# FANCY SPECIMENS JOB PRINTING AND A Collection of Papers for the Use of Job Printers. 1875.

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100 FANCY SPECIMENS

50 OF 6-

# JOB PRINTING

AND A COLLECTION OF

SATURBIE BURERS.

FOR THE USE OF

JOB PRINTERS & PPRENTICES.

3 V V BY JOHN L. PHILLIPS

FOREMAN STATE JOURNAL JOB ROOM.

SPRINGFIELD, ILLINOIS. 1875.

549181-







With the wieh that this Volume may be of use to the Tasty Job Printer and Young Apprentice.

it is most respectfully Dedicated

To the Young Job Printers and Apprentices

of the Northwest,

Who desire to excel in the Art Preservative.

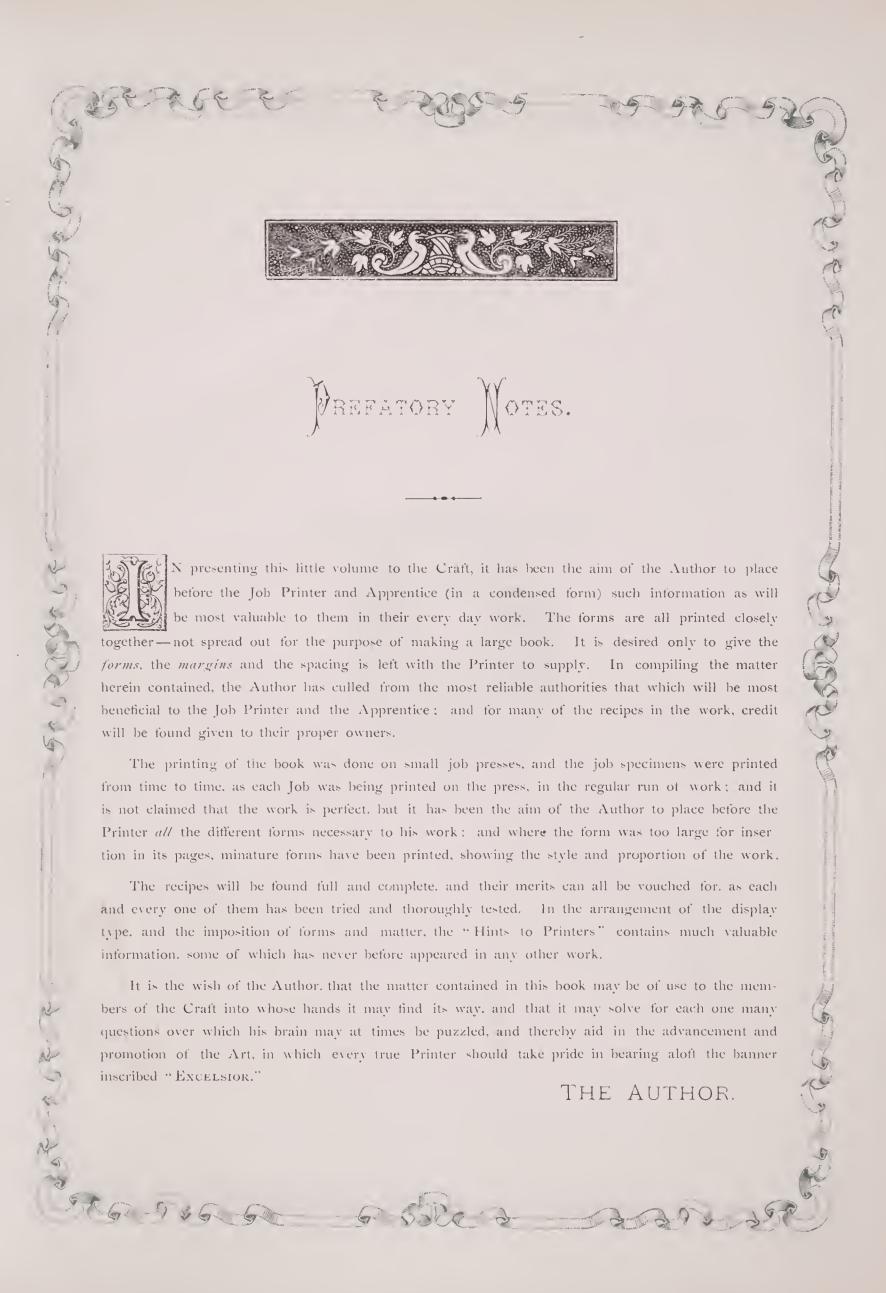
By SHE AUTHOR.

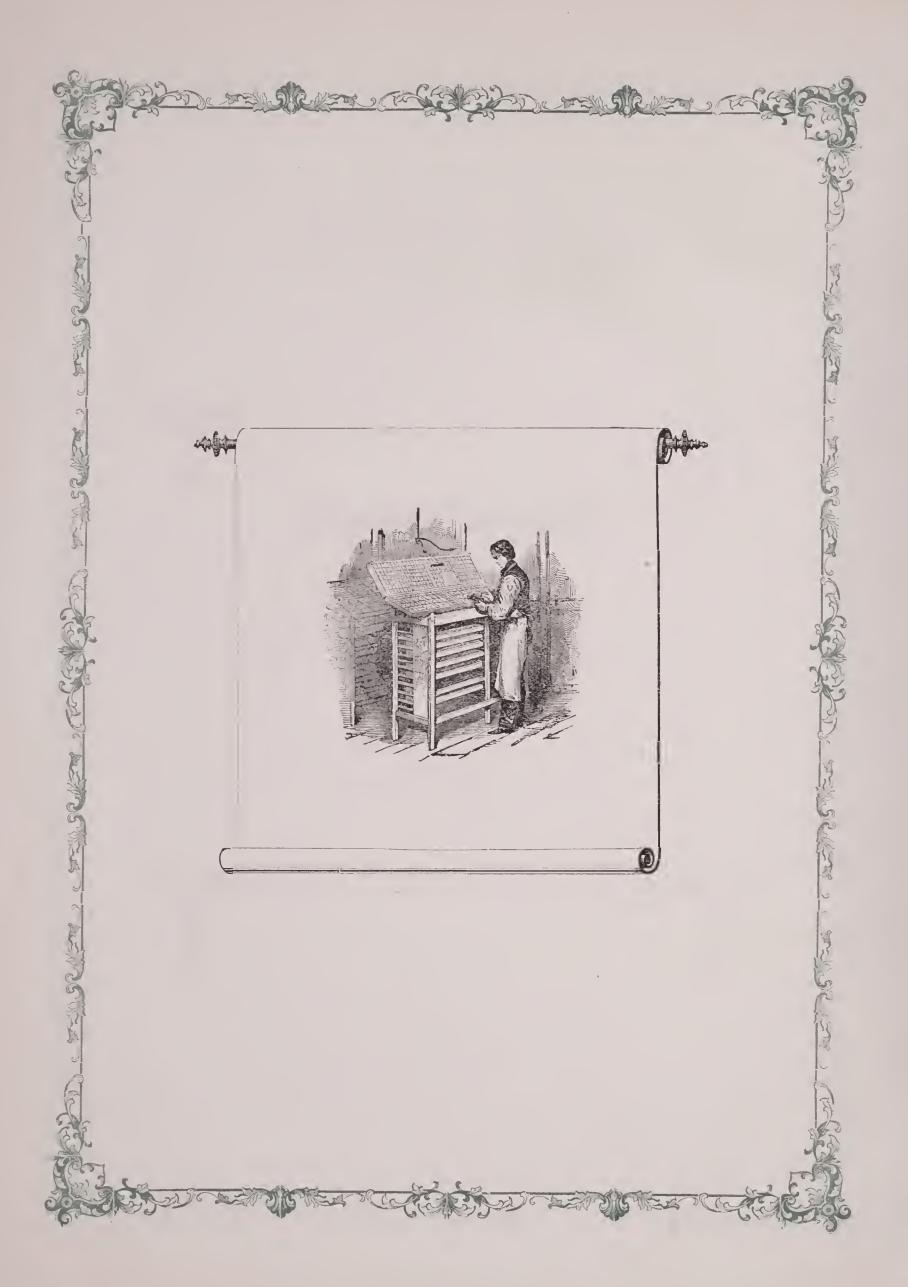














HITS TO PRINTERS.

N this connection, it is simply desired to give the Printer ideas which will prove valuable to him in regard to the purchase of the different kinds of material, and the proper mode of arranging the same in the office. There are many Printing Offices, both east and west, where all the new and beautiful material is purchased, almost as soon as it is issued from the foundry, and when it arrives in the office, it is thrown into a case and tumbled about in such a manner that in a very short space of time the type or material that but so recently was perfect, is battered and almost tworthless, and when a job is sent to press with a line of the type in it, how soon will all the many "breaks" and batters appear? Then it is that you find out that some one has been careless in handling the letter. And who is it? Were you ever able to find out the answer to this question? No one has touched it, and no one has had occasion to use it. But the type is battered nevertheless. If a little more care was exercised by managers and foremen in arranging material and laying type on its arrival from the foundry, and taking the proper care of it in using, many dollars could be saved to employers and much more handsome printing would be executed.

In the purchase of *Furniture* of all kinds, we would have everything neat and substantial: it should be serviceable and not wholly ornamental. Have the cabinets, racks, imposing stones, galleys, etc., all as nearly uniform in appearance as possible. Stands for cases, without racks, the neat *iron stands* are the the most preferable, but if wooden ones are used, care should be taken to have them well and substantially made.

Racks for Large Job Type should be very strongly made, and strong hard wood cleats should be securely screwed to the sides for the cases to rest upon, at such distances apart as will give, when the cases are in place, about three-quarters of an inch space between each case.

For the smaller or finer fonts of Job Type, *Cabinets* should be used, and they should be neatly made—the cases all fitting closely, so as not to admit of dust or dirt; and blocks of wood should be placed under each cabinet, so that there will be at least six inches of space between the bottom of the cabinet and the floor. In this way letters that may fall down out of the cases can be easily found, and the fonts of type will not become *short* by losing them in this manner. For any kind of work or type, the *cases* should be made of the best seasoned wood, so that there will be no possibility of their warping or splitting.

# HINTS TO PRINTERS.

Standing-Matter Rack, or Closet.—A rack for standing-matter should have movable shelves, so that they can easily be lifted out and the type placed upon them, and be kept without danger of battering. A closet, made with doors, is more desirable than a rack, as matter can be kept in a closet free from dust that will accumulate, and then too, the doors may be locked and forms may be saved from being "picked" over and "pied," when the picking is really uncalled for and unnecessary.

**Sort Drawers** should be compactly made, and have iron handles to each one so that they may be easily drawn out and replaced.

The Cabinet for Cuts should be made with drawers that fit closely, and cach drawer should be divided off with strips of wood for the separation of different sizes of cuts.

Material, Type, Borders, Rule, Etc.—In the selection of all of this kind of material, great eare should be exercised, and a judicious selection made. Styles should be varied, but it is advisable when a font of type is purchased, that a whole series of the same be bought, provided, that the style of the letter is such as to make it a standard letter, and one to be useful in an office. The styles of type should be systematically varied, and a fair proportion of the different sizes of Romans, Italics, Texts, Gothics, Antiques, Bold and Light Faces, Hair Lines, Scripts, Ornamentals, etc., should be maintained. A large amount of type and material in an office, which has been bought without any regard to harmony and because it was "new," or may be simply because your neighbor has it, will be found of but little use for general purposes.

**Novelties.**—With almost every sheet that comes from the foundry will be found some new Border, Combination or Cut, which is called "Novelty," but in almost every instance these novelties will prove to be useful only in certain places and at certain times, will soon be out of style and will cease to be a "Novelty." Such material it is not advisable to buy.

Uniformity of Body in the many fonts of letter in an office, having the same name, such as Nonpariel, Brevier, Long Primer and Pica, should, as nearly as possible, be maintained. A job of work that it is intended shall be first-class in every respect, may be marred and wholly spoiled by the spaces and quads used in the matter, if they are not of uniform body.

**Every Case** in a printing office should be neatly labeled, and care should be taken in laying type in cases, in cabinets or racks where two letters of the same body and similar face are placed together, that the nicks are different, so that in distributing there will be no excuse for mixing the different fonts. Never mix two fonts of type in the same case for want of room; it is better if you have not room sufficient without this, to throw an old font away—there is always an "old font" in the office that is nearly if not wholly useless. But never place two fonts in one case, it is slovenly and should not be allowed.

Labor Saving Rule, accurately cut to pica ems and ens, are essential to neat job work, and every office should have a number of fonts of the most serviceable and tasty patterns of rule faces. For long rule lines the use of full length pieces is more advisable.

For Blank Work, Brass Labor Saving Leaders should be used. Although expensive, they will be truly "labor-saving" if they are purchased for the different Italics or Scripts used, and blanks printed with them will be more accurate and have a more perfect appearance than where ordinary rule is used alone.

Slugs and Leads of different thicknesses must be plentifully supplied in an office. Have them eut accurately to Pica ems and ens, and thereby do away with the miserable practice of cutting and "chipping" them at the bench.

**Metal Furniture and Quotations** are necessary to the execution of good work. A surplus of them is more advantageous than to have only a scanty supply.

Imposing Stones should be made of white Italian marble and smoothed evenly on the top working surface. They should be laid on compactly built tables, and the bed, underneath the stone,

## HINTS TO PRINTERS.

should be filled with saw-dust to prevent springing or cracking. The tables or racks which are to hold the stones, should have, near the top, a drawer or two, for the keeping of quoins, furniture, mallets and shooting sticks, and at one end of the table place a rack, with strong partitions, running up and down from bottom to top of the table, with about three inches space between each partition, and have the partitions put in on a slant, and this should be used for placing forms in after they have been worked, as at many times during a rush of work every inch of stone room is needed.

Our best *Composing Sticks* are made of steel, and are both strong and light, without any give or spring at the side. Few of the sticks with the common clasp can be depended on for fine work, for they seldom, if ever, hold so well as the nut and screw. But now there are several new and excellent sticks which can be used without danger of spreading; one of them is made with a brace firmly fastened to, and extending from the top of the sliding bar to the bottom part of the stick, and this new addition is so arranged as not to be unwieldy in the hand of the compositor. Every office should be supplied with one or more close-grained *Mahogany Sticks* for long measures.

A Mitering Machine is almost indispensable in a printing office, and a new and improved style with circular knife is most desirable. They are both economical and durable.

Quoins of either live-oak, box or iron-wood, although not so handsome or durable as some of the later mechanical inventions, yet they will, in all probability, be used for a long time before giving place to any other new quoins.

For narrow lockups, use *Iron Side*, and *Foot Sticks*, as they are decidedly better than wooden ones as they do not readily yield when the quoins are driven home.

Wood Furniture is convenient and useful where used in forms that do not require a register. But when it is desired that an exact register should be obtained, Metal Furniture should be used.

Shooting Sticks made from polished wrought steel are the best, but care should be exercised in using them, so as not to damage the stones or type in locking up forms.

Mallets, of medium weight, should be made of lignum vitae, or iron-wood, with the handles securely fastened.

Planers made of mahogany wood, and perfectly true. should be used.

Every office should be provided with a *Roller Closet*, built as nearly air-tight as possible. Shallow tin pans, filled with warm water in dry or cool seasons, should be placed at the bottom of the closets to allow the rollers to attract moisture, which will keep them in good working order longer than they would otherwise be kept.

Have your **Ley Brushes** made of real bristles, that are both firm and elastic. Try a brush by rubbing it briskly over the palm of the hand for a few moments, and if it has a searching, springy feel, yet produces no harsh or scratchy sensation, it will be a good brush.

*Ink Stones* of smoothly finished marble, on which to mix or grind or bray out inks for immediate use, are more preferable than the iron plates or tables that are attached to most of the jobbers.

Ley Pots should be made of iron, and not too large, as, if too much ley is made at one time it is liable to get dirty and lose its strength.

A Drying Table for the spreading out of sheets that are liable to set-off is very useful.

A Solid Bench, supplied with a vise, saw, files, chisels, plane, hammer, and a few other tools, should have a place in every job office.



LETTER - PRESS COMPOSITION.

OW to Lay a Case with New Letter.—Remove the paper carefully from around the type as it comes from the foundry, and place the page confined by its cord on the imposing stone. Wet it with a very weak mixture of soap and water, which will prevent the letters from adhering together when first used, next place it on a small brass galley, and carefully untie the string, then proceed with a stout brass rule of sufficient length to take up three or four lines of type, with the nicks up, and holding them horizontally with the faces towards you, slide them gently from left to right into their proper boxes, taking care that the faces do not strike or scrape on the sides of the boxes. When the boxes are comfortably full, tie up the extra sorts and label them, putting them carefully away until such time as they shall be needed.

Typographic Design.—On taking up the copy from which a design is to be made, carefully scan it over, noting the parts that seem the most important, reserving them for the strong points of display. The position of the minor parts can form an after consideration. The correct way to produce a neat design is to first sketch it off on paper. The changing of words and sentences, when such changes do not mar the sense, will attribute at times to render a design more complete.

In arranging type there should be no clumsey, over balanced, or unnecessarily bold lines; and, where it is possible, the strongest effect should be brought as nearly central as possible. Ornaments should be used to improve the appearance of work, and not because you have them or wish to fill up with them.

In Poster Composition, the main part or display line of the bill should be the thing announced, which should be the main line in order to challenge the attention of the beholder at once.

Composition in which occur "Curved Lines," is usually very handsome in proportion to the correct formation of the curves. When a curve is imperfectly made, it mars the appearance of a job, and a straight line in such cases would be far more tasty and pleasing to the beholder.

Correct Spacing and Good Justification.—In solid or single leaded matter, the "three em," or "thick space," is sufficient between words, and an em quad between sentences. The increase between words in spacing should not exceed an en quad, or at most, two thick spaces. Exceptions to this may and should be made in cases where the matter is widely leaded, as then the spacing of the line

### LETTER-PRESS COMPOSITION.

should be proportionally wider. A space, known as the "patent space," which is of a thickness between the en quad and the thick space, is very desirable in book-work, and should find a place in all book offices. Hair spaces are placed before colons, semi-colons, interrogation and exclamation points, but in some fonts a space or shoulder is cast on the point, in which case, no further space is required, but an en quad should always be inserted after them. Hair spaces should also be placed after inverted commas, or quotation marks that mark quoted words or sentences, and before the word that follows them. In very narrow measures it is better to hair space the words than to throw too much space between them.

In finishing a paragraph and in setting quads to fill out the break, should thin spaces be required to tighten the line, place them after the period, and do not scatter them along between the quads, and you will, by so doing, save time in distribution.

Indention.—Paragraphs beginning with an initial letter should not be indented. In newspaper work, or any other measure less than 26 ems nonpareil, or more than 22 ems pica in width, one em indention to each paragraph is sufficient. In wider measures a wider indention improves the appearance of the work.

This paragraph is indented according to what is called "Side, Hanging or Under" indention—a style principally used in introductory paragraphs in legal and other printing, and in the head lines to Chapters or Tables of Contents. It is also used in newspapers were a long headings comes over one distinct article.

This paragraph is set in what is called "Double Hanging" indention, and is mostly used in Titles, Advertisements, Circulars, Hand-bills, and other display work; also for heads in Newspapers.

Magazines and Periodicals of all kinds.

Display Composition.—Care should be used in the spacing of words and letters, and having the lines of a job in correct proportion to each other. As a general rule, an en quadrat should be placed between words set up in Capitals or Small Capitals, and two 3-em spaces between capitals when used alone, should the type be slightly condensed or moderately light. A proper increase to this space should be made in very Full-Faced or Extended type. Lines of extra Condensed lower case, or long Narrow-Faced Texts, require less spacing.

Samples of Spacing:

(Bad Spacing.)

"WITH MALICE TOWARDS NONE, WITH CHARITY FOR ALL."

(Correct Spacing.)

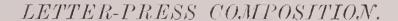
"WITH MALICE TOWARDS NONE, WITH CHARITY FOR ALL."

(Bad Spacing.)

" Morn amid the Mountains, lovely solitude, gushing streams and fountains."

(Correct Spacing.)

"Morn amid the Mountains, lovely solitude, gushing streams and fountains."



(Bad Spacing.)

# "COME INTO THE GARDEN, MAUD."

(Correct Spacing.)

# "COME INTO THE GARDEN, MAUD."

(Bad Spacing.)

Compliments of Mr. and Mys John H. Heveridge.

Correct Spacing.

Compliments of Mr. and Mrs. John L. Heveridge.

When an initial letter is used, the remainder of the first word should be set in capitals, and made to line with the top of the initial itself, and not with any of the flourishes that may be around the letter. In script composition, the spacing should be according to the shape of the various letters. Some of the capitals to script fonts needing little or no spacing at all. The use of two fonts together, as where an abbreviation of a word occurs in a line, and a period and comma are commonly used, is very bad taste in job work. Points should not be omitted, however, in book work. In composing a form to work in colors, fine shaded or ornamental type should be used very sparingly, as color work requires surface to show to an advantage. Especially is this the case where lines are to be shaded in two or three colors. In making your form ready, after first proving it and arranging your colors satisfactorily, set up quadrat lines of the same body as the different lines you may have in your form, and place them in where a line is taken out, but do not use leads or reglets, as they will give, whereas the quadrats cannot. The principal display lines should form the darker and most prominent colors.

After a form is composed it should be evenly "opened out," and the lines so separated as to preserve an even balance. The following illustrations will explain more fully:

(Well Balanced.)

# FRANK SIMMONS, STATIONER AND NEWS DEALER,

WHOLESALE AGENT FOR

SCHOOL BOOKS & SCHOOL SUPPLIES,
206 South Sixth Street,

SPRINGFIELD, - ILLINOIS



### LETTER-PRESS COMPOSITION.



(Poorly Balanced,)

# OWEN'S BUCHU COMPANY,

MANUFACTURERSOF

# Diven's Katract of Buchu,

And Publishers of

Mrs. Owen's Cook Book & The Housewife's Friend,

NO. 207 EAST ADAMS STREET,

# SPRINGFIELD, - ILLINOIS.

Title Pages come under the head of Display Composition, and the beauty of them depends on the taste of the compositor. A neatly arranged and tastily composed Title Page is a handsome piece of work to look upon. The Dedication of a book should follow immediately after the Title, and should be set up in Italics, Text, Capitals or Small Capitals, and be sufficiently spread out.

The Summary of Contents precedes the Preface; and the Index, or Table of Contents, should be placed at the end of the work, and be in type two sizes smaller than the text.

Prefaces and Introductory Remarks may be set up in type either larger or smaller than the body of the work.

In the Introduction of a book, it is customary to use numerals for folios, thus: iii for 3, xx for 20, xxvi for 26, etc.

Foot Notes, placed at the bottom of pages, should be set in type smaller than the body.

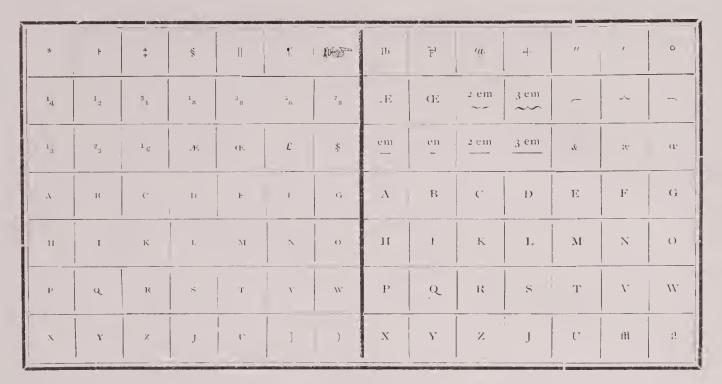
In dividing words at the ends of lines, care should be taken in spacing matter so that as few divisions will have to be made as possible, and never carry over two letters into the next line, as in the words heat-ed, molest-ed, warran-ty, and never divide such words as a-lert, o-ver, a-mount.

In proving book matter on brass galleys, you should have *single* side-sticks, fully as long as the matter, and press the quoins up with the fingers, but never use a mallet or shooting stick to make a galley lock-up, as you can tighten the matter with the fingers sufficiently tight to prove it. A man who would use a mallet and shooting stick in locking matter on a galley should not be allowed to work in an office where good material is used.

It is always best to pull off your proofs on a press, as the mallet and planer will batter the finer lines of the type.







PLAN OF AMERICAN UPPER CASE.

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PLAN OF AMERICAN LOWER CASE.





FOLDING IIN

# Mir. & Mira. Graige Green

request, the pleasure of your company at their residence, at the marriage ceremony of their daughter

Limina F. Creen to William W. Patt,

Friday Evening October, 15th, 1875, at six o'clock. Specimens of Job Printing.



# MANUFACTURING COMPANY



MANUFACTURERS OF

CHILDRENS' CARRIAGES

Nos. 205--217 JEFFERSON STREET.

SPRINGFIELD, ILLINOIS.

State Journal Print, Springfield, Illinois.

# Mrs. Mary Frastield

would be pleased to have you present at the marriage ceremony of her daughter Lou for the Edward W. Lee,

Wednesday Evel October 6, atteight o'clocks 1875.

ANCIENT ORDER OF HIBERNANGE DOLLAR.

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CHOMING W. MCHANA

Springfield, 3H.

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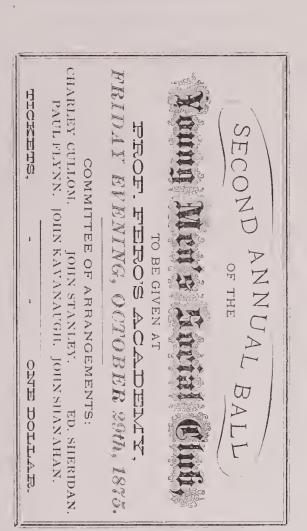
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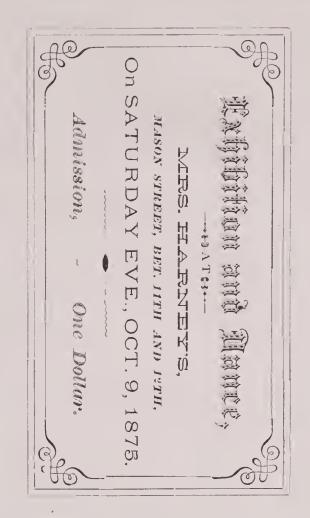
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FOREMAN State Journal Press Department. Svesimens of Tee Printing.





# Mr. & Mrs. Wm. Nerry

Request the pleasure of your company at their residence, at the marriage ceremony of their daughter,

Betty Nerry to Wm. B. Cantrill,

Thursday Evening, October 7th, 1875, at half past seven o'clock



INTERMISSION.

Good bye Churlie.

15. Quadrille, .

it. Polans, The Little Girl's Favorite.

Morning Glory.

13. Polka Mazourka,

12, Waltz Quadrille, Ludies' Choice

11, Polka, ... Tread the Floor Lightly.

Ind' migna

10. Prairie Queen.

9. Highland Schottische, Broken-hearted.

S. Quadrille,

Summer is Coming.

Life is a Dream.

7. Walta.

Excelsion

6. Quadrille Medlev,

Sleigh Bells.

5. Schottische,

Royal Horse Guards.

4. Quadrille,

Rolling Mill Boys.

3. Varsouvienne,

2. Spanish Dance,

Handle Her Gently.

r. Quadrille.

THE MOSTSH SH

110883801

Grand Promenade,

PROGRAMME.

Journal Company, Printers, Engravers and Stereotypers.



16. Quadrille,

Mocking Bird.

17. Waltz-Burlesque,

Ladies' Choice.

18. Virginia Reel,

Come and Kiss Me.

19. Quadrille Lanciers. .

Union Forever.

20. Schottische,

. Give us a Rest.

21. Sicilian Circle,

All Hands Around.

22. Quadrille Polka,

Coming thro' the Rye.

23. Varsouvienne,

Kiss Him for his Mother.

24. Quadrille—15th amendment, Ladies' Choice.

25. Waltz,

Prof. Fero.

27. Esmeralda,

. Cauliflower

28. Quadrille,

29. Plain Waltz, I'd like to know his Name.

30. Quadrille,

. Will you ever go Home.

26. Quadrille. Grand Walk Around.

31. Dan Tucker, Rollers' Farewell 'till '76.

HOME, SWEET HOME.





Loesimens of Too Printing.

L. BARTLETT.

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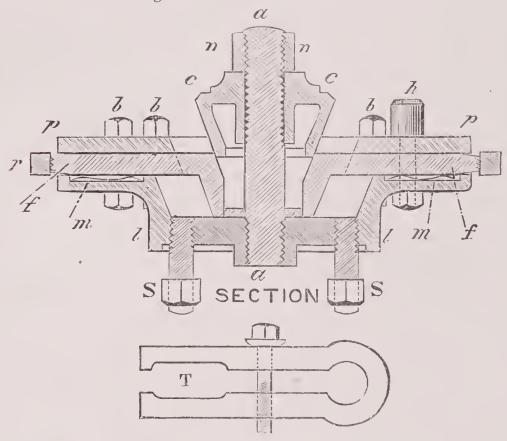
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# BULLTALL

For Turning Piston Packing and other Rings of Large Internal Diameters.



### DESCRIPTION.

11, main plate; p.p., face plate fastened to 11 by bolts bb; ss, studs for lathe connection; ff, fingers; cc, pressure cone; nn, axial nut; a a, cone guide; h, handle on face; T, finishing tool; rr, packing ring to be turned.

### TO OPERATE.

When the mandrel is securely fastened to the lathe, the nut n n is loosened, and three or four (more if required) of the fingers are set in with the hand, the ring is slipped over the ends of the fingers and the nut n n tightened moderately.

The lathe is then set going and a small block of wood is held against the tool rest and forced against one side of the ring (while running.)

In four or five revolutions the ring will run "true." The lathe is then stopped and the nut n n tightened securely. The tool rest is then brought up to its work, and the lathe set going.

The rings are cast separately from polished cast-iron patterns, and left rough on inside.

Specimene of Teo Printing. PROGRAMME. PROGRAMME. Schottische 15. Prairie Queen. 16. Quadrille Redown. Varsouvienne. Grand Marin. Quadrille. Walle. 21. Gallop. Quadrille, Quadrille, Waltz. Quarille, Juligan Guard Esmoralda. 24. Highland Scottische. 25. Grand W. Mr. Mound. 5. Schottische Polks Mrkninks Ciledonian Qualrille 1× TERMENON. Polki Quidrille. HOME, SWEET HOME. Echottieche. Quadrille Meales, 13. 11.111. • Harry Chapham, Business Manager HAVERLY'S MINSTRELS. 24

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MEMBERSHUP CHOKEN.

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NOT TRANSFERABLE.

Secretary.

# The Hirst Congregational Church

Ju Springfield. Illinois.

To the.

Church in

SENDETH GREETING:

Brethren:

The Rev. HENRY D. MOORE has resigned his office as Pastor of this Church, and we have accepted his resignation, and the Rev. EDWARD WOOLSEY BACON, after three months of service with us in the ministry, has been invited by us to become our Pastor and has accepted the invitation.

Therefore, you are affectionately invited to meet us in Council, by your Pastor or Acting Pastor and delegate, to express the mind of the Churches upon the dismissal of the Rev. Henry D. Moore, and to examine and, if found expedient, to assist us in the installation of the Rev. Edward W. Bacon.

The Council will assemble in our Meeting House on Thursday, the 28th of October, 1875, at 10 o'clock in the morning, and Public Worship with the solemnities of Installation is appointed for the evening at 7½ o'clock.

Grace, mercy and peace be multiplied unto you.

RICHMOND WOLCOTT, CHARLES D. HARVEY, ERASTUS N. BATES, WILLIAM F. SMITH, FRANK W. TRACY,

Foint Committee of the Church and Society.

Springfield, Illinois, October, 15, 1875. ()

# 国的超级区

mainal Backet フィーマーの日本日

SUMBERS-CORVE

FOLDING LINE

Yourself and Ladies are most respectfully Invited to attend the Inauguration Ball of the

WUREKA WITERARY SOCIAL SOCIETY,

Thursday Evening, Colober 21st, 1875.

Springfield, Illinois,

Harmonia Hall.

Per Committee.

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AT PROF. FERO'S ACADEMY.

Wodnooday Burning. October Ista. 1875.

SPRINGFIELD. ILLINOIS.



# BUTT OF JESTIBLE

SOUP.

Chicken.

Vermicelli.

FISII.

Trout.

White Fish.

Salmon.

RELISHES.

Mustard.

Celery.

Cold Slaw.

ROAST.

Pork.

Veal.

Mutton. Chicken. Turkey.

ENTRIES.

Saddle of Mutton, Caper Sauce. Apple Fritters, Wine Sauce. Fillets of Veal with Mushrooms. Oyster Patties.

### FEGETABLES.

Potatoes.

Green Corn.

Cabbage, Asparagus, Tomatoes, Parsnips.

### PASTRY.

Lemon Pie.

Cranberry Pie. Jelly Roll White Cake. Vanilla Ice Cream.

COFFEE AND TEA.



COLOR



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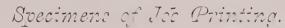
TO-NIGHT!

COLLINS

··Peler Hyglev,"

THE DUTCH RECRUIT.













# NATIONAL LINCOLN MONUMENT ASSOCIATION,

Springfield, Ill.,

1874

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The National Lincoln Monument Accordation begateave to tender you a most condial Invitation to be present and participate in the Geremonice connected with the unveiling of the Statue upon the Monument created in memory of Abraham Lincoln, which will take place at the City of Spring feld, on Thursday, the 15th Day of October, 1874.

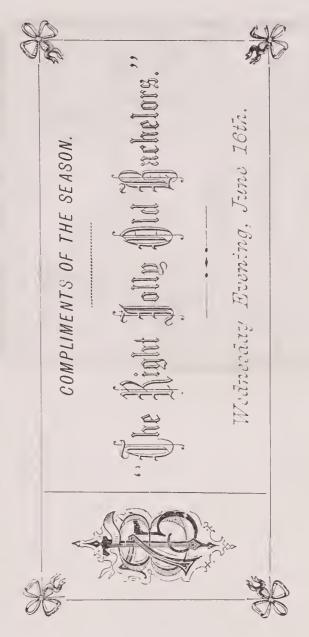
JOHN M. PALMER,

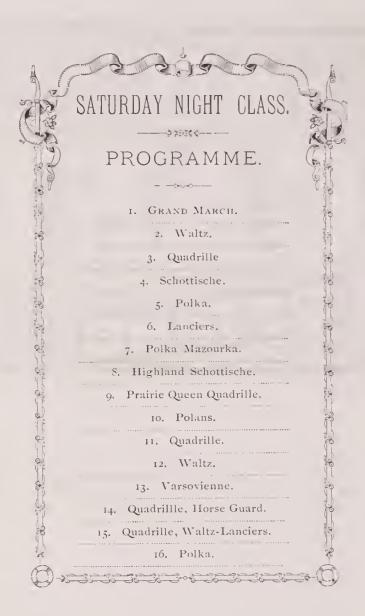
Chairman Committee Arrangements.



Specimens of Joo Printing.







Grand Concert, and Jances



CAPITAL CITY BRASS & STRING BAND,

Thursday Evening, June 24th, 1875.

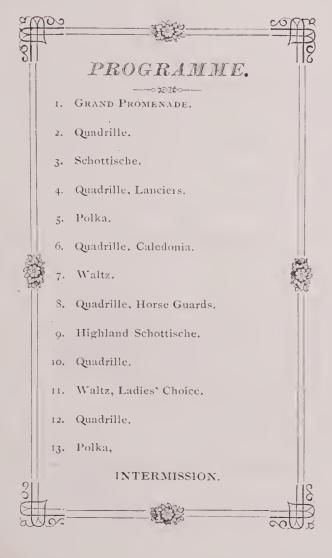
Yourself and Ladies are invited.

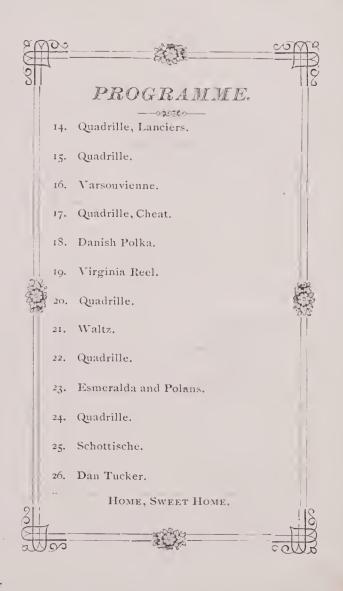
TICKETS,

FIFTY CENTS.

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Agent for E. B. MALLORY & Co's Oysters.

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OYSTERS, GAME, FISH, FRUIT, Fancy Groceries.

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J. A. HUGHES,
Notary Public.

JOHN A. HUGHES'

E. H. AYER,
Notary Public.

JENERAL INSURANCE AGENCY

225 SOUTH SIXTH STREET,

Springfield, Ill.,

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226 SOUTH 5th STREET.

FOREIGN COLLECTIONS A SPECIALTY.

"In our business, Steele & Hughes have been prompt, safe, successful."

Prest. 1st National Bank. C. M. DOLE,

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Held as Follows.

CHARLESTON, Coles Co., March, May, July, Nov.

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TUSCOLA, Dauglas Co., Jan., Mar , July, Oct.

SHELBYVILLE, Shelby Co., Jun., Apr., May, July, Sept., October.

### Cirquit Court of the United States,

Mithin und for the Southern District of Illinois.

IN EQUITY.

### JAMES H. FOY & LAVINIA H. FOY,

COMPLAINANTS,

TS.

### ALEXANDER M. HUNTER,

DEFENDANT.

PRELIMINARY INJUNCTION.

THOS. H. DODGE, Worcester, Mass.

COUNSEL FOR COMPLAINANTS.

SPRINGFIELD, ILL. State Journal Company, Printers. 1875.



### EXECUBIATION DESIGN

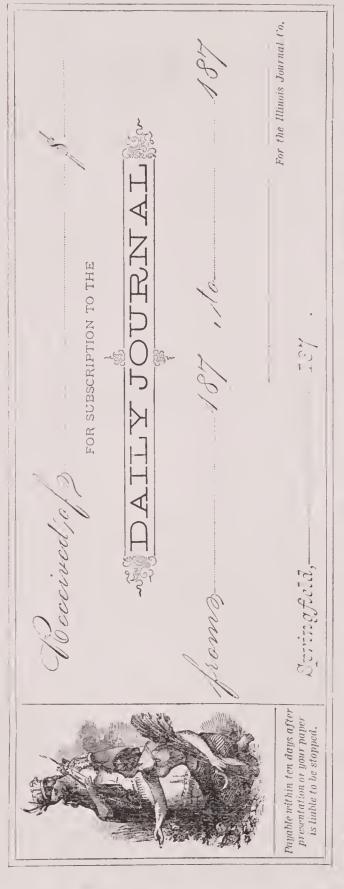
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The Carrinar's Cainard,

AC CER ARMORY,

Wednesday Evening, August 4th, 1875.

Yourself and Ladies are Juvited to be Present.





SPRINGFIELD, ILLINOIS.

Ollowday Coving, July 5th, 18

The Company of Icurself and Ladies is Schoited.



Grand Qaster of Erchecquer,

JURISDICTION OF ILLINOIS,



### United States Circuit Court,

WITHIN AND FOR THE SOUTHERN DISTRICT OF ILLINOIS.

### IN EQUITY.

JAMES H. FOY and LAVINIA H. FOY, vs.

ALEXANDER M. HUNTER.

HEARING ON MOTION FOR PRELIMINARY INJUNCTION.

### COMPLAINANTS' BRIEF.

The complainants in their Bill of Complaint, allege that the Defendant, Alexander M. Hunter by manufacturing and selling Corset Skirt Supporters, or causing the same to be manufactured and sold, has heretofore and is now infringing each and all of the several Letters Patents, set up in their said Bill of Complaint, namely: the original Letters Patents, Nos. 22,532, (extended) 39,910, 45,296, and Re-issue Patents Nos. 2,654 and 4,831, each of which Patents the Complainants now own, by proper assignments duly recorded.

THE NATURE OF THE IMPROVEMENTS DESCRIBED IN AND SECURED BY THE COMPLAINANTS' SAID PATENTS.

FIRST.—The Letters Patent, No. 22,532, granted to Damase Lamoureux assignor to Douglas and Sherwood, January 4th, 1859, for the term of 14 years, thereafter, and





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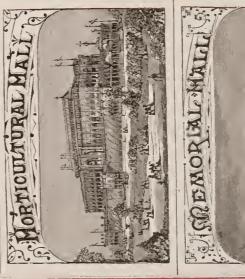
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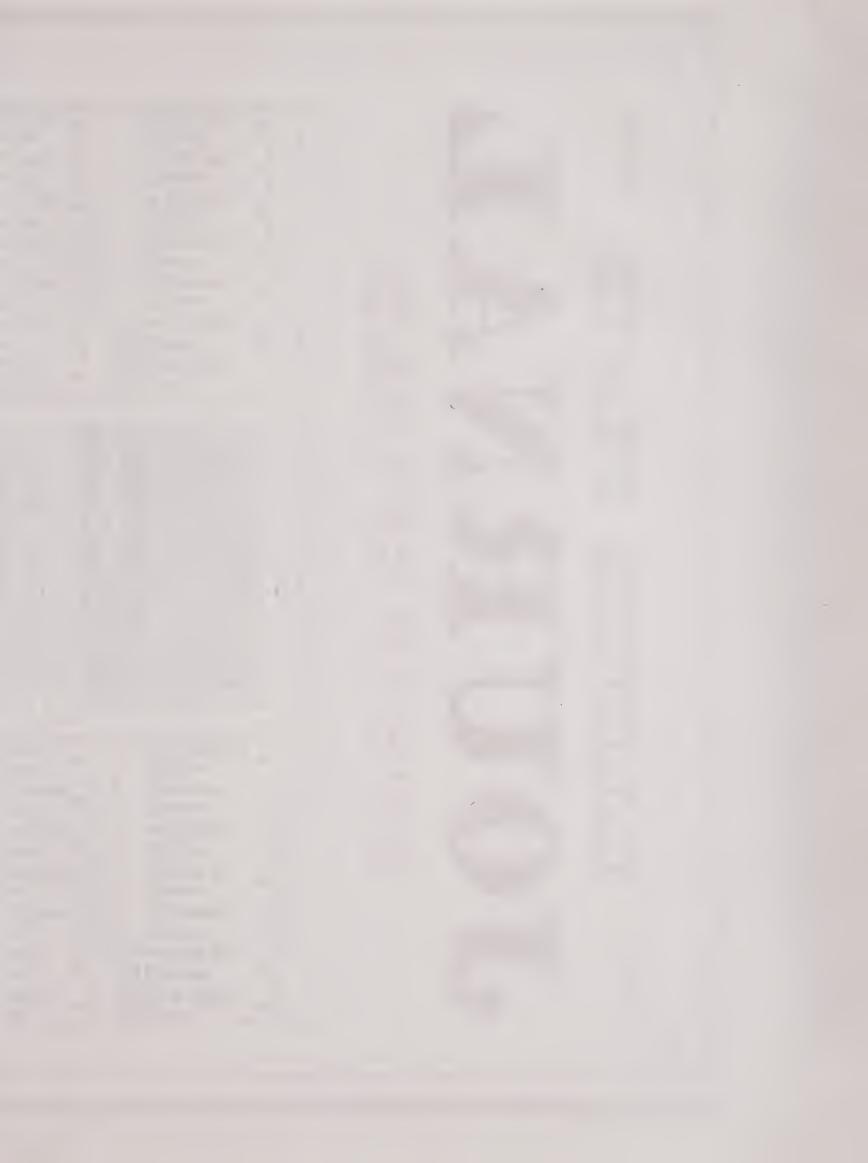
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PROF. SAMUEL A. KING, the renounce

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Coming 2011, July 27th. 1875.

תבהנת יות כנון המת המתוך המתונים מתו מתום כנון כנות המתונים מתחתם מתחתם

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### aldinisaan Assanti

Monday, Muesday and Riday Wight

### CTTOOLES &

At Professor Fero's Avademy, Tuesday Evening, next!

Yumrself und Ludies ure Cordintly Invited to Attend.

MUSIC BY THE CAPITOL CITY BAND.

Specimens of Jee Printing.

Sitate Panchal Ca., Printers & Alimbers, Stereotypers & Publishers, Springlield, - Allinais.

STATE JOURNAL CO.

BOOK TAD

### JOB PRINTERS

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SPRINGFUELD, ILL.







### Officer & Zenbody

### CLOTHIERS

AND

### MERCHANT TAILORS,

Southeast Corner Square,

SPRINGFIELD, - ILLINOIS.



Office of the

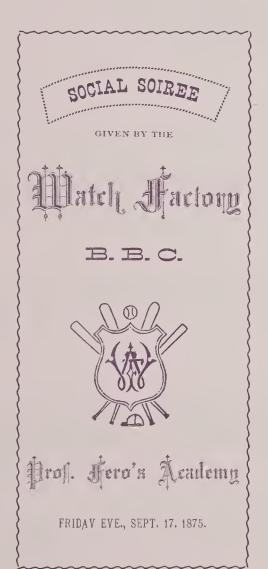
### CRAND MASCER OF EXCERCOURE

Crand Ludge, Kainste of Pothing

PARTEDICTION OF TETTIOIS,

Jock Box 1197. Springfield,

A. D. 1875, P. P. XII.



### COMMITTEE OF ARRANGEMENTS

WM. G. COLBURN.

### RECEPTION COMMITTEE.

W. L. WHITE. FRANK W. WILLS. A. II. RANZENBERGER.

### FLOOR MANAGERS.

WALT. OWEN.

J. F. BALL.

-4004-

### MUSICAL DIRECTOR.

WM. D. BAKER.

### Afticer & Prentody,

READY-MADE



OUR MOTTOES.

ONE PRICE TO ALL. GOODS MARKED IN PLAIN FIGURES. NO DEVIATION FROM MARKED

Theule' Amnishing Thoods.

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MERCHANT

### Programme.

- 1. GRAND MARCH
- 2. Quadrille .. 1st Inning.
- 3. Waltz. .

Lanciers.

- 5. Schottische. .... Clark's Choice.
- 6. Quadrille.
- 7 Varsouvienne Foul Tip.

- 8. Caledonian Quadrille
- 9. Polka. ....
- 10 Quadrille.. Two Base Ilit.
- 11. Polka Mazourka.....

12. Lanciers .... Out on the Fly.

13. Gallop. Forced Out.

INTERMISSION.

### Programme.

14. Quadrille, Cheat...

Slide in.

15. Waltz Ladies Choice.

- 16. Prairie Queen.
- 17. Sicilian Circle White's Choice.

- 18. Highland Schottische ...
- 19. Polka Quadrille. .. Out at First.
- 20. Gallop ...
- 21. Quadrille.
- 22. Redowa . .... Take Your Time.
- 23. Quadrille . .

Medley.

- 24. Grand Walk Around Side Out.
- 25. Nin Pins.
- 26. Virginia Reel.

HOME RUN.



### STATE JOURNAL



TUD LABITABILIAN FOAST.

J. L. PHILLIPS,
Foreman.

Springfield,

1875.

CASTLE FALL

(APITOL MODGE, MODGE, WIGHTS OF MYTHIAS,

TURISDICTION OF ILLIMOIS

Springfield.

A. D. 187 P. P.

OPERA HOUSE

Altice Dunning, - Manageress

If II. Lingard, - Director

E. E. Kidder, - Jeent

Monday, August 1st, '75.

THE EINGARD,

ALICE DUNNING,

DICKIE LINGARD,

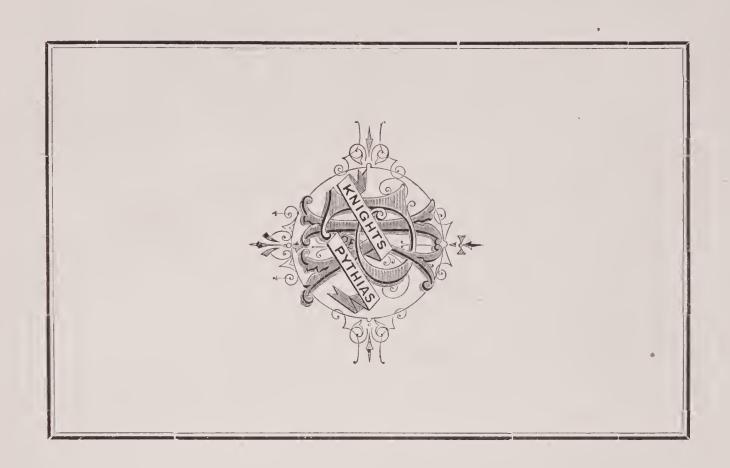
ALICE DUNNING,

DICKIE LINGARD

Supported by a

THE LINGARD SEFETCHES





1975.	SPRINGFIELD, ILLINOIS.  INSTITUTED SEPTEMBER 26, 1870.	KNIGHTS OF DYTHIAS,	CAPITOL LODGE	CONSTITUTION, BY-LAWS RULES OF ORDER
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### OPERA HOUSE!

FOR ONE NIGHT ONLY!

### SATURDAY,

Who will appear in Bartley Camp bell's Great Play, entitled,

STOCK COMPANY,

MET FOR ONE NIGHT ONLY

Saturday Eve., Sept, 4th

OPERA HOUSE

Engagement of the Eminent and Popular Artist

### 2

### THE VIRGINIAN.

Var Verner, the Virginian. F. E. Aiken Annanias Gingle, E. Browne Richard Calvert, Frank Noyes Cromwell Calvert, E. H. Stephens Charley Knox, F. De Vernon John Pennington, E. P. Hirks Jack, E. P. Raynes Kate Calvert, Josie Crocker Jemima Jenkins, Fanny Mathias Lou Manning, Genevive Howard Little Van, Master Eugene

ACT 1.—1861. The Man who fell at Fairfax.

ACT 2.—1865. Castles in the Air.

ACT 3.—1865. Prisoner of War.

ACT 4.—1866. Wife and Mother.

ACT 5.—1867. The Old Love and the New Year.

ADMISSION, - 50 CENTS
Reserved Seats, 25 Cents extra.

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CITY EDITOR "STATE GOURNAL,"

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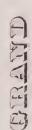
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South Sixth Street.

SPRINGFIELD, ILLINOIS.

INSURANCE AGENT

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At Prof. Rera's Danging Arndenny.

Nong but Anvited Specals will be Admitted.

COMMITTEE

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50 CENTS. LICKETS,

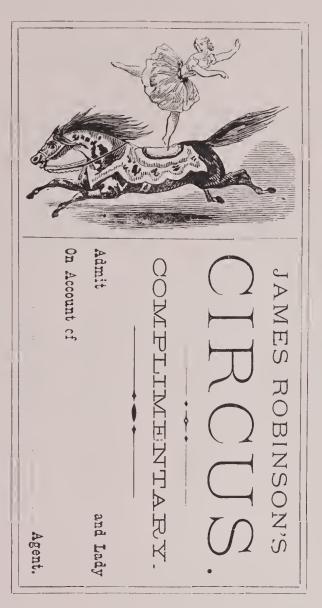
M. Fisher Manun



Wednesday Eve., September 1st, 1875, at seven o'clocks

LOU M. FISHER.





Slitte Janrunil Campinny,
Ant Perinteres Defittlicher 116 Partly Sirtly Street

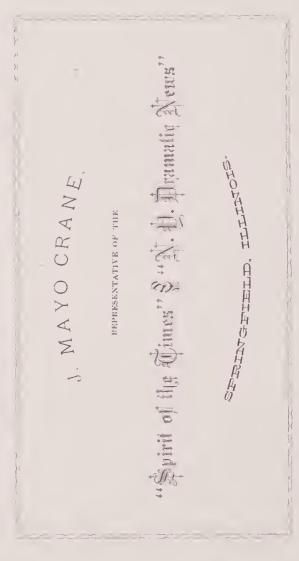
Spiringfield, - Affinais.





JOHN RICKARY, Agt.

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COR. SIXTH & JEFFERSON STS,
Good stage, scenery, decsing rooms, etc.
Scats 1 an people
RENT-come night, 550
Two ... 90
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One week 200
Heat, light and particular tarnished free
SAMUEL BENNET, AGT.

BUNN'S OPERA HOUSE,

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Unaqueinted with our city, wishing light on any subject. I stand result to use my best enceavors to serve them free of charge.

I all I, Philips of the Journal Joh Romi, I am imbelied to the taking manner in which these types are "erected."

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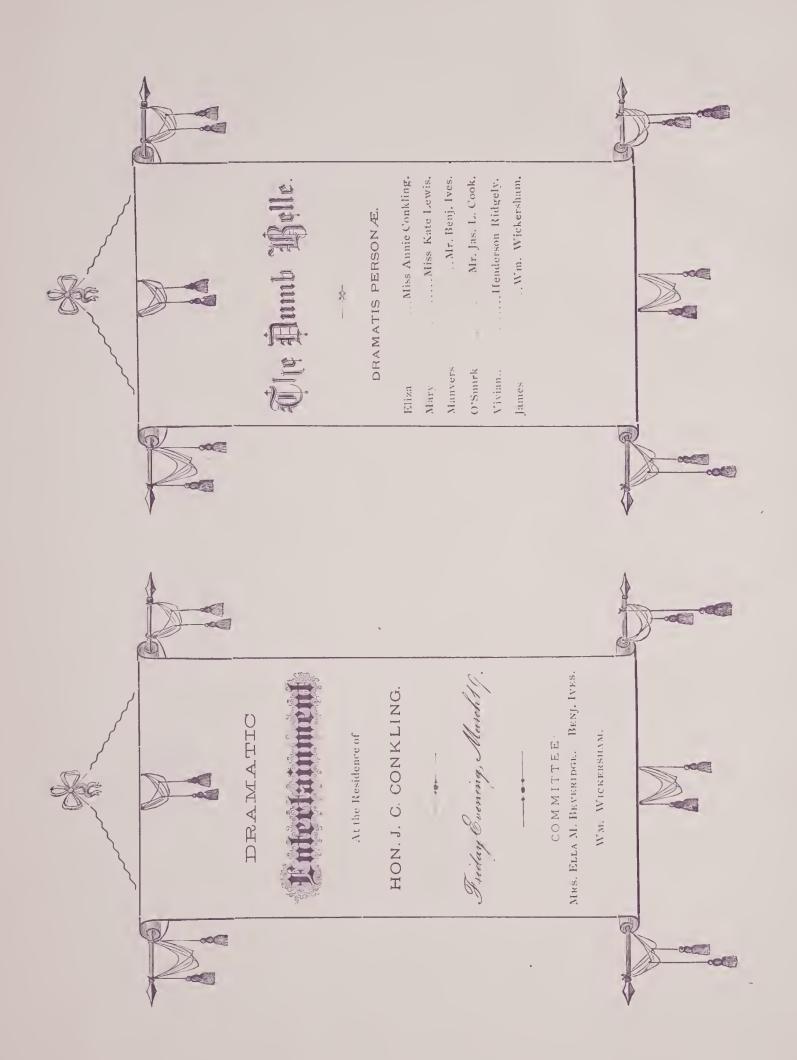
Impertant to Showmen.

ELIEVING that the following items of information will be of use to the profesion, I respectfully submit them:

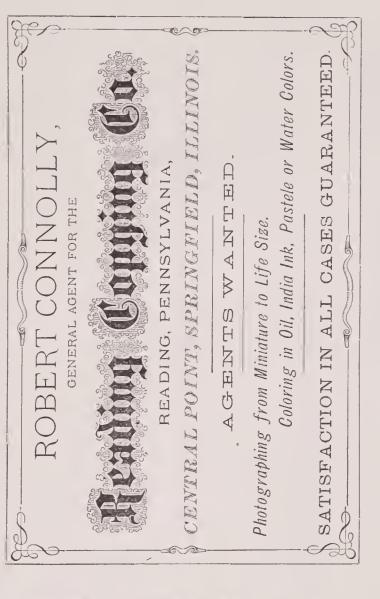
LICENSE-25, two nights, 5% to r turther particulars address the author. POPULATION-30,000. Good Show town:

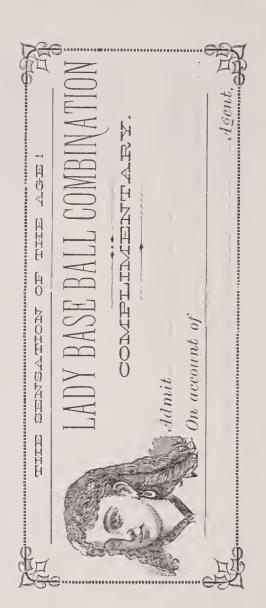
HOTELS.--St. Nicholas and Leland, Heral reductions to the profession. RESERVED SEATES -- Soblat Chatterton's or Fisher's Jewelry store.

PAPERS—State Journal, July and weekly Show printing a speciality--State Register, daily and weekly--Monitor, weekly. BILL FOSTERS..-Jones & Co, who own not control all the boards in the city.



Speciment of Jee Printing.





### CERTRAL ECTEL,

Corner 6th & Adams, Opp. State House,

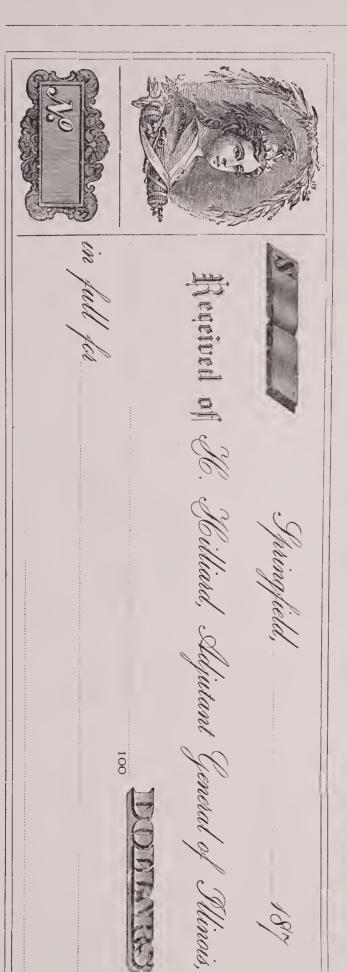
D. ETNIER, PROPRIETOR,

W. L. MOREHOUSE, Clerk.

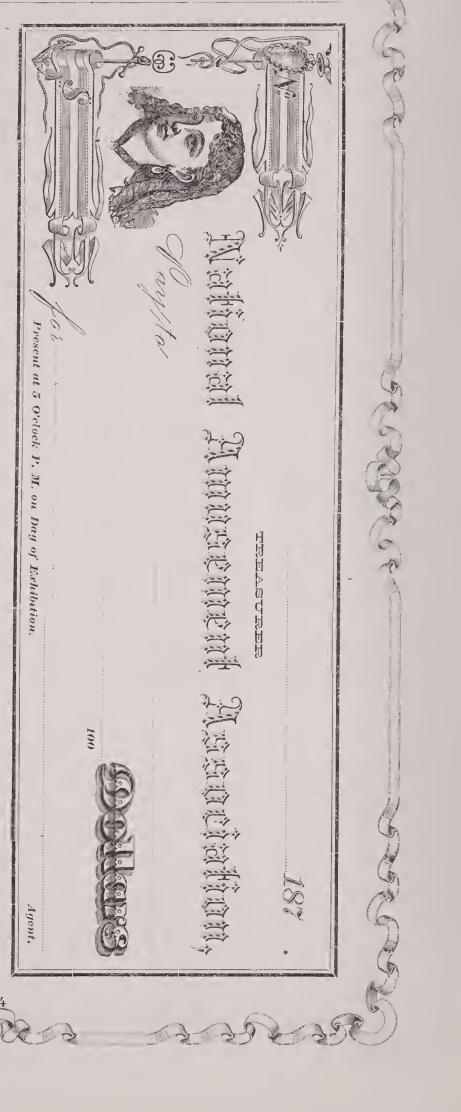
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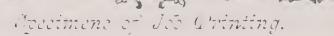


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### Nowitzky's Book.

THE

### AMERICAN ADVENTURER,

- UPON THE -

Street, Stage & Platform.

BY CAPT. GEORGE J. NOWITZKY,

COMMANDER X. X. X.

(Street Men's Organization.)

SPRINGFIELD, ILLINOIS. 1875.

Specimens of Job Printing.





OOPAHHA HHOM-





The Sensation of the Age!





Under the Auspices of the "National Amusement Association."

SPRINGFIELD LODGE NO. 465, TREASURER

OUT OF ANY MONEY IN THE TREASURY NOT OTHERWISE APPROPRIATED.  $\mathcal{N}$ .  $\mathcal{G}$ .

R. S.

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MISS KATHE HALBERT

CABAR CARIOCOR MR. QUALLE MR. J. J. BRINKERHOFF MISS LEITH BROWN MR. BENJ. IVES MR. A. KIRKLIND MISS LUDIE POPE

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### Aramatic Antertainment ENTRE NOUS CLUB

AT THE RESIDENCE OF

OBED LEWIS.



COMMITTEE ON PLAY

MACRICE STARAL.
GUITE BARRY. J. C. IANDHILLE

Louiment of Too Opinting.



AT THE Cod.

TENDERED THE

GOVERNOR'S GUARD.

BY CITIZENS OF SPRINGFIELD.

Friday Evening, May 21,

1875.



### MENU.

Lamb Chops with Mushrooms. Small Patties of Oysters.
Chicken Fricassie a la Toulouse.

Saratoga Potatoes.

- 1

Asparagus Sauce Blanche.

Smoked Beef Tongue. Chicken. Ham.

Pressed Corned Beef. Saddle of Spring Lamb.

Chicken Salad. Spiced Salmon.

Boneless Sardines. Lobster Mayonaise.

Salmon Trout au Beurre de Montpellier. Jambon Glace a la Westphalia Saddle of Mutton en Belle Vue.

### CHAMPAGNE SHERBET.

Cusque Romain aux Amandes. Moulin a Vent'en Nougat.

Pyramids, Emblematical of the Guards.

Pound Cake, Ornamented. Gothic Temple.

Cocoamit Cream Cake. Jelly Cake, Emblematical.

Charlotte de Russe. Wine Jelly. Lady Fingers.
Jelly Roll. Sponge Biscuits. Cocoanut Kisses.
Wine Cake. Marble Cake. White Cake.
Vanilla Ice Cream.

Bon Bons. Oranges Bananas. Almonds. Pine Apples

Coffee a la Française

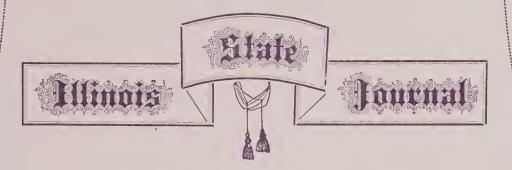
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### CARRIERS

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JANUARY 1st, 1875.

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Specimene of Teo Printing.



FOLDING LINE

Dear Sir:

We are in receipt of our Fall and Winter Goods for 1875 and 1876, a part of which, we have Imported direct from England. We have the most complete Stock of Suitings, Cloths, Cassimeres and Fine Furnishing Goods, that has ever been on exhibition in this city, and not surpassed by any other establishment in the country. Please give us a call.

WOODS & HENKLE.

125 West Side Capital Square, Springfield, Illinois.

Retain this Check.

Row

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No.

M. D. ROBERTS CONTRETAIN TITTE

CONBINATION.

ORCHESTRA CHAIR.

Specimens of Job Printing. 5 6 \*

### Mhe Caparanar's Chand

Invites/yourself and ladies to attend a series of Dancing to/be/given

E. S. JOHNSON, Comdt.

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J. F. MeNEILL, Lt. & Sec'y.

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BOARD OF DIRECTORS:

W. D. RICHARDSON, President,

CHRIS. WOLF. GEO. H. PEABODY, J. H. BARKLEY, S. P. TOWNSEND,

C. V. HICKOX, Secretary.

ON THIS FATAL NIGHT.

There is to be a moral discourse delivered before the Illinois Press Association, by E. F. Baldwin, alias "Snooks," upon the subject :

"COUNTRY EDITORS."

The object of this effort is to try and boost the average country editor aforesaid, into a higher moral plane.

You are specially invited to take your family and be present. Show this eard at the door.

The discourse will be free. No collection will be taken up. Services will take place at the Representative Hall, in the Capitol Building, commencing at 7 and one-half o'clock.

# llinois Moultry Association,

OTTAWA, 1875.

CLASS E.—Entry

Is a Stockholder in the Sangamon County Agricultural Board, and entitled to admission to the Fair of 1875.

Not Transferable.

This ticket is not transperable and if found in the hands of any one whose name is not written up the face, it will be taken up and cancelled, and no other issued in place.

PLATT S. CARTER,

Value

Exhibitor

ALL SALES MADE THROUGH THE SECRETARY



Body Bussell,

More, and Morse So. M. Peroun request, the honor of your company at the marriage ceremony of their daughter, Emma C. Fround Will A. Connelly! North Baptist Church, Wednesday
Evening, December 16th, 1874,

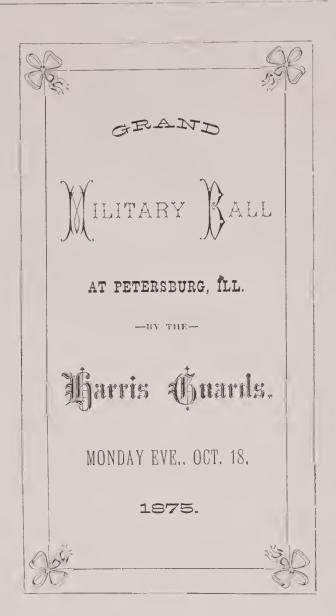
at eight o'clock!

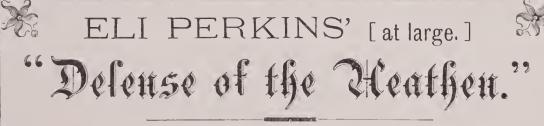
Springfield,

Ollinois! Linna C. Brown. Mr. & Mrs. Will A. Connelly. 12212666 12 200 300

### Specimens of Job Printing.







ADMIT 2 (2) INHABITANTS--to-wit: A HEATHEN AND ONE WIFE.

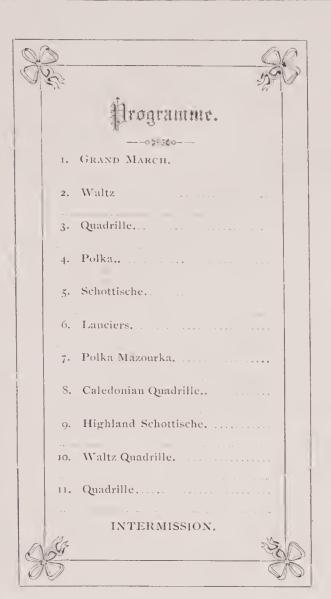
To hear Eli the Heathen Deaf-ender in the Hall of the Illinois House of Reprehensibles, West end of the State House, February 11, A. D. 1873. (Present this Pasteboard to the Heathen at the Door.

COMPLIMENTARY

CONSIDER PERKINS.

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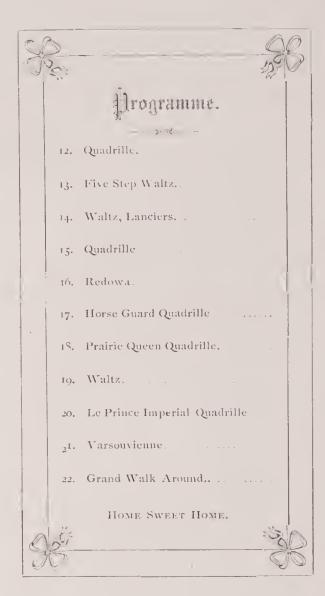
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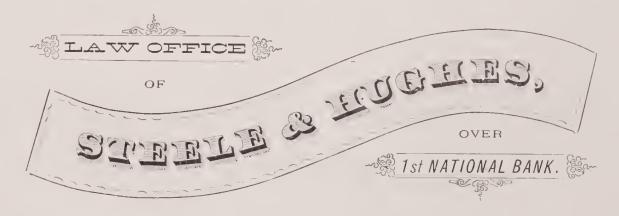
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Mattoon, Ill.

Dear Sir:

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FOLDING LINE

### Mr. A Mrs. S. M. Cullom

request the pleasure of your company, Wednesday Evening the 18th inst, at eight o'clock

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Pulilisljeus, Kindeus & Aleveolypeus.

Springfield,

187

Om

To sourner company, Or.

To the Railroad Agent at

Dear Sir:

Please distribute this package of Bills to the best advantage: and as soon as possible. By so doing you will oblige OLD JOHN ROBINSON, and also benefit the Railroad Company by which you are employed.

The Large Bills tack or paste up in conspicuous places inside and outside the depot. Hang some in the windows of Stores, in the Post Office, &c. Also distribute the small Bills very promptly.

Present this at the door as a complimentary ticket for yourself and lady.

Yours Respectfully.

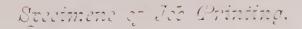
### JOHN ROBINSON.

I four prompt and careful attention will be appreciated.

JOHN J. FOSTER.

Gen'l Sup't of Excursions.







RED ROSETTE.

JAS. SULLIVAN. PAUL FLYNN.
PAT. K. SHERIDAN. P. CLONEY.
RICHARD FOLEY.

Reception Committee.

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BLUE ROSETTE.

T, KENNEDY. WM. WELDON, JOHN CLEAR.

Supper at Geo. White's opp. Witmer's Hall.

### PROGRAMME

1.	GRAND MARCH, Social Club Quadrille So warmly me met
2.	Schottische Fero's Favorite
3+	Quadrille
4.	Waltz Belle of the ball ?
5.	Quadrille
6.	Polka . Tread the floor softly
7.	Lauciers
S.	Highland Schottische
υ,	Quadrille Shoot the Boots
10.	Varsouvienne
11.	Quadrille
12.	Waltz Love Forever
- 13	. Quadrille
14	. Polka Mazourka
TO THE	Quadrille Fill the bumper de
1100	CARA INTERNISSION. (1)



AT PROF. FERO'S ACADEMY,

FRIDAY EVE., OCTOBER 29,

1875.

### PROGRAMME.

13		
S S	16. Quadrille	?
17.	Schottische. Joys that pass arvay	1
1S.	Quadrille Caledonian	
19.	Waltz Ladies' Choice	1
20.	Quadrille	/
21.	Polka Handle him gently	
22.	Quadrille Lanciers	
23.	Highland Schottische	
24.	Virginia Reel	
25.	Prairie Queen	
26.	Danish Dance	
27.	Quadrille	
28	3. Waltz	\
20	o. Quadrille o	(
30		1
13	Sets formed at sound of hell.	)
3		
	17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28.	18. Quadrille Caledonian  19. Waltz Ladies' Choice  20. Quadrille Cheat  21. Polka Handle him gently  22. Quadrille Lanciers  23. Highland Schottische  24. Virginia Reel  25. Prairie Queen  26. Danish Dance  27. Quadrille  28. Waltz

PROGRAMME OF MERCISES.



SOCIETY OF THE

Army Tennessee

AT OPERA HOUSE,

Wednesday Evel Oct. 14, 75,

SPRINGFIELD, ILLINOIS.

Specimens of Jos Printing.

### PROGRAMME.

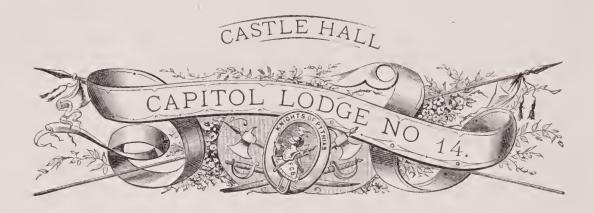
### OPERA HOUSE,

Wednesday Eve! Oct! 14th

8 O'CLOCK P. M.

1. REVEILLE.

2	Province I I Course
2.	PRAYER, CHAPLAIN J. L. CRANE
3.	SEE THE CONQUERING HERO COMES, - CHORUS
4.	Welcoming Address, Hon. S. M. Cullom
5-	Music by the St. Louis Arsenal Band.—
	Angel of Peace, Chorus
6.	Address to the Society, - Gen. W. T. Sherman
7.	St. Louis Arsenal Band.—
	Sherman's March to the Sea, CHORUS
8.	ORATION, GEN. S. A. HURLBUT
9.	Music by St. Louis Arsenal Band.—
	Marching through Georgia, Chorus
10.	Poem, Gen. John Tillson
II.	STAR SPANGLED BANNER, CHORUS
Ι2.	RETREAT.
13.	TAPS.



Springfield, Illinois, October 5th, 1874.

To the C. C.; Officers & Members

Lodge No.

Illinois.

The "NATIONAL LINCOLN MONUMENT ASSOCIATION" have extended, through the newspapers of the country, a general invitation, to our Order, with others, to participate in the eeremonies of the unveiling of the "National Lincoln Monument" in this eity, on Thursday, October 15th. In the Invitation they request Societies to report at an early day to their Committee. Up to this day, we are informed, no report has been received from either the Supreme or Grand Heads of our Order. At this late date, it will be impossible for our Lodge to extend an invitation to any number of Lodges and make satisfactory arrangements for their entertainment. However, our "CASTLE HALL" will be open on that day as a general rendezvous, where we will be pleased to welcome Brother Knights, who may honor us with a visit. Our Lodge will turn out in the procession in full uniform. If any number of your members intend being here to take part in the eeremonies, please notify us at once that we may have a proper place assigned to you in the procession.

A. E. HENKLE, C. C.

G. S. DANA, K. of R. & S.



BONNET OPENING

I shall have my fall and winter opening of

Trendi Tallevi Lamera

Friday/and Saturday, Nov. 586, will he pleased to see you? 224 South Fifth Street. Mrs. M. E. CHAPMAN.

N. B.-I have added to my Millinery, that of DRESS AND CLOAK MAKING.

Miss CROWELL of St. Louis, has charge of the Cutting Department.

STATEMENT OF ACCOUNT.

Boring tela. It.,

187

M

WHOLESALE DEALER IN CIGARS TOBACCO,

419 WASHINGTON STREET.

### Circiment grand Printing.

From Account of Issued to Hereine at II S. Blingfield "REASURER'S (FFIGE, LLINOIS, Countersigned 1874. Springfield & Ill. Southeast'n Ry and On Account of Conductors will not accept this a unless Countersigned by TRIP PASS to Gen. Supt.

### Specimens of Job Printing.



## COMPLIME TULING



OF THE

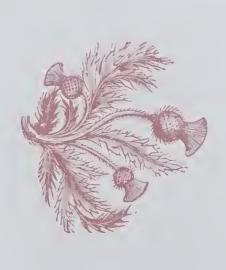
"HUREKA KITERARY SOGIAL KOGIETY"

Yourself and Ladies are condially Invited to attend on Sunday Evening, November 7th, 1876.

AT OUR HALL.

NORTH SIXTH STREET.





THE 117th ANYIVERSARY

# The first that the same of the

The Staffish Burd.

Festion at the Somery.

Tuesday Evening. January 25th, 1876

George McCutcheon. John Wilson. 11 m. W. Grachin.

G Virginia Reel-Good Byc.

# LOTE DETERMINATES

Grand March.

PROGRAMME.

1. Grand March

Quadrille-Welcome All.	Country Dance-Bobby Burns.	Waltz—Blue Danube.
	1	

3. Country Dance.

2. Quadrille.

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2 "adville-Lanciers

6. Scotch Reel.

7. Quadrille.

S. Polka.

5. Quadrille.

4. Waltz.

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## 9. Country Dance

Country Pance-Scottish Parorite.

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Walt: -- Bounte Blue Bells.

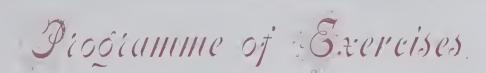
Quadrille-Gathering of the Claus.

Scotch Reel-Lady of the Lake

Highland Schottische.

18. Quadrille-Where have son been all the day?

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16.





M the Armory, Springfield,

Therator Browing, Contary 25th, 1878.

### MUSIC BY THE BAND.

Playing on Sectch Bag Pipe, By Wm. McLean.

Opening Address, by the Chairman, James II, Matheny,

Song, By Messrs Wilson, Pender, McGeachin and others.

Oration, by Hon, George A. Sanders,

Song, by D. D. James.

Recitation by Thomas Knox.

Song by Messrs McGeachin, Wilson and others, Music by the Band,

### SUPPER.

Response to First Toast, by George Sangster, Esq.

Song, by John Henderson.

Response to Second Toast, by Hon. S. M. Cullom.

Song, by D. D. James.

Response to Third Toast by Gov. J. L. Beveridge. Song, by Thomas Knox.

Response to Fourth Toast, by Hon. Chas. E. Hay.

Song, by Messrs Pender, Wilson and others.

Response to Fifth Toast, by Charles Kane, Esq.

Song, by John Henderson.

Recitation, by John Harrison.

Song, "Auld Lang Syne," by all present.

Srecimens of Jos Printing.



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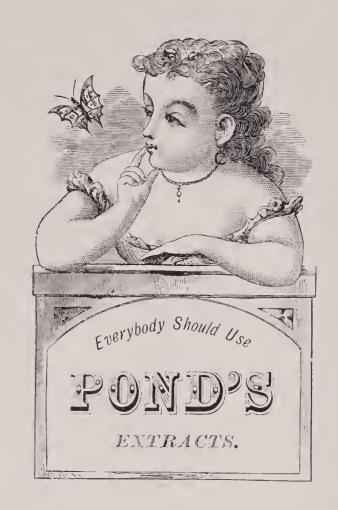
YOUNG HORSE,

The Property of Thos. Baker,

SATURDAY EVE., OCT. 23d, 75.

TICKETS,

ONE HOLLAR.







Specimens of Job Printing.

### e connected to the same of the



Wednesday Evening, December 22, 1875, at eight o'clock.

## Second Presbyterian Church



Thursday Evening, December 20th, at eight o'clock

Wm Parsons

Carrie Smith



### Covernor's Cuard Parties 1575-6.

Tourself, and ladies are invited to allend a series of Parties to be given by the Jovernor's Quardatheir armory,

NOVEMBER 10TH,

NOVEMBER 25TH,

DECEMBER 13TH,

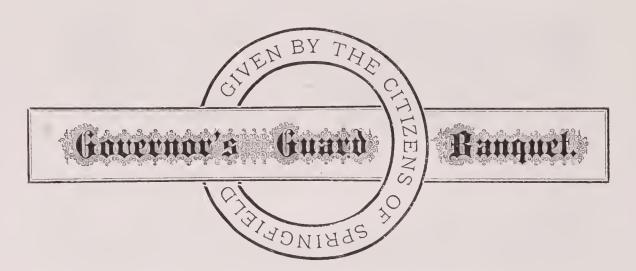
DECEMBER 31ST,

JANUARY 12TH.

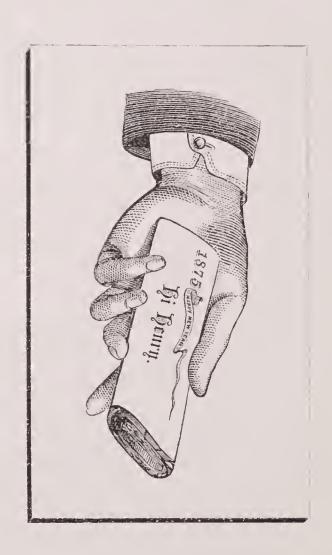
Capt. E. S. JOHNSON.

Lieut, J. J. BRINKERHOFF.

Privt. G. W. CHATTERTON, JR. Privt. WILLIAM T. LEWIS.









By Citizens, of Springfield to

Al the Seland Notel,

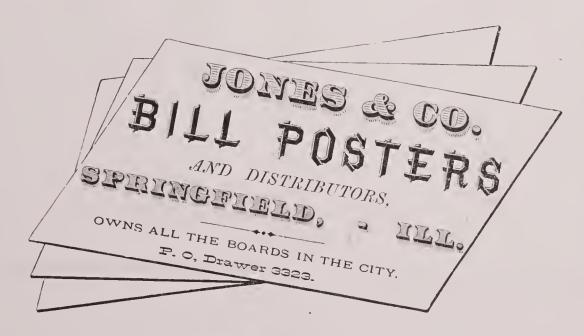
FRIDAY EVENING, MAY 21, 1875.

Supper will be SERVED AT NINE O'CLOCK.

COMMITTEE OF ARRANGEMENTS:

Odinini i iziz ot intituti (izinizivi b)

A. Orendorff. Wm. Ridgely. Chas. Edwards. F. K. Whittemore. E. L. Merritt.





### Specimene of Too Printing.



Prof D. W. Fero,

Teacher of

PARLOR & MANGY DANGING

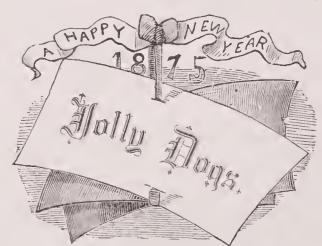
SPRINCETELD.

Pupils Taught and Fitted for the Stage.

JAMES D. CULP.

FRANK BERG.

OHN GRAVE



HN CRANE

JIMMIE GOURLEY.

FRANK WILSON

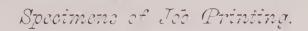
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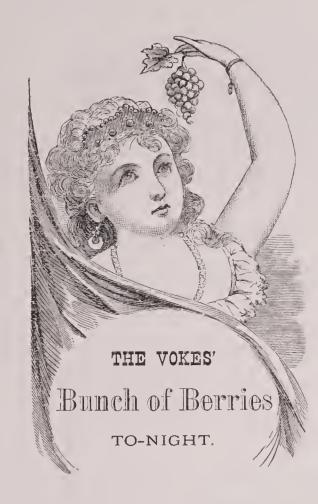


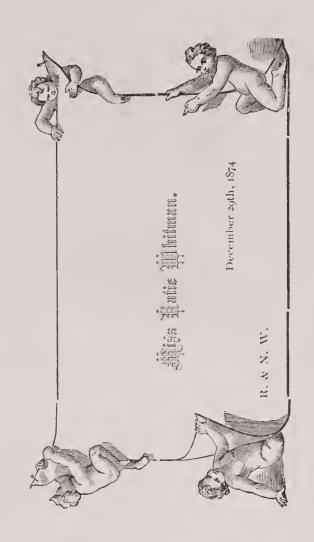
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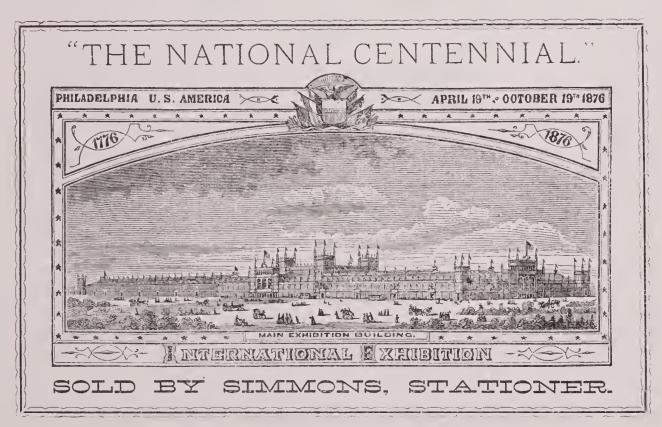
Chartie Frethingham.













OLDING TINE

# The 117th Anniversage of ROBERT BURNS

THE SCOTTISH BARD.

Fistival in the facility of the Among Spire affected, Fuesday Eve., January 26, 1870.

Tourself and Judy are invited to attend

COMMITTEE OF INVITATION.

THOS DOWRIE.  $\mathcal{J}AS.H.MATHENT$ , GEO,McCUTCHEON,  $\mathcal{J}NO,HARRISON$ ,  $\mathcal{J}.H.C.IRWIN$ .

OPERA HOUSE,

FURBISH'S

FIFTH VENUE

Theatre Combination

This Evening, will be presented

### DIVORCE!

Adriance, G. Boniface
Capt Lynde, B.Porter
Duncan, M.B.Snyder
De Witt C. Loveday
T. Jitt, S.E.Ryan
Enrritt, G.W.Farren
Pann, F. Sanger
Kemp, I.L. Street
Dr. Lang, T.A. Bowers
Jim, G. Johnson
Richard, J. Lant
Miss F. Ten Eyek,
Georgie Langley
Mrs. Georgie Langley
Mrs. tenEyek,
Dolly Pike
Grace Cassie Troy
Flora, Rosa Grahan
Mrs Kemp, L.Madern
stty, Mary Willis
Molly, V. Plunkett
Altred, M. Madern

MARTINO The Great

MAGICIAN!

CHARLEY FORBES Manager.

MY SPRINGFIELD OPERA HOUSE

ONE NIGHT ONLY!



Correspondent N. F. Mercury

Springfield, Illinois.

Girard

Read the Names of the Stars.

Ella Wesner in her Character Personations. TheFIELDINGS
John & Maggie.
Walters & Morton!
In Song & Dance OPERA HOUSE!
Springfield.
TONY
TONY DAVIES croft Brooke BROS STUART SISTERS Tooley Larry Tooley in Durch Songs In Duetts. TROUP Billy As'c GARNELLA Kıtty e. OPERA HOUSE! One Night Only Monday, March 22d.

HAVERLY'S

### MINSTRELS!

J.H.Haverly, - Prop-H.J Clapham, Man'r.

Still Another Visit to our Circuit of Success.

Our List of Stars:

### MILT, G. BARLOW

The Aged Darkey

GEO. WILSON Comedian.

### D. L. MORRIS

The Black Dutchman PRIMROSE & WEST! The 2 Builliants.

EDWIN FRENCH Master Banjoist.

"California Quartette" Wellings & Dixon

### OPERA HOUSE

H.E.Abbey, Manag'r J. Rickaby, Agent

Appearance of

LOTTA
In the Play of
ZIP!

Supported by E. A. LOCKE!
And the following caste;

ZIP,-LOTTA

ZIP, - LOTTA

Pallosophy Jack, Locke
C. Elmore, F. Evans
W Elkton, J. Carhart
A Weltomot H Ellis
J Galetti, F.Forester
Phelps..., W.H. Boker
M.Elkton, ......
....Mrs. Carhart
F.Elkton, A Proctor
A Loviace, ....
Estelle Mortimer
Judith, MissJackson
Nina, ...Miss Wooks
Act I — Port I vude

Act I.—"Port Lynde Lighthouse." Act II.—"The Elkton Grange." Act III.— Drawing-room at Elkton Act IV.—London,

B. LENT.

Opera House

Mrs. Jas. A.

OATES And English

Comic Opera Co.

In Offenbach's Opera



And Universal Liv ng Expesition! s h Grand Excur-sion by Uad.

Performers ILLOVELY LADY ARTISTE

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S G TOWNS

LaBelle Armor

OPERA HOUSE To-Night

Only appearance in this city, of EDWIN BOOTH

In his Great Personation of the CARDINAL!

Wm. Dutton!

OPERA HOUSE!

C. D. Hess & M. Grau,

Directors.

# Directors. One Night Only of GRAIND OPERA In English, by the Celebrated KELLOGG TROUPE Presenting the Great American Prima Donna Miss Clera Louise

### KELLOGG!

In 'Balfe's Bohemian Girl! Miss Kellogg as Arline Queen,...Mrs. Seguin Thaddeus, W. Morgan Count... W. Carleton Florestei ... W. Tilla Devilshoof, E. Seguin Buda...Mrs. Gonzales Captain,.....G. Neal

F. Howson, Director

Full Chorus and A Grand Orchestra! in all 68 People.

J. F. ZIMMERMAN Business Agent,

### TO PROFESSIONALS.

The following items, of interest to Showmen, are furnished for the purpose of aiding members of the Profession, unacquamted in Springfield.

Population, 50,000, A Good show town. Opera House, seating capacity, 1000, Rent, \$50 per night or \$200 per week.

Hotels-St. Nicholas and Leland.

Reserved Seats sold at Chatterton's, Jewelers, Daily Papers—Morning Journal, Show Printing House, Evening Register,

Of Gerolstein

Grand Duchess RICHELIEU Bill Posters Jones & Co., owns all the boards,

The Great
And Select
And Select
TROUPE.
First time in this
City, of the
TTETELED
HUNCHBACKS
Introducing the
Great
Chas, Abbott
And the following Artistes
C. CHRISDIE! Franklin J. C. Franklin G. W. RAVEL Miss Duffield! Herbert Opera House Miss

Mr. GEORGE |
Admission, \$1.00
Gathery, 50 (cents
JOE. H. MACK





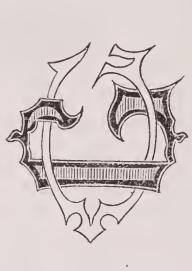
# Paucinher 25th.

# क्रमाग्रास्थ्य

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# HO COL GO

Licut. R. N. DODDS. FLOOR MANAGERS: 4. G. S. DANA.



PARIS VARIETIES.

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14 Paris Varieties

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WALTZ.

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Waltz

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Lanciers

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OST, Corp. R. E. PEASE, Print ERNST HELMLE. Corp. C. W. POST.

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GEAND MARGIE.	QUADRILLE	LANCIERS.	WALTZ.	QUADRILLE.	WALTZ QUADRILLE.	SCHOTTISCHE.	CALEDONIANS.	PRAIRIE QUEEN	REDOWA	HORSE GUARDS.	PRINCE JMPERIAL.	WALTZ,	QUADRILLE.
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GRAND MARCH.	Quadrille	Lanciers	Waltz	Quadrille	Waltz Quadrille	Schottisehe	Caledonians	Prairie Queen	Redowa	Horse Guards	11 Prince Imperial	Waitz	Quadrille
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GRAND MA

TERMS CASH.

WHOLESALE UELEE UN THE COURS & CLEARS Bought of E. S. Erico

423 Washington Street, between 4th and 5th.

ENSEL & Tobacco & Cigar Dealers

E. C. DICESON,

Cider Vinegar and Apples. VESTERN NEW YORK CI

Orders may be left at the Central Hotel, SPRINGFIELD,











ROM MR. GEO. H. BIDWELL'S "Treatise on the Imposition of Forms,"—a very valuable book, by the way—the subject of Imposing Book Pages is most fully treated of, and from its pages we take the liberty of extracting the following very excellent instructions, which are simple throughout, and very clearly written. The diagrams of forms embrace all the different kind of forms, in common use in any office.

A knowledge of the Imposition of Forms is an essential, if not an indispensable element in the education of every person who works at the printing business. It is, indeed, a necessity in every book and job printing office; and even to some extent, at least, where only an occasional pamphlet is printed.

Without this knowledge, whatever the journeyman's skill or other attainments, he cannot be considered a thorough master of his business; and though he may excel in some specialty, there will be this important branch in which his deficiency may be a bar to the advancement which his capabilities would otherwise gain for him.

Before the invention of stereotyping, the imposition of forms belonged exclusively to the composing room; and it was incumbent on the compositor that he should be able to take his turn in imposing and sending forms to press. But since the general introduction of the stereotyping process, this duty has been divided between the compositor and pressman; and though much neglected of late years by compositors, a knowledge of this subject is equally essential to the finished workman in either department.

In order to attain a good knowledge of the imposition of forms, the learner should know something of the subsequent process; that is, of the manner of turning the sheet on the press, and of folding the sheet after it is printed; and to the younger portion of our readers, especially, an explanation of the few technical terms which will be used, may be necessary.

### EXPLANATION OF TERMS.

First is the PAGE, the four sides of which we denominate the Head, Foot, Front and Back. The head is that part which stands at the top of the leaf in the printed book; the foot at the bottom; the front at the outside, either on the right or left as the book lays open; and the back at the inside or between the two pages. Pages are also said to back when printed on both sides of the sheet. The front of the odd pages, as they lay in the form, is on your left hand, and of the even pages, on your right hand, standing at their foot—reversed, of course, from what they appear on the printed sheet or in the book. The back is on the opposite side of each page from the front. The folio, or number of the page, when a running title is used, is placed on the outside or front of each page.

The CHASE is the oblong iron frame in which the pages are secured for printing. It has two bars dove-tailed into the frame in the center each way and crossing each other at right angles, which are called the LONG CROSS and the SHORT CROSS.





The MARGIN is the space put between the pages in the form, so as to bring each page in the right position on the leaf of the printed book.

The SECTION is the term applied to the sheet, or so much of it as is folded up together and taken in at one stitch by the binder. If you dissect a bound volume, you will find it made up of a number of sections consisting of leaves laid one within the other, each section being sewed through the back and fastened to cords which run across the back and secure the cover. Each leaf of the section contains four pages, two odd and two even, one of each on each side. The section may be made of as many leaves as you like, but they usually consist of from two to six, according to the number of pages you desire to print at a time. More than six leaves in a section, except for pamphlets of a single section, makes a clumsy job for the binder, and renders him unable to bind the book neatly and substantially.

The INSET, or sub-section, is that portion of a sheet containing the middle pages of the section, and which is cut off and folded up separately, but placed within the center of the main section in binding. The inset is necessary in forms which have an odd number of pages in one direction, as will be explained hereafter.

REGISTER. The form registers when the pages printed on one side of the sheet are exactly on the back of those on the other.

The SIGNATURE is the figure placed at the foot of the first page of each form, section, or sub-section, as a guide to the binder. The letters of the alphabet were formerly used for signatures; but now they are seldom used, except in works designed to be printed in different forms, as 8vo and 12mo. Then double signatures are required, and letters are used for one set.

The RUNNING TITLE is the line placed at the head of each page, denoting either the title of the book, the subject of the chapter, or the subject matter of the page.

### LAYING THE PAGES OF SIMPLE FORMS.

The object sought in all impositions is to so arrange the pages that they will come in regular consecutive order when the sheet is folded, and the proper pages face and back each other in the bound book. The pages that back are the odd and even consecutively, as 1.2; 3.4; 5,6; etc. Those that must face each other in the book are the even and odd consecutively, as 2,3; 4.5; 6.7; etc. The pages are backed by turning the sheet after it is printed on one side, and printing it on the other side. They are faced by the process of folding the sheet after it is printed.

### IMPOSITION OF FOLIO FORMS.

To print a work in folios, the first and fourth pages are in one form, printed on one side of the sheet, and the second and third pages in the other form, printed to back the first. The pages stand in the forms with the odd pages of each form on your left and the even pages on your right, standing at their foot. The sheet turns crosswise of the pages.

### THE CORRESPONDING POSITION.

An interesting feature in the imposition of forms is the mathematical relation existing between large and small forms, which may be illustrated by building up one form from another, upon what is termed the corresponding position. This is shown by a printed sheet of any given form laid by the side of the form.

The mathematical principal governing the case is this: In doubling the number of pages in any form, the even folios of the form are doubled less one; the first page consequently being in the same place in either form. In the correspondent, or in the pages occupying corresponding positions to those of the form, the odd folios are doubled, and the even folios doubled less one.

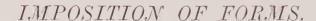
This principle applies to any two forms, one of which contains double the number of pages of the other; and a transposition of the smaller form invariably produces a like transposition of the larger.

### THE FIRST PAGE.—THE STARTING POINT.

The starting point in all impositions which are called regular, is to lay the first page on the corner at your left hand, with the foot of the page towards you. The first page of every form being necessarily an odd page, you will have the front of the page on your left, and the back of it on your right hand.

### THE INVARIABLE RESULT.

The invariable result in all forms of a single section, or in all sections, of whatever number of pages the form or section may consist; when completed, is, that the last page stands by the side of the first; back to back and heads on a line; the second and next to the last in the same position; the third and third from the last; and so on, advancing one from the first folio and receding one from the last, until you come to the two middle pages, which are in the 4 to the 2d and 3d; in the 8vo, the 4th and 5th; in the 12mo, the 6th and 7th; in the 16mo, the 8th and 9th; in the 24mo, the 12th and 13th; and so on. The knowledge of this fact enables you to complete any form after one half of the pages are laid down.



### THE SECOND PAGE. TURNING THE SHEET.

Having got the starting point, the next step is to ascertain where to place the second page, so that when the sheet is turned it will back the first. In order to place the second page, you must know how the sheet is to be turned; and here it may be necessary to remark, that the paper being longer one way than the other, it is almost invariably the rule to turn it in the direction of its length, because in most forms this makes a more convenient form for the binder in folding, and the sheet is registered with greater facility on the press, particularly on the hand press. Besides, turning the sheet uniformly the same way is a convenience to the pressman, who is never in such a case at a loss to know how to turn it.

The 12mo is an exception to this rule, and must necessarily be turned in the direction of the width of the sheet and of the pages, because in the direction of their length there are only three pages; and if turned in that way, the middle row of pages would not only back themselves, but would back head to foot on opposite sides of the sheet.

### RULES FOR LAYING PAGES THAT BACK EACH OTHER,

When the sheet turns in the direction of the length of the pages, as in the 16mo, the pages that back each other must be placed in exactly corresponding positions on opposite sides of the bar, head to head or foot to foot.

When the sheet turns in the direction of the width of the pages, as in the 8vo, those that back must be placed in exactly corresponding positions on opposite sides of the bar, heads on a line.

What is meant by corresponding positions in the imposition of forms, is, that the pages shall be at the same distance from, and on opposite sides of, the bar, or center of the sheet, in a right line. Thus, one page being at the extreme end or side of a form, another, to be in a corresponding position, must be at the opposite extreme end or side. The corresponding position is shown by a printed sheet of the same number of pages laid by the side of the form.

These rules enable us to place the second page in any form whatever, and to lay any even numbered page after the odd numbered page which immediately precedes it is down. In the 16mo or 4to, for instance, the sheet turning in the direction of the length of the pages, and the first page being laid at the left hand lower corner, with the foot towards you, the second page, backing the first, must necessarily be placed at the left hand upper corner, with the head toward you. In the 8vo or 4to, the sheet turning in the direction of the width of the pages, the second page, in order to back the first, must be placed on the right hand lower corner, the head on a line with the first page. In either of these cases, the 4to may now be completed by placing 3 by the side of 2, and 4 by the side of 1, backs together.

### RULES FOR FOLDING A SHEET.

When there is but one fold in a sheet or section, that fold must be through the back. This is the 4to, or section of one leaf.

When there are two folds, the first is between the heads, and the second through the back. This is the Svo, or section of two leaves.

When there are three folds, the first is at the front, (in the 16mo at the long cross, or in the full sheet 8vo at the short cross, of the inner form,) the second between the heads, and the third through the back. This is the 16mo, or section of four leaves.

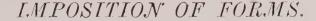
When there are four folds, the first is at the foot, (in the 32mo at the long cross, or in the full sheet 16mo at the short cross, of the inner form,) the second at the front, the third between the heads, and the fourth through the back. This is the 32mo, or section of eight leaves.

Thus you perceive that the addition of another fold to the sheet or section does not change the order or position of the succeeding folds, the last always being through the back, the next to the last between the heads, and so on.

### THE THIRD PAGE .- FOLDING THE SHEET.

The first and second pages, which back each other, being disposed of, we must place the third so that when the sheet is folded it will face the second; and here, before we can proceed any further, we must understand the process of folding. To illustrate this, let us take the 16mo; tho' what is said on this point applies equally well to all simple forms. You will notice that when the sheet is turned, the lower or outer half is printed on the back of the upper or inner half, and vice versa. After the sheet is printed on both sides it to cut in two transversely to the direction in which it is turned; that is, if it is turned in the direction of the long cross, it must be cut at the short cross, and vice versa; and you have a duplicate of the form, or all the pages in the form on each half sheet.

The outer half of a form or section is the half which contains the first or signature page; and the inner half that which contains the second page. When the sheet is laid on the table ready for folding, the outer half is on the under side, with the signature at the left hand, and of course the inner half is on the upper side, all the pages of which will be faced by the first fold; all the remaining folds, be they more or less, being required to face the pages of the outer half.



### THE FOURTH PAGE. THE SVO COMPLETED.

Page 4, backing the third, must be placed in an exactly corresponding position on the opposite side of the bar; head to head in the 16mo, and head on a line with 3 in the 8vo, sheet in these forms turning in different relations with respect to the length or width of the pages. This enables you to complete the 8vo, applying the rule already stated at the starting point by placing 5 by the side of 4; 6 by the side of 3; 7 by the side of 1, backs together.

### THE FIFTH PAGE.—THE SECOND FOLD,

We have now the four corners of the form of 16s filled. Page 4, backing 3, and being on the outer or under side of the sheet as it lies on the folder's table, the first fold brings it to the upper side; and as 4 (being one-fourth of the whole number in the form) must be faced by the second fold in a form having three folds, which is the case with the 16mo, and as the second fold must be between the heads in order to face 4 and 5, you must place 5 head to head with 4.

#### THE SIXTH PAGE,

Backing 5, must be on the opposite side of the bar; and as the foot of 5 is toward the bar, the foot of 6 must also be toward the bar, which will bring it head to head with 3.

#### THE SEVENTH PAGE.

Page 6 being head to head with 3, and being in the inner half of the form, and embraced in the same fold (through the long cross) which faces 2 and 3, 7, in order to face 6, must be placed in the same relative position to 2 that 6 is to 3; that is, head to head.

### THE EIGHTH PAGE.—THE SVO COMPLETED.

The eighth page, backing 7, must be placed on the opposite side of the bar, foot to foot with 7, which brings it head to head with 1. Applying the same rule as in the completion of the 8vo, the form of 16s may now be filled up by placing 9 at the side of 8; 10 at the side of 7; 11 at the side of 6; 12 at the side of 5; 13 at the side of 4; 14 at the side of 3; 15 at the side of 2; and 16 at the side of 1, backs together.

Here you have, by examining the diagram, an illustration of the fundamental rule which applies in every form or in every section, whatever number of pages the form or section may contain, the first and last pages standing side by side, backs together; the second and next to the last, and so on. The law in relation to the position of the pages, you cannot impress upon your mind too firmly; because, though you may vary the imposition in other respects to suit the exigencies of the case this is incompromising, and, unless your form is obedient to it, it must be wrong.

### THE FORM OF 128.

This form is an exceptional one, and has usually been considered as belonging to a mongrel race. In some respects it is peculiar, yet in its imposition it is subject to the same general laws, which govern other impositions. Having an odd number of pages in one direction, the application of those laws must be varied in some particulars to meet this peculiarity, which gives rise to the necessity of an inset.

### PECULIARITIES OF THE 12MO

The first variation from the construction of other forms, is the removal of the short cross from the center of the chase to a position about one-third the distance toward one end, leaving about two-thirds the length of the chase on one side of it, the long cross remaining in the center. Though when the sheet is folded up ready for insertion in the book, it contains but one section; yet, in the process of folding that section sub-divided and folded in two parts, which are placed one within the other to make the section complete. The main portion of the section, consisting of eight pages, occupies the larger division of the chase on one side of the short cross, and the inset or sub-section, the smaller division on the other.

The next variation is the necessity of turning the sheet in the direction of its width. Any simple form above the 4to may be imposed so that the sheet will turn and back correctly either way, though, as already stated, it is usual for convenience to turn it in the direction of its length.

The third and last variation is, that although when the form is completed the pages that face and back each other in each sub-division of the section, when folded up separately, occupy precisely the same relative positions as in simple forms, the pages do not follow in the imposition in consecutive order as in those forms. The inset occupying the middle place in the complete section, and being cut off from the main section after the sheet is printed, and folded up separately, in imposing the form we must omit from the middle of the main section as many pages as are contained in the inset or sub-section, and lay the omitted pages in the smaller division of the chase, substituting in their place pages whose folios are increased by the number of which the inset consists, which in this form would be four.

### THE MARGIN OF THE FORM.

In making up the margin of the form, the first step is, before removing the strings, to place the pages as nearly in their proper positions in the chase as possible. Take a sheet of the paper, or of the size of the paper on which the form is to be printed, fold at the short cross, and measure from the inside or foot



of the outside page on the opposite side of that cross; the distance between these points should be just one-half the length of the sheet. Then fold the sheet again in the opposite direction, and apply the same process to the inside and outside pages on the opposite sides of the long cross; the distance between these points should be just one-half the width of the sheet. In the 18mo form or 36s, the sheet should be folded into one-third instead of half its width, taking the measurement from the front of the outside page to the front of the second page from it, so as to include one front and one back margin. If the measurement is made from the page at the long cross to the outside of the form, it will include one front and two back margins, and the proper proportions between the two will not be maintained. Then adjust the pages of one quarter of the form so that the head and back margin will be equal, and the front and foot margin equal, but rather more than the head and back margin. It is impossible to give any precise rules which will apply to all forms. Much depends upon fixing the size of the page to suit the paper before the pages come into the form. But in ordinary forms, say 8vo or 12mo, with the usual margin, the difference between the head and foot margin should be about three-eighths of an inch; and the same difference between the front and back margin. This proportion should be increased or decreased as the amount of margin in the book is increased or decreased. This would place the page in the printed book a little nearer the head than the foot, and a little nearer the back than the front. The furniture may now be adjusted around the pages of this quarter and the strings removed; and if found, upon measurement again as before, to be correct, the same furniture may be placed around the pages of the other quarters. Since the introduction of metal furniture, the process of making margin is much simplified and facilitated by the ready adjustment of the different sized pieces. It is quite as well, and even more convenient after a little practice, to use a measuring rule instead of the sheet of paper, in adjusting the margin of forms.

#### REGISTERING THE FORM.

Having adjusted the margin of the form, and got it ready to lock up for press, it is the business of the one who sends it to press to see that it is properly registered; that is, that the pages are in a position in the form, that when the sheet is printed on both sides each sheet will back its proper page perfectly. This is not a difficult process where the compositor and maker-up have done their duty. It consists simply of careful locking up. But where you have, as sometimes happens, careless compositors on the work, the one who undertakes to send a form to press should be more than ordinarily careful.

A very small thing sometimes throws a form out of register, and destroys the beauty of the printed pages. As, for sample, spaces of a larger size than the type used; leads of unequal thickness; letters slipping by the leads at the ends of the lines; lines spaced too tightly; the omission or addition of a lead at the foot of a page; or locking up one side of the form first. All these things are to be carefully looked after and guarded against.

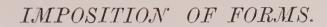
The register of the form is perfect when not only the heads and sides range exactly, but when the lines of the pages also range exactly. Works printed on large type and widely leaded, especially, are defective unless this result is attained.

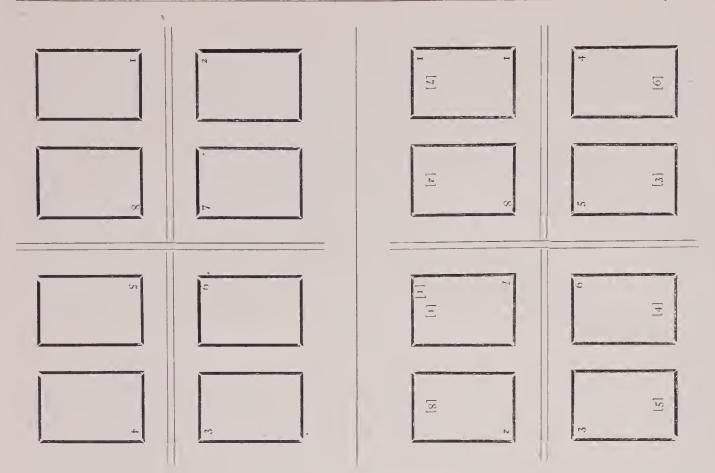
The composition of the pages may be perfect and yet not register on the press, unless the form is carefully and properly locked up. To lock the form properly, you should begin by starting gently the quoins next the bars all around, then those next to them, and so on, until you reach the lower quoins, so that all parts of the form will be subject to equal pressure in every direction.

If one side or end of the form is locked tight before the other parts, the result will be that the bars will spring, the pages will be brought to their position in one direction and out of place in the other, and will consequently be all awry when the pressure is applied in the other direction. But, by the mode suggested, the pressure is first applied at the angles of the cross-bars, equally from the sides and ends of the chase, and is gradually brought outward toward the corners until it reaches the extremities of the form.



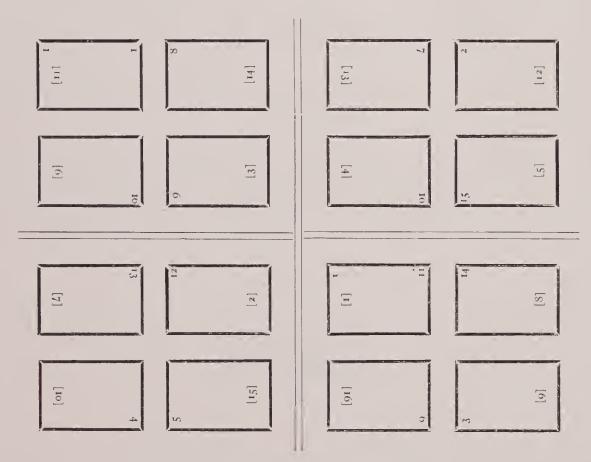






OCTAVO-Sheet turning lengthwise of the Pages.

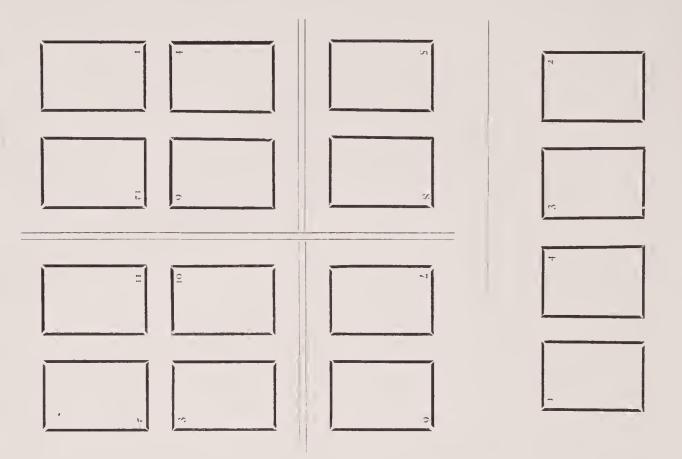
OCTAVO-Sheet turning crosswise of the Pages. First 4 Pages in center. See figures in brackets.



16 Mo.-Sheet turning crosswise of the Pages. First eight Pages in centre. See figures in brackets.

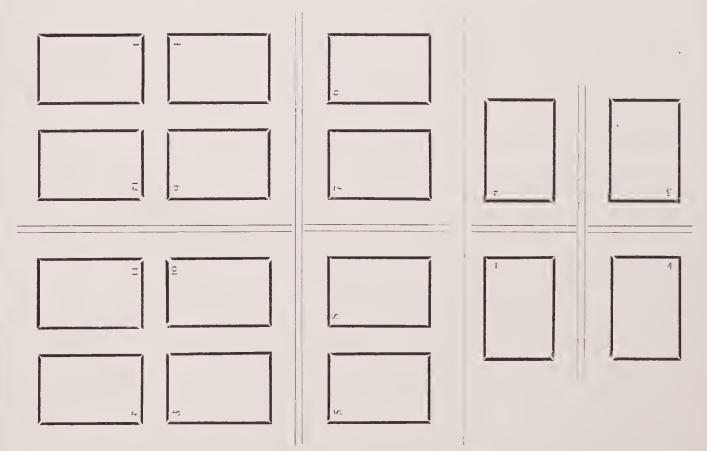






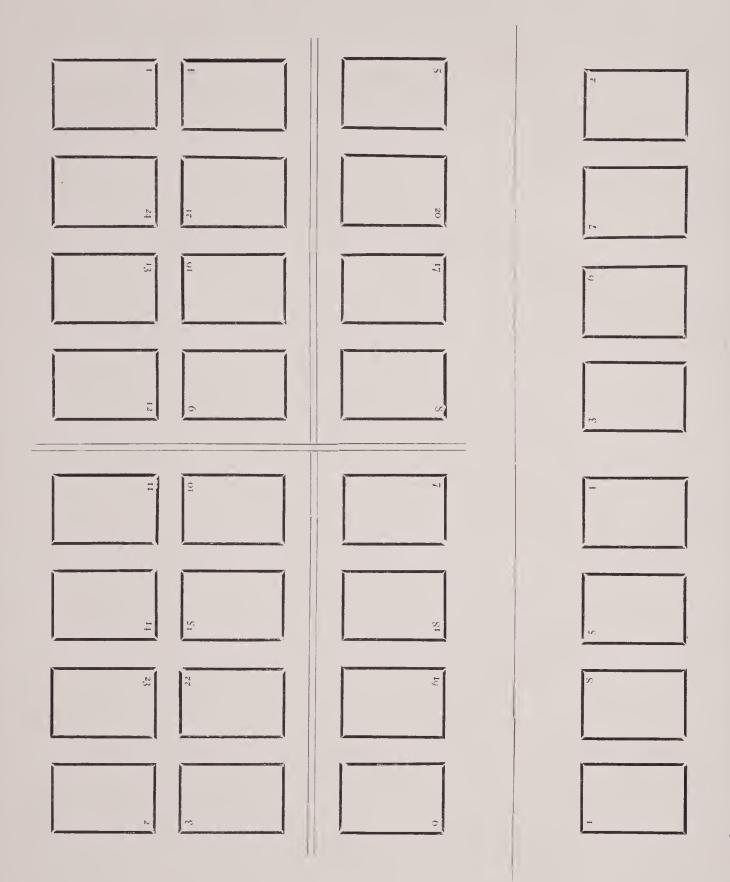
12 MO-Sheet turning crosswise of the Pages. This style of imposition requires no cutting, and will save in large editions, in binding.

QUARTO—Sheet turning crosswise of the Pages.



12 MO-Sheet turning crosswise of the Pages. Four Page Section to cut off. QUARTO-Sheet turning length-wise of the Pages.



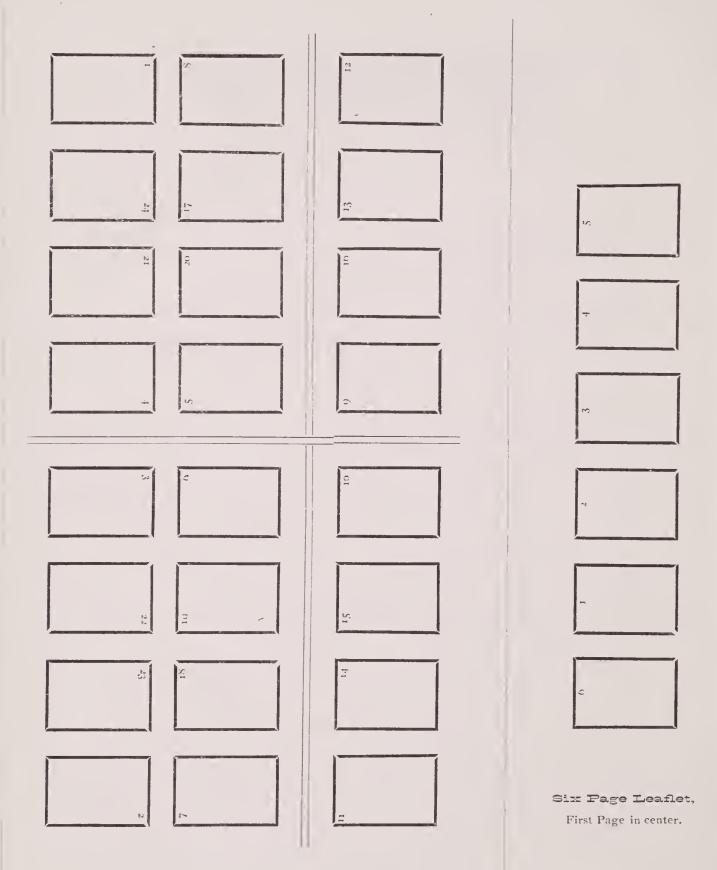


24 MO-Sheet turning crosswise of the Pages, without cutting.

OCTAVO—Eight Pages in a line.



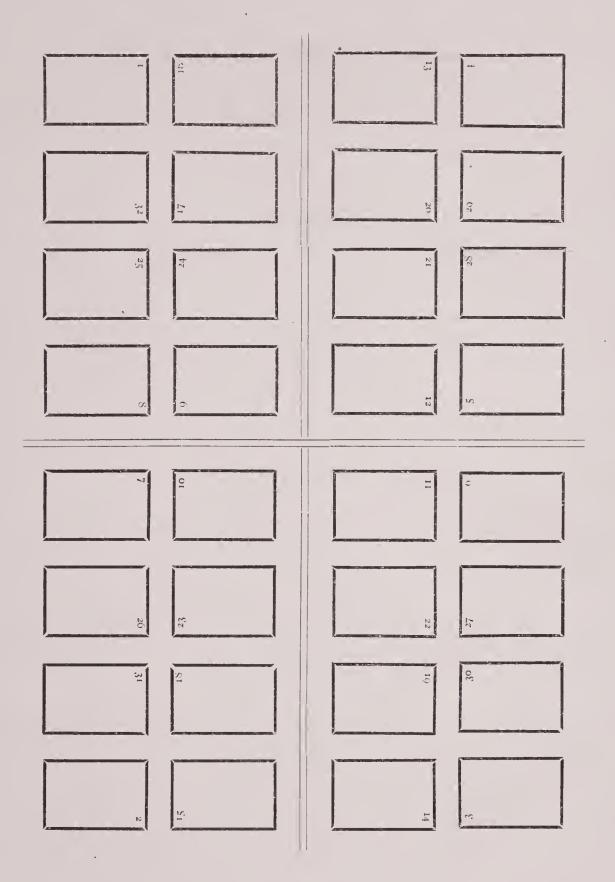




24 MO-Ordinary mode of Imposition. Eight Pages to cut off, as an inset.



彩



32 MO-Sheet turning crosswise of the Pages.







# Collection of Valuable Recipes.

HE following recipes have all been thoroughly tested and their merits can be vouched for, each one having been selected and inserted herein for its worth, and not for the purpose of "filling up." Many of them have been sold by parties elaiming them as their own productions, and often charging for single recipes more than the price of this volume. In many instances although the author has given credit to persons for their recipes where the author is known, and to those not credited, they have been inserted as "public property."

ROLLERS.—No. 1—For Summer.—2 lbs. of Cooper's Glue; 2 lbs. Baeder's Glue; 1 gallon best sugar house Molasses; 15 pint Glycerine. For Winter, reduce each Glue 14 to 36 of a pound.

DIRECTIONS—First soak the glues, wrapped up separately in woolen cloths, until the pieces bend easily without snapping, which will generally take from 2½ to 3 hours. Boil the molasses for 45 or 50 minutes, and skim it thoroughly. Then put in the glues, drained of superfluous water. Boil the whole for 15 or 20 minutes. At last put in the glycerine: and after three to five minutes boiling and stirring, pour off.

The above composition may be cut into small pieces from time to time, as rollers require renewal, and be remelted several times, adding a little good-bodied molasses each time.

No. 2—Strong Middle Weather Rollers.—S12 lbs. Cooper's best Glue; 2 gallons best extra Syrup; 1 pint Glycerine; 2 ounces Venice Turpentine.

DIRECTIONS—Steep the glue in rain water until pliant and drain it well. Then melt it over a moderate fire, but do not "cook" it. This will take from 15 to 20 minutes. Next put in the syrup, and boil for about three fourths of an hour, stirring it occasionally, and removing any impurities that arise upon the top of the composition. Add the other ingredients a few minutes before removing the boiler from the fire, and pour slowly.

N. B.—If the glycerine and turpentine are to be omitted, reduce the quantity of syrup one pint.

The above makes excellent strong rollers for fast printing when the thermometer ranges from  $60^{\circ}$  to  $70^{\circ}$ . Slightly reduce or increase the glue as the weather becomes colder or warmer.

No. 3—1012 lbs. genuine Irish or Buffalo Glue; 212 gallons Black Sugar House or best Maple Molasses; 1 lb. India Rubber gum shavings; 2 ounces Carolina Tar; 12 ounces Glycerine; 4 ounces strong Vinegar.



## Ochlection of Tainable Recipes.

Directions—Soak the glue over night, and drain in the morning by means of a covered collendar. Boil molasses, and skim for 20 minutes. Add india rubber chips and stir until it combines with the molasses. Add glue, and boil for 40 minutes, occasionally stirring the mass. Put in tar and glycerine, boil 6 or 7 minutes and pour.

This is the recipe for making the mysterious "Black Composition," so durable and elastic, and known but to very few persons until recently. If properly handled, it cannot be excelled, and contains every element required in a roller. Caution must be taken that only purified rubber gum is used. When this cannot be procured, add a pound and a half more glue, and 4 ounces more glycerine.

No. 4—4½ lbs. White Shell or Bonnet Glue; ¾ gallon strained Wild Honey; 1 quart Sugar House Molasses; 2 ounces Burgundy Pitch.

DIRECTIONS—Soak glue 20 minutes, or until pliant, and drain. but keep from air. Boil honey and molasses 3/4 of an hour. Add glue and pitch boiling 1/2 hour longer, stir the mass and skim well during process.

A small quantity of this composition dropped on a board or iron plate will indicate when it is properly cooked. A shorter or longer time than is given above for boiling, as may be found sufficient or necessary, will sometimes happen. This makes a clear and durable roller.

In purchasing glue for roller making see that it is clear and bright in body and even in texture when held to the light. It should break short and only after considerable force is used. Spotted Glue should not be used.

Roller Cores if made of wood should be covered with cord so that the composition will adhere well.

In pouring rollers in cold weather have your molds warmed.

Use pure sweet oil or melted butter and plumbago (such as is used by Electrotypers) for greasing the roller moulds.

When composition becomes tough from too much boiling, add a little raw molasses, or some strong tea leaf decoction, to make it pour well.—Harpel.

"RILEY'S INDISPENSABLE."—No. 1—For Fine Job Work—Dumar Varnish, 6 oz.; Bergamot, 2 drachms; Balsam Copaiba, 2 drachms; Balsam of Fir, 3 oz.; Creosote, 1 drachm; Copal Varnish, 1 drachm.

To enough ink for 1,000 ordinary business cards, add from 8 to 12 drops of the "Indispensable," and to larger quantities, in proportion.

When used for Bronze, Dry Colors, Diamond Printing, etc., take twice the quantity; and where an extra quick dryer is desired, add a few drops of dissolved Gum Arabic to the ink, after it has been mixed with No. 1. In all cases, mix well with the ink before applying to the rollers.

No. 2-For News and Poster Ink.-Spirits of Turpentine, 1 qt.; Balsam Copaiba, 6 oz.

Add a sufficient quantity to the ink to thin it to a proper consistency for working.

This compound is one of the best that can be used as a dryer, and to brighten colored inks and make them work free.

DRYER—The most perfect, the cheapest and easiest applied dryer in the world is common powdered soapstone applied in the same way as bronze. It does not dim the lustre of the ink; its effect is instantaneous and its value will be appreciated on a single trial. On a job wanted immediately, or on one whose other side is to be printed at once, its value is inestimable.

A GOOD REDUCING DRYER—Brown's (genuine) Japan. Use in small quantities.

HARDENING GLOSS FOR INKS—Gum Arabic dissolved in Alcohol or a weak dilution of Oxalic Acid. Use in small quantities, and mix with the ink as the latter is consumed

PRINTING ELECTROTYPES WITH RED INK—Solution of silver is used to cover copper-faced type or cuts with silver, when vermillion or red ink is to be used on them, as copper acts chemically on the color, and soon causes the color to become almost brown; it also causes a deposit on the type; but by using this solution, which can be done in a few minutes, it obviates all these difficulties, and it can be

### Isllection of Valuable Recipes.

used to great advantage in printing with any kind of colored inks. The following is an excellent silvering solution for electrotype plates: Nitrate of Silver, 2 drachms; Distilled Water, 37 drachms. Dissolve, and add Sal Ammoniac, 1 drachm; Hydrophosphite of Soda, 4 drachms; Precipitated Chalk, 4 drachms. Agitate the preparation occasionally for twelve hours, when it will be ready for use. Apply with a piece of fine sponge.

The best Ink Tables for color work are porcelain, litho, stone, marble, or slate. A good firm-faced slate is equal to marble for color or any other work. Metal tables are injurious to colored inks,—even polished iron surfaces giving a dullness to all bright colors. All wood tables absorb the ink, and so cannot be used for change of colors. Slate ink tables have this drawback, that they cannot be heated for better working in cold weather.

PRINTERS' LYE—No 1.—28 lbs of Soda, dissolved in 52 gallons of water, to which add 7 lbs. of soft soap boiled and then stir well together.

No. 2.—Boil 3 gallons of water in a copper kettle; throw in while boiling ½ lb. of unslacked lime and 2 lbs. of common Soda; stir well for 15 minutes. Then let it settle until it is cold, when it must be taken out without disturbing the sediment, and the liquid is ready for use.

RECIPE FOR MAKING MAGENTA SURFACE PAPER.—112 oz. of Magenta (aniline,) 1/2 oz. Bismark Brown, (aniline) 1 cake of Glue; put these into 4 gallons of boiling water. Coat the paper with this using an 8-inch double-filled camel's hair brush. Quantity given will coat 2 reams of double crown. A hard-sized paper must be used.

RECIPE FOR MAKING PASTE.—I. Buy of your druggist one pound of isinglass, dissolve three leaves of it with a piece of alum about the size of a crab apple, in three pints of water, thicken with wheat flour and boil well. This paste will, if properly made, keep in better condition longer than any other paste made. First, put in your flour, afterward the water, as you may find necessary, after stirring. In this way you get the flour thoroughly saturated and have a good mixture; if the flour is thrown into the kettle last, no amount of stirring can effectually prevent its being lumpy.

- 2. A STRONG WHITE PASTE.—Dissolve 2½ ounces of gum arabic in 2 quarts of water, and stir it into 1 pound of wheat flour until the whole becomes of a pasty consistancy. It is then to be heated, and 1½ oz. each of sugar of lead and alum dissolved in a little water added thereto, and the composition well stirred until it shows signs of boiling, when it must be removed from the fire: Add while hot 6 drops of carbolic acid.
- 3. Paste for Labels on Glass.—No. 1. Take of gum arabic one oz., boiling water and glycerine 2 fluid ounces, each make a solution.
- No. 2.—Gum arabic and powdered gum tragacanth  $^{1}2$  oz. each, water  $^{1}2$  oz., acetic acid 20 drops. Mix, the acid is used to prevent chemical change.
- 4.—Paste that will keep a year without fermentation. Dissolve one oz. of alum in one quart of boiling water; when cold add as much flour as will give it the consistency of cream; then sprinkle into it I teaspoonfull of powdered rosin and 2 or 3 cloves ground and boil a few moments.
- 5. A GOOD MUCILAGE—Dissolve clear glue in equal volumes of water and strong vinegar, adding one fourth of equal volume of alcohol, and a small quantity of a solution of alum in water. The action of the vinegar is due to the acetic acid which it contains.
- 6. LIQUID GLUE.—Take some good strong glue and mix it with full proof whisky. Let it digest for a few days and it is ready for use.

The decomposition of paste may be prevented by adding to it a small quantity of carbolic acid. It will not then become offensive by being kept for several days, or when several layers of paper are put on with paste. In the same manner the disagreeable smell of glue may be prevented. A few drops of the solution added to ink or mucilage will prevent them from moulding.

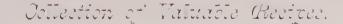
INK MIXTURES ETC., THAT PRODUCE TONES, HUES, TINTS AND SHADES OF COLOR.

Yellow and Carmine or Dead Red produce scarlet or vermillion.

Carmine and Blue produce Deep Lilac, Violet and Purple.

Blue and Black produce Deep blue or Blue Black.

Carmine, Yellow and Black produce Rich Brown.



Yellow and Black make Bronze Green.

Yellow, Blue and Black make Deep Green.

Yellow and Blue produce bright or light green.

Carmine and White make Pink of any shade.

Ultramarine, White and Carmine form deep shades of Lilac.

Violet and White produce pale Lilac or Lavender.

Cobalt alone or with White is a lively Pale Blue.

Chinese Blues makes a deep Bronze Blue.

Emerald-Chrome, Pale Lemon Chrome, and Chinese Blue make any shade of Emerald Green.

Amber is made from Pale Yellow, Chronie and Carmine.

Red Brown is made with Burnt Amber and a little Scarlet Lake.

Light Brown is made from Burnt Sienna, shading with Lake.

Salmon is made by a combination of White, Burnt Sienna and a little Orange Chrome.

#### COMBINATION OF COLORS THAT HARMONIZE WELL.

Two Colors.—Scarlet Red and Deep Green; Orange and Violet; Light Blue and Deep Red; Yellow and Blue; Black and Salmon; Black and Light Green; Dark and Light Blue; Carmine and Emerald; Black and Carmine.

THREE COLORS.—Red, Yellow and Blue; Orange, Black and Light Blue; Light Salmon, Dark Green and Scarlet, Brown, Light Orange and Purple; Dark Brown, Orange Yellow and Blue; Crimson Lake, Greenish Yellow and Black.

FOUR COLORS.—Black, Green, Dark Red and Sienna; Searlet, Dark Green, Lavender and Black; Ultramarine or Cobalt Blue, Vermillion, Bronze Green and Lilae; Sienna, Blue, Red and Black.

Tints of any depth may be made by putting down a finely ground white ink as a basis, and toning it with the color desired—whether a primary, secondary or tertitary.

Varnish Tints are made by adding color to full bodied, well boiled printers' varnish, using a little soap and drying preparation to make them work smoothly and dry quickly.







# TABULAR STATEMENTS AND FORMS,

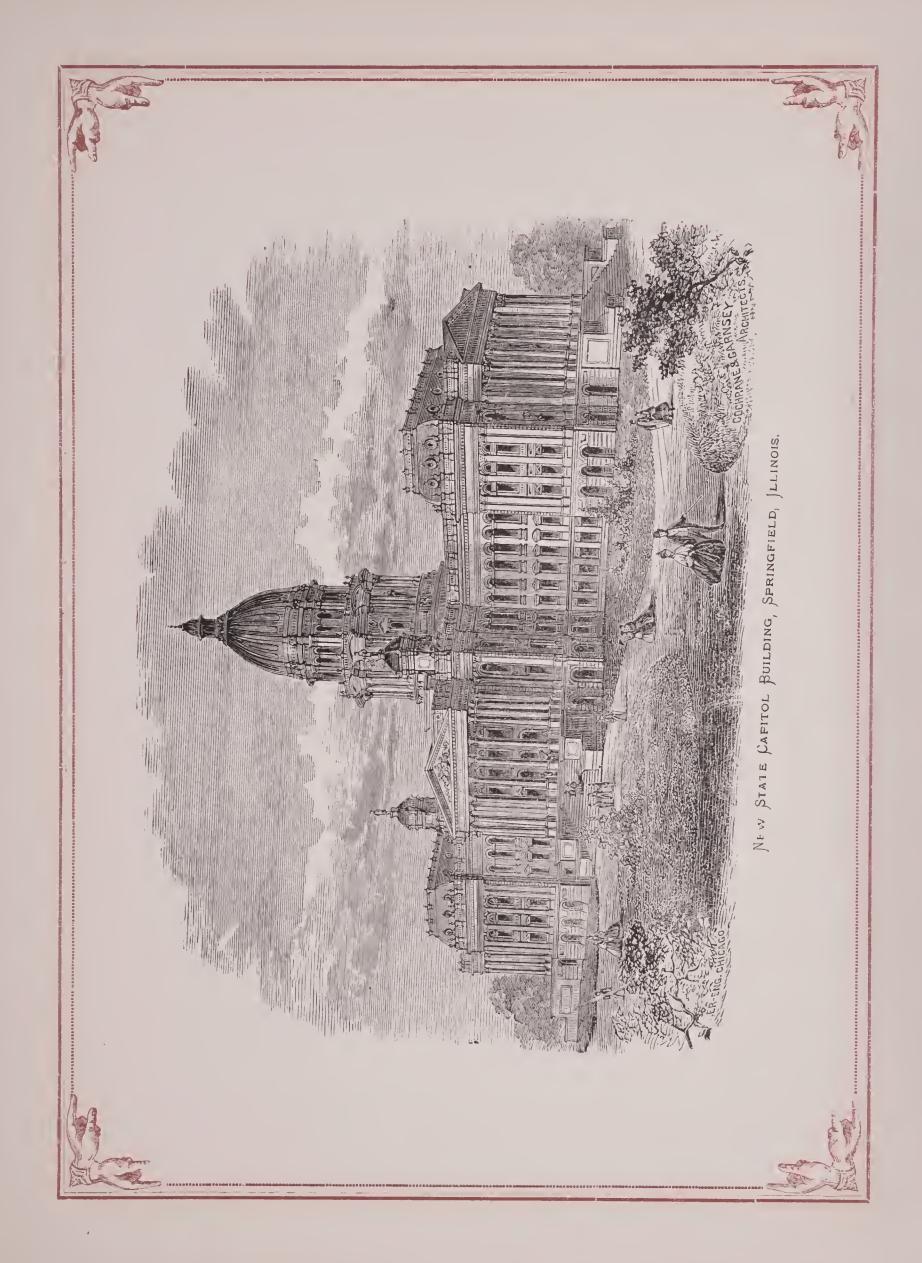
WITH A COLLECTION OF

# ITEMS DATES

CONNECTED WITH

PRINTING & PRINTERS.







# Collection of Tems, Mates and Mables.

AURENTIUS, sometimes called Koster, or Kustos, was the one who first made the discovery of Printing, which was made in Haerlem, in Holland, about the year 1429. The first News Paper in America was the Boston News Letter. It was first issued by John Campbell, on Monday, April 24, 1704, and was issued regularly for about 72 years. The Boston Gazette, was the second, the first issue of which appeared December, 21, 1719. The Third was the American Weekly Mercury, published at Philadelphia, on the 22d of December, 1719.

Lithography was first discovered about the beginning of the last century, by Alois Senefelder, an actor of Munich, Bavaria.

Benjamin Franklin was born in the city of Boston, January 17, 1706, and died in Philadelphia, April 17, 1790.

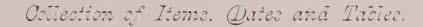
William Caxton, the first English printer, was born about 1410, and died 1492.

Stereotyping was first invented in 1698, by J. Van der Mey, in Holland. In 1804, it was introduced in this country by Mathew Carey.

The first attempt at Type Founding in the United States, was made about the year 1735, at Germantown, Pa., by Christopher Sauer, or Sower, who cast the types for a German bible, which he himself printed. An unsuccessful attempt was made to establish the business at Boston, about 1768, by a scotchman named Mitchelson. Abel Buell soon after began the business at Killingworth, Conn., and was granted a loan of money by the Colonial General Assembly, to aid him in his work. At the close of the Revolution, John Baine of Edinburgh, came to this country and conducted the business until his death in 1790.

Type Founding commenced in Philadelphia, in 1796, by Archibald Binny and James Ronaldson, (now the Johnson Foundry.)

PRINTING FOR THE BLIND.—The first successful efforts to introduce Printing in raised characters for the blind, were made in 1784, by Abbe Valentin Haug, at Paris.



Robert Hoe, the sounder of the firm of R. Hoe & Co., was born in England, 1784, and died in the United States, 1833.

The First Press in America was established at Lima, Peru, about 1590, and the next in Mexico, 1600. The first Press in North America was at Cambridge, Mass., about the year 1638.

The Inventor of the Power Printing Press, Frederick Koenig, was born in Prussian Saxony, in 1775, and died in 1833.

Aldus Manutius, of Venice was the inventor of Italic Letters. They were invented to do away with abbreviations.

But one paper was published in America during the reign of Queen Anne, and that was the Boston News Letter, printing but 13000 copies annually.

The first Newspaper published in Sydney, New South Wales, was the Sydney Gazette and New South Wales Advertiser. March 6, 1802.

William Bradford was the first Printer in America. He was born in England, May 20, 1663 and died May 23, 1752, in the ninetieth year of his age. His first production was "The American Almanack for the Year of Christian Account, 1739." The earliest volume from his press was the "Temple of Wisdom," which was published in 1688, seventeen years before the birth of Franklin. In 1690 he established the first Paper Mill in America. In the year 1693, he was appointed "Royal Printer" by Gov. Fletcher of New York, at a salary of forty pounds a year, When he was 62 years of age he established the first newspaper in New York, which was in the year 1725. This paper he edited until he was 80 years old. He was buried in the grounds about Trinity Church, New York City. The following is the copy of his address published in his Almanac;

#### THE PRINTER TO THE READERS:

Hereby understand that after great charge & Trouble, I have brought that GREAT ART & MYSTERY OF PRINTING into this part of America; believing it may be of great service to you in several respects; hoping to find encouragement, not only in this Almanack, but what else I shall enter upon for the use & service of the Inhabitants of these Parts. Some irregularities there be in this Diary, which I desire you to pass by this year; for being lately come hither, my materials were misplaced & out of order, whereupon I was forced to use Figures & Letters of various sizes: but understanding the want of something of this nature, & being importuned thereto, I ventured to make public this; desiring you to accept thereof; & by the next sa I find encouragement) shall endeavor to have things compleat. And for the ease of Clerks, Scriveniers, &c., I propose to print blank Bills, Bonds, Letters of Attorney, Indentures, Warrants, etc., & what else presents itself, wherein I shall be ready to serve you; and remain your friend.

Philadelphia, the 10th month, 1685.

W. BRADFORD.

THE FIRST NEWSPAPER IN ILLINOIS.—Matthew Duncan, a brother of the late Gov. Duncan, published the first paper ever issued in Illinois, which made its appearance during the year 1814, at Kaskaskia, Randolph County, it was called *The Herald*, and was 18x22 inches in size. In 1815, during the month of October, Col. E. C. Berry, the first State Auditor, purchased the office of Mr. Duncan and changed the title of the paper to the *Illinois Intelligencer*, and enlarged it to 20x25 inches. The late D. P. Cook and Robt Blackwell had an interest in the paper in 1817, and in 1818 it was owned by Mr. Black well and Wm. Berry, a brother of the Auditor.

When the seat of government was removed from Kaskaskia to Vandalia in 1820, the *Intelligences* followed the public offices in their migration. During the winter of 1820, Hon. W. H. Brown purchased Mr. Blackwell's interest in the paper, and the following is his description of the condition of the office at the time of his purchase:

"The material of the office consisted of an old, dilapidated press, nearly similar in form and construction to that of Franklin now on exhibition at the Patent Office at Washington, but about one size larger. It worked off a form of 20x25 inches, or a sheet somewhat larger than is used for octavo book printing. The type, when brought to Kaskaskia, had doubtless performed severe duty in some interior Kentucky office, and was justly entitled to an honorable discharge. There were but two varieties—a respectable font of Small Pica and a small one of Minion. These were used for the newspaper and the



### Collection of Items. Dates and Tables..



laws and journals, oftentimes causing the delay of a partially composed form, until matter from other forms could be distributed. The printing ink in use was an impromptu work of one of the printers, from oil and lampblack inartistically combined, producing rather a dingy blue than a fair black color. The office was an open log building, one story high, with a roof of clap-boards held in place by longitudinal weight-poles. Its ventilation was perfect, except when the thermometer indicated severe freezing weather. At such times there was a cessation of business, and the printers became gentlemen of leisure, until, by a prodigal use of fuel, a general thaw throughout the office took place. In 1821, very important changes were made. The printing establishment was moved into a better building, the old press was laid aside, and the worn-out type sent to the foundry."

A number of years ago, Hon. Sydney Breese, one of the Supreme Court Judges of this State, on one occasion, when work was "crowding" and workmen were scarce in the office where "Breese's Reports" were being printed, placed a portion of one volume in type, "studying" the case till he found the sorts required.

Rules for Compositors.—The following Rules for Compositors, in the office of Tower, Gildersleeve & Co., Job Printers, in New York City, are well worth the attention and careful study of every apprentice. They are each of them important duties devolving on the Compositor during working hours.

- 1. Be sharp on time every morning and after dinner.
- 2. Keep your stand and window-sill always clean.
- 3. Care in reading your sticks is *insisted* upon. Responsibility for *your* carelessness must not be east upon the Proof-reader.
- 4. Much trouble and waste of time will be avoided by finishing your work before it leaves your hands.
  - 5. Use no foreign spaces or quads.
  - 6. Use metal furniture instead of slugs, and slugs instead of leads whenever possible.
- 7. Put away all cases at once after using them, and push in all cases you have used. Do not soil the labels.
- 8. All forms finally corrected and ready for the press must be reported to the Assistant Foreman for his revision.
- 9. Clean off all stones, cases, galleys, etc., after every job—putting EVERY THING where it belongs. When distributing, put away every thing belonging to the job distributed. Don't leave a single space behind. Distribute all loose matter first.
  - 10. Distribute all discarded or "try" lines; leave no odd lines whatever on the standing galley.
- 11. In putting away material, leave it better than you found it. BEN FRANKLIN used to say: "If you drop one type, pick up two!" Also, put nothing away that is not clean.
- 12. Remember that speed in distribution is quite as important as in composition. It is a common practice among the craft to regard the order to distribute as an occasion to enjoy a "loaf." This is all wrong.
- 13. Throw no type nor leads on the floor. Do not make of the quad-box a museum. Hanging-boxes are provided for all foreign material found in cases whether battered or not.
- 14. The stones are not intended as depositories for dead matter, but must be religiously reserved for arranging and imposing forms for the press. No litter of any kind will be allowed on them.
- 15. Any one known to cut down stamped leads, slugs or case rules, or shave or otherwise mutilate any labour-saving material, will be relieved on the spot.
- 16. As a grievous daily waste of time is caused by over-indulgence in conversation, quite foreign to the business of the office, particularly by the gathering of groups, notice is hereby given that the "Mass Convention" is adjourned *sine die;* and, while there is no desire to cause you any unnecessary feeling of restraint, yet it is needful to remind you that your services, during the time for which you are paid, belong to your employers. Whatever time you waste is virtually a breach of your contract with them.
- 17. It is proper to caution you, that, if you prove yourself habitually careless, or slovenly, or slow at your work, your place will be filled by another possessing the requisite qualifications. You are expected to exercise your right to go elsewhere, if dissatisfied here; your employers have the same remedy at hand, if dissatisfied with you.
- 18. It is expected that you will be sociable and agreeable with your fellow-workmen. There must be harmony among the bees in the hive, or but little honey is made.

The foregoing rules are placed in your hand with a view to acquaint you with the plan adopted to secure system and cleanliness. No effort will be spared to make things pleasant for you; labour-saving improvements have been introduced that will assist in making work easier for you as well as more profitable to the firm. You will be treated with kindness and consideration, but you are asked not to forget that good discipline is as requisite to success in trade as in war.



#### A TABLE

For ascertaining the Number of Forms for a Book of any size, and the quantity of paper necessary to print a thousand copies in any form, from Octavo to 32mo, half sheet-wise.

<del>-</del>						. Dane
No. of	8					Paper for 1000
Forms.	Svo.	121110.	tomo.	241110.	32mo.	Copies
				1		
	Pages.	Pages.	Pages.	Pages.	Pages.	Rms. Qrs
I	8	12	io	24	32	1 2
2	16	2.4	32	48	04	2 4
3	24	30	4	72	96	3 6
4	32	48	64	90	128	4 8
50	40	()()	1 80	120	160	5 10
O	48	72	yn .	144	102	0 12
78	50 64	14	112	108	224	7 14
	04	90	128	102	250	1
Q	<u></u> \$2	108	144	2.0	255	0 15
10	52	120	100	240	320	11
II		132	170	204	352	12 2
12	- 26	144	102	255	354	13 4
13	104	150 168	208	312	416	14 6
14	112	180	224	330	447	15 8
15	120 128	102	240	300	4.0 512	17 12
	136	204	250	3 4	312	18 14
17 18	130	210	272 288	432		19 10
19	152	228	304	450		20 18
20	160	240	320	40		22
21	108	252	330	504		23 2
22	176	204	352	3-1		24 4
23	184	270	368			
24	102	285	354			25 0 26 S
25	200	300	400			27 10
26	208	312	416			28 12
27 28	216	324	432			29 14
28	224	336	448			30 16
29	232	345	404			31 18
30	240	300	40			33
31	248	372	49ñ			34 2
32	256	384	512			35 4
33	204	396	528			30 6
34	272	405	544			37 8
35	2 NO 2 S Ş	420	500			38 10
36		432	576			30 12
37	206	444	592 60\$			40 14
38	304	450 408	003			1
39 40	312 320	450				
40	3-0	4.0				44

Example—How many reams will be required for a 12mo book containing 40% pages? Find the number of pages (40%) in the 12mo column; in the outer column on the left of the table the number of forms is seen, and in the outer column on the right the quantity of paper required is given.

The following table will be found useful in ordering Wood Type. Wood Type should always be ordered by the "a,"—if for large Poster letters, a "3, A" font is generally sufficient, while for smaller letters it is always advisable to order a "5, A" font. Of condensed letters especially there should always be a large font.	ABCDEFGHIJKLMNOPQRSTUVWXYXX · · · · · · · · · · · · · · · · · ·	School 2 2 4 2 2 4 2 2 4 2 1 4 2 3 3 2 2 1 3 4 3 2 2 2 1 1 3 1 1 3 1 1 2 2 2 2 2 3 3 4 3 2 2 2 3 3 4 3 2 2 2 3 3 4 3 2 2 2 3 3 4 3 2 2 2 3 3 4 3 2 2 2 3 3 4 3 3 2 2 3 3 4 3 3 2 2 3 3 4 3 3 3 4 3 3 2 2 3 3 4 3 3 3 3 4 3 3 3 4 3 3 3 3 4 3 3 3 3 4 3 3 3 3 4 3 3 3 3 4 3 3 3 4 3 3 3 3 4 3 3 3 3 4 3 3 3 3 4 3 3 3 3 4 3 3 3 3 4 3 3 3 3 4 3 3 3 3 4 3 3 3 3 4 3 3 3 3 4 3 3 3 3 4 3 3 3 3 4 3 3 3 3 4 3 3 3 4 3 3 3 3 4 3 3 3 4 3 3 3 4 3 3 3 4 3 3 3 4 3 3 3 4 3 3 3 4 3 3 3 4 3 3 3 4 3 3 3 4 3 3 3 4 3 3 3 4 3 3 3 4 3 3 3 4 3 3 3 4 3 3 3 4 3 3 3 4 3 3 3 4 3 3 3 4 3 4 4 3 4 3 4 3 4 4 3 4 4 3 4 4 3 4	3 3 2 2 2 4 2 2 2 3 3 4 1 C 2 2 2 1 2 3 3 4 1 C 2 2 2 1 2 3 3 4 5 2 2 2 1 2 3 3 4 5 2 2 2 1 2 3 3 4 5 2 2 2 1 2 3 3 4 5 2 2 2 1 2 3 3 4 5 2 2 2 1 2 3 3 4 5 2 2 2 1 2 3 3 4 5 2 2 2 1 2 3 3 4 5 2 2 2 1 2 3 3 4 5 2 2 2 1 2 3 3 4 5 2 2 2 1 2 3 3 4 5 2 2 2 1 2 2 3 3 4 5 2 2 2 1 2 3 3 4 5 2 2 2 1 2 3 3 4 5 2 2 2 1 2 3 3 4 5 2 2 2 2 1 2 3 3 4 5 2 2 2 2 1 2 2 3 3 4 5 2 2 2 2 3 1 2 2 3 3 4 5 2 2 2 2 3 1 2 2 3 3 4 5 2 2 2 2 3 1 2 3 4 5 2 2 2 2 3 1 2 3 3 4 5 2 2 2 2 3 1 2 3 3 4 5 2 2 2 2 3 1 2 3 3 4 5 2 2 2 2 3 3 3 4 5 2 2 2 2 3 3 3 4 5 2 2 2 2 3 3 3 4 5 2 2 2 2 3 3 3 4 5 2 2 2 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3	2 2 1 4 2 2 2 2 2 2 2 2 2 2 3 2 4 2 3 2 2 2 2	28 8888454 884485 5 5 5 5 5 5 5 5 5 5 5 5	2 A Caps.	3 7 8 8 5 3 4 4 0 3 3 3 4 5 5 2 2 0 4 5 5 5 3 2 5 0 5 4 3 3 3 2 3 2	3 4 5 6 7 8 9 0 \$ { zoinall.
FOR found use large Post sable to on	Z .:	1 1 3 1 1	3	2 4 2 2	2	2 4 2 2	2	77
ENE le will be '-if for vays advi ge font.	i i	3 1 2 2 2	1	3	1	1 2 3	1	2 2
wing tah the way sit is alv	ff   fl ffi		I I I I		I I I I		I I I	m &
The following table will be ordered by the 'e a,"—if for smaller letters it is always adv should always be a large font.	Font alwa whea	rures of vs who a Forest control of the control of	s are 4 A 7 ont Cor Cas e sent	and i ower of 4 se and	ly pu upwa c Caso A is d Fig less o	rds, 2,80 orde urcs	with and that red, will vise	Eigures, No. of each,

Estimating the Quantity of Type required for Newspapers, &c.—The space occupied by a pound of average type may be stated as three and five-tenths square inches. Example: Suppose that a page of a weekly paper to be estimated for, measures 16x22 inches. Ascertain the square inches in it by multiplying the length by the breadth. Thus, 22x16=352 square inches. Now, as each 3.5 inches contains one pound, accordingly by dividing the total number of inches by the number in a pound—adding an .o to compensate for the decimal in the divisor—the weight of the page is ascertained, as follows:

5.5)352.0(100 lbs. per page. 35

with 2.0 sq. inches over

If but one page is to be set in a certain type, an allowance of 50 per cent, should be made for what will remain in the cases and for matter set up and left over. The greater the number of pages in the same size of type, the less the proportion of the extra weight of type needed.

Thus, we would say:

For 1 page weighing 100 lbs, 150 lbs, will be needed.

For 2 pages, 100 lbs, each, 250 lbs

For 3 pages, 100 lbs, each, 350 lbs.

For 4 pages, 100 lbs. each, 450 lbs.

The foregoing is believed to be the minimum quantity of type necessary for above size of paper; the standing matter and letter remaining in case fully equalling the space occupied by leads, rules, &c., as well as the extra quantity of type allowed.

In book offices, when the number and size of pages to be set are known, the quantity of type can be ascertained as above; an allowance of from 25 to 50 per cent, being made, according to the number of cases to be laid. A pair of cases holds about 50 pounds of type.



AVERAGE DAILY PERFORMANCE OF PRESSES.—The estimates of the following table are for miscellaneous work, done in the usual manner, with little making ready, and under the favorable conditions of a busy season. It is supposed that the presses are at work full ten hours; that feeders and pressmen are expert and diligent; that paper, rollers, steam power, ink, etc., are in perfect order, and that there are no detentions or accidents:

Make Ready Time	Style of Press—Number of Forms.	Time of P. W.	per	Per:
Hour-	Card Press.	Hours		Impr.
1 1 6	One Form of 7.500 Impressions, Four " 1.000 " Eight " 250 "	9 6 4	\$33 666 500	7 500 4 000 2 000
5	Small Machine Press, One Form of 6,000 Impressions. Five " 500 " Eight " 100 "	9 5 2	666 500 400	6 000 2 500 800
1 +	One Form of 1,500 Impressions.  Four " 250 "	9 6		I 500 I 000
5 7	Medium Cylinder.  One Form of 7.500 Impressions,  Five " 750 "	5 3	\$33 750 666	7 500 3 750 2 000
5 7	Double Medium Cylinder.  One Form of 5,000 Impressions.  Three " 1,000 "	5 3	666 600 500	5 000 3 000 1 500
3 5 7	Mammoth Cylinder.  One Form of 4.000 Impressions.  Two " 1.250 "  Four " 250 "	5 3	570 500 333	4 000 2 500 1 000

-DeVinne's Price List.



The following shows the number of ems contained in a pound of each of the following sizes of type:

One p	ound of	Pica contains	130	ems.	One po	ound of	Brevier co	ntains		290	ems.
**	4.4	S. Pica "	170	. 6	• •		Minion	66		. 360	66
**	4.4	L. Primer contains.	200	6.6		**	Nonpareil	6.		. 520	46
••	"	Bourgeois "	270	h h	••	**	Agate	**		690	6.6
		One pound	of P	earl cont	tain4.	5	Soo ems.				
ve a po	und of N	given column conta Sonpareil contains 52c one pound, and the re	ems	. Divid	le the w	hole nu	mber of en		~	6780(1 520 1580 560	13 lbs.

MEASURING TYPE OR MATTER.—The measurement is made by multiplying the number of solid ems contained in the length of any body of type, by the number contained in the width of the measure. The gauge for measurement is an em of the type in which the matter calculated is set.

20 ems over.

abov

In book offices it is usual to count the matter appearing below the head line in the above manner, counting three ems in addition for the head line with its blank and the foot line, without regard to the size of the type in which they are set. In measuring the subject matter, anything in excess of an em and less than a half em is not counted, while an en, or an excess making less than an em, is counted as a full em.

Chapter heads, blank spaces, or cuts occurring in the dimensions of pages are rated the same as though the space occupied consisted of type. It is also customary to count as type a cut occupying a whole page when backed by printed matter.

Quotations, poetry, and matter set in smaller type than the body of the work, are always counted according to the size of the type in which they are set, distinct from the larger type in the same page or body of matter, commencing at the first line and extending to the first line of the larger type.

Pages set in columns include all spaces between the columns, and bordered pages are measured from outside to outside of border by the ems of the type which they enclose.

Side and centre notes, in Bibles or law works, are measured by the full width of the note and the full length of the page, in the type of which they are composed.

The mode of ascertaining the number of ems in a line is by laying as many of the letter m flatwise in the stick as will make the measure.

It is customary in many newspaper offices to count the rule set between advertisements as a line of type, although it may not be of the required depth. This necessitates counting the lines where a number are set together.—*Encyclopedia of Printing*.

Matter for Stereotyping or Electrotyping is set with high spaces and quadrates. The forms should be small, containing about two pages of octavo. A slug type-high is put above, and another below each page to protect the ends of the plates from injury when passed through the shaving machine. For electrotyping slugs must also be put on the sides of the pages.

How to Bend Brass Rule.—By taking brass rule and heating it until about to turn red, and then immersing it in cold water, it can easily be bent to any desired shape.

CARDS.—It is estimated that the annual product of Cards in the United States is at least 25,000,000 sheets, 22x28 inches.

THE WORD "NEWS" is not, as many would suppose derived from the adjective new. In former times it was a prevalent practice to put over the periodical publications of the day the initial letters of the compass, thus importing that these papers contained intelligence from the four quarters of the globe; and from this practice is derived the word "Newspaper."—Dictionary of Dates.



EXTRA PRICE Composition.—English Dictionaries, Concordances, and Bibles, with superior references, should be charged for at least to cents per 1000 ems more than plain matter, for the least difficult kinds. The best rule is double the extra it may be necessary to pay for the composition. This is also the best method of fixing the price of Gazetteers, Dictionaries of Art, and Scientific Works generally, which may sometimes be so plain as to require no extra, and, on the other hand, be very difficult of composition.

Grammar, 20 cents per 1000 ems over plain composition.

Spelling Books should range from 10 cents extra to double price. A Spelling Book from manuscript copy, containing a good proportion of lists of words in columns (sometimes two, sometimes four or more), double the price of plain matter. Some Spelling Books, so called, are little more than reading books, for which 10 cents extra would be sufficient.

Algebraic Work, in treatises on Algebra only, double price. When in lines or paragraphs, to be charged by time, at the rate of 60 cents per hour, or about treble price. This double price should be charged for the entire work. Double price is not enough for the composition of Algebraic formulas. It is expected that the plain explanatory matter will fairly set off the loss on the Algebraic matter.

Medical, Astronomical, or other works requiring the use of many signs or extra sorts, on time, at the rate of 60 cents an hour, or at double price it the characters need no justification—at about treble price if they do.

When, through the fault of author or publisher, common matter has to be re-made up on galley, this extra work should be charged at the rate of 10 cents per 1000 cms, or on time at 60 cents per hour.

Over running and Re-adjustifying, one half price of re-print composition.

All work containing a profusion of small cuts should, in addition to the regular price per 1000 ems, be charged extra, at the rate of 60 cents per hour, for time spent by the maker-up in over-running or trying to bring in even. The time of the reader spent in erasures or additions to accomplish the same object should be charged at the same rate.—De Vinne's Price List.

The words in the English language are a compound of several languages. The language may be looked upon as a complication, both in words and expression, of various dialects. Our law terms are derived from the Norman, our military terms from the French, our scientific terms from the Greek, and our stock of nouns from the Latin, through the medium of the French. Nearly all English verbs are German, and nearly every noun or adjective is taken from other dialects. The English language is composed of 15,733 words; of which 6,732 are from the Latin, 3,312 from the French, 1,669 from the Saxon, 2,660 from the Greek, 691 from the Dutch, 211 from the Italian, 106 from the German (not including verbs), 90 from the Welsh, 75 from the Danish, 56 from the Spanish, 50 from the Icelandic, 31 from the Swedish, 31 from the Gothic, 16 from the Hebrew, 15 from the Teutonic, and the remainder from other languages.

THE FUNERAL OF BENJAMIN FRANKLIN.—The following order of the procession at the funeral of Franklin, is taken from the American Historical Record, having been copied from the Brunswick Gazette, published in New Brunswick, New Jersey, May 4th, 1790:

The procession was headed by all the Clergy of the city, including the Ministers of the Hebrew Congregation.

The Corpse, carried by citizens. The pall supported by—The President of the State—Gen. Thomas Mifflim.

The Chief Justice—Thomas McKean.

The President of the Bank—Thomas Willing.

Samuel Power, a wealthy property-holder of Philadelphia, and particular friend of Franklin. William Bingham—First United States Senator.

David Rittenhouse-The Astronomer.

The Mourners, consisting of the family of the deceased, with a number of particular friends.



## Collection of Items. Dates and Tables.



The Speaker and Members of the General Assembly.

Judges of the Supreme Court and Officers of the Government.

The Gentlemen of the Bar. Among whom may be mentioned Jonathan Sargent, William Bradford, Edward Burd, William Barton, George Campbell, Daniel Clymer, Geo. A. Dallas, Jos. B. McKean, Governeur Morris, Wm. Rawle, P. S. Duponceau, Jacob Bankson.

The Mayor and Corporation of the city.

The Printers of the city, with their Journeymen and apprentices—among these were Mathew Carey, Christopher Sower, Robert Atkin, Thomas Dobson, and Robert Bell

The Philosophical Society; now known as the American Philosophical Society.

The College of Physicians.

The Cincinnati.

The College of Philadelphia, since known as the University of Pennsylvania.

And sundry other societies, together with a numerous and respectable body of Citizens.

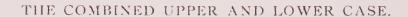
According to the estimate of the beholders, the concourse exceeded in numbers any ever held in Philadelphia before upon a like occasion, and was supposed to reach twenty thousand.

The account closes with the following words:

The order and silence which prevailed, during the procession, deeply evinced the heartfelt sense entertained by all classes of citizens, of the unparalleled virtues, talents, and services of the deceased.







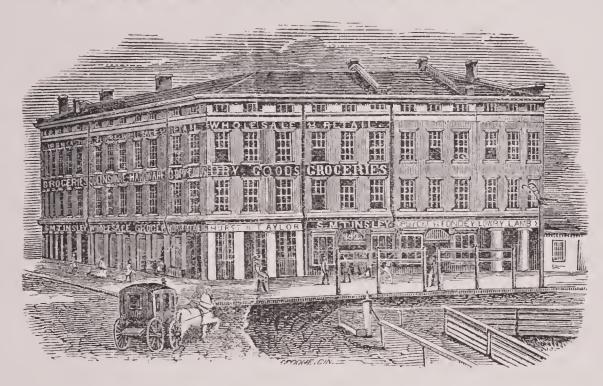
A	В	О	D	Е	F	G	Н	I	J	A	В	С	D	E	F	G	Н	1	J
К	2,	м	N	0	P	Q	R	8	т	K	L	M	N	0	P	Q	R	S	Т
υ	v	w	х	Y	z	Æ	Œ	\$	£	U	v	W	X	Y	Z	Æ	Œ	æ	œ
m	fl	ffi	fi	ff	13°	j	k	<u> </u>		1	2	3	4	5	6	7	8	9	0
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	[	9	D											f		_		%	5/8
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‡	z	,												,			m d	34	@
+	x	ı ü				4-m spcs.	quads.		m		3			;	:	5	& 3	1/2	#
*	q					hair spcs.	n de	spa	ces.						-	mqt	iads.	14	10

Invented by Thos. S. PINCKARD, Foreman of the State Journal News Room, Springfield, Illinois.

This combination of the two cases was made for the convenience and assistance of News and Book Printers. The Combined Case in size is only about one-third larger than the common case, and by combining the two cases in one, the compositor has his "Caps," "Small Caps," and other upper case letters all near him. The diagram will show the arrangement of the boxes; some unimportant changes have been made, but in a very few hours use of the case, the benefits of these changes will become apparent.



## A WOOD CUT OF 25 YEARS AGO.

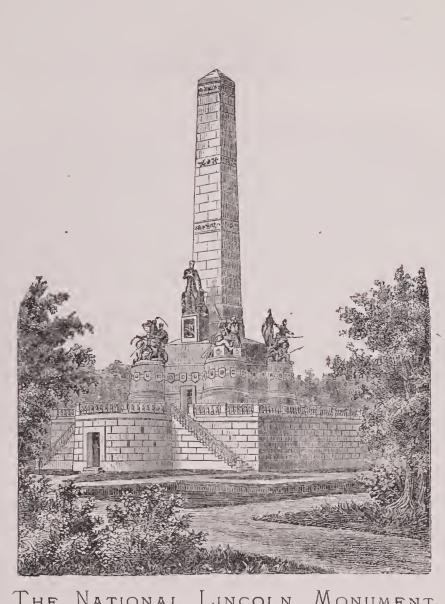


The above is a specimen of what was termed first-class wood engraving about 25 years ago. The building is one that formerly stood on the southeast corner of the old State House Square, in this city, The corner room of this same building is still standing, and is occupied by John Bressmer, one of the largest Dry Goods merchants in Springfield. In the lower right-hand corner will be seen the old rail fence that at that time enclosed the State House yard and outside of this is the "hitching rail," and the "old pump" on the corner, where farmers were wont to water their horses, while in town doing their trading. The cut is a "relic," which was found some months ago, in looking through the old cuts. It bears the imprint of some engraver in Cincinnati, but the letters are not perfect enough to give the artist's name.



# EBABLE OF CONTENTS.





THE NATIONAL LINCOLN MONUMENT,

Oak Ridge Cemetery, Springfield, Illinois.

Height of Monument, 98 feet,  $4^{1}_{2}$  inches. Cost, \$205.550.



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