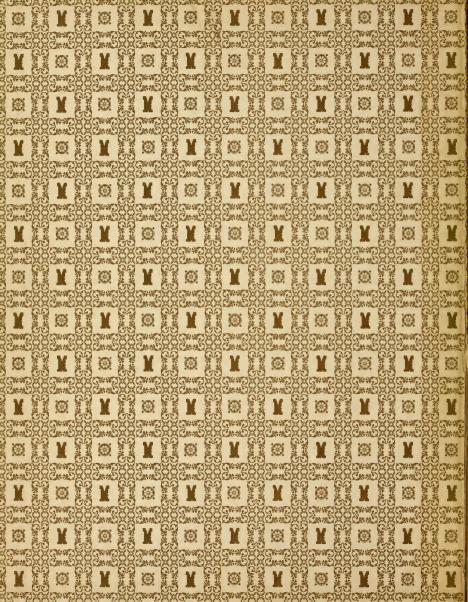
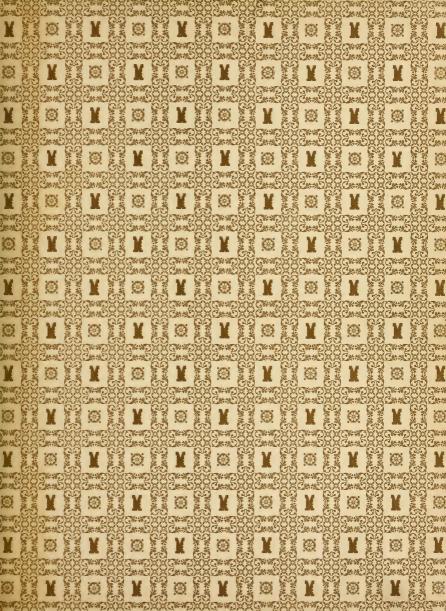
MANUAL OF LINOTYPE TYPOGRAPHY

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The MANUAL OF LINOTYPE TYPOGRAPHY





"The Hand That Keeps the World Informed"

The

MANUAL

OF LINOTYPE TYPOGRAPHY

Prepared to aid Users and Producers of Printing in securing Greater Unity and Real Beauty in the Printed Page 此是您即此是怎即以我們即以您是即以你您即以我們所以我們可以我們可以就是可以就是可以就是可以我們可以就

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Typographical Plan and Critical Comment by
WILLIAM DANA ORCUTT
in Co-operation with
EDWARD E. BARTLETT
Director of Linotype Typography

Mergenthaler Linotype Company Brooklyn, N. Y.

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THE MERGENTHALER LINOTYPE COMPANY
BROOKLYN, N. Y.

Printed and bound in the United States of America by the Plimpton Press, Norwood, Massachusetts Composition by the Bartlett Orr Press New York

THE PURPOSE OF THIS BOOK

CHE THE THE THE THE THE THE THE



HIS MANUAL OF LINOTYPE TYPOGRAPHY HAS been prepared to demonstrate the possibility of producing upon the Linotype machine a high quality of work without increasing the cost of the production. A piano, no matter how perfect in workmanship and tone, yields to the performer a quality of

music equal only to the composer's genius and the ability of the artist. The same is true of the Linotype machine. Mechanically, the Linotype is capable of producing the best in typography—artistically, it is limited to the ability of the man who lays out the copy and the skill of the operator.

The staffs of many printing offices lack any one with sufficient technical knowledge and creative feeling to originate pages beyond the commonplace. As a result, the output suffers from uninspired monotony, and there is nothing to attract new business, or to develop old customers into larger users of print.

In other printing offices, no attempt is made to create even commonplace pages. Instead of this, books and catalogues already issued are used as models and copied bodily. Unfortunately, the type pages so imitated are frequently inferior, or, at best, the imitation is only an imitation, because the imitator has not grasped the principles which make the original design good. This Manual of Linotype Typography places before this class of printers pages based on the best typographic standards of today, presented with the greatest possible variety in order to promote versatility, and accompanied with explanatory remarks. Thus the composing-room force has opportunity to copy something really good and to do it with understanding.

For those printing offices which possess their own typographic experts, such a collection of typographic examples will, it is believed, be an added inspiration, giving assistance and suggestion to much of their own creative work.

By deliberate purpose a considerable proportion of the Manual is devoted to so-called Book Pages. For our standards of kind and character of commercial printing we may confidently look to those standards which are set for fine book-printing. An understanding of this fact is especially valuable to the creative designer of an illustrated catalogue, who has to deal with the substitution of illustrations for type. With full realization of the problems raised by the matter of illustration, it still must be insistently repeated that, whether the pictures be illustrations for a book of fiction, or reproduction of mechanical objects, or any other of the numerous subjects that the artist may be called on to handle, the same standards of spacing, margins, relations of type and ornament which go to make up the Book Ideal apply equally to the commercial catalogue. Any picture or illustration introduced into a page that preserves the canons governing the book, is in good taste. In other words, those commercial catalogues which are most successful are those built upon book standards.

The descriptions and comments that accompany the various examples have been prepared with great care to give accurate and suggestive information to the printer making use of the models. He can find here the page containing the greatest number of words the given area will contain, as well as the page required by the slight manuscript which the publisher desires to extend to the dignity of a real book. He is shown the proper treatment of his front pages, and why.

He can visualize decoration properly combined with the types best adapted to go with it. Each design is so indicated that the printer can obtain it from the Mergenthaler Linotype Company, and in this way produce the identical result. The type faces shown are the standard series common to most Linotype offices, with particular attention given to harmonious combinations which greatly extend the versatility without adding to cost of equipment.

In fine, this volume is issued as an additional equipment which shall contribute to the working force of printing offices ideas that will enable them to utilize the full efficiency of the Linotype machine. These establishments whose men have grasped the possibilities and values of Linotype Typography, as tangibly expressed in this Manual, are in a position to combine beauty with their types, and to make of it the greatest profit-bringing factor of today.



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NOTES ON TYPOGRAPHIC ARRANGEMENT



ESIGNERS WHO ARE conversant with the best examples of every age of printing, have produced the type faces and their accompani-

ment of decorative material which are made available by Linotype Typography. They have reproduced, adapted, and devised the elements and grouped them into a complete typographic system for every user of a Linotype machine.

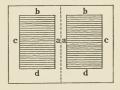
The selection of a typographic dress involves knowledge of the styles and periods in decorative design. To arrange the various elements which are to comprise a given scheme necessitates that ability commonly termed "good taste," by which is meant an instinct for the determination of spaces and the grouping of type, decorations, illustrations and white paper so that the result will be harmonious. This end has been achieved when the completed printed product can be examined critically without feeling the need to change any detail: the shape of the page, the proportion of its margins, the spacing of type groups, the selection of decorative elements, the placing and treatment of illustrations, or the color or tone of any portion of the whole.

MARGINS

The most dominant feature of a piece of printed matter is its margins. These may be variously composed, but in any one book, booklet, pamphlet, or circular, complete unity in margin treatment is imperative.

The book proper, requiring the most formal treatment of margins as a problem of design, is considered as a pair of facing pages which make a unit. Established custom places the facing blocks of type well up on the paper, giving ample bottom margin. Disposition of the remaining spaces, to secure pleasing relationship, results in margins which, on the single page, progress in width in the following order:

- a. Back margin, narrowest.
- b. Head (or top), equal to back or slightly wider.
- c. Front (or outer), still larger.
- d. Foot (tail or bottom), widest.



Book margins

The most liberal use of wide margins characterizes luxurious and formal work. At the other extreme, very narrow margins denote an effort to secure the utmost possible use of the page for type, as in a price-list or the like,

in which luxury has been sacrificed to commercial purposes.



The single page

The placing of type on a single page or leaf usually calls for equal margins at the top and sides, with a slightly wider margin at the foot.



The margin as a frame

When the margin is so narrow that it becomes merely a white border around the page, a uniform width may be used.



Never this margin scheme

But the page, for any purpose, must never have its widest margin at the head. Such a condition outrages the established feeling that the type hangs pendant from the top of the page—it is not to be piled up heavily upon the bottom.

With type alone, the marginal treatment established to fit the purpose and size of the book is followed without the slightest divergence throughout. The introduction of illustrations often complicates the problem, but,



Illustrations restricted to type page

if the marginal scheme is steadfastly held, illustrations are merely so many masses confined to the limits of the type page. It is needless to add that used even thus formally they add interest to the appearance of the book, breaking the monotony of the solid type pages.



Illustrations extending into margins, but retaining the margin scheme

To secure further variety in the illustrated book, catalogue, or lesser work, illustrations may extend into the marginal space as vignettes or pleasingly planned irregular shapes. In this case it is necessary to maintain carefully the general effect of unity in the marginal scheme by continually emphasizing the contour and position which the normal type page would occupy under similar conditions. It is sometimes necessary to adopt two margin plans: one for the type-page, and the second

for the illustrations. In this case, the same rigid adherence to the plans insures unity in the resulting book.

Thus, particularly in the matter of margins, the Book Ideal dominates the designing of all other forms of printed matter, especially that rather difficult problem, the modern illustrated catalogue, but under any conditions, if pictures or illustrations do not violate the margin rule dominating the scheme of which they are a part, they will be acceptable.

PROPORTION

The relationship of various sizes, both of single type lines, masses of type or illustration, and dimensions of pages, involves proportion. Equal masses of type, or the division





Uninteresting equal areas of type and space

of space into equal parts, or the use of equal dimensions, rarely achieves a pleasing effect. The eye prefers variety in the shapes and masses which form the book.





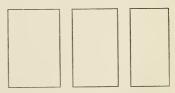
Pleasing variation in area of type and space

The amount of variation in size that will contrast most agreeably with the undesirable equality of masses is determined by good proportion. The designer or skilled typographer needs no formula or ratio of proportion to determine such relationship—his taste and judgment are sufficient. But to guide those less experienced, various rules have been given, derived from the measurement of the work of many designers and architects of all periods of artistic activity. These rules vary in their



Square or very narrow shapes usually uninteresting

exact numerical expression of the most agreeable proportion, but they may be approximated in the simple proportion of 3 to 5 (the mathematical solution of the matter is this: the smaller part is to the larger as the larger is to the sum of the two, which results in the expression 1 to $\sqrt{2}$ or 1 to 1.418).



More pleasing shapes approximating 3 to 5 in proportion of width to height

Good proportion is important at the start in planning the shape of the page.

Agreeable proportion of masses of type and illustrations becomes a further essential.



Unattractive equal masses of type and illustration



Pleasing proportion between type and illustration

BALANCE

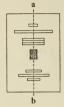
Within any definite space, the critical observer measures the attraction of the various masses of type, illustration and decoration arranged therein. If there is no desire to move any of the masses, then a state of balance exists. Thus balance is an apparent condition of equilibrium between the various masses of a design. The application of this principle is particularly important in pages containing several groups, and always in display pages.

SYMMETRY

When a design is so arranged that a straight line will divide it into halves, which would superimpose if the one were folded over on the other, then that design is symmetrical with respect to the dividing line.

While most title pages and all similarly arranged designs are formally balanced on their vertical axis, it is very rare that a page

is balanced on its horizontal axis. Such a condition, which could never be tolerated,



This page is symmetrical with respect to its vertical axis, the line ab, which divides the type masses centered upon it

would mean that the lower half of the type page would exactly duplicate the upper half, but in reversed arrangement.



Page symmetrical on its horizontal axis (ab), uninteresting in design and rarely demanded by copy or illustrations

VARIETY

The direct opposite of symmetry is a condition produced by unequal masses irregularly



Variety produced in a page by balance of irregular shapes across its vertical axis. This page is not symmetrical on any axis

placed with respect to the axis of the page. This scheme of arrangement is often more pleasing than formal balance, and so lends itself to pages containing many illustrations and to displayed advertisements.

MOTION

A page of varied arrangement is frequently so planned that the eye is led from spot to spot in predetermined sequence. This quality of motion is used to emphasize parts of copy progressively so that the message may be conveyed in its logical order. By thus determining the path of the eye the casual glance of the reader is arrested and directed. Such use of the term "motion" is quite distinct from the pictorial representation of moving objects.

Many years ago Hogarth discovered the application of "the line of beauty" in the composition of the picture, of which this idea has been practically applied to the page design.



Page arranged to make the eye follow a definite path through type and illustration

SHAPE HARMONY

A feeling of unity or common relationship in the general shapes in a page produces shape harmony. This applies not only to the contours of type masses and illustrations, but also to type itself. A condensed type is not harmonious on a wide horizontal page, nor an extended type on a narrow vertical page.

CONTRAST

In displayed pages the variations of size of type and their material are important in securing contrast and emphasis. Judicial use of white space plays an equal part.



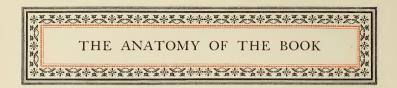
Emphasis secured by isolation in a field of white

CONTRAST of large and small sizes of type set in a single rectangular block form

CONTRAST secured by the placing of spots for variety

The three illustrations above indicate the simplest phases of this important element in typography.

With a single font of type skilful spacing and indention will accentuate the contrast in form of the roman capitals and lower case, the small capitals, and the italic upper and lower case. Subtle contrasts of type sizes require careful study, particularly to realize the value of headings and captions in sizes smaller than the body type. Note the type dress of this chapter.





HE EXPERIENCED
designer is familiar with the
successive parts of a complete
book. All less formal embodiments of the book idea have

some of these parts, and their position in the whole scheme should be governed by the traditions of the book proper.

In order to leave complete freedom as to number of pages, the favorite custom is to number the text pages in a rabic folion umbers, beginning with 1. The front pages are then numbered with roman folios, and thus it

BASTARD TITLE

Now-a-days this page (often miscalled "Half Title") is used merely because custom demands the familiar resting place for the eye in advance of the Title Page. It should never be omitted in work of any pretension to style and quality, and it should never be made unduly prominent by decoration or other treatment. Conventional dignity is the safe note for this page in the book.

ADVERTISING CARD

(always a left-hand page)

If an Advertising Card or other similar announcement is required, it must be typographically a part of the book, no matter what the client's style in his advertising typography may be. If a customer has a special or unique form of advertising, and insists on its use, the printer should inform him that it conflicts with the harmony of the book to do so.

THE TITLE PAGE (always a right-hand page)

The Title Page gives the reader his sense of the whole book's quality. It must, therefore, be as nearly perfect as may be. Its first essential is that the eye shall read instantly makes no difference with the body how many or few front pages are finally found necessary.

The typographical treatment of front matter and chapter pages throughout the book must be in perfect harmony, whether the treatment is simple typography or calls for elaborate embellishment. The character of the book is largely decided by what is done in this respect, and the intelligent designer fully realizes its importance and the chance thus given him for distinguished work.

The following summary gives these parts in proper sequence, and the nature of each.

the three important facts that it has to tell: the title of the book, the name of the author, and the imprint. In the case of a business volume this means, the merchandise or business subject, the name of the business house, and the address or addresses. The typography must make these three divisions clear at a glance. There must be as little else on the title page as possible. Everything that can be left out is an aid to quality. The principle of the page is that it is an announcement of the book's contents and that it should not go beyond a very few display lines. It is the door to the house. White space is of the greatest value in this part of the book. If decoration is used, it must never be made more important than the type lines. The use of different faces of type is almost always bad, and success is obtained only occasionally by a genius. So important is harmony that it is not safe even to combine lines of capitals and lower case letters, except after careful planning and with assured understanding and talent.

COPYRIGHT

(always a left-hand page)

The Copyright of the volume should be placed a little above the center of the page. The best taste calls for caps and small caps, or small caps alone. It is customary to use the bottom of this page for the printer's imprint or the international requirement, "Printed in the United States of America," or both, but the size of page must be considered.

DEDICATION

(always a right-hand page)

The character and purpose of the Dedication dictates that its treatment must always be formal. The "monumental" style is appropriate and correct. Small caps are the best. The Dedication must always be a right-hand page. Its reverse must be left blank.

PREFACE

(always a right-hand page)

A Preface that has simply the ordinary character usual to most prefaces should be set in the same size of type as the body of the book, and in the same face. For any preface of unusual importance, the page may be double-leaded, or set in a type one size larger than the body. If the book has both Preface and Introduction, the Preface may be set in talkies to mark the distinction. Italies may also be employed if the Preface has been written by a person other than the author. In this case, however, the Preface should be placed after the Contents and the List of Illustrations; not before.

CONTENTS

(always a right-hand page)

The Contents or Table of Contents, filling as many pages as necessary, follows the Preface. The quality of this part of the book-job depends on the little niceties of spacing, margin, and proportion of white space to type which are too often ignored, even in otherwise pretentious books. The Contents pages are almost as important as the Title Page in establishing a sense of quality.

THE LIST OF ILLUSTRATIONS

(always a right-hand page)

The List of Illustrations follows the Contents pages, but no matter where the Contents finish, the List of Illustrations must begin on a right-hand page. Obviously its typographical style must be the same as the Contents.

INTRODUCTION

(always a right-hand page)

The Introduction follows the List of Illustrations, and its composition should be in the same size and face as the body of the book. Any typographical distinction between Preface and Introduction should be limited to the former, as stated under "Preface." Authors are not always clear in their understanding of the difference between a Preface and an Introduction. Their Introduction often is

really a Preface, and should be so entitled and placed in the book accordingly. The Preface is the author's personal remarks to the reader, and these may be of any character, treating of any subject. The Introduction, on the other hand, should treat specifically of the subject of the book, and should contain only statements of direct bearing and importance.

HALF TITLE

(always a right-hand page)

As the Bastard Title always precedes the Title Page, so the Half Title always precedes the first page of the text—the page which carries the title of the book at its top. The Half Title must always be on the right-hand page immediately preceding this page, and it should consist of not more than the title of the volume. Half Titles may run through a book before various divisions.

Those sections of a book which follow the text must be treated with the same typographic care as the pages which precede the text. These sections are usually as follows:

APPENDIX

(always a right-hand page)

This should be set in the same face as the text, but in one size smaller type. If the text ends on the left-hand page, a Half Title should be thrown between the text and the Appendix.

GLOSSARY

(preferably a right-hand page)

The size of type used for the Glossary depends wholly upon its nature, but it usually is two full sizes smaller than that used in the text of the volume. A Half Title should also be thrown in before the Glossary, if the text ends on the left-hand page.

BIBLIOGRAPHY

(preferably a right-hand page)

The comments made under "Glossary" apply equally to the Bibliography. The combination of titles of books and the names of authors offers an attractive opportunity for artistic treatment (see page 100).

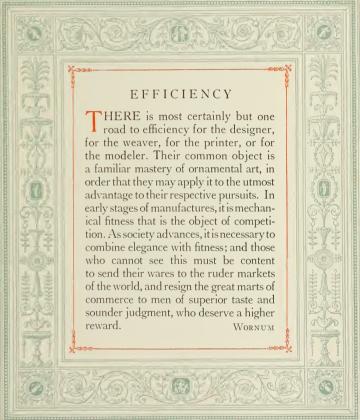
INDEX

(always a right-hand page)

If the text ends on the left-hand page, a Half Title should be thrown in before the Index. The type used for the Index is usually 8 point size set in double column. There is so much difference in the way the index entries read that great care should be exercised to select a model which will fit the particular case in hand (see page 204).







MATRICES

slowly discovered the secret of the punch, matrix, and mold, would show little veneration. we imagine, for these clumsy relics of their ignorance, and so value them only as old lead, to be remelted and recast by the newer and better method. But though no relic of these primitive cast types remain, we are happily not without the means for forming a judgment respecting some of the very earliest types of the more finished school of printers. In 1878, in the bed of the river Saône, near Lyons, opposite the site of one of the famous Fifteenth Century printing houses of that city, a number of old types were found which there seems reason to believe belonged once to one of their presses, and were used by the early printers of Lyons. They came into the hands of M. Claudin, of Paris, the famous typographical antiquary, who, after careful examination and inquiry, has satisfied himself as to their antiquity and value as relics of the infancy of the art of printing. With regard to the points of interest to be observed in these venerable relics of the old typographers, the faces of the type called for special mention. Here it is found that there exist traces in most of the letters of the "shoulders" of the body having been tapered off with a knife or graver after casting, so as to leave the letter

[16]

CRITICAL COMMENT

HESE pages show a departure from the standard proportions. To do this successfully the margins ought to be considered most carefully. Experiments show that this shape of page requires extra leading, and is not successful where the subject matter requires condensation. Style is given the type page as much by its proportions as by the arrangement of the type. The "lines" of a page are as important as those shown in a yacht or in the cut of a garment. The margins shown here are for 25 x 38 paper (trimmed).

(8 Point Old Style No. 1, 2 point leaded)

MATRICES



TURNING once more from type-casting appliances to the early types themselves, we are enabled, thanks to one or two recent discoveries, to form a fairly good idea as to their appearance and peculiarities. We have previously stated that, with reference to the traditional perforated wooden types seen by certain old writers, the probabilities are that, if all these were the genuine relics they professed to be, they were model types which were used for forming moulds upon, or for impressing into matrices of moist clay or soft lead. We have also considered it possible, in regard to types cast in the primitive sand or the clay moulds of the rude school, that to overcome the difficulties incident to irregular height to paper, uneven bodies, and loose locking up, the expedient may have been tried of perforating the types and passing a thread of wire through each line, to hold the intractable letters in their place. This, however, is simply conjecture, and whether such types existed or not, none of them have survived to our day. Their possessors, as they [15]

[15]

SPECIFICATIONS

OVER-ALL SIZE: 23 x 43 picas. TYPE: 14 Point Old Style No. 1. LEADING: 3 point. CHAPTER TITLE: 18 Point Old Style No. 1 caps, interspaced.

RUNNING HEAD: 14 Paint Old Style No. 1 caps.
FOLIO: 14 Paint Old Style No. 1 figures, bracketed
INITIAL: 36 Paint Caslon (hand).
Style No. 1 caps.
DECORATION: Adam Serie, 24 point, No. 856.
NUMBER OF WORDS TO FULL PAGE: 224.
(6 Paint Old Style No. 1, 2 point leaded)

over only. It will not do to read them out. I could never listen to even the better kind of modern novels without extreme irksomeness.

A newspaper, read out, is intolerable. In some of the Bank offices it is the custom (to save much individual time) for one of the clerks—who is the best scholar—to commence upon the *Times* or the *Chronicle* and recite its entire contents aloud, *probono publico*. With every advantage of lungs and elocution, the effect is singularly vapid. In barbers' shops and publichouses a fellow will get up and spell out a paragraph, which he communicates as some discovery. Another fellow with *his* selection. So the entire journal transpires at length by piecemeal. Seldom-readers are slow readers, and, without this expedient, no one in the company would probably ever travel through the contents of a whole paper.

Newspapers always excite curiosity. No one ever lays one down without a feeling of disappointment. What an eternal time that gentleman in black, at Nando's, keeps the paper! I am sick of hearing the waiter bawling out incessantly, "The Chronicle is in hand. Sir!"

Coming into an inn at night—having ordered your supper—what can be more delightful than to find lying in the window-seat, left there times out of mind by the carelessness of some former guest—two or three numbers of the old Town and Country Magazine, with its amusing tête-à-tête pictures—"The Royal Lover and Lady G——;" "The Melting Platonic and the Old Beau,"—and such-like antiquated scandal? Would you exchange it—at that time, and in that place—for a better

CRITICAL COMMENT

HE regular old-style face has stood for years the test of competition from later design, and has outlived them all in popularity. At one time type-founders because so fully convinced that old-style type would never again be used that many of them destroyed their matrices.

For an ordinary book there is no occasion to "dress" the page, as its own caps dominate the lower case, and

For an ordinary book there is no occasion to "dress" the page, as its own caps dominate the lower case, and produce pages of excellent appearance. If, however, one desires to produce a reflect out of the ordinary, an excellent combination is that which is shown here, using the Bodoni face in connection with the Old Style No. 1. The first page of the book may be made attractive by a single line of decornion, if desired.



Books and Reading



HALL I be thought fantastic if I confess that the names of some of our poets sound sweeter, and have a finer relish to the ear—to mine, at least—than that of Milton or of Shakespeare? It may be that the latter are more stale and rung upon in common discourse. The sweeter names, and which carry a perfume in the mention, are Kit Marlowe, Drayton, Drummond of Hawthornden and Cowley.

Much depends upon when and where you read a book. In the five or six impatient minutes, before the dinner is quite ready, who would think of taking up the Fairy Queen for a stop-gap or a volume of Bishop Andrews' sermons?

Milton almost requires a solemn service of music to be played before you enter upon him. But he brings his music, to which, who listens, had need bring docile thoughts, and purged ears. Winter evenings—the world shut out—with less of ceremony the gentle Shakespeare enters. At such a season the Tempest, or his own Winter's Tale—

These two poets you cannot avoid reading aloud—to yourself, or (as it chances) to some single person listening. More than one—and it degenerates into an audience. Books of quick interest, that hurry on for incidents, are for the eye to glide

SPECIFICATIONS

BEGINNINGS OF PRINTING

pamphlets. Thus, "by a Satanick irony" of events, they so aroused appetite for print in Boston that the newspaper press was born. And if it was not born with hoofs and a tail, it was surely born with teeth.

The Franklins, among others, looked out for that. Benjamin Franklin was only fifteen years old when his brother James published the New England Courant, but he wrote some little things for it that made far-seeing Increase Mather utter the devout fear that "tho' but a young man, he may be speedily called before the Judgment Seat." Further reflecting out loud before the public on the Courant, its ways, he came to the conclusion that to it "Awful Judgment will come on S and the Wrath of God, and no remed

Dr. Mather expired (from apoplex after he had expressed this pious belic to say hope). It was as well for his mind that he did not have to live th following fifty years of Boston journa

2

CRITICAL COMMENT

In small volumes character is sometimes secured by using a type for chapter titles, running head, etc., which dominates the text type. For this purpose the Bodoni caps are exceedingly effective. Note the strength of the 6 point caps in the chapter head.

The margins shown here are for 30½ x 41 paper (trimmed).

(8 Point Old Style No. 1, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 18 x 30% pieas.
TYPE: 11 point told Style No. 1.
LEADING: 4 point.
TILE: 11 point Bodoni roman caps, interspaced.
CHAPTER TITLE: 6 point Bodoni roman caps.
RUNNING HEAD: 12 Point Bodoni roman caps.
FOLIO: 11 Point fold Style No. 1 roman figures.
DECORATION: Adm Series Headpiece, X4463.
NUMBER OF WORDS TO FULL PAGE: 176.
66 Point Old Style No. 1. South Isaded.



THE BEGINNINGS OF PRINTING

IN NEW ENGLAND

THE attitude of the Mather brothers toward newspapers was temperate rather than enthusiastic. In their milder moments they considered them the personal work of Satan. But they believed in the liberty of the press providing that nobody except themselves were permitted to print anything. Acting on this sound principle, they issued pamphlets to tell their fellowcitizens everything that was Absolutely So.

Owing no doubt to the well-known sweetness of the Mathers' literary style, the Mathers' pamphlets instantly made it impossible for other earnest Boston gentlemen to eat or sleep until they have been answered. The Mather brothers hurled the answers back in the form of more CONTENTS: Set in 11 Point Caslon Old Face italic lower case and 14 Point Bodoni caps.

TITLE: Set in 18, 21 and 24 Point Caslon Old Face italic lower case; Rules, 2 Point Matrix Slides Nos.301 and 401; Decoration, Adam Series, X-1459.

(10 Point Old Style No. 1, 2 point leaded)

The Beginnings of Printing

Reflections of Ernest Lee Hamilton



Privately Printed

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		I						PAGE
The Lure	of the Mani	scrip	t					13
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The Disco	very of Mos	vable	T_{y_i}	pe				27
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The Guter	iberg Bible							49
		IV						
The Frenc	h School .							67
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	Aldus, the	Italia	ın A	1 as	ter	s		81
		VI						
	of the Elze	virs						103

Caston italic lower case in sizes larger than 18 point is exceedingly decorative in its design, and makes an attractive title page. Be careful not to combine lines of lower case and caps in the same title.

(10 Point Old Style No. 1, 2 point leaded)

THE LINOTYPE

the modern newspaper, and it was from newspaper editors and proprietors that encouragement was, in the first place, sought.

Within a decade the Linotype transformed the Composing Rooms of the newspapers of the world, and had it done no more than this, had its mission ended there, it would still have proved itself one of the most striking inventions connected with the Printing Art.

But Mr. Philip T. Dodge and his associates, who now had its fortunes in charge, had a larger outlook concerning the future of the Linotype. Convinced that there was a place for it in the offices of the Book and Magazine publishers as well as Commercial or Job Printers, they realized that it must be artistically, as well as mechanically, competent to aid the Printer who wished to follow the noblest traditions of his Craft.

So a two-fold process of evolution has been in constant progress.

So on the one hand the Printer and Con been learning the possibilities and capa mewest of aids to manual dexterity, while those who have assumed the inventive ma genthaler have been consistently endeavor prove this new tool in accordance with needs. This evolutionary process is per ended, but in the newest model of Mr Linotype the Printing World has at its Mechanical Compositor which is responsiv

[4]

CRITICAL COMMENT

FOR the ordinary book, there need be no necessity for "dressing" the page, for the type carefully composed, with the page in proper proportions, is decoration enough. Sometimes, however, there is a demand for some touch which will take the page out of the regular line. These pages would still stand if the decorations were eliminated.

Caslon caps are shown here in display, as the old-style caps themselves do not possess weight enough to dominate the lower case.

The margins shown here are for 30½ x 41 paper (trimmed).

(8 Point Old Style No. 1, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 20 x 34 picas. TYPE: 10 Point Old Style No. 1. LEADING: 3 point.

TITLE: 18 Point Caslon Old Face roman caps with lower case italic. CHAPTER TITLE: 12 Point Caslon Old Face roman caps.

caps.

RUNNING HEAD: 12 Point Caslon Old Face roman caps, interspaced.

FOLIO: 10 Point Old Style No. 1 roman figures,

bracketed.
RULE: 2 Point Matrix Slide No. 404.
INITIAL: 84 Point Adam Series, X-1453.
DECORATION: Adam Series Headpiece, X-1449.
NUMBER OF WORDS TO FULL PAGE: 250.

(6 Point Old Style No. 1, 2 point leaded)



EVOLUTION of COMPOSITION

THE LINOTYPE



HEN William Caxton sent out to the world his "Recuyell of the Histories of Troye," the first book ever printed in the English language, he added a note expressive of his amazement that all the copies had been begun upon one day and all

finished up on another day.

Four centuries and a half have passed since Caxton thus voiced his astonishment, and one cannot refrain from speculating as to his comment were he to be shown a book as large at least as his "Recuyell," begun and finished on one and the same day.

That such a feat is possible is entirely due to the invention of the Linotype, and yet speed of operation is by no means the most noteworthy of the machine's accomplishments.

By its inventor, of course, the Linotype was primarily conceived as a revolutionary incident in the making of

[3]

ADVERTISING CARD: Set in 11

Point Caslon Old Face caps and small
caps; 10 Point Caslon Text; Rule, 2

Point Matrix Slide No. 403.

TITLE PAGE: Set in 11, 14, 18, 21 and 24 Point Caslon Old Face caps; Decoration, 24 Point Border No. 856. (10 Point Old Style No. 1, 2 point leaded)

THE EVOLUTION OF COMPOSITION

BY

WILLIAM B. SHAW

BEING A BRIEF SURVEY
OF THE DEVELOPMENT OF THE
LINOTYPE



NEW YORK
PRINTERS PUBLISHING CO.
PUBLISHERS

By the Same Author

THE SONG OF OUR SYRIAN GUEST
THE LOVE WATCH
SAINT ABIGALL OF THE PINES
THE SIGNS IN THE CHRISTMAS FIRE
THE SHEPHERD OF JEBEL NUR
NO ROOM IN THE INN
OUTSIDE A CITY WALL
PETER IN THE FIRELIGHT
ON THE WAY TO BETHLEHEM
THE CROSSING WITH DENIS MCCHANE

A compositor's skill is shown by his ability to combine sizes of type with blank space. The weakest point in the average volume is its title page, and the more simple its form the more likely it is to be inferior to the style shown in the text pages.

(10 Point Old Style No. 1, 2 point leaded)

OLD STYLE NUMBER ONE WITH ITALICS AND SMALL CAPS AND 18 POINT OLD STYLE NO. 1

6 Point Old Style No. 1

6 Fount Old Style 80. It against the necessity of scening Linetype machine Much has been written negating the necessity of scening Linetype machine in the line of the strainfill of the stra

7 Point Old Style No. 1

7 Foint Old Style No. 1
Much has been writer organizing the necessity of keeping Linotype Much has been swift or Joshan Erge compts, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention, as well as the machine. Most operators do not pay enough attention to the control of the contr

8 Point Old Style No. 1

Much has been written regarding the necessity of keeping Lino-type machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is

10 Point Old Style No. 1

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11 Point Old Style No. 1

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good

12 Point Old Style No. 1

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the opera-

14 Point Old Style No. 1

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of

Italic and SMALL CAPS

Much has been written regarding the necessity of keeping Lindyre machines in good order to obtain large earlyst, that latter has been said regarding the dependence of the large earlyst, that latter has been said regarding the dependence of the latter of participation. Most operators do not pay enough alteration to the lasts of health. Fast and accurate such at the Lindyre beyond it not simply a matter of knowing how to finger early at the latter of the latter

Much has been written reporting the meets of lefts and Small Cars machine; no one order to shail are so they of, keeping Lindsype machine; no one order to shail are so they of, keeping Lindsype regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention, as well as the machine. Most operators do not pay enough attention, as well as the machine. Most operators do not pay enough attention, the Maximum Carlos of the Maximum

Much has been written regarding the necessity of keeping Lino-type machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not PAY ENOUGH ATTENTION TO THE LAWS OF HEALTH. FAST AND ACCURATE WORK AT THE LINOTYPE KEYBOARD IS NOT SIMPLY A MATTER OF KNOWING HOW TO FINGER THE KEYS PROPERLY, BUT ALSO, TO A

Italic and SMALL CAPS

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the OPERATOR MUST BE KEPT IN GOOD CONDITION, AS WELL AS THE MACHINE. MOST OPERATORS DO NOT PAY ENOUGH ATTENTION TO THE LAWS OF HEALTH. FAST AND ACCURATE WORK AT THE

Italic and SMALL CAPS

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping THE OPERATOR IN GOOD HEALTH. TO SECURE THE MAXIMUM OUTPUT THE OPERATOR MUST BE KEPT IN GOOD CONDITION, AS WELL AS THE MACHINE. MOST OPERATORS DO NOT PAY

Italic and SMALL CAPS

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability OF KEEPING THE OPERATOR IN GOOD HEALTH. TO SECURE THE MAXIMUM OUTPUT THE OPERATOR MUST BE KEPT

Italic and SMALL CAPS

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regard-ING THE DESIRABILITY OF KEEPING THE OPERATOR IN GOOD HEALTH, TO SECURE THE MAXIMUM OUT-

Italic and SMALL CAPS

Much has been written regarding the necessity of keeping Linotype machines in GOOD ORDER TO OBTAIN LARGE OUTPUT, BUT LITTLE HAS BEEN SAID REGARDING THE DE-

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator Oother trade brings its craftsmen so naturally into direct touch with the greatest thoughts of famous men and women as that of the printer, and yet out of thousands who daily perform mechanical processes which go into the making of books a vast majority fail to embrace the opportunity to assimilate the learning which is unrolled before them. The fault lies more with the master printers than with the journeymen, for these employers have a wider horizon than their men; and if they regard their calling as nothing beyond that of business it is the natural sequence that workmen under them should do the same.

A shining example of what this opportunity can do is found in Benjamin Franklin's Autobiography. His father sent him to school at eight years of age. When ten years old he was taken home to assist his father in the tallow-chandler business, in which he worked for two years. At this point his father feared that he might run away to sea, such was the boy's interest in and longing for ships, so he apprenticed him to an older brother, who was the proprietor of a printing office.

(24 Point Old Style No. 7, solid)

Lines to Fanny

When every fair one that I saw was fair Enough to catch me in but half a snare, Not keep me there: When, howe'er poor or parti-colour'd things, My muse had wings, And ever ready was to take her course Whither I bent her force, Unintellectual, yet divine to me;-Divine, I say!-What sea-bird o'er the sea Is a philosopher the while he goes Winging along where the great water throes? How shall I do To get anew Those moulted feathers, Above, above The reach of fluttering lo And make him cover low Shall I gulp wine No, tha A heresy and schism. Foisted into the canon la No .- wine is only sweet More dismal cares,-Where shall I learn to get To banish thoughts of the Dungeoner of my friends Where they were wreck'd That monstrous region, v Ever from their sordid ur Unown'd of any weedy-h

SPECIFICATIONS

OVER-ALL SIZE: 74 - 33 places
TYPE: 10 Pant (4 S3) p lose.
TYPE: 10 Pant (4 S3) p lose.
SIDE NOTE: 10 Pant Antique No. 1.
LEADING: 19 Paint (10 S6) place No. 1.
LEADING: 12 Paint (10 S6) place, 7 caps, interspaced.
BEADING: 24 Paint (10 S6) place, 7 caps, interspaced.
BITIAL: 24 Paint (10 S6) place, 7 caps, interspaced.
FLORET: 18 Paint Caslon Border No. 747
FLORET: 19 Paint Caslon Border No. 747
FLORET: 19 Paint Caslon Border No. 747
FLORET: 10 Paint Caslon Border No. 747
FLORET: 18 Paint Caslon Border No. 747
FLORET:

VERSES



I KNOW it—and to know it is despair
To one who loves you as I love, sweet Fanny!—
Whose heart goes fluttering for you everywhere,
Nor, when away you roam,
Dare keep its wretched home;
Love, love alone, his pains severe and many:
Then, loveliest! keep me free,
From torturing jealousy.

Ah! if you prize my subdued soul above
The poor, the fading, brief pride of an hour;
Let none profane my Holy See of love,
Or with a rude hand break
The Sacramental cake:

Let none else touch the just new-budded flower; If not—may my eyes close, Love! on their last repose.

WHAT can I do to drive away
Remembrance from my eyes? for they have seen,
Ay, an hour ago, my brilliant Queen!
Touch has a memory. O say, love, say,
What can I do to kill it and be free
In my old liberty?

3

CRITICAL COMMENT

THE Old Style No. 7 is especially adapted to poetry as its face is a size larger to the given body as compared with other old-style faces. This prevents lines from turning yet keeps the page readable. The margins shown here are for 33 x 44 paper (un-

(8 Point Old Style No. 7, 2 point leaded)

trimmed).

Lines to

Fanny

To Fanny

company of bibliophiles exemplified in their daily life the apostrophe which the pages of the Philobiblon give to books: "They are masters who instruct us without rod or ferule, without angry words, without clothes or money. If you come to them they are not asleep; if you ask and inquire of them, they do not withdraw themselves; they do not chide if you make mistakes; they do not laugh at you if you are ignorant. O books, who alone are liberal and free, who give to all who ask of you and enfranchise all who serve you faithfully!"

Not content with sharing his literary possions with his friends, Jean Grolier made point to become intimate with the authors wrote them, and with the editors and prin who issued them. Unlike other patrons of period, he perceived in the new inventionprinting the wonderful function which it bound to exercise in the development of world. Rejecting the narrower viewpoint wl its opponents cultivated, in order to prevent people from learning so much that they we become less subservient, Grolier established closest relations with those who were earne striving to establish the new-born art upor firm foundation.

It was natural that Grolier should be attracted Aldus Manutius and the interesting group book-lovers who surrounded the master print in his printing office at Venice. He was alw

CRITICAL COMMENT

VOLUMES which slip into one's pocket are gaining in popularity. This format, with a type like the Old Style No. 7, enables a publisher to condense his manuscript to the minimum number of pages without detracting from the legibility or the attractiveness of the page.

The margins shown here are for 33 x 38 paper (untrimmed).

(8 Point Old Style No. 7, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 18 x 36 picas,
TYPE: 11 Point Old Style No. 7.
LEADING: 2 point.
HEAD: 18 Point Scotch caps and lower case.
CHAPTER TITLE: 11 Point Scotch caps.
NITIALL: 30 Point Scotch.
RUNNING HEAD: 14 Point Scotch caps and lower case.
FOLIC: 11 Pict Old Style No. 7, bracketed.
NUMBER OF WORDS TO FULL PAGE: 248.
(6 Point Old Style No. 7, 2 point leaded)

Jean Grolier Lover of Books

INTRODUCTION

OME MEN give luster to books, some men receive luster from books. Jean Grolier should be included in both classes. Erasmus of Rotterdam wrote to him in the Sixteenth Century: "You owe nothing to books; but books will give you in the future a lasting glory." This was a prophecy well fulfilled for Jean Grolier, for although he held the important positions of treasurer for his kings in Milan and in France, and of ambassador at the Papal Court at Rome, his name has been handed down to posterity only from his love of books and from his liberal and intelligent patronage of the art of printing during his infancy.

Grolier was a book-lover rather than a book-collector, although the Grolier collection was justly famous. But the collector accumulated volumes from the love of acquisition; the book-lover not only collects the books, but wishes others besides himself to enjoy their precious contents. That is why the beautifully bound volumes of Jean Grolier bear the stamped impression of "Joan-Grolierii et amicorum." What he loved he shared with his friends, and together they enjoyed each Grolier book as one enjoys any other precious object. Together, this little

[1]

THE ROMANCE OF THE BOOK

packs. . . . The chap-men thus became the purveyors of literature to the common people before libraries, bookstores, easy means of communication and modern methods of publication had made cheap books of a better grade accessible. They did their work effectively, and libraries and library commissions at the present day, in sending out traveling libraries, are beginning to adapt the chap-man's methods to their own ends."

So it developed that no more popular line of general merchandise was included in the cheap, paper-covered p five by three and one-half eight to twenty-four pages, w "chap-books."

These chap-books were por paper, and the illustrations but they conveyed to the peo reaving for something which lectual needs, information, supon religious and moral to biographical subjects, geogra adventure, demonology and w and criminology, social sati proverbs, matrimony, odd cha legendary romances, fairy sto merical tales, song and jest b riddles. ballads, street songs

CRITICAL COMMENT

THE Casion Old Face is most useful in dressing up the other old-style faces and the use of the small caps, interspaced, recalls those charming Aldine volumes of the late Fifteenth Century. Care should be exercised, however, not to interspace unless the type page is well leaded.

The margins shown here are for 33 x 44 paper (untrimmed).

(8 Point Old Style No. 7, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE. 12 x 39% piass.
TYPE: 12 Point Od Style No. 7.
LEADING: 3 point.
HEADING: 3 Point Caslon Old Face.
CHAPTER NUMBER: 14 Point Caslon Old Face small caps,
interspaced.
NITTAL: 36 Point Caslon Chand).
RUNNING HEAD: 12 Point Old Style No. 7 caps,
FUNDER OF WORDS TO FULL PAGE: 210.
(6 Point Old Style No. 2, 2 point Leaded)
(6 Point Old Style No. 2, 2 point Leaded)

THE ROMANCE OF THE BOOK

I

CHAP-BOOKS

MOST readers have general knowledge of what a chap-book is; a considerably smaller number have definite knowledge—and a very small proportion, even of book-collectors, realize their origin and how they came to be called "chap-books."

Before the days of railroads, the sale and distribution of merchandise depended entirely upon transportation by roadway or by individual on foot or horseback. The roads then were, during most of the year, in wretched condition, and human habitations so infrequent as to make the rider or driver along these roads, particularly if he carried a valuable cargo, an easy object of attack on the part of footpads or highwaymen. The nature of this itinerant selling on horseback or foot was such as to attract to it a class of men possessing peculiar characteristics, and striking personalities, who came to be known as "chap-men."

Mr. William C. Lane, in his introduction to the catalogue of the Harvard collection, says: "The chap-man traveled all over the Kingdom, visiting every town and hamlet; a considerable number of these little books . . . and broadside ballads could easily be carried in their

3

THE FIRST ENGLISH PRINTER

be supplied. His hand, Caxton writes, grew "weary and not steadfast" with much writing, and his eyes were "dimmed with overmoch lokying on the whit paper." So he turned to Colard Mansion, the printer of Bruges, and learned from him the newborn art, which he later transported into England. Thus he gave an impetus to learning and literature in the English language of far greater import than the original intention which prompted his efforts.

Aldus in Italy was instant by his printing he Classics, which were in lost to posterity, and by the hands of the peopl to think and act for t wished to extend the i that France might recei achievement. Plantin, it cerned to save the spiritus Bible. Centuries later England, wished to ma

[4]

CRITICAL COMMENT

COMPARE this 14 Point Old Style No. 7 with other old styles in the same size. It is unusually large practically as large as the Modern series. This permits small manuscripts to be extended, and produces a page as legible as in the Modern, yet less utilitarian in its appearance.

The margins shown are for 33 x 44 paper (trimmed).

(8 Point Old Style No. 7, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 21 x 34% picas.
TYPE: 14 Point Old Skyle No. 7, caps.
HEADING: 2 point
HEADING: 14 Point Old Skyle No. 7 caps.
CHAPTER TITLE: 12 Point Old Skyle No. 7 caps.
NITIAL: 72 Point Colony, 12161; Second Color, X-1263,
RUNNING HEAD: 14 Point Old Skyle No. 7 small caps,
POLIO: 12 Point Old Skyle No. 7 bracketel,
NUMBER OF WORDS TO FULL PAGE: 168.

6 Point Old Skyle No. 2 obint Indeed.

THE FIRST ENGLISH PRINTER

Ι

THE IMPORTANCE OF WILLIAM CAXTON'S WORKS

O more picturesque figure appears in the romantic history of the book than that of William Caxton, the first English printer; yet the rank of his work is lower than that of others who were less epoch-making because he was a contemporary of the Italian craftsmen, the master printers par excellence of the world. His name will always be associated with the art of printing, yet he devoted the greater part of his life to the business of merchandising, spent over thirty years a self-exile from his native country, first attracted broad attention by his translations from the French, and took up the trade of book-making near the close of his life because the demand for his literary work became greater than could

[3

OLD STYLE NUMBER SEVEN WITH ITALICS AND SMALL CAPS

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has heen said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of good physical condition. The amount of must be considered as the contract of the contract of the contract of the contract of the occupation calling for a clear brain and steady neves, and anything which promotes these conduces to speed and accuracy. Good health is an asset to any Linotype of the contract of t

7 Point Old Style No. 7

Much has been written regarding the necessity of keeping the Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of good physical condition. The amount of muscular effort required

8 Point Old Style No. 7

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is

9 Point Old Style No. 7

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators

10 Point Old Style No. 7

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output

101/2 Point Old Style No. 7

Much has been written regarding the necessity of keeping the Linotype in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum work

11 Point Old Style No. 7

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the

12 Point Old Style No. 7

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must

14 Point Old Style No. 7

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keep-

Much has been written regarding the necessity of keeping Lindype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the opporator in good death. To scare the meanimm output the operator of the operator in good wells. To scare the meanimm output the operator regarding the desirability of the operator operator of the operator operator of the operator operator

Italic and SMALL CAPS

Much has been written regarding the necessity of keeping the Linotype ma-chines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maxinum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of KNOWING HOW TO FINGER THE KEYS PROPERLY, BUT ALSO, TO A CERTAIN EX-TENT, A QUESTION OF GOOD PHYSICAL CONDITION. THE AMOUNT OF MUSCULAR

Italic and SWATT CAPS

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, AS WELL AS THE MACHINE. MOST OPERATORS DO NOT PAY ENOUGH ATTEN-TION TO THE LAWS OF HEALTH. FAST AND ACCURATE WORK AT THE

Italic and SMALL CAPS

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in GOOD HEALTH. TO SECURE THE MAXIMUM OUTPUT THE OPERATOR MUST BE KEPT IN GOOD CONDITION, AS WELL AS THE MACHINE, THE

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, BUT LITTLE HAS BEEN SAID REGARDING THE DESIRABILITY OF KEEPING THE OPERATOR IN GOOD HEALTH, TO SECURE THE

Italic and SMALL CAPS

Much has been written regarding the necessity of keeping the Linotype in good order to obtain large output, but LITTLE HAS BEEN SAID REGARDING THE DESIRABILITY OF KEEPING THE OPERATOR IN GOOD HEALTH, TO SECURE THE

Italic and SWALL CAPS

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large OUTPUT, BUT LITTLE HAS BEEN SAID REGARDING THE DESIRABILITY OF KEEPING OPERATORS IN GOOD HEALTH

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the DESIRABILITY OF KEEPING THE OPERATOR IN GOOD HEALTH. TO SECURE THE MAXIMUM OUTPUT THE

Italic and SMALL CAPS

Much has been written regarding the necessity of keeping Linotype machines in good ORDER TO OBTAIN LARGE OUTPUT, BUT LITTLE HAS BEEN SAID REGARDING THE DESIRABILITY

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large out-

CASLON versus BASKERVILLE



ASLON'S only rival as a typefounder was John Baskerville, of Birmingham. Benjamin Franklin,

in the following letter to Baskerville, explains in an amusing manner the difficulty even connoisseurs find in comparing the work of the two type-founders: "Let me give you a pleasing instance of the prejudice some have entertained against your work. Soon after I returned, discoursing with a gentleman concerning the artists of Birmingham, he said you would be the means of blinding all the readers of the nation, for the strokes of your letters, being too thin and narrow, hurt the eye, and he could never read a line

SPECIFICATIONS: 24 Point Culon Old Fact, 3 point ledded, Description, 92 Point Culon Initial, X-1393; Exceed Cibe, X-277. The description proof reddings by page was belief up with the following temperature proof reddings the sense of the page with the following temperature Reddings of the sense of the SPEC AND ADDRESS of the SPEC AND ADDRESS OF THE SPECIAL PROOF O

The Story of the Caxton Types

Amman, which was issued at Frankfort in 1568. The author, in the few lines which accompany the illustration, omits all reference to the process, but, from the wood-cut of the "Schriftgiesser" and his tools, we shall have occasion further on to draw some practical inferences in regard to early type-

Whether Caxton, whose account of his first venture in the typographic art is contained in the prologue to the Third Book of "The Recuyell," made himself acquainted with the manufacture as well as with the use of his types there is no evidence to prove. He simply remarks, "Therefore I have practysed and lemed at my grete charge and dispense to ordeyne this said book in prynte." If he only produced types and presses, and the requisite knowledge to control their use, it no doubt cost him a considerable sum. The probability is that his first two fonts were a strain upon his financial no less than his physical resources, for until his reputation

CRITICAL COMMENT

THE popularity of little volumes which may be carried in the pocket suggests the format for these sample pages. The bold treatment of the opening page of the book gives character to the typography and interest to the book. By using large Caslon italic lower case in the running head the boldness of the opening page is echoed throughout the book.

The margins shown here are for 26 x 33 paper (trimmed).

(8 Point Caslon Old Face, 2 point leaded)

The Story of the Caxton Types

Chapter I Early Type-casting



ERHAPS no part of the typographic art is hidden in more complete darkness than the early manufacture of the

types. Considerable secrecy no doubt accompanied all the operations of the first printers, and was maintained down to a comparatively late period. Moreover, it was but natural that the results of the new art should hold a more prominent place in men's minds than the process by which those results were produced, and therefore, although printers and printing were often mentioned, we find nothing concerning the mechanical part of type-founding anterior to that curious little book of trades, with illustrations by Jost

SPECIFICATIONS

OVER-ALL SIZE: 14 x 281/2 picas.

OVER-ALL SIZE: 14 x 20/2 pices. TYPE: 10 Point Caslon Old Face. LEADING: 3 point. TITLE: 24 Point Caslon Old Face italic caps and lower case. CHAPTER TITLE: 14 Point Caslon Old Face italic caps and

lower case.

RUNNING HEAD: 14 Point Casion Old Face italic caps and RUNNING TABLE 1
Lower case,
FOLIO: 10 Point Caslon Old Face.
RULES: 2 Point Matrix Slide No. 403.
INITIAL: Decorative, 48 Point, X-1253; Second Color,

NUMBER OF WORDS TO FULL PAGE: 180.

(6 Point Caslon Old Face, 1 point leaded)

A Typographical Romance

By
Paulus Aldus Manutius

Illustrated



The Printers Publishing Co.
Fourth Avenue & 49th Street
New York

TITLE PAGE: Set in Caslon Old Face, 12, 14 and 21 point italic lower case with roman caps; 30 point italic with roman caps (hand); Rule, 8 Point Matrix Slide No. 735; 18 Point Border Nos. 752L and 752R.

(10 Point Caslon Old Face, 2 point leaded)

COMPARE this italic lower case title page with that on page 31, noting the different effect gained by the use of roman caps. (10 Point Cation Old Face, 2 point leaded)

WILLIAM CAXTON

In history the only available works in English were the "Chronicle of Brute" and the "Polycronicon"; the latter Caxton carried down, to the best of his ability, to nearly his own time. It was, indeed, as a writer of history that Caxton was best known to our older authors, some of whom, while including his name among those of English historians, have overlooked the far more important fact that he was also England's prototypographer.

All reference to the literary forgery of Atkyns, who, in the Seventeenth Century, to support his claim to certain exclusive privileges of printing under the king's patent, invented the foolish story of the abduction, by Turnour and Caxton, of one of the Haarlem workmen and because at Oxford in 1464, has here been pur whole account is so evidently false, so with the known facts in Caxton's histo often disproved in works on English needs no further refutation.

As to Caxton's industry, it was ma when most men begin to take life easi barked in an entirely new trade, but ad its general supervision and management have been light, the task of supplying h copy from his own pen. The extraordin printed matter, original, and translated has already been noticed; but there see that some of his works, both printed an been entirely lost. Of his translation of of Ovid," only Book XV has been pres be certain that Caxton never would hav

[5]

CRITICAL COMMENT

HEAVY manuscripts, which require a condensed page containing a maximum number of words to keep the length of the volume
within bounds, may be set with advantage in
the 11 point size of the Cashon Old Face.
Note the large number of words this page
contains in proportion to its size, and yet
how readable is the page in view of the
matter crowded on it. This legibility is secured by verta leading.

The margins shown here are for 33 x 44 paper (trimmed).

(8 Point Carlon Old Face, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 21 x 38 picas.
TYPE: 11 Point Caslon Old Face.
LEADING: 3 point.
RUNNING HEAD: 14 Point Caslon Old Face small caps,
interspaced.
TITLE: 18 Point Caslon Old Pace caps.

FOLIO: 11 Point Casion Old Pace roman. HEADPIECE: Casion Series, X-1275. INITIAL: Decorative, 90 Point, X-1265. NUMBER OF WORDS TO FULL PAGE: 350.

(6 Point Caslon Old Face, 1 point leaded)



ADDRESSES AND DISCUSSIONS AT THE THIRD CONFERENCE ON EARLY PRINTED BOOKS



S TRANSLATOR, editor, and author, Caxton has not received his due meed of praise. The works which he undertook at the suggestion of his patrons, as well as those selected by himself, are honestly translated, and, considering the age in which he

lived, are well chosen. Romances, the favorite literature of his age, were Caxton's great delight,—and that not merely for the feats of personal prowess which they narrated, although no quality was more desirable throughout the Fifteent Century, but rather, as he himself says, for the examples of "courtesy, humanity, friendliness, hardiness, love, cowardice, murder, hate, virtue, and sin," which "inflamed the hearts of the readers and hearers to eschew and flee works vicious and dishonest."

In poetry Caxton shows to remarkable advantage, for he printed all the works of any merit which then existed. The prologue to his second edition of the "Canterbury Tales" proves how anxious he was to be correct, and at the same time shows the difficulty he had in obtaining manuscripts free from error. The poetical reverence with which Caxton

[3

CONTENTS PAGE: Set in 9, 11 and 14
Point Caslon Old Face and 10 Point
Caslon Text.

TITLE PAGE: Set in 11 and 18 Point Caston Old Face; Decoration, Tailpiece, X-1277; 18 Point Border Nos. 752L and 752R.

(10 Point Casion Old Face, 2 point leaded)

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First Session

THE PRINCIPLES OF SCIENTIFIC MANAGEMENT

INTRODUCTION BY THE CHAIRMAN 19
HONORABLE HENRY B. QUIMBY, ex-Governor of New Hamp-



ADDRESSES AND DISCUSSIONS AT THE THIRD CONFERENCE ON EARLY PRINTED BOOKS



TIC MANAGEMENT . . . 22
msulting Engineer, Philadelphia

nd Session

ANAGEMENT AND LABORER

CHAIRMAN 59

President of the Mechanics Na: of the Concord and Montreal

President of Dartmouth College

PS WORK 60
ing Engineer, New York

LABOR UNDER SCIENTIFIC

e Emerson Company, Consulting

ix

THE BUREAU OF PUBLICATIONS OF THE BIBLIOPHILE CONFERENCES NEW YORK CITY, NEW YORK, U. S. A. THE blocked title page is effective when the balance of the lines can be secured without uneven spacing.

(10 Point Carlon Old Face, 2 point leaded)

MOVABLE TYPES®

lines, with a clear space between each character, the letters of the alphabet, and speculating as Cicero had speculated centuries before, on the possibilities presented by the combination in indefinite variety of those twentyfive symbols. Being a practical man as well as a theorist, we may suppose he would attempt to experiment on the little wood block in his hand, and by sawing off first the lines, and then possibly some of the letters in the lines, would attempt to arrange his little types into a few short words. A momentous experiment, and fraught with the greatest revolution the world has ever experienced! No question has aroused more interest, or excited keener discussion in the history of printing, than that of the use of movable wooden types as a first stage in the passage from Xylography to Typography.

Exactly how Gutenberg cast his typ know. Mr. W. Young Ottley and other that they were cast with a circular hole shanks, so that when a line was assemb string could be passed through so as t securely in their place. It is noticeable variation existed affected the type la suggests facilities for support at top and while only temporary protection was a for the sides. At all events the evidence has been gathered together all goes to pr that there was a distinct handicap in the

[18]

CRITICAL COMMENT

THESE pages represent the reverse of the ordinary treatment in that the blank space is disregarded and the entire area of the type page is used. The rules preserve a uniform measure, and the use of caps in the first line of text on the chapter pages prevents the running head from too great dominance. This treatment is a modern adaptation of the old chap-book style.

The margins shown here are for 301/2 x 41 paper (trimmed).

(8 Point Caslon Old Face, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 19 x 33 ½ picas. TYPE: 11 Point Caslon Old Face. LEADING: 2 point. CHAPTER NUMBER: 11 Point Caslon Old Face italic

RUNNING HEAD: 14 Point Casion Old Face roman caps,

interspaced.

FOLIO: 12 Point Casion Old Face, bracketed.

RULES: 2 Point Matrix Silde No. 403 and 4 Point Matrix

Silde No. 508.

FLORETS: 10 Point Border No. 223.

INITIAL: Decorative, 72 Point X-1261; Second Color,

X-1261.

NUMBER OF WORDS TO FULL PAGE: 240.

(6 Point Caslon Old Face, 1 point leaded)

MOVABLE TYPES®

CHAPTER II



ERTAINLY IT WOULD BE but reasonable to suppose that the first idea of movable type may have been suggested to the mind of the inventor by a study of the crude work of a xylographic printer, and

a careful observation of the cumbrous and wearisome method by which his books were produced. The heavy toil involved in first painfully tracing the various characters and figures, reversed, on the wood, then of engraving them, and, finally, of printing them with the froterer, would appear, at any rate in the case of the many small school books for the production of which this process was so largely resorted to, scarcely less tedious than copying the required number by the deft pen of a scribe. And even if, at a much later period, the bookmakers so far facilitated their labors as to write their text in ordinary manner on a prepared paper, or with prepared ink, and thus transfer their copy, after the old manner of the Chinese, on to the blocks when once their work was done, their process would doubtless impress those who are possessed of any inventive genius with a deep sense of dissatisfaction and impatience. We can imagine him examining keenly the first page of an Abecedarium, on which would be engraved, in three

[17]

CONTENTS PAGE: Set in 14 Point Cailon Old Face small caps and old style figures, and 12 Point Caslon Old Face italic caps; Rules, 2 Point Matrix Slide No. 403 and 4 Point Matrix Slide No. 508; Florets, 10 Point Border No. 223.

TITLE PAGE: Set in 8, 10, 12 and 18
Point Caslon Old Face; Decoration, 12
Point Border Nos. 1025 and 1026;
Florets, 18 Point Border No. 716; Rule,
4 Point Matrix Slide No. 508.

(10 Point Caslon Old Face, 2 point leaded)



BY ROBERT AMES BOOTH



THE PRINTERS PUBLISHING CO.
BOSTON NEW YORK CHICAGO



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PROCESS OF TYPE MAKING					
NAMES OF LEADING SIZES OF TYPES					
POINT SYS	123				
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	ROMAN	182			
	OF ROMAN LETTER	209			
	ROMAN TYPES	255			
	YPES	269			
	OF TITLE TYPES	281			
	ONS	294			

THIS title and that shown on page 25 contain practically the same amount of copy, and are treated with slight variations; yet the effect secured by each is individual and distinctive.

(10 Point Carlon Old Face, 2 point leaded)

Colard Mansion is now generally admitted to have been the first printer at Bruges, but of his history little is known. His name occurs many times in the old records still preserved in the municipal library, and always in connection either with his trade of fine-manuscript writer, or with the guild of St. John. The first time it appears it is written "Collinet," a diminutive of Collaert, from which Van Praet, his first biographer, thinks he was at that time under age. In 1450 "Collinet" received fifty-four livres from the Duke of Burgundy for a novel, entitled "Romuleon," beautifully illuminated and bound in velvet. This copy is now in the Royal Library at Brussels, and another copy, written in characters exactly like the types used twenty years later by Colard Mansion, is in the British Museum. Both the

Seigneur de la Gruthuyse and the Seig Creveceur were his patrons; the former was at one time on such friendly and terms with Mansion, that he stood godf one of his children. It does not, however, that in later years, when poverty laid its hand on the unfortunate printer, any

patrons came to his assistance.

From 1454 to 1473 the name of M found, year by year, as a contributor to t of St. John, the formation of which h already noticed. In 1471 he was "do dean, an office which he held for two year expiration of which time he is suppose

CRITICAL COMMENT

FREQUENTLY a printer receives a manuscript which lends itself favorably to some special treatment, and these pages are submitted as a suggestion to cover such a case. Casion Old Face type itself is always decorative, and the little florets in connection with the Oxford rules produce an effect without over-elaboration.

The margins shown here are for 301/2 x 41 paper (trimmed).

(8 Point Caslon Old Face, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 19 x 33 picas. TYPE: 12 Point Casion Old Face.

TYPE: 12 Point Casion old Pace.
LEADING's Solid Pace italic capp.
TITLE: 14 Point Solid Old Pace italic capp.
TITLE: 14 Point Solid Old Pace italic capp.
TITLE: 15 Point Casion Old Pace italic capp.
RUNNING HEAD: 12 Point Casion Old Pace italic capp.
FOLIO: 12 Point Casion Old Pace.
NITIAL: Decorative, 66 Point, X-1237, Second Color, X-1239.
DECORATION: 12 Point Border Nos. 1025 and 1026.

RULES: 4 Point Matrix Slide No. 508 and 2 Point Matrix Slide No. 401. NUMBER OF WORDS TO FULL PAGE: 250.

(6 Point Caslon Old Face, 1 point leaded)





COLARD MANSION

H



RUGES, the old metropolis of Flanders, offers many points of the greatest interest to the historian and the antiquary. In the Fifteenth Century it was the residence of the sovereigns of

the House of Burgundy, and to its extensive marts resorted the most opulent merchants of Europe. There the arts, as well as commerce, were developed to a degree of excellence unequaled since the Augustan age, and even Paris was surpassed in literary and artistic treasures. Artists and craftsmen were consequently numerous, and those of them who were connected with the production of books were enrolled as a trade guild. And this pre-eminence is not immaterial to our inquiry, for William Caxton was not only for more than thirty years a constant resident in Bruges, holding for a considerable period a position of great authority, but in this city likewise took his first lessons in typography, and obtained the materials that were necessary for the introduction into his native country of the new art

INTRODUCTION PAGE: Set in Cailon Old Face 12 point roman and italic lower case; Heading, 14 Point Cailon Old Face italic; Rules, 2 Point Matrix Slide No. 401 and 4 Point Matrix Slide No. 508; Florett, 12 Point Border Not, 1025 and 1026.

TITLE PAGE: Set in Casion Old Face 11 point italie, 9 point caps and small caps, 18 point roman caps; Rules, 2 Point Matrix Slide No. 401 and 4 Point Matrix Slide No. 508; Florets, 12 Point Border No. 1025 and 1026.

(10 Point Casion Old Face, 2 point leaded)





THE LIFE OF COLARD MANSION

BY

ALEXANDER GREY BENNET

AUTHOR OF "THE STORY OF THE CAXTON TYPES"



NEW YORK

PRINTERS PUBLISHING COMPANY







*₹*5

INTRODUCTION

When Othello was about to end his troubled career he exhorted those in attendance,

"I pray you, in your letters, When you shall these unlucky deeds relate, Speak of me as I am, nothing extenuate, Nor set down aught in malice."

It has always seemed to me that in these few words Shakespeare formulated a guiding rule for all who would assume the responsibilities of

raphy, and upon this principle, thereollowing unvarnished tale has been
effery Amherst was human and, like
is, possessed faults as well as virtues:
would have been far less interesting,
ciates his name with the conquest of
d America connects it with an institurning in the fairest region of New
the man's personality has been ever
The ensuing pages may throw more
subject, and I confidently hope that
t to tell the truth, the whole truth,
g but the truth, may in no way tend
lustre of "a name known to fame in

THE combination of roman and italic caps on the title page introduces variety without destroying the simplicity of treatment. Compare this with the all-roman-cap title on page 23.

(10 Point Caslon Old Face, 2 point leaded)

Carly Printing

but there were also other motives active; for while we examine the amount and the variety of the works issued it is suggested to us that the production of books was business, and thought of remuneration or profit, if not as keen as now, was lively. The men who produced the books produced such as were likely to sell, and thus we have important evidence of the tastes and demands of the time. More than this, we find what arbitrary medi-

æval power, civil, milit to be published, and that as great as it is at presen

The new art could giv priate first book than the That was its first contr 1455, and a monumenta for the great reason tha the first printed Bible; i of human invention, skil the countless editions th ing almost every conce workmanship, cheapness all attempts that have b ments, it still remains v durability, strength of p lence of presswork mag Compared with it, the g

CRITICAL COMMENT

THE combination of text letter with Caslon Old Face or with other oldstyle faces produces a pleasing effect when carefully considered in execution. The extra weight of the text letter is relieved somewhat if set between rules, especially if the title is not sufficient to fill the entire length of the running head.

The margins shown here are for 33 x 48 paper (untrimmed).

(8 Point Caslon Old Face, 2 point leaded)

OVER-ALL SIZE: 22 x 331/2 picas OVER-ALL SIZE: 22 x 33 yz picas.
TYPE: 12 Point Caslon Old Face.
LEADING: 2 point,
TITLE: 30 Point Priory Text caps and lower case
(hand).
RUNNING HEAD: 12 Point Caslon Text caps and

lower case.

FOLIO: 12 Point Casion Old Face.

RULES: 2 Point Matrix Side No. 401 and 4 Point Matrix Side No. 505.

INITIAL: 54 Point Casion Old Face (hand).

NUMBER OF WORDS TO FULL PAGE: 260.

(6 Point Carlon Old Face, I point leaded)

The Garliest Books

11

N order to understand and appreciate what was at first, and within a short period, accomplished by the art of printing, let us review what was done during the twenty-five years after the date of the first book printed from movable type in 1455.

We are to bear in mind that these years were in the Middle Ages, when mediæval ideas and practices of monarchy, feudalism and arbitrary rule were in full force, and when the Church of the Supreme Pontiffs at Rome, with all of its real or supposed repression, had unbroken power throughout the then civilized world. Not only was this period before the New World was known, and chiefly before it was even dreamed of, but also before much of the revival of art, at least in painting and sculpture or any considerable practice of engraving, and before the Reformation in religion, and the exercise of free thought had become apparent, or to any great degree even latent, forces. It was, indeed, an age despotic, warlike, disturbed.

Devout feeling and purpose, or fresh enthusiasm for the work of classic genius, caused much to be produced,

CONTENTS PAGE: Set in 14 Point Casion Old Facer coman caps and small caps, italic caps and lover case, and 8 point small caps; 12 Point Caslon Text; Rules, 2 Point Matrix Slide, No. 401 and 6 Point Matrix Slide, special alignment, No. 505.

TITLE PAGE: Set in 30 Point Priory Text cap's and lower case (hand), and 12, 14 and 21 Point Caslon Old Face; Rules, 2 Point Matrix Slide, No. 401 and 6 Point Matrix Slide, special alignment, No. 505; Ornaments, 12 Point Border Nos, 1024, 1027 and 1028.

(9 Point Caslon Old Face, solid)

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		LE	AGU	E	61

The Earliest Books

Their Significance

An Essay by John Gutenberg, Jr.

Privately Printed

TEXT letter is so decorative a type that it may be used in moderation with good effect on title pages which call for something out of the commonflase.

(10 Point Caslon Old Face, 2 point leaded)

HURCH.

65

73

Old Style and Modern Types 73

reign of Charles I. The original matrices made by the first William Caslon having been fortunately preserved, Mr. Caslon undertook to supply a small font of Great Primer. So well was Mr. Whittingham satisfied with the result of his experiment that he determined on printing other volumes in the same style, and eventually he was supplied with a complete series of old fonts."

Under the influence of the Chap-Book and some architectural publications in which better display effects were desired than could be obtained with types in more common use, Caslon Old Style cam use in this country, until today it is the most used body and display lette some specimens it is shown as Origi Style. The letters are somewhat irr in face, the a, s and t being partic narrow. The upper portion of th small. This type is especially desirab display purposes, in that the cap lin much heavier in proportion to the case than any other Roman fonts.

CRITICAL COMMENT

HE use of caps and lower case for the running head and also for the chapter heading is sometimes desirable when the length of the title is such as to make caps overpowering. In doing this, however, care should be taken not to combine old-upic caps and modern faces. The Sootch face, possessing characteristics of each, may be used with both Here Original Old Style is used with the Caston Old Face text because it is slightly heavier in line and produces a better contrast.

The margins shown here are for 301/2 x 41 paper (trimmed).

(8 Point Carlon Old Face, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 19 x 31 pieze.
TYPE: 14 Point Casian Old Face.
LEADING: 1 point.
TITLE: 14 Point Original Old Style roman caps and lower
RUNNING HEAD: 14 Point Original Old Style roman caps
and lower cas.
FOLIO: 14 Point Original Old Style roman caps
FOLIO: 14 Point Original Old Style
RUNNING HEAD: 14 Power Company of the Company
RUNDER OF WORDS TO FULL PAGE: 165.

(6 Point Carlon Old Face, 1 point leaded)

Old Style and Modern Types

THE Roman letters were cast in the early part of the Eighteenth Century and the faces which have come to be regarded as the standard are those cut by William Caslon about 1750. The Elzevir or French Old Style types also come within this classification. In the early Nineteenth Century the foundries began to make Roman letters which differed from Old Style in that they were more regular and even, and had less angular serifs.

It is said that type-founders became so thoroughly convinced that Old Style types would never again be called for that nearly all of them destroyed their matrices. Dr. Jacobi records the revival of the use of Old Style type as follows: "In the year 1843 Mr. Whittingham, of the Chiswick Press, called upon Mr. Caslon to ask his aid in carrying out the then new idea of printing in appropriate type a 'Diary of Lady Willoughby,' a work of fiction, the period and diction of which were supposed to be of the

PREFACE PAGE: Set in 12 Point Caslon Old Face italic caps and lover case, 2 point leaded; Title, 14 Point Caslon Old Face caps; Folio, 12 Point Caslon Old Face small caps; Initial, 36 Point Caslon Old Face (hand).

TITLE PAGE: Set in 11, 14 and 24 Point Caslon Old Face; Decoration, Louis XV Series, X-1193.

(10 Point Carlon Old Face, 2 point leaded)

PRINTING TYPES

Containing
A COMPLETE SERIES OF
OLD STYLE and MODERN
FACES
III

SCOTCH, CHELTENHAM, BODONI AND OTHER STYLES SINCE 1800



PRINTERS PUBLISHING CO.
NEW YORK

PREFACE

MOVED by a common interest in the subject, the authors in 1915 undertook jointly to make a careful and comprehensive investigation of the subject of profit sharing. The purpose of this effort has been to mark out the proper scope of profit sharing, to determine the limits, if any, within which it is practicable, and to discover the results which may be expected from its use, as well as the most effective method of utilizing the profit sharing principle. In doing this work the profit sharing methods of a large number of employers have been studied

ced, a first-hand investigation has de of a considerable number of profit ints, many employers and employees terviewed, and much correspondence onducted. The effort has been not to validity of any particular theory refit sharing, but rather to learn the e truth regarding the subject. This the outgrowth of these joint efforts, bers of the group approached the n somewhat different points of view different ideas as to the practicability different ideas as to the practicability

[v]

THIS is a difficult title to handle because it is overloaded with matter. Whenever possible, the wording of a title page should be implified to meet the demands of proper type expression. See also page 43.

(10 Pun Culn Old Fore 2 vin Indael)

TYPE-FOUNDER AND PRINTER 13

become acquainted with Anderton, and possibly with Samuel Caslon himself; at any rate we see here a probable explanation of the way in which the japanner's interest became more than ordinarily aroused in William Caslon's work. The greater part of his life had been spent in the formation of beautiful letters-he had both written them upon paper and cut them into stone—and Caslon must have appeared to him in the nature of a rival designer. New fields unfolded themselves to his imagination, and just as he had turned some fifteen years before from letterwriting to japanning, so now he gave the best of his attention to the designing of fresh lattern to be used for purposes of printing. Suc was only a natural progression.

At the outset it appeared to Baskervi success in his new undertaking could onl on the practice of new methods and on f coveries in purely technical matters. T have come to him early in his typefoun periments that to achieve great fame h not only have to cut types which sh superior to any of those which had alr peared (including Caslon's), but also

CRITICAL COMMENT

THE majuscules of the Casion Old Face are particularly decorative in the simplicity and purity of their line, and it is rarely necessary to employ other types in combination. Owing to the fine-line serifs, this face should be avoided in pages set to print on coated paper.

The margins shown here are for 30½ x 41 paper (trimmed).

(8 Point Casion Old Face, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE. 21 x 15 piess.
TYPE: 14 Paint Calen Oil 6 Pec.
LEADING: 2 pient.
CALENDRO 12 pient Calen Oil 6 Pec.
LEADING: 2 pient Calen Oil 6 Pec cups, Interspaced.
RUNNING HEAD: 12 Pient Calen Oil 6 Pec shill caps,
Interspace.
DECORATION: 12 Pient Broder No. 1027 and 1028.
INTIAL: 28 Pen Exclaim Oil 7 Fee; Point Lead 1028.
NUMBER OF WORDS TO FULL PAGE: 200.
(6 Pient Calen Oil 7 Fee; Point Leaded)

CHADCHADCHADCHADCHADCHADCHADCHAD

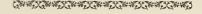
WILLIAM CASLON

TT was owing to William Caslon that English L letter-founding became of international importance in the world of printing, for his work "so far surpassed the best productions of foreign artificers that the importation of foreign types ceased, and his types, in their turn, were frequently exported to the continent." At the beginning of the century there was practically no real type foundry in England, and most of the type in use in that country was imported from Holland. But in 1737 Caslon issued a specimen sheet of his fonts, and after that date England could depend upon her own resources for types. William Caslon's brother Samuel, who served as his mold-maker, afterwards lived in the same capacity with a Birmingham type-founder, William Anderton. It is not quite clear when Anderton started his foundry, but he printed "a little specimen of Great Primer, Roman, and Italic, in the year 1753." It seems reasonable to suppose that Baskerville as one interested in anything pertaining to the formation of letters had

CONTENTS PAGE: Set in 12 and 21 Point Caslon Old Face italic with small caps and old-style figures; folio, 12 Point Caslon Old Face small caps; 12 Point Decorative Border Nos, 1027 and 1028.

TITLE PAGE: Set in 12, 14 and 21 Point Caslon Old Face italic caps and lower case; 36 point italic caps and lower case (hand); 12 Point Decorative Border Nos. 1027 and 1028.

(10 Point Caslon Old Face, 2 point leaded)



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CHADCHADCHADCHADCHADCHADCHAD

William Caslon

Typefounder and Printer

Βv

Wallace Dennison Thomas

With four subjects in colour and twenty-four reproductions

THE Caslon Italic is decorative and effective when used to dress the front matter. Occasionally a combination with roman initials is desirable, as shown on page 19.

(10 Point Caslon Old Face, 2 point leaded)

Published by the Printers Publishing Company, New York and London

In his Maties shipp the Rose

II

and as far as I can perceive by the evidence the constables power and further saith not:

9ber 10, 1683

Elizabeth Higgins testifieth that I ouerheard the aboue said men swear and curse seuerall times and saw them strike the constable untill at last he with his brother by striking cleared themselues alsoe I heard Mr. Phips taunt at the constables, saying you broke the peace. If I had been here I would have broke your head and further saith not: dater: 9ber 10: 1683: Mary Beuis and Eliz: Higgins were sworn to the truth of what is here written: 9ber 12: (83) before: Richard Pike: Assistant.

This is a trew coppy compared with the original left on file as Attested. By Edward I. Rawson: Secretary.

After the depositions on both sides had been read the Gouernour said Capt Phips you have now heard what has been said and sworn on both sides and as far as I can perceive by the evidence the constables power and further saith not:

Elizabeth Higgins testifieth that I ouerheard the aboue said men swear and curse seuerall times and saw them strike the constable untill at last he with his brother by striking cleared themselues alsoe I heard Mr. Phips taunt at the constables, saying you broke the peace. If I had been here I would have broke your head and further saith not: dater: 9ber 10: 1683: Mary Beuis and Eliz: [Higgins]

Nov. 1683

deposition of Éliz: Higgins

> WED. I 4th

OVER-ALL SIZE: 32 x 44 picss.

OVER-ALL SIZES 32X 44 pices.
TYPE: 14 Point Caslon Old Face, solid.
TITLE PAGE: 12 Point Caslon Old Face lower case for superior characters, 18 point caps, 21 point caps and lower case of both the roman and the italic, 24 point

RUNNING HEAD: 21 Point Casion Old Face roman and italic caps and lower case, 12 point lower case used for supe-

MARGINAL NOTES: 12 Point Casion Old Face roman and

MANGINAL NOIES: 12 Point Caston Utd Face Forman and italic caps and lower case and small caps.

FOLIO: 21 Point Caston Old Face old style figures.

DECORATION 12 Point Border Nos. 1024, 1025, 1026, 1061R and 1061L; 18 Point Border Nos. 750R, 750L, 751R and 751L. RULES: 2 Point Matrix Slide No. 404 and 8 Point Matrix

Slide No. 375. NUMBER OF WORDS TO FULL PAGE: 270.

(6 Point Caslon Old Face, I point leaded)

Mr. Phips's TREASURE ISLAND

Being a true Accounting of the Extraordinary ADVENTURES of his Maties shipp the Rose in divers PORTS and on Sundry OCCASIONS



Published in Boston by the MASSetts HISTORICAL SOCIETY MDCCCCXXII

CRITICAL COMMENT

THESE two pages show the versatility of the Linotype in facsimile. Previously this has been supposed to machine. The superior letters, the combination of roman and italic, the marginal notes are all characteristics of old volumes which are frequently reproduced

require hand composition.

The margins shown on this page are for 27 x 37 paper

(8 Point Caslon Old Face, 2 point leaded)

never did he lose sight of the fact that type, as regards the public, must be made to read, and, as regards the printer, to wear.

So rapidly did his business grow that, by 1734, he was enabled to issue his celebrated sheet of specimens, showing twelve faces of roman and italic, seven faces of two-lines, seven faces of flowers, and seventeen faces of foreign letters.

The further history of the house of Caslon, carried on by five succeeding generations, was one of commercial success but of gradual artistic extinction. In 1843, however, it was touched by the fairy wand of romance. In that year Mr. Whittingham, head of the well-known Chiswick Press, was asked by an English publisher to print a work of fiction in a style which should suggest the period of the Eighteenth Century. He bethought himself of the Caslon Foundry, then under the direction of Henry Caslon, the fifth of that name. From the vaults were taken out the matrices for a font of Great Primer cut by William Caslon, and from a font cast from these the book was printed. So instant was the approval which it met that all the other matrices of this Caslon foundry were cast aside, and the demand for the new font more than equaled that [4]

SPECIFICATIONS

OVER-ALL SIZE: 27 x 44 picas.
TYPE: 18 Point Caston Old Face.
LEADING: 2 point.
TTTLE: 24 Point Caston Old Face roman caps and italic

interspaced.

DECORATION: 18 Point Border Matrices Nos. 750L and 750K.
RULES: 2 Point Matrix Slide No. 404.
INITIAL: 24 Point Caslon Old Face, above.
NUMBER OF WORDS TO FULL PAGE: 240. lower case.
FOLIO: 14 Point Casion Old Face roman figures,

RUNNING HEAD: 11 Point Caslon Old Face caps,

(6 Point Carlon Old Face, 1 point leaded)



The Caslon Old Style Faces

EARLY in the Eighteenth Century William Caslon was a London apprentice working at his trade as an engraver. As he grew to manhood he confined himself almost entirely to the cutting of letters and ornaments for bookbinders' stamps, and so excellent was his lettering that it attracted the notice of two printers, John Watts and William Bowyer, who, in 1719, gave him a commission to cut a set of punches for a font of Arabic type.

In such fashion did Caslon acquit himself of this commission that Watts and Bowyer found the money, some \$3,000, with which he set himself up in the business of a type-founder. At first his attention was evidently attracted by the sinuous elegance of the Oriental calligraphers, but in 1721 he issued to the trade a full font of Pica, in both roman and italic, which met with an almost sensational success.

To a keen sense of beauty, both of line and proportion, Caslon united an instinct for fitness amounting almost to genius. During his lifetime he cut many faces, which varied, of course, in attractiveness, but

[3]

CRITICAL COMMENT

As the size of the Casion Old Face type increases, the beauty of the design becomes more and more apparent, particularly in the cut of the italic. For volumes of generous size no more dignified nor effective typographical treatment can be given to the page than to dress it up in 18 Point Casion Old Face thick changes to a marked extent

on the 24 point size, the extra strength thus given adding very much to its effectiveness and appearance.

resplical treat. In the title-heading a suggestion is shown of using the roman caps with the
tt Caston Old tallic lower case. This must be used carefully, but in some instances it gives an
added decoration. The margins shown here are for 38 x 50 paper (untrimmed).
(8 Paint Caston Old Fast, 2 point leads)

SPECIFICATIONS

OVER-ALL SIZE: 22 x 40½ picas. TYPE: 18 Point Casion Old Face. LEADING: 1 point. CHAPTER NUMBER: 24 Point Casion Old Face roman caps and lower case.

CHAPTER HEADING: 12 Point Casion Old Face italic caps and lower case. RUNNING HEAD: 14 Point Casion, Old Face caps and small

C938.

POLIO: 14 Point Casion Old Face roman.

RULES: 2 Point Matrix Silde No. 403 and 4 Point Matrix Silde No. 508.

RNAMENTS: 12 Point Border Nos. 1061L and 1061R.

INITIAL: 42 Point Casion Old Face (hand).

NUMBER OF WORDS TO FULL PAGE: 168.

(6 Point Caslon Old Face, 1 point leaded)

KAKAKAKAKAKAKAKAKAKAKA

REMARKS ABOUT FOUR-COLOR PRINTING 25

there are generally three stages of process from the original to the printed illustration (the negative, the photographic print on

the plate, and the print on original will be reversed fr if the negative is taken in t Process cameras are theref right-angled reversing pris lens, the subject to be pho placed at right angles to th recently wet collodion pla most entirely by process w are still preferred for line a black-and-white originals. colored subjects requiring are generally made with t plates. For most processes quired is a very sharp, well ative; but in halftone gre required, in order to get th distance of screen, and dev sary to represent high and

Chapter I

Some General Remarks about Four-Color Printing

HE latest development has been the invention of four-color process work, by which fully colored pictures are placed on the photographer's screen, and three negatives made through different colored glasses placed in front of the camera lens. Each of these negatives is then used for making a halftone block, and the three blocks-printed in yellow, red, and blue, respectively, one above the other-produce a faithful representation of the original. The addition of a fourth halftone plate which is printed in black and acts as a keyplate, completes the process. The process was perfected by Frederick Ives of Philadelphia, Pennsylvania.

All the ordinary equipment of a photographer's studio is required. As the exposure of negatives for process may be long, it is advisable to have the camera swung so that

CRITICAL COMMENT

A MODERN application of the early tendency to occupy the entire area of the type page with type is shown in these samples. There is no chapter sinkage, and the decoration is gained by the boldness of the type combination. The use of caps and small caps in running heads can rarely be successfully worked out, but in this case it echoes the unusual display shown on the chapter page, and adds uniqueness to the text. The margins shown here are for 36x44 paper (untrimmed).

(8 Point Caslon Old Face, 2 point leaded)

ERERERERERERERERERERER

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TREATISE AND HINTS C FOUR-COLOR PRIN

PREFACE

Some General about Four-Co

CHAP. L.

Different Char

Condition of S

CHAP. II.

Landscapes

CHAP. III.

Proper Prepare Photography

CHAP, IV.

Etching

CHAP. V.

Hand-Engravi

CHAP. VI.

Proofing Inks

CHAP. VII.

CHAP. VIII.

Affinity betwix Color Printing

CHAP. IX.

Sources of Plea Profit in Color

The Art of FOUR-COLOR PRINTING

TITLE PAGE: Set in 9, 10, 12 and 14 Point Caslon Old Face with italic and small caps; 12 Point Caslon Text; 30 and 36 Point Caslon and 36 Point Caslon italic (hand): Caston and 30 Four Caston state (nand); 12 Point Border Nos. 1024, 1025, 1026, 1061L and 1061R; 18 Point Border No. 716; Rules, 4 Point Matrix Slide No. 508,

Old Face with italic and small caps; 21
Point Caslon Old Face; 12 Point Border
Nos. 1061L and 1061R; Rules, 4 Point
Matrix Slide No. 508, and 2 Point Matrix

(9 Point Caslon Old Face, solid)

and 2 Point Matrix Slide No. 403. CONTENTS PAGE; Set in 14 Point Caslon

Slide No. 403.

By bugh Warwell, Esq.

Including his TREATISE AND HINTS ON FOUR-COLOR PRINTING and THEORY AND PRACTICE OF MAKING FOUR-COLOR PLATES

Edited by WILLIAM SMITH, A. M. Member of the Royal Society of Engravers and Printers



LONDON

ROBERT MAINWARING OPPOSITE SAINT PAUL'S XXXXXXXXXXXXXXXXXX

IF the treatment is bold on the title page, the type sizes used in the front matter must be kept consistent.

The combination of caps and lower case on a title page requires the greatest care in putting together. Early Colonial titles were frequently made grotesque by unintelligent treatment.

(11 Point Caslon Old Face, 1 point leaded)

6 Point Caslon Old Face

On the channel per few companies to the channel per few companies in great content of the channel per few companies in great content of the channel per few companies in the channel per few companies and the channel per few companies content of the channel per few companies content to the channel per few companies content per few content per few

8 Point Casion Old Face

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing

9 Point Caslon Old Face

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough

10 Point Caslon Old Face

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not

11 Point Caslon Old Face

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the

12 Point Casion Old Face

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health.

14 Point Caslon Old Face

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the oper-

18 Point Casion Old Face

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but

21 Point Caslon Old Face

Much has been written regard ing the necessity of keeping Lino

24 Point Casion Old Face

Much has been written re garding the necessity of keep

Figures

1234567890 1234567890

Both old style and modernized figures are made for all sizes; either style may be ordered with a font Italic and SMALL CAPS

Much has been written regering the necessity of beyong Lindyth medical to great order to obtain the great medical to great the desired necessary and the defect to the second of the defect of the second of the sec

Italic and SMAI

Much has been written expending the meetily of heatment and chiese in good order to obtain large output, but little has been side expending the desirability of keeping the operator in good health. To scare the maximum contrast the operator must be hepting good condition, at suell as the machine. Most operator on the two periods in good condition, at suell as the machine. Most operators do not pay enough attention to the last of health. Fast and ACCURATE WORK AT THE LINDTONE KEYBOARD SNOT SIMPLY A MATTER OF

ilic and SMALL CAPS

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good conditions, as Well Las THE MACHINE. MOT OPERATORS DO NOT PAY

Italic and SMALL CAPS

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept IN GOOD CONDITION, AS WELL AS THE MACHINE. MOST OPERATORS

Italic and SMALL CAPS

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output THE OPERATOR MUST BE KEPT IN GOOD CONDITION, AS WELL

Italic and SMALL CAPS

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the DESIRABILITY OF KEEPING THE OPERATOR IN GOOD

Italic and SMALL CAP

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said REGARDING THE DESIRABILITY OF KEEPING

18 Point Casion Old Face Italic

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little

21 Point Caslon Old Face Italia

Much has been written regarding the necessity of keeping Linotype ma

24 Point Casion Old Face Italic

Much has been written regard ing the necessity of keeping Lino

Swash Characters

ABCDEGMNPT

Included with all Caslon Old Face with Italic and Small Cap Fonts from 6 to 14 point and in 18, 21 and 24 Point Caslon Old Face Italic Fonts



THE QUESTION OF MARGINS



THE PROPER LOCATION OF THE TYPE PAGE UPON THE PAPER LEAF WAS ARRIVED AT ORIGINALLY AS A RESULT OF PRACTICAL NECESSITY



N the earlier days, in printing on hand-made paper, the sheet varied from one-half to one inch in each dimension, so that it was impossible for the pressman to place the type page accurately in the center of the sheet. He could only lay the sheets on the tympan as accurately as possible estimating the proper margins. In this way the margins at the head and back of each page were uniform, but it was

unavoidable that there should be inequalities in the front and tail margins. The binder was depended upon to cut down those leaves which extended too far, and thus produce a volume of uniform appearance.

A later reason for the broad front and tail margins was a desire on the part of certain readers to annotate the text. Erasmus once said, "They do not love books who do not correct with a pen the errors they may discover in the text, and who do not make frequent notes or criticisms upon the margins."

In modern times it has been generally accepted that inasmuch as the eye takes in two pages instead of one, the double page must be considered the unit in determining the margins. Theoretically, therefore, the inside margin of each page is made uniform with the head margin, and the fore margin uniform with the tail margin, the top and back margins being similar. In this way, the two back margins come together, and the entire white space shown between the two printed pages approximates the fore margins and the tail margins.

The perfect type page is supposed to be proportioned in such a way that its diagonal is twice its width. With such a page as a basis, the above approximate proportions will work out successfully; but, after all, the margins must be determined by the eye, simply taking any rules which may be set down as a basis from which to work.

(14 Point Original Old Style with Italic and Small Caps, 2 point leaded)

The Grimani Breviary

five hundred ducats to Cardinal Domenico Grimani, whose name it bears.

When the Breviary was delivered over to the Doge Pasquale, the Republic voted to entrust the binding to one Alessandro Vittoria, who succeeded in satisfying every expectation. The binding itself is of crimson velvet, largely hidden by ornaments of silver gilt. On one cover are the arms and the medallion of Cardinal Domenico Grimani, and on the other those of his father, the Doge Antonio. Both sides contain further decorations and Latin inscriptions, relating in the first case to the gift, and in the other to its confirmation. In the small medallions in the border one sees a branch of laurel, - the emblem of vigilance and protection, crossed by a branch of palm, - the symbol of the religious life. The dove typifies charity and the griffin stands for defense.

The volume itself consists of 831 pages about 10 inches high by 9 inches wide. It contains no frontispiece, but starts in at

World-Famous Books

Chapter I

The Grimani Breviary

THE Grimani Breviary is probably the most famous and the most valuable manuscript volume in the world, and for many years it has been jealously guarded in the library of St. Mark's, at Venice. Internal and external evidence places the date of its execution at 1478 to 1489 - ten years being required for its completion. It is believed that the commission was given by Pope Sixtus IV. The Pontiff, however, died before the volume was finished, and it was left in the hands of one of the artists engaged upon it. Antonello di Messine purchased it from this artist, who is supposed to have been Hans Memling, and brought it to Venice, where he sold it for the sum of

11

CRITICAL COMMENT

THESE pages show the effect when lower case letters are used for display as well as for the text itself. The Original Old Style face is so beautiful in itself that the lower case characters lend themselves with striking success to the dressing up of the page, giving a simplicity and harmony which is most attractive. It is seldom that the running head is so successfully made an actual part of the page of text. The margins shown here are for 25 x32 paper (unttimmed).

(8 Point Original Old Style, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE. If z 38% picas.
TYPE: IP Point Original Old Style.
LEADING: 3 point.
TITLE: 18 Point Calen Old Face.
CHAPTER TITLE: 12 Point Original Old Style.
CHAPTER TITLE: 12 Point Original Old Style.
RUNNING HEAD: 12 Point Original Old Style.
RUNNING HEAD: 12 Point Original Old Style.
RUNNING BEAD: 12 Toint Original Old Style.
RUNNING BEAD: 12 Toint Calent Allow.
RUNNER OF WORDS TO FULL PAGE: 168.
(6 Point Original Old Style, 2 point leaded)

World-Famous Books A Critical Study

By Herbert Gay



New York
Printers Publishing Company
Publishers

TITLE PAGE: Set in 12 Point Original Old Style and 18, 21 and 24 Point Caslon Old Face caps and lower case; Floret, X-1194.

CONTENTS PAGE: Set in & Point Original Old Style caps, small caps and lower case, and 12 Point Roman cap and lower case.

(10 Point Original Old Style, 2 point leaded)

Contents

CHAPTER I.—How the Bishop of Westchester	
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nary to the Extraordinary	11
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CHAPTER VII How, if You Think Intently	-0
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	72

The lower case treatment of the book pages is here carried out consistently in the front matter. Nothing could be more simple, yet nothing more beautiful, than the stately lines of these welldesigned letters.

(10 Point Original Old Style, 2 point leaded)

PRINTING IN AMERICA

leaves without folios. Only ten copies are known to be in existence, and, of these, collectors have recorded four only as perfect.

By the year 1668 the equipment brought to this country by Stephen Day became so worn that Samuel Green, his successor, arranged with Mr. Hezekiah Usher, a prominent Boston bookseller about to make a business trip to London, for the purchase of an additional outfit. Thus a new supply of types and paper was obtained from England. The influence acquired by this first press is shown by an act of the General Court on May 27, 1665, prohibiting any printing presses or type in any town in their jurisdiction except Can

Of the books produced at this early pr the direction of Samuel Green, one of the was "The General Laws and Liberties of Massachusetts Colony." By order of the Court in 1672 this book was revised and re The title page indicates that it was prin Samuel Green for John Usher of Boston examination of the types shows them to b cut and faulty as to alignment. The book

[125]

CRITICAL COMMENT

THE Original Old Style type is thus termed to distinguish it from the later Caslon face, both being cut by William Caslon. Until the Seventeenth Century there was a general sameness in the lines of the so-called roman type faces, but when William Caslon, in the middle of the Seventeenth Century, recut the roman face, he robbed it of its imperfections, and produced a type of surpassing beauty.

The small-cap running head shown here is an

adaptation from Aldus, who first felt the need of smaller characters which preserved the exact form of their larger prototypes.

The margins shown here are for 301/2 x 41 paper (trimmed).

(8 Point Original Old Style, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 20 x 56 pieas.
TYPE: IP Point Criginal Old Styte.
LEADING: 5 point.
TITLE: 23 Point Catlon Old Face italic caps and
RUNNING HEAD: 12 Point Original Old Styte
small caps, interpaeed.
FOLIO: 12 Point Original Old Styte figures.
DECORATION: 24 Point Border No. 814.
NUMBER OF WORDS TO FULL PAGE: 185.
(6 Point Original Old Styte point leaded)

Printing in America



The first issue from the first press in British America is said to have been "The Freeman's Oath," which was printed on a small half-sheet. No copy of this has come down to us, nor have we any copy of the second issue of this press, which is supposed to have been "An Almanac for the year 1630, made for New England by Mr. William Peirce, Mariner." This volume, so far as we know, was the first book printed in the English Colonies. "The Bay Psalm Book," printed in 1640, which is the earliest example of Colonial book-printing which we possess, shows poor punctuation and frequent typographical errors; the presswork, however, is excellent, which would seem to indicate that Stephen Day-at that time proprietor of the press-was a pressman rather than an all-round printer. The book is an octavo and contains 147

[123]

THE WORKS OF ROBERT BROWNING

WITH INTRODUCTIONS BY SIR F. G. KENYON, K.C.B., D.LITT.



VOLUME IX—PACCHIAROTTO AND HOW HE WORKED IN DISTEMPER, WITH OTHER POEMS—LA SAISAZ—THE TWO POETS OF CROISIC—DRAMATIC IDYLS
WITH SEVEN ADDITIONAL POEMS



SMITH, ELDER & COMPANY, LONDON R. H. HINKLEY COMPANY, BOSTON PUBLISHERS

TITLE PAGE: Set in 21 and 24 Point Caslon Old Face caps and 14 Point Original Old Style; Floret, X-1194; Ornament, X-1196.

(10 Point Original Old Style, 2 point leaded)

Another example of the overloaded title page, relieved in this case by harmonious decoration. Compare with page 29.
(10 Point Original Old Style, 2 point leaded)

AUTOBIOGRAPHY OF

Becomes a

bookish inclination at length determined my father to make me a printer, though he had already one son (James) of that profession. In 1717 my brother James returned from England with a press and letters to set up his business in Boston. I liked it much better than that of my father, but still had a hankering for the sea. To prevent the apprehended effect of such an inclination, my father was impatient to have me bound to my brother. I stood out some time, but at last was persuaded, and signed the inden-

tures when I was y was to serve as an a one years of age o journeyman's wage little time I made g ness, and became a I now had access to ance with the appre me sometimes to bo was careful to retur sat up in my room the night, when the evening and to be r lest it should be mi

And after some t Mr. Matthew Ada tion of books, and house, took notice o library, and very k I chose to read. I and made some littl ing it might turn to

102

CRITICAL COMMENT

Early

Tests for

Reading

In planning out volumes of biographical or historical nature the full-rule treatment is always effective; and for this kind of page no type ever cut is more appropriate than the Original Old Style.

The balance of the page is better preserved if the running head is interspaced, as the space between the letters offsets the marginal blank between the side notes. If the nature of the running head makes this impossible, the leadine of the page should be increased.

The margins shown here are for 33 x 44 paper (untrimmed).

(8 Point Original Old Style, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 25 x 38% picas.
TYPE: 12 Point Original Oid Style.
LEADING: Solid.
RUNNING BELD: 12 Point Casion Old Face
RUNNING BELD: 12 Point Casion Old Face
SIDE: NOTES: 8 Point Original Old Style italic.
RULES: 2 Point Martin Silds 4w. 405.
FOLIO: 10 Point Original Old Style figures.
NUMBER OF WORDS TO FULL PAGE: 284.
(6 Point Original Old Style, 2 point leaded)

BENJAMIN FRANKLIN

put me on composing occasional ballads. One was called "The Lighthouse Tragedy," and contained an account of the drowining of Captain Worthilake with his two daughters. The other was a sailor's song on the taking of Teach (or Blackbeard) the pirate. They were wretched stuff, in the Grub-Street-ballad style; and when they were printed he sent me about town to sell them. The first sold wonderfully, the event being recent, having made a great noise. This flattered my vanity; but my father discouraged me by ridiculing my performances and telling me verse-makers were generally beggars. So I escaped being a poet, most probably a very bad one. But as prose writing has been of great use to me in the course of my life, and was a principal means of my advancement, I shall tell you how, in such a situation, I acquired what little ability I have in that way.

There was another bookish lad in the town, John Collins by name, with whom I was intimately acquainted. We sometimes disputed, and very fond we were of argument, and very desirous of confuting one another, which disputatious turn, by the way, is apt to become a very bad habit, making people often extremely disagreeable in company by the contradiction that is necessary to bring it into practice; and thence, besides souring and spoiling the conversation, is productive of disgusts and perhaps enmittes where you may have occasion for friendship. I had caught it by reading my father's books of dispute about religion. Persons of good sense,

Disputatious Character

[103]

SPECIFICATIONS

OVER-ALL SIZE (Guide boader): 17 x 30 picas. TYPE: 14 Paut original Old Style. LEADING: 1 point. TITLE: 14 Paut original Old Style. LEADING: 1 point. TITLE: 14 Paut original Old Style. SITLE: 14 Paut original Old Style. NITIAL: 12 Paut Caulon Old Style. NITIAL: 12 Paut Caulon Old Face. BORDER: Decoration, X-1490 psp. mortised for Leading Old Style. Style Sty

not only introduced to the world a new and beautiful type-face, but by incidentally decreasing the cost of bookmaking gave a needed im-

petus to the art o in general.

It was in the y Aldus founded h Academy for the Greek and the p of the Greek cla it was probably d urging of its me he determined on ing of a new ty would further t tion in a cheap Latin classics. J based his famous



THE treatment of the pages shown here is suggested in cases where the manuscript is exceedingly slight, and the nature of the subject matter permits ornamentation. In gift books, if light in nature, the decoration may be ornate, but when the subject is serious, the decoration should be simple in line and non-committal in design, bearing in mind that when decoration is combined with type it must contribute its share without predominating at the expense of the type itself.

The margins shown here are for 33 x 44 paper (untrimmed).

(8 Point Original Old Style, 2 point leaded)



THE STORY OF PRINTING TYPES

IT IS the fashion nowadays to enlarge upon the merit of Aldus Manutius as a scholar and publisher somewhat at the expense of his reputation as a printer.

Yet surely entitled to a place among the great ones is he who printed the "Hypnerotomachia," that most beautiful of all illustrated books, and who cut the first font of italic type.

Indeed, it is owing to this last-named exploit that Aldus deserves the gratitude of the modern printer, for by it he



ORIGINAL OLD STYLE WITH ITALICS AND SMALL CAPS

6 Point Original Old Style

Much has been written regarding the necessity of teeping Linetype machines. Much has been written regarding the necessity of teeping the representation of the property of the

Italic and SMALL CAPE

Much has been written regarding the necessity of beeping Linelyte machines in Much has been written regarding the necessity of beeping Linelyte machines in the part of the pa

8 Point Original Old Style

Much has been written regarding the necessity of keeping Lino-type machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of good physical condition. The amount of muscular effort required to oper-

Much has been written regarding the necessity of keeping Lino-Much has over written regulation the necessity of keeping takes type machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator must be health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not good enough attention to the laws of health. Fast and accurate work at the LINOTYPE KEYBOARD IS NOT SIMPLY A MATTER OF KNOWING HOW TO FINGER THE KEYS PROPERLY, BUT ALSO, TO A CERTAIN EXTENT, A QUESTION OF GOOD PHYSICAL CONDITION. THE AMOUNT OF MUSCULAR EFFORT RE-

10 Point Original Old Style

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyItalic and SMALL CAPS

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the OPERATOR MUST BE KEPT IN GOOD CONDITION, AS WELL AS THE MACHINE. MOST OPERATORS DO NOT PAY ENOUGH ATTENTION TO THE LAWS OF HEALTH. FAST AND ACCURATE WORK AT THE

12 Point Original Old Style

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure maximum output the operator must be kept in good condition, as well as the machine. Most

Italic and SMATT CAPE

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the DESIRABILITY OF KEEPING THE OPERATOR IN GOOD HEALTH. TO SECURE THE MAXIMUM OUTPUT THE OPERATOR MUST BE KEPT IN GOOD CONDITION, AS

14 Point Original Old Style

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of good physical condition. The

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THE ELZEVIRS



HE period between Plantin of Antwerp, and Baskerville of England, represented a lower standard of printing throughout the world, and for this reason the work of the Elzevirs in Holland stands out in far greater relief than if it

were to be compared with that of the great Italian and French master printers. This family first became known as bookbinders in 1540, their earliest printing press being set up by Isaac in 1617. For the next twenty years the production from their press attracted worldwide admiration, the summit of their excellence being obtained by Bonaventura and Abraham Elzevir in the editions of Terence, Cæsar, and Pliny, in 1635.

The originality of the Elzevirs consisted principally in the cut of their types and of the small size of many of their volumes. Naturally, innovations met with certain criticism. The scholar De Put, in writing to Heinsius in 1629, says: "The Elzevirs certainly are great typographers. I cannot but think, however, that their reputation will suffer in connection with these trifling little volumes with such slender type." In time, however, the new typographical format established

Switzerland, had come into the market, and this inferior, unbleached variety replaced the Italian and French manufacturers which had contributed no small part to the beauty of the pages printed upon them. Ink-makers had learned how to produce cheaper and poorer ink, and the types them selves, from constant use, had become worn down to an extent which made real excellence impossible.

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of many of their volumes. Na vations met with certain critic De Put, writing to Heinsius, in Elzevirs are certainly great typ but think, however, that their fer in connection with these tr with such slender type." In t new typographical format esta The Elzevir model was copied printers in France and Italy, a quartos of the preceding ages came into favor.

The Elzevirs show a decided ness organization over any of Freed from the oppressive cen able to issue many volumes, w of through connections establi pal book centers of Italy, Fran Scandinavia, as well as throug

CRITICAL COMMENT

THE Elzevir face has been largely used in the production of limited editions, but its choice has not always been well considered. The type itself, owing to its "leanness," is useful in volumes where it is desirable to get the greatest number of words upon a given page, but in spite of the grace and dignity of its line there is an ornateness which makes it out of place for distinction one possessing in itself a degree of distinction on the possessing in itself a degree of

The combination here of the Bodoni caps for the title and running head is intended to give strength and virility, by the added weight of the dominating lines, to a page which otherwise becomes monotonous through sameness of color. On a smaller page its own caps could be used.

The margins shown here are for 33 x 44 paper (untrimmed).

(8 Point Elzevir No. 3, solid)

SPECIFICATIONS

OVER-ALL SIZE: 21 x 36 picas.
TYPE: 12 Point Elzevir No. 3.
LEADING: 2 point.
TITLE: 14 Point Bodoni roman caps.
RUNNING HEAD: 12 Point Bodoni italic caps.
POLIO: 12 Point Bodon an figures.
HEADPIECE: X-1191.
INITIAL: 36 Point Bodoni.

NUMBER OF WORDS TO FULL PAGE: 250.

(6 Point Elzevir No. 3, 2 point leaded)



THE WORK OF THE ELZEVIRS

POR over a century the world was deluged with a mass of wretched examples of bookmaking, and for this reason the work of the Elzevirs, in Holland, stands out in far greater relief than if it were to be compared with that of the great Italian and French master-printers. This family of printers first became known as bookbinders in 1540, their first printing-press being set up by Isaac in 1617. For the next twenty-six years the products from their press attracted world-wide admiration, the summit of their excellence being attained by Bonaventura and Abraham Elzevir in the editions of Terence, Cæsar, and Pliny, in the year 1635.

By the end of the Sixteenth Century, printing for definite reasons had lost much of its art and had become a trade. This perhaps is not to be wondered at, for by this time, as has been seen, the list of disasters which had overtaken without exception all those printers who had striven for glory was an ominous one; while, on the other hand, the demand for low-priced books was considerable. In addition to this, cheaper paper, made in

HALF TITLE: Set in 6 and 12 Point Elzevir No. 3 caps and lower case; Floret, X-1197.

TITLE: Set in 6, 10, 12 and 24 Point Elzevir No. 3; Floret, X-1194. (10 Point Elzevir No. 3, 2 point leaded) The Work of the Elzevirs



-"The creators of a new typographical format."-De Put to Heinsius, 1629

THE WORK OF THE ELZEVIRS

By ARTHUR SPENCER

LECTURER ON THE ART OF PRINTING IN THE SCHOOL OF PRINTING, BOSTON AUTHOR OF "FRENCH OLD STYLE." "THE MOTHER OF JOURNALISM," &c.



NEW YORK
PRINTERS PUBLISHING COMPANY
PUBLISHERS

THE Elzevir type is too thin in line for general use in title pages, but when the text pages are set in Elzevir, the tall, narrow caps harmonize well.

(10 Point Elzevir No. 3, 2 point leaded)



ELZEVIR, OR FRENCH OLD STYLE

French Types



T HAS BEEN SAID BY THE LEADING printer of this country, the late Theodore Low DeVinne, that the French excel, in an eminent degree, in "the art of making books attractive." Whether this is due to a feeling for art, engendered by the study of the beautiful creations of artists and handicraftsmen of past times or to the strong attachment

which many of the French workmen have for their own trade or handicraft, whereby the son is taught the trade of the father, and so the name of a family becomes identified with a certain trade through generations, and in some measure the individuality of the workman seems imparted to the work itself, the writer will not attempt to state positively, but it has been well said that there is always a certain quality and tone about a French book of the better class which stamps it definitely as French, even though the title page of the book may not bear the imprint of a French publisher or printer.

Mayeur





SIDE FROM the general effect of the books made in France, is the design of the types—for although the various forms of roman types originally sprang from the early Italian models, the French designers and punch-cutters have given the French types a character all their own, by rea-

son of the individuality which they impart to some of the characters. In fact it seems impossible for punch-cutters of different nationalities to recut an old face of type without giving it some of the general characteristics of the faces of type made in their respective countries: thus the German artisan will be likely to give the recut face a German effect, the Frenchman will give it a French effect, and the Englishman will give it the effect of other types cut in England; just as in lithography the artist who redraws the subject upon the stone (most of the lithographic artists are German) frequently imparts a touch, here and there, which makes the subject distinctly German in treatment.

As a rule, the French roman types in use today are very "lean," or compressed in face, so made for the purpose of

18

SPECIFICATIONS

OVER-ALL SIZE: Text 31 x 54 picas, side heads 4 picas with 1 pica between.

TYPE: 14 Point Elzevir No. 3, solid.

TITLE: 14 Point Elzevir No. 3 roman caps.

SIDE HEADS: 14 Point Cheltenham Bold caps and lower case.

FOLIO: 14 Point Elzevir No. 3 figures.
DECGRATION: Louis XV Headband, X-1348.
INITIALS: 108 Point Louis XV Series, special size, and 78 Point, X-1341
NUMBER OF WORDS TO FULL PAGE: 440.

(6 Point Elzevir No. 3, 2 point leaded)

THE MOTHER OF JOURNALISM

a big, quick, alert and very practical town, quite able to hold its own in any American crowd even while it retains its native qualities.

When America was only "The Colonies," the British government found it necessary to reckon with Boston newspapers. When the Colonies became the United States, the American governments had to do the same. Today, Washington's ear is more attentive and considerate than ever.

If anything in the way of another Tea Party should become desirable, we may be quite such that the invitations to the affair will be printed promptly and prominently by the present descendants of the celebrated Benjamin Franklin and the Sons of Liberty.

If psychological disquisition did not demand such a lot of sea-room, this article could prove most beautifully that the intense modernity of Boston's contemporaneous newspapers is a direct inheritance from the first ancestors. They were not printed on locomotive-like presses. They were a few months behind the news. But they were so advanced in their ideas that the only way in which the worshipful authorities could save themselves from advancing with them was to put the editors in jail.

[2]

CRITICAL COMMENT

SMALL volumes require even more careful consideration than those of more ample format, as any blemish becomes magnified. The Elzevir face in the smaller sizes is less pronounced in its personality, and lends itself to the unity of the page. The inverted triangle of points, beneath the title, separates it from the chapter head with less formality than a floret.

The margins shown here are for 26 x 32½ paper (untrimmed)

(8 Point Elzevir No. 3, 2 point leaded)

THE MOTHER of JOURNALISM

CHAPTER ONE

Boston's newspapers present no trace of the venerable aspect that one might expect to find in the descendants of the oldest journalistic family in the land. Not theirs is the over-lofty brow that is so dear to the simple mind and the simpler pencil of the outer barbarian cartoonist. They do not survey the world through goggling spectacles, and their Linotype magazines contain plain American matrices, without any characters to represent the more or less noted Boston accents.

If the other American newspapers do not any longer carry the standardold jokes about Boston in stock as they did, it is due without doubt to the fact that in the face of Boston's newspapers the jokes became really too feeble. Its journals have impressed another picture of the city on the American consciousness—the true picture of

[1]

SPECIFICATIONS

OVER-ALL SIZE: I7 x 29 picas,
TYPE: 10 Point Elzevir No. 3,
LEADING: 2 point.
TITLE: 14 Point Elzevir No. 3,
CHAPTER TITLE: 10 Point Elzevir No. 3, roman caps.
RUNNING HEAD: 8 Point Elzevir No. 3, roman caps.
FOLIO: 10 Point Elzevir No. 3.
RUNIAL: 18 Point Elzevir No. 3.
RUNIAL: 18 Point Elzevir No. 3.
RUMBER OF WORDS TO FULL PAGE: 200.

(6 Point Elzevir No. 3, 2 point leaded)

ELZEVIR NUMBER THREE WITH ITALICS AND SMALL CAPS AND SWASH LETTERS

8 Point Elzevir No. 3

8 Point Elsevir No. 3 Much has been written regarding the necessity of keeping Lino-type machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large cutput, belittle has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition,

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept

12 Point Elzevir No. 3

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Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of

Much has been writer regarding the messants of here it is included and Small Case.

Mich has been writer regarding the messants of here it is more in most of the obtain large solely, the little is been all more many in important of the operator in good health. To secure the maximum output the operator has been just on condition, as used as the maximum, Most operator in the operator in the health of secure the maximum output the operator in the health of the operator in good being the Most of persons and the condition of good bytesic condition. Any property has due to a certain extend, a question of good bytesic condition. Great, MIT IT IS AN OCCUPATION CALLING FOR A CLEAR BRAIN AND STEADY NEWELL, AND ANYTHING WOMEN PROMISES CONDITION SPEED AND ACKNERS OF SPEED AND ACKNERS OF SPEED AND ACKNERS.

Much has been written regarding the necessit use as sank the type machine in good order to obtain large output keeping the type machine in good order to obtain large output keeping the been said regarding the desirability of keeping the operator in good bealth. To secure the maximum output the operator must be keep in good condition, as well as the machine. Most operators do not PAY ENGUGH ATTENTION TO THE LAWS OF HEALTH. FAST AND ACCURATE WORK AT THE LINOTYPE KEYBOARD IS NOT SIMPLY A MATTER OF KNOW

Italic and SMALL CAPS

Much has been written regarding the necessity of keeping the Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the OPERATOR MUST BE KEPT IN GOOD CONDITION, AS WELL AS THE MACHINE. MOST OPERATORS DO NOT PAY ENOUGH ATTENTION TO

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Italic and SMALL CAPS

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said re-GARDING THE DESIRABILITY OF KEEPING THE OPER-ATOR IN GOOD HEALTH. TO SECURE THE MAXIMUM

Much has been written regarding the necessity of keeping Linotype machines in GOOD ORDER TO OBTAIN LARGE OUTPUT, BUT LITTLE HAS BEEN SAID REGARDING THE DE-

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the

Both Old Style and Modernized Figures made for all sizes; either style may be ordered with a font

1234567890

1234567890

Swash Characters

Included with all Elzevir No. 3 Fonts from 6 to 24 Point

ABDMNT

0339330330330330330330

FRANKLIN OLD STYLE

HE Franklin Old Style Series of Roman and Italic printing types was designed by Alexander Phemister, a Scotchman. While Mr. Phemister was employed in the type foundry of Miller & Richard, in Edinburgh, he designed and cut the steel punches of the Roman and

Italic in a Long Primer size of old style character, modernized in shapes, proportions and weights, to avoid the irregularity and obscure qualities of the Caslon face. Before adding additional sizes, Mr. Phemister came to Boston, Mass., where he became a partner in the famous concern of Phelps, Dalton & Co., proprietors of the Dickinson Foundry. A few months later, he began the cutting of the Franklin Series as we know it today, utilizing in part the design of the Long Primer size which he had cut in Edinburgh, but improving it in shapes and proportion which gave to the new face more of the old style character and definiteness. The completed series included Nonpareil, Minion (the last size Mr. Phemister cut), Brevier, Bourgeois, Long Primer, Small Pica.

The Franklin Old Style revolutionized book types, and the soundness of Mr. Phemister's taste and discernment was indicated by the general approval and adoption of these types by all classes of printers and publishers. They found their way into every printing office of importance in America and abroad, even being adopted by the English, German and French foundries. The success of the type was due not only to Mr. Phemister's wonderful knowledge of proportion and his artistic eye for curves and shading effects, but equally to his rare skill in handling fine tools. It is said that Mr. Phemister was one of the half dozen best Roman and Italic punch cutters since Gutenberg.

SPECIFICATIONS: 18 Point Franklin Old Style, 3 point leaded, Decoration, Headdond was built by with large cest from three matrix silides and two 18 point borders, which are numbered as plotus, beginning at the austice; 5 point Matrix Silide No. 506, 4 Point Matrix Silide No. 108, 6 Point Carter Matrix Silide No. 108, 6 Point Carter Matrix Silide No. 104, 18 Point Matrix Silide No. 108 and 19 The initial was unade by 6 the same material, but, natroad of the 18 given border, shown a rule cut from 2 Point Matrix Silide No. 108 as the familing and

SPECIFICATIONS

OVER-ALL SIZE: 24 x 42 picas. TYPE: 8 and 11 Point Franklin Old Style. LEADING: 1 point. TITLE: 36 Point Caslon No. 71 (hand). CHAPTER TITLE: 14 Point Caslon Old

RUNNING HEAD: 12 Point Caslon Old FOLIO: 12 Point Caslon Old Face figures. INITIAL: 28 Point Caslon No. 71 (hand). NUMBER OF WORDS TO FULL PAGE:

(6 Point Franklin Old Style, I point leaded)

HARVARD 1916-REPORT III

ELIJAH ADLOW

BORN at Boston, Sept. 3, 1896. SON of Nathan and Bessie Adlow. PREPARED at Boston English High.

YEARS IN COLLEGE: 1913-16. DEGREES: A.B.; LL.B. WAR SERVICE: Enlisted July 5, 1918, in the Navy, Boston. UNMARRIED.

OCCUPATION: Lawver.

ADDRESS: (home) 35 Elm Hill Park, Boston; (business) 18 Tremont St., Boston.

M Y three years at to state I was no With the assistance et al., I became a seam cruise on the good ship decorations, no citatio enough influenza to gi Little Bldg. as orderly First Naval District.

Elected to Mass. leg Nov., 1920. Republica in politics to have a sp and other Reformers. nothing). Tried to ele tried harder.

I am one of the fewi wood). My clientele i narrow in pocket book. Member: Harvard

WALTER

BORN at Boston, Mass. at Boston Latin School YEARS IN COLLEGE: 191 WAR SERVICE: Enlisted missioned and Lieut. I Lee, Virginia, until Ap UNMARRIED.

OCCUPATION: Cotton Ya ADDRESS: (home) 48 En Summer Street, Boston

N Monday, of Cl National Guard El Paso, Texas, I spent

CRITICAL COMMENT

THE simplicity of line in the Franklin Old Style makes it an ideal type for volumes which possess permanent value. The reverse indention sets off the vital statistics without undue emphasis. Note that the figures are roman while the letters are italic. The margins shown here are for 25 x 38

paper (trimmed).

(8 Point Franklin Old Style, 2 point leaded)

Harvard 1916

RECORDS OF THE CLASS

EUGENE L. ACH

BORN at Dayton, Ohio. SON of Ferdinand J. and Carrie K. Ach. PREPARED at Phillips Exeter Academy.

YEARS IN COLLEGE: 1912-15. DEGREE: A.B.

WAR SERVICE: Inducted Camp Sherman, Ohio, Oct. 2, 1917. Commissioned 2nd Lieut., Q.M.C., September, 1918. Discharged Washington D. C., December, 1918.

MARRIED: Ruth Ilfeld, at Albuquerque, New Mexico, January 9, 1917.

CHILDREN: F. J. Ach, 2nd, born April 9, 1921. OCCUPATION: Secretary, The Canby, Ach and Canby Co., Dayton, Ohio,

Coffee Roasters and Importers. ADDRESS: (home) 1203 W. Harvard Boulevard, Dayton, Ohio.

A SIX years' retrospect is not a pleasant thought when one has accomplished so little, and moved so lightly along the highway. I'm already a tired old business man in almost every respect. After fifteen months of monotonous service in the army, all on this side of the water, without one single relieving ray of excitement, I returned to just as monotonous an existence in Dayton. Main Street has nothing on me. I'm disgustingly settled down. Perhaps I'm too much in love with my wife and child, and too contented in our home. My greatest joy is to sit in front of the fire and just loaf. My relaxation is to fix the furnace in winter, and cut the grass in spring. My greatest anxiety is to keep the gas bills within reason, and to hope to get on to the Yale game next year-always next year. I feel very much like Peter in "Beggars Gold," only there has never been a Chinaman in my life, outside the laundry. My greatest hope for a change centers in a kid brother, who will be Harvard, '26-the college board willing-and who has an uncanny knack of getting into hot water. Hope he keeps it up so that I can come to Cambridge frequently to extricate him.

Member: The Civitan and Harvard Clubs, Dayton, Ohio.

Methods of Illustration

all illustrations are mechanically produced, and the actual cost of making any blocks or plates may be taken in the following order: line process, half-tone process, colortype and other photo-mechanical gelatine methods, and, lastly, photogravure as the most expensive. It must be remembered, too, that the first two being relief processes, the blocks may be incorporated with type matter in printing, but the last two methods necessitate quite separate and distinct printings from letterpress and are best adapted for inserted plates in a volume.

When the printed book succeeded the written

and illuminated manuscript doubtedly printed from a sin, had been engraved in reverse of the required lettering. An mainly of a devotional kim books predominating, it was plement the letterpress matted design. These were engrav planks of straight-grained pthe lines were cut by means of the direction of the grain of distinction to the later metho where the blocks are cut upon

Such a method naturally scope for the engraver, but al of early wood engraving be mony to the wonderful power designers. When the use of r

4

CRITICAL COMMENT

THE Elzevir italic with the swash characters, offers an opportunity for decorative treatment which harmonizes with the Franklin Old Style face. Restraint should be exercised in using these swash characters, which lose their effectiveness if used too

The margins shown here are for 33 x 44 paper (trimmed).

(8 Point Franklin Old Style, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 21 x 38 picas.
TYPE: 12 point Franklin Old Style,
LEADING: 2 point.
TITLE: 18 Point Elsevir caps.
CHAPTER NUMBER: 12 Point Franklin Old Style
caps.
RUNNING HEAD: 14 Point Elsevir italic lower case
with swash cap:
FOLIO: 14 Point Franklin Old Style figures.
INITIAL: 66 Fount Casion Initial, X-1257; Second Color,
X-1250.
NUMBER OF WORDS TO FULL PAGE: 225.

(6 Point Franklin Old Style, 2 point leaded)

METHODS OF ILLUSTRATION

CHAPTER I



T now becomes necessary to devote some attention to what is very often the most important feature where a modern book is concerned—the illustrations.

Within the last few years illustrated books have become more and more frequent, until at the present time very few books are published without some kind of illustration, or attempt at least, at typographical decoration. The facility with which illustrations can be produced is largely responsible for this tendency; on the other hand, the demand for "pictures" in a book has undoubtedly stimulated the development of modern methods of engraving until the variety of processes available for the purpose is positively bewildering.

In the selection of the mode of illustration, one must be guided by whether the designs are original or whether the pictures are mere reproductions old subjects. If the former, the drawings can be generally adapted to the requirements of the particular process to be employed, the precise method being regulated by the total expense to be incurred; whereas, in the case of reproductions, the choice would naturally be more limited. Nowadays nearly

Franklin Old Style with Italics and Small Caps

6 Point Franklin Old Style

6 Fount Franklin Old Style Much has been written reparding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the de-pendence of the state of the put the operator must be kept in good condition, as well as the meachine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keybard is not simply a matter of Inowing how to finger dition. The amount of muscular effort required to operate a Linotype machine is not very great, but it is an occupation calling for a clear brain and steady nerves, and anything which promotes these conduces to speed and accuracy. Good health is an asset to any Linotype operators, and the observance of a few

7 Point Franklin Old Style

To the Transition Our Citys regarding the necessity of beging Linetyre machines in good order wobthin large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate the keys properly, but also, to a certain extent, a question of good physical condition. The amount of muscular effort required to operate a Linotyre machine is not very great, but it is an occupation calling for a clear brain and

8 Point Franklin Old Style

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health of secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of good physical

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11 Point Franklin Old Style

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Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the opera-

14 Point Franklin Old Style

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regardMuch has been written regarding the necessity of heeping Lindyshe machines in good order to obtain large output, but little has been said regarding the desired order to obtain large output, but little has been said regarding the departed of the said of the large of heeping how to finger each at the Lindyshe heeping of the said supply a matter of showing, how to finger did the large of the lar

Mosh has been writes regarding the meeting of beening Linesystem and most in model of the orbital large with the little state of the large with the little beening Linesystem and most in model of the orbital large with the deptited or which large with the highest match beening the object of the most be kept in good condition, as well as the meatines. Most operators do not hop enough attention to the laste of health. Fast and accordance of the large of health. Fast and accordance with the large of the large of health. Fast and accordance with the large of health large with large

Italic and SMALL CAPS

Much has been written regarding the necessity of keeping Lindtype mines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator is good health. To secure the maximum output the operator must be kept in good conditions and well as the machine. Most operators do not by enough ATTENTION TO THE LAWS OF HEALTH. FAST AND ACCURATE WORK AT THE LINOTYPE KEYBOARD IS NOT SIMPLY A MATTER OF KNOWING HOW TO FINGER THE KEYS PROPERLY, BUT ALSO, TO A CERTAIN EXTENT, A

Italic and SMALL CAPS

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the OPERATOR MUST BE KEPT IN GOOD CONDITION, AS WELL AS THE MACHINE, MOST OPERATORS DO NOT PAY ENOUGH ATTENTION TO THE LAWS OF HEALTH. FAST AND ACCURATE WORK AT THE

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the OPERATOR IN GOOD HEALTH. TO SECURE THE MAXIMUM OUT-PUT THE OPERATOR MUST BE KEPT IN GOOD CONDITION, AS WELL AS THE MACHINE. MOST OPERATORS DO NOT PAY ENOUGH

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Italic and SMALL CAPS

Much has been written regarding the necessity of keeping Linotype machines in GOOD ORDER TO OBTAIN LARGE OUTPUT, BUT LITTLE HAS BEEN SAID REGARDING THE DE-

18 Point Franklin Old Style Italic

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said re-

RELATED DECORATIONS FOR OLD STYLE FACES

On Pages Fifty-seven to Seventy-two are shown

CASLON ADAM

E

LOUIS XV SERIES

of

MATRIX BORDERS
INITIALS - BORDERS
HEADINGS - FLORETS
and TAILPIECES

COMPLETE PAGE PANEL: Outside, 36 x 52 picas; Mortise, 27 x 43 picas. Wood Base, Mortised, X-1279 Unmounted, Unmortised, X-1280

> SPECIFICATIONS: 18 Point Caslon Old Face italic caps and lower case, 21 point italic lower case, 18, 21 and 24 point roman caps; Rules, 2 Point Matrix Slide No. 404 and 3 Point Matrix Slide No. 405. (8 Peint Caslon Old Face, 1 point leaded)



HEADBAND: Wood Base, X-1273; Unmounted, X-1274

CASLON BORDER, HEADPIECES AND TAILPIECE

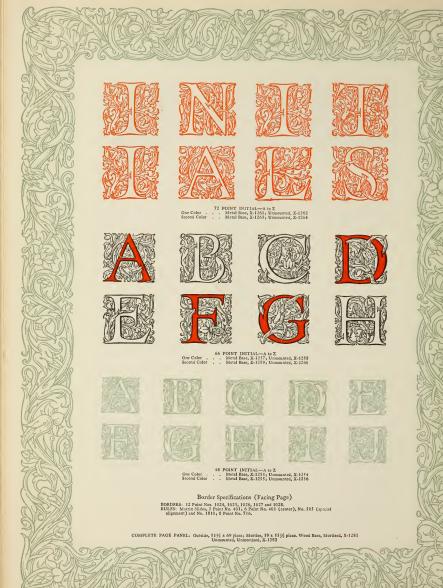
HE underlying thought which has inspired decoration from its very beginning is more interesting even than the gorgeous pages which pass beyond our power of appreciation, and defy our comprehension. To the

ancients, the rarest gems in all the world were the gems of thought. The book was the tangible and visible expression of man's intellect worthy of the noblest setting. Its covers may be made of tablets of beaten gold, inlaid with precious jewels, its words may be written in minium of rare brilliancy brought from India or Spain, or in Byzantine ink made from pure Oriental gold, upon parchment, soft as velvet, made from the skins of still-born kids, while upon the ample margins could be displayed miniatures and decorations portraying the highest skill of the greatest artists of the day.

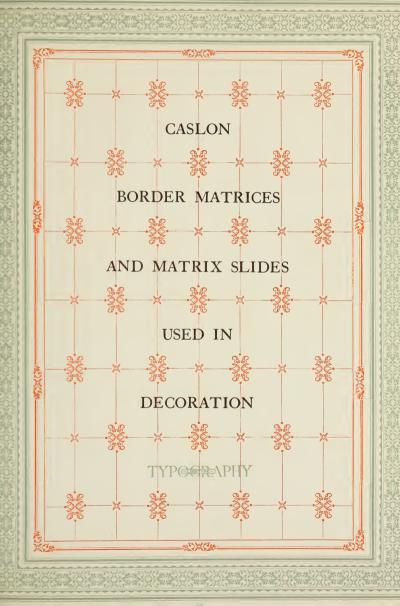
(Heading, 24 Point Caslon Old Face caps; Text, 21 Point Caslon Old Face, 1 point leaded)

COMPLETE PAGE PANEL: Outside, 511/2 x 69 picas; Mortise, 39 x 551/2 picas. Wood Base, Mortised, X-1281





9.



CASLON MATRIX BORDERS

** Ed D3 **

6 Point Border No. 156

S Point Border Nos. 14, 11 and 14

KKKKKKKKKK

KATATA ATA

CONTROL OF THE CONTRO

18 Point Border Nos. 752R and 752L

18 Paint Border Nos. 7558 and 7551.

18 Point Border No. 755d



*±±±±±±±±±±±±±±±±±±±±±±±

CHADCHADCHADCHAD

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2. Point Border Nov. 10618 and 10617.

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AAAAAAAAAA

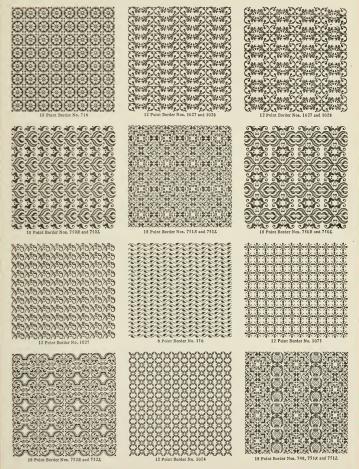
18 Point Border No. 748

DICOLOGIC DICOLOGIC 12 Point Border No. 1070

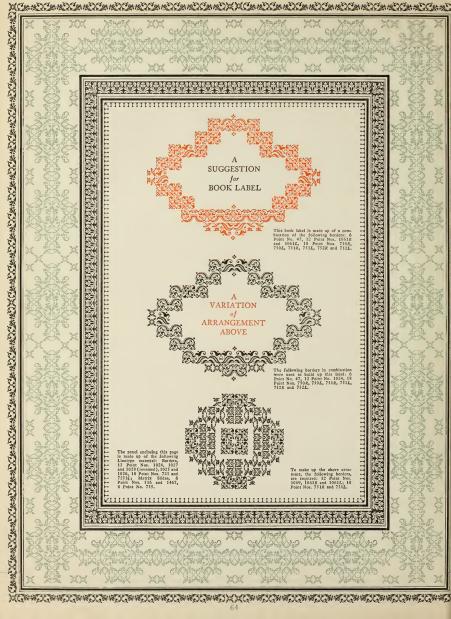
DECENT OF THE PROPERTY OF THE

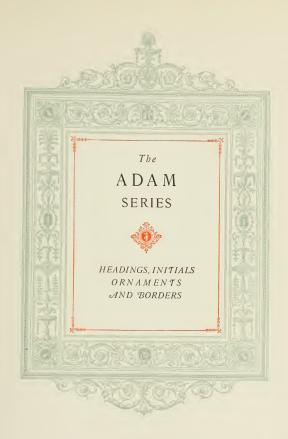
36 Point Border No. 1202

USE OF DIAPER PATTERNS FOR THE DECORATION OF FLAT SURFACES

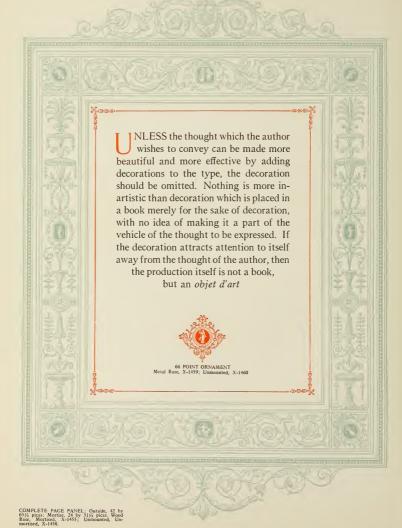


The built-up border surrounding this page is made up of a combination of 18 Point Border Nos. 755%, 755d and 755L





This decorative page panel shown above it X-1461 and is mortised and mounted on wood base, or X-1462, when ordered ammounted and warmorities. The 48 point romment in centre of panel is X-1457 on metal base, and X-1458 ammounted. Type, Elevier No. 3, 18 and 24 point roman capitals, 12 and 14 point stalic capitals and lower ease.



ADAM BORDER MATRICES AND RULE

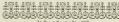
24 POINT BORDER MATRICES







24 Point Border Nos. 857 and 862











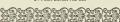




oint Border No. 851 and 18 Point No. 756















8 Point Matrix Slide No. 736

5 Point Matrix Slide No. 258

2 Point Matrix Slide No. 402



ADAM BORDER MATRICES IN COMBINATION







24 Point Border Nos. 850 and 857









84 POINT INITIAL Metal Base, Mortised, X-1453 Unmounted, Unmortised, X-1454



HEADPIECE, 18 by 4 picas Wood Base, X-1463; Unmounted, X-1464

The border enclosing this page was made up of the following material: The outer harr-line rule was east from 2 Fount Matrix Side No. 402; need, working wiswerd, appear a combination of 3 Fount Border No. 503, 533; and 537, 18 Coffeed with, was the order was cast from was cast from 5 Fount Matrix Side No. 258. For the inner bair-line rule, 2 Foint Matrix Side No. 402 Was used once more.

THE LOUIS XV SERIES

Borders, Initials, Ornaments and Headings

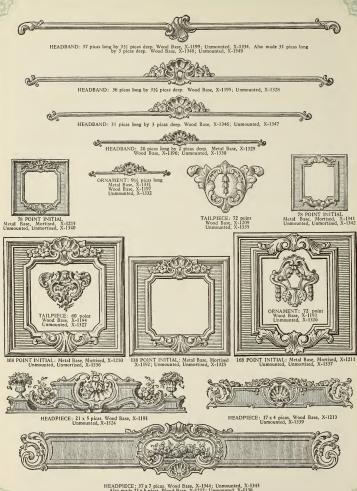
FTH by vor il tiful unio

F THE Book Beautiful be beautiful by virtue of its writing or printing or illustration, it may also be beautiful, be even more beautiful, by the union of all to the production of one

composite whole, the consummate Book Beautiful. Here the idea to be communicated by the Book comes first, as the thing of supreme importance. Then comes in attendance upon it, striving for the love of the idea to be itself beautiful, the written or printed page, the decorated or decorative letters, the pictures, set amid the text, and finally the binding, holding the whole in its strong grip, and for very love again itself becoming beautiful because in company with the idea.

-COBDEN-SANDERSON

SPECIFICATIONS: 14 Point Elzevir No. 3, 3 point leaded; Headung, 14 point italic caps and lower case and 24 point roman caps; Decoration, 78 Point Louis XV Initial, X-1215, Louis XV Complete Page Panel, X-1216, and 3 Point Matrix Silat No. 303.

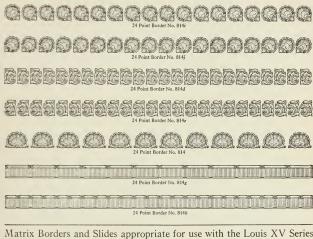


HEADPIECE: 37 x 7 picas. Wood Base, X-1344; Unmounted, X-1345 Also made 21 x 5 picas. Wood Base, X-1212; Unmounted, X-1338

LOUIS XV SERIES

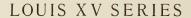
Matrix Borders

Appropriate for use with the Elzevir or French Old Style

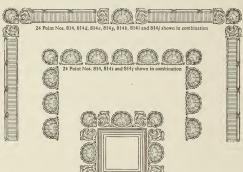




COMPLETE PAGE PANEL: Outside, 50 x 65 picas; Mortise, 39 x 54 picas. Wood Base, Mortised, X-1198; Unmounted, Unmortised, X-1333



Matrix Border Combinations





Nos. 814, 814 d and 814e shown in combination







No. 814 shown in combination



Nos. 814d and 814e shown in combination



Nos. 814d and combination

Nos. 814i and 814j shown in

This border surrounding this page is made up of the following Linotype decon-tions to the control of the contr

DECORATIVE INITIALS AND THEIR USES



T IS in the early manuscripts that use of initial letters is found in its most elaborate form. The maker of the book, whether it be the scribe or the printer, has always felt the necessity of using the opportunity offered at the beginning of the volume, or chapter, to dress his page in such a way as seems to him most fitting to its context.

After the manuscript days, however, the elaborate form of decorative initials did not reach its height until the impetus given to the decorative printing by William Morris. In the Eighteenth Century printers used box initials and pictorial designs engraved on copper, then the Chiswick Press began to elaborate their books, but these efforts were far overshadowed by the wonderfully decorated volumes issued from the Kelmscott Press.

There is danger in using decoration in connection with typography. Placed in the hands of a master artist like William Morris, the form of the decoration combines perfectly with the design of the type, and the fact that the type is overloaded with decoration is forgiven Morris because of the sumptuous elegance of the printed page. A lesser artist, however, needs to use great restraint in selecting his decoration. He should question carefully whether or not the design is in keeping with the type, and also whether the decoration should not be left out rather than put in.

A common fault found in books using even plain large initials is that the printer does not always consider the necessity of having his initial exactly fit the space left by the lines of type.

(12 Point No. 1, 9 point leaded)

INASMUCH as a body, it may open page than 11 point faces	clear water, and then the night before pution day it was turned and sprinkled. Now was printed dry, I felt as if it were time to Benjamin Franklin with the sun-myths. VIII PUBLICATION day was always a time of excitement. We were busy all the mornin ting the last editorials and the latest netype, and when the paper went to press afternoon the entire force was drafted twork of helping the engine and the press their various disabilities and reluctances, eral hands were needed to rur the warm when it was in a willing frame; papers as they came from it; as called from their wonted work to	blica- fow it OVER-ALL SIZE: 18 x 32½ pleas. TYPE: 10 Peals The Fig. 19 Peals 20½ LEADING: 4 peint. TITLE: 10 Peint Bodon Book caps RUNNING HEAD: 8 Peint Bodon Paper 10 Peals 10	TYPE: 10 Point No. 1. LEADING: 4 point. TITLE: 10 Point Bodoni Book caps, interspaced. RUNNING HEAD: 8 Point Bodoni Book caps, inter-					
	to the subscribers, for with the ness of their sex, the young ladi ceased to do this as soon as the affair wore off. Still, the office w rather a lively scene, for the pap ered at the village houses, and e came and got his copy; the villa come about the hour we went to TICAL COMMENT the modern face is large for given often be used to secure a more it would be possible with others. The use of the Bodoni face with the modern makes a har-	THE COUNTRY PRINTER Y carliest memories, or those which I can make sure are not the sort of early hearsay that we mistake for remembrance later in life, concern a country newspaper, or, rather, a country printing office. The office was in my childish consciousness some years before the paper was. The compositors rhythmically swaying before their cases of type; the pressman flinging himself back on the bar that made the impression, with a swirl of his long hair; the apprentice rolling the forms, and the foreman bending over the imposing-stone, were familiar to me when I could not grasp the notion of any effect from their labors. In due time I came to know all about it, and to understand that these activities went to the making of the Whig newspaper which my father edited to the confusion of the Locofocos, and in the especial interest of Henry Clay; I myself sup-	Page 41					

(8 Point No. 1, 2 point leaded)

monious combination. The ruled treatment, bled

The margins shown here are for 32 x 42 paper

off, adds distinction.

(trimmed).

ported this leader so vigorously for the presi-

dency in my seventh year that it was long before

CONTENTS: Set in 14 Point Bodoni Book caps, 12 Point Bodoni Book caps and small caps, and 8 Point Bodoni Book small caps.

TITLE: Set in 8, 10, 12 and 18 Point Bodoni Book caps, and 10 Point Bodoni Book caps and lower case italic; Decoration, Modern Ornament, X-1226; Rules, 2 Point Matrix Slide No. 403 and 6 Point Matrix Slide No. 516.

(10 Point Bodoni Book italic, 2 point leaded)

CONTENTS

CHAPTER							
I.	THE BATTLEFIELD OF LIFE	3					
II.	RELIGION AND THE MASSES	12					
III.	THE RAGE FOR NEW LAWS	22					
IV.	Religion vs. Science	27					
V.	THE GREAT MYSTERY	43					
VI.	THE ORIGIN OF COURAGE	57					
WII	Ture Survival of Races	67					
BIBLE IN THE NATIONAL							
	Schools	83					
Disease of Thinking . 11							

THE COUNTRY PRINTER · AN ESSAY by WILLIAM DEAN HOWELLS



HARPER & BROTHERS PUBLISHERS NEW YORK AND LONDON ANY intelligent publisher will appreciate a suggestion from his printer to modify or adapt the copy originally supplied by him for the title page to make it conform to appropriate typographical treatment. Too few words produce a barren appearance; too many make a confused page.

(10 Point Bodoni Book italic, 2 point leaded)

THE PRINTED PAGE

But when it came to the arrangement of these same characters in combination—in a word, to "Composition"—the old printers, with their devotion to precedent, found themselves on firmer ground. Ground so solid, in fact, that the printer of today may set his feet upon it with the certainty of finding a sure and reliable foothold.

Long years before Johann Gutenberg had set up the types from which was to be printed that most magnificent of all experiments, the "Forty-two line Bible," the old Monks had

arrived at the true principles position. They had realized th of all decoration is pattern, so, their books were to be convincithey must first of all be effectiv And what was true five hundre just as true today.

The latter day Printer's pro ever, more complicated than th mediæval copyists. He has ind his page decorative by making of patterning, but this is only aim, for primarily he has to m bearing in mind the injunction

CRITICAL COMMENT

THE modern face having a more extended letter than the old style, may be used to secure a page containing a minimum number of words.

Printers today do not use the modern face as freely as it deserves, for it is admirable in design and legible to read.

The margins shown here are for 30½ x 41 paper (untrimmed).

(8 Point No. 1, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 19 x.32 pteas.
TYPE: 11 Point No. 1.
LEADING: 3 point.
LEADING: 3 point.
TITLE: 18 Point Scotch, caps and lower case, roman
and italic.
CHAFTER TITLE: 9 Point No. 1 roman caps.
RUNNING HEAD: 12 Point No. 1 roman caps, interspaced.
FOLIO: 11 Point No. 1 figure.
INITIAL: 30 Point Scotch.
NUMBER OF WORDS TO FULL PAGE: 208.

(6 Point No. 1, 2 point leaded)

The History of the Printed Page

1

YESTERDAY AND TODAY

WHETHER it be true or not that "every woman is at heart a rake" as Pope has assured us, it is at least certain that every craftsman is at heart a conservative.

It was the innate conservatism of the early printers that led them to follow, with a too slavish fidelity to details and non-essentials, the methods of those who, before the invention of printing, had made books by writing them.

It was the fear of adventuring too far from the beaten path that led them to imperil the legibility of their text by a whole-hearted adoption of the crabbed and angular letters of the Monkish Scribes. And it was the same fear that induced them needlessly to enlarge their fonts of type by the inclusion therein of the many contractions of whole words and terminations in which the time-saving writers of manuscripts had indulged.

1

COPYRIGHT: Set in Scotch 6 and 8 point level small caps, interspaced, and 8 point caps and lower case in both roman and italic.

TITLE: Set in Scotch 8, 10, 11, 12 and 18 point.

(10 Point No. 1 roman caps, and italic caps and lower case, 2 point leaded)

COPYRIGHT-1923-BY PRINTERS PUBLISHING COMPANY

Copyright, Great Britain

All rights reserved
Printed August, 1923

The HISTORY of the PRINTED PAGE

BY GEORGE M. PORTER LER LINOTYPE COMPANY, BROOKLYN, N. Y.
IN THE UNITED STATES OF AMERICA

NEW YORK
PRINTERS PUBLISHING COMPANY
PUBLISHERS

EVERY title page requires a carefully worked-out plan which shall take into account the harmony of display types in relation to text type, balance of weight, perfection of proportion, and, most of all, value of white space. (10 Point No. 1,2 point teaded) became better understood. These changes very often afford the only satisfactory evidence of the place and date of printing, as well as of the printer's name. We propose, therefore, as an aid to chronological arrangement, to notice the points of similarity between the earliest printed books and manuscripts, especially with reference to the productions of Colard Mansion and William Caxton, and then to notice the similari-

ties, purely typographica introduced by the printe

1. There was a selectio scribe naturally wrote h on fine vellum, carefully evenness in tone and qual idea the early printers s before beginning to print, seen when two or three co are compared together. O printed entirely on thick, on thin paper—one has n another is made up of wh calls "outsides." The tw "Knyght of the Toure" p Museum present a remar plan of consistent selecti

2. It was a common pr when employing paper f

CRITICAL COMMENT

WHEN the manuscript is of such a nature that it is desirable to extend it into a greater number of pages the modern face is extremely useful. Compare this page, for instance, with page 24 and not that it contains a fewer number of words, although three pieas more in width and two pieas more in length. The modern face, however, is so essentially plain that it requires careful tratment when used for anything except text-books or volumes of utilitarian purpose.

The margins shown here are for 33 x 44 paper (untrimmed).

(8 Point No. 1, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 22 : 35 pleas.
TYPE: 12 Poth No. 1.
LEADING: 2 point.
TITLE: 14 Point Sortch caps.
RUNNIG HEAD: 12 Point No. 1 italic caps.
FOLIO: 12 Point No. 1.
INITIAL: 42 Point Cadon (hand).
DECORLATION: Border Mattrices Nos. 1060f,
1060d, 1060f, 1060d, 1060d.
NUMBER OF WORDS TO FULL PAGE: 235.

(6 Point No. 1, 2 point leaded)

STORY OF PRINTING

CHAPTER I

OSTUME, that sure guide of the historian and the antiquary, is perhaps nowhere more discernible than in literature, not merely in the dress of language and expression, but also in the visible exponents of that dress—writing and printing. Thus, a manuscript of a printed book may, by the character of its writing or printing alone, be ascribed to a determinate era. In other words, a careful investigation of the mode of construction will, in most cases, enable us to determine the approximate age of any book, from the early manuscript to the machine-printed volume of the present day.

In tracing the early development of printing, we are able to note those successive deviations from the form of its parent, Caligraphy, which were necessitated by the peculiarities of the new art. Commencing simply as a substitute for manuscript, it was naturally a close imitation thereof, and hence the early-day printers labored under many inconveniences, which were shaken off as the capabilities of the new art

3

CONTENTS: Set in Scotch 12 point caps, interspaced, 10 point caps and small caps, and 8 point level small caps; Decoration, 12 Point Border Nos. 1060j, 1060d, 1060f, 1060e and

TITLE: Set in Scotch 8, 10, 11, 12, 14 and 30 point caps, 10 point level small caps, and 8 point caps and lower case italic; Decoration, 13 Point Border Nos. 10601/4, 1060d, 1080f and 1000e, and 4 Point Matrix Slide No. 503, in combination.

(10 Point Scotch, roman caps and italic caps and lower case, 2 point leaded)

CONTENTS

I	Spelling										
II	ABBREVIATIONS .										3
III	COMPOUND WORDS										6
IV	FIGURES AND NUMB	ERA	LS								7
V	ITALIC										9
VI	CAPITAL LETTERS										10
											12
											14
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			٠	٠	٠				٠	٠	19
			٠								20
~						٠	٠	٠			23
1											24
A .											29

PRINTING

BY

CHARLES EDWARDS JOHNSON

Author of "The Art of Typesetting,"
"The Printed Page," etc.

WITH EIGHT ILLUSTRATIONS FROM

HENRY GARLAND

CAXTON EDITION

NEW YORK
PRINTERS PUBLISHING COMPANY
PUBLISHERS

v]

As the Scotch face is neither purely modern nor purely old style, it may be used in display with either. This title page has too much copy on it. The two italic lines underneath the author's name should be deleted and placed as an advertising card on the verso of the bastard title. Compare the "Contents" page with that on page 75, and note the difference in effect when points are placed after the roman numerals.

(10 Point Scotch italic, 2 point leaded)

6 Point No. 1

6 Point No. 1. Much as been written regarding the necessity of keeping Linotype ma-Much has been written regarding the necessity of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well not be suffered to the property of the property of the property but not read that the Linotype keyboard is not simply a matter of knowing how to finger the keys property, but also, to a property but also, to a cular effort required to operate a Linotype machine is not very great, but the contract of the

7 Point No. 1

Tebin No. 1
Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good bealth. To death. To tion, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of good physical condition. The amount of muscular effort required to operate a Linotype machine is not very great, but it is an occupiato calling for a clear

Much has been written regarding the necessity of keeping Lino-type machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and ac-curate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of good physical condition. The amount of mus-

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12 Point No. 1

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Italic and SMALL CAPS

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value regort required to operate a Linotype machine is not very great, but
it is no occupion colling por of electr brown and steady nerves, and anycomposition of the control of the control of the control
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Italic and SMALL CAPS

Much has been written recording the necessity of keeping Lindings machines in good order to obtain large output, of keeping Lindings machines in good order to obtain large output, of the proportion of the course the machine. As the operator may be kept in good condition, as well as the machine. Most operators do not pay enough attion, as well as the machine. Most operators do not pay enough attion, as well as the machine. Most operators do not pay enough attions of the control of the property of the prope TO OPERATE A LINOTYPE MACHINE IS NOT VERY GREAT, BUT IT IS AN

Much has been written regarding the necessity of keeping Lino-type machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To seeure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and ac-CURATE WORK AT THE LINOTYPE KEYBOARD IS NOT SIMPLY A MATTER OF KNOWING HOW TO FINGER THE KEYS PROPERLY, BUT ALSO, TO A CERTAIN EXTENT, A QUESTION OF GOOD PHYSICAL CONDITION, THE

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Italic and SMALL CAPS

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Italic and SMALL CAPS

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LINOTYPE TYPOGRAPHY



HY is one type better for a particular book than another? To answer this we must consider that the duty of typography is to convey to our power of imagination the particular thought which the author wishes to communicate. It should not influence that thought in any way. The type, then,

should express in its line the nature of the thought it conveys, and the more beautiful the type, provided its beauty does not attract attention away from the thought to the vehicle, the more fitting the selection.

When we come to the matter of decoration the same judgment is required. Unless the thought which the author wishes to convey is made more beautiful and more effective by adding decorations to the type, the decoration should be omitted. Nothing is more inartistic than decoration, placed in a book merely for the sake of decoration, with no idea of making it a part of the vehicle of the thought to be expressed. If the decoration attracts attention to itself away from the thought of the author, then the production itself is not a book, but an objet d'art. This is a just criticism of the Kelmscott volumes, where the beauty of the Burne-Jones illustrations and the peculiar individuality of the Morris types attract attention wholly away from the text; and it is a fair statement that if one wishes to read the "Canterbury Tales" he would surely turn to some edition other than the Kelmscott Chaucer.

The modern custom of illustrating volumes of fiction usually results in inartistic combinations. The ideal method would be for the author to be able to illustrate his own story, for only in that way would it be possible for the

SPECIFICATIONS: Heading, 36 Point Bodoni caps; Text, 14 Point No. 16, 3 point leaded; Decoration, 36 Point Border Nos. 1219 and 1219b, 8 Point Matrix Slide No.

NUMBER SIXTEEN WITH ITALICS AND SMALL CAPS

6 Point No. 16

6 Point No. 16 Much has been written regarding the necessity of keeping Linotype machine in each extensive process of the process of the control of the secure the maximum output the operator must be kept in good besults. To secure the maximum output the operator must be kept in good con-dition, as well as the machine. Most operators do not pay enough keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of good physical con-machine is not very great, but it is an occupation calling for a clear brain and steady nerves, and anything which promotes these conducts to speed and accuracy. Good health is an asset to any Linotype operator,

7 Point No. 16

7 Point No. 16
Much has been written regarding the necessity of keeping
Linotype machines in good order to obtain large output, but
little has been said regarding the desirability of keeping the
operator must be kept in good condition, as well as the machine.
Most operators do not pay enough attention to the laws of health.
Fast and accurate work at the Linotype keyboard is not simply
a matter of knowing how to finger the keys properly, but also,
to a certain extent, a question of good physical condition. The
amount of muscular effort required to operate a Linotype ma-

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Much has been written regarding the necessity of keepinclinas very machines in good order to obtain large out-put, but little has been said regarding the desirability keeping the operator in good health. To secure the maxi-mum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough ATTENTION TO THE LAWS OF HEALTH. FAST AND ACCURATE WORK AT THE LINOTYPE KEYBOARD IS NOT SIMPLY A MATTER OF KNOWING HOW TO FINGER THE KEYS PROPERLY, BUT ALSO

Italic and SMALL CAPS

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the de-strability of keeping the operator in good health. To secure the maximum output the operator must be kept IN GOOD CONDITION, AS WELL AS THE MACHINE. MOST OPERATORS DO NOT PAY ENOUGH ATTENTION TO THE LAWS OF HEALTH. FAST AND ACCURATE WORK AT THE LINOTYPE

Italic and SMALL CAPS

Much has been written regarding the necessity of keeping the Linotype machines in good order to ob-tain large output, but little has been said regard-ing the desirability of keeping the operator in good HEALTH. TO SECURE THE MAXIMUM OUTPUT THE OPERA-TOR MUST BE KEPT IN GOOD CONDITION, AS WELL AS THE MACHINE. MOST OPERATORS DO NOT PAY ENOUGH AT-

Much has been written regarding necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping opera-TORS IN GOOD HEALTH. TO SECURE THE MAXI-MUM OUTPUT THE OPERATORS MUST BE KEPT IN

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Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output THE OPERATOR MUST BE KEPT IN GOOD CONDITION, AS WELL AS THE MACHINE. MOST OPERATORS DO NOT PAY ENOUGH ATTENTION TO THE LAWS OF HEALTH. FAST AND ACCUR E ARE now so unaccustomed to beauty that we are apt to look upon it as a luxury, and to regard with suspicion those who talk of art; and indeed, I begin by admitting that much that passes by the name is sheer waste and foolishness. But the art with which we are concerned is nothing more than an intelligent mastery in work done; it is the element of quality in workmanship.

W. R. LETHARY

ROM THE great universal storehouse every artist after his kind quarries out his material. Years of work and experiment teach him its properties, and give him facil-

ity in dealing with it, until he finally forms from it the speech and language which seems to him best fitted to embody and convey to the world what he has in his eye and mind.

WALTER CRANE

UMAN LABOR, through all its forms, from the sharpening of a stake to the construction of a city or an epic, is one immense illustration of the perfect compensation of the universe. Everywhere and always this law is sublime. The absolute balance of Give and Take, the doctrine that everything has its price; AND, IF THAT PRICE IS NOT PAID, NOT THAT THING BUT SOMETHING ELSE IS OBTAINED, and that it is impossible to get anything without its price; this doctrine is not less sublime in the columns of a ledger than in the budgets of states, in the laws of light and darkness, in all the action and reaction of nature.

RALPH WALDO EMERSON

SPECIFICATIONS: 17 Point No. 21 with Italia and anall caps, 2 point leaded; Intilla, 18 Point Calona Series No. 1235, Decerotion, 2 Point Martin Stide No. 1816, 2 Point Martin Stide No. 1816, 2 Point Martin Stide No. 1816, 3 Point Martin Stide No. 1817, 10 Point Border No. 2014, and 22 Point Border No. 1814, and 25 Point Point Border No. 1814, and 25 Point Border No. 1816, and 1859 were used to make up the free ornaments in body of point.

NUMBER TWENTY-ONE WITH ITALICS AND SMALL CAPS

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6 Point No. 21 Much has been written regarding the neessaty of benius; Indoorpe machines in Much has been written regarding the neessat mention, the desirability of keeping the operator in good health. To secure the maximum output the operator in good health as a will as the machine. Most operator do not operator in good condition, as will as the machine. Most operator do not type keybeard is not amply a matter of knowing how to finger the keys properly to also, to a certain extent, a question of good physical condition. The amount is an occupation calling for a clear brain and steady nerves, and snything which have been considered to the control of the condition of the condition of the control of the condition of the condit

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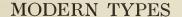
Much has been written regarding the necessity of keeping Lino-type machines in good order to obtain large output, but little has type machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fost and accurate work at the Lincitype keyboard is not simply a malter of knowing how to finger the keys properly, but also, to a certain extent, a question of good physical condition. The amount of muscular effort required to OPERATE A LINOTYPE MACHINE IS NOT VERY GREAT, BUT IT IS AN OCCU-PATION CALLING FOR A CLEAR BRAIN AND STEADY NERVES, AND ANY-THING WHICH PROMOTES THESE CONDUCES TO SPEED AND ACCURACY.

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Italic and SMALL CAPS

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HE CUTTING OF CASLON fonts marked an advance in type designing, but this style, poorly handled, resulted in weak and inadequate examples which lasted well into the Nineteenth Century. A general improvement is notice-

able, however, with the introduction of the faces of modern type which were made fashionable by Didot in France, and Bodoni in Italy, who may be credited with introducing the modern school of typography.

These two men, although of different nationality, collaborated in the designing of their principal type faces, taking as a basis that books are made to read, and that their design should make books more readable than any which had preceded them. The popularity of the modern face was such that for a time the Caslon and Baskerville faces were entirely discarded, and, in fact, many of the type founders, considering that the old-style faces had gone entirely out of favor, destroyed their matrices, only to find it necessary again to cut them when the revival of the old-style faces occurred, about 1814, through the combination of William Pickering as publisher and the Whittinghams as printers.

(18 Point Scotch, 2 point leaded; Heading 24 Point Scotch caps)

40 TASTE AND KNOWLEDGE

This statement defeats itself, Every race, from the lowest to the highest, has adopted certain greatly typical tastes in all creative lines. If the majority were born helplessly with poor taste, it would not have been possible for the races to take pleasure in the creations of those individuals with good taste that have made them national.

This makes reasonable the inference that good taste is not a mysterious gift, but is something that falls within the educational realm. The processes for learning it may differ from the process for learning the multiplication table, but that the human intellect is reasonably self-conscious, grasping the difference between go art is a reasonable assumption.

It cannot be denied, of course, t individuals have a superior faculty cise of what we call good tast. It tory, however, to account for it als explanation that it is something th Environment, the direction taken or pursuits, are a quite sufficient ex many of these perfectly simple fo the conscious knowledge of the ind with so sure a touch that it seems s

CRITICAL COMMENT

NOTE the effectiveness of liberal leading in combination with the 10 Point Scotch face. In no size does the characteristic Scotch face show to better advantage than in the 10 point when given an opportunity, but this is a size and face which need opening up, showing to much better advantage when thus treated than when solid or with 1 point leading.

The margins shown here are for 30\\(^1\)2 x 41 paper (untrimmed).

(8 Point Scotch, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 17 x 81 pleas.
TYPE: 19 Point Scotch.
LEADING: 4 point.
TITLE: 19 Point Scotch caps, interspaced.
RUNNING HEAD: 11 Point Scotch small caps,
interspaced.
FOLIO: 11 Point Scotch roman.
INITIAL: 30 Point Scotch.
NUMBER OF WORDS TO FULL PAGE: 200.
(8 Point Scotch, 2 point Endedd)

TASTE AND KNOWLEDGE

A GOOD part of the non-creative world views the possession of good taste with something of helpless admiration. They consider it much in the light of a fairy gift, granted to certain fortunate ones at birth like curly hair or a pretty nose. "He has natural good taste." How often we hear that statement! Even artists are tempted to accept the easy explanation that taste is an inborn talent. The mind instinctively recalls acquaintances who appear in all their activities to exercise good taste with so sure a touch that it seems spontaneous to those whose artistic judgment is not so swift and reliable.

Yet if we accept the tempting theory that some persons are born with the faculty of good taste, we must accept the dictum that most persons are born with poor taste, for it is undeniable that the majority of the non-creative multitude is without taste; and as a lack of taste is not negative, a person who lacks good taste must inevitably have had taste.

39

ILLUSTRATIONS: Set in Scotch 12
point caps, 8 point caps, small caps and
lower case, and italic caps and lower case.

TITLE: Set in Scotch 8 point small caps, and 6, 8, 10 and 12 point caps.

(10 Point Scotch, roman caps and italic caps and lower case, 2 point leaded)

TASTE AND KNOWLEDGE

AN ATTEMPT TO APPLY THE PRINCIPLES OF ART TO THE PRACTICE OF TYPOGRAPHY

BY SAMUEL F. JOHNSON

THE PRINTERS PUBLISHING COMPANY
BOSTON CHICAGO NEW YORK

ILLUSTRATIONS

ON THE ROCK OF QUEBEC. Frontispiece.

"Far away, through these forests and across these cataracts, I believe with you there lies a little Kingdom of Content, where you and I will one day reign." [p.86]

Anne Interrupts the Conference. Facing page 66.
"The hood of her cape had fallen back, permitting the
wealth of chestnut hair, in its disarranged beauty,
to form a frame to the fair face beneath."

The Fête at Versailles. Facing page 166.

"The King and the Queen led the assemblage down the broad walk to the edge of the grand canal."

ND MME. DE MAINTENON. Facing page 186. he popes 'Your Holiness,' and Kings 'Your sty.' You Madam, should be called 'Your

ERV OF THE MISSISSIPPI. Facing page 263. of Louis the Great, I do now take posseshis great river of the Mississippi.

[ix]

SOMETIMES the "Illustrations" page calls for both title and quotation from text. The above arrangement is suggested. The "Contents" exhibit on page 80 shows a similar treatment to use in combination.

(10 Point Scotch italic, 2 point leaded)

WHEN GEORGE WASHINGTON MADE NEWS

of modern times may well pine for the good old days when nobody in Washington knew what the Nation wanted until sometime after the Nation had comfortably forgotten it.

Washington, considered as the nerve center of the country (the word "nerve" being used without unworthy, slangy implication as to appropriations, pork barrels and other national utilities), certainly managed to get along wonderfully for a long time without any particular news from the country that it was governing.

It managed to get along quite well with a mail service that would arouse fretful remarks from some of the Filipino communities which Washington is ruling now with aids to communication that enable Luzon to speak to the capital more swiftly than Philadelphia could then. It did not pine for information.

Long after New York, Philadelphia and Boston had become so journalistic that their inhabitants were quite unable to devour their breakfasts without simultaneously devouring news, Washington still managed to eat its meals in unruffled ignorance.

[4]

CRITICAL COMMENT

THE size of the 11 Point Scotch face is small as compared with other faces cast upon the same body, which frequently makes it desirable to use for an open page. There is a peculiar distinction in a page with wide leading provided the balance is kept harmonious. Interspacing the letters in the running head, and slightly increasing the blank between the running head and the first line of text, help to keep the color light and the general appearance of the page effective.

Note the effective combination of the Bodoni Book caps.

The margins shown here are for 30½ x 36 paper (untrimmed).

(8 Point Scotch, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 17 x 34 picas. TYPE: 11 Point Scotch.

LEADING: 4 point.
TITLE: 14 Point Bodoni Book roman caps, interspaced.
CHAPTER TITLE: 7 Point Bodoni Book roman caps.
RUNNING HEAD: 7 Point Bodoni Book roman caps.

interspaced.

FOLIO: 11 Point Scotch roman figures, bracketed.

INITIAL: 36 Point Bodoni.

DASH: 12 Point Bodoni Brackets Nos. 1065L and 1065E. NUMBER OF WORDS TO FULL PAGE: 175.

(6 Point Scotch, 2 point leaded)

GREAT NEWSPAPER CENTERS

WHEN GEORGE WASHINGTON MADE NEWS

THE Father of his Country was not able to learn all about it at breakfast time every morning by merely propping a newspaper behind his plate. There was no morning press in Washington then to remind him of his parental duties.

Perhaps his noted successors in the White House have envied him sometimes and have realized with a freshened appreciation that there is some truth in the adage which alleges that ignorance is bliss.

Undoubtedly many a White House breakfast would have been digested better if there had been no morning newspapers to read during its course. It is, to be sure, a necessary modern convenience to be able to feel the country's pulse as soon as one gets out of bed, but when the pulse is feverish and betrays strange symptoms that baffle diagnosis, a President

[3]

CONTENTS: Set in Scotch 12 point caps, 10 point caps and small caps and italic caps and lower case, and 8 point caps and small caps.

TITLE: Set in 6, 8, 10 and 24 Point Bodoni caps.

(10 Point Scotch roman caps and italic caps and lower case, 2 point leaded)

GREAT NEWSPAPER CENTERS

BY
EDWARD BROUGHTON
AUTHOR OF "THE CALL OF THE NEWSPAPER"

NEW YORK
PRINTERS PUBLISHING COMPANY
PUBLISHERS

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Loaf
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False Setting
CHAPTER IX
The Power Behind the Throne
Chapter X
The Great King Accepts the Judgment of
the Church

[xxix]

THE earliest volumes lacked the title page because vellum and linen paper were held so high that the expense of an extra leaf was considered an unnecessary luxury.

In these books, that which took the place of the title was at the end, the colophon usually including the name of the printer.

(10 Point Scotch italic, 2 point leaded)

AN APPRECIATION

bounds, and that when they did break loose it was sometimes beyond the combined power of all the city authorities to restrain them. The Evil May Day, as it was called, in 1517, when the apprentices rose up against the foreigners, especially the French, and, notwithstanding the efforts of the Lord Mayor and Aldermen, ravaged the City, burning houses and killing many persons, is recorded by the old chroniclers. The day was one long remembered by the masters with fear, and by the apprentices with pride—although twelve of the latter ignominously perished by the hands of the City's hangman after the suppression of the riot by vigorous enforcement of the law by the F

The master's duties to his to feed him, clothe him and teac truly his art and craft. Failing of these duties, the apprentice c plaint and proof shown before Aldermen, have his indentures c turned over to another master. side, the apprentice made oath master well and truly, to keep al to use no traffic on his own accould have a commands. The Lond those days were very exclusive

[18]

CRITICAL COMMENT

THESE sample pages show effective combination of Bodoni small caps together with the Scotch face. This use of small caps was originated by Aldus, and is particularly useful in long running heads, and especially decorative when included between rules.

The margins shown here are for 30\\(^1\)2 x 41 paper (untrimmed).

(8 Point Scotch, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 18 x 83½ pleas. TYPE: 11 Point Sortch. LEADING: 2 point. LTILE: 23 Point Bodoni roman caps, interspaced. CHAPTER TITLE: 10 Point Bodoni Book roman small caps, interspaced. RUNNING HEAD: 10 Point Bodoni Book small caps, interspaced.

FOLIO: 11 Point Scotch roman, bracketed. RULES: 2 Point Matrix Slide No. 408. INITIAL: 72 Point Scotch, X-1388; Second Color, X-1390.

X-1399.
DECORATIONS: Scotch Headband, X-1392.
NUMBER OF WORDS TO FULL PAGE: 215.
(6 Point Scotch, 2 point leaded)



CAXTON

AN APPRECIATION



AXTON tells us, in his prologue to "Charles the Great," that, previously to his apprenticeship, he had been to school, but whether in Kent or London he does not say. He only thanks

his parents for their kind foresight in giving him a good education, by which he was enabled in after years to earn an honest living. No other particulars of his early history being known, we will pass at once to the year 1438, and imagine him, fresh from the Weald, already installed in the household of Alderman Large, and duly invested with all the rights and privileges of a London apprentice.

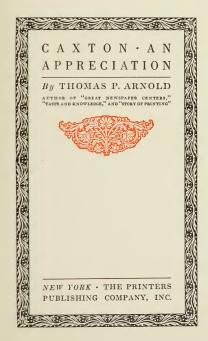
When we remember how many of these apprentices were young men about four-and-twenty years of age, we can readily believe that very strict rules were required to keep them within

[17]

FOREWORD: Set in Scotch, heading 12 point caps, body 11 point; Leading, 2 point; Rule, 2 Point Matrix Slide No. 403; Scotch Headband, X-1392.

TITLE: Set in 18 Point Bodoni Book caps, and 8 point small caps, 11 point roman and italic caps, 12 point caps of Scotch; Rule, 2 Point Matrix Slide No. 403; Decoration, 18 Point Border Matrices Nos. 7244, 7244, 7241et, 724 right, in combination; Scotch Ornament, X-1398.

(10 Point Scotch roman caps and italic caps and lower case, 2 point leaded)





FOREWORD

THIS little volume has been prepared for all those who have followed the Road of Printing with an interest which suggests investigation. In it is shown the art followed by the great printers who produced volumes entitling them to be considered for all time as masters of their art. The endeavor has been to show the

as produced the greatest effect y as a whole, and the obligations owes to men like Caxton, Aldus, antin, not only for their success ers, but also for their constant t any influence which stood bee and the printing press.

[vii]

THE use of the Linotype border matrices secures a decorated title without the expense of a design. The number of combinations which can be effected is almost limitless. See page 109.

(10 Point Scotch italic, 2 point leaded)

Books of devotion and playing cards were the oddly assorted staples on which these early Fifteenth-Century printers exercised their skill, their customers seeming to have been confined entirely to the poorer, or at least the middle, classes. The nobility and superior clergy evidently held in contempt these economical substitutes for the beautifully written and richly illuminated manuscripts which were the treasured possessions of those wealthy enough to indulge in their purchase.

At first these pioneers of wood-cutting confined themselves to the p rude pictures, "prents" Cha them, mainly of a religious But as these began to find th the possession of the commo necessity of some explanato came so obvious that the For as he was termed, was comp plement his pictures, at first lines, but subsequently with of reading matter.

OVER.ALL. SIZE: 18 x 11 picas.
TYPE: 12 Point Scotch.
LEADING: 8 point.
TITLE: 18 Point Bodon! Book roman caps.
BUNNING HEAD: 8 Point Scotch roman caps.
FOLIO: 8 Point Scotch.
INITIAL: 18 Point Scotch.
DECORATION: 24 Point Adam Border No. 856.
NUMBER OF WORDS TO FULL PAGE: 166.
(6 Point Scotch.) point Leaded.)

THE HISTORY OF TYPES



PRINTING was not entirely dependent upon the invention of movable types, though so necessary were they to the full development of the printing art that we are wont to consider the one as absolutely necessary to the other.

But there were printers before there were types. Indeed, so well recognized was the trade that it is fairly constantly referred to in the town-registers and other official records of the Fourteenth and Fifteenth Centuries. As early as 1428 we find Wilhelm Kegeler of Nordlingen referred to as a brief-trücker or printer of documents, while a decade before, namely in 1417, there was a Jan de Printere (or John the Printer) working in the city of Antwerp.

CRITICAL COMMENT

THERE is no type better adapted for a small page with a liberal leading than the 12 Point Scotch. It permits running out a slight manuscript into a book of respectable size without obvious padding. Compare the effect of the 8 point caps in the running head with that of the 7 Point Bodoni Book caps shown on page 88. The use of a decorative piece on the first page relieves the monotony. The display line of Bodoni Book adds to the effect.

The margins shown here are for 301/2 x 41 paper (untrimmed).

(8 Point Scotch, 2 point leaded)

CONTENTS: Set in Scotch, 12 point roman caps, interspaced, and 8 point caps and small caps.

TITLE: Set in Bodoni Book, 10 point small caps, and 8, 10, 12, 14 and 18 point caps; Decoration, 24 Point Adam Border No. 852.

> (10 Point Scotch, roman caps and italic caps and lower case, 2 point leaded)

CONTENTS

I				P.	GE
THE RETURN OF AN OLDTIME GUEST					11
11					
THE LAND THAT WAS VERY FAR OFF					21
III					
THE GUEST'S DEPARTURE					31
IV					
GATE					41

THE HISTORY OF TYPES

AND

OTHER ESSAYS

ВΥ

JOHN F. FRENCH



VARIETY in the front matter should not be secured at the expense of consistency. Note the suggested arrangement of a short Contents, to preserve a dignified page. The Bodoni title page is perfect harmony with the Scotch face.

(10 Point Scotch italic, 2 point leaded)

PRINTERS PUBLISHING COMPANY
BOSTON LONDON NEW YORK

6 Point Scotch

6 Fount Scotch
Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said rethe maximum output the operators of the maximum output the operators do not pay enough attention to the laws of
as the machine. Most operators do not pay enough attention to the laws of
beath. Fast and accurate work at the Linotype keyboard is not simply a
extent, a question of good physical condition. The amount of muscular
effort required to operate a Linotype machine is not very great, but it is an
occupation calling for a clear brain and steady nervee, and anything which
promote there conduces to speech and accuracy. Good health is a seed to

8 Foint Scotca

The state of th at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay

12 Point Scotch

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as

14 Point Scotch

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desira-

Much has been written regarding the necessity of keeping Linotype machines in good order to

Italic and SMALL CAPS Much has been written repording the necessity of keeping Lindupe machines in good order to obtain large output, but little has been said rechines in good order to obtain large output, but little has been said rechine the machine. Output the operator of must be keep in good condition, as well as the machine. Most operators do not pay enough attention to the lates of as the machine. Most operators do not pay enough attention to the lates of health. Fast and accurate work of the Lindupe keyboard is not simply a extent, a question of good physical condition. The amount of nuscular effort required to operate a Lindupe machine is not very great, but it is on occurator callind from a clean main and the surface of the condition.

Much has been written regarding the necessity of keeping Lino-type machine in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Feat and accurate work AT THE LINOTYPE KEYBOARD IS NOT SIMPLY A MATTER OF KNOWING HOW TO FINGER THE KEYS PROPERLY, BUT ALSO, TO A CERTAIN EXTENT,

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the MACHINE. MOST OPERATORS DO NOT PAY ENOUGH ATTENTION TO THE LAWS OF HEALTH. FAST AND ACCURATE WORK AT THE

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maxi-MUM OUTPUT THE OPERATOR MUST BE KEPT IN GOOD CON-DITION, AS WELL AS THE MACHINE. MOST OPERATORS DO

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator IN GOOD HEALTH. TO SECURE THE MAXIMUM OUT-PUT THE OPERATOR MUST BE KEPT IN GOOD CON-

Italic and SMALL CAPS

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but LITTLE HAS BEEN SAID REGARDING THE DE

Much has been written regarding the necessity of keeping Linotype machines in good order

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain

Much has been written regarding the necessity of keeping Linotype machines in



THE IDEAL BOOK IS A COMPOSITE THING MADE UP OF MANY PARTS

IT may be made beautiful by the beauty of each of its parts—its literary content, its material or materials, its writing or printing, its illumination or illustration, its binding and decoration—of each of its parts in subordination to the whole which collectively they constitute: or it may be made beautiful by the supreme beauty of one or more of its parts, all the other parts subordinating or even effacing themselves for the sake of this one or more, and each in turn being capable of playing this supreme part, and each in its own peculiar and characteristic way. On the other hand, each contributory craft may usurp the functions of the rest and of the whole, and, growing beautiful beyond all bounds, ruin for its own the common cause.

The whole duty of typography is to communicate to the imagination, without loss by the way, the thought or image intended to be communicated by the author. And the whole duty of beautiful typography is not to substitute for the beauty or interest of the thing thought not intended to be conveyed by the symbol, a beauty or interest of its own.

-COBDEN SANDERSON

SPECIFICATIONS: Heading, 18 Point Bodoni caps; Text, 18 Point Bodoni Bodoni Book, 4 point leaded; Decoration, Bodoni Headpiece, X-1153; Dash, 10 Point Matrix Slide No. 999 Border, combination of 36 Point Bodoni Border No. 1205, 12076, 1208b, 1209b, 1210b, 1210b

GIAMBATTISTA BODONI

eagerly welcomed the new Bodoni faces and those which were cut after the new mode.

Bodoni was fond of decoration, but he kept this fondness in restraint. His headbands and borders were composed in graceful geometrical forms and finished with mathematical accuracy.

He cut with his own hands the punches for many of his types. His care for his books was not limited to the typography and decoration. He also selected the paper with the greatest care. The impression of the type after printing was carefully removed by a process of his own which was presumably similar to our modern process of "dry pressing."

It was the weakness of the sharp hair-line and the flat, unbracketed serif that made the Bodoni type lose favor with printers. It was found that the fine, weak lines did not stand the wear of the cylinder press. After many years the popularity of the Bodoni somewhat waned and it remained for America to revive the interest in the long/orgotten Bodoni types.

[10]

CRITICAL COMMENT

No 8 point type is so readable and at the same time so effective in typographic display as the Bodoni. By its use, copy may be condensed to the minimum space without marring the value of the printed matter by making the page unpleasant to the eye. The rules used with Bodoni should be of the same weight as the line of the type design. The margins shown here are for 24½ x 28 pager (trimmed.)

(8 Point Bodoni Book, 2 point leaded)

GIAMBATTISTA BODONI



GIAMBATTISTA BODONI died in 1813. His life work is best exemplified in his Manuala Tipografico which was begun by him but completed by his widow in 1818. It was issued by the Parma Press in the form of two quarto volumes and contained 279 pages of specimens which are good evidence of his skill and industry. Among these specimens are alphabets of about thirty foreign languages. He is most celebrated for the peculiar style of his letters, which were based on a new system of type design and new system of type design and delicacy.

All of his contemporary type-founders were influenced by Bodoni's work. There was some intercourse between him and the Didots of Paris which is manifest in the subsequent work of the latter. The British public, which was becoming tired of the old-style letter which had been used for so many generations, was ready for a novelty, and

191

SPECIFICATIONS

OVER.ALL SIZE: 12 x 28 pleas.
TYPE: 8 Point Bodoni.
LEADING: 2 point.
TITLE: 8 Point Bodoni roman caps.
RUNNING HEAD: 6 Point Bodoni roman caps.
FOLIO: 8 Point Bodoni, Pracketo,
DECORATION: 18 Point Bodoni Border No. 764.
RULES: Martis Sidea, 2 Point No. 401 and 6 Point No. 742.
RNITIAL: 18 Point Bodoni, above.
RUMBER OF WORRS TO FULL PAGE: 179.

(6 Point Bodoni Book, 2 point leaded)

BOOKS BY DOTT. CARDUCCI

THE Bodoni Medal of Honor Carolus IV, Rex Catholicus Funeral Oration of Ferdinando I A Master Printer of Parma Essay on the Bodoni Ornaments A List of Bodoni Publications



GIAMBATTISTA BODONI

MASTER PRINTER OF PARMA

BY
GUIDO CARDUCCI



NEW YORK
PRINTERS PUBLISHING CO.
PUBLISHERS

ADVERTISING CARD: Set in Bodoni 6 point caps, 8 point lower case italic with roman caps, 3 point leaded; Initial, 18 Point Bodoni; Decoration, 36 Point Bodoni Border No. 1222; Rules, 2 Point Matrix Slide No. 401 and 6 Point Matrix Slide No. 742.

TITLE: Set in 6, 8, 14 and 24 Point Bodoni caps; Decoration, 36 Point Bodoni Border No. 1210; Rules, 2 Point Matrix Slide No. 401 and 6 Point Matrix Slide No. 742.

(10 Point Bodoni Book, 2 point leaded)

THE front matter of the volume offers the best possible opportunity for taking the typography away from the commonplace. By the same token, it presents the most obvious pitfall for those printers who do not realize its dangers or recognize its importance.

(10 Point Bodoni Book, 2 point leaded)

ABOUT NEW TYPE FACES

who dominated the Georgian era with his unequalled poetic satire, once wrote an "Essay on Man" in which, among other wise things, he said: "Vice is a monster of so frightful mien as to be hated needs but to be seen; yet seen too oft, familiar with her face, we first endure, then pity, then embrace." In these familiar lines is to be found a rational explanation of the apparently causeless popularity of some eccentric type faces.

When first shown to us the inherent viciousness of these so-called "distinctive" faces gives a shock of disagreeable surprise; later on, maybe owing to their tentative use by "the other fellows," they become familiar; finally, this familiarity, breeding not contempt but toleration, tempts us to embrace the very vice that at first repelled. Of course, the novel and strange are not necessarily vicious, and it needs no poetic quotation to determine this. Rather may the point be made clear by an everyday and commonplace simile.

Those of us who have left ebullient youth behind us can remember when, in the early days of the bicycle, the large pneumatic tire was introduced. As to the superior efficiency of the new tire when compared with the old there could be no question, but so strange and unusual was its appearance that the average bicyclist swore by the Gods of the Wheel that nothing could induce him to ride so grotesque a contrivance. Yet, in a very short time it was the old-fashioned narrow solid tire that looked peculiar and out of place.

These, then, are the questions that every printer should ask himself when he feels inclined to treat himself to a new type face. Is its only claim to consideration to be found in its novelty and unusualness, or is it designed with such attention to approved principle that it contains within itself the elements of lasting popularity? Let us see how the printers of the past approached this problem.

Now it is altogether a mistake for us to attribute to these men of the Fifteenth Century an artistic sensibility so unerring as to be almost super-human. It is quite true that they had the knack of producing pages which are everything the printed page should be, but when we come to analyze these, we find that much of their obvious beauty is due to the very artistic limitations which restrained the printer just as others of a different nature affected the workers in mosaic and stained glass.

During the latter part of the Fifteenth and well into the Sixteenth Century every printer was his own type-founder. Not that this meant that there was a multiplicity of type faces. On the contrary, this is what happened: when Nicholas Jenson designed a type that was deemed entirely satisfactory,



SCENE II — A CAMP NEAR FORRES Alarum within. Enter DUNCAN, MAL-COLM, DONALBAIN, LENNOX, with Attendants, meeting a bleeding Sergeant. DUN. What bloody man is that? He can report, As seemeth by his plight, of the revolt

The newest state. MAL. This is the sergeant Who like a good and hardy soldier

fought 'Gainst my captivity. Hail, brave friend!

Say to the king the knowledge of the Walker, Coll. broil

As thou didst leave it. SER. Doubtful it stood:

Ktly. Rowe + (- Johns.) Cap.

F1 F2 F3 F4

F1 F0 F3 F4

Ff

SPECIFICATIONS OVER-ALL SIZE: 24 x 38 picas,

TYPE: 10 Point Bodoni. LEADING: 2 point. TITLE: 14 Point Bodoni caps, interspaced. RUNNING HEAD: 10 Point Bodoni caps. FOOT NOTES: 8 Point Bodoni SIDE NOTES: 6 Point Bodoni. FIGURES (inferior) : 6 Point No. 2. one-letter. FOLIO: 8 Point Bodoni, bracketed. RULES: Matrix Slides 2 Point No. 403 and 6 Point No. 516.

(6 Point Bodoni Book, 2 point leaded)

F2 F2 F4

THE TRAGEDY OF

SCENE II (stage direction) a bleeding Sergeant] Th ing Captaine, and through the scene head his s Cap., an abbreviation of "captain." In line 3 th "the sergeant," and the Cambridge editors have a out to that rank. According to Holinshed, a ser by King Duncan to arrest the rebels noticed in th by them. The dramatist adapted the episode w 1 What bloody man is that?] The language in this s crude as to make it unlikely that Shakespeare wa probably an interpolation by some pedestrian per 3 The newest state] The latest condition of affairs. the sergeant] This is the "bleeding captain" of t

direction. See note, supra. 6 the broil] the battle. Cf. Othello, I, iii, 87: "feats o

chronicler's details.

F 6 1

ACT FIRST - SCENE I

A DESERT PLACE

Rowe +. Theoh Warb. Thunder and lightning. Enter three Johns. Can.

MACBETH

Witches.

FIRST WITCH. When shall we three

Han. Cap. Jen.

Rowe, Pope, Theob. i.

Theob. i Han. i.

Cap.

Rowe.

meet again In thunder, lightning, or in rain? SECOND WITCH. When the hurly-

burly's done,

When the battle's lost and won. THIRD WITCH. That will be ere the set of sun. FIRST WITCH. Where the place?

SECOND WITCH. Upon the heath. THIRD WITCH. There to meet with Macbeth.

FIRST WITCH, I come, Gravmalkin. ALL. Paddock calls: - anon! Fair is foul, and foul is fair, Hover through the fog and filthy air. [Exeunt.

Rowe +. Mal.

Pope +. Cap.

Pope +. Theob. Warb. Johns.

CRITICAL COMMENT

THIS example of intricate composition is a demonstration of what can be done by the Linotype machine. The arrangement of the page dates from the Sixteenth Century, and may be successfully adopted in volumes containing heavy notes and variorum references.

The Bodoni face, because of its strength and character and by reason of the weight of its italic, is especially adapted to volumes of this nature.

The margins shown here are for 301/2 x 41 paper (untrimmed).

(8 Point Bodoni Book, 2 point leaded)

1-2 When shall ... in rain?] The punctuation is Hanmer's. The Folios duplicate the mark of interrogation, putting it at the end of each line. 3 hurlyburly] turmoil or din (of battle); an onomatopæic word.

9-10 Graymalkin ... Paddock] Graymalkin is a popular expression for grey cat, "malkin" being a colloquial diminutive of Mary; "paddock" is a common word for "toad." The spirits who were attendant on witches were usually reckoned to assume forms of cats or toads.

11 Fair is foul ... fair] The witches thus confess to a completely inverted moral sense.

SECOND

Color is something well worthy of our careful study. Its effects are marvelous, and nothing reveals the culture of the individual and the country more than this. *Anon*.

THIRD

We are now so unaccustomed to beauty that we are apt to look upon it as a luxury, and to regard with suspicion those who talk of art; and, indeed, I began by admitting that much that passes by the name is sheer waste and foolishness. But the art with which we are concerned is not an intelligent mastery in work done ment of quality in workmanship. IF

FOURTH

From the great universal storehou after his kind quarries out his mate of work and experiment teach him and give him facility in dealing wit language which finally forms from it and language which seems to him bet and convey to the world what he has what he has in his mind.

-Walter Cran

[4]

CRITICAL COMMENT

GIFT books and books of seasonal importance receive much of their value from their typographical appearance. No type has more distinction for use in such volumes than the Bodoni face.

These pages show careful consideration of the value of the decoration and the arrangement of the type in relation to the margins.

Note the use of roman caps with italic lower case in the running head.

The margins shown here are for 30½ x41 paper (untrimmed).

(8 Point Bodoni Book, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 21 x 35 picas. TYPE: 12 Point Bodoni. LEADING: 2 point.

CHAPTER TITLE: 14 Point Bodoni roman caps, interspaced. HEADINGS: 12 Point Bodoni italic caps. RUNNING HEAD: 12 Point Bodoni roman caps and italic

FOLIO: 12 Point Bodoni figure, bracketed. RULES: 2 Point Matrix Slides No. 403 and 5 Point No. 251. DECORATION: Bodoni Headpiece, X-1185. INITIAL: 18 Point Bodoni, above.

NUMBER OF WORDS TO FULL PAGE: 234.

(6 Point Bodoni Book, 2 point leaded)



J A N U A R Y

FIRST

ART does not flourish in hidden places, nor under restraint; nor is it in ignorance of what talent and genius are accomplishing throughout the world, All whom we have named or might name, who have achieved great distinction, who have reflected honor on their country, and whose work has beautified some of the waste places of our populous cities, have made the treasures of the world their own. There is not one, whose achievements have been notable, who has not sought his inspiration at the fountain of the ancient masters, and who has not often refreshed his spirit by communion with his fellowworkers throughout the world. It has been said that "there is no art so divine as that of quickening other minds," and he who, by example or precept, is able to inspire and quicken others, makes the world his debtor. Anon.

[3]

HALF TITLE: Set in 14 Point Bodoni caps; Decoration, 54 Point Bodoni Ornament, X-1476.

TITLE: Set in 8, 14 and 24 Point Bodoni caps; Decoration, Bodoni Ornament, X-1156; 8 Point Bodoni Dash No.

(10 Point Bodoni Book, 2 point leaded)

THE ARTIST PRINTER'S YEAR-BOOK



THE ARTIST PRINTER'S YEAR-BOOK

COMPILED BY
JAMES M. CHASE



PUBLISHED BY THE PRINTERS PUBLISHING COMPANY, NEW YORK TORONTO AND LONDON THE Bodoni face, by the simplicity of its line, is peculiarly adapted for dignified display in title pages, headings, etc. It is to the modern series what the Caslon is to the old style. It should be combined with the old-style faces only with the greatest care.

(10 Point Bodoni Book, 2 point leaded)

GIAMBATTISTA BODONI

The italic, broad and graceful; its long body strokes maintain unvarying parallelism. Especially remarkable is the beautiful proportion maintained in the series of roman capitals.

It is worth while to consider the principles regulating his typography: "The beauty of letters consists in their regularity, in their clearness, and in their conformity to the taste of the race, nation, and age in which the work was first written, and finally in the grace of the characters, independent of time . . . Types should be suitably arranged for pages in straight regular lines, not le in proportion to their height too far a with equal spaces between words and li The more classic the book the more an it is that the text should carry out the spi lying the subject matter in the physical a the printed page, . . . with the typo experiments kept in harmony with the in thoughts of those great minds which duced the books themselves as imperisha

[4]

CRITICAL COMMENT

THE Bodoni Book lends itself particularly well to ruled treatment. It is a type which will stand wide leading better than one of lighter line, and is therefore especially adaptable to books which require extension. A slight MS. may be run out into a volume of respectable length without the appearance of padding.

The margins shown are for 30½ x 41 paper (trimmed).

(8 Point Bodoni Book, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 19 x 33½ picas. TYPE: 12 Point Bodoni Book. LEADING: 5 point.

TITLE: 14 Point Bodoni italic caps, interspaced.
SECONDARY TITLE: 12 Point Bodoni roman figures.
RUNNING HEAD: 8 Point Bodoni roman caps, interspaced.

FOLIO: 10 Point Bodoni Book roman fagures, bracketed.

RULES: S Point Matrix Slide No. 506 above running bead, 2 Point Matrix Slide No. 400 below.

INITIAL: 36 Point Bodoni.

NUMBER OF WORDS TO FULL PAGE: 175.

(6 Point Bodoni Book, 2 point leaded)

GIAMBATTISTA BODONI

1740-1813

THE Duke of Parma, in 1789, offered to Bodoni the use of a part of his palace for a printing-house. There was established that press from which came so many beautiful examples of the printer's art.

The roman types of old-style form in use in his day were especially distasteful to Bodoni, for they still retained some of their Gothic angularities; all were of thick face, and some were so compressed that their distinctness was lost. Bodoni set about to restore the old manuscript form of White Letter, aiming at nicer proportions and a round, lighter, and more delicate letter. His roman type has longer ascenders and descenders, flat serifs, sharp hair-lines and thick body strokes. His ideas of beauty and form were based on mechanical rules and geometrical design.

[3]

ADVERTISING CARD: Set in 6 and 8 Point Bodoni caps; Rules, 5 Point Matrix Slide No. 506 and 2 Point Matrix Slide No. 400.

TITLE: Set in 8, 10, 12, 14, 24 and 30 Point Bodoni caps; Rules, 5 Point Matrix Slide No. 506 and 2 Point Matrix Slide No. 400.

(10 Point Bodoni Book, 2 point leaded)

THE TYPOGRAPHY OF

GIAMBATTISTA BODONI

AND ITS INFLUENCE UPON THE CIVIC LIFE OF PARMA

BY GEORGE HENRY STEVENS

NEW YORK
PRINTERS PUBLISHING COMPANY
PUBLISHERS

BOOKS BY WILLIAM MORRIS

LIFE AND DEATH OF JASON THE EARTHLY PARADISE LOVE IS ENOUGH HOPES AND FEARS FOR ART DEFENSE OF GUINEVERE

LONGMANS, GREEN & CO.

RULES are dangerous unless used with care and understanding, yet when properly employed may contribute much to the typographical effect. The weight of the rule should be considered in its relation to the type and to the color scheme. Each example in this section shows a different rule treatment.

(10 Point Bodoni Book, 2 point leaded)

UNG GENIUS

WALKED OUT BY THE MOUNTAINS AND STREAMS,

ENTRANCED BY THE POWER OF HIS OWN PLEASANT DREAMS,

TILL THE SILENT, THE WAYWARD, THE WANDERING THING

FOUND A PLUME THAT HAD FALLEN FROM A PASSING BIRD'S WING;

EXULTING AND PROUD, LIKE A BOY AT HIS PLAY, HE BORE THE NEW PRIZE TO HIS DWELLING AWAY:

HE GAZED FOR A WHILE ON ITS BEAUTIES, AND THEN

HE CUT IT, AND SHAPED IT, AND CALLED IT A PEN.

But its magical use he discovered not yet,
Till he dipped its bright lips in a fountain of jet;
And, oh! what a glorious thing it became!
For it spoke to the world in a language of flame;
While its master wrote on, like a being inspired,
Till the hearts of the millions were melted or fired:
It came as a boon and a blessing to men,—
The peaceful, the pure, the victorious Pen.

Young Genius went forth on his rambles once more, The vast, sunless caverns of earth to explore; He searched the rude rock, and with rapture he found A substance unknown, which he brought from the ground; He fused it with fire, and rejoiced at the change, As he moulded the ore into characters strange, Till his thoughts and his efforts were crowned with success, For an engine uprose, and he called it the *Press*.

12

SPECIFICATIONS

OVER-ALL SIZE: 27 x 41 picas. TYPE: 14 Point Bodoni, solid. FIRST LINE: 36 Point Bodoni roman caps.

FOLIO: 14 Point Bodoni roman. INITIAL: Made special for this page. caps. NUMBER OF LINES TO FULL PAGE: 34.

(6 point Bodoni Book, 2 point leoded)

Franklin, Printer of Philadelphia."
It has been well said that Franklin
was the very genius of commonsense and his career as a printer
seems to bear this out.

Thus, political innovator though he was to become, as a printer he bitterly opposed himself to typographic novelties. He lamented the disuse of italics and of capital letters for nouns and even decried the new fashion of substituting a short s for a long f at the beginning or in the middle of a word.

That he was a firm believer in the dictum that "Type Was Made to Read," is shown in the introduction to his edition of Cicero's "Cato Major, or his Discourse on Oldage," the first classic to be printed in America.

[4]

CRITICAL COMMENT

IT IS the small book which makes the greatest demand upon the ingenuity of the printer, to spin out a slight manuscript to the proportions of a book and yet keep from having the "padding" too obvious.

No better type than the 14 Point Bodoni Book could be used for this purpose, as the weight of its lines and the beauty of its design make the wide leading a decorative feature. The treatment suggested here, of leaving off

head and using the plain yet very decorative initial letter, offers an opportunity of producing a book quite out of the ordinary.

The margins shown here are for 33 x 38 paper (trimmed).

(8 Point Bodoni Book, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 18 x 34 picas.
TYPE: 14 Point Bodoni Book.
LEADING: 3 point Bodoni Look.
TITLE: 14 Point and 18 Point Bodoni caps.
FOLIO: 14 Point Bodoni Book figures, bracketed.
RULES: 2 Point Matrix Side No. 404.
RULES: 2 Point Matrix Side No. 405.
RULES: 2 Point Matrix Side No. 4

BEN FRANKLIN AS A TYPE FOUNDER

T SHOULD BE a gratification to all American printers to recall that Franklin, one of the greatest and most typical of Americans, was also a printer. It is true that only in his earlier years did he actively pursue that occupation; but toward the close of his life, loaded down with honors by foreign potentates and acclaimed by his own countrymen as one of the first men of his generation, he described himself as "Benjamin"

[3]

BODONI BOOK WITH ITALIC AND SMALL CAPS

6 Point Bodoni Book

6 Point Bodoni Book Mach has here written regarding the accessity of keeping Linotype machines in good order to obtain large output, but little has here and regarding the desirability of keep-order to obtain large output, but little has here and regarding the desirability of keep-kept in good condition, as well as she machine. Most operators do not appropriate the pay caught attention to the laws of health. Fast and accurate work at the Linotype keybeard is acting that the part of the pay of the pay the pay the pay the pay to be a certain or simply an attent of knowing how to fager the keys properly, but also, to a certain to operate a Linotype machine is not very great, but it is an exceptation stilling for a clear brain and steedy acrees, and anything which promotes these conduces to speed and accuracy. Good health is an asset to any Linotype operator, and the otherwance of a few common-weare relieved Wild all on ministing in Mach has been written regarding.

7 Point Bodoni Book

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8 Point Bodoni Book

8 Point Bodoni Book Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good con-dition, as well as the machine. Most operators do not any enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of good physical condition. The amount of muscular effort required to operatine 1 Lino-type in the condition of the condition of the second of the condition. type machine is not very great, but it is an occupation calling for a

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12 Point Bodoni Book

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition as well as the machine. Most opera-

14 Point Bodoni Book

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output

Much has been written regarding the necessity of keeping Lindsprame holds order to obtain large output, but little has been said regarding the desirability of keep order to obtain large output, but little has been said regarding the desirability of keep in good condition, as well as the machine. Most operators do not be regarding to the laws of health. Fast and accurate work of the Lindsprame keyboard is attention to the laws of health. Fast and accurate work of the Lindsprame keyboard is attention to the laws of health. Fast and accurate work of the Lindsprame keyboard is to shape in the Lindsprame properly, but it is, to a certain to operate a Lindsprame hold to fager the key paperly, but it is an occupation calling for a contain bank and the Lindsprame has the laws of the laws of a law of the laws of the law

Italic and SMALL CAPS Much has been written regarding the necessity of keeping Lindyre machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operation in good health. To estare the maximum output of the properties of the property, but also, to a certain extent, a question of good physical condition. The amount of muscular effort required to operate a Lindyre machine is not vary order, and the properties of the properties

Italic and SMALL CAPS

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good continuo, as well as the machine. Most operators do not poy enough keyboard is not simply a matter of knowing how to finger the keys PROPENIA. BUT ASSO, TO A CENTIN EXTENTA, A OUTSTON OF GOOD PROPERLY, BUT ALSO, TO A CERTAIN EXTENT, A QUESTION OF GOOD PHYSICAL CONDITION. THE AMOUNT OF MUSCULAR EFFORT REQUIRED TO OPERATE A LINOTYPE MACHINE IS NOT VERY GREAT, BUT IT IS AN OCCUPA-

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the OPERATOR MUST BE KEPT IN GOOD CONDITION, AS WELL AS THE MACHINE. MOST OPERATORS DO NOT PAY ENOUGH ATTENTION TO THE LAWS OF HEALTH. FAST AND ACCURATE WORK AT THE

Italic and SMALL CAPS

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To SECURE THE MAXIMUM OUTPUT THE OPERATOR MUST BE KEPT IN GOOD CONDITION, AS WELL AS THE MA-

Italic and SMALL CAPS

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said re-GARDING THE DESIRABILITY OF KEEPING THE OPERATOR IN GOOD HEALTH. TO SECURE THE

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Fast and accurate work at the

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To

BODONI WITH ITALICS AND SMALL CAPS

6 Point Bodoni

6 Paint Bodoni Much has been written regarding the accessity of keeping Lioutype machines in good earlier to shakin large output, but little has been said regarding the desirability of keeping are proposed to be a supervise of the said security of the said regarding the second to the in good condition, as well as the machine. Most operator do not pay enough attention to the laws of health. Fast and securate work at the Linutype keyboard is not simply a matter of knowing have to finger the key properly, but do, to a certain extent, a quer-sultant of the said of

7 Point Bedoni

I Point Bedoul
Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding in de destrability of keeping the operator in good health. To secure the maximized the said of the said of

8 Point Bodoni

A Point Soloni Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of good physical condition. The amount of muscular effort required to operate a Linocondition.

10 Paint Bodoni

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large out-put, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maxi-

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said

Italic and SMALL CAPS

Much has been seriten regarding the necessity of keeping Linutpre mechanism in good order to obtain large output, but little has been said regarding the desirability of keeping in a constant of the constant

Italic and SHALL CAPS Much has been written regarding the necessity of keeping Lineapy, we chines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the must must output he operator must be kept in good condition, as well as the manual content of the content of the condition of COOD PHYSICAL CONDITION. THE AMOUNT OF MUSCULAR EFFORT REQUIRED TO OPERATE A LINOTYPE MACHINE IS NOT VERY GREAT, BUT IT IS AN OCCUPATION CALLING FOR A CLEAR BRAIN AND STEADY NEWLYS, AND ANYTHING WHICH PRO-

Italic and SMALL CAPS

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype KEYBOARD IS NOT SIMPLY A MATTER OF KNOWING HOW TO FINGER THE KEYS PROPERLY, BUT ALSO, TO A CERTAIN EXTENT, A QUESTION OF GOOD PHYSICAL CONDITION. THE AMOUNT OF MUSCULAR EFFORT REQUIRED

Italic and SMALL CAPS

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maxi-MUM OUTPUT THE OPERATOR MUST BE KEPT IN GOOD CONDI-TION, AS WELL AS THE MACHINE. MOST OPERATORS DO NOT PAY ENOUGH ATTENTION TO THE LAWS OF HEALTH. FAST

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. TO SECURE THE MAXIMUM OUTPUT THE OPERATOR MUST BE KEPT IN GOOD CONDITION. AS WELL AS THE

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been SAID REGARDING THE DESIRABILITY OF KEEPING THE OPERATOR IN GOOD HEALTH. TO SECURE

Much has been written regarding the necessity of keeping Linotype machines in

Much has been written regarding the necessity of

Much has been written regarding the ne

The 18, 24 and 30 point sizes of this series, in italic, are in process of manufacture

BODONI BOLD WITH ITALICS

6 Point Bodoni Bold

6 Peint Bodoni Bodoni Much has been written regarding the necessity of keeping Linotype macranes in good order to obtain I arge output, har I intre has been said regarding the de-put the operator must he kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keybord is not simply a matter of a knowing how to finger work at the Linotype keybord is not simply as matter of a knowing how to finger dition. The amount of muster dependent of the properties of the contract is not very great, but it is an overging each of a clear brain and steady nerves, and anything which promotes these conduces to speed and accuracy. Code health is one asset to any Linotype operator, and the otherwance of a few-code health is one asset to any Linotype operator, and the otherwance of a few-

8 Paint Radoni Rold

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of good physical condi-

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of

12 Point Bodoni Bold

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good con-

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has

Much has been written regarding the necessity of keeping Linotype machines Much has been written regarding the necessity of keeping Linetype muchines in good order to obtain large earpait, but latte has been said regarding the design good order to obtain large earpait, but latte has been said regarding the design part of the property of the large of particles of the large of health. Fast and accessed at the Linetype keyboord is not simply a matter of shooting how to finger each at the Linetype keyboord is not simply as matter of shooting how to finger dition. The amount of muscular after required to operate a Linetype machine in not very great, but it is an occupation calling for a clear brain and steady nerves, and anything which promotes three conducts to speed and accuracy. Coal health is an asset to any Linetype operation, and the observance of a few

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as seedl as the machine. Most operators do not pay enough attention to the lease of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of good physical condi-

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good con-

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To

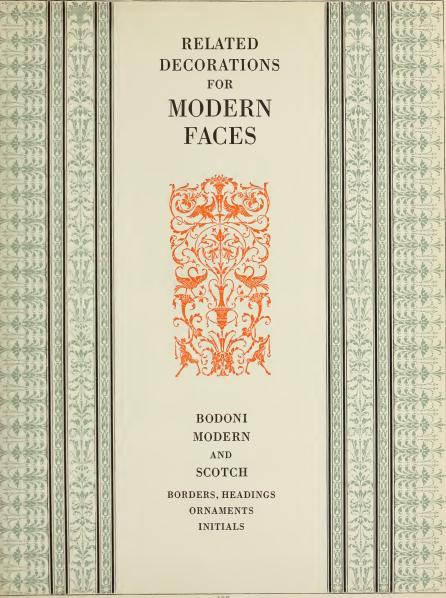
Much has been written regarding the necessity of keeping the Linotype machines in good order to obtain large output, but little has

Much has been written in regard to the necessity of keeping Linotype machines

Much has been written regarding the necessity

Much has been written regarding the

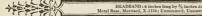
The 30 point size of this series, in italic, is in process of manufacture



LINOTYPE BODONI ORNAMENTS

From exclusive designs, specially created for the Mergenthaler Linotype Company to enhance the beauty of pages set in faces whose weight of thick and thin lines approximate that of Bodoni







ORNAMENT: 3 inches long by 1½ inches deep Wood Base, X-1155; Unmounted, X-1320



ORNAMENT: 2¼ inches long by 1½ inches dee Wood Base, X-1157 Unmounted, X-1322



ORNAMENT: 1½ inches wide by 2% inches deep

SPECIFICATIONS

Page 109
TYPE, 14, 18, 24 and 36 Point Bodoni roman caps; Decoration, free ornament, special site, Bodoni Series X-1156; Rule, 8 Point Matrix Silde No. 736; Bodoni Series No. 1063 and 1063Y4 in combination of the Series No. 1063 and 1063Y4 in combination of the Series No. 1063 and 1063Y4 in combination of the Series No. 1063 and 1063Y4 in combination of the Series No. 1063 and 1063Y4 in combination of the Series No. 1076, 1276,



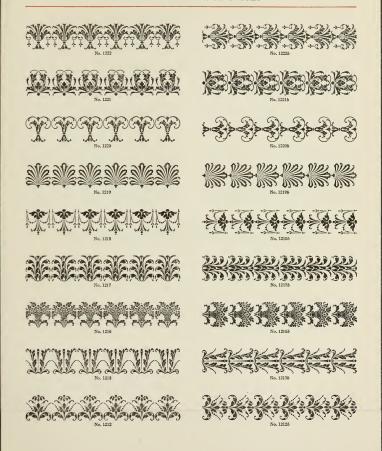
126 POINT INITIAL Metal Base, Mortised, X-1158 Unmounted, Unmortised, X-1323

BORDER SPECIFICATIONS Pages 110 and 111

THE border enclosing this and the opposite page is composed of 36 Point Bodoni Border Nos. 1200b, 1207b, 1208b, 1209b, 1201b, 1211b, 1212b, 1213b, 1214b, 1215b and 1216b in combination. The outer rule is cast from 8 Fount Matrix Side No. 736, and the inner Oxford rule is from 4 Point Matrix Side No. 508.

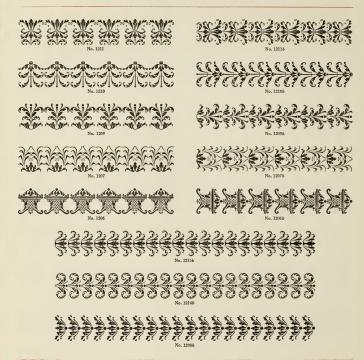
BODONI BORDERS

36 POINT BORDER MATRICES



BODONI BORDERS (CONTINUED)

36 POINT BORDER MATRICES



18 POINT BORDER MATRICES

BODONI BORDERS (CONTINUED)

12 POINT BORDER MATRICES

- X ONO CONTROL ON CONTR

APPROPRIATE LINOTYPE RULES AND DASHES AVAILABLE FOR USE WITH BODONI

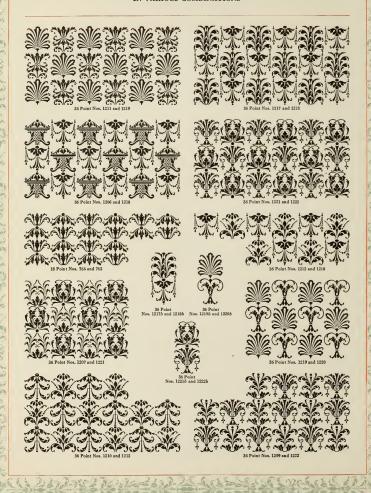


BODONI BRACKETS

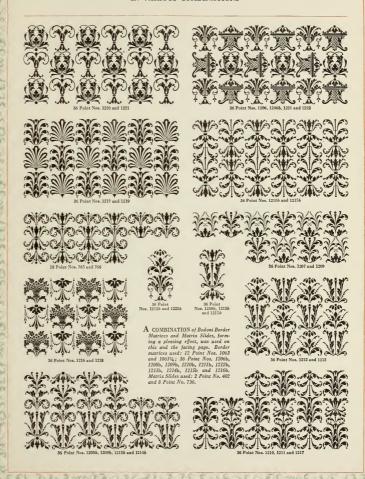


THE border surrounding this and the facing page is built up of a combination of 36 Point Bodoni Borders and two Oxford Rules. The border running across the page is composed of 36 Point Nos. 1211 and 1219 alternated. The psychia strips are composed of a combination of 36 Point Border Nos. 1208b, 1211b and 1219b. The outer rule is cast from 8 Point Matrix Stide No. 370s.

EXAMPLES OF 18 AND 36 POINT BODONI MATRIX BORDERS SHOWN IN VARIOUS COMBINATIONS



EXAMPLES OF 18 AND 36 POINT BODONI MATRIX BORDERS SHOWN IN VARIOUS COMBINATIONS





THE MODERN SERIES

Borders, Ornaments and Initials



HE combination of ornament with type is a severe test of a printer's taste and knowledge. To use an old-style decoration with a modern face is a sin against good typography even greater than to combine old-style and modern types. The grouping of the ornaments in this volume will serve as a reliable guide. Some modern decorations combine more harmoniously than others with certain modern faces, but no one of them is out of

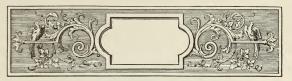
place with any modern type. The eye may be trusted to make the selection. The Bodoni and Scotch faces, which properly classify in the modern section, possess certain old-style characteristics which enable them to be used occasionally with old-style types and decorations with excellent effect. In departing, however, from the beaten path, the printer must use unusual care to do so intelligently, with a full knowledge of what he is doing and why. One may be daring, but to be successful one must realize the dangers which surround him.

SPECIFICATIONS: 11 Point Century Expanded, 4½ point leaded; Heading in 14 point italic caps and lover case and 24 point caps; Initial, 120 Point Modern Series, Metal Base, X-174; Unmounted, Unmortised, X-174; On



TAILPIECE 5 x 9 picas Wood Base, X-1226

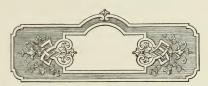
COMPLETE PAGE PANEL: Outside, 51 x 69 picas; Mortise, 40 x 57 picas. Wood Base, Mortised, X-1227; Unmounted, Unmortised, X-1473



HEADBAND: 32 picas iong by 8 picas deep Wood Base, Mortised, X-1221; Metal Base, Mortised, X-1465; Unmounted, Unmortised, X-1466



HEADBAND: 18 picas long by 3 picas deep Wood Base, X-1223; Unmounted, X-1468



HEADBAND: 22 pleas long by 8½ pleas deep Wood Base, Mortised, X-1224; Metai Base, Mortised, X-1469 Unmounted, Unmortised, X-1470



HEADBAND: 22 picas iong by 8½ picas deep Wood Base, Mortised, X-1485; Metai Base, Mortised, X-1486 Unmounted, Unmortised, X-1487



138 POINT INITIAL Metal Base, Mortised, X-1225 Unmounted, Unmortised, X-1471

COMPLETE PAGE PANEL: Outside, 51 x 69 plcas; Mortise, 40 x 57 picas Wood Base, Mortised, X-1227; Unmounted, Unmortised, X-1473

BORDER MATRICES AND MATRIX SLIDES APPROPRIATE FOR USE WITH THE MODERN SERIES

2 Point Matrix Slide No. 401 12 Point Border No. 10603 2 Point Matrix Slide No. 403 00000000000000000 12 Point Border No. 10601/2 A Point Matrix Slide No. 503 12 Point Border No. 1060e 4 Point Matrix Slide No. 508 de 12 Point Border No. 1060 d 6 Point Matrix Slide No. 516 8 Point Matrix Slide No. 736 12 Point Border No. 1060g 12 Point Matrix Slide No. 538 6 Point Matrix Slide No. 256 12 Point Border No. 1060A 8 Point Matrix Slide No. 1371 12 Point Border No. 1060f 10 Point Matrix Slide No. 1654 12 Point Border No. 1060j 12 Point Matrix Slide No. 1678 <u>ଷ୍ଟ୍ରାଟ୍ର ବାହାର ବାହାର ବାହାର</u> 51/2 Point Matrix Slide No. 1509 12 Point Border No. 1964 (4) (4) (4) (4) (4) (4) (4) 12 Point Border Nos. 1060%, 1060d, 1060f and 1060g 12 Point Border Nos. 1060 i and 1060 j

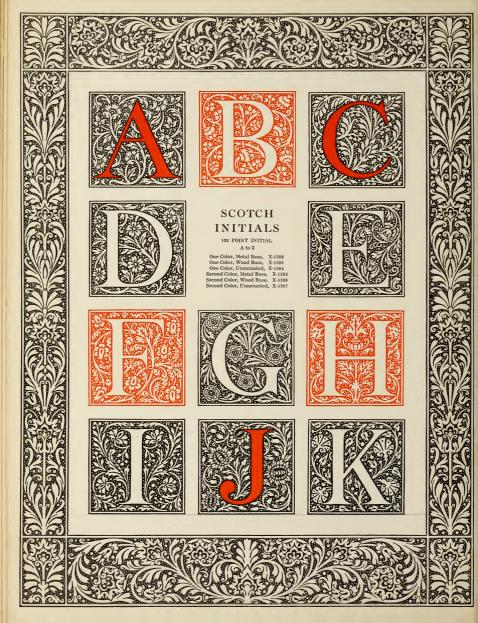
12 Point Border Nos. 10604, 10604, 10604, 10607, 10604 and 10607

12 Point Border Nos. 1060¼, 1060¼, 1060d and 1080f

12 Point Border Nos. 1060 e, 1060 i and 1060 j 12 Point Border Nos. 1060 d, 1060 f 1060 i and 1060 j 12 Point Border Nos. 1060 e, 1060 g 1060 i and 1060 j

THE border surrounding this page was composed of siz strips of Linotype decorative material. The outer strip consists of a combination of 12 Point Border Nos. 10094, 10094, 10004, 10004, 10004, 10006, 1000 and 10001. The second and fifth strips, double Oxford rule, were east from E Point Matrix Side No. 51.2. The two certic ripsy were cast from a Foult Matrix Side No. 51.2. The two certic ripsy were cast from a Foult Matrix Side No. 51.2. The two certic ripsy were cast from a Foult Matrix Side No. and 1001 distributed with 12 Point Border Nos. 100034 and 100034 for correspices.







MATRIX SLIDES AND BORDERS APPROPRIATE FOR USE WITH SCOTCH

2 Point Matrix Slide No. 401

THE PERSON NAMED IN COLUMN TWO IS NOT THE OWNER, THE OW

2 Point Matrix Slide No. 403

2 Point Matrix Slide No. 405

4 Point Matrix Slide No. 503

4 Point Matrix Slide No. 508

6 Point Matrix Slide No. 516

8 Point Matrix Slide No. 736

12 Point Matrix Slide No. 538

12 Point Border No. 1060 d

12 Point Border No. 1080 e

44 de de

12 Point Border No. 1080 g

12 Point Border No. 1060 h

12 Point Border No. 1060 i

12 Point Border No. 1060 j

18 Point Border No. 765

3 Point Matrix Slide No. 1681

4 Point Matrix Slide No. 1403

4 Point Matrix Slide No. 1708

5 Point Matrix Slide No. 258

a Doint Matrix Clide No. 256

8 Point Matrix Slide No. 1371

10 Point Matrix Slide No. 1654

12 Point Matrix Slide No. 1678

5½ Point Matrix Slide No. 1509

6 Point Matrix Slide No. 1517

6 Point Matrix Slide No. 1520

6 Point Matrix Slide No. 1618

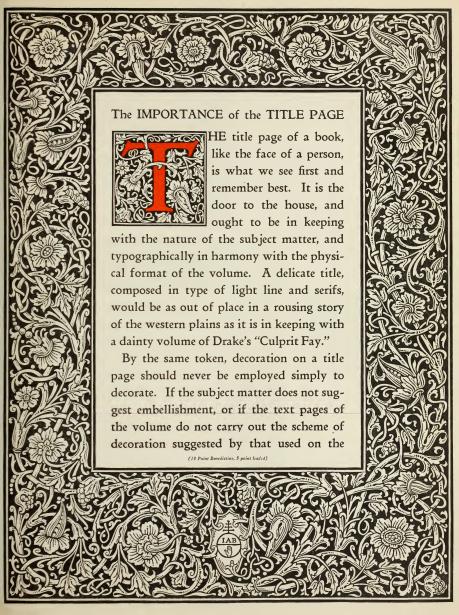
12 Point Matrix Slide No. 1518

12 Point Border No. 1064

12 Point Border No. 1060%

12 Point Border No. 1060½

This decorative panel used on this page was built up with the following Linotype material: Beginning at the outside, a double Oxford rule cost from 12 Point Matrix Side No. 23% was used, followed by a twy cost from Point Matrix Side No. 25% or 100 to 100





SPECIFICATIONS

OVER-ALL SIZE: 30 x 39 1/2 picas, TYPE: 8 Point Benedictine. LEADING: 2 point TITLE: 8 and 12 Point Benedictine roman caps. RUNNING HEAD: 8 Point Benedictine caps. FOLIO: 8 Point Renedictine DECORATION: Benedictine Complete Page Panel, Wood Base, Mortised, X-1364. NUMBER OF WORDS TO FULL PAGE: 200.

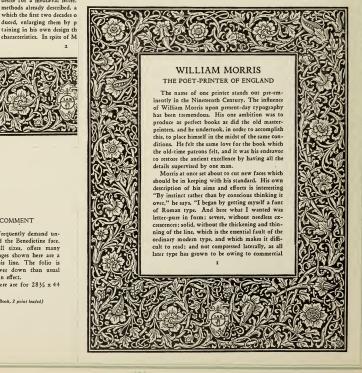
(6 Point Benedictine Book, 2 point leaded)

CRITICAL COMMENT

SMALL gift books frequently demand unusual treatment, and the Benedictine face, particularly in small sizes, offers many possibilities. The pages shown here are a suggestion along this line. The folio is placed one line lower down than usual simply to produce an effect.

The margins shown here are for 281/2 x 44 paper (untrimmed).

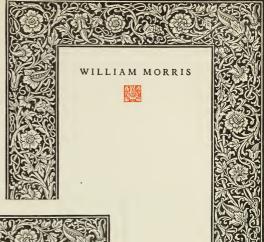
(8 Point Benedictine Book, 2 point leaded)

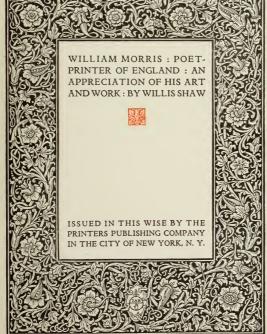


HALF TITLE: Set in 12 Point Benedictine caps: Decoration, Benedictine Complete Page Panel, Wood Base, Mortised, X-1364 and 24 Point Border No. 825.

TITLE PAGE: Set in 10 and 12 Point Benedictine caps; Decoration, Benedictine Complete Page Panel, Wood Base, Mortised, X-1364 and 24 Point Border No. 824.

(8 Point Benedictine Book, 2 point leaded)





CRITICAL COMMENT

THE so-called "Morris treatment" requires a blocked title. Morris himself used no leads in his type pages, and concentrated his masses of black on his title pages. The present verdict is against this practice.

(8 Point Benedictine Book, 2 point leaded)

THE FAMOUS MAZARIN BIBLE

existence has only been known since about 1750, when a copy was found in the Mazarin Library in Paris, whence comes its name. Since then about forty copies, in various states of perfection, have been discovered, of which twelve are printed upon vellum.

When one considers the obstacles that the printer must have encountered with the art of printing itself but a few years old, he will then realize what a marvelous achievement the book really is. Even after his first experiments with movable types, the printer, whether it be Gutenberg or Schoeffer, must have spent years of most painstaking experience to secure the even printing, the glossy blackness of the ink, the excellent alignment of the type, and such general excellence in manufacture that his work has never been surpassed. Other printers may have equalled it, but to have accomplished this, even with the aid of mechanical improvements which have come since, is an

[2]

CRITICAL COMMENT

THE lighter line of the Benedictine Book offers attractive possibilities for little books combined with decorative treatment. Care should be taken to select borders or other decorations of the same weight of line as the type itself. The measure of the type inside the border should be such as to leave one pica space on each of the four sides.

The margins shown here are for 28 x 38 paper (trimmed).

(8 Point Benedictine Book, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE (inside border): 15 x 27 picas. TYPE: 10 Point Brendictine Book. LEADING: 2 point. TITLE: 10 Point Brendictine roman caps. CHAPTER TITLE: 8 Point Brendictine roman caps. RVNNING HEAD: 8 Point Brendictine Intic Caps. FOLIO: 10 Point Brendictine Book figures, bracketed. NITIAL: 18 Point Brendictine Book. RULES: 2 Point Martix Silfer No. 404 and 4 Point Martix Silfer No. 505.

BORDER: 24 Point Nos. 824 and 825. NUMBER OF WORDS TO FULL PAGE: 156.

(6 Point Benedictine Book, 2 point leaded)

THE FAMOUS MAZARIN BIBLE

1

THE HISTORY OF THE BOOK

WHETHER or not the famous Mazarin Bible was actually the first printed book can never be definitely decided, but it was, without doubt, the first important work for the production of which ample funds were available, and as an example of printing it has certainly never been surpassed.

This volume was printed in the office established by Gutenberg, at Mayence. It could not have been begun before August, 1450, which was the date when Gutenberg entered into partnership with Fust and Schoeffer; and the Paris copy bears the rubricator's date of August 15, 1456, so it must have been produced between these dates. In many ways this magnificent volume is the most remarkable production of the printing press, yet its

[1]

Book

The Ideal very love again itself becoming beautiful because in company with the idea.

> This is the supreme Book Beautiful or Ideal Book, a dream, a symbol of the infinitely beautiful in which all things of beauty rest and into which all things of beauty do ultimately merge.

The Book Beautiful, then, should be conceived of as a whole, and the self-assertion of any Art beyond the limits imposed by the conditions of its creation should be looked upon as an Act of Treason. The proper duty of each Art within such limits is to co-operate with all the other arts, similarly employed, in the production of

something which is distinc ness, symmetry, harmony, strain, of the Book Beauti principle with the wholenes beauty without stress or st WHICH IS CONSTITU AND THE WORLD, T MARVELOUS WHOLE STRIFE OF COMPETIT HOLDS ITS OWN. ANI OF LIFE WRITES, UPC PAGES OF THE DAYS. THE CENTURIES, AN FINITUDES OF TIME A RHYTHMICALLY ONV DEVELOPMENT OF IT THE TRUE ARCHETY BEAUTIFUL OR SUBLI SDECTET CATTONIC

OVER-ALL SIZE: 24 x 37 picas plus side heads. TYPE: 12 Point Benedictine Book LEADING: 2 point.
SIDE HEADS: 12 Point Benedictine Book. FOLIO: 12 Point Benedictine Bool NUMBER OF WORDS TO FULL PAGE: 300.

(6 Point Benedictine Book, 2 point leaded)

tion of the mode in which the pictorial illustration may Illustration be produced and transferred to the page, by wood-cut, by steel or copper engraving, or by process. But this seems to me to be an entirely subordinate though important question. The main question is the aspect which the illustration shall be made to take in order to fit it into and amid a page of Typography. And I submit that its aspect must be essentially formal and of the same texture, so to speak, as the letterpress. It should have a set frame or margin to itself, demarcating it distinctly from the text, and the shape and character of the frame, if decorative, should have relation to the page as well as to the illustrative content; and the illustrative content itself should be formal and kept under so as literally to illustrate, and not to dim by over brilliancy the rest of the subject matter left to be communicated to the imagination by the letterpress alone.

THE BOOK BEAUTIFUL AS A WHOLE

FINALLY, if the Book Beautiful may be beautified by virtue of its writing or printing or illustration, it may also be beautiful, be even more beautiful, by the union of all to the production of one composite whole, the consummate Book Beautiful. Here the idea to be communicated by the book comes first, as the thing of supreme importance. Then comes in attendance upon it, striving for the love of the idea to be itself beautiful. the written or printed page, the decorated or decorative letters, the pictures, set amid the text, and finally the binding, holding the whole in its strong grip and for

CRITICAL COMMENT

THE Benedictine Book is a beautiful type for special volumes made for those who appreciate the part which type plays in conveying the thought from the author to the reader.

These pages are given a Doves Press treatment, and the copy is, appropriately, by Cobden Sanderson himself. Note the decorative value of the full cap lines.

(8 Point Benedictine Book, 2 point leaded)

24

France lost its claim to preeminence in the art of printing when Robert Stephens was forced to flee to Geneva, where he and his son Henry carried on a printing business until his death in 1559, and that of his son a few years later. During this time Henry Stephens produced his "Thesaurus," the only important work of that period.

The quest of the Ideal Book, therefore, passed out of France, and was taken up by another Knight Adventurous in the person of Christophe Plantin, in Belgium. He had settled near Antwerp in 1549 as a bookbinder, but six years later he began printing. The early books from his press showed accuracy and excellence of workmanship, but it was his great undertaking of the Biblia Polyglotta which won him his place among the great master-printers.

In 1566 the preaching of Luther had attracted the attention of the Christian world more particularly than ever to the Bible. The Protestants considered it the single basis of their faith, and upon their familiarity with it depended their present and future welfare. It was natural, therefore, that they should attach the greatest importance to the possession of the most authentic edition of the original text. Among the Catholics the effect of this movement was equally felt.

CRITICAL COMMENT

In using an unusual type it is sometimes desirable to add individuality to the format of the volume. The suggestion shown above, with the dominating running head and the small margins, is out of the ordinary.

The margins shown here are for 31 x 35 paper (trimmed), which may be cut down from the stock size of 32 x 44.

(8 Point Benedictine Book, 2 point leaded)

The counter-reform, born in the Church of Rome, after the separation of the dissenting sect, did not limit itself to a moral purification, but undertook with great seriousness a profound study of the Bible.

What more glorious task, then, could a printer take upon himself than to provide correct texts, to translate them with a scrupulous exactitude, and to produce with the greatest perfection the single volume upon which was based the welfare of men and of empires?

This was the inspiration which came to Christophe Plantin, and which took form in the Biblia Polyglotta. On the left-hand page should appear the original Hebrew text, and on the same page should be a rendering into the Vulgate. On the right-hand page the Greek version would be printed, and beside it a Latin translation. And at the foot of each page should be a Chaldean paraphrase.

Plantin at once opened negotiations with Philip II of Spain, and was finally successful in securing his promise to subsidize the undertaking—a promise which, unfortunately, was never fully kept. It is probable that the king was influenced toward a favorable decision by the struggle which occurred between Frankfort, Heidelberg, and even Paris for the honor of having the great work

SPECIFICATIONS

OVER-ALL SIZE: 19 x 37½ picas.
TYPE: 12 Point Benedictine.
LEADING: 2 point.
RUNNING HEAD: 18 Point Benedictine.
NUMBER OF WORDS TO FULL PAGE: 210.
(6 Point Benedictine Book. 2 point leaded)

The QUEST OF THE

IDEAL BOOK

From the Scrap Book of Christopher Plantin

Published for THE PLANTIN CLUB by THE PRINTERS PUBLISHING CO., N. Y.

CRITICAL COMMENT

LINOTYPE Benedictine and Benedictine Book used for hand-lettered effect on the headings of these pages and photographed to exact scale required.

The boldness of the large type possesses a decorative quality, and is in keeping with the novelty of treatment of text pages.

(8 Point Benedictine Book, 2 point leaded)

The QUEST OF THE I D E A L



Found Among the Papers of the Late Christopher Plantin

HE printers of Italy held their supremacy for nearly fifty years. Then in the Sixteenth Century this preeminence passed to France, in the person of Robert Stephens (or Estienne). To understand the direction given to the press in France at this period, we must bear in mind that two principal influences operated upon it simultaneously, but not in the same way. These two influences were identical with those which gave Italy her earlier preeminence which had passed from her to France

SPECIFICATIONS

TITLE PAGE: Benedictine 12 point caps and small caps and italic; Heading is an enlargement of 14 Point Benedictine and 36 Point Benedictine Book.

FIRST PAGE: Benedictine 12 point caps and lower case and caps and small caps, 2 point leaded; Decoration, Benedictine Ornament on Wood Base, X-1362.

(8 Point Benedictine Book, 2 point leaded)

begging him to try to find him a printer "as skillful as Plato de Benedictis," of whose regrettable death, he says, he has just heard.

By discriminating students of "Incunabula" de Benedictis is regarded as one of the most admirable printers of his generation—chiefly by reason of the perfection of his pages when they are considered as examples of careful composition.

It has not, however, been hitherto suggested, but it is undoubtedly the case, that no little of the attractive appearance of de Benedictis' book pages is due to the type face he employed. At first glance it suggests the Roman face of Nicholas Jenson on which, like a majority of Fifteenth Century Italian types, it was obviously based. But when we come to analyze it carefully we find that de Benedictis made certain subtle changes in proportion and detail, the clear intent of which was to aid in the production of an effective patterning when the letters were brought into combination.

It is, therefore, quite obvious that among the approved type faces of the earlier printers, no more admirable basic foundation than this type of Plato de Benedictis could be found for the new face which has been so aptly termed the Benedictine.

In adapting it to the uses of the printer of today it was not deemed necessary to make any very vital changes. It will be found that the proportions not only of stems and hair lines of the letters, but more especially of the "ascenders" and "descenders," have been strictly adhered to, and that the original curves and outlines have been preserved with practically no alteration. In this way the relation of the printed surface to the white space of the page has been retained.

Some minor modifications, it is true, have been made, such as the more even bracketing of the serifs for example, but these are all in the direction of bringing the letters into a stricter accord with those forms with which, by long custom, our eyes have become accustomed. These in no way detract from the beauty of the original design, but rather perfect what the old-time printer

CRITICAL COMMENT

PURE classic design characterizes the Benedictine. Drawn for the Linotype Company by Mr. Joseph Bliot Hill, under the direction of Mr. E. E. Bardett, from the types of Plato de Benedictis, it preserves the feeling of the inscriptions which beautify the Roman architecture of classic and Renaissance periods. While every so-called Roman type face

is descended from this source, much of the classic quality has been lost in modifications and mechanical renderings.

The caps of the Benedictine have the full squarish character of inscribed letter forms. The lower case gets its essential features from the mediaeval use of the quill pen in writing manuscript books.



THE BENEDICTINE FACE

AFTER PLATO DE BENEDICTIS
OF BOLOGNA

COMPARATIVELY little is recorded concerning the life or career of Plato de Benedictis, despite the fact that he is one of the most highly considered of the Italian printers of the latter part of the Fifteenth Century. We know that his name was Francesco di Benedetti, that he was a member of a prominent family, and that the name of Plato de Benedictis was assumed by him, at a late period of his career, in accordance with a fashion then prevalent among scholars. We know, too, that he was a citizen of Bologna, where, towards the end of his life, he attained distinction not only as a bookseller but as a master-printer.

His typographic activities cover a period of some eight years, namely, those between 1487 and 1495; and that his output even for those leisurely times was distinctly limited may be deduced from the fact that the alert Hain, in his "Repertorium," catalogues only thirty-three of his works. That he was highly esteemed by all of his contemporaries is evidenced by a eulogistic reference made to him by the classical scholar, Matteo Bosso d'Asti, in a letter which is still in existence. D'Asti writes from Verona, under date of August 26, 1497, to a friend in Bologna

SPECIFICATIONS

OVER-ALL SIZE: 32x54½ picas. TYPE: 14 Point Benedictine. LEADING: 3 point. TITLE: 14 Point Benedictine small caps. CHAPTER TITLE: 12 and 18 Point Benedictine roman caps. RUNNING HEAD: 14 Point Benedictine

roman caps.

FOLIO: 14 Point Benedictine roman figures. DECORATION: Benedictine Headpiece, X-1376.
INITIAL: 24 Point Benedictine, above. RULES: 2 Point Matrix Slide No. 401 and

6 Point Matrix Slide No. 516. NUMBER OF WORDS TO FULL PAGE: 430.

(8 Point Benedictine Book, 2 point leaded)

CHAPTER I. A MODERN MASTER PRINTER

OBDEN-SANDERSON'S LIFE IS AS ILLUMI-NATING AS HIS WORK, AND EACH EXPLAINS THE OTHER. FROM THE TIME WHEN HE FIRST BEGAN TO THINK SERIOUSLY HE applied himself to discover a calling which should give him the best opportunity to express to the world the message which he felt to be contained within himself. He tried engineering, he was a student of theology, he investigated Carlyle and German philosophy, he studied medicine, he was admitted to the bar, and later became a manual laborer. In this last occupation he came nearer to the end of his quest than in any other. After these many false starts he at last discovered in the Book Ideal a sympathetic and effective medium for the conveyance of his message. The interesting point is that he continued his efforts until he reached his goal.

With this approach, each volume which issued from the Doves Press could not fail to be more than a book. Those who possess these precious examples of the printer's art cannot help feeling, consciously or unconsciously, the personality of the man who put into them the best there was in him. They cease to stand as paper, type or binding. To the text which Cobden-Sanderson selected, the master hand added an original something which gave to the Doves Press editions a uniqueness and originality which no other modern volumes possess. Cobden-Sanderson was not a printer nor a binder, but a translator into terms of bookmaking. Taking the words of great writers, he fitted to

BENEDICTINE BOOK WITH ITALICS AND SMALL CAPS

6 Point Benedictine Book

b //on to forestitute DOOL. Much has been repeting the accenting of keeping Linouyze machines in good. Much has been repetable in the bacterial repeting the described in the latest and repetable in the latest and repetable in good health. To secure the maximum output the operator must be kept in good nondrison, as well as the machine. Most operators do not pay recough what the properties of the propert

Foundation repeating the necessity of keeping Linetype machines in good order to obtain large output, but little has been add regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the maximum. Most operators do not pay enough attention to the laws of health. Fast and ecurates work at the Linetype keyboard is not simply a matter of

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition as well as the machine. Most operators do not pay enough

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine.

10 Point Benedictine Book

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health.

12 Point Benedictine Book

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little

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Italic and SMALL CAPS

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Italic and SMALL CAPS

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The 18, 24 and 30 point sizes of this series, in italic, are in process of manufacture

BENEDICITNE WITH ITALICS AND SMALL CAPS

6 Point Benedictine

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10 Point Benedictine

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11 Point Benedictine

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Italic and SMALL CAPS

Italic and SMALL CAPS

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TO SECURE THE MAXIMUM OUTPUT THE OPERATOR MUST BE KEPT IN GOOD CONDITION, AS WELL AS THE MACHINE. MOST

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Italic and SMALL CAPS

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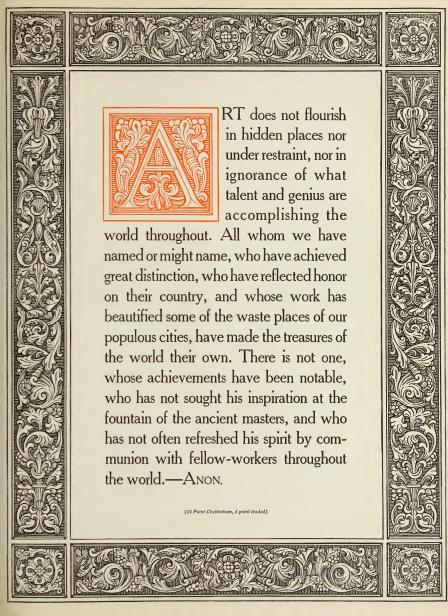
Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output,

Much has been written regarding the necessity

36 Point Benedictine

Much has been written regarding the n

The 18, 24 and 30 point sizes of this series, in italic, are in process of manufacture





that I dedicate no inconsiderable portion of my time to other people's thoughts. I dream away my life in other's speculations. I love to lose myself in other men's minds. When I am not walking, I am reading; I cannot sit and think. Books think for me.

I have no repugnances. Shaftesbury is not too genteel for me, nor Jonathan Wild too low. I can read anything which I call a book. There are things in that shape which I cannot allow for such.

In this catalogue of books which are no books—biblia a biblia—I reckon Court Calendars, Directories, Pocket Books, Draught



CRITICAL COMMENT

GIFT-BOOKS, slight essays, or short stories may be extended by using the expedient of decoration above and below the text on each page. Be careful that the weight of the rule corresponds to the weight of the line in the decoration.

The margins shown are for 27 x 33 paper (trimmed).

(8 Point Cheltenham, 2 point leaded)



DETACHED THOUGHTS ON BOOKS AND READING

To mind the inside of a book is to entertain one's self with the forced product of another man's brain. Now I think a man of quality and breeding may be much amused with the natural sprouts of his own.—Lord Foppington.

An ingenious acquaintance of my own was so much struck with this bright state of reading altogether, to the great improvement of his originality. At the hazard of losing some credit on this head, I must confess



SPECIFICATIONS

OVER-ALL SIZE (including rules): 18 x 32 picas.
TYPE: 10 Point Cheltenham.
LEADING: 1 point.
TITLE: 10 Point Cheltenham roman caps, in halfdiamond formation.
QUOTATION: 6 Point Classic, 2 point leaded.

QUOTATION: 6 Point Classic, 2 point leaded. RULES: 2 Point Matrix Slide No. 400. INITIAL: 42 Point Caslon. DECORATION: Cheltenham Ornaments, X-1148

and X-1149. NUMBER OF WORDS TO FULL PAGE: 112.

(6 Point Classic, 2 point leaded)

of beauty, diversifying them, when set up, with highly ornamental initials and surrounding them with elaborate borders designed by artists of wellknown reputation.

Geoffrey Tory Soon, however, they fell into the pitfall awaiting the printers of all time,—the tendency to over-ornament at the expense of legibility,—and then it was that Tory called a halt, and in his book "Champfleury," published in 1529, made a plea in favor of the use of more legible types.

Claude Garamond It was to Tory's pupil, Claude Garamond, however, that the credit of improving French typography chiefly belongs. He put many of the reforms suggested especial must be commended fo efforts to bring into more gener form of letter. Already it was scholars that the genius of their the use of letters based on a cl Garamond had comparatively I ducing his brother printers to ac His font of Roman was closely celebrated letters of Nicholas J discreedly following the Aldine proved by the capital letters bei

CRITICAL COMMENT

THE extreme rule treatment is shown in these pages. Here again the leading is of supreme importance, as a more solid page would produce a heavy effect, destroying the balance.

The 10 point type is used to secure a greater number of words to the page than would be possible with a larger body without reducing the leading.

The two-line initial above instead of below at the beginning of the chapter prevents a break in the first paragraph which would injure the unity.

The margins shown are for $30\frac{1}{2} \times 41$ paper (untrimmed).

(8 Point Cheltenham, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 22½ x 33 picns; text measure 17 x 29 picns.
TYPE: 10 Point Cheltenham.
LEADING: 4 point.
CHAPTER TITLE: 10 Point Cheltenham roman caps.
RUNNING HEAD: 10 Point Cheltenham small caps.
SIDE NOTES: 10 Point Cheltenham talls caps and

lower case.
FOLIO: 10 Point Cheltenham.
RULES: 2 Point Matrix Slide No. 403.
INITIAL: 20 Point Cheltenham.
NUMBER OF WORDS TO FULL PAGE; 200.

(6 Point Classic, 2 point leaded)

THE FATHER OF THE TYPE-FOUNDERS

To three Swiss printers, Cranz, Gering, and Friburger, must be accorded the honor of setting up the first printing press on French soil, and from their shop, in the precincts of the Sorbonne at Paris, was issued the first book printed in France.

Their types were variations of the Gothic faces used by the German pioneers of the art, but even when the Frenchmen had come into their own and were excelling the Italians in the art of making attractive books, they continued to cling to these "black letters."

It must be remembered that well on into the middle of the Sixteenth Century the printer was also a type-founder. He cast his own type from his own matrices, the punches for which were cut to his special order and under his close supervision.

So the early French printers, men like Kerner, and Vostre, and, ablest of them all, Geoffrey Tory, while they still preferred the Gothic types, had them cast in forms which coincided with their own ideas First Printing Press in France

Early Type-

IN THE OFFICE WITH ONE MACHINE

HE'LL set up a menu, a book, or a bill,
In the office with one machine;
There's nothing that baffles his technical skill
In the office with one machine.
He uses each second of moments that fly,
His fingers are quicker by far than the eye,
And he's just about banished the nuisance of "pi"
In the office with one machine.

THE small country paper is set in a day
In the office with one machine,
Which is faster, by far, than the old-fashioned way,
In the office with one machine.
And the Linotype man tells who goes and who tarries,
Who dances or dines, and who courts and who marries.
He sets up the births and the obituaric
In the office with one machine.

THERE'S many a bully big office has
From the office with one machine,
All based on the profit the Linotype's
In the office with one machine,
So the Linotype man, as his finger tip
And the long bar comes down with its
Knows well that the Linotype's earni
In the office with one machine!

[18]

CRITICAL COMMENT

In setting poetry it is often desirable to select a face with more decoration in its line than might be desired in a prose volume. The Cheltenham face is particularly well adapted for books of verse.

The expedient of placing the initial letters outside the lines gives an individuality to the page. The Oxford rule treatment balances the irregularity

caused by the varying length of the lines of verse.

The margins shown are for 30½ x 41 paper (trimmed).

(8 Point Cheltenham, 2 point leaded)

SPECIFICATIONS

TYPE: 12 Point Chelrenham.

LEADING: 2 Point Chelrenham.

CHAPTER TITLE: 14 Point Chelrenham anali capa.

RUNNING HEAD: 12 Point Chelrenham anali capa.

FOLIO: 8 Point Chelrenham figures, brzeketed.

RULES: 6 Point Martir Silde No. 516, and 2 Point

Martir Silde No. 403.

NITIALS: 36 and 24 Point Chelrenham.

DECORATION: 18 Point Border Martice Non. 783,

NUMBER OF UNES TO FULL PAGE: 26.

OVER-ALL SIZE: 22 x 35 picas,

(6 Point Classic, 2 point leaded)

IN THE OFFICE WITH ONE MACHINE

THE Linotype man is a versatile chap
In the office with one machine;
He's ready for any old job that's on tap
In the office with one machine.
What once needed labor of three men or four
In the leisurely handsetting era of yore
He does as the easiest kind of a chore
In the office with one machine.

HE'LL set up a menu, a book, or a bill,
In the office with one machine;
There's nothing that baffles his technical skill
In the office with one machine.
He uses each second of moments that fly,
His fingers are quicker by far than the eye,
And he's just about banished the nuisance of "pi"
In the office with one machine.

[17]

OVER-ALL SIZE: 23 x 34 picas. TYPE: 12 Point Cheltenham.

PIINNING HEAD: 12 Point Chaltenham

italic caps.
FOLIO: 12 Point Cheltenham roman figure.

INITIAL: 78 Point Cheltenham Initial, X-1145. DECORATION: Cheltenham Ornament, X-1150.

NUMBER OF WORDS TO FULL PAGE: 280.

(6 Point Classic, 2 point leaded)

LEADING: 2 point.
TITLE: 18 Point Benedictine roman caps.
CHAPTER NUMBER: 12 Point Cheltenhan

White Trousers of the Small Boy. With a Skill equaled only by the Old-Time Wood-Engravers, and with a Celerity inspired by a Guilty Conscience, the Small Boy carved his Initial in the Seat of the Nice New Chair. Then, because in the Soul of the Small Boy was the Love of Beauty, he bruised some of the Luscious Red Cranberries which he had plucked, and with their Kindly Assistance he made the First Illuminated Initial.

As the Small Row gazed with Ranture upon the Results

of his Handiwor New Chair wan gaze enraptured Small Boy, instin takes Precedence First Illuminated the Nice Chair.

But the Monk sight than upon h tion between the Nice New Chair hand of the Smal which became cl Boy face down there, imprinted discovered the I At that Mome

At that Mome of a Great Idea.



THE INSTRUCTIVE FABLE OF DAME PROFIT

CHAPTER I



NCE UPON A TIME in the Days before the Past a Small Boy was charging through the Fields like a Young Fawn. He was Clad in White Raiment, but the Reason for his Joy was that he had in the Pocket of his White Trousers a Fine New

Knife. As the Small Boy charged merrily through the Fields, he plucked some of the Luscious Red Cranberries which hung down from the Swaying High Trees, some of which he ate and some of which he stored away for Future Reference.

Of a sudden, the Small Boy found himself before an Ancient Monastery. One of the Monks, in the Exercise of his daily Toil, had fabricated a Nice New Chair out of Soft White Wood, and he had placed it outside the Monastery to dry. The Soft White Wood of the Nice New Chair formed an Affinity for the Fine New Knife in the Pocket of the

CRITICAL COMMENT

WHENEVER a type of distinct individuality, as Cheltenham, is used, there should be a definite reason for its selection. If, however, the manuscript is of unusual nature, in juveniles and in unique publications, this face may be safely employed. It is should not be forgotten, however, that Cheltenham is distinctly a job face, and that it was designed primarily for commercial purposes. The margins show here are for 33 x 48

paper (untrimmed).
(8 Point Cheltenham, 2 point leaded)

The Story of Printing Types

plains between the rivers Tigris and Euphrates. But though this library consisted

of many thousand volumes, carefully numbered and arranged—as its catalog, which still exists, bears witness—in no other respect did it resemble the library of today. Its books differed from all other ancient manuscripts in that they were not written in the strict sense of the word, but li or impressed. The leav of papyrus, as were those tians, nor of vellum, as t Romans, nor of paper, a

own time; for each book a series of tablets of bak tiles, or tiles, as Pliny t The cuneiform or wedg acters of the Accadian

was that used, almost us

CRITICAL COMMENT

CAREFUL and intelligent use of rules in combination with type forms one of the simplest and most attractive methods of decoration. If rules are used, as in these pages, the book must be kept consistent by having the rule treatment carried out on the title page and in the preliminary pages as well.

The margins shown are for $301/2 \times 41$ paper (untrimmed).

(8 Point Cheltenham, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 19 x 33 picas. TYPE: 14 Point Cheltenham.

LEADING: 2 point TITLE: 14 Point Cheltenham italic caps and lower case. RUNNING HEAD: 14 Point Cheltenham italic caps and

FOLIO: 8 Point Cheltenham, hracketed.
RULES: 3 Point Matrix Slide No. 406.
INITIAL: Specially made for this page.
NUMBER OF WORDS TO FULL PAGE: 148.

(6 Point Classic, 2 point leaded)

The Story of Printing Types

IT IS to the compositor's case in the first instance, rather than to the printing press itself, that we owe the world-wide dissemination of knowledge during the last five centuries. It was the discovery of the best method of using movable types, not their invention, nor even that of the printing press, that gave us our present printer's art.

To find, indeed, the first book printed with movable types we have to travel backwards some four thousand years to Agane, a suburb of the city of Sippara, where was installed the Library of Sargon, King of the Chaldeans, those forerunners of the Assyrians as inhabitants of the fertile

I 27 1

CHELTENHAM WITH ITALICS AND SMALL CAPS

8 Point Cheltenham

8 Point Cheitenham
Much has been written regarding the necessity of keeping Linotype
machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the
maximum output the operator must be kept in good condition, as well as
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Point Cheltenha

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the key-

10 Point Cheltenham

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and

11 Point Cheltenham

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12 Point Cheltenhan

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept

14 Point Cheltenham

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24 Point Cheltenham

Much has been written regarding the necessity of keeping

30 Point Cheltenhan

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Italic and SMALL CAPS

Much has been written regarding the necessity of keeping Lindtype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of THE AMOUNT OF MUSCULAR EFFORT REQUIRED TO OPERATE A LINDTYPE MACHINE IS NOT VERY GREAT, BUT IT IS AN OCCUPATION CALLING FOR A

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Italic and SM

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must OF HEALTH. FAST AND ACCURATE WORK AT THE KEYBOARD IS NOT SIMPLY A MATTER OF KNOWING HOW TO FINGER THE

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Italic and SMALL CAP

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To TO SECURE THE MAXIMUM OUTPUT THE OPERATOR

Italic and SMALL CAPS

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said HAS BEEN SAID RECARDING THE DESIRABILITY

20 Point Cheltenham Italic

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large out-

24 Point Cheltenham Italia

Much has been written regarding the necessity of keep-

9 Point Cheltenham Italia

Much has been written regarding the necessity of

Much has been written regarding the necessity of keeping Linotype machines in good

CHELTENHAM BOLD WITH ITALICS

6 Point Cheltenham Bold

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Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is

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Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the

12 Point Cheltenham Bold

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maxi-

14 Point Cheltenham Bold

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in

18 Point Cheltenham Bold

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Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in

18 Point Cheltenham Bold Italic

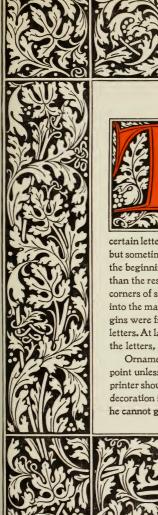
Much has been written regarding the necessity of keeping Linotype machines in good

24 Point Cheltenham Bold Italic

Much has been written regarding the necessity of

Much has been said regarding the neces-

Much has been written regarding the necessity of keeping Linotype



ORNAMENTATION



HE IDEA OF ornamenting books in one way or another is as old as books themselves; nevertheless, it is generally true that the earliest writing is the plainest and freest from accessory decoration. The lines along which development took place are natural and simple. First,

certain letters (usually the first letter of a new sentence, but sometimes the first letter of the line which followed the beginning of a sentence) were made simply larger than the rest, and perhaps colored. Next, the ends and corners of such letters were exaggerated, and ran over into the margin, until in course of time the whole margins were filled with offshoots from one or more large letters. At last the margin was formally separated from the letters, and received a wholly independent design.

Ornamentation is dangerous from an artistic standpoint unless used with restraint and intelligence. The printer should always ask himself why he is putting the decoration in, rather than why he is leaving it out. If he cannot give himself an entirely satisfactory answer

(14 Point Jenson, 4 point leaded





by a downward pressure. This, without a doubt, was printed in or before the year 1445, a decade, at least, before the printing of the 42-line Bible.

There can, therefore, be no question that Gutenberg and his contemporaries found a press ready to their hands. Exactly what the mechanism of these first presses may have been we are unable to determine with absolute accuracy, but it probably differed but slightly from that shown in the first picture of a printing press which we possess, namely, that in a "Dance of Death" published at Lyons in 1499. Until quite recently the first illustration of a press was generally accepted to be that shown in the printer's device of Jodocus Badius Ascensius of Paris in a book dated 1507. The Lyons wood-cut it will be seen, clearly antedates this by eight years.

In any case the presses shown in these rude prints are practically identical. Indeed, the twenty-seven individual illustrations of printing presses published during the Sixteenth Century show them to be of precisely similar mechanism, and differing only in the size of the platens.

They consisted of heavy wooden frames with massive cross-beams and the uprights

THE PRINTING PRESS



DDLY ENOUGH THE PRINTINGPRESSWAS ALREADY IN USE BEFORE THE INVENTION OF THE MOVABLE TYPES WHICH WERE TO MAKE IT ONE OF THE MOST EFFICIENT HANDALDEN OF CWILL

MAIDENS OF CIVILIZATION. THE EARLIEST PRINTING
WAS FROM WOODEN BLOCKS AND
WAS EFFECTED BY LAYING A SHEET
OF DAMPENED PAPER UPON THE
INKED BLOCK AND THEN RUBBING
THE BACK OF IT AS EVENLY AS
MIGHT BE WITH A BONE OR IVORY
BURNISHER. SOME OF THESE BLOCK
PRINTERS, HOWEVER, MUST HAVE
SOUGHT FOR A READIER WAY OF
REDUPLICATING THEIR IMPRESSIONS, FOR OTTLEY, IN HIS "INVENTION OF PRINTING," SAYS THAT HE
WAS IN POSSESSION OF A WOOD
ENGRAVING PRINTED IN BLACK OIL
COLOR ON BOTH SIDES OF THE PAPER

9

CRITICAL COMMENT

THE Jenson face is now rarely used for bookwork, principally because it requires special treatment in order to produce a pleasing effect. For small books and limited editions, however, it is a face which book-lovers admire. The examples here are intended to show the decorative effect of having the first page in the book set up entirely in caps and then run off into the lower case in succeeding pages. If there are several chapters in the book, this same treatment may be given to the first page of each chapter.

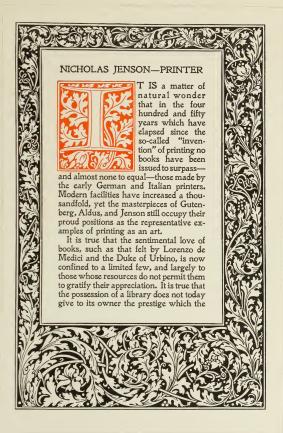
The margins shown are for 27 x 32½ paper (trimmed).

(8 Point Jenson, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 17 x 24/4 picas. TYPE: 10 Point Jemson. LEADING: Solid. TITLE: 14 Point Jenson roman caps. FOLIO: 10 Point Jenson roman. INVITAL: 56 Point Jenson, X-144. NUMBER OF WORDS TO FULL PAGE: 195.

(6 Point Antique No. 1, 2 point leaded)



CRITICAL COMMENT

THE Jenson face should only be used in books which are out of the ordinary. It was modeled by William Morris to combine the merits of Jenson and Jacques Le Rouge, but it lacks the purity of line of its model. The changes introduced make it a more "jobby" face. It has its distinct place, however, and when used with appropriate decoration produces an effective result.

The margins shown are for 33 x 44 paper (untrimmed).

SPECIFICATIONS

OVER-ALL SIZE: 29 x 46 picas. TYPE: 12 Point Jenson. LEADING: 1/2 point. TITLE: 12 Point Jenson caps. FOLIO: 12 Point Jenson roman figure, bracketed and centered at top of page. INITIAL: 126 Point Jenson, X-1402. BORDER: Complete Page Panel, Jenson Series, X-1433. NUMBER OF WORDS TO FULL PAGE: 200.

(6 Point Antique No. 1, 2 point leaded)

Nicholas Jenson the worthy Jenson in his form of imprint upon the "De Veritate Catholicae Fidei," which reads as follows: "Moreover, this new edition was furnished usto printin Venice by Nicholas Jenson of France, a true Catholic, kind toward all, beneficient, generous, truthful and steadfast. In the beauty, dignity and accuracy of his printing let me (with the indulgence of all) name him the first in the whole world; first likewise in his marvellous speed. He exists in this, our time as a special gift from Heaven to men. June thirteenth, in the y

SPECIFICATIONS

OVER-ALL SIZE: 21 x8 picas.
TYPE: 12 Point featon.
LEADING: 3 point.
TITLE: 12 and 4 Point Jenson roman caps.
SIDE HEADS: 12 Point Jenson caps and
lower case.
SIDE HEADS: 4 picas with 6 points between.
POLIO: 12 Point Jenson roman.
INITIAL: 18 Point Bendictine, above.
DECORATION: 12 Point Bender No. 505.

HEADPIECE: Jenson Series, X-1437.
TAILPIECE: Jenson Series, X-1439.
NUMBER OF WORDS TO FULL PAGE: 260.
(6 Point Antique No. 1, 2 point leaded)

Ţ

The example of curi including the Venetian w drinking-glass, the funn the full diamond, mark a groping of the early p should gratify the desire chaser for some illustrat sulted in the creation of t afforded an excellent op the printer's mark, which by the publisher's device





PRINTERS OF VENICE

NICHOLAS JENSON

THE earliest volumes lacked the title-page, because vellum and linen paper were held so high that the expense of an extra leaf was considered an unnecessary luxury. In these old books, that which took the place of the title was at the end, the colophon or crowning-piece being in evidence, indicating the name of the illuminator, if not always that of the printer. As was the case with the MS. book, the volume began with the phrase, "Here beginneth....." Later came piratical reprints, which resulted in making the critical reader insist upon having each volume stamped with the printer's name or mark, as a guarantee of reliable work. Here we see the modern tendency to return to one of the old-time standards. as discriminating buyers of today insist upon the imprint of a responsible printer upon the important works which they add to their libraries. Modern printers, however, would hardly venture to imitate

CRITICAL COMMENT

THE use of side heads in place of running heads is effective in out-of-the-ordinary volumes, such as the publications of book clubs and books privately printed. For such as these, the Jenson face may be used even though its lines are too ornate for the so-called "trade volumes."

The margins shown here are for 33 x 44 paper (untrimmed).

(8 Point Jenson, 2 point leaded)

The

JENSON SERIES

8 Point Jenson (Scotch with)

s rolling the necessity of keyeng has been written regarding the necessity of keyeng has made in good order to obtain a large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply, matter of accurate the properties of the prop

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12 Point Jenson (Scotch with)

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Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be

14 Point Jenson (Old Style No. 1 with)

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a matter of knowing how to finger the keys properly, but also, to a certain extent, a question of good physical condition. The amount of muscular effort required to operate a Linotype machine is not very great, but it is an occupation calling for a clear brain and steady nerves, and anything which promotes these con-

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the desirability of keeping the operator in good health. To secure the maxi-

ANTIQUE NUMBER ONE WITH ITALICS

6 Point Antique No. 1

6 Point Antique No. 1

Much has been written regarding the necessity of keeping the Linotype machine in good order to obtain large output, but little has been said the maximum output the operators of the maximum output the operator must be kept in good condition, as well as the machine. Most operators do not pay enough attention to the laws of health. Fast and accurate work at the Linotype keyboard is not simply a extent, a question of good physical condition. The amount of muscular effort required to operator a Linotype machine is not very great, but it is an occur-required to operator a Linotype machine is not very great, but it is an occur-promotes these conduces to speed and accuracy. Good health is an asset to any Linotype operator, and the observance of a few common-sense rules will still in maintaining it. Much has been written regarding the necessity of keeping. Linotype machines in good order to obtain large output, but

8 Point Antique No. 1

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14 Point Antique No. 1

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18 Point Antique No. 1

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Much has been written regard ing the necessity of keeping Lino type machines in good order to obtain large output, but little has

24 Point Antique No. 1

Much has been written regarding the necessity of keeping Linotype machines in good order to obtain large output, but little has been said regarding the de



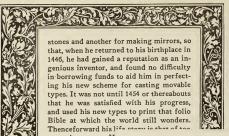
IF WE WERE TO GLANCE IN UPON A WORKDAY IN THE SCRIPTORIUM, OR THE GENERAL OFFICE OF A MONASTERY, WE SHOULD FIND IT FITTED UP WITH FORMS OR DESKS ARRANGED IN METHODICAL ORDER TO ACCOMMODATE A LARGE NUMBER OF SCRIBES.

The size of the edition in those days depended solely upon the number of copyists employed upon the work, and these were limited to the number of desks which the scriptorium could accommodate. With the scribes once seated, their writing materials were placed before them, and a reader familiar with the subject matter of the volume which was to be transcribed recited from the copy before him, while the writers carefully transcribed upon their sheets of parchment as they listened to the spoken word. In selecting the copyists from the monastic community an effort was made to secure those writers whose personal characteristics guaranteed the greatest perfection and accuracy; yet with the bad light, poor ventilation, and other handicaps, the possibility for having errors creep in was always present. To prevent this, before turning the sheets over to the armarium to be bound up, each manuscript volume was read, revised, and re-read, so as to reduce to a minimum the possibility of having an imperfect text perpetuate throughout the ages errors which unintentionally crept in.

It was the abbot of the monastery upon whom rested the management of the scriptoria. It was he who decided upon the hours for labor, during which the scribes were obliged to work with tireless energy, "not leaving to go awandering in idleness," but centering their efforts wholly upon the transcription of what was read to them to be written upon the parchment sheets before them. No one was allowed to enter the room except the abbot, or the prior, the sub-prior, and the armarium. The last-named was in charge of all implements and the materials which were required by the copyists; he secured the parchment and manufactured the ink, and was responsible to see that the greatest care was used in preventing extravagancies to creep in by wastefulness or damaged materials.

Another class of copyists were the secular scribes. Their work was no less important, yet it was naturally less in quantity, and, because it lacked the careful supervision which was given to the work of the monastic scribes, their texts are far inferior as far as accuracy is concerned. These secular

SPECIFICATIONS: 14 Point Antique No. 1, solid; Decoration, Benedictine Headband, X-1374; 18 Point Border Nos. 719, 719¼ and 720; 6 Point Border No. 157 with Cornerpiece No. 157½; 2 Point Matrix Slide No. 402 and 4 Point Matrix Slide No. 508.



SPECIFICATIONS

OVER-ALL SIZE (inside border): 161/2 x 261/3

TYPE: 10 Point Antique No. 1.

LEADING: 2 point.

TITLE: 10 Point Antique No. 1 roman caps. FOLIO: 10 Point Antique No. 1 figures, bracketed. INITIAL: 96 Point Jenson Initial, X-1441. BORDER: Complete Page Panel, Jenson Series, right-hand page, X-1435; Jeft-hand page, X-1499.

NUMBER OF WORDS TO FULL PAGE: 200. (6 Point Antique No. 1, 2 point leaded)

many inventors. H appliances were sei and though he foun printed no more bo died on February 2, and almost friendle

But if the credit genuity displayed i such a book by a pr Gutenberg's own, fo was largely indebte the mediæval scribe improved the gothi proportions were ab

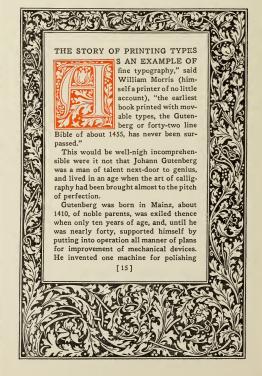
CRITICAL COMMENT

THE Old Style Antique lends itself admirably to combination with borders. The type is so extremely readable that even the smaller sizes may be used. The weight of its line, owing to the absence of contrasting serifs, gives it an attractive evenness of color.

In this page the running head is omitted, so that the decoration of the border forms a part of the page.

The margins shown here are for 33 x 44 paper (untrimmed).

(8 Point Antique No. 1, 2 point leaded)



THE STORY OF PRINTING TYPES

paper, arranged in bundles of neatly folded quires, and, last of all, the simple printing press with which they were to bring their work to its conclusion.

They carried all this probably, in some rude form of cart, either painfully propelled by themselves or drawn by a horse or mule. This is how Conrad Sweynheym and Arnold Pannartz, the first printers to reach Italy, must have arrived at the Monastery of Subiaco, near Rome, some time in the year 1464.

The monastery was a rich one, an to increase its revenues. An agreem quickly made with this pair of wand ers, and the first Italian printing pre up by them at Subiaco. At first the worked with the types they had on h urally of the Gothic characters used i many. But the Italians were accuse manuscripts written in the so-called Minuscules, whose capitals were init the lapidary letters used by the Rom their monuments and mortuary table.

So the adaptive Germans set to w the dies for the first fount of Roman was ever cast. The capitals, as migh

74

FEFFEFEFEFE

CRITICAL COMMENT

THE Old Style Antique type is so extended as to be impracticable for large books, but when properly considered in its relation to the subject matter of the text and in combination with appropriate borders, exceedingly decorative effects may be secured. This page, compared with the 10 point (see page 150), shows a wider lead and the use of running head, making a more open page. The color scheme is consistently carried out, as the border is light. Great care should always be used to make the weight of the type page and of the line in the border correspond.

Note the omission of quotation marks before large initial.

The margins shown here are for 30½ x 40 paper (untrimmed).

(8 Point Antique No. 1, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE (inside border): 20 x 33 picas. TYPE: 11 Point Antique No. 1.

LEADING: 3 point.
TITLE: 12 Point Antique No. 1 roman caps.
RUNNING HEAD: 11 Point Antique No. 1 roman caps.
FOLIO: 8 Point Antique No. 1 roman figures.

FOLIO: 8 Four Antique No. 1 formal ngues.
INITIAL: 48 Point Caslon (hand).
DECORATION: 18 Point Border Nos. 752L and
752R; Rules, 8 Point Matrix Silde No. 735 and
2 Point Matrix Silde No. 402.
NUMBER OF WORDS TO FULL PAGE: 200.

(6 Point Antique No. 1, 2 point leaded)

THE STORY OF PRINTING TYPES



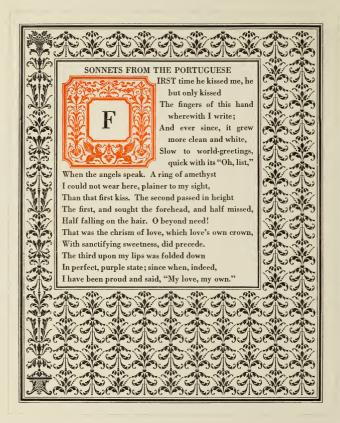
BEYOND the Alps lies Italy," must have been a pressing thought in the minds of many German craftsmen of the Fifteenth Century. "We," they must have reflected, "have the creative brains and the skill of hand; the great nobles and churchmen of Italy have the love of beauty and the wherewithal to pay for it. Surely, if to Italy we can win our way, our fortunes are made."

And so, on foot, they took their toilsome way across the mountains, and, in many instances, their dreams came true. Especially so was this the case with the printers. It was in Germany that printing was invented, and within a decade of its invention the lowland plains were overrun with wandering printers from Mainz and Strasburg and other German cities.

These pilgrims of literature carried their printing offices with them in the most literal sense of the word. They carried their founts of type, which they themselves had cast, their

73





CRITICAL COMMENT

THIS page is printed opposite the Morris page in order to show how the same idea may be expressed in an original way. As the border is lighter in weight, the Bodoni face is more harmonious.

The margins shown here are for 31 x 50 paper (untrimmed).

(8 Point Bodoni, 2 point leaded)

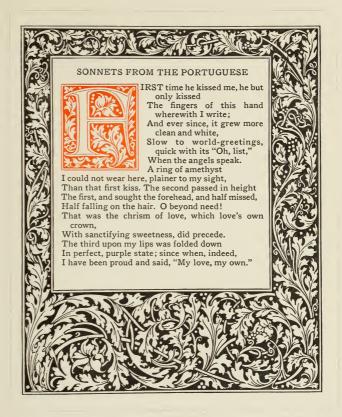
SPECIFICATIONS

OVER-ALL SIZE (inside border): 22 x 25 picas. TYPE: 12 Point Bodoni. LEADING: 4 point.

TITLE HEADING: 12 Point Bodoni roman caps.
INITIAL: 126 Point Bodoni Mortised Initial,
X-1158; Inserted Character, 36 Point Bodoni.

BORDER: Decorative, 36 Point Bodoni Border Nos. 12065, 12085, 12095, 12105, 12115, 12125, 12135, 12155 and 12165. RULES: 4 Point Matrix Slide No. 508, and 8 Point Matrix Slide No. 356

(6 Point Bodoni, 2 point leaded)



CRITICAL COMMENT

THIS treatment is copied from the style made popular by William Morris. The Antique type has weight enough to balance the solid border, and makes an attractive if not an original page.

The margins shown here are for 31 x 50 paper (untrimmed).

(8 Point Antique No. 1, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 23½ x 25 picas. TYPE: 12 Point Antique No. LEADING: 1 point. TITLE HEADING: 12 Point Antique No. 1 roman caps. INITIAL: 126 Point Jenson Initial, X-1402. BORDER: Complete Page Panel, Jenson Series, right-hand page, X-1446.

(6 Point Antique No. 1, 2 point leaded)

The Master Printer

We will now ask the reader to imagine fourteen years passed since Caxton first began working at his new art. It is not difficult to picture the wooden building in the almonry occupied by his sedate but busy workmen. We can look in at vonder window, and see the venerable masterprinter himself "sittying in his studye where lay many and dyuerse paunflettis and bookys." The great towers of Westminster Abbey cast their shadows across the room, for he is an early already at work upon his t the new French romance, c dos." The "faire and ornate author give him "grete pla labors, almost without inter the low sun, blazing from u windows, warns him of the t Again, we watch him pass w eye through the rooms wher are at work; we see the mov [4] -

CRITICAL COMMENT

OLD Style Antique could be used far more frequently than at present in producing volumes where slight manuscripts need to be extended to attain the dignity of books.

One of the chief difficulties in an Old Style Antique book is that of combining other satisfactory types in dressing up the page. The Benedictine face, shown in chapter head and running head of these pages, makes an admirable combination. The small number of words contained upon the page makes this a useful suggestion when the manuscript is short.

The margins shown here are for 30½ x 41 paper (untrimmed).

(8 Point Antique No. 1, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 19 x 35 picas.

TYPE: 12 Point Antique No. 1. LEADING: 5 point
TITLE: 14 Point Benedictine roman caps.
TITLE: 14 Point Benedictine roman caps.
CHAPTER TITLE: 12 Point Antique No. 1
RUNNING HEAD: 14 Point Benedictine italic caps and lower case.
FOLIO: 12 Point Antique No. 1, bracketed.
HNITALL: 96 point Jenson Initial, X-1441.
NUMBER OF WORDS TO FULL PAGE: 160.
(F Point Antique No. 1, 2 point leaded)

THE MASTER PRINTER

CHAPTER IX



HE question of the exact spot whereon England established her first printing press has already been discussed. The well-known adver-

tisement of Caxton, which states that pies of Salisbury use were on sale at the "Red-pale," in the almonry, at Westminster, not only indicates the position of his house, but also the sign by which it was known. The precise appearance of the almonry in the Fifteenth Century must be to some extent imaginary, but we know that alms-houses were there, and probably two or three structures besides that occupied by Caxton.

T 3 1

- ILLUSTRATIONS PAGE: Set in 6, 8 and 10 Point Antique No. 1; Rules, 5 Point Matrix Slide No. 510 and 8 Point Matrix Slide No. 736.
- TITLE PAGE: Set in 8, 10 and 18 Point Antique No. 1 caps; Rules, 5 Point Matrix Slide No. 510 and 8 Point Matrix Slide No. 736; Decoration, 36 Point Bodoni Border Nos. 1217 and 1218.

(8 Point Antique No. 1, 2 point leaded)



ILLUSTRATIONS

PA	GE
Colophon of the Psalter of 1457	2
Introduction to Bible of 42 lines. Gutenberg	4
Catholicon of 1460. Mainz. Gutenberg	6
Zenophon, 1511. Bartholomew Trot	8
De Veritate, etc., Venice, 1480. Jenson	8
A Supplement, Venice, 1483. Renner	9
Poggio, Antwerp, 1487. Matthew Goes	ç
etc., Venice, 1480. Jenson	10
pos, Venice, 1471. Jenson	11
Litio, Venice, 1472. Renner	12
dua, 1472, Valdezocchio	13

CRITICAL COMMENT

KEEP the weight of line in the front matter in proportion to the weight of the text line. Antique demands heavy treatment.

(8 Point Antique No. 1, 2 point leaded)

PRINTING FROM WOOD BLOCKS

eventually "improved on their instruction." And so, early in the Fifteenth Century the Coreans were making movable types of copper and printing books from them.

But there was another neighboring nation which, like the Coreans, looked for initial inspiration in all its arts to the Chinese, but which displayed even more ingenuity in bringing them to technical perfection. About the

year 770 A. D. the Japane toku in pursuance of a sol be printed a million copie Buddhist Scriptures on a eighteen inches long by t Wound up into tiny rolls were inserted into minia made of wood which we among the Buddhist tem throughout the Empire.

This printing, however in the strict sense of the block—a woodcut, as we Two centuries later we fi language includes a word "printed-book," so that p

[4

CRITICAL COMMENT

THE Old Style Antique face is one which could be used much more successfully in book work than at present. It has a beauty quite distinct from any of the other heavy-faced types, particularly because it preserves its simplicity of lime. In these pages, the Benedictine caps are

shown in combination with the Antique.

The margins shown here are for 33 x 44 paper (untrimmed).

(8 Point Antique No. 1, 2 point leaded)

SPECIFICATIONS

OVER-ALL SIZE: 22 x 5 piezs.
TYPE: 12 Point Antique No. 1.
LEADING: 3 point.
TITLE: 14 and 36 Point Benedictine roman caps.
RUMNING HEAD: 14 Point Benedictine roman caps.
FOLIO: 12 Point Benedictine roman figures,
bracketed.
NUMBER OF WORDS TO FULL PAGE: 200.
(5 Point Antique No. 1, 2 point leaded)

PRINTING

FROM WOOD BLOCKS IN THE ORIENT

•

Though the Chinese invented gunpowder, it was we of the Occident who turned it to its fullest murderous advantage by the subsequent invention of arms of precision. In like manner though the Chinese may have invented movable types, they failed to build up with them a printed literature as we did, when, centuries later, we duplicated their invention.

As early as the middle of the Eleventh Century of our era the Chinese printed from movable types made of pottery, while the British Museum possesses a copy of a Corean work evidently printed from movable types and bearing the equivalent of the date 1337 A. D.

Doubtless the Coreans borrowed the conception of movable types from the Chinese, but, as was the habit of this hermit-people, they

[45]

CONTENTS PAGE: Set in 8, 10, and 12 Point Benedictine.

TITLE PAGE: Set in 12 and 14 Point Benedictine caps.

(10 Point Benedictine, 2 point leaded)

CONTENTS

I					
Early Chinese Inventions					3
II					
Movable Types					19
III					
The Coreans and Their Habits .					33
v					
tuni	ties				57

PRINTING FROM WOOD BLOCKS A TRACT ON THE INFLUENCE OF THE CHINESE ON THE COREANS IN THE ORIENT

are contributed by s, the photographers Colony, Jerusalem

NEW YORK
THE PRINTERS PUBLISHING COMPANY

CRITICAL COMMENT

THE Benedictine caps are harmonious when combined with Antique and are decorative without being ornate.

(8 Point Benedictine, 2 point leaded)



THE FIRST ENGLISH BOOK



O WILLIAM CAXTON, MERCER of London, we owe the first book printed in the English language, and therefore by the printers of America, equally with those of England, should his name be held in high esteem.

There is an appealing touch of human nature in the story of this stolid English merchant, who in his fiftieth

year turned aside from his prosperous undertakings to devote himself to learning and practising the new-born art of printing.

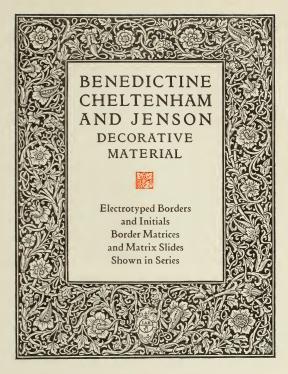
Caxton was living at Bruges, so well thought of by his compatriots that he had been elected "Governor of the English Nation in the Low Countries," when, to please his patroness the Duchess of Burgundy, he set himself to translate the "Recuyell of the Histories of Troye." The work finished, he found so many friends desiring copies that the labor of writing them would have been too wearisome. Accordingly he made up his mind to learn the new art of printing in order, as he says, "that every man might have his copy at once."

There was living in Bruges at this time one Colard Mansion, a manuscript writer who had, it is uncertain exactly how, learned the art and mystery of casting types and of printing from them. To him, as the only printer in Bruges, Caxton came to learn how, quickly and economically, he might reduplicate his copies of the "Recuyell."

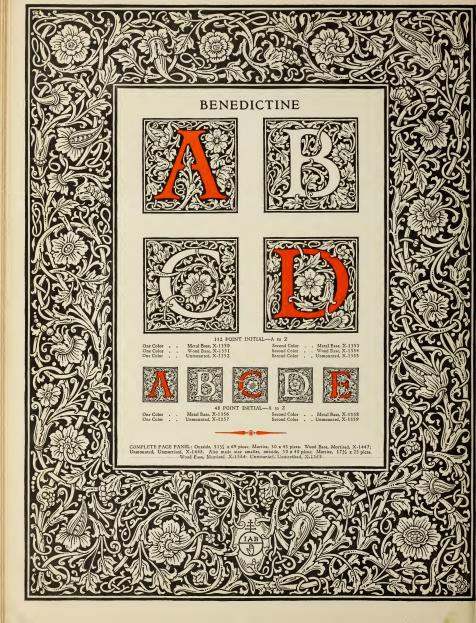
It must have taken the worthy pair at least six months to complete their work, so that, as Caxton finished his translation at the end of the year 1471, it was probably late in 1472 that the first book printed in the English language

[3]

SPECIFICATIONS



TYPOGRAPHY



HEADBANDS AND TAILPIECE FOR BENEDICTINE



HEADBAND: 39 x 13 picas. Wood Base, Mortised, X-1374; Unmounted, Unmortised, X-1375



HEADBAND: 32 x 10 1/2 picas. Wood Base, X-1378; Unmounted, X-1379

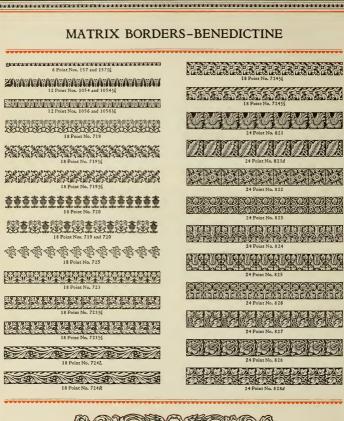


HEADBAND: 32 x 101/2 picas. Wood Base, Mortised, X-1376; Unmounted. Unmortised, X-1377



THE border surrounding this page is composed of 24 Point Border No. 824 with rules cast from 6 Point Matrix Slide No. 516 and 10 Point Matrix Slide No. 1654 on either side.

TAILPIECE: 17½ x 9½ picas Wood Base, X-1360 Unmounted, X-1361



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BENEDICTINE BORDERS AND PATTERNS



24 Point Border Nos. 826 and 827 in combination



X 2000 X X



ORNAMENT: 16 x 8 picas



Point Border Nos. 827 and 828 a in combination



24 Point Border Nos. 824 and 825 in combination



24 Point Border Nos. 828 and 828 d in combination

TVE units were employed in building up the enclosing border on this page. The outer unit was cast from 6 Point Matrix Silae No. 316, followed by 5 Point Matrix Silae No. 1822. The next is composed of 24 Point Border, No. 828 and 8284 attenuated. The next unit is from 6 Point Matrix Silae No. 222, followed by 2 Point Matrix Silae No. 404. 8 Point Matrix Silae No.





156 POINT INITIAL Metal Base, Mortised, X-1368 TAILPIECE: 17 x 8½ picas Wood Base, X-1372









THE CHELTENHAM SERIES of DECORATIONS

BORDERS, INITIALS, HEADINGS and ORNAMENTS For Either One or Two Color Printing



















36 POINT INITIAL-A TO Z













One Color . Metal Base, X-1144; Unmounted, X-1284 Second Color . Metal Base, X-1285; Unmounted, X-1286 Tint Block . Metal Base, X-1287; Unmounted, X-1288







78 POINT INITIAL A TO Z One Color Metal Base, X-1145 Unmounted, X-1289 Second Color Metal Base, X-1290 Unmounted, X-1291 Tint Block Metal Base, X-1292 Unmounted, X-1293



156 POINT INITIAL-A TO Z Metal Base
One Color . . X-1146
Second Color . X-1296
Tint Block . . X-1299



78 POINT ORNAMENT One Color Metal Base, X-1152 Unmounted, X-1312 Second Color Metal Base, X-1313 Unmounted, X-1314 Tint Block Metal Base, X-1315 Unmounted, X-1316



ORNAMENT—2 ½ inches long by 78 points deep One Color . . Wood Base, X-1148; Unmounted, X-1302 Tint Block . Wood Base, X-1303; Unmounted, X-1304



ORNAMENT—21/2 inches long by 78 points deep One Color . . Wood Base, X-1149; Unmounted, X-1305 Tint Block . Wood Base, X-1306; Unmounted, X-1307



ORNAMENT—3 % inches long by 78 points deep One Color . . Wood Base, X-1150; Unmounted, X-1308 Second Color . Wood Base, X-1309; Unmounted, X-1310

COMPLETE PAGE PANEL: Outside, 51 x 69 picas; Mortise, 36 x 54 picas One Color, Wood Base, Mortised, X-1151; Unmounted, Unmortised, X-1311

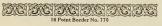








CHELTENHAM BORDER MATRICES



<u>GREEREREERER</u>

18 Point Border No. 772

18 Point Border No. 773

18 Point Border Nos. 774 ¼ and 774 ½

00000000000000

8/6 8/6 8/6 8/6 8/6 8/6 8/6 8/6 8/6

36 36 36 36 36 36 36 36 36 36 36

18 Point Border No. 781

18 Point Border No. 783

RULES AND SIMPLE BORDER SLIDES APPROPRIATE WITH CHELTENHAM

6 Point Matrix Slide No. 1338a

փոխանական արդական արդական արդական հայարական հայարան հետ հայարական հայարական հայարական հայարական հայարական հայա 6 Point Matrix Bide No. 1424

6 Point Matrix Slide No. 517

6 Point Matrix Slide No. 1503

10 Point Matrix Slide No. 1654

The pleasing border arrangement as used on this page was produced with the Linestype material listed herewith: 18 Point Border Nos. 771R, 771L and 772. 4 Point Matrix Side No. 308, 8 Point Matrix Side No. 371, and 6 Point Matrix Side No. 308, 10 Point Matrix Side No. 308, 10 Point Matrix Side Nos. 308 Point Side Nos.

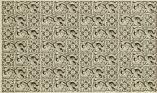
CHELTENHAM BORDERS COMBINED



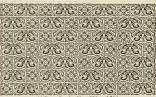
18 Point Border Nos. 778 and 784



18 Point Border Nos. 775 and 784



Point Border Nos. 772 and 784



18 Point Border Nos. 770 and 78



18 Point Border Nos 770 and 783



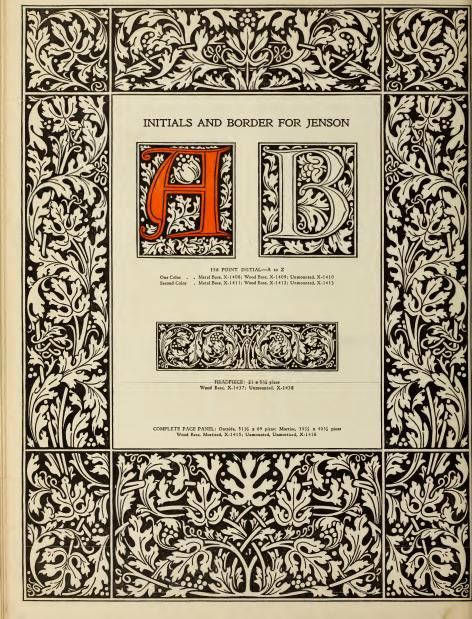
18 Point Border Nos. 777 and 782

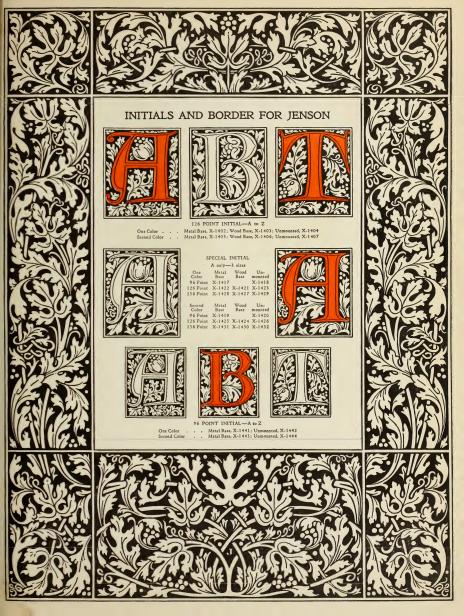
THE following Linotype decorative material was used in building up the panel surrounding this page: 18 Point Border Nos. 772, 770/4, and 771R, 6 Point Matrix Slides Nos. 252, 516, 742 and 1338a.



18 Point Border Nos. 770, 770/4, 776/4 and 776/2, in combination, were used in making up the free ornament shown opposite. 5/2 Point Matrix Slide Dash No. 994 is used in body of page.

TYPOSSES PER







SPECIFICATIONS TYPE: 12 Point Jenson, LEADING: 2½ point. TITLE: 14 Point Jenson caps INITIAL: 96 Point Jenson, X-1441; second color, X-1443

COMPLETE PAGE PANEL Outside, 341/2 x 421/2 picas. Mortise, 241/2 x 261/2 picas. Wood Base, Mortised, right-hand page, X-1445, Wood Base, Mortised, left-hand page, X-1497. Unmounted, Unmortised, right-hand page, X-1446. Unmounted, Unmortised, left-hand page, X-1498.

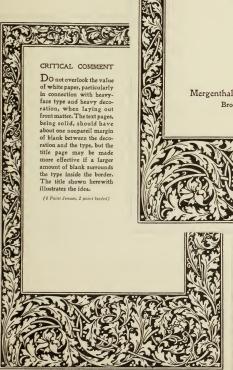
have been las Jenson has struck face, and d was the to see the the future ypography copy their designing ection, are re man to nter of the thich is all on of them

n by itself. accidents of hand-lettering. The designer of the border designs, and initial letters, has struck an equally original note in producing decoration which is distinctive

CRITICAL COMMENT

THERE is great danger of an over-use of red in decoration. In employing these heavy designs, it is usually more effective to light up the solid by a touch of color in the center, as shown herewith. Restraint is the hand-maiden of artistic printing.

(8 Point Jenson, 2 point leaded)



CATALOGUE OF DECORATIONS AND INITIALS

which can be secured to combine with Jenson type in artistic books



TAILPIECE Wood Base, X-1439 Unmounted, X-1440

Mergenthaler Linotype Company Brooklyn, New York

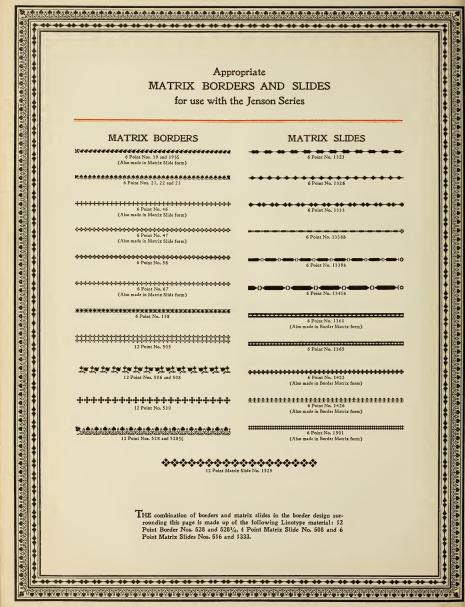
COMPLETE PAGE PANEL

Outside, 29 x 45 picas; Mortise, 20½ x 31 picas. Wood Base, Mortised, right-hand page, X-1493. Wood Base, Mortised, left-hand page, X-1495. Unmounted, Unmortised, right-hand page, X-1434. Unmounted, Unmortised, left-hand page, X-1496.

Also made size smaller

Outside, 26 x 40½ picas; Mortise, 18½ x 28 picas. Wood Base, Mortised, right-hand page, X-1435. Wood Base, Mortised, left-hand page, X-1499. Unmounted, Unmortised, right-hand page, X-1436. Unmounted, Unmortised, left-hand page, X-1500.

(6 Point Benedictine Book, 2 point leaded)



MODELS FOR FOREIGN LANGUAGE PAGES AND SCHOOL BOOKS

the arrangement of this type upon the page, while subject to the laws of good taste which dominate book composition, have, in addition, certain unwritten laws of their own which must always be respected. In the ordinary volume it is a cardinal principle that books are made to read, and, in the selection of types, legibility must be considered—in school books the type must not only be that which can be read, but that which can be read easily. The standard Linotype faces shown in this section measure absolutely up to this unwritten law.

The importance of introducing artistic layout in the ordinary volume is emphasized in the school book. The mind of the child may be compared to an undeveloped photographic plate, sensitive to every impression. School books are a part of his every-day life, and he looks upon them unconsciously as his mentors. If a page is badly composed, a child, knowing no better, accepts this as standard and receives an impression which it will be difficult to efface.

The fallacy has long existed that, while the Linotype machine has proved itself adapted to the composition of ordinary volumes, it cannot be used as successfully upon intricate and technical composition. This section is intended as a demonstration to prove the elasticity and versatility of the Linotype, and speaks louder than any argument which could be advanced in discussion.

SPECIFICATIONS: The decorative panel surrounding this page was while up with the following limbory material: The first and life wait consist of a combination of 11 Point Border Nos. 1000 44, 100044,

TWO LITTLE RUNAWAYS

-

They said they did not have anything good to eat.

So they led a sad life and were cross all day long.

It was quite a treat when they went to sleep. That was the only time there was peace with them.

STYLE PAGES FOR ENGLISH PRIMER

TITLE PAGE: Set in various sizes of caps and small caps of the Franklin Old Style Series with title in 24 Point Bodoni caps.

TEXT PAGE: Set in 18 Point Franklin Old Style with running head in 8 Point Roman caps. The sub-head is set in 14 Point Bodoni Bold caps and lower case italic with roman figure.

(10 Point Old Style No. 1, 2 point leaded)

keep hind	so bad
kind	sad

2. Snappy and Spitf a Sad Life

Snappy and Spitfir young. They did not other. They did not to each other. They d how to be good. No had told them.

Snappy and Spitf find good in anything not like the house th

TWO LITTLE RUNAWAYS

A STORY FOR FIRST OR SECOND YEAR CLASSES

ADAPTED AND REVISED BY MELVIN HIX, B. S.

PRINCIPAL OF PUBLIC SCHOOL NO. 80, ASTORIA, NEW YORK CITY

WALTER L. HERVEY, PH. D.

MEMBER OF THE BOARD OF EXAMINERS, DEPARTMENT
OF EDUCATION, NEW YORK CITY, FORMERLY
PRESIDENT OF TEACHERS COLLEGE
CO-AUTHORS OF "THE MORACE MANN RABBERS," ETC.

CRITICAL COMMENT

The title page of a school-book usually contains more matter than a tradebook title.

Care must be taken to preserve the comparative value of the various lines in determining the relative sizes of type.

The Franklin Old Style is exceedingly effective in producing pages which are legible without loss of beauty.

(10 Point Old Style No. 1, 2 point leaded)

LONGMANS, GREEN & CO.

55 FIFTH AVENUE, NEW YORK PRAIRIE AVENUE AND 25TH STREET, CHICAGO

[Reset in Linotype Typography. Courtesy Longmans, Green & Co.]

Mr. William Allen Chance or Mr. W. A. Chance. Mrs. John French Brush or Mrs. J. F. Brush

Written Work

Write the following names, using initials in place of the given names:

William Dean Howells John Greenleaf Whittier Henry Wadsworth Longfellow James Russell Lowell James Whitcomb Riley Edgar Allen Poe

Write your own name, using an initial in place of each word but the last of your name. Write the name of each member of your family, using initials in place of given names.

A person's given name is often called his Christian name. Initials are often used in place of Christian names.

38. Abbreviations

Some words are often written in sh When part of a word is written to star whole word, we say the word is abbrevia

The months are abbreviated in this wa

ane monera	are abbre	raced in this
January	Jan.	July
February	Feb.	August
March	Mar.	September
April	Apr.	October
May	May	November
June	June	December

43

CRITICAL COMMENT

THE Scotch face, because of its simplicity of line and legibility, is peculiarly adapted to use in school books. The combination of Antique No. 1 with the Scotch is effective, but to secure definite emphasis to subject divisions a larger size of Antique must be used than with old style owing to the weight of the text type.

(8 Point Old Style No. 1, 2 point leaded)

STYLE PAGES FOR ELEMENTARY LANGUAGE

SPECIFICATIONS

TYPE: 11 and 12 Point Scotch and 10 Point Antique No. 1. LEADING: 2 point.
SUBJECT DIVISIONS: 11 Point Antique No. 1. SUBHEADS: 6 Point Scotch small caps. FOLIO: 10 Point Scotch.

(6 Point Old Style No. 1, 2 point leaded)

white blossoms and its dark green leaves, it must have been beautiful.

Three times each year, the leaves of the tea plant are gathered into baskets hung from the necks of the pickers. After the leaves have been partly dried in the sun, they are heated over beds of charcoal. They are then spread out on a table, and rolled over and over in the hands until they become the shriveled little twists which we call tea.

36. Composition

Write two paragraphs about some fruit-bearing plant or tree which you know about. Let your first paragraph describe the plant, its leaves, and its blossoms. Let your second describe the fruit, tell how it is gathered, and in how many ways it is used.

37. Initial Letters

The initial letter of any word is its first letter. The initials of these names are as follows:

NAME	INITIAL
Frank Homer	F. H.
Ida Bryson	I. B.
Mary Jane Conner	M. J. C

Learn:

An initial is the first letter of a word used in place of

An initial is always written as a capital letter.

The period is used after an initial.

An initial letter is not often used to take the place of a person's last name, but it is often used in place of the given name. Thus:

41

125, 126

sad'dler	huck'ster	sur'geon	re por'ter
seam'stress	hawk'er	phy si'cian	mes'sen ger
auc tion eer'	ma gi'cian	ma chin'ist	in spect'or

What does each of these people do? Copy, changing each word to the plural form.

127, 128

der'rick	joist	bal'co ny	dredge
plat'form	foun da'tion	stair'case	tim'be
par ti'tion	fres'co	ma'son ry	hoist

Explain these terms used in connection with building. Write the plural form of each word underlined.

129

drug'gist	pes'tle	rem'e dy	am mo'ni a
pre scrip'tion	phys'ic	phos'phate	sur'ger y

Use these words in sentences to show their mea

13

A	L	
cougar	reindeer	hideous
crocodile	reptile	greedy
hyena	magpie	ferocious
vulture	viper	furious

Use the words in list B to form phrases with tho

[221]

CRITICAL COMMENT

OLD STYLE No. 1 may safely be selected for both the title and text pages of school books. Care, however, must be used in the selection of sizes. The title opposite shows a well-balanced page set in various sizes of caps and small caps, offset by the 30 Point Benedictine Book heading. The text page illustrates the proper contrast between list of words and instructions.

(8 Point Old Style No. 1, 2 point leaded)

STYLE PAGES FOR SPELLER

SPECIFICATIONS

TITLE PAGE: Set in 7, 8, 12 and 14 Point Old Style No. 1 roman caps, 6 and 8 point small caps and 8 point italic caps. Title in 30 Point Benedictine Book.

TEXT PAGE: Set in 10 and 12 Point Old Style No. 1 and 8 Point Antique No. 1 figures.

(8 Point Old Style No. 1, 2 point leaded)

NEW-WORLD SPELLER

GRADES THREE TO EIGHT

BY

JULIA HELEN WOHLFARTH

FORMERLY PRINCIPAL OF HORACE MANN ELEMENTARY SCHOOL-TEACHERS COLLEGE, COLUMBIA UNIVERSITY

AND

LILLIAN EMILY ROGERS

TEACHER IN HORACE MANN ELEMENTARY SCHOOL-TEACHERS COLLEGE, COLUMBIA UNIVERSITY

ILLUSTRATED



YONKERS-ON-HUDSON, NEW YORK
WORLD BOOK COMPANY

They made blocks of snow and built Eskimo houses. They rode on sleds over the hard snow. Some of the boys played that they were Eskimo dogs, and they ran over the snow, barking and pulling the sleds. The girls had great fun riding on the sleds. After recess, they read

ABOUT THE ESKIMOS

The Eskimos live in the far North. The ground there freezes very hard, and it is covered with deep snow nearly all the year round. It is so cold there, that all the people dress in fur most of the time.

No trees grow there. So the people winter homes of hard blocks of snothe short summer lasts, they live in to tents are made of skins.

An Eskimo's winter home is a qu round house. It has no windows. three rooms in it. The first is a covered way leading to the other ro

95

CRITICAL COMMENT

In school books, the type must not only be that which can be read, but that which can be read easily. Old Style No. 1 combines every element which school book requirements demand.

(8 Point Old Style No. 1, 2 point leaded)

STYLE PAGES FOR INTERMEDIATE READER

SPECIFICATIONS

TYPE: 14 Point Old Style No. 1.

LEADING: 4 point.
SUBJECT DIVISION: 14 Point Old Style No. 1 small caps.
FOLIO: 14 Point Old Style No. 1 figures.

(6 Point Old Style No. 1. 2 point leaded)

After a while, the fox came back. He took up his bag and saw that the bumblebee was gone.

"Where is my bumblebee?" he said.

"Oh, I just untied the bag," said the woman, "and the bumblebee flew out. The rooster caught it and ate it up."

"Very well, then, I must have the rooster," said the fox.

So he caught the rooster. He put him into his bag and traveled on.

The fox soon came to another house and went in. He said to the woman of the house,

"May I leave my bag here, while I go to Squintum's to get a pumpkin pie?"

"Yes, you may," said the woman.

"Then be careful not to open the bag," said the fox.

bumble	care	help	travel
tumble	careful	helpful	traveled
stumble	thank	thought	traveler
rumble	thankful	thoughtful	traveling

5 T

48 PARTY ORGANIZATIONS AND ACTIVITIES

subsistence, stationery, the writing and printing and distribution of letters, circulars, and posters, and telephone and telegraph services. The early corrupt-practices acts in this country proved unavailing because of the lack of publicity attending the contributions and expenditures of parties. The Act of Congress to which we have already referred requires not only publicity of contributions but publicity of expenditure. Even this, it is to be feared, will not entirely prevent the corrupt use of money in elections, there having been devised as vet no method by which candidates or campaign committees can be obliged to render an honest report. If a voter is bribed, the transaction i

one between the candidate or hand, and the voter on the othe say anything about it. For the tion in elections we must depe standard of morality of the cor

SUGGESTIONS FOR FU

This chapter covers several subj with regard to which a vast deal has ences are arranged under the severa Party Machinery: The most avail in RAY, pp. 172-191. FORD, H. J., American Politics, pp. 294-333, is re erence should also be made to Wooi ties and Party Problems, 193-204; Parties and Elections, pp. 169-211. MACY, JESSE, Party Organization (valuable.

The Machine: BRYCE, chs. lx-lxvi GORSKI, M., Democracy and the Part RAY, P. O., Introduction to Political itics, pp. 333-367, will also be found City the Hope of Democracy, MUNR

CRITICAL COMMENT

NOTE particularly the effectiveness of Old Style No. 1 and Antique No. 1 in combination. The divisions required to keep the author's plan clearly before the pupil are made clear without undue emphasis which would mar the typographical appearance of

(8 Point Old Style No. 1, 2 point leaded)

STYLE PAGES FOR GENERAL HISTORY

SPECIFICATIONS

TYPE: 8 and 10 Point Old Style No. 1. CHAPTER NUMBER: 10 Point Old Style No. 1 SUBJECT DIVISIONS: 8 Point Antique No. 1 SIDE HEADS: 8 Point Antique No. 1 caps and RUNNING HEAD: 8 Point Old Style No. 1 FOLIO: 8 Point Old Style No. 1 figures. (6 Point Old Style No. 1, 2 point leaded)

CHAPTER III

FORMATION OF THE UNION

During the colonial period there were only scattered Forces for efforts to bring together the settlements of the Atlantic and against union seaboard in any form of common government. The great stretches of wilderness which separated the colonies from one another made strongly against the spirit of union. Local patriotism was much in evidence, and their common dependence on Great Britain was an obstacle to the recognition of general interests. Furthermore, the mother country regarded with jealousy the idea of a colonial federation which might unduly arouse the spirits of her always unruly children. Over against these influences must be set the common nationality of the colonists and their common dangers from the French and the Indians.

This danger was the occasion for the formation of The New the first and most effective of the intercolonial unions, England Confederathe New England Conferdation. Its members were the tion colonies of Massachusetts, Plymouth, Connecticut, and New Haven. The legislature of each colony elected two commissioners to its governing body. They met annually at the capital of each colony in rotation, except that it was Boston's turn every other year. The concurrence of six of the eight commissioners was necessary to any action. The principal business of the Confederation was defense against the Indians, but the commissioners were given power likewise "to frame and establish agreements and orders in general cases of a civil nature, wherein all the plantations are interested

GERMAN GOVERNMENT AND POLITICS

existing under the rules of international law: ambassadors (at present 9), ministers (17), min-

ister residents and chargés d'affaires.

Consul

The commercial representation of the Empire abroad, i. e., the consular service, is completely in the hands of the Empire. All the consuls are Imperial civil service officers appointed by the Kaiser after the consulation of the Bundesrat (R. V., Article 56). There are consules election honorary consuls and consuls missi or professional consuls. Of the latter category there exists three classes: consuls-general, consuls, and vice-consuls. The consuls may appoint special consular agents as their assistants. These consuls are also the judicial officers in a number of cases of non-contentious jurisdiction.¹

By special treaties of extra territoriality consuls may act as judges in civil and cri (for example in China and Persia).

Appeals from their jurisdiction Reichsgericht.

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Annual Register. Since 1758.

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Rose, F. H. "The Development of the Europ
1870-1900," Vol.. I, Chapter VI; and Vol.
Onken, H. The German Empire. In "Camb
History," Vol. XII, Chapter VI.

1 Cf. pp. 194 ff.

[258]

CRITICAL COMMENT

THE Original Old Style face possesses characteristics all its own. It is not as legible as the Old Style or the Scotch, but may be used on volumes intended for adult readers. These pages show how effective this face may be made when care is exercised in the layout.

(8 Point Old Style No. 1, 2 point leaded)

STYLE PAGES FOR GENERAL HISTORY

SPECIFICATIONS TYPE: 8 and 10 Point Original Old Style.

LEADING: 2 point.

TITLE: 21 Point Casion Old Face caps and lower case roman.

CHAPTER NUMBER: 10 Point Original Old Style chapter to the control of the control of the chapter than the chapter than the control of the chapter of the chapter than the chapter of t

(6 Point Old Style No. 1, 2 point leaded)

Government and Politics of the German Empire

CHAPTER I

THE PHYSICAL BASIS OF THE GERMAN EMPIRE

HE German Empire lies between the 55th and the 48th degree of north latitude. It therefore is a country of medium temperature. It is somewhat colder than its latitude would indicate, since it is closed by the Alps against the mild winds of the South and open to the cold northern and eastern regions of Europe. The Atlantic Ocean makes the weather of the Northwest milder, while the general altitude and the Alp wall make the South colder, with the result that the average yearly temperature as a whole is higher in northern Germany.

The four seasons are distinctly different from each other, thus giving the people a refreshing and very desirable change. Germany as a whole is a damp country. All seasons bring humidity, especially the spring and the late summer, the southern mountainous territory receiving a heavier precipitation than the northern plain. On the other hand the North has steadier winds than the

11

[Reset in Linotype Typography. Courtesy World Book Company]

TYPE: 8, 9 and 10 Point No. 21 with italic and SIDE HEADS: 9 and 10 Point Antique No. 1 roman and 10 Point Antique No. 1 italic. SUBHEAD: 6 Point Antique No. 1 roman caps.

RUNNING HEAD: 9 Point No. 21 roman caps.

INFERIOR FIGURES: 8 and 10 Point No. 1

FOLIO: 10 Point No. 21 figures. MATHEMATICAL SIGNS: 8 and 10 Point No. 1

(6 Point Old Style No. 1, 2 point leaded)

c. The sodium sulfide is then heated with calcium carbonate, when the following reaction takes place:

2. Solvay process. This newer process, and the only one used in the United States, consists in passing carbon dioxide and ammonia into a saturated solution of sodium chloride:

a.
$$NH_3 + CO_2 + NaCl + H_2O \rightarrow NaHCO_3 + NH_4Cl$$

The sodium hydrogen carbonate is then filtered off and heated:

b.
$$2 \text{ NaHCO}_3 \rightarrow \text{Na}_2\text{CO}_3 + \text{H}_2\text{O} + \text{CO}_2$$

The ammonium chloride formed in equation a is utilized in once more preparing ammonia.

When sodium carbonate is crystallize large crystals of the formula Na, CO, . as washing soda or sal soda. Its soluti basic reaction and is used for laundry p of the fact that it is used in the manu and many chemical reagents will indica industries. It is one of the few soluble of

Historical. In former times sodium carb ing seaweeds and extracting the carbonate account the salt was called soda ash, a na During the French Revolution this supply ' of the French government Leblanc (Fig. 18 paring the carbonate directly from salt. A which bears his name and which was used e: It has been replaced to a large extent by the devised by the Belgian chemist Solvay (Fig.

By-products. The substances obtained from the main product, are called the bymany processes depends upon the value of Thus hydrochloric acid, a by-product in the able enough to make the process pay, even can be made more cheaply in other ways.

Hydrolysis of salts. In connectic (p. 154) we learned that when an acid a

- 1. Give the name and the nationality of the discoverer of each of the

- 4. (a) Give the names and formulas of the compounds that each of the halogens forms with hydrogen. (b) To what class of compounds do they belong?
- 6. Consult the dictionary for the significance of the names of each of the halogens.
- 7. (a) How do you account for the fact that the pure liquid hydrogen fluoride is a nonconductor of electricity? (b) How did Moissan render it a conductor?
 - 8. In what other connection has the name of Moissan been mentioned?
 - 9. Why cannot fluorine be prepared by electrolyzing hydrofluoric acid?
- Why do we write the formula for hydrogen fluoride as H₂F₂ while that for hydrogen chloride is written HCl?
- 11. (a) What gas has been studied that resembles the vapor of bromine in color? (b) How could you distinguish between the two?
- 12. Why do solutions of hydrogen bromide and hydrogen iodide color on standing, while hydrogen fluoride and hydrogen chloride do not?

CRITICAL COMMENT

THE composition of text-book and other copy requiring a miscellaneous assortment of signs and special figures is as straightmatter for the Linotype.

In the specimens shown on this and the facing page, the mathematical signs, inferior figures and other special characters were cut to run in the Auxiliary Magazine of a Model 14

(8 Point Old Style No. 1, 2 point leaded)

THE CHLORINE FAMILY

209

steam (p. 71). These relations may be represented graphically in the following way, the squares representing equal volumes:

In the early part of the past century the distinguished French chemist Gay-Lussac (Fig. 26) studied the volume relations of many combining gases and concluded that similar relations always hold. His observations are summed up in the following generalization, known as the law of volumes: When two gases combine chemically there is always a simple ratio between the volumes that combine and also between the volume of either one of them and that of the product, provided it is a gas. By a simple ratio is meant, of course, the ratio of integer numbers; as, 1:2 or 2:3.

EXERCISES

- 3. Contrast the chemical conduct of the halogens.
- 5. What elements are liquids at ordinary temperature?

5. Why is sand often placed on a track in starting a heavy train?

6. In what way is friction an advantage in lifting buildings with a jackscrew? In what way is it a disadvantage?

7. A smooth block is 10×8×3 in. Compare the distances which it will slide when given a certain initial velocity on smooth ice if resting first, on a 10 × 8 face; second, on a 10 × 3 face; third, on an 8 × 3 face.

8. What is the coefficient of friction of brass on brass if a force of 25 lb. is required to maintain uniform motion in a brass block weighing 200 lb. when it slides horizontally on a brass bed?

9. The coefficent of friction between a block and a table is .3. What force will be required to keep a 500-gram block in uniform motion?

Efficiency

176. Definition of efficiency. Since it is only in an ideal

machine that there is no friction, in all ac done by the acting force always exceeds work done against friction, the amount stored up. We have seen that the forme sense that it can never be regained. Sin represents work which can be regained, i In most machines an effort is made to l large a fraction of the total work expende of the useful work to the total work don called the Efficiency of the machine. T

Thus, if in the system of pulleys shown in Fi a weight of 50 g. at E in order to pull up slowl at R, the work done by the 50 g. while E is

 50×1 g. cm. The useful work accomplished in

cm. Hence the efficiency is equal to
$$\frac{240 \times \delta}{50 \times 1}$$

177. Efficiencies of some simple macl the friction is generally so small as to l efficiency of such machines is approxin

STYLE PAGES FOR PHYSICS

SPECIFICATIONS

TYPE: 8 and 10 Point No. 21 with italic and small caps. LEADING: 2 point. SUBHEADS: 8 and 10 Point Clarendon No. 1. RUNNING HEAD: 9 Point No. 21 caps. CAPTION: 7 and 8 Point No. 21. FOLIO: 10 Point No. 21 figures.

(6 Point Old Style No. 1, 2 point leaded)

FRICTION

145

173. Coefficient of friction. It is found that if F represents the force parallel to a plane which is necessary to maintain uniform motion in a body which is pressed against the plane with a force F', then, for small

velocities, the ratio $\frac{F}{F'}$ depends only on the nature of the surfaces

in contact, and not at all on the $_{\rm Fig.}$ 158. The ratio of F to F' is area or on the velocity of the the coefficient of friction

on iron is about .2; of oak on oak, about .4.

motion. The ratio $\frac{F}{F'}$ is called the coefficient of friction for the given materials. Thus (Fig. 158), if F is 300 g. and F' is 800 g., the coefficient of friction is $\frac{300}{500} = .375$. The coefficient of iron

174. Rolling friction. The chief cause of sliding friction is the interlocking of minute projections. When a round solid rolls over a smooth surface, the frictional resistance is generally much less than when it slides; for example, the coefficient of friction of cast-iron wheels rolling on iron rails may be as low as .002, that is, 1/100 of the sliding friction of iron on



Fig. 159. Friction in bearings (1) Common bearing; (2) ball bearing

iron. This means that a pull of 1 pound will keep a 500-pound car in motion. Sliding friction is not, however, entirely dispensed with in ordinary wheels, for although the rim of the wheel rolls on the track, the axle slides continuously at some point c (Fig. 159, (1)) upon the surface of the journal. Journals are frequently lined with brass or Babbitt metal, since this still further lowers the coefficient.

The great advantage of the ball bearing (Fig. 159, (2)) is that the sliding friction in the hub is almost completely replaced by rolling friction. The manner in which ball bearings are used in a bicycle pedal is illustrated in Fig. 160. The free-wheel ratchet is shown in Fig. 161. The pawls a and b

CRITICAL COMMENT

LINOTYPE Modern No. 21 is an ideal face for text book work as the specimens on this page will demonstrate. The Clarendon No. 1 for subheads gives just enough emphasis for distinction.

In order to compose such pages to advantage, a Linotype with Auxiliary Magazine, which will accommodate the mathematical signs and other special characters, should be used.

(8 Point Old Style No. 1, 2 point leaded)

76

72 73 75

STYLE PAGES FOR ARITHMETIC

SPECIFICATIONS

TYPE: 8, 9 and 11 Point No. 1 with italic and small caps.
SUBJECT TITLES: 10 Point Title No. 1.
RUNNING HEAD: 8 Point No. 1 caps.
FOLIO: 10 Point No. 1 figures.

(6 Point Old Style No. 1, 2 point leaded)

Addition and Subtraction

Sight Drills

For daily drills a chart similar to the following may be prepared:

101	uan,	y unino a	CHAIL SI	milai to	the rono	и пр ша	3 pe brei
	\boldsymbol{A}	В	C	D	E	F	G
a.	2	13	25	39	48	57	64
b.	3	15	29	38	47	54	66
c.	5	19	28	37	44	56	62
d.	9	18	27	34	46	52	63
e.	8	17	24	36	42		
f.	7	14	26	32	43		
g.	4	16	22	33	45		
h.	6	12	23	35	49		

1. Add to each of the numbers

B C D E

 50
 41
 32
 23
 14

 60
 51
 42
 33
 24

To the order, "Add 50 by lines," success ly: 52, 63, 75, etc.; 53, 65, 79, etc. To the umns," the replies are: 49, 50, 52, etc.; 60,

2. Subtract each of the number 99 91 95 89 96

 99
 91
 95
 89
 96

 92
 97
 90
 94
 88

The order here is: "Take from 99 by lin columns."

SECTION THREE

107

Long Division

 A machine turns out 8,649 feet of wire in 83 minutes. What is the output per minute? What is the production per minute when 9,499 feet are delivered in 73 minutes?

ppogree

	PROCESS	
$ \begin{array}{c} Ans. \ 104\frac{17}{88} \text{ ft.} \\ 83) \overline{8649} \text{ ft.} \\ \underline{83} \\ 349 \\ \underline{332} \\ 17 \end{array} $	Place the first quotien figure over the right-han figure of the first partit product, and a quotien figure over each of the remaining figures of the dividend, writing a copher when a partial didend does not contain the divisor.	73) 9499 ft. 73 the transfer of the transfer of the transfer of tr
$ \begin{array}{c} 104\ Quotient \\ \times\ 83\ Divisor \\ \hline 312 \\ \hline 8632 \\ +\ 17\ Remain. \\ \hline 8649\ Dividend \end{array} $	Test the result by adding the remainder to the product of the quotient by the divisor. The sum will equal the dividend if the work is correct.	$\begin{array}{c} 130\ Quotient \\ \times 73\ Divisor \\ \hline 390 \\ \hline 910 \\ \hline 9490 \\ \hline +9\ Remain. \\ \hline 9499\ Dividend \end{array}$

Divide:
 7,656÷25

b. $7,358 \div 35$

c. $7,000 \div 66$ d. $9,400 \div 77$ e. $2,000 \div 19$ f. $7,009 \div 28$

CRITICAL COMMENT

No better selection than the Linotype Modern No. 1 series could be made for pages similar to those shown here. The figures particularly are well adapted to this class of work as they are full and sturdy, well proportioned and easy to read. Proper display is given the titles by the use of Linotype Title No. 1.

The Lino-tabler System with Cross-rule Broach was used to complete the tabulated portion of the upper page.

(8 Point Old Style No. 1, 2 point leaded)

Equating the coefficients of like powers of x, we have A = 1; 2AB = 1, $B^2 + 2AC = 0$, 2AD + 2BC = 0, $\therefore B = \frac{1}{2}; \qquad \therefore C = -\frac{1}{8};$ $C^2 + 2BD + 2AE = 0;$ $\therefore E = -\frac{5}{100}$

thus
$$\sqrt{1+x} = 1 + \frac{x}{2} - \frac{x^2}{8} + \frac{x^3}{16} - \frac{5x^4}{128} + \cdots$$

NOTE. The expansion can be readily effected by the use of the Binomial Theorem [Art. 421].

EXAMPLES XLII. c.

Expand the following expressions to four terms:

3.
$$\sqrt{a^2-x^2}$$
 5. $(1+x)^{\frac{3}{2}}$

2.
$$\sqrt{a-x}$$

4.
$$\sqrt[4]{2+x}$$
 6. $(1+x+x^2)^{\frac{1}{2}}$

259. To find the square of a binomial surd

Suppose
$$\sqrt{a + \sqrt{b}} = \sqrt{x} + \sqrt{y}$$
;

then as in Art. 258,

Combining this with (1), we find

$$x = \frac{a + \sqrt{a^2 - b}}{2}$$
, and $y = \frac{a - \sqrt{a^2 - b}}{2}$

$$\therefore \sqrt{a+\sqrt{b}} = \sqrt{\frac{a+\sqrt{a^2-b}}{2}} + \sqrt{\frac{a}{a}}$$

[Reset in Linotype Typography. Courtesy Macmillan Co.]

CRITICAL COMMENT

THESE pages are Linotype product throughout, including the horizontal rules, and were made up without the necessity of cutting a

single slug. The matter is composed in the following man-ner and makes use of the "overhanging" principle. Taking the first problem on page 181 as an example: the first line consists of a horizontal hair-line rule which is made up of the regular 10 point em dashes of the font in use cast on a 6 point slug. The next unit consists of the large root sign with various characters, signs and figures of 10 point cast overhanging on a 7 point slug, followed by another line of 10 point also cast overhanging on a 7 point slug, upon face of which space was allowed for the overhanging root sign. The fourth and completing unit of 10 point can be cast either upon its own body or overhanging same as the two previous slugs.

(8 Point Old Style No. 1, 1 point leaded)

STYLE PAGES FOR ALGEBRA AND TRIGONOMETRY

SPECIFICATIONS

TYPE: 8 and 10 Point DeVinne with italic and small caps.

HEADINGS: 10 Point Antique No. 1.

SPECIAL FIGURES: 8 Point Antique No. 1. RUNNING HEAD: 8 Point DeVinne caps.
FOLIO: 8 Point DeVinne caps.
FOLIO: 8 Point DeVinne figures.
MATHEMATICAL SIGNS: 8 and 10 Point No. 1
and 24 Point Root Sign.

(6 Point Old Style No. 1, 2 point leaded)

SPHERICAL TRIGONOMETRY

181

The planes of the angles DOD' and COC' intersect in the line OP, perpendicular to the horizontal plane (Wentworth's Geometry, § 556).

From O as a centre describe a sphere, and let its surface cut the edges of the trihedral angle O-DCP in M, N, and P.

In the spherical triangle MNP, MN = h, $MP = 90^{\circ} - m$, $NP = 90^{\circ} - n$ are known; and P = x is required.

By
$$\lfloor 47 \rfloor$$
, p. 161,

$$\cos \frac{1}{2}x = \sqrt{\frac{\sin(90^\circ + \frac{1}{2}h - \frac{1}{2}m - \frac{1}{2}n)\sin(90^\circ - \frac{1}{2}h - \frac{1}{2}m - \frac{1}{2}n)}{\sin(90^\circ - m)\sin(90^\circ - n)}}$$

Putting $\frac{1}{2}(h+m+n)=s$, we obtain

$$\cos \frac{1}{2} x = \sqrt{\frac{\sin \left[90^{\circ} + (s - h)\right] \sin \left(90^{\circ} - s\right)}{\cos m \cos n}}$$
$$= \sqrt{\cos (s - h) \cos s \sec m \sec n}$$

SECTION LXV

PROBLEM

To find the distance between two places on the earth's surface (regarded as spherical), given the latitude of the places and the difference of their longitudes.



Fig. 103



Fra 104

[Reset in Linotype Typography. Courtesy Ginn & Company]

Έντεῦθεν δ' ἐπορεύθησαν διὰ τῆς Μηδίας σταθμούς 27 ἐοήμους εξ παρασάγγας τριάκοντα εἰς τὰς Παρυσάτιδος κώμας τῆς Κύρου καὶ βασιλέως μητρός. ταύτας Τισοαφέργης Κύρω ἐπεγγελῶν διαρπάσαι τοῖς "Ελλησιν ἐπέτ-5 ρεψε πλὴν ἀνδραπόδων. ἐνῆν δὲ σῖτος πολὺς καὶ πρόβατα καὶ ἄλλα χρήματα. ἔντεῦθεν δ' ἐπορεύθησαν 28 σταθμούς ἐρήμους ἐτταρας παρασάγγας εἴκοι τὸν Τίγρητα ποταμόν ἐν ἀριστερῷ ἔχοντες. ἐν δὲ τῷ πρώτφ σταθμῷ πέραν τοῦ ποταμοῦ πόλις ἀκείτο μεγάλη καὶ 10 εὐδαίμων ὄνομα Καιναί, ἐξ ῆς οἱ βάρβαροι διῆγον ἐπὶ σχεδίαις διφθερίναις ἄρτους, τυρούς, οἶνον.

Clearchus has a personal interview with Tissaphernes

V. Μετὰ ταῦτα ἀφικνοῦνται ἐπὶ τὸν Ζαπάταν ποτα- 1 μόν, τὸ εὐρος τειτάρου πλέθρων. καὶ ἐνταῦθα ἔμεινων ἡμέρας τρεῖς ἐν δὲ ταὐταις ὑπουρίαι μὲν ἤοαν, φανερὰ 15 δὲ οὐδεμία ἐφαίνειο ἐπιβουλή. ἔδοξεν οῦν τῷ Κλεάρχω 2 ουγγενέοθαι τῷ Τιοσαφέρνει καὶ εἴ πως δύναιτο παῦσαι τὰς ὑπουρίας πρὶν ἔξ αὐτῶν πόλεμον γ ἔπεμψέ τινα ἐροῦντα ὅτι ουγγενέοθαι αὐ δὲ ἐτοίμως ἐκέλευεν ἤκειν.

"Let us dispel, if possible, this growing

20 Έπειδή δὲ ουνῆλθον, λέγει ὁ Κλέαρχος ὅ Τισοαφέρνη, οἶδα μὲν ἡμῦν ὅρωνος γε ὁ εξιὰς ὁ εδομένας μὴ ἀδικήρου ἀλλήλονς νον δὲ οἑ τε όρο ὡς πολεμίους ἡμᾶς καὶ ταῦτα ἀντιφυλατιόμεθα. ἐπεὶ δὲ οκοπά 25 οὕτε δὲ αἰσθέσθαι πειρώμενον ἡμᾶς και τε σαφῶς οἰδα ὅτι ἡμεῖς γε οὐδὲ ἐπινοοῦμ δέν, ἔδοξέ μοι εἰς λόγους σοι ἐλθεῖν, ὅπω ἔξέλομεν ἀλλήλων τὴν ἀπιστίαν. καὶ γὰ

CRITICAL COMMENT

THE most famous Greek types in the history of typography are the so-called Royal Greeks cut for Robert Stephens early in the Sixteenth Century. These were based upon the involved current writing hand of the period, beautiful but so complicated that their use was slow and expensive. The Linotype Greek is based upon later modifications which produced a face easier to read and less expensive to use, but still possessing much of the beauty in the design.

(8 Point Old Style No. 1, 2 point leaded)

STYLE PAGES FOR GREEK

SPECIFICATIONS

TYPE: 8 Point Old Style No. 7; 8 Point Ionic No. 1; 10 Point Greek Italic No. 1; 8 Point Greek No. 3; 8 Point Greek, one-lette SUBHEAD: 8 Point Clarendon No. 1. FIGURES: 8 Point Antique No. 2. RUNNING HEAD: 8 Point Old Style No. 7. FOLIO: 11 Point Old Style No. 7 figures.

(6 Point Old Style No. 1, 2 point leaded)

ANABASIS III. 2. 13-20

235

Page 98.] § 13. Επειτα corresponds to διδώτων μέν in 7,—
14. ἀναφίθμητον: Herodotus (vii. 185) makes the whole number of fighting men (μάχμου) in the armament of Xerses 2,641,610; and he estimates the number of camp-followers (vii. 186) as even greater than this. These numbers are, of course, immensely exaggerated: see Grote, chap. 38.—
15. καὶ τοτε, then too (as well as at Marathon), referring to the victories at Salamis (480 n.C.), and at Plataca and Mycale (470 n.C., on the same day).—17. Εστι ὁράν, we may see (G. 1517; Η. 949).—τεμήφαι appos. (G. 916; Η. 726).—20. ἀλλά τούς θεούς, but (only) the Gods.—21. προγόνων gen. of source; see note on p. 1, 1.

§ 14. 21. οὐ μὲν δή ... αὐτούς, i.e., I have no idea of telling you that you disgrace them (your ancestors).—23. ἀφ' οὖ, since.—24. ἐκείνων: the Persians in Xerxes's army.

Page 94.] § 15. 1. πολύ belongs to the two compar. in 2; cf. 21 below.—2. ἀμείνονας: see iii. 1. 22.

§ 16. 5. Δμιτρον (ε.ε. δ»): indir. discourse.—5. εἰ₅. against (into). stronger than the more common ἐπί.—7. ὅτι οὐ θέλουσι depends on the idea of knowing implied in πέρα» ἔχετε.—καὶ δίντες: partic. οἱ opposition (G. 1573; Η. 979).—8. δέχεσθαι ὑμαῖς, to abide your attack.—ὑμῦν: we might have had ὑμᾶν as suḥō i φοβεῖσθαι: see line 1.

§ 17. 9. μήδε... i, nor suppose (G. 1346; H. 874) that you are the worse for this, that, etc. (G. 1423; H. 926).—10. of Kúçetot: the barbarian troops of Cyrus.—12. Extivour refers to πών πίγτημένων: running to them for refuge implied (Xen. means) that the refugees were the greater cowards.—14. ταττομένους (G. 1582; H. 982); not indir. disc. (G. 1583).

§ 18. 17. ἐνθυμήθητε: plural, as if ὑμεῖτ had preceded in place of ὑμῶτ του. οἱ ὑμῷοι ὑτετάς: the article here implies that the numbe is a familiar one; "so in English, your ten thousand horse" (Crosby). This argument against cavalry, like some other arguments in this speech, is a piece of humor, intended to amost the disheartened army.

§ 19. 21. ὑππέων: gen. of compar. after πολὺ ἀσφαλεστέρου.—25. βεβηκότες, on our feet.—26. τευξόμεθα, shall hit.—27. ἡμᾶς: προέχειν usually takes the genitive; here the accusative.

Page 95.] § 20. 1. εl belongs to both clauses, τὰς μέν . . θαρρείτε, and ὅτι δε . . ἀχθεσθε .. μάχας (G. 1049; Η. 712)... ὅτι . . . παρέξει in this summed up in τούτο (3)... 2. μίαν ἡήγισταν, will θe our μαθες light sense ἡγοίμαι takes the dative of advantage... -5. Φαναρός with partic. (G. 1559; Η. 961)... — οίς . . . ἀνόρας for ἀληθες σίτ... — οίς ἀν... λαβόντες ... κελεύομεν, i.e. ανη men whom we may capture (on the way) and order to act as μάλει -6... ἡ τι μαραγάνουα, if they commit any offence

SECOND CONJUGATION: E-VERBS

MONE-RE, to advise

Pres. Stem, mone-, Perf. Stem, monu-, Sup. Stem, monit-.

PASSIVE VOICE

TENSES FORMED FROM PRESENT STEM MONE-

[The Personal Endings are the same as those of the First Conjugation.]

PRESENT				
	FORMATION	EXAMPLE	English	
Sing. 1. 2. 3. Plur. 1. 2. 3.	Pres. St.+or	monē-or monē-ris monē-tur monē-mur monē-mini monē-ntur	I am (being) advised Thou art advised. He is advised. We are advised. You are advised. They are advised.	

IMPERFECT

Sing. 1.	Pres. St.+bar		I was being
2.			Thou wast l
3.			He was bein
Plur. 1.		monē-bamur	
2.	" +bamini	monē-bamini	You were be
3.	" +bantur	mone-bantur	They were b

FUTURE SIMPLE

Sing. 1. Pres. St.+bor		monê-bor	I shall be ad		
2.	" +beris	monē-beris	Thou wilt be		
3.	" +bitur		He will be a		
Plur. 1.			We shall be		
2.		mone-bimini			
3.	" +buntur	monē-buntur	They will be		

[Each of the above Tenses has another form for the ! son Singular, viz. : Pres. monë-re, Imperf. monë-bare, běre.]

CRITICAL COMMENT

THE selection of Linotype Modern No. 1 is well made for school book pages such as shown on this page.

The upper page, showing a mixture in the same line of roman, italic, and bold face, should be composed on a Linotype having Multiple Distributor. See pages 186, 188, 189 and 190.

The tabulated matter may be set with either the Lino-tabler System and Cross-rule Broach or be composed in columns with type-high rules between.

(8 Point Old Style No. 1, 2 point leaded)

STYLE PAGES FOR LATIN

SPECIFICATIONS

TYPE: 8, 9 and 10 Point No. 1 with italic and small caps, and 8 Point Antique No. 1. HEADING: 8 Point Antique No. 1 caps. SUBHEAD: 6 Point Antique No. 1 caps. RUNNING HEAD: 9 Point No. 1 caps. FOLIO: 9 Point No. 1 figures.

(6 Point Old Style No. 1, 2 point leaded)

E-VERBS

69

VOCABULARY

Doce-o, I teach (2), Perfect Stem, docu-, Supine Stem, doct -. Vide-o, I see (2), vid-. vīs-. Move-o, I move (2), mōvmot-Omnis (Adjective like tristis), all,

EXERCISE XXVI

- 1. Rëx et rëgjina ab omnibus militibus vis-i sunt.
- Fīlius tuus et soror mea ā magistrō bonō doct-ī erunt.
- 3. Flümina magna et mürî altî rêgem impedi-ent.
- 4. Mūrus et porta oppidī nostrī sunt altī.
- 5. Römam urbem nostram et Römulum regem ama-mus.
- 6. Verba sapienta iūdicum bonorum non audīv-istī.
- Avēs multae puerorum sagittīs vulnerāt-ae sunt.
- 8. Onus magnum ā servīs timidīs non mot-um erit.
- 9. Roma, urbs nostra, a Romulo rege aedificat-a est.
- 10. Virginės pulchrae carmina dulcia cantā-bant.
- 11. Caius, amīcus tuus, et Iūlia, soror mea, aegrī fu-ērunt.
- 12. Librī tuī ab omnibus amīcīs nostrīs laudāt-ī erant.
- 1. The wall and the gate were built by Caius, your friend.
- 2. The boy and the girl had been taught by the son of the judge. [friend.
- 3. We have seen Julia, your sister, and Lentulus, our
- 4. Books and letters were praised by the wise king.
- 5. Heavy stones had been moved by the great river. 6. We shall have been seen by the Gauls, our enemies.
- 7. You were frightened by the voices of the messengers.
- 8. The bold slaves had broken the gates of the city.
- 9. Rome, our city, will be attacked by all the soldiers.
- 10. The girls' sweet song will be praised by the queen. 11. We shall be wounded by the heavy spears of the
- enemy (pl.). 12. We were fearing the deep river and the vast sea.

allener, v.a., to alienate, to give away, to part with, to make over, to deliver up the course, less experies to alienate, to estrange, to disaffect, to lose the affection. It a aliené tec esprés; he has disaffected all minds.—v.r., to lose, to estrange; to be lost; to be alienated; to become derange.

*aligne, e., part., in line; laid out in a line; that stands in a right line; formed in line; formed in

line; that stands in a right line; formed in a silgnement, n.m., laying ont by a line; line; (milit.) dressing; (print.) randing. Cette makes now for de !—; that house stands out of the row. Rentere dans !—; to fasl out of the row. Rentere dans !—; to fasl out of the row. Rentere dans !—; to fasl out of the row. Rentere dans !—; to fasl out of the row. I in a straight line; (milit.) a square; to pit in a straight line; (milit.) to form troops in a line. — sex phrases; to square one's sentences. — un compte exalgner, v.r., (milit.) to dress; (pop.) to the vas set to, to fight.

saliment, n.m., food, alment, nourishment, survivals, restriction; four; (sil.) al-

aliments, n.m. pl., (jur.) alimony, main-

mance, alimentaire, adj., alimentary; alimental. *ension —; alimony, maintenance. Régime —; diet. Pompe —; feed-pump, donkey-en-

gine.

alimentation, nf., alimentation; feeding, alimenter, v.a., to feed, to nourish; to maintain; to supply with what is necessary, to furnish; to fuel, to keep up. Le marcké ne fournit pas de quoi — la ville; the market does not furnish enough to supply the town

allegeance (al-lé-jan-s), n.f., (l.u.) alle-ance. Serment d'—; oath of allegiance. allegeance, n.f., alleviation, relief. allegement (al-léj-man), n.m., alleviation,

snegement (siretyman), n.m., snevation, ease, rollef, alleger (allé-jé), v.a., to ease, to disburden, to lighten, to unload (a boat); to alleviate, to soften, to relieve, to assuage pain or grief; (nav.) to buoy up, allegir, v.a., to lighten, to reduce, allegorie (sli-lé), n.f., allegory. Par —;

allegorique (al·lé-), adj., allegoric, alle allegoriquement (-man), adv., allegori-

cally.

allegoriser (allé-), v.a., to allegorise.
allegoriseur (allé-), n.m., allegoriseur
allegoriseur (allé-), n.m., allegoriseur
allegoriseur (allé-) n.m., allegoriseur
allegoriseur, allegoriseur
sprightly, jolly, cheerful,
briak, nimble,
allegresseur, adv., briskly, joyfully, merrily, joyously.
allegresseur, adv., briskly, joyfully, merrily, joyously.
allegresseur, n.f., mirth, cheerfulness, gladness, joy, gaiety, sprightliness, alacrity, glee,
boxes, allegresseur, n.f., mirth, cheerfulness, gladness, joy, gaiety, sprightliness, alacrity, glee,
boxes, allegresseur, n.f., mirth, cheerfulness, gladness, joy, gaiety, sprightliness, alacrity, glee,
boxes, allegresseur, n.f., allegresseur, n.f., gleen, n.f

allegretto (al-lé-grèt-to), adv., and n.m.,

(—s) (mus.) allegretto.
allegro (al·lé·), adv. and n.m., (—s)
(mus.) allegro.

(mus.) silegro.

alleguer (al-lé-ghé), v.a., to silege; to
quote, to bring in, to cite, to plead, to produce, to advance, to urge.

alleiula, n.m., hallelujah; (bot.) wood-

duence, to advance, to arge.

almenter, w.e., to feed, to nourish; to maintain; to supply with what is necessary in a second of the supply with what is necessary in a second of the supply with what is necessary in a second of the supply with what is necessary in a second of the supply with what is necessary in a second of the supply with the supply of the supply the supply of the supply of the supply in a supply

[Reset in Linotype Typography. Courtesy D. C. Heath & Co.]

STYLE PAGE FOR FRENCH DICTIONARY

CRITICAL COMMENT

DICTIONARIES, Text Books, and Readers in which the text matter calls for the use of roman, italics, small caps and bold face mixed in the same line, offer an excellent opportunity to the Linotype to demonstrate its

versatinty.

The specimen above comes in this class and is composed on a Linotype having Multiple Distributor, which makes possible the mixing in one line of matrices from two or more magazines. In this case two complete fonts of 6 point were employed, one containing the roman with taile and small cap combination and the other the bold face combination

See also the specimens on pages 185, 188, 189 and 190.

(8 Point Old Style No. 1, solid)

SPECIFICATIONS

TYPE: 6 Point DeVinne with italic and small caps and 6 Point DeVinne with Antique No. 3. RUNNING HEAD: 8 Point Antique No. 3 lower case. FOLIO: 8 Point DeVinne figures.

(8 Point Old Style No. 1, 2 point leaded)

ACT II. SCÈNE II

ZACHARIE

Et du Seigneur l'autel abandonné!

JOSABETH

Je tremble. Hâtez-vous d'éclaircir votre mère.

ZACHARIE

Déjà, selon la loi, le grand-prêtre mon père,
Après avoir au Dieu qui nourrit les humains
De la moisson nouvelle offert les premiers pains,
Lui présentait encore entre ses mains sanglantes
Des victimes de paix les entrailles fumantes;
Debout à ses côtés, le jeune Éliacin
Comme moi le servait en long habit de lin;
Et cependant du sang de la chair immolée
Les prêtres arrosaient l'autel et l'assemblée:
Un bruit confus s'élève, et du peuple surpris
Détourne tout à coup les yeux et les esprits.
Une femme C'était Athalie el le-même

JOSABETH

Ciel!

ZACHARIE

Dans un des parvis aux hommes rése Cette femme superbe entre, le front levé, Et se préparait même à passer les limites De l'enceinte sacrée ouverte aux seuls lévites Le peuple s'épouvante et fuit de toutes parts Mon père . . . Ah! quel courroux anima Moïse à Pharaon parut moins formidable: "Reine, sors, a-t-il dit, de ce lieu redoutable D'où te bannit ton sexe et ton impiété.

CRITICAL COMMENT

THE similarity between the Bodoni and the Didot types makes this an appropriate selection for a French volume.

These pages follow the French style of indention, and are characteristic examples of French typography.

(8 Point Old Style No. 1, 2 point leaded)

STYLE PAGES FOR FRENCH TEXT

SPECIFICATIONS

TYPE: 10 Point Bodoni Book.

LEADING: 2 point.

HEADING: 14 Point Bodoni Book caps.

SUBHEAD: 12 Point Bodoni Book caps.

(6 Point Old Style No. 1, 2 point leaded)

ACTE DEUXIÈME

SCÈNE I

Josabeth, Salomith, le chœur

JOSABETH

Mes filles, c'est assez; suspendez vos cantiques. Il est temps de nous joindre aux prières publiques. Voici notre heure. Allons célébrer ce grand jour, Et devant le Seigneur paraître à notre tour.

SCÈNE II

Josabeth, Zacharie, Salomith, le chœur

JOSABETH

Mais que vois-je? Mon fils, quel sujet vous ramène? Où courez-vous ainsi tout pâle et hors d'haleine?

ZACHARIE

O ma mère!

JOSABETH

Hé bien! quoi?

ZACHARIE

Le temple est profané!

JOSABETH

Comment?

Der arme Being fchlief die gange Racht ohne Traum, bis ihn die Morgenfälte wedte. Da ftand aber auch alsbald fein ganzes Leid wieder vor ihm und grinfte ihn an wie eine Teufelslarve.

"D, wenn ich vergessen könnte," rief er, "wenn ich vergeffen tonnte! Es giebt einen Born; wenn man bon feinem Baffer trinft, fo fdwindet alles Bergangene aus dem Gedächtnis. Ber zeigt mir ben Beg zu ber Quelle?"

"Bei!" rief eine Stimme neben ihm. "Bon dem Baffer, 10 das vergessen macht, bin ich wohl unterrichtet und will Guch gern mit meiner Biffenschaft zu Dienften fein."

Being blidte auf und fab bor fich einen jungen Gefellen in zerfcbliffenem, fcmarzem Gewand; aus feinen Schuben schauten fürwitig die Reben. Der gab sich als fahrenden 15 Schüler zu erkennen und fprach weiter:

"Das Waffer, welches vergessen macht, heißt Lethe und fpringt in Griechenland. Dorthin also mußtet Ihr reifen und dann an Ort und Stelle das Nähere erfragen. Wollt Ihr's aber bequemer haben, fo begleitet mid

20 "Bur Blauen Traube." Sie liegt nicht weit wird Euch die Wirtin den Trank der Bergel zen, vorausgesett, daß Guer Beutel minde ber meinige."

So fprach der Bagant. Heinz aber erhob 25 ihm in die Baldichenfe. Dort tranfen die be einen ganzen Tag und eine halbe Nacht, v Mitternacht einträchtig auf der Ofenbank li Being allerdings bergeffen, was ihn fümmer Mit dem Licht des Morgens fam aber auc 30 Erinnerung bei dem Jäger wieder, und Ro obendrein. Da bezahlte er feine und feir

CRITICAL COMMENT

THE reader pages shown on this page are a practical demonstration of composition in the German language. The upper page is set in 10 point throughout, while the lower page is set in 8 point.

In order to compose pages similar to the lower specimen, a Linotype having Multiple Distributor must be used. This permits the mixing in the same line of the German light and bold face with the English roman, italic and small caps. See also pages 185, 186, 189 and 190.

(8 Point Old Style No. 1, 2 point leaded)

STYLE PAGES FOR GERMAN READER

SPECIFICATIONS

Ubber Page

TYPE: 10 Point German No. 3. LEADING: 2 point. RUNNING HEAD: 8 Point German Bold Face

FOLIO: 10 Point German No. 3 figure MARGINAL FIGURES: 10 Point Caslon Old

Lower Page

TYPE: 8 Point German No. 3 with Bold Face No. 2; 8 Point Old Style No. 3 with italic and small caps and figures of 8 Point Caslon Old Face. LEADING: 2 point.

RUNNING HEAD: 12 Point Old Style No. 3 small caps. FOLIO: 10 Point German No. 3 figures. BOLD FIGURES: 8 Point Clarendon No. 1 figures.

(6 Point Old Style No. 1, 2 point leaded)

NOTES

53 .- 1. (eine Befchichte) gum Beften geben, to relate a storv .-3. hub an, archaic for hob an .- 7. ber Grafenftein, the Count's stone; there is an immense rock by this name in "Thüringen" near Eisenach .- 10. Teufelsterl (devil's-churl), wild rake .- 14. (bie) Ahnentugend, ancestral virtue.—16. 3u Rot, on horse; 311 is often used thus. Cf. gu Bug, gu Bagen, gu Chiff, etc .- fahnben auf, to pursue; a legal term .- 17. herrenrecht, lord's right. Cf. Jager = recht. 52. 12 .- 20. entglitt, entgleiten, to slip away; ent has the force of separation. Cf. entformen, to escape; entnehmen, to take away .- 24. 88 is an indefinite subject frequent in German; used to convey an idea of something mysterious or gruesome. Cf. 18. 28 .-26. bas Stofigebet, the hurried prayer .- 29. von ber=von biefer. ging; in fich geben, to repent, reform.

54 .- 3. Balbhüter (wold-, forest-heeder) = Jager, hunter, forester .- 7. wunderfam,=wunderbar, wonderful, miraculous; distinguish from wunderlich, strange, queer .- 8. abnliches; supply etwas. -13. hothfelig (high-blessed), late (of deceased high personages). Cf. ber hochselige Rönig, his late Majesty of blessed memory; also meine felige Mutter (French: ma sainte mère), my deceased mother. herr Bater; herr is used for reverence with Bater, Bruber etc., and with titles, Brofeffor, Doftor etc .- 19. bie Cauhat = bie Gaus hebe, the boarhunt .- 20. Sauptichwein, boar over five years, huffah! hurrah!-21. ben läutenben Rüben, the sounding pack. that'sgleich; einem gleich thun, to equal .- 24. (bas) Geficht; 1. the face; 2. the sight; 3. the vision (plu. -e) .- 25. auf gut Gliid (on good luck), at haphazard .- 31. unb bamals -; notice the clever suspense in narration

55 .- 1. Weiter, weiter! Go on, go on! /- 4. es gelingt mir, I succeed; gelingen is always impersonal.- 6. Subertus. Cf. 52. 1. geloben, to promise, vow; distinguish from loben, to praise .-Bachsterze, wax-candle for the saint's shrine.-16, frug=fragte, which is the older form; frug is formed in accordance with such verbs as tragen-trug-getragen,-18. Schuppatron-Subertus. -19. mein Lebtag (life-day), my life long .- 20. eine arme Saut (a poor hide), a poor fellow .- 21. Unfereiner -einer bon uns. 31. er-felber, Hubertus himself.

per i signôri. 3. Ciò è possibile, ma non è cèrto. 4. Chi ha un pâdre côme quello è molto fortundto. 5. Chi è ? B quello studente francése. 6. Che côsa avéte in quella mâno? Déi bigliétri per una gita a Venêzia. 7. Quâle è il número délla câsa di quel signôre? 8. Quâle lezióne éra la più difficle? 9. Quânti quâdri in quel salótto! 10. Di chi è quel cappéllo vérde?

4. Translate into Italian: 1. What handsome children! Who are they? 2. Those poems are shorter than this one. 3. How much money would he have then? 4. At last he has what is necessary for the work. 5. These boys are here every morning. 6. Are you ready? Have you those tickets? 7. Which churches are more interesting, those of Venice or those of Milan? 8. That red is pretty. Yes, if it isn't too dark for the room. 9. How many will be here Monday? More than ten or twelve? 10. Whose glasses are these? Are they John's?

LESSON 9. THE FIRST CONJUGATION

Study 58, 59 [omitting (a), (b)], 62, 63 [omitting (a)–(d)], the first sentence of 75, and the first sentence of 77

EXERCISE 9

1. Identify and translate: parlò, parleréte, párli, láte, parliámo, parlerêi, parlerái, párlino, parlerà, vano.

Translate into Italian: I spoke, she would sp speaking, I shall speak, they spoke, speak, let us s speak, speaking, they speak, we should speak, he spo

VOCABULARY

baûle, m., trunk.
esâme, m., examination.
forestière, m., foreigner.
guânto, glove.
moménto, moment.
palázzo, falace.
pâne, m., bread.

paniêre, m., bas poêta, m., poet.

chiáve, f., key. gallería, gallery stazióne, f., stat università, univ

CRITICAL COMMENT

THE combination of Old Style No. 1 roman and italic with headings and catch words in Antique No. 1, as shown in the pages above, produces a neat and dignified page.

Composition of this kind is produced on a Linotype having Multiple Distributor, which makes possible the mixing in one line of matrices from two or more magazines. See pages 185, 186, 188 and 190 for additional specimens in this class.

(8 Point Old Style No. 1, 2 point leaded)

STYLE PAGES FOR ITALIAN GRAMMAR

SPECIFICATIONS

TYPE: 8 and 9 Point Old Style No. 1 with italic and small caps; 8 and 9 Point Old Style No. 1 with Antique No. 1. LEADING: 2 point. HEADING: 9 Point Antique No. 1 caps. SUBHEAD: 8 Point Antique No. 1 caps. RUNNING HEAD: 8 Point Old Style No. 1 caps. FOLIO: 10 Point Old Style No. 1 modernized

(6 Point Old Style No. 1, 2 point leaded)

ITALIAN-ENGLISH VOCABULARY

169

triónfo, triumph. tále, such, so. tánto, so much, as, so;-più, all triste, sad. trôppo, too, too much, very; pur the more. tárdi, late. , unfortunately. trováre, to find. tárdo, slow. tásca, pocket. tumúlto, tumult. tútto, all, everything; - il, the távola, table. whole; tútti e dúe, both. teátro, theatre. tedésco, German. telefonáre, to telephone. têma, m., theme.

temére, to fear, be afraid.

so long.

terribile, terrible.

terróre, m., terror.

tesôro, treasure.

Tévere, m., Tiber.

tingere, to tinge, stain.

toccáre, to touch, feel.

tra, between, through.

trascináre, to drag.

tremáre, to tremble.

trionfále, triumphal.

trattáre, to treat.

trêno, train.

tranquillamente, calmly.

trárre, to draw, bring, take.

têsta, head.

from. tóno, tone.

tórre, f., tower.

wrong.

totále, total.

têmpo, time, weather; táno-,

tenére, to hold; - per férmo, to

têrra, earth, ground, land, world.

tôgliere, to take; -a, to take

tornáre, to return, go back, come

tôrto, wrong; avér -, to be

back; tornársene, to come home.

be certain; - vívo, to keep up.

ubbidire, to obey, uccello, bird udire, to hear. ultimo, last, latest. umáno, human, of man, kindly. umido, wet. unite, to unite. unite, unity, uniton. university, university

uscíre, to go out; — di, to leave. útile, useful, good.

vacánza, vacation. vácca, cow. vagóne, m., car.

valére, to be worth; far —, to prove.
valígia, valise, bag.

valláta, valley. van, 3rd pl. pres. ind. of andáre. vaticáno, Vatican. vêcchia, old woman.

vêcchio, old; n., old man. vedére, to see; far —, to show. véndere, to sell. venerdì, Friday.

[Resct in Linotype Typography. Courtesy D. C. Heath & Co.]

the root (compr-, com-, viv-), or, in the future and conditional indicative, to the whole infinitive.

				I		
	int{	Infin.	Pres. Ind.	PRET.	GERUND.	P. Part.
	A A	comprar	compro	compré	comprando	comprado
	Derived parts	Fur.	IMPF. IND.	Impf. Subj.		
		compraré	compra b a	comprase		
		COND. IND.	Pres. Subj.	COND. SUBJ.		
		compraría	compre	comprara		
		Impv.		Fut. Subj.		
		compra c	omprad	comprare		
				II		
	된법	Infin.	Pres. Ind.	Pret.	GERUND.	P. Part.
] ##	comer	como	comí	comiendo	comido
	Derived parts	Fur.	IMPF. IND.	Impf. Subj.		
		comeré	comía	comiese		
		COND. IND.	Pres. Subj.	COND. SUBJ.		
	Į,	comería	coma	comiera		
	Ã	IMPV.		Fut. Subj.		
	ι	come co	med	comiere		
				III		dere
	135	Infin.	Pres. Ind.	Pret.	GERUNB	to

iend

후완	Infin.	Pres. Ind.	Pret.	GE
Pa	vivir	vivo	viví	viv
1	Fur.	IMPF. IND.	Impf. Subj.	
rts	viviré	vivía	viviese	
Ed Da	COND. IND.	-	Cond. Subj.	
Derived parts	viviría	viva	viviera	
Ā		IMPV.		
ı	vive vi	vid	viviere	

CRITICAL COMMENT

THESE pages again demonstrate the Multiple Distributor feature of certain models of the Linotype, which permits the mixing of matrices from two or more magazines. In this case 8 Point Old Style No. 1 with italic and small caps is carried in one magazine and 8 Point Old Style No. 1 with Title No. 1 in a second magazine. The weight of the Title No. 1 gives just the proper emphasis to the catch words and terminations. See also specimens on pages 185, 186, 188 and 189.

(8 Point Old Style No. 1, 2 point leaded)

STYLE PAGES FOR SPANISH GRAMMAR

SPECIFICATIONS

TYPE: 8 Point Old Style No. 1 with italic and small caps; 8 and 10 Point Old Style No. 1 with Title No. 1, RUNNING HEAD: 8 Point Old Style No. 1 caps. SIDE HEADS: 6 Point Title No. 1 caps and FOLIO: 10 Point Old Style No. 1 figures.

(6 Point Old Style No. 1, 2 point leaded)

SPANISH-ENGLISH VOCABULARY

167

erecho, -a, right; a la derecha, to the right. doler, to pain, hurt. desagradable, disagreeable, undesayuno, m. breakfast. desayunarse, to breakfast. descansar, to rest. descortesia, f. impoliteness, indescripción, f. description. descubir, to discover. desde, from, since.
desear, to desire, want, wish.
deseo, m. wish.
desertar, to desert. desistir, to desist. desorden, m. disorder.
despacio, slowly.
despacho, m. office.
despedirse, to take leave.
despertarse, to awaken. después, afterwards ; - de, after ; -que, after. destruir, to destroy. destrur, to destroy.
detaile, m. detail.
detras de, behind.
devolver, to return.
dia, m. day; al — siguiente, on
the following day.

dicho, p. p. of decir. diciembre, m. December. diente, m. tooth. diente, m. diez, ten. difficil, difficult. difficultad, f. difficulty. dinero, m. money. dinero, m. money.

Dios, m. God.
dirección, f. direction.
dirigir, to direct; — se al portero,
to inquire of the porter.
discipulo, –a, m. and f. pupil.
discurso, m. talk, discourse,
speech

speech. dispensar, to excuse, pardon. distar, to be distant. distinguir, to distinguish. distintamente, distinctly. divertir, to amuse. dividir, to divide. doce, twelve. docena, f. dozen. dolar, m. dollar.

dolor, m. pain; — de cabeza, headache. domingo, m. Sunday. Don (D.), Mr. (used only with Christian names). donde, where? donde, where.
Doña (Da.), Mrs. or Miss (used only with Christian names). dormir, to sleep; -se, to fall asleep. dos, two. drama, m. drama. dramático, -a, dramatic. droguería, f. drug store. dudar, to doubt. dueño, m. master. dulce, sweet; -s, sweets, candy. dulcemente, sweetly. duodécimo, twelfth. duque, m. duke. durante, during. durar, to last. duro, m. dollar. duro, -a, hard.

E

e, and echar, to pour, pour out, throw. edad, f. age. edificio, m. building. ejercicio, m. exercise. el (la, lo, los, las), the, that, the one, those; - que, who, whom, he who, etc. él, he, him, it elegir, to elect. ella, she, her, it. ello, it; - es, the fact is. ello, it; — es, the fa ellos, -as, they. emoción, f. emotion. empeñarse, to insist. empezar, to begin. emplear, to use, employ. empleo, m. work, employment. empresa, f. undertaking. en, in, into, on. encargar, to charge, order. encender, to light.

هيَّج قلب النمل موت صفير البلسل مع حسن لحظ المقل الماء والزهر معاً وانت حقاً سدى وسوءددى وموللي م قوققو بالزجل وطاب لي نوح الحما عسر ورد الخجل قد فاح من لحظاتها وجاء صوت من عل فقلتوصوص وصوص وقد غدا مهرولي وقال لا لا لا للا قهبوة كالعسل يسقو نني وفتية الى آخر القصيدة • فلما فرغ من انشادها لم يحفظ منها الخليفة شئاً ولا كذلك المملوك او الجارية. فقال ان القصيدة حقا لك ولا بد من اجازتك فهات ما هي مكتوبة فه • فقال الاعرابي • يا اسر الموءمنين لم يكن لدى فيه القصيدة غير عمود رخام ورثتــه من ابي

ي الدار فتفتتها عليه ، وقد افرغت مجهودي صيدة و تنشها طمعا بجود الامير الذي ارجو منه لي ، و تحقيق امالي ، فلم يسع الخليفة اذ ذاك يه وزن عدود الرخام المكتوبة عليه فنفد جميع إنة الملك من المال فاخذ الاصمي ذلك فلما ولي قال: يفلب على ظني ان هذا الاعراءي ي ، فاحضره و كنف عن وجهه فاذا هو الاصمي صنيعه ورجع عما كان يعامل به النعراء واجراهم - المعلوك

CRITICAL COMMENT

ARABIC is the living tongue of seventy-five millions of those that live in the wide zone of Islam that stretches from Morocco to the East Indies; and is the literary medium of Mohammedans throughout the entire world. It is the native language of Syria, Arabia, Egypt, and Palestine: its characters compose Turkish, Persian, and Hindustani, which differ from Arabic much as Portuguese or French differ from English. The adaptation of the Linotype to Arabic is eloquent tribute to the versatility of the machine. The broad sweep of wide strokes, which are read from right to left, is made possible by division of matrices into prefix, medial, and final, thus comprehending the entire alphabet. The specimen shown above is from an old tale of Bagdad, entitled "The Caliph and the Poets."

(8 Point Old Style No. 1, 2 point leaded)

STYLE PAGES FOR ARABIC COMPOSITION

SPECIFICATIONS

TYPE: 18 Point Arabic. HEADING: 24 Point Arabic Bold. (6 Point Old Style No. 1, 2 point leaded)

الحليفة والاصمعي

من الطف ما اتفق ان بعض الخلفاء كان يحفظ الشعر من مرة • وعنده مملوك يحفظه من مرتبن وجارية من نلاث مرات وكان بخلا فكان الشاعر اذا اتاه بقصدة قال له: ان كانت مطروقة بان يكون احد منا يحفظها نعلم انها ليست لك فلا تعطيك لها جائزة ٠ وان لم نكن تحفظها فنعطبك وزن ما هي مكتوبة فه • فقرا الشاعر القصيدة فيحفظها الخليفة من اول مرة ولو كانت الف بيت. ويقول للشاعر اسمعها على فاني احفظها وينشدها بكاملها ثم يقول وهذا المملوك ايضا يحفظها وقد سمعها المملوك مرتبن فيحفظها بكاملها ويقرا ها. ثم يقول الخليفة. وهذه الجارية التي وراء الستر تحفظها ايضا. وقد سمعتها ثلاث مرات. فيخرج الشاعر صفر اليدين. وكان الاصمعي من جلسائه و ندمائه فنظم ابياتا مستصعبة و نقشها في اسطوانة ولفها في ملاءة وجعلها على ظهر بعير • ولبس جوخة بدوية مفرجة من وراء ومن قدام وضرب له لثاما لم يسن منه غير عينيه وجاء الى الخليفة وقال انبي امتدحت امير الموءمنين بقصدة • فقال يا اخا العرب ان كانت لغيرك فلا نعطبك لها جائزة وان كانت لك نعطبك زنة ما هي مكتوبة فه و قال قد رضت وانشد:

Изъ сочиненій Н. В. Гоголя.

нимъ, указывая всъмъ на гръшника; сама дорога, чудилось, мчалась по слъдамъ его.

Отчаянный колдунъ летълъ въ Кіевъ къ святымъ мѣстамъ.

Глава XV.

диноко сидълъ въ своей пещеръ передъ лампадою схимникъ и не сводилъ очей съ святой книги. Уже много лътъ какъ онъ затворился въ своей пещеръ; уже сдълалъ себъ и дощатый гробъ въ который ложился спать вмѣсто постели. Закрылъ святой старецъ свою книгу и сталъ молить-

ся...Вдругъ вбъжалъ человъкъ чуд вида. Изумился святой схимникъ і и отступиль, увидъвъ такого челог жалъ онъ, какъ осиновый листъ; ди очи и страшный огонь пугливо сыз дрожь наводило на душу уродливо

Отецъ, молись, молись! - зак чаянно: — молись о погибшей душ на землю.

Святой схимникъ перекрестило гу, развернулъ ее и, въ ужасъ, отст выронилъ книгу: "Нътъ, неслыхан нътъ тебъ помилованія! Бъги от молиться о тебъ!

— Нътъ? — закричалъ, какъ б

 Гляди святыя буквы въ 1 кровью... Еще никогда въ мірѣ не гръшника!

- Отецъ! ты смъешься надо в

CRITICAL COMMENT

PRINTING in the Russian language appears strange to eyes accustomed to the roman characters, by reason of the apparent intermingling of small caps and lower case. Yet these type forms permit the development of beautiful pages, pleasing to the eye. Heavy-face type is considerably used, especially in books, having wide circulation.

(8 Point Old Style No. 1, 2 point leaded)

STYLE PAGES FOR RUSSIAN COMPOSITION

SPECIFICATIONS

TYPE: 10 Point Russian No. 3 Light. LEADING: 2 point. RUNNING HEAD: 12 Point Russian No. 3 Light. CHAPTER HEAD: 10 Point Russian No. 11 Italie FOLIO: 10 Point Russian No. 11 Italie FOLIO: 10 Point Russian No. 3 Light figures. INITIAL: 24 Point Cheltenham. RULES: 3 Point Matrix Side No. 303.

Page 7

TYPE: 10 Point Russian No. 3 Bold. LEADING: 4 point. TITLE: 14 Point Russian Church. DECORATION: 12 Point Border Nos. 548 and 549; 6 Point Matrix Silde No. 1838. FOLIO: 10 Point Russian No. 3 Light figure, bracketed.

(6 Point Old Style No. 1, 1 point leaded)



никита кожелька



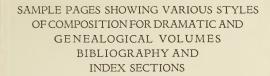
Въ старые годы проявился невдалекъ отъ Кіева страшный змъй. Много народу потаскалъ онъ изъ Кіева въ свою берлогу, потаскалъ и поълъ.

Утащилъ Змъй и царскую дочь, но не съълъ ее, а кръпко-накръпко заперъ въ своей берлогъ. Увязалась за царевной изъ дому маленькая собаченка. Какъ улетитъ Змъй на промыселъ, царевна напишетъ записочку къ отцу, къ матери, привяжетъ записочку къ собачкъ на шею и пошлетъ ее домой. Собачка записочку отнесетъ и отвътъ принесетъ.

Вотъ разъ царь и царица пишутъ къ царевиъ: "узнай-де отъ Змѣя, кто его сильнѣй?" Стала царевна отъ Змѣя допытываться и допыталась: "Есть — говоритъ Змѣй — въ Кіевѣ Никита-Кожемяка тотъ меня сильнъй. Какъ ушелъ Змъй на промыселъ, царевна и написала къ отцу, къ матери: "естьде въ Кіевъ Никита-Кожемяка: онъ одинъ сильнъе Змѣя: пошлите Никиту меня изъ злой неволи выручить,"

Сыскалъ царь Никиту и самъ съ царицей пошелъ его просить: выручить ихъ дочку изъ тяжкой неволи. Въ ту пору мялъ Никита разомъ двѣнадцать воловьихъ кожъ. Какъ увидалъ Никита царя испугался: руки у Никиты задрожали — и разорвалъ онъ разомъ всъ двънадцать кожъ. Разсер-

[7]





On this strait room whence I have watched the world-

Brander doubtfully approaches him, and at last

Whence I must go with all my love and wonder

STYLE PAGES FOR DRAMATIC COMPOSITION

SPECIFICATIONS
Upper Page

OVER-ALL SIZE: 21 x 35 picas. TYPE: 11 Point Scotch. LEADING: 1 point. RUNNING HEAD: 11 Point Scotch caps and small caps.

small caps.
FOLIO: 11 Point Scotch.
RULE: 2 Point Matrix Slide No. 401.

OVER-ALL SIZE: 19 x 33 picas, TYPE: 11 Point Caslon Old Face. LEADING: 2 point, RUNNING HEAD: 14 Point Caslon Old Face small caps. FOLIO: 12 Point Caslon Old Face. RULE: 2 Point Matrix Slide No. 403.

(6 Point Old Style No. 1, 1 point leaded)

TI

I have been heavy-hearted; but that thus I find you, overwhelms me. . . .

In my enchambering memory—Life, life With all its glow and wonder pours a flood

As though no love and wonder I had won. [Faust bends his head, sinking into a daze of thought.

TATIST

Why thus sad

Over milk so irrevocably spilled?

touches his shoulder.]

BRANDER

I cannot utter what is in my heart.
It is as though I had with my own hand
Stricken you down. And yet I did not drear
Of what would follow. . . . O Faust, F
give me!

FAUST

Forgive you? Aye, and thank you! Greater Hung imminent than you dreamed of. For Wild lightnings free in me that smote the da Furled round me; and they grew and fla flamed

Even as I fell. Aye, Brander, you who strov For my salvation should rejoice at last— Now, past all doubts and wanderings, I am

BRANDER

Saved! Ah, impossible!

[Reset in Linotype Typography. Courtesy Little, Brown & Co.]

THE PILGRIM SPIRIT

35

MRS. GREENWOOD

Yes, mine if you will, but not yours! Not yours! (Wanly) Perchance there may be another respite.

BARROW

(Who has been walking up and down) Nay, no more respites. Last month they had struck off our chains and stood ready to bind us to the cart to take us to our deaths. A reprieve. Another day they took us to the place of execution and tied the nooses around our necks to the gallows. Again a reprieve. Enough of reprieves! What our words, what our lives could not do, our deaths will. Men pass; ideas abide.

MRS. GREENWOOD

 $\ensuremath{\mathsf{JOHn}}$ Henry, pray! I cannot. Pray that God give me strength.

As her husband comforts her, BARROW begins praying. Distantly a bell strikes ten.

MRS. GREENWOOD

Only seven hours to daybreak! Only seven. She clings to Greenwood, sobbing hysterically, To the sound of Barrow's half audible praying, the lights close in.

SCENE III

The Opposition—April, 1603
The Royal March in this scene was composed by
Edward Burlingame Hill

The lights come up quickly and full. There is a rush and flurry of children and young people across the way

CRITICAL COMMENT

COMPOSITION of dramatic manuscripts requires careful advance consideration in order to keep the dialogue and the stage directions so clearly distinct that the reader has no difficulty in following the text. The page above accomplishes this by reverse indention of text; the lower page emphasizes the characters by using caps and small caps for the names and centering names of speakers.

(8 Point Old Style No. 1, 2 point leaded)

ATHANASIUS

Alexander.—Dost thou indeed so greatly love the Saviour of the World, Athanasius?

Athanasius. — Beyond all words I love Him. I wish that
like the martyrs I could seal my love and die
for Him

Alexander. — Art thou also willing to live for Him,
Athanasius?

Athanasius. — Oh, if I but knew how! I would do His will as long as there was a breath left in me.

Alexander (to himself in reverie).—This pure stream of faith and love should not be left to chance guidance.

Vision (who has drawn near, and now speaks behind him, invisible to Alexander and At'

Lift up thine eyes, Alexander, :
the future. Couldst thou do b
Church of Jesus Christ than
child for service therein?

Alexander (dreamily).—Yes the days are
I see on the horizon the dust of tl
. . . when this clear mind and
will be needed in the Church. (
to Athanasius) My child, I t
Custodian of the Sacred Vessel

37

[Reset in Linotype Typography. Courtesy Longmans, Green & Co.]

CRITICAL COMMENT

THESE pages of dramatic composition can only be used where the manuscript is slight. The page above sacrifices space to clearness; the page below is more economical of space, but is less readable.

(8 Point Old Style No. 1, 2 point leaded)

STYLE PAGES FOR DRAMATIC COMPOSITION

SPECIFICATIONS
Upper Page
OVERALL SIZE: 24 x 36 picas.
TYPE: 12 Point Franklin Old Style.
ENDING HEAD: 11 Point Franklin Old Style
SENDING HEAD: 11 Point Franklin Old Style
COLO: 12 Point Franklin Old Style.

Lower Page

OVER-ALL SIZE: 21 x 15 pieze.

TYPE: 12 Point Century Expanded.

LEADING: 2 point.

RUNNING HEAD: 12 Point Century Expanded

small caps.

FOLIO: 10 Point Century Expanded.

(6 Point Old Style No. 1, 1 point (caded)

86 HISTORICAL PLAYS OF COLONIAL DAYS

PATIENCE. — Oh, that would be dreadful! MARGARET. — I should not dare.

ANNE. — Well, I shall dare. Will you come? MARGARET AND PATIENCE. — Oh, no, no!

ANNE.—You can't be over-thirsty then. (She starts off, but spies the sack of apples.)
Oh, look! Patience! Margaret! See what I have found! (She holds up an apple.)

MARGARET. — Why, what is it?

PATIENCE. — Oh, how lovely and smooth it is and so red!

MARGARET. — It looks like those big berries that the Indians call tomatoes.

ANNE. - Nonsense!

MARGARET. — Well, do you know what it is? ANNE. — Yes! It is a pomegranate.

PATIENCE AND MARGARET. - A what?

Anne.—A pomegranate!

MARGARET. — How do you know?

ANNE. — I've read of them.

MARGARET. — Are you very sure? ANNE. — The prince always says, "Her mouth was a split pomegranate set with pearls."

PATIENCE. — Why, Anne Bradberry! What dost thou know of princes!

ANNE.—The prince in the book I mean. Didst thou never read the "Arabian Nights' Entertainments"?

THE JONATHAN SMITH FAMILY

- 4. Mary Johnson, b. 31 May, 1892.
- 5. Francis Johnson, b. 2 June, 1894.
- III. ROLAND SMITH, born 24 March, 1860; married 13 October, 1886, Margaret Patterson Snow, of Boston.

ISSUE:

- 1. John Smith, b. 16 July 1887
- 2. William Snow, b. 9 D d. 19 June, 1908.
- 3. Margaret Patterson, 1892; married 29 Guy Emerson, of Bos
- IV. ANNIE OSGOOD, born 1862; married 26 Set Bayard Marshall, of Nev

ISSUE:

1. Elizabeth Waters, be 24 July, 1883; married William M. Procter, o

[67]

CRITICAL COMMENT

THESE pages of genealogical composition are much less complicated than the one on the opposite page, and are intended as suggestions for those abbreviated genealogies which are frequently issued for family use. Here no attempt is made at condensation, and everything is worked out with the idea of clarity and ease in reading. The pages offer an interesting comparison.

(8 Point Carlon Old Face, 2 point leaded)

SPECIFICATIONS

Upper Page

TYPE: 14 Point Caslon Old Face with italic and small caps, LEADING: 2 point RUNNING HEAD: 14 Point Casion Old Face small caps. FOLIO: 14 Point Caslon Old Face figures bracketed.

Lower Page TYPE: 9 and 11 Point Benedictine Book and 11 Point

LEADING: 2 point F1GURES: 9 and 11 Point Benedictine modernized figures and 14 Point Benedictine Italic old style figures. RUNNING HEAD: 11 Point Benedictine small cops. FOLIO: 11 Point Benedictine old style figures.

(6 Point Caslon Old Face, 2 point leaded)

27

STRAWBRIDGE GENEALOGY

19

19 Reuben Strawbridge (Elisha Samuel Samuel3 John2 George1) was born in Norwich, Vt., Sept. 30, 1776. He married (1st) Mar. 24, 1791, Polly Yemans, who died April 4, 1795. He married (2d) Oct. 26, 1796, Sally Ashley. They resided in Norwich. Mrs. Sally (Ashley) Strawbridge died April 8, 1806.

Children:

- i. Polly,7 b. Jun. 2, 1792.
- ii. Peggy, b. Sept. 29, 1797.
- 27 iii. Oramel, b. Apr. 23, 1799.
 - iv. Harry, b. Mar. 12, 1801.
 - v. Adaline, b. Dec. 12, 1802, d. July 30, 1806.
 - vi. Sally Ashley, b. Apr. 19, 1805.

20

- 20 Elisha⁶ Strawbridge (Elisha⁵ Samuel⁴ Samuel3 John2 George1) was born at Norwich, Vt., Aug. 2, 1778. He settled at Palmyra, N. Y., and died in 1842. Many descendants now live near Palmyra.
 - Children:
 - i. Mary, m. (1st) Thomas Roby of Brockport, N. Y., m. (2d) Judge Woods of Lockport, N. Y.
 - ii. Joseph.
 - iii. James W.
 - iv. Charlotte.
- 28 v. Thomas M., b. 1811.

2I

(Capt.) Alden6 Strawbridge (Samuel5 Samuel4 Samuel3 John2 George1) was born in Norwich, Vt., Jan. 12, 1785, and died there, Jan. 16,

480

CAPT. JOSEPH LEWIS 7 FARWELL (Joseph, 6 Thaddeus, 5 ELIEZER,4 ELIEZER,3 ELIEZER,2 JOHN1). Born in Plymouth, Aug. 1, 1805. He was a sailor, and died at sea, Aug. 18, 1842, on board the brig "Androscoggin," of Portland, on the passage from Wilmington, N. C., to Jamaica. Married, May 27, 1830, ABIGAIL MERRILL GOODWIN, of Falmouth, Me. She died August, 1846.

Children:

950 I. CHARLES THOMAS, 8 b. June 16, 1833.

- II. Louisa Le Baron, 8 b. June 22, 1835; m. Benjamin F. Dyer, Feb. 22, 1854.
 - III. SARAH ANN, 8 b. Nov. 2, 1837; m. GEORGE F. MERRILL, Jan. 3, 1856.
 - IV. ABBY LEWIS, 8 b. Sept. 12, 1839; m. DAVID HALL, Aug. 4, 1856. V. Helen Harvey,8 b. Oct. 15, 1841; d. Aug. 30, 1842.

SAMUEL TFARWELL (Samuel, Samuel, Josiah, Eliezer, Samuel, Farwell (Samuel, Samuel, Samuel, Eliezer, Samuel, Samuel, Eliezer, Samuel, Eliezer, Eliezer, Samuel, ELIEZER,2 JOHN1). Born in Plymouth, August 31, 1802. Married, Jan. 1, 1827, RACHEL CAPEN, who was born July 25, 1804.

- Children:
- I. ELIZABETH CAPEN,⁸ b. Sept. 2, 1827; d. June 27, 1847.
- II. SARAH FRANCES,8 b. April 29, 1829; m. HENRY B. CRANE, Dec. 12, 1848. III. Martha Ann,8 b. March 10, 1831; m. Massena Ballou, Nov. 4, 1849.
- IV. LAURA AURELIA,8 b. March 18, 1833; m. CHARLES UPHAM, Nov. 12, 1852.

- VI. ELLEN COVINGTON,8 b. May, 19, 1837; m. George P. Reynolds, April 18, 1868.
- VII. SAMUEL HENRY,8 d. in infancy
- VIII. MARY ELMIRA, 8 b. Dec. 24, 1842; m. Alfred Upham, Dec. 25, 1861.
- IX. ALICE ISABEL, b. Jan. 26, 1846; m. NATHANIEL F. FOSTER, Jan. 25, 1865.

EZRA 7 FARWELL (Samuel, 6 Samuel, 5 Josiah, 4 Eliezer, 3 ELIEZER,2 JOHN 1). Born in Plymouth, March 10, 1805. He died April 17, 1850. Married, June 29, 1830, MEHITABLE PORTER, who was born in Stoughton, Dec. 3, 1808, and died Dec. 28, 1863.

- I. MARY ELIZA,8 b. Oct. 11, 1832; d. Sept. 28, 1853; unmarried.
- II. FREDERICK, b. Jan. 5, 1839; d. unmarried (lost at sea), 1860/61.
 III. CATHERINE PORTER, b. Oct. 21, 1843; d. Oct. 29, 1845.
- 951 IV. EZRA RHODES,8 b. April 4, 1847, at North Bridgewater; m. ELLA JANE THAYER, April 2, 1870; b. March 4, 1850.

CRITICAL COMMENT

IN genealogical composition the selection of the types and their arrangement is of vital importance, also the use of caps, small caps, roman and italic lower case, antique figures, and indentation-each plays its part in making the subject matter clear to the reader. As condensation is usually essential in publications of this kind, the Caslon face is a fortunate selection.

(8 Point Caslon Old Face, 2 point leaded)

SPECIFICATIONS

TYPE: Caslon Old Face with italic and small caps, 11 point on 13 point body and 8 point on 9 point body. BOLD FIGURES: 10 and 12 Point Antique No. 1. RUNNING HEAD: 11 Point Caslon Old Face roman caps. FOLIO: 11 Point Caslon Old Face modernized figures.

LIMIT NOTICES

Four Hundred and Seventy-seven Copies of this Work Have Been Printed for Members of the Bibliophile Society, and Two for Copyright Purposes

(Set in 12 Point Caslon Old Face italic caps and lower case
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(Set in 12 Point Benedictine Book small caps, interspaced)

THIS DEFINITIVE EDITION CONSISTS OF ONE THOUSAND TWENTY-FOUR SETS, THE FIRST VOLUME OF EACH BEARING THE ORIGINAL AUTOGRAPH SIGNATURE OF MARK TWAIN

NO._____(Set in 6 Point Bold Face No. 9a)

Of the Dawn of Liberty Two Hundred and Fifty Copies Only Have Been Printed in Elzevir Type Which Has Been Re-melted

DEDICATIONS

To

"MAKERS OF SONG"

THIS BOOK IS GRATEFULLY DEDICATED

(Set in 11 Point Scotch caps and small caps and 10 point italic)

M. M.

SOCERO DILECTO

CONSILII LUCULENTI MEMOR

ET GRATISSIMUS

M. C.

(Set in 14 Point Caslon Old Face caps and small caps)

TO OUR BELOVED CHIEF AND GREAT LEADER

MAJOR SAYERS

THIS RECORD OF THE ENDEAVORS AND DEEDS OF HIS DEVOTED MEN

IS ADMIRINGLY INSCRIBED

(Set in 12 Point Benedictine Book caps and small caps)

то

THE CLERGY AND LAITY OF THE DIOCESE OF WASHINGTON

WHO TWICE CONFERRED ON ME THE RARE HONOR
AND PRECIOUS TRUST OF ASKING ME TO BE THEIR
LEADER IN SUCCESSION TO A MASTER BUILDER

(Set in 8 Point Benedictine Book caps)

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11. Quid de Deo Seneca Senserit, Paris, 1884; E. Westerburg, Der Ursprung der Sage dass Seneca Christ Westerburg, Der Ursprung der Suge dass Seines Green gewesen sei, Berlin, 1881. Min. Fel., Octav., 33. 1; Tertul., De Anima, 20; Lact., Inst., 1. 5; Sen., Ep. 8. 7, 41. 2, 92. 30.

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ANY books otherwise well composed lose the advantage of their typographical page through poor taste or workmanship shown in setting the title-captions for the illustrations. It is just as important that these should be in keeping with the general typography of the book as that the title page should be considered from the standpoint of the whole. The following examples will prove useful, and the notations made in the Critical Comment is intended to be suggestive.

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Set in 8 Point Bodoni Book level small caps and italic. Where plate is small, caption must not overbalance. This combination is readable and yet condensed.

(2) LOVE IS BUT A PART OF LIFE, ONLY
A PART, AND I WANT IT ALL!
SEE—I LOVE YOU EVERY ONE!"

Set in 9 Point Caslon Old Face level small caps with 24 Point Caslon Old Face initial. This three-line treatment, placed at extreme left of plate, is effective with oblong or upright plates. Note omission of first quotes.

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(3) RESIDENCE OF Mr. W. H. CROCKER

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(4) THE singers and the fortune-tellers all have found the path that leads up to our gateway

[Page 71]

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(5) I WAS GIVEN A BROOM, AND THEN I FOUND MYSELF ALONE WITH MARY

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(6) THE HALL OF RECORDS IN HOUSE OF THE WINDS, MONTEREY

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The room to the left of the porch is the study. In the room above it Hugh was born.

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IRISH CHAIN

(1)

(7)

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A Picture Taken for Stevenson

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THE OLD IRISH WOMAN AND THE

(4) YOUNG WIFE WERE HASTENING

DOWN THE STREET

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(8) FORMAL GARDEN AND PARK AT THE VILLA D'ADDA AT ARCORE
Showing Marchesa d'Adda, Count Greppi, Count and Countess Lurani, Count
Valmarina, etc.

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> (Set in 8 Point Scotch small caps; Heading in 10 and 12 Point Scotch cabs)

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McClellan—McClellan's Final Removal—Lincoln's I
up of McClellan—McClellan's "Body-guard."

(Set in 8 Point Scotch; Heading in 11 Point Scotch)

CRITICAL COMMENT

THE three examples above show various treatments of the same matter. Too frequently the topical analyses at the heads of chapters so predominate that the appearance of the page is top-heavy. The full page at the right shows a combination of types which help to express without confusion the idea the author writes to convey to the

(Set in 8 Point Old Style No. 1, 2 point leaded)

VARIOUS ARRANGEMENTS FOR TOPICAL ANALYSES

TRAINING FOR CITIZENSHIP

any nation of Europe to attempt to increase its territories on this continent. This is called the "Monroe Doctrine." It has always been our policy to cultivate the most friendly relations with the South-American republics, and to extend and cement their friendship a Pan-American bureau was established at Washington to which all the nations in the New World belong.

TOPICAL ANALYSIS

- 1. Paternalism. The State an instrument for human welfare.
- 2. The minimum wage, old age pensions.
- 3. Menless jobs. Methods of obtaining employment.
- 4. Immigration. Exclusion laws.
- 5. Strikes. Settlement of labor difficulties.
- 6. Arbitration as applied to labor and capital.
- 7. The Hague Tribunal. International police force and peace treaties.
- 8. The Panama Canal. Influence on trade relations.
- o. Pan-Americanism. The Monroe Doctrine.

OUESTIONS AND EXERCISES

- 1. What would be a good living for one in your state of life?
- 2. Compare the requirements of two social sets.
- 3. How does the United States government advertise for volunteer
- 4. Where and what is Ellis Island?
- 5. Mention some of the qualifications of a desirable immigrant.
- 6. Contract laborers and paupers are not admitted. Why?
- 7. Should an owner be the complete master of his own business?
- 8. Give an account of the settlement of the anthracite coal strike. 9. What dispute did the Hague Tribunal settle about Venezuela?
- 10. What part did Japan take in the Panama exposition? 11. When and where was the first Pan-American Congress Held?
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and 125 on the side streets. The garden of the St. Francis Home, to the east, insures an open space on all sides of the building.

The problem that was presented to Messrs. Gorham & Wilcox, the architects, was to design a building of moderate height in which each apartment should have the combined advantages of an apartment house unit and a detached private house. In the solution of this p tects have succeeded adn

The plan adopted divi site into six approximat only three of which will be ings. Of the other three be laid out as gardens fl section of the group of h remaining square will be With such a generous the middle of Nostrand [6]

SPECIFICATIONS

LABEL: 8, 10, 11 and 12 Point Scotch caps, with 4 Point Matrix Slide No. 508. BOOKLET PAGES: 12 Point Scotch, 6 point leaded, with small cap numeral and 30 point RUNNING HEAD: 10 Point Scotch caps, inter-

NUMBER OF WORDS TO FULL PAGE: 140. (6 Point Scotch, 2 point leaded)

CRITICAL COMMENT

SCOTCH, like other modern faces, appears to best advantage when properly leaded. This has been done in the two booklet pages above, which are excellent examples of the beauty and readability of the plain type page. For the small advertising booklet where these two factors must be the first consideration, it would be hard to devise a more effective setting.

(8 Point Scotch, 2 point leaded)

A UNIQUE RESIDENTIAL GROUP ON NOSTRAND AVENUE

Booklet Label

NOVEL and ingenious idea has been A developed in the plans for a residential group which is proposed for the east side of Nostrand Avenue between Hinckley and Ardmore Streets. For lack of a better term this unique structure will be classified as House Apartments, because the dwellings it comprises are more like houses than the usual apartments.

Each apartment will be offered complete isolation from the others by reason of the novel plan evolved by the architects, which will provide the privacy that only a detached house can give, with all the conveniences of a modern apartment.

The site, which is that of the old St. Francis Hospital, is in the most desirable neighborhood in New York City. It has a frontage of 200 feet on Nostrand Avenue

[5]

THE NATIONAL INSTITUTE OF APPLIED ARTS 210 COLUMBUS AVENUE. WASHINGTON

INCORPORATED FOR THE PURPOSE OF STIMULATING AND ENCOURAGING THOSE ENGAGED IN THE APPLIED ARTS IN THE UNITED STATES

APPLICANT:

ADDRESS:

BUSINESS:

PROPOSED BY:

DATE:

Dues \$15.00 per year, payable in advance, from January first I Make check payable to the order of WILLIAM BLACK, Treasurer,

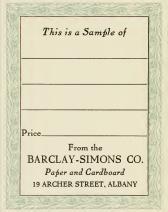
Set in Benedictine Book, 10 point caps, interspaced; 14 and 10 point caps; 10 point small caps; 8 point small caps and italic; Rules, 2 Point Matrix Slide No. 404.

WE CORDIALLY INVITE
INSPECTION OF OUR FABRICS
FOR SPRING TAILORING



OUR LINE is comprehensive, and among the many weaves and colorings is something that will suit your tastes. If you want the kind of clothes that are dressy and smart you should add your name to our list of pleased customers.

THE WARP LOOME COMPANY
156 Mendane Parkway



Set in Pabrt Old Style, 10, 12 and 14 point; 12 and 14 point stalic; 18 Point Benedictine Border Nov. 724L and 724½; Rules, 2 Point Matrix Slide No. 403.

CRITICAL COMMENT

THE three specimens on this page illustrate the typographic scope of the Linotype. The first utilizes the classic beauty of the Benedictine Book capitals, in combination with a simple rule treatment; the second shows a paper dealer's sample card such as would ordinarily involve the making of a drawing and engraving; the third is a small announcement, with a rather bookish setting in Caslon Old Face. All are simple, appropriate, and distinguished in their effect.

(10 Point Caslon Old Face, 2 point leaded)

Set in Casion Old Face, the body in 12 point, 3 point leaded, with 36 point initial (hand); Heading, 10 point caps, interpraced, Signature, 10 point caps and italic with swarh caps; Ornament, 12 Point Calon Border No. 1048.

FEATURING RUGS

The NEW IDEA in Rug Merchandising



NE YEAR AGO this month, a rug was marketed which dealers have good cause to remember. It was rather a startling rug. To begin with, the design was not Oriental. It was called Chinese, but there was a stork in it and ducks

and trees, and no one had seen that kind of thing in rugs before. And there was no repetition in the design.

While admiring its remarkable beauty, most buyers thought it too unusual to sell in any quantity, and only bought a limited number at first.

And then they suddenly made a discovery—it was the unusual, the really unusual, that attracted the public.

Wherever the Chinese Renaissance Rug was displayed it drew crowds. A dealer in Portland, Oregon, reported ranks four deep outside his windows. Another in Jacksonville, Florida, had two hundred in his department the day he advertised the rug. And so on almost everywhere. This Wilton created rug-interest, rug-desire, where it did not exist before. Even if people did not

buy that particular design, they bought other rugs in the store where it was displayed.

That is the feature rug idea which is making such a change in rug merchandising—to provide the dealer with designs that are so striking, so different from the ordinary, that they form a center of interest in his store and quicken turn-over on his whole stock.

While continuing to weave beautiful Oriental designs into all their lines, the House of Kachadoornan will produce each season designs in novel styles and along novel technical lines, worthy successors to the Chinese Renaissance Rug.

Write for details about this season's feature rugs: The Barbizon Landscape Rug (which has more colors than any other Wilton) and the Assyrian Temple Rug

T. & S. Kachadoorian

Fifth Avenue, New York

CHICAGO SAN FRANCISCO BOSTON PHILADELPHIA DETROIT

Mills at Weymouth, R. I.

ELZEVIR, by reason of its large, open face and relative narrowness of body, is particularly adapted to the circular or advertisement where it is desired to set a large amount of copy in limited space and still maintain an open, readable page. The body matter above includes about 300 words, yet it is leaded throughout. Note the use of "high" initials in the smaller matter.

SPECIFICATIONS: Elzevir No. 3, 24 point caps, interspaced; 14 point italic, 14 point 4 point leaded, with 78 Point Louis XV Initial X-1341; 10 point, 2 point leaded with 14 point initials; 8 point italic; 18 points, 8 and 12 point italic, 14 point small cap Border, 6 Point Martis Slide No. 316; 18 Point Denedictine Border Nos. 719% an 719%, with 2 Point Martis Slide No. 400.

GIOVANNI BATTISTA TIEPOLO

A Biographical Note



HE last great name in the illustrious roll of Venetian painters was Giovanni Battista Tiepolo, born in Venice, April 6th, 1696, in the parish San Pietro a Castello. He was the fifth child of a well-to-do captain (naval) and merchant of marine goods, Domenico Giovanni Tiepolo, and his wife Orsola Jugali. The

father died when Giovanni was one year old, and a considerable fortune was divided between his children. In 1721, Giovanni married Cecilia,

EXHIBITION OF PAINTINGS

By EDWIN MORRIS



Monday, January 9th to Saturday, January 28th inclusive

At the
PEMBROKE GALLERIES
ARLINGTON AVENUE, AT 60th STREET
NEW YORK CITY

co Guardia. Cecilia bore him in a fine house in the parish of ancesco dello Vigna. His wife mbling, and was said to have as well as denuded the studio lf-finished paintings, in order for the gaming table. Tiepolo ear Mirano. In the Church of ar pieces representing "A Mir-

be said to be traced to a carealthough by no means was he a xcelled these masters as a ceilnever had a rival. The amount magnificent fresco is nothing etchings and finished sketches convents, and royal palaces in

ecoration of the ceiling of the Venice, otherwise called Santa rly belonged to the Monastery Venice in 1393, and came into 88, who wished to honor their

SPECIFICATIONS

COVER PAGE: 6, 10, 12 and 24 Point Elzevir No. 3, with 9 and 12 point italic; Decoration, 24 Point Louis XV Ornament No. 814; 4 Point Matrix Slide No. 508. POLDER PAGE: 12 Point Elzevir No. 3, 2 point

FOLDER PAGE: 12 Point Elzevir No. 3, 2 point leaded; Initial, 24 point; Heading, 18 point; Subhead, 14 point italic; Decoration, Louis XV Headband X-1346; Initial, 78 Point X-1215; 2 Point Matrix Side No. 400.

CRITICAL COMMENT

These pages, employing the Elzevir face with its related series of Louis XV Ornament, show two simple but effective decorative treatments which can be advantageously utilized for artistic subjects. (6 Point Elzevir No. 3. 2 point leaded)



At the Sign of the

6 RED COCKLESHELLS

CHISWICK, L. I.

SPECIAL LUNCHEON \$1.25

COLD CLAM BOUILLON

COTTAGE CHEESE AND EGG ROLLS IN CREAM SAUCE FRIED HALIBUT

ROAST BEEF HASH, POACHED EGG

NEW STRING BEANS CREAMED CARROTS AND PEAS

ICE COLD CAROLINA WATERMELON WALNUT CREAM LAYER CAKE BROWN BETTY, WHIPPED CREAM

COFFEE, TEA-ICED OR HOT

LUNCHEON, 12 TO 3

Tables may

SPECIFICATIONS

MENU. Set in Elzevi No. 3; Heading in 14 point italic, 18 and 24 point caps, inter-spaced, 12 point caps and small caps; 1604 point vish ladia caps small caps, 110 point with ladia cand small caps, 24 Point Martix Side No. 3032, Fee Ornamen, 12 4 Point Martix Side No. 3032, Free Ornamen, 12 4 Point No. 814; Point Martix Side Dash No. 923. ANNOUNCEMENT CARD: 14 Point Elzevir No. 3 talks, 5 point leaded; 4 Point Martix Side No. 5030.

(6 Point Elzevir No. 3, 1 point leaded)

CRITICAL COMMENT

FOR the commercial printer Elzevir will find its most frequent use in that class of job work where a light, dainty, "feminine" effect is desired. The tea room menu is a typical specimen. Here again the text is complemented by the Louis XV Series of Ornament, which matches it in weight of line.

The grace and beauty of the Elzevir italic appears in the card at the bottom of the page. Like the Caslon italic, this series is made with swash characters, which enhance its effect.

(8 Point Elzevir No. 3, 2 point leaded)

Miss Margaret S. Wainwright takes pleasure in announcing the opening of her new Tea Room, "At the Sign of the Six Red Cockleshells," in the basement of the old Holley House, Chiswick, Long Island. Luncheon, Tea, and Supper will be served daily. Sundays included.

Tables may be reserved in advance by telephoning Chiswick 670.

Set in Elzevir No. 3; Heading in 18 point caps, interspaced, and 10 point italic; Body in 8 and 10 point with italiand and small caps; Numerals, 10 point small caps; Louis XV Headpiece, X-1191; Dashes, 3 Point Matrix Slide No. 920.

(6 Point Elzevir No. 3, 1 point leaded)



SPECIAL PROGRAMME

for the Benefit of The Associated Charities

THE FESTIVAL QUARTETTE

MISS MAY NEWMAN Soprano Mr. Franklin Payson Tenor MRS. D. CAMPBELL Contralto Mr. John R. Willis MR. FREDERICK L. SIMPSON at the Piano Mr. G. C. Lockhardt at the Organ

PRELUDE, Op. 3, No. 2

RACHMANINOFF

Mr. Simpson

Mrs. Campbell

(A) MY LOVE IS LIKE THE RED, RED ROSE

GARRET

(B) LEGENDE

TSCHAIKOWSKY

(c) A SPRING SONG Miss Newman PINSUTI

Mr. Payson Mr. Willis

(A) DANSE ESPAGNOLE, No. 7

GRANADOS

(B) A REVERIE (Improvisation) GRANADOS (c) DANSE ESPAGNOLE, No. 5 (Andalusia) GRANADOS

Mr. Simpson

1V

MIDSUMMER NIGHT'S DREAM (Overture) Mr. Lockhardt MENDELSSOHN

KLAVIERSTUCKE, Op. 5, No. 1

D'ALBERT

Mr. Simpson

EL PELELE (Goyescas)

GRANADOS

Mr. Simpson

V11 THE LOST CHORD

SULLIVAN

THE FESTIVAL QUARTETTE Mr. Lockhardt and Mr. Simpson

CRITICAL COMMENT

By the use of caps and small caps a variety of emphasis is secured in this programme which gives to each detail its proper importance yet permits no one to obtrude itself at the expense of the rest. The body matter is entirely in 8 and 10 point, maintaining a consistent and unified setting. Note how the tall, "lean" Elzevir caps harmonize with the upright shape of the page.

(8 Point Elzevir No. 3, 2 point leaded)



THE STEARNS-EVANS BUILDING, INC.

469 EIGHTH AVENUE, DETROIT

Dear Sir:

The recent change in ownership of the Stearns-Evans Building makes it possible for us to offer you office space here on unusually favorable terms.

As you doubtless know, this building is in the heart of the rapidly growing mid-town district, convenient to all city traffic connections and to the terminals of the chief suburban railroad lines.

The offices are large and roomy, with unobstructed air and sunlight. Fourteen-foot ceilings make possible the construction of galleries for storage, etc., at no additional rental cost. The service is of the best, including eight high-speed passenger elevators, with express service to the upper floors.

The renting office, located on the premises in Room 414, will be glad to communicate further with you or with your broker in regard to terms. Specimen floor plan will be mailed on application.

Yours very truly,

THE STEARNS-EVANS BUILDING, INC.

Secretary

HEADING: 18 and 21 Point Carlon Old Face caps, 14 point caps and small caps. BODY: 12 Point Remineton Typewriter

TYPEWRITER type, while it has little to recommend it from a typographic point of view, is so widely used in fac-simile letters that it is given a showing here. It is available on the Linotype in 8, 10, and 12 point, and in three different styles: Remignous, Underwood, and Stenograf.

(8 Pean Carlon Old Face, said)

SCHOOL ADVERTISING IN THE NATIONAL MAGAZINE

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CLOSING DATES

Copy for approval or correction must be received one week in advance of closing dates.

June issue, published 20th of May closes April 10th

July issue, published 20th of June closes May 10th

Augustissue, published 21st of July closes June 10th

September issue, published 20th of closes July 10th [August

SPACE

The smallest space acceptable is half an inch (7 lines).

SIZES

Full page—7 x 10 1/4 inches or 429 lines Column —2 x 10 1/4 inches or 143 lines

> CIRCULATION In excess of 300,000

> > RATE

The school rate in The National Magazine is \$1.00 a line; the rate to other advertisers is \$1.50 a line.

The Pacific and Atkinson's

Dealing direct

DEALING directly with us means gain for the subscriber and yourself. The delay and risk of error that you avoid means a subscriber pleased by prompt arrival of his magazines. Your direct orders may qualify you for the liberal bonus above commission that we will explain on request.

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SUBSCRIPTIONS for less than one year will be taken for convenience to subscribers, at proportionate rates—except Atkinson's new subscriptions at the special rate.

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SHORTAGES of less than \$2.00 will not delay entry of your orders, but only one bill will reach you. After reasonable time for collection, the short paid subscriptions will be cut down.

Improper subscriptions

N ONE may order, by subscription, copies of The Pacific or Alkinson's intended for newsstand sale, nor may copies ordered on subscription be resold at retail in any way, nor may any subscription worker forward, without our consent, orders not obtained from the subscribers by his own direct effort.

Observance of rules

NO ONE should sell The Pacific Magazine or Alkinson's at any other terms than those stated in this schedule of rates. Any Pacific or Alkinson's as subscription sold directly or indirectly in violation of our terms will be cancelled.

E. F. Atkinson Co.



SPECIFICATIONS

LEFT: Set in Caston Old Pace; Heading In 11 point caps; Subheads, 12 point small caps, interspaced, Body, 9 point italic, 11 point, 12 point with italic and small caps; 12 Point Border No. 514.

RIGHT: Set in Scotch; the body in 8 point, solid, with 18 point initials and 12 point heads, Running Head, 12 point with italic; Signature, 14 point and 11 point italic; Rules, 4 point Matrix Slide No. 508 and 2 Point No. 403.

Point No. 403.

BELOW: 14 Point Benedictine, 2 point leaded, with 18 point initial, above; 10 and 12 point caps and 8 point small caps, interspaced; 18 Point Benedictine Border Nos. 7241/4 and 7241/4.

(6 Point Caslon Old Face, 1 point leaded)

THE NEW YORK OFFICE of this Company has been moved to 478 Columbus Avenue (the new Union Central Building) and the telephone number is now Harriman 8927

EADS-KIMBALL CO.
INCORPORATED
BOSTON

CRITICAL COMMENT

THE two pages above are adapted from layouts by the late Benjamin sherbow, and show an extremely effective use of Casion and of Scotth in the folder of envelope size. Note the deft way in which the text of each is accented—in the Casion page by the use of small caps and italie, and in the Scotth by the initialis. It would be hard to surpass either as a combination of beauty and utility.

The Benedictine setting at the bottom of the page, also in envelope size, is an original and amusing rendering of a removal notice.

(8 Point Caslon Old Face, 2 point leaded)

RIGHT: 14 Point Original Old Syle stammal caps, italie caps, upper and lower case; 12 point, with small caps; Herding in 14 Point Swoth; 36 Point Bodoni Border No. 1206; Rule, 8 Point Martix Silde No. 1205; BELOW: 12 Point Original Old Syle caps, small caps, and italie, with 30 Point Sootch initial, the trailed 2 point teaded; 8 Point Matrix Silde No. 735 and 2 Point Matrix Silde No. 735 and 735

(6 Point Original Old Style, 2 point leaded)

INTRODI

RENCH Japan 1 take the place of ! Vellum where the cos hibitive, and is the o senting the same appe working qualities as !

It is used for photo work where wet prin, a growing demand am advertisers wishing h moderate outlay.

The variety of sizes for every form of calleaflet, and book priheavier weights may calendars, etc. The adapted for illustrativell as commercial ucertificates, and even stationery.

The Nippon Paper Company is the sole importer and carries large quantities of all sizes, weights, and

tints. Special requirements as to colour, size, finish, and weight may be imported to order.

NIPPON PAPER COMPANY

FRENCH JAPAN PAPER

FOR

PUBLISHERS, PRINTERS
ADVERTISERS

Carried in Stock by
NIPPON PAPER COMPANY
Importers of High-Grade Papers from
CHINA, JAPAN, FRANCE, ITALY
ENGLAND & GERMANY



Sole Distributors in the United States

Caldecott Square, East

New York City

CRITICAL COMMENT

SOME of the best examples of the commercial use of fine typography in recent years have appeared in the samples issued personal properties. The samples is the Realising that a beautiful setting is the most effective means of showing their product, these manufacturers have gone to the best printers and designers available, and have used their work with striking results.

Above is a typical sample folder, set in Original Old Style, with heading and initial in Scotch to give it accent. The Scotch face, being half way between the old style and the modern in its characteristics, may be appropriately used with Original Old Style for this purpose.

(6 Point Original Old Style, 2 point leaded)

The Third Sunday after the Epiphany

JANUARY TWENTY-THIRD

مد

Morning Praper and Ante-Communion

ů.

Drelude:—Meditation on Bach's 7th Prelude (C minor) Bordier

(For violin, harp and organ)

Processional, tymn 66 (2nd tune)

Denite (Jones)

Ce Deum Laudamus

in A E. W. Naylor

Hyde

19mn 327

Eprie Cleison in B flat

Hymn 335

Offertory Anthem:-Psalm 150-

"Hallelujah! O praise ye the

HALLELUJAH!
O praise ye the Lord,

Praise ye the Lord in the firmament o Praise ye Him for His mighty acts.

Praise ye Him according to His majest Praise ye Him with the sound of the ti Praise ye Him with the psaltery and hi

Praise ye Him with the dance. Praise Him with the organ and stringe Praise ye Him upon the loud cymbals.

Praise ye Him upon the loud cymbals. Praise ye Him upon the high-sounding Let everything that hath breath praise Hallahuigh!

Recessional, hymn 421

Dostlude:-"L'Envoi"

(Arranged for violin, harp and organ)

CRITICAL COMMENT

OF these two specimens, the one above follows the traditional black-letter setting of the church programme, with horizontal rules and crosses in red. It is a representative specimen of this class of work such as is most generally used.

The one at the right has a modern, contemporary feeling, due to its being set entirely in roman. Note the fine, dignified effect of the Elzevir caps.

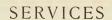
(10 Point Elzevir No. 3, 2 point leaded)

SPECIFICATIONS

LEFT: 18 Point Tudor Black (hand); 10 Point Elzevir No.3 small caps; 10 and 12 Point Caslon Text; 6, 8 and 10 Point Elzevir No.3, with 18 Point Elzevir No. 3 Initial; Crosses, 12 Point Border No.510; Rules, 2 Point Matrix Silde No. 404.

BELOW: 12 and 24 Point Elzevir No. 3 caps; 12 Point Matrix Slide No. 1481a; 2 Point Matrix Slide No. 403.

(8 Point Elzevir No. 3, 2 point leaded)



FOR THE CONSECRATION OF THE

REV'D HENRY HERBERT JENKS

BISHOP-ELECT OF HANKOW

AT EMMANUEL CHURCH, BOSTON

ON MONDAY, NOVEMBER

FOURTEEN

ANNO DOMINI

MDCCCCXXIII

TITLE PAGE: Franklin Old Style, 18 point caps, 14 point italic, 12 point caps and small caps; 2 point Matrix Slide No. 505 (Special), with 12 Point Caslon Border Nos. 1024, 1027 and 1028. TABULAR PAGE: Franklin Old Style, 8

TABULAR PAGE: Franklin Old Style, 8 and 11 point caps, 6 and 8 point caps and lower case with 8 Point Modernized Franklin Old Style figures and 8 Point No. 1 Horizontal Stroke Fractions; Folio in 8 point old style figures. Table set with the Lino-tabler System and Crossrule Broach.

(6 Point Franklin Old Style, 2 point leaded)

TABLE OF SPEEDS FOR 3 x 36-INCH LATHES

THE FLAT TURRET LATHE

THE FLAT TURRET LATHE MANUAL

Diagrams Showing Clutch Lever Positions (Speed of Driving Pulley 800 Revolutions per Minute)	4 ×										Feet per Minute
Spindle Speeds—(Approximate Revolutions per Minute)	oximate ute)	284	180	118	88	55	36	32	20	13	
Screw Thread Cutting	ing		rdp	45.44	P.L roje	14:	11.00	113	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	25 ts	10
Turning Speeds for Carbon Steel)r	-4+ Marine Lip of a color	to the relativistic solid selection relati	TO THE PERSON NAMED IN	100 100 100 100 100 100 100 100 100 100	2 2 17 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2	20 20 8 4 4 4 40 40 40 40 40 40 40 40 40 40 40	C/ W W 4 4 N eps rops _{eps} services	60 4 70 0 V 00 cm	25. 7.24. 1.11. 1.34. 1.	20 25 30 35 40 45
Turning Speeds for High Speed Steel	or _		114 114 23 24 24 246	11 02 62 44 200 144 44 44	0, 0, 0, 4, 10 6,0 100 40 100 1,1	80 4 7	5 15 6 8 14 1 3 4 1 3 4 1 3 4 1	6 7.18 9.18 11.13 14.16	916 1116 154	1413	50 60 80 100 125
	Feeds per Inch				Time Re	Time Required to Travel One Inch	Travel On	e Inch			
Turning Feeds	30	.11	.17	.17	.34	.55	.83	.63	1.0	2.3	
(For Cear Feed Machine)	50 75 90	.21	.33	.42 .51 .63	.52 .68 .85 1.0	.88 1.1 1.4 1.6	1.7 2.0 2.5	1.6 2.3 2.8	3.0	3.8 5.7 6.9	
Drilling Feeds	100	.35	.56	1.0	1.1	1.8	3.3	3.7	5.0	7.7	

rtors

HINE CO.

[Courtesy of Jones & Lamson Machine Company]

CRITICAL COMMENT

THE four pages shown here and opposite pive a complet typographic dress for a 6x9 machine catalogue, worked out in the Franklin Old Style Series, with Caslon Decorative material and with Caslon No. 3 as a hold face. The tabular page (left) was set with the Lino-tabler System and Cross-rule Broach. The four pages have purposely been made as warded as possible and include almost every style of composition which would be encountered in a catalogue of this output.

(6 Point Franklin Old Style, 2 point leaded)

156

DETAIL PAGE (left): Franklin Old Style, 8 and 11 point caps; 10 point, 2 point leaded, with 10 Point Caslon No. 3 italic; 8 point, solid. BODY PAGE (below): Headband, Franklin

BODY PAGE (below): Headband, Franklin Old Style, 18 point caps and italic, interspaced; Border, 12 Point Caslon Nos. 1024, 1027 and 1028, and Martix Slides, 4 Point No. 505 and 2 Point No. 401, Body in 12 point, 2 point leaded; Folio in 8 point old style forures.

(6 Point Franklin Old Style, 2 point leaded)

EQUIPMENT FOR 2 x 24 LATHE

DETAILS OF OUTFIT OF TOOLS FOR BAR WORK UP TO 21/4-INCH BAR

The Machine—One 2½ x 24-inch Flat Turret Lathe, cross-feed head, single drive, four tool holders, three stock supports, oil pump and piping, friction countershaft, cast-iron table for holding tools, etc., and suitable wrenches.

Parts for Handling the Rose of Stock Automatic church as I roller feed. Fifteen sets

1/2 inch to 21/4 inches in s

Turning Tools—Two (Model H) and one Mod able to sizes from 2½ inc ting-off and forming tool one drill chuck.

Screw Thread Cutting with 15 sets of chasers for inches in diameter, inclusion.

All the above may be briefl with the automatic die outfit

DETAILS OF 21/4 x WITH CHUC! UP TO 12

The Machine—One 2 cross-feed head, single dri friction countershaft, castable wrenches.

Chucking Tools—Or clamp blocks. One 12-inct clamp blocks. One 12-inct set 3-step jaws for inside a combination tool plates wire and when the plates begrin inside and outside turnit type. Two square cutter treuter. One extension dr. taper shanks.

All the above may be briefly with chucking outfit (outfit C For chuck work requiring added to chucking outfit. It s for each pitch.

[Courtesy of Jones & Lamson Machine Company]

CRITICAL COMMENT

THE Frailin face has a practically avolved in the practically adapt in the catologue use. As a text left in give an evenly textured and very readable page. When accust is desired, it may be appropriately combined with Caslon No. 3, as in page above. Although a more delicate face, it resembles Caslon in its general characteristics and harmonies with the Caslon Series of decoration. For lighter effects, the Louis XV decoration may be used.

(6 Point Franklin Old Style, 2 poin: leaded)



SECTION ONE

DOLT the machine to the floor before putting on the belt. Do not adjust the position of the machine to the running of the belt. Set the machine true with the countershaft or main line by dropping down a plumb bob from each end of the shaft. Since plumb bobs are not in the kit of every machinist, an inch nut or any weight on the end of a string thrown over the shaft may be made to serve the same purpose.

The countershaft should line up perfectly with the shaft from which the power is received, and it should be perfectly level. It should be well oiled before starting and examined after it has run fifteen minutes to see if any of the bearings are warm.

After the machine has been set parallel with the counter, the lag screws should be put through the legs into the floor, but should not be screwed down until after the machine is leveled. As the bed rests on three points and is flexibly connected to one pair of legs, the leveling is not done in the usual way. When the level is placed across the V's of the lathe bed and is found to be a little high on one side, drive the wedges under the edge of the leg at head end. Do not try to change it by wedging up under the back leg, for it is not connected to the bed by the usual means, but only serves as a pivotal support. Wedging under this leg will only raise or lower this end of the machine.

BELOW: Benedictine Book, 12 point caps, 10 point italic, 12 point small caps; 6 Point Border No. 47 with 2 Point Matrix Slide

RIGHT: Benedictine Book, 12 point caps; Body in 8 point, 6 point leaded; Border and

(6 Point Benedictine Book, 2 point leaded)

TO ORDER



Cantaloupe or honeydew melon 35

Little Neck clams 35

Grapefruit 35

Cherrystone clams 35

Caviar on toast 25

Cream of barley, Normande 30

Cold tomato broth 25

Consomme chiffonade 30

Cold chicken consomme 25

Fried filet of lemon sole, 85

Soft shell crabs saute meuniere 85

Broiled codfish with bacon, potatoes Delmonico 85

Broiled small steak, Perrin 1 25

Minced chicken and Virginia ham, Gourmet 90

Cold leg of mutton, celery salad 90

Bermuda potatoes 20

Artichoke 35

New peas 40

Oyster Bay asparagus 40 French peas 35

Potatoes saute 25

ttuce salad and sliced tomatoes 30

Blueberry tart 25

Cup surprise 25

French pastry 15

Stilton cheese and crackers 40

Demi tasse 10

Walker Gordon milk split 15

leavy cream, individual bottle 10

eak, Guinea Chicken, Chops, Eggs

DINNER

Tuesday, July 18th



CREAM OF BARLEY, NORMANDE COLD CHICKEN CONSOMME

FILET OF HALIBUT, DIEPPOISE



CROOUETTE OF DUCKLING, BAYONNAISE

GRILLED SWEET POTATOES PEAS WITH BUTTER

LETTUCE AND TOMATO SALAD

BOSTON CREAM PUFF FRUIT ICE

DEMI TASSE

CRITICAL COMMENT

THE daily menu card of the sort used at clubs, etc., calls for a type treatment which can be consistently followed from day to day and which at the same time is flexible enough in arrangement to permit of the necessary daily changes in detail. The setting above serves both purposes, and, in addition, provides a style of unusual distinction.

(8 Point Benedictine Book, 2 point leaded)

LEFT: 6, 8 and 10 Point Original Old Style caps, interspaced; 36 Point Caslon Border No. 1204. BELOW: 11 and 18 Point Caslon Old Face Border, 4 Point Matrix Stide No. 508, 18 Point Caslon Border Nos. 15/L and R, and 75/L and R; 4 Point Matrix Stide No. 1708.

> (6 Point Original Old Style, 2 point leaded)

A CATALOGUE OF THE ENGRAVED PLATES

FOR

PICTURESQUE VIEWS
IN ENGLAND AND WALES

WITH

NOTES AND COMMENTARIES

COMPILED BY
ALGERNON STANHOPE



BOSTON PRIVATELY PRINTED

CRITICAL COMMENT

THE catalogue title page above is interesting as an instance of how effective display may be accomplished with faces no larger than 10 point. An extreme simplicity of means here achieves a most striking effect.

The folder page shows a harmonious combination of line illustration with Caslon type and border material.

(10 Point Original Old Style, 2 point leaded)



STORES AND OFFICES FOR RENT

Apply through your own broker or phone renting office on premises, Riverside 4089. Specimen floor plan will be sent on request.

The Stearns-Evans Building

GUARANTEED FIRST MORTGAGES

Guaranteed First Mortgages and Guaranteed First Mortgage Certificates are especially suited to those who depend upon a regular and certain income and who cannot afford to be subjected to the fluctuations and uncertainties of Stocks and Bonds. The severe drops occurring every few years in the prices of railroad stocks, resulting in the aggregate to losses of thousands of millions of dollars are urally

known to the investing pugreat shrinkages in the magrade railroad bonds. The induce investors to purch that they will advance in recent years a converse illu vestors are more and mor best way to preserve their make sure of regular inte purchase Guaranteed First

While the Guaranteed F Certificates are particularly are not experts in real estat facilities for selecting mort theless there are many inst savings banks, insurance and trustees, who are extre on values and who may by et who, by preference, p Mortgages. They realize t

[22]

CRITICAL COMMENT

THE text matter of these booklet pages called for a setting essentially conservative in character, very simply handled and depending for its effect primarily upon the type face used. Type and ornament are keyed to a single note, the rules and initial being run in a second color to harmonize.

Compare these pages with the Scotch booklet pages (page 216), observing the similarity of treatment and the entire difference of effect. It is the character of the type face in each case which determines the character of the booklet.

(8 Point Benedictine Book, 2 point leaded)

SPECIFICATIONS

SET in Benedictine Book: Body in 12 point. 2 point leaded, with 36 Point Initial: Heading in 14 point caps, interspaced: Running Head in 12 point small caps, interspaced; 2 Point Matrix Silde No. 404: Headband, 24 Point Adam Border Nos. 853 and 855, with Matrix Sildes, 5 Point No. 510 and 2 Point No. 404.

(8 Point Benedictine Book, 2 point leaded)



INTRODUCTORY

HIS booklet is addressed to the careful investor who wants to be sure that his principal is safe; who desires a good return, but recognizes that, in the long run, better results are obtained from an investment which keeps the principal intact and yields a reasonable income than from speculation in fluctuating securities.

Guaranteed First Mortgages and Certificates offer no opportunity for speculation because they do not fluctuate in principal value. They appeal strongly to the professional or business man who wants to be free from anxiety about his investments; to the person, not in active business, who lives on the income from investments and cannot afford to lose: to the trustee, who must not lose; and even to the speculator, who takes chances, but who wants a part of his resources, an anchor to windward as it were, invested where it cannot be lost. They are a form of guaranteed security, much longer established in Europe than here, no holder of which throughout many generations has ever sustained a loss. There are many investments which hold out the promise of a

[3]

THE 38 ALEXANDER STANDARD CHASSIS

SPECIFICATIONS

BORE AND STROKE			4"	x 5"	EXTREME LENGTH	17′	2″,	top lo	wered
ACTUAL HORSE POWER				. 63	EXTREME WIDTH				70"
WHEEL BASE				140"	FUEL CAPACITY			28 g	allons
TREAD				56"	OIL CAPACITY .			. 6	quarts
TIRE SIZES 36" x 5" fron	t: :	37′′	x 5"	' rear	WATER CAPACITY			. 9 g	allons

MOTOR LUBRICATION Low pressure circulation, self-contained system with gear pump

CHASSIS LUBRICATION Grease cups or housings at all points of friction

COOLING SYSTEM . . Honeycomb radiator. Bronze centrifugal pump, gear driven

CLUTCH Multiple dry disc

TRANSMISSION . . Four speeds and reverse. Selective type. Manganese bronze case PROPELLER SHAFT . Heavy, chrome nickel steel. Universal joints, each one encased

FRONT AXLE . . . Alexander, "I" beam section forging, heat treated

REAR AXLE . . . Alexander full floating type. Spiral bevel driving gears

SPRINGS Finest steel, heat treated. Front, semi-elliptic; rear, 1" elliptic

Spring Sizes . . . Front, 38" x 2": rear, 50" x 3"

SPRING SIZES . . . Front, 38" x 2"; rear, 50" x 3"

WHEELS . . . Artillery type, and of finest second growth hickory stock
TIRES Quick detachable, demountable, Tire carrier rear

FENDERS . . . Alexander, one-piece pressed steel

BRAKES . | Foot, external contracting; hand, internal expansion

Four brake shoes in all; location, rear wheels. Separate drum

STEERING . . . Left drive, center contr ELECTRIC STARTING . Alexander special. "T

ELECTRIC LIGHTING . Alexander special. Ser

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SPECIFICATIONS

TYPE: 10 Point Benedictine Book, 6 point leaded, with Running Head in 10 point caps, interspaced; Heading, 18 Point Benedictine Book caps, interspaced.

DECORATION: 18 Point Benedictine Border Nos. 719, 719¼. 719½ and 720; 6 Point Nos. 157 and 157¼; 5 Point Matrix Slide No. 510 and 2 Point No. 403; Dash, Matrix Slide Dash No. 910.

CRITICAL COMMENT

THIS specifications page, taken from an automobile catalogue, shows an open and readable presentation of detail in which any item may be found with a minimum of effort. It should be compared with the similar treatment in Bodoni on page 234.

(8 Point Benedictine Book, 2 point leaded)

SPECIFICATIONS

TYPE: 14, 18 and 24 Point Benedictine, the body matter 4 point leaded. The Initial is "built up" from 10 Point Matrix Slide No. 1654 and 12 Point Matrix Slide No. 1482a, with 30 Point Benedictine T.

(8 Point Benedictine, 2 point leaded)

AN ANNOUNCEMENT BY THE

Announcement



HE TIOGA ENGINEERING CORPORATION has been organized to design and install special systems for moistening, heating, cooling, ventilating, and

drying, etc. It will continue the engineering business formerly conducted under the name of the Tioga Air Conditioning Company of America, Inc. The change is in name only; the policy, personnel and address remain the same. The world success of the Tioga System has placed it in the front rank for industrial and other buildings where atmospheric control is either necessary or desirable. A Tioga engineer is always ready to consider your particular problem and suggest the solution without any obligation on your part.

CRITICAL COMMENT

THE type dress of the formal business announcement will vary with the nature of the firm it represents. Here a light-faced, "dainty" effect would obviously be out of keeping. The Benedictine is consistent and appropriate.

(8 Point Benedictine, 2 point leaded)

The Cheltenham Company Announces

WESTERN SKIES

Henry Loring Hooper

A story of present-day America so fine, so sincere, so compelling that every reader must fall beneath its spell as it marches to its magnificent climax. "A story with a remarkable crescendo of interest. The heroine is unlike any other girl I know of in fiction."—William S. Edwards. \$2.00

GARDEN TIME

Theodore North

An amusing story, containing much valuable incidental information, of a commuter's springtime struggles with his garden plot. \$1.50

SANDS OF TIME

John Marquard

A new volume of collected poems by the author of "St. Anthony's Fire," "The Primeval Fount," etc. Woodcut frontispiece

LEAVES FROM AN ARTIST'S SKETCH-BOOK

A. E. Fortescue

Original sketches of scenes and incidents in the second withdrawal from the Marne, made under fire. \$5.00 In photogravure

ellections of T. B. M.

PORTRAITS: NEW SERIES

James M. Fox

Illuminating sketches of Sidney Lanier, Mark Twain, Cleveland, Blaine, Whistler, Henry Adams, Henry James, and Joseph Jefferson.
Illustrated

Here is a book of

genuine enjoyment in which the Tired Business Man discourses freely and fully on the women he has met. \$1.50

THE ROMANCE OF KENDALL'S GREEN

Louise Endicott

A picturesque and appealing depiction of a quaint episode of New England life, by the author of "Monadnock." Illustrated \$1.75

OUT OF NEW BEDFORD

John R. Slocum

This story of experiences on a whaler out of New Bedford in the seventies gives a picture of old-time whaling that will become a classic.

WAR'S AFTERMATH

Sir Vincent Ellersby

"An inventory and appraisal of present day conditions the world over such as no other book of the year affords. American readers will find special interest in the chapters written in this country."—Times-Union. "His records shed illumination on current history. They furnish data of the highest usefulness to those whose duty it is to attempt to restore the balance of a disordered civilization."-New York Gazette.

AUANUAGUNA JABUNAUAGUAN JARUKAN BAUGUNAN ADUNA JARUKAN JARUKAN JARUKAN JARUKAN JARUKAN BAUKAN JARUKAN JARUKAN J

[Courtesy of Houghton Mifflin Company]

THE combination of Cheltenham Bold, Cheltenham, and Antique No. 1 in this magazine advertisement makes it possible to give due accent to the titles and authors' amens and at the same time preserve good "color" in the body matter. The setting is purposely made heavy to print on magazine stock.

SPECIFICATIONS: Cheltenham Bold, 18 point italic, 12, 14, 18 and 24 point caps; Cheltenham, 10, 11, 12 and 14 point, with 8 and 10 point italic; Antique No. 1, 8 and 10 point; 12 Point Matrix Slide No. 1482a with 2 Point Matrix Slide No. 404; Running Head and Folio, 10 Point Casion Old Face.

(6 Point Antique No. 1, 1 point leaded)

LOCKING

A LOCK on the dash board operated by a Yalekey is an exclusive fea-SYSTEM ture. When the key is turned to "off" position, the motor cannot be started, the lights switched on, nor the electric signal horn be sounded. Another twist of the key and everything is released for operation. Still another twist and the signal lights at front and rear are turned on and locked on, everything else is inert. The same key locks the tires, bonnet, and tool compartments.

LIGHTING

THE Generator is the Gage-Fitzmorris type, a four-brush inherently SYSTEM regulated machine, compound wound, with a very high normal capacity. Single wire system is employed. Many exclusive features.

Motor

SIX Cylinder Fitzmorris "T" head type, bore 41/4 inches, stroke 5 inches. Enclosed valves. High tension dual ignition. Low pressure oiling system of the self-contained type, with gear pump. Oil capacity, 61/4 quarts.

Springs

THE Springs are specially proportioned to produce the maximum of easy riding. They are of the finest chrome-nickel-Tungsten steel.

STEERING

LEFT Drive and Center Control. The steering wheel is located at the left of the car so that the owner can enter the front seat without having to walk around the front of the car in the mud. The gear shifting lever is located at the operator's right hand, the safe and natural position.

TIRES

THE quick detachable, demountable type, 35 x 5 on all four wheels.

TOP

THIS is of the Slat-Iron type, very light, and attractive in appearance. The metal parts are all machined and nickel plated, and the bows are finished in mahogany. The top is covered with imported English Burbank of a delicate gray shade. The top design permits of easy entrance into the body when the top is raised. The top folds into small compass and is provided with a slip-case.

Transmission

BRONZE Transmission Case bolted to the chassis frame and providing four speeds and reverse. Dry disc clutch. Propeller shaft drive with two universal joints. Torsion rod, spring supported at front end. Fitzmorris special forged steel distance rods remove from rear axle all torsional stress. Rear springs shackled at both ends for easy riding.

UPHOLSTERING

THIS model is upholstered in the best quality of hand-buffed leather, specially selected. It is very soft and flexible, is luxuriously padded with best curled white hair, and the upholstering is arranged in long parallel tufting. The top line of the body is finished with a metal moulding strip,

--- 14 le--

SPECIFICATIONS

SET in Bodani Baak as follows: SEE HEADS: 12 paint caps and small caps.

BODY: 10 paint, 2 paint leaded, with 18 point initials.

BODY: 10 paint, Marits Side No. 1371.

FOLIO: 12 Paint Badeni Back with 12 Point Badeni Brackets Nos. 10551. and R.

Brackets Nos. 10551. and R.

(6 Paint Badani Baok Italic, 1 paint leaded)

THESE two facing pages show an automobile catalogue set in Bodoni Book in the style that has been so successfully employed by Mr. T. M. Cleland. Note the side heads and "high" initials in the page above. Compare this treatment with the one in Benedictine Book on page 231. (8 Paint Badani Book, 1 paint leaded)

FITZMORRIS

SPECIAL FOUR-PASSENGER CAR

Type Sportif

HIS new model has been designed for the fine car user who will be interested in the foreign type, intermediate in character between the Roadster and the Seven-Passenger Touring Car.

In France, and abroad generally, the low built type sportif, carrying four passengers, has been popular for years. It has the speed and smart lines of a fast runabout, as well as the comfortable coach work and easy riding qualities of the more conventional open touring vehicle.

Cognizant of a growing appreciation of this attractive foreign style, the Custom Body Department, out of a full knowledge and experience in continental built-to-order bodies, has designed the Fitzmorris Four-Passenger Model, introducing into this country the first real example of the type sportif.

The production of cars of this model for this year will be limited to forty vehicles. Detailed information of interest will be found in the following pages. The price is \$4750.

THE FITZMORRIS AUTOMOBILE COMPANY

Makers of Fine Motor Cars

SPECIFICATIONS

Headen 20: 12 Point Border No. 540, with 4 Point Matrix Side No. 508. Boor: 12 Point Bodoni Book, 6 point leeded, with 56 Point Bodoni Intilia, engraved by hand. Headen: 18 Point Bodoni capp, 10 Point Bodoni Book capp, 10 Point Bodoni icale, call interspaced, 10 Point Bodoni Bodoni Wall.

(6 Point Bodoni Book Italic, 1 point leaded)

COMPLIMENTARY

DINNER

TENDERED

by the

HENDERSON MANUFACTURING COMPANY

to the

DEPARTMENT HEADS
of the

BROOKLYN WORKS



ENGINEERS' CLU
JUNE TENTH

CRITICAL COMMENT

THE use of thick and thin rules with the Bodoni face dates back to the specime sheets of Bodoni himself, and, in fact, to the origin of the modern letter. Its appropriateness is obvious, the thick and thin parts of the rules balancing the stems and hair lines of the type. The same correspondence in weight should be observed in selecting other ornament to go with Bodoni, due allowance being made where the ornament is to print in a second color.

(8 Point Bodoni Book, 2 point leaded)

SPECIFICATIONS

LEFT: 30 Point Bodoni caps, interspaced; 8 and 12 Point Bodoni Book caps, interspaced; 10 Point Bodoni Book caps and italic; 24 Point Adam Border No. 852; Outer Rule, 8 Point Matrix Slide No. 735; Inner Rule, 4 Point Matrix Slide No. 505.

BELOW: Bodoni Book, 18 point caps; 10 point; 6 point italic; 8 Point Bodoni Dash No. 991; 4 Point Matrix Slide Brace No. 1109; Rules as above.

(8 Point Bodoni Book, 2 point leaded)

MENU

Cherry-stone Clams

Celery Olives Radishes

Filet of Sole Sauté Meunière

Grilled Breast of Guinea Hen

Potato Croquettes

New Peas in Croustade

Fancy Ice Cream in Cases

Demi Tasse

Cigars Cigarettes



CALUMETTE PLAYS

CONTAINING THREE ONE-ACT DRAMAS

The Perkinses
By Elsa Hall

In the Next Room
By Norbert Tomlinson

The Coming of the Dawn
By Stephen Hayward

- The themes and treatment vary widely and each play is characteristic of its author. Miss Hall is represented by her well-known rural types in a simple, moving—yet humorous—episode. Mr. Tomlinson builds an effective drama around the tense moment during which a husband awaits the results of the operation that is being performed on his wife in the next room. The contribution of Mr. Hayward, in musical prose, dealing with the tragic conclusion of a marriage between an Indian and a Frenchman of high birth, bears out his reputation as a great poet.
- The unity of the volume lies in the fact that the plays belong to the original repertory of the Calumette Dramatic Society, by which they have been performed in different places in the Middle West.

Price \$1.25 net; weight about 16 oz.

Martin Vincent, Printer, Publisher, Indianapolis

THE "thick and thin" feeling of Bodoni has here been carried out even to the paragraph marks. Note again the leaded setting. The page is designed to be used as either a circular or a magazine advertisement.



EDWARD B. STRONG & COMPANY

TWENTIETH AVENUE, THIRTY-THIRD AND THIRTY-FOURTH STREETS TACOMA, WASHINGTON

CRITICAL COMMENT

By a judicious use of rules this letterhead is made to accommodate an unusually large mount of copy while avoiding carelirely the clustered effect which so often results in such cases. The setting is ensentially worksanilke and readable. Note the interspaced caps.

SPECIFICATIONS

(6 Point Bodoni Book, 2 point leaded)

EDWARD B. STRONG, President

TELEPHONE, 3715 MAIN

RICHARD J. HARTE, Treasurer

MEMBER NATIONAL ELECTRICAL CONTRACTORS ASSOCIATION



THE EVANS-ELLIOTT TUBE CO.

Manufacturers of SEAMLESS BRASS AND COPPER TUBES Main Office and Works

ERIE, PA.

MONTHLY



STATEMENT

THE EVANS-ELLIOTT TUBE CO.

P. O. Box 108



ERIE, PA.

IN ACCOUNT WITH

THE EVANS-ELLIOTT TUBE CO.

Manufacturers of

SEAMLESS BRASS AND COPPER TUBES



THE EVANS-ELLIOTT TUBE CO.

SEAMLESS BRASS AND COPPER TUBES Main Office and Works

ERIE, PA.

ORDER NO. DATE OF ORDER

TERMS:

One per cent cash discount 10 days from date of Invoice. 30 days net

SOLD TO

SHIPPED TO

ВΥ

Number Pieces

IN THE page above the Bodoni Book face has been used in combination with a monogram to give a consistent and individual type dress to a complete series of business stationery. The setting is dignified, readable and business-like, the lines of large caps giving it the strength appropriate to a firm of this character. To concerns using stationery in large quantities, this idea of a unified series,

consistently carried out, is to be particularly recommended.

SPECIFICATIONS: Set in the Bodoni Book Series, as follows: LETTERHEAD: 6, 14 and 24 point; 8 point italic; 4 Point Matrix Slide No. 304.

Price

MONTHLY STATEMENT: 7, 8, 10 and 18 point; 8 point italic; Matrix Slides, 2 Point Nos. 401 and 402, and 3 Point No. 303. ENVELOPE: 6 and 8 point.

BILLHEAD: 6, 7, 10, 14 and 24 point; 7 and 8 point italic; 4 Point Matrix Slide No. 304.

(8 Point Bodoni Book, 2 point leaded)



HODGES & NORCROSS Interior Decorators 639 WATER STREET

New York,



HODGES & NORCROSS

Interior Decorators
639 WATER STREET
NEW YORK

Letterhead: Old Style No. 1, 6, 8 and 10 point caps, 10 point italic, and 12 point; 24 Point Adam Border No. 858.

HODGES & NORCROSS Interior Decorators 639 WATER STREET NEW YORK



Notehead: Old Style No. 1, 6 and 8 point caps and 6 point italic; 24 Point Adam Border No. 858.

for	UARUARUARUARUARUARUARUARUAR
HODGES & NORCROSS Interior Decorators 639 WATER ST. REW YORK	

Envelore: Old Style No. 1, 6 point caps and italic; 24 Point Adam Border No. 858.

Label: Old Style No. 1, 8 and 12 point caps, 10 and 14 point italic; 24 Point Adam Border No. 858; 12 Point Matrix Slide No. 1482a, with 4 Point No. 505 and 2 Point No. 403.

CRITICAL COMMENT

THE idea of a consistent series of stationery, as shown on the preceding page, is here carried out in an old style face, with the Adam Border piece taking the place of a monogram or trademark. The choice of old style or modern face is entirely a matter of appropriateness.

(8 Point Old Style No. 1, 2 point leaded)



HILARY P. THORNTON

Bridge Street and Lexington Avenue New Haven, Conn.



.....19.....

Crironon ma	

Your Order No. Date of Order Shipped Via OFFICE MEMORANDUM Date. To Mr. From Mr. SPECIFICATIONS

SHIPPING BLANK: Carlon Old Face, 8 and 12 point with itsile and mail cape, 21 point; Ornamont, 18 Point Carlon Border Not. 7511. and 7518. No. 1364 and 2 Point No. 403. OFFICE MEMORANDUM: Carlon No. 3, 12 point appt, also Carlon No. 3, 12 point capt, also Carlon No. 4, 12 point remails (21 point Vision of 18 point remails; Balley Marier Sidely, 2011. No. 104 and 2 Point No. 2011.

4 Point No. 304 and 2 Point No. 201.
CASHIER'S SLIP: Casion Old Face, 11, 14 and 18 point stails with stails capt; 13 point roman; Ornament as aboves Rular, 2 Point Matries Slide No. 404.
TELEPHONE SLIP: Challesham, 12 and 20 point, 10 point stale; Rula, 3 Point Matrix Slide No. 404.

(6 Point Caslon Old Face, I goint leaded)

No	0	19
----	---	----

HILARY P. THORNTON, Inc.

Cashier:

Please pay to bearer on presentation \$_____

Dollars

Charge to Rec'd by

Telephone Message

Rec'd Time For Mr.

CRITICAL COMMENT

THE four specimens on this page are typical office forms, set in appropriate faces and designed with an eye solely to legibility. Small forms of this sort should, above all else, be easy to read. They are good typographically only insofar as they fulfill this purpose.

(8 Point Carlon Old Face, 2 point leaded)

SPRAGUE-LATHAM CONTRACTING COMPANY

SPECIFICATIONS

TAC	M CONTRACTING CO	I4 Slid 4 P MID poin int Bor	: Century Bold, 6, 9, 10 and point caps; Rules, Matrix des, 2 Point Nos. 403 and 405: vint No. 35!. DLE: Elzevir No. 3, 6 and 10 attitudic, 6 and 12 point caps, crapaced; 30 Point Bodoni der No. 126: Rules, Matrix les, 3 Point No. 303, 2 Point 402.
TERMS CASH ON PRESENTATION O	F BILL	Cap. Scours Pois and	. 402. TOM: 10 and 12 Point Scotch 1, interspaced; 8 and 11 Point tch: Rules, Matrix Slides, 4 nt No. 508, 2 Point Nos. 401 404½.
		(0	o Point Original Old Style, I point leaded)
	Telephone Mott 333 CUT FLOWERS OF ALL DESCRIPTIONS Mr	THE FLORIST ALL Y SHOP	88 West Milk Stre
		Boston,	19
JOSEPH H NYE RARE AND OLD BOOKS VALUABLE PRINTS	Telephone S _l	pring 2660	
Sold to			
206 Jones Str	eet, New York,	19	
		CRITICAL COMN THESE three billheads show t ments of type and rules, each firm for which it is designed, tive specimens of this class of to every job printer. Note, ir men, the use of thick and th match the lines of the Oxford (8 Peint Original Old Style, 2	hree different treat- appropriate to the All are representa- work, such as come n the bottom speci- in upright rules to rule in weight.

THE FEDERAL EQUIPMENT COMPANY, INc. announces the removal of its offices from 98 Chance Street to the new Cosmopolitan Building, 45 Waverly Avenue, Baltimore—10th to 11th Streets, opposite Hotel Berkeley, one block from Union Central Terminal

Telephone, Marmaduke 7136

Set in 14 Point Benedictine Book with italic, 8 point leaded; 18 Point Benedictine Border Nos. 719 and 720, with 5 Point Matrix Slide No. 510.

HARLEY & GOULD

ARCHITECTS

New York City

Mr. Edgar Harley

Set in Caslon Old Face, 12 and 18 point caps, 12 point small caps, 14 point italic with swash caps (all interspaced), 12 point roman.

From SHEPLEY & NORTON 808 HUNT BUILDING, GRANT STREET, OMAHA



Annual Meeting and Dinner
of the
United Manufacturers' Association
Hotel Darlington
Monday Evening, June Sixth
at Seven o'Clock

Set in 14 and 18 Point Bodoni; 12 Point Modern Border, Nos. 1060j, 1060d, 1060f, 1060h and 1060i.

CRITICAL COMMENT

HERE again the specimens shown illustrate the wide typographic range of the Linotype. For all this class of job work, which must be set economically and at the same time set well, the possibilities of the machine are limited only by the ingenuity of the printer.

(**Penin** Catalon Oil Face, **2 point landar*)

Set in 18, 21 and 24 Point Caslon Old Face Italic, with swath caps; 24 Point Adam Border No. 856.



DVERTISING ECONOMY can be effected with French hand-made papers. Beauty and dignity added to your

message will make a lesser quantity of printed pieces produce the same or better results. In the end your advertising will have cost less than if you had used ordinary paper and yet your customers will be better convinced that your message is one that should receive more than

This folder is at can be done in a It was set most Linotype machin French hand-mad themselves to fine New York sellin

Manufacture Royale, established in the Sixteenth Century, may be had beautiful papers in great variety. A card will bring many samples.

LAVOISIER & BIROTTEAU GRAPHIC ARTS BUILDING

NEW YORK



and and and and and and a

THE MONTH OF AUGUST

M	T	W	T	F	S	
	1	2	3	4	5	
7	8	9	10	11	12	
14	15	16	17	18	19	
21	22	23	24	25	26	
28	29	30	31			
	7 14 21	1 7 8 14 15 21 22	1 2 7 8 9 14 15 16 21 22 23	1 2 3 7 8 9 10 14 15 16 17 21 22 23 24	M T W T F 1 2 3 4 7 8 9 10 11 14 15 16 17 18 21 22 23 24 25 28 29 30 31	

On the Economy of French Hand-made Papers



))YEN AGE

Laid

Bulk 3 inches to Ream Four Deckle edges

SPECIFICATIONS

CALENDAR PAGE—12 Point Benedictine Book caps. small caps, figures and italic, with 18 Point Benedictine Border Nos. 719 and 720, and Matrix Slides 2 Point No. 403 and 4 Point No. 505. The cross-rule work set by the Lino-tabler System.

BODY PAGES in 8, 10 and 12 Point Benedictine Book, 2 point leaded; Initial, 48 Point Benedictine, X-1356, and 2 Point Matrix Slide No. 403.

(8 Point Benedictine Book, 2 point leaded)

CRITICAL COMMENT

THIS folder, designed as one of a series of envelope enclosures to be sent out monthly, is an excellent example of what can be accomplished for advertisers with the facilities afforded by Linotype Typography and its system of related decorative material. Both text and decoration are of the Benedictine Series, and except the initial were simply and inexpensively composed on the machine.

(8 Point Benedictine Book, 2 point leaded)

trained people from its staff to serve, wait on table and perform other duties that go so far to make such affairs successful. The hotel kitchens may be drawn on at any time for the entire dinner or for any part of it, and for special dishes, desserts, ices, pastries and other delicacies and accessories. In the same way many of the smaller social matters are made easy. The hotel has a daintily appointed tea room; there is a breakfast room where the popular form known as "club breakfast" is served; dinners will be served either in the hotel rooms or in apartments; any emergency or sudden desire can be met.

The designer's leading thought—that of eliminating all disturbance of privacy—has been applied, among other things, to the matter of delivering goods and supplies. Each apartment has a modern service-installation, where all deliveries are unobtrusively deposited under



THIS page, taken from a descriptive booklet issued by a large New York apartment house, is interesting for its dignified and harmonious combination of text matter and illustration. The body is in 18 Point Caslon Old Face; caption in 12 Point Caslon Old Face Italic.

PIANO RECITAL BY MME. JEANNE CRAPAUD

At the Home of

MR. AND MRS. HUGH WILLIAMS

SPECIFICATIONS

LEFT: Set in Benedictine, 8, 9, 12 and 14 point, the caps interspaced; 24 Point Adam Border Nos. 862, 856, 856a, 859, 860 and 857 in combination, with 4 Point Matrix Slide No. 508; 66 Point Adam Ornament, X-1459.

BELOW: Set in Benedictine, 8 point italic, 10 point with italic and small caps, 12 point caps; 3 Point Matrix Side Baces Nos. 1103 and 1107; 10 point small cap numerals; Border as above.

(8 Point Benedictine Book, 2 point leaded)

FRIDAY EVENING JUNE TWENTY-SEVEN EIGHT O'CLOCK

CRITICAL COMMENT

THIS programme should be compared with the one in Elzevir on page 221. It is designed for a private as distinguished from a public recital, and is therefore more intimate in feeling and more sophisticated in treatment. Note the contrasting use of small caps, lower case and italic in the page at the right.

(8 Point Benedictine Book, 2 point leaded)

PROGRAMME

Novelette, No. 2, D Major Finale, Fantasie, op. 17. . . SCHUMANN

PRELUDE, F Major . . . POLONAISE, A Major . . .

CHOPIN

POLONAISE, A Major . . . CH MAZURKA, A Minor . . . SCHERZO, C Sharp Minor .

III

La Carillon de Cythere . . Couperin La Cathedrale Engloutie . Debussy

IV

TOCCATA, G Major . . . BACH
SONATA, No. XIII . . . SCARLATTI
UNDINE RAVEL
EL ÅLBAICIN . . . ALBENIZ

V

MAGIC FIRE, Die Walküre

FINALE, Tristan und Isolde .

WAGNER

The piano is an Albrecht

CARLTON MILES

14 WEST IOTH STREET NEW YORK

Casion Old Face, 18 point caps, 11 point small caps and figures, interspaced; 6 Point Matrix Siide No. 354.

From

THE LARRABEE FLOWER SHOP

Anniston



Alabama

FOR

HIGHIGHANGANGAT PRESS

THE CUSHMAN-BARNEGAT PRESS

97 NORTH ARLINGTON STREET, LOS ANGELES

ABOVE: Elzevir No. 3, 12 and 18 point, 12 point italic; 36
Point Bodoni Border No. 1216; 12 Point Matrix Slide
No. 1678.

BELOW: Benedictine, 10 and 18 point caps, 10 point italic; 24 Point Benedictine Border Nov. 827, 828 and 828d, with Matrix Slides, 10 Point No. 1654 and 4 Point No. 508; 6 Point Matrix Slide Dash No. 913.

Set in 12 Point Gothic No. 33 and 12 Point Gothic No. 33b; Matrix Slider, 12 Point No. 1585, 6 Point No. 426, 4 Point No. 407 and 2 Point No. 404.

CRITICAL COMMENT

THE creation of effective decorative labels is, for the Linotype-quipped printer, a problem chiefly of selection, for the possible combinations of face and decoration at hi disposal are almost unlimited. The specimens above are intended as suggestions from which he can work out his own designs. They show four different faces and styles of treatment.

(8 Point Caslon Old Face, 2 point leaded)

Return in 5 days to
THORPE, RANDALL & DAVIES

1418 CLARKE STREET, MINNEAPOLIS

SPECIFICATIONS

COVER PAGE (right): Set in Scotch, 12 point caps, small caps, italic caps, interspaced; 14 point, 18 point italic and 30 point; 12 Point Bodoni Border Nos. 1003 and 1065¼ with 8 Point Matrix Slide No. 735; 5 Point Matrix

Slide Dash No. 931.
EDITORIAL PAGE (below): Set in Scotch, the body in 12 point, 4 point leaded, with 14 point Heading and 72 Point Initial X-1388 (second color, X-1390). In box, 10 and 12 point italic, 12 and 30 point; Rule, 6 Point Matrix Slide No. 516.

(6 Point Scotch, 1 point leaded)

MANUF

A JOURNAL OF

Publis

MANUFACTURE 784 Rath

Subscrip

VOLUME IX FF

THE GEN



ROM the ti ning, it wa conference kind. That. political hi

the same assurance of this t for the purpose of dealing lems which confront Europ the start, and political diff attention. The conference picturesque, and undoubted national relationships; but a and exchange, it still rema

gone to the heart of those problems, or defined concrete solutions.

The obviously fair thing with respect to Genoa is to withhold final judgment until it is seen what reconstruction plans come out of the conference, and further, what machinery is set to work to restore international prosperity. Because the disorganization of Europe is

MANUFACTURING

A JOURNAL OF FACTORY MANAGEMENT

VOLUME IX

FEBRUARY

NUMBER 3

Contents



The Genoa Conference January Production Shows Increase

The Need For Knowing Costs

The Small Town Factory

Reducing the Personnel Turn-Over

Federal Trade Commission Hearings

The Public Vocational Schools of the Printing Industry

Is Industry Over-Departmentalized

News and Notes

Regular Departments

CRITICAL COMMENT

THESE two facing pages show a I HESE two facing pages show a compete type dress for a 6 x 9 house organ, including cover design, eight and the state of the state of

(6 Point Scotch, 1 point leaded)

BODY PAGE (left): Set in Scotch, the

SODY PAGE (left): Set in Scotch, the body in 10 point, 2 point leaded, with 24 Point Initial; Heading in 12 point 12 Point Initial; Heading in 12 point Head, 10 point loops, interspeced, with 4 Point Matrix Slide No. 568. ACK. GOVER ADVERTISEMENT (both 5): Set in Scotch, 14 point 16 Point 1

(6 Point Scotch, 1 point leaded)

THE NEED FOR KNOWING COSTS

From an Address Delivered Before the Marketing Forum of New York Bu George J. Hurst

ORD BEACONSFIELD once said tions and valuable the political continuity of the State, we must live in the present and prepare for the future.

At present we know that prices are out of line; that the world's gold production is away below demand; that the world's productive power is disorganized, because of the enormous losses of lives and property during the war; and that the stronger nations will make every effort to stabilize their depreciated currencies. We are the only country with an overabundance of gold to which the world can turn for relief. It will try to secure gold from us by the exchange of commodities. Every time this happens on any large scale our own prices will go down. As practically every old-world country is overwhelmed with the debt, the working out of this problem of stabilization must take years in its accomplishment. For these reasons it seems probable that we are entering a long period of falling prices, and we certainly should consider every method that will enable us to meet these conditions.

Sixty-five per cent of the business failures in this country are caused by ignorance. Either ignorance of business methods or of capital functions.

When the 1892 census was taken, there were 1,172,705 business concerns in the United States. In 1920 there were 1,821,409, or 648,704 more than in 1892. Also in the same length of years 377,010 concerns failed with liabilities amounting to \$53,493,000,000. It is a startling arraignment of the muchflaunted Yankee ingenuity. Yet only by such exhibitions can we learn to remove the mote from our business eye.

The trend of wages over a long period of years, unlike prices, shows a steady advance. As mechanical processes have enabled us to turn out a growing volume of products, the man power necessary for each unit of production has lessened. The theory that the machine is the whole thing is a fallacy. It has been demonstrated that no matter how perfect the machine may be it is more effective when its attendant is its master than when he is but a human adjunct. This advance in production enabled each worker to produce more each day, and since his production was greater his wages increased and his desire to maintain a better standard of living was satisfied.

STANDARD DEPENDS ON OUTPUT

In considering the future wage levels, production must be the governing factor. If improvements in methods and the elimination of waste increase the output per worker, then wages will not have to decline horizontally with prices. If, however, output does not come up, then neither can wages permanently maintain the advance they have made. Consider present-day standards of living when trying to contrast wage scales with those of former years. By comparison the two are illuminating. How many of us would care to go back to the old discomforts of a generation ago even at the old costs?

g Full Use eiation?

are not familiar derful scope of ork. There are is, the solution of our Association and experienced

n be of its fullest. nerally make use d knowledge. rd Guide is the ting, and typifies h every question is investigated. plant operation, d on special subr the asking.

Address the Secretary Manufacturers' Association of America 784 Rathbone Avenue, Chicago

CRITICAL COMMENT

THE Scotch face is second only to Casion in the variety of purposes for which it can be used, and it is parpublication work, where a wide rance of both text and display is involved. Note the strength of the large caps smaller sizes. Simple treatments have been employed in all four of these pages. For more elaborate effects, the result of the caps of th

(6 Point Scotch, 1 point leaded)

SPECIFICATIONS

RIGHT: 6 and 8 Point Old Style No.

RIGHT: 6 and 8 Point Old Style No. 7, with 8 point italic, the body matter 2 point leaded; 8 and 14 Point Caslon No. 3.
BELOW: 12 Point Old Style No. 7, 2 point leaded, with italic; 8, 10, 14 and 30 Point Caslon No. 3; 5 Point Matrix Slide Dash No. 941.

(6 Point Old Style No. 7, 2 point leaded)

EXTRA STRONG TINTED ENAMEL

High Glossy Finish - Coated Two Sides

w	Ŧ	H	т	E

Ream	Case	Ton	5000 Lbs.	Carload
\$17.75	\$16.75	\$16.00	\$15.25	\$14.50
Per 100 lbs.	Per 100 lbs.	Per 100 lbs.	Per 100 lbs.	Per 100 lbs.
	Less than	ream lots \$22.25 p	er 100 lbs.	
		TINTS		
Ream	Case	Ton	5000 Lbs.	Carload
\$18.75	\$17.75	\$17.00	\$16.25	\$15.25
Per 100 lbs.	Per 100 lbs.	Per 100 lbs.	Per 100 lbs.	Per 100 lbs.

Less than ream lots \$23.50 per 100 lbs. IN STOCK

Substance 25 x 33	е	Color				At Cincinnati	At Columhus	At Cleveland	TOTAL	Telegraphic Code word
91	26 x 40-100	White				55 Rms.	17 Rms.	13 Rms.	85 Rms.	Kersey-White
146	26 x 40-160	White				13 Rms.	22 Rms.	10 Rms.	45 Rms.	Kittel-White
91	26 x 40-100	India				97 Rms.	25 Rms.	27 Rms.	149 Rms.	Kersey-India
146	26 x 40-160	India				38 Rms.	11 Rms.	11 Rms.	60 Rms.	Kittel-India
91	26 x 40-100	India				97 Rms.	25 Rms.	27 Rms.	149 Rms.	Kersey-Buff
146	26 x 40-160	Buff				30 Rms.	7 Rms.	6 Rms.	43 Rms.	Kittel-Buff
91	26 x 40-100	Seafoar	m			81 Rms.	6 Rms.	24 Rms.	111 Rms.	Kersey-Seafoam
146	26 x 40-160	Seafoar	m			86 Rms.	4 Rms.	4 Rms.	94 Rms.	Kittel-Seafoam
90	25 x 40 95	Primro	se			None	None	3 Rms.	3 Rms.	Knight-Primrose
91	26 x 40-100	Primro	se			32 Rms.	10 Rms.	11 Rms.	53 Rms.	Kersey-Primrose
146	26 x 40-160	Primro	se			14 Rms.	4 Rms.	7 Rms.	25 Rms.	Kittel-Primrose
90	25 x 40 95	Golden	roc	1		44 Rms.	13 Rms.	10 Rms.	67 Rms.	Knight-Goldenrod
140	25 x 40-100	Golden	roc	1		3 Rms.	None	None	3 Rms.	Knoll-Goldenrod
146	26 x 40-160	Golden	roc	ì		89 Rms.	7 Rms.	None	96 Rms.	Kittel-Goldenrod

HIGH-GRA READ SEPTEMB

Monthl

BELIEVING tha most varied as both coated an where in the c venience of ou

As we make constantly bei and inquiry is tions at any pa secure immedi

standard grad point from wh No items wi It is underst Companies, co

All items in

and are not res delays are bey Minimum c

All prices

TRANSLUCENT WHITE

PASTED TWO PLY

High Glossy Finish - Coated Two Sides Par 100 chaste

			Size 23 x 29										
			100 lb.	120 lb.	140 lb.	160 lb.	180 lb.						
100 sheets and over			\$3.10	\$3.70	\$4.35	\$5.00	\$5.60						
1000 sheets and over			2.95	3.50	4.15	4.75	5.30						
5000 sheets and over			2.80	3.35	3.90	4.50	5.05						
T 4b 100 -b4-			2.00	4.45	F 4F	(05	7.00						

IN STOCK

Substance 25 x 38					At Cincinnati	At Columbus	At Cleveland	TOTAL	Telegraphic Code word
142	23 x 29 100				191 Rms.	17 Rms.	None	208 Rms.	Vase
170	23 x 29 120				57 Rms.	17 Rms.	9 Rms.	83 Rms.	Vacant
200	23 x 29 140				124 Rms.	17 Rms.	4 Rms.	145 Rms.	Vacuna
228	23 x 29 160				35 Rms.	11 Rms.	1 Rm.	47 Rms.	Vagabond
256	23 x 29 - 180				92 Rms.	8 Rms.	8 Rms.	108 Rms.	Vagaries

SPECIAL SIZES, WEIGHTS OR TINTS SUBJECT TO ESTIMATE

THE HARRINGTON COMPANY

COSHOCTON, OHIO

Cincinnati Warehouse 73 Warren St.

Columbus Office 404 Tribune Building Cleveland Warehouse 198 Lake St.

Chicago Office: 1317 Chamber of Commerce Building

CRITICAL COMMENT

TWO typical price lists, one in an old style and the other in a modern setting, are shown on this and the opposite page. The shown on this and the opposite page. The use of light and hold face in combination, while it is not to be recommended on typographic grounds, is frequently needed to give accent to headings and figures and the combination above will be found very satisfactory for this purpose.

(6 Point Old Style No. 7, 2 point leaded)

PRICE LIST

JUNE FIRST

23

Industrial Chemicals

23

This List gives the a prices at which our tainable from Whole In sections distant f the prices given will as jobbers will neces whatever is needed t costs of transportati All prices are subj market fluctuations.

23

Issued Mont

WILLIAM HAR'

INCORPOR

1359 Richards Kansas Cit

CRITICAL COMMENT

THE No. 16 face, a face of French derivation, has here been supplemented with Scotch to give the large sizes required in the cover page (above). The body page is set in a single size throughout. Like Bodoni and Scotch, this face must be leaded to show to best advantage, particularly when caps are used as in the present setting. (6 Point No. 16, 2 point leaded)

SPECIFICATIONS

LEFT: 9, 12 and 14 Point No. 16, the 9 point 2 point leaded; 18 and 30 Point Scotch; 12 Point Bodoni Border No. 1063¼; Rules, 6 Point Matrix Slide No. 516.

BELOW: 9 Point No. 16, 2 point leaded, with Universal hyphen leaders; Matrix Slide, 4 Point No. 508, and Lino-tabler Rule No. 1.

(6 Point No. 16, 2 point leaded)

PRICE LIST—JUNE FIRST

PRICE LIST—JUNE FIRST		
CYANIDE, 96-98%, 10 lbs. cans	lb.	\$0.34
" 96-98%, 25 lbs. cans		.32
" 96-98%, 100 lbs. drums		.29
DEXTRINE, 10 lb. bag		.10
DISTILLED WATER, carboys	_gal.	.20
DRAGON'S BLOOD, 5 lb. cans	lb.	1.30
DRAGON'S BLOOD, Zinsser's, 5 lb. cans	lb.	2.00
EGG ALBUMEN, Dry	lb.	1.00
EGG ALBUMEN, DryETHER, Sulphuric, Concentrated, 55 lb. drums_	Ib.	.22
" " 5 lb. cans	lb.	.28
FILTER PAPER, Round, 18-inch, White	lb.	2.25
FORMALDEHYDE, U. S. P., 5 lb. bottles		.25
FREDERICKSEN'S ETCHING INK	lb.	5.50
GALLIC ACID, U. S. P., Powdered		1.50
GLYCERINE, C. P., 10 lbs. cans	lb.	.35
" 50 lbs. cans	lb.	.25
GUM ARABIC, bbls	lb.	.25
GUM THUS (Gum Turpentine), 25 lb. cans	lb.	.15
GUM THUS, 100 lb, kegs	lb.	.13
HYDROFLUORIC ACID, 1 lb. bottles	lb.	1.24
HYDROQUINONE, 1 lb. packages		1.60
" 5 lb. packages		1.50
IODINE, RESUBLIMED, 1 lb. bottles		4.70
" 5 lb. bottles		4.65
IRON AND AMMONIUM CITRATE, Brown Scal		1.40
IRON FILINGS, 100 lb. bag	lb.	.05
IRON PERCHLORIDE, Crystals, 50 lb. kegs	lb.	.12
" " " 150 lb. kegs		.10
" " casks		.09
IRON PERCHLORIDE, Liquid, 42° Bé, carboys		.061/2
" 42° Bé, 7 Ib. bo		.12
IRON SULPHATE, Pure, 10 lb. cans		.09
" " 25 lb. cans		.07
100 lb. cans		.05
" " 350 lb. bbls	lb.	.04
LEAD NITRATE, Technical, Powdered	lb.	.35
LE PAGE'S GLUE, Clarified	quart	2.90
LITMUS PAPER, Blue and Redpe	r vial	.20
MAGNESIA, in 1 oz. blocks, K. & M.	Ib.	.45
MAGNESIA, Powdered, Technical	Ib.	.20
MERCURY BICHLORIDE, U. S. P.	ID.	1.00
MURIATIC ACID, 20°, carboys	ID.	.023/4
20°, 6 lb. bottles		.08
C. P., 6 ID. Dotties	Ib.	.15
NICKEL SALTS, DOUBLE, 25 lb. cans	ID.	.15

THE CUBA RAILROAD

PASSENGER RATES TO AND FROM PRINCIPAL POINTS

Havana

Santa Clara Cama-

güey

\$23.24 \$15.49 \$ 8.53 21.88 14.13 7.17 \$ 1.82

To Antilla	
Antilla	
Alto Cedro	
Bartle	
Bayamo	
Baire Ciego de Avila Cabaiguan	
Ciego de Avila Cabaiguan	
Cabaiguan	
C	
Camagüey	
Cristo	
Dumois	
Entronque San Lu	is
Guayos	
Holguin	
Jatibonico	
Jiguani	
Las Tunas	
La Maya	
Manzanillo	
Marti	
Placetas del Sur	
Palma Soriano	
Santa Clara	
San Luis	
Santiago de Cuba	
Sancti Spiritus	
Tuinucu	
Zaza del Medio	

Children between five First-class passengers transportation of 50 kilos

STOP-A stop-over privilege first-class through tickets,

SLEE

Havana to Santa Clara.. Havana to Camagüey ... Havana to Santiago de C

Accommodations in sl class transportation.

CRITICAL COMMENT

THE two pages shown here are examples of table work composed on the Linotype. They were set with the Lino-tabler System and Cross-rule Broach.

(8 Point Old Style No. 7, 2 point leaded)

SPECIFICATIONS

SET with the Lino-tabler System and Cross-rule Broach, using the following laces and Matrix Sidea: 8 Point Old Style No. 5 with Artique No. 6, 8 Point Old Style No. 7 with stalic and small caps, 12 Point Chettenhem Bold, 6 Point No. 11; Border, 5 Point Matrix Side No. 634, Rules, 2 Point Matrix Side No. 634, Rules, 2 Point Matrix Side No. 634, Rules, 2 Point Matrix Side No. 630, and 3 Point No. 400.

(6 Point Old Style No. 7, 1 point leaded)

THE CUBA RAILROAD

San-

tiago

\$ 4.20 2.84

Antilla

Miles from Ha- vana	Eastbound Trains		STATIONS—Descriptive Notes	Westb Tra	Mile from San- tiage	
256 264 269 273	Lv PM 7.25 7.40 7.50	Lv AM 9.25 9.35 9.45	Majagua Guayacanes Guayacanes Guayacanes Caguasal points for cattle, cedar, mahogany and other woods. This, also, is a good cane country. The hardwoods of Cuba, of which there are many kinds, are very wall cattle the country of the	Lv PM 7.25 7.00 6.44	Lv AM 9.25 9.15 9.05	28 27 27 26
280	8.05	10.00	Ciego de Avila—(Population of 5,000.) It is at this point that the famous military road (treeba), built by the Spanish as a barrier against Cuban insurgents in revolutionary times, is crossed; it extends from San Ferror on the south. Little forts were brown to the south. Little forts were built at intervals of one kilometer all the way across, many of which still stand, battered, covered with moss and draped with vines. Several miles north of Ciego are the citrus fruit groves of Ceballos. Several miles north of Ciego are the citrus fruit groves of Ceballos. The country, and there are two valuable forests near by. Two sawmills have been established here. They are turning out mahogany boards and cedur cigar hoxes.	6.30	8.55	26
286 290 295 301 308 316 321 332 337	8.35 9.00 9.15 9.25 9.50 10.15 PM Arrive	10.35 11.05 11.25 11.38 12.03 PM	Santa Rita Thick forests and please Colorado and pastures, with here Gaspar and there a sawmill at Crespedes Leaving Guarina the Florida traveler descries the tall Algarrobo Guarina of the city of Camaging — (Population of 35,000.) Founded in 1515 by order of the Adelantado don Diego Velasquez, first Governor of Cuba. Its original where it was removed ever early in	5.55 5.20 5.00 4.44 4.15	8.20 7.55 7.40 7.30 7.00 6.30 AM Leave	25 25 25 25 25 25 20 20 20 20 20 20

28

BITUMINOUS COAL, CAR LOADS, MINIMUM WEIGHT AS PER NOTE 1.

Rates in Cents Per Net Ton of 2000 Pounds.

	From Stations shown on Page IV and indicated by Group Numbers.	Group 1	Group 2	Group 3		From Stations shown on Page IV and indicated by Group Numbers.	Group 1	Group 2	Group
Index	то	Rates	Rates	Rates	Index	то	Rates	Rates	Rates
inds Sou	Indianapolis Southern				LE&W	Lake Erie & Western Main Line Continued			
" 27	Via Indianapolis, Ind. *Gordons Ill.)				" 9				
" 28	Robinson "				" 10	Amsden "			
" 29	*Hercules "	105	105	105	" 11 " 12	Fostoria "	100	90	90
" 30 " 31	Stoy " } Oblong "	185	185	185	" 13	Alcadia			
" 32	Willow Hill "				" 14				
" 33	Newton "					Via Lima, Ohio			
" 34 " 35	Lis " } Wheeler " }	210	210	210	" 15				
" 36	Dietrich "			210	" 16 " 17	Rawson " Mt. Cory "	100	90	90
" 37	Effingham "				" 18	Bluffton "	100	30	
					" 19	Beaver Dam "	1		
ICT Co	Interstate Car Trans- fer Co.				" 20				
	Via Indianapolis, Ind.,				" 21 " 22	Hume " Buckland "	100	100	100
	Vandalia R. R., and E. St. Louis, Ill.				" 23		100	100	10
" 2	St. Louis Mo.	210	210	210	" 24	St. Marys "			
KLS&C	Kalamazoo, Lake Shore				" 25 " 26	New Bremen.	125	125	12
	& Chicago Ry.				" 27	Celina "	110	110	110
	Via Toledo, Ohio, and C. M. R. R.,				" 28	Coldwater "			
	P. M. R. R.				" 29 " 30	rt. Recovery .	130	130	130
" 1	Kalamazoo Mich.				" 31	Portland "			
" 2	*Oshtemo "					Via Red Key, Ind.			
" 3 " 4	Mattawan " Lawton "				" 32		130	130	130
" 5	Paw Paw "				" 33	Red Key "	1		
" 6	*Lake Cora "			1	" 34				
" 7 " 8	Lawrence " Hartford "	165	155	140	" 35	DeSoto "			
" 9	*Toquin "	100	199	140	" 36		130	130	130
" 10	Paw Paw Lake "				" 37 " 38	Cammack	1		
" 11 " 12	Covert " *Packard "				" 39				
" 13	*Fruitland "			3		Via Elwood, Ind.			
" 14	South Haven. "]				" 40		130	130	130
LE&W	Lake Erie & Western Main Line				" 41	*‡Dundee " §	-		
	Via Burgoon, Ohio								
" 1	Sandusky Ohio.				" 43 " 44	Hoods	130	130	130
" 2	Castalia "	100	0.0	000	" 45	Goldsmith "			
" 3 " 4	*Whitmore " Vickery "	100	90	90	" 47	Scircleville "			
" 5	*Erlin "				" 48 " 49	Hillisburg	150	150	150
" 6 " 7	Fremont "	100	90	75	" 50	Frankfort "	100	100	100
'	navens	100	90	90	" 51	*Deniston "			
" 8	Burgoon "				" 53 " 54	Dayton			

For explanation of reference marks, abbreviations and notes see pages XLVI to L.

THE table on this page makes use of the vertical rule matrix supplied with all fonts, no special matrices or attachments being required. The Braces are composed of 10 Point Piece Braces Nos. 351, 352, 353, 354, 358 and

matrix supplied with

359, cast vertically on the slug along with regular type-matter and formrequired. The Braces
in the complete brances when brought together. The faces used are 6, 8

2, 358, 354, 358 and
and 10 Point Century Expanded, 25 point leaded)

THE COATESVILLE NATIONAL BANK

COATESVILLE, NEBRASKA

STATEMENT OF CONDITION AS OF MAY 3RD

BONDS AND MORTGAGES - - \$ 566,032.27 CAPITAL - - - - - \$ 500,000.00

LIABILITIES

SURPLUS - - - - 500.000.00

DEPOSITS - - - - - 6.432,246.90

62,620.62

UNDIVIDED PROFITS - - -

OTHER LIABILITIES - - -

RESOURCES

STOCKS AND BONDS - - - 4.062,989.65

LOANS AND BILLS PURCHASED 1,845,797.48

CASH ON HAND AND IN BANK 781,335.72

BANKING HOUSE - - - 87.000.00

OTHER ASSETS 1/6,	.557.33
\$7,519,	715.45 \$7.519,715.45
TRUST	DEPARTMENT FUNDS
WHICH ARE KEPT SEPARATE AN	D APART FROM THE OTHER ASSETS OF THE COMPANY
SECURITIES CASH - •	\$8,181,357.30 97,457.27
INTEREST ALLOWED ON DEPOSITS	SAFE DEPOSIT AND STORAGE VAULTS
CHECKS ON THIS BANK PAY	
	BANK OF NE
DEPOSITED BY	ALBERT F. SHELBY
Z 11 3	PRESIDENT
IN THE	THE COATESVILLE NATIONAL BANK
	COATESVILLE, NEB.
COATESVILLE	
NATIONAL BANK	
N N N	
19	
PLEASE LIST EACH CHECK SEPARATELY	SPECIFICATIONS STATEMENT: 12 and 18 Point Bold Face No. 92, CARD: 6 Point Bold Face No. 9 and 12 Point
ILLS	6 Point Gothic No. 31 and 12 Point No. 31c; 92, 95 and 9c. 2 Point Matrix Slidet Nos. 401 and 404. CHECK: 6 Point Rold Face No. 9 and 12 F
LVER	DEPOSIT SLIP: 6 Peint Bold Face Nov. 9, 9a and No. 9a; Berder, 6 Peint Matrix Slide No. 1. 9b; 12 and 18 Peint No. 90; Rular, 2 Peint on the outside with 2 Peint Matrix Slide No. 103; Linotabler System and Crostreuk Broch used. on the inside.
HECKS	(6 Point Carlon Old Face, solid)
NO	COATESVILLE, NEB19
THE	COATESVILLE NATIONAL BANK
PAY TO THE ORDER	R OF
	DOLLARS
	DOLLARS
8	

HERBERT MARLEY, M. D. 234 BOROUGH AVENUE CLEVELAND, OHIO

YOU ARE INVITED TO

A SONG RECITAL

BY PUPILS OF WALTER S. HARRINGTON UNITY HALL

FRIDAY EVENING, JUNE 9th, AT 8:15

THE SINGERS

MISS ALICE BARBOUR KENT MRS. EDWARD W. CHARLES MISS EDNA GARRETT MISS MILDRED JACOBS MRS. ALBERT SCHOFFTON MRS. RUDOLPH KENT MISS FRANCES SMITHERS MRS. HELEN ARNOLD MR. HAROLD GUSTINE MR. HARRY N. KENDALL

MRS. MORRISON S. YOUNG AT THE PIANO

THIS CARD WILL ADM PLEASE PRESENT AT TH

FOLIO.....

ABOVE: 6 Point Gothic No. 30 and 12 Point No. 30c.
BELOW: 6 Point Gothic Nos. 32 and 32c, 12 Point Nos. 32
and 32c, 6 Point Gothic No. 33 and 12 Point Nos. 33,
35a, and 35b; Roler, 3 Point Matrix Silda No. 303 and 2
Point No. 401, Datel Rule. 2 Point Matrix Silda No. 20

MONTHLY STATEMENT

TEL. CLEARVIEW 1225

ABOVE: 6 Point Gothic Nos. 32 and 32n, 12 Point Nos. 32b, and 32cs Editorial Dash No. 401.

М

TO ARTHUR S. WILLIAMS DR.

WHOLESALE AND RETAIL
FLORIST AND NURSERYMAN

OFFICE AND SALESROOM 29 FULLER AVENUE

EAST CLEARVIEW BRANCH 564 VALLEY AVENUE

On this and the opposite page appear specimens of some of the Linotype Series of Lining Gohlics. These are made in the sizes and weights most used in commercial work, and in a variety of styles of face.

(6 Point Catlon Old Face, 2 point leaded)

WE ARE PLEASED TO ANNOUNCE THE

MR. FRANK ROBINSON

AS DISTRICT SALES MANAGER IN CHARGE OF OUR OFFICES AT 98 PARMENTER STREET, TORONTO

00-22

THE STARR MANUFACTURING COMPANY

ABOVE: 12 Point Gothic Nos. 33a and 33c; 12 Point Matrix Slide No. 1226

SPECIFICATIONS

LEFT: 12 and 18 Point Bodoni Book caps, interspaced; 3 Point Matrix Slide Dash No. 923; Rules, 2 Point Matrix Slide No. 401.

BELOW: 12 and 14 Point Bodoni Book, leaded, with 24 Point Initial above; Heoding in 18 point caps, interspoced; Ornament, 36 Point Bodoni Border No. 1218; Rules ond Dash

(6 Point Bodoni Book, 2 point leaded)



THE BANK OF HUNTINGTON

HUNTINGTON, VERMONT

AN INVITATION

THE Officers and Directors of the Bank of Huntington cordially invite you to visit and inspect their New Banking Rooms in the Huff Building on Saturday afternoon, the Twentythird of December, from half-past two until five o'clock

HUNTINGTON, VERMONT

CRITICAL COMMENT

THE Bodoni setting and very wide leading of this specimen give it a marked distinction and freshness of flavor as compared with the average announcement, whether engraved or printed. It is designed for printing on a wedding stock, which would be "immashed" as indicated by the rule. (6 Point Bodoni Book, 2 point leaded)







