printer with a grain of common sense has always striven, as far as possible, to secure something like harmony and due balance in pages facing each other. He would not, for instance, as Morris did, repeat the same conspicuous initial in one opening of the volume. That is not typographic harmony, but typographic assonance. But he recognizes that the "unity" of opposite pages is a pure fiction. A page of solid text may perforce be faced by one containing a sonnet or ballad stanzas. Between two perfectly balanced pages a copperplate illustration may intervene. These things must happen if the ornament is to be subordinated to the book. The opposite method, of making every other consideration yield to decoration, may be very esthetic, but it is also very absurd. This notion of the two-page unit has given us inordinate margins on the right and left, with pages jammed together into the fold of the book. It has led to the placing of running titles at the ends of the lines, or to their entire abolition. Another painful feature of this class of books is the piling together of unrelieved masses of black, to the distress of the eyes of the reader. Before leads were invented, when type were set directly into the chase with hair spaces or no space at all between the words, this heavy massing of matter was unavoidable. It was a defect then, as it is now. Walter Crane frankly treats these masses of type as if they were so many washes of Chinese ink in a picture. His ideal book, with its studied irregularities — its pen-drawn characters — may be a thing of beauty, which is a matter of opinion, but it is an object to be looked at, not to be read. Mr. Crane's decorative drawings are undoubtedly beautiful; his text lettering is above the average; but in such a book as "The Sirens Three," where he has drawn the text as well as the borders, I would have preferred a moderately decorative type. It would have been far easier and pleasanter to read. Presumably his book, "On the Decorative Illustrations of Books" (1896), may be taken to represent his idea of what type-pages should be. The typography is very crude. The running head is at one end of the line and is not cut off even by a lead from the text. On page 44, where his first chapter closes, we have four lines of text, the running head and a great heavy tailpiece, inverted pyramid shape and occupying nearly a third of the page, all jammed together, the lower half of the page blank. The same arrangement is repeated on page 278, where there is one line less of text. Such an



F. B. FORREST SCHOOK

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PUZZLE — FIND THE WINNER.

arrangement is painful to the eye. Curiously enough, on page 280, we have the excellent advice not to use "heavy blacks and thick lines with a light, open kind of type," and also "to acknowledge the rectangular shape of the type-page in the shape of the design," both of which canons are disregarded in the book itself.

I may note, as specially hateful, a recent whim of omitting the indention of paragraphs, while retaining the break. Conversely, certain recent books have extravagant paragraph indentions occupying a third or fourth of the line. In the former instance, when a paragraph closes at the end of a line, there is nothing to make the break at all. If the esthetic eye requires all lines to begin even, such lines surely should end even as well, and this could easily be done by abandoning breaks entirely and using the well-understood sign . . ., or its earlier and quaint form . . . To this practice no reasonable objection could be raised. Break-lines are a continual source of trouble in the make-up of good bookwork. They will sometimes come a line after or a line before the close of a page. The fad of dropping the indention does not remove this difficulty; no practical reason can be assigned for it, and it afflicts the reader.

In my plea for one-side printing I laid stress on the fact that the library volume is largely giving place to the serial publication, and that the student must now depend as much on the monthly trade organ or scientific periodical as on the text-book. Many valuable articles never appear in more permanent form than in the serial. If they did, the reader might wait years for them to be collected. This fact should be held in regard in the make-up. Let a periodical recognize the individualist character of its articles. Forty or fifty years ago serials were almost without exception communistic in the extreme. Newspapers did not even trouble to head a column with an important article; magazines just allowed one article to follow another as chance dictated, cut off with a single cross-rule, and beginning anywhere in the column. That style has passed, and, as a rule, an article now begins with a page. But this is not enough. In a magazine — I refer more particularly to those up to large octavo size — each article occupying more than one page should head a *left-hand* page. A tailpiece can usually fill a small vacant space at the foot of a page, a brief item a larger one. Full-page plates, poems, etc., should be reserved for right-hand pages otherwise unoccupied, but a full-page illustration should not precede an article to which it referred if that arrangement involved the concluding page of the preceding article being printed on its back. Most people give or throw away a magazine when read; few wish to keep it all; yet there is usually some part one would wish to preserve. It is easy to open the wires and withdraw such sheets as one wishes to retain, but in the usual make-up one must in that case often remove also the final page of the preceding subject and the first page of the next. Not only does this mutilate two articles — one or other of which might also

be of use — but the fag-ends are an eyesore when articles on kindred subjects or successive chapters of a continued serial are brought together. If, however, each article begins on a left-hand page, the most inconvenience that would happen would be the occasional interpolation of an irrelevant picture, poem or brief but complete article on the verso between two sections — which would be no more distracting than an ordinary tailpiece. I think I recognize a tendency of periodicals in this direction, but at present it is only a tendency. The primary idea of unity in the magazine of the future must give place to that of the individuality and dignity of its integral parts. (And, incidentally, the author should always have a reasonable number of separate copies of his work in the "made-up" form. Such would be of great value to him, both for personal reference and with a view to possible reprinting in more permanent form). I know of one periodical, and one only — an English weekly magazine-newspaper — that systematically carries out a system like this. Almost any leaf taken from any number will be found complete in itself; in fact, almost any page. The convenience of this arrangement for those who keep no file but desire to preserve a series of articles or cartoons, can scarcely be exaggerated, and the example deserves to be generally followed.

I think I set out with the expressed intention of suggesting certain devices — some of which I have used to advantage — to keep one's library within bounds while retaining such of current periodical literature as might be necessary or desirable. For this to be done thoroughly, however, the coöperation of the printer and publisher is necessary. "One-side" printing, especially in the case of illustrated publications of all kinds, would be a boon to the collector of natural history subjects, mechanical inventions, etc., and he would be willing to pay an enhanced subscription for the boon, but I fear we shall have to wait some time yet before the special one-side edition is available. "Extra illustrators," however, are a large and increasing body, and they may yet demand it. But my present suggestion of a systematic make-up involves no change in existing methods. It would be an advantage to all readers, would vastly improve the appearance of the periodical, would give no trouble to printer or publisher, and "lack-o'-system" magazines would have either to fall in line or forfeit public favor.

ELI PERKINS ON EDITORS.

"An editor," said Eli Perkins, "is a decayed newspaper man with bunions on his brain, chilblains on his heart, corns on his ears and warts and dyspepsia on his liver. The business of the editor is to sleep uptown all day and at night he prowls around a newspaper office; at midnight he takes a blue pencil and assassinates every bright and reasonable idea that the smart reporters have brought in during the day.

"The editor is all epithet, while the reporter is all proof. The editor calls a man a chicken-thief and is sued for libel, while the reporter, kodak in hand, interviews him while picking off the feathers in his back-yard, and the next day the thief takes a whole page advertisement to shut up the newspaper."

Written for THE INLAND PRINTER.

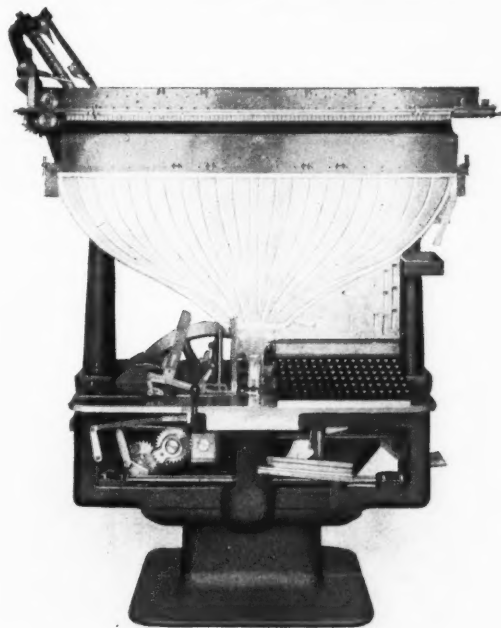
COMPOSING MACHINES—PAST AND PRESENT.

NO. IX.—BY JOHN S. THOMPSON.

SCORES of inventors have attempted to produce a machine in which the operation of a keyboard would cause the indentation of a soft material, the matrix so formed being thereafter used to cast a line of type. That no entirely successful machine of this class has been constructed is evidence that there are inherent difficulties in the system well nigh insurmountable. Some inventors of these machines impressed the characters letter by letter; some assembled the dies and made the impression a line at a time. Papier-maché, soft lead, wood and other materials were used to form the matrix. The impressions made by the latter process were far from perfect, evenness and clearness being unattainable, while in impressing letter by letter, lateral crowding and distortion were always present.

James E. Sweet invented a machine on this order in 1867, using papier-maché in which to make the impression. Heath and Sawyer used the same material later in their machines. Brooks, Crane, Gally, Risley, Beal, Botz and many others met with no better success. No successful machine involving this principle was ever constructed. Mergenthaler abandoned all efforts to produce a machine of this character, after numerous attempts during the years 1878-'79.

The St. John Typobar, a machine which made lines of type from cold metal by compression, was invented



ST. JOHN TYPOBAR.

by R. H. St. John, of Cleveland, Ohio, in 1890. Since then the machine has undergone many modifications, and the work of improvement is still going on. The

matrices, which were of hardened steel, were stored in banks in the magazine, and were released by the operation of the keyboard and assembled in a line. The line of intaglio matrices was then transferred to where a type-bar, made up of a soft metal strip attached to a steel base, was presented to the matrices, where, after justification of the line by means of single wedge spacers, the matrices were impressed into the soft metal, embossing the characters on the slug. The line

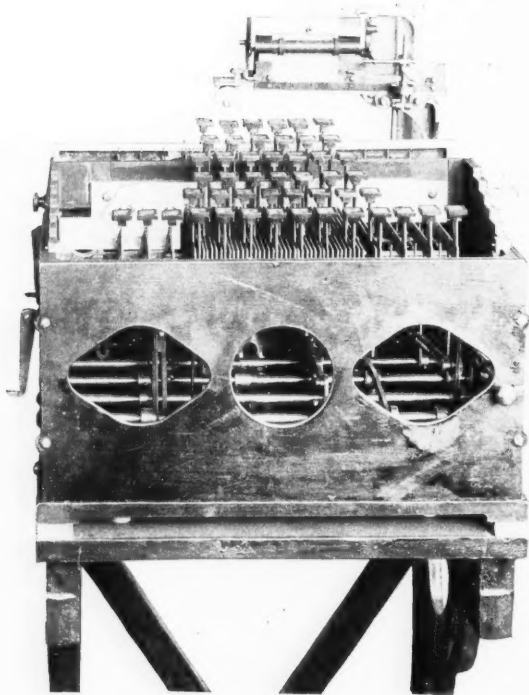


THE SEARS TYPO-MATRIX CASTING MACHINE.

was then ejected between a pair of knives, which trimmed off the surplus metal and delivered it to the galley, the matrices being returned to their chambers automatically. The Typobar required about twenty square feet of floor space and was run by a half-horsepower motor. The slugs were, after use, run through a small device which removed the type-metal face and left the steel base ready to be used over and over in the composing machine. It was also necessary to supply the composing machine with the soft metal blanks. A feature of the St. John Typobar was the fact that there were no cams in its make-up, rotary devices being employed throughout.

In 1898 Charles Sears, of Cleveland, Ohio, more nearly approached the solution of this problem than any of his predecessors. His discovery of a material into which the punches could be impressed letter by letter without lateral crowding was a long step in advance. Mr. Sears used the end fibers of wood for his matrix and constructed several machines before finally abandoning the scheme. Two separate pieces of apparatus were used in Mr. Sears' machine, which was called the Typo-matrix. The operation of the keyboard in the first machine impressed the letters in the wooden strips, these being then transferred to the casting machine, where they were fed automatically before a pot of molten metal and lines of type cast from them at the rate of sixty slugs a minute. In working out a means for justification which was not covered by the inventions of others, Mr. Sears evolved

a differential feed for the carriage of a typewriter, the carriage moving only the width of the letter operated, and this idea formed the nucleus of a later invention of his in the typesetting-machine field.



THE SEARS TYPO-MATRIX KEYBOARD.

Joseph C. Fowler, of Chicago, in 1900, invented a slugcasting machine which used male dies to make an impression in soft metal, this forming the matrix from which the line was cast, but on account of interference with patents granted the Mergenthaler Linotype Company on a similar adaptation of the Linotype, Fowler's machine could not be marketed. It was proposed to use as a justifying device a pair of steel spring plates, normally expanded, but capable of compression, the line being overset and then brought to the proper length by pressure applied to the ends of the line.

Frank A. Johnson, inventor of the Johnson Typesetter, a typesetting machine, also patented an impression apparatus, which he called the Tachytype. Two machines were used, the keyboard being used to perforate a paper strip, this strip being then transferred to the secondary machine, which automatically punched the characters into soft metal.

Perhaps the only machine using the impression method ever put into practical use was the Rogers Typograph, a few of which were adapted to this process, some of which are still in use. Three devices were employed: a casting machine to supply soft metal blanks for the composing machine, a casting machine to cast the lines of type from the impressions furnished it by the composing machine, and the composer itself,

which was in many respects similar to the regular Rogers Typograph. Male or cameo matrices were used in this style of machine, and the impressions were made in the soft metal by the operator turning a crank when the line had been composed. The casting of the lines from these soft metal impressions was done automatically, the casting machine handling the product of several composers. The withdrawal of the Rogers Typograph from the market prevented the further manufacture of these machines.

In this connection it is interesting to note that it was an impression typecasting machine which J. W. Schuckers patented in 1885, which included the idea of using a double wedge justifier, later assigned to the Rogers Typograph Company and now controlled by the Mergenthaler Linotype Company, to acquire which the former company was purchased in its entirety for the sum of \$416,000.

(To be continued.)

Written for THE INLAND PRINTER.

PRESS CRITICISMS OF VERBAL CRITICS.

NO. IV.—BY F. HORACE TEALL.

IT is a curious fact that the work of verbal critics can not be criticized without involving the censor's enrollment in the ranks of those against whom he directs his strictures. Works of art and of literature are often subjected to animadversion by incompetent judges, and must always be liable to such misfortune — if it be real misfortune; and verbal criticism is not exceptional in this respect. Discrimination in the use of words, however, is peculiarly open to uncertainty arising from differences of opinion, and that not only among uneducated persons, but also among those best qualified to decide. Thus, while it is true that many books about words contain much that might better be left unsaid, it is also true that most of the reviewers incidentally express opinions little entitled to the credence they receive.

Thus we have a problem whose solution must depend largely upon personal choice. How is that choice to be decided? We have seen that one writer says it is by "steeping the wits in the great writers of pure English of all the centuries," but we have quoted him only as giving specious expression to a common recommendation. So much uncertainty is involved in this method that it is utterly inutile. Even scholars would disagree in their selection of such writers, and even scholars can not all take time to study their language sufficiently in detail to have the whole subject always momentarily at command. Choice must be founded on principle, and it is impossible to formulate all the principles involved with ultimate clearness, or even to determine them exhaustively, mainly because the language is living and progressive, disclosing from time to time methods of accretion that do not comply with any existing notions of regularity.

Greenough and Kittredge's "Words and Their Ways in English Speech" explains many varieties of

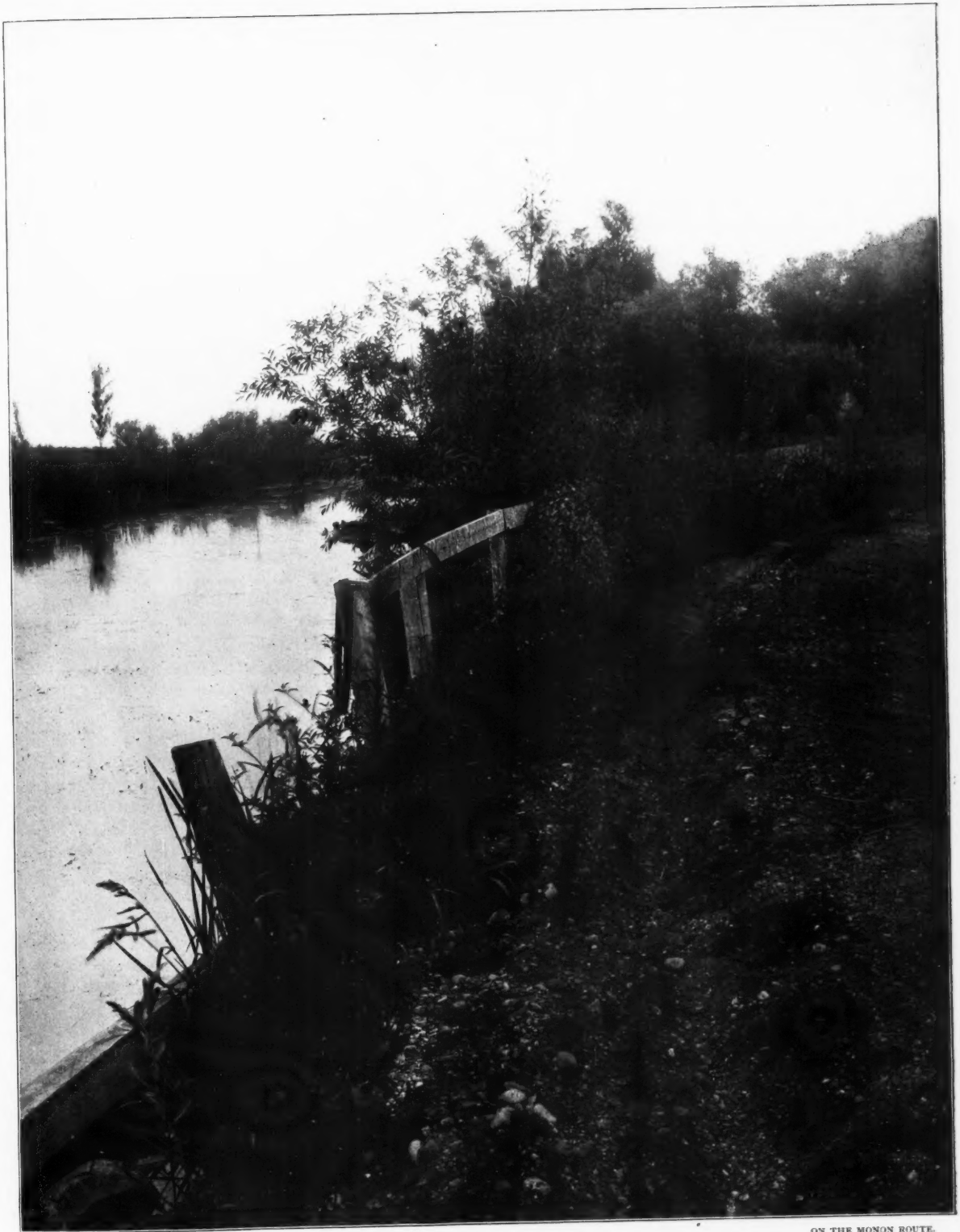


Photo by W. H. Baker.

ON THE KANKAKEE RIVER.

ON THE MONON ROUTE.

development in the meaning of words, and contains assertions of word-history that may well astonish one who has not previously studied such history. In these matters peculiarly, however, history furnishes a large number of examples of error; and thus it can not be unqualifiedly true that, as these authors and others say, mere frequency of use makes correctness. Such assertions as to history are especially prevalent in press reviews, and one typical article may afford evidence sufficient to convince us that hasty decisions, and particularly rash expressions, are not advisable. The article selected was published some years ago in a magazine, and was written by a man who knew his subject very well. It was a review of a book then recently published, which contained some strictures that were impractically puristic and some opinions that have not attained wide acceptance, but which has undoubtedly proved really helpful to many users.

"No discussion of usage or grammar," says the reviewer, "is of the slightest value that is not founded upon a full study of the origin and history of the form under consideration, and of the opinions in regard to it of the best writers, as exhibited in their practice. Let us take, for instance, the pronouns treated in this volume under 'case,' and see to what conclusion such a method will inevitably lead. What are the facts in regard to the history of such expressions as 'it is me,' 'it is him,' 'between you and I'? In the first place, such expressions are not known till the sixteenth century. Up to that period the cases are not confounded. . . . Then came the period of license, which at one time threatened to break up all distinction between the nominative and objective of the personal pronouns, and of the interrogative 'who.' . . . The reason for this confusion of forms it is not necessary to discuss here; the fact is all that we have to consider."

Certainly some scholars must study and record fully the origin and history of forms in language, but we may confidently assert that a discussion need not be valueless if not founded upon such full study. Absolute rejection of all opinions that have a slighter foundation would be impossible, for even such opinions constitute an important phase of the history itself. Many of the writers who make the best use of words do not, and need not, know much about "periods of license," or have any systematic knowledge of the evolution of sense or of form. For the immediate purpose of the reviewer, with regard to his present point, it was true that the fact was all he had to consider. The expression was unfortunate, however, in that its context did not escape the implication that history is the only guide to good usage, whereas good present usage often differs greatly from that of an earlier period.

The most useful discussion of usage will hardly mention history, and very likely will not be written by a thorough student of history. Historical linguistics is a separate and very useful science; but science itself is not what is most widely needed, and the work that

does the most good directly for the largest number of readers, while it must be scientifically accurate in its statements, must not be a treatise on science. The fact that most people once said "It is me," "It is him," or "Between you and I," is not what most people now need to be told. The fact that those expressions are not now good English is the essential information. And the same is true of many other words.

Here is a sample of a kind of utterance that no critic should indulge, if he desires to be just, or even reasonable: "Where everybody is poor, there is a certain distinction in being the poorest. To this it is perhaps fair to say that this writer has attained. He parades, in his preface, a number of authorities; but he has not mastered his subject sufficiently to know which of them are worth anything and which are not. He has all the impartiality of ignorance, and to him one man is as good as another." This is simply untrue, and a little thought should convince any person that it could not be true. There is another book of this kind that is clearly the poorest, and others not as good as the one reviewed.

Laboring under the false impression, as he did, that historical criticism is the only useful criticism, this reviewer was misled into another assertion of worse restriction than any that the poorest verbal critic could make—namely, that no one but the profoundest scholar is entitled to express an opinion. He says: "It is out of such combinations of ignorance and presumption that most of our verbal criticism is manufactured. Works of this kind, however poorly done, are often defended on the ground that their writers are actuated by good motives, and that at least they teach men to reflect upon their manner of speech. But a virtuous intent is a very wretched plea to set up for incorrect assertions, especially when there was no need for making them at all. Nor does it do any one the least good to reflect upon anything about which he is totally uninformed. On the contrary, it does him harm. It teaches him to hurry to conclusions before he has become acquainted with the facts upon which they are based. From this arise the inefficiency and the self-sufficiency of most verbal criticism. A large proportion of the condemnation of the words and expressions used by our greatest writers is based upon the most helpless ignorance both of facts and principles. Every one is, indeed, under obligations to avoid what seems to him wrong in speech, but he is equally under obligations to bear in mind that every great author is strictly a great artist in language, and is naturally far more familiar with the details of his art, and far more particular in observing its rules, than is possible for the ordinary man even to comprehend. The latter may, therefore, according to his imperfect light avoid what the former feels free to use; but if he has any judgment he will refrain from expressing decided opinions as to its correctness or incorrectness until he has exhausted every source of information that is access-

ible to both. If he goes upon this plan he may not have so much to say; but what he says will cease to be ridiculous."

Not all of the great authors are strictly great artists in the choice of words. Some of them are, but some are not. Moreover, some of the most artistic language owes much of its artistic quality to conscious infraction of rules, rather than to their observance. Aside from the assertion which we thus controvert, the quotation may stand without comment, as worthy of the reader's careful consideration.

Written for THE INLAND PRINTER.

LEARNING A TRADE IN THE OFFICE AND IN THE SCHOOL.

BY W. B. PRESCOTT.

THE attitude of graduates of the schools and their employers toward trade and technical education is expatiated on at length in the current annual report of the Commissioner of Labor, and a review of that phase of the question — giving particular attention to the printing trades — may not be without interest. A statement of about six hundred words suffices to give all the important information the Commissioner had in his possession from American employing printers, which leads to the perfectly justifiable conclusion that trade schools or technical education has not been the subject of much thought on the part of some men who never weary of talking about the decadence of the journeyman printer. But from the meager data given in the report one infers the impression prevails that there is not much need for the purely trade school in the art preservative. We are told that in the composition division of the trade — which requires the services of the greatest number of workmen — boys with a good graded school education can do best by learning the trade in an office. "School-trained compositors," the report goes on to say, "are said to do good work, but they possess no special qualifications which give them preference over those who have obtained their training by actual work in the trade." Those having had experience with "compositors" fresh from reform schools and charitable institutions will not be inclined to question the correctness of the foregoing opinion. If any there be who think that school training, supplemental to office experience, is neither beneficial nor necessary, they are commended to a consideration of the following, which was published by the North End Union, of Boston, when it was launching its school of printing, and "signed by a number of prominent printers and publishers" of that city: "Printing, in common with other trades, has suffered from the decadence of the apprenticeship system, in which master and apprentice worked side by side. The work has largely become specialized, the choice or selection of method and style and the responsibility for artistic qualities in printing now resting principally with the designer or foreman, and hardly concerning the compositor at all. This has weakened that self-reliance which comes from experience and

retarded the individual development of the artistic sense in printing, and it is to-day difficult to find in numbers equal to the demand, efficient, all-round, artistic printers. In general, it may be said that the trend of modern trade conditions is to emphasize that which is merely mechanical, and to restrict more and more the opportunities for acquiring that which is artistic. In view of these facts, we believe that adequate instruction in thoroughly good printing can be better given in schools properly equipped and under competent direction than in our modern printing-offices." For fear the last sentence be taken literally, and construed to mean that an exclusively school-trained apprenticeship is meant, it might be well to recall that the North End Union's course in printing is specially designed to be supplemental to officework. Presswork, which would seem to afford a splendid field for the development of workers by instructing them in the principles of mechanics and the chemistry and artistic selection of colors, is apparently lost sight of entirely.

If employing printers have had little or no experience with graduates of technical schools, lithographers and engravers have acquired some knowledge of that character by employing students of industrial art schools. As a rule, comments on such institutions appearing in the press are of such a fulsome nature that the uninitiated reader is perplexed as to just how much of the praise should be accepted as deserved and how much credited to reportorial exuberance, but few have lauded the work of industrial art schools more highly than the employing lithographer and engraver, who is here quoted: "Ten of the workmen in our designing-room have studied in a local institute, which has a four-year course in industrial art drawing. Some of them pursued their studies in the evening classes, while working in the shop during the day, thereby combining the theoretical and artistic instruction with practical work under shop conditions. The special training of these men has been a great benefit to our business. Those who attend the evening classes at the institute advance faster and are more proficient, and they receive higher wages than the mere shop-trained workmen. Further provision for industrial art schools would be a benefit to the industry generally. The best results are attained when school training is combined or supplemented by shop training. The latter is absolutely necessary in order that the workman may obtain that practical knowledge which is essential to success in the business. We require a formal stage of apprenticeship in important occupations, but shop training alone does not give the apprentice all the instruction he requires and should receive. We therefore stipulate that our apprentices must be graduates of the local institute. The results so far have been very gratifying, and, in our opinion, demonstrate the superiority of the system that we have adopted."

When the never-ceasing clamor about incompetent workmen, in which some employers love to indulge, is remembered, it is a matter of wonderment that a few

of the complaints did not find their way into this report. If employing printers were too modest or too dignified to tell their woes to the Government, there were employers who did not hesitate to do so. This typical plaint is from a New York city plumber: "The trades suffer most from the indifference of the workman. When the average mechanic serves his time and becomes a full-fledged journeyman he thinks that his task is accomplished, and he is satisfied to plod along in the beaten path, trusting to luck to bring him something better. There always will be room for intelligent and well-trained mechanics, but we shall never have such a class until the men themselves realize that they must devote part of their time outside of working hours to studying the technical and scientific principles which enter into and must necessarily govern their operations in the trades more in the future than in the past." Much of that has a familiar sound to those who have followed printing-trade controversies, and it is passing strange that with us a serious organized effort has never been made to apply a remedy. It is not beside the truth to say that the great majority of employing printers are evidently under the impression that their full duty is performed when they bewail the indifference of apprentices and incompetence of workmen and express the fantastical opinion that the unions are responsible for it all. Technical education in this country has been on trial for many years, yet it is almost unknown to the printing trades — which may or may not be a reflection on the sincerity of the "kickers."

Nothing serves to prove our backwardness in this respect more than the fact that not one employing printer mentions having experience with graduates of a technical school, while of the six graduates (all non-union) reporting, five are negroes. Three of these state that, owing to their color, they were debarred from printing-offices, while the white graduate attended school (name not given) because he thought he could make better progress there than in a printing-office. This enthusiastic young man expresses the opinion that a boy of average ability will learn more in a year at a trade school than can be secured in a printing-office in three years. Notwithstanding this, we are told the graduate had to serve two years in an office before being engaged as a journeyman, during which period he received \$8 and \$10 a week. This sheds little light on the progress he made, for we are not informed as to the length of time he attended school, nor the locality in which he worked, which is not unimportant, for the wages given would be regarded as "good" in some places and as ordinary in others. The negroes spent from three to five years in schools, and boast they "were not required to serve any apprenticeship" on going into the world. It is palpable, however, that their standard, either as to social standing or workmanship, was far below that which usually prevails among white printers in the larger cities, as their wages ranged from \$6 to \$7 a week for the first year, \$7 to \$9 for the second year and \$8 to \$12 for the third.

The consensus of opinions of American printers generally is most emphatically in favor of technical or trade education, but to obtain the views of men competent to speak of its effect on the printing trade we must go to the home of the system—Europe. Among the many quoted, we find a Belgian who employs from forty to fifty persons, declaring that graduates of the Brussels school—which is maintained by the two employers' associations and the trade union—seeking employment would be given preference over others. This gentleman is reported as expressing the belief "that while a trade-school training could be made to supplant that of the shop in some occupations, especially in composition, the system in vogue compelled students in the school to undergo a shop training equal to an apprenticeship. Boys can learn all branches of the work at the trade school, instead of a specialty, and obtain employment more easily and earn better wages than shop-trained boys."

A glimpse of the graduate's point of view is given by the foreman of a large office in Brussels, who, according to the report, "stated that the instruction received in the school aided, developed and completed his trade knowledge. Instruction in that school is given in the evening, hence it is not intended to supplant the apprenticeship. In fact, the students must work in printing establishments during the day as apprentices. At the end of five years, if they successfully pass the required examination, they are entitled to journeymen's wages. He believes that his present occupation as foreman and his position as teacher are due to the school training. He thinks best results are obtainable from combining regular work in an establishment [apprenticeship] with night attendance at a trade school."

In France and Germany industrial education has reached a high state of development. "The problem in Germany," says the report, "is that of training all classes of industrial workers, from the lowest artisan to the director or owner of the great industrial establishments. There are special schools for the training of employers and managers, for the training of foremen and bosses, and for the trade education of artisans." In the Fatherland, too, we find the communes, guilds and the State apparently vying with each other in fostering and supporting the system. We get an idea of the progress that trade-school education has made in France from the statement that, speaking in a general way, graduates of trade schools have superseded shop apprentices in the building and repair department of the Eastern Railway Company. Possibly because, to quote one of the workmen, "graduates from the schools can not work fast enough when they enter industrial establishments, and it requires several months for them to become acquainted with shop methods," the company compels them to serve some time as helpers in the shops before they are rated as finished workmen.

Returning to the business in which we are most interested, we find that for forty years the Chaix Printing and Publishing Company, of Paris, has maintained

a trade school in its establishment for the development of competent workmen for the different branches of its apparently diverse industry. The report goes on to say: "M. Alban Chaix, the administrator-director of the company, stated that of the twelve hundred persons employed in the establishment 250 were graduates of the company's school. In this school the instruction is given during the day, and is intended both to complete the primary education of apprentices and to provide them with the necessary technical training. Workmen are prepared for all the printing trades, but more particularly for that of compositor, which is the only trade in which Mr. Chaix believes school training can entirely replace shop apprenticeship. For some trades, as those of designing, lithographer, stereotyper, papermaker and bookbinder, a special shop training in addition to that received at the school is required.

"He states that, in general, the trade-school graduate possesses a better knowledge of his trade than others, hence he is more useful and can more readily find employment, gain higher wages, and advance more rapidly. Most of the company's foremen and all of their clerks are graduates of their trade school, as are many of the chief workmen and others occupying the best-paying positions. He says that work done by the better workmen, who have been graduated from the school, is more artistic and serves as an aid to the progress of the industry; also that trade schools in which the practical work is well directed afford a better means of educating workmen than does shop training."

Unfortunately, we have no evidence from printer graduates of the French schools to enlighten us on the subject. Two engravers, however, express the opinion that their school training had been of immense advantage to them, and that the exclusive "trade school is better for the beginner than the continuation of shop apprenticeship and evening courses." Yet both agree that shop experience is necessary to become a "finished workman."

The introduction to that portion of the report treating of Great Britain was written by the well-known sociologist, Prof. E. W. Bemis, in which, after tracing the rise of technical education and its legal status in that country in an interesting way, he says: "There are scarcely any purely trade or apprenticeship schools that claim to give a boy all the trade instruction needed for him to become a journeyman, even aside from the attainment of speed, which work in the shop alone can give. . . . In England it is held legally, if not practically, that trades can not be taught in a school, but it is also held that trades can not be taught without a school." The professor studied the subject during a visit to the British Isles, and in enumerating the obstacles to technical education he is frankness itself, and portions of his indictment could be proven if it were directed against his countrymen. The devotion of the English to sports, and the indifference of employers, who are accused of not encouraging students by shortening their hours, or even arranging them

to make the way to success a little easier for ambitious youths, are among the things that militate against the spread of education. Then the custom of going to work at an unusually early hour and "knocking off" for breakfast lengthens the workday and so exhausts the worker that by night time he is in no mood, or perhaps condition, to profit to the full by the lessons if he did attend school. Class distinction, it appears, has filtered down to the workers in the guise of trade pride, and exerts such a baleful influence that Doctor Bemis enumerates it among the "obstacles." It seems wage-earners of various occupations will not "mix" any more than the foreman or bookkeeper will admit that he is of the same social stratum as the ordinary journeyman. Many harsh things have been written about the British workingman and his anachronistic notions, but few of them have reflected so severely upon his progressiveness and intelligence as this accusation from his friend and well-wisher, Doctor Bemis. But the most serious obstacle the new school of educationists have to overcome is said to be the poor general education of the English youth of the artisan class. The "independent" young Briton leaves school at the age of twelve or thirteen and loiters around for a year or two, possibly endeavoring to ascertain if he is "cut out" for a champion athlete, an expert billiard player or popular jockey. When fate, the police or a stern parent compels the young man to go to work, he essays to learn a trade minus much of that he learned at school, and with the capacity for study and the desire for advancement almost dead.

The report in this instance also fails to give an insight into the views of graduates as to the benefits this system bestows upon the working printer. What employers think of it can best be told in the language of the report:

"Some employers in this industry say that technical training for printers has not had time to show results, but they are hopeful of much good from this source in the future. Others, who seem to have had more extended observation and experience, say that technical schools have been a benefit to the industry. They turn out better equipped workmen, and it is obvious that the more an apprentice knows of the nature of his trade the higher wages he can command. While the schools now in existence are doing much for the betterment of the industry, the establishment of more schools and better facilities in those already established would bring still greater benefits, and it is thought that failure to make such further provision will undoubtedly cause the industry to suffer. This is especially true in colorwork. In some localities there is a lack of interest on the part of printers to avail themselves of the facilities now offered by the schools."

That labor organizations have views on the question goes without saying, and they have had much to do with shaping the policy of the educationists in many instances—but that may be made the subject of another article.



F. D. FORREST SCHOOK.

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FINANCIAL.

OUR national monetary scheme is of the crudest and least elastic of any system of the world. The conservation of the circulating medium of the great European powers is entrusted to a bank of issue. Naturally the bank stands at the head of the financial institutions of the country; to some extent it is the clearing-house for the banks which deal direct with the public, and in several instances the bank of issue sustains direct relations with the individual. The one point of resemblance of all the banks is the contractual relation with the Government to conserve the circulation. Born of necessity in a period when the Government was compelled to seek assistance from private capital, the State bank has become blended with the department of finance, yet continues independent of governmental dictation.

In a limited degree our national banking scheme corresponds to the foreign State bank. Born of necessity during the crucial period of the war the national banks were given power of note emission, based, not upon the credit of their capital, and the borrowings of the Government, but upon their ownership of Government bonds. The scheme was an excellent one for the period; the banks provided a market for the latter war issues; their credit was added to the credit of the Government, and a good currency resulted. The reduction of the national debt, the appreciation in the value of the bonds, the extinction of the gold premium, the lower interest rate, all contributed to the weakening of the note emission feature of the banks. Extraordinary efforts have been put forth in the past ten years to induce the banks to maintain, and to increase, the circulation, which was rapidly being extinguished.

To-day the national bank circulation is more largely maintained for prudential reasons than as a source of direct profit, and only the broad-gauge banker, who can see beyond his own counter, resists the temptation to withdraw his circulation. If it were not that the banking fraternity fears business depression through a contracted currency, the national bank issue would long since have disappeared. Congress has recognized this deplorable feature of the issue, and has sought to aid the banks by making the two per cent consols more valuable to them than to outsiders, by cutting in half the circulation tax based upon consols. It also has provided against a sudden contraction in the circulation by limiting the retirement of notes to \$3,000,000 in any one month, and this very limitation has operated to retard circulation expansion in the active months of the year, because of the difficulty in retiring at will.

As yet no improved scheme has been outlined, upon which banking and economic authorities can unite. The necessity of an elastic currency is being demonstrated more and more. For nearly a year the business of the country has been hampered by lack of available cash. Deposits have been growing, and cash disappearing from the banks, as the country is absorbing more and more cash from hand to hand. While the circulation

per capita has increased at a ratio beyond the growth of population, the deposits of the people in the banks have outstripped the circulation increase.

Since 1897, the circulation of the country has grown from \$1,640,000,000 to \$2,260,000,000, an increase of 37.76 per cent. The amount per head of population has increased from \$22.49 to \$29.58 or 33 per cent. The individual deposits of the banks of the country, national, State, savings and private, have increased from \$5,192,000,000 to \$9,174,000,000, or 73.04 per cent, or twice the increase in circulation. The proportion of cash to individual deposits in 1897 was \$31.58 to each \$100, and in 1903, the proportion is \$24.64 cash in circulation to each \$100 of individual deposits, or 28 per cent less. A step farther in this presentation shows that the national banks have not been remiss in helping out the circulation. In 1897, the total circulation of the banks was \$230,000,000, in 1903 it is \$380,000,000, an increase of \$150,000,000, or 65.22 per cent, which compares with a Treasury circulation in 1897 of \$1,410,000,000 and \$1,880,000,000 in 1903, an increase of \$470,000,000 or 33.33 per cent.

The serious character of the attenuated circulation was the inspiration of the Aldrich bill, to help out the banks by further deposits of Treasury balances, the Fowler bill to increase the currency. As both met defeat, there is now a serious effort to unite upon some plan which can be forced through Congress, and which will have the minimum of opposition from the financial and commercial bodies of the country. An agreement upon some one measure by all interests is as impossible in monetary affairs as in other affairs. A group of United States Senators has undertaken to evolve a plan during the coming summer, and there is a possibility that a special session of Congress may be held to force through the measure, in order to secure the benefits of its provisions, in the fall movement of money, when the most acute conditions are uncovered.

Undoubtedly the measure will be some form of assets currency. It does not seem possible to base a currency upon any other form of credit without completely revolutionizing our fiscal system. Prejudice is too deep-seated, and Congressmen too much divided in opinion at this time to expect a thorough overhauling of the system. All the forms of assets currency yet elaborated reveal elements of weakness, yet all of them are improvements upon the note issue provisions of the National Banking Act. The best thing in favor of assets currency to be issued by national banks is the large number of banks — nearly five thousand — and the assurance that there will be local expansion as well as general expansion of currency, and no one section will be entirely dependent upon another. This feature will also operate to bring about a general level of interest rates. As a protection to the stability of a currency issued against the capital of a bank, a guarantee fund will be required, and a graduated tax, whereby redundancy of currency is avoided in periods of lessening demand.

The greatest objection to assets currency is its name. Had the scheme been presented under some other title, its acceptance might have been more general, but there is a historical incident in monetary affairs that is recalled by the naming of assets currency, which may prove its undoing. The Assignats of the French revolution, while in no wise a parallel case, contained the same idea as expressed by the proposed change in our monetary affairs, and the hardest task is to break down public prejudice. The fact that more currency is needed, that it must have some elasticity, will lead to some improvement in some way.

The greatest problem to be solved in the adoption of an elastic currency is the retention of the present national bank currency. To establish an entirely new character of note circulation, without a definite relation to the old system, would mean the abandonment of the certain and definite market for United States bonds, which has been created through the national banks. A release of the bonds under deposit for present circulation would be followed by a slump in prices, and indirectly affect the credit of the country in future issues, and the history of nations admonishes us that bond issues come at critical financial crises. It would be possible to supplement the bond-secured issue by an asset issue, but a duality of bank notes would probably meet with public opposition. A return to Government "fiats," or the old greenback issue, is beset with greatest danger and seems to be out of the question, and hence the only way seems to lie in providing for an assets currency of a limited amount, after banks have issued a fixed proportion of bond-secured notes.

The consolidated bank statement of April 9 sheds an illumination upon the high rates prevailing in the money market in the first three months of the year. The 4,845 banks show an increase of \$52,000,000 in loans, against an increase of \$8,000,000 in deposits, testifying to the great demand for money. By geographical sections, the Eastern and New England States lost \$18,000,000 in individual deposits and a like amount in loans. The West gained \$20,000,000 in individual deposits, and expanded its loans \$49,000,000. Considering that, as a rule, individual deposits and loans break even, the absorbing capacity of the West reflects a straining of credits by the banks to take care of tremendous business expansion. Every section reports a loss in cash, which means that a greater amount of currency is in the pockets of the people. The ability of the banks has been taxed to the limit to care for actual demands. Stock trading came to a standstill, and the financial institutions can not be accused of pandering to the speculative proclivities of the public. During April and May there has been a limited addition to the currency through the issue of \$20,000,000 additional bank notes, the result of the refunding of short bonds into consols by the Treasury Department, and this contributed to a temporary relief and permitted the reserve centers to accumulate some idle funds and to meet maturing foreign loans with gold. P. S. G.

THE ATTRIBUTES OF THE WORKMAN AND THE MANAGER.

HERE, if you please, is the distinction, subtle enough to be quite overlooked by the masses, but obvious enough to the discerning, between those who are workmen and those who are managers. The workman labors that he may complete his task and take up another; the manager labors that he may derive aid and comfort from his toil, and knowledge that shall lighten the burdens of to-morrow. The workman may stand at the case or face the press; he may sit at the desk. He may be an employe or an employer. The manager, also, may be found in workman's garb, dinner-pail in hand, as well as at the point where high-pressure responsibilities center and duties devolve. But, mark you, such transpositions are anachronistic and merely temporary.

The lot of a workman is to receive orders, to do things for others; the lot of a manager is to give orders, to have things done for him by others. However placed by fortuitous circumstances, the man whom nature intended for a workman can never long be aught else than a recipient of orders, a carrier of messages; nor can a true manager be aught else than a director, however humble his position, however limited his opportunities.

So that he does his work well, or carries his message faithfully, all honor to the workman! He is one whom the world could not spare. Well for him and for the world were it that he should seek advancement in position, or increase in salary, or broadening of opportunity, wherever and whenever possible. But so soon as he — being essentially a workman, albeit a highly competent one — essays that for which he is not fitted, the role of a manager — just so soon does he begin double injury to himself and to the world at large. He deprives himself and others of benefits, pecuniary and otherwise, that flow from faithful discharge of his rightful duties as workman. He causes confusion and annoyance and loss to others, and in greater measure to himself, through his well-meant yet ill-directed efforts to do that for which he was not intended by birth nor prepared by education or training. And, though he may remain in the position of nominal manager, he is but a workman driven by his tasks and seeking only to complete them that he may rest until the morrow.

R. C. M.

"MAY EMPLOYERS BE MEMBERS OF THE TYPOGRAPHICAL UNION."

A CORRESPONDENT, who gracefully acknowledges his indebtedness to THE INLAND PRINTER by saying, "as a workman I have profited much from its columns, while as an individual I believe it has helped wonderfully to broaden my views," submits that a recent article, entitled "May Employers Be Members of the Typographical Union?" is inconclusive. It is proper to say that views there expressed relative to stockholders simply aimed to set forth the

union's law and practice on the subject with an inkling of the reasons therefor. Our friend would like to have the question discussed more thoroughly, and puts it in this form: "Is it right and wise that typographical unions should permit employers and stockholders, working actively at the business, to become members of the union, *with the right to vote upon propositions affecting the wage scales?*" This gentleman leaves no room for doubt as to his position, for he is of the belief that the prevailing practice of admitting those classes is responsible for "printers being the poorest paid of the artisans boasting the proud adornment of unionism. Job printers, in particular," he continues, "are affected by this condition, and it cheapens just to the extent that employers can by *vote and pressure* control the scale."

As has been stated before, the question is a perplexing one; if it were not, union law would be more explicit on the matter. In a peculiar sense it is true that the union must choose the lesser of two evils when it attempts to solve this problem. To arbitrarily prohibit stockholders from becoming members is a great temptation to employers to circumvent the union and nullify the work of years by the judicious distribution of a small quantity of stock at the proper time. That has been done in the past and it will be easier to do it in the future, for almost every enterprise is now some sort of a joint-stock concern, and the articles of partnership are always at hand. If, however, union law is so framed that the possession of stock does not relieve a member of his moral obligation to the union, it removes the temptation to whip "the devil round the stump" in that effective way. Our correspondent's manner of expression and his italicizing the final clause of his interrogatory create the impression he would suffer stockholders to remain on the active list if they were prohibited from voting on the scale. The idea is not new, and, if memory be not in a tricky mood, more than one local union has endeavored to find a solution of this problem by such legislation. But the International Union withheld its approval on the ground that it was repugnant to all preconceived notions of fair play to abridge a man's rights and privileges while imposing on him all the burdens of membership.

The retention of stockholders carries with it some disadvantages, but they are trivial as compared with the alternative. If our correspondent can connect the membership of stockholders with the ills he mentions, then the union should change its policy instantaneously. Let us look into the matter and see whether it is at all probable the employer-member is such a blight. The main objection here urged is that stockholders by "vote and pressure" control the scale. The gentleman in his letter says, "the porcine nature always develops best in a man's dealings with his employes," from which it is easily argued that all employers are opposed to good wages. This is one of the popular fallacies that are always perniciously active in biasing men's judgment and blinding them to their best interests. It may be

true that selfishness prompts a majority of employers to oppose high wages, but there have been few movements for better conditions in the trade that have not, from their inception, received encouragement from one or more of the employers directly interested. Consequently, it seems a rash assumption to say that small stockholders who are also wage-earners must necessarily be opposed to increasing wages. The probabilities are that they take sides on the question for the same reasons as non-stockholding members. Nor should we accept the theory that the malign "pressure" stockholders are supposed to exert is responsible for low scales. In the last analysis, votes on scale questions are by secret ballot — black and white balls — and if a stockholder can successfully use "pressure" on a voter in such circumstances, he can do so as easily with a withdrawal card in his pocket as if he were on the active list. If the members are so sycophantic they will vote against their convictions under the protection of a secret ballot, "raising the scale" is bound to be a difficult undertaking, but its enforcement will be more difficult still, and this irrespective of what disposition is made of the stockholders. The trouble in such cases does not lie with union laws, but with the manhood of the men.

Is our friend sure he is right when he makes the sweeping assertion that his fellow craftsmen are the poorest paid artisans in the ranks of organized labor? So far as is known the labor statistics disagree with him on that point. In the exceptionally well-organized branches of the building trade the workers get more per hour than the printer, but, under normal conditions these men lose much time during the out-of-season period and from inclement weather, so that their average earnings fall to the level of the printers, if not below it. There is also a disparity between the wages of the newspaper printer and those of the book and job man, and there are reasons for it — these things do not "just happen"; but, so far as the writer can see, the stockholder in the union has not the remotest relation to the difference in earning power. Among the contributing causes to the newspaper man's enhanced remuneration might be mentioned the spirit of "hustle" that is general among news-room men and the exception with the job men. Furthermore, the newspaper men are enthusiastic unionists, they attend meetings, endeavor to understand trade conditions, and are ever on the alert to make the union serve their purpose. Job men, as a class, are indifferent unionists. They pay their dues and are true to the obligation, but they do not make their investment in unionism pay them the best possible returns, and the neglect costs them dearly.

But economic conditions do not favor the book and job men. They are working for employers hemmed in by competition — often of the cutthroat variety — at home and abroad — and consequently, there is, comparatively speaking, little opportunity to make great profits. The expenditure for labor constitutes a large percentage of the employer's outlay and he is prone

to resist any increase on that account, for he knows that it does not take a large increment to absorb his margins, while he is ever fearful of another Richmond appearing on the field armed with some device which enables him to cut prices. The newspaper printer confronts an employer who — through his press association franchise and the enormous amount of capital necessary to launch a paper — practically enjoys a monopoly, and for a score of reasons the typographical union is strong enough to secure for its members a small portion of the monopoly fat, and from that source come the supplies that permit of the newspaper man working under better conditions than are apparently possible for the job man. If small-office owners affect wages it is not so much by their votes in the union as by their acts as bidders for work. If newspapers could be started as readily and with as fair prospects of success as job offices can, the newspaper scales would soon experience serious "sinking spells."

THE WORK OF THE METHODIZER.

TO meet new conditions imposed by our tremendous industrial expansion, there has arisen in the past few years a guild of certified public accountants who are more than auditors, although their duties include such as devolved upon the auditor of a score or even a dozen years ago. Many among these give their attention almost wholly to systematizing the business of individuals or corporations. Care is given first to the office — bookkeeping simplified, useless or obsolete methods and manners discarded; then all details of the business, however complicated, are made to pass in review before the expert, who is technically known as a "methodizer." He seeks ever to simplify and conserve effort, to make best use of space available, to obtain greatest results from given expenditure of time, or labor, or money.

What a field for a competent methodizer is presented by the printing industry as conducted to-day by a great majority of printing-house proprietors! Could they but see the matter in the light in which it presents itself to their brethren of the mercantile or manufacturing world, there would be a universal and insistent call for the services of competent methodizers. One of these men, who has to do with matters of millions daily, tells some of his experiences in an article in the *Saturday Evening Post*, of Philadelphia. A merchant with whom he had dealings had become dissatisfied with the volume of business done, and by unceasing effort had added a thousand new accounts to his ledgers within a year, increasing his gross sales by something over \$1,000,000. He was jubilant. He called in the methodizer to help add another thousand names. But the methodizer showed that the net profit on this additional \$1,000,000 of business was exactly \$4.80! All ordinary items of expense had been included in the calculations which brought this result, but there was nothing to show for the stress and strain of added responsibility in conducting the greater business, and when this is

considered it will be seen that there was an actual and tangible loss on the business that was to have brought fortune.

Until awakened by the inexorable logic of figures such as these, the printer is, ninety-nine times out of a hundred, in precisely the situation of this merchant. He bends all his energies to the increasing of his gross sales; he adds account after account to his ledger; he fondly imagines that he is making money. Should he chance to be an expert bookkeeper — how few printers are! — he can ascertain for himself whether his profits are greater or less than \$4.80 on \$1,000,000 — always providing he has a proper system of determining cost. But if his technical skill in this direction is insufficient, it would be wise for him to employ a professional accountant, a methodizer, to simplify and systematize his business and make it produce greater profit. In any case, how infinitely better is it to do a safe and conservative business on a basis that has proven successful, than to attempt to increase gross sales without, at the same time, proportionately increasing net profits.

R. C. M.

JUSTICE TO THE EMPLOYER.

RECENT events in the labor world furnish several examples of the possible — it would be more nearly correct to say probable — untenable position the printing-trades unions may be placed in if the efforts to secure peace between the typographical and pressmen's unions prove abortive. Reference is made to the "jurisdiction fights" between unions, of which there seems to be more than the usual number this year; and, if these disgraceful strikes have not been more numerous than heretofore, the unions engaged have been more important and the contests more disastrous than we have experienced since the struggle for supremacy between the unions and the Knights of Labor in the eighties. At that time the unions were on the defensive, and it was feared their peculiar system of government was to be supplanted by a new and untried form of organization. This gave a color — and just a coloring — of justification for the regrettable and harmful policy pursued in some localities at that time. There is now no such question involved. Judicious unionists look on, and are powerless to prevent strikes being called for the sole purpose of gratifying a lust for power on the part of a union that wishes to crush an organization similar in all its essential features, but numerically weaker. And when the conflict ends, no principle has been conserved, not one adherent has been won to the cause of labor; on the contrary, many have been lost; thousands of well-wishers, constrained to withhold their sympathy, finally turn from the workers with disgust, while the direct evil effects that flow from ordinary industrial strife are increased many fold, for the fratricidal strike is usually the most bitterly waged of all strikes. Inevitably, the non-union employer fattens during such a war, while the innocent employer of union men is the greatest immediate

sufferer. In the end, the workers who indulge in these wild dances must pay for the music, and their contribution is exacted from them in the shape of loss of work diverted to other channels or in a demoralized — though, perhaps, victorious — union being compelled to accept less favorable wage contracts. If there were no material considerations involved, unionists should have sufficient pride to estop them from entering on a quarrel in which their best friends — their employers — would in all human probability become the chief victims.

The present mania knows naught of geographical bounds — Denver, Chicago and New York being among the cities afflicted. One strike in the metropolis serves to show to what extent the thirst for power leads men blinded by prejudice. There the carpenters have gained unenviable notoriety by ten thousand Brotherhood men striking against the employment of members of the Amalgamated Society, a world-encircling union having headquarters in England. For years there has been friction between these two bodies, but they have managed to cooperate on all essential matters under agreements of a more or less satisfactory character. But now the chief national officials of the Brotherhood say their followers' patience has been exhausted and declare that the Amalgamated men shall retire from the field in New York. The American Federation of Labor endeavored to settle the dispute, but it possessed neither the power nor the persuasive ability to make partisans of the Amalgamated Society renounce their allegiance. The next move of the Brotherhood was, in effect, to inform union employers that they must solve the problem by taking sides in the dispute. Of course, the demand was not made in such blunt terms, though the result was the same. They either could not or would not induce all the union men to join the Brotherhood, and that organization ordered a strike, the real purpose of which was to compel the employers to settle a family quarrel between two unions. This was not only an injustice to the employer, but it was a humiliating confession that the unions were incapable of conducting their own business, and, childlike, referred it to a superior authority for disposition. Of course, the New Yorkers prate about some intangible principle being at stake, which is all nonsense, for in the neighboring city of Philadelphia the members of both organizations are acting in accord on all matters of mutual concern.

Surely no member of the printing-trades unions desires to see his organization placed in such a position that the work of years will be placed in jeopardy under the plea of upholding a "principle," which is regarded as sacred in one city, while unknown in the next town. Nor does he wish to see his union confess itself so wanting in capacity as to be unable to settle a difference with a sister union. Every unionist of the craft should know that one of the most, if not the most, valuable asset his union possesses is character — for organizations have character as well as individuals — and one

of the elements of good character is self-control, and a foolish, inevitably hurtful quarrel evidences lack of control. If the union's assets are to remain unimpaired there must be no contest with other unions. The most effective guarantee of peace is a formal declaration that there shall be no war. It is a safe conjecture that had the carpenters of New York foreseen the outcome of the "drifting-apart" policy they would have established some method by which they could dwell in amity.

The workers of the craft have the opportunity to throw their influence on the side of common sense, and it is hoped they will do so. The pending agreement may be faulty, and in putting it in operation much disputation may arise, but the salient and important feature of it is that it insures peace in the sense that union pressmen will not be insisting upon the discharge of compositors (or vice versa) because they are union men. With an agreement providing for a method of settling contentions which may arise, unions will be guarding against doing what they, in their calm moments, do not wish to do: needlessly annoying employers and making antagonists of them. Employers will have the satisfaction of knowing that whatever differences may arise they will be composed without seriously interfering with them, and free from the fear of their being placed in a nerve-racking and purse-depleting predicament, similar to that in which the "boss" carpenters of New York found themselves this spring.

It is beside the mark — if it were true beyond peradventure — to say that, though the principal union officials may talk loudly and offensively, they will not provoke hostilities and precipitate such a condition as has just been referred to. Such conflicts have been brought on when union officialdom was straining every nerve to prevent them, and all because the laws under which the officers were acting seemed by their silence to favor war and not peace. When men's passions are aroused about real or fancied grievances no human agency can safely predict when a sharp, stinging word will be answered with a blow, nor when the last blow will be delivered. In this inventive age industrial progress will cause many serious questions to arise between the printing-trade unions, and there is but one safe and profitable way in which they may be settled: by appeals to reason and the ever-present sense of duty. For the worker to rely on coercion as a means of settlement would be criminal, if not suicidal. At all events, unionists should not be so unmanly as to attempt to force disinterested employers to fight their battles for them.

TRADE-UNIONISM A SAFEGUARD.

MUCH depends upon the point of view, but few will contend that the recent convention of the National Association of Manufacturers at New Orleans aided the cause of industrial peace, which all the greater capitalists agree is much to be desired in this so-called "era of good feeling." Were the unions as fond of

mischief-making or their members as irresponsible and vicious as President Parry and his followers would have the public believe, the association's deliverance would have been accepted as a challenge, and a general strike ordered ere this. Without unduly stretching the imagination one can conceive that Mr. Parry thinks he takes his life in his hands when he criticizes unions. But the organizations — except when an occasional young union expressed its contempt or breathed defiance — did not notice either the pharisaical resolutions of the association or the tirade of its president. Criticism of one and confutation of the other were wisely left to men not actively identified with organized labor, and the result proved that at this time unionists are not without champions in influential quarters. The number and quality of these pro-labor men must have been as disconcerting to the Parryites as they were pleasing to the unionists. So far as they have vouchsafed an opinion on the subject, labor officials hold that the New Orleans convention has proved of distinct advantage to their cause.

Mr. Parry seems to have an inkling of this, if we may judge of what he has been telling the Indianapolis newspapers since his return home, one of them remarking that if those who intended replying to him tarried long the belligerent president would have withdrawn or qualified all the controversial points in his address and there would be naught to answer. Like most fanatics, Mr. Parry exposes the weakness of his case by charging ignorance against some and imputing unworthy motives to others who take issue with him. Labor Commissioner Wright, according to Mr. Parry's dictum, is ignorant because he is not an employer of labor; Senator Hanna is an untrustworthy witness because he has political ambitions to gratify; and the host of employers of union labor who deny the absurd assertions made about the enervating, destructive and tyrannical tendencies of unions are said to be living in such a state of terror that they are afraid to tell the truth. This sort of substitution for argument does not help Mr. Parry's cause with the public, though those well disposed toward him and his views may mitigate its effect by honestly acknowledging that controversy is not his forte, and that he knows more of some other things than he does of political economy. The generality of people will concur in Senator Hanna's statement that, never having employed men under union conditions, Mr. Parry is not competent to lecture those who have worked in harmony with unions and enjoy the respect and affection of their employes; that it is hardly worth while to argue with a manufacturer who seeks favors at the hands of the lawmakers, but denies to the worker the right of using his vote to advance the interests of his class, and who, while urging employers to organize, reprobates similar appeals when addressed to workingmen. But Mr. Parry has applauders, and, strange to say, they are found among workingmen, and "he comes by them honestly." In one of his public utterances he declared that the trade-

union theory was shallow for the reason that an increase in wages compelled an increase in selling price, so that in the end it was a case of robbing Peter to pay Paul. Without stopping to discuss the folly involved in accepting such a doctrine, it is worthy of note that it is the favorite argument used by Socialists and Anarchists when attacking trade unions, and the Hoosier Socialists were quick to recognize the service rendered their cause. A daily paper report of the Indiana State convention of that party says: "If D. M. Parry had visited the hall he would have thought he was in a Parry convention. All of the delegates had a good word for him and a shot or two for Mark Hanna.* The party manager said: 'Parry is all right; we have no fault to find with him. He is simply outspoken as a representative of his class. On the other hand, Mark Hanna is playing the hypocrite by patting the laboring man on the shoulder with one hand, and having the other fist doubled to give him a body blow.'" The Harvard professor, who said that the war on unions was the greatest folly of the times, as it hastened the introduction of the worst features of socialism, probably knew what he was talking about, and a few hours' conversation with him might prove luminous and profitable to Mr. Parry and his ilk.

W. B. P.

Written for THE INLAND PRINTER.

STATIONERY STYLES OF THE SMART SET.

NO. III.—BY FLORENCE HEATH.

AND now comes June, the month of roses and of marriages, and everywhere are flitting, goodly-sized and white, those rather bulky envelopes whose very plumpness betrays their contents to the recipient before they have been opened. Styles in stationery may come and go, miladi may write one season on cream, the next on gray and follow the gray with a tan note-paper; but the wedding invitation and the wedding announcement will ever be set forth on the purest of white kid-finished paper, the sheet always double, of ample proportions and heavy as to quality. Of late there has been a feeble attempt to establish the use of a fabric paper, similar to the linen lawn now so popular, for the hand-penned note, but to no avail. Society has refused to accept anything but the old-time kid finish, and has thus settled the matter.

In size the wedding invitation is a trifle less generous than of yore, the correct proportions this season being $5\frac{3}{4}$ by $6\frac{3}{4}$ inches. As a matter of fact, invitations of all descriptions, as well as visiting cards and monograms, are diminishing slightly in size. At-home dates on wedding announcements, while never, strictly speaking, correct, are entirely passé at the present writing, and the separate card enclosed should be a fourth inch narrower than the width of the invitation. Next in size is the reception card, a fourth inch smaller than the at-home pasteboard, and the card to be presented

for admission at the church is still smaller, being a half inch narrower than that announcing the reception.

Old English type, whether shaded or plain black, is used almost to the exclusion of all other lettering for wedding invitation, the script not having held its own with the time-honored kid-finish bristol-board paper. An excellent script is by no means to be despised, however, and will, in all likelihood, take precedence over the other letterings many times before it ceases its popularity altogether, if indeed that day will ever come. Old English is both artistic and expensive, therefore

ENGRAVERS' ROMAN

Engravers' Old English

BLAIR EXTENDED GOTHIC

Invitation Script

appealing to the lover of beauty as well as to the person who likes that which smacks of money, for the shaded Old English type costs about four times as much as script.

A very elegant and equally expensive lettering is the Roman style, in a way a cross between the script and Old English, for it is neither as severely plain as the former, nor as ostentatious as the latter. The Roman lettering appeals to the ultra exclusive woman of rather conservative taste who cares not for lavish display.

The fad for monograms is no longer a fad but an epidemic, which has broken out to such an extent that even the wedding invitation has not escaped. Initials are not displayed upon the announcements themselves, but appear only on the flap of the inner envelope, the monogram, of course, combining the first letter of the bride's surname with that of the bridegroom's. This is in conformity with the monograms which have prevailed for some time on the wedding-cake boxes at bridal receptions. The dainty receptacles for the bride's cake may have the monogram embossed in gold and silver, but only the plain white initials are permissible on the envelopes enclosing the marriage announcement.

As to the wording of the invitations there are, as always, several slight variations of form which may be used, according to the taste of the individual. The old fashion of writing in the name of the invited guest is being considerably revived, in spite of the fact that the appearance of the engraved sheet is naturally marred by the incongruity, even though the handwriting may be exquisite, which is not to be expected in this day of careless chirography. Thus one reads in Old English that "Mr. and Mrs. Francis Carlton Smithers request the honor of," and continuing in handwriting, "Mr. John Champion's" whence follows in Old English, "company at the marriage of their daughter, Sarah Louise, to Mr. Milton Farmer Goodwin, on Wednesday

evening, June the second, nineteen hundred and three, at half after eight o'clock, Christ church, Chicago." This is a popular form for a church wedding invitation. The remarks show a more decided tendency toward brevity than has been noticeable in the past few years; for example, the words "Wednesday evening" take the place of the older form "on the evening of Wednesday," and "June the second" has precedence over "The second day of June." The expression, "request the honor," is the preferable one for the church ceremonies in particular.

A new and extreme form for the invitation to the house wedding is as follows:

Mr. and Mrs. John Arthur Morem
give in marriage their daughter
Edna Earl
to

Mr. Joseph Bradstreet
Tuesday evening, April twenty-first
nineteen hundred and three
at nine o'clock
At Home
Plano, Texas

The honor of your presence is desired

How extensively the above wording will prevail is a matter for conjecture. The detached sentence beneath the announcement certainly detracts from the symmetry of the page.

Another form in the plain black Old English, with space for the insertion of the guest's name, reads thus:

Mr. and Mrs. Martin William Coat
desire the presence of

at the marriage of their daughter
Agnes
to

Mr. William Barnes West
on Wednesday, the fifteenth of April
one thousand nine hundred and three
at eight o'clock in the evening.
816 South Washington Street
Marion, Virginia.

As marriage invitations are always issued in the third person, the writing of the guest's name in preference to the introduction of the second person by the use of the word "your" is more consistent, grammatically, if not as appealing to the artistic eye. In the examples shown it will be noticed that the word honor is spelled without the "u," a sensible American fashion which our English brethren are now following largely.

The form of the wedding announcement remains practically the same as it has been for some years. The following is correct for the bride whose parents are no longer living:

Mr. Joseph Arthur Mitchell
Miss Marie Annie Earl
Married
Wednesday, April twenty-second
Nineteen hundred and three

Otherwise the announcement may read:

Mr. and Mrs. Lewis Bennett
announce the marriage of their daughter
Lucy
to
Mr. Joseph John Freeport
on Thursday, the twenty-third of April
one thousand nine hundred and two
New York

At-home cards, where no special dates for post-nuptial receptions are announced, are given or enclosed with the invitation or announcement, the customary form being as shown in example 5.

At Home
after August the fourteenth
6454 Kimbark Avenue

Post-nuptial reception cards are often sent with the invitations, but are preferably mailed at a later date. The following is good form for this kind of card:

At Home
the first and third Wednesdays in October
4442 Grand Boulevard
Chicago

Three to five o'clock
Eight to eleven o'clock

A simple and explicit admission card to the church wedding reads, "Please present this card at St. James' church."

(To be continued.)

Written for THE INLAND PRINTER.

A COURSE IN THE PRINCIPLES OF DESIGN.*

NO. XII.—BY A. E. BATCHELDER.

THE use of tones of gray or of color demands more technical skill, a more rapid, though careful, handling of materials than the use of black alone. One's mind must be alert to the effect of the different values when contrasted with white paper or when placed in juxtaposition. Water-color has been chosen as the medium of expression, because it is the cheapest, simplest material to be obtained, and presents fewer difficulties to be overcome than any other medium. It is well at this point, though, to anticipate one or two of the difficulties that may arise to any worker unfamiliar with this material. Let us assume that the scale of five values has been made. You wish now to spread a clear, flat wash of one of these values, the half-tone for instance, over a four-inch square. Place eight or ten brushes full of water in a clear saucer, or in the tray of a water-color pan, if you own such a thing. Then, with the brush add charcoal gray paint until you feel convinced that the tone is dark enough. Try it on a scrap of paper and compare the result with the half-tone note of the scale. This brings you to a question that demands careful adjustment. Allowance must be made for the fact that water-colors always appear lighter when dry than when wet. The amount of allowance must be determined by experi-

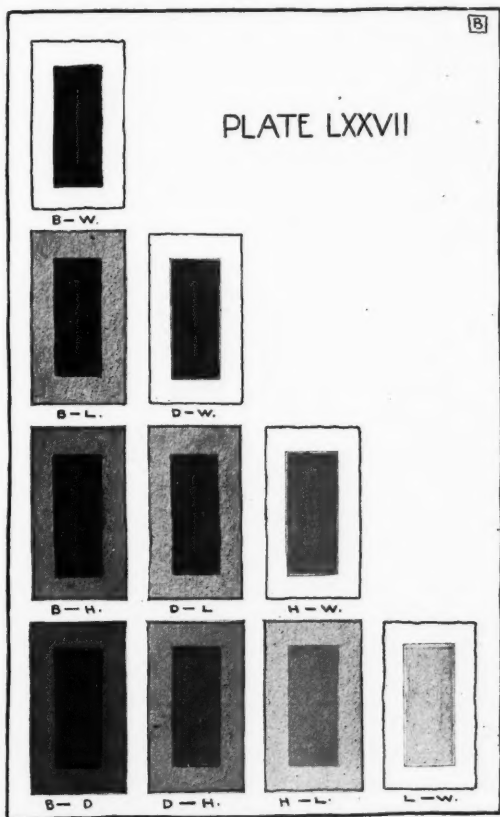
* Copyright, 1903, by Ernest Allen Batchelder.

ments. Allow the trial tone to dry and beside it place a fresh stroke of the brush. By a few such comparisons you will be able to determine for yourself the necessary allowance for drying. When the half-tone has been obtained, proceed to lay the wash as shown in the accompanying photographs. With the paper inclined, fill the brush and draw it lightly across the square, fitting the paint snugly against the top line. This should leave a little ridge of paint at the bottom of the stroke. The only care now is to keep this ridge of paint moving down the paper by repeating the first operation. Keep the brush well filled; dip it with each new stroke and fit the wash carefully against the side lines as you proceed, for you must not, under any circumstances, go back to repair damages. When the bottom of the square has been reached, the moisture must be pinched from the brush and the ridge of paint carefully lifted from the paper. This should leave a square as clear and unspotted as the paper itself. In no other way can a flat wash, suitable for use in designing, be obtained with water-colors.

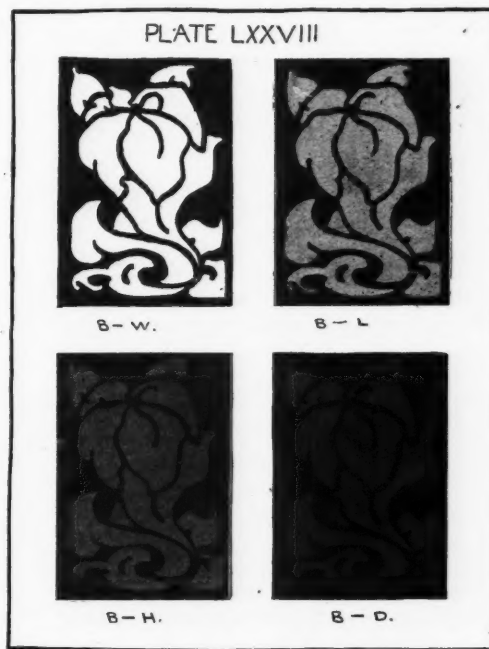
Now for the question of tone relations. When we speak of tones we refer *always* to contrasts. The

we contrast each note with the white paper; but we do not *know* the scale until we are able to place different notes in juxtaposition, as light on black, black on dark, etc.

The scale is very much like a musical instrument with which we wish to play certain tunes, though our tunes will appeal to the eye instead of the ear. And



shape and measure of the spot of paint have nothing whatever to do with the abstract question of tone. The scale of neutrals presents different tones, because we compare or contrast each neutral with the background on which it is placed. In making the scale



furthermore, by careful manipulation of our instrument, it is possible to regulate the effect of tones upon the eye in much the same way that the musician controls his music. Did it ever occur to you that it may be possible to translate musical compositions into compositions of color?

To continue the analogy, the scale may be arranged as follows:

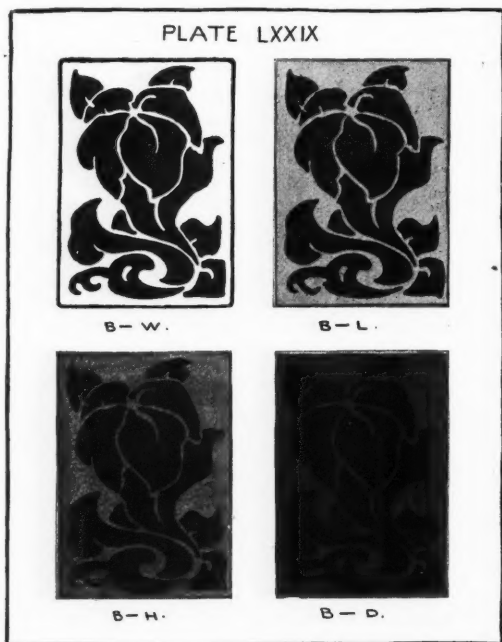
White°W
Light°L
Half-tone°H
Dark°D
Black°B

Let us try a few "finger exercises." It takes at least *two* notes to make a contrast. If we strike the notes of the scale in pairs, how many contrasts have we at command? Plate LXXVII shows that there are *ten* possible contrasts or combinations of two tones each.

- | | |
|--------------|--------------|
| Black-white. | Dark-light. |
| Black-light. | Dark-half. |
| Black-half. | Half-white. |
| Black-dark. | Half-light. |
| Dark-white. | Light-white. |

Now compare this plate with the scale of neutrals (shown last month) and you will observe that there is one instance, black-white, in which the contrast is

of four intervals. This is our loudest, strongest combination. In the row below this are two instances in which the tones are separated by three intervals. In the next lower row the contrasts are still further decreased, so that there are but two intervals between tones. In the bottom row are four instances in which



there is but a single interval of contrast. These four combinations give us the *pp* or "soft pedal."

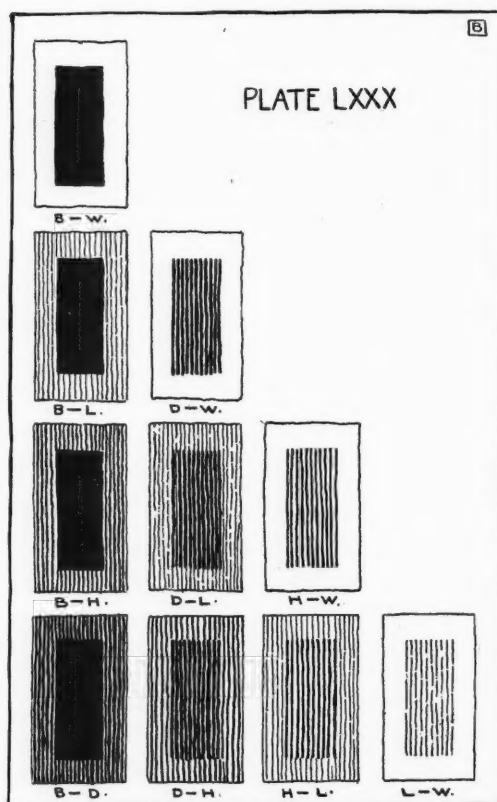
Harmony was defined as "having something in common; consistency of likeness; reconciliation of differences." According to this definition, then, the contrasts in the bottom row are most harmonious because, as values, they have most in common; they stand side by side in the scale, being thus closely related in tone. As the interval of contrast increases, in the row above, the tones have less in common. As a question of harmony, the difference may seem a matter of small concern; but when it comes to the point of translating these values into colors we shall find that the slightest change in the interval of contrast becomes a matter of supreme importance. In the next row above, the tones have even less in common, while the black and white of the top row have nothing, as values, in common, and hence form the least harmonious combination.

Black and white inharmonious! Even so; despite the fact that masses of black and white give a certain brilliancy and richness to a piece of work, the result is generally harsh from the tone point of view. The nearer we come to a balance of two tones, the less desirable this strong contrast becomes. If the blacks are broken, as on the printed page of a book, by the intermixture of whites, a tone of gray is produced which affects the eye just the same as the grays of our

scale. In fact, we can duplicate our ten contrasts with type if we choose, just as has been done with lines in Plate LXXX.

Plate LXXVIII is a graphic illustration showing the different degrees of contrast from the "loudest" to the "softest." As the tones of the design are nearly equal in quantity, the strong contrast of black and white is much less desirable than in the instances where the interval between values has been decreased. Though the *quantity* of the tone does not affect the question of contrast, it does materially affect the appearance of a design, as we shall find later on: In fact, if we were not averse to giving rules, we might say that, as the quantity or measure of a spot decreases, its contrast should increase; what it lacks in size may be made up in contrast.

In Plate LXXIX the contrasts remain the same as in the previous plate. Whether the unit shall be dark against light or vice versa depends entirely upon



the requirements of each individual design. In the present case it is purely a matter of personal choice. The tones in these plates have been reversed in order to show a still wider range of possibilities to be found in those five simple notes; a little reed flute, as it were! If a designer were limited to those notes alone he would never lack means of expression. In fact, if printers were limited to those contrasts, as in Plate LXXX, and would experiment with the results, aim-

ing to acquire complete control of a few tones rather than depending upon the uncertain effects of unrelated tones, we feel convinced that the art of printing would not suffer. How often we find good work marred by a misplaced contrast, a type that strikes the note *light*

PLATE LXXXI



WHEN we wish to play upon a musical instrument we must have a definite scale with related intervals of sound. This scale, with its simplest combinations, must first be mastered before we can ever expect to intelligently arrange a musical composition. Why should we not follow the same process in colorwork, instead of depending upon the uncertainties of a personal whim? Color, after all, is but music to the eye.

H—L



WE may have in color, as in music, a scale of definite intervals upon which to play. If we resolve each note of a neutral scale into a color spectrum, all the possible colors between the extremes of black and white will result. With this instrument as a basis for study, it will be found that the principles of design are applicable to colors as well as to lines and areas.

B—L

associated with an initial that strikes the note *black*—a contrast of B-L, generally inharmonious. Plate LXXXI illustrates the point.

RELATION OF CREDIT MEN TO BUSINESS METHODS.

Most unsuccessful printers are prone to be unsystematic, to lapse into slipshod methods in either their printing or their accounting department—perhaps in both. Is there a single instance of a printer who has a black mark and a bad record whose business has been consistently conducted in the lines of a good, modern business system? When it comes to hard facts you will find that the printer who runs his business sharply on the lines of modern up-to-date system does not fail; he succeeds. Why? Because he knows precisely where he stands, how much business he is doing to-day, how much he is reasonably sure of doing to-morrow. Because little leakages are stopped; because small economies are effected; because short cuts are taken; because every possible advantage is made the most of and every opportunity developed by the automatic action of a system.

There are a good many definitions of system and method; but system means common sense made automatic. It means order of the active, aggressive sort—a positive force that “keeps things moving” and takes care of everything in season, just as nature does.—Adapted from M. Martin Kallman, in *Business Topics*.

Written for THE INLAND PRINTER.

THE THEORY AND PRACTICE OF PLATEN PRESSWORK.*

NO. II.—BY F. W. THOMAS.

A FORM requiring any amount of make-ready, if prepared entirely by overlays, will not print uniformly for a long run, as those portions of the tympan having the greatest thickness of overlays will pound down most and ultimately show up light, while, if the excess impression is applied in the shape of hard paper or hard cardboard underlays, this will not occur. Then, also, too many overlays are more than apt to make the tympan baggy and loose in spots, causing slurring. One of the most frequent necessities for underlaying arises in tabular work where the rules are high. In this and in other cases where the underlaying is intricate and needs to be accurately done, it is better and will save time to take the form out of the press, stand it on edge where it can be handily gotten at, and paste the underlays on carefully with a little flour paste. A lick of the tongue on a piece of paper is a poor expedient. The underlay is likely to come off or work out of place while the job is running and result in a lot of defective work. Mucilage is bad, too, as it hardens and forms a coating on the feet of the type, which does not come off with ordinary washing and which makes them high in the next job. The custom of pasting on underlays simply by loosening the chase-hook and tipping the chase forward is a pernicious one, for, while it is doubtless well enough in some cases, it soon becomes a habit, and it is simply impossible to place complicated underlays accurately in this fashion, and no end of time is wasted in moving them when wrongly pasted on. On most makes of job presses there is no provision as there is on cylinder presses for setting the rollers so as to bear with varying pressure on the type, and when rollers are very old and shrunken it may be necessary to put a sheet of paper or even a cardboard sheet behind the whole form. Of course, if the impression has already been adjusted, a corresponding decrease must be made on the tympan. This is, however, a makeshift. New rollers would be a better remedy. While speaking of the matter of leveling up the form, I want to suggest one exception, and that is half-tone plates, especially if they are vignettted. It is my experience that a half-tone prints best with light roller-pressure, and I favor having them a trifle less than type-high and making up this discrepancy by extra overlaying on the tympan, not by an underlay. This leaves the cut a little lower than the balance of the form, and the rollers touch it less heavily. There is less tendency for the fine interstices of the cut to fill up with ink and to print smutty. This is particularly true of the edges of vignettted half-tones. This plan also assists in the final make-ready, as will be explained more in detail later.

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When the form has been brought to a level surface by means of careful underlaying the next step is

OVERLAYING.

For overlaying type and line-cuts, use tissue, French folio, or thin manila, or book paper, according to the amount of extra impression required. Many etchings, and practically all half-tones, need "cut overlays" to bring up the darker portions. For this work thin French folio is best, and for the relatively small cuts ordinarily run on platen presses it is rarely advantageous to use more than two thicknesses of folio—one sheet on the medium shadows and an additional one on the very heavy places.

These overlays should be pasted lightly on the very bottom sheet, the upper sheets being loosened from the top tympan-bale and rolled down, and an impression taken on this lower sheet to use as a guide in securing the overlays, some extra, loose sheets being temporarily placed under this bottom sheet when taking this impression, to compensate for the sheets turned down. The sheet of pressboard should be taken from beneath and put on top of the sheet with the overlays on it, and the extra top sheets that were rolled down pulled up over this. It is not necessary to shift the pressboard above the overlays with type-forms, but with half-tones and most other engravings the edges of the overlays are likely to show in the printing unless this is done. I have stated that in securing an impression on the bottom sheet of the tympan the upper sheets should be loosened from the top tympan-bale and rolled down, because that is the method I have found most in vogue, and most pressmen claim that there is danger of losing the register, if the sheets are loosened from the bottom bale after the feed guides have been set.

Personally, I do not think so. Loosening the sheets from the top bale and rolling them down makes a clumsy roll at the lower edge of the platen; the sheets rolled down are likely to become creased or spoiled in taking the impression for overlaying, and it is an awkward proceeding at best. In my own pressroom we invariably loosen the top sheets from the bottom bale. They can then be turned off from the face of the platen entirely, though still secured by the upper tympan-bale. In this way, the sheets, when put back, need not show a wrinkle; and, though we do a great deal of very close register work, we have no trouble with the gauges being drawn out of position in this way. An absolutely taut tympan is one of the prime essentials for good presswork.

The impression on the bottom tympan-sheet should never be taken, nor any intricate overlaying done, until the make-up and spacing of the form has been O. K.'d. Overlays, to be of any use whatever, must register exactly with the position of the form for which they are intended.

In the first part of these articles I advocated having half-tones a little less than type-high, and compensating for it on the tympan. In the case of vignettted half-

tones worked in with type forms, I have noticed that if the plates are flush type-high, it is necessary not only to overlay the dark portions of the cut, but also to cut away on the tympan below the vignetting, as the natural tendency of the sheet that is being printed to bulge up around the edge of the cut will result in too heavy an impression on the vignetting. Even with this precaution, although all actual impression is removed from the vignetting, the paper still touches that portion of the cut more or less roughly, and is very liable to leave a ragged line at the extreme edges. The beauty of a vignettted half-tone lies in the delicate shading away of the edges. By having the cut a little low, and building up on the tympan to meet it, the paper is forced out against the solid portions of the cut, but is not pressed against the edges at all.

In printing small half-tones on presses of the Universal or Colt's Armory type, and using a tympan of five sheets of hard manila paper, it is seldom advantageous to use anything more than one thickness of tissue paper for cut overlays. Further overlaying, or "patching" as it is technically called, will, of course, be necessary to remedy any hollow spots in the cuts, but a single tissue is usually sufficient for a cut overlay and that only on the darkest parts of the cut. I have found this method secures better results than more elaborate overlays, or those made of heavier paper.

The matter of cut overlays is often much overdone in platen presswork by pressmen who are prejudiced by the heavier overlays used to advantage in cylinder presswork.

It is often necessary to cut away the tympan in places to keep high rules, cuts, etc., from showing an undue impression, but this should be done as little as possible. High cuts had better be planed off on the bottom, especially if very high, for even if the tympan is cut out to remedy the matter of impression, they are still too high in the form and may fill up with ink, or, if they have sharp corners, may cut the rollers.

ROLLERS.

Some job presses are provided with two sets of roller-wheels, one smaller than the other, to be used when rollers become shrunken. But most presses are not so equipped, and it is questionable if the idea amounts to much. When rollers have shrunken enough to need such a remedy they have probably lost their suction, and the best thing to do is to get new ones.

Rollers should be renewed every spring and fall at least. Hard rollers for summer and soft for winter. The pressman should try to save his rollers as much as possible. *New rollers should not be used on damp days.*

A roller that does not take ink is "green," and needs to be "seasoned." Seasoning is not a matter of days or weeks but of atmospheric conditions. In dry and especially in cold, dry weather, evaporation is rapid and rollers season quickly. In damp, humid weather they do not season at all, but get still "greener," unless kept covered with grease or ink.



Photo by W. H. Baker.

MARGUERITES.

If your rollers are new and green they should be kept covered with ink at night, in wet weather, and in dry weather washed off so the air can get at them at night.

If your rollers are old and dry, keep ink on them on the cold or dry nights, but clean them before damp nights and they will absorb moisture.

An easy way to remember this is to bear in mind that, practically speaking, a wet (green) roller wants a dry day and a dry roller wants a wet day.

All forms containing light-faced rules should, if possible, be locked so that rules run crossways of the press, parallel with the rollers, as in that way they are much less likely to cut the rollers. As soon as rollers get cut it is impossible to clean them well enough to run delicate tints or bright red successfully. Rollers should be run slowly when using stiff inks in hot weather, for the friction generated by fast running is great, and will melt down the rollers. Many valuable hints on the care of rollers can be obtained from the pamphlets issued by rollermakers.

Never stop the press with the rollers standing on the type. If left too long, the type will leave permanent dents in the rollers. Nor should they be allowed

to stand for any length of time resting on the disk, as a flat streak will be the inevitable result.

Be sure, before putting ink on the press or in the fountain, that every particle of dirt and lint is removed, otherwise it mixes with the ink, gets into the fine type or cuts and makes them print muddy, or is deposited on the solids of cuts and large letters and makes them look speckled.

When using slow-drying inks, the rollers will often be benefited by leaving the ink on them over night, as explained before, but extra quick-drying colored inks should not be left on the rollers.

Always be extra careful to clean well the ends of the rollers, where they run on the bearers.

(To be continued.)

AN ITEM IN DEMAND.

He was cutting an item from a newspaper.

"It tells how a house was robbed, and I want to show it to my wife," he explained.

"What good will that do?" a friend inquired.

"A whole lot," was the reply. "You see, this house was robbed while the man was at church with his wife."

"Say!" exclaimed the friend excitedly, "you haven't got a duplicate copy of that paper, have you?"



Photo by W. H. Baker.

WINTER IN ROGERS PARK, CHICAGO.

THE MAN AT THE WINDOW

BY THOMAS WOOD STEVENS.

At last, after many weary days, the first book of the new incorporated Bandar Log Press has arrived. This sumptuous edition of the Poker Rubaiyât of Kirk LaShelle must immediately take its place among the American classics; it is the limit. Of course, one can not dismiss a twinge of regret that this great utterance of our native soil should be cast in the outworn form of a dead foreign poet, but the twinge is only momentary; one expects almost anything nowadays to assume the arrangement of Omarian quatrains. I know a man who conducts the business of his household in the meter, thus ordering supplies:

Alas that Life to live a Life should take,
And Bills should grow until the Buyers break:
But still the children hunger; ah, my Friend—
To-morrow bring Four Pounds of Sirloin Steak.

And protesting thus to the gentlemanly highwayman who purveys his coal:

And much as Coal has served to warm me, well,
So do they use it for the Fires of Hell—
But there the Price is not so cursed high,
Nor Coal so worthless as the stuff You sell.

So I hold that Kirke LaShelle was justified in assuming the form he does to carry the result of his exhaustive researches. The extent of his sacrifice in the pursuit of his special knowledge of the subject is indicated, perhaps, in Mr. Frank Holme's statement that the poet has often sat up as late as ten o'clock in the effort to master its mysteries. And yet, somehow, one feels in reading the book that the author has allowed his intimate association with his field to overshadow his higher literary purpose. In fact, a critic of puritanic tendencies might be pardoned for finding more of poker than poetry in the result.



THE BLUFFER'S FOOLISH FACE



SURE-THING JOEY IN

The poem opens with an invocation to cheer that is as American in spirit as it is Oriental in phrase:

Come to the Center, for the Game is on:
Chip; for a Pot is never lost till won;
Separate cheerfully; and if you lose,
Smile, for another's just behind this one.

From this point the poet treads the path of the elder Omar; thus he exults in his high election,

"When all the dead game Sports are trooping in,
Why lag the little tin horn Boys outside?"

and turns again to the darker garden of his dread philosophy, thus:

The yellow chips men set their hearts upon
Grow numerous or dwindle, and anon
Like Smile upon a Bluffer's foolish face
Giving the Lie to Promises, are gone.

A little later his muse grows reminiscent, and descants on the futility of dreams, at the same time touching the mystic note that brands the dream as a symbol of the way of the world:

Lately I dreamed I held four Hearts and stayed
And stood three Raises, not at all dismayed,
And then an Angel Shape slipped me a Card
And smiled; and when I looked—it was a Spade.

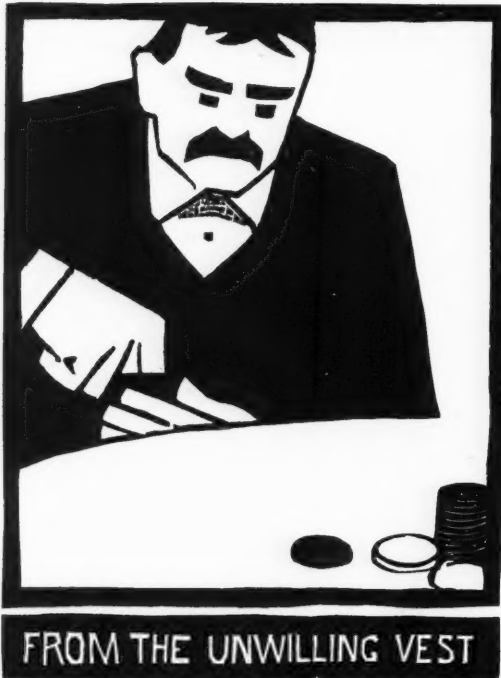
Then the poet begins to feel his melancholy oats, and this movement culminates in this cry of passionate regret,

Ah, Pard, could you and I fix up some packs,
So we could tell the Faces by the Backs!

The casual reader may not recognize it, but there is in those lines a strange undertone of despair, an echo of a sob that shakes the soul. Afterward, he grows more reflective, and in the calmer strain moralizes thus:

And this delightful Baize, whose tender green
Fledges the Table's edge on which we lean—
Oh lean upon it lightly; it may take
It's hue from some who round the Board have been.

There are some other nice things in the poem, but let me hasten to its wondrous close. Here is the pathos of life's futility; here breathes a grievous fond farewell from a soul that fears not Death, yet would not die; it is the shudder on the brink of one who is suddenly called upon to stake his last



FROM THE UNWILLING VEST

chip, his very yellow disk of life upon the unknown cards, and knows that fate must win.

Then, as you sit around the Board — alas —
With full intent each other to harass,
Deal out a Hand where I was wont to sit
And whisper when it comes to me, "He'll pass."

There are twenty-four verses in all, and twelve illustrations; one can not suppress the wish that the numbers had been reversed, for very few of the verses approach the pictures in cleverness. Seriously considered, the parody is not so good as that produced last year by Wallace Irwin; this was to be expected. Real parody is very rare stuff. Certainly no one in this country brings to the thankless task a facility like that of Owen Seaman, and even he is not by any means invariably successful. Kirke LaShelle has done some good things in this book, but he has also included a deal of stuff that is not up to grade. As poker verse it is distinguished, but it has not the technical facility to stand as one of the best Omarian parodies.

Of Mr. Holme's woodcut illustrations, here for the first time reveling in a fine and fanciful array of colors, one can hardly say enough in praise. They are all up to grade. They exhibit a studied crudity that could not be matched by the epic inspirations wrought upon the walls of caves by our neolithic ancestors; yet they are living things, wrought with unerring insight, and wonderfully rich in humorous creation and conceit. They have the masterly touch that transforms each blemish to a new and deeper perfection.

As a piece of printing, the book is not to be considered here. I understand that the enterprise of the Bandar Log is not yet equipped with a printing establishment of its own, so its productions are not yet ready to defend themselves against charges of typographical shortcomings. In this respect we hope for a speedy and radical improvement; meanwhile each book contains "infinite possibilities for disorderly amusement."

* * *

From the new firm, Fox, Duffield & Co., of New York, we receive "Everyman, A Moral Play." During the last few months many performances of this strange and beautiful old

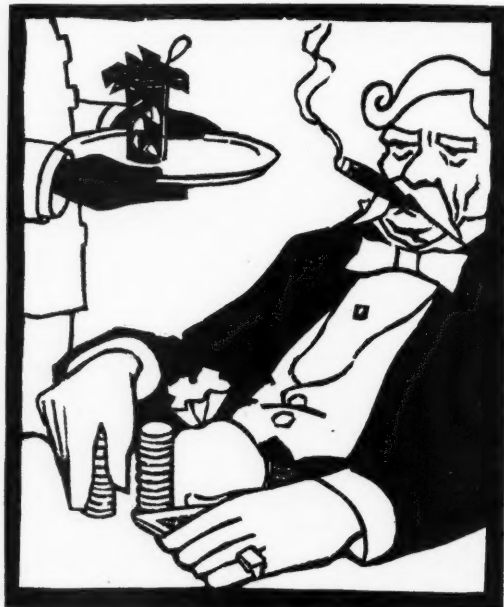
drama have been given in various American cities, and have aroused great interest, so that there would seem to be a ready market for the book; and this the more since it is certain that the auditors of a single reading could not, by any means, grasp its full contents.

I think it is the character of Gorki's that protests weariness against the endless journey up and down the river, seeing nothing but people and villages, and again villages and people. It is this boredom in the sight of all things natural that has driven the imaginative mind to seek and welcome its own faculty of personification; the mediaeval monks who conceived the play of *Everyman* were bent on the use of persons as symbols—good deeds, knowledge, fellowship and the rest—merely as convenient forms for the presentation of their moral tracts; but it seems as though the same mechanism appeals to a modern reader in quite another light. To the monks, the personification gave simplicity and ease of comprehension, merely because of the concrete recognition it gave to an abstract idea. To us, it is pleasant because it lends to the imagination another pageant of images—it gives us something to look upon besides people and villages.

The play of "Everyman" relates in quaint and beautiful poetry the story of the summoning of Man to the pilgrimage of Death. The call comes when Everyman least expects it, and he turns to Fellowship, who has always been kind, to go with him on his journey; but, when Fellowship learns the destination, he renounces all protestations and leaves his friend to face the way alone. Kindred and Goods, two that in life he had loved best, forsake him likewise. Good Deeds would go, but says:

"Here I lie, cold in the ground,
Thy sins have me so sore bound
That I can not stir."

She, however, sends Everyman to her sister, Knowledge, who in her turn leads him to Confession, who, in answer to his pleading, gives him a dull cloak of penitence. And then, lo, Good Deeds arises strong again. They call together Beauty, Strength, Discretion and Five Wits, and all together set out upon the path of death. But, ere the grave itself is reached, all save Good Deeds are awed by the terror of the end, and desert him as his other friends of life had done; in this



OLD TIME SPORT

extremity, Everyman, grown calmer in the shadow of the tomb, turns to Good Deeds with a new light and a deeper love; and she stands by him even in the grave, saying:

"All earthly things is but vanity,
Beauty, Strength and Discretion do man forsake,
Foolish friends and kinsmen, that fair spake;
All fleeth save Good Deeds, and that am I."

So Everyman dies. It is all the drama of mortality; and all so reverent in spirit that its quaintness of form and language brings not a trace of humorous suggestion. Curiously, it is not so far from the work of some modern mystics at their best; but they are not wont to deal with truths of life and death, nor to be so simple about it; they only try to translate its beauty into other fields—anything to get away from people and villages.

Typographically, the book is attractive and quiet; distinguished by good taste, but not marked by any special regard for the niceties of craftsmanship. It seems to be the general intention of the publishers to follow in a general way the sort of bookmaking that was preferred by Mr. R. H. Russell, with whom Mr. Fox was long connected. On the whole, this is an excellent line, and well suited to the matter most likely to be handled.

The edition of "Everyman" is illustrated with reproductions of the woodcuts in one of the earliest editions—very crude in artistry, but well in key with the play; the illustration side of the book might have been supplemented without offense. The binding in brown antique boards is pleasing, except for the lettering of the back, which is simply printed, in vertical, with black ink. A paper label would have been more successful.

* * *

In "Bookbinders and Their Craft," Scribner's have just published one of the most interesting books about bookish matters that the year has brought forth. The material consists, in reality, of eight magazine articles, all reprinted, except the paper on "Early Italian Bindings," which is added to complete the general scheme.

The chief merit and most pertinent interest of the whole lies in the fact that so much of the material comes from points outside the beaten track. No one who reads about the history of bookbinding can fail to be struck with the poverty of the subject as usually portrayed. Again and again we are introduced to Grolier, Maioli, The Eves, Derome and Le Gascon; nothing is touched except the golden age of French and Italian art; only Roger Payne is mentioned as an erratic and convivial tipster who represented the craft on English soil. In fact, most writers really go little further than the material presented in Professor Matthews' delightful primer. In "Bookbinders and Their Craft," Miss Sarah T. Prideaux has brought other and less familiar fields into the range of vision.

The first paper, that on English and Scottish bindings of the early eighteenth century, is somewhat meager in real information, but this is explained in a measure by the extremely inadequate records from which facts may be drawn; it is well known that the bindings of these countries were, until quite recently—with one or two notable exceptions—taken bodily from the French, and badly executed in the imitation. Miss Prideaux deduces—since most delving into this unknown field must partake more of deduction than discovery—that there were at least two hitherto unrecognized but distinct styles

developed for use on Bible and prayer-books, which deserve chronicle as the only intimations of the art on British soil.

In view of the lack of signatures to the work, it is not possible to name these binders, or to give any real exactness to the investigation. Miss Prideaux, however, notes one very interesting detail, which shows something of the spirit in which her researches have been undertaken. She says:

"There is a tombstone in Elgin Cathedral of William Lyel, *subdicanus ecclesie moraviensis*, who died in 1504. The stone is long and narrow, having a cross in the center, a cup on one side of the stem of the cross, and a book in the corresponding space to the right. . . . A rubbing of the book shows that it probably represents a fine binding of the time, and the design consists of a diaper of diamond-shaped lozenges set between a heavy three-lined border, and on the fore-edge is a clasp. The rubbing measures 10½ inches by 6 inches." This note may not give us any really vital information, except in that any material relating to the scattered minor chapters of the craft's history have their special value; but it shows how the applied arts may aid each other in their own preservation, and it gives a good hint to investigators in similar fields. To the lay mind the phrase "scientific research" means, very vaguely, burning the midnight oil over very dry books of authority; it certainly does not suggest taking rubbings from old tombstones in order to find out about bookbinding.

The second chapter, that on "Some Characteristics of Roger Payne," should prove the most popular of all, for in it the author has not only brought up the well-known facts of Payne's life and work, with a careful critical estimate of its importance in relation to the general subject, but she has woven in a very delightful picture, written with no common grade of literary art, of one of the most fascinating figures in the history of the crafts.

After all, Roger Payne, an unkempt, uncontrolled, intemperate garret-genius, is the only man who added a strong English note to the story of his art. He worked alone—during the period when he worked best—and his designs were as independent as his strangely defiant life. Yet he was recognized as a master, and was sought, until his own unguarded ways drove patronage away, by the most discerning collectors of his time. This brief, concise chapter, dealing with his faults as frankly as his virtues, seems to make him live better than any account of him I have ever encountered.

The next chapter of the book deals with M. Thoinan's book, "Les Relieurs Français," which the author regards as the most important contribution to the History of Binding that has been made for many years, it being "the first attempt to put on anything like a scientific basis, the information concerning binders and their craft that is to be found scattered up and down the many books about books for which the French have always been famous."

In the essay on "Design in Bookbinding," Miss Prideaux begins with some very subtle though sweeping considerations, and one feels that the paper must come to some real general conclusion; however, in this one case the author disappoints us. The paper degenerates into a well-informed but rather ordinary enumeration of binders and their characteristic styles.

Some of her ideas expressed in the first few pages are worth serious attention, especially the inferences she draws from this quotation from Mrs. Meynell, anent the "obsession of man by the flower"; the quotation is, in part, as follows:

"In the shape of the flower man's own paltriness revisits him—his triviality, his sloth, his cheapness, his wholesale habitualness, his slatternly ostentation. . . . Stem, petal and leaf—the fluent forms that man has not by heart, but certainly by rote—are woven, printed, cast and stamped wherever restlessness and insimplicity have feared to leave plain spaces." This is a truth that can't fail to be recognized by any craftsman, or any person who takes note of fabrics, utensils, or any of the objects that give an opportunity for any manner of decoration.



ILLUSTRATION FOR
"EVERYMAN."

Unfortunately, Miss Prideaux does not stick to her text, which refers vitally to her general theme, and a discussion of which, by a writer of her scholarship and insight, might lead to some very interesting conclusions with regard to the suitable things in decorative design.

In the last chapter, the author strikes the same vein again, and with far greater suggestion and force. The chief object of the chapter seems to be the pointing out of the limitations under which the binder works—the rectangle which his design must fit, and the practical uses of the materials—and the direction of his attention to the real limits of the sum of possible decorative motives; also she devotes some space—and very interesting space it is—to the perfection of the idea of conventionalization as practiced by the Persians. This ref-

WORKING WITHOUT SYSTEM.

A man who does forcible work must dismiss a subject from his mind when he is done with it. This increases the grasp and power of the mind and keeps it clear for concentration upon the thing under consideration. Nothing can be accomplished with half a mind; you must concentrate, or focus all your powers upon the thing you are doing. This you can never do when things by the score are half settled in your mind, continually obtruding themselves for consideration, and hindering the thought of present problems.

When you have anything in hand, settle it. Do not look at it, lay it down, then look at something else and lay that down also, but settle things as you go along. It is a thousand times better to make an occasional mistake than never to settle



Photo by C. W. Jones, Chicago.

A SPRING LANDSCAPE.

erence to the Oriental is probably the most genuine suggestion the book contains.

The other essays are good, but not of special novelty, except the one on modern French binders, which approaches the fullness of a directory of masters. The book is decently printed, filled with very interesting illustrations of bindings and books, and very tastefully bound. It is to be regretted that the paper stock is of such a nature as to render the book altogether too fragile and temporary, considering the value of its contents.

WON'T MISS A COPY.

Please send me the March number. I do not want to miss a copy. Have been so busy I forgot to renew sooner.—*Charles L. Evans, Benzwood, West Virginia.*

KEEPS HIM IN TOUCH WITH THE WORLD OF PRINTERDOM.

Been a subscriber twelve years. Can't do without it now. THE INLAND PRINTER keeps me in touch with the world of printerdom too well.—*Arthur J. Godwin, Mount Airy, Philadelphia, Pennsylvania.*

anything, but be always balancing, weighing and considering many things at a time.

It is vigorous thought which counts. A subject which is handled, so to speak, with the tips of the mental fingers, never amounts to anything. You must seize and grasp with all your might the thing you are attempting, and do it with vigor and enthusiasm, if you wish it to bear the stamp of superiority when completed. Another defect in your work, which arises from the faults I have mentioned, is failure to complete things. Your work bears the impress of incompleteness, and seems always to lack something.

If you could overcome these defects, you might be successful, for you really possess great ability but lack definiteness. Evidently your mind has not been trained to exactitude. There has been carelessness in your education somewhere. It may be partly the fault of your teachers or your parents in not calling your attention in your early life to these deficiencies. If this had been done, the task of correction would have been easier than it is now, but the faults may still be overcome if proper diligence be used. I hope, for your own sake, that you will set about it with determination.—*O. S. Marden, in April "Success."*

THE ESTIENNE SCHOOL FOR BOOKMAKERS.

BY REBILL.

THE Estienne municipal school, or college for professional bookmakers, was founded in 1889, with the aim of furnishing competent workmen for the different arts and trades necessary to make a complete book. In the classes instruction is given in everything pertaining to the business, including cutting punches, casting type, composition, presswork, stereotyping, electrotyping, wood and process engraving, lithographing, chromo-lithographing, binding, gilding and the finishing of books.

There are at present thirteen schools in Paris where trades are taught exclusively, embracing cabinet-making, pottery, sculpture, etc. Seven of these are for boys and six for girls. The name of Estienne was chosen for the printers' school in honor of the family of printers of that name that flourished in the sixteenth century. In 1887 the city of Paris voted the sum of \$180,000 to defray the first cost of installation of this establishment, but it was not until November 20, 1889, that the school was formally opened, with 108 pupils. The classes were first held in a modest building in Rue Vanquelin, but afterward transferred to a magnificent structure in the Boulevard d'Italie, where they are now conducted. The school buildings are entirely new and are three in number—one for the directorate, one for the classes and a third for workrooms. The ground floor of the administration building is occupied by the school museum; then come the offices of the manager, superintendent and the various teachers; then the library, etc. In another building are the gymnasium and three classrooms capable of accommodating forty students each; on the second floor, the cabinets of physiology and natural history, with an amphitheater for conferences; and on the top floor are offices containing the records of the institution and living-rooms for the janitors. The kitchens and dining-rooms for the students are on the ground floor of the third building; above them four classrooms accommodating sixty persons each; above these workrooms for copperplate and wood engravers and lithograph artists; and on the top floor the copperplate presses and classrooms for drawing and sculpture for the theoretical course. The workrooms for the compositors and the pressrooms are in a separate building, being so placed on account of the noise of the steam-driven machinery. All the buildings are steam-heated and illuminated by electricity. The structures themselves are built of brick and roofed with slate; the machinery is 71 meters long by 17 meters wide, and is constructed of iron and glass. The total area of the schools is above fifty-six hundred meters, and the cost of the buildings \$300,000. As the ground was not solid enough for the foundations, it was necessary to sink 154 wells, sixteen meters deep, which were filled with concrete and form the main supports of the pillars of the building. The dedication of the new buildings took place on July 1, 1896, in the presence of the President of the Republic, Mr. Felix Faure, the minister of public instruction, the minister of commerce and one of the members of the illustrious family of printers in whose honor the school was named.

To gain admission to these classes, the applicant must pass an examination—held in July of each year—comprising an essay on orthography, two problems in arithmetic and a drawing from a plaster model; must prove that he is a Frenchman, living in Paris, and that he is over thirteen and under sixteen years of age; and present a certificate showing that he has been proficient in his studies at school. The tuition is gratuitous to Parisian pupils, but those residing in the suburbs are permitted to attend on passing a good examination and the payment of \$40 a year. Breakfast and luncheon are furnished free to the Parisian students, while those from the suburbs may bring breakfast or eat with the others on payment of 10 cents a meal. If the parents are poor, this fee is remitted on application. The number of students admitted each year runs from seventy-five to ninety. During the first

four months the children are divided into groups, each taking turns of a week in all the various workshops, in order to discover which branch of the business they like best and to which they are best adapted. In arriving at this decision, the wishes of the parents, the choice of the pupil and the reports of the teachers are taken into consideration. If a mistake is made and the child shows little aptitude for his assigned work, another conference is held and he is given a trial in another department, and the decisions are generally satisfactory to all parties.

Scholarships are held for four years, but in certain sections (engraving, lithography and photoengraving) students may remain a fifth year. The teaching is divided into two classes—theoretical and practical. The theoretical classes are held every morning, and the curriculum is the same for all students in the first and second years; in the third and fourth years the work is divided into three special courses—one for engravers, lithographers and gilders; another for compositors, stereotypers, photoengravers and bookbinders, and the third for printers, lithographers and copperplate printers. In the first of these special divisions designing is the most prominent feature; in the second, French grammar, history and elementary science, and in the third, chemistry and mechanics are the dormant ideas of the course. Practical instruction is given every afternoon from one to six; it embraces fifteen different branches of the trades connected with the production of printed material, and is so complete that the student on leaving the school is thoroughly qualified to make his way in the world. In the workshops the pupils are put through a course that includes the execution of all the work pertaining to their branch of the business; for instance, compositors are called upon to do everything from the simplest to the most complicated work. During the first four months the students work in all the departments, but after they have settled down to business they become compositors, pressmen, engravers or lithographers, as they may choose.

Examinations are held in all divisions every three months, and awards made according to the merits of the pupils; at the final examination at the end of the fourth year those who merit it are awarded silver medals and diplomas of honor, while the less meritorious receive certificates that they have completed the course. Every Saturday the students are given a report book containing an account of their work, to take home; these must be returned Monday morning, signed by the parents, who are thus able to follow the progress of their children in their studies; recompenses are then awarded the most efficient scholars, whose names are inscribed on the roll of honor. The system of punishment includes bad notes on the reports, extra work, detention after quitting time, temporary suspension from the school and, finally, dismissal.

Evening classes are held in order to give opportunity to those working in the Parisian offices who wish to perfect themselves in any particular branch.

The staff is made up of the director, eleven overseers and secretaries, ten theoretical teachers, twenty-four technical teachers, seven boys to clean up, a cook and three assistants. The director is appointed by the minister of public instruction, and the others by the préfet of Paris, after a competition, and the teachers are invariably chosen from among the finest workmen in the offices of Paris. The theoretical teachers give lessons in designing, modeling, history, grammar, geography, writing, mathematics, physics, chemistry, gymnastics, etc. The day is divided as follows: 8:25 A.M., business begins; 6:00 P.M., business closes; 8:30 to 10:20, study classes; 10:20 to 10:30, recreation; 10:30 to 12:00, study; 12:00 to 12:30, lunch; 12:30 to 1:00, recreation; 1:00 to 3:45, labor in the workshop; 3:45 to 4:00, recreation; 4:00 to 6:00, work.

TECHNICAL COURSE.

Typecasting.—The aim in this branch of the business is to turn out capable workmen in every branch of the business.

The importance of this is being recognized more and more fully every day, as the demand for artistic type-faces and pretty ornaments increases. The students in this branch are divided into four classes, according to the length of time they have been in the school, and they are thus able to learn all parts of the business.

Composition.—This course is intended to develop the students into compositors in the full acceptance of the term, and they are given all classes of work to do, in preference to specializing, the idea being to develop their original ideas rather than to have them become mere imitators. In connection with this branch, proofreading and Greek are taught, and the professor, after correcting the proofs for the students, points out the typographical and grammatical errors and has them corrected. In this manner both grammar and composition are taught, and when the course is completed the students are able to fill any position in an office, for the teachers are very diligent in their work and unsparing in their criticisms, and no error is allowed to pass.

Stereotyping and Electrotyping.—The classes in these branches are given a thorough training in the various processes of reproduction, and the importance of this business is increasing rapidly with the more general use of rotary presses.

Presswork.—The instructors in this course teach by practical illustration all classes of work, from making ready on a hand press to running a perfecting machine. No part of the work is neglected, and the students are gradually led on until they can handle all kinds of plain and colored work from type, stereos, and electros., with the finest kind of illustrations.

Lithographic Designing.—These studies are divided into three branches, namely, designing in ink, in crayon and chromo-lithography, and the students are thoroughly taught in every branch, though crayonwork is most used on account of the camera having been called into requisition and supplementing the designer to a great extent. But it is indispensable that the student be informed in all kinds of work, that he may not afterward be at a loss as to how to proceed in producing those fine shades which are the charm of artistic lithographic work. Chromo-lithography is taught in the second year, including the theory of the arrangement of the objects for the pictures in an effective manner, for the designer must understand both drawing and coloring and know how to handle the pen, pencil, crayon and burin, to master the secrets necessary to produce good work on the stone. The students are led carefully through each detail of the work, and aided in developing esthetic taste and good judgment, the idea being to guard against error and avoid mediocrity. The lithographic designer is called upon to assist commerce, literature and art in many ways—illustrating catalogues of all kinds, reproducing landscapes and architectural beauties, supplementing scientific works with plans, maps and figures for demonstrating various theories. And in order to do this well the student must be taught to use his pencil freely and have a good conception of what is appropriate, as well as to acquire artistic ability to do his work tastefully. Commercial work and the reproduction of the drawings of architects, engineers, etc., also afford a considerable field for the lithograph artist, and the student must study all these branches to become proficient.

Lithographic Presswork.—The entire process, from preparing the stone, zinc or other medium on a hand press to the working of the most complicated machines, in one or many colors, is taught in this department.

Wood engraving in all its branches, including drawing, receives great attention, and the students are thoroughly taught. Engraving in relief is not much practiced, except for typefounders and type ornaments for the bookbinder, but as each branch requires special ability, decision as to the adaptability of the student is usually left to the teacher.

Copperplate Engraving.—The different methods of producing copperplates by engraving or etching are fully taught

in all their variations, and the different systems of printing necessary to produce plain black, aqua-tint or heliogravure are explained to the classes, and the students assigned to the departments for which they are best fitted.

Bookbinding is thoroughly taught in all its branches, with the result that students who have completed the four-year course are capable of handling the work, either as forwarders or finishers.

Commercial Photography.—There are three instructors in this department, and thirty hours a week are devoted to the subject, which includes half-tones and all similar processes of reproduction, and students are thoroughly drilled in the branches to which they are assigned.

MATERIAL.

The arrangement of the Estienne school, viewed from the student's standpoint or as a matter of professional utility, leaves nothing to be desired. The material for the theoretical part of the work comprises books, maps, tables, chemical products and other necessary examples. The drawing and modeling schoolrooms are well furnished with special material suitable for the various courses, including a fine collection of plaster models, books of design, tablets, drawing-paper, pens, pencils, inks—in fact, everything necessary for the student's use, all supplied in abundance and without cost. The technical material is so arranged in the workshops as to afford students opportunity for doing all kinds of work. A fine library is at their disposal, containing over two hundred and fifty volumes of typefounders' specimen books, a series of works on the history of printing, and a rare and interesting collection of specimens of work executed in many countries since the invention of the art.

MOTIVE POWER, HEAT AND LIGHT.

Steam and motor power for driving the machinery, the electric lights and heating the workshops is furnished by two boilers and a twenty-horse-power engine installed in the basement, and the most approved method of transmitting the power to the various machines are in use, with instantaneous "cut-offs" to prevent accidents. Heat is furnished by a specially constructed steam system, which keeps all the workshops at a comfortable temperature. Both electricity and gas are used for illuminating purposes. The former is obtained from a dynamo of 110 volts and 120 amperes, with necessary accessories for 320 incandescent lamps and arc lights for the halls and photographic studios.

MEALS.

A dining-room is attached to the school, at which the students are provided with meals at noon and at four in the afternoon. At the former, soup, meat and vegetables are served, together with a small allowance of wine.

MISCELLANEOUS.

There are three warehouses for paper and cardboard, with appropriate vaults for chemicals and inflammable material. All students are given gymnastic exercise and are drilled with rifles in the grounds of the establishment. Nineteen fire posts and the necessary fire hose serve to protect the buildings.

EXPENSES OF THE SCHOOL.

The cost of teaching is somewhat high, as the prevailing idea is to produce instructive labor rather than to sell the products of the pupils, and is covered by the contribution of \$30,000 voted by the city of Paris annually. Various societies also add their subscriptions to this. About four hundred and fifty to five hundred students are enrolled. The director receives a salary of \$2,000 a year, and his assistants from \$440 to \$1,200, and the accountant \$800. Salaries of the instructors vary according to the number of hours taught; for example, the instructor in physical science and natural history receives \$720, and the professor of modeling about the

same. The technical teachers, who give instruction every day from one to six, and Wednesday and Saturday mornings, are paid \$800 to \$860 a year.

In all their work the students are trained as far as possible in the practical ways in use in the establishments of the city, and the teachers are all workmen who have been chosen for their positions because of their special knowledge.

I will now finish this account of the most important and best-organized school of printing in Europe, which I have made somewhat long in order to show my American readers how Frenchmen proceed in preparing young workpeople for the struggle of life.

THE PRICE OF SUCCESS.

You may be sure that people who are always complaining of their environment—of the conditions which surround them—for the evident purpose of excusing their inaction, mediocre work or failure, are not organized for success. They lack something, and that something, as a rule, is an inclination to do downright, persistent hard work. They are better at finding excuses for their failure than at anything else.

The man who expects to get on in the world can not do it with a half heart, but must grasp his opportunity with vigor and fling himself with all his might into his vocation. No young man can flirt with the Goddess of Success and succeed. If he does not mean business, he will quickly be jilted.

In this electrical age of sharp competition, no young man can hope to get on who does not throw his whole soul into what he is doing. Great achievement is won by doing, doing, doing, and doing over again; by repeating, repeating, repeating, and repeating over again; by finding one's bent and sticking to that line of work early and late, year in and year out, persistently and determinedly.

There is no half way about it. No one can succeed by taking hold of his occupation with his finger tips. He must grasp the situation with all the vigor of his being, with all the energy he can muster, and stick and hang and dig and save; this is the cost of any worthy achievement, and there is no lower price. There are no bargains on the success counter. There is but one price—take it or leave it. You simply waste your time if you banter.

What a pitiable sight it is to see a strong, vigorous, well-educated young man, in this age of opportunity such as the world never saw before, sitting around wasting his precious years, throwing away golden opportunities, simply because he does not happen to be placed just where he thinks the great chances are, or does not see an opportunity which is big enough to match his ambition or his ability!

It is a cruel, wicked sight to see our wealthy young men squandering the hard-earned fortunes of their fathers in vicious living, but what shall we say of a vigorous youth with giant energies and good education, who folds his arms and refuses to seize the golden opportunities all about him?

Bishop Spalding, in a recent address, said: "Success lies in never tiring of doing, in repeating, and never ceasing to repeat, in toiling, in waiting, in bearing and in observing; in watching and experimenting, in falling back on oneself by reflection, turning the thought over and over, round and about the mind and vision, acting again and again upon it—this is the law of growth. The secret is to do, to do now; not to look away at all.

"That is the great illusion and delusion—that we look away to what life will be to us in ten years or in twenty years; we look to other surroundings. The surrounding is nothing, the environment is nothing, or, in other words, it is not possible to work except in the actual environment. If you do not work where you are, where will you work? If you do not work now, when will you work? There is nothing for us but here and now."—O. S. Marden, in *Success*.

3-5

LIGHT-WEIGHT PAPER FOR BOOKS.

Let the weary-handed novel reader cheer up, and let the frowning bookworm smooth the kinks out of his back and brow. The inventive American has at last discovered a process for making light-weight book-paper, and some of our publishers have begun to use it. If the public shows a proper preference for the light-weight books, the old and ponderous style of volume is doomed. The reader will no longer be driven to the Hobson's choice of suffering with aching wrists and ruffled temper if he holds the book in a natural position, or taxing his eyesight and his health by leaning over the book as it lies on a table.

To be sure, the English are years ahead of us on this reform. Both in thin paper and in light-weight books they have long excelled. The English esparto paper, made from a rushlike grass, makes a volume that is a delight both to the eye and to the hand. This paper is made in limited quantities, even in England, because of the scarcity of the grass. Five years ago several American publishers began agitating for a light paper of this kind. It has taken a long time to get it, but at last the manufacturers are producing something satisfactory. It is not smooth, like the old clay-weighted paper, hence it can not be used for half-tone illustrations; but, as a rule, one would rather go without the pictures and get a book that weighs thirty or forty per cent less, so that it can be read without physical weariness.

It is to be hoped that this long-desired reform will be adopted by all the publishers. We are weary of "light" summer novels that weigh several pounds apiece. Let us be optimists and hope soon to see the time when we can take a whole half-dozen novels in our vacation satchels without paying excess baggage rates.—*Chicago Record-Herald*.



Photo by R. R. Sallows, Goderich, Ont.

"THE CRUISKEEN LAWN."

UP-TO-THE-MINUTE INFORMATION.

THE INLAND PRINTER is a welcome visitor every month, and is a practical printer's guide for up-to-the-minute work and information.—A. W. Perks, Chariton, Iowa.

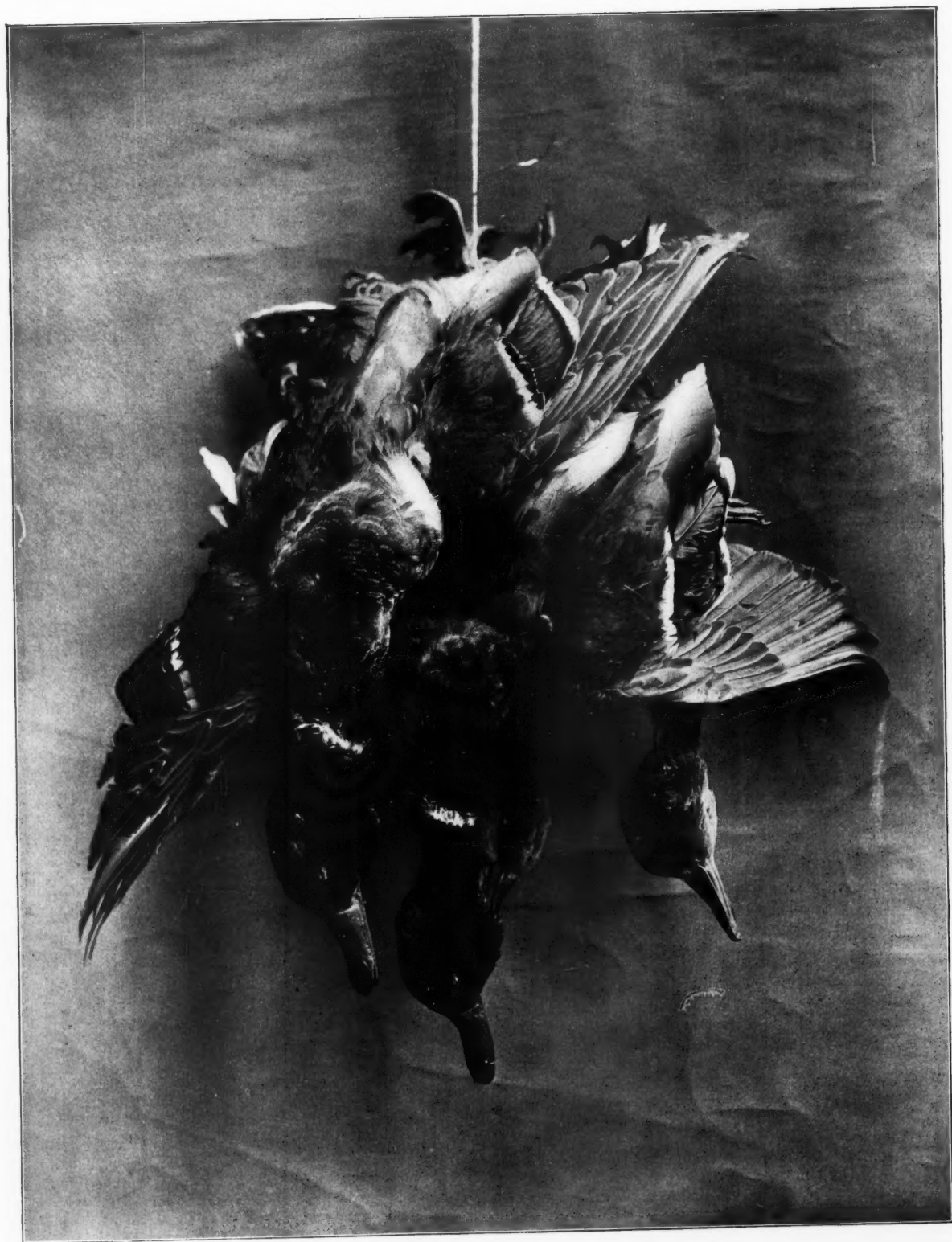


Photo by W. H. Baker, Chicago.

THE HUNTER'S PRIDE.

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 one thousand words will be subject to revision.

IN FAVOR OF ADEQUATE SCHOOLS.

To the Editor: GREAT BARRINGTON, MASS., May 1, 1903.

The editorial comment on my communication in the May number of THE INLAND PRINTER, on page 229, puts me in a position I do not wish to occupy—namely, that of opposing, or at most not being friendly to such helps to the printer who is ambitious to make the most of himself as the Inland Printer Technical School, American Correspondence School of Typography, the Linotype School at Washington, D. C., etc. I am in hearty sympathy with the above schools, and believe every printer who avails himself of their instruction will receive great benefit. My communication was suggested by a circular received from a "school" which pretended to teach the art of printing by mail to persons who had never seen the inside of a printing-office; in fact, made it emphatically understood that only persons who had no knowledge of the trade whatever, but who had the gullibility and the "price" were to be solicited to take the "course." Mr. Teal's experience with the product of one of the schools that pretend to teach one branch of the art preservative, I think, fully justifies my comments on the kind of school I had in mind.

I do not want to seem to be occupying the position of opposition to progress, but, rather, to make it known that I believe in and want to assist bringing in the era of "better things" for our beloved art.

JOHN R. BERTSCH.

"SHOULD EMPLOYERS BE MEMBERS OF THE TYPOGRAPHICAL UNION?"

To the Editor: OAKLAND, CAL., April 13, 1903.

In the April number of THE INLAND PRINTER "W. B. P." starts out manfully to answer this query from a reader: "Should employers or stockholders, working actually at the business, be members of the union?" but I submit that that editorial answer does not answer at all, but comes much nearer answering a self-put proposition as to whether foremen should be union men. I have long been an admirer of THE INLAND PRINTER, and, as a workman, have profited much from its columns, while I believe as an individual it has helped wonderfully to broaden my views, although I have frequently found myself opposed to some positions taken. However, I believe honest differences of opinion are healthy attributes of workmen. I would like to profit also from a clear answer to the query stated above. It is one in which I believe every printer is vitally interested. I should like to enlarge upon the query, and have it read thus:

Is it right and wise that typographical unions should permit employers or stockholders, working actively at the business, to become members of the union *with the right to vote upon propositions affecting the wage scale?*

My humble opinion is that this very condition in our union is the cause, here and elsewhere, for printers being the poorest paid class of artisans boasting the proud adornment of unionism. Job printers in particular are affected by this condition, and it cheapens us just to that extent that employers can "by vote and by pressure" control the scale, for human nature is ever the same, and the porcine nature ever develops best in man toward his employes when he

begins to be a capitalist, no matter how "small may be his beginning," for the future with its dollars is just as large. I believe that in our union workmen should establish and maintain their own wage scale, in reason.

C. E. GARDNER.

[A reply to Mr. Gardner appears in the editorial department in this issue.—EDITOR.]

PENOTYPE DESIGNING.

To the Editor: NEW YORK, May 15, 1903.

The two articles by Mr. G. F. N. Thomas on penotype designing which have appeared in two recent issues of THE INLAND PRINTER have attracted widespread interest among printers generally, and many job compositors are looking wise and silently wondering how they are going to reconcile themselves to the new order of things, for there is not one among them who is not firm in the belief that the idea, in the main, is a good one and is here to stay. And this notwithstanding the fact that there are many jobbers doing good work to-day who do not, or better, did not understand even the first principles of pen designing until they read Mr. Batchelder's articles on the subject, which have been running for some time in THE INLAND PRINTER. Such terms as measure, rhythm, point of sight, perspective, etc., were entirely foreign to them until explained in this series of articles.

Doubtless many job compositors have profited, and will continue to profit greatly by this series of articles, but the penotype process strikes nearer home, being entirely within the province of the job compositor, and it is quite natural that the latter is being more widely discussed in the composing-room. Several job compositors, with whom this writer comes in daily contact, read with but scant interest Mr. Batchelder's articles until the first article on penotype designing appeared. This came as a genuine surprise; then they hastily referred back to the first paper on "A Course in the Principles of Design," and studied them from the beginning in order to learn as much as possible of the art of pen designing. There is no doubt but that it will require months of hard, earnest study and patient practice for any compositor—unless he possesses natural aptitude for such work bordering on genius—to master the art sufficiently even to reproduce any one of the designs of the Randall Printing Company in the January issue, maintaining their present perfect contour. But the time to begin is *now*. A job compositor's value will be greatly enhanced in future, and his work in type designing will come easier with a more general knowledge of pen designing.

Wise, indeed, is the jobber who to-day will heed Mr. Thomas' advice as set forth in the April INLAND PRINTER and endeavor to rise still higher from the ranks of the plodding mechanic and become a decorative artist.

FREDERICK G. TURNER.

AS TO EMPLOYER-MEMBERS OF UNIONS.

To the Editor: JAMESTOWN, N. Y., May 2, 1903.

Evidently it is a difficult thing for the International Typographical Union to make a law that will properly apply in all cases of employing-printer members, for, as noted in the editorial columns of the April INLAND PRINTER, Section 37 of the General Law of the International Typographical Union says: "All persons performing the work of a foreman or journeyman, at any branch of the printing trade under the jurisdiction of the International Typographical Union, must be active members of the local union of their craft and entitled to all the privileges and benefits of membership; *Provided*, local unions can prohibit employers from becoming active members of their organization, if they so desire."

In the opinion of the writer, this is a very unfair law, if it can be called a law. It simply means: If we want you, you *must* become a member, and if we do not, you *must* stay

out. The employer who desires to use the label has no voice in the matter.

It is possible, in the case of small stockholders, as stated in the editorial referred to, his best interests are with the union rather than with the concern in which he has invested some of his earnings. But where is the dividing line? The small stockholder may become a large stockholder; and even while a small one may be a foreman or assistant, and drawing wages considerably in excess of what the scale could ever be. And this is probable, as a man is likely to be valuable who is permitted to own stock; and it is not improbable that he will be offered and buy more stock. Would not the stockholder so situated be likely to be opposed to a high wage scale?

Another example: Supposing a union journeyman with limited means goes into the job-printing business. He works at his trade and at the outset possibly needs a boy only. If the printer has the label, the union retains him as a member. Maybe the business grows and he employs a journeyman or two regularly. Still, as he works at the trade, the union holds him.

A little later the employing printers get together for the sole purpose of improving conditions generally, and with no thought of dealing with the wage question. Any one will admit that the printer's welfare demands that he join with the other employers, and he does so with no thought of violating his obligation to the union wherein he swore that he would "belong to no society or combination composed wholly or partly of printers, with the intent or purpose to interfere with trade regulations or influence or control the legislation of this union."

In the course of time the members of the local union feel that the scale of wages is too low. The matter is discussed at the meetings. The employer-member has the right to know all of the proceedings of the union; has the right to be present at the meetings and take part in the discussions, if he pleases. The union finally decides to ask for about twice as great an increase in wages as it expects, so that when the employers "meet them half way" they will be well pleased.

Now, in order to get the matter before the employers with as little trouble as possible, the union presents its proposed scale to the organization of employing printers. This is where the union loses in compelling the employer to retain his membership. He knows what the union expects, and without violating his obligation to the union, can help make a scale that will be accepted by the union. If the union did not require employers to be active members, the employers would be in the dark as to the sentiment of the union and might make greater concessions.

The law is particularly bad in cases of this kind, and it is doubtful if the employer-member can "serve two masters" and be honest with both. Employers who employ one journeyman or more, and abide by the union laws, should be permitted the use of the label, and should not be members of the union. The writer has no suggestions to offer regarding the printers who do not employ journeymen, but are in sympathy with the union; the wise men of the International should devise some scheme for giving them the label and still debar them from membership. At the same time the stockholder-member question should be dealt with.

It would seem that the International Typographical Union might make a law governing these points, without a proviso leaving the whole matter with the local unions.

E. B. DEWEY.

INCOMBUSTIBLE PAPER is the theme in a recent play produced in New York by Frank McKee, the well-known theatrical manager. The author is Mr. H. Dam. Why is not incombustible paper an idea for the inventor? Paper of fine texture and non-inflammable would have instant use in the arts and industries. We believe attempts have been made to manufacture this, but do not know of its being in actual use.—*Electrical Review*.

PROOFROOM NOTES AND QUERIES

BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

TYPOGRAPHIC STYLEBOOK.—By W. B. McDermutt. A standard of uniformity for spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.14.

PROOFREADING AND PUNCTUATION.—By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, type-founding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, \$1.

A SUPERFLUOUS WORD.—W. M. P., Knoxville, Tennessee, writes: "The newspapers of this city frequently use expressions similar to the following: 'There is no doubt but that he is a good man.' Is the use of the word 'but' in this connection correct?" *Answer.*—The word in question is not correctly used in this way. It is certainly not needed, therefore it is superfluous. Probably no one would gather any meaning other than the one intended from the sentence as quoted, but that is not a reasonable excuse for such writing. The error is very common, but is none the less an actual error.

COMMAS.—The following expression on the value of commas is from a recent opinion of one of the Judges of the New York State Court of Appeals: "Punctuation, or those marks which for ages have been in common use to divide writings into sentences and sentences into paragraphs and clauses, is what gives virility, point and meaning to all written composition. It is a part of every statute, and so this court has held. A change in punctuation is frequently as material and significant as a change in words. It is related of an eminent member of the British House of Commons that once in the heat of debate he called one of his fellow members a scoundrel. This was held unparliamentary language, and the Speaker, or perhaps the House, ruled that the offending member must apologize, and the latter submitted to the decision and tendered the apology in these words, without punctuation: 'I called the honorable gentleman a scoundrel it is true and I am sorry for it.' It is plain that this sentence might convey either one of two meanings, one utterly the reverse of the other, depending entirely upon the punctuation. Punctuated in one way it would mean this: 'It is true that I called the honorable gentleman a scoundrel and I am sorry that I did.' Punctuated in another way it would mean this: 'I called the honorable gentleman a scoundrel. It is true that he is a scoundrel, and I am sorry that he is one.' The meaning first mentioned was the one which the House evidently adopted.

The last one would only add insult to injury and would be a gross contempt of the House."

CARELESS WORDING.—W. H., Jr., Brooklyn, New York, writes: "I herewith inclose a subscription blank from the publishers of a magazine, and would call your attention to the wording where it says, 'For the inclosed money, please send subscription for the magazine to the following address.' This seems to me of rather poor quality, coming as it does from one of the largest and best printeries in the country, where none but the best talent is supposed to be employed. Would not this have read better and more to the point had it been worded, 'please send the magazine to the following address?'" *Answer.*—Of course the expression as printed is not right, as the thing that is to be sent is the periodical. The subscription is sent by the customer, to the publishers, in return for which the publishers are to send the publication to the subscriber. It is always better to say what one means than to say something else, even though, as in this case, there can be no misunderstanding. But what has the "printery" to do with it? Is it supposed that the proofreader is responsible for the wording? Every proofreader should know that it is wrong, and know how to correct it; but not every writer will allow a proofreader to correct his language. The man who does the writing is the only one who can be held responsible in such a matter, unless by special understanding. In job-printing the general rule is that copy is to be followed. A proofreader, however, may suggest, in a courteous manner, that the wording be corrected, and after his suggestion is made the decision is in the hands of those who pay for the work. The superintendent of a large office once, on hearing the objection from the proofreader that very bad punctuation had been marked in on the author's proof of a pamphlet, admitted that it was abominably bad, which no one who knew punctuation could deny; "but," said he, "I have learned a lesson in such things, and the only thing we can do in such a case is to give the customer what he wants." Many printers lose a great deal of money in learning this lesson; but it has to be learned.

CONJUNCTIONS.—W. M. B., Kansas City, Missouri, asks: "Will you please explain the use of the words 'but' and 'and' other than conjunctions—that is, introductory words? What I would like to know is how to use these correctly as introductory words." *Answer.*—Use of these words at the beginning of sentences, which we assume to be what is meant, does not make them other than conjunctions. A conjunction is a word that connects two parts of an expression, usually two phrases in the same sentence, but not always. When a sentence begins with "but" or "and," it is because the sentence is dependent on what has gone before, therefore closely connected in sense. Correct use of the words in this way is not amenable to very definite prescription, because it depends entirely on personal choice. Very often a little thought will disclose another method of construction that may be considered preferable. When one chooses to think a little, and to decide in favor of the other construction, he is more in line with a common estimate of propriety, and does not leave himself exposed to finical criticism. But if he does not so choose, let him be independent enough to write without wasting any thought on a matter of so little consequence. He does not thus necessarily make his writing incorrect. The New York *Sun* recently devoted a third of one of its editorial columns to this subject, in answer to a letter which said: "Glancing casually through a volume of Macaulay's essays, I noticed that he shows a peculiar fondness for the word 'but,' with which he very frequently begins a sentence, and not infrequently a paragraph. In his essay on Machiavelli this use of the word recurs so often that I called the attention of a friend to it, and the opinion was expressed that it was not good style. A discussion arose as to the merit of its use in beginning a sentence or paragraph, and it was decided to call your atten-

tion to the matter and request that the *Sun* discuss 'but' in the connection above referred to." The *Sun* did not discuss the matter, as it might have done shortly as a mere courtesy, incidentally strengthening its own position by telling its correspondent that any mannerism in style that is so noticeable as to be thought to show a peculiar fondness is a good thing to avoid. Here is what it did say: "Somewhere on the shores of Acheron or in the Limbo of Grammarians a wretched, ragged old pedant, still mumbling his declensions and suffering from conjunctivitis, regrets the hour when he emitted from his muddled convolutions the dogma that 'a sentence must not begin with a conjunction.' The poor old fellow knows better now and admits that he had no call to make the law or try to stop the tides of speech with his doddering fingers. Man was not made for conjunctions, but conjunctions were made for man. If the old boy had read his Bible more and his grammar less he would not now be saddened by the recollection of passages like these: 'But I will come to you shortly if the Lord will.' 'But the heavens and the earth, which are now, by the same word are kept in store, reserved unto fire against the day of judgment and perdition of ungodly men.' 'But the end of all things is at hand; be ye therefore sober, and watch unto prayer.' But us no buts! Macaulay had precedent enough. The notion that it is not 'good style' to stick your conjunction at the front of your sentence is of moonshine all compact. Still, we have no wish or right to command other men's conjunctions. Let everybody put his conjunctions where he thinks they will do the most good; and be blessed to 'em!"

ADVERTISING SUGGESTION.



VAN ROORD SURPRISED AT THE PAINTING BY HIS PUPIL,
PAUL RUBENS.

Reproduced from engraving by J. S. King, from painting by Stever.

PEDIGREE.

His father was a Jones of the Joneses of Old Whoop,
Hezekiah Jones was captain of a famous fighting sloop;
Azariah Jones commanded at the battle of Great Neck,
In the dark old days of trouble all the Joneses were on deck:
Down through noble lines he came,
Honor's written o'er his name,
Many a man would give a fortune for the lineage he can claim.

His mother was a Brown of the Massachusetts Browns,
Who were citizens of Plymouth and those other good old towns
When the savages shot arrows through the Puritans' tall hats
And they soused the wicked witches out of sight in boiling vats:
On his noble mother's side
There was power, honor, pride —
That the Browns made up a splendid stock has never been denied.

His father was a sturdy Jones, his mother was a Brown,
His pedigree would gladden many a longing millionaire:
He told me of the lines through which his blood had trickled down,
Last night, as I sat silent while he deftly cut my hair.

— S. E. Kiser, in *Chicago Record-Herald*.

NEWSPAPER GOSSIP AND COMMENT

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLENGE'S LABOR-SAVING RECORDS.—Advertising, subscription, job printers'. 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, \$1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, \$1.

The Centurian, Elmer, New Jersey.—A neat amateur journal.

MARKDALE (Ont.) Standard.—Items of correspondence should be graded.

SPECIAL Easter numbers are becoming almost as numerous as special Christmas issues.

H. SIDNEY GREENE, Andover (N. Y.) *News*.—Your news display heads are very neat.

Isabella County Enterprise, Mount Pleasant, Michigan.—A sixteen-page paper, commendable in every way.

W. W. DRUMMOND, Marshall (Mo.) *Index*.—Your ads. are all set in good taste. That of Vawter Brothers (No. 1) shows an attractive heading for a small ad. If the ornament had been omitted and the words dropped to the center, it would have been better.

**BEEF
DECLINE**



Porthouse Steak lb	12½c
Loin Steak	12c
Chuck Steak	8c
Round Steak or Rump Roast	10c
Short Rib Roast	10c
Shoulder Roast	8c
Boiling Beef	5 to 7c
Pork Roast, Chops and Sides	19c
Mutton Roast	12c
Mutton Steer	8c
Breakfast Bacon, sliced	20c
Breakfast Bacon, whole pieces	17c
Sliced Ham	17c
Stewed Baked Ham	50c
Whole Ham	15c
California Ham	12c
Pig Brains	10c
Dried Beef, sliced	20c

We have two delivery methods at all times, and deliver groceries and meats promptly. Compare us!

VAWTER BROS.
PHONE 218. SOUTH SIDE.

No. 1.

much improved in appearance.

JOPLIN (Mo.) Globe.—An up-to-date daily. Box headings should be used on "The News of Galena" and "Webb City and Carterville."

SILVER CITY (N. M.) Enterprise.—The presswork varies materially on the several copies of your paper received. The principal trouble appears to be with the ink; in some cases it is not properly distributed and in others there is not

enough of it. Avoid running cuts side by side. The ads. deserve particular mention for the neat display.

OAKFIELD (Wis.) Eagle.—The ads. are greatly improved since the *Eagle* was last criticised. Both the ads. and the make-up are very satisfactory.

GENOA (Ill.) Republican. There is nothing to criticise about your Easter number. The purple ink worked nicely and was an appropriate embellishment.

STEVENS POINT (Wis.) Journal.—More prominent display heads on the first page would be more suitable for a daily paper, and a new heading is needed.

Glenwood Post, Glenwood Springs, Colorado.—Display heads are unnecessarily heavy, while a blacker letter should be used for correspondence headings.

GUY M. GREEN, Oakland, California.—The ads. in the *Pacific Coast Merchant* are all excellent, and two of them are reproduced (Nos. 2 and 3). No. 2 shows a well-balanced arrangement of panels, although a lighter-faced type for the body would have been

WE AGREE WITH YOU

That the styles we don't make are the ones you don't want

YOU'LL AGREE WITH US

That our many new styles and designs are far handsomer than last year's—and there's no better comparison.

For SPRING, 1903, we invite the attention of buyers to our SPLENDID and COMPLETE line of

**CLOAKS
SUITS AND
SKIRTS**

All representative of the season's best novelties, and which, in their quick selling properties, will interest buyers and trade generally.

Remember our prices are as low as

Eastern Prices!!!

Write for them
Convince yourself
Send us your order
Do it now!

D. M. DAVIDSON & CO.
52 FIRST ST. . . . SAN FRANCISCO, CAL.

No. 2.

Don't You Know



That you are overlooking a great drawing-card when you neglect to include a department for the sale of paper patterns in your business? Do you realize that you are losing a great number of paying customers by the omission? Can't you see the possibilities of a first-class pattern that retails at 10 cents and includes everything to wear a woman wants for herself and children?

**The NEW IDEA
10c Pattern**

is known all over the United States as the *Popular Pattern*, because we have endeavored to make it indispensable to every one who has ever tried it to make it all that a woman could desire. That we have succeeded is proven by the tremendous growth of our business, by its ever-increasing popularity, and by the fact that thousands of the leading merchants of the United States and Canada advertise it as the *Best Paper Pattern*.

It is a necessity to the merchant who wants to be progressive and up-to-date, and if handled intelligently must prove very profitable and will advertise his store as no other medium can.

Particulars cost a postal card.

THE NEW IDEA PATTERN CO.

Home Office: 630-638 Broadway, New York City
F. B. WOOD, Pacific Coast Agent, 48 Flood Bldg., San Francisco, Cal.

No. 3.

advisable. No. 3, which in the original was a full page, is also well balanced and just enough displayed to make it artistic. Many compositors would have felt that all the phrases in italic should have been displayed, which would have given the ad. the conglomerate appearance so common to newspaper pages.

JOHN L. DANIELSON, *Canner and Dried Fruit Packer*, Chicago.—The "Convention Number" is a very nice piece of work. Your ad. display shows many good ideas, and I reproduce two pages (Nos. 4 and 5), greatly reduced. The two half-page ads. are your best, while that of H. Cottingham is

and where the continuation appears, the line "Continued from page 1" should always be used. Local items and paragraphs of correspondence should be graded.

F. G. ANDREWS, Washington (N. J.) *Star*.—The *Star* is in every sense a newspaper. Its ten pages are crowded full of hundreds of items, covering a wide territory. I can suggest no improvement.

HARRY R. PORE, Monessen (Pa.) *Independent*.—The large display head in your Easter number should have had about four points more space between the lines, and the color and impression are uneven.

DON W. SLAUSON, *Key Note*, Elmira, New York.—Your new magazine makes an exceptionally fine appearance. The advertising rates are reasonable and the discounts for time and space are equitable.

PEEKSKILL (N. Y.) *News*.—Reading matter is almost crowded out of the *News*, and if the present quantity of advertising can be maintained, eight pages should be printed. The presswork could be improved.

HILLSBORO (N. D.) *Banner*.—Paid items (some of them in heavy-faced type) among the locals disfigure an otherwise very neat paper. If the heading was confined to two lines, with the "ears" omitted, it would be an improvement.

AN unusual number of papers are being received without any mark or letter of explanation. If readers desire their papers criticised, they must mark "For Criticism" on the copies sent, as directed at the head of this department.

THE CANNER AND DRIED FRUIT PACKER.

IN ORDER TO GUARANTEE
TO DELIVER
VINERS
FOR 1903 BUSINESS

WE WILL have to have all orders in by the last of March. DONT forget
this and don't forget us for 1904.

—OFFICE—
LONGMONT, COLORADO
42 RIVER STREET, CHICAGO, ILL.
605 GRANITE BLOCK, ROCHESTER, N. Y.

**The Empson Pea Threshing
& Machinery Co.**
Write in the nearest office

Knapp Labelers and Boxers

NOW is a good time to PLACE YOUR ORDER. WE ARE looking more than ever.
Better get in line early and own a Knapp to start the season in the best possible way
THE right way in the best way. WRITE us for Terms and Prices or Exchange Deal.

THE FRED H. KNAPP CO., 42 River Street, Chicago, Ill.

No. 4.

not quite up to the standard. The use of De Vinne exclusively, particularly where the ad. is not relieved by one or more condensed lines, gives a poor effect.

Clinton *Republican*, St. Johns, Michigan.—An exceptionally strong paper for news, with good presswork, make-up and ad. display. Head rules on the first page should be transposed.

FONTANELLE (Iowa) *Observer*.—A nicely printed and carefully made-up paper. The department of paid locals, with the box head "Business News," is a most commendable feature.

HARRY W. OSGOOD, Bradford, Pennsylvania.—The last page of the *Christian Union* is crowded too much. Where no column rules are used there should be more space between the columns.

E. E. BUTLER, *Scott County Register*, Forest, Mississippi.—Run your paper dry and put a few more leads in the display heads and it will be all right. Your rate card is very equitably arranged.

G. G. WATERS, Johnston (S. C.) *News*.—Avoid running the last line of a paragraph at the top of a column. Where articles are continued to another page, a single rule (not a dotted rule) should precede the line "Continued on page 8,"

THE CANNER AND DRIED FRUIT PACKER.

23

**THE SEIDL-BEST MOWER &
HARVESTER GUARD CO.**

Manufacturers and Dealers of
The Seidl Patent Mower and Binder Guard

Best for Cutting Lodged Grass and For
Wet or Dry Harvesting, Harvester or Binder.

We refer you to the following Cannery who have used our
Mower: Atlantic City, N. J. (Atlantic City Cannery); Chicago, Ill. (Chicago
Cannery); Philadelphia, Pa. (Philadelphia Cannery); St. Louis, Mo. (St. Louis
Cannery); New York, N. Y. (New York Cannery); etc., etc.

Call at your Local Farming Machinery Dealer for prices, or write
direct to us. MAIN OFFICE:
219 Germania Building, MILWAUKEE, WIS.
Branch Office, 88 Eight St., ANNITOWIC, WIS.

SAVE MONEY by
Cutting Your Grass
Fast with a Mower.

Showing inside construction of the Spring Binder Guard

MY MOTTO IS

**Everything
for Cannery**

I WISH IT UNDER-
STOOD THERE IS ONE
EXCEPTION TO THIS

I Cannot Furnish Pea
Viners

H. COTTINGHAM
BALTIMORE, MD.

**WE BUY TIN
SCRAP**

LAST WASTE
ANY SIZE OR
SHAPE. A. &
WRITE TODAY

THE VULCAN DETINNING CO.
157 Cedar St., NEW YORK, AND STREATOR, ILL.

Cannery's Headquarters
**The
Sherman House**
Corner Randolph and Clark Sts., CHICAGO

New construction and management. Entirely professional and
reputable. Finest facilities. Best and most complete
equipment. Large, airy, well-ventilated rooms. \$1 and \$1.25
per day. Free and comfortable rooms. \$1 and \$1.25
per day. Thoroughly up-to-date and popular.
Special concessions for sensitive members, etc.

**All Canning
Factory
Supplies**

Babbitt Solder and Mixed Metals

**Thomas F. Lukens
Metal Co.**
4545 WAYNE AVE., PHILADELPHIA
LUKENS' "QUEEN BEE" BABBITT METALS

No. 5.

W. G. STEELE, *Buckeye State*, Lisbon, Ohio.—It is only in a few minor details that I would suggest changes. If only two-line sub-heads were used with the double heads, it would be better, as the type is rather large, and there is room for two display heads on the first page. The "ears" give the title a crowded appearance, as it is sufficiently long by itself, and

parallel rules, instead of single rules, each side of the date and beneath running titles, would give a neater effect.

SPARTANBURG (S. C.) *Herald*.—Presswork is bad. Running title is too small and is badly worn. The headings "City News Notes" and "Purely Personal" should be more prominent, and the items in these departments should be graded.

J. T. JOHNSON, Willmar (Minn.) *Tribune*.—The ad. composition is neat, and considerable care is taken with the make-up, but the advice so often given in this department must be repeated—items of correspondence should be graded.

RED BANK (N. J.) *Standard*.—The arrangement of the news, with all items of importance suitably headed, is particularly commendable. The only point in the paper that deserves criticism is the failure to grade items of correspondence.

Gratiot County Journal, Ithaca, Michigan.—The small type in the display heads is too crowded, and the border on the "ears" is not in harmony with the balance of the page, as it is too ornamental. Items of correspondence should be graded.

JAMES ANDERSON, Toronto, Canada.—I have carefully looked over the special number of *Hardware and Metal*, of March 28, and find nothing but satisfactory ads. among the many in its 184 pages. The presswork is not entirely clear and the impression is a trifle heavy.

J. D. SHAW, Moundsville (W. Va.) *Echo*.—I reproduce a portion of your rate card (No. 6). The rates are certainly very low, ranging from 1½ to 4 cents an inch. At an average rate of 3 cents, the thirteen columns of advertising in an issue of the daily would net you but \$9.72. The charge of 5 cents an inch for composition would, of course, increase this somewhat. Here is where you make the greatest mistake, as it compels the man who would make his advertising profitable to pay a premium for doing so. It should be the business of a newspaper to not only induce a man to advertise, but to convince him it is a profitable investment, and in only rare instances can a standing ad. be said to produce this result.

ADVERTISING RATES, JAN. 1, 1903.

OPEN SPACE.		FIXED SPACE.	
If plates are not furnished composition will be charged at 5c per inch net.		Yearly Contract.	
DISPLAY—Plates furnished.		Privilege of changing once a week without extra charge for composition. Every Evening and Weekly—7 issues a week.	
Daily—4c per inch per insertion.		Per month.	
Weekly—10c per inch per insertion.		1 inch.....	\$1.00
Discounts: Per cent.		2 inches.....	1.50
250 to 500 inches ...	20	3 inches.....	2.00
500 to 1000 inches....	25	4 inches.....	2.50
1000 to 1500 inches....	33½	5 inches.....	3.00
1500 to 3000 inches ...	50	6 inches.....	3.50
		8½ inches.....	4.25
		10 inches.....	5.00
		12 inches.....	6.00
		1 column.....	8.00

No. 6.

It is better to have a rate that will permit you to say to your advertiser, "We want your advertising to pay and would advise you to change your announcements frequently; it will cost you nothing to change as often as you like."

At the time when the Pennsylvania Legislature was considering the passage of the Salus libel bill, the Doylestown (Pa.) *Intelligence* issued a paper with every news column blank and an inscription on the first page, "How the *Intelligence* will look if the Salus libel bill becomes a law."

A RECENT issue of the *National Printer-Journalist* contained the following: "Our contemporary, Mr. O. F. Byxbee, in THE INLAND PRINTER, has for some time been advocating a system of classification of paid locals under a distinct department heading, which is an excellent and feasible suggestion for country publishers to adopt as a duty they owe to

subscribers. The plea that under this method paid locals would pass unread, and hence prove ineffectual, is as illogical as the presumption that the 'want ads.' in great dailies are without effect."

W. W. HINDS, Owensboro (Ky.) *Messenger*.—In looking over the result of your contest for "the most attractively written and displayed advertisement," in which one hundred

It's a little early, maybe, for some of you folks to consider buying your white goods and muslins, but let us suggest to you to do it, mainly because you get the pick of the prettiest goods the market affords. They are rapidly filling our counters and shelves, and when we say to you our line is beautiful we say it with all the truth and sincerity in the world.

Now is when to make your silk skirt or dress, when your time is not taken up with other work. Listen! That guaranteed black taffeta silk we sell for 88c a yard is the weightiest and best wearing cloth we've ever shown, and for lustre and finish we've never seen it's equal. Our new waist silks are also in.

Up to two days ago we had not finished our inventory, but now, "thank goodness," it's all over, and you who are interested in woollens, comforts and blankets, heavy dress goods, flannels, furs, cloaks, heavy underwear, or other winter goods can buy them from us for less than we bought them.

You bad figures, who can not get your form to suit you, and who are always trying different things to give grace to your figure, should not overlook the fact that our Royal Worcester Corsets will do the work. They are made by the best corset people in this country and guaranteed to give satisfaction. Prices, \$1 to \$3.50.

No. 8.

inches of advertising was awarded as a prize, I am led to wonder if no better ads. than the two you sent were submitted. The one selected by your judge as winner (No. 7) is not well "displayed"; In fact, there is practically but one display line, and that is not particularly "attractive." The choice of the compositors in the *Messenger* office for the first place (No. 8) is, strictly speaking, "attractively written" and well "displayed," but I do not consider it as good advertising as No. 7. It is a novelty, but if I wanted to sell something I would use my space to better advantage. If I was asked to select the ad. which is best displayed, I would say No. 8, but the ad. which would create the largest sales is No. 7.

AARON SMITH, editor of the Weatherford (Tex.) *Democrat*, published an order of court which was afterward ordered erased from the minutes, and was indicted for contempt of court. He was held by the court to be legally liable for contempt, but was discharged. There appears to be a desire in some circles to restrict newspapers to censored reports of

court proceedings, similar to those published in early Chinese papers.

Peninsula Press, Marblehead, Ohio.—A neat rule around the heading "Local News" would be better than the border and more in harmony with the other heads on the page. In centering a line in a panel, allowance should be made for the shoulder on the bottom of the letter. The lighter rule should appear between the title and date line.

Polk County Press, Osceola, Wisconsin.—Your office is evidently hampered by having small fonts of too many kinds of type, as some of the small ads. contain three and four different faces. The appearance of the last page is spoiled by sandwiched readers and display ads. A little more impression would improve the presswork.

The South Jerseyman, of Salem, New Jersey, is using a series of puzzle pictures to increase circulation and advertis-

A UNIQUE publication, named The Wireless, is being issued every morning by the Los Angeles (Cal.) Times-Mirror on Santa Catalina Island, giving a summary of the world's news each day, as taken from the Times and telegraphed by wireless telegraph across the channel from San Pedro to the island, a distance of thirty-three miles. It is a neat little four-column folio, and is a commendable bit of enterprise.

ALBERT C. HAMMOND, Wessington Springs (S. D.) True Republican.—There are two ads. that show a tendency toward sameness—those of Strub and W. T. George & Co. In the latter the first line should have been more prominent and the five lines following smaller. If you do not have larger type, a long panel could have been used to advantage. Aside from these two ads. the paper is in every way very neat.

AD-SETTING CONTEST No. 13.—Contest No. 13 came to a close on May 1, 139 ads. having been submitted, among which

ON OR ABOUT MARCH 1, 1903

We expect to occupy the store building now occupied by the Louisville Store. Before taking possession, it will be thoroughly renovated, repaired, repainted and papered—in fact placed in first-class condition. It shall be our purpose to conduct a modern and model store. The very liberal patronage extended to us in the past warrants an expectation of a very much increased patronage with our increased stock and facilities for handling the trade. We do not wish to carry into these new quarters a thing that is either unsightly, unsalable or out of season. To accomplish this end we have cruelly knifed the prices on many articles, as the following quotations will fully testify. There are articles included in this sale that you can not afford to let pass you. They are money savers and money makers

DRY GOODS.

Our entire line of spring embroideries were received long before the fact that we could meet any demand. They have been marked and placed on sale at prices that will appeal to the economic buyer, and at such prices as will quickly and quietly save us the trouble and expense of their removal. There is a wide range of styles, quantities and widths all priced from 10c to 25c per yard.

We have a limited quantity of silk tights, worth up to 25c per yard, silk, shawl patterns, good width, per yard 10c

No pieces cut off this number

We shall place on sale also, a large assortment of imitation Turkish lace and insertions, many of them are match makers at the exceptionally low price of, per yard 10c

By the dozen yards of one style 40c

There are a few odds and ends in miscellaneous stock, any of it low priced and worth of it way below their value. We do not know how long these items will last, but suffice to say that they are such and every one here wanting your best and best.

Black lawn shirtings 10c
Lace neckties, two and a half 10c
Shorts long 20c
Bleached muslin, 18 inch wide 10c
Short length silkblouses worth 15c in limited quantity 10c
Pillow cases, soft muslin, 18 inch 10c & 15c
Shoes, bleached, soft muslin, 18 inch 10c and 15c
Shoes, unbleached 10c
2,000 yards brown cotton, good as domestic, per yard 10c
2,000 yards short length prints, 18 inch light blue, black, black and white or grey, the very best quality 10c
2,000 yards tobacco, muslin, per yard 10c

Pillow TOPS.

Who was it said pillow tops? There's one of our strong propositions and notwithstanding the unprecedented sale we have had on this line since Christmas, we yet have a good assortment. We cannot attempt to describe them, words are inadequate, but we quote you the actual values and the sale prices, after which you can see and compare for yourself.

Imitation burnt leather designs, worth 15c 10c
Faint designs of every description, worth 10c 10c
Big line colored designs on Damask, worth 40c 10c
Big line ecrued designs on Damask, worth 25c 10c
Combination sets of 1 pillow top, 4 choice ones, and a pair of hangers 10c
Stamped linen damask, table serviettes and aprons, many artistic designs at low prices 10c
Linen doilies 10c, 15c and 20c
Pottery milk pans, broiled, ready for use, per dozen 10c
Sixteen pillows, all sizes, at 25c per one dozen 10c

INDIA LINENS.

We have doubtless the very best thing we have ever shown in India linens. Never before have we been able to serve you so well or so economically in this line. The closest inspection will show that we never misrepresent anything we advertise.

These shawl and dainty qualities we are offering at 1c, 1 1/2c and 1 1/2c will match the regular 10c, 12 1/2c and 15c qualities.

Don't miss this money saving opportunity.

RUGS.

Here are some sure bargains for those understanding a rug purchase. This is a line that we are going to discontinue and we propose to show them out at greatly reduced prices. When you compare the rug with the price you will readily believe with us.

1 each all wool Burma, Persian pattern, size 62x84, worth \$7 \$3.50
1 set all wool Myanmar, size 62x72, worth \$4 \$2.00
1 set all wool Myanmar, size 62x72, worth \$4 \$2.00
1 set all wool Myanmar, size 62x72, worth \$4 \$2.00
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1 set all wool Myanmar, size 62x72, worth \$4 \$2.00
1 set all wool Myanmar, size 62x72, worth \$4 \$2.00

SHIRT FRONTIERS.

This shirt is trying to take speciality to the wants of the fair sex. We are not and we are not selling it in the same way as the men's shirts. We have some good things for them also.

Choice of our 10c ones 10c
Choice of our \$1 night robes 10c
Choice of our \$1 night robes 10c
Choice of our \$1 night robes 10c
Choice of our \$1 night robes 10c
Choice of our \$1 night robes 10c
Choice of our \$1 night robes 10c
Choice of our \$1 night robes 10c
Choice of our \$1 night robes 10c
Choice of our \$1 night robes 10c

UNDERWEAR.

Have you seen our line of black underwear? Especially have you seen those we are selling at one dollar? If not we can assure you have not yet seen the very best one in this city. Besides this number we have not yet strong values at 50c, 60c, \$1.00, \$1.50 and \$2.00.

NOTIONS AND LITTLE THINGS.

Brush holder, per piece 10c
Velvet hosiery, per pair 10c
10c card book and card 10c
Card of 12 large size money 10c
Pill 10c
Pill 10c
Pill 10c
Pill 10c
Pill 10c
Pill 10c
Pill 10c
Pill 10c
Pill 10c

Present Location: 102 W. MAIN. **MONTAGUE & BARNES.** After March 1: 105 W. MAIN.

No. 7.

ing. Each picture represents an advertiser in the paper, and a number of valuable prizes are offered. Readers are thus led to search the advertising columns for solutions, and Editor William H. Harris says it brings better results than any scheme previously tried.

R. S. CUNNINGHAM, Moberly (Mo.) Democrat.—Your ads. are all properly and neatly displayed, except that of J. L. Anderson. It is always a good plan to bring out prices, but where the articles to which the prices apply are not referred to in displayed headlines, or where there is a miscellaneous list of items, then the articles should be given almost as much prominence as the figures.

BRADFORD (Pa.) Star.—The ads. in the Star are very nicely displayed, with the exception of that of Evans & Ginnane. The name is too large, there are too many full lines, the light-faced border on the panels is out of harmony; in a word, it is amateurish. The man who set the other large ads. (it could not be the same compositor) would know how to set this. Other features of the paper do not need criticism.

there are many attractive arrangements. As soon as they could be arranged, complete sets were sent to the judges and to each contestant, and their decisions were to be rendered by June 1. The results must now be compiled and the successful compositors communicated with. As these may reside at a considerable distance, this will probably consume another month, but everything should be ready by July 1, which will be in time for publication in the August number. Many interesting letters have been received from contestants, and the words of praise for THE INLAND PRINTER are greatly appreciated, although it is impossible to personally acknowledge them all.

NEW SUBSCRIBERS ADDED; DELINQUENTS PAID UP.—There is something about a contest that appeals to all classes of people, and this weakness of the public is being turned to good advantage by many newspapers. Every paper has more or less delinquent subscribers, and every paper is also anxious to add new names to its list, particularly when the new subscribers are paid in advance. For many years voting contests

for the most popular person in some locality or some certain walk of life have been used, but it is only of late that these contests have been turned to a lasting advantage. The Junction City (Kan.) *Union* recently conducted such a contest, through which, in four months, 521 new subscribers were added and \$2,391 paid in on subscriptions. A piano, two buggies and \$50 in gold were the prizes, representing a total value of \$600. Salaried canvassers and collectors would not have attained this result at twice the cost, and, while the publishers of the *Union* do not announce otherwise than that they paid cash for the prizes, the net cost is usually greatly reduced by paying for such articles in advertising. The best explanation of the *Union's* successful contest is told in an interesting letter from the publishers, John Montgomery & Son:

JUNCTION CITY, KAN., April 18, 1903.

Mr. O. F. Byrbee, Scranton, Pa.:

DEAR SIR,—Early last fall our attention was attracted several times to announcements of a number of contests which several newspapers in this State were conducting for the purpose of making collections and for



JOHN MONTGOMERY.



H. E. MONTGOMERY.

increasing their circulations. At that time we had on our books over twenty-five hundred subscribers, and in this list there were the names of many persons who were in arrears on their subscriptions from one to ten years. We wished to collect these amounts, and to make the collections in the shortest possible time, but were puzzled to know how to do so without employing additional help, as our large and increasing business needed the undivided attention of all in the office.

We finally decided to try the contest scheme, and, on November 15, we announced in our paper, *The Weekly Union*, that, on March 14, 1903, we would present to the lady in our county, or one adjoining it, who received the largest number of votes, a \$350 Story & Clark piano. Each person who paid any amount on subscription was entitled to cast one vote for each cent they paid. In addition to this we announced that we would give a second prize of \$50 in gold to the young lady who received the next largest number of votes. At the same time we started another contest in which the subscribers themselves were to participate. In this we announced that we would make one of our subscribers a present of a \$100 buggy. Our receipt blanks and stubs were numbered from one to one thousand. The manufacturer of the buggy was asked to select a number between one and one thousand. He placed this number in a sealed envelope, and sent it to a bank in Junction City with the instructions that it was not to be opened until one thousand \$1 receipts for *The Weekly Union* had been issued. Each dollar paid on subscription, old or new, entitled the subscriber to one number on this buggy.

From the day the announcement of the contests was made, business began to pick up rapidly in our circulation department. There were six or seven candidates for our piano the first week, and delinquent subscribers and many who were not on our list began to come in to get a chance on the buggy. On January 15 the buggy contest came to a close, and a farmer living twenty miles from town held the duplicate of the number selected by the manufacturer of the buggy.

Our piano contest had then been in progress two months, and it was then two months from the closing date. Hoping to keep up the interest we decided to have another buggy contest, and the week following announced this fact with no thought that it would close as soon as the piano contest.

By the first of February the returns from our contests were a little better than those shown at the close of any similar contest conducted by a newspaper in this part of the country, but during the entire month

of February our collections hardly amounted to what we had collected during any single week in the contests previous to that time. We afterwards learned that this to a great extent was due to the piano contestants, who had become suspicious of each other, and were massing their strength for the final week, which was to be entirely secret as far as the number of votes each contestant received was concerned. From the beginning of the piano contest up to the last week the number of votes each contestant received was published in the paper.

On the first of March the rush began again, and continued to the close. About 5 o'clock on the last day of the piano contest the second buggy contest came to a close when the number "2000" was issued. At 6 o'clock that evening the piano contest was closed. The two leading candidates for the piano, just before the time for closing the contest, enclosed in envelopes the balance of the money they had collected, and at 6 o'clock when these envelopes were opened, one of them contained \$227, and the other \$80. The envelopes contained the names of the persons who had paid this money on subscription, and none of them was paid more than three years in advance. The last day of the contest the amount paid on subscription was \$589. The total receipts from subscriptions during the contests was \$2,391. In four months we added 521 new names to our subscription list. This has increased our circulation to 3,120, which makes it the largest circulated country weekly in the State.

Miss Emma Gfeller, a young lady in a county adjoining ours, received the piano. Miss Anna Dixon, living in another county adjoining ours, and in a directly opposite direction from the one in which Miss Gfeller lives, had the second largest vote, and received the \$50 in gold. To each of the next two candidates we gave a fine gold watch as a prize. The watches were not included in our list of prizes, but we made the two ladies presents in recognition of the good work they had done for us. The leading contestant received 80,955 votes, which represents \$809.55. The larger portion of this amount she collected personally. The next three candidates had 69,950, 32,850 and 32,450 votes respectively.

Many accounts, which collectors we had employed in previous years were unable to collect, are now paid in full. A number of them amounted to as much as \$10 and \$12. The scheme was an unexcelled means of making collections, and for increasing circulation, but the latter purpose was not our object.

We printed in circular form a large number of complete lists of subscribers, including the names of subscribers who were paid up as well as the names of the delinquents. These lists were furnished to the contestants upon application. On announcing the contest we posted large illustrated posters in all parts of the country in which our paper is generally circulated, and in which a county seat paper could expect patronage. During the contest no more than four or five of our subscribers stopped their paper, and not one took offense because the young ladies reminded them of their delinquency. From the time we started the contests we practiced the doctrine we preached, and that was to advertise liberally. The first page of our weekly from the beginning of the contest to the close contained a fair-sized article each week concerning the contests and the progress each contestant was making; in fact, we treated the contest in much the same way we would a political campaign in which we had no favorites.

The Junction City *Union* is the next to the oldest paper in Kansas. It was established in 1861 by Hon. George W. Martin, now secretary of the State Historical Society of Kansas.

JNO. MONTGOMERY & SON.

ADVERTISING SUGGESTION.



"JUNE."

LOST WITHOUT IT.

I let my subscription lapse and am lost without your excellent paper. Shall not let it occur again.—C. E. Moins, Laurel, Nebraska.

PRESSROOM QUERIES and ANSWERS

BY WM. J. KELLY.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to the office of *The Inland Printer*, 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.

The following list of books is given for the convenience of readers. Orders may be sent to *The Inland Printer Company*.

PHOTOTRICHROMATIC PRINTING.—See *Process Engraving*.

THE COLOR PRINTER.—By John F. Earhart. Price, \$15—now reduced to \$10.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.—Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSEING.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. \$1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

WANTS LITERATURE ON PRINTING.—B. W., of Oakland, California, writes: "I understand that you have for sale books of information for people in the printing trades. Will you please inform me what books you can furnish me on pointers to a foreman of pressroom, or information generally beneficial to a pressman. I would also like you to recommend a black ink for commercial publications—something that will dry quickly; also a dryer and a reducer for general commercial work. Pointers on fancy poster-printing is another thing I desire." *Answer.*—The book most beneficial for pressmen in any capacity is Kelly's "Presswork," as it is the only reliable and modern work in the market. Published by *The Inland Printer Company*, and to be had from typefounders and printers' furnishers. Good black ink for regular publications can be purchased from any of our ink advertisers, also driers and reducers. Do not know of any book on poster-printing.

HAS TROUBLE WITH PLATES ON ADJUSTABLE BASES.—L. E. H., of Lebanon, Indiana, writes as follows: "Enclosed you will find a nonpareil slug which I worked at the bottom of a single-column advertisement. I have more or less trouble with advertisements mounted on adjustable bases, by the plates cutting into and through the slugs at bottoms when plates and base are nearly the same length. I also experience the same difficulty with full columns of plate—that is, cutting into the pica footslugs, as in the case of the nonpareil slug. My employer and the pressman both claim that the rollers of the press are not to blame, nor are they set too low. Can you suggest a remedy?" *Answer.*—The slipping of the plates on the bases is caused by the manner in which the head of the pages is run on the press to the grippers. There is less or more "drag" toward the bottoms, which the momentum of the bed of the press greatly increases. As the metal in your slugs is much softer than that in the plates, we suggest that brass slugs be used, instead of those of soft white metal.

PRESERVING OLD WINTER INKING ROLLERS FOR SUMMER USE.—J. C., of Meriden, Connecticut, writes: "I have read somewhere that it is wise to keep back some of the winter form rollers for summer use. Is this good advice? I am not experienced enough to know much about the difference in

composition rollers, but I would imagine that a roller made to be soft enough for winter use would be too soft for summer use. How is this?" *Answer.*—It is of little consequence where you read about reserving old winter rollers for use in some summer months; but do heed the advice, for it is good. Nothing meets the demands of warm, humid and rainy weather, for general printing purposes, as efficiently as well-preserved winter composition rollers. An experienced pressman bears this in mind in turning over the stock of old winter rollers to the rollermaker for recovering. Indeed, it will be found that a set of such rollers will distribute and cover a form much better than new summer rollers in humid weather. In view of this fact, we say, carefully cherish the good old winter rollers.

WANTS OUR OPINION REGARDING OVERLAYS.—F. E. C., of Concord, New Hampshire, has sent us a couple of cut-out overlays for half-tone bust portraits. He has this to say: "I send you two overlays for your criticism, and ask you kindly to give your opinion of their merits, assuring you that the same will be greatly appreciated by me." *Answer.*—The overlay for small portrait is passable; but that for the large cut has been overdone, by which we mean that too many sheets have been employed to get simple results. We recognize the fact that this portrait is much more difficult to treat, because of the vignettted edges around it. However, the first three sheets used should have been sufficient to secure all necessary detail. The first sheet should have been divested of nearly all the vignettted work, as well as part of the very light toning at the bottom of the cut; and portions of it, such as the forehead, cheek, chin, neck, etc., lightened a little more, by carefully scraping away the surface of the overlay on the lightest parts. While we consider the result as not devoid of merit, we desire to add that this engraving, which is a fine one, has not been rightly treated to secure the best results.

PRINTING AND REGISTERING COLORS ON CELLULOID.—F. E. H., of Baltimore, Maryland, writes as follows: "Being a constant reader of your valuable department notes, would you kindly explain why it is that in printing on celluloid, in registration of colors, two-thirds of the sheet will register, while the lower end of the sheet appears to 'draw' up and lose as much as one-sixteenth to one-eighth of an inch in register. Can you inform me as to the cause of this?" *Answer.*—We regret that you were not more explicit and that you did not state the size of the sheet of celluloid, how it was treated, and something about the temperature of the pressroom. Personally, we have not encountered the difficulty about which you make inquiry, although others may have done so, and would be glad to give us the benefit of their experience. In the meantime, proceed as usual, with this difference, that you place all feed-gauges to touch the same part of the sheet on each successive color. If the difficulty continues, send us a couple of the sheets—one in one color, the other in two or more colors, with a statement of the length of time between working first color and the last. New celluloid, that is, celluloid in a green or fresh condition, will shrink on exposure, just like unseasoned paper or card stock.

A NEW PAPER ROLL HOLDER.—Charles E. Turner, of Macon, Georgia, has patented a new device, commonly known by pressmen as a "chuck," for use in securing the paper web on the spindle or mandrel, which can be adapted to any kind of machinery where it is necessary securely and centrally to chuck a core or spool to a mandrel, as in the case of newspaper printing and in paper-mills, wherever winding or unwinding of webs of paper is necessary. The device can be adapted to different sizes of cores. The points of invention consist of two conical sleeves with set-screws and wedge-keys; their relation is explained in the patent claim as follows: "Slidably disposed upon the mandrel are two conical sleeves which are specially adapted to be firmly secured in position on the mandrel by set-screws. The sleeves are adapted to engage

the ends of the core and may be adjusted by the set-screws to fit cores of different lengths and sizes within the range of the inclined surfaces of the sleeves. Within the sleeve is a longitudinal recess in which the wedge-key is pivoted by its lower end and provided with an adjusting screw at its outer larger end, the screw adapted to engage the body of the sleeve within the recess and adjust the wedge-key radially to the sleeve. The wedge-key is adapted to engage the recess in the core, so that the core is thereby locked in position upon the sleeve and prevented from rotating thereon. The sleeve will generally be retained in its position by the set-screw after it is properly adjusted, so that thereafter it will not be required to be adjusted except when a different size of paper is to be wound upon or unwound therefrom. The sleeve, on the other hand, will be removed from the mandrel every time a new roll of paper is to be placed in position. In placing the paper in position upon the mandrel the sleeve is removed and the empty core also removed and a fresh core, with its attached roll of paper, placed upon the mandrel with the recess in engagement with the wedge-key and the sleeve replaced and forced into the opposite end of the core and the thumb-screw set up to rigidly attach the sleeve to the mandrel. The wedge-key is then adjusted by the thumb-screw until it tightly engages the core in the recess. The device is then ready for action."

EXPERIENCES TROUBLE IN REGISTERING.—S. W., of New Orleans, Louisiana, has sent us samples of his work which show defects in registering colors in their exact position. He says: "I send you this small lot of printed work to demonstrate what I wish to inquire about. I can feed sheets to gauges accurately, but when I have to turn sheets to back them up, or have a second or third color, they fail to fall in the right place. I must admit that I do not seem to have the knack of making a success. Now, there must be a certain and practical way to secure register. It is done by others; then why not by me? I labor at a disadvantage, because I am a young beginner, and our job compositor knows little or nothing about presswork, except to pass on color. Will you kindly state in your plain and understandable way how I am to proceed and succeed in accurately registering my printed work?" *Answer.*—Your specimens of presswork are creditable, indeed, if some of them were not so badly out of register. Accuracy in registering is best accomplished by following this rule, namely: In starting with the first printing, firmly secure all the gauges on the tympan sheet, so as to prevent the sheets from passing under the gauges; set the press grippers so that they all touch the imprinted sheet evenly and hold it close to the tympan as the platen advances to take the impression. This should secure accuracy on the entire run on this form; but before removing the form from the press, print about a dozen more sheets with which to get register, and carefully mark on a few of these with a lead-pencil the position of the several gauges at the exact points the sheets touch them. In fastening on the several gauges for the next color, after the right position has been ascertained, lay on the tympan one of the marked sheets and set the gauges exactly opposite the marks on the sheet of the gauges used on the first printing. This will permit the sheets to be fed again as in the first case, and must therefore register correctly, as the same parts or edges of all the sheets are fed to the identical points of contact. Follow this plan for as many colors as the job is to be printed in, or for turning over or backing up a form, and perfect register will be assured if the sheets are carefully fed to the gauges in the first case.

A FEW QUERIES BY A YOUNG PRESSMAN.—O. G. K., of Red Wing, Minnesota, has favored us with a number of neatly printed specimens, the entire execution of which is not up to his liking; regarding the work he says: "I am an eager reader of your department in THE INLAND PRINTER. In it I have found answers to many questions that have perplexed me. Now, if you do not consider them too trivial, I would like

to have your opinion on a few queries I here submit—(1) Is it not proper to run 'doubletone' ink somewhat heavy? (2) What should have been done to improve the cut on note-head printed in 'doubletone' green? In spite of 'cut-outs' on the light portions, and other careful work, the cut on note-head caused more trouble and, to my mind, made a poorer showing than the one on envelope, which was run with soft tympan and no other make-ready work. I enclose these and other samples of my work. (3) In backing envelopes with cuts, is it possible to overcome the white streaks caused by the double thickness of the overlapping paper? (4) Are there any correspondence schools teaching things particularly adapted to the needs of an unskilled pressman? From these questions you may readily see that I am but a beginner in the business, having been a pressman less than a year, except for an apprenticeship several years ago. I am deeply interested in the work, and especially desire to learn the art of printing fine illustrations." *Answer.*—We admire your interest and desire to achieve success in the printing business; indeed, that is the right kind of enthusiasm to reach the goal of distinction. Your presswork shows cleanliness and care, and suggests reasonable skill in what you have learned correctly. (1) It is usual to carry double-tone inks a *little* fuller than the general kind, but in doing this the subject of illustration must be considered; and right here is where the danger lies. On one of the note-heads the color is too light, but on the second one the color has been carried much too liberally—the envelope has about the right amount. Had the note-heads been printed in the same degree of strength of color, they would have been about right. (2) The cut-out overlay on the boat picture could have been made more effective, and by doing so would have also assisted the double-toning process of the ink. In the present case, the perspective is too flat. (3) It is possible to overcome the white streaks showing on printed envelopes where the overlapping of double thicknesses appears. This is done by the use of soft tympan in which a thick cloth blanket should be placed a couple of sheets below the top sheet of the tympan. A really effective blanket is now in the market, known as the Rhodes blanket; it is advertised on page 300 of the May number of THE INLAND PRINTER, and can be gotten for all kinds and sizes of printing-presses. (4) The Inland Printer Technical School will shortly be in position to teach much that will be advantageous to young pressmen.

WANTS EARLY DATA FOR PRINTING-INK AND MOVABLE TYPE.—A. McD., of Edinburgh, Scotland, desires us to furnish him with reasonably reliable information regarding the first use of printing-ink and movable type of any quality or kind, and says: "In a lecture delivered here before a select party of followers of the graphic arts, a statement was made that rather upset some of my early impressions regarding the origin of printing-ink and movable types. Please give me what you consider the earliest data on both." *Answer.*—Much that relates to the origin of these necessities of printing is shrouded in mystery, by reason of the lack of reliable data. We read, however, that in Babylonia and Assyria pictures, letters and signs were stamped on soft clay, which, when dry, was baked to produce hardness. Indeed, in the ruins of the buildings of these long-ago peoples there has been found scarcely a stone or bake-burnt brick without an inscription or a stamp. Whole libraries were formed of such bricks. These clay books were arranged according to subject, catalogued and placed in charge of librarians, for they were for the instruction of the people. The subjects inscribed on the bricks embraced legal, mathematical and geographical treatises, as well as historical and mythological documents; works on astronomy, political compositions, proclamations by and petitions to the king. Even contracts of marriage, sales and leases of property, and other forms of business transactions were so recorded. The Egyptians also made use of clay in a similar manner. The old Romans employed wooden

and metal stamps with letters cut in relief. The potters, and they were an ingenious class of artisans, marked their manufactures with the name of the article the vessel was made to contain or that of the owner. In doing much of this marking they seem to have used movable types of some kind. The writer was impressed by this fact upon making an examination of some of these wares in the British Museum; some of the inscriptions on the clay lamps seem to have been made by impressing, consecutively, the same type of each letter. The Chinese have practiced block-printing for many centuries; and printing with ink from wooden blocks has been traced as far back as the sixth century. The invention of movable types of clay was made by Pi Shing, a blacksmith, in the eleventh century. The British Museum contains a work printed in 1337, which is claimed to be the earliest instance of a Korean book printed from movable types. Movable types of wood and tin were first cut about 1429. The Japanese produced their earliest example of block-printing in the middle of the eighth century. Block-printing on cloth and vellum was practiced in the twelfth century, and on paper as early as the second half of the fourteenth century, in Europe. The first book with a printed date is the *Psalmorum Codex* of 1457, issued by Schœffer. What we term paper did not exist, except in China, before the eighth century, and was not made in Europe before the twelfth century; hence what was known as papyrus was employed as a writing surface. Because of its brittle character, it could not be folded, so had to be rolled around wooden rollers. The ink used by the ancients was a thin wash made of soot, thickened with gum, into which was put a little liquid acid to make the ink bite or sink below the surface of the papyrus. Such inks could not be used on a smooth plate, and if stamped upon paper or parchment would show irregular blackness and be almost undiscernible in many places. The chief ingredients in modern black printing-ink are lampblack (or soot) and oil. The early printers of the fifteenth century took a lesson from an innovation which immediately preceded the invention of typography, and this was the mixing of color with oil. The introduction of this discovery has been generally attributed to Jan Van Eyck, the celebrated painter, of Holland, who lived during the early part of the fifteenth century. This discovery not only revolutionized methods of preparing colors for painting, but gave to the world the means of reading and enjoying printed books, which, after more than four centuries since their production, are still beautifully legible. The foregoing briefly traces only a few of the earlier steps in primitive printing, which it is hoped will suffice to answer your question.

HOW A COUNTRY EDITOR IMPROVED HIS PRESSWORK.—D. D. Turner, of Penn Yan, New York, writes: "I presume the average country printer will hail with delight anything that is suggestive of improvement to his sheet, and here is one that will be appreciated if he gives it a fair trial. Pressmen have come to believe that a cylinder press will stand the same treatment as a jobber in the matter of make-up, hence we find them using hard tympan for almost everything, and the rubber blanket is fast being relegated to the shade. Nearly every country sheet using plates from the various press associations now prints half-tones, and in a majority of cases their production is something frightful to behold, and for this reason many editors refrain from using them at all. Not long since I conceived the idea of building up a tympan in rather a unique way, and with the most satisfactory results. We had in the office a good supply of pulp board, bought for padding purposes, and this suggested itself as a background on account of its rather smooth surface. Down I went into the pressroom and off came the rubber blanket, tympan sheet, etc. Then I began to build up my tympan from the pulpboard. Of course, the face side of the cylinder is a little lower than that portion which strikes the bearers, made so to resist the thickness of the rubber blanket for a guide to build my tympan up to. It required three thick-

nesses of the board to equal that of the rubber blanket. The board was of the ordinary 24 by 36 size. I procured some good paste and pasted them together at the top, putting the sheets in the paper-cutter to get them perfectly even. Then I gave them a good squeeze under the cutter clamp and let them remain long enough to dry. Next I took them out and cut off the bottom, using care to leave the sheet long enough (thirty-two inches) to cover the forms, with something to spare. Next I cut off the sides to about twenty-two inches, thus giving me a sheet 22 by 32. It required two of these sheets to cover the cylinder (32 by 44), and as they were trimmed straight on one edge, they could be butted together in the center very closely. I scored the top of my sheet back two inches, bent the piece over to catch onto the hooks, and made holes for the same with a small punch, pasting the sheet down as well on the under side by a liberal use of paste. This gave me a tympan that would not slip. I then got a heavy sheet (tag thickness) of smooth manila board, full width and long enough so there was a draw to it, pasted the top and drew it down over the hooks and reeled it up on the reel at the bottom and pulled it up taut. I procured a cloth of heavy sheeting muslin, pasted that at the top, hooked it on and pulled it down very solid on the second reel. The result was as smooth a tympan as ever went on a country press. Then I took a large cut and adjusted to impression by it, using care to have both ends of the cylinder exactly the same. Next I looked after the bearers, which had to be raised slightly, and when thus completed the press was ready for forms. I am free to say I met with discouragement from the entire office force, but when the forms were on and ready for printing the paper showed a marked improvement. There were still some things that had been overlooked, however, and these were remedied; one or two high cuts had to be taken down and others raised up. The nonpareil (six-point) had to be underlaid, and with this accomplished another impression was taken and a most happy result obtained. Every line of the well-worn type showed to perfection, the plates showed no hollow spots and the half-tones were fairly presentable. We remedied this imperfection by pasting a sheet of thick, hard paper over them and went ahead with our printing. The paper looked so much better that many people thought we had a new dress. We were careful in feeding and avoided running over the cylinder without a sheet in, and putting up old papers for a few impressions when it did happen, and that cloth lasted us three months without change, requiring only to have the stretch taken out of it now and then by a notch or two on the reel. It required three or four runs to get the tympan packed down thoroughly, and then it worked like a charm and has ever since, and no one will gainsay but that our paper is nicely printed. I advise our country neighbors to try it and see how pleased they will be. But do not think for a moment that you can obtain the better results without good rollers, and above all things have your cuts type-high and your older type underlaid. Wash your rollers in benzine or oil every time you use them, clean the ink plate and keep the grit out of your ink fountain."

There is no frigate like a book
To take us leagues away,
Nor any coursers like a page
Of prancing poetry.

—Emily Dickinson.

CHILD STUDY.

One hundred children were each handed a hot iron. Thirty-three boys and eighteen girls said "Ouch!" Twenty-five girls and ten boys said "Ooch!" Of the girls who said "Ouch!" seven had pug noses and one toed in.

Thirteen boys born of foreign parents said "Ooch!" The conclusions to be drawn from this interesting experiment will be embodied in a book and published in the *Practical Science Series*.—*Life*.

METHODS OF ASCERTAINING COST

BY W. H. ROBERTS.

Secretary and Treasurer The Audit Company of Chicago.

The design of this department is to discuss the various plans of ascertaining cost in a general way only. Specific cases require specific treatment, and as such can be taken care of solely by private arrangement. Reports from printers of the methods they follow to arrive at a basis of cost will be received and published, and commented on in the number following their publication.

SOME LIMITATIONS AND DIFFICULTIES.

A statement of the advantages of a cost system may properly be followed by a careful study of the other side of the case, for the reason that it is better to consider obstacles in advance than to encounter them unexpectedly after a system has been designed and installed.

The first fact and one which can not be too clearly stated is that there is no such thing as a system for cost-keeping for printers, or for that matter any other business. The variety of conditions, equipment, organization, management and *personality* is so great that it is very unlikely that any two concerns can be found in which the same plan of accounting will work to the best advantage.

One shop handles jobwork only; another combines book or specialty publishing with jobwork; another combines newspaper or magazine publishing with other features. One has a fully equipped bindery; another does part of the work in this line, and still another sends out all work of this kind. The same variation appears in other departments, so that for *operative* reasons special provision must always be made in order to get the best results.

The *personal* element is much more difficult to fit a system to than all the complications of the actual business. The careless methods of the past are harder to get rid of than Canada thistles, and unless a new plan has the strongest and firmest kind of backing it will never succeed.

When the management has become convinced that they can be "taught something about their own business by an outsider," which is a hard thing to admit, it does not follow that the working force will echo the sentiment, except in a limited way.

Probably all the foremen and quite a sprinkling of the rank and file consider themselves capable of teaching the "boss" a better way to run the business, but this is always in regard to some other part of the work than their own. That is above criticism, of course; hence, when the outsider suggests something new, he finds a croaker, if not a "knocker," at every turn. This opposition is sometimes fair and open and is of value to the designer in proportion to the ability of the objector to raise genuine points and discuss them intelligently. Too often, however, the objections are pure stubbornness or mental inertia, and it is here that any lack of firmness on the part of the management in enforcing a reform will prove fatal to its success.

The designer who does not wish his reputation to suffer from failures in operation must carefully consider the character and habits of the management and the whole "atmosphere" of the office and shop.

A thorough system in an office where the only filing system has been a "hook" and the office force is "cheap and useless," would meet the fate of a \$100 watch in the hands of a small and active boy, and the responsible party would be apt to get himself disliked, all of which leads us to offer the following advice:

Before trying to get onto a modern basis by adopting a thorough-going system, just stop and consider whether you want it bad enough to pay the price.

First. Will you get the job well done—done to order and to fit—or will you try to alter somebody's ready-made to fit your humps and hollows or squeeze your business into a misfit system?

Second. Will you swallow your pride in your knowledge of your business and cheerfully permit your pet schemes to be discarded for something better and try to see the value of another man's ideas?

Third. Will you rigidly enforce the discipline which is indispensable to any good system?

Fourth. Will you persevere until a system is fully tested, or will you listen to the clamor which is always raised against reform of any kind, and surrender before the battle is half over?

Fifth. Will you stand for the addition to the clerical help required, both in quality and quantity, to do things right? It is almost always the case that a proper method of doing work is cheaper than the improper way of doing the same thing, but the cost-keeping idea involves an addition to the work, and while it may be partially offset by other economies, it will undoubtedly require additional help of a high grade. If you are ready to do all this (and believe me the money part is the smallest element of the cost), you are in line for the best-paying investment you ever made.

One up-to-date manager has estimated an increase of at least ten per cent in efficiency of his shop, as a direct result of the *discipline* provided by his comprehensive cost system—rather a handsome profit of itself it would seem—being several times the whole cost of installation and operation the first year, leaving the *direct* benefits of the scheme so much clear gain.

Look at it just as you would the purchase of any piece of machinery, and if you have the price required to buy it and the power and skill to operate it, the only question is whether it will pay, and you have only to interview the management of a shop where such a system is in use to be satisfied on that point.



A YOUNG OPTICIAN.

ENOUGH FOR ME.

BY JOHN WOOD.

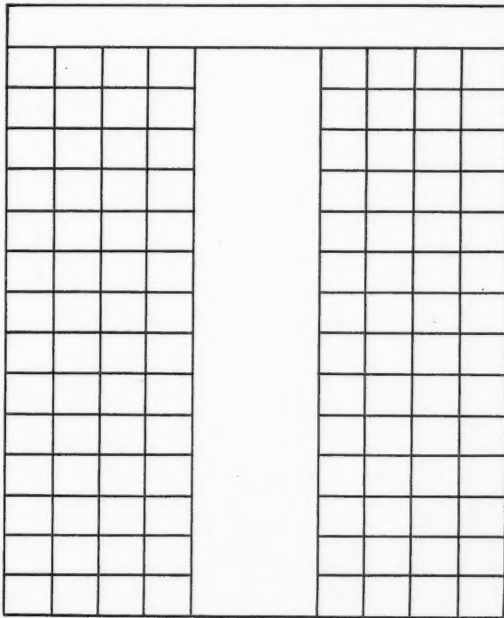
When my last stick is up, the proofs are read;
My case is closed, the forms gone down;
The column-rules are turned and there about my bed,
The boys who knew me gather 'round,
For such scant praise as they can sing—
I will sleep better if of me 'tis said,
This only, "There's an honest string;
His card is right; a friend is dead."

HARRISONBURG, VA., March 20, 1903.

COMPOSING ROOM ECONOMICS

Contributions of practical value are solicited for this department. Remittances will be made for acceptable articles on receipt of manuscript.

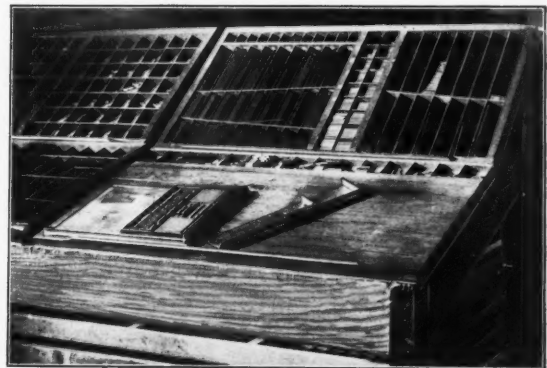
ECONOMY IN RULEWORK, BY FREDERICK G. TURNER, NEW YORK.—The first article by Mr. G. F. N. Thomas on penotype designing that appeared in the January issue of *THE INLAND PRINTER* suggested to this writer a means that was employed by him whereby much complicated rulework, with which the average printer must often contend, can be done



much more cheaply and eminently more satisfactorily than it is generally done at present. The better to illustrate what it is desired to make clear, a reproduction is herewith shown of a form of a score card which was printed in red and gold, figures in red in each panel and rule, or rather drawing—in this case in gold. To have set with rule would have necessitated the cutting of much material and much labor spent in justification. Rather than do this it was decided to try the penotype process, as there seemed no doubt but that it could be accomplished by this method more satisfactorily than with rule. Following instructions given in the article above mentioned, the rulework, instead of being set, was drawn with india ink and drawing-pen double its present size, so that it could be well reduced, then sent to the photoengraver. The result was, as will be seen at a glance, an almost perfect piece of work that could not possibly have been done with rule unless it were electrotyped and the rules joined by the electrotyper. As a large run and a constant demand necessitated four electrotypes being made to run four-on, the rule-joining above in each cut would have amounted to no small item. The January *INLAND PRINTER* came just in time, and the suggestions contained in the article on the penotype process were used most satisfactorily and profitably. The drawing, which was first done in lead pencil very lightly, was afterward gone over with ink, and it took less than an hour to finish. The cost of the

cut was a mere bagatelle as compared with the time it would have required for composition and cost of rule. This is an illustration of the value of the process in everyday jobwork, requiring no artistic endeavor whatever, and there are doubtless many jobs such as this that could be done in the same way, effecting great saving to the printer. It is more often the rule than the exception that a job of this kind is desired in one color only. If such had been the case with the job under discussion, the figures could have been set up and a proof taken in black ink and pasted in the panels. For the benefit of printers in more remote sections of the country, where to do a job by this process would probably require too much time, it might be added that it could be done with rule in another profitable way not generally known, and will undoubtedly appeal to these. To set a job like the above in one form should never be attempted under any circumstances, as it is well-nigh impossible to obtain satisfactory results. Two forms should be set, the down rules and outside border in one form and the cross rules and figures in another and run together, work and turn around. The stock is, of course, cut two-on, and the forms placed back to back. To do this it should be borne in mind that correct make-up is required and accurate feeding must be maintained in order to obtain perfect register. It is always advisable, if possible, to set the rules, both down and across, to the point system to avoid cutting rule. It has come to the knowledge of this writer that in some cases jobs such as this have been set and printed in three separate forms, where the run has not been too great, rather than spend so much time in rule-cutting, justification and composition. This is in most cases more profitable than trying to do it in one form, but is unnecessary when above method is employed.

GREEN'S TRANSFERABLE JOB BANK.—In response to inquiry, Mr. Guy M. Green, of the *Pacific Press*, Oakland, California, sends the following regarding the transferable job bank



GREEN'S TRANSFERABLE JOB BANK.

invented and patented by him: "For two years I was employed as foreman and principal jobman on the *Holt County Independent*, Edwin S. Eves, editor, of O'Neill, Nebraska. While there I had about two men's work to do, and that condition of affairs in that office was the father to the invention in question. Now, there are job cases and job banks galore, but they are either too complicated and cumbersome or too expensive for general use by job printers, and I saw and felt the need of some *simple device* by which the general body of the job compositor's work could be so condensed as to be *within elbow reach*, and yet without covering up nearly *all his available working space* with receptacles for various materials used. And thus the idea occurred to me of just simply replacing the lower-case with a slab equipped with a row of boxes across the top the entire length of the case. I had a carpenter make one, the exact size of a standard case, and filled the boxes with half-em leads up to nine and one-half, copper thin spaces,

ornaments, etc., and immediately found it to be the most indispensable thing in the office. Being of standard size, it will fit anywhere that a standard case will fit, either on the rack or inside, and can be picked up and changed without difficulty or delay at any time. The idea of patenting the device never occurred to me until it had been viewed by several practical job printers, who, without exception, pronounced it the most simple and yet the most comprehensive device of the kind they had ever seen. In the typical country office, where room is generally at a premium and where one printer is expected to do all kinds of work, it is an invaluable feature, as it can be used for a general office ornament and space case for the jobman and can be quickly slid into the rack and replaced by a type case when the room is needed for straight composition. When used in connection with a lead or rule case, as in the illustration, it is superior to any other labor-saving device of the kind I have ever seen in operation. In the jobroom of the large city office it will furnish a complete short-lead and space case for each printer, thus saving him a trip to the general space case every time he sets a line. The short leads can be cut from the pile of waste leads that always accumulates in every office, and copper thin spaces are much less expensive to a large office than the printer's time, while it will be found just as easy by the distributor to replace the spaces and short leads in the various 'job banks' as it would be to return them to a general space case. I called it 'transferable' because it will go on or into any place where a standard type-case will go. Nearly the entire surface is available to the operator, without any receptacles or raised compartments of any kind on the surface to hinder him. The top of row of boxes is flush with the top of the 'bank.' The bank is made of 1¼-inch material and will last, with brass-lined boxes, indefinitely."

FILING SPECIMENS AND CATALOGUES SYSTEMATICALLY.—One of the most troublesome details of the composing-room and the business office is keeping available the numerous cata-



LEONARD CATALOGUE CABINET.

logues and also filing specimens so that they can be at hand without expenditure of time and labor in hunting in several likely and unlikely places for them. The Leonard Filing Cabinet is well designed to meet this want. The illustration herewith gives an idea of its merits. It is equipped with bins and other compartments suitable for a great variety of shapes and sizes of printed matter, and each compartment is numbered. A card index, with cross reference cards, is part of the scheme. It will readily be seen that a method is here offered that if

sustained by the man in charge will be a great time-saver and be invaluable to the printer.

THE AUXILIARY FIGURE-CASE AND THE NEW LAY OF THE CAP.-CASE.—George W. Baker, of Bangor, Maine, writes: "I note in your issue of May, among the many good things, a cut of a 'recent invention' in the way of an auxiliary figure-case. It is a very handy article I think, myself, having used them in (I think) the office of Price, Lee & Adkins, in New Haven, as far back as '83, and having them in my own office in Bristol, Connecticut. Later, in '88 or '89, I made one which I used in the jobroom of Case, Lockwood & Brainard, in Hartford, but, as I claim, the last was an improvement, inasmuch as it was designed to allow removal of sorts by means of a slide in the bottom, so that when through with the run of sorts contained in it, the auxiliary case could be set upon the figure boxes from which its contents were taken (whether another case or separate sort boxes), and by pulling out the slide the figures would drop through. The bottoms pulled out from the back (or top) of the case, except the 9 and 0 boxes, which pulled at the side, to prevent as far as possible the chance of loosening with use and sliding out on their own responsibility. As regards the 'new lay of caps.' spoken of, I have often wondered why the idea was not more generally used. I had every cap.-case in one office laid that way in 1876 to 1879, and have always favored it. Every claim made by 'R. E. K.' for the style is valid, and more might be added.

DIRT, DEGENERACY AND DISCREDIT.—By every incentive of health, credit and decency, printers—employers and employes—should work to keep the workrooms clean and free from dust and dirt, and not only that, but sightly, so that the cases and other articles in use can be kept clean and free from dirt. In the printing-office men spend the greater part of their lives. Why not make the place attractive and healthful? Much of the responsibility of this rests upon the employes themselves. Is the chapel chairman only useful to collect dues and head delegations of complainers? Sanitary conditions should be insisted on, and the individual worker as well as the employer made to feel that he has a full share of responsibility in maintaining the health of the office. In this connection the following from the *Scottish Typographical Circular* is of interest: "Why," asks the *Printers' Register*, and with abundant reason, "are some London printing-offices so unnecessarily foul and dirty? A curious light has been thrown on the conditions under which printing employes sometimes work by a visit paid recently to some large premises in which a sale of plant was taking place. Directly one entered the premises one's nostrils were assailed with a fetid odor. This was even present in the composing-room at the top of the building, and was very badly aggravated in the dungeonlike basement and outbuildings; while we learned from employes still on the premises that the place was infested with rats. One of the rooms, in which copperplate printing, combined with ink-mixing, was carried on, was a remarkable sight. The handles of the copperplate presses were encrusted quite half an inch thick with dried ink, while the floor was in one spot several feet square coated to the thickness of at least three and one-half inches with apparently generations of ink. The whole building appeared to be a series of cupboards and partitions and passages, and must have rendered 'milking' an easy matter. The veriest learner in that art would have had no difficulty in dodging the overseer. It is true there was some modern machinery on the premises, and great care had been taken to box this off in a sort of glass case. The general comment at the sale seems to have been, how did the firm manage to exist as long as it had. As for the employes, many of them must have been candidates for consumption hospitals. Still, one man was met who had been employed there for forty years, but then he pointed out that he was in the composing-room; he did not think he could have existed ten years in the basement."

Hearst Initials

IN selecting a title for a projected newspaper the first consideration is its wearing qualities. Dignity combined with suitability are more to be desired than oddity or individu

ONE other question in connection with display headings is their location. To be effective they must be so located as not to detract from each other. Placed in alternate columns they will be given proper prominence, but when run side by side or in a row across the top of the page each one loses its individuality and is lost in a conglomeration of

STYLE of heads, their prominence and appropriateness, location of departments and other similar matters, all have their effect upon the reading public, particularly where competition is keen and rival papers are on an almost equal footing. When a man becomes wedded to a paper with a distinctive arrangement of matter or style of heads that meets his views, he is loath to make a change, and it is therefore advisable that these oft-considered unimportant matters should be given due attention. The location and arrangement of the news is deserving of the greatest consideration. Choose a certain page for telegraph, local news, correspondence, market reports, personals, brief local items, and all other departments, and have them appear in their assigned positions in every issue

THERE are several good forms for the arrangement of the editorial and it is largely a matter of taste as to which should be adopted. Some prefer to put the shorter paragraphs first, followed by the articles with headings, while others reverse this order. However, your

NO MAN'S memory is infallible, and many matters which might otherwise be forgotten will not be overlooked if a memorandum is made for future reference. When there comes to mind certain things that should receive attention later on, jot them down and the mind will be more clear to attend to the duties at hand and nothing will be overlooked. This memorandum should be glanced over occasionally during the day and all matters referred to should receive attention before the close of business if

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With each size is included five of these blank backgrounds for use in two-color work, giving rich effect

INLAND TYPE FOUNDRY

CHICAGO :: SAINT LOUIS :: BUFFALO

NOTES ON JOB COMPOSITION

BY JOHN M. LARKING.

Under this head will appear, each month, suggestive comment on the composition of jobwork, and all descriptions of decorative typography. Address all communications and specimens for criticism in this department to The Inland Printer Company, 120-130 Sherman street, Chicago, Ill. Write name and address on all specimens sent for criticism. Specimens for reproduction should be printed in black ink on white paper, if possible, and mailed flat.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

BOOK OF DESIGNS FROM TYPE.—By Ed S. Ralph. A collection of up-to-date samples of composition, which every compositor who aims to do modern work should have. 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

TITLE PAGES.—By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints—Historical, Practical, and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, \$2.

PLAIN PRINTING TYPES.—By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typesetting, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, \$2.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.14.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. \$1.

MODERN TYPE DISPLAY.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

GEORGE H. COOLEY, St. Paul, Minnesota.—The Razoo folder is an attractive bit of advertising. The cover is assertive and readable, quite necessary elements in printing for advertising.

T. T. MERRITT, Laurel, Mississippi.—Good taste is shown by the use of Old Style Antique, one of the most beautiful and legible faces of type ever shaped. On the Institute program the border crowds the type too much.

LEE ODGERS, Davenport, Washington.—The only stricture on the program is that the title is a trifle overdone. A simpler arrangement would have been better. The periods on either side of the word "institute" are superfluous.

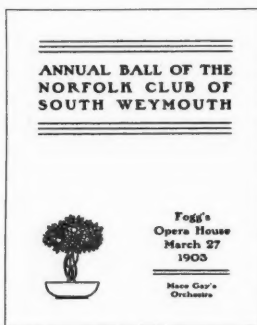
GEORGE H. HARRIS, Boise, Idaho.—As the half-tone is rather large and artists of that character prefer noisy stationery, it is hard to criticize the letter-head. It is well balanced as a design and is acceptable as what might be called a letter-head advertisement.

SCOTTY MACKAY, East St. Louis, Illinois.—Underscoring a display line with four rules is very unnecessary. It should be seen to that all rules in panel designs join well. If you can not do so on account of the condition of the material, it is better not to use that form of heading.

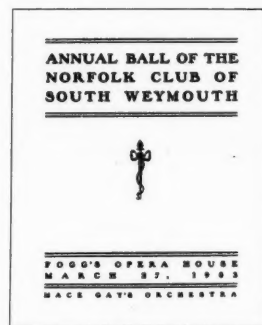
ASA H. BAXTER, Cambridge, Ohio.—The designed letter-head is a very artistic piece of lettering. The one in type is rather extravagant, but original and not unpleasing. It is not a strictly business heading and probably you will not find many customers who would wish printing in the same style.

SMITH & PORTER, Boston, Massachusetts.—All the samples shown in some way follow the tenets of good printing, espe-

cially that part of it that comes under the head of careful workmanship—the technical part, so to speak. An error in taste is the large size of type used on the pages of the Norfolk Club program. The first page, however, is very attractive,



No. 1.



No. 2.

chiefly because the type is allowed to tell its message in a simple and natural manner. The ornament, being entirely irrelevant and placed there solely for the sake of balance,

HARRY H. HULL HERSCHEL W. STICKNEY

HULL, STICKNEY & CO.

Successors to Lawrence, Wilde & Co. Established 1855

35 to 45 Cornhill, Boston

Please address all correspondence to the firm.

FURNITURE-DECORATIONS
WALL PAPERS-HALL CLOCKS

No. 3.

HARRY H. HULL HERSCHEL W. STICKNEY

HULL, STICKNEY & CO.

Successors to Lawrence, Wilde & Co. Established 1855

38 TO 46 CORNHILL, BOSTON

Please address all correspondence to the firm.

FURNITURE DECORATIONS
WALL PAPERS HALL CLOCKS

No. 4.

might have been left off in the interest of simplicity, and a resetting is shown in which this is done. The letter-head shown is wrong in arrangement on account of the too modest display accorded the lines in the lower panel. This error is corrected in the resetting. (Nos. 1, 2, 3 and 4)

H. R. WOOD, Ashley, Ohio.—We must reiterate one of the axioms of job printing. It is, "An appreciation of the fitness of things." A man's stationery should in some degree har-

Mr _____

BOUGHT OF

J. P. LIGHT, Dealer in Fresh and Salt Meats,

Ashley, O., _____ 190

Balance of Account Due.

No. 5.

Ashley, Ohio, _____ 190

M _____

Bought of **J. P. LIGHT**

Dealer in Fresh and Salt Meats

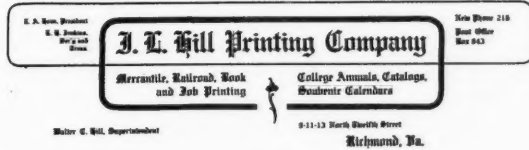
Balance of Account Due

No. 6.

monize with his occupation. A watchmaker's printing would naturally be in smaller and neater type than that of the hardware man or the blacksmith. It is this appreciation of the

varying needs of the work in hand and of the proper type faces and sizes to apply in its creation that marks the competent job printer. The bill-head is a trifle indefinite in the way of display, and we show a resetting in which an attempt is made to correct the error. (Nos. 5 and 6.)

GORDON B. BRADLEY, Richmond, Virginia.—The reproduced letter-head is a pleasing variant of the panel style. The break

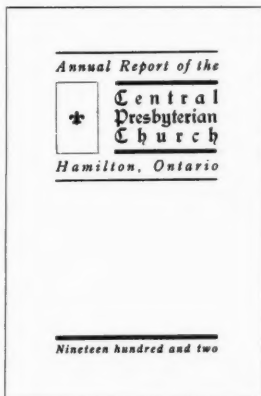


No. 7.

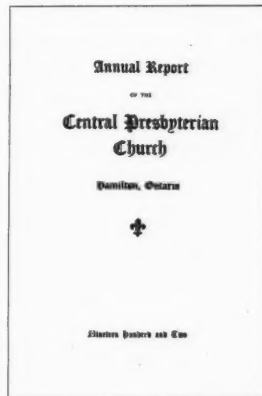
in the rule and the ornament placed in the opening is an unnecessary elaboration, but with that exception it is a very acceptable heading. All rules in red, the rest in black. (No. 7.)

RALPH W. HADLEY, Sterling, Massachusetts.—When dark-colored cover is used, the printing should be in a contrasting color, in order that sufficient distinction may be given the lettering. Two impressions are sometimes necessary on the darker shades of paper to preserve the brightness of the inks.

S. TRUMAN, Hamilton, Ontario.—In the New Year title-page the removal of the heavy rules and the substitution of an ornament about one-quarter the size would improve it. The



No. 8.



No. 9.

Presbyterian title shows the sacrifice of good appearance for the sake of mere ingenuity. Such an arrangement is not dignified enough for a title, and the resetting shows a simpler but more appropriate treatment. (Nos. 8 and 9.)

J. W. SKINNER, JR., Preston, Iowa.—The "Good Things to Eat" booklet is pleasing from the typographic standpoint, the only exception being the title on the cover, which might be improved by placing the initial with the other matter under the rule and giving it the same relative position on the paper as the inside pages.

ALLAN JACKSON, Des Moines, Iowa.—A simpler treatment might have been accorded the title-page of the Good Friday program and yet been further within the bounds of good taste than as shown. One color and without the embossing would have been sufficient, and a purple cover-stock or purple ink, a mourning color, more fitting for the season.

F. W. NICKERSON, Brocton, Massachusetts.—Good style characterizes all of the samples submitted. In one or two there is a tendency to ornamental excess, but on the whole both design and arrangement are correct. The two entertainment cards are refined and appropriate in their composition for the purpose indicated. The reproduced program is a very

ENTERTAINMENT

UNDER AUSPICES OF PARKIN CHAPTER, EPWORTH LEAGUE

FRIDAY EVENING, FEBRUARY 20, 1903

PROGRAMME

SONG, "Old Brigade"	Barri
GOUNOD MALE QUARTET	
SOLO	Selected
MRS. R. R. LITTLEFIELD	
READING, "The Prodigal Son"	Richard Harding Davis
MISS CAROLINE ATWOOD	
SOLO	Selected
MR. JOHN JONES	
PIANO SOLO	Selected
MISS ATWOOD	
SONG, "Breeze of the Night"	Macy
QUARTET	
READING, "The Elevator"	Hovells
MISS ATWOOD	
SOLO	Selected
MR. JONES	
SONG, "The Jolly Blacksmith"	Macy
QUARTET	

Seats are now on sale for Miss Atwood's Concert, to be held in Y. M. C. A. Hall, February 26th. She will be assisted by the Kelly Tableaux d'Art Co., and musical selections by members of the renowned Boston Symphony Orchestra. A rare treat is in store for those attending.

No. 10.

satisfactory arrangement and a good model for a job of this kind. (No. 10.)

S. DILLINGHAM, Aberdeen, South Dakota.—The reset letter-head is not in any great degree an improvement over the copy.

J. L. LOEBS
SEEDSMAN
GROWER OF AND DEALER IN
NEW AND CHOICE FARM SEEDS AND SEED POTATOES
ABERDEEN, SOUTH DAKOTA.

No. 11.

SPECIALTIES: Brown Beans, Seed, Speltz, Millet, Wheat, Oats, Barley, Corn & Cow Peas.

GROWER OF AND DEALER IN
New and Choice Farm Seeds and Seed Potatoes

J. L. LOEBS Seedsman

ABERDEEN, SOUTH DAKOTA.

No. 12.

GROWER OF AND DEALER IN
**New and Choice Farm
Seeds and Seed Potatoes**
SPECIALTIES:
Brown Beans, Seed, Speltz,
Millet, Wheat, Oats, Barley,
Corn and Cow Peas

J. L. LOEBS Seedsman

Aberdeen, South Dakota.

No. 13.

It is a little more orderly, perhaps, but still is errant in many ways from the best style of commercial printing. The name and title are too large and the remaining matter could have been arranged in some more attractive way. We show the

copy, the job as set and a resetting in a manner illustrating the strictures. (Nos. 11, 12 and 13.)

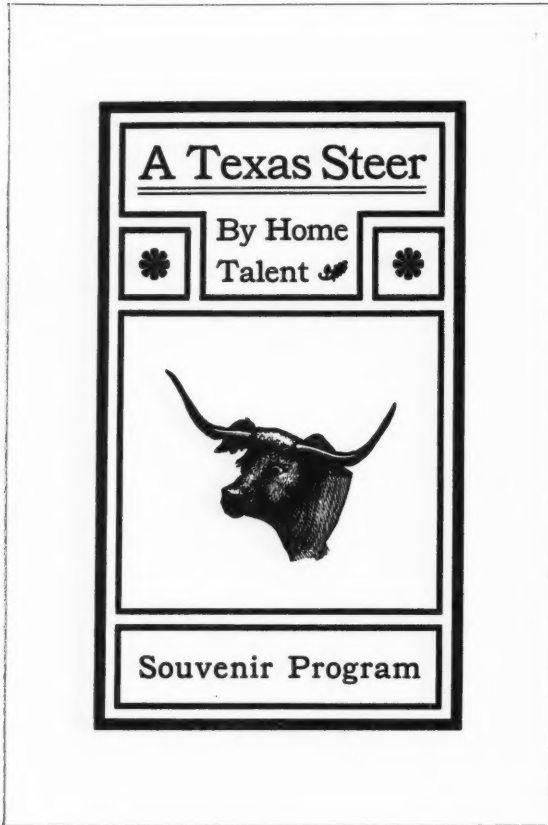
JAMES SCHOONOVER, Aurora, Nebraska.—The Texas Steer program is both pleasing and disappointing. The composition of the cover (reproduced) and inside pages is in every way good, but the position of the type page on the extreme edge of the paper, giving double the width of margin inside and reversing what is usually considered the correct placing of

and that some word or words indicative of correct printing, or of any specialty you may have, be printed underneath in a tint. The letter-head is a very good arrangement, with the single exception that the matter in the side panels should have been leaded, thereby giving equal margins and increasing the legibility of the type. We suggest that you try some other combination of colors than red and black, which, with the strong type used, is rather harsh. (No. 14.)

CLYDE W. SAUNDERS, Richmond, Virginia.—The display on the Convention hanger is entirely too small for the size shown. The matter could be closed up four inches and the space gained devoted to larger display. Either this should have been done or a small-sized sheet used, as in its present shape there is not enough matter to fill the space effectively.

P. J. STADLER, Stillwater, Minnesota.—The best use possible of the materials available seems to be evident by the samples shown. The panel border of the Union letter-head is too heavy, giving it a rather "in memoriam" appearance which we hope is not the condition of the society it represents. It should be printed in a lighter color in order to relieve this funeral appearance.

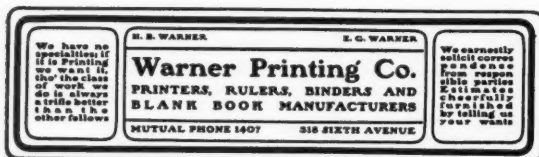
O. L. LILLISTIN, Philadelphia.—We show a title-page that is easily within the powers of any compositor, in order to show how the very best results can be obtained by the simplest means. Very often a printer comes across something set up years before that he had spread himself upon at the time, but now wonders that it was possible for him to perpe-



No. 15.

margins, is a fault, induced perhaps by the desire for originality. The combination of red and yellow on grayish blue stock is rather somber, and the purity of the colors is impaired or muddled by the darker color of the paper. An attractive combination would have been white for the rules and red or black for the rest, printed on light-gray stock. Two impressions might be necessary to prevent the colored stock affecting the brilliancy of the inks. (No. 15.)

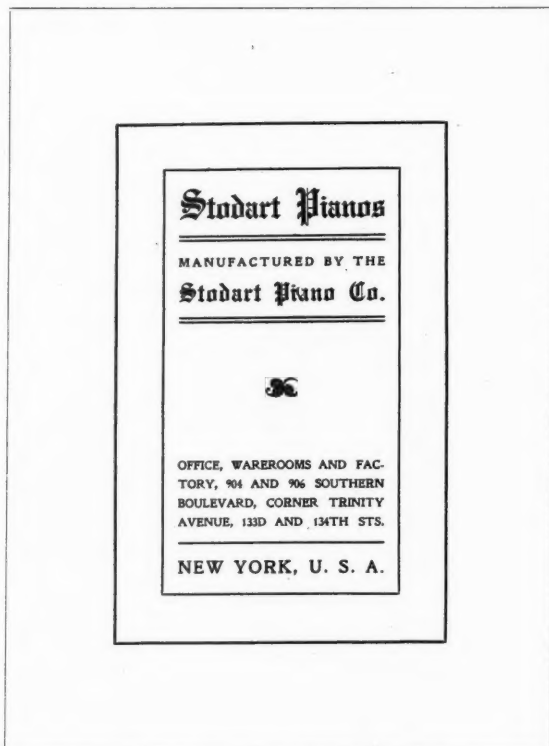
WARNER PRINTING COMPANY, Des Moines, Iowa.—The card is an interesting variation from the conventional form,



Des Moines, Iowa, 1903

No. 14.

but we think the departure is not a good one, because there is some loss of clearness by the tinting of part of the firm name under the rest. We suggest that the name be printed in full



No. 16.

trate such a tasteless bit of printing, which means that his artistic sense has improved in the meantime. We venture to say that this title-page will be just as pleasing years from now as it is to-day, on account of its simple and proper construction. (No. 16.)

GEORGE A. FOY, Erie, Pennsylvania.—The cover is all right. The only error is the large size of "1903." Eighteen-point of the text would be large enough. It can be divided for colors

very well in several ways. The heavy rule printed in a darker shade of the color of stock used and the rest in some contrasting color is a suggestion. Orange and black on a light-brown paper, for instance.

J. W. ROPER, Chicago.—The letter-head shown is a well-balanced and attractive job. Printed on buff stock in orange and red and a deeper tint inside the central panel, it has the merit of color harmony. (No. 17.)

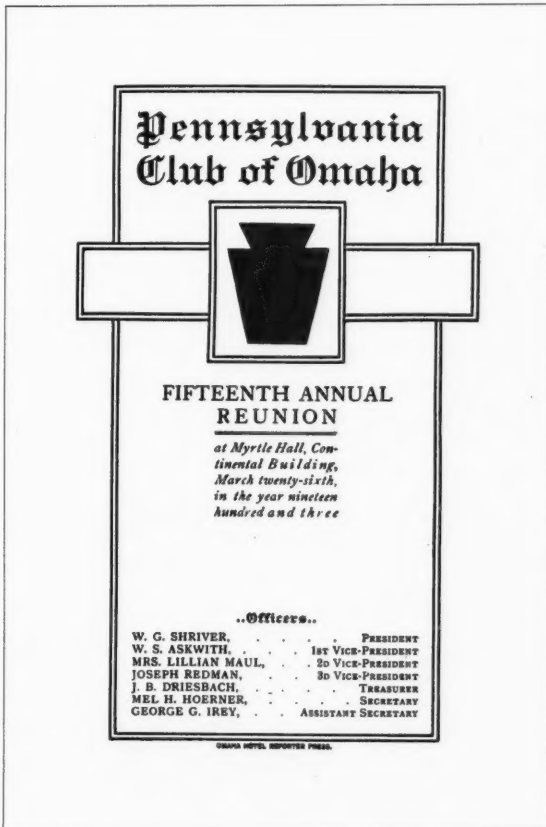


No. 17.

JOSEPH BURKE, Philadelphia, Pennsylvania.—Errors noticeable in the work shown are those of inexperience. Spacing is one item that could be improved. Words should be spaced according to the width of the letters, a condensed line requiring less space between the words, an extended or letter-spaced line more than the normal. Two text letters of somewhat different design should not be used in the same job.

A. B. PIERCE, Macon, Georgia.—The heading is a well-balanced bit of printing, a little bit large, perhaps, which fault has been mitigated by the use of bright colors in the printing. The small panel crowds the word "printing" too much. It is best to set the display lines first and accessories in the way of panelwork or borders afterward, so that you may be perfectly sure that the latter will not crowd the lettering.

G. E. HOOPER, Omaha, Nebraska.—The corner card looks very well, and although we deprecate the use of type set in



No. 18.

vertical lines, yet in the present case, set in the narrow panel, it does not look bad. The letter-head is a pleasing panel design and much improved by the judicious color selection. We reproduce the title because it is an excellent model for a title-page using a device or monogram. (No. 18.)

G. G. WATERS, Edgefield, South Carolina.—The use of smaller sizes and better attention to spacing are two suggestions offered. The last stricture applies more especially to the bill-heads, in which too much space is given the address space, thereby crowding the lower lines. The words "Dr." and "Cr." should always be somewhat smaller than the name and periods should not be placed at either end of a display line in the way of ornament.

FRANK M. WYNKOOP, Silver City, New Mexico.—In a number of the commercial headings shown a reduction in type sizes would improve their appearance very much. The Enterprise card is rather unique, but we think the card is too small for the type as shown. We show the Enterprise letter-



No. 19.

head, an ingenious adaptation of type and rule to the semblance of a newspaper heading. This is often done by facsimile reproduction but not often as well with the use of type, rule and border. (No. 19.)

JOHN LAURENCE, Talbotton, Georgia.—When using a panel design some attention should be paid to the margins. About three nonpareils space is right and all margins should be uniform. As all stock comes in standard sizes, there is no excuse for the compositor not complying with this very desirable requisite of good printing. Initial letters of different series used in a display line generally suggest wrong fonts, unless of a very similar design.

HERALD PUBLISHING COMPANY, Belding, Michigan.—The use of what may be called the small and neat style in composition is very desirable for the general run of jobwork, and most of the samples are in this style. The program of the high school should have been printed on a white insert instead of the dark-green cover stock, and heavier type used on the title-page, so that with two impressions a bright, clean white could have been kept instead of the dingy color shown.

O. S. HART, Keokuk, Iowa.—The panel on the Price letter-head should have been shortened about two picas or more in order to clear the ruling, and the date figures are a size too large. It is a great improvement over the copy and shows that with the simplest materials most artistic work can be produced if the compositor possesses the necessary good taste and judgment that will enable him to assemble them in the proper manner. The statement is also evidence of the same good taste.

THOMSON PRINTING COMPANY, Philadelphia.—Good results obtained by an intelligent use of all the elements that make correct printing are shown in the samples under consideration. This is especially noticeable in the color selections and their relation to the color of the stock used, producing always agreeable and striking color schemes. As most of the samples shown are devoted to the furtherance of publicity, it is particularly noticeable that their advertising value has been heightened by this attention to color display.

S. T. GAY, Raleigh, North Carolina.—The New South cover-page is well composed, with one important exception—the type is not large enough and is overpowered by the surrounding rules. The title should have been set first and the border arranged accordingly. The practice of composing a

panel design first and sacrificing the display for the sake of it is very reprehensible, and is very like an architect building a house without consulting the wishes of the man for whom it is being made and who expects to live in it.

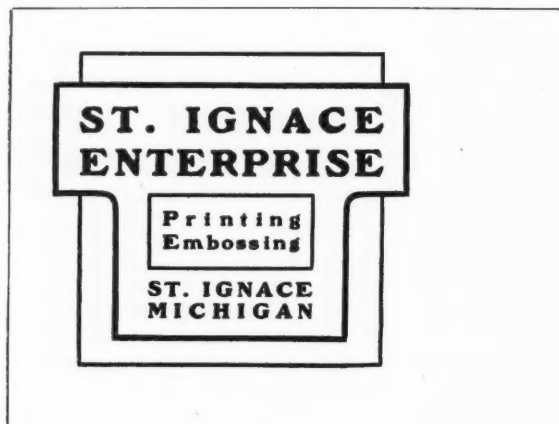
CHARLES O. SHEARER, Grand Ledge, Michigan.—A title-page should possess several requisites, the departure from any one of which is a transgression from good taste. One of these necessary elements is feature, the predominance of the



No. 20.

subject title, and another is a certain restraint in the use of borders and ornaments, which, however attractive in some classes of work, are always out of place on a title-page. Simplicity should be the key-note in title-page composition. The one reproduced herewith combines these very desirable features. (No. 20.)

A. K. Ness, St. Ignace, Michigan.—The panel design shown is used as an envelope corner card, although it could be used equally well for heading or label. It is not only a



No. 21.

good design, but is also well joined. One error is making it of a shape that allows it to print across the gummed joining of the envelope. (No. 21.)

J. HARRY KING, Springfield, Ohio.—Harmony of tone is generally more desirable than contrast in a job of that kind (menu card), and light blue and white on dark-blue stock would have been a very restful and pleasing combination. Brilliant color contrasts are useful in giving feature to printing devoted to advertising, but the quieter combinations of

varying tones or shades of one color are the better taste for most work. The title is a very distinctive design with but one slight error—the outside panel rules should have been all of one thickness.

CHARLES M. BERKHEIMER, Scranton, Pennsylvania.—Printing is primarily a graphic, not a decorative art, and whatever element of decoration enters its field must be entirely subordinate to the demands of clearest expression and conveyance of ideas. Any manipulation of the type into forms merely decorative, sacrificing legibility thereby, by unequal or extravagantly wide spacing, is a violation of the first law of correct printing. Much of the so-called artistic printing is bad by reason of this error, the forcing of the type display into some decorative design, instead of arranging the type first in a natural, graceful way and adding to it such decoration as may be, but nothing that will detract from or overpower the text. Sometimes the wording will permit of arrangement into pleasing arbitrary shapes, but oftentimes it will not, and in the latter case no attempt should be made by unequal letter-spacing to force it into such shapes. No ornamental or decorative end is attained, and in fact such spacing works against such an end by giving an unequal coloring to the type lines or page. Although the letter-head is not an extreme case of this fault, yet we think this is an error to be guarded against, especially in stationery printing.

DUTY OF AMERICAN MANUFACTURERS.

The attitude toward organized labor assumed by Mr. David M. Parry, president of the National Association of Manufacturers, at its New Orleans convention, reinforced by certain extremely radical speeches made at the convention and emphasized in two or three interviews of Mr. Parry since the adjournment of the convention, has been justly criticized by the press of the country. This criticism demonstrates the necessity for extreme caution in acts and words of persons or bodies having a representative character in the public mind. As was to be expected, the extreme utterances of President Parry and of others who supported him in his tirade against organized labor have overshadowed already obvious truths embodied in President Parry's address, and the fact that one of the strongest arguments advanced by conservative opponents of his position was that it would be unfair for the action of six hundred members of an organization having more than two thousand members to make a record on such a vital question. The opposition took the ground that organized labor, as well as organized capital, are accomplished facts, and, as pointed out by Col. Carroll D. Wright, that the existence of evils in organized labor or organized capital, as is natural for any human organization, was no reason why either should be destroyed or that they should be at perpetual loggerheads. They recognized that the interests of the greater public are to be conserved by harmony of organized labor and organized capital, and that such an address as that of President Parry or the violent speeches made on the floor of the convention are not conducive to such harmony.

Violence on either side is to be deprecated. The blacklist is quite as cowardly a weapon as the boycott. Both extreme parties to the controversy must be impressed, through a cultivation of healthy, vigorous public opinion, with the fact that there is a socialism of the capital class equally as pernicious as the socialism which certain radical leaders of labor would impress upon their following. To cultivate that opinion in view of the fact that much of the intelligence in organized labor is a passive factor in local and general gatherings, the National Association of Manufacturers, representing, as it does, a vast body of the conservative employers of the country, should be a leading agency. The task demands experience, wisdom, discretion and calmness, banked upon a determination to defend the American right to freedom of individual action within the bounds of reason and law.—*Manufacturers' Record*.

NOTES AND QUERIES ON LITHOGRAPHY

BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to Lithographic Department, The Inland Printer, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.—George Fritz. \$1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. \$2.

LITHOGRAPHIC SPECIMENS.—Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, \$1.50. American Commercial Specimens, second and third series, \$3.50 each. Modern Alphabets, \$3.50.

ALUMINUM PRINTING AND "DOPE."—The less chemicals and accessories you use in printing from aluminum the better. All these makeshifts, secrets and remedial wonders are termed "dope," and justly so—they make the operator and operation dopy.

TANNIC ACID A PREVENTIVE AGAINST OXIDATION ON ALUMINUM PLATE.—In gumming the aluminum plate, also zinc, use a little tannic acid with your gum. Tannic acid is an old, reliable friend on stone and does its work well on metal, too. It keeps the surface clean.

DRAWING WITH CRAYONS ON GRAINED ALUMINUM AND ZINC PLATES.—To draw on aluminum or zinc, use a hard crayon first to lay in your work, then follow up in the shadows with a soft crayon. You will find the deep portions become clear and transparent; employ the reverse method and the work will look sooty.

PHOSPHORIC ACID IN LITHOGRAPHY.—Senefelder used phosphoric acid and described its properties in his book, "Course of Lithography," published in 1819. It had also been used on zinc plate from its earliest time and most likely on other metals. In 1885 G. & E. Layton patented a lithoplate upon which they used phosphoric acid, but did not think of laying any exclusive claim to phosphoric acid, and yet at this day the Algraphic Association of England claims it as a vital part of their patent(?).

CAUSE OF UNCLEAN TRANSFERS.—A subscriber asks: "What is the best treatment to give a transfer, before rubbing up, to prevent dirt coming up?" *Answer.*—There are many reasons for the large amount of foreign matter existing upon the transfer; one is dust and excrescences falling from one's head, another is unclean damping book, while another cause is sand or grit in the rubbing-up rag, etc. The method is to gum up the transfer as soon as it is down upon the stone, and if a little tincture of gall apples is added to the gum, the assurance of cleanliness is greater; then the rubbing up is proceeded with in the usual way, having first gummed up the work, leaving the gum on the stone while rubbing up.

DISSOLVING INK OUT OF OLD MUSIC PLATES ENGRAVING.—S. C. B., Cleveland, Ohio, writes: "Kindly give me a process or manner for cleaning out the wax and old ink in old music plates. I find it so tough that lye, benzine, turpentine or heat will not remove it in the fine lines." *Answer.*—If the plate is gently warmed (note that if the heat used is too great it often has the opposite effect and hardens the substance to be dissolved still more) and benzine rubbed over with a piece of felt or a toothbrush it ought to remove the old ink. Of course, the best method is to clean the engravings while the ink is still fresh. We have seen music printers use machine oil on obstinate ink, but at its best it requires a great deal of

rubbing to dissolve old ink. Use a stiff toothbrush when applying the benzine.

TRANSFERRING WITH UNCOATED PAPER TO ZINC OR STONE.—S. C. B., Cleveland, Ohio, writes: "Kindly give me a recipe for transferring with uncoated paper from warm and cold copper and music plates." *Answer.*—Our correspondent very likely means the ordinary transfer employed in reproducing a litho printing-plate from an intaglio-engraved zinc, as is the custom in engraving music title originals. The process is very simple: the plate is inked up with a stiff transfer-ink containing considerable wax; a thin writing-paper can be used to make the impression on, but the writer would prefer a coated paper (regular chalky surfaced paper). The impressions are pulled through the press, washed off with warm water, gummed and then rubbed up with lithophine or half transfer and half printing-ink—then rolled up over this and washed off, when the transfers receive an etching of phosphoric and gum and are ready to print.

A SUPERIOR MANAGEMENT OF A LARGE LITHOGRAPHIC BUSINESS.—One of the few firms in the litho industry which can clearly trace their success in business, good work produced and the harmonious relations with their men to the generous and fair treatment (praise when earned, blame when deserved) accorded to all hands, without discrimination, is the J. Ottmann Litho Company, New York. This was especially brought out in strong relief when at the recent marriage of Mr. W. Ottmann all hands (about three hundred and fifty employes) were invited by the employer to a luncheon at which the boss was cheered to the echo and every one, from the pressman to the engraver's apprentice, shook hands with Mr. Ottmann and sincerely wished him the success he deserves in his undertaking. This is the friendly feeling between the employer and employed which so many say does not exist in these days of large combinations and which is certainly rather an exception than the rule, but whenever existing always shows beneficial results on both sides.

ETCHING BROAD BLACK LINES ON STONE FOR RULED TINTS. J. T. C., New York, writes: "I have tried several of your recipes given in past issue of THE INLAND PRINTER for making etching ground, and found that the ground you have last recommended is a powerful acid resist. So much so that I am unable to break out the lines into one another on a wave-line tint I am ruling in which there are very broad black lines, and which must, of course, be made by ruling several lines close together and then etching them together into one broad one. I suppose the ground can be made a little more yielding to the acid by adding something to it." *Answer.*—It is not necessary to change the ground in a case like this. We presume our correspondent uses citric or acetic acid. This acid is the kind to use when fine, sharp lines are wanted, but when it is desired to break through the walls of the etchground, existing between a number of closely ruled lines, it is well to use nitric acid, diluting it to suit. Start, say, with 9-10 parts water, 1-10 part acid, or even much less than this, as the action of the acid upon the stone is powerful. Before inking in, the work can be etched once more with acetic acid, or the etched work should be washed very clean, to remove any gummy substances often found in the nitric acid.

ALGRAPHIC PATENTS.—A certain dissatisfaction has made itself felt of late regarding the royalty which lithographic concerns using aluminum plates for printing are obliged to pay. We have several communications at hand asking if a way could not be devised by which a test could be made, so that the plate could be bought at its real price, \$6 or \$7, instead of paying \$20, because "the mixtures and solutions, coatings, etc., are all unnecessary. Every litho printer who has kept abreast of the times can print from an ordinary aluminum plate purchased at the Pittsburg Reduction Company; if only the latter company would sell the stuff, etc." To all such matters we would reply that the idea of using aluminum plate

for litho printing has been sanctioned by a patent of the United States. If the writers wish to form a pool to attack the same, as other patents have been attacked, it is simply a matter of seeing a lawyer and starting the necessary fund. It will then have to be shown that not only the United States Government has made an error, but England, Germany and other countries have fallen into the same mistake. Powerful syndicates control the so-called invention here, in England, France, Austria and Germany, and the royalty is \$150 a year for every steam press operated with aluminum plate. The Aluminum Plate and Press Co. have the right in America and have informed the writer that they are fully prepared to defend their property.

ERRORS SOME TRANSLATORS PERPETRATE WHEN TRANSCRIBING GERMAN LITHOGRAPHIC LITERATURE.—The most sins have been committed with the word "tousche." In German all solid drawing-inks are called tousche. The distinction is made in the designation; for instance, india or chinese ink is called "Chinesische tousche," lithographic-ink is "lithographische tousche." Ordinarily the technical lexicons so far published have not inquired into the distinction and therefore it happens that so many, perhaps scientifically educated persons, in translating from the German on lithographic subjects have committed this grave error. The next error most noticeable is the work "Ueberdruck," which means transfer. When we see it translated as "reprint," we know that the writer knew nothing about the subject he was writing about. Also the word chalk is given as an equivalent for "kreide," when really *crayon* is meant, and the latter is even an imperfect designation without affixing the word *lithographic*, for when crayon is for stone, zinc or aluminum it is of an entirely different composition than if used for other purposes. "Spritz Manier," if translated "squirt manner," is unintelligible, as it is known as "spatterwork." "Feder farbe" is ordinary printing-ink, not pen-ink. "Eingeschwärtzt" means inked-up or rolled-up, not blackened. "Eingebrant" means burnt-in, not fused-in, and so I could keep on through the catalogue, but hope the few hints may tend to make would-be litho translators more careful in their work.

RENOVATING OLD ENGRAVING STONES; SAVING TIME BY THE USE OF ACID.—J. A. H., Vancouver, British Columbia, writes: "I have purchased some lithographic stone upon which were some old engravings. I ground them off by placing sand and water between two stones, and then ground down both surfaces until the work had disappeared. Then I polished the sand marks down with pumice stone until all was perfectly smooth and made a transfer; but in rubbing up the transfer I found, to my surprise, that the old work showed up perfectly readable through the new work. I again polished off the entire surface with pumice and water until nothing could be seen and again made the transfer, but, strange to say, the *original work* again showed, but not the last transfer. Can you explain this phenomenon?" *Answer.*—Transfers or engravings, inked up with a transfer-ink containing soap and wax, will penetrate the surface of limestone to a considerable depth, so that if they stand for a long while the entire work can be brought back again, after grinding and polishing as you did. Your new transfer, however, was easily eradicated, because it had not the time to soak into the porous stone. Therefore, your new transfer did not show with the old engraving. The way to proceed in such cases is this: After having ground out the work with sand, either on the grinding machine or by using one stone on top of another, as you have done, take a mixture of one-half nitric acid and one-half water, using an old sponge tied to a stick (so as to avoid burning the fingers), and wash over the surface of the stone. This will extract the oleomargarinous deposit formed by the grease, soap, wax, etc., which was in the transfer-ink and had by the aid of time lodged deeply in the limestone. After a minute or so of burning, wash off the acid and polish, first with a fine grade of *composition stone*, which takes out the sand marks, made by the previous

grinding, quicker than pumice, and follow (after washing off the surface) with a strong sprinkling of pumice powder and rubbing with pumice stone. The work can be done in less than half the time of the old way, and it is certain not to appear again.

CAN A LITHO ARTIST DEVIATE FROM ESTABLISHED RULES TO HUMOR INCOMPETENT STEAM-PRESS PRINTERS?—Artist, Chicago, Illinois, writes: "I would be glad to get your expert opinion on a subject of considerable importance to me. I am an artist, and as such am the only one employed by my firm in the color line, and although the proofs of my work are satisfactory and in harmony with the sketches, the quality of the lithographic or aluminum press impressions falls far below that of the proofs. The impressions are smeared and clogged up, quarter-tints having almost become half-tints, half-tints nearly three-quarter-tints and three-quarter-tints pretty well solids, while solids sometimes are no solids at all; it makes no difference whether a piece of work is executed in crayon, stipple or with help of the Ben Day shading mediums. Because of steam-press impressions looking much heavier and coarser than the proofs, I was told to execute my work on stone or aluminum, so as to allow for the thickening and clogging up of transfer and steam-press impressions, which, if done, would make the artist responsible for the final outcome of a piece of work, without giving him control over the different manipulations it has to undergo after it has left his hand, such as transferring and printing. The first question which I would like you to settle is: Does not the responsibility of the artist cease when the proof of his work turns out to be a clean and fair reproduction of the sketch, the tone values of the proof corresponding with those of the sketch, or can he be blamed for the appearance of the steam-press impression not coming up to that of the proof? The second and I think more important question is: Can it rightfully be demanded of an artist to abandon the sketch and grope his way through imaginary tone values to let the transferrer and pressman benefit by it? My contention is, first: No artist, in justice to his work, can conscientiously violate the rules which the experience of the profession has laid down for us without doing injury to his work by trying to produce imaginary tone values which the sketch does not show and which the work of transferrer and pressman will never bring in correspondence with those of the sketch. Second, it is impossible for the artist to try to reproduce a sketch not in its real but in imaginary tone values, and then to trust to good luck and the thickening-up process of transferrer and pressman, as he never knows just how much thicker a transfer or a steam-press impression will be than a hand-press impression off of the original stone or plate. Third, by omitting the true and putting imaginary tone values on stone or aluminum, would the proof be a reproduction of the sketch? What would it look like? It would be a faded-looking affair, a bad reproduction of the copy, to say nothing of the fact that a proof that does not correspond in its tone values with those of the sketch would neither satisfy the pride of a zealous worker nor the expectations of the customer, who, in ninety cases out of a hundred, passes on the merits of the proof before the firm is allowed to proceed with the work; nor would it be an argument in the hands of the artist to demonstrate his ability or to defend himself against unjust accusations. Hoping you will give me your valuable opinion on these two matters in the next issue of *THE INLAND PRINTER*, of which I am a subscriber, etc." *Answer.*—Regarding the first question we will say that the artist can not be held liable for the work done by the steam press; he can only refer to the progressive or hand-press proof. It is the business of the transferrer and steam-press printer to come as close as possible to the original proof. In answer to the second question we will say that it is the artist's business to imitate the sketch as close as it is possible for him to do, using all legitimate means at his command, such as half-tone, stipple, Ben Day, spatterwork, crayon, asphalt tint, etc., and

if he succeeds in producing solid lines and dots or clear grain and clean edges, expressing the proper tone values and securing a coherent, harmonious expression, then his work has been well done. The summing up of our correspondent carries in the three parts rendered also our opinion in the matter. We find the work, as submitted to us in proofs, to be AI, but find that in the steam-press proofs the color and arrangement has not been kept up to the original. On the proof a delicate red has been used on white ground, while on the steam-press impression a heavy vermilion on a lemon-yellow background has been printed; this combination alone would heighten the red. Although the transfer seems to have been perfect, the fault lies principally with the steam-press printer.

CONVENTION OF NATIONAL LITHOGRAPHIC ARTISTS', DESIGNERS' AND ENGRAVERS' LEAGUE OF AMERICA.—The convention of the National Lithographic Artists', Designers' and Engravers' League of America will be held on June 1, 1903, at St. Louis. The delegates representing the N. Y. L. A. are Schneeloch, Miller and Pankoff. Matters relating to the proposed agreement between themselves and the employers, and the apprentice question, the minimum scale and many others will come up for consideration. The delegates are all well-balanced, cool-headed reasoners, and nothing but good to associations, as well as to firms, can come from the meeting.

NEW RULES FOR JUNK-SELLERS.

New York's new junk-selling ordinance, designed to delay the transfer of stolen property, provides that every dealer in secondhand goods shall pay \$25 for a license; shall purchase no secondhand articles between sunset and 7 A.M., nor in any place except his own shop; shall keep a record of all articles bought, setting forth the day and hour of purchase, price paid and seller's name; and shall retain all such goods in sight and unsold for thirty days. The ordinance, it will be seen, bears pretty hard on the junk-dealers, but in their case may be warranted. But it is also proposed to enforce it against all dealers in secondhand books, whereat nearly all the booksellers in town are crying out in protest. Such firms as Scribners, Dutton, Brentano, Putnams, Dodd-Mead and others of like standing, join the smaller dealers in vehement objection to the enforcement of the ordinance against booksellers. They ought to win their point. Of course, stolen books are sold to secondhand booksellers, but that evil can hardly be so great as to warrant the embarrassment of so many concerns of high character by rules which, if enforced, will be of doubtful effect in checking the dishonesty they are designed to hinder. The game is not worth so much candle. The legal maxim, *De minimis lex non curat*, applies.—*Harper's Weekly*.

ADVERTISING SUGGESTION.



JOHN BUNYAN IN BEDFORD JAIL, 1667.

Reproduced from engraving by F. E. Jones, from painting by Duvali.

NOTES ON PRACTICAL BOOKBINDING

BY A. HUGHMARK.

This department respectfully invites questions and correspondence from bookbinders and blank-book makers. Any communications relating to jobs not met with in the daily routine, or personal experience of interest to the craft, will be given consideration. All communications should be addressed to 120-130 Sherman street Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE ART OF BOOKBINDING.—By J. W. Zaehnsdorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates. Cloth, \$1.50.

MANUAL OF THE ART OF BOOKBINDING.—By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper. Cloth, \$2.25.

GLUE, CEMENTS AND COMPOSITION.

From time to time inquiries are coming in regarding glue for different purposes, such as leather and case work, lining-up and tableting. The best glue for some uses is not always the most expensive. The prices in barrel lots range from 6 cents to 20 cents per pound, but the lower price applies to bone glues, and the higher to hide. Bone glue has, or should have, no place in a bindery, although much of it is used; neither is it necessary to use the highest-priced glue. The writer has found an 11-cent article superior in working qualities to higher-priced grades. For lining-up the very best hide should be used.

Hide glue, as its name implies, is made from damaged hides, ears, cuttings, parings and, in fact, all tanyard waste of animal matter. The scraps are first steeped in lime-water, thereby removing any flesh, fat or blood that may adhere to the skin, this by-product being used in the manufacture of soap. The scraps are then thoroughly washed and aired, so as to free the material from adhering caustic lime. Afterward it is boiled in rain-water, whereby the albuminoid matter is changed into gelatin. The charge or "scrows" are suspended in glue boilers, and after eight hours the first drawing-off is usually made; water is then added for another boiling, and this is kept up for about six drawings. The last is dark and of an inferior quality. After drawing, it is run into coolers and then cut into slices and placed on nets to dry.

Bone glue is made from fresh bones by first boiling to free them from the fatty substances. Two methods are used for reducing them, one being the use of superheated steam under pressure, and the other a treatment of hydrochloric acid, which softens the bones into a translucent state, after which steam is used further to reduce them into a concentrated gelatin. Although bone glue is a gelatin, the article sold under that name is prepared with much more care and cleanliness.

Fish glue is an inferior grade of isinglass, prepared from the air bladders of sturgeons, cod and hakefish. Isinglass is imported to a great extent from Russia and Brazil. A vegetable isinglass is made and imported from Japan under the name of Japanese isinglass, which is made from seaweed.

Marine Glue.—Marine glue is the strongest waterproof cement known, and is therefore used in shipbuilding. It is made by dissolving one pound of india rubber in five gallons of oil of turpentine, or, better still, coal naphtha, afterward adding the weight of the solution in shellac. The mixture should be heated over a slow fire and stirred; when thoroughly dissolved it can be cooled and reheated as wanted. This is not soluble in water, and is equally powerful on wood, metals, glass and china.

Liquid Glue.—Liquid glue can be prepared in any of the following ways: (1) Add one ounce of nitric acid to every

pound of dry glue dissolved; (2) three parts of acetic acid to one of powdered glue; (3) one pound of powdered (ground) glue, three pounds of water, two and one-half ounces of hydrochloric acid and five ounces sulphate of zinc. These preparations are valuable because exposure to the air for any length of time does not alter them, whereas, without this treatment they very soon putrefy. The quality as an adhesive is thereby in no way impaired.

Tablet Composition.—For tablet compositions the following formulas will be found of value for those who care to make their own glue: Take four pounds of hide glue (not ground), soak in cold water over night; drain off and throw the swelled glue into a square of coarse cloth, gather the corners and hang up to drain for one hour; then put into a pot and heat in water until dissolved; stir in one pound of glycerin and three ounces of syrup of glucose; dissolve one-third ounce of tannin in smallest possible quantity of water and add to above. Use hot, but remember that no composition should ever be *boiled* or kept in constant heat. Another: Three pounds of glue treated as above; to this add one pound of glycerin, seven ounces of linseed oil and three ounces of sugar. The oil should be added gradually, being stirred the while. A simpler glue can be made by treating as described three and one-half ounces of dry glue, and when dissolved adding eight ounces of glycerin. Still another method is to take six ounces of good ground glue, thirty grains of alum, one-half ounce acetic acid, six and one-half ounces of water. Dissolve in hot water bath, cool, and add one and one-half ounces of alcohol. Again: Dissolve one ounce calcium chlorid in one ounce of water, add five ounces of good glue, macerate until softened, then heat as before until ready. Any of these preparations can be colored with diamond dyes or ruling colors. For large quantities of tabletwork super should be used over the first coat of composition, then another coat brushed over the super; when dry, cut down as with ordinary gluing. A tablet made in this manner, if ever so large, or made up of heavy paper, will last as well as if bound with cloth back. Whenever any kind of glue shows signs of drying too quickly, any one of the following ingredients will remove the trouble: Brown sugar, glycerin, acetic acid, hydrochloric or nitric acid. These should be added in small quantities until the desired result is obtained. For a strong mounting adhesive, suitable for photos, use two ounces of gum arabic dissolved in four ounces of water. To this add one-half ounce of glycerin, stir in one and one-half ounces of alcohol, and finally put in four more ounces of water. For a covering glue in pamphlet binding, especially on thin booklets or covers having scored and pasted down "hinges," a glue to which one-third the quantity of fish glue has been added will be found satisfactory, inasmuch as it does not dry quickly and has an excellent sticking quality.

Cements.—Here is a formula for a strong cement which will be found useful for any article: Take, say, one ounce of isinglass, dissolve in five ounces of water at regulation water heat, add one-half ounce alcohol (diluted). Take one-half ounce gum mastic, dissolve in two and one-half ounces of absolute alcohol; dissolve one-quarter ounce gum ammoniac in one ounce fifty per cent alcohol. Now add the first solution to the second, mix thoroughly, then stir in the third; place the whole over a gentle heat and stir until homogeneous.

STAMPING SIZE AGAIN.

F. S. writes that he has a lot of trouble with "Dutch metal on silk cloth." As stated before, fish glue is not suitable as size for any stamping, because it leaves the cloth sticky and dirty looking. White powdered shellac dissolved in boiling water, say about a quart, and about one-third the weight of borax added while boiling. This mixture should be left simmering on a gas stove, and it is better to keep stirring it until thoroughly dissolved; then let it cool. Remove any scum that may appear and sponge evenly. This is a clean and sure size, and will work composition leaf, aluminum and even colored leaf

at any time it is found necessary to use size for that kind of stamping. If too much shellac has been dissolved, it is easily diluted afterward with rain-water.

HOW TO LAY GOLD.

A correspondent wants to know the best way to lay on gold for stamping. In bookbinding a uniform method is used for gold laying. A pad the size of a sheet of gold-leaf is covered with canton flannel. The pad should have a small piece of wood across the upper side with which to hold it easily, both in picking up the leaf and laying it on. The edges should also be rounded on the under side to allow a slight rocking motion. The moisture from the fingers is about all that is needed to rub over the flannel or to draw it across the forehead. This only illustrates how little oil should be used on pad. Of course, slightly oiled cotton can be used to rub over the pad, but care should be taken that the leaf does not stick to the pad, instead of to the cover. A small strip can be picked up as easily as a full sheet; but it should be remembered that the two edges of the pad toward the operator's left should be used as guides when laying on. By this is meant, that it will not do to pick up a strip on the center of the pad, because it would then be impossible to lay on in the exact spot wanted. It is always best to cut out patterns as guides, so the gold will be laid in the same relative positions on every cover. Gold being expensive, this has to be figured on very closely in order not to leave any waste. Nearly all that is needed is a strip of strawboard fitting either across or lengthwise of the cover according to the stamp, notched so as to give a point horizontal and perpendicular that will do to follow for register. Never use enough oil on covers to stain or discolor the covering material.

HOW TO GET RID OF DRUDGERY.

Three things Ruskin considered necessary to that happiness in work which is the right as well as the privilege of every human being: "They" [men and women] "must be fit for it; they must not do too much of it, and they must have a sense of success in it—not a doubtful sense, such as needs some testimony of other people for its confirmation, but a sure sense, or, rather, knowledge, that so much work has been done well, and fruitfully done, whatever the world may say or think about it."

No man is original, prolific or strong unless his heart gives full consent to what he is doing and he feels a glow of content and satisfaction in every day's well-done work.

If you are in love with your work, and dead in earnest in your efforts to do it as well as it can be done; if you are so enthusiastic about it that you fairly begrudge the time taken from it for your meals and recreation, you will never be bored by it; the drudgery which others feel you will never know.

A fond mother feels no sense of drudgery in her housework, in the infinite details of sweeping, dusting, cooking, mending and making for her loved ones. The long days and nights of care and toil spent ministering to the crippled, deaf and dumb or invalid child have never a thought of unwilling labor in them.

What are years of waiting and hardship and disappointment and incessant toil to an inspired artist? What cares the writer whose heart is in his work for money or fame compared with the joy of creation? What are long courses of seeming drudgery to the poor student working his way through college, if his heart is aflame with desire for knowledge and his soul is athirst for wisdom? What does it matter how long a man works, if his work, even humble, is a credit to him?

In the production of the best work, the coöperation of heart and head is necessary. Its quantity as well as quality will be measured by the amount of love that is put into it.

"He loved labor for its own sake," said Macaulay of Frederick the Great. "His exertions were such as were hardly to be expected from a human body or a human mind."—O. S. Marden, *in Success*.

PROCESS ENGRAVING NOTES AND QUERIES

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.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.
PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

PRACTICAL HALF-TONE AND TRICOLOR ENGRAVING.—By A. C. Austin. This is one of the latest books on processwork. Cloth, \$2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S.M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

PENROSE'S PICTORIAL ANNUAL, 1902-1903. The "Process Year Book." For those having a copy of previous editions no description is necessary. This latest book is better, if possible, than the others. \$1.50.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

DRAWING FOR PRINTERS.—By Ernest Knauff, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. \$2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

TO MAKE AN EMBOSSED DIE.—B. Parker, Detroit, Michigan, asks: "Will you kindly tell me how to make an embossing die? I have no doubt there are several ways, but I have not noticed any way published in your paper, which I have taken for the past year. If you can not tell me direct, please tell me where I can find out." *Answer*.—The best way to get an embossing die is to have it cut by a diesinker. Of course, a die can be etched by an intaglio-engraving process, many methods for which have been printed here. The last process of this kind was printed, with illustrations, on page 253 of the May number. The reason why an etched die can not compare with a cut one is that the etched surface is not as smooth as a cut one, and gradations of depth can not be had by etching, which is easy in a cut die.

FRENCH AND GERMAN ANNUALS.—There is a French Annual of Photography at hand, with a request for a notice. As the notice would not be complimentary, the publication will not be mentioned. Of how little value it is as a book of reference may be gained from this line: It gives the address of the president of the Photographers' Association of America as New Albany, Indiana, New York State. When the writer began to study photographic processes, over thirty years ago, it was necessary to know the French language, in order to get information first hand from the fathers of photography.

To-day the situation is completely changed; one must know German, to get the latest points in photographic progress. Germans are now the most persistent investigators, while we in the United States seem to be the most practical in processwork. Great Britain follows our lead, and poor France follows a long distance behind.

WHEN THE NEGATIVE FILM IS TOO THICK.—G. C. B., Toronto, favors this department with the following: "Under the heading 'Spring Medicine,' I read the article in your April issue, and as I have been up against the same difficulty, think I have found the remedy. The whole film is too thick. The rubber should be thinned down until it is only just heavy enough to protect the negative from the collodion. The collodion to suit this I find—about $\frac{3}{4}$ ounce gun cotton and $\frac{3}{4}$ ounce of castor oil to 16 ounces each of alcohol and ether. A thick film causes the little unavoidable unevenness in the copper plate to give a firmer contact in some parts, thereby giving the light less chance to spread the dot in those places. A negative affected with these squeezes can sometimes be used by printing in strong sunlight and also using less bichromate of ammonia in the solution—about 35 grains to the ounce of glue. Gum solution will not help them. Should this come to the notice of F. C. M., I would consider my effort well repaid."

THE VIRTUES OF SHELLAC.—It has been recommended before in this department that a bottle of shellac varnish be always at hand to touch up apparatus that shows signs of wear. Particularly is this necessary in preserving the half-tone screen plateholder. Now that some manufacturers have succeeded in making a quality of wood alcohol, or methylated spirit, that is comparatively odorless, the varnish can be prepared cheaply, thus:

Methylated spirit (wood alcohol).....	8 ounces
Shellac, unbleached	1 ounce
Lampblack	1 ounce

In another small bottle should be kept some methylated spirit containing about ten per cent of ammonia to clean out the brush with which the shellac is used. The half-tone screen plateholder must be wiped out carefully on Saturday, when the week's work is done, and placed somewhere to dry thoroughly before Monday morning. On Monday, before using the plateholder it should be touched up with shellac wherever the old varnish is broken. The brush can be a sable-hair one. The camera should also be looked over frequently and touched up with shellac where it shows signs of wear. For the interior of the camera more lampblack can be added to the varnish to give it a dead black appearance when dry, and thus prevent reflections.

THREE-COLOR FILTERS OR SCREENS.—E. J. Thompson, Philadelphia, was disappointed at not finding formulas for color filters in the chapter on three-color platemaking in the late edition of Jenkins' Manual of Photoengraving. He asks that they be printed here. *Answer*.—I can give you formulas for making color filters, and also formulas for making your own lenses, but why waste time attempting either when you can purchase them made scientifically. Here is what William Gamble says on this subject: "With the opportunity now offered of obtaining properly standardized color screens, the making of one's own filters or the use of cells of colored liquids seems to be a purposeless proceeding. It is always better to let those who specialize do a thing of this kind for you; then you can go right ahead into the making of the negatives, which present difficulties enough to be surmounted, without going through the preliminary worry of making screens. It does not pay to experiment in making color filters in a photoengraving studio, and, the man who believes that by experimenting he can find out something new in filters for three-color work may be advised to leave well enough alone. The ground has been so well gone over that it can safely be said there is no possible combination of the present-known dyes that is likely to give better results than already attained,

and, short of the discovery of a new dye or a new means of sensitizing plates, there is no great probability of any startling new discovery."

A NEW ELECTRIC LIGHT FOR PROCESSWORK.—There are some new developments in electric light, out of which there is sure to come better lighting for processworkers. Among the newer electric lamps are the Nernst, Cooper-Hewitt and an enclosed arc lamp supplied by the Keystone Blue Paper Company. The Nernst lamp appears hopeless for our business in its present condition. On a test made with the Cooper-Hewitt lamp it was found that to darken Kloro paper to a certain degree, it would take three and one-half minutes in sunlight, it would require thirteen minutes to darken similar paper to the same degree by the light from a Cooper-Hewitt lamp. The Keystone Blue Paper Company's lamp showed an actinic strength almost equal to sunlight on applying a similar test. This last light is an enclosed arc lamp, adjusted so that it gives an arc flame two and one-half to three inches in length of a violet color which is highly actinic. C. J. Bogue, who makes a most practical lamp for photoengravers, is also experimenting with a new lamp. It would appear then, from the number of electricians striving to improve the artificial lighting for processwork, that we may expect, before long, a new lamp, and one less expensive to maintain. A firm just starting a process plant in Ohio asked if it was necessary to put in an electric plant and lamps. It depends how much business it is expected will be done. In large cities, where labor and rent is naturally high, and competition is brisk, it is cheaper to use electric light even in mid-day, and get work out quickly, than to allow delay by fickle daylight while rent and the time of high-priced labor goes on.

HOW A PROCESS PLANT TOOK FIRE.—The writer has just been through a fire experience that may be a warning to others. The etching, engraving and blocking was done in a room about 20 by 30 feet in size, on the top floor of a fireproof building. The last engraver left the room and locked it up at 2 A.M. on Sunday morning. At about 8 A.M. on the same morning a scrub woman washed out the floor and locked the place after her. At 11 A.M. a watchman discovered smoke coming from the room, and, within ten minutes, the firemen had the door burst in and found the interior a roaring mass of flame. They drowned the fire out with water. The walls of the room being fireproof kept the fire from the photographic department and the routing rooms. Then came a searching investigation to find the cause of the fire. The electric-light wires had been properly encased. The little benzine, used to clean the plates off after proving, had been kept in a safety can. Ink rags were also enclosed in an iron receptacle. There were no chemicals or lights that could have caused it. The fire marshal found that the fire started under the floor and had been burning there some time before it burst through. The only solution of the mystery seems to be this one: There was a small restaurant on the same floor as the burned-out etching-room. A city ordinance forbid them to keep "snapping" matches, so they used the ordinary sulphur kind. Rats from the restaurant made their home under the etching-room floor, and it is supposed that they carried some of the sulphur matches under the floor. When eating the sulphur, the match ignited, setting fire to their nest, and hence the fire. The moral to all of which is: Not to harbor rats if you can help it, but rats or no rats, keep matches in iron-covered boxes so there will be no danger that they will be carried away for a Sunday morning meal by either rats or mice.

DECALCOMANIA.—Mrs. W. R. P., East Boston, writes: "My husband brings home THE INLAND PRINTER and the whole family have become interested in it. Your pictures of child-life are a joy in our household. I am interested in transferring pictures to wood and china for decoration, and I write to ask you why it is the beautiful colored pictures I buy, or the illustrations from your magazine will not transfer, as decalcomania

pictures do? Is there not some way to make them transfer?" *Answer.*—If it were possible to transfer ordinary chromos, the result would not be satisfactory, because through reversal the top color would be underneath and the underneath color on top. In making decalcomania pictures, the usual order in printing chromos is reversed, the delicate tints being printed first and the broad colors last. Further, these inverted colors for decalcomania are printed on a gummed paper and on top of the colors is a tacky varnish. The latter binds the colors to the surface when transferred, and when water is applied the gum dissolves, releasing the paper which acted as a temporary support. So you will see that pictures to be transferred, as in decalcomania, must be printed for that purpose. The firms who supply decalcomania pictures have an assortment to satisfy more than the demands upon them.

ENGRAVERS IN SOCIETIES OF ARTISTS.—It would be to the mutual advantage of both artists and engravers if engravers should have at least a representation in art and photographic societies. Painters and the new school of artistic photographers owe much to the engraver in gaining publicity for their work. Still, it is astonishing how little artists know of the technical points connected with the reproductive processes. Here is an instance: We are all familiar with the wine advertisement, in which little terriers are chasing rats out of a basket of champagne. The original was painted by A. F. Tait. It was reproduced by Prang in a chromolithograph. One of the lithographs was framed and sent to the Academy of Design, New York. It was accepted as a painting and hung in a place of honor in the Academy exhibition. Had there been an engraver on the hanging committee, they never would have been deceived into accepting a chromo for a painting. The British Royal Academy have among their rules of membership this clause: "There shall be a third class of members, to the number of four, who shall be called Academician Engravers and Associate Engravers, who shall be entitled to use the letters A.E.R.A. after their names." Within the last twenty years no engraver has been elected to the Royal Academy, with the result, it is said, that, in their exhibitions, they have accepted and hung photogravures, thinking they were engravings and rejected engravings on the ground that they were process reproductions. When, in 1894, the Franklin Engraving Company, of Chicago, made an album of half-tone plates of photographs made on Cramer plates and the Woodward Company, of St. Louis, printed them in two printings, these half-tones were exhibited before the Royal Photographic Society in London and more than half of the members thought they were photographs. Let our art and photographic societies that are forming or already in existence consider the intelligent engraver as an associate, and they will find themselves the gainer in the technical knowledge he will bring to them.

ANOTHER SET OF OFFICE RULES.

The office manager of a large manufacturing concern recently handed the following to each of his clerks:

Find the easy, the quick and the safe way to do things. By this method study how to accomplish ten per cent or even twenty-five per cent more of results for a given expenditure of strength.

Let nothing go over till to-morrow that ought to be disposed of to-day. Let no customer, or possible customer, expect to hear from us in the morning, or in the next mail, and be disappointed.

Over the telephone let us be especially polite, so as to bring ourselves in contrast with many telephone operators, office boys and others, who seem to wish to insult you because they are at a safe distance.

Study your work so as constantly to make it quicker, safer, better. Please go to your chiefs with suggestions for the improvement of our service. Please come to me with them.—*Keystone.*

NOTES AND QUERIES ON MACHINE COMPOSITION

BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. Queries received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 120-130 Sherman street, Chicago.

SPECIAL NOTICE.—Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employees. Employers are invited to call upon us for competent men in these occupations. Blanks will be sent on request. List furnished free to employers. Address Machine Composition Department, The Inland Printer, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.—Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype machinist. \$3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

THE LINOTYPE MANUAL.—Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. 50 cents, postpaid.

STUBBS' MANUAL.—By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, \$1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

THE MECHANISM OF THE LINOTYPE.—By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a reprint of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated; 128 pages; cloth, \$1.50, prepaid.

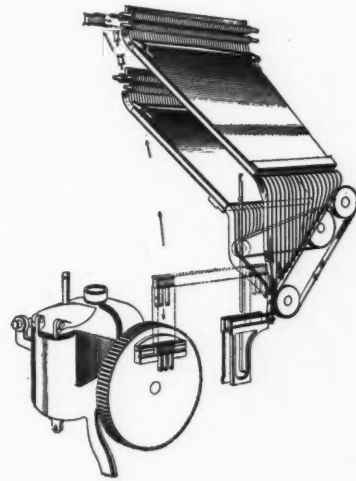
LINOTYPE FAN.—W. F. E., Baltimore, Maryland, wants to know where he can purchase a fan for attaching to the Linotype—something good, not a toy. *Answer.*—A description of a way of making a fan for attachment to the upper matrix-belt pulley of the Linotype was given in this department in August, 1901. This was for an ordinary palm-leaf fan. The Mergenthaler Linotype Company can furnish special fans.

The matrix hook, the long, flat rod used to push matrices out of the magazine channels when bent or clogged, should be used with great care. The matrix-shaped end should be of a width that will not allow it to jump out of the channel when pushing it through the magazine, and in no case should the rod be forced when it sticks, or it is liable to damage the magazine. The key must always be depressed, when the rod is inserted from the lower end, to allow the ears to pass over the pawls. A long, round rod, with the end bent to form a hook, is better for ordinary use.

METAL GATHERING ON SPACEBANDS.—H. G. writes from New York: "What causes metal to stick to the short slide of the spacebands? The bands are cleaned every day. This happens only on one machine." *Answer.*—One certain spot on the spaceband sleeve is presented to the mold at each successive cast of a slug in the Linotype, and the heat eventually oxidizes this part of the sleeve and puts the steel in such a condition that metal readily adheres to it. It can only be temporarily prevented by thoroughly removing the film or stain at this point and polishing the spot with powdered graphite—No. 635 is the best. If the spacebands have been improperly repaired—are hollow-ground too close to the edge of the sleeve or are not thicker on the casting edge than the other—metal will gather more readily at the casting point.

Bent matrices or spacebands will also aggravate the trouble. If the pump-stop or short-line lever, as some call it, is not properly adjusted, a cast will occur when the operator sends in a line not sufficiently full of matrices or spacebands to fill the space between the vise jaws when the spacebands have been driven up. The line being loose, metal will enter between the matrices and accumulate on the spaceband sleeves. Set the pump-stop, if the old-style stop, mounted on the pot lever behind the metal-pot, so that when the second justification lever rises to its full upward stroke it will strike the adjusting screw of the pump-stop and prevent a cast. The new style pump-stop is operated by the right-hand vise jaw, and the screw against which the jaw presses must be set so that when a fully justified line forces the jaws apart the pump-stop opens only enough to allow the pump to descend.

DOUBLE-DECK Linotypes are being installed in leading newspaper offices in New York, where they are used in ad-work. The accompanying diagram shows the general organization of this new apparatus. Matrices can be drawn from either magazine by the operation of the one keyboard, a shift lever being



used to connect the keyrods to the magazine verges of one and disconnecting the other magazine, the shift being made without the operator leaving his seat. Each magazine has its own distributor, the matrix line being lifted to the upper distributor, those matrices from the lower magazine falling by gravity and going through the lower distributor.

CAM ROLLERS.—A. B. C., Battle Creek, Michigan, writes: "In the book, 'The Mechanism of the Linotype,' you say if the cam rollers fail to revolve freely they should be taken off and cleaned. Will you kindly deal with this in the June INLAND PRINTER, as I wish to know the process? Some of the rollers are easy of removal, others not so easy—pot-cam roller and first-justification rollers, for instance. In the little work, 'Instructions to Machinists,' as also in your book, machinists are advised to oil certain cam rollers. Does this mean that oil is to be put on the surface of the rollers? If so, how would it be possible to keep the cams free from oil? Another point I would like to have you treat is how to take out the keyboard keybars and clean them, as per advice of Mergenthaler people when more than one matrix falls at one touch of the key? This, of course, refers to the new weighted keyboard keybars. *Answer.*—Cam rollers must be watched, and if found to be sliding over the cam surface, instead of revolving, the roller should be removed and the pin cleaned and oiled, at the same time examining the oil hole to see that it is not clogged. The first justification cam roller can be taken out if the machine is turned forward until the levers rise, and then holding down the first justification lever while

loosening the wing pin in the roller. The pot-cam roller can only be removed by taking the pot lever off. To do this, disconnect wing pin in eye bolt at bottom of pot lever, loosen set-screw and pull out hinge pin in upper end of pot lever, and the lever will drop out easily. Put a block behind the pot, between it and the cam, to support the pot. The cam roller of the pot lever has nine anti-friction rollers, with washers at the ends. Loosen the set-screw in the roller pin and remove rollers, and if rollers are broken or pin worn, renew them. Grease or vaselin is the best lubricant for these rollers. The surfaces of cam rollers should never be oiled—only the pivots of the rollers. If keyboard keybars do not drop as soon as key is released, a squirt of gasoline will clean them and overcome the difficulty. As removing the keybars to clean them involves removal of magazine, keyrods, keyboard and cam frames, it is not usually done. If necessary, however, with the rear of the keyboard slightly elevated on the bench, the bars can be readily removed and cleaned.

STEP-JUSTIFICATION MACHINES.—W. J. G., San Francisco, California, wants to know about the step-justification Linotype he has heard of. *Answer.*—This machine was constructed in the Baltimore factory of Ottmar Mergenthaler, and about two hundred and twenty-five Linotypes of this pattern marketed. They were manufactured during the years 1894-'95, and as the newspapers of Chicago were at about that period placing orders for Linotypes, a large proportion of this style of machine was placed there. The step-justification Linotype resembles in all essential features the standard Linotype, with the exception of the justifying mechanism. On account of litigation over the priority of invention of the double-wedge justifier, Mergenthaler designed a system of justifying with single wedges, but after the company purchased the patents in controversy, no further machines of this pattern were constructed. Briefly stated, the method of justification consisted in using single wedge spaces of graduated thickness and having a spaceband driver composed of a number of upright rods which were pushed upward by a wedge-shaped blade lying at right angles below the drivers. The steps on this blade, of course, pushed those bands between words at the left-hand end of the line higher than at the other end, and resulted in uneven spacing, the ears of the spacebands being grasped by rails above the first elevator and the wedges drawn further upward just before the cast occurred. The movement of the stepped blade beneath the drivers was caused by a chain and sprocket wheels beneath the machine frame. A number of minor improvements were incorporated in the step-justification machines, but owing to the fact that various lengths of lines could not be set with them, their field was restricted to newspaper work, and although a number have since been remodeled to the standard construction, their limitations have made them practically obsolete.

A BOOBY PRIZE-WINNER.—A. J. W., Kansas City, Missouri, contributes the following, and suggests the offering of a booby prize in connection with the competition for the best record by operator-machinists. He writes: "I notice you offer a prize for the best results attained on the Linotype by operator-machinists. I am not one of that species, but have heard of some who are. I remember reading somewhere of a fellow who might win the booby prize in your contest. Did you ever hear of him? He had 'charge' of a plant of six machines. This was his record: Each machine would average ten 'sticks in the mold' per day. It took him three minutes on an average to 'knock 'em out.' Each distributor would average seventeen stops per day—he figured two hours lost per diem getting them going again. There's five hours lost per day on a six-machine plant. Isn't that about the limit? The output was all right in quality, only some slugs were higher than others. He said that if the operators would not make errors when setting the type the high-line bugaboo would disappear—that it was only the corrected lines which punched

through the paper. But somehow the operators could not appreciate the reasonableness of his suggestion and errors would creep in (they denied responsibility for letters failing to respond). When the foreman got after him—told him readers thought the paper was conducting a guessing contest for the best guess at what the editor intended to say by reading between the lines which did show up and supplying those which did not—this machinist divulged the secret cause of his troubles. It was all the fault of the way the machines were built. Said he: 'It's just this way—I take a brand-new base-trimming knife and place it on a machine which has been turning out high lines. Within two weeks that knife will be worn down so much that it won't trim as close as it did at first—it gets duller every day. The result is that the slugs will be higher, and if matter set on one machine is corrected on another, the variation in the sharpness of the trimming knives will produce different heights of slugs. The only way to avoid this is to correct the type as soon as possible after being set on the same machine.' And the foreman thought the machinist knew his business and told the editor it was the danged machine's fault. What do you think of that?"

A REMARKABLE RECORD.—The first response to the prize offer for the best record by operator-machinists in charge of Linotypes indicates that a high mark is to be set in the contest, and that the winner of the prize may well be proud of the distinction. An Eastern operator-machinist submits the following statement:

Editor Machine Composition Dept.:

Boston, April 20, 1903.

DEAR SIR,—I am out for that \$15 prize you are offering for a statement of the best results achieved by operator-machinists, and offer as vouchers the names of the foreman and proprietor of the office in which I am employed. I base my claims to the prize on the following statement:

Two machines, two-letter duplex, were delivered at the office at 8 o'clock A.M. With the assistance of a helper the boxes were unpacked and the bases placed in the position the machines were to occupy by noon. Without further help both machines were erected and ready to run in matrices at 5 o'clock.

The machines are used principally on high-grade bookwork. Frequently they are run three eight-hour shifts. Operators on the night shift were employed regardless of their ability as machinists. They were not expected to do anything but operate, as the machines were kept in such a condition that stoppages were inconsequential. The time lost on account of breakdowns, both night and day, for two years past averages thirty minutes per week. The average output of the machines during the same period is 4,600 ems per hour worked. I have frequently averaged five thousand ems per hour for the entire week, and have on single days hung up seven thousand ems per hour. We have many measures to set during the day, and I have made as many as fifteen changes of machines in a day. With the help of a boy to lock, and help lift the magazines, I make complete changes of size of type, length of line and body of slug in three minutes. I have not broken a single spaceband since the start. Have bought only 180 matrices to replace damaged ones of six fonts, and not a "hair-line" shows from any of them. The bill for repairs, exclusive of matrices, for two machines for two years is \$3.84. So much for the record part of it.

Now, as to what I think essential to the production of good work and the attainment of results. I place cleanliness first. If an operator-machinist takes pride in keeping his machines clean he is the kind of fellow who will keep his machines in repair, and not put off from time to time needed adjustments and renewals of parts. The machines must not be allowed to "run down," or the output will suffer. When a matrix does not drop, get after it *at once*. Fix it up then and there. When the distributor stops, do not be content to start it merely. Examine it and hunt for the cause of the stoppage. Oiling I do each Monday morning as regularly as clockwork. Cleaning I do every spare moment. I find that the oil works out around the joints and requires removal from time to time to prevent it getting on matrices. I have not driven out a tight slug with a hammer in the office. I followed INLAND PRINTER suggestions of casting a new bottom in hollow slugs and using oil in the base of tight slugs before tapping with the ejector blade. No hammers for me. I use very few tools and can not claim to do much repairing. When a part is worn out I think it cheaper to buy a new one from the supply house than to devote valuable time to the making of it. A soldering-iron, a few files, pliers, screw-drivers, wrenches, etc., and an assortment of wires of varying thicknesses is all I want. I have never yet quit studying that machine, and believe I have much to learn about it. I read everything I can get on the subject and wish more of my brother operator-machinists would discuss their experiences and troubles in THE INLAND PRINTER. I contribute my share and have received many helpful suggestions from this source. I

am not afraid of losing my job, except for incompetency, and if study and investigation will help me, I hope to make this possibility remote.
No. 1.

THE LINOTYPE PROOFREADER'S OMAR KHAYYAM.

BY FREDERICK W. MITCHELL.

Waste not your Hour, nor in the vain Pursuit
Of missing Slugs (1) get cranky and dispute;
Better write "Queries" on the last Revise
Than fret the Foreman and Yourself to boot.

And that inverted Slug (2) in Page 19,
Which somehow missed our Reader's Eye so keen —
Lift not your Hands in Terror, for the Job
Is paid for and the Bull has not been seen!

You know, my friends, with what indignant Cries
I made the Stone Man (3) take a fourth Revise;
Well, barren Reason seemed to leave my Head
When twelve new Errors met my startled Eyes.

A "Book of Verses" set by A Swift Bluff,
A Jug of Ink, a Gross of Pens — this Stuff
Will need re-reading thirteen Times at least;
O, Slowman's (4) Proofs were Paradise enough!

Each Morn a dozen Galleys come, you say —
Yes, but those cold-cast Slugs (5) of yesterday?
And these twelve Pages set an Em too wide
Shall take the Profits of last Week away.



Robert J. McNullan.



F. J. Glenn.



Otto Jasorka.



W. P. Johnston.

GRADUATES FROM MACHINE COMPOSITION BRANCH INLAND PRINTER TECHNICAL SCHOOL.

I sometimes think I never get so mad
As when these "swift" Men's Proofs are extra bad;
That every misplaced Line, by careless Fools
Dropped on the Floor (6), will make me yet more sad.

Myself when young did eagerly frequent
"Linos" galore in bar-room Argument,
And after having fifteen Drinks or so,
Came out by the same Door where in we went (7).

EXPLANATORY NOTES.

1. Missing Slugs.—Erroneously rendered "escaped Snails" in the earlier translations. Among the ancient Persians it appears that the "slug" was not a snail, but something equivalent to a line of type.
2. Inverted Slug.—In the days of Omar Khayyam it seems that merchants of Bagdad and Babylon used to fly into a passion when their circulars were printed with a line left inadvertently upside down.
3. Stone Man.—Obscure and ambiguous expression. Exact meaning uncertain.
4. Slowman.—Technical name among the Persians for an operator who produces two-thirds as much as the "swifts," but whose proofs average only four lines to be reset. The Oriental arithmeticians used to have great difficulty in figuring out where the profit came in when seventy-five per cent of the "swift's" work had to be done over.
5. Cold-cast Slugs.—In Omar's time, when metal got into such a state that the line could hardly be read, it was customary to reset it. In modern newspaper work this is not done.
6. Dropped on the Floor.—"When a slug falls on the floor," says the learned Persian antiquarian, Rusny-ben-Growlah, "it invariably lands face downward, and is seldom or never improved by the process."
7. Same Door where in we went.—Prof. Jink Oktail, the famous Persian scholar, says this line is very obscure. He has frequented Persian and American bar-rooms, and as a rule has no recollection of coming out at all.

"HAIR-LINES."—In the early days of the machine, the presence of "hair-lines" in the print from Linotype slugs was considered unavoidable, and so it was with the methods then pursued in the treatment of matrices and spacebands. The Mergenthaler Company itself was at sea when questioned as to the proper steps to pursue to overcome this unsightly blemish, and advocated hard soap on the spacebands at the casting point, with the injunction, "Don't use graphite anywhere." Enterprising individuals drove a flourishing business in the sale of "hair-line eradicators" and compounds for application to matrices and spacebands. Flour of soapstone, mixed with graphite, blue ointment and many other remedies were sold to eager publishers under guarantee to effect a cure, but the evil was only temporarily remedied. The man who paid \$10 for a set of punches to restore broken-down matrices to their original clean-shaven condition decided he had bought a gold brick when he found he had nothing but a dozen differently pointed nails and an impossible task before him. Nothing availed, however, to stop the growth of "whiskers" in the print from Linotype slugs until the washing of matrices was stopped. It had been handed down as an axiom by the first Linotype machinist that matrices should be run out of the machine at least once a week and washed in benzine. The more "hair-lines" the more washing they received. Some lazy machinist, who declined to exert himself to this extent, dis-

covered that the print was getting clearer every day, and, as he did no washing, he had more time for thinking, so came to the conclusion and confided to his assistant his belief that washing the matrices was the cause of "hair-lines." Linotype machinists are proverbially secretive, and it was some years before the word went forth to "stop washing the mats." The reasons therefore were slower in being given out, but the thoughtful Linotypist figured it this way: Those thin brass walls which inclose the die-seat of a matrix are not long in getting battered in by other matrices striking them. Into the depressions so formed dirt and graphite will naturally accumulate. The metal which enters between such matrices when the cast occurs will itself adhere to the walls to some extent. A new wall will thus be formed, into which the metal can not flow, and if I don't wash this deposit out of the depression, "fins," "burs" or "hair-lines" will not be in evidence. And thus it came to pass that his matrix bill grew lean and his job secure.

RECOGNIZABLE.

"Mr. Jones," began old Skinflint, the boss, as he cleared his throat, "you have been in my employ just twenty years to-day, and have proven a good and faithful servant. I propose to make now substantial recognition of your fidelity. Here is a picture of myself as a present."

"Thanks. It's just like you," muttered Jones as he accepted the valuable gift.—*Baltimore American.*

THE EXPORT FIELD

Contributions to this department are requested from subscribers to *The Inland Printer*, at home and abroad. Appropriate photographs and drawings, with descriptive matter, are also solicited.

PARISIAN PRINTERS.—From the recent census taken in the Department of the Seine, in which the city of Paris is located, it is computed that there are in the district 5,126 men and 1,069 women typographical compositors. A trifle above 4,487 of the men and 889 of the women work in Paris, and the remaining 637 men and 180 women compositors are found in the suburbs of the capital. There are also fully 1,008 apprentices, of whom 782 are boys and 226 are girls.

STRIKES.—France has experienced a strike of typographers of the first class in M. Dupont's large printing establishment at Clichy. It was terminated by agreement between the proprietor and the employes. There have also been strikes at Bordeaux and Marseilles, caused by the introduction of composing machines, but after several days they were settled. In Italy there has been a printers' strike at Florence, and we just learn that the printers of Rome have quit work, demanding a nine-hour day and an increase in wages.

PRINTING IN SPAIN.—Nothing has yet appeared in this correspondence for *THE INLAND PRINTER* concerning the printing art in this country, for there are very few things to say. Spain is the most backward of all European countries, judging from the work received in this country, and we have been at a loss to account for the inferiority of the work. The lithographic, photographic and half-tone work in the main are done in France and Germany, and foreign workers are much better paid than natives; in fact, the latter earn barely enough to suffice for their necessities.

NATIONAL PRINTERIES.—They have in Paris a great printing establishment belonging to the state, in which are executed the many governmental books. At this time a new building is being erected where the ground is less costly, and when it is completed it will be a model establishment. The director of this office is paid \$3,600 per year; the under-director, \$2,200; the chiefs of the workrooms receive \$760 to \$1,000; proofreaders, \$460 to \$1,100, according to ability. The compositors receive \$1.40 to \$2 per day, and the machine operators \$1.60 to \$2.40 per day. Generally speaking, machine operators in France are paid the same rate as compositors.

ASSOCIATIONS OF PRINTERS.—In Germany there are 33,229 working printers forming an association which possesses a money capital of \$620,000; the organ of this association appears at Berlin and is called the *Correspondent*.—The Federation of Italian bookworkers has 9,600 members, of whom 800 are women; the central branch is at Turin, and its official organ is *The Graphic Art*, which appears three times a month.—The Federation of French bookmakers numbers nearly eleven thousand members and the monthly assessment is 40 cents. Its principal branch is at Paris, its official organ appears twice a month and is called *The Typographie Francaise*.

SALARIES PAID IN FRENCH PRINTING-OFFICES.—The ten-hour day obtains in French printing-offices, and workmen are paid by the piece or by the day. Salaries in Paris are much higher than in the provinces, on account of the cost of living, which is in general much above what it is in the provincial towns. A rapid compositor by the piece may reasonably expect to be paid 13 cents per thousand letters; a day-worker ordinarily receives \$1.30 to \$1.80. Operators of the rotary presses on newspapers, night work, receive \$3 to \$4. In the provinces the prices usually range from 80 cents to \$1.20 for a day of ten

hours. The period of apprenticeship is four years. The first five months of this period the apprentices are paid 10 cents per day, and afterward according to their work, or they are gradually advanced until they receive 60 cents a day. Their work includes distribution of type used in making books, putting pages together, and, under direction, much of the simpler work of the compositor. The foreman nearly always reads the proof in page, chooses his assistants, receives the money of the proprietor and pays the workmen.

FRENCH NEWSPAPERS.—There are in France 6,753 journals and periodical publications, 2,865 of which are published in Paris. It is estimated that more than 147 appear daily, while of the others 781 are weekly, 968 monthly and 409 bi-monthly. In the provinces there are something like 3,888 journals, 338 of which are dailies, 1,645 are weeklies, 661 monthlies and 242 bi-monthlies. The great majority of the French newspapers have four pages, a half-dozen have six and only three or four appear with eight or ten pages. They are sold for 5 centimes (1 penny) a copy. The newspapers having the largest circulations are the *Petit Parisian* and the *Petit Journal*, which has 1,100,000 subscribers; next comes the *Journal*, with 500,000, and *Le Matin*, with a circulation of 400,000 copies. These four papers are printed in the night and are set by machine composition; they are sold in the streets, by the number, for in France there are few regular subscribers, the public preferring to buy each day the newspaper which pleases at the moment. There is also in Paris the European edition of the *New York Herald*, which has among its readers all the Americans, who are numerous in Paris. All the great English papers have their bureaus in Paris, and there are also papers for the Germans and Italians.

THE TRADE IN GREAT BRITAIN.—To get a comprehension of the printing trades in Great Britain, it should be understood the business is done in 121,500 square miles of territory. Of the forty odd million inhabitants, approximately one in five thousand is a master printer. Engaged in the allied trades, excluding paper manufacture, is one person out of every two hundred and fifty head of population, and of them one-fourth are female. There are the widest differences in status and importance among the employing printers. From the great factories which print by the mile, down to the ignoble who trundle platens or haul at hand presses in stable lofts, is a division admitting of many intermediate grades. Naturally, the jobbing letterpress man is chief among the intermediate and smaller offices. It is estimated that some two thousand odd of British printers are lithographers as well as printers. The task of verifying the estimate is increased by the fact that the small, in an effort to appear great, add titles to their signs unjustified by truth. The printers employing most hands are indubitably the wholesale stationers, with their hosts of juvenile assistants. Those doing the largest turn-over in money—newspapers apart—are the great lithographers. Letterpress printers tail away from the book-printing firms, with their thousands or hundreds, down to the one-man concern housed in the attic. Probably the last are fewer in England than in America, even in ratio to the population. Fancy goods, news-agency and post-mastership enable many thousands of country printers to keep alive. But such adjuncts as grocery, ironmongery and millinery are not despised. Old-clothes dealing and fried-fish selling have been heard of, and still stranger combinations may exist in places. It would be erroneous to suppose that these hybrid tradesmen are in any way welcomed or respected, and the business they may do is out of all proportion to their destructive effect upon prices. The sizable, well-to-do letterpress office in a flourishing town employs some thirty men. Fifty is a notably large number, and a pay-roll in three numbers indicates some fame beyond the merely local. Specialism has had its effects. Railway printing, for example, has fallen into few hands. One firm, McCorquodale, has sundry London addresses, a large establishment, four hundred miles away, in Glasgow; another, two hundred miles away, in Leeds; one more, about equidistant

between Liverpool and Manchester; a place in Buckinghamshire, besides really great houses under other names in Manchester and Liverpool themselves. A Derby firm, a couple of London houses and a Birmingham concern may be said to take the cream and seven-eighths of the whey of railway work. Poster-printing for theatrical and similar uses is the perquisite of comparatively few. Seedsman's work is so highly centralized that the outside printer can only gasp his amazement. The tracts and booklets of the pill-venders are done by those with great batteries of machinery. Mineral-water labels are printed and sold at as low a price as 50 cents per ten thousand. From the extreme depths of price-cutting other specialists have been driven to revolt, and to seek profit from quality, rather than sheer quantity. Manchester, the center of the cotton trade, has specialized in the myriad labels used for cotton goods. London prints the newspapers, aims at the best of the lithographic trade and cultivates the advertising novelty, the patent varnished standing card and other refinements. Nottingham and Birmingham do colored labels from wood blocks, as well as from stone. Here, there and everywhere are firms who have marked out draper's, engineer's, chemist's or other individual trades for their own. Legal printers do well and maintain prices; their coterie is select. Collotypers usually fail, after a disheartening struggle. The relief-printer, operating such presses as the Waite, is sprouting up hopefully, but as yet uncertainly. The smallest of printers advertises his cheerful desire to print ten thousand handbills (good ink, type and paper) for \$2.50. For the most part, the petty printer lives out of church or chapel orders and the insignificant odds and ends of the town. Too frequently four craftsmen are struggling to exist upon less than one man's real opportunity. As a consequence, printing is a long-credit trade. Printers who settle once a month would hardly overcrowd a cottage. One would need to lease a farm to find standing room for the once-a-year family. Hard labor is the bulk of most beginners' capital, inexperience their stock in trade. The typical printing man is scarcely better educated than the joiner or builder or saddler. There are fine business heads among the greater firms, but the average printer has little talent for money-making as a science. To plug on, head down, is the common rule. Bookkeeping and correspondence are arts little cultivated. Advertising is apt to be dull, or so exotically smart that it defeats its own object of converting the conservative British mind. As canvassing is odious to many good printers, commission men are employed, with results not always advantageous. Hence, it is the lot of the British printer to die poor, unless his case be exceptional. Failures are not heavy by comparison with other trades, and experience shows that assets to a reasonable proportion of the sum indebted are usually forthcoming. It may be a comfort to feel that losses are as unlikely as the gains to be great. The view is, at any rate, to be commended to one's creditors. The congenital incapacity for affairs which troubles the English printer prevents him from utilizing his power of combination to maintain prices. Associations with that end, more or less informed, are plentiful. The pooling and other schemes are various, but the attitude of the unintelligent outsider is injurious to their success. The enlightened master printer is no foe to trades-unionism. A standard of cost is all he asks, and he knows that nothing simplifies the labor problem so effectually as a strong combination of employes. In the rush for cheapness, methods are apt to incline to the rough and ready. The perfect joining of rules, elaborate make-ready and exquisite register are so seldom paid for that they can rarely be supplied. Nevertheless, seven years has seen a wonderful improvement and a general tendency to cultivate simplicity and strength in composing. The competition among local printers is purely internecine, varied by an occasional onslaught by a traveler from a London or other large firm. But the greater houses must reckon with printers abroad. Germany is England's superior in colorwork of every considerable kind, and cheaper also. The German is careful; his lithography is rich and his work unspoiled by care-

less cutting and false register. Holland can print books and pictorial views more economically than the home offices. Price and distance are against America as a competitor for British orders. The stock posters, the playing cards and some of the advertising novelties imported are popular enough. The growing sentiment of hostility to foreign goods tells more against European than against American enterprise. British printers have learned much from America. Although John Bull will not follow all the frivolities and extravagances of American fashion, it is mainly upon the American lines of taste that he advances. Cigar labels, toy books, picture post-cards and Christmas cards for the English market are already so greatly in foreign hands that the intervention of capable newcomers could matter little to the printer at home. Price and finish are the principal considerations in the classes enumerated above. English publishers furnish the designs and Saxony, Bavaria and Austria do the printing. Perhaps "notions" are America's most hopeful line. The clever, the distinctive, the patented and not too expensive in the form of specialties must always command at least a chance in Britain.—J. A. H.

INTERNATIONAL GUIDE FOR EXPORTERS AND MANUFACTURERS. A little book which should prove of great value to exporters and all who have foreign business to transact is C. Regenhardt's "International Guide for Merchants, Manufacturers and Exporters for 1903." Its 554 pages contain a mass of information representing an enormous amount of labor in the collecting and great care and ability in the classification and arrangement. It is primarily, as its title-page recites, a directory of the best accredited and most reliable banks, bankers, commission and forwarding agents, lawyers, notaries and solicitors on the globe, together with all the consulates; it also contains commercial statistics, and gives the name of a trustworthy firm in each town of importance where direct information can be obtained. This mass of data is so classified and indexed that it is readily accessible, and by the use of thin Bible paper the editor has added much to the practical value of the book by making it a pocket edition. While the present is but the second English edition of the guide, it has been published for twenty-eight consecutive years in Berlin and Vienna, and the English editions are in response to a well-defined demand. The Regenhardt agency in America is at 11 Broadway, New York.

OUR PROGRESS IN FOREIGN TRADE.

The latest publication of the Treasury Bureau of Statistics brings out in a singularly impressive way the astonishing progress in the United States in respect of our foreign trade during the last thirty-two years. It compares our imports and exports in 1870, and again in 1902, with those of the other great maritime countries of the world. Let us look first at imports, and mark how we stood at the first-named date. In 1870 our imports were valued at \$436,000,000. That value was exceeded, not only by the United Kingdom (\$1,259,000,000), but also by Germany (\$775,000,000), and by France (\$553,000,000). In 1902 our imports had reached a valuation of \$903,000,000. The import figures for European countries in that year are not given, but in 1901 they were: United Kingdom, \$2,210,000,000; Germany, \$1,290,000,000; and France, \$843,000,000. Strange to say, the Netherlands are credited with an even greater gain than the United States, for they imported in 1870 only \$187,000,000, but in 1901 \$818,000,000, or almost as much as France. Passing to exports, we observe that in 1870 we sent abroad only \$376,000,000 worth of commodities, or \$60,000,000 less than the imported. In 1902 our exports had mounted to \$1,355,000,000. What these figures signify will be apparent when we compare them with those of the principal commercial countries of Europe for the year 1901. In that twelvemonth the exports of the United Kingdom were valued at \$1,363,000,000; those of Germany at \$1,290,000,000, and those of France at \$774,000,000.—*Harper's Weekly*.

TYPOTHETÆ NOTES

SEVENTEENTH ANNUAL CONVENTION UNITED TYPOTHETÆ
OF AMERICA.

Mr. Edward Stern, president of the United Typothetæ of America, has issued the following circular:

For many reasons the coming Seventeenth Annual Convention of the United Typothetæ of America should be of unusual interest, and, in one respect at least, it will mark an epoch in the history of the organization.

For several years a sentiment has been steadily growing against the former practice of holding the annual meetings of the United Typothetæ of America under the auspices of the various locals. It has been felt that these conventions entailed

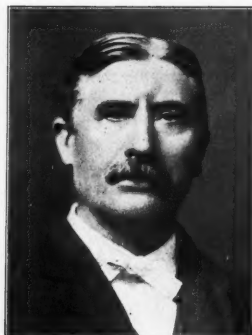


EDWARD STERN,

Retiring President United Typothetæ of America.

too large an expense upon the local organizations. Another drawback of this former plan of holding the national conventions in cities where there were local Typothetæ was that local sentiment and local problems exerted undue influence upon the deliberations of the national body. It was, therefore, determined by the members of the sixteenth annual convention that the next convention should be held in a city where there was no local organization, and in pursuance of this plan Atlantic City, New Jersey, was selected.

The change in this method of holding our conventions is coeval with other changes of great importance. We are now upon the threshold of one of the most vital phases of our career, being, as we are, in the transition state, from a merely passive academic body to an active, aggressive business organization with definite and specific objects in view. To accomplish these purposes the constitution has been changed in the direction of giving to each city the power to vote through



EDWIN FREEGARD,

Secretary United Typothetæ of
America.



T. E. DONNELLEY,

Treasurer United Typothetæ of
America.

any one representative, while at the same time the appointment of a paid secretary assures us of the services of a capable man devoting his entire time and full energies to the task of building up the organization and caring for its interests.

We are now confronted with problems of importance not only to printers, but to all manufacturers in the United States. Our relations with labor, with various branches of the supply trade and with consumers of our products call for more careful thought, more thorough investigation than we have ever devoted to them in the past.

In fact the issues that this organization could take up and handle with profit to themselves far exceed what could be stated in a circular of this size. Knowing this, therefore, your executive officers can not too forcibly express their conviction that it is the duty of all active members of every local Typothetæ in each city the country over to bestir themselves and their fellow members to redoubled activity in the organization; and they further feel that it is the duty of each man to make it his business to see that his city is fully and properly presented at this convention by men active and willing to take upon themselves the careful consideration of the responsibilities that now confront the national organization.

To insure the comfort and convenience of delegates attending this important session has been a matter of considerable



MR. SHERMAN SMITH,

Editor National Association of Photoengravers
Convention Souvenir.

thought to your Executive Committee. To facilitate the action of such delegates and to render them all the assistance possible, the committee requests that the members carefully study

all information sent them and coöperate with delegates from all points by prompt action and response when so requested.

Atlantic City, as a meeting place, needs no introduction. It is well known and fully appreciated by residents of all sections of the States who annually visit it. The committee desires, however, to call the attention of the members to the following facts:

First. The opening day of the convention is Monday, June 22, 1903. The session will continue until Friday afternoon, June 26.

Second. To enable all members and their friends to keep together, the Committee on Arrangements has engaged headquarters at the Royal Palace Hotel, situated on the ocean end of Pacific avenue. This is practically the finest hotel in the

50 cents, which will make the return fare good until July 5. This is a very liberal proposition, as it enables you to remain in Atlantic City for one entire week after the close of the convention and to spend Saturday, July 4, there if desired. Instructions regarding these railroad matters will be sent out on a separate circular, the conditions of which you should carefully study and comply with if you are a delegate or a visitor.

Fifth. All further information regarding the convention details can be obtained by addressing your communications direct to Philadelphia Typothetæ, Room 412, 929 Chestnut street, Philadelphia.

We expect the National Association of Electrotypers and Photoengravers will meet in Atlantic City at the same time,



AN ANTIDOTE FOR HOT AIR.

city, with more than sufficient capacity for our utmost needs. A descriptive circular of the hotel itself has been issued which will enable you fairly to judge of its character and capacity.

Third. The hotel rates already arranged for are as follows, and are on the American plan:

Single inside rooms.....	\$3.00	per day.
Single outside rooms.....	3.50	"
Double rooms occupied singly.....	4.00	"
Double inside rooms occupied by two, each.....	3.00	"
Double outside rooms occupied by two, each.....	3.50	"
Extra large rooms occupied by three or more persons, each.....	3.00	"
Single rooms with bath.....	5.00	"
Double rooms with bath occupied singly.....	6.00	"
Double rooms with bath occupied by two, each.....	5.00	"
Extra large rooms with bath occupied by three or more, each.....	4.00	"

Fourth. The National Trunk Line Association has agreed to give transportation from all points, with a return ticket, good for the period of the convention, at fare and one-third, and has further agreed that for those who desire to extend their stay over July 4 it will accept an additional payment of

and we hope at the same place. This will afford us a good opportunity to get closer together with them.

Remember the date and put in your memorandum book now the fact that you are engaged at that time, and let nothing interfere with it.

THE ASSOCIATED PHOTOENGRAVERS.—The Associated Photoengravers will meet as usual at the same place and time as the United Typothetæ of America. Mr. F. E. Manning, of Gatchell & Manning, Philadelphia, calls attention to the fact that the two pictures on page 278 of the May issue should have had the titles read "Associated Photoengravers" instead of "United Typothetæ." Mr. Manning says that "whilst we belong to the 'United Typothetæ,' we do not have the honor of serving on that particular committee."

MR. WILKINS AND HIS DIAMOND RING.—Miss Margaret Daugherty, 614 Van Ness avenue, San Francisco, California, writes under date of May 5: "Gentlemen,—I have been employed in the printing business for several months; have therefore been enabled to solve the rebus as contained on page

277 of THE INLAND PRINTER for May, and would now ask that I may have the extreme pleasure of seeing Mr. Wilkins' diamond ring. Please produce Mr. Wilkins, also his diamond ring, and receive correct solution of the rebus. P. S.—Is he good-looking?" Will Mr. Wilkins or his sponsors respond to the above request and answer the query in the postscript?

GOLDEN-WEDDING ANNIVERSARY OF T. P. NICHOLS.—Attention is drawn to a long and useful life spent in developing the printing trade by the celebration at Lynn, Massachusetts, on May 5, of the golden-wedding anniversary of Mr. and Mrs. Thomas Parker Nichols. Mr. Nichols was born at Lynn in 1830, and has lived there all his life. In 1855 he bought the job printing-office of his brother, Nathan H. Nichols, which he has made perhaps the largest job-printing, book and pamphlet publishing house in Essex county, outside of Boston. Notwithstanding his busy life, Mr. Nichols has found time for outside interests. He is vice-president of the Boston Master Printers' Club, a member of various trade and social organizations, bank trustee, water commissioner of the city of Lynn, and has served the city as councilman for three terms.

PHOTOENGRAVERS' CONVENTION.

The committee on hotel and accommodations in charge of making arrangements for the seventh annual convention of the National Association of Photoengravers—Mr. Frank Manning, of Gatchell & Manning, Philadelphia; Mr. John C. Bragdon, of Pittsburg, and Mr. B. W. Wilson, Jr., of Electro-Light Engraving Company, New York—visited Atlantic City, and after looking over the ground, decided to make the headquarters of the association at the Hotel Rudolph, which is one of the largest hotels in Atlantic City.

The National Electrotypers' Association of America have also decided to make their headquarters at the same hotel, and as the United Typotheta of America will hold their convention at the Royal Palace, the three associations will be close together during convention week.

It is the wish of the officers of the association that every member who can possibly do so, will stop at the Hotel Rudolph while in Atlantic City.

The Executive Committee of the National Association, while at Pittsburg last year, decided to publish a souvenir book this year, as there is no local association at Atlantic City to publish the book, as there was in Pittsburg last year, and Mr. Sherman Smith, of the Pittsburg Photoengraving Company, consented to act as editor, the same as he did before for the Pittsburg association, with the understanding that a committee be appointed to take charge of the advertising.

OBITUARY

JOHN WILSON.

In the death of Mr. John Wilson, who died in Newton Centre on Monday, May 11, 1903, aged seventy-seven years, the printing fraternity has lost one of its ablest members in the past. Although withdrawn in recent years from active business, he is well remembered in his regular vocation, and in his participation in the varied handiwork of his craft. To him the public is indebted for many a fine piece of work, and his taste was always in evidence during the many years that he carried on the business of the University Press. Scrupulously honest in his business relations, always gentle in his manner and kindly in his intercourse with others, he has left a name and a memory that will remain with those who had the privilege of his acquaintance and friendship.

TALBOT C. DEXTER.

"SOME men achieve greatness." In this age, when so many men are born great or have greatness thrust upon them, as it were, or not necessarily greatness, perhaps, but wealth or position—stepping into places carefully prepared for them by their fathers; knowing none of the pangs of failure or want, but also none of the glorious satisfaction experienced by those who have worked and waited until finally success has crowned their efforts—it is interesting to note what a man, with ideas and labor and perseverance, can make of himself.

Such a man is Talbot C. Dexter, who, beginning his career as a poor apprentice, dependent upon his own resources, is now the active manager of the company which bears his name and the inventor of a number of machines in use to-day by printers in all parts of the world.

Mr. Dexter attributes his success to his adherence to his own rule of "always doing a little more work and doing it better than any one else could do it."

The subject of this sketch was born at Galena, Illinois, April 20, 1857, where he lived until three years old, then moving with his parents to Iowa. He attended public school until about fourteen years old, at which time he entered the employ of the *Iowa State Register*, where he remained for four years, serving his apprenticeship as pressman. At the end of that time he entered the employ of the Western Newspaper Union in Des Moines as assistant pressman. After three years' service in this capacity he was made foreman of the pressroom, having charge of a considerable amount of machinery and a number of men. At this time he was but twenty-one years of age.

During the time he was employed by the Western Newspaper Union, Mr. Dexter invented several labor-saving devices, but having a strong dislike for a "patent rights man," these were never brought to the public notice.

In 1878 he began the invention of a folding machine, although up to this time he had never seen a sheet of paper folded by machinery. His first attempt in building a folder was one to make one fold in what was known as "patent insides." The success of this machine suggested the building of a complete folding, pasting and trimming machine for general newspaper work. This idea he carried out, and during the year 1880 several of these machines were sold and put into general use.

The success of these machines formed the nucleus for the organization of the Dexter Folder Company for the purpose of manufacturing and placing upon the market a full line of these machines. For ten years their manufacture was carried on in Des Moines. It was found, however, that the principal demand for such machinery came from the East, and it was decided to move the works east. The plant was moved in 1890 to Fulton, New York, where it remained four years. During this period the Dexter Folder Company designed and placed upon the market its first line of book and magazine folding machines, and invented the automatic side register and automatic pointing attachments, which have proved to be the most important steps ever taken in the development of this class of machines. The perfecting of these attachments made possible accurate book folding on a rapid drop-roll marginal machine.

At the end of the four years at Fulton, it was again found desirable to move the plant to a location nearer New York city. This resulted in the purchase of a factory building and several acres of land at Pearl River, New York, one hour's ride from New York city. Mr. Dexter has been the active manager of the company continuously since its organization, and has now three hundred men in his employ. He has taken out altogether about one hundred and fifty patents covering various improvements in the machinery manufactured by his company.

In 1897 he invented and built the first of a type of machine



TALBOT C. DEXTER..

Photo by Pirie MacDonald, photographer of Men, New York.

(See opposite page.)

combining folding, gathering and wire-stitching all in one machine. Several of these machines were at that time built for the *Youth's Companion*, Boston. They receive the sheet from three separate piles, fold, assemble and wire-stitch at the rate of 4,500 complete copies per hour. The fact that these machines weigh ten tons and are twenty-five feet in length will give some idea of this undertaking. The three sheets are also automatically fed to these machines by an automatic feeding machine, also of Mr. Dexter's invention.

Next in importance to these is Mr. Dexter's automatic feeding machine for printing-presses. These machines feed to the printing-presses the sheets for printing, lifting sheet separately and feeding to the press by entirely automatic devices.

The various Dexter machines are being literally shipped to all parts of the world, a recent shipment being to Japan. The factory is not only the largest of its kind in the world, but is one of the very best equipped and most thoroughly systematized that could be found anywhere.

It would be hard to tell in which Mr. Dexter takes the greatest pride, in the machines he sees perfected as the result of his inventions or in the magnificent shop in which they are made.

Mr. Dexter was married in Des Moines, May 21, 1879, to Mary E. Hall, and their residence is now at Pearl River. They have had six children, four of whom are living, one son, Irven H., being associated with his father in the company.

DEPARTMENT OF COMMERCE.

Few persons, probably, realize the magnitude of the machinery and personnel of the national Department of Commerce and Labor which is being organized under the recent act of Congress. It is estimated that, when it is in full working order, the new department will have a staff of some fifteen hundred employes at its headquarters in Washington, and about ten thousand, including both permanent and temporary appointees, chiefly in the Lighthouse Establishment, outside of the Federal capital.

It is hardly necessary to enumerate the functions of the Department of Commerce and Labor. They are indicated broadly by its name, and may be said to include almost every important agency of the Government which has to deal with industry and trade. The Department of Agriculture, which has some divisions more or less related to these subjects, is the only Department that will not transfer part of its work. The exception was made, no doubt, because many of its functions are more natural parts of the Department of Agriculture.

Owing to the recent agitation of the trust question, public interest has naturally centered in the new Bureau of Corporations, which is charged with the duty of investigating the organization and management of corporations, joint stock companies and corporate combinations, except common carriers, subject to existing law, that are engaged in commerce among the several States and with foreign nations, and of making public the results.

So far as the ordinary currents of our commerce and industry are concerned, the new department will probably be most helpful in giving fresh impetus and, what is needed most of all, an intelligent and systematic direction to the expansion of foreign markets for our manufactured goods. Our exports of food supplies and raw materials need little aid or stimulus, since they are prime necessities which industrial nations must obtain from us, according to their requirements at any given time. Those requirements depend upon conditions beyond our control, such as the abundance or failure of crops or the extent of a nation's purchasing power determined by the degree of prosperity or of business depression it may be experiencing. The usefulness of government machinery, therefore, must be limited to removing purely artificial obstructions to

the extension of our sales or to pointing out new channels of demand or the special needs of different fields of consumption. It is doubtful, too, whether the new department can add much to the sum of knowledge of our domestic trade or industry which will be of practical benefit to the average business man, but it can, and doubtless will, collate this information in a more convenient form.

When we consider the capabilities of a well-organized Department of Commerce as an agency for increasing our exports of manufactures, however, its probable usefulness is at once seen to be broad and far-reaching. Our manufactured goods, it is true, like our foodstuffs, are selling themselves because of inherent qualities which commend them to foreign consumers, but they can not be regarded as necessities to foreigners, and they are, moreover, subject to a competition on the part of other industrial nations which is likely to become much keener. The Department of Commerce will therefore have a double part to play. On the one hand, it will be its province to keep our manufacturers and exporters informed as to conditions abroad and the special requisities for obtaining the largest possible share of the world's trade; and on the other hand, it will be able to direct and give full effect to an intelligent propaganda in foreign countries for making known the distinctive merits of our wares. Its main reliance for some time to come will be our consular service, which, notwithstanding its alleged shortcomings, is now generally conceded to be doing valuable work in both directions.

The results already accomplished, with but little systematic effort, in extending the sales of our goods even in countries where, at one time, the prospect was least encouraging, would seem to indicate that we have before us a vast field of development, if the proper means are taken thoroughly to cultivate it. To individual enterprise, of course, must be left the actual work of cultivation, but the Federal Government is now provided, for the first time, with efficient machinery for fully doing its part as an auxiliary. How great that part may be is appreciated only by those who have become familiar, through the consular reports, with the great waste of effort due to ignorance or misdirected energy on the part of our business men seeking foreign markets for their goods, and with the golden opportunities which are so often neglected because we have no one great central repository of the information required. There has been no lack of such information in the past. The great trouble is that it is distributed among so many bureaus that it is obtainable only by piecemeal.

With all work of this kind combined and properly classified in a single department, as will now be done, it should be possible to answer inquiries of the most comprehensive character promptly and with full details.

If to this faculty of judicious concentration the Department of Commerce and Labor adds, as it probably will, a diligent coöperation with organized bodies, such as boards of trade, commercial expositions and museums, manufacturers' and export associations, etc.—in other words, all the rapidly multiplying representatives of our industrial interests generally—it may easily become all that its projectors have hoped for it as an engine of commercial progress and expansion.

Prosperous as we now are, we may soon be face to face again with a heavy excess of production, and if we would not then see many of our factories idle and our labor only partly employed, we must in the meantime make wider and deeper the export channels which alone can relieve us of the surplusage. Our endeavors to do this so far, are almost wholly parochial and inconclusive, for the reason that we have had no common rallying point, no national pivot of action. With a department of the Federal Government specially equipped for guiding our export activities, and setting the example, in itself, of concentration and directness of effort, we ought now to be able to exert the full force of our undoubted capabilities in international competition.—*Frederic Emory, in World's Work.*

COLOR IN THE GRAPHIC ARTS.*

SECOND PAPER.

COLORS are treated, according to their natural composition, either mechanically, physically or chemically—sometimes in only one of these ways, sometimes even in all three—to prepare them for graphic purposes. Certain colors we find ready formed in nature; we need only to take them from the earth and cleanse and pulverize them by a purely mechanical process in order to be able to use them. Such are, first of all, the so-called earth colors. They are pulverized in stamping mills, repeatedly sifted, sometimes also heated or “burned” (which not only purifies them, but affects the shade), then subjected to special washing processes, during which the fine particles are taken up by the water, while the heavy portions sink to the bottom. These undergo again and again the same process, until pulverized as fine as possible. If the mass is pasty, it is sometimes ground together as a mixture of dye and water. At last a sufficient degree of fineness is attained, and the colors are dried, either remaining in the form of powder, or shaped into little caps or cubes, and so come upon the market. Contrasted with this simple mechanical treatment are the chemical processes by which we procure all other colors.

The production of metallic colors is comparatively simple. The process, in general, is that of causing a metal to combine with an acid or with one or more non-metallic substances, the resulting combination having color and being insoluble in water. For water is the intermediary agent in most of these operations, though dry heat is also often employed. For example, chrome yellow is procured from acetate of lead and chromate of potassium, by dissolving these two salts in water, in certain proportions, according to the shade desired. When the chromic acid comes in contact with the lead, chromate of lead is formed, which, insoluble in water, separates and sinks to the bottom. The supernatant solution of the other components having been removed by filtering, assisted by repeated washings with pure water, the precipitate can be procured in a pure state. The most thorough washing is of the greatest importance, lest acid or caustic elements, present in the original solutions, remain in the finished product and attack and destroy types, stone, paper or already printed colors.

Analogous to the production of chrome yellow is that of prussian blue, while that of genuine cinnabar (vermilion) takes place through dry heat. The black mechanical compound of sulphur and mercury, called crude cinnabar, is heated in retorts and evaporated, and by this process of sublimation, so-called, the red cinnabar combination is formed.

More complex is the production of those dyestuffs whose materials we take from the realm of organic substances, also from the animal and plant worlds and from fossil or petrified plants—coal. In earth and mineral colors the dye and its substance or body form an inseparable whole; in those which now come under consideration, which we will briefly designate as “organic,” the coloring material and the body are two different things; each must be produced separately and then the two brought together and held in combination. Dyestuffs from animals, plants or coal are indeed often very powerful, but they can not act, because they exist in too concentrated form, and can not be diluted mechanically, but only by solution. We seize upon the expedient of attenuation by means of mixture with a colorless substance; that is, we color this white substance by bringing it into an insoluble combination with the dye. It is always from the kingdom of the mineral or earth colors; alumina is most used, often lead; also lime (gypsum) or barium (heavy spar). This colorless medium becomes the base, the body, called the substratum, and upon it the coloring material is, in the technical expression, “precipitated.” The process is this: A water-soluble com-

pound of the metal or earth color to be employed is brought together with the coloring material, likewise dissolved in water. We have a clear, colored solution. After the two are properly mingled, there is put into the solution the admixture which will cause the separation of the insoluble compound of the metal or earth color; and at the moment when the white, insoluble base is formed, the dye attracts it forcibly to itself, takes it up, and is separated with it from the water as a colored precipitate. The matter is not always as simple as this; in many cases the dye does not at once become fixed, and then special admixtures are needed to obtain a firm union between base and dye. In other cases the color must be developed upon the base from various ingredients.

To this kind of colors has been given the name of lakes. Their materials are taken, as we see, from all the kingdoms of nature, but the coloring element is always furnished by organic nature. Lakes can be produced as opaque or as transparent colors, according as an opaque or a transparent base is used.

While the world of living animals and plants does not give us a great amount of material (the latter, with its dyewoods, considerably more than the former), the fossil plant world, coal, is the source of an enormous class of dyestuffs, whose number and variety are by far not yet exhausted, and which is daily increased in chemical laboratories.

Coal—anthracite coal, in particular—is very important to us aside from its use as fuel, because it furnishes the gas which we use to light our houses and streets. In the manufacture of illuminating gas a by-product is coal tar, which, scarcely forty-five years ago, was a very troublesome waste product which no one knew what to do with. Chemists, to be sure, knew since 1833 that a liquid called benzine could be extracted from tar, and it was learned that the so-called aniline was obtainable from benzine; in 1856 the first aniline dye was made, the Perkins violet. Very soon other colors were produced from aniline, and the formerly so troublesome tar became a very important raw product for the industry which is still called aniline dye manufacture. But this designation is to-day no longer correct, because too limited. It has been found that not only aniline, with its basis, benzine, can serve as the source of dyestuffs, but that tar is rich in similar materials. Xylol, toluol, naphthalene, anthracene, are the names of some of the other components of this dark, ill-smelling liquid, which enriches our treasury of dyes with the most splendid products. We can therefore no longer speak merely of aniline dyes, but must use the more correct term, coal-tar dyes. The obtaining of the fundamental materials for their manufacture has to-day become a special industry, and large factories pursue as their specialty the extraction of these “intermediate products” of coal tar. It may be remarked in this connection that only anthracite coal, not bituminous, is of value in the manufacture of dyes. It is the lakes, produced from coal-tar dyes, which have decided supremacy in the realm of coloring stuffs, not only on account of their superior numbers, but by their purity, richness, brilliancy and variety of shades. Artists and decorators, as well as the workers in graphic industries, dyers—whoever uses color—make the most extended use of them, and the number which stands at our disposal is daily increased. It is true that a very large proportion of the coal-tar dyes have the disadvantage of not possessing the quality of resistance; direct sunlight, in particular, often causes rapid decomposition and consequent fading. Others it is difficult or even impossible to fix perfectly upon a base in insoluble form, and these are the ones of which lithographic printers complain that they “go into the water.” Still others can not be varnished with spirituous liquids without “running”—they are not “varnish-proof.” But all these disadvantages, while they may limit the use of coal-tar colors, can not hold them back in the triumphant march which they have begun toward the dominating place in the field of color industry.

Similarly to the lakes of the coal-tar dyes the lakes with

* Translated from *Allgem. Anzeiger für Druckereien*.

dyewoods (logwood, etc.) are produced, and both have the same general characteristics.

Aside from some detached coloring materials, which can not be placed in any special class, we have now become acquainted, in general, with the separate kinds of colors, regarded as to their production and description; we shall proceed to speak of the separate colors of the spectrum and consider more particularly with each one those of its representatives in the various kingdoms which are of importance for graphic purposes.

(To be continued.)

HASTE VERSUS DELIBERATION.

Mere briskness is not always to be commended, if unaccompanied by desirable results. In the use of a gun, for instance, the ability to fire quickly, or repeat rapidly, is not the greatest; it is the man who takes deliberate aim and shoots unerringly who does the most execution.

It is the hurry that makes flurry and confusion that is to be condemned. The folly of this sort of action has always been conceded, and caution against it has been popularized in adages in every language. The Persians said, "It is useless to run unless you go in the right direction"; the Chinese say, "Better walk than run toward danger"; in the western world we say, "Haste makes waste," and "The more haste, the less speed." This is the wisdom of all time, that he who hurries finds more pitfalls than he who goes with careful deliberation and makes every step take him safely nearer his goal.

The hurried, fussy man is apt to be subservient to emotion and impulse and petty passion, while the careful, deliberate man maps his way and goes straight about his purpose without being swayed by his own emotions or the emotional attitude of others. He makes his best effort calmly and is thus prepared to meet defeat calmly, and is all the better equipped for trying again. He is as strong when he fails as when he succeeds, while the hasty man is blown out of his way by every adverse wind, and easily succumbs. The one is the master, the other the slave of circumstance. The one analyzes situations with deliberate care, the other yields without question or discrimination.

Now, what has all this got to do with the printing trade? Everything, for to succeed in printing requires the same general qualifications as to succeed in any other field of human endeavor. Every man who has made a notable success in the printing trades has had it in him to succeed from the start, and with the required special training he would have made a great success in any other calling. The men whose achievements are recorded in history were never flurried; however quickly they may have been able to think and to act, they never appeared to be in a hurry. Their thinking and their doing were the results of deliberation, rather than impulse.

Whether in business, in the practice of a profession or engaged in the humbler work of life, he who so masters his time and his effort as to keep his work well in hand and never behind, has time to concentrate his power, while the man who hurries, without system, soon finds his work driving him, and he dissipates his energy. Our advice to a young man entering any career would be: Be diligent, not slothful; work as fast as you can calmly, but avoid hurry.—Adapted from *The Bookseller, Newsdealer and Stationer*.

MORE SPIRIT.

A minister opened the Sunday-school class with the well-known hymn, "Little drops of water, little grains of sand." In the middle of the first verse he stopped the singing, and complained strongly of the half-hearted manner in which it was sung. He made a fresh start; "Now, then," he shouted, "little drops of water, and for goodness sake put some spirit into it."

ADVERTISING FOR PRINTERS AND OTHERS

BY CHARLES E. DITZEL.

Printers are cordially invited to contribute specimens of their advertising to this department, particularly such specimens or plans as they have found to be profitable, with such reports of the results attained that may be of interest to the trade.

ANOTHER FOLLOW-UP PLAN.

How to get next to the heart of the buyer and do it in a business way, is one of the big little perplexing problems which daily confront the owner of the print-shop. When once you get the buyer interested in your plant and in your product, you are on the right road to keeping your presses busy. There are several ways to bring about this result.

The first thing always to consider before spending time and money to advertise your shop is—"How can I make the man who gets my booklets, folders or cards read them?" The following plan is a simple one, and I believe can be worked with successful results. It shows one way to get the man you want for your customer interested. The plan is as follows:

Select about twenty-five, fifty or a hundred of the most successful business men in your city—men who buy printing—men whom you want to talk to, but who are always busy when you call. Write them the following personal letter on your business stationery (have it typewritten):

DEAR _____, You are a buyer of a certain amount of printed matter each year. You no doubt know the difference between a good piece of advertising and the worthless sort. We consider a criticism coming from you worthy of consideration. Starting on the first day of June, our print-shop will issue a series of six mailing cards to advertise our plant and product. We are going to try to let the buyers of printing in this city know why our printing is the best of its kind, and the best kind. These cards will be mailed to you personally at your home. We take the liberty of asking you for just a few words of criticism. It is asking quite a favor, we know. We are located in _____; your business interests are also here. We are all a part of this city. You are a part of us, and we want to be a part of you. We all ought to be interested in raising the standard of the things produced here. We are going to do our part. Will you favor us with a good, conscientious criticism, and tell us what you think of the printed things you will receive from us from an advertising standpoint? Respectfully yours,

Such a letter as this will more than likely make your man look for the advertising which will follow, and he will be more or less interested, even if you do not get a criticism from him. This letter is to be followed up with a series of five or six cards, as suggested herewith. Address them to his home address, where he will most likely give them more careful consideration than if they were received in the general mail at the office. This personal appeal and the cards, if cleverly prepared, will make him read your advertising, and can not help but result in an order. These cards can be printed in two or three colors, on different colored cover-stock. It would be a good plan to make these of different sizes, and be careful not to spare any pains to make them first-class in every respect.

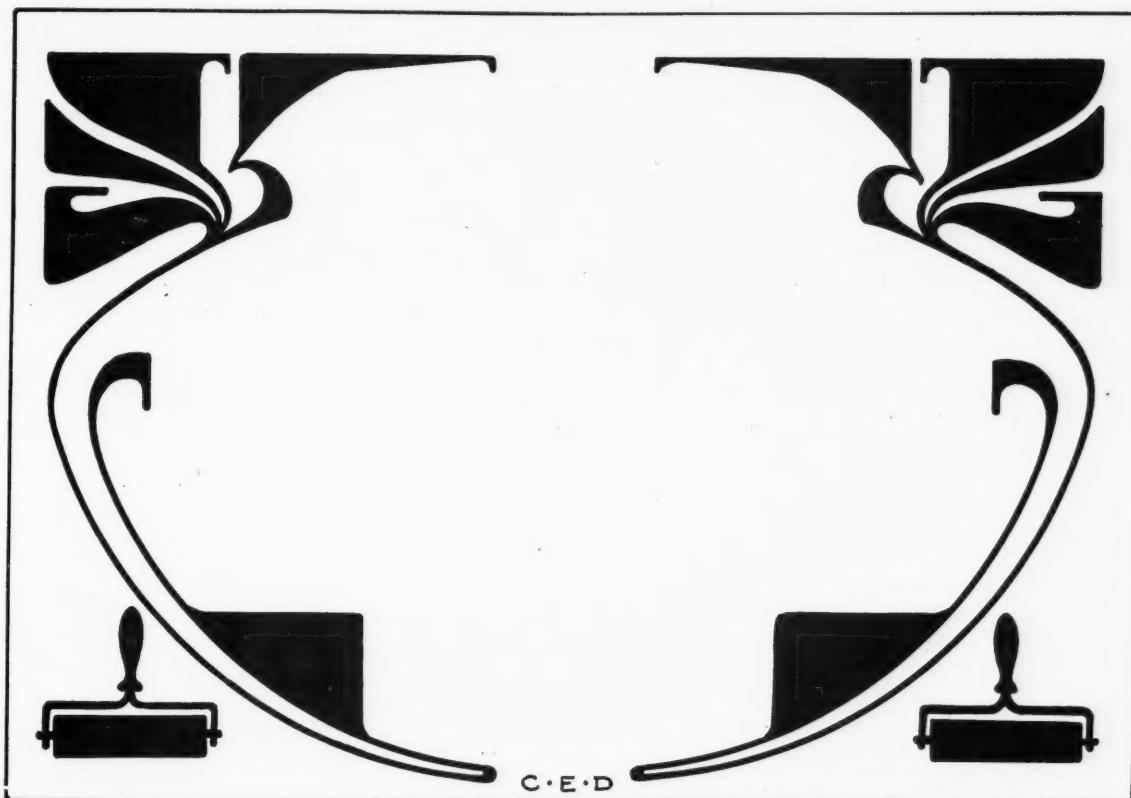
CARD NO. I.

PRINTING.

There are two ways to buy it: one way is to buy it just as cheap as you can; the other way—just as good as you can. In the first case the printer who was unfortunate enough to get your order landed it because his figures were much lower than the other fellow could legitimately execute your work for.

WHO GENERALLY LOSES IN THIS CASE?

In the other case the printer makes a fair profit; you are satisfied with what he did for you.



ADVERTISING SUGGESTION — CARD NO. 1.

Both parties concerned profit much by the transaction.

We're not in business to beat the other printer out of an order — we don't fill up our plant with orders just to keep our presses busy, but we are running our business to honestly and conscientiously serve you. We want to print stuff that will make money for you, and incidentally net us a few shekels to make us happy.

CARD NO. 2.

A positive paying investment in any business, large or small, is good printing. Its value can not be overestimated. Your advertising matter which you distribute and the stationery you use generally makes a lasting impression, favorably or otherwise, according to its kind.

Don't pay out money for the poor kind; get the paying kind.

IT ALWAYS PAYS AND PAYS ALWAYS.

HAVE YOU STOPPED GROWING?

Are you satisfied with the printing and advertising things you used yesterday? Why be satisfied when you have access to the services of printers such as are found in our shop? They produce printing that will make you grow. They will put green foliage on the bare branches of your business. Business-bringing arguments done in print to convince, and business stationery that looks dignified. That's what does it. It all helps to keep your business on the move. Aren't you interested enough to talk it over with us?

AT IT AGAIN.

Our object is to keep on until we do something that will convince you that we have the shop and the make-up to do printing that's more than just printing — printing plus gray matter in the shape of good practical ideas which the man you want to reach can't get away from. This ought to mean something to you and it will if you will just give us a chance to demonstrate. Our 'phone number is —

CARD NO. 5.

ONCE MORE.

We are a persistent bunch. We are like the auctioneer who says "all done, last call," waits a few seconds, then says, "Gentlemen, we can not let these goods go at this price," and then comes a fresh appeal. We are doing good printing and we know its value; we can't let you alone until we are satisfied you know its value. Can't we hear from you in the near future on that next order? Now you know, why not act?

JOHN T. PALMER, Philadelphia, sends out his usual monthly blotter, which is neat and artistic in every respect.

CHASE BROTHERS send out a monthly blotter which is well printed and makes a good business appearance. The typographical arrangement is simple, but very tasty.

THE April issue of the *Practical Printer*, published monthly by the Inland Type Foundry, St. Louis, Missouri, is well printed and contains several spicy and interesting articles.

BEACON PRESS, Boston, Massachusetts, sends out a small monthly calendar which shows the good taste of this house. It is nothing pretentious, but a simple piece of business printing.

A BOOKLET of specimen pages showing the Condensed Blair series of type faces, now complete in twelve sizes on four bodies, has been received from the Inland Type Foundry, St. Louis.

THE Partridge & Anderson Company, Chicago, have sent us a post-card which advertises the Partridge process of stereotyping plates. The letterpress is well done and the decoration adequate.

"FROM BOSTON TO GRAND RAPIDS," is the title of a booklet advertising a new addition in the shape of Mr. W. L. Smith, of Boston, who goes with the Tradesman Company. The folder is well designed.

THE Biggers Press, Corsicana, Texas, sends out a neat little piece of advertising labeled "About Good Printing." The composition is good and the general character of the entire folder is dignified and artistic.

A BOOK which is of interest not alone to the traveler, but to all having an interest in old Mexico, is the third edition of the "Standard Guide to the City of Mexico and Vicinity," by Robert S. Barrett, just received from the press of Modern Mexico, New York. The book contains many beautiful and interesting half-tones of scenes, buildings and

people. Paper, composition and presswork are above the average of books of the same character.

WILMANS PUBLISHING HOUSE, Seabreeze, Florida, has sent out several well-printed blotters. One of these has the following argument, which is rather clever; the blotter is printed the long way and has at the top in strong lettering:

THE RULE
OF THREE

1. GOLD COIN
Is produced by a good die acting upon good metal.
2. GOOD STOCK
Is the product of the highest skill and the best materials.
3. GOOD PRINTING
Also depends upon skill plus material.
"It's a poor rule that won't work both ways."
3. GOOD PRINTING
Upon
2. GOOD STOCK
(The kind we carry) will bring
1. GOLD COIN
To the Business Man.
We do attractive printing and always give you the best stock for your money.

WILMANS PUBLISHING
HOUSE,
Seabreeze, Florida.

"WONDERLAND" is the title of the Northern Pacific Railway Company's 1903 brochure. The cover-design is from a strong clay model by Alfred Lenz. The general effect is pleasing, the composition and presswork good, and it is, on the whole, a very creditable piece of work

from the press of Rand, McNally & Co. The book is profusely illustrated with half-tones from photographs and wash drawings representing historical incidents and scenes along the line of the railway.

MR. E. ST. ELMO LOUIS sends us two booklets which he has just gotten out for the Cortright Metal Roofing Company. Both booklets are well written. The printing is first-class and the general arrangement throughout these books is good.

SAMPLES of ornithoid, orkid and orimbo cover-pages make up an attractive booklet printed at the Northland Shop, Battle Creek, Michigan, for the Peninsular Paper Company, Ypsilanti. The collection shows a wide range of colors for selection.

W. H. JONES, Nelson, British Columbia.—Your two blotters advertising your print-shop are good advertising. I prefer the one with the square panel in the center. This is a better design, and shows the printer's art which you are trying to advertise.

THE *Evening Star*, Washington, D. C., calendar for March is illustrated with a half-tone view of the White House, being one of a series of twelve photographs of "Beautiful Buildings of Washington." It is a neatly printed card of handy size for desk or office.

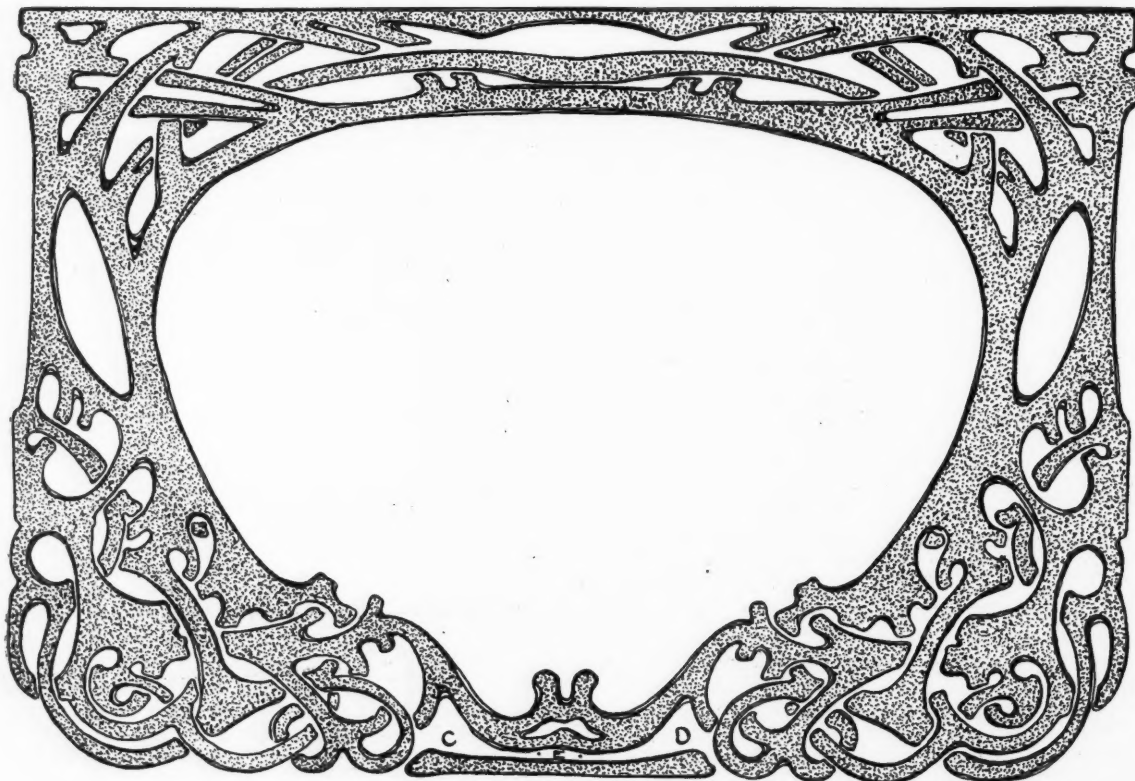
EBENS STORER, stationer, New York, N. Y., gives fourteen reasons for dealing with his establishment in a unique little folder. The reasons are good and the sayings are better. The folder shows a good piece of printing and an original conception in its general make-up.

S. M. PASCHALL, printer, Philadelphia, sends out a small folder in which he makes an effort to tell about the personal attention he gives to the details of the printing turned out from his establishment. The folder is well printed and makes an attractive piece of advertising.

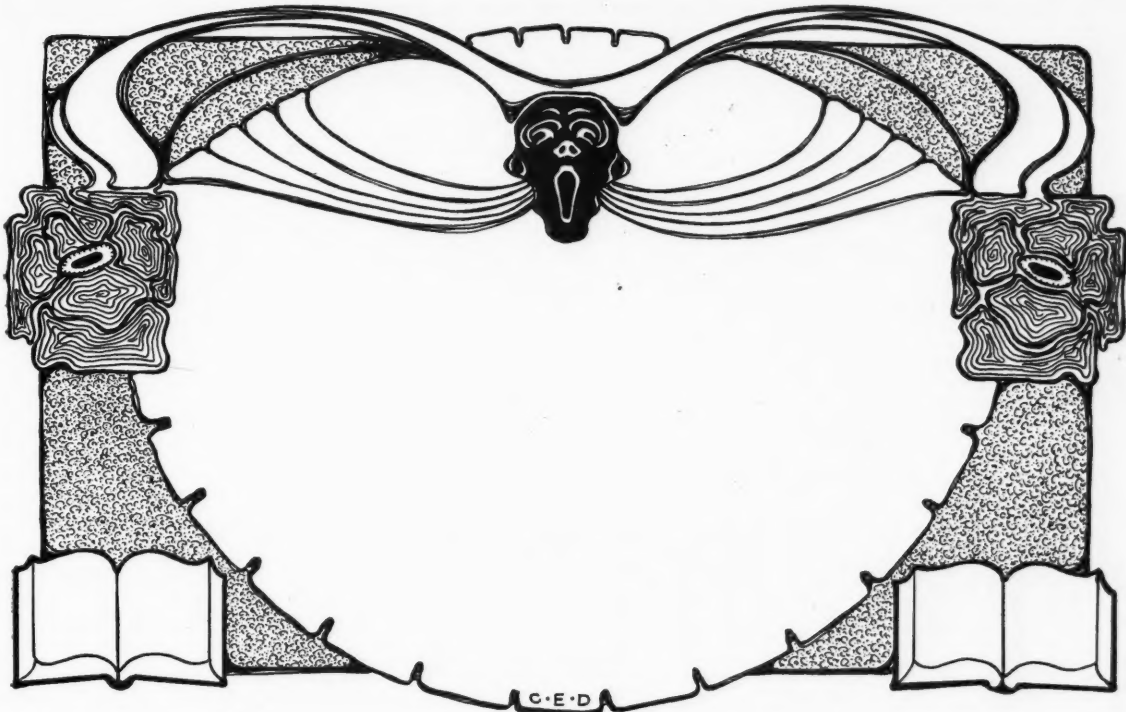
FROM the Chatfield & Woods Company, Cincinnati, we have received a neat vest-pocket price-list of the goods handled by the firm. The pages are photo-reduced and the entire design attractive. The booklet should prove exceedingly useful and convenient to the printer and estimator.

DRAPER PRINTING COMPANY, Des Moines, Iowa, sends us a number of excellent specimens of their products. Some of the blotters are first-class and bear good, interesting text. The general run of all the printed things sent in speaks well for the quality of work the Draper Printing Company is executing.

AN eight-page circular, 9 by 12 inches in size, issued by the American Type Founders Company, shows in practical use the Engravers' Old English, Cheltenham, and Abbot series of types, with a page of Adver borders. The pages are artistic in design and the presswork is of



ADVERTISING SUGGESTION — CARD NO. 2.



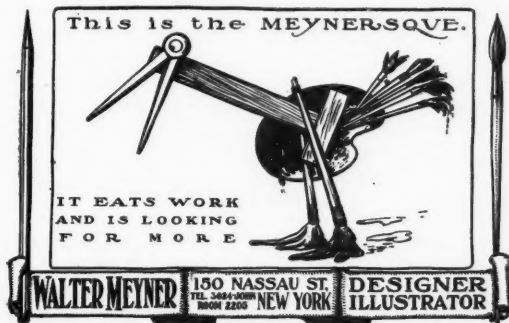
ADVERTISING SUGGESTION — CARD NO. 3.

excellent quality. Advance proofs of Curtis-Post and Post Monotone are being sent out by this company — two faces that are attractive and will be found useful in the more artistic lines of work.

"How to Make Your Advertising Pay" is the title of a booklet which comes from Voorhees & Co., New York city. The text is well written and holds forth a good argument. The make-up of the entire book is neat and ought to make a good impression. The book is enclosed in a green cover printed in gold ink.

The May number of the Black Diamond Express presents its usual attractive appearance from the printer's viewpoint. Lehigh University, Bethlehem, Pennsylvania, is the main feature of this issue. Articles concerning its history, curriculum, music, art, sports, building and campus are lavishly illustrated by half-tones.

A UNIQUE business card from Walter Meyner, designer and illustrator, New York, is reproduced in these columns. While not an artistic piece of work, we reproduce it for the original qualities it contains.



A CATALOGUE of the Plant Seed Company, St. Louis, Missouri, is a book of 128 pages and cover, 5¼ by 9 inches in size, the composition and presswork on which are of excellent quality. The cover-design is printed in the three-color half-tone process, on white enameled stock, and is a good sample of this class of work.

FROM the Crawford Press, George Pullman & Sons, limited, letterpress, lithographic and color printers, Chiswick Road, Chiswick, W., England, we have received a number of specimens from the various branches of the concern. In each department superior taste is shown. The letterpress work shows a commendable reserve in decoration, and strength and dignity in the designs that are somewhat unusual in Eng-

lish decorative printing. The entire assortment compares favorably with the best specimens received by this department.

MARSH & GRANT Co., 65-71 Plymouth place, Chicago, on their March calendar blotter say: "For profitable printing strike the plant of the Marsh & Grant Co.," etc. The striking feature of the design is a plant growing from a vase on which is glued a piece of sandpaper. The idea is a clever one and is well carried out.

"WHITTIER BOYS AND GIRLS' MAGAZINE" is the name of a monthly magazine issued by the boys' printing department of the Whittier State School, Whittier, California. It is a well-printed, 9 by 12, sixteen-page paper, devoted to the interests of boys and girls of the institution, and reflects credit on the youthful craftsmen.

A BLOTTER from Marsh & Grant, Chicago, printers and engravers, printed in two colors with three Cupid riflemen aiming at the reader, makes a clever bit of advertising. But perhaps the inside page, showing John Chinaman, writing a credential on a trailing bit of crimson ribbon, is stronger than the cover of the blotter.

The postcard which the Samuel Ward Company, Boston, Massachusetts, is sending out to the trade shows an effective arrangement of type and use of the company's monogram in the decoration. A frightened Chinaman closely followed by a policeman, and the legend, "Ahead of trouble," is the unique feature of the card.

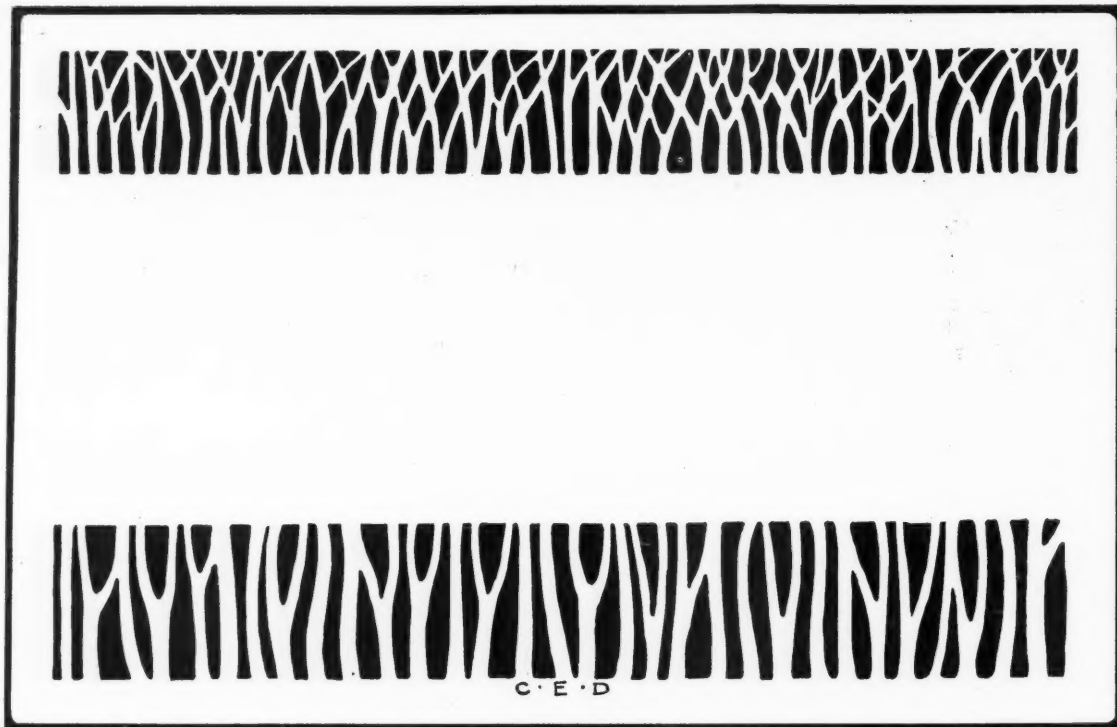
FROM the American Baptist Mission, Rangoon, Burmah, comes a packet of specimens, the body letter largely in the clean, strong Caslon type. These specimens are creditable to the Burmese printery, but greater repression in ornamentation and the use of fewer decorative type-faces would add to the dignity of the work.

PRINTERS INK JONSON advertises his product by a book whose simple but strong cover-design is printed in black and vivid green ink on red stock. The thirty-two pages which extol the virtues of the inks sold by this enterprising manufacturer show good taste and dignity in arrangement and are well printed. The booklet should sell ink.

A BLOTTER entitled "Don't Worry," from William McWhorter, printer, Chicago, has some good text in it, but is too much broken up. Your general design is not striking enough. Your combination of colors is weak and could be greatly improved. With the right sort of display, this blotter could be made a first-class piece of advertising.

THE Blanchard Press, Worcester, Massachusetts, sends us a booklet entitled, "The Well-dressed Woman," printed for the Globe Corset Company. The half-tone illustrations from very good wash drawings are well reproduced in soft greens. The cover is printed in two colors, and the whole bears the stamp of good taste and good workmanship.

ATHENS Review Job Printing Department, Athens, Texas.—The monthly blotter you send out would be greatly improved if the matter ran the narrow way of the blotter, instead of the long way. It would



ADVERTISING SUGGESTION — CARD NO. 4.

then be in harmony with the picture and would make the blotter more effective. This would give you more room to display your head-lines.

THE March calendar of the Times Printing House, Filbert street, Philadelphia, Pennsylvania, is a card $7\frac{1}{4}$ by $9\frac{1}{4}$ inches, printed in two colors and tint, with half-tone illustration of "Stenton," the home of the Logan family. This is one of a series of views representing "Historical Philadelphia," which give a peculiar value to these calendars.

FROM the Baker Brothers Engraving Company, Omaha, Nebraska, we have received a booklet showing specimens of their engraving. The cover-design, suggestive of ancient Egypt, is dignified and strong; it is printed in red and black ink on gray stock. Too much ink is carried in the printing of the half-tones to produce a clear and neat appearance.

R. L. POLK PRINTING COMPANY, Detroit, Michigan, issued a telephone card printed on heavy bristol. The appearance of this could be greatly improved by displaying part of the advertising matter at the bottom of the card, running a rule around the outside edge, thereby making a design of the entire card, and by so doing making it more attractive.

SCARFF & O'CONNOR COMPANY, Dallas, Texas, are sending to printers a most unique piece of advertising in the shape of a printer's apron. They tell us that printers are very much pleased with it. We can not see any reason why they should not be, as it is most excellent and serviceable, and would most likely be kept by the printer who gets it, until worn out.

"A NEW PRINT-SHOP IN BATH" is the title of a book which announces the opening of the Rowe Press, a print-shop in Bath, Maine, for high-grade commercial printing. The book is a first-class piece of work, and if the Rowe Press keeps up the same standard as its first announcement, it will have no trouble in establishing a reputation for this print-shop.

VECHTEN WARING, New York, tells in a twelve-page booklet how he makes type talk. This book is a clever and unique piece of advertising. The cover-page bears the title "Making Type Talk." The interior contains a good argument illustrated with good, strong black-and-white illustrations. The whole book is well printed and ought to bring business.

AN effective Saturday one o'clock poster closing card is received from The Campbell Printers, Chicago. The good old summer time is forcibly suggested by four youngsters going a-picnicking; this is set in a conventionalized border, and makes an attractive poster. The reverse side shows a well-proportioned and dignified advertisement of the company putting out the card.

AN attractive booklet, which simulates a heavy ledger in little comes to us from John C. Moore, Rochester, New York, maker of blank-books, binder and printer. The booklet advertises Moore's movable markers.

It is well printed on heavy coated paper, and is illustrated by clear half-tones of the machinery used in making the article advertised, and the establishment in which it is made.

THE central feature of the cover-design of the new Michigan Central folder is a flying figure bearing aloft the shield of the company. The cover is printed in two colors, and is further embellished by half-tones of scenes along the line of the railway. The work comes from the Rand-McNally press, and is a good piece of composition, but its effectiveness is much impaired by poor presswork.

MAHIN'S ADVERTISING COMPANY, Chicago, has sent out the ninth of their motto cards. The maxim this time is from Josh Billings, "Success don't konsist in never makin' blunders, but in never makin' the same one twict." This card is sent in an attractive envelope, bearing the advertisement of the company, and both the card and the envelope are the work of the Henry O. Shepard Company.

THE PIRSCH PRESS, Dayton, Ohio, have a rather clever way of letting trade know they are still doing good printing. They send out a statement on the regular statement blank, with the receiver billed up in the following manner:

"You are indebted to us as follows:

To one visit to our print-shop."

"THE ILLUSTRATED PRINT," of Baltimore, is sending out a handsome booklet. The cover-design is striking, well drawn and is printed in three colors. The inside of the book is also printed in three colors. It tells in a very forceful manner what the "Illustrated Print" is and what it does. The text in this booklet is written in a good, practical and businesslike way. The last page bears the following text: "This booklet could have cost us much less and done us no good."

"THE MAN AND THE MEDIUM" is the title on the cover-page of a little book intended to show the power of *Power* in power plants, and why the printing of persuasive publicity in its pages is productive of prosperity; in other words, this little book is designed to boost the advertising space in *Power*, published by the Hill Publishing Company, World building, New York. The illustrations throughout this booklet are well drawn and will aid greatly in making the man who gets it read the book.

A CATALOGUE designed and printed for the Fuller-Warren Company, manufacturers of steel ranges, by the Meyer-Rotier Printing Company, Milwaukee, Wisconsin, is a fine sample of letterpress printing. It consists of thirty-six pages, 9 by 12 inches in size, printed in black ink on heavy enameled stock, with round-cornered rule borders printed in red. The half-tone cuts of ranges are finely engraved and artistically printed, showing that the pressman has bestowed much care upon the make-ready. The type display is excellent and make-up of pages good. A peculiar feature of the folioing is that the page back of the title is

not counted, thus throwing all the odd folios on the left-hand pages and the even folios on the right — the catalogue ending with page 35. The front cover-design represents a molder at rest, and is printed in four colors. The work throughout is first-class in every respect.

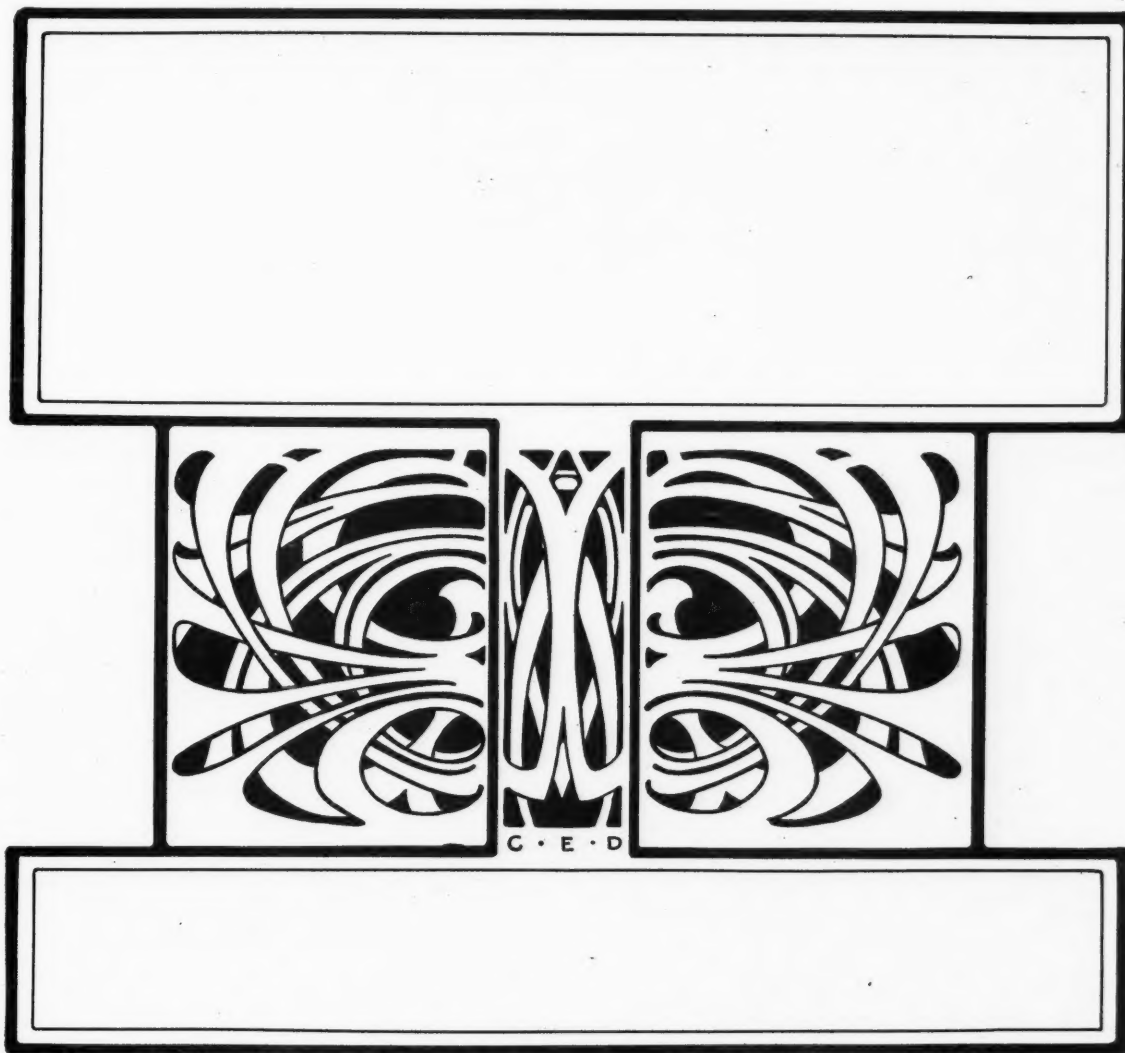
The Blue Mountain American, Sumpter, Oregon, has favored this department with a bunch of good business-bringing things, the best being a three-page folder printed on purple Princess cover-stock in gold ink. The catch-line to the text is "Blaze It on Your Mind" in letters of glittering gold. From the publisher's pen we get the word that this was a very successful piece of advertising. Another booklet labeled "Foresight" is well worthy of mention. It contains a good practical argument on the question of the hour — printing.

STEWART SIMMONS PRESS, printers, Waterloo, Iowa, sends out an attractive little folder advertising their print-shop. The catch-line, quoted from Hamlet, is as follows: "The work's the thing in which I'll catch the conscience of the king." Then comes the following argument: "The work; that's it in a nutshell. No matter how brilliant your English, how convincing your argument, if the work of the printer is poorly done, it spells 'commonplace' and 'failure' of your advertising." The balance of the text is good, and the general appearance of the folder is very pleasing.

THE ROBERT GRAVES COMPANY, New York, send us a copy of a new booklet entitled "Bidding for Trade." It is their purpose to use this book a number of times during the year as a sort of house organ. It will contain, in addition to their advertisements, illustrations showing some of the many decorative possibilities that can be obtained with papers of their make. Each issue will have three short articles of gen-

eral interest and every effort will be made to have the book sufficiently interesting and attractive to insure its being welcome by those who receive it. The first issue speaks well for their effort. The cover is printed in two colors. While the design could be made more striking, the general appearance is neat and dignified. The interior is well printed and contains many good illustrations to make it an interesting book. The general make-up is superior to the average house organ, and the typography and printing throughout is first-class. The book ought to aid greatly in selling the products of the Robert Graves Company.

J. H. BARSACHS, superintendent of the printing department of the Meyer Brothers Drug Company, St. Louis, Missouri, submits a varied assortment of catalogues, booklets, pamphlets, etc., some printed in colors, all of which give evidence of having been designed and produced under the direction of one who thoroughly understands the bookmaking art. The composition is good, selection of colors and presswork excellent, and all the work has a finished appearance that commends it favorably. Mr. Barsachs gives *THE INLAND PRINTER* credit for much of the knowledge he has gained, and states that he has received many valuable hints from the various departments conducted in its pages, and has such a high opinion of the value of the information thus obtained that he advises all workmen with whom he comes in contact to subscribe for and read the trade journals. It is a pleasure to look over such an assortment of printing as is forwarded by him, and note the uniform excellence of workmanship in all branches. In a package of twenty envelopes, bearing the card of Meyer Brothers Drug Company, there are as many different designs, many of them referring directly to the World's Exposition, to be held in the city of St. Louis the coming year.



ADVERTISING SUGGESTION — CARD NO. 5.



TRADE NOTES

THE capital stock of the Champlin Printing Company, Columbus, Ohio, has recently been increased from \$10,000 to \$50,000.

KEHM, FIETSCH & MILLER, Chicago, will erect a large addition to their printing-house at 61-63 Erie street. The annex will be six stories high, of pressed brick and stone, and will cost \$45,000.

S. GORMAN & SONS, Des Moines, Iowa, have removed their printing establishment from 121 Brady street to 211 Perry street, where more commodious quarters have been fitted up for their reception.

NEGOTIATIONS have recently been completed by which H. L. Egbery & Co., of New York, will have the selling agency of the machines of the American Paper Feeder Company in New York city and Philadelphia.

THE contract for the new building for the United Brethren Publishing House at Dayton, Ohio, has been let. The erection of this building and the improvements mean an expenditure of more than \$100,000.

THE Wallace Publishing Company, Des Moines, Iowa, has awarded the contract for its new building. It is expected that the structure, which will be absolutely fireproof, will be ready for occupancy August 1. \$27,000 will be expended on the building.

SPECIMENS of the Whittier series of type-faces, in nickel-alloy metal, universal title line, are collected in a dainty booklet showing on its cover a half-tone and the autograph of the poet whose name the series bears. The Whittier is the product of the Keystone Type Foundry, Philadelphia.

THE Henderson Lithographing Company, Cincinnati, recently paid \$20,000 for a lot 132 by 340 feet, at the corner of Freeman and York streets, on which it will erect a building for its engraving and lithographing plant. This structure will be built along the most modern lines and will cost \$80,000 to \$90,000.

H. W. WEISBRODT, Cincinnati, engraver and printer, is now established on the eighth floor of the Commercial Tribune building. He has added an electrotyping plant to his establishment and has engaged Thomas A. Murray, formerly with Stillson, New York, to take charge of the printing department of the business.

THE Franklin Engraving & Electrotyping Company, Chicago, have removed to more commodious quarters at 346, 348 and 350 Dearborn street. The building is a seven-story structure, and their plant occupies all excepting the ground floor. It is electrically equipped throughout, and it has been the aim to make it a model plant in every respect.

THE Parfitt Engraving Company, of Goshen, Indiana, has removed its plant to Fort Wayne. The company was established six years ago, and removes to Fort Wayne that its field may be enlarged. The company has been reorganized, with a capital stock of \$14,000, and with William Parfitt, president; Wilbur Schmeykal, vice-president, and John W. Parfitt, secretary and treasurer.

THE Spokane house of the American Type Founders Company became an independent branch May 1, with A. D. Alexander as manager. The company's business in eastern Washington and northern Idaho has developed to such an extent that this change was considered necessary to give customers the best service. Accounts and business of all kinds

will now be handled independently of the Portland house by the Spokane branch. Mr. Alexander has been in charge of this branch for three years, and it is largely due to his energetic management that the scope of the work is now broadened.

THE Cushing Company, Baltimore, has absorbed the J. W. Bond Company and Cushing Company, the directors being: A. Y. Dolfield, R. W. Graves, W. E. Williams, H. M. Hebden and E. C. Wollman. The company will do a general book, stationery and printing business. Capital, \$100,000. The building occupied by the company in West Baltimore street will be enlarged and improved.

A PLAN for the unification of the publishing interests of the Methodist Book Concern, of New York, and the Western Methodist Book Concern, of Cincinnati, is contemplated by the officials of the church. The principal object of this proposed change is economy in the manufacture of the church publications and books, by the elimination of one set of officers, editors and assistants demanded by the dual system.

THE Western Ontario press has begun a crusade against the Toronto printers who canvass their territory in quest of printing contracts. The provincial editors claim that the work done by these Toronto printers is of the cheapest class and that it is done under sweat-shop conditions, and they maintain that they should be given the opportunity to furnish business men better printing, done under more wholesome conditions, at home.

THROUGH the efforts of Mr. James M. Lynch, president of the International Typographical Union, the Providence *Journal*, Providence, Rhode Island, is now a union office. Some months ago Mr. Lynch communicated with Mr. R. S. Howland, editor and proprietor of the *Journal*, directing his attention to the fact that the leading newspapers of the country are unionized. An investigation followed, and Mr. Howland immediately thereafter took up the question of unionizing the Providence *Journal*, and this has resulted in adding another large office to the union ranks.

THE Queen City Printing Ink Company, Cincinnati, has opened a branch house in Philadelphia, with Mr. A. C. Davis, of Cincinnati, as manager. The concern has leased the building formerly occupied by the Keystone Type Foundry Company, at 734 Sansom street, which has been entirely remodeled and put in first-class condition. A full line of black and colored inks will be carried, and more or less grinding machinery has been put in, that any and all colors may be matched on short notice. This company has had over forty years' experience in the ink business and neglects no means of making its branch houses successful.

MR. WALTER S. MARDER, of the American Type Founders Company, who for the past six years has been manager of the Chicago foundry, has recently removed to New York city, and will now be connected with the New York foundry of the company. He will be succeeded by his brother, Mr. Clarence C. Marder, as manager of the Chicago foundry. A new building is being erected at Jersey City for the accommodation of the New York foundry and the specimen printing department, and this work is being superintended by Mr. Marder on account of his familiarity with the details and requirements of the business. Mr. Marder is well known in the West, and in leaving Chicago carries with him the best wishes of his many friends.

JUNE COVER-DESIGN OF THE INLAND PRINTER.

Mr. G. F. N. Thomas, whose articles on the "Penotype" process have attracted general interest among printers at home and abroad, has designed and engraved the cover-design of this issue of THE INLAND PRINTER. The stock used is the violet Belgrade cover-paper of Henry Lindenmeyr & Sons, New York.

BOOKS 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 the publisher, places on sale and prices should be enclosed in all publications sent for review.

WITH the May number, a new short-story magazine enters the field in the form of *The Red Book*, edited by Trumbull White, Chicago. Its sub-title is, "The Great Ten Penny Short Story Magazine," yet its price is 10 cents in United States coin. The eighteen stories making up the initial number are by such-writers as Morgan Robertson, Elizabeth Phipps Train and General Charles King, and the standard is about that of other dime magazines of this character. The cover is appropriate and catchy; the typography and general make-up of the magazine adequate.

AN important magazine enterprise will soon be launched in Chicago in the form of a weekly called *Christendom*, modeled on the general lines of the *Outlook* and *Independent*. It is said to have plenty of capital back of it, and its editorial and business personnel is such as to command attention. The editor is Prof. Shailer Mathews, of the University of Chicago, and he will be assisted by able men in other schools and denominations, including Dr. Gunsaulus, of Armour Institute; Dr. Mackenzie, of Chicago Theological Seminary; Dr. Charles M. Stuart, of Garrett Biblical Institute; Prof. Herbert L. Willett, J. R. Slater and J. M. Campbell. Francis W. Parker and Albert G. Beausisne will have the business interests of the new publication in charge. The magazine "will discuss, week by week, in the spirit of enlightened Christianity, all matters of immediate interest in politics, religion, education and sociology. It will stand explicitly for Christian ideals in all departments of Christian civilization." It is understood that Dr. W. R. Harper, of the University of Chicago, is the moving spirit of the enterprise.

"THE ART OF ENGRAVING," a text-book for students and reference book and guide for engravers, has been received from the Keystone Press, Philadelphia. In view of the antiquity of the engraver's art, it is remarkable that until now there has been no adequate treatise published covering this important subject, and it is the aim of this volume to supply the need, which has been greatly felt, both by students and teachers. The book is written with special reference to letter and monogram engraving, and the long experience of its author as an expert engraver and successful teacher of engraving give assurance of the accuracy and authority of its statements. There is no extraneous matter, the instruction is thorough and does not, as do many books of its kind, assume too great a degree of prior knowledge on the part of the student. Over two hundred original illustrations, showing the various tools and materials used, the position of the hands and the work at various stages of completion minimize the obstacles in the pathway of the student who works without a teacher. The style is simple and straightforward and free from those technicalities so puzzling to beginners. A carefully compiled index adds to the value of the work as a book of reference.

ONE of the recent surprises of publishing in Scotland has been the success of a little book called "Wee Macgregor," issued first anonymously, but now admitted to be the first work of a Glasgow gentleman, Mr. J. J. Bell. The hero of the

book, who gives his name to it, is a rather vulgar little boy, the plague of his family by his pert and searching questions, and the terror of his genteel relations by his broad vernacular. But the book has had a great success, over one thousand copies having been sold in a few months, and the sayings and doings of the little irrepressible are just now household words in Scotland. So it is pretty generally agreed that the Glasgow publisher who refused to give £10 for the copyright must be by this time sorely repenting his want of literary foresight. It has been produced in America by Harpers. It is characteristically burlesqued by B. L. Taylor in the Chicago *Tribune*:

WEE MACPHERSON.

[By J—hn J. B—ll of the Finnan Haddie School of Literature.]

"Macpherson's been brawlin' again," said Mary, when Robert came home from work.

"He's the laddie!" said Robert, with a chuckle. "An' whod' ye whup the day, ma mannie?"

"Jamie Glenlivet," replied wee Macpherson. "I tumped him twicet on the neb, an' bashed oot yin e'e."

"Fine wean!" declared Robert, patting him on the head.

"Haud yer tongue!" said Mary, quietly. "Ye micht think shame o' yersel' to lauch when he's ill-usin' ither weans."

Mary was as fond as Robert of wee Macpherson, and as proud of his prowess; but knocking out Jamie Glenlivet's eye was going a trifle too far, especially as Mrs. Glenlivet was a good friend and neighbor. "It's no fine to bash oot a puir laddie's e'e," she said.

"Aw, the wean's fine," said Robert, with a smile of almost idiotic admiration.

"I tell ye he's no fine, an' ye maun punish him," said Mary, firmly. "What did ye bring him home the night?"

"A big apple," replied Robert. "Come awa', Macpherson, an' hant in me pooch."

"He's na to hae it," said Mary, decisively.

"Paw, gie me the apple," appealed Macpherson, on the edge of tears.

"Whisht, ma mannie. Yer maw says yer nae to hae it. Whit wey did ye bash oot Jamie Glenlivet's e'e? The puir laddie noo hae only yin e'e."

"Yin e'e in the heid's wuth twa on the ground," said Macpherson, sagely.

"Hoots, toots! D'ye ken that, Mary?" cried Robert, pleased by his son's wit.

"I ken fine," replied Mary, declining, however, to laugh with Robert. "The doctor says Jamie may lose baith e'en. Macpherson is nae to hae the apple, Rubbert."

"Aweel, aweel," said Robert, gloomily, putting the fruit back in his pocket; wherewith Macpherson began to bawl lustily.

"I'll jist run ower an' see hoo Jamie is," continued Mary, putting on her bonnet. "Mind, Rubbert, yer nae to gie him the apple."

"Toots, wumman!" said Robert, with a guilty flush, as he withdrew his hand from his pocket.

Presently Mary returned with the cheerful news that the doctor would be able to save Jamie's other eye, and Robert's spirits rose again.

"Mary," said he, "I wis thinkin' we shud gie the wean hauf the apple, as he bashed oot only yin e'e."

Even Mary was not proof against this shrewd argument, which amounted to inspiration.

"Och, Rubbert, ye ay get ower me," she smiled.

"Tish, tosh," replied Robert, cutting the apple in two. "Come awa', Macpherson, an' hae yer apple. An' mind ye dinna bash oot Jamie Glenlivet's ither e'e."

"Whit wey, paw?" asked Macpherson, munching the fruit.

"Jist because ye canna," replied his father.

"He's such a wee deevil!" whispered Mary, fondly.

"Dod, ay," said Robert.

GLOSSARY.

Again, adunt	Bawl, screuch.	Pat, joag.
Apple, kelkbo.	Chuckle, forbustle.	Punish, larroop.
Argument, shoogmoog.	Fruit, fraur.	Tump, to trappoo.
	Head, joast.	

REPRESENTATIVE ART OF OUR TIME. Parts IV and V. To be published in eight parts. \$8 net, complete.

THE serial publication, in eight parts, issued by the offices of the International Studio (John Lane), giving a survey of the various fields of modern pictorial art, under the title "Representative Art of Our Time," has already been noticed. Parts IV and V have recently appeared, covering the field of water-color painting and of etching and dry point. Part IV has an article by Walter Shaw Sparrow, surveying the subject of water-color, and contains six full-page plates, mounted on paper 18 by 12 inches, exhibiting original work by the

following famous artists: D. Y. Cameron, Sir George Reid, Frank Brangwyn, Frances E. James, Claude Monet, H. Cassiers. Part V has an article on etching and dry point by Hans W. Singer, and contains representative plates by Joseph Pennell, Henri Riviere, Eleanor Fortescue-Brickdale, Mark Fisher, Nico W. Jungmann, P. Wilson Stier. For the information of those who have not yet noticed this handsome art publication it should be stated that the plates in each part are lightly stitched together and bound in wrappers, so that the separate plates are easily detachable and able to be framed. When the complete eight parts have appeared they can be contained in the special portfolio issued with them.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING

BY C. S. PARTRIDGE.

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.

NEWSPAPER HALF-TONES.—The *Rocky Mountain News* is evidently up to date in everything pertaining to a modern paper, and particularly in mechanical appearance. The issue of April 27 was printed in two colors and contained stereotyped half-tones equal in appearance to the best of their eastern contemporaries.

A GOOD PASTE RECIPE.—H. H. writes: "I would like to have you inform me as to the best paste that can be used in making matrices. If you can furnish the recipe for such in your next issue, I would esteem it a great favor." *Answer.*—The following formula is employed by the writer with satisfactory results: $2\frac{1}{2}$ pounds starch, $\frac{1}{2}$ pound flour, 6 ounces dextrin, $2\frac{1}{2}$ gallons water. Cook in a steam-jacketed kettle if possible.

DOUBLE IMPRESSIONS.—T. E. M. writes: "I find it necessary to again bother you with my troubles with the rolling machine. I am operating the only machine in this city and, therefore, have no one here to consult with, when difficulties arise, so I naturally turn to the best known authority for a solution to my difficulties, 'THE INLAND PRINTER.' First, What causes double impressions on the mat. when molding? The mats. seem to get a different impression each time it is passed through the machine. Am using Meyers' paper and molding-blankets and paste recipe that you furnished me in the March edition. Second, Having a large supply of china clay on hand, my employers wish me to use it up; can you give me a reliable recipe that calls for it? By answering the above questions you will greatly oblige a constant reader." *Answer.*—The doubling may be caused by the fact that your chase is a little too high, or, possibly, there is some lost motion in the gears of your machine. Try two thin blankets, one on top of the other, instead of one thick one. You can substitute china clay for whiting in the paste recipe given in a former issue.

ELECTROTYPERS' CONVENTION.—The following information regarding the annual meeting of the National Electrotypers' Association has been sent out by the secretary:

Our annual convention will be held, this year, at Atlantic City, New Jersey, June 22, 23 and 24. The Hotel Rudolf has been selected as headquarters for the Electrotypers and the Photoengravers, and the sessions of both bodies will be held in the hotel. The folder herewith shows the hotel to be situated directly on the Boardwalk at the ocean end of South Carolina avenue. Carriages meet every train. Fare to hotel, 10 cents. Distance, about one mile. The rates, on the American plan, will be as follows: One person in a room, \$3 per day; two or more

in a room, \$2.50 per day each. Room with bath, one person, \$5 per day; two in a room, \$7; three in a room, \$9.50 per day.

While it is likely that there will be ample room for all who will attend the convention, yet it is advised that early application be made for rooms, especially by persons having preferences as to location, etc. Direct letters to Hotel Rudolf, Atlantic City, New Jersey.

It is earnestly desired that every electrotype house in the country shall be represented; matters of interest to the trade will be presented and the opinions of all should be heard.

Any employing electrotypers, whether member or not of a local association, will be welcome at the business meetings of the body. Come, bring your wife or sister, have a good time, and at least get acquainted with your competitors. Experience has demonstrated that by concerted action the electrotype business can be made fairly profitable. It may be a matter of great importance to you to be present.

For information regarding transportation rates to the convention, etc., please forward to J. H. Ferguson, 446 Pearl street, New York, the names of those who will attend, and of the ladies who will accompany them.

DRY STEREOTYPING.—Papier-maché stereotyping was invented early in the nineteenth century, and, until quite recently, there have been few improvements in the method first employed. The process is indispensable for the production of newspaper plates, as it is the only rapid process by which curved plates may be made to fit the cylinders of modern fast presses. In fact, the rotary press owes its existence to the papier-maché process of stereotyping. There have been many improvements in casting and finishing machinery, most notable of which is the Autoplate, a machine which automatically casts and finishes full-page curved newspaper plates at the rate of three to four per minute; but the method of making the mold, or matrix, is practically the same as it was sixty years ago. A few sheets of wet paper are pasted together and then beaten or rolled into the form and dried in contact therewith by heating the form on a steam-heated press. Type, like other metal is



REPRODUCTION OF WOODCUT BY DRY STEREOTYPING.

subject to expansion by heat and sometimes becomes elongated. In popular parlance, type which is stereotyped is likely to "grow." For this reason stereotyping is seldom employed for jobwork, as few printers wish to take a chance of injuring their type. Because of this objection to the process many efforts have been made to devise a method by which molds could be produced without heat, or, at least, without heating the type. Several so-called "cold processes" have been put on the market and some of them have been more or less successful. With one exception these improvements consist in stripping the mat. from the form and drying it separate from the type. While one or two of these processes accomplish the desired result in a satisfactory manner, they have not become popular and are seldom employed; possibly because it is more troublesome to prepare the flog, or because, as a rule, matrices dried separate from the type are seldom good for more than one cast. The latest improvement in paper stereotyping eliminates both of these objections. The flog consists of a chemically prepared paper which is sufficiently plastic to take the impression of the type without wetting. The dry flog is laid on the form, covered with a press blanket and passed through a mangle or rolling machine. The larger spaces are packed with felt packing or strawboard, and the matrix is then ready for casting. No drying table is required as the matrix is never wet. By this method it is perfectly feasible to stereotype wood engravings, wood type, etc., as the form

is never subject to heat, and there is no possible chance of injuring the originals. The plates produced by this method are not as deep as those made by the wet process, but compare favorably in this respect with a zinc etching. No paper process is suitable for the reproduction of fine screen half-tones, but if the screen is coarse, as good results may be obtained by the dry method as by the ordinary papier-maché process. While the "dry" matrices are not as durable as papier-maché matrices it is possible to make ten or twelve casts from them by exercising reasonable care. The accompanying illustration is reproduced from a wood engraving by the dry stereotyping process.

ELECTROTYPING IN LONDON.—At the annual meeting of the Electrotypers and Stereotypers Managers and Overseers' Association in London the secretary, Mr. Kelly, had the following to say regarding the trade: "There are many changes mooted in the trade. I do not know how many more dinners we will have in this building. There are ominous signs that the electrotypist and stereotypist will, in the near future, be catalogued with the dodo. Embryo experts kindly concoct and manufacture various paper 'wet blankets,' or such like fearsome matrix, which they tell us will abolish all flongmaking and all molting, and the gentlemen who educate us, speaking generally, never molded a form in their lives. [Laughter.] You can use it hot, you can use it cold, plain or colored, and, after you have feasted and fattened enough upon that, you are also recommended to work a very lively machine which dispenses with the casters and the finishers. More unemployed. It will easily produce plates at Easter-egg price, about twenty-four for a shilling, and in as many seconds. The poor, belated or benighted electrotypist, whose ancient-made flong survived its fifty or more casts, must stand aside, and the patent matrix, which peels and piously perishes on its first cast, is to occupy its place. It seems as if the Lord created us for some wise reason of his own, not yet made plain to outside people. [Laughter.] And the electrotypist, he need not cheerfully chuckle, there is a skeleton in his cupboard. Stereotyping may be dying in America, and I am informed to a great extent it has, but here in London it is said electrotyping has had its day, received its quietus. Hard-faced 'inventors,' with harder faced-plates, dogmatically inform us as a fact that the molecules of lead and antimony are much harder than copper, or, that electrolytic copper is softer than antimonial lead mixture, and I am sure if you care to pursue the subject deeply, your head will, in time, become softer than either. [Laughter.] If electrotyping is to be relegated to America, where some imagine it was first invented [laughter] we shall have to adopt the old Epicurean maxim, 'Eat, drink and be merry, for to-morrow we die,' with a fatal nickel plate tacked on our coffin lids. [Laughter.] Of course, competition is a good thing. I believe it came from heaven originally, first took root in Germany, and now is a hardy English annual. [Laughter.] I often wish, gentlemen, that there had been a little competition at creation. We might have had many things better or different, but I think there must be a miserable misapprehension as to the motives which impel men to learn our trade. Some people of education and some people of artistic comprehension, which is a very different thing, imagine that platemaking is done purely for the pleasure of the thing. Nothing more ridiculous, none of us worry and work for vanity; like most people in the printing trades, we work for gain, pecuniary or otherwise, and any one who enters a foundry for his pleasure or glory, reminds me of the man who went to hell—for fun. I hope, friends, I am not like the Baptist speaking in the Wilderness when mentioning these marvelous improvements, and I trust it will not impede your digestion, at the same time I am truly sorry we do not number among us some speculative genius, an edifying Edison, who can go one better than our teachers. Now is the most acceptable time, as many philanthropic people outside your gates are full of innovations and inventions intended to save your labor,

and probably to save your salary. I wish I could save mine. [Laughter.] It only remains for one of you to perfect a process which will abolish work altogether, at the same time providing a sufficient annuity to enable us to sit in future under our own fig trees. I am sure that inventive and generous genius will have the powerful support of this association, and I, for one, shall not look the gift horse in the mouth. But, until then, I am afraid we shall continue to think over the wax pot, that copper is really harder than a lead mixture, that a flong made to cast fifty or a hundred plates is better than a flong which does not survive its mottled first born. That a plate which takes ten or even twenty minutes to make and will last some years, is better than one made in three minutes and requires, at times, thirty minutes for carving and engraving afterward [laughter], and that the experience of men working forty years in the trade is, we believe, far better and more valuable to us than the ideas of some who have been forty minutes looking on with a mote in their eye, like the man who went to sea in a ship with three sound decks and no bottom."

Mr. Gamble, editor of the *Process Year Book*, was one of the speakers and created considerable amusement and applause by his references to America. He said:

"I have taken a great interest in electrotyping, and given it some study, and I firmly believe that it has still a great future before it. I do not think it has, by any means, touched the bottom, but that it actually is on an upward grade. [Hear, hear.] It seems to have become the fashion to discount your own work, and you have allowed the idea to get about that America is so much ahead of you, because you have not held yourselves up with due dignity and preserved a proper sense of the importance of your business. You seem to have forgotten that electrotyping is an English invention, and was brought to perfection in England, afterward being carried over to America by Englishmen. [Hear, hear.] You appear to have allowed all your good ideas to be exported to America, and now they come back to you charged with compound interest. [Laughter and applause.] You ought not to allow yourselves to be 'bluffed' by people who tell you that good electrotyping and quick electrotyping can only be done in America. I believe that as good and as quick work can, and is being done, in many English establishments. [Applause.] Thirty minutes depositing can be done in England just as readily as it can in the States, and is being done when it is required. The problem of rapid depositing is one of the things you may look forward to as likely to be solved in the not very distant future. Looking at the matter from an electrical point of view, I see no reason why it should not be possible eventually, as we get to understand better the chemical and electrical principles involved in the process of electro-deposition, to deposit so fast and with such a good grade of copper that it may be possible to deposit a shell sufficiently thick to dispense with the necessity of backing-up. You will have a solid copper plate which you can mount like a half-tone on copper. I am afraid there has been a tendency with some of you to run after false gods, and bow down to stereotyped images with nickel faces, instead of sticking to the good old principles of copper electrotyping, and doing it as well as you can. I hardly think that a stereotype, even when nickel-faced, can ever equal a good electro. It seems to me a hybrid process and a retrograde step. [Applause.] You ought to be like the shoemakers, whose motto is 'nothing like leather,' and make up your minds that there is nothing like copper. [Applause.] I would counsel you that if you wish to see your trade flourish and progress, you must neglect no opportunity nor be too ready to sneer at every new idea that is presented to you, but to adopt every expedient and every device—chemical, electrical or mechanical—which seems likely to aid you in turning out better and quicker work. By keeping up to date and strenuously endeavoring to do your level best to improve your work you need have no fear as to the future of your business, and so far from decaying it will grow and flourish. [Loud applause.]"

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. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

FROM the press of Ryan & Hart Company, Chicago, comes a Saturday closing card in red and black that is strikingly effective.

FROM the Mittineague Paper Company we have received a book of Strathmore deckle-edge papers, in convenient form for reference.

SPECIMENS of their Ledger Mills paper have been arranged in an unusually attractive fashion and sent to the trade by the J. W. Butler Paper Company, Chicago.

A NEATLY printed, baby-blue and white christening card has been sent out by L. H. Sherwood & Son, Hartford, Connecticut, announcing the opening of their new printing-office.

THE Buffalo Printing Ink Works sends us a Saturday closing card which forcibly suggests the pleasures of the week-end half holiday, and at the same time effectively advertises the inks sold by this concern.

THE Sigmund Ullman Company sends us a collection of illustrated cards, showing their double-tone inks in a myriad of hues. The merits of the inks are well brought out by the clearness and brilliancy of the work.

FROM Charles M. Richards, Syracuse, comes an eight-page Easter program which we regard as a piece of good printing. The cover-design is dignified and simple, and is quite creditable considering the limitations of material manifested.

"LITERATURE THAT MISREPRESENTS YOU" is a poster-folder advertisement from the Griffith-Stillings Press, Boston, that is attractive in design, coloring, workmanship and text. The latter is clever, crisp and appropriate, and should bring business.

THE spring number of *The Equitable Record* is before us. This sixteen-page magazine is edited by Frank F. Edwards and published in the interests of the Equitable Life Assurance Society. Make-up and presswork reflect credit upon the makers.

FROM Kast & Ehinger, Stuttgart, Germany, we have received through Charles Hellmuth, Chicago, a set of specimens printed with the new Atlas colors. These inks produce a luminous and delicate effect, which is heightened in contrast by the combination of the half-tone cuts.

A CALENDAR of simple but pleasing design, by the three-color process, comes from Grampp Brothers, Buffalo, makers of illustrated catalogues, booklets, commercial stationery and calendars. Proportion and balance are well preserved, the coloring is harmonious and the presswork good.

THE *Columbia State* contains, at the head of its editorial department, a memorial to N. G. Gonzales, a reproduction of which is herewith shown:

The State.

DAILY AND SEMI-WEEKLY.

THE STATE COMPANY,
The State Building,
Columbia, S. C.

N. G. GONZALES.
1858-1903.

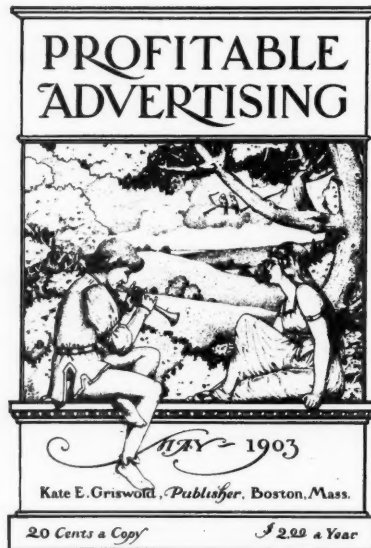
BARNHART BROTHERS & SPINDLER, Chicago, have issued a new booklet of "examples impressed from dividend-paying type." Plate Script, Bank Script, Plate Text, Plate Gothic and Engraver's Roman are shown. A scroll border with tint-blocks is effectively used on the cover and title-page.

H. W. WEISBRODT, Cincinnati, Ohio, has sent out a good piece of advertising which has for its excuse the removal of his plant into new and more commodious quarters. "Rolls," the title of the booklet which has an effective cover-design printed in three colors, explains that while the concern is not the kind of a rolling stone that gathers no moss, it does not belong to the variety that stays so long in one place that it

becomes a mossback. The booklet is accompanied by a folder which briefly recites the improvements made in its engraving, electrotyping and printing plant.

A MOVING card presenting a vaudeville scene "Snapshot of our moving team at work," announces that the Hirschberg Printing Company has removed its offices and workrooms to 712 First avenue, Seattle, Washington. The arrangement of the advertisement shows due regard for proportion and balance.

An advertisement which shows close adherence to the laws of good printing and designing, is that printed for David Adler & Sons Clothing Company, by Meyer-Rotier Printing Company, Milwaukee. Progressive business houses are realizing more and more the great value of having the printing they send out as high class as it is possible to make it, and this booklet is designed and executed in a thoroughly artistic manner.



COVER-DESIGN.

FROM the Barta Press, Boston, we have received two catalogues of exceptionally good design and finish. One, the "Irian," for the R. Wallace & Sons Manufacturing Company, silverware, is treated with the simplicity and dignity which characterizes the Barta press. The other, entitled "Eight Points to Advertisers," for the A. N. Kellogg Newspaper Company, has a number of fine illustrations by Charles M. Relyea. The cover-design, embossed in gold by L. S. Ipsen, is in keeping with the high standard of the work throughout. The plates are by the Gill Engraving Company.

FROM the Henry O. Shepard Company we have received a large catalogue advertising the Austin Manufacturing Company, Chicago, which is attractive as an example of good printing. Numerous half-tones from photographs of the company's plant, the gyratory crushers which it builds and diplomas and medals awarded it embellish the book. Thirty-two pages of complimentary letters are printed on azure paper and scattered through the catalogue proper. Cover-design is a half-tone from a clay model. In its execution the book evidences fidelity to high ideals of the printing art.

"SUMMER HOMES" is the title of the 1903 brochure just issued by the New York, Ontario & Western Railway, giving information concerning summer resorts in the Catskills and through western New York. The workmanship of the book is of a high grade; its embossed cover-design in soft greens and browns is attractive and it is further embellished by nearly a dozen full-page two-color half-tones from wash drawings. There are also many half-tones of scenes along the line of the railway and the company's monogram trade-mark is effectively used in the decoration. Paper, type and presswork are all good and reflect credit on the printers, the American Bank Note Company.

THE Great Northern Railway has sent out a circular letter announcing its summer excursion rate of \$61 from Chicago to San Francisco, returning not later than July 15, tickets good via the Great Northern Railway going or returning in connection with any central or southern route. The railway passes through the beautiful park region of Minnesota, the wheat fields of the Red River valley, the great stock region of eastern Montana, Spokane, the Big Bend country of central Washington, the Wenatchee valley, where fine fruit is grown by intensive farming. The transcontinental trains pass over the Rocky and Cascade mountains in the day time, thus affording the traveler an opportunity of viewing the magnificent scenery. Sufficient stop-over is allowed at Seattle to permit of taking the trip to Alaska. The letter is well printed on Yale blue

paper of good quality, with the company's name embossed in a darker shade.

JUERGENS BROTHERS COMPANY, engravers and electrotypers, 140-146 Monroe street, Chicago, send a specimen of engraver's advertising of original design, inasmuch as it resembles an ideal catalogue sent out by a manufacturer of sanitary fixtures; in fact, it bears the title "Sanitary Fixtures and How to Show them Advantageously." The cover is a dark brown, printed in blue and white ink, the center panel having inset a fine half-tone of a stationary washstand. The reading pages have the cuts are printed in black and letterpress in Persian orange. The cuts, which are mostly vignettes, are exceptionally fine pieces of work, and the presswork is admirably done. Altogether, the specimen is one of the handsomest that has come to our table in recent months. Presswork and composition by the Henry O. Shepard Company.



THE Michigan Central has in press a quaint souvenir of the Boston N. E. A. convention, containing interesting accounts of Boston from Morary's Dictionary, 1694; Morse's Gazetteer, etc., and illustrated with facsimile cuts from the New England Primer, Goodrich's History of the United States, Snow's Boston, etc. They send it for a red stamp.

BUSINESS NOTICES

This department is designed exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

THE Bureau of Engraving and Printing has just installed an equipment of Bates type-high machines for numbering the national bank bills, involving an expenditure of nearly \$10,000. The unflinching accuracy of these machines makes them particularly adapted to this work, which is of the most exacting character.

TO MEET the demand for a thoroughly reliable and moderate priced wire-stitcher the Saranac Electrical Manufacturing Company, of St. Joseph, Michigan, are manufacturing a machine to meet this heretofore unsupplied demand. It is made for either foot or belt power; the workmanship and material is strictly high grade, and it is guaranteed in every respect. Printed matter and prices will be cheerfully furnished upon request.

THE C. R. Carver Company, Philadelphia, has succeeded the Carver & Swift Stamping Press and Manufacturing Com-

pany. They will manufacture and sell the well-known Carver & Swift stamping presses on a greatly increased scale. It is certainly remarkable how the demand for these presses has developed in the last year. The excellence of these machines and the high grade of their production is yielding testimonials which the company may well be proud of.

THE Duplex Automatic Registering Company has gone into its new home, situated at 261 Quincy, corner Craw avenue, Cleveland, Ohio. It is a magnificent three-story building, which has been equipped with the latest machinery for manufacturing a line of bevelers, router heads, metal trimmers, and, in fact, everything for electrotypers and printers—one floor being devoted to the blocking system.

THE Olds Motor Works began business in 1880, in an 18 by 26 building, at Lansing, Michigan. The completion of a second large factory at Lansing, with the one at Detroit, gives them a total floor space of 340,000 square feet, and the Olds engines and gasoline runabouts are used in every civilized country in the world. This remarkable growth is the result of careful attention to every detail of manufacture and allowing nothing but perfect machines to leave their factory.

PASTE FOR PUBLISHERS AND BOOKBINDERS

Bookbinders and publishers who have used Stek-O Paste, manufactured by the Clark Paper and Manufacturing Co., Rochester, New York, have found it by far the most satisfactory paste to be had. It is in powder form and is a combination of economy and convenience, both for shipping and using. In many cases it takes the place of glue and dextrin. It is guaranteed not to sour, smell or mold. It is perfectly white and will not stain the most delicate material, nor will it soak through the material pasted with it, like ordinary pastes. It has a pleasing odor and possesses great adhesive strength. The simple addition of hot water to the powder is all that is required, the amount of water to be varied according to the thickness and strength of the paste desired. And yet Stek-O is not an expensive paste. The manufacturers send free samples to all who will ask for same and give it a fair trial. Agencies are established in Detroit, Boston, Philadelphia, St. Louis, Milwaukee, New Orleans, San Francisco, Cincinnati and Toronto, at each of which prompt attention is given to an order of any size.

SUMMER RESORTS.

The Big Four Route, New York Central and Boston & Albany roads and connections offer a lavish selection of beautiful summer resorts, such as Thousand Islands, St. Lawrence river points, points in the Lake region of Muskoka, Canada, Adirondack mountains, Catskill mountains, Lake Champlain region, Long Island Sound points, New England coast points, Berkshire Hills, White mountains, etc., offering choice of every variety of scenery, society, hotel service, etc., that could be desired by summer tourists.

The Big Four Route, in connection with the Chesapeake & Ohio railway, affords tourists choice of many delightful summer resorts in the Blue Ridge and Allegheny mountains in West Virginia and old Virginia. In addition to the famous Hot Springs of Virginia, White Sulphur Springs of West Virginia, and Old Point Comfort, there are many other charming places, such as Natural Bridge, Clifton Forge, Alderson, Rock Bridge, Alum Springs, Warm Springs, etc.

Folders and full information may be had by addressing any of the following offices of the company: Fourth and Vine streets, Cincinnati, Ohio; 238 Clark street, Chicago; 210 Ellicott square, Buffalo, New York; 116 Euclid avenue, Cleveland, Ohio; 1 East Washington street, Indianapolis, Indiana; Broadway and Chestnut street, St. Louis, Missouri, or from any of the local agents of the Big Four Route.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

ALL YOU NEED is Clough's imposition reference cards and you can lay out any form. Complete instructions, 25 cents (silver). FREDERICK W. CLOUGH, 222 West Twenty-first st., New York city.

BACK NUMBERS OF THE INLAND PRINTER—We have received a few copies of the March and April, 1903, numbers, and those wishing to complete their files should order at once. THE INLAND PRINTER COMPANY.

PRESSWORK—A manual of practice for printing pressmen and press-room apprentices. By William J. Kelly. The only complete and authentic work on the subject ever published. New and enlarged edition, containing much valuable information not in previous editions. Full cloth. 140 pages. \$1.50. THE INLAND PRINTER COMPANY.

PRINTERS' BOOKS—Ten bound volumes of INLAND PRINTER, from 1886 to 1896; *American Art Printer*, 1887-1888; *The Color Printer*, by J. F. Earhart, 1892, valued at \$18; will sell to highest bidder. GEO. A. WATSON, Box 1264, St. Thomas, Ont.

THE COLOR PRINTER—The standard work on color printing in America, by J. F. Earhart. A veritable work of art, 8 1/4 by 10 1/2 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. 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. Only a few copies left. Price, \$10 (reduced from \$15). THE INLAND PRINTER COMPANY.

THE RUBAIYAT OF MIRZA-MEM'N—Published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam. The delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics. As a gift-book nothing is more appropriate. The binding is superb. The text is artistically set on white plate paper. The illustrations are half-tones from original paintings, hand-tooled. Size of book, 7 3/4 by 9 3/4. Art vellum cloth, combination white and purple or full purple, \$1.50; edition de luxe, red or brown india oze leather, \$4; pocket edition, 3 by 5 3/4, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

THEORY OF OVERLAYS, by C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER in pamphlet form. 10 cents. THE INLAND PRINTER COMPANY.

VEST-POCKET MANUAL OF PRINTING—A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons. Contains rules for punctuation and capitalization; style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted. 50 cents. THE INLAND PRINTER COMPANY.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A SNAP IF TAKEN QUICK—Newspaper and job office in prosperous town of 2,000; will take \$900 cash, which is just half what the plant pays per year. C 419.

BINDERY in a good Illinois city; machinery, tools and stock at a bargain to a cash buyer; owner's health failing reason for selling. C 441.

FINE OPENING for energetic young man with small capital to purchase growing Eastern job office. C 464.

FOR SALE—Leading Republican paper, Illinois town 2,500; well equipped; good town; good business; \$2,300. C 1.

FOR SALE—Printing-office and bindery in the best city in California; doing a good business, but owner wishes to retire on account of his health. C 452.

FOR SALE OR LEASE—An up-to-date job office connected with a daily newspaper published within 60 miles of New York; a rare chance for an enterprising, practical printer with small capital to conduct business; none others need apply; fixed charges about \$40 per month; owners can not devote time to its operation only reason for change. C 436. New York office, INLAND PRINTER.

FOR SALE—Half or all of electrotyping plant; good reasons; write for particulars to-day. C 484.

FOR SALE AT DES MOINES, IOWA—Job office doing splendid business; 3 presses, motor, cutter, abundance of latest type faces; Des Moines is best city in United States for job printing; 55 home insurance companies, using enormous quantities of printing; master printers' trust keeps prices high; labor and expenses are low; price, \$2,500, part cash, balance long time, easy payments. C 481.

FOR SALE—A newspaper and job plant in northern Illinois manufacturing city of 30,000, doing \$400 worth of jobwork per month; cylinder press, 2 jobbers, 4 horse-power motor, paper-cutter, in fact complete plant; splendid opening for labor weekly; owner has political position and will sacrifice. E. J. RAYMOND, Aurora, Ill.

FOR SALE—A \$3,000 job and book plant in large city of middle West, enjoying liberal patronage, will be sold at a great bargain. C 326.

FOR SALE—\$1,250; a complete country newspaper and job office, on good paying basis, in thriving New Mexico agricultural town; fine future; best climate in United States; dry and healthy; owner has other interests. C 262.

PARTNER WANTED—Democratic newspaper and job printing office (established in '68) in hustling Southern city of 7,000, arranging to start a daily, wants to sell an interest to a working reporter or newspaper man; \$2,500 cash buys fourth interest in business, including modern building and plant; reference required. C 465.

PRINTER WILL INVEST \$1,000 to \$2,000 in up-to-date, prosperous printing business that will stand investigation, where experienced, practical man is needed more than money; medium-sized city preferred. C 429.

WANTED: PARTNER—First-class job printer with \$1,000; established paying business; no booze or cigarette fiends. PHOENIX PRESS, Jacksonville, Fla.

WISHING TO RETIRE, after 66 years of active business, I will sell the plant of the Andrews Printing Company, 621 Jefferson street, Toledo, Ohio, very cheap; business prosperous with large line regular order work. For particulars, address SAM'L ANDREWS, manager.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

COMPLETE JOB PRINTING-OFFICE for sale; 2 presses, paper-cutter, 5 cabinets, the latest type. G. A. WATSON, Box 1264, St. Thomas, Ont.

FOR SALE—Goss perfecting press, 4 and 8 pages, 6, 7 or 8 columns; first-class condition, complete stereotyping outfit, shafting, pulleys, etc.; price very low. C 426.

FOR SALE—Linotype plant, 1 Duplex with extra magazine, matrices, tools, etc., in A1 condition. C 471.

FOR SALE—One 3 1/2 horse-power Backus gas engine; one 7 horse-power Backus gas engine; one 10 horse-power Backus gas engine; one 10 horse-power Westinghouse motor, 500 volt. FRED N. BURT, corner Seneca and Hamburg sts., Buffalo, N. Y.

FOR SALE—One 7-column folio, one 6-column quarto cylinder press, good as new; 3 Washington presses, one Army, 2 water motors, all big bargains. WALKER CO., Madison, Wis.

HEADQUARTERS IN THE SOUTH FOR PRINTERS' MACHINERY—Large stock cylinder, job presses and gas engines at very low prices; our improved Gordon, the best and cheapest job press on the market; first-class modern 3 1/2 by 50 C. B. Cottrell drum, with air springs and tapeless delivery; 31 by 46 Country Campbell; 36-inch improved Acme paper-cutter; 100-pound font A. T. F. Co.'s agate music No. 3; very cheap 17 by 22 Hoe and 24 by 30 Campbell pony. MEN-GEL'S MACHINERY EXCHANGE, 12 E. Lombard st., Baltimore, Md.

HOE DOUBLE CYLINDER, fast newspaper press, bed 32 by 47, prints 6-column quarto, speed 3,000 to 3,500 per hour; this press, together with 2 Dexter attaching folders, is in guaranteed order and will be sold at a bargain. Q 379.

HOE LITHO. CYLINDER, takes stone 25 by 34, 6-form rollers, single and double roll; in fine order; Potter litho. cylinder, takes stone 28 by 44, 6-form rollers, single and double roll; in fine order. Z 379.

POWER EMBOSsing OR SMASHING MACHINE, rotary card cutting-machine for cross cutting, with collating attachments; 72-inch rotary slitting-machine; bronzing-machine; 3 wire-stitching machines; paper boxmakers' corner-cutter, foot power; 2 job printing presses. SPRAGUE, 630 Filbert st., Philadelphia.

SCOTT ROTARY STEREO. WEB, 4 and 8 pages, 6, 7 and 8 columns to the page, length of half sheet 23 1/2 inches, width up to 42 inches, speed 11,000 per hour, with complete stereotype plant; in guaranteed order; Potter stereo. web press, 4 and 8 page, 8-column pages only, 25 inches long or less, tapeless folders; speed 7,000 to 8,000, 8-page; 15,000, 4-page, per hour; with complete stereotype plant. Y 379.

SPOT CASH, \$95 quick; Rotary job press, type, stands, cases, etc.; get invoice. W. B., 1629 Seventh av., Moline, Ill.

WE OFFER FOR SALE THE FOLLOWING MACHINERY now running in our establishment; one 48-inch Acme cutter; one No. 12 Sanborn embosser; one 10 by 15 Colt's Army job press; one 8 by 12 Gordon job press; one Brown folder, range 21 by 29 to 42 by 59; one Campbell pony, bed 25 by 35, type 24 by 34. For particulars, address GREELEY PRINTERY OF ST. LOUIS, 618-622 N. Second st., St. Louis, Mo.

Steel Die and Copperplate Work

Our new Trade Catalogue, just issued, contains

impressions from 188 dies in color and bronze, 15 styles in copperplate printing, 207 samples of paper with prices, prices on dies, plates, embossing and printing in any quantity. The most complete catalogue in this line ever issued, costing several thousand dollars; we charge \$2.50 for it and allow this charge on future orders. Portfolio of samples on copperplate work only, \$1.00. The largest plant in the world in this line—capacity 200,000 impressions in ten hours.

THE AMERICAN EMBOSsing CO.
7 Lock Street, BUFFALO, N. Y.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

WE OFFER FOR SALE the following secondhand pieces of machinery, all in good condition: No. 5 Sanborn 2-rod lever embosser; Sanborn Star 32-inch paper-cutter; Sanborn Star 42-inch paper-cutter; Morrison style G wire stitcher, capacity 5/8 inch; Morrison style C wire stitcher, capacity 1/4 inch; Seybold round corner cutter; Seybold automatic trimmer; Seybold job folding-machine, 3 and 4 fold; Seybold patent standing press; Hart signature and bundling press, power. For further particulars and prices, communicate with GANE BROS. & CO., 312-314 Locust st., St. Louis, Mo.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

COMMERCIAL ARTISTS, experienced in retouching photographs, wanted by a leading photoengraving house; steady position; state salary; send samples. C 210.

COMPOSITORS WANTED—One or two job compositors wanted, accustomed to catalog work; steady positions. Q 99.

EXPERIENCED CALENDAR AND NOVELTY SALESMEN to travel on commission for the finest combined line of calendars and advertising novelties before the public—strictly up-to-date; if you are selling only calendars or only novelties or a crippled line of both you can do better with our full line; a good permanent business for industrious, intelligent men, in good territory, with fine possibilities for real good salesmen; no lazy castle-builders, no soft-snap hunters wanted, only men with sense and ambition and courage enough to risk a little earnest effort, a little time and a little money for initial expenses. Apply with references and full particulars of business experience to SPOTTSWOOD SPECIALTY CO., Harrodsburg, Ky.

EXPERIENCED HALF-TONE PHOTOGRAPHER who is rapid, and can make fine negatives; steady position with prominent house. Z 210.

FIRST-CLASS HALF-TONE FINISHER accustomed to high-grade work; steady position with A1 firm. Q 210.

FIRST-CLASS JOB COMPOSITOR WANTED—Good wages and permanent position for thorough workman; one with ideas and push. C 437.

HALF-TONE AND LINE FINISHER—Fine position for good, all-around man with experience, who has plenty of energy. V 210.

HALF-TONE AND LINE PHOTOGRAPHER, expert in making newspaper half-tones, also high-grade negatives; A1 position for a hustler. Y 210.

MACHINERY AND TYPE SALESMAN wanted by a most prominent Canadian printers' supply house; good wages and permanent employment to an experienced and competent man. Address with references C 379.

STEADY, TEMPERATE MAN, all-around printer, to do jobwork and fill position of foreman; steady work. Send specimens work. THE EVENING COURANT, Canastota, N. Y.

STENOGRAPHER WANTED IN NEW YORK PRINTING HOUSE—YOUNG MAN AS PRIVATE SECRETARY; SOME PRACTICAL KNOWLEDGE OF THE PRINTING BUSINESS NECESSARY; MUST BE FIRST-CLASS; WAGES \$15 TO START. C 440.

STONEMAN WANTED—One who understands his work. Z 99.

TWO GOOD SALESMEN WANTED to carry side line on commission, one Eastern and one middle States; staple article. C 483.

WANTED—A first-class pressman to take charge of pressroom and run one pony Miehle and 3 jobbers; we will pay the scale for the first 3 weeks and if satisfactory \$20 or as much more as man is worth; we want none but those who can do the best work and do it quickly; we must have the quality and we are willing to pay for it. C 435.

WANTED—A lithograph commercial salesman of ability. C 479.

WANTED—By a large, first-class printing-office in Minneapolis, a capable and energetic salesman; good situation and good future for the man who can "deliver the goods." C 44.

WANTED—First-class foreman, pamphlet bindery; must be up-to-date. C 99.

WANTED—First-class job printers in Grand Rapids, Michigan (commercial, catalogue and ads). C 480.

WANTED—Linotype machinist and machinist-operators to try Superior Compound, the best article ever prepared for Linotype machines; full directions on each can; price \$1 per can. Write for circular. SUPERIOR COMPOUND CO., St. Louis, Mo.

WANTED—Linotype operator; evening paper in Michigan; 8 hours, \$17; must be sober, steady; speed, 5,000 an hour. C 461.

WANTED—Three first-class men—a foreman for pressroom doing the better grade of half-tone and general commercial work; a capable stock cutter; an up-to-date, progressive foreman for composing-room; must be first-class men in every particular; state salary expected and give references. C 433.

WANTED—A first-class electrotypist, capable of starting a small plant and taking full charge of same. C 474.

WANTED—Artist to retouch photographs; good salary and steady position to first-class man. PHOTO CHROMOTYPE ENG. CO., 226 S. Eleventh st., Philadelphia.

WORKING FOREMAN—Must have practical experience in printing bills of lading and ruling order blanks; sober, industrious, able to handle help; state age, experience, wages expected, where heretofore employed, and give references. C 444.

SITUATIONS WANTED.

ARE YOU IN NEED OF ANY CLASS OF EMPLOYEES IN YOUR BUSINESS?—THE INLAND PRINTER is in receipt of a great many inquiries for situations from men in all departments of the printing trades. If you are in need of workmen write to The Inland Printer Company, 120-130 Sherman st., Chicago, and a blank will be sent you for a specification of your wants. You will be placed in communication with men who can meet your requirements at once. Strictly confidential.

A FIRST-CLASS JOB COMPOSITOR AND STONE HAND desires to make a change in September, and locate in good California town, San Francisco or Los Angeles preferred; original and up-to-date; reliable; executive ability; age 31; union. C 417.

A PRACTICAL ELECTROTYPER with capital wishes to start an electrotype foundry in connection with some large printing establishment. C 280.

A SUPERINTENDENT will be pleased to consider offers from any firm that has an opening for a high-grade man in this capacity; I am thoroughly familiar with everything pertaining to the production of high-class printing at a profit; I can furnish references and samples of my work that will make good my assertions. C 418.

CYLINDER PRESSMAN, first-class half-tone and colorwork, desires to make change; have charge at present; 18 years' experience, references, union. C 455.

ENGRAVER—Experienced brass stamp cutter, also able to etch brass plates, would like situation with photoengraving house. C 469.

FIRST-CLASS WEB AND CYLINDER PRESSMAN wants position; sober and reliable; have had charge. C 451.

FOREMAN—At present, and for the past 3 years, foreman in composing-room of large manufacturing concern, employing 30 compositors, doing high-grade work of all descriptions; broad experience, thoroughly reliable, married; formerly proofreader. C 247.

LINOTYPE MACHINIST, 5 years' experience, teetotaler; have tools, can erect machines, keep machines in good order; no burrs. C 467.

LINOTYPE OPERATOR-MACHINIST—I desire a situation where a first-class man, not afraid of doing too much, will be appreciated; speed 5,000 to 8,000 per hour; book or news; good references; married; will go anywhere. C 473.

LINOTYPE OPERATOR-MACHINIST wants situation; one year's experience; finished course in mechanism at Inland Printer Technical School. H. GREENE, 7 Liberty st., Brooklyn, N. Y.

LINOTYPE OPERATOR, young woman, desires situation; competent, union. C 453.

MACHINIST-OPERATOR desires change; thorough mechanic, strictly sober and reliable; have tools, can erect machines and take charge of presses. Q 467.

MACHINIST, thorough mechanic, 5 years in Linotype plant of large Eastern daily, desires change. C 421.

PHOTOENGRAVER—Half-tone and line operator desires position with photoengraving house. C 475.

POSITION AS MANAGER of printing plant; capable to take entire charge; have had practical experience in presswork and composition; familiar with bindery work and purchase of paper and other stock; can estimate on all kinds of printing and solicited; have had management for over 5 years of printing department of one of the oldest established concerns in New York State. C 457.

POSITION—By first-class experienced newspaper cartoonist or artist on daily. CHAS. E. DOUGLAS, 27 W. Sinclair st., Wabash, Ind.

POSITION WANTED by cartoonist; experienced. C 466.

PRESSMAN—Under pressman in small office or would take charge small pressroom; 15 years' experience, references, strictly sober. C 323.

PRESSROOM FOREMAN desires to make a change; good executive ability; now foreman of large shop handling high-grade printing. C 468.

PRESSROOM FOREMAN is open for position in first-class office; being practical man with executive ability and a thorough knowledge of bookwork, can handle a large force and can run a room to a profit; steady and reliable. C 447.

SITUATION WANTED—By a good electrotype molder and builder; union; East preferred. C 454.

SHERMAN ENVELOPE CO. Manufacturers of all kinds and sizes of ENVELOPES

WORCESTER, MASS.

LITHOGRAPHED, PRINTED OR PLAIN. THE SHERMAN STATEMENT MAILING ENVELOPE THE SHERMAN STAMP SAVER, ALSO ANCHOR CLASP MERCHANDISE MAILING ENVELOPES OUR ENVELOPES ARE MADE FROM STANDARD GRADES AND WEIGHTS OF PAPER

SITUATIONS WANTED.

SITUATION WANTED—By a young man as a stereotyper; strictly sober and can stereotype chalk-plate cuts. C 432.

SITUATION WANTED—Stamper steel die embosser; experienced operator on Carver power press; thorough and reliable. C 431.

STEADY POSITION WANTED by first-class, reliable man, as half-tone etcher, finisher, or wood engraver. C 470.

STEREOTYPER-PRESSMAN desires position; had years experience in thoroughly equipped establishments; entire satisfaction assured; competent, sober, best references. C 442.

SUPERINTENDENT OR FOREMAN—Expert, all-round bookbinder, 18 years' experience—7 years as foreman and superintendent; strictly temperate. C 462.

WANTED a change of position by a Linotype machinist of 7 years' experience. C 288.

WANTED—Position as foreman of a bookbindery by a practical man of 21 years' experience in all its branches; am at present foreman of a bindery employing 34 hands, giving perfect satisfaction; strictly sober; I desire a change of climate, South or West. C 387.

WANTED—Position by commercial artist; experienced in all classes of art work connected with an engraving house. Q 420.

WANTED—Position by experienced illustrator in pen or wash for paper or advertising house. C 420.

WANTED—Position superintending your printing-office; will increase your business and profits; experienced buyer and estimator; executive ability, 6 years managing city office, good references, strictly sober, married, age 29; am employed and giving satisfaction, but want larger opportunities. C 459.

WANTED—Situation as proofreader on either English, French or German copy for newspaper or jobwork. JACOB, 945 Fillmore, San Francisco.

WEB PRESSMAN—Temperate and competent; have had charge for 10 years; best of references. C 253.

YOUNG MAN, experienced in half-tone operating and etching, wants change; sober, good workman, and moderate salary; references furnished. C 448.

YOUNG MAN, thoroughly experienced in reportorial and circulation work, would like situation on some live country daily; metropolitan training; was associate editor and circulation manager of a daily paper. W. W. NEAL, Sycamore, Ill.

WANTED TO PURCHASE.

WANTED—Bookbinders' 4-rod embossing press; particulars to embossing. C 12, New York office, INLAND PRINTER.

WANTED—Routing machine; send price and particulars. C 430.

WANTED—To correspond with party having an electrolyte plant for sale. Q 474.

WANTED—A book press in good condition to print 16-page magazine form. BRONSON, Moline, Ill.

MISCELLANEOUS.

A BEST PREPARED STEREOTYPE PAPER, ready for use, for hot or cold process; each matrix casts a number of sharp and smooth plates. Manufacturer, F. SCHREINER, Plainfield, N. J.

A COLD SIMPLEX STEREOTYPING OUTFIT, \$13.50 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type and costs no more than papier-mâché; also 2 engraving methods costing only \$2.50, with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; new stereo, half-tone engraving method, no photowork, for \$1. Come and see me if you can; if not, send postage for literature and samples. HENRY KAHRIS, 240 East Thirty-third st., New York.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts, from prints, drawings, photos, are easily and quickly made by the unskilful on common sheet zinc; price of process, \$1. All material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Hagerstown, Ind.

CALENDARS—An exclusive line made up for the best trade; will share with a few printers (outside of New England) who want something better than stock goods; no jobbers. C 107.

COLLOTYPE OR DUOTYPE BOOKLET ESTIMATE, with specimens of work done, wanted for 25 M, 32 pages, 9 by 12, to illustrate colored silks; 2 color cover; fine work. DUKE, MACMAHON & CO., 21 White st., New York.

FACSIMILE LINOTYPE KEYBOARDS, printed on heavy manila, being an exact reproduction as to size and location of keys of the latest two-letter machine. 25 cents. THE INLAND PRINTER COMPANY.

FACSIMILE SIMPLEX KEYBOARDS, printed on heavy ledger paper, showing position of all keys, with instructions for manipulation; 15 cents, postpaid. THE INLAND PRINTER COMPANY.

MAKE YOUR OWN CUTS—Our correspondence course instructs you; no machinery required; particulars for stamp. CORRESPONDENCE ENGRAVING SCHOOL, Columbus, Ohio.

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 blade wears, cut away the covering as required. 25 cents. THE INLAND PRINTER COMPANY.

WANTED—Jobbers of calendars to address us (manufacturers) for samples of calendars for 1905; original and new designs only; samples free now ready. C 450.

Newspaper Half-tones

"A FEW FACTS ABOUT NEWSPAPER ILLUSTRATION" sent to any one interested in doing their own work. Small plants furnished at moderate prices.

ERWIN & CO., Engravers, NEWCOMERTOWN, OHIO.

IF YOU DON'T SUCCEED

in getting a padding glue that suits you, drop us a postal card and we will mail you a sample of our Padding Glue. : One of our customers writes us: "It is the best I have ever used, and I have tried about everything on the market." : : : :

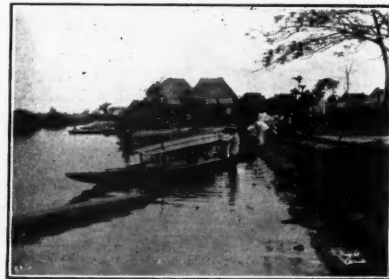
ROBT. R. BURRAGE, 35-37 Frankfort Street, NEW YORK

STEK-O *A Perfect Paste*
— in —
Powder Form

NO WASTE — NO SOUR — NO MOULD.

Best, Most Economical and Convenient for Bookbinding, Mailing and general purposes. Sample and further information on request.

CLARK PAPER & MFG. CO., Rochester, N. Y.



SAY!

Why don't you get out a set of Philippine Calendars for souvenirs at the coming World's Fair in St. Louis in 1904. It would be the best thing that you could do, as the monster exhibit is constantly growing larger here and is extremely interesting.

You haven't any copy, did you say?

I will send you one dozen unmounted photographs (actual size 7½ x 9½) of different subjects by registered mail for a money order for \$3. Ten dozen for \$25. If you don't want them for calendars an album of half-tone reproductions would be good. Or, a series of lantern slides wouldn't be bad. Why not try some?

HOMER L. KNIGHT,

Postoffice Box 367.

MANILA, PHILIPPINE ISLANDS.

Reference: H. W. KNIGHT & SON, Seneca Falls, New York.

If you wish to know



ABOUT

SOMETHING
THAT
COUNTS

Send for Catalogue to

W. N. DURANT, 230 22d St., Milwaukee, Wis.

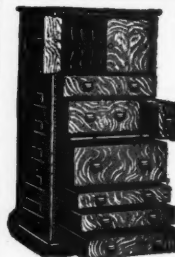
THE LEONARD
CATALOGUE CABINET

Offers the Best System for the Care
of Catalogues.

MADE OF OAK—front quarter-sawn and highly polished. Size—30 in. wide, 24 in. deep, 63 in. high. Has compartments for every size of catalogue. Every space is numbered and catalogues are arranged in the space they fit closely; catalogues are then given the same number as their space, and the same number entered on the card index with titles. There is also a cross index for articles. This system is the outgrowth of a long experience, and the benefits derived from it are enormous. Send for colored circular and full description.

Price { With the two Card Indexes, - - - \$25
{ With Leonard System for Buyers added, 35

LEONARD MFG. CO., 35 Market St., Grand Rapids, Mich.



DRAWINGS

MADE WITH



HIGGINS' AMERICAN DRAWING INKS

(Blacks and Colors)

Have an excellence peculiarly their own. The best results in photo-engraving and lithographing are only produced by the best methods and means—the best results in Drafting, both mechanical and artistic, can only be attained by using the best Drawing Inks—**Higgins' Drawing Inks.**

(Send for color card showing actual Inks.)

At Dealers in Artists' Materials and Stationery.

Bottles prepaid by mail, 35 cts. each, or circulars free from

CHAS. M. HIGGINS & CO., Mfrs.
NEW YORK — CHICAGO — LONDON

Main Office, 271 Ninth St. } **BROOKLYN, N. Y.**
Factory, 240-244 Eighth St. } **U. S. A.**

15,000 Stock Advertising CUTS

All lines of business. Fine assortment for printers' blotters, etc.

STATE WHAT YOU WANT. ADDRESS

HARPER ILLUSTRATING SYNDICATE, COLUMBUS OHIO

Strength and Economy

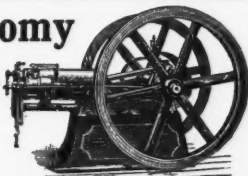
Are evidenced in the entire construction of the

Olds Gas and Gasoline ENGINE

Each part is made from materials most suited to its work regardless of expense, consequently true economy is certain and long wear is assured.

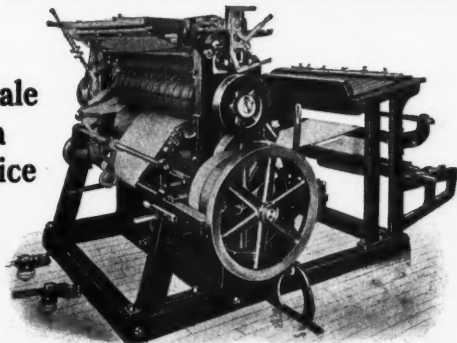
Our catalogue gives full particulars.

STATIONARY ENGINES, 1 to 50 Horse-power. PORTABLE ENGINES, 8 and 12 Horse-power.
OLDS MOTOR WORKS, 230 River Street, LANSING, MICH.



WRAPPING PAPER PRINTERS and DEALERS!

For Sale at a Sacrifice



Caps Roll Wrapping Paper Press—One-Color Roll-Feed Press with Chromatic and Broad Pen Stripe Attachment, also Hand Feed Attachment for Sheet and Bag Printing up to 30 x 40 size. Complete with Flat and Curved Stereotyping Plant. Speed from 8,000 to 12,000 impressions per hour. This Wrapping Paper Printing Plant is ABSOLUTELY NEW. (Cut shows Press as Roll Feed.) ADDRESS—C 379, INLAND PRINTER.

Carbon Paper and Typewriter Ribbons

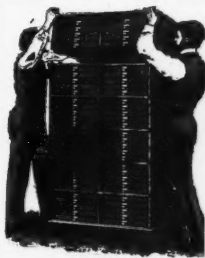
THE KLEAN KIND

The Stenographer of "Smootless Town"
Has paper as white as her P. K. gown;
Her work is perfection, her copies are neat,
No dirty smudges at the side of the sheet;
The reason is plain, her work is done
With carbon as clear as "The Rising Sun."

Use only Cooper's Rising Sun Brand

Samples mailed on application.

LEON N. COOPER, 140 Nassau Street New York City



THE LEONARD SECTIONAL Electrotypes Cabinet

offers the best system for the care of ELECTROTYPES. Made of oak in sections each 36 inches wide x 24 inches deep x 10 inches high. Each section contains ten extra strong drawers, size 15 x 22 1/2 x 1 1/2 deep. Each section will hold 700 electros 2 x 2. Buy one section or as many as you please, add to it at any time. Not sold through the trade; order direct of the factory.

Price, \$5 per section, only 25 cents a drawer, and 25 cents for its frame; base \$1.50, top \$1.

Send for colored circular and full description of cabinet.

Leonard Manufacturing Co.
35 Market Street :: GRAND RAPIDS, MICH.

FOLDING BOX Gluing Machines, **SUIT BOX** Creasing Machines, **PARAFFINE COATING** Machines are among our specialties. We manufacture a COMPLETE LINE of Modern Machinery.

147 South Clinton St. **WILSON PAPER BOX MACHINERY CO.**
Chicago, Ill.



ILLUSTRATIONS Our cut catalogue (fifth edition) represents the best collection of half-tone and line cuts for advertising and illustrating purposes in the world. Hundreds of beautiful illustrations. Complete catalogue, 50 cents (refunded).

SPATULA PUB. CO., 77 SUBBURY ST., BOSTON.

We Furnish **PRESS CLIPPINGS** upon any subject desired.

A stamp will bring a booklet telling all about it. To the wide-awake publisher who puts us on his exchange list we will credit all items clipped, and furnish special clippings as he may request.

CONSOLIDATED PRESS CLIPPING CO., 100 Lake Street, Chicago

GRAPHITE for LINOTYPE MACHINES

It beats anything you ever saw

SAMPLE FREE

Joseph Dixon Crucible Co. JERSEY CITY, N. J.

"ROUGHING" for the Trade

We have put in a Roughing Machine, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

THE HENRY O. SHEPARD CO.
120-130 SHERMAN STREET, CHICAGO

LIONEL MOSES

IMPORTER

36 East Twenty-Second Street, NEW YORK

High-Grade Imported Papers

Japan Vellum, French and English Covers, French Japan, Wood Papers, various colors.

Artificial Parchment and Vellum, Chinese Papers, different styles and colors.

SUMMER ROLLERS

The VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

WE MAKE THE BEST THAT CAN BE MADE

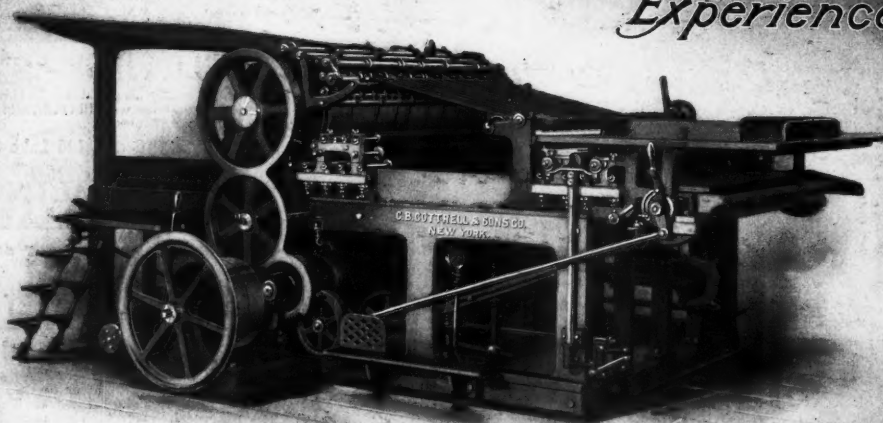
We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.

"COTTRELL"

Leading Printing Press OF THE World

*48 Years
Successful
Experience*



*New Series
-High Speed
-Two-Revolution
Presses.*

C.B. COTTRELL & SONS CO.

41 Park Row New York. 279 Dearborn St. Chicago.



E. H. DIPPY, PHILADELPHIA



These are
Berlin
Cover Inks

Pretty good inks;
don't you think?

Write us; we'll tell you about it

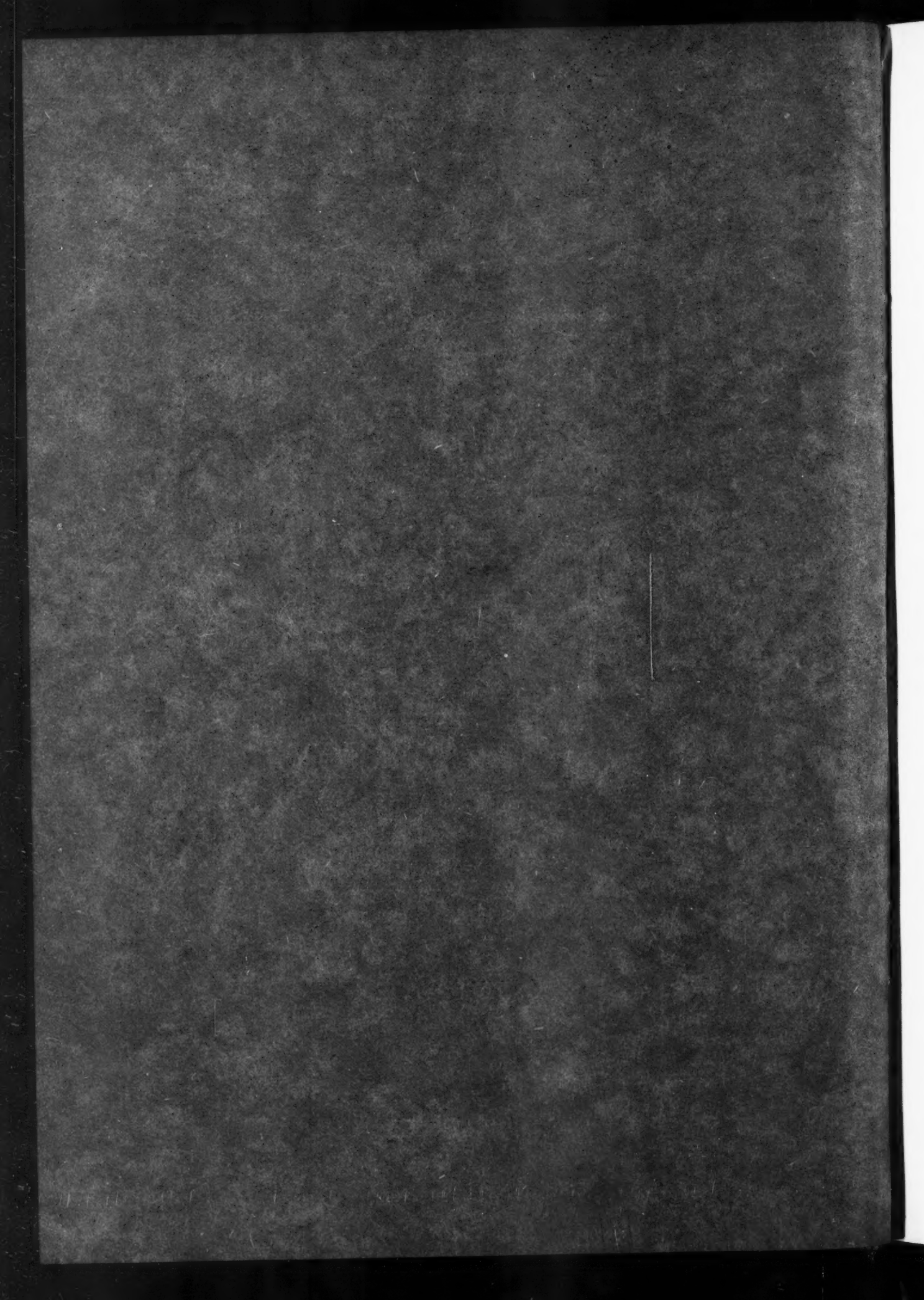
Manufactured by
Berlin Ink & Color Co
Philadelphia

NEW YORK CHICAGO DETROIT
Factory, Berlin, N. J.

COVER YELLOW, No. 1390

COVER GREEN, No. 2175

COVER BROWN, No. 2262



A PRACTICAL TALK

Of Interest to the Employed Printer Who Wants to Step Ahead, and to the Employing Printer Who Wants More Business.

By **HOLLIS CORBIN.**

My experience has been very unusual for one who started as a dollar-a-week devil in a country newspaper office.

It has, I believe, qualified me for being of very material assistance to many readers of The Inland Printer.

I am thirty years old.

Fifteen years ago I began work in a printing office in St. Johns, Mich.

Five years later I was editor and proprietor of The St. Johns News. Eighteen months of editorial work afforded me more experience than profit, and, incidentally, gave me a desire to travel and to improve by working in various localities.

I sold out and subsequently had a varied experience in Chicago, and in several small towns in Michigan, Indiana, and Illinois. (For thirteen months I worked for \$12.00 a week for Mr. W. K. Deem, on the Knightstown, Indiana, Banner.)

In 1898 I was running a small job printing business (partly a mail-order business) in Fort Huron, Michigan. At that time I had an unsolicited offer of a very attractive position with Mr. Charles Austin Bates, Vanderbilt Building, New York City. Although I had a good business well under way, I felt that I could not afford to refuse an offer to be associated with the best known advertising specialist in the world. I promptly accepted and was with Mr. Bates for two years. I had a most extraordinary opportunity to learn the secrets of Mr. Bates' success, as well as to acquire an intimate knowledge of the advertising experiences of scores of his clients.

Three years ago I resigned and started an advertising business of my own in The Postal-Telegraph Building, at 253 Broadway, New York City.

One of my first clients was Mr. W. M. Ostrander, of Philadelphia, who is unquestionably the most successful real estate broker in America. At first he gave me small orders. Then larger ones came. Then he went to New York and urged me to accept a permanent position with him as advertising manager.

Again I had a good business well under way and again I changed my plans. I felt that the opportunity to spend hundreds of thousands of dollars of some one else's money for advertising was one that would qualify me for much more profitable work.

I have prepared advertising matter which has been published at a cost of more than half a million dollars.

I have handled as much as twenty thousand dollars' worth of advertising in a single month.

I have seen money literally thrown away in poorly planned advertising ventures, in lumps of from ten dollars to ten thousand dollars at a time.

On the other hand, I have seen money put into advertising and come back with anywhere from one hundred to one thousand per cent net profit.

And in nearly every case I have been in a position to go right to the bottom of the matter and learn why the advertising failed or won out.

During my work as advertising manager for Mr. Ostrander, I was continually in contact with prominent publishers as well as men who have been extraordinarily successful in many lines.

Among them are such men as Mr. Lynn S. Abbott, one of the publishers of Success; Mr. Frank M. Doubleday, publisher of The World's Work and Country Life in America, and head of the great book publishing house of Doubleday, Page & Company; Mr. John Adams Thayer, one of the publishers of Everybody's Magazine; Mr. Arthur E. Bowers, one of Frank A. Munsey's right-hand men; Mr. John O. Powers, formerly John Wanamaker's \$10,000-a-year advertising manager; and scores of others.

During my work in New York I prepared and placed a great deal of advertising matter which brought me in close touch with various departments in the offices of The New York Herald, Journal, World, Sun, and Times.

Many thousands of dollars' worth of printing which I superintended brought me in contact with numerous New York job printers, artists, engravers, electrotypers, paper houses, and bookbinders.

What I say about myself may sound very egotistical to some Inland Printer readers, but I do not believe it will appear so to the particular class at which this advertisement is directed.

I do not consider myself any smarter than those whom I hope to serve.

I think I can be of service to you because I think you are just as capable as I am. I know that I have profited and shall continue to profit by my very unusual business experience. I know that equally capable people can also profit by my business experience.

I do not claim to have "done wonders." I have simply surmounted a lot of the very obstacles which are probably now confronting you.

By being guided by my experience, you will certainly be enabled to surmount some of those obstacles much more easily than I did, and you should, therefore, be able to make better headway than I have.

To the Foreman, the Young Man at the Case, the Pressman, the Reporter, or Any One Connected with a Newspaper or Job Printing Plant.

You are looking for opportunities which do not seem to be in line with your present position.

If you are in a small town or city you are probably conscious of the fact the same work you are now

doing would lead to much more profitable work if you were in a large city. In other words, you may hold the best position in your particular line in your town and little or no advancement is possible, no matter how well and how long you work, while, in any great city, there is no limit to the higher positions for which you are working.

Again, you may want to gradually work out of the printing business and into the advertising business (as I have) or into some other business akin to the printing business.

On the other hand, conditions may be such that you prefer to remain in your present location and you must, therefore, look for a "side issue" which will enable you to increase your income.

In any event, I am sure that I can help you in making substantial advancement.

A few years ago my environment and my very uncertain prospects for the future were practically identical with the present environment and prospects of hundreds, perhaps thousands, of Inland Printer readers.

My greatest desire was to work into the advertising business and get a foothold in one of the great cities.



HOLLIS CORBIN

The position offered me by Mr. Bates was exactly what I wanted. But the opportunity did not come to me simply because I wanted it. Neither did it come through any remarkable brilliancy on my part. It came through a very peculiar chain of circumstances of which the element of luck was quite a factor. But, right here, the one point which I want to impress upon you most strongly is the fact that, with my present knowledge, I could have eliminated all the luck and increased a hundred fold my chances of securing just the position I desired.

If you desire to get a foothold in one of the large cities I can tell you how, with little effort, you will have a hundred times as many chances as I did. With such odds in your favor, success is practically certain.

Write me a letter. Write a long one. Tell me your present circumstances. Tell me just what you are trying to accomplish. Tell me what you now feel qualified to do and what, in addition, you want to qualify yourself to do. Tell me the nature of the greatest obstacles in your path.

Scores of times, when I was working at the printing business, I tried to do a little reasoning about my future and it seemed like looking against a brick wall. It seemed as if I could never get away from the steady "grind" involved in earning a small salary, and yet, when conditions changed a little, I was amazed at the trifling obstacles that had stood in my way.

I know that hundreds of Inland Printer readers are qualified to make business changes which would mean rapid advancement, and that all they need to find the right track is to take counsel with one who has had just such a varied experience as I have had.

If you will write me fully and frankly about the business problems you are trying to solve, I will carefully consider every point and write you an explicit, frank letter of advice.

I will tell you exactly how I would undertake to accomplish what you are trying to accomplish. I will not deal in generalities nor write the brand of matter that usually comes under the heading of "advice."

It would probably be better to say that I will discuss the matter with you rather than write a letter of advice.

I will go deeply into details, and give a sound, logical reason, based upon my own experiences and observations, for everything I suggest.

I know that I can be of service to any young man who is situated just as I was a few years ago.

I know that every business man and every man working on a salary feels, at times, the need of an opportunity to freely discuss his business affairs with some one who is qualified to offer practical suggestions—some one who is old enough and fortunate enough to have had a good deal of practical experience and yet young enough so that he is not set in his ways.

To a certain percentage of Inland Printer readers I offer such assistance.

For this service I charge ten dollars.

If you are working along the lines that I worked, I know that a letter (or several letters, if you want to continue the correspondence for a time) from me will be the biggest ten dollars' worth of anything you ever bought.

This is a service that I am offering for a limited time because I have a little spare time which I want to convert into cash. A little later on my time will be so fully taken up with other work that I will not offer this service at a price which you would care to pay.

Write me to-day, enclosing your check or money order for \$10, and I will guarantee that you will never regret the expenditure.

Any young man of the right fiber is bound to succeed in the long run, but he will not do so without taking many a "business gamble" and this is an inexpensive "gamble," which, at least, involves no blanks. If I can assist you a little, you will get ten dollars' worth. And when one gets on the right track his prosperity multiplies rapidly.

Bear in mind that those with whom you are associated in business are influenced by the same environment, and they see things as you do. Their advice can be of little value under the circumstances. What you want is the counsel of one in a position to look upon the same conditions from a different angle—one who can solve the problems that you could solve if you could see the conditions from a different angle.

Read this advertisement over two or three times. Study your prospects. Write out, in systematic order, a list of the things you are trying to accomplish—hope to accomplish in the near future; and analyze the obstacles confronting you. Then, I am sure, you will see how my experience may be of great value to you in many ways.

There is a future for the limited number of young men to whom I expect this advertisement to appeal. To-day is the day to develop a new bastion of momentum and infuse it into your career.

If you desire to secure a higher position in one of the large cities, I will assist you. I do not act, in any sense, in the capacity of an employment agent, but I will help you as I would help myself. I will tell you exactly how I would go about it if I were situated as you are.

Write me now. And don't forget to send the essential \$10.

To the Newspaper Publisher, the Proprietor or Superintendent of the Job Printing Establishment.

A large portion of your stock in trade is your experience.

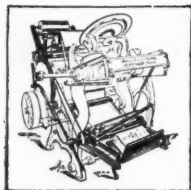
You have spent a good deal of time and money in acquiring it. Ten dollars' worth of experience doesn't usually go very far. It should be a pretty easy matter for a man of experience, like yourself, to get a good many times ten dollars' worth of good out of my experience. You are now engaged in solving problems which I can help you solve. You may be formulating plans for a mail-order printing business, or for enlarging your plant and going after some special lines of local work, or for some other move or about which you would like to take counsel with some one who has had just such experience as I have had. Suppose I had been formally introduced to you and I were to call at your office and spend a half-day talking about my interesting experience in New York and Philadelphia—about the thousands of dollars' worth of printing which I have handled, and about the hundreds of thousands of dollars' worth of advertising which I have prepared and placed, and about the prominent business men with whom I have come in contact during the past five years. I know, positively, that you would proceed to pump me. You would bring out whatever information you thought you could use to the best advantage, and you would absorb it all. You wouldn't care to have me talk about my summer vacations, or my idea of how New York should be governed, or what the men wear on Fifth Avenue, or anything else that couldn't concern your own business interests. I do not pretend to be any smarter than you are. I concede that you may be several times smarter than I am. And, if so, that is all the more reason why you would be able to extract from my knowledge a variety of information which would be of commercial value to you. Now, sir, I am offering, for ten dollars, that which I know you would spend more than ten dollars' worth of your time to acquire under the circumstances suggested in the foregoing. Tell me about what I have asked the employe to tell me, send your check for ten dollars, and if I can not be of very material assistance to you in solving your most difficult business problems, I will promptly return your check. This is a service which I am offering temporarily because I have a little spare time each day, and I want some extra ten-dollar bills.

A Plan for Starting a Mail-Order Printing Business.

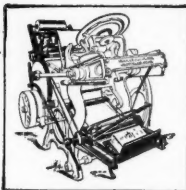
In four months (in the little city of Port Huron, Mich.), with an \$850 plant, I worked up a mail-order printing business amounting to \$50 to \$75 a week, in addition to my regular local business. Orders came from the very best class of customers and I promptly collected every dollar due me. I spent little in advertising. I held my customers without difficulty. I confined myself to a few special lines of work involving very little composition, and had the work systematized so that, while my prices seemed low, they turned me a very good profit. Any printer anywhere can successfully operate along the same line. For \$2 I will fully explain how to start and build up such a business. I will give you all the benefit of my experience. I will send this plan to any one for \$2, or I will send it free to those who pay \$10 for the service offered above.

HOLLIS CORBIN,

608 Lippincott Building, PHILADELPHIA.



More printers than we can comfortably supply
have caught right on to the
merits of



The Kramer Web Attachment

The salient points in this mechanism do not appear on the surface, but every printer and manufacturer who has them running comes right back for more.

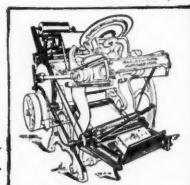
Four, five and eight machines in one establishment (leading establishments) prove them past the experimental stage.

Feeds, cuts, slits, rewinds, collates and delivers from web, paper or cloth, on a platen press.

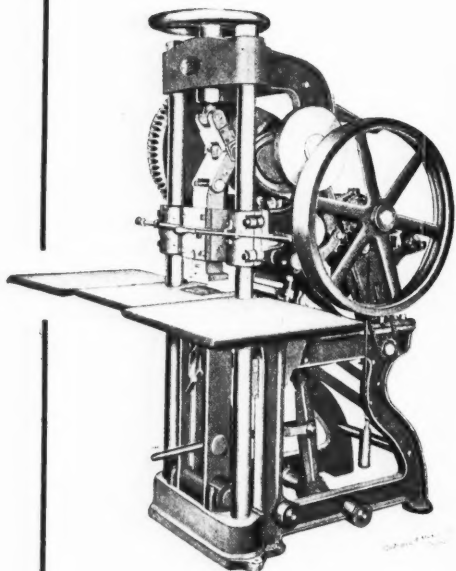
KRAMER WEB COMPANY

BOURSE, PHILADELPHIA

J. P. MORRIS, 31 Union Square West, Bank of the Metropolis, NEW YORK
American Type Founders Co.
Toronto Type Foundry Co. Keystone Type Foundry Co.



WRITE FOR BOOKLET



WRITE FOR BOOKLET

Do You Know Why

The Carver & Swift Stamping Press

Is in the Lead To-day?

BECAUSE it is able to produce the greatest output at the least cost for production.

WOULD YOU LIKE TO KNOW on what ground we make this statement?

EXPERIENCE — Those who have used other makes with ours say ours is SUPERIOR. Those who have used our presses for several years buy duplicate machines.

BUY one press and more will follow.

C. R. CARVER CO.

Successors to

The Carver & Swift Stamping Press & Mfg. Co.

N. E. Cor. 15th Street and Lehigh Avenue
PHILADELPHIA * * * PENNSYLVANIA

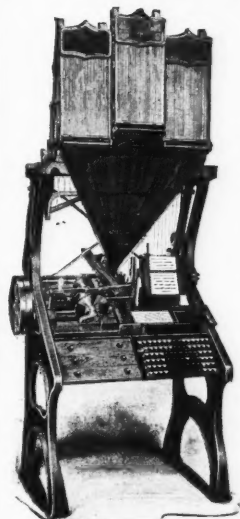
MILLER & RICHARD, Canadian Agents, 7 Jordan St., Toronto, Can.

The Empire

We are now ready to take orders for the new

One-Man Empire Composing Machine

Machines ready for delivery in July.



Machine composition equal to the best hand composition

5,000 Ems per Hour. Automatic Distribution

The only typesetting machine with Automatic Justifier, using foundry type.

EMPIRE MACHINE CORPORATION, 203 Broadway, NEW YORK CITY

ABNER GREENLEAF, President.

The machine may be seen in operation daily at the office of the Company.

Catalogue and full information upon application.

Strongest,
Simplest
and
Cheapest
Foot-power
PUNCH
PRESS
on the
Market



Card Index,
Loose Leaf
Ledger,
Round
Hole
and
Special
Punching



Write for Quotations, Literature and the name of the Dealer nearest you who carries them in stock.

Gether-Drebert-Perkins Co. 91 Huron Street
Milwaukee, Wisconsin

The *New York Sun*, speaking editorially, said recently:

“‘Country Life in America’ is like the girl in Grimm’s fairy tale, who grew more beautiful every day; one wondered how beautiful she really could grow. The same wonder strikes the reader of ‘Country Life in America.’”

The *American Printer* for May, in an article on “Country Life in America,” writes as follows:

“The publishers have always tried to have the best half-tone plates that could be made, because they have used the best paper in ‘Country Life’ and have had the best of presswork.”

No periodical excels, and but few equal, “Country Life” in the excellence of its presswork. Those that approach it (like the “Ladies’ Home Journal”) use Six-Roller Stop-Cylinder Presses in their production, while “Country Life” uses *Four-Roller Two-Revolution Whitlock Presses exclusively*.

Other high-class publications are printed on

Whitlock Presses

Their great impressional strength,
 Their superior distribution,
 Their exact register and
 Their swift, smooth-running and durable
 Bed Motion make them

The Two-Revolution Press par excellence.

FOR CIRCULARS, PRICES, TERMS, ETC., WRITE

THE WHITLOCK PRINTING PRESS MFG. CO.
 OF DERBY, CONN.

AT THE SALES OFFICES BELOW:

121 TIMES BUILDING, NEW YORK.

309 WELD BUILDING, BOSTON.

WESTERN AGENTS—AMERICAN TYPE FOUNDERS CO.,

Chicago, St. Louis, Cleveland, Cincinnati, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco.

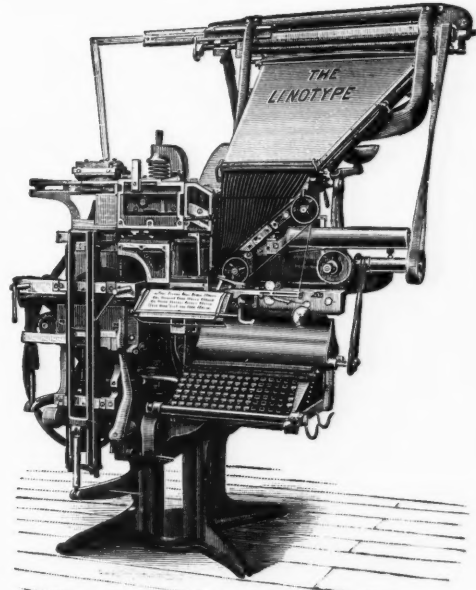
Southern Agents—MESSRS. J. H. SCHROETER & BRO.,
 44 W. Mitchell St., Atlanta, Ga.

European Agents—MESSRS. T. W. & C. B. SHERIDAN,
 46 Farringdon St., London, Eng.

The LINOTYPE

Is being used for
high-grade
Book Composition
everywhere.

For information upon
this point we refer you
to the following first-
class publications :::



9,000 IN DAILY USE.

The Inland Printer, Harper's Magazines, Lippincott's, The Art Exchange, The North American Review, Popular Science Monthly, Munsey's, Argosy, Outing, Puritan, Current Literature, Mechanical Index, Railroad Gazette, Scientific American, Engineering Record, and hundreds of others.

ECONOMY
EXCELLENCE
UTILITY

ADDRESS

MERGENTHALER

LINOTYPE CO.

P. T. DODGE, PRESIDENT

NEW YORK

CHICAGO

SAN FRANCISCO

Especial attention is respectfully called to our

Nickeltype

PROCESS

which preserves absolutely the *finest* dots of the half-tone screen, obtaining therefrom such printing results that the print from the original plate can not be told apart from the prints of the *Nickeltype* plates.

Half-tone work
a specialty

Telephone
3439 JOHN

Wille and Saam

*Electrotypers &
Nickeltypers*

134-136 William St., New York

BROWER-WANNER CO.

Printers' Machinists

We desire to call special attention to
five of our

Cylinder Press Bargains

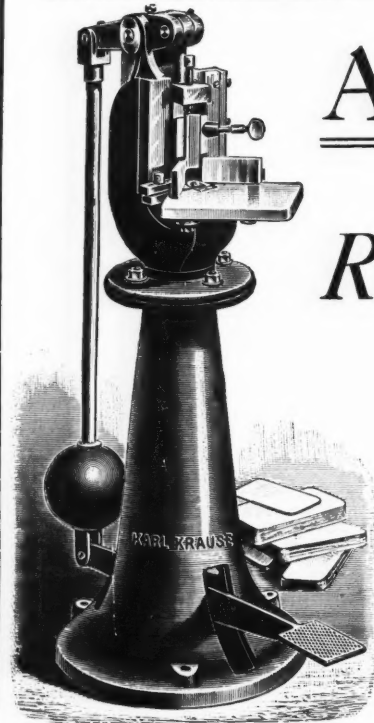
in Four-Roller Two-Revolution Presses
as follows:

- 39 x 53 four-roller Optimus, two-revolution, front sheet delivery, air springs, four tracks, table distribution, impression trip and back-up motion. A bargain.
- 41 x 56 four-roller Campbell Job and Book, two-revolution, regular front delivery, table distribution and impression trip. A reliable money earner.
- 38 x 55 four-roller Hoe, two revolution, table distribution, air springs and back tapeless delivery. A high-grade machine.
- 46 x 60 four-roller Miehle, two-revolution, regular front delivery, table distribution and air springs. A most popular make.
- 38 x 55 four-roller C. B. Cottrell & Sons, two-revolution, table distribution, four tracks, air springs, impression trip, tapeless back delivery and box frame. An up-to-date machine.

Write us promptly if you want one or more of these machines. We will guarantee them in every way. Our prices for them are *right*. ∴ We manufacture *brass rule* and a large variety of the best printers' specialties. Send for circulars. We also deal in *type* and everything used by printers. Our prices are the *best*.

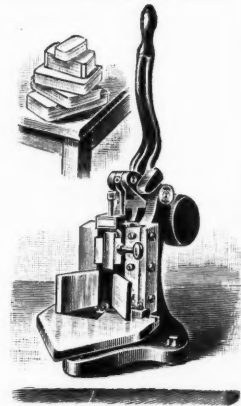
298 Dearborn Street CHICAGO, ILLINOIS

Have You Seen the Krause Line of Bookbinders' Machinery?



AT LAST!

The
*Round Corner
Machine*



that will make a perfect cut. Made for power,
foot or hand. Send for catalogue and price list.

Sole Agents, U. S. A.

LOUIS DEJONGE & CO.

69-73 Duane Street

NEW YORK CITY

THE HUBER

THE HUBER PRESS

The best built and most durable is surely the cheapest, especially when you consider the good features that excellence of manufacture always insures.

The Huber Press is built for the finest work; its impression is the strongest and most rigid; its distribution, with the pyramid and geared angle rollers, gives the most uniform and even flow of the ink; without intermediate gears, the drive is direct; bed and cylinder locked together---the entire stroke is a guarantee of register.

A little time spent in investigating the good points of the Huber will repay you in the time saved in its use over other machines.

Let us show you the Huber Press.

VAN ALLENS & BOUGHTON

19 to 23 Rose St., 59 Ann St., New York.

AGENTS, PACIFIC COAST, HADWEN SWAIN MFG. COMPANY.
215 Spear Street, San Francisco, Cal.

AGENTS, SYDNEY, N. S. W., PARSONS BROS., Stock Exchange
Building, Pitt Street.

AGENT, ENGLAND, P. LAWRENCE, 57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street,
H. W. THORNTON, *Manager*,

Telephone, 801 Harrison. CHICAGO

THE INLAND PRINTER

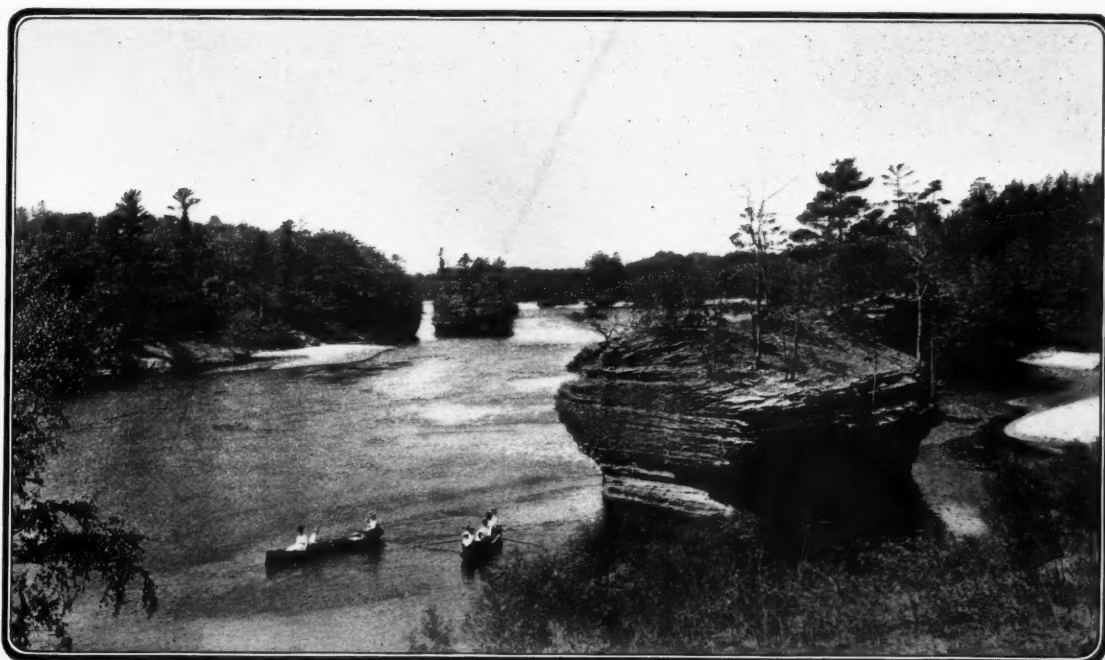
“PARIAN” DULL-FINISH COATED BOOK

SUITABLE for FINE ART WORK and HALF-TONE PRINTING



Results superior to high-finish paper.

Unlike some other dull-finish papers, this paper has less tendency to shine on being rubbed with the finger.



The Champion Coated Paper Co.

HAMILTON, OHIO

CHICAGO OFFICE, 809 Merchants Loan and Trust Building

NEW YORK OFFICE, : : : 909 Mutual Reserve Building

LONDON OFFICE, Spicer Bros., Ltd., 19 New Bridge Street

Our paper is carried in stock by paper dealers everywhere

WE FILL ORDERS ONLY THROUGH JOBBERS

BLOMGREN BROS. & CO.

ENGRAVING ELECTROTYPING

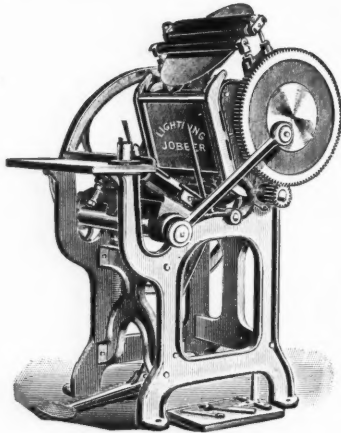


We solicit at the door of the printer and manufacturer—the busy man—who desires to place his orders with a house capable of giving him intelligent service—where his instructions will be understood and his work correctly and promptly executed.

175 MONROE ST. © CHICAGO.

The Lightning Jobber

The Best Low-Priced Job Press in the World



Lightning Jobber

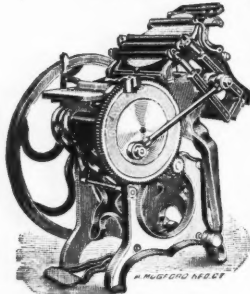
What a Recent Purchaser says of it:

COBDEN, ONT., June 2, 1902.

Gentlemen.—*** As to the press I have nothing but the highest praise for it. When we got lubricator worked thoroughly into all the moving parts it commenced to run like a sewing machine, and has run smoothly, easily and noiselessly every day. *** I find it meets every claim made for it. A couple of days since I put on an eighth-sheet with three wood lines in it. I was a little afraid at first of straining it, but put on the impression and it carried the form without the slightest creaking or jar. I have been considerably surprised at the speed at which it will run. I had thought that one thousand an hour with the treadle would be the maximum, but have turned out stationery at a speed of from 1,200 to 1,500 ever since I put it in. I never saw a Lightning Jobber till mine reached here. I wrote to some of its users whose testimonials are given in your pamphlet and received the very highest recommendations regarding the Lightning Jobber. It took a good many evenings to decide to purchase one, but I did, and now from all appearances, I will be everlastingly glad for my decision.

Yours sincerely, F. B. ELLIOTT.

Write for Circulars and Descriptive Matter.



Jones Gordon

The Jones Gordon

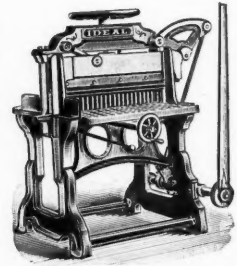
THE BEST JOB PRESS IN THE WORLD

HAS
Distributing Ink Fountain,
Ink Roller Throw-off,
Self-locking Chase Hook,
and other improvements.

FOR
SALE
BY
ALL
DEALERS

The Ideal Paper Cutter

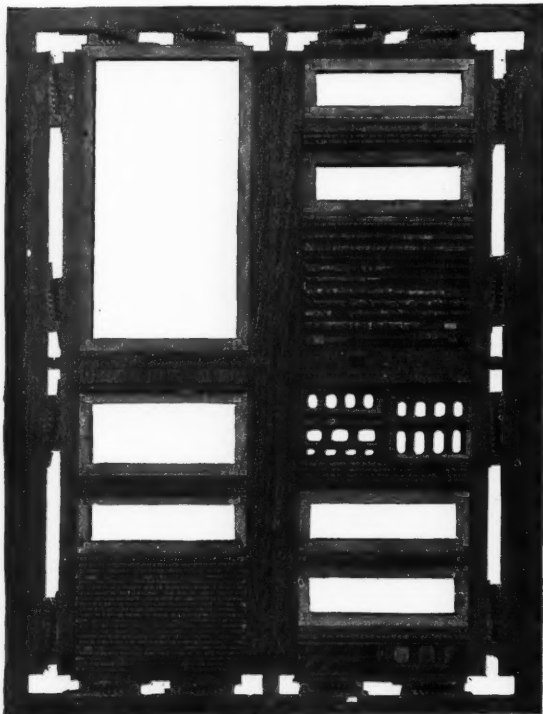
Has Time and Labor Saving Devices found on no other cutter.



Ideal Cutter

(Successors to The John M. Jones Co.)

The Jones Gordon Press Works, Palmyra, N. Y.



Patent Steel Furniture

Made of steel, won't wear out.

Used in hollow squares, filling four to six times the space of same weight in metal furniture.

Cost for space filled is cheaper.

Can be put together in one-half to one-sixth the time.

Makes a light and accurate form, correct register, square and reliable lock-up.

MORGANS & WILCOX
MFG. CO., Middletown, N.Y.

Manufacturers of
Printers' Machinery and Materials.

*The kind
which get
the orders*

**H. H. WILLCOX
CALENDARS
BUFFALO, NEW YORK, U.S.A.**

*The money
making good
profits kind.*

“Rich with the Spoils of Time”

Is the Printer having the Willcox Calendar Samples.

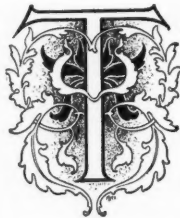
*Designs from Oil
and
Water-color
Paintings*

By

H. RONDEL
HUGO FISHER
A. B. FROST
SVENDSEN
BRYSON
CARL WEBER
ESTERBROOK
PONCHIN
SKELTON
ROSENTHAL
J. E. STUART
LOKKE
ROBERTSON
ROSA BONHEUR
SAUERMAN
CLIFFORD
RICHARDSON
MILLER, Etc.

Styles

Cardboard
Matboard
Mounted
Matted
Hangers



O successfully sell advertising calendars the printers must be placed on an equal footing with traveling men selling for the “big” houses.

The Willcox 1904 samples comprise 145 different calendars, 80 different subjects—nearly 50 from choice oil and water-color paintings (see insert this issue “The Cardinal,” by Rosenthal, one of the designs), nine sizes, five colors of mounting board, with prices to suit any buyer.

But one printer has samples in each town or city of less than 100,000 population. The printer has control, the designs can not be bought elsewhere or through jobbers or traveling men.

Scores of letters from printers, testifying: “Incontestably the BEST line ever seen.”

**Colors of
Mounting Board**

White
Court Olive
Nut Brown
Scarlet
Hunters' Green

Sizes

4½ x 9½
7 x 8 10 x 15
9 x 11 13 x 15
10 x 10 12½ x 20
11 x 14 15 x 20

Prices

From \$11 per M.
to
\$87.50 per M.

Calendar Pads

60
Styles and Sizes.
Plain
Two-color
Background and
Melton.

CATALOGUE FREE

LOCKPORT, N. Y., May 12, 1903.
MR. H. H. WILLCOX, Buffalo, N. Y.:
Dear Sir.—Your samples received last Monday morning. I have landed over three hundred dollars worth of orders already. Every one says the samples are the finest assortment ever seen. I consider them so good that I have discarded all others and am handling your line exclusively.
Very truly yours,
(Signed) DANFORD J. PENFOLD.

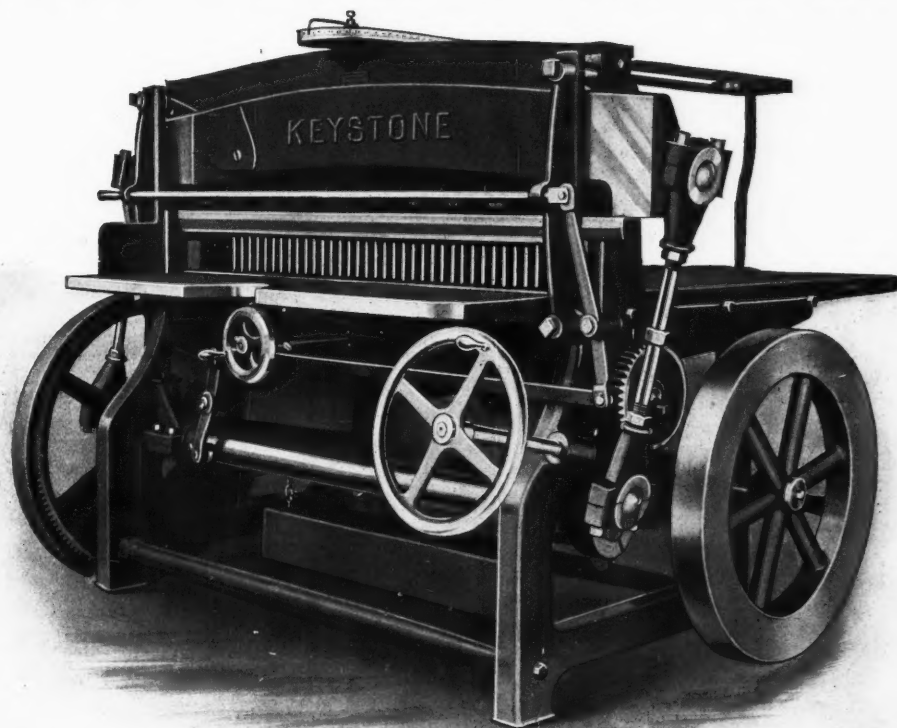
MANSON, IOWA, April 26, 1903.
MR. H. H. WILLCOX, Buffalo, N. Y.:
Dear Sir.—I have just received your calendar samples for this season, and must say they beat anything I have yet seen. The line skins the *** line to death. Wish I did not have anything to do but go out with your line until next December. I believe I could sell \$5,000 worth of those goods or more. I will push your line.
Yours truly,
(Signed) JOHN F. DALTON.

NEW HAVEN, CONN., April 29, 1903.
MR. H. H. WILLCOX, Buffalo, N. Y.:
Dear Sir.—Yours of the 28th inst. at hand, also your line of calendars, which came in yesterday. We have examined same and think that they are the finest line that we have ever seen, and we have no doubt that we will be able to dispose of a quantity of your goods.
Yours very truly,
THE MUNSON & CO.
(Signed) H. S. MUNSON, President.

Get these Samples and Get the Good Orders in Your Place.

The Best Hand-clamp Cutter that can be built

The **Improved
Keystone**
Hand-Clamp Paper Cutter



The improved model is now constructed in 50, 55, 60, 65, 70 and 75-inch sizes.

WE HAVE THE HIGHEST TESTIMONIALS FROM USERS, ATTESTING
THE SUPERIORITY OF THE KEYSTONE IN EVERY PARTICULAR

Send for descriptive Circular and Price List

THE STANDARD MACHINERY CO.

MAKERS OF EMBOSsing PRESSES,
DIE-CUTTING PRESSES,
BOOKBINDERS' MACHINERY, ETC.

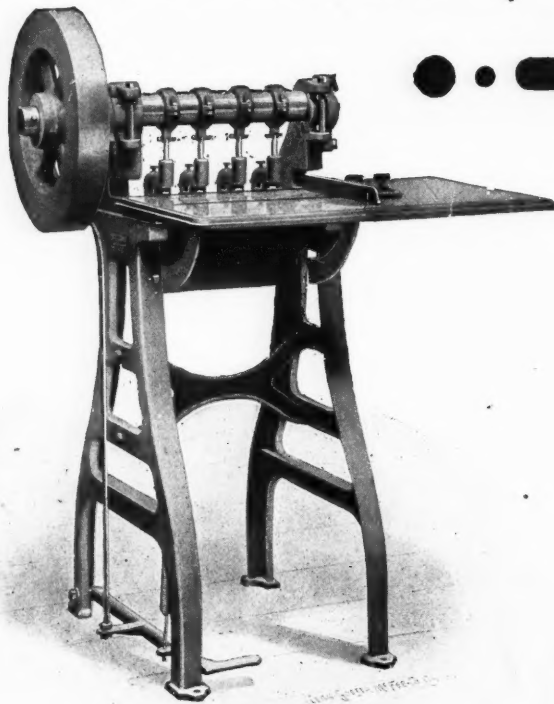
C. E. WHEELER, General Manager

MYSTIC, CONN.

For the punching of paper
of every kind and for every
purpose, there is nothing
equal to the

Tatum Adjustable *&* Paper Punches

This is the judgment of two hundred and seventy-three well satisfied users.



Pat. April 10, 1900

Pony Steam Power.



Made in Three Sizes :

Foot Power, Style B,
\$100 net.

"Pony," Steam Power, Style C,
\$125 net.

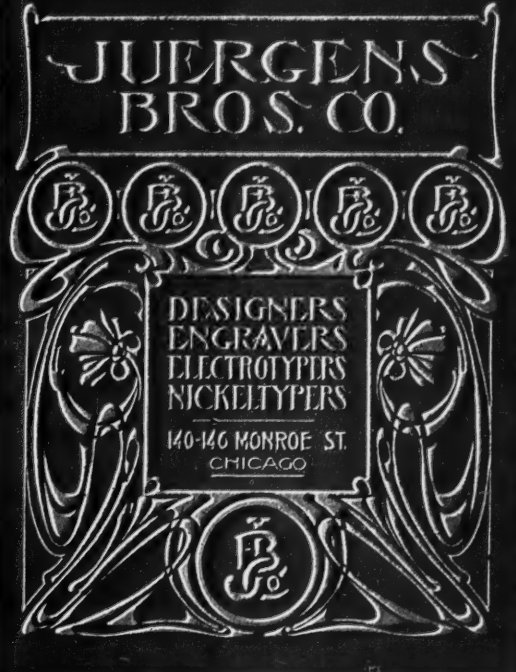
Steam Power, Style D,
\$200 net.



Users' names and our printed matter for the asking.

The Sam'l C. Tatum Co., Cincinnati, Ohio

**JUERGENS
BROS. CO.**



DESIGNERS
ENGRAVERS
ELECTROTYPERS
NICKELTYPERS

140-146 MONROE ST.
CHICAGO



**Advance
Wire Stitcher**

*A Reliable Machine within
reach of every printer*

**SIMPLE
DURABLE
GUARANTEED**

MANUFACTURED BY

SARANAC ELECTRICAL MFG. CO.
ST. JOSEPH, MICHIGAN, U. S. A.

Russian Types

The largest and oldest typefoundry in Russia — Est. 1854

Stock Company O. F. Lehmann

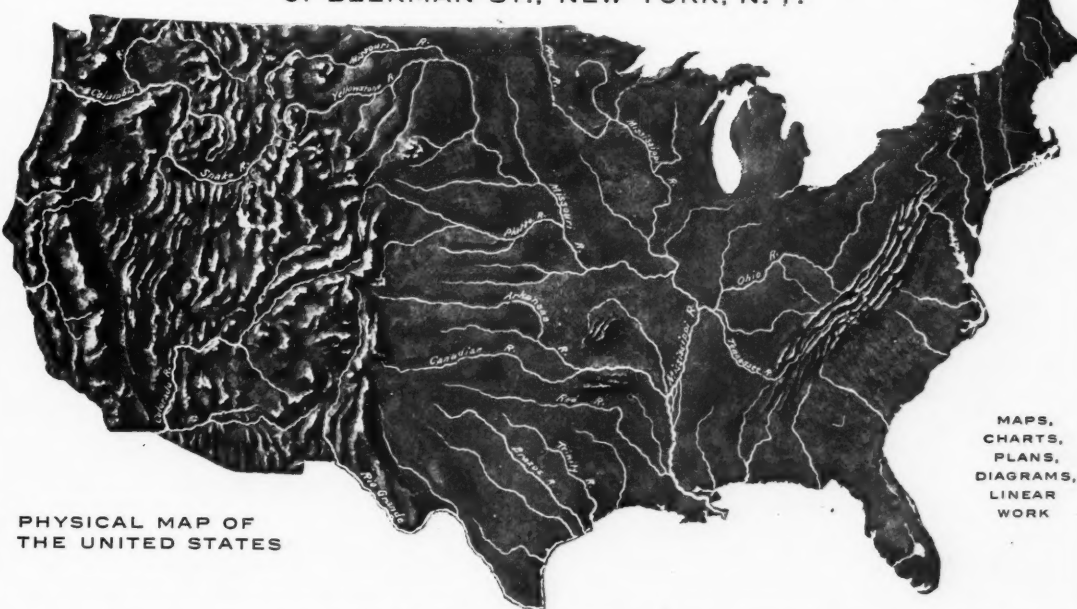
SAINT PETERSBURG

wants to engage competent representatives for America and
other countries to introduce their *Russian* types.
Largest variety of type in the entire world.

MANY PREMIUMS AND "GRAND PRIX"

L. L. SIRRET CO.

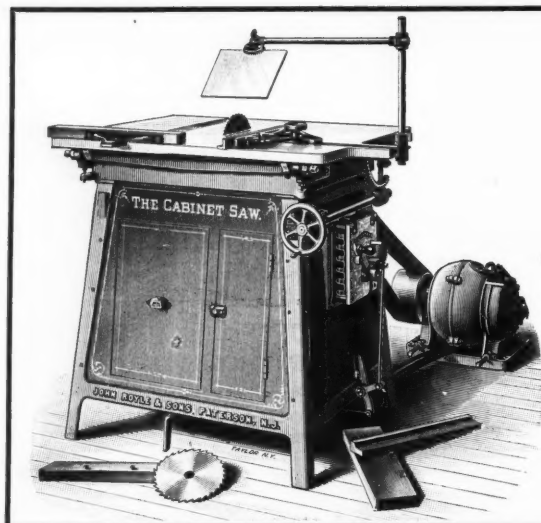
GEOGRAPHERS AND ENGRAVERS
61 BEEKMAN ST., NEW YORK, N. Y.



**PHYSICAL MAP OF
THE UNITED STATES**

**MAPS,
CHARTS,
PLANS,
DIAGRAMS,
LINEAR
WORK**

THIS IS A SAMPLE OF SOME OF OUR MAP DRAWING. IN ITS EXECUTION IT APPLIES TO OUR GENERAL TREATMENT OF OUR WORK, FOR ALL, AS WELL AS SPECIAL LINES, YOU MAY WISH TO HAVE US PREPARE FOR YOU



THE MECHANIC'S ANTIDOTE

for worry is good machinery. Equip your plant with the best machines and you'll find your business cares lightened, while your business will increase steadily. Of course, if you're a Photo-engraver you'll have Royle machines, the kind made by

JOHN ROYLE & SONS
PATERSON, NEW JERSEY, U. S. A.



Crane's Ladies' Stationery

*Sold by all Stationers
and Booksellers*

Our Papers are supplied in Fine Wedding Stationery, Visiting Cards and other specialties by GEO. B. HURD & CO., New York, whose boxes bear the word "Crane's," containing our goods.


THESE goods are suited to the tastes of the most select trade. Their merits are known the world over, and they yield a profit to the dealer. Once tried, the purchaser becomes a regular customer. Presented in the following styles and qualities:

SUPERFINE QUALITY—In Light Blue Boxes, containing $\frac{1}{4}$ ream of Note Paper each, and in separate boxes $\frac{1}{2}$ thousand envelopes corresponding.

EXTRA SUPERFINE QUALITY—In Lavender Colored Boxes, containing $\frac{1}{4}$ ream of Extra Fine Paper each; in like boxes are Envelopes to match.

MANUFACTURED BY

Z. & W. M. CRANE
DALTON, MASS.

All this Stationery
can be relied on as
represented 

CROWN



PLATES

PICTURES TALK

MORE THAN WOMEN.

DO YOU EVER MAKE THEM TALK FOR YOU?

Every progressive newspaper and job printer should use the Hoke Crown Engraving Plate Process of making cuts. It is simple, quick and inexpensive; used by the largest dailies, also by the smaller weeklies.

Tell us about yourself and we will explain the adaptability of our method to your needs. You make the cuts in your own office. We furnish you with the tools, materials and instruction, and we *guarantee* your success. No expensive plant is required. Cost of maintenance is nominal.

We place publishers in correspondence with competent artists when desired. We instruct local artists when requested. All letters answered promptly. Write us. Our many years of experience will help you.

HOKE ENGRAVING PLATE CO.

Patentees and Sole Manufacturers,

St. Louis, Mo., U. S. A. and 111 Fleet St., E. C., London, Eng.



Strathmore *Deckle Edge Linen Finish* Announcements

THREE SIZES • FOUR COLORS

C Manufactured from a line of paper that was awarded the Gold Medal at the Pan-American Exposition. **C** Suitable for Business Announcements, Openings, Invitations, Menus, Programs, Notices and other uses too numerous to mention. **C** Printers should have a sample folder containing the complete line on file to show their patrons. We will mail one of these to any address or they can be obtained from the Jobbers mentioned on the next page.

The Mittleague Paper Company

H. A. MOSES, Treas.: MITTINEAGUE: MASSACHUSETTS: U.S.A.

Strathmore

Decks Edge Finen Finish

Announcements

Can be obtained from the following dealers

J. W. BUTLER PAPER CO.	Chicago, Ill.
R. H. THOMPSON CO.	Buffalo, N. Y.
WALKER, EVANS & COGSWELL CO.	Charleston, S. C.
TROY PAPER CO.	Troy, N. Y.
CENTRAL OHIO PAPER CO.	Columbus, Ohio
ZENITH PAPER CO.	Duluth, Minn.
A. G. ELLIOT PAPER CO.	Dallas, Texas
OSBORN PAPER CO.	Marion, Ind.
R. P. ANDREWS & CO.	Washington, D. C.
NEW HAVEN PAPER CO.	New Haven, Ct.
MINNEAPOLIS PAPER CO.	Minneapolis, Minn.
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PITTSBURG PAPER & CORDAGE CO.	Pittsburg, Pa.
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ST. LOUIS PAPER CO.	St. Louis, Mo.
I. N. MEGARGEE & CO.	Philadelphia, Pa.
BAY STATE CARD & PAPER CO.	Boston, Mass.
HUDSON VALLEY PAPER CO.	Albany, N. Y.
DETROIT PAPER CO.	Detroit, Mich.
BLAKE, MOFFITT & TOWN	San Francisco, Cal.
BERLIN & JONES ENVELOPE CO.	136 William St., N. Y. City
BOND & MENTZEL PAPER CO.	Baltimore, Md.
M. J. EARL	Reading, Pa.
JOHN SINGLE PAPER CO.	Syracuse, N. Y.
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BLAKE, McFALL CO.	Portland, Ore.
MATTHIAS PLUM	Newark, N. J.
GEO. F. SMITH & SON, <i>Trafalgar Bldgs., Choring Cross,</i>	London, W.C., England



BARNES-CROSBY-QUALITY

When we say
Barnes-Crosby Quality
We mean

Engraving of a standard than which there can be no higher.

The product of a firm which employs more photo-engravers than any other in the United States, and has a larger staff of commercial artists.

We work night and day—24 hours in 24.

We employ specialists in every department, and are organized and equipped for handling the most elaborate or complicated orders.

Because Barnes-Crosby Quality *means* Quality of the highest kind, we do what is generally conceded to be the largest engraving business in America.

Our chain of Houses extending across the country enables you to buy at convenient locations.

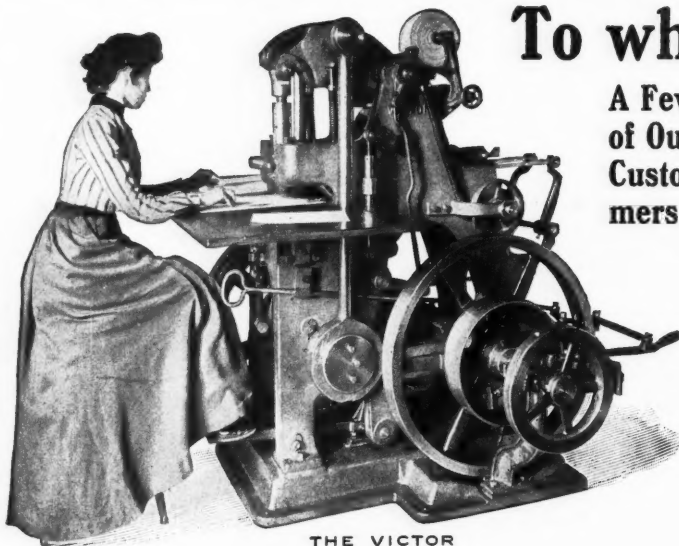
Engravers Artists Electrotypers

CHICAGO

ST. LOUIS

NEW YORK

BARNES-CROSBY-COMPANY



THE VICTOR

**Presses Built in
Two Sizes**

- No. 1—Size of Die,
3 x 5 inches
No. 2—Size of Die,
3½ x 8½ inches

To whom we refer

A Few of Our Custo- mers

Alexander & Cable Litho. Co., Toronto.
Rolph, Smith & Co., Toronto.
Metcalf Stationery Company, Chicago, 2
Machines.
S. D. Childs & Co., Chicago, 4 Machines.
Phenix Engraving Company, Chicago.
Western Bank Note Co., Chicago.
Columbia Engraving Company, Boston.
Samuel Ward Company, Boston.
H. G. Alford Company, New York City, 3
Machines.
Henry W. Solfleisch, New York City.
Wm. C. Zimmer, New York City.
Co-Operative Company, New York City.
L. C. Childs & Son, Utica, New York.
Fierstine Print. House, Utica, New York.
C. E. Brinkworth, Buffalo.
Bates & Nurse Co., Buffalo.
Robert Gair, Brooklyn, N. Y.
Bailey, Banks & Biddle Co., Philadelphia.
Meyer & Perkins, St. Paul.
Heywood Manufacturing Co., Minneapolis,
Minn.
H. F. Anderson Co., Kansas City, Mo.
Clarke & Courts, Galveston, Texas, 2 Ma-
chines.
Dorsey Printing Co., Dallas, Texas, 2 Ma-
chines.
Recently Installed:
F. C. Nunemacher, Louisville, Ky., 2 Ma-
chines.
Dennison Mfg. Co., So. Framingham, Mass.
Smith Printing Co., Reedsville, Pa.

FULLARD MANUFACTURING COMPANY, Inc.

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WILLIAM FULLARD, Sole Selling Agent

624 and 626 Filbert Street, PHILADELPHIA, PA.

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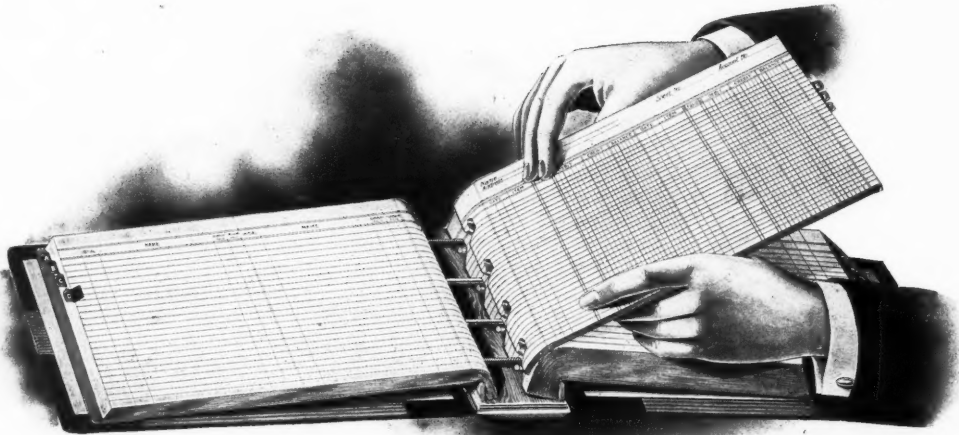
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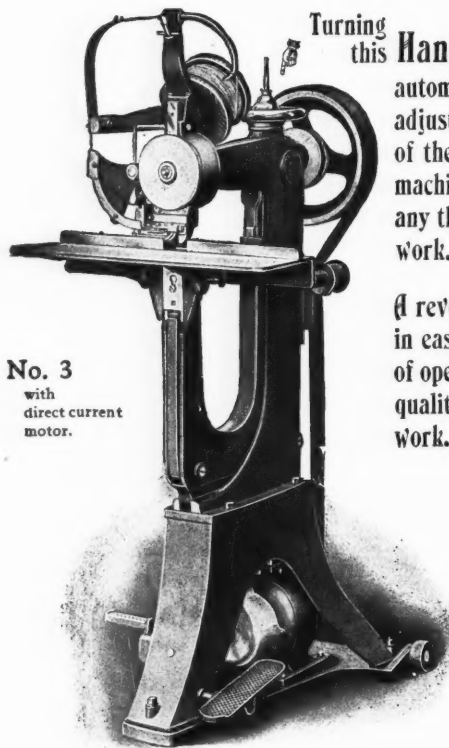
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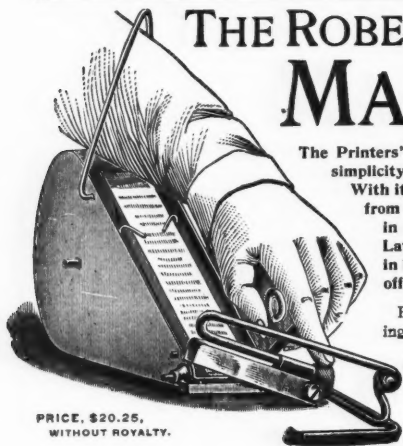
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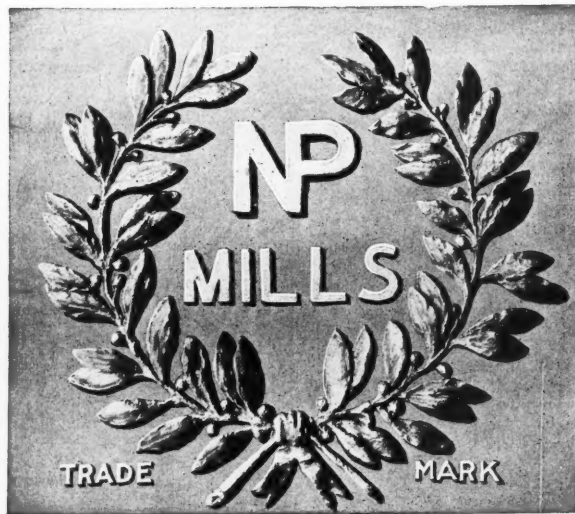
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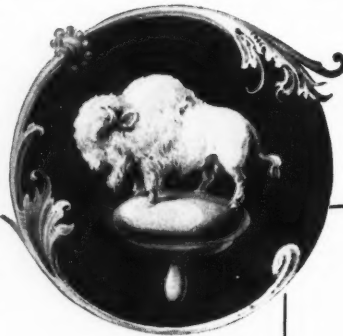
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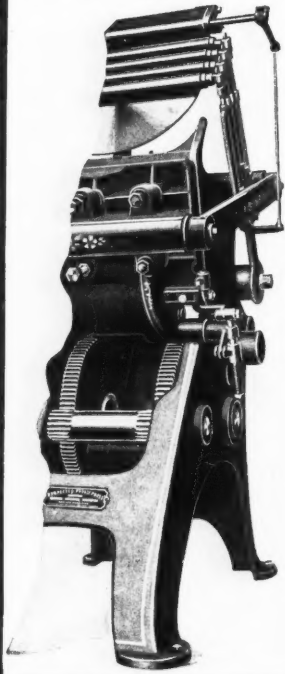
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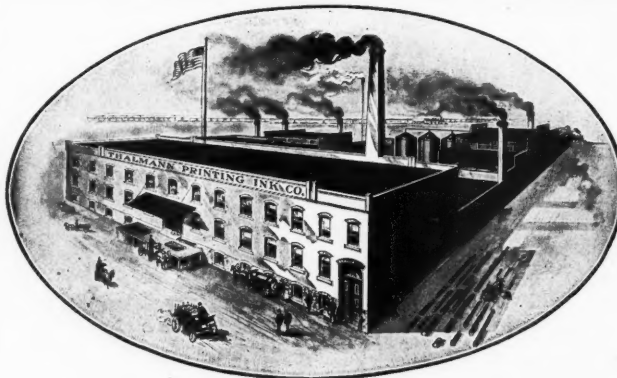
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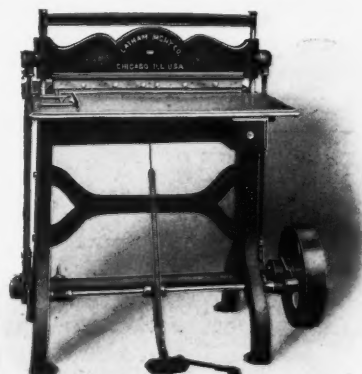
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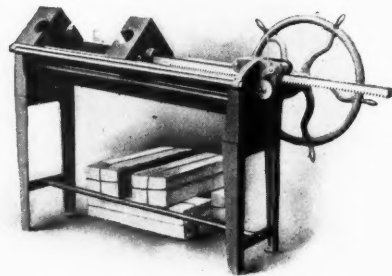
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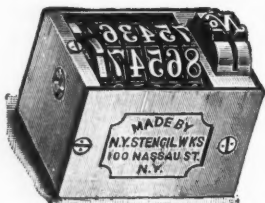
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From morn till night
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**Lackawanna
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Enjoys a feast

**Her appetite,
By no means light,
Finds in her lunch
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With linen white,
And prices right,
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**Lackawanna
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The willing porter
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**The man in blue
Now helps her through,
And tells her when
Her train is due.
"He's so polite,
They do things right
Upon the Road
of Anthracite"**

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This is the Road of Anthracite.

GE




VI. LACKAWANNA
DRAUGHTS MISS SNOW

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At nook or brook
Unfolds a fly-
ing picture book
of landscape bright,
Or mountain height,
Beside the Road
of Anthracite.**

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Railroad**

This is the Road of Anthracite.

GE



Miss Phoebe sees
some sights and preses

**On time with clock,
On bed of rock,
The train rides free
From jar or shock.
"Tis comfort quite
To read or write
Upon the Road
of Anthracite:"**

**Lackawanna
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This is the Road of Anthracite.

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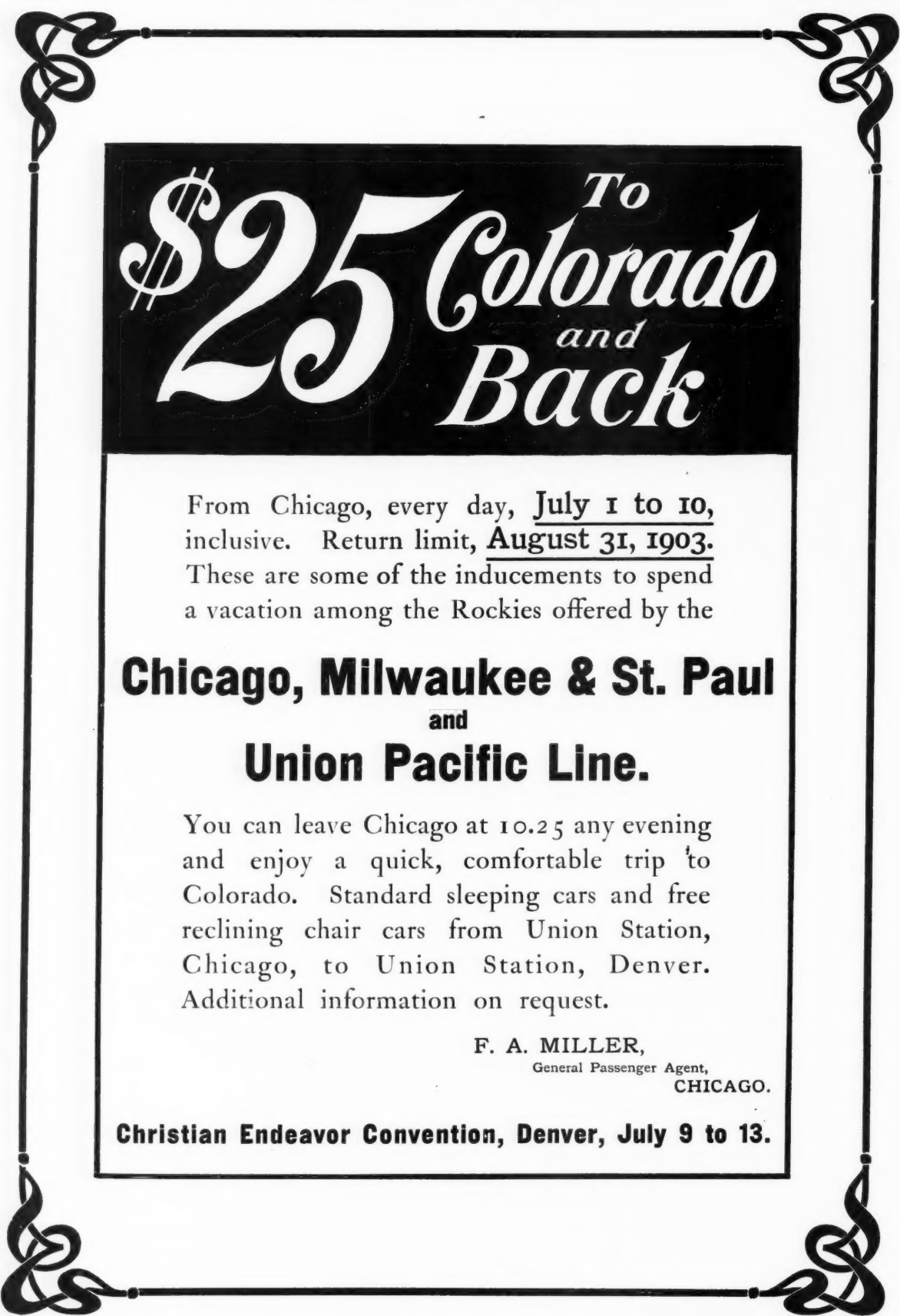
No jar annoys
Miss Phoebe's poise

**When nearly there
Her only care
Is but to smooth
Her auburn hair,
Her face is bright,
Her frock still white
Upon the Road
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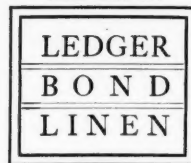
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An immense line of special advertising cuts; headings, special head lines, logotypes, ornaments, mortised cuts, comic illustrations and cuts suitable for every line of trade.

Over 2,000 printers have found it profitable to have our books on file.

THE HAWTIN ENGRAVING COMPANY,
147-153 Fifth Ave., Chicago.

Our No. 8 catalogue of 2,000 new illustrations out April next. Be sure you are on our mailing list.

TELEPHONES, MAIN 2520 AND 2541.

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(INCORPORATED)**

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BOOKBINDERS' SUPPLIES.
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POLISHED ZINC AND COPPER PLATES

★ **GLOSSOID BRANDS** ★

OUR ZINC GIVING RESULTS NEARER TO SOFT ZINC.
Superior Quality — Finer Lines — Attractive Prices.
DRAGONS BLOOD—CHARCOAL—PHOTO-ENGRAVERS' SUPPLIES.

Star Engravers' Supply Co.

81 and 83 FULTON STREET

TELEPHONE, 139 JOHN NEW YORK CITY

The Star Engravers' Supply Co. a short time ago sent out to the trade an advertisement in the form of a so-called "GLOSSOID" BUG, which when opened displayed considerable muscular activity. Many of our readers, have, undoubtedly, received these from that enterprising company. Herewith copy of letter which they received in relation to it, which no doubt will interest our readers.

Feb. 20, 1903

Star Engravers' Supply Co.,
81-83 Fulton Str., New York City.

Dear Sir:—

Your favor with "Bug" received. A howling success---sprung it on Manager---he lost four more hairs. Took it home---wife and boy flustered---great success from your point of view. Doctors ordered trip to warmer climate---we left home Thursday night---leave N.Y. on steamer Saturday noon---Puerto Rico---a month will probably restore nerves. Will send bill when I return. Bug's a daisy.

Yours truly,
(Signed) A Photo Engraver.

P. S. Send one to "sitting Bull" maybe he will be a Jumping Bull.

Come, let's talk it over

If our METAL is good enough for the "Inland," why not for you?

**GREAT WESTERN
SMELTING AND
REFINING CO.
CHICAGO**

DISPLACES BENZINE

Non-Explosive, More Economical. Used by U. S. Government and thousands of printers.

Reduces insurance rates nearly 25%. Preserves rollers. Devoid of gum or sediment.

TARCOLIN

TRADE-MARK.

Sole manufacturers of non-inflammatory solvents and detergents for all purposes, under the following trade-marks: Anti-Benzine, Tarcolin, Rockolin, Alcolin, Dissolin and Pyronil. Write for booklet.

ADDRESS

Delete Chemical Co.
126 William St., New York.

The Successful Printers' Reducer

PERFECT IN ITS NAME
PERFECT IN ITS KIND
PERFECT IN ITS USE

ACME REDUCER

is all that the words imply. Is in daily use in many of the largest and most extensive printing houses in this country, which alone clearly demonstrates that it is a good reducer. Our sales have increased one-half in the past six months; this also, evidently proves that we are making a reducer that is better and cheaper than any other in the market. We are anxious to have you try it as we know we can please you. We furnish samples free upon request.

ACME COMPOUND CO., Elkhart, Ind.

A TIME-SAVER FOR PHOTO-ENGRAVERS

"KEYSTONE PHOTO ARC LAMP"

FOR PHOTOGRAPHIC REPRODUCTIONS
SAVES 75% IN CURRENT: AND 75% IN TIME
SOLE MANUFACTURERS

KEYSTONE BLUE PAPER CO., 910 FILBERT ST., PHILADELPHIA, PA.
CHICAGO BLUE PRINT PAPER CO., 160 ADAMS ST., CHICAGO, ILL.



only one. To-day it is the best dining car line because it is

"The Only Way"

People You Meet in the Dining Car,

Pictures of an American Prince, an old maid, a drummer, a pretty girl, a farmer, and other types, are contained in a booklet, which will be sent for a two-cent stamp. Address Geo. J. Charlton, Gen. Pass. Agt., C. & A. R'y, Chicago, Ill., who also has on hand a few Fencing Girl calendars at 25 cents each.

THE INLAND PRINTER—JUNE, 1903.

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