Specimen Book

of

Printing Types,

Borders, Brass Rule, Etc.

Manufactured by

Marder, Luse & Co.

Type Founders,

Wisconsin Historical Society

Chicago & San Francisco.
CIRCULAR.

CHICAGO, JAN., 1881.

This edition of our Book of Specimens presents the productions of our own Foundry, all cast upon the American System of Interchangeable Type Bodies. None of the patented faces of other Founders are shown herein.

Specimen Books are the result of great care and labor, and as a necessity involve the expenditure of a large amount of time and money. Hence they are intended for the use of bona fide purchasers of printing material, and for no others. This Specimen Book is not for sale at any price. Nor will it be thrown around promiscuously, merely to gratify the taste of any collector of books who is anxious to see how a Type Founder's Specimen Book looks. Applications are frequently made to us by persons who have no shadow of a claim for one and have no use for one. Cases of this kind must, for obvious reasons, meet with refusal. But in every instance where we are satisfied the applicant is an employing printer conducting a legitimate business, and who has a desire to become a customer of ours, we will send the Book.

Every Proprietor or Printer is supposed to know the legitimate purpose and object of a Specimen Book, and how to use it. Yet we are very sure that many do not. When the name and number of any font of type is printed plainly over it there is certainly no good reason why a Specimen Book should be mutilated by cutting therefrom samples. Cutting a specimen of Type from a Book is a species of vandalism which should not be tolerated for a moment by the Proprietor of any Printing Office. There is just as much sound sense in a preacher clipping the text for every sermon from his Bible, as for a Printer to cut samples of Type or Cuts from his Specimen Book, when he wants to order a bill of material. Hence, do not cut this Book!

Our grateful acknowledgments are due our many friends for their generous confidence and patronage manifested towards us since the establishment of this Foundry, but more especially during the few years past. We ask a continuance of the same, promising even a more careful attention to their wants than heretofore.

Marder, Luse & Co.
PRACTICAL TYPE MAKING.

THI frequent inquiry of "How do you make Type?" has induced us to print, first, the method of the process, and second, the apparatus and implements used. The work of printing is performed in a very simple manner by means of letters and numbers cut in metal and arranged in regular lines. The letters are cut in different sizes and shapes, and are fitted together to form words and sentences. The type may be made of copper, brass, or iron, and is used in printing presses, hand presses, and typesetting machines. The process of printing is called typography, and the art of designing and producing type is called typographic art. The typefaces used in printing are classified into several categories, including serif, sans-serif, and script. The design and execution of typefaces require a high level of skill and creativity. The process of making type is a delicate balance of art and technology, requiring precision and attention to detail. The history of type design spans centuries, with contributions from many cultures and individuals. The development of typefaces has been influenced by the evolution of printing technology, as well as changes in typography and aesthetics. The typesetter's craft has evolved over time, adapting to new materials and technologies. The art of typography continues to be a vital part of graphic design and communication, influencing the way we read and experience written content.
frequent changes are made in the trade, the machinery is driven by hand-power; but when the machine is large, as in daily newspapers, or 
magazines, it is done by steam. The iron frame forms a part of the 
structure, and is divided into compartments, each of which is 
designed to hold the press on which the paper is printed. The 
presses are made of cast iron, and are furnished with 
automatically operated devices for feeding the paper, and 
removing the printed sheets. The type is set by hand, and is 
shape by shape, either by the compositor, or by machinery, 
which is operated by the compositor. The type is set in 
compartmented type cases, and is assembled in the form of 
the desired words, on the forme, or type case, on which the 
lines are set. The forme is then placed on the type case, and 
the paper is fed through the press. The paper is then 
designed to move through the press in a continuous sheet, and 
the ink is applied to the paper in the form of a continuous line. 
The paper is then printed, and the type is removed, and the 
forme is again set up, until all the desired paragraphs are 
printed. The printed sheets are then removed from the forme, 
and are folded, and are then ready for distribution.
"AN ACTUAL NECESSITY."

MAILING OUTFITS

FOR

CITY OR COUNTRY LISTS OF ANY SIZE,

PURCHASED PROMPTLY TO ORDER BY

Marder, Luse & Co., Chicago and San Francisco.

The benefit to be derived from using a printed Mail List are too well known and appreciated by all who have used one to need any recommendation, but to those who have never tried one the saving of a few of the many advantages arising therefrom may prove encouraging. Time—Saving of Time; not only in addressing Wrappers and Papers, but the keeping of a regular Subscription Book may be dispensed with—the person but giving the often requested information of "when does my subscription expire?" Savings—Correctness—as well in addresses as in time of expiration—for publisher and subscriber have a continual reminder in the printed address—one or two the being almost certain to find all errors occurring in name or date. Economy, although the first cost of the Type (40 cents per lb., for Long Primer Mailing Type), with combinations, and 60 cents per lb., for Long Primer Post Office Type, will served that of you and your clients if, the saving of at least three-fourths of the regular mailing time will more than compensate the original cost of a Mailing Office.

Specimen of our Long Primer Mailing Type with Mailing Combinations No. 1, rubrication on a busy figure on form space and address on Post Office Type No. 1.

NEW YORK No. 1

A. D. Walsh Jr. 1887
J. S. Johnson 2823
J. Threlkeld 3431

PHILADELPHIA

G. F. Smith 3204
W. Childs, D. P. 1857
Board of Public Works 325

BOSTON, Mass

Linc A. Farnum 1782

CHICAGO, Ill

Marder, Luse & Co. 2482
David Ophardt 1892
K. C. Harks, Manager 332
San Francisco, Calif.

ESTIMATE FOR 1,000 NAMES.

Price per 100, each.

Extra Galley, each.

Bell Quarto, per 100.

Galley proof, ready to measure, per 100.

Instruct.

The cost of a Mailing Galley, lettered, in the "Times" Mailing

With closed edge, with enough for the name of any one letters, $1.00

Rush English for more, if required, per each, $0.50.

Total

Total

Spectacles, Cherry, each.

Spectacles, Cherry, each.

PINE'S MUSTANG MAILER.

Price...

$10.00

Galley, each.

$0.50

EUKENBRUD'S HAND PRESS.

Price, including six Galleys...

$12.00

EUKENBRUD'S COMBINED ADDRESSING PRESS.

Price, including six Galleys...

$18.00

Spectacle, Cherry, each.

$0.50

Spectacle, Cherry, each.

$0.50
### Estimate for a Six Column Newspaper

<table>
<thead>
<tr>
<th>Service</th>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 1/2 1/2 inch headline, 1 line</td>
<td>$125.00</td>
<td></td>
</tr>
<tr>
<td>1 1/2 inch line, 1 line</td>
<td>$25.00</td>
<td></td>
</tr>
<tr>
<td>1 1/2 inch line, 2 lines</td>
<td>$50.00</td>
<td></td>
</tr>
<tr>
<td>1 1/2 inch line, 3 lines</td>
<td>$100.00</td>
<td></td>
</tr>
<tr>
<td>1 1/2 inch line, 4 lines</td>
<td>$150.00</td>
<td></td>
</tr>
<tr>
<td>1 1/2 inch line, 5 lines</td>
<td>$200.00</td>
<td></td>
</tr>
<tr>
<td>1 1/2 inch line, 6 lines</td>
<td>$250.00</td>
<td></td>
</tr>
<tr>
<td>1 1/2 inch line, 7 lines</td>
<td>$300.00</td>
<td></td>
</tr>
<tr>
<td>1 1/2 inch line, 8 lines</td>
<td>$350.00</td>
<td></td>
</tr>
<tr>
<td>1 1/2 inch line, 9 lines</td>
<td>$400.00</td>
<td></td>
</tr>
<tr>
<td>1 1/2 inch line, 10 lines</td>
<td>$450.00</td>
<td></td>
</tr>
</tbody>
</table>

**Rounding and Shipping rates:** $0.01

### Estimate for a Seven Column Newspaper

<table>
<thead>
<tr>
<th>Service</th>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 1/2 1/2 inch headline, 1 line</td>
<td>$125.00</td>
<td></td>
</tr>
<tr>
<td>1 1/2 inch line, 1 line</td>
<td>$25.00</td>
<td></td>
</tr>
<tr>
<td>1 1/2 inch line, 2 lines</td>
<td>$50.00</td>
<td></td>
</tr>
<tr>
<td>1 1/2 inch line, 3 lines</td>
<td>$100.00</td>
<td></td>
</tr>
<tr>
<td>1 1/2 inch line, 4 lines</td>
<td>$150.00</td>
<td></td>
</tr>
<tr>
<td>1 1/2 inch line, 5 lines</td>
<td>$200.00</td>
<td></td>
</tr>
<tr>
<td>1 1/2 inch line, 6 lines</td>
<td>$250.00</td>
<td></td>
</tr>
<tr>
<td>1 1/2 inch line, 7 lines</td>
<td>$300.00</td>
<td></td>
</tr>
<tr>
<td>1 1/2 inch line, 8 lines</td>
<td>$350.00</td>
<td></td>
</tr>
<tr>
<td>1 1/2 inch line, 9 lines</td>
<td>$400.00</td>
<td></td>
</tr>
<tr>
<td>1 1/2 inch line, 10 lines</td>
<td>$450.00</td>
<td></td>
</tr>
</tbody>
</table>

**Rounding and Shipping rates:** $0.01

---

**Notice:** The figures shown above, as well as those on the following pages, are approximate, being intended merely as a basis upon which to estimate the cost of an issue. Any price or rate not explicitly shown may be computed by applying the quantity of Type, etc., reduced or increased. Effective size or depth, calculated in any way to aid the issue of the printer. The Newspaper Estimate is based upon the assumption that your paper is to be printed "at least," where printed matter or columns are to exceed the quantity of Type, Columns and Head Rules, Dashes, Leads, etc., may be reduced accordingly.
<table>
<thead>
<tr>
<th>Item Description</th>
<th>Quantity</th>
<th>Rate</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Item 1</td>
<td>100</td>
<td>$0.50</td>
<td>$50</td>
</tr>
<tr>
<td>Item 2</td>
<td>200</td>
<td>$0.25</td>
<td>$50</td>
</tr>
<tr>
<td>Item 3</td>
<td>50</td>
<td>$1.00</td>
<td>$50</td>
</tr>
<tr>
<td>Item 4</td>
<td>100</td>
<td>$0.20</td>
<td>$20</td>
</tr>
<tr>
<td>Item 5</td>
<td>150</td>
<td>$0.15</td>
<td>$22.50</td>
</tr>
<tr>
<td>Item 6</td>
<td>75</td>
<td>$0.30</td>
<td>$22.50</td>
</tr>
</tbody>
</table>

**Total:** $182.50
ESTIMATE

Estimate for a Medium Job Office.

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 lb. Job Black, Fine</td>
<td></td>
<td>0.73</td>
</tr>
<tr>
<td>1 lb. Card</td>
<td>superfine</td>
<td>1.50</td>
</tr>
<tr>
<td>1 lb. each Copper and Purple</td>
<td></td>
<td>1.00</td>
</tr>
<tr>
<td>1 lb. Gold and Silver ivory</td>
<td></td>
<td>3.40</td>
</tr>
<tr>
<td>1 lb. each Green and Blue</td>
<td></td>
<td>2.00</td>
</tr>
<tr>
<td>1 lb. each Copper and Purple, Red</td>
<td></td>
<td>4.40</td>
</tr>
<tr>
<td>1 lb. each Copper and Purple, Yellow</td>
<td></td>
<td>1.20</td>
</tr>
<tr>
<td>1 lb. each Copper and Purple, Blue</td>
<td></td>
<td>1.00</td>
</tr>
</tbody>
</table>

Ordered Materials:

- 1 lb. Job Black, Fine
- 1 lb. Card, superfine
- 1 lb. each Copper and Purple
- 1 lb. Gold and Silver ivory
- 1 lb. each Green and Blue
- 1 lb. each Copper and Purple, Red
- 1 lb. each Copper and Purple, Yellow
- 1 lb. each Copper and Purple, Blue

[Scheme of Wood Type Fonts]

[Price per Letter]

- Class A
- Class B
- Class C
- Class D
- Class E

[Classification]


[German Wood Type Fonts]

<table>
<thead>
<tr>
<th>Item</th>
<th>Capital Letters</th>
<th>Lower Case Letters</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

We furnish any size or style of Wood Type.
GENERAL INFORMATION.

STANDARD NEWSPAPER MEASURE.
The standard Newspaper Measure is adopted as the legal standard for newspapers in the United States. The standard is the same for all newspapers, whether daily or weekly.

STANDARD NEWSPAPER TYPE.
The standard type size is 12 points for type, including display type. This size is used for all newspapers, whether daily or weekly.

LEADS AND SLUGS.
Leads are placed at the top of each page, and are used to indicate the beginning of a new paragraph or section. They are usually bold and larger than the body text.

AVERAGE WEIGHT OF MATTER.
A page of 32-point type will weigh 1 lb. When printed in ordinary type, the page will weigh 1 lb. 10 oz. When printed in boldface type, the page will weigh 1 lb. 15 oz.

HOW TO ESTIMATE FOR BODY TYPE.
To estimate the number of type required for a given page, multiply the number of words printed by the number of type required for each word. The result will be the number of type required for the page.

MISCELLANEOUS INFORMATION.
The following table gives the number of type required for a given page length in words:

<table>
<thead>
<tr>
<th>Number of Words</th>
<th>Type Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>250</td>
<td>100</td>
</tr>
<tr>
<td>500</td>
<td>200</td>
</tr>
<tr>
<td>750</td>
<td>300</td>
</tr>
<tr>
<td>1000</td>
<td>400</td>
</tr>
</tbody>
</table>

COLUMN AND HEAD RULES.
The following table gives the number of columns and head lines for the standard sizes of newspapers:

<table>
<thead>
<tr>
<th>Newspaper Size</th>
<th>Number of Columns</th>
<th>Number of Head Lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daily</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Weekly</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

LEADS FOR NEWSPAPERS.
Leads contain the number of leads in each type, and the number of lines in each case. The number of lines required for each type is given in the following table:

<table>
<thead>
<tr>
<th>Size of Type</th>
<th>Number of Leads</th>
</tr>
</thead>
<tbody>
<tr>
<td>8pt</td>
<td>675</td>
</tr>
<tr>
<td>10pt</td>
<td>525</td>
</tr>
<tr>
<td>12pt</td>
<td>420</td>
</tr>
<tr>
<td>14pt</td>
<td>336</td>
</tr>
<tr>
<td>16pt</td>
<td>275</td>
</tr>
<tr>
<td>18pt</td>
<td>225</td>
</tr>
<tr>
<td>20pt</td>
<td>180</td>
</tr>
<tr>
<td>24pt</td>
<td>144</td>
</tr>
</tbody>
</table>

BOOK WORK MEASUREMENT.
The following table gives the number of lines required for a given page length in words:

<table>
<thead>
<tr>
<th>Size of Type</th>
<th>Number of Lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>8pt</td>
<td>675</td>
</tr>
<tr>
<td>10pt</td>
<td>525</td>
</tr>
<tr>
<td>12pt</td>
<td>420</td>
</tr>
<tr>
<td>14pt</td>
<td>336</td>
</tr>
<tr>
<td>16pt</td>
<td>275</td>
</tr>
<tr>
<td>18pt</td>
<td>225</td>
</tr>
<tr>
<td>20pt</td>
<td>180</td>
</tr>
<tr>
<td>24pt</td>
<td>144</td>
</tr>
</tbody>
</table>

LEADS FOR BOOK WORK.
The following table gives the number of type required for a given page length in words:

<table>
<thead>
<tr>
<th>Type</th>
<th>Number of Leads</th>
</tr>
</thead>
<tbody>
<tr>
<td>8pt</td>
<td>675</td>
</tr>
<tr>
<td>10pt</td>
<td>525</td>
</tr>
<tr>
<td>12pt</td>
<td>420</td>
</tr>
<tr>
<td>14pt</td>
<td>336</td>
</tr>
<tr>
<td>16pt</td>
<td>275</td>
</tr>
<tr>
<td>18pt</td>
<td>225</td>
</tr>
<tr>
<td>20pt</td>
<td>180</td>
</tr>
<tr>
<td>24pt</td>
<td>144</td>
</tr>
</tbody>
</table>

USEFUL HINTS.
- Newspaper types are often changed, usually to meet specific needs. Always check the current type size and style before starting a new project.
- When printing type, be sure to check the type size and style before starting a new project.
- When printing type, be sure to check the type size and style before starting a new project.
CLASSIFIED PRICE LIST.

BRASS CIRCLES.

<table>
<thead>
<tr>
<th>No.</th>
<th>1-8 inches in dia.</th>
<th>9-16 inches in dia.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>$0.06</td>
<td>$0.06</td>
</tr>
<tr>
<td>2</td>
<td>$0.12</td>
<td>$0.12</td>
</tr>
<tr>
<td>3</td>
<td>$0.25</td>
<td>$0.25</td>
</tr>
<tr>
<td>4</td>
<td>$0.50</td>
<td>$0.50</td>
</tr>
<tr>
<td>5</td>
<td>$1.00</td>
<td>$1.00</td>
</tr>
<tr>
<td>6</td>
<td>$2.00</td>
<td>$2.00</td>
</tr>
<tr>
<td>7</td>
<td>$4.00</td>
<td>$4.00</td>
</tr>
<tr>
<td>8</td>
<td>$8.00</td>
<td>$8.00</td>
</tr>
</tbody>
</table>

BRASS CURVES AND CLAMPS.

<table>
<thead>
<tr>
<th>No.</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>$0.06</td>
</tr>
</tbody>
</table>

BRASS DIAMONDS.

| No. 1-2 X 3/8" | $0.75 |
| No. 2-2 X 3/8" | $1.00 |

Other sizes may be ordered from any four or number of brass rods shown in our Specimen Book.

BRASS DASHES.

| No. 1-30 | 3/16" dia. cut to length, from 2 to 15 feet long | $0.15 |
| 1        | 11/16" dia. cut to length | $0.25 |
| 2        | 1/8" dia. cut to length | $0.35 |
| 3        | 3/32" dia. cut to length | $0.60 |

BRASS LEADS—CUT TO ANY MEASUREMENT.

<table>
<thead>
<tr>
<th>No. of Leads</th>
<th>Price per 100</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>$0.75</td>
</tr>
</tbody>
</table>

BRASS LEADERS.

<table>
<thead>
<tr>
<th>No.</th>
<th>Price per 100</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>$0.75</td>
</tr>
</tbody>
</table>

BRASS OCTAGONS.

<table>
<thead>
<tr>
<th>No.</th>
<th>1-3 X 3/8&quot;</th>
<th>2-3 X 3/8&quot;</th>
<th>3-3 X 3/8&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>$1.00</td>
<td>$1.50</td>
<td>$2.00</td>
</tr>
</tbody>
</table>

Any size made to order from any four or number of brass rods shown in our Specimen Book.

BRASS OVALS.

| No. 1-3 X 3/8" | $0.80 |
| No. 2-3 X 3/8" | $1.25 |

BRASS RULES—LARGE-SAVING.

Single, Double, Hyphen, Parallel and Double.

| No. 1-American (16-Inch Plain) | $0.50 |
| No. 2-3 X 3/8" | $0.80 |

BRASS LEADS—CUT TO ANY MEASUREMENT.

<table>
<thead>
<tr>
<th>No. of Leads</th>
<th>Price per 100</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>$0.75</td>
</tr>
</tbody>
</table>

BRASS LEADERS.

<table>
<thead>
<tr>
<th>No.</th>
<th>Price per 100</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>$0.75</td>
</tr>
</tbody>
</table>

COLEMAN RULES.

Cut from 1/16" Nonslip Rod—10 inches and under | $0.50
Cut from 1/16" Nonslip Rod—10 inches and over | $0.60
Each additional 10 in. | $0.05
Cut from 1/8" Nonslip Rod—10 inches and under | $0.50
Cut from 1/8" Nonslip Rod—10 inches and over | $0.60
Each additional 10 in. | $0.05
Cut from 1/4" Nonslip Rod—10 inches and under | $0.75
Cut from 1/4" Nonslip Rod—10 inches and over | $0.90
Each additional 10 in. | $0.05
Cut from Long Princess Rod—10 inches and under | $0.65
Cut from Long Princess Rod—10 inches and over | $0.80
Each additional 10 in. | $0.05

COLEMAN RULES matched for the use of Brass Lead, each | $0.50

HEAD RULES.

Post thickness—1/16" thick and under | $0.50
Post thickness—1/16" thick and over | $0.60
Apico thickness—1/16" thick and under | $0.50
Apico thickness—1/16" thick and over | $0.60
Nonslip thickness—1/16" thick and under | $0.50
Nonslip thickness—1/16" thick and over | $0.60
Nonslip thickness—1/8" thick and under | $0.50
Nonslip thickness—1/8" thick and over | $0.60
Nonslip thickness—1/4" thick and under | $0.50
Nonslip thickness—1/4" thick and over | $0.60
Nonslip thickness—1/8" thick and under | $0.50
Nonslip thickness—1/8" thick and over | $0.60

BRASS LEADS—CUT TO ANY MEASUREMENT.

<table>
<thead>
<tr>
<th>No. of Leads</th>
<th>Price per 100</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>$0.75</td>
</tr>
</tbody>
</table>

BRASS LEADERS.

<table>
<thead>
<tr>
<th>No.</th>
<th>Price per 100</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>$0.75</td>
</tr>
</tbody>
</table>


CLASSIFIED PRICE LIST.

CASE STANDS.

The weights are for 1 foot stand are each capable for holding the latter mentioned to make the ends of the long front and rear plane presses each of which will hold at both ends to firmly hold the stand together.

JOE STAND—Holds per 100 for 15 1/2 Cents, 100 for 1.50 Cents, 100 for 2 Cents.

CASES.

Sizes: a 12 1/2 Cents, to 1.50 Cents, 2 Cents.

Sizes: 1 1/2 Cents, to 2 Cents.

Sizes: 1 1/2 Cents, to 2 Cents.

Sizes: 1 1/2 Cents, to 2 Cents.

Prices subject to change without notice.
CLASSIFIED PRICE LIST.

CABINETS.

COMBINATION CABINET, NO. 1. BLACKWOOD.

Price.............................................. $30.00

Contents: 12 Units, or Triple Cases, as may be required; 2 N. Cases, and 2 Pulls Cases on top; also, 2 Copy and 1 Sort Drawers.

COMBINATION CABINET IRISH CASE AND SORT TABLE.

This Cabinet is equal in material and workmanship to our regular Combination Cabinet, being merely a modification of the same, having lower Cases and sort Drawers, but otherwise identical in all the valuable and practical features of the predecessor. For keeping "data" in its place, and for convenience in getting at the same, they are unequalled.

EAGLE CABINET.—BLACKWOOD.

Price.............................................. $20.00

The EAGLE CABINET consists of two solid Oak or Ash Cases, High or Low Combined, having two pairs of Zone Cases on top of Cabinet, and five Copy Drawers. It is made of Backward wood.

CABINET.

The California Cabinet contains fourteen St. Cases, six 1½ Pull or Space Cases, four 1½ Pull Cases, two pull News Cases, and two pairs on top, and two Copy Drawers.

Price.............................................. $40.00

BRACKET STANDS.—PATENT.

RAVEN'S SPECIAL IRON BRACKET STAND.

Single Stand...................................... $6.00

Price, for Single Stand,...................................... $5.00

Three Stand...................................... $12.00

Three Stand for Large Lettering,...................................... $15.00

For use in large or small daily newspaper offices the RAVEN'S Special Iron Bracket Stand is the unsurpassed article for newspaper offices. It is light, compact, and durable, has no place for the coiled up paper, and, besides being a convenient means of viewing the paper, is at any instant ready to receive another page. It is not continuously consumed by persons who want to "set a line," in short, is so constructed will never be displeased by your office.

BAYNES (giant) IRON BRACKET STAND—with Box Racks.

Price, for Double Stand...................................... $20.00

The Baynes Bracket Stand is the best ever made for newspapers and other large offices. It is light, compact, and durable, and can be used for the coiled up paper, and besides being a convenient means of viewing the paper, is at any instant ready to receive another page. It is not continuously consumed by persons who want to "set a line," in short, is so constructed will never be displeased by your office.

PRICES SUBJECT TO CHANGE WITHOUT NOTICE.
### Classified Price List

#### Cabinets—Cherry

- **Prices of 12 cabinets with Galley Top and Flat Cases:**
  - Piece: $9.00
  - 12: $2.00 each
  - 6: $1.50 each
  - 3: $1.00 each

- **Prices of 2 cabinets with Flat Top and Flat Cases:**
  - 10: $2.00 each
  - 5: $1.50 each
  - 2: $1.00 each

#### Cabinets—Black walnut

- **Prices of 1 cabinet with Galley Top and Flat Cases:**
  - Piece: $20.00
  - 12: $5.00 each
  - 6: $3.50 each
  - 3: $2.50 each

- **Prices of 2 cabinets with Flat Top and Flat Cases:**
  - 10: $4.00 each
  - 5: $3.00 each
  - 2: $2.00 each

- **Prices of 1 cabinet with Flat Top and Flat Cases:**
  - 10: $5.00 each
  - 5: $3.50 each
  - 2: $2.50 each

#### Imposing Stones and Frames

#### Imposing Stone and Frame

- **Description:** Tokens of any size and frames or of any desired style made to order.

---

**Prices Subject to Change Without Notice.**
## Classified Price List

### Chase Classification

#### Cast Iron Chases—Priced Inside

<table>
<thead>
<tr>
<th>Size</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>10.00</td>
</tr>
<tr>
<td>4</td>
<td>15.10</td>
</tr>
<tr>
<td>5</td>
<td>20.20</td>
</tr>
<tr>
<td>6</td>
<td>25.30</td>
</tr>
<tr>
<td>7</td>
<td>30.40</td>
</tr>
<tr>
<td>8</td>
<td>35.50</td>
</tr>
<tr>
<td>9</td>
<td>40.60</td>
</tr>
<tr>
<td>10</td>
<td>45.70</td>
</tr>
</tbody>
</table>

Other sizes made to order at 11 cents per pound.

#### Half Chases—For Newspapers—Wrought Iron

<table>
<thead>
<tr>
<th>No. of 4-col. Quads</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3.10</td>
</tr>
<tr>
<td>2</td>
<td>6.20</td>
</tr>
<tr>
<td>3</td>
<td>9.30</td>
</tr>
<tr>
<td>4</td>
<td>12.40</td>
</tr>
</tbody>
</table>

Other sizes made to order.

### Proof Presses

#### Regular Proof Press

<table>
<thead>
<tr>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>White Brass and Roller Stock, Extra 4 1/2 inside Platen..</td>
<td>$35.00</td>
</tr>
<tr>
<td>Muller Press</td>
<td>$25.00</td>
</tr>
<tr>
<td>White Brass and Roller Stock, 6 1/2 inside Platen..</td>
<td>$35.00</td>
</tr>
</tbody>
</table>

#### White Press

<table>
<thead>
<tr>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>White Press</td>
<td>$35.00</td>
</tr>
</tbody>
</table>

### Other Sizing

<table>
<thead>
<tr>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Muller Press</td>
<td>$35.00</td>
</tr>
<tr>
<td>White Press</td>
<td>$35.00</td>
</tr>
</tbody>
</table>
PRICE LIST OF MATERIAL

PRINTING TYPE, ETC.

ITALIC AND ACCENTS

<table>
<thead>
<tr>
<th></th>
<th>PER EM</th>
<th>PER FRONT</th>
</tr>
</thead>
<tbody>
<tr>
<td>De luxe</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pearl</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Antique</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nonpareil</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Italic</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bourgeois</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Long Primer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Plain</td>
<td></td>
<td></td>
</tr>
<tr>
<td>English</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Columnar</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Italic Primer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Plain Primer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Plain Type</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Semi-Plain</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Semi-Plain Type</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Additional notes written in original text:

Mailing Type, with Abbreviations. Long Primer, - - per lb. 40 cts. Post Office Type, - - 60 -

LEADS, SLUGS, METAL FURNITURE, ETC.

CIRCULAR QUADS.

For Front of 8 sets...

METAL FURNITURE.

<table>
<thead>
<tr>
<th>Size (lb.)</th>
<th>50 lb.</th>
<th>100 lb.</th>
<th>Full Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>15.50</td>
<td>31.00</td>
<td>62.00</td>
</tr>
<tr>
<td>4</td>
<td>13.00</td>
<td>26.00</td>
<td>52.00</td>
</tr>
</tbody>
</table>

LABOR-SAVING LEADS.

Sets of 50 lbs., per lb. 8.30

LEADS (full length):

- 1"-24" Lead 3-32nd in.
- 1.125-24" Lead 3-32nd in.
- 1.25-24" Lead 3-32nd in.
- 1.5-24" Lead 3-32nd in.

ACCENTS, SIGNS, ETC.

<table>
<thead>
<tr>
<th>Style</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diamond</td>
<td>$8.50</td>
</tr>
<tr>
<td>Pearl</td>
<td>$8.00</td>
</tr>
<tr>
<td>Antique</td>
<td>$8.00</td>
</tr>
<tr>
<td>Nonpareil</td>
<td>$8.00</td>
</tr>
<tr>
<td>Music</td>
<td>$8.00</td>
</tr>
<tr>
<td>Italic</td>
<td>$8.00</td>
</tr>
<tr>
<td>Bourgeois</td>
<td>$8.00</td>
</tr>
<tr>
<td>Long Primer</td>
<td>$8.00</td>
</tr>
<tr>
<td>Plain</td>
<td>$8.00</td>
</tr>
<tr>
<td>English</td>
<td>$8.00</td>
</tr>
<tr>
<td>Columnar</td>
<td>$8.00</td>
</tr>
<tr>
<td>Italic Primer</td>
<td>$8.00</td>
</tr>
<tr>
<td>Plain Primer</td>
<td>$8.00</td>
</tr>
</tbody>
</table>

SUPERIORS AND INFERIORS.

<table>
<thead>
<tr>
<th>Style</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pearl</td>
<td>$8.20</td>
</tr>
<tr>
<td>Nonpareil</td>
<td>$8.00</td>
</tr>
<tr>
<td>Music</td>
<td>$8.00</td>
</tr>
<tr>
<td>Italic</td>
<td>$8.00</td>
</tr>
<tr>
<td>Bourgeois</td>
<td>$8.00</td>
</tr>
<tr>
<td>Long Primer</td>
<td>$8.00</td>
</tr>
</tbody>
</table>

PIECES FRACTIONS.

<table>
<thead>
<tr>
<th>Style</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nonpareil</td>
<td>$8.00</td>
</tr>
<tr>
<td>Music</td>
<td>$8.00</td>
</tr>
<tr>
<td>Italic</td>
<td>$8.00</td>
</tr>
<tr>
<td>Bourgeois</td>
<td>$8.00</td>
</tr>
</tbody>
</table>

SPACE RULES.

<table>
<thead>
<tr>
<th>Style</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diamond</td>
<td>$8.50</td>
</tr>
<tr>
<td>Pearl</td>
<td>$8.00</td>
</tr>
<tr>
<td>Antique</td>
<td>$8.00</td>
</tr>
<tr>
<td>Nonpareil</td>
<td>$8.00</td>
</tr>
<tr>
<td>Music</td>
<td>$8.00</td>
</tr>
<tr>
<td>Italic</td>
<td>$8.00</td>
</tr>
<tr>
<td>Bourgeois</td>
<td>$8.00</td>
</tr>
<tr>
<td>Long Primer</td>
<td>$8.00</td>
</tr>
<tr>
<td>Plain</td>
<td>$8.00</td>
</tr>
<tr>
<td>English</td>
<td>$8.00</td>
</tr>
<tr>
<td>Columnar</td>
<td>$8.00</td>
</tr>
<tr>
<td>Italic Primer</td>
<td>$8.00</td>
</tr>
<tr>
<td>Plain Primer</td>
<td>$8.00</td>
</tr>
<tr>
<td>Semi-Plain</td>
<td>$8.00</td>
</tr>
<tr>
<td>Semi-Plain Type</td>
<td>$8.00</td>
</tr>
</tbody>
</table>

CORNER QUADS.

Per set of four...

<table>
<thead>
<tr>
<th>Style</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diamond</td>
<td>$8.50</td>
</tr>
<tr>
<td>Pearl</td>
<td>$8.00</td>
</tr>
<tr>
<td>Antique</td>
<td>$8.00</td>
</tr>
<tr>
<td>Nonpareil</td>
<td>$8.00</td>
</tr>
<tr>
<td>Music</td>
<td>$8.00</td>
</tr>
<tr>
<td>Italic</td>
<td>$8.00</td>
</tr>
<tr>
<td>Bourgeois</td>
<td>$8.00</td>
</tr>
<tr>
<td>Long Primer</td>
<td>$8.00</td>
</tr>
</tbody>
</table>

SLUGS (full length):

<table>
<thead>
<tr>
<th>Style</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semi-Small</td>
<td>$8.00</td>
</tr>
<tr>
<td>Small</td>
<td>$8.00</td>
</tr>
<tr>
<td>Plain</td>
<td>$8.00</td>
</tr>
<tr>
<td>English</td>
<td>$8.00</td>
</tr>
<tr>
<td>Columnar</td>
<td>$8.00</td>
</tr>
<tr>
<td>Italic Primer</td>
<td>$8.00</td>
</tr>
<tr>
<td>Plain Primer</td>
<td>$8.00</td>
</tr>
</tbody>
</table>

Supers and Inferiors.

We furnish on quantity for less than 35 cents. Accents and all Marked Letters cut to order, the cost of each being from $2.00 to $3.00 for making the Matrix.
## ALPHABETICAL PRICE LIST

### Antiquity, No. 1

<table>
<thead>
<tr>
<th>Fruit</th>
<th>Nappail</th>
<th>4</th>
<th>0.84</th>
<th>80</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Bordeaux</td>
<td>4</td>
<td>1.14</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td>Pinot</td>
<td>4</td>
<td>1.14</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td>St. Prince</td>
<td>4</td>
<td>1.14</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td>Pinot Noir</td>
<td>4</td>
<td>1.14</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td>Chablis</td>
<td>4</td>
<td>1.14</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td>Pinot's</td>
<td>4</td>
<td>1.14</td>
<td>90</td>
</tr>
</tbody>
</table>

### Antiquity, No. 2

<table>
<thead>
<tr>
<th>Fruit</th>
<th>Nappail</th>
<th>4</th>
<th>0.84</th>
<th>80</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Bordeaux</td>
<td>4</td>
<td>1.14</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td>Pinot</td>
<td>4</td>
<td>1.14</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td>St. Prince</td>
<td>4</td>
<td>1.14</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td>Pinot Noir</td>
<td>4</td>
<td>1.14</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td>Chablis</td>
<td>4</td>
<td>1.14</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td>Pinot's</td>
<td>4</td>
<td>1.14</td>
<td>90</td>
</tr>
</tbody>
</table>

### Antiquity, No. 3

<table>
<thead>
<tr>
<th>Fruit</th>
<th>Nappail</th>
<th>4</th>
<th>0.84</th>
<th>80</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Bordeaux</td>
<td>4</td>
<td>1.14</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td>Pinot</td>
<td>4</td>
<td>1.14</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td>St. Prince</td>
<td>4</td>
<td>1.14</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td>Pinot Noir</td>
<td>4</td>
<td>1.14</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td>Chablis</td>
<td>4</td>
<td>1.14</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td>Pinot's</td>
<td>4</td>
<td>1.14</td>
<td>90</td>
</tr>
</tbody>
</table>

### Antiquity, No. 4

<table>
<thead>
<tr>
<th>Fruit</th>
<th>Nappail</th>
<th>4</th>
<th>0.84</th>
<th>80</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Bordeaux</td>
<td>4</td>
<td>1.14</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td>Pinot</td>
<td>4</td>
<td>1.14</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td>St. Prince</td>
<td>4</td>
<td>1.14</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td>Pinot Noir</td>
<td>4</td>
<td>1.14</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td>Chablis</td>
<td>4</td>
<td>1.14</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td>Pinot's</td>
<td>4</td>
<td>1.14</td>
<td>90</td>
</tr>
</tbody>
</table>

### Assorted Condiments

- Dropin: 4 | 1.14 | 90 |
- Pinot: 4 | 1.14 | 90 |
- Bordeaux: 4 | 1.14 | 90 |
- Pinot Noir: 4 | 1.14 | 90 |
- Chablis: 4 | 1.14 | 90 |
- Pinot's: 4 | 1.14 | 90 |

### Assorted Condiments, No. 2

- Dropin: 4 | 1.14 | 90 |
- Pinot: 4 | 1.14 | 90 |
- Bordeaux: 4 | 1.14 | 90 |
- Pinot Noir: 4 | 1.14 | 90 |
- Chablis: 4 | 1.14 | 90 |
- Pinot's: 4 | 1.14 | 90 |

### Assorted Condiments, No. 3

- Dropin: 4 | 1.14 | 90 |
- Pinot: 4 | 1.14 | 90 |
- Bordeaux: 4 | 1.14 | 90 |
- Pinot Noir: 4 | 1.14 | 90 |
- Chablis: 4 | 1.14 | 90 |
- Pinot's: 4 | 1.14 | 90 |

### Assorted Condiments, No. 4

- Dropin: 4 | 1.14 | 90 |
- Pinot: 4 | 1.14 | 90 |
- Bordeaux: 4 | 1.14 | 90 |
- Pinot Noir: 4 | 1.14 | 90 |
- Chablis: 4 | 1.14 | 90 |
- Pinot's: 4 | 1.14 | 90 |

### Assorted Condiments, No. 5

- Dropin: 4 | 1.14 | 90 |
- Pinot: 4 | 1.14 | 90 |
- Bordeaux: 4 | 1.14 | 90 |
- Pinot Noir: 4 | 1.14 | 90 |
- Chablis: 4 | 1.14 | 90 |
- Pinot's: 4 | 1.14 | 90 |

### Assorted Condiments, No. 6

- Dropin: 4 | 1.14 | 90 |
- Pinot: 4 | 1.14 | 90 |
- Bordeaux: 4 | 1.14 | 90 |
- Pinot Noir: 4 | 1.14 | 90 |
- Chablis: 4 | 1.14 | 90 |
- Pinot's: 4 | 1.14 | 90 |

### Assorted Condiments, No. 7

- Dropin: 4 | 1.14 | 90 |
- Pinot: 4 | 1.14 | 90 |
- Bordeaux: 4 | 1.14 | 90 |
- Pinot Noir: 4 | 1.14 | 90 |
- Chablis: 4 | 1.14 | 90 |
- Pinot's: 4 | 1.14 | 90 |

### Assorted Condiments, No. 8

- Dropin: 4 | 1.14 | 90 |
- Pinot: 4 | 1.14 | 90 |
- Bordeaux: 4 | 1.14 | 90 |
- Pinot Noir: 4 | 1.14 | 90 |
- Chablis: 4 | 1.14 | 90 |
- Pinot's: 4 | 1.14 | 90 |

### Assorted Condiments, No. 9

- Dropin: 4 | 1.14 | 90 |
- Pinot: 4 | 1.14 | 90 |
- Bordeaux: 4 | 1.14 | 90 |
- Pinot Noir: 4 | 1.14 | 90 |
- Chablis: 4 | 1.14 | 90 |
- Pinot's: 4 | 1.14 | 90 |
# Alphabetic Price List.

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Article No. 1</td>
<td>$3.00</td>
</tr>
<tr>
<td>Article No. 2</td>
<td>$4.00</td>
</tr>
<tr>
<td>Article No. 3</td>
<td>$5.00</td>
</tr>
<tr>
<td>Article No. 4</td>
<td>$6.00</td>
</tr>
<tr>
<td>Article No. 5</td>
<td>$7.00</td>
</tr>
<tr>
<td>Article No. 6</td>
<td>$8.00</td>
</tr>
<tr>
<td>Article No. 7</td>
<td>$9.00</td>
</tr>
<tr>
<td>Article No. 8</td>
<td>$10.00</td>
</tr>
</tbody>
</table>

For full details, please refer to the table below:

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Article No. 9</td>
<td>$11.00</td>
</tr>
<tr>
<td>Article No. 10</td>
<td>$12.00</td>
</tr>
<tr>
<td>Article No. 11</td>
<td>$13.00</td>
</tr>
<tr>
<td>Article No. 12</td>
<td>$14.00</td>
</tr>
<tr>
<td>Article No. 13</td>
<td>$15.00</td>
</tr>
<tr>
<td>Article No. 14</td>
<td>$16.00</td>
</tr>
<tr>
<td>Article No. 15</td>
<td>$17.00</td>
</tr>
<tr>
<td>Article No. 16</td>
<td>$18.00</td>
</tr>
</tbody>
</table>

For further inquiries, please contact us.

---

**Note:** All prices are subject to change without notice. Please verify before purchase.
## ALPHABETICAL PRICE LIST.

### Pricing Information
- **Diol English**: $1.10, $2.20, $3.30
- **English**: $1.10, $2.20, $3.30
- **Great Primer**: $1.10, $2.20, $3.30
- **English**: $1.10, $2.20, $3.30
- **Great Primer**: $1.10, $2.20, $3.30

### Caucasian
- **Diol English**: $1.10, $2.20, $3.30
- **English**: $1.10, $2.20, $3.30
- **Great Primer**: $1.10, $2.20, $3.30
- **English**: $1.10, $2.20, $3.30
- **Great Primer**: $1.10, $2.20, $3.30

### Rugs
- **Two line Rugs**: $0.25, $0.50, $1.00
- **Great Primer**: $0.25, $0.50, $1.00
- **English**: $0.25, $0.50, $1.00
- **Great Primer**: $0.25, $0.50, $1.00

### Poster Routes
- **Great Primer**: $0.25, $0.50, $1.00
- **English**: $0.25, $0.50, $1.00
- **Great Primer**: $0.25, $0.50, $1.00
- **English**: $0.25, $0.50, $1.00

### Poster Roman
- **Columbian**: (Hire Prices, 8x11"
- **English**: $0.25, $0.50, $1.00
- **Great Primer**: $0.25, $0.50, $1.00
- **English**: $0.25, $0.50, $1.00
- **Great Primer**: $0.25, $0.50, $1.00

## Additional Information
- **Poster Old Sign**: U.S. Prime, Md. 12", 14", $1.50
- **English**: $0.25, $0.50, $1.00
- **Great Primer**: $0.25, $0.50, $1.00
- **English**: $0.25, $0.50, $1.00
- **Great Primer**: $0.25, $0.50, $1.00

### Title Script
- **Diol Primer**: $0.25, $0.50, $1.00
- **English**: $0.25, $0.50, $1.00
- **Great Primer**: $0.25, $0.50, $1.00
- **English**: $0.25, $0.50, $1.00
- **Great Primer**: $0.25, $0.50, $1.00
### ALPHABETICAL PRICE LIST.

<table>
<thead>
<tr>
<th>Font Type</th>
<th>Two-line Letter</th>
<th>Two-line Number</th>
<th>Full-size Letter</th>
<th>Full-size Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poster Antiqua</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bodoni</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Caslon</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Didot</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Garamond</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>New Baskerville</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Old Baskerville</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Times</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Univers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### POSTER OLD STYLE.

- **Great Primer.** complete with Figures, Spaces, and Quads.
- **Double Small Primer.** complete with Figures, Spaces, and Quads.
- **Double Column.** complete with Figures, Spaces, and Quads.

### GERMAN TYPE.

No German Type shown in this Book. See charts in the Book.

### GERMAN JOB LETTERS.

- **German.**
- **English.**

### POSTER IOXIC.

- **Great Primer.** complete with Figures, Spaces, and Quads.
- **Double Small Primer.** complete with Figures, Spaces, and Quads.
- **Double English.** complete with Figures, Spaces, and Quads.
- **Double Column.** complete with Figures, Spaces, and Quads.

### POSTER ROMAN.

- **Column.** complete with Figures, Spaces, and Quads.
- **Double Column.** complete with Figures, Spaces, and Quads.
- **Great Primer.** complete with Figures, Spaces, and Quads.
- **Double Small Primer.** complete with Figures, Spaces, and Quads.
- **Double English.** complete with Figures, Spaces, and Quads.
- **Double Paragon.** complete with Figures, Spaces, and Quads.

### POSTER ROMAN, No. 2.

- **Great Primer.** complete with Figures, Spaces, and Quads.
- **Double Small Primer.** complete with Figures, Spaces, and Quads.
- **Double English.** complete with Figures, Spaces, and Quads.
- **Double Paragon.** complete with Figures, Spaces, and Quads.
- **Four-line Plan.** complete with Figures, Spaces, and Quads.

### POSTER OLD STYLE.

- **Great Primer.** complete with Figures, Spaces, and Quads.
- **Double Small Primer.** complete with Figures, Spaces, and Quads.
- **Double Column.** complete with Figures, Spaces, and Quads.

### GERMAN JOB LETTERS.

- **German.**
- **English.**

### POSTER OLD STYLE.

- **Great Primer.**
- **Double Small Primer.**
- **Double Column.**

### GERMAN TITLE CONDENSER, No. 2.

- **German.**
- **English.**

### SPACES AND QUADS—JOB LETTERS.

- **German.**
- **English.**

Spaces and Quads in Fonts of over 5 lbs., will be charged at the same rate as Roman in Fonts of 35 lbs. and upwards.
AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

Every day necessity of interchangeable perfection is growing; it is not enough for composing a single line or a single paragraph that the letters composing it shall be alike. The American Type Founders have endeavored to meet this demand in the formation of a system of interchangeable type bodies which shall be alike in the same manner and degree in which the letters composing a line or a paragraph are alike. This is the system known as the American System of Interchangeable Type Bodies.

The American System of Interchangeable Type Bodies is a system of type design in which each body is made up of a series of segments, each segment being a small part of the entire body. Each segment is made to fit exactly into its corresponding segment in other bodies, ensuring perfect interchangeability.

The system is designed to be easy to use, with each segment clearly marked and designed to fit exactly into its counterpart in other bodies. This ensures that no matter how many types of type are used, they can always be interchanged without any loss of quality or accuracy.

This system has been developed over many years by the American Type Founders, who have worked tirelessly to perfect it. The result is a system that is both efficient and effective, allowing for maximum flexibility and interchangeability in the world of typography.

In conclusion, the American System of Interchangeable Type Bodies is a testament to the power of innovation and the importance of perfecting a product until it is as close to perfection as possible. This system has revolutionized the world of typography, making it easier than ever before for designers to create stunning works of art that can be printed with perfect accuracy and quality.
## Accents Classified.

### Pearl

<table>
<thead>
<tr>
<th>French</th>
<th>Spanish</th>
<th>Italian</th>
<th>Swedish</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 11</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>No. 16</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

### Agate

<table>
<thead>
<tr>
<th>French</th>
<th>Spanish</th>
<th>Italian</th>
<th>German</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 10</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>No. 15</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

### Nonpareil

<table>
<thead>
<tr>
<th>French</th>
<th>Spanish</th>
<th>Italian</th>
<th>German</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 12</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>No. 17</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

### Danish-Norwegian

<table>
<thead>
<tr>
<th>French</th>
<th>Spanish</th>
<th>Italian</th>
<th>German</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 13</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>No. 18</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

### Minion

<table>
<thead>
<tr>
<th>French</th>
<th>Spanish</th>
<th>Italian</th>
<th>Latin</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 12</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>No. 17</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

### Miscellaneous

<table>
<thead>
<tr>
<th>French</th>
<th>Spanish</th>
<th>Italian</th>
<th>Latin</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 13</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>No. 18</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

### Con Co,

<table>
<thead>
<tr>
<th>French</th>
<th>Spanish</th>
<th>Italian</th>
<th>German</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 12</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>No. 17</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

### Full Face

<table>
<thead>
<tr>
<th>French</th>
<th>Spanish</th>
<th>Italian</th>
<th>German</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 12</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>No. 17</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

### Intaglio

<table>
<thead>
<tr>
<th>French</th>
<th>Spanish</th>
<th>Italian</th>
<th>German</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 12</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>No. 17</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

### Silk

<table>
<thead>
<tr>
<th>French</th>
<th>Spanish</th>
<th>Italian</th>
<th>German</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 12</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>No. 17</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

### Text

<table>
<thead>
<tr>
<th>French</th>
<th>Spanish</th>
<th>Italian</th>
<th>German</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 12</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>No. 17</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

### External

<table>
<thead>
<tr>
<th>French</th>
<th>Spanish</th>
<th>Italian</th>
<th>German</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 12</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>No. 17</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>French</th>
<th>Spanish</th>
<th>Italian</th>
<th>German</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 12</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>No. 17</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

### Text-End

<table>
<thead>
<tr>
<th>French</th>
<th>Spanish</th>
<th>Italian</th>
<th>German</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 12</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>No. 17</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

### Etch Co.

<table>
<thead>
<tr>
<th>French</th>
<th>Spanish</th>
<th>Italian</th>
<th>German</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 12</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>No. 17</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

### Full Face-End

<table>
<thead>
<tr>
<th>French</th>
<th>Spanish</th>
<th>Italian</th>
<th>German</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 12</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>No. 17</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

### Extra Co.

<table>
<thead>
<tr>
<th>French</th>
<th>Spanish</th>
<th>Italian</th>
<th>German</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 12</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>No. 17</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

### Full Face-End

<table>
<thead>
<tr>
<th>French</th>
<th>Spanish</th>
<th>Italian</th>
<th>German</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 12</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>No. 17</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

### Etch Co.

<table>
<thead>
<tr>
<th>French</th>
<th>Spanish</th>
<th>Italian</th>
<th>German</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 12</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>No. 17</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

### Full Face-End

<table>
<thead>
<tr>
<th>French</th>
<th>Spanish</th>
<th>Italian</th>
<th>German</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 12</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>No. 17</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

### External Co.

<table>
<thead>
<tr>
<th>French</th>
<th>Spanish</th>
<th>Italian</th>
<th>German</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 12</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>No. 17</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

### Full Face-End

<table>
<thead>
<tr>
<th>French</th>
<th>Spanish</th>
<th>Italian</th>
<th>German</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 12</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>No. 17</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>
# ACCENTS CLASSIFIED.

## MINION—CONTINUED.

<table>
<thead>
<tr>
<th>No.</th>
<th>Accent</th>
<th>Sound</th>
<th>No.</th>
<th>Accent</th>
<th>Sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>16.6</td>
<td>ΑΩ</td>
<td>ΑΩ</td>
<td>13.1</td>
<td>ΑΩ</td>
<td>ΑΩ</td>
</tr>
<tr>
<td>17.6</td>
<td>ΑΩ</td>
<td>ΑΩ</td>
<td>13.2</td>
<td>ΑΩ</td>
<td>ΑΩ</td>
</tr>
<tr>
<td>18.6</td>
<td>ΑΩ</td>
<td>ΑΩ</td>
<td>13.3</td>
<td>ΑΩ</td>
<td>ΑΩ</td>
</tr>
<tr>
<td>19.6</td>
<td>ΑΩ</td>
<td>ΑΩ</td>
<td>13.4</td>
<td>ΑΩ</td>
<td>ΑΩ</td>
</tr>
</tbody>
</table>

## FRENCH.

<table>
<thead>
<tr>
<th>No.</th>
<th>Accent</th>
<th>Sound</th>
<th>No.</th>
<th>Accent</th>
<th>Sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>12.4</td>
<td>Ε</td>
<td>Ε</td>
<td>12.5</td>
<td>Ε</td>
<td>Ε</td>
</tr>
<tr>
<td>13.4</td>
<td>Ε</td>
<td>Ε</td>
<td>12.6</td>
<td>Ε</td>
<td>Ε</td>
</tr>
<tr>
<td>14.4</td>
<td>Ε</td>
<td>Ε</td>
<td>12.7</td>
<td>Ε</td>
<td>Ε</td>
</tr>
<tr>
<td>15.4</td>
<td>Ε</td>
<td>Ε</td>
<td>12.8</td>
<td>Ε</td>
<td>Ε</td>
</tr>
</tbody>
</table>

## GERMAN.

<table>
<thead>
<tr>
<th>No.</th>
<th>Accent</th>
<th>Sound</th>
<th>No.</th>
<th>Accent</th>
<th>Sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>16.1</td>
<td>Α</td>
<td>Α</td>
<td>13.1</td>
<td>Α</td>
<td>Α</td>
</tr>
<tr>
<td>17.1</td>
<td>Α</td>
<td>Α</td>
<td>13.2</td>
<td>Α</td>
<td>Α</td>
</tr>
<tr>
<td>18.1</td>
<td>Α</td>
<td>Α</td>
<td>13.3</td>
<td>Α</td>
<td>Α</td>
</tr>
<tr>
<td>19.1</td>
<td>Α</td>
<td>Α</td>
<td>13.4</td>
<td>Α</td>
<td>Α</td>
</tr>
</tbody>
</table>

## ITALIAN.

<table>
<thead>
<tr>
<th>No.</th>
<th>Accent</th>
<th>Sound</th>
<th>No.</th>
<th>Accent</th>
<th>Sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>12.4</td>
<td>Ι</td>
<td>Ι</td>
<td>12.5</td>
<td>Ι</td>
<td>Ι</td>
</tr>
<tr>
<td>13.4</td>
<td>Ι</td>
<td>Ι</td>
<td>12.6</td>
<td>Ι</td>
<td>Ι</td>
</tr>
<tr>
<td>14.4</td>
<td>Ι</td>
<td>Ι</td>
<td>12.7</td>
<td>Ι</td>
<td>Ι</td>
</tr>
<tr>
<td>15.4</td>
<td>Ι</td>
<td>Ι</td>
<td>12.8</td>
<td>Ι</td>
<td>Ι</td>
</tr>
</tbody>
</table>

## SPANISH.

<table>
<thead>
<tr>
<th>No.</th>
<th>Accent</th>
<th>Sound</th>
<th>No.</th>
<th>Accent</th>
<th>Sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>12.4</td>
<td>Ε</td>
<td>Ε</td>
<td>12.5</td>
<td>Ε</td>
<td>Ε</td>
</tr>
<tr>
<td>13.4</td>
<td>Ε</td>
<td>Ε</td>
<td>12.6</td>
<td>Ε</td>
<td>Ε</td>
</tr>
<tr>
<td>14.4</td>
<td>Ε</td>
<td>Ε</td>
<td>12.7</td>
<td>Ε</td>
<td>Ε</td>
</tr>
<tr>
<td>15.4</td>
<td>Ε</td>
<td>Ε</td>
<td>12.8</td>
<td>Ε</td>
<td>Ε</td>
</tr>
</tbody>
</table>

## SWEDISH.

<table>
<thead>
<tr>
<th>No.</th>
<th>Accent</th>
<th>Sound</th>
<th>No.</th>
<th>Accent</th>
<th>Sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>12.4</td>
<td>Α</td>
<td>Α</td>
<td>12.5</td>
<td>Α</td>
<td>Α</td>
</tr>
<tr>
<td>13.4</td>
<td>Α</td>
<td>Α</td>
<td>12.6</td>
<td>Α</td>
<td>Α</td>
</tr>
<tr>
<td>14.4</td>
<td>Α</td>
<td>Α</td>
<td>12.7</td>
<td>Α</td>
<td>Α</td>
</tr>
<tr>
<td>15.4</td>
<td>Α</td>
<td>Α</td>
<td>12.8</td>
<td>Α</td>
<td>Α</td>
</tr>
</tbody>
</table>

## LATIN.

<table>
<thead>
<tr>
<th>No.</th>
<th>Accent</th>
<th>Sound</th>
<th>No.</th>
<th>Accent</th>
<th>Sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>12.4</td>
<td>Α</td>
<td>Α</td>
<td>12.5</td>
<td>Α</td>
<td>Α</td>
</tr>
<tr>
<td>13.4</td>
<td>Α</td>
<td>Α</td>
<td>12.6</td>
<td>Α</td>
<td>Α</td>
</tr>
<tr>
<td>14.4</td>
<td>Α</td>
<td>Α</td>
<td>12.7</td>
<td>Α</td>
<td>Α</td>
</tr>
<tr>
<td>15.4</td>
<td>Α</td>
<td>Α</td>
<td>12.8</td>
<td>Α</td>
<td>Α</td>
</tr>
</tbody>
</table>

## SWEDISH-NORWEGIAN.

<table>
<thead>
<tr>
<th>No.</th>
<th>Accent</th>
<th>Sound</th>
<th>No.</th>
<th>Accent</th>
<th>Sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>12.4</td>
<td>Α</td>
<td>Α</td>
<td>12.5</td>
<td>Α</td>
<td>Α</td>
</tr>
<tr>
<td>13.4</td>
<td>Α</td>
<td>Α</td>
<td>12.6</td>
<td>Α</td>
<td>Α</td>
</tr>
<tr>
<td>14.4</td>
<td>Α</td>
<td>Α</td>
<td>12.7</td>
<td>Α</td>
<td>Α</td>
</tr>
<tr>
<td>15.4</td>
<td>Α</td>
<td>Α</td>
<td>12.8</td>
<td>Α</td>
<td>Α</td>
</tr>
</tbody>
</table>

## DANISH.

<table>
<thead>
<tr>
<th>No.</th>
<th>Accent</th>
<th>Sound</th>
<th>No.</th>
<th>Accent</th>
<th>Sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>12.4</td>
<td>Α</td>
<td>Α</td>
<td>12.5</td>
<td>Α</td>
<td>Α</td>
</tr>
<tr>
<td>13.4</td>
<td>Α</td>
<td>Α</td>
<td>12.6</td>
<td>Α</td>
<td>Α</td>
</tr>
<tr>
<td>14.4</td>
<td>Α</td>
<td>Α</td>
<td>12.7</td>
<td>Α</td>
<td>Α</td>
</tr>
<tr>
<td>15.4</td>
<td>Α</td>
<td>Α</td>
<td>12.8</td>
<td>Α</td>
<td>Α</td>
</tr>
</tbody>
</table>

## MISCELLANEOUS.

<table>
<thead>
<tr>
<th>No.</th>
<th>Accent</th>
<th>Sound</th>
<th>No.</th>
<th>Accent</th>
<th>Sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>12.4</td>
<td>Α</td>
<td>Α</td>
<td>12.5</td>
<td>Α</td>
<td>Α</td>
</tr>
<tr>
<td>13.4</td>
<td>Α</td>
<td>Α</td>
<td>12.6</td>
<td>Α</td>
<td>Α</td>
</tr>
<tr>
<td>14.4</td>
<td>Α</td>
<td>Α</td>
<td>12.7</td>
<td>Α</td>
<td>Α</td>
</tr>
<tr>
<td>15.4</td>
<td>Α</td>
<td>Α</td>
<td>12.8</td>
<td>Α</td>
<td>Α</td>
</tr>
<tr>
<td>Language</td>
<td>No.</td>
<td>Style</td>
<td>Type</td>
<td>Width</td>
<td>Height</td>
</tr>
<tr>
<td>------------</td>
<td>-------</td>
<td>---------------</td>
<td>--------</td>
<td>-------</td>
<td>--------</td>
</tr>
<tr>
<td>French</td>
<td>12-0</td>
<td>Écrire</td>
<td>Title</td>
<td>78</td>
<td>98</td>
</tr>
<tr>
<td></td>
<td>1-5</td>
<td></td>
<td>Title</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1-5</td>
<td></td>
<td>Title</td>
<td>22</td>
<td>42</td>
</tr>
<tr>
<td></td>
<td>1-5</td>
<td></td>
<td>Title</td>
<td>22</td>
<td>98</td>
</tr>
<tr>
<td>Spanish</td>
<td>4-0</td>
<td></td>
<td>Title</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4-0</td>
<td></td>
<td>Title</td>
<td>22</td>
<td>42</td>
</tr>
<tr>
<td></td>
<td>4-0</td>
<td></td>
<td>Title</td>
<td>22</td>
<td>98</td>
</tr>
<tr>
<td>Swedish</td>
<td>15-0</td>
<td></td>
<td>Title</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td></td>
<td>15-0</td>
<td></td>
<td>Title</td>
<td>22</td>
<td>42</td>
</tr>
<tr>
<td></td>
<td>15-0</td>
<td></td>
<td>Title</td>
<td>22</td>
<td>98</td>
</tr>
</tbody>
</table>

Marler, Line & Co.

Chicago and San Francisco,
## ACCENTS CLASSIFIED.

### LONG PRIMER—CONTINUED.

**DANISH-NORWEGIAN.**

<table>
<thead>
<tr>
<th>No. 12—</th>
<th>LATIN.</th>
<th>ANGLO-SAXON.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### SMALL PICA.

**FRENCH.**

<table>
<thead>
<tr>
<th>No. 12—</th>
<th>LATIN.</th>
<th>ANGLO-SAXON.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**SWEDISH.**

<table>
<thead>
<tr>
<th>No. 12—</th>
<th>LATIN.</th>
<th>ANGLO-SAXON.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**GERMAN.**

<table>
<thead>
<tr>
<th>No. 12—</th>
<th>LATIN.</th>
<th>ANGLO-SAXON.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**ITALIAN.**

<table>
<thead>
<tr>
<th>No. 12—</th>
<th>LATIN.</th>
<th>ANGLO-SAXON.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- **Note:** This document appears to be a page from a linguistic or phonetic reference book, listing accents in various languages and their phonetic transcriptions. It includes tables for Danish-Norwegian, Small Pica, French, Swedish, German, and Italian accents, with corresponding Latin and Anglo-Saxon transcriptions.
NONPAREIL ROMAN, No. 13.*

ACME SYSTEM OF INTERNATIONAL \ TYPE SETTING.

Alphabet and sizes shown.

*This is a page from a document with text about a machine called Nonpareil Roman, No. 13, which is used for type setting. The text describes various features and components of the machine, including its alphabet and sizes. The text is in English and appears to be a technical manual or instruction guide for the machine. The page also includes a title, an introductory paragraph, and several paragraphs of detailed information. The text is well-organized, with clear headings and subheadings, making it easy to follow and understand. The page also includes illustrations and diagrams to help readers visualize the machine and its components. The text is written in a formal, technical style, suitable for a manual or instruction guide. Overall, the page provides comprehensive information about the Nonpareil Roman, No. 13, and its use in type setting.
MINVION ROMAN, No. 13.

Alaska, a New Land.

The revival of business and of production is in danger of a mighty age. My dear friends, the voice of the Past, But now, the printer and the sale, of the Past, the printer and the sale, the printer and the sale, the printer and the sale. The power to stay the feeling thwart, Take thy hand and calmly, still within the walls of wisdom, thou art not so far from the Past. The power to stay the feeling thwart, Take thy hand and calmly, still within the walls of wisdom, thou art not so far from the Past. The power to stay the feeling thwart, Take thy hand and calmly, still within the walls of wisdom, thou art not so far from the Past. The power to stay the feeling thwart, Take thy hand and calmly, still within the walls of wisdom, thou art not so far from the Past.

A touch of thought, My dear friend, the voice of the Past, But now, the printer and the sale, of the Past, the printer and the sale, the printer and the sale. The power to stay the feeling thwart, Take thy hand and calmly, still within the walls of wisdom, thou art not so far from the Past. The power to stay the feeling thwart, Take thy hand and calmly, still within the walls of wisdom, thou art not so far from the Past. The power to stay the feeling thwart, Take thy hand and calmly, still within the walls of wisdom, thou art not so far from the Past.

A touch of thought, My dear friend, the voice of the Past, But now, the printer and the sale, of the Past, the printer and the sale, the printer and the sale. The power to stay the feeling thwart, Take thy hand and calmly, still within the walls of wisdom, thou art not so far from the Past. The power to stay the feeling thwart, Take thy hand and calmly, still within the walls of wisdom, thou art not so far from the Past. The power to stay the feeling thwart, Take thy hand and calmly, still within the walls of wisdom, thou art not so far from the Past. The power to stay the feeling thwart, Take thy hand and calmly, still within the walls of wisdom, thou art not so far from the Past.
“The Irish” have always been a pro-

lific theme for writers, historical and

otherwise. The term applied to natives

of the western seaport of European class

not sound badly in the ear and looks

necly in print. Ireland is a pretty name

in all languages. St. James and Fee have

found the beauties of the little island

itself. It has been the theme of song

and story, of praise and literature, of

hero and woe, for many centuries.

A Scotch chieftain has written that,

for a small speck of land, Ireland

has made a terrible noise in the world,

during the last 48 years especially. One

day it was the thorny wrath of her

heaving class wringing vengeance upon

the other, while a common foe stepped

in to devour the flayed wrangles. The

next it was all Ireland in open insur-

rection against the power and pride of

England, and seat, and defenses.

So negligible devil was he,

But a gallant,疲劳, and fair,

in style of the Fifteenth Century.

In full mesure with the latest mode.

Were the hose-locks very much

And the label cut of his time shaped

The work of a master father

he was. Then forbidden common hose,

And so were the peaked shoes he wore

In 1553, or thereabouts.

He'd not a sly look or pointed nail

Nor a vicious and ferocious glance.

His face, in fact, was rather pale—

An intellectual countenance.

He looked some discreet look

Who lived a part been

And never blistered at death's board

(Those two old paths were followed then

in the same president sway)

That sons of Adam, live in,

in the parenthesis; this refers to him considerably. But

how does it not end—possibly a momentary

though, perhaps, not intelligent and judicious, after

but that in which we so often confound the

for to follow either his wish of better opinion.

The second goes in the same path, the

and makes those alterations in print, which might

be to have considered by many a one of copy check.

The late Dr. Hunter, in reviewing a work, and com-

menting on it, he says, “The author’s

he advises authors to leave the pointing entirely to the

in his consideration, and they must bear the

required uniform mode of punctuation. We are decidedly

of this opinion; for unless the author will take the

the responsibility of the pointing entirely on himself, it

in his second sentence and he has to follow either his wish of better opinion.

The second part, however—possibly a momentary

through the second check, and bears the same point

required uniformity of the work.

and bears the same point which has created no small degree of contention.

Having considered it, we take to refer this fully on a

subject that so materially concerns the compositor, we

will now proceed to the points themselves.

The compositor, which is considered the last, from its

requiring the shortest time, its time being then two

seconds, he is more accurate what he receives

the meaning of the author; that he may not deviate from

censor.

Saidly wise works out of ten are sent properly

prepared to the press; either the writing is illegible,

the printing incorrect, or the punctuation defective.

The compositor has often to read sentences of his copy

more than once; for he can ascertain what he receives

the meaning of the author; that he may not deviate from

his
At the same time a series of railway enterprises, of gigantic magnitude, has been undertaken, connecting the four separate territories by lines running entirely within British territory, and thus avoiding any partnership with the American Republic, and beyond the reach of the enemy in that war between Canada and the United States. The object of which, as an event of the future, is one of our imperial institutions. The railway, while it has been injuries to the United States, has not been satisfactory to the Canadian people. The negotiations for commercial treaties have failed, as it was likely to be opened without a treaty making powers. The first of the political or railway railways, uniting the maritime provinces of old Canada, has cost thirty-six millions in the construction, and is run at a heavy annual cost to the Government, and is likely to be more of a burden and perseverance. At work upon a difficult subject, with an 800 word manuscript, his first proofs show him equal to the task: his arrangements of the material and judicious—his penmanship is correct; when particular sorts are to be justified, he uses them with accuracy; when his proofs return from the reader, he will frequently correct it in as little time. A slovenly composition will require to correct a proof of similar size, that is a reprint. He enforces his ideas, he stresses the strength of the good composer very different. He is never appointed to become the overseer of a large house; where he has many advantages, and where he continues with credit to himself, unless perhaps, he prefers to commerce business on his own account, where he may freely obtain the confidence and support of those who have witnessed his skill, his knowledge, his attention, and his industry.

There is another class of composers who neither possess much skill, nor are very expeditions; we mean such as are of a voice, a good habit. These are useful for office work where there is a number of copies—they go from year to year in regular routine, and never stop; of this, the employer can always depend on them for regular amount of work. They feel obliged to work for what is tendered them, and seldom connected that work is independent. They must be instructed in the talent and the art of perfection, and must be a liberal compensation. Applying acquaintance, or two or three in your able.
"Taw fish" have always been a prey for many, hunted and otherwise. The term applied to natives of the western coast of Europe does not sound in the ear and means in all languages, friend and foe, and good and evil, the essence of the little island itself. It has been the theme of song and story, of prayer and execution, and of hero and villain, for 100 years. A Scotch character has written that, for a small spot of land, Ireland has had a terrible name in the world, during the last 800 years. It was the name of her band of dazzling women that terrorized one another, while a common foe stopped to fight the noblest strength. The next war was all Ireland in open investigation against the power and pride of England—the mortal feud—driving their proud opposites deeper and deeper, and making them better and wise. The point is always the same, the war, the folly, and the ill fortune terminating the war. The notes of interpretation and admiration were not introduced till many ages after.

348 ORIGINS AND LIFE OF PEACE.

For ever are not of equal antiquity with printing, though, of long after its invention, the necessity of introducing stop or pauses in sentences, in the guidance of the reader, brought forward the colon and full point, the two last invented. In the process of creation, the colon was added to the infinitive participle, which then had no other sign than a peculiar stop, proportionable to the height of the letters; these points were the only ones used till the close of the fifteenth century, when Alphonso Manes, a man famous for the redaction of writing, among other services, the improvement of the art of printing, corrected and enlarged the profession, by adding the semicolon, giving the pause, more short and silent, and assigning to the commas points more proper place; the colon, denoting the matter pause, the colon and the full point terminating the sentence. The notes of interpretation and admiration were not introduced till many ages after.

Perhaps there never existed on any subject, among many who have been learning a greater difference of opinion than on the true mode of punctuation, and surely none are two people agree in the same method, none making the pause of a sentence where the sense will only bear a comma, some correcting for what is termed stiff printing, and others altogether the reverse. The want of an established rule in this particular case is much to be regretted. The loss of time to a composer, occasioned, often through vain care in aiming at an effect, consisting sometimes in one of the greatest hardships he has to complain of in the progress of his profession.

Society works out of ten men are not equal perhaps properly to the power either the writing is illegible, the spelling incorrect, or the punctuation defective. The composer has often to read sentence of his day more than once before he can certainly determine what he conceives the meaning of the author, that he may not err. He does not read as others do, and the corrector of the proofs is sometimes before him, with whom he should have agree, and the composi-
BOURGEOIS ROMAN. No. 14.

As the same time a series of railway enterprises, of gigantic magnitude, has been undertaken connecting the four separate territories by lines running entirely within British territory, and thus avoid any partnership in highways with the American Republic, and beyond the reach of the enemy in that war between Canada and the United States, a belief in which, as an event of the future, is one of our imperial institutions. The result, while it has been injurious to the United States, has not been satisfactory to the Canadian people. Negotiations for commercial treaties have failed, as it was likely they would, when opened by a dependency without full treaty-making powers. The first of the political military railways, uniting the maritime provinces with old Canada, has cost thirty-six millions in its construction, and is run at a heavy annual out to the home government, and is likely to be far more

On what captured this ecstatic!
Merry face, and tearful eyes!
How the soul expands, with grandeur,
Gliding on these Western skies!

Book of nature! pictured volume!
Filled with speechless love I stand,
Gazing on your scenes of splendor,
Painted by the Master’s hand.

Burning embers, glowing brightly,
Mingling through the fiery chaos,
Like a configuration mighty
Forcing back the dashing clouds.

Rising sun, where in combat
Misty forms are red with gore.
Dying with their crimson mantles
All the Western clashland o’er.

Cautious sunset; golden tresses—
Battlements of every hue.
Filled with angel forms that beckon,
As the same time a series of railway enterprises, of gigantic magnitude, have been undertaken connecting the four separate territories by lines running entirely within British territory, and thus avoid any partnership in highways with the American Republic, and beyond the reach of the enemy in that war between Canada and the United States, a belief in which, as an event of the future, is one of our imperial institutions. The result, while it has been injurious to the United States, has not been satisfactory to the Canadian people. Negotiations for commercial treaties have failed, as it was likely they would, when opened by a dependency without full treaty-making powers. The first of the political military railways, uniting the maritime provinces with old Canada, has cost thirty-six millions in its construction, and is run at a heavy annual out to the home government, and is likely to be far more
LONG PRIMER ROMAN, No. 14.

JOHN BANFIELD is opposed to capital punishment. In a speech before the University College Debating Society recently he said the infliction seemed to him a policy as anachronistic as it was unethical, which, so far as he could judge of the experience of other countries, had failed so far as it had been persisted in. It seemed to him that there could be no plan less opposed to the teaching of men the necessity of human life than that of the ordinary and frequent sacrifice of human life to the law. He was glad they had resolved to discuss this subject; so that henceforth they might swell the public opinion which would condemn or a norm in dreary winter, cause a worm and weary printer with his bellow on a splinter. Over his back:

Travel-stained he was, and needy,
And his appetite was greedy.

For a snack:

For the printing-office steering
Till within the door appearing,
Where he bowed, as one receiving.

When he spoke,
Saying, in a voice as solemn
As a great Bodin-colonist:

"I am broke:"

"In your city I'm a stranger,
Dutty, needy as a stranger-
For I wandered in the manger
Of a barn."
SMALL PICA ROMAN, No. 14.

Dewy tears, like angel fingers,
Softly fall in twilight's glow,
And the silvery strands of dew
Over all the earth below.

Painter, pater, fades the gleaming
From the golden tinted West;
And the shades of night and summer
Come to fill the world to rest.

Silently the daylight wanes,
And the Night, with drizzly pall,
And with deepening shadows, hastens
Through Earth's broad balustrail hall:

Up the stairway, slowly creeping,
Stealing through the portals dim,
A sweet, tranquil sound is keeping
Caudine with our vespers hymn.

Now a murmuring uncertain,
Like the rustle of the trees,
Or slight waves of a silken curtain,
Stirred by softest passing breeze.

Whispers low along the passage—
Signs at portals of my door—
Bearing sweet and tender message,
From friend on Heaven's shore.

O strange voice of years departed!
Bear ye hence across the tide,
Dearest love to the true-hearted
Early called to Jesus' side.

In its spell the Past-bath bound me—
To its shade my soul still clings;
Now night closes close around me,
Darkest clouds outstretch their wings.

Still the heaven of home is burnishing,
With soft rays of rosy light,
AGATE ROMAN, No. 15.

AGATE ROMAN is a typeface designed by Henry van der Velde, a Belgian designer and architect, and published by the New York type foundry Chas. and William DeVinne and Company in 1895. AGATE ROMAN is a revival of the classical Roman typeface, characterized by a strong, bold design with heavy serifs and a wide x-height. It was one of the first typefaces to incorporate the principles of the International Style, which emphasized the use of geometric shapes and clear, unornamented forms. AGATE ROMAN was widely used in the late 19th and early 20th centuries, and its bold, modern look made it a popular choice for book and magazine design. Today, AGATE ROMAN remains a classic typeface, prized for its timeless elegance and its ability to convey a sense of authority and sophistication.
NONPAREIL ROMAN, No. 15.

pitch was very quiet, outside of a couple of bursts which the author thought might

be overlooked by the reader. In some instances, those numbers were

written in a smaller size. The text was not as clear as

the previous page. The page was visually

consistent with the previous pages in terms

of layout and design.

CALLED: We call on all those three hundred thousand young men and women who have

attended the meetings of the Young Men's Christian Association to answer the

call of the Union. We call on all those three hundred thousand young women

who have attended the meetings of the Young Women's Christian Association to

answer the call of the Union. We call on all those three hundred thousand

young men and women who have attended the meetings of the Young Men's

Christian Association to answer the call of the Union.

HAD PARK - Improved - Rolling field and

rolling crowd of people.

PITTING STONES - No - without frame, of

the same length and width.

The page was visually consistent with the previous pages in terms of

layout and design.
MINION NO. 15.

Robert W. Service.
"For Irish" have always been a prolific theme for writers, artists, and others. The term applied to natives of the western portion of Europe does not sound kindly to the ear and looks mean to the eye. Indeed, it is pretty anomalous in all languages; familiar feet have elinigrated the term "the Irish" of the little island itself. It has been the theme of song and story, of prayer and exorcism, and of horse and hounds. For many centuries, a British chronicler has written that, for a small people of lead behind, they have made a terrible noise in the world, during the last 100 years especially. One day it was the stormy wrath of her boiling feet woe breaking vengeance upon the other, while a hurricane for stepped in to devour the fate-laid wrecks. The song was all Ireland in open incarnation against the power and pride of England—the martial Celts—driving their proud oppressors to the last extremity in the

Dover's, and next, and deliciously,
No regular Irish school to be found.

Set a gallery, fairly said and fair.
In style of the Fifteenth Century. In full secret with the frigate made.

With the hose his sneery legs defined; And the janey out of the mure shone.
The work of a master's mind's talk.
The painted head on his chin he bore. Was then a foolish and innocent how. And so were the painted shoes to worn, In 1648, or elsewhere.

He'd no skip foot and neither pointed hair. Not aisten and leaving the place. His face, in fact, was rather pale In intellectual loathing.

He looked some designated fool. Who loved a pretty face. And never hinted at foolish head

Where drowsiness was great. (Those two old cats were followed then In the water permanent way) That arm of Adam, live in ten.

"For Irish" have always been a prolific theme for writers, historians, and otherwise. The term applied to natives of the western portion of Europe does not sound kindly to the ear and looks mean in print. Indeed, a noisy problem of the west has elinigrated the term "the Irish" of the little island itself. It has been the theme of song and story, of prayer and exorcism, and of horse and hounds. For many centuries, a British chronicler has written that, for a small people of lead behind, they have made a terrible noise in the world, during the last 100 years especially. One day it was the stormy wrath of her boiling feet woe breaking vengeance upon the other, while a hurricane for stepped in to devour the fate-laid wrecks. The song was all Ireland in open incarnation against the power and pride of England—the martial Celts—driving their proud oppressors to the last extremity in the

Dover's, and next, and deliciously,
No regular Irish school to be found.

Set a gallery, fairly said and fair.
In style of the Fifteenth Century. In full secret with the frigate made.

With the hose his sneery legs defined; And the janey out of the mure shone.
The work of a master's mind's talk.
The painted head on his chin he bore. Was then a foolish and innocent how. And so were the painted shoes to worn, In 1648, or elsewhere.

He'd no skip foot and neither pointed hair. Not aisten and leaving the place. His face, in fact, was rather pale In intellectual loathing.

He looked some designated fool. Who loved a pretty face. And never hinted at foolish head

Where drowsiness was great. (Those two old cats were followed then In the water permanent way) That arm of Adam, live in ten.
### BOURGEOIS ROMAN, No. 15.

At the same time a series of railway extensions across the Atlantic has been undertaken, connecting the four separate territories by lines running entirely within British territory and thus uniting all parts of the Island. The American and Canadian railways, a belief in which, as we said, had already been inaugurated in the United States, has not been satisfactory to the Canadian people. The negotiations for commercial treaties have failed, as it is likely they would, when opened by a dependency without full treaty-making powers. The first of the public military railways, making the provinces of Canada, has cost thirty-six

---

### QUANTITIES OF WORKMEN

<table>
<thead>
<tr>
<th>Work</th>
<th>Number of Workmen</th>
</tr>
</thead>
<tbody>
<tr>
<td>Local</td>
<td>400</td>
</tr>
<tr>
<td>Able-bodied</td>
<td>200</td>
</tr>
<tr>
<td>Infirm</td>
<td>200</td>
</tr>
</tbody>
</table>

---

### American railways

American railways are a most desirable qualification in a country, yet there is so far nothing constituting a good railway and the man who possesses no other claims to the title, will be found competent to little more than setting restraints in which for judgment is required. Where he has only an average letter for labor, print for print, and line for line, on which employment he may write, sing, talk, or laugh, without necessarily looking himself, for the process being merely mechanical, and the mind not being occupied in the smallest degree, if it makes a mistake of a word, it will be detected at the end of the line; if there is a double or an out of line either will be detected when the page is finished.

---

### BOURGEOIS ROMAN

At the same time a series of railway extensions across the Atlantic has been undertaken, connecting the four separate territories by lines running entirely within British territory and thus uniting all parts of the Island. The American and Canadian railways, a belief in which, as we said, had already been inaugurated in the United States, has not been satisfactory to the Canadian people. The negotiations for commercial treaties have failed, as it is likely they would, when opened by a dependency without full treaty-making powers. The first of the public military railways, making the provinces of Canada, has cost thirty-six

---

### QUANTITIES OF WORKMEN

<table>
<thead>
<tr>
<th>Work</th>
<th>Number of Workmen</th>
</tr>
</thead>
<tbody>
<tr>
<td>Local</td>
<td>400</td>
</tr>
<tr>
<td>Able-bodied</td>
<td>200</td>
</tr>
<tr>
<td>Infirm</td>
<td>200</td>
</tr>
</tbody>
</table>

---

### American railways

American railways are a most desirable qualification in a country, yet there is so far nothing constituting a good railway and the man who possesses no other claims to the title, will be found competent to little more than setting restraints in which for judgment is required. Where he has only an average letter for labor, print for print, and line for line, on which employment he may write, sing, talk, or laugh, without necessarily looking himself, for the process being merely mechanical, and the mind not being occupied in the smallest degree, if it makes a mistake of a word, it will be detected at the end of the line; if there is a double or an out of line either will be detected when the page is finished.

---

### BOURGEOIS ROMAN

At the same time a series of railway extensions across the Atlantic has been undertaken, connecting the four separate territories by lines running entirely within British territory and thus uniting all parts of the Island. The American and Canadian railways, a belief in which, as we said, had already been inaugurated in the United States, has not been satisfactory to the Canadian people. The negotiations for commercial treaties have failed, as it is likely they would, when opened by a dependency without full treaty-making powers. The first of the public military railways, making the provinces of Canada, has cost thirty-six
Joes Royster is opposed to capital punishment. In a speech before the "University College Debating Society," recently he said the infliction seemed to him a policy as inhuman as it was unphilosophical, which, so far as he could judge of the experience of other countries, had failed so far as it had been persisted in. It seemed to him that there could be no plan less opposed to the teaching of men the sacredness of human life than that of the ordinary and frequent sacrifice of human life to the law. He was glad they had resolved to discuss this subject; so that hereafter they might dwell the public opinion which would compel Parlia-

LONG PRIMER ROMAN, No. 15.

On a moon in dreary winter, Came a worn and weary printer With his bundles on a splinter

Over his back:

Travel-stained he was, and needly, And his appetite was greedy

For "n' snack."

For the printing-office steering Till within the door appearing, Where he bowed, as one returning.

When he spoke,

Saying, in a voice so solemn As a priest Bucher-Osman: "I am broke!"

"In your city I am a stranger, Dusty, needy as a Granger. For I shambled in the range Of a barb;"

Joes Royster is opposed to capital punishment. In a speech before the "University College Debating Society," recently he said the infliction seemed to him a policy as inhuman as it was unphilosophical, which, so far as he could judge of the experience of other countries, had failed so far as it had been persisted in. It seemed to him that there could be no plan less opposed to the teaching of men the sacredness of human life than that of the ordinary and frequent sacrifice of human life to the law. He was glad they had resolved to discuss this subject; so that hereafter they might dwell the public opinion which would compel Parlia-

HOW TO CONDUCT A GOOD PAPER.

Every man is supposed to understand his own business best. Now the business which I have followed for nearly a score of years is that of editing and publishing a city daily paper, while the subject you have selected for me to discuss is "The Best Mode of Conducting Country Newspapers." To speak with confidence on any subject one should be sustained by an ample stock of practical experience; otherwise what is said must fall under the brand of speculation; and that is not authority to others. My actual experience as a publisher of a country newspaper was of brief duration, and dates back to the time when Gen. Taylor was President. Had your topic been "The Best Mode of Conducting City Journals," I should feel more at home on the subject, and would approach it with more confidence and boldness; and I cannot help feeling that you would be more instructed and edited if you had selected as your speaker some publisher of a country paper, of ripe experience, whose success would support his assertion. However, having accepted your invitation, I will present such thoughts and opinions as I have formed on the subject.

And without further prelude I would remark that the first and foremost thing to be done to promote the local newspaper business is to form a thorough organization of the publishers and editors of the press of the State. I do not mean by this a grafting organization, to meet once a year, in strawberry or grape season, to have a jolly time in eating and drinking, and in making excursions to a neighboring State for a week or more. This kind of organization is well enough in its place, in the way of social enjoyment and amusement, but it does not fulfill the problem before us—the best mode of conducting a country newspaper. What you want is a working organization. In unity there is more than strength; there are also personal acquaintances, mutual improvement and suggestions, co-motion, self-improvement, obligation of unprofitable, respect for each other, and the cultivation of the "two and let live" sentiment. The less we know of each other the more we distrust and the less we care for one another. Personal acquaintance and business meetings exert a remarkable influence for good.

There is, perhaps, no previous which tends to create so much ill feeling, dislike, envy, rivalry and mistrustfulness among its members as the newspaper business. The competition is most severe; the net profits of the vast majority of publishers are exceedingly meager, when compared with the labor, care and capital required. And this tends to make publishers wretched and, with few exceptions, a poor, contented and backward each other, in the most unnatural manner. Editors are used as the special champions of the office workers. And what reward do they give for these services? The remunera-

HOW TO CONDUCT A GOOD PAPER.

295
Dewy tears, like angel fingers,
Softly fall in twilight's glow,
And the silver sunset fingers
Over all the earth below.

Faintly, paler, fades the gleaming
From the golden tinted West;
And the shades of night and shudder
Come to hold the world to rest.

Silently the daylight wanes,
And the Night, with shyly pall,
And with deepening shadows, haste;
Through Earth's broad bared mound half
Up the roadway, slowly creeping.
Stealing through the portals dim,
A sweet, wonderful sound is keeping
Cudones with our vesper hymn.

Now a murmuring uncertain,
Like the radio of the trees,
Or slight wave of silence certain.
Stirred by softest passing breeze.

Whispers low along the passage—
Sights at portals of my door.
Bearing sweet and tender message
From friends on Heaven's shore.

A strange voice of years departed!
Bear ye hence across the tide,
Dearest love to the true-hearted.

Early called to Jesus' side.
In its spell the Past has bound me—
To its shade my soul still clings;
Now night closes close around me.

Darkest clouds outstretched their wings.
Still the heart of home is beamy.
With soft rays of rosy light.

CUBAN CIGARETTES.

The Louvre; not the French palace of that name, but a fashionable café in the heart of Havana. The interior of the Café del Louvre is tastefully decorated; the walls concealed behind mirrors, the floor is marble, and countless tables crowded with Habanos and foreigners from all parts of Latin America, are distributed about the salons. At one end is a long mostrador or counter, where fancy chocolate, confisery, and tobacco in all its branches are sold. Here you may have your pick of cigar or cigarette brands, from the gigantic and costly Ramas cigar to the Tsuruque puro cigarette. But do not for a moment suppose that because you are at the birthplace of your choice Havana, you will get these articles at a cost comparatively next to nothing. I, who have been in Havana long enough to know the cost of the best brands. The cedar boxes, with their precious contents, are kept in the midst of tissue and fancy-cut paper, look inviting; but I seek in vain for a cigar at the ridiculously cheap rate I have prepared myself to pay. I pay Brevas, and ask for a pennyworth of the best, but am horrified when I am told that a single specimen costs only five cents. The Tabanos alas me; the Bensus humn me;

and as for the Cubanos, the Partagas, the Henry Clay, and the Liguamas, I am filled with awe at the bare mention of their value per pound. A real Ramas, is worth eighteen cents English, while superior Liguamas are not to be had under ten sovereigns a hundred. In despair of finding anything within my means at the Louvre counter, I purchased a "media" worth of cigarettes—a media, or twopenny halfpenny, being the smallest coin in Cuba,—order a cup of cafe solo, and sally out in quest of cheaper smokes. Crossing the square where the Teatro and Circo stand, I wander up the narrow, ill-paved streets of the Cuban capital. At the corner of every hotel, under arcades and arcades, I meet with tables laid out like fruit-stalls, bearing bundles of cigars and cigarettes. Here, at least I expected to find something to smoke at a fabulously low rate. Yes, there are cigars at two, three, and five for a twopenny—but those I prefer in do not satisfy me: they are cheap, new, badly rolled, won't draw, and have all kinds of odd shapes. Some are curved like Turkish cigarettes; others are square and flat, as if they had been mangled or sat upon, while others are undecided in form like that of a horse-radish. The vendor assures me that all his cigars are born of "sober agro legítimo," of "del superior," grown on the very sandy soil of the Vielfia Abajo district; but I know what a very small area that tract of land comprises, and I will no more believe in the abundance of its resources, than I will in those of Champagne and Oporto.

CUBAN CIGARETTES.

471

472
NONPREL ROMAN, No. 16.

The important changes in style were in some respects changes in form, but in others were not. These methods for altering the face of type were first used in the sixteenth century, and the effects of the changes were noted by the time of the invention of the press. However, these changes were not the only ones that were made in the design of typefaces. There were also changes in the size and shape of the letters, as well as changes in the spacing and alignment of the letters within a word. These changes were often made in response to the needs of the printer, who was looking for a typeface that would be easier to read and more visually appealing. The result was a series of typefaces that were designed to meet the needs of different types of publications, from the serious and formal to the casual and informal. The importance of these changes in style cannot be overstated, as they had a profound impact on the way that written language was perceived and consumed by readers.
"The Brits" have always been a favorite theme for writers, historical and otherwise. The term applied to natives of the western part of Europe does not sound badly to the American ear. In fact, it is a pretty name in all languages; friends and foes alike enjoyed the banter of the little island itself. It has been the theme of song and story of诗人, and of letter and record, and of barroom and wonder, for many a century. A man is sung and story of prayer and of execution, and of barroom and wonder, for many a century. A Scotch character has written here, for a small part of land, Ireland has made a terrible noise in the world, during the last 350 years especially. On one it was the stormy wrath of her bordering seas, wrecking vengeance one upon the other, while a common foe stepped in to devour the fate of strangers. The next it was all Ireland in open intersection against the power and pride of England—the martial feeling—swelling their pride against the mighty. And now, being their impressors, the British, which are all descended from the Britons, are a people who may still continue or exact these same rights of the mighty whose very being secures them.

"The Brits" have always been a favorite theme for writers, historical and otherwise. The term applied to natives of the western part of Europe does not sound badly to the American ear. In fact, it is a pretty name in all languages; friends and foes alike enjoyed the banter of the little island itself. It has been the theme of song and story of poet, and of letter and record, and of barroom and wonder, for many a century. A man is sung and story of prayer and of execution, and of barroom and wonder, for many a century. A Scotch character has written here, for a small part of land, Ireland has made a terrible noise in the world, during the last 350 years especially. On one it was the stormy wrath of her bordering seas, wrecking vengeance one upon the other, while a common foe stepped in to devour the fate of strangers. The next it was all Ireland in open intersection against the power and pride of England—the martial feeling—swelling their pride against the mighty. And now, being their impressors, the British, which are all descended from the Britons, are a people who may still continue or exact these same rights of the mighty whose very being secures them.

"The Brits" have always been a favorite theme for writers, historical and otherwise. The term applied to natives of the western part of Europe does not sound badly to the American ear. In fact, it is a pretty name in all languages; friends and foes alike enjoyed the banter of the little island itself. It has been the theme of song and story of poet, and of letter and record, and of barroom and wonder, for many a century. A man is sung and story of prayer and of execution, and of barroom and wonder, for many a century. A Scotch character has written here, for a small part of land, Ireland has made a terrible noise in the world, during the last 350 years especially. On one it was the stormy wrath of her bordering seas, wrecking vengeance one upon the other, while a common foe stepped in to devour the fate of strangers. The next it was all Ireland in open intersection against the power and pride of England—the martial feeling—swelling their pride against the mighty. And now, being their impressors, the British, which are all descended from the Britons, are a people who may still continue or exact these same rights of the mighty whose very being secures them.
PEARL ROMAN. NO. 17.

Murdur, Luse & Co.  Chicago and San Francisco.
AGATE ROMAN, No. 17.

MAJESTIC, INCORRUPTIBLE, ORLEANS, UNION, AND PECONIC.

The Washington Times, May 19, 1924, Page 14

In the matter of the order of the day, Mr. Levy said that the Court was prepared to listen to the arguments of the counsel for the parties. The matter was then continued until the following day, at which time the Court would hear the arguments and render a decision. The Court was also informed that the parties had agreed to submit the case to a jury.
NONPAREL ROMAN, NO. 17.

A HISTORY OF THE AMERICAN SYSTEM OF INTERCHANGEABLE PARTS.

By Ed. W. S. Chace

THE DAILY UNION, NEW YORK.

August 10, 1859.

In the history of the American system of interchangeable parts, there are certain dates and events that stand out as landmarks in its development. One such event is the publication of "Nonpareil Roman, No. 17," a work by Ed. W. S. Chace that provides an in-depth analysis of the American system of interchangeability.

Chace's work is significant because it offers a comprehensive look at the principles and practices that underlie the American system of interchangeability. He discusses the importance of standardization and the role of precision engineering in the development of complex machinery. Chace also highlights the contributions of American engineers and inventors who played pivotal roles in the advancement of the system.

The American system of interchangeable parts was a revolutionary approach to manufacturing that enabled the mass production of high-quality products. It involved the creation of parts that could be interchangeably assembled to create a final product, regardless of variations in individual component dimensions. This system was made possible by the development of new technologies and tools, such as the lathe and the milling machine, as well as the application of mathematical principles to ensure precision in manufacturing.

Chace's work is not only a technical treatise but also a historical document that sheds light on the social and economic contexts in which the American system of interchangeability emerged. He explores the challenges faced by early engineers and the innovations they developed to overcome these challenges. The work also serves as a testament to the ingenuity and hard work of those who contributed to the advancement of American industry.

In conclusion, "Nonpareil Roman, No. 17" by Ed. W. S. Chace is a valuable resource for anyone interested in the history of American engineering and the development of modern manufacturing techniques. It offers insights into the development of the American system of interchangeable parts and the broader implications of this innovation for the growth of the American economy.

The work is not only of academic interest but also a practical guide for engineers and manufacturers who seek to understand the principles that underlie the success of the American system of interchangeability. It is a must-read for anyone interested in the history of American industry and the evolution of modern manufacturing practices.
MINION ROMAN, No. 17.
Alphabet, a, b, c, y, 1891.

THE EYES OF A MIGHTY AGE.
May follow the volume of the Press,
Then, in the Printers and the Shape,
I shall speak the wisdom of the last ten years.

The power to stay the fleeting thought.
I shall see the sound of men,
With the eye of only guiding light
I shall learn to tell that of Heaven.

The days, when by the Printer's art,
I shall have been at work,
We shall have been the toast of all work,
And still have become wide apart.

And now the lightning's wing of joy,
Which first was fonded breadth the land,
The people ask the truth of things,
And now the lightning's wing of joy.

The things of a mighty age.
May follow the volume of the Press,
Then, in the Printers and the Shape.
I shall speak the wisdom of the last ten years.

The eyes of a mighty age.
May follow the volume of the Press,
Then, in the Printers and the Shape,
At the same time a series of railway enterprises, of gigantic magnitude, has been undertaken, connecting the four separate territories by British running entirely within British territory, and thus avoiding any partnership in highways with the United States, and likewise the reach of the enemy in that war between Canada and the United States, a belief in which, as an event of the future, is one of our imperial interests. The result, while it has been injurious to the United States, has not been satisfactory to the Canadian people. Negotiations for commercial treaties have failed, as it was likely they would, when operated by a dependency without full treaty making powers. The first of the public military railways, uniting the maritime provinces with old Canada, has cost thirty-two millions in its construction, and is not at a heavy annual cost to the Government, and is likely to be more evident; he is selected to perform it; and he then feels the advantage of his perseverance. At work upon a difficult subject, with an ill writamonument, his first proof shows him equal to the task; his arrangement of the matter are judicious—his presentation is correct; when particular sorts are to be justified, they are done with accuracy; and when a proof is required that cannot be preserved in a single type, he makes it with correctness—and when his proof springs from the reader, he will frequently correct it; in so little time as a slowly-composed will require to correct a proof of similar size that is a reprint. The result to the slowly and the good composer are very different. Indeed, the first is only employed during a flush of work, when that causes he to seek fresh employment, perhaps does not meet with any for some time, again obtains a temporary engagement; and thus continues till old age approaches, and he is reduced in the capable of working. A good workman, on the contrary, is proud by his employer, especially if the latter be a workman himself, and is of judgment. He is looked up to by his fellow-workmen; his situation is permanent, if he chooses; his abilities qualify him to be a reader, and if his mind lead him that way, he may obtain such a situation. His knowledge and his weight fit him to become the overseer of a larger house, where he has many advantages, and whose he continues with credit to himself; unless, perhaps, he prefers to continue because on his own account, when he invariably obtains the remuneration and support of those who have witnessed his skill, his knowledge, his attention, and his industry.

There is another class of composers who neither possess much skill, nor are very expeditions; they write as are of a sober, steady habit. These are useful in an office, where there is a number of reports; they go on year to year in regular courses, and never step out of it; the employer can always depend upon them for a regular amount of work, if they have sufficient employment. They feel obliged to work for what is
John Bright is opposed to capital punishment. In a speech before the University College Debating Society recently he said the infliction seemed to him a policy as unchristian as it was unphilosophical, which, so far as he could judge of the experiences of other countries, had failed so far as it had been persevered in. It seemed to him that there could be no plan less opposed to the teaching of men the sacredness of human life than that of the ordinary and frequent sacrifice of human life to the law. He was glad they had resolved to discuss this subject; that hereafter they might reveal public opinion.

On a more in dreary winter,
Came a worn and weary printer
With his bundle on a splinter
Over his back;
Travel-stained he was, and needy,
And his appetite was greedy
For a "smack."

For the printing-office beating
Till within the door appear;
Where he bowed, as one revering.
When he spoke,
Saying, in a voice as solemn
As a grave Dutch-column:
"I am broke!"

"In your city I'm a stranger,
Deeply, seedy as a Grozer—
For I swarmed in the nook
Of a barn;"
In a portrait, but natural, too,
    With her views of a mouth and its duty,
And her quiet disdain of what you
    And I might think adjuncts of beauty.
Accomplishments, varied and vast;
    She can sing, laugh, and certainly cry,
Dress a doll, tell a story, and, last
    But not least, make a charming madam.
She has kindly agreed to be mine,
    Stipulating for candy and rib,
With the wisdom of age, and a fine
    Sense of what a man pays for a “rib.”
I am pledged to procure her a doll,
    And a horse, and some beads—when I do,
I may take home my lady, with all
    Of her very remarkable trousseau.
Outspoken, and aught but a prude!

BLENDINE LITERATURE.

12

BLENDINE LITERATURE.

13

required to fritter away their penchant for the terrible upon the simpering sentiment of the Jezebels and Paulines. They have been admitted into full membership in the fruitful school of blood-and-thunder. Miss Braddon was among the first to do justice to the blondes, and Lady Audley’s golden locks became a fair stage precedent for la feminätterrible. She was speedily transferred to the French stage, if indeed she was not originally borrowed therefrom, and Messrs. Alexander Dumas and Adolph Belot are now engaged in showing the public what greater depths of crime a fair lady with golden hair may go than ever were reached by the fairest heroines of dark hair known to history, tradition, or pure fiction.

M. Dumas “Femme de Claude” was a fair-haired lady, and wicked enough in all conscience to establish any precedent that might be thought desirable. She descended to the lowest of crimes. She availed herself of her husband’s ingenuity in the invention of a new gun, made him the first victim of his improved projectile, stole his secret, and devoted it to enforcing her paramour’s. But M. Adolph Belot, the author of the sanguinary drama entitled “Article 47,” was not to be outdone in making fair-haired women horrible. His effort in this direction is entitled “La Femme
Great Primer Roman, No. 12.

Be true to thy trust, though the World should discard thee;
And the vile and the erring thy efforts despise;
Though others neglect; thy true heart will reward thee,
For virtue is riches, its possession a prize!
Wealth passes away as the mist of the morning,
And ere we have clasped it 'tis vanished anon;
And beauty will fade from the face 'tis adorning,
But the virtuous are blest when the phantoms are gone.
Be true to thy trust, though thy fortune be lowly,
Though thy raiment be coarse, and small be thy estate;

Joined to it by such a story,
especially when so assembled,
his old associates and soldiers
in war, we may rightfully, with-
out censure or adulation, claim
and speak the just measure of
his merit and renown; nor shall
his presence deny that satisfac-
tion to us; his reputation is not
his, nor even his country's alone.
It is, in part, our peculiar pos-
session. We, who sought to aid
its rising, may well rejoice in its
meridian splendor. The foun-
dations of his title are deep laid
and safe. There was a reaction
in the minds of our people after
the intense strain of war, and
so many distracting subjects for
attention. But, with reflection
and a regained composure, his
reputation has augmented, and
its foundations appear more and
more immovably fixed for last-
ing duration. They spring not
from merely having enjoyed a
possession of the honors of po-
sition and power bestowed upon
him by his countrymen; others
have had them too. They lie
not specially on shining courage
and personal conduct before the
enemy, who was never outdone
in calm intrepidity, nor in the
splendid daring with which he
ever urged the battle he imme-
diately ordered; although long
these will live in song and story.
Beyond a warrior's distinction,
which was his earlier glory, his
NONPAREIL. OLD STYLE, NO. 4.

The country press—how to correct a good paper.

When I first attempted to establish my own output, I did not realize the difficulties that would arise. I had thought that it would be a simple matter to produce a good paper, but I soon discovered that it was not so easy. The problem was how to correct a good paper.

The key to success is to have a clear idea of what you want to accomplish. You need to decide what type of paper you want to produce, and then work towards achieving that goal.

There are several important factors to consider when correcting a good paper. The first is the content. The content should be relevant and interesting to your readers. It should also be well-written and free of errors.

Another important factor is the layout. The layout should be clear and easy to read. It should also be consistent throughout the paper.

Finally, you should consider the design. The design should be visually appealing and consistent with the content.

In conclusion, correcting a good paper requires careful consideration of several factors. By paying attention to these factors, you can produce a paper that is both enjoyable and informative.

The country press—how to correct a good paper.

When I first attempted to establish my own output, I did not realize the difficulties that would arise. I had thought that it would be a simple matter to produce a good paper, but I soon discovered that it was not so easy. The problem was how to correct a good paper.

The key to success is to have a clear idea of what you want to accomplish. You need to decide what type of paper you want to produce, and then work towards achieving that goal.

There are several important factors to consider when correcting a good paper. The first is the content. The content should be relevant and interesting to your readers. It should also be well-written and free of errors.

Another important factor is the layout. The layout should be clear and easy to read. It should also be consistent throughout the paper.

Finally, you should consider the design. The design should be visually appealing and consistent with the content.

In conclusion, correcting a good paper requires careful consideration of several factors. By paying attention to these factors, you can produce a paper that is both enjoyable and informative.

The country press—how to correct a good paper.

When I first attempted to establish my own output, I did not realize the difficulties that would arise. I had thought that it would be a simple matter to produce a good paper, but I soon discovered that it was not so easy. The problem was how to correct a good paper.

The key to success is to have a clear idea of what you want to accomplish. You need to decide what type of paper you want to produce, and then work towards achieving that goal.

There are several important factors to consider when correcting a good paper. The first is the content. The content should be relevant and interesting to your readers. It should also be well-written and free of errors.

Another important factor is the layout. The layout should be clear and easy to read. It should also be consistent throughout the paper.

Finally, you should consider the design. The design should be visually appealing and consistent with the content.

In conclusion, correcting a good paper requires careful consideration of several factors. By paying attention to these factors, you can produce a paper that is both enjoyable and informative.

The country press—how to correct a good paper.

When I first attempted to establish my own output, I did not realize the difficulties that would arise. I had thought that it would be a simple matter to produce a good paper, but I soon discovered that it was not so easy. The problem was how to correct a good paper.

The key to success is to have a clear idea of what you want to accomplish. You need to decide what type of paper you want to produce, and then work towards achieving that goal.

There are several important factors to consider when correcting a good paper. The first is the content. The content should be relevant and interesting to your readers. It should also be well-written and free of errors.

Another important factor is the layout. The layout should be clear and easy to read. It should also be consistent throughout the paper.

Finally, you should consider the design. The design should be visually appealing and consistent with the content.

In conclusion, correcting a good paper requires careful consideration of several factors. By paying attention to these factors, you can produce a paper that is both enjoyable and informative.

The country press—how to correct a good paper.

When I first attempted to establish my own output, I did not realize the difficulties that would arise. I had thought that it would be a simple matter to produce a good paper, but I soon discovered that it was not so easy. The problem was how to correct a good paper.

The key to success is to have a clear idea of what you want to accomplish. You need to decide what type of paper you want to produce, and then work towards achieving that goal.

There are several important factors to consider when correcting a good paper. The first is the content. The content should be relevant and interesting to your readers. It should also be well-written and free of errors.

Another important factor is the layout. The layout should be clear and easy to read. It should also be consistent throughout the paper.

Finally, you should consider the design. The design should be visually appealing and consistent with the content.

In conclusion, correcting a good paper requires careful consideration of several factors. By paying attention to these factors, you can produce a paper that is both enjoyable and informative.

The country press—how to correct a good paper.

When I first attempted to establish my own output, I did not realize the difficulties that would arise. I had thought that it would be a simple matter to produce a good paper, but I soon discovered that it was not so easy. The problem was how to correct a good paper.

The key to success is to have a clear idea of what you want to accomplish. You need to decide what type of paper you want to produce, and then work towards achieving that goal.

There are several important factors to consider when correcting a good paper. The first is the content. The content should be relevant and interesting to your readers. It should also be well-written and free of errors.

Another important factor is the layout. The layout should be clear and easy to read. It should also be consistent throughout the paper.

Finally, you should consider the design. The design should be visually appealing and consistent with the content.

In conclusion, correcting a good paper requires careful consideration of several factors. By paying attention to these factors, you can produce a paper that is both enjoyable and informative.

The country press—how to correct a good paper.

When I first attempted to establish my own output, I did not realize the difficulties that would arise. I had thought that it would be a simple matter to produce a good paper, but I soon discovered that it was not so easy. The problem was how to correct a good paper.

The key to success is to have a clear idea of what you want to accomplish. You need to decide what type of paper you want to produce, and then work towards achieving that goal.

There are several important factors to consider when correcting a good paper. The first is the content. The content should be relevant and interesting to your readers. It should also be well-written and free of errors.

Another important factor is the layout. The layout should be clear and easy to read. It should also be consistent throughout the paper.

Finally, you should consider the design. The design should be visually appealing and consistent with the content.

In conclusion, correcting a good paper requires careful consideration of several factors. By paying attention to these factors, you can produce a paper that is both enjoyable and informative.

The country press—how to correct a good paper.

When I first attempted to establish my own output, I did not realize the difficulties that would arise. I had thought that it would be a simple matter to produce a good paper, but I soon discovered that it was not so easy. The problem was how to correct a good paper.

The key to success is to have a clear idea of what you want to accomplish. You need to decide what type of paper you want to produce, and then work towards achieving that goal.

There are several important factors to consider when correcting a good paper. The first is the content. The content should be relevant and interesting to your readers. It should also be well-written and free of errors.

Another important factor is the layout. The layout should be clear and easy to read. It should also be consistent throughout the paper.

Finally, you should consider the design. The design should be visually appealing and consistent with the content.

In conclusion, correcting a good paper requires careful consideration of several factors. By paying attention to these factors, you can produce a paper that is both enjoyable and informative.
BREVIER OLD STYLE, No. 4.

In black old age, again I stand upon the shore,
And watch the cold, grey wave that breaks upon the sands,
Hunting home again to its bed and trial seat.
That fills my soul
Like the deep sea.

Of some organs, when 'tis touched by master hands.
I stick my eyes and go across the angry sea,
To where in days of joy my happy island lay.
Ain't no happy island any more for me—
The distant ships
With canvas white
Were painted but to close Youth's golden summer days!

I watch amid the debris from a hundred climes.
The cruel waves were scattered at my lapping feet,
And find, ah, me a taken from the golden years.

And the winds.
The latticed deck
Of what had been my little ship so brave and fleet!
And here and there, half covered with dark edges and weeds,
Are cast the hopes with which my ship was laden deep.

Hopes that are wrecked, was it through lack of canvas deck?

So by the years.

And now with tears,

EXTRACT FROM THE SAME.

deep thought, and soon stoke off their revenue for modes of action which they cannot produce an ability above the cost of mistakes.

"Books," says Mr. T. R. H. now more than the use of books.
The student must learn by commencing with the facts to practice in his own study and judge and appreciate his knowledge in the purpose of life.

It is the peculiar ambition of the heroes in literature to widen the boundaries of human ideas and to conquer for new regions of the intellectual world. To the success of such undertakings, perhaps some degree of far-sighted happiness is necessary, which no man can promise or procure to himself; and in such cases dissemblers and men of merit are usually in the interest of our latter generation.
The subject of books is in some degree the latitude, and the attempt to find his way through the fluctuations of uncertainty, and the conflicts of contradiction.

In the period now=: Here, after having been published, and am I much as much as I were in every other qualification, and to beguile him of his time and of his book. They therefore step out from the bosom of the open world with the assurance of an unknown and as yet unadvertised importance. They look around about them in the presence of human experience, and are likely to know their own and the other's fate; but the master they must call in, and with whose opinions they cannot comply, if they desire to pass their time happy among the master.
How beautiful are the works of God!
Into the silent chamber of my heart
And made me feel my immortality, and throne
Aye, God hath dealt with me: He hath gone down
Into the silent chamber of my heart.
And made me feel my immortality, and throne.
A spell around me which my soul receiveth;
Tides of immaterial joy within me roll—
Joy that subdues and sanctifies the soul.

How beautiful are the words of God!
Into the silent chamber of my heart
And made me feel my immortality, and throne.
Aye, God hath dealt with me: He hath gone down
Into the silent chamber of my heart.
And made me feel my immortality, and throne.
A spell around me which my soul receiveth;
Tides of immaterial joy within me roll—
Joy that subdues and sanctifies the soul.

How beautiful are the works of God!
Into the silent chamber of my heart
And made me feel my immortality, and throne
Aye, God hath dealt with me: He hath gone down
Into the silent chamber of my heart.
And made me feel my immortality, and throne.
A spell around me which my soul receiveth;
Tides of immaterial joy within me roll—
Joy that subdues and sanctifies the soul.

How beautiful are the works of God!
Into the silent chamber of my heart
And made me feel my immortality, and throne
Aye, God hath dealt with me: He hath gone down
Into the silent chamber of my heart.
And made me feel my immortality, and throne.
A spell around me which my soul receiveth;
Tides of immaterial joy within me roll—
Joy that subdues and sanctifies the soul.

How beautiful are the works of God!
Into the silent chamber of my heart
And made me feel my immortality, and throne
Aye, God hath dealt with me: He hath gone down
Into the silent chamber of my heart.
And made me feel my immortality, and throne.
A spell around me which my soul receiveth;
Tides of immaterial joy within me roll—
Joy that subdues and sanctifies the soul.

How beautiful are the works of God!
Into the silent chamber of my heart
And made me feel my immortality, and throne
Aye, God hath dealt with me: He hath gone down
Into the silent chamber of my heart.
And made me feel my immortality, and throne.
A spell around me which my soul receiveth;
Tides of immaterial joy within me roll—
Joy that subdues and sanctifies the soul.

How beautiful are the works of God!
Into the silent chamber of my heart
And made me feel my immortality, and throne
Aye, God hath dealt with me: He hath gone down
Into the silent chamber of my heart.
And made me feel my immortality, and throne.
A spell around me which my soul receiveth;
Tides of immaterial joy within me roll—
Joy that subdues and sanctifies the soul.

How beautiful are the works of God!
Into the silent chamber of my heart
And made me feel my immortality, and throne
Aye, God hath dealt with me: He hath gone down
Into the silent chamber of my heart.
And made me feel my immortality, and throne.
A spell around me which my soul receiveth;
Tides of immaterial joy within me roll—
Joy that subdues and sanctifies the soul.

How beautiful are the works of God!
Into the silent chamber of my heart
And made me feel my immortality, and throne
Aye, God hath dealt with me: He hath gone down
Into the silent chamber of my heart.
And made me feel my immortality, and throne.
A spell around me which my soul receiveth;
Tides of immaterial joy within me roll—
Joy that subdues and sanctifies the soul.

Tas theory of pulsing successfully a continuous web of paper through two type cylinders—yielding a perfect register, well-printed on both sides—has long been regarded as the very "ridiculous" of economic and rapid printing; all the obstacles requiring to be improvised with objects obtained from types, engraving surfaces, blocks, or any arrangement for giving certain designs upon the surface, have been tending towards the application of revolving cylinders to accomplish this result. It is a remarkable coincidence that the period corresponding with the substitution of engraved rollers for blocks to color-printing in England, letter-press printing by cylinders should have been commenced by Mr. Wilkinson in America. The first press for printing the continuous web by cylinder was in work in 1837, following on a series of preparatory experiments. The design had for years existed in his mind, and the practical demonstration of the principle then made may be considered as the commencement of a new epoch in typography; and which, under various modifications, as for instance, in the use of single sheets of paper instead of continuous webs, has tended so much to facilitate the supply of the prime necessity in newspaper printing (induced by the ever rapidly increasing circulation), viz: the greatest possible dispatch in throwing off the greatest possible number in the smallest space of time.

Various circumstances, partly of a commercial, and partly of a mechanical kind, very much retarded the more perfect utilization of the object for which Mr. Wilkinson so long labored. Just before the commencement of the late American war, a company, with adequate capital, was organized in New York for fully carrying out his invention. A press was built, and the apparatus of a necessary kind provided, such as damping paper in the web, the casting of stereotype plates, etc., but a favorable disturbance to mercantile affairs, occasioned by the war, caused the premature collapse of the company, and immediately preceding this calamity Mr. Wilkinson was dispatched to Europe to secure patents for Great Britain and the continent. He introduced a working model at the Great Exhibition of 1851, resulting in an appeal to provide capital necessary to build a press; and the reason why in the long interval the same has never been put to work regularly, after the capability of successfully printing was abundantly confirmed by the working model, was simply owing to the fact that this, the primary principle (printing), having been regarded as a foregone conclusion, the time was consumed in vague experiments designed to apply the best method of printing the most saleable output of the enormous amount of paper a machine of this kind is capable of printing, and the comparatively small cost at which it is effected. The time thus employed produced no natural effects in impairing the patience, energy, and confidence of the capitalists interested, rendering the introduction of new life and blood necessary to relieve us, as far as possible, the time lost, and restore the prestige of the invention.

It is now open for the consideration of persons immediately interested and in economical and rapid printing to determine in what way the unexpired term of the English patent can be best conserved and made available, so that the efforts of the persons for whom cylinder printing originated (now advanced to old age) may be rendered contributive to the existing demands of
ON THE READING OF NEWSPAPERS.

Though it is new in reference to your particular case, your absence from newspaper-reading is not a new experiment in itself, and I await its effects with interest. I shall be curious to observe the consequences, to an intellect constituted as is yours, of that total cutting off from the public interests of your own century which an absence from newspapers implies. It is clear that whatever the loss may be, you have a definite gain to set against it. The time which you have hitherto given to newspapers, and which may be roughly estimated at about five hundred hours a year, is henceforth a valuable time-income, to be applied to whatever purposes your best wisdom may select. When an intellectual person has conceived by the force of one simple resolution to affect so fine an economy as this, it is natural that he should congratulate himself. Your feelings must be like those of an able finance minister who has found means of closing a great leak in the treasury—if any economy possible in the finances of state could ever relatively equal that splendid stroke of time-thrift which your force of will has enabled you to effect. In those five hundred hours which are now your own, you may acquire science, or obtain a more perfect command over one of the languages that you have studied. Some department of intellectual labors which has hitherto been unsatisfactory to you because it was too imperfectly cultivated, may henceforth be as orderly and as tidied as a well-kept garden. You may become thoroughly conversant with the works of more than one great author whom you have neglected, not from lack of interest, but from want of time. You may open some old chamber of the memory that has been dark and dismissed for many a year; you may clear the cobwebs away, and let the fresh light in, and make it habitable once more.

Against these gains, of which none, to a man of your industry, are uncertain, and may be counted upon, what must be our estimate of the amount of sacrifice or loss? It is clear to both of us that much of what we read in the newspapers is useless to our culture. A large proportion of newspaper writing is occupied with speculations on what is likely to happen in the course of a few months, therefore by waiting until the time is past we know the event without having wasted time in speculations which could not affect it. Another rather considerable fraction of newspapers consist of small events which have interest for the day, owing to their novelty, but which will not have the slightest permanent importance. The whole press of a newspaper-reading country like America or England may be actively engaged during the space of a week or a fortnight in discussing some incident which everybody will have forgotten in six months; and been that non-sensical incidents there are hundreds of less notorious ones, often fictitious, inserted simply for the temporary amusement of the reader. The greatest evil of
PICA OLD STYLE, No. 4.

April 1, 1853.

WHIMSICAL, thoroughly dull,
Affectionate, jealous, and winning,
Outspoken, and naught but a prude.
What can come of so nice a beginning?
Pretty? Well, let me reflect,
Racy checks, azure eyes, and all that.
Flaxen locks, indecorously decked
On one side, with a tiny straw hat,
Decidedly rakish, as worn.
Obscuring one mischievous eye.
The leaf somewhat frayed, as though torn
In spite of a feminine cry.
Bakings tips of strawberry tint.
A dimpled and mobile young face.
Fascinating, in all but a hint.

In a portrait, but natural, too,
With her views of a mouth and its duty,
And her quiet disdain of what you
And I might think adorbs of beauty.
Accomplishments, varied and vast:-
She can sing, laugh, and certainly cry,
Dress a doll, tell a story, and, last.
But not least, make a charming mud-pie.
She has kindly agreed to be mine,
Stipulating for candy ad lib.
With the wisdom of age, and a fine
Sense what a man pays for a "rib."
I am pledged to procure her a doll,
And a horse, and some beads—when I do,
I may take home my lady, with all
Of her very remarkable trousseau.
Outspoken, and naught but a prude!

THE PRESS AND THE NATION.

The correctness of the proposition stated
in our last article will be at once admitted by
the reader who has been able to visit such an
institution as the Library of the British
Museum, where literary productions of almost
every conceivable size and shape, and with
an endless variety of topics, are preserved so
happily that they are easily found when needed
for reference.

Here side by side are ancient manuscripts
centuries old; the literary excellencies of their
time, and the new book of yesterday. The
one on worn and yellow parchment with fading
ink, and letters almost illegible, because
the hand that had traced them in slow and
crooked succession was more accustomed to
guide the pen and clench the massive axe;
the other brand-new, its corners and its gilding
untarnished, and its pages clear and fresh
from the rapid and precise manipulations
of modern printers.

These are extremes, but they are united
together by a thousand specimens, each of
which has been the best of its kind in its day;
has asserted its supremacy, to be superseded
in its turn until the chain is perfect.

Many who glance over them note only the
striking distinctions of form and character,
but the student finds in them a story plainly
told. As it has been with the stones of the
earth so it is with these. Boy's have gathered
them from the fields, played with them by the
ocean, and cast them in mischief, or in strict;
men have for ages quarried, cut and carved
and ground them, but only to such as Miller
and Lyell have they told the story so long
hidden in them.

These manuscripts speak to the student, and
as he slowly turns them over one by one, they
relate to him their story: now of staid
monks, with white fingers and rare missal
lore—now of learned barons, affecting the art
of the scribe—now of clumsy first attempts to
make printing an art for the speedy and cheap
multiplication of copies; of these, but not of
those alone, they are hagiographical pages of
the history of printing, and the long and arduous
struggles against difficulties in the attempt to
secure the position it now sustains so well.

They bear indubitable testimony to a steady
progress of the upspring of intellect, and to
the improvements made in the arts by which
the clouds of ignorance and superstition once
Old Styles.—Card Fonts.

Horace Greeley, editor of the New York Tribune, died at Tarrytown, N. Y., Nov. 19, at 6:30 p. m. Mrs. Greeley became hopelessly ill during the first days of October, and Mr. Greeley was a constant attendant at her bedside from that time until her death, a month later. A few days before her death, her bed was moved to a room in the front of the Tribune building, and after her death, from physical prostration, Mr. Greeley was compelled to seek rest. The long excitement of the Presidential campaign, closing with the sudden death of his wife, had been so intense that the reaction from it was fatal.

Small Old Style, No. 2

Horace Greeley, editor of the New York Tribune, died at Tarrytown, N. Y., Nov. 19, at 6:30 p. m. Mrs. Greeley became hopelessly ill during the first days of October, and Mr. Greeley was a constant attendant at her bedside from that time until her death, a month later. A few days before her death, her bed was moved to a room in the front of the Tribune building, and after her death, from physical prostration, Mr. Greeley was compelled to seek rest. The long excitement of the Presidential campaign, closing with the sudden death of his wife, had been so intense that the reaction from it was fatal.

Plain Old Style, No. 2

Horace Greeley, editor of the New York Tribune, died at Tarrytown, N. Y., Nov. 19, at 6:30 p. m. Mrs. Greeley became hopelessly ill during the first days of October, and Mr. Greeley was a constant attendant at her bedside from that time until her death, a month later. A few days before her death, her bed was moved to a room in the front of the Tribune building, and after her death, from physical prostration, Mr. Greeley was compelled to seek rest. The long excitement of the Presidential campaign, closing with the sudden death of his wife, had been so intense that the reaction from it was fatal.

Marder, Luse & Co.
OLD STYLES.

YOUTHFUL SPIRIT
Bottled expressly for old Bums
Painting Noses 69

BANNER STYLES
Grandeur of Character lieth in
Harder Metal 23

GREETING MODERN GREATNESS
Feast of Reason, Flow of Soul, CLASSICAL TAFFY 258

SHOULDER STRAPPER
Battle-Scared Heroes old Stories 26

SUBJECTS OF HEROIC SONG IN 5

RESTRICTED SENTINEL 3

MARDEN, LOVE & CO.
CHICAGO AND SAN FRANCISCO.
OLD STYLE CONDENSED.

FROSTY OLD STYLE CONDENSED, No. 1
Undiscovered Illinois States Sand Banks 6918
M ICROSCOPICAL INFINITESIMALS

FAWNISH OLD STYLE CONDENSED, No. 2
HER GOLDEN Thoughts a 82

GREAT PRINCE OLD STYLE CONDENSED, No. 2
Stockholders Gobble the Profits 48
SHARPER FINANCIERING

GOLDEN PROPS OLD STYLE CONDENSED, No. 3
DIFFERED in Colors 56

GREAT PRINCE OLD STYLE CONDENSED, No. 2
PRESIDENT'S FEET Sadly out o' Jint 5

INFERNO EGALES OLD STYLE CONDENSED, No. 2
MODEST RUNS on Sand Banks 28

HIDEOUS HUM OF THE HURDY-GURDY 97
AT DEEPLY MORN AND DUSKY EVE

INDEPENDENT IN MANNERS 16

CHINESE MUST GET 3

BURLESQUING PURE HUMANITY 45

FEEBLE AID OF EXPLETIVES 2

MARSH, LAGUE & CO., TYPE FOUNDERS, CHICAGO AND SAN FRANCISCO.
NEW TITLES.

**Novelists Original Title**
SHAMELESS AND SENSATIONAL THEMES FOR PUBLIC ORATORY
POLITICS AND RELIGION REVIEVED. 34

**Novelists Original Title**
PATRIOTIC SPIRIT PREDOMINATING MOST COMMUNITY
SACRIFICE ONE'S RELATIONS. 789

**Novelists Original Title**
BUILDING HOPE ON HIS MAIDEN AUNT'S STAMPS
THE NOSEY FELLOW CAME. 35

**Novelists Original Title**
AND SQUELCHED HOPSEFUL'S LITTLE GAME
WORKING FOR A LIVING. 24

**Novelists Original Title**
A POETICAL HISTORY OF THE LATE INDIAN WAR
EDITED BY SHOOTING-ON-A-MAP. 165

**Novelists Original Title**
STEALING U.S. ARMY RATIONS,
RIFLES, MULES, WAGONS 27

**Novelists Original Title**
RIGHT BEFORE THOSE BALDHEADED, WORTHLESS
SCALP, NICE PEACE COMMISSIONERS. 25

**Novelists Original Title**
I'D BE MILD AND LOVELY, SO INNOCENT AND
BRIGHT, HIGH TONED MORTALS. 49

**Novelists Original Title**
RECEIVING GOLD MEDALS FOR PROGRESS
VIRTUE IS ITS OWN REWARD 45

MATHER, LUSE & CO.
CHICAGO AND SAN FRANCISCO.
TWO-LINE LETTER.

Two-Line Face, No. 4.
THE NEW ERA OF GOOD FEELING. FROM THE TOMBS. 12345

Two-Line Ascant, No. 4.
INTERESTING RELICS OF PEACE. BROKEN HEARTS. 123456

Two-Line Borrowed, No. 4.
HUMOR OF CIDER DRUNKS. INTERNAL STRIFE. 23

Two-Line Minus, No. 4.
DEPARTMENT OF DIRT. BRIDGEPORT. 123

Two-Line Radius, No. 5.
FLEECING HEATHEN. CHINESE. 123467

Two-Line Division, No. 4.
DUTCH ON AFRICA. HISTORICAL. 12

Two-Line Square Plus, No. 4.
GOOD PORTERS. WEALTH. 123

Two-Line Square Minus, No. 4.
ENGLISH MEN. MUDDY. 123

THE OLD BUSTED BUCKET.

Harder, Lane & Co.

Chicago and San Francisco.
CONDEdCed.

Oh, come where my love lies, sweetly dreaming her
happy hours away from all cares, 154.

Two-Line Songs, Condensed, No. 4

Carpet-baggers—Preparing to Dance
To the Texas-Pacific Tune 90

Two-Line Songlets, Condensed, No. 4

Go home with the girls in
Time for Lanigan's 32

Two-Line Songlets, Condensed, No. 4

Come with the lute, come with the lyre
Bring Jew's Harp and Accordion. 56

Two-Line Novelty Condensed, No. 4

Daylight and Darkness Confine
Two souls with but a 32

Two-Line Novelty Condensed, No. 4

Simple thought of grub
Evening devotions 59

Two-Line Novelty Condensed, No. 4

Bright-eyed blondes notorious heart-breakers 17

Two-Line Novelty Condensed, No. 4

Trembles from turret to foundation 86

Two-Line Novelty Condensed, No. 4

Grand duke pauses for reply 40

Two-Line Novelty Condensed, No. 4

Pilgrims lengthened road 93

Two-Line Novelty Condensed, No. 4

The ships ice-bound in 62

Two-Line Novelty Condensed, No. 4

TROUT FISHERIES 15

Marder, Luce & Co.

Chicago and San Francisco.
BOLDFACE AND BOLDFACE ITALIC.

**BOLDFASE ITALIC**
- G O D D E S S S T A D I O N S O F D E T A I L E D H O U R S
  - Every Moment, Lightly Skimmed, Upon Ethereal, Flimsy Sheets
  - Sunbeam of Golden Abbeys, 1314
- PYRAMIDS AND FOUNTAIN FROM DIAMOND GENERALS HOUSE

**ITALIC**
- M E A T - M O U T H E D M I C H A E L I T E S
  - Land Yapping Vendors of Decaying Vegetables
  - Sacrifices to Mammon 5678
  - Ejaculations Excruciatingly Ejected

**SMALL PCA ITALIC**
- B O L D F A S E & B R O A D G A U G E
  - Astonishing and Extensive Displeasers
  - Peculiar Prominence 36

**ANITIQUE**
  - The Whims of Commercial Warfare by the Gun of the John
  - Lots of Bunches, Embroidery of Fields
- N O S S E N S U A L R H Y M I N G S 123
  - A Rheumatic Twinge of Consciousness

**ITALIC**
- R A T T L I N G O F P O E T I C D I Y - B O N E S
  - The Murrain of Brooks, Embroidery of Fields
  - Nonsensical Rhyming 123
  - A Rheumatic Twinge of Consciousness

**ITALIC**
- R A G I N G S O F T H E E P I Z O O T I C
  - Men and Mules Thread the Muddy Way
  - Locals Jocks a Rarity 36

**BOLDFASE ITALIC**
- F U G L E M A N S F I E R Y F U S I L A D E S
  - Energetic Elequarding Exercises Exhausted
  - The Whimsy of Politics 135
  - Private Peculiarities Publicly Perpetrated

**ITALIC**
- S C R E E C H I N G S C R A M B L E R S
  - Ragmania Wranglers over Ash Boxes
  - Genuine Gentility 45
  - Greedy Gobblers of Garbage

**ITALIC**
- A F I S H - H O R N F U G U E
  - Peddler of Fresh and Salt Fish
  - Check by Joel 123

**BOLDFASE**
- S O U R T H A N N I Y I N D I C A T I O N E X E R C I S E R S
  - Laying of Lying Ghosts, Expulsion of Luminous Edible
  - Development of Flexible Yesterdays 1834
  - Feisty Folios, Silly Books, Superbly Tall

**ITALIC**
- C A L I F O R N I A C A C H O U C O M P A N Y
  - Concour of Destructors of Rank Reputations
  - Funigators of Characters 23
  - Vigilant Committee Compendiums

**ITALIC**
  - Wholesale Dealers in Friction Matches
  - Ignite only on Box 34

**ITALIC**
  - Rough Instructors of Timorous Maids and Effeminate Youngsters
  - Aiders and Abettors of Muscular Manhood 12

Marcella, Late & Co.  
Chicago and San Francisco.
### American System of

<table>
<thead>
<tr>
<th><strong>English Full Face No. 5</strong></th>
<th><strong>Double English Full Face No. 3</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ILLINSK, SUBOTIN.</strong></td>
<td><strong>PLEJESCHT.</strong></td>
</tr>
<tr>
<td>Russian Jaw Breakers.</td>
<td>Busted English 4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>FRENCH Full Face No. 3</strong></th>
<th><strong>BOHEMIAN HENNYOLENT BROTHERS.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>RETURN OF CATAHRIAL HOLIDAYS.</strong></td>
<td>Sacristages Sensational Sunday Sole Suppliers. 129</td>
</tr>
<tr>
<td>Entertaining Sales or Does on Subal Organ. 23</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>DUOLO Full Face No. 4</strong></th>
<th><strong>BOHEMIAN HENNYOLENT BROTHERS.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LATE MARINE INTELLIGENCE.</strong></td>
<td>Sacristages Sensational Sunday Sole Suppliers. 129</td>
</tr>
<tr>
<td>Glass of Water Shipwrecked William. 17</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>DOUBLE SMALL Full Face No. 3</strong></th>
<th><strong>RED DANUBE.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TOUGH ASH, USEFUL LOCUST.</strong></td>
<td>Not Beautiful Blue. 2</td>
</tr>
<tr>
<td>Elucidating Knoty Male Problems. 68</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>FULL FACE.</strong></th>
<th><strong>TURK SICKNESS.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>75TH PRESIDENT.</strong></td>
<td>Summer Complaint. 25</td>
</tr>
<tr>
<td><strong>75TH PRESIDENT.</strong></td>
<td>True NOT False. 4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>FULL FACE.</strong></th>
<th><strong>75TH PRESIDENT.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>75TH PRESIDENT.</strong></td>
<td>Summer Complaint. 25</td>
</tr>
<tr>
<td><strong>75TH PRESIDENT.</strong></td>
<td>True NOT False. 4</td>
</tr>
</tbody>
</table>

Marder, Lune & Co.

Chicago and San Francisco.
SERVICEABLE SERIES.

Meredith Correspondence Title, No. 4
NARRATIVE OF EXPLORATORY VISITS TO CHINA
Including an Introductory Sketch of the Eastern Discoveries, etc.
Printed in the Chinese Empire 1884

Merritt Correspondence Title, No. 3
ANCIENT BARBECUES FOR AMUSEMENT
Arabian Nights' Entertainments for the Family Circle

Local Price Correspondence Title, No. 4
MEXICAN REPUBLIC OR EMPIRE
Mirage of Aspirants for Kingly Preferment

Merritt Correspondence Title, No. 4
STATISTICS OF COMMERCE
Compiled from the Diary of a Coquette
Above Facts complete with Figures.

Merritt Full Face Title, No. 3
JUMP HYPERBOLICAL INJECTORS
For Introducing Handsome Into Congressmen's Conferences
Anti-Crack-Setoon Societies 1883
Contributions of Credit-Sanitary Stock for Charity

Merritt Full Face Title, No. 2
ENCYCLOPEDIA OF UGLINESS
Human Editions Bound in Sheep or Calf
More Beautiful than Art 1833

Merritt Full Face Title, No. 2
TALMUDIAN THEOLOGY
Traditionally Saws for Ancestral City
Generally Useful 1834

Pierce Full Face Title, No. 3
YE GENTLE MODOC'S HARROWING TALE
O'er freely garnished with Exhibitions of Pale Faces' Lifted Hair
Undesirable Aids to Develop Beauty 1833

Marder, Liss & Co.,
Chicago and San Francisco.
AMERICAN SYSTEM OF
AUGUSTUS TOPPE.

CONDENSED TITLE.

PLANK CONDENSED TITLE, No. 3
EXECUTING SKIPPER'S ALPHABETICAL WORK
Who Serves at the New England House and Embellished with Decorations and
The Recorder of the North Western Mids. - January Second 1824

WITHERING REPUBLICS AND EMPIRES
Statistics of the Lake Commerce of the Western States
Chicago Leads all Its Rivals in 1879

FESTIVALS FOR GRANGERS
Rarest Dinners Beneath the Old Oaks
Mass-Covered Buckets 56

STARRY EXPLORERS
Recent Important Discoveries
Summer Hats 5608

DRESS HIGH
Parisian 3 Pannier

CHINESE MISERY
Bothered by the Hoodlums 5
Marder, Luse & Co.

CHINESE MISERY
Bothered by the Hoodlums 5

EUROPEAN
Pint 2 Crumbs

BASE BALL CLUB
Fortunes of a Short Shop
Howled Home 34

BEAUTEOUS DESERVES
Deluge from Home Made Showers
Sprinkle Everyone 78

OCEAN VOYAGERS TO LILLIPUT
Gulliver Enlisting in the Queen's Freebooters
Extinguished Villains and 23

JOURNALISTIC JOURNEY TO KING MOODER LAYD
Interesting Sketches of Early Discoveries in that Terrestrial Kingdom
Art of Predicting yet to Discover 482607

LAND FISHER CONDENSED TITLE, No. 3

FIND CONDENSED TITLE, No. 3

GREAT PRAIRIE CONDENSED TITLE, No. 3

NATIONAL CONDENSED TITLE, No. 3

GREAT FIRE CONDENSED TITLE, No. 3
Expositor of INDUSTRIES in Busy Iowa

Charity for HOME Begins in a

Rolling STONE Gathers
EXTRA CONDENSED.

REACHING NEARLY TO THE SKY.
Expiring from Neglect to Continue to 123456

AMERICAN LITERATURE.
The Great Eclectic Commentator

Marler, Luse & Co., Type Founders, Chicago and San Francisco.
PERIPATETIC INSTRUCTORS IN THE THEORY OF HAPPINESS
They Love the Cellar’s Vicious Joke, and Drown their Cares in Beer and Smoke 350

ANNUAL EXHIBITION OF MAMMOTH VEGETABLES
Florid Beets make Serious Rents in the Envious Cucumber’s Pride 92

EMBLAZONED SHIELDS, IMPRESSIONS QUAIN'T
Reflect Back the Glories of the Sun’s Earliest Glances 78

SCENES IN THE CITY PONDEROUS
Belated Travellers doing London in the dark 09

Mardel, Luse & Co., Type Founders, Chicago and San Francisco.
EXTRA CONDENSED.

Two-Line Regular Extra Condensed, No. 4
DRIED AUTUMN LEAVES GUIDE TO THE DOGS TILL SPRING
BEAUTIFUL BLOOMS ARE SWELLING UNDER 2445

Two-Line Regular Extra Condensed, No. 4
TRAILING ARCTIC WAVES A CROWN OF LEAVES
SWEETEST FLOWERS SPRINGING 4679

Two-Line Regular Extra Condensed, No. 4
QUITE DESCENDING THE MOUNTAIN'S RUGGED SIDES BATHED IN FADING SUNSET
MONOTONOUS SCENERY EXHIBITED ONE MIDNIGHT DREARY 1234

Two-Line Regular Extra Condensed, No. 4
CAUTIOUSLY WAKING LOVE'S UNREST IN HIS SWEETHEART'S BREAST
SETTING ECHOES OF THE BARE WOODS RINGING 5678

Two-Line Regular Extra Condensed, No. 4
MOSSBACK DELEGATES STROLLING ALONG THE HIGHWAYS
HEAVY FOOTED SERVANTS OF POLICY 67890

Two-Line Medium Extra Condensed, No. 4
TEMPORARY EXPEDIENTS TO SUPPRESS SMELLS
LIMBURGER AND CHICAGO RIVER 123

Two-Line Medium Extra Condensed, No. 4
SEQUESTERED NOOK BROOKS BABLE 40

Murdoch, Luce & Co., Type Founders, Chicago and San Francisco.
EXTRA CONDENSED.

DAVEY SEE THEIR Gaily PLUMAGE GLISTENS
Among the little Bushes, amid the twisted Grass, Perched on Hollyhock and Thistle, We can see 654

BORROW BEAUTY'S CHARM
Also her plethoric Pocket-Book 10

PLUNDER DERIDES NIMBLE SIXPENCES
Balancing on the Gift Edge of Public Opinion 56

Season Ticket DARK HORSE Rejoicing 79

Murray, Lane & Co., Type Founders, Chicago and San Francisco.
EXPANDED.

Simplified do nothingness.

Moral history is the vanity of all recent greatness.

Gorges Apparitions 3015

BRALOUGE & SPRADLEAGLE

Loud Elocutionary Gymnastic Professors

Political Tragedies Sole 68

JOURNALS OF AMERICA

The Pen is Mightier than the Sword

Slender Circumstances 67

ROMAN COMFORTS

Harp of the Thousand Strings

Bourbon Spirits 45

Splendid Series for Job Work

Energetic Inducements Offered to Stronger Minded 36

CHILDHOOD'S MEMORIES

Depleting Purses, Replenish Stockings 25

RARE BOOKS EXCELSIOR

Elegant and Agreeable Apartments, Rich of Emotion

Elegant and Agreeable

Establishment of the Public Seminary, 1834

FINE BOOK AND JOB PRINTERS

Foes Chained to the Chariot of Triumphal Art

Riders in the Black, Marx 697

Pert Questions

Ghosts do Die Natural Deaths

Climbing Miners 4

BULLS OF BASHAN

Relation to Our Irish Bovines 58

Harder, Lane & Co., Type Founders, Chicago and San Francisco.
ANTIQUES.

MIXED.
Ice Cold. 4

RELICS, RUIN.
Fire Blunderers. 25

Marder, Luse & Co., Type Founders, Chicago and San Francisco.

TIGER HUNTS.
Our Country Cousins. Bunkoed. 123

STRIFES
Girlish Boys 2

FANCY GOODS FOR THE HOLIDAYS.
Early Gathered from the Extremities of the Earth.
Chicago Bazaar of all Nations. 123

SONG OF THE SIERRAS.
Breezes Blowing through Treeses
Poetical License. 234

AN INDUBITABLE EVIDENCE OF TRUCY.
The Paring of Salary-Books into the Treasury for an Effect.
Appropriations for Education. 1384587

HUMILIATING OUR ENEMIES.
An Undivided-Half of all Political Spoils.
Generous Impulses. 456

COLORED TROOPS.
Fought Nobody Well Fed.
Sic Transit. 1234

MINARETS.
Intellect's Towers.
Brilliant. 45

DOUBLE EPHEMERIC ANTIQUE, No. 4.
AMERICAN SYSTEM
OF
WIDE-BRIMMED TYPESHORTS

ANTIOUS.

SUNSET ANTIQUE, No. 1.

WHILE SILENT WORE WE HISTORICAL PAST.

Selected from the Gold Coast.

Twelve Hundred Five Indians Concluded to Christianity.

But in Tyre's Distressed Days. 1293669

BIBLICAL ANTIQUE, No. 1.

ARTISTIC AND NEAT BUSINESS.

Economy is of itself a Great Revenue in Life.

Death May Seem a Tragedy. 67

PET ANTIQUE, No. 1.

DRIFTING ON THE DEEP.

Kalsomined, Panelled, and Grained.

Simple Beauty, Gay. 94

DEACON PEP ANTIQUE, No. 3.

UNCLE SAM.

School Books. 456

DEACON GRAY FABRIC ANTIQUE, No. 2.

SUNSET.

Town Hall. 12

DEACON SARG ANTIQUE, No. 1.

FINE PROSPECT.

Including Scenery. 345

ILLYNOIS, KANSAS. 89

MARKET, LINN & CO., TYPE FOUNDERS, CHICAGO AND SAN FRANCISCO.
ANTIQUE CONDENSED.

MIGHTY SPHERES HE'S FORMING
Destruction Attends upon Vaulting Ambition 789
Bareback Ridings of the Nightmare

COMMUNE EXERCISES
Castor Oil Inimical to Cupid 12

DELIGHTED EYE
Strong Drink Rages 5

LIGHT HEADS
Make a Summer 3

MASTER MIND Encoring Latent 5

HUNTING the Marines. 234

Maid of the STILL 567

Mardon, Lose & Co., Type Founders, Chicago and San Francisco.
AMERICAN SYSTEM OF
WHEATGRASS TO THE BEEF.

**Antique Condensed.**

**Bonner Antique Condensed, No. 2**

**DARK YEARS OF ANCESTRY IMPROVEMENT.**
A Cargo on Posts hung Helment, shirt, and Spacrs, and captive
Cluclhfs, Axx, Chids, and Henc. 124

**Peck Antique Condensed, No. 2**

**EARNEST TRUTHS OFT TIMELY TOLD.**
With Earnest Look, and a Round, Unthinking Face,
First a School Book Opened. 890

**George Antique Condensed, No. 2**

**OUR YOUNG MAN TOO MODEST.**
He Paid His Courtship with the Crowds,
Far as Pride Allowed. 512

**Dim. Small Antique Condensed, No. 2**

**THE BUD OF PROMISE.**
Flower of Despondency 73

**Dana Antique Condensed, No. 2**

**Historical Republican Government 613**

**Professing Honors to Women 58**

**Baskets of Picnic Parties 49**

Marder, Luse & Co.

Chicago and San Francisco.


**Antique Condensed.**

**But strong to blast and baffle with pistol-diec.**
INTERESTING FOR A REVOLUTION MAN. 579

**Blending of sublime and ridiculous.**
OFFICE HOLDERS RESIGNING. 26

**Much of sentiment and sense.**
IN RHYME ON REASON. 50

**One eye was blinking, and a leg was lame.**
HE IS NOT A CARPET-BAGGER. 1234

**Sails of silk and ropes of sendal.**
HOLD THE WIDOWS TIGHT. 98

**Un caballo haze sombra entre deux feux.**
36

**Florida, Naples, Vermont, Davenport.**
890

**Baltimore, New York, St. Louise.**
245

**Maine and Texas Railroad.**
36

**Consistency is a jewel.**
10

**The custom house.**
27

Marder, Luse & Co., Chicago and San Francisco.
SKELETON ANTIQUE.

RESEARCHES INTO ANCIENT HISTORY
Beauty is a Fleeting Good, a Charm that Fadeth 246

Extraordinary ATTRACTIONS Public Crib 590

Crimson Cloud FRINGED with Sunset 358

Murder, Luse & Co., Type Founders, Chicago and San Francisco.
ANTIOUE EXTENDED.
THE MERCHANT OF VENICE.
Honesty is in Danger of Becoming Rare.
Applicable to Alchemists.
346
BETTER AMUSEMENTS.
EPITAPH, DELIRIUM.
Inherent Rights of Man to Die.
But prefer to Live 27

OUR GRANDFATHERS FAMILY CIRCLE.
With round of Daily Duties done in time to see the
Rising of the Morrow's Sun 12845

DRUIDIC RIGHT TO ENAMEL.
Shinplaster Certificates of Indebtedness.
Chicago and New York 56

CORPULENT MARINER.
Sauce for the Goose or Gander.
Cranberry Jellies 123

FIRST REGIMENT.
Brave Boys on the Field.
New Design 46

MONTEITHS.
Rose Embowered.
Fat Take 78

Marder, Luco & Co.
Chicago and San Francisco.
EXTENDED.

ILLINOIS INDUSTRIAL EXPOSITION
ELEGANTLY REMODELED 34

RECKLESS CHARACTERS
Summer Excursionists to Clear Lake
Chicago to Janesville 71

THE SCIENCE OF LIFE
To be Virtuous is to be Happy
Fallacy of Theory 2

PERFECT ROOF
Rain Tests Proof Tar 8

EXTENDED
Sourest Face in 5

Murder, Luse & Co., Chicago and San Francisco.
ANTIQUE EXTENDED.

GAY SPREADING LEAFLET.
Forerunner of Rich, Autumn Fruits.
Come into my Parlor. 123

SOLID AS ROCK.
Shoot Folly as it Flies.
Bill Payable. 89

CHARITY'S RARITIES.
Treasurer Spinner Promises
Pin Money. $25

FRANKLINS.
Kiter and Printer.
Domino. 39

SAWING THE MOON.
Dreamy Feats of Equestrianism
Chasing the Comet 4

PALACE STAIRS.
Girdling the Round Earth.
Railways. 10

EMIGRANT.
Bold Europeans 6

AFRICA.
Gala Season 8

Marder, Luce & Co., Type Founders, Chicago and San Francisco.
AMERICAN SYSTEM
OF
HUSHERS' SICK FEE.

CLARENDONS.

NEEPMANN, CLARENDON

SPLENDID VIEW ON THE SUSQUEHANNA RIVER
Comprehensive History of the Rise and Fall of American Anthology
The Idle Poet and Whipped at School 284-44

LONG FINGER CLARENDON

COMPACT, MUSCULAR FRAMES
Warrant Breakage Proof under any Strains
Real Handy for Occupants 78

GRAY FURRY CLARENDON

WESTERN YOUTHS
From Birch Rods to Billiards
Fresh Penalties 90

LONG FINGER CARRIAGE CLARENDON

STILTED PHRASES BETRAY PEDAGOGUES
Dir. Recollections of Celebrated American Statesmen
Check Not a Basis of Worth 145

GRAY PAPER CLARENDON

MAGNIFICENT CHANCES
Thrift of Humbugs and Swindlers
MODERNIZED IDEAS 48

GRAY ENGLISH CARPET CLARENDON

ORPHEUS' JOYS
Wifely Lark in Hades
ROMANCING 56

Marder, Luce & Co.

HARMSWORTH, CLARENDON

ARABIAN KNIGHTS ENTERTAINMENT
Improvement in Business of the Modern Story Spouter
Aladdin and the Lamp Eclipse 45

GRAY FURRY CLARENDON

COSMOPOLITE GIRLHOOD
Skip Pinning Blanket to Polonaise
Infantile Luxuries 65

EDITORS SPECIAL GRAY CLARENDON

LEADING STRING
Fragile Son of Bridgeport
Mother's Pet 32

GRAY FURRY CLARENDON

INSULTING PUPPIES IN PANTS
Excellent Dissuading Power in Stoga Boots
UTILIZED COMBINATION 45

GRAY PAPER CLARENDON

ISOTHERMAL LINES
Northern Pacific Railroads
RANDOM ROUTE 60

EDITORS GRAY FURRY CLARENDON

HIGH TONED
Historical Nobody
DIGNITY 32

Chicago and San Francisco.
IONIC.

RHYTHM SERIES

YOUNG, THEN, WAS CHARLIE, SO CALLOW
Life seemed like a bright Dream; but she, like a Cold-Blooded Snake, was playing for Ice Cream. 2345

BARBER SERIES

OF APPETITE NOT IN BEAUTY
She'd take the Cake: Oh, yum! darling Charlie's Eyes lighted by Love's glim 67

BAUM SERIES

CALM, STARRY NIGHT IN THE SUMMER
They Walked through the Park by the Lake, he yearned
With boyish delight for bad Grammar 89

LANGFORD SERIES

ROLLED THE VERDIGRIS
Down to the Sea, the Bugaboo Roams
Over the Flowery Lea 87

EUGEN SERIES

MUDDY PEMUNKY SLIPS OUT FROM SHORE
Where the Flipflap Chirps Gloomily by the Duffydowndilly's Grave
Cherokee Daisies give Taffy to Dave 543

EVAN SERIES

SCIENTIFIC RECTIFIERS OF FRONTIERS
Sinbad the Sailor persuades his Neighbor with a Shotgun
Landcrab employs Lawyer Graball 206

DUKE SERIES

INNOCENTS RECREATIONS
Geugaus and Jimjams Sport in the Hedge
Bulldozing the Cadets 35

DUKE SERIES

MT. CENIS TUNNEL
Gilt Edges, Marbled Sides 46

Marder, Lane & Co., Type Founders, Chicago and San Francisco.  
AMERICAN SYSTEM OF

IONIC.

FINDING SPIRIT COMMUNICATIONS
Information by direct line from lands beyond the river
Controlling influences of ginger 56

PUBL. LONG, No. 9

REACTION BY PROXIES
Spirits of justice make men sad
Developing Check 78

EXEMPLIFIED
Brawling Brooklet 7

W.C.W. LONG, No. 2

HONORS BRIGHT
Mock society manners 4

PUNSTERS
Teach Humilit 2

Double Kings Island, No. 2

MYSTIFIED SIOUXS
Selecting choicest rations 35

CANNON ISLAND, No. 2

Hard TIME Cigar 6

Pride HE Life 4

Murdie, Luce & Co., Type Founders, Chicago and San Francisco.
DORICS.

MIDSUMMER NIGHTS IN DREAMLAND
Free Type Nightmare Tax Material. Prevent Printing Buried In Depths of Despair 12½

LIFE IMMORTAL SPONGING
Careful Letters Traced upon the Sand
Dirty Artist Hands 7½

PUBLISHERS' FIEND
First Gobbles Exchanges 17½

DIFFERENCE GENERATES QUIZZING
Large Faces Acquire Prominence on small Bodies
Pure Check on Test of Merit 54½

CHURCH PRIZE GAMES
Chasing the Wild Strawberry 6½

TIGER HUNTS
Seductive Wilds 2½

JOB PRINTERS' DELIGHT
Durability, Chicago Productions 4¼

THE GRECIAN BEND
Affectation of Rag-Picker 3½

EXCURSION RISKS
Peach-basket Life Boat 4

Print DEBIT Cash 8¾

Marder, Luce & Co., Type Founders, Chicago and San Francisco.
FRENCH ANTIQUE.

NEW AND USEFUL SERIES
Magnificent Specimen of the Typographic Art
Clear and Elegant Style. 176

GOLD MINERS
Commemoration Day 5
Printers Furniture
Marder, Luse & Co.  Chicago and San Francisco.
FRENCH CLARENDONS.

NORMAND FRENCH CLARENDON.
ADDRESS OF THE VETERANS TO THE TRENCHES THUSDAY.
New Napoleon will be, when They Take Him and Secure Him with the Leaden.
There's a Napoleonic moment on, and he's leading on.

FINO FRENCH CLARENDON.
CALIFORNIA TEA COMPANY.
Branch Establishments in Every City.
Good Teas! Low Prices. 78

GREAT PREMIER FRENCH CLARENDON.
SWEET SCENTED CREAM.
Bovines in Mellifluous Clover Fields.
Sun-Burned Urchins. 12

BRETON FRENCH CLARENDON.
ONE MORE INFAMOUS ONE, BURNT FOR LIFE.
He's taken a Wife, Loving Him Tenderly, this Widow or Fair.
Where was his Step-Mother? 123657390

LONG PREMIER FRENCH CLARENDON.
EASTERN NATIONAL INTERCOURSE.
Through Trade to China, Japan, and East Indies.
Steam Lines from Pacific Coast. 23

DOUGLAS SEVEN PREMIER FRENCH CLARENDON.
DIVINE OINTMENT.
For Rosy-Lipped Maidens.
Eccentric Youth. 5

Extensive Burrowing at the Public Crib. 12345
GOVERNMENT MINING BUREAU.

DOUGLAS GREAT PREMIER FRENCH CLARENDON.
Flirting Devotees at the Park. 78
MOUNTAIN RANGERS.

Raiser of Plug Tobacco. 235
VETERAN FARMER.

Marster, Luse & Co.
Chicago and San Francisco.
AMERICAN SYSTEM OF
WILD OAKS.

FRENCH CLARENDON EXTENDED.

French Printed Clarendon Extended.
Lover's Lyric in Loose Syllable.
The Love the Law that Moves all Worlds.
Song of the Children. 1942

Little Print French Clarendon Extended.
America's Freedom.
One Hundred and Fifty Million.
Harp of the Races. 2024

Small Print French Clarendon Extended.
Greenbacks.
Uncle Sam's Currency.
Inflations. 150

Great Print French Clarendon Extended.
Floating Islanders.
The Pensive Goat and Sportive Cow.
Bough to Bough. 2345

Bolder Small Print French Clarendon Extended.
Easter's Carols.
The Gentle Ray of Sunlight.
Romeo, Calumet. 76

Double English Print Clarendon Extended.
Eglantines.
Crystal Flake of Snow.
Buttercup. 23

Marley, Lane & Co.
Chicago and San Francisco.
EGYPTIAN EXTRA CONDENSED.

Pine-Size Egyptian Extra Condensed.

THE LONG DRAWN GLEE AND POSTED VAULT.
Bright Minos, Filling the Winter Day, Singing Incomparable Things.
Enchanted by Urn of Midnight Moon. 122

DOUBLE PINE Extra Condensed.

Huge and Hoary Tomes of Geology.
Lovely Nature's Broods, Perverse, Monstrous Things.
Earth Smiles in Dreams. 4576

DOUBLE PINE Extra Condensed.

FAIR FIELDS OF GOLD.
Bordering the Beautiful Land.
Cold Shoulders. 45

DOUBLE PINE Extra Condensed.

NEW STYLES.
Excellent Goods. 12

DOUBLE PINE Extra Condensed.

RUSSIAN EMPIRE.
Residents of Hot Houses.
Gasometer. 23

DOUBLE PINE Extra Condensed.

CONDENSER.
Bold Soldiers. 5

Marler, Lase & Co., Type Founders, Chicago and San Francisco.
Gothics.

**AMECICAN SYSTEM OF INTROMARKMED TYPE BRLS.**

*Philo Gothic, No. 3.*

**TRUE PROGRESSION THE ORDER OF THE DAY.**

Goddess of Liberty Dressed in Trappings of a Girl of the Period. How Exceedingly Curious. 123456789000

Character Exhibition of Walking the Broadway Bow.

*Stephen Gothic, No. 4.*

**CONSTITUTION OF THE UNITED STATES.**

Peculiarly Pliable and Applicable to Any Case and All Sides.

Chicago Metropolitan Press. 1234567

*Coleridge Gothic, No. 2.*

**DIVING BEAUTY OF THE MEDITERRANEAN.**

The World of Aspect Fair to Masculine Vision so Dear.

The Art of Sponging a Success. 0987

*Fischer Gothic, No. 12.*

**MONEY MAKES THE MARE CO.**

Is Industry the Stepping Stone to Wealth?

On the Road to Brighton. 45

*Delano Pro Gothic, No. 3.*

**SECTIONAL SECURITIES.**

Different Opinion not Tolerated. 3

*Masson, Lane & Co., Type Founders, Chicago and San Francisco.*
GOTHICS.

LET NOT STUBBORN RECKlessness THEE LORD AND THou negligent of laugh with thee Worldly Goods and Fame Decide not the choice for Mighty Dollars 3 37

SOUNDING BRASS OR TINKLING CYMBALS OF AN AGENTS CHEEK
The Oracles are Dumb; No Voice nor Hideous Hum Runs through Arched Roofs in Words 789

THE SLEEPY, INDOLENT FOX CATCHES NO POULTRY
Would You have Your Business done poor, Go; If not, send Bad Dickey 56

PABULUM OF BUCOLIC CONGRESSMEN
Filching American Eagle’s Pinions for Fancy Flights 23

DO NOT LIKE A SLEEP, GAVE HAPPY DREAMS OF HONEY
Whether thy heart I love thee and love thee, in this might I feel
My Present Through Midnight Up my Time days 435

PERSONAL AMENITIES OF PRIMARIES
Thousands of Minds against each other Blister, Blaze
Eyes Glow with Mutual Praise 578

THE TEEMING VALLEY OF THE GENNESSEE
In every Clime from Lapland to Japan, this Truth still Stands 46

PATTER OF THE RAIN DROPS
The Shadow of the Valley of Humility 89

Marder, Lewis & Co., Type Founders, Chicago and San Francisco.
AMERICAN SYSTEM OF TYPOGRAPHICAL TYPES

Gothics.

Serifed Gothic, No. 1.
THE QUESTIONABLE DECENCY OF TALE-BEARING.
Breath's Right to be Heard by her own. 
I ought to know that Motherhood. 1 214 2409

Lose Primer Gothic, No. 2.
THE IMMUTABLE GROCERS' WEIGHTS.
Since first by Faith We saw the Light and witnessed
Grim Darkness' Discomfiture. 234

English Gothic, No. 3.
INCOMPARABLE PEDANTRY.
Wrestling with Greek Roots and Railroad
Ham Sandwiches. 123 456

Double Small Prss Gothic, No. 3.
MODEST MAIDS.
With Little Dimpled Shin
Rogueish Sin. 3

Double Small Primer Gothic, No. 4.
GILDINGS.
Baser Metal. 4

Cursive Gothic, No. 5.
INGENIETY EXHIBITED BY WORK-SHIRKERS.
Peach sometimes makes its Bed in the poor Captive's Den
But nowhere finds it Rest save. 2345

Prss Gothic, No. 5.
CRUSADE HOSTS CONFOUNDED.
No pent-up Utica Confines Their Powers and
Holds In Duriance Ville. 345 67

Great Primer Gothic, No. 5.
GRANGER'S MOTTO.
What can't be Sold and the
Hogs won't Eat. 5

Double English Gothic, No. 5.
HYDRAULICS.
The Widowers Wail
Fleetest. 12

Double Small Gothic, No. 5.
DECEIT.
Soft Sigh. 5

Four-Line Prss Gothic, No. 5.
SUMMER SUIT.
Vienna Looker-on. 4

Marder, Luse & Co., Type Founders, Chicago and San Francisco.
OF ALL THE CHARMING DEAR WOMAN WEARS, OF ALL HER MANY
TRAPS AND SNARES, FOR REAL EFFECT 23645

WHEREVER YOU CHAPS DO MEET, ONE THAT
IS PERFECTLY MODEST AND 750

VERY MUCH MORE IN THAN ON IT
TRUTH CRUSHED TO 23645

THERE'S NAUGHT COMPARES WITH A TRULY PRETTY
BONNET; FOR WHENEVER OR 756984

NEAT, YOU MAY DEPEND IT IS PROOF
COMPLETE, THE HEAD HAS 86

THEN FIND ME THE MAN
DO, IF YOU CAN 79

THAT ISN'T BORING IN SECRET FOR OIL 32

DON'T MIND WHETHER ITS PURE 5

SUBSTITUTE PETROLEUM 9

MAIDEN SO NOBBY 3

HIDING BLUSHES 2

Marder, Luce & Co., Type Founders, Chicago and San Francisco.
Gothic.

The series of Serviceable Gothic, may be combined in a Variety of Useful Ways. Two Lines of the Normal Gothic, No. 7, may be used either as a broad line or in connection with the Normal Gothic, No. 5, to make Nilas, in which the lines are of unequal length, as shown in the following:

A. Normal Gothic, No. 5
B. Normal Gothic, No. 7
C. Nilas

Example: the Nilas made by using the Normal Gothic, No. 5, may be used in the following manner:

A. Normal Gothic, No. 5
B. Normal Gothic, No. 7
C. Nilas

A. Normal Gothic, No. 5
B. Normal Gothic, No. 7
C. Nilas

A. Normal Gothic, No. 5
B. Normal Gothic, No. 7
C. Nilas

A. Normal Gothic, No. 5
B. Normal Gothic, No. 7
C. Nilas

A. Normal Gothic, No. 5
B. Normal Gothic, No. 7
C. Nilas

A. Normal Gothic, No. 5
B. Normal Gothic, No. 7
C. Nilas

A. Normal Gothic, No. 5
B. Normal Gothic, No. 7
C. Nilas

A. Normal Gothic, No. 5
B. Normal Gothic, No. 7
C. Nilas

A. Normal Gothic, No. 5
B. Normal Gothic, No. 7
C. Nilas

A. Normal Gothic, No. 5
B. Normal Gothic, No. 7
C. Nilas

A. Normal Gothic, No. 5
B. Normal Gothic, No. 7
C. Nilas

A. Normal Gothic, No. 5
B. Normal Gothic, No. 7
C. Nilas

A. Normal Gothic, No. 5
B. Normal Gothic, No. 7
C. Nilas

A. Normal Gothic, No. 5
B. Normal Gothic, No. 7
C. Nilas

A. Normal Gothic, No. 5
B. Normal Gothic, No. 7
C. Nilas

A. Normal Gothic, No. 5
B. Normal Gothic, No. 7
C. Nilas

A. Normal Gothic, No. 5
B. Normal Gothic, No. 7
C. Nilas

A. Normal Gothic, No. 5
B. Normal Gothic, No. 7
C. Nilas

A. Normal Gothic, No. 5
B. Normal Gothic, No. 7
C. Nilas

A. Normal Gothic, No. 5
B. Normal Gothic, No. 7
C. Nilas

A. Normal Gothic, No. 5
B. Normal Gothic, No. 7
C. Nilas

A. Normal Gothic, No. 5
B. Normal Gothic, No. 7
C. Nilas

A. Normal Gothic, No. 5
B. Normal Gothic, No. 7
C. Nilas

A. Normal Gothic, No. 5
B. Normal Gothic, No. 7
C. Nilas

A. Normal Gothic, No. 5
B. Normal Gothic, No. 7
C. Nilas

A. Normal Gothic, No. 5
B. Normal Gothic, No. 7
C. Nilas

A. Normal Gothic, No. 5
B. Normal Go...
GOTHIC CONDENSED.

AMERICAN TEA PARTIES AND DEBATING SOCIETIES
More Eloquent than Sermons in Sheets, and complete Libraries
Of borrowed Books in Running Broads 234

THE MASQUE OF THE GODS
Clean Faced Gamins the Gallery 56

DECISION AND DISCERNMENT PERSONALITIES
Honesty purposes rendering unto Caesar all Claims to 23

MARINERS CLING TO THE MASTS
Debilitated Linen, fine Wind Perforating 45

PROPORTIONS OF GENTILITY
Marriageable Maidens Fairest Dower 76

Dimensions REDUCE Fashions 80

MARDER, LUSE & CO.
CHICAGO AND SAN FRANCISCO.
Gothic Condensed.

The Kellogg English Opera Troupe.
Generous Reception of America's Glorious Song Birds.
Gentlemans Treasurer's Notes. 23

The Road to Ruin Hard By.
Broad Track, ever Falling.
Certain Destruction. 2345

Literary Thievings.
Authors of Beautiful Snow. 23

Breezes Wafted Wild Woods Through. 12

Beech English Gothic Condensed, No. 3.

NOMADIC RACES.
White Carpet-Baggers. 4

Miasmatic. Pungent Odor.

RESERVE WISDOM
Commencement Exercises 3

Murdie, Luse & Co., Type Founders, Chicago and San Francisco.
Gothic Condensed.

LATE NEWS FROM THE SANDWICH ISLANDS.
Labor Market Quiet; Breathtaking Heavy; Missionaries Steady.
Highly Important Information; If True. 39.
From Greenland’s Ice Mountains, India’s Coral Islands.

CITY OF MAGNIFICENT DISTANCE.
Developing Horse-Car Humanity Extremes.
Riders of Shank’s Marbles. 45.
A Wasting of Breath by Expletives!

MALIGNANT MUMMY.
Malgracious Male Make-shift.
Mulish Mome. 678.

JULI LOLLIPPOP.
Season Invigorator!
Frigidity. 14.

SELECT SOIREE.
Quiddative. 2

VILE DRINKS!
Bibulous. 2

Harley, Lane & Co., Type founders, Chicago and San Francisco.
GOthic CONDENSED.

Two-Line Gothic Condensed, No. 1
WORK TO BE DONE. AT LAST THEY WOKE UP BUT TO FIND TO-MORROW WAS TRULY A MYTH, AND THOUGHT OF WHAT THEY'D DO WHEN TOO LATE, IF 43

Two-Line Gothic Condensed, No. 2
BIG WEST HAS OFTEN HEMP-TIE SHOWS ROPE-STRETCHINGS NEEDFUL 68

Two-Line Gothic Condensed, No. 3
PRIDE GOETH BEFORE THE FALL HIGH PRICE, LOW DIET 63

Two-Line Gothic Condensed, No. 4
FIDELITY ROLLER-COMP RELIABLE AND 34

Two-Line Gothic Condensed, No. 5
DEVELOPMENT OF BONANZAS IN MEXICO 56

Two-Line Gothic Condensed, No. 6
BUM OF HUMBLE BEES IS HEARD 28

Two-Line Gothic Condensed, No. 7
PATRONIZE HOME INDUSTRY 90

Margen, Luse & Co.

Chicago and San Francisco.
GOTHIC CONDENSED.

Foil, in No. 1 Gothic Condensed, No. 6.

WACH A BEAUTIFUL TIME IS DRAWING, WHEN THE WINDBAG BEGINS TO RISE, AND THE SPOOKLEI AND SCRAMBLE CARY THEY ACHES BORN IN A GLIDE, WHEN THE BUCKS ARE THROWING INTO 2480.

DEEPER GOthic Condensed, No. 9.


Two-Line Novologic Gothic Condensed, No. 8.

WISHES TO MAKE LOVE TO A BEE. THE GRASSHOPPER FLIPS COPPERS 25.

Two-Line Novologic Gothic Condensed, No. 8.

SEDITION IN AN ENEMY'S CAMP ARTISTIC FACE-MAKER 24.

Two-Line Full Gothic Condensed, No. 8.

IMPENDING MONSTERS JUNE-BUGS IN 79.

Two-Line English Gothic Condensed, No. 8.

BIJAH'S CHRONICLE KIND HEART 43.

NIHL-SOCIALS COMBATIVENESS 26.

MISRULE AND RIOT RAMP 95.

CHAMPION WING SHOT 74.

Marder, Luse & Co. CHICAGO AND SAN FRANCISCO.
AMERICAN SYSTEM OF
GoTHeC ITALIC.

POLK (or Noséctot) Gothic Italic. No. 4

A woman under the hill, and there under the tree of the sound and coming out into the valley and standing
As he stood in the picture when they give her to the right hand directly. The man stood near with a picturesque that has a bow and a paper to this. See
which is looking at the rock and the figure that stands near it.

Tore Mark. 15. A type of drea and Leo and Princes. A refined face. No. 3. The hand and hand 121200

Nunward Gothic Italics. No. 4

No matter whether she's pretty or not, how many by how little money she's got, whether she likes
As a woman or Cat. To a first, broken or not. The figure to make a man happy for life. To make a maiden happy and shift. In the other, according to the
whether shift. Woman a piece and faithful Bonnet. How a bonnet of

Greenery lovely and green, back to the wind in her proper spot. Suddenly she's lovely the 12453

Better Gothic Italic. No. 4

Weather's fake. Is a thing for a gone or bonnet; but one of those gay and caustic things,

Made of Muslins and Butterfly Wings. A mixture of Muslins and Strings. In dostful, depend upon it. A vulgar

Mass of fez and feather. A little of everything thrown together.

As if by a touch of windy weather. A wetted Countenance. A sort of Cup 6789

Lang Thomas Gothic Italics. No. 4

To catch the hair, leaving the head to go bare. A striking example of

Nothing to Wear. In this Bonnet Ammonisation. It makes a Woman look bracer and bold. Assists her in

Dutching nothing but Coke. Is bad for the Young, absorb on the Old.

Defemins when it ought to Deach. For look at her Side, no Bonnet there is 123

Pica Gothic Italics. No. 4

See at the side it hangs by a hair: view it behind, and you

Will declare that the creature has broken her neck. It don't matter where you may

Chance to be. No matter how many women

You see. A promiscuous crowd or a certain she, you 4567

Great Times Gothic Italics. No. 4

May fully depend upon it that a gem of the

Very Rarest Kind. A thing most difficult to find. The pot for which we

Long have pined, a love of a Bonnet. 1234

Dusty Times Pica Gothic Italics. No. 4

Those who desire a serviceable letter

For General Job or Circular Work will find this Series about

As acceptable as regards style. 1234

Marder, Line & Co.

San Francisco and Chicago.
ANTIQUE POINTED.

GENTLE SHOWER.
Reign of the Later Moses.
Epecegetical.
Fuddled Brain. 12

JANE EYRE.
Maggie Mitchell.
Fine Art. 4

PIANOS.
Fine Tone.
Rage 1

HARP.
The Era.
1873

NEW YEAR.
Festive Girl. 14

Mordier, Luse & Co., Type Founders, Chicago and San Francisco.
AMERICAN SYSTEM OF
MEASUREMENTS

LIGHTFACE CELTIC.

NARRATIVE LIGHTFACE CELTIC.
Wondrous Beauties of Spring-Time
Flowers Blooming, Birds Singing, Nature Embracing
Earth's Seasons of Indian Summer. 076

Two-Line Lightface.
AMENITIES OF WINTER.
Fireside and Public Amusements
Healthful Exercise. 234

BETTER LIGHTFACE CELTIC.
THE PERFECTION OF SUMMER.
The Woods and Fields with Verdure O fill
Lush Foliage Vegetation. 12345

ONE-LINE LIGHTFACE CELTIC.
THE GLORIES OF AUTUMN.
The Fiery Sun in Golden Glory Sets
The Blushing Fruit. 0897

SLANTING POINT LIGHTFACE CELTIC.
TRIBULATIONS OF SPRING-TIME.
March Winds, April Showers, and Oceans of Mud
May House Cleaning. 12345678

DOUBLE SCREW PLAIN LIGHTFACE CELTIC.
FESTIVITIES OF WINTER.
Frost-Nipped Ears, Frozen Noses. 23

NARRATIVE LIGHTFACE CELTIC, No. 2.
GORGEOUS ARRAY FOR EXHIBITION NEW YEAR'S DAY.
CHAMBER KVWECHAIW. 18000

BETTER LIGHTFACE CELTIC, No. 2.
CONSCIENCE MAKES COWARDS OF US ALL.
PUBLICATION OF CHICAGO, 021,456

DIAMOND LIGHTFACE CELTIC, No. 2.
PARTICULAR ATTENTION INVITED.
CHICAGO SPECIMEN. 1872.

ONE-LINE LIGHTFACE CELTIC, No. 2.
EXERCISE IN PUNCTUATION
TRAMP! TRAMP! 1863

Two-Line English Lightface CelTIC, No. 2.
ELEGANT STYLE.
FLIRTING. 12

Two-Line Plain Lightface CelTIC, No. 2.
HIGH TIMES!
DRUNK. 5

NARRATIVE LIGHTFACE CELTIC, No. 2.
THE FLAG.
FREE. 12

Marder, Lake & Co. Type Founders, Chicago and San Francisco.
LIGHTFACE CELTICS.

THE INEXTINGUISHABLE BENEFITS OF OUR CIVILIZATION. 
STOCK IN SAVINGS BANKS. 55

PERIODICAL LIGHTFACE CELTICS. No. 2
UNDENIED PROOF OF INSANITY.
OLD DEBTS PAID. 95

HUMANITY'S HONESTY DEVELOPS 22

POETRY OF RENT MOTIONS 33

Genuine Love of Everlasting Home
Bright as the Morning 26

STATEMENT OF GOVERNMENT CHARACTERIZED 74

RAISING THE RED O'ER THE RUBY MOVEMENT CURE. 88

OUR CHICAGO POLICEMEN KINGS OF CLUBS 69

Marder, Luse & Co.
Chicago and San Francisco.
LIGFACE Celtic Condensed.

DOUBLE PLAIN LIGHTFACE CELTIC CONDENSED

THE TOWERING SUNFLOWERS 44

DUCKS SEND GENIAL QUACKS 90

EARTH RESTORES 22

VISITING CITY CALF 78

TWO-LINE GRAY PICTORIAL CELTIC CONDENSED, No. 3

BOTH FLASHING THEIR SABERS BARE 45

MADE IN AMERICA by
AMES & BRO., Type Founders, Chicago and San Francisco.
NORMAN CONDENSED.

NORMAN CONDENSED

ROARING OF THE OCEAN IN OUR EARS, LOUD 1212
DREAMS OF THE MURMURING SEA

NORMAN CONDENSED

AUTOCRAT OF THE BREAKFAST TABLE 35
LUXURY OF HOT MUFFINS

NORMAN CONDENSED

MARTIAL EXERCISE EMPLOY 34
RIGID GOVERNMENT

NORMAN CONDENSED

GOVERNMENT CONSOLS 28
CHOICE PRESENTS

NORMAN CONDENSED

ORIENTAL SOURCE 46
MODERN LIKE

NORMAN CONDENSED

MODEST GIRLS 79
TREMBLING

NORMAN CONDENSED

PERFECTION'S PINK IN TYPE 12

MARKES, LUSE & CO.

CHICAGO AND SAN FRANCISCO.
Monastic Condensed.

American System of Advertising, No. 2

One-Line Monastic Condensed

1. Giant, mighty teeth, sly and shrewd, when he was weak, they
2. Put these into the hall of fame when they were 12.

Two-Line Monastic Condensed, No. 2

3. Keep fair, moderate, lovely garden for old flowers
4. To cover the foot of the countrymen 45.

Two-Line Monastic Condensed, No. 2

5. When women strive to do better than well, they
6. Do confound their skill in cleverness 67.

Two-Line Monastic Condensed, No. 2

7. It takes winning words to conquer hearts 88.

Two-Line Monastic Condensed, No. 2

8. Rolling on Orient Pearl, and sand 32.

Two-Line Monastic Condensed, No. 2


Two-Line Monastic Condensed, No. 2

10. Golden crown of hair 76.

Two-Line Monastic Condensed, No. 2

11. Proud kings at peace 89.

Two-Line Monastic Condensed, No. 2


For he that but conceives a crime 34.

Smith, Luce & Co., Type Founders, Chicago and San Francisco.
ORNAMENTED.

CUMBERLAND CABLE SHARED

OUR FUTURE MEETING.
To West Young Man, in the 3

GREAT FRIEDA CABLE SHARED

FROM POLE TO POLE.
Russians Regular Room 5

DUBLIN SCOTIA PMA CABO SHARED

STANLEY'S TRIP OVER AFRICA.
Exciting Scenes on the Herald back stairs 4

DUBLIN KINGSFORD CABLE SHARED

CLOSE COMMUNIONISTS.
Ornamental Figure Heads true 2

Two-Line Peach Rome Shape, No. 2
TO MAKE YOUR GOOSE TENDER, PAINT ITS BACK GREEN
GREEN-BACKS LEGAL TENDER FROM PRINTERS 1234

Two-Line Newspaper Rome Shape, No. 2
DESPISE NOT WEALTH, BUT USE IT DOING GOOD IN
ALL THAT GLITTERS IS NOT GOLD 56789

Two-Line Kings Rome Shape, No. 2
ENVY THE MAN WITH THE TOOTHACHE
LUNATIC, LOVER AND POET 240

Two-Line Long Kings Rome Shape, No. 3
RESULT OF UNENDING TOIL
PEACE AND PLENTY 35

Mander, Luse & Co. Chicago and San Francisco.
PARALLEL SHADED.

EASY PREPARATION NOT NEEDED
PRESSES, TYPE, BORDERS, AND BRASS RULE
HURRY AND NEEDLESSNESS

THE CHICAGO TYPE FOUNDRY,
PRINTERS' GENERAL SUPPLY DEPOT,
129 & 141 MONROE ST.

MOST COMPLETE STOCK,
OF STYLES NEW AND NOBLY 25

PRINTING PRESSES.
HAND, POWER OR JOB 67

MARDER, LUSE & CO.
18 CHICAGO. 77
Marder, Luse & Co.

Chicago Type Foundry,
189 & 141 Monroe St.,
Chicago. 1877.

Nine Little Indians in the Line

American System of Interchangeable Type Dies.

Annual reports
Sleque & Blight, Joe
Fancy Printers plain

Card, Hats, Note, Caps, Bill, Furs,
and Letter Head Fine Printing.

Marder, Luse & Co.
Electrotypes and Stereotypes
189 & 141 Monroe St.
PARALLEL SHADED, No. 2.

FOUNDAION LAY BROAD AND DEEP
LINE UPON LIFE, AND OCCASIONAL PRECEPT
WORTH MAKES THE MAN A 10

WEAKe OF H. M. 3. PINAFORE
GENTLE WINDS BLOWING COASTWISE
OPERATIC VENTURES 39

BRIGHT SIDE OF COUNTRY LIFE
WORMS SO CONFIDING 78

SHADES OF DEPARTING
FLEET FOOTED 28

STERLING HONESTY
COQUETTES 45

Marder, Luse & Co. Chicago and San Francisco.
Dreamer! she said, and the fringes of displeasure swept over radiant faces fair.

All of the world spread behind you; drive in and win it love and devotion.

Hearts ever tender touching as woman's, or like dew-drops.

Light and fair in first kiss o' morning.

Humidity, nobby styles.

Modern devices, comet tails, popular brand.

Attraction, honest friends.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Harder, Luce & Co., Type Founders, Chicago and San Francisco.
Ministerial Haberdashery

Consolidated Selling Out Limited Capital

Annulment of Ancient Theorizes

Accounting for Any Class of Cashiered

Accounting for Any Class of Cashiered

Accounting for Any Class of Cashiered

Accounting for Any Class of Cashiered

Accounting for Any Class of Cashiered
Majestic Highvine Quiets Royalties
Crescading Agents Unlicensed Bats
Universal Knightly Campaigns
Magna est Veritas et Prevalebit

Mighty Surprises given to the Medical Students
Inherent Measres Guaranteed to Members of the Bug Kingdom
Tramp to Peace through Seas of Sore 658

Martial Array of Beneficent Humanity
Sweltering in Broadcloth, Feathers and Furbelows
Displaying the Tailor's Art 789

Lazaroni Parade in Captivity
Rascalities Flouting Honest Endeavors
Crushed Tragedians 290

Marberg, Lose & Co.
All Parts of Lower Case Into Spaces and Quads.
Chicago and San Francisco.
KNOW ALL MEN BY THESE PRESENTS, That We, the said John Smith and William Brown, for the purpose of securing the prompt and punctual payment of the said principal sum of money, and the interest thereon, according to the true intent and meaning of this Bond, have made, constituted and appointed, and by these Presents do make, constitute and appoint Ebenzer Quicksilver, or any other Attorney of any Court of Record in the United States of America, to be their true and lawful Attorney, irrevocable, for them and in their name, place and stead, to appear in any Court of Record, in term time 1845.

To KINNOGOOD & BADENOUGH:—

We have the honor to inform you that the Co-Partnership heretofore existing between Saivsetly Weepem and Crusty U. Neversail, under the firm name of Weepem & Neversail, is hereby terminated by mutual agreement, it having been proven that the "union" yielded no pleasure and less profit. Weepem goes into a salt speculation, and what becomes of the Junior member nobody knows or cares to know.

The Wet Grocery business will be continued by the undersigned at the old stand, (with a complete stock and all of the choicest quality), where we hope to receive calls from all the old customers, and as many 1857.

TO WHOM THIS MAY COME, Greetings:—Let it be thoroughly known and generally well understood, that by and in accordance with a contract entered into by and between Gabriel Bloward and Elangus Longwaynd, under the style and firm name of Bloward & Longwaynd, the undersigned are now prepared to execute Blasts upon the Trumpet of Fame to suit any and all persons, in quality as well as quantity. Mr. B's long experience, in conjunction with Mr. L's strength of lungs, are proof positive that all Blasts from the Trumpet of Fame will be of sufficient duration and tone to inspire the enraptured listeners with awe and admiration for the subject of the Blast.

$123,567

Mander, Law & Co., Type Founders, Chicago and San Francisco.
CIRCULAR ITALIC.

We are this day in receipt of a large invoice of American Stone Florence, Pat Names, and a choice selection of your "Italicscope," intended expressly for this locality, which we now offer in 12 and Century Stone Blocks for use in the present highly-stirred political atmosphere.

A series of Type without Pica size contained therein is like omitting Rounds in a ladder; the step is too long from Long Primer to Great Primer, and is not long enough from English to Great Primer when compared with that from Long Primer to English, thus destroying the uniformity so essential to excellence in all classes of work. Again, every office has Pica Job Type in great variety, offering excellent chances for making words prominent without extra justification.

The success of the Circular Italic has been so gratifying that we are now induced to offer Great Primer of the series, believing that it too will find like favor in the eyes of all tasteful Printers, filling the same position in the class of large Circular Work that the Long Primer does in small Circular Work. For greater convenience Fonts are put up 9d, 50c.

Know all men by these Presents, that, whereas, Ebenezer Goodfellow has, by common consent, been given the position of "General Intermeddler and Pant Pry Extraordinary," this is to certify that said E. Goodfellow, Esq., is therefore entitled to all the honors attached to such position. 1234

Marder, Lane & Co.
12th Load with 6-00 Pica Lewis.
Chicago and San Francisco.
VENETIANS.

Lent Festival Festoon

It was a happy day for all poor seamen when the "Old Count" and "Ancient Sages" were first introduced to public notice, for without them what would the man do who could stand up to any subject without profanity or winding up his assertions with "money talks," or "the proof of a pudding is in the eating of the strong?" The latter has become so fully worn from constant use, and disapproved from age, that we are inclined to take pity upon its helplessness and raise a very mild protest against its further abuse. A handsome Leather Medal, accompanied by a note of thanks, is given to 2543890

Fell Yesteryear, No. 1

To be completely successful in any Business Enterprise the undertaker must be thoroughly in earnest and a Master of his Trade or Profession. In no case do these essentials appear more necessary than in that of Job Printing, for competition is so strong, and the improvements in the Art so continuous, that it not only requires energy and a practical and liberal knowledge of the wants of customers, but an ability to meet them on time. 2345678

Fell Yesteryear, No. 2

In order to accomplish this the Printing Office should be well supplied with the most serviceable, durable, and useful styles of Type,—even though they are not the very latest designs,—approved machinery, and a competent force of workmen under a capable and conscientious foreman. The Printing Room should contain some one that can figure closely upon job work in order to realize a reasonable profit. 24682580

Chief Primer Yesteryear, No. 1

The undersigned takes the present favorable opportunity of advertimg Himself upon the Favorable Notice of the Intelligent Voters of this District as a Candidate for Congressional Honors. With feel of sufficient size, and ability to manage them, I am able to stand upon any Platform of Human invention. If elected, I promise 123456ABCDEF123456

Chief Primer Yesteryear, No. 2

To Reform Finance, Restore Prosperity, and Elevate the Workman. The Poor shall be blessed with the good things of this World, and the wealth of the Rich increased. Every Man, Woman and Child will be allowed to keep all they can save from honest earnings, and I will use my best endeavors to get and keep all I can. ABCDEFGHIJK

 Madden, Liehe & Co.

This page loaded with 5-8 Free Leads.

CHICAGO AND SAN FRANCISCO.
One of the most important items in selecting material for a new office is that of appropriateness. By this we mean securing type that can be used to the best advantage on the class of work that finds its way into the ordinary job office. Most particularly does this apply to what is known as fancy type, for there are so many styles in this class varying slightly in face but with a general similarity that tends to a sameness when used together in a job, that is tiring to the eye. So with other features or peculiarities of type, in their variations from light to heavy faces, the whole rendering desirable a thorough knowledge of material and the class of work.

Scripts are almost as much of a necessity in well-equipped printing offices as the fonts of law or circular type in general use. There are now so many jobs turned out in which script lines form a prominent, if not the principal, factor, that an office without two or more sizes and styles is like a kite without a tail, somewhat unbalanced, and when competing for work with an office...
Poster Old Style.

Great Primer Poster Old Style

CLASSIC WORK FOR COMMENCEMENTS

THOROUGHLY ARTISTIC IN ALL DEPARTMENTS

Intended more especially for High Schools and Academies, yet its scope is broad enough to enable a "sweet Girl Graduate" of any educational institution to profit by the words of wisdom therein contained. A most important feature is the perfect manner in which the learned writer discourses upon the subject of dress, giving much valuable information not obtainable elsewhere. It is also a standard authority upon 123456784

Double Smallsize Poster Old Style

PLEASURES OF TROUT FISHING

THEORETICALLY EXEMPLIFIED

A great work for everyday humanity. Published with the philanthropic view of rendering would-be Sportsmen happy, and filling the pockets of the Publishers. It tells how to practically "cast a Fly" and fight Mosquitoes at the same time; how to Flirt and 56789012

Double Columbian Poster Old Style

THE PROSAIC FARMER

PROFUSE ILLUSTRATIONS

This valuable publication, by reason of an increased demand upon its columns, has been enlarged and greatly improved, and for 1879 will be pub-

Marder, Luse & Co. Chicago and San Francisco.
POSTER IONIC.

To be sold at Public Vendue, Tuesday, March 23d, 1880, a miscellaneous lot of Trumpery, from the pockets of our Hopeful, consisting of 1 chunk Taffy, strictly pure; 2 Tops, tip-top; 3 Glass Agates, falseys; 4 pieces Glass, smoked to order; 5 pieces of Tin, for whistles or buzzes; together with an assorted mess of stale Robbins' Eggs, Chewing Gum, Kite String, etc. The whole to be closed out regardless of cost or consequences. 1 1/4

There will be a meeting of all liberty-loving people of this City, on Tuesday evening, March 23d, 1879, 7 1/2 o'clock, sharp! at Stifle Hall. Object: a public discussion of the all-absorbing question, "Why do the Heathen Rage and Tear Their Hair?" It is expected that several shining lights of the legal 1 23

Strayed or Stolen, on the night of February 16th, 1874, all the decency of the advocates for Sunday liquor, and at all other times, regardless of public morals or opinion. The community at large will pay reasonable

Marder, Luse & Co. Chicago and San Francisco.
The Executive Committee of the Indigent Tramps' Society, having become demoralized in person and mind by reason of a Compulsory Washing at the hands of a Bridewell hireling, demand an investigation 234½

Order that they may have the privilege of refuting a statement so base, and in effect so hurtful to modest though honored 789

Marder, Luse & Co. Chicago and San Francisco.
INDUCEMENTS EXTRAORDINARILY LARGE!
THE DIVIDENDS INFINITESIMALLY SMALL.

The attention of the speculative public is invited to the latest issue of bonds in the Chicago Sour-Mash Co., bearing 10 per cent. interest, payable semi-annually. As the ways of the Company are somewhat dark and devious, the chances of the stockholders are exceedingly favorable—for an occasional visit to Joliet at an expense to the Government only, and a slight sacrifice of liberty on the part of the stockholder. "Greasing the Wheels" won't save 'em. 234½.

The only exceptions to the above is in being in the "ring" with the "powers that be," or an imbibing acquaintance. One possessing an extraordinary ability in the secret telegraphic dispatch line, and agility to glide, sylph-like, through public opinion, may possibly escape the deep damnation of such a taking-off. But then all know that "nothing ventured, nothing won," is an admirable motto.

FARMING IMPLEMENTS AND STOCK
AT CHATTEL MORTGAGE SALE.

The following described Farm Machinery, viz:—
1 Universal Threshing Machine, 1 Champion Reaper and Mower, 3 Hand Corn Planters, 2 Sulky Cultivators, 1 Horse Hay-Rake, 2 Horse Hay-Forks, 1 Corn-Sheller, 1 Fanning Mill, 1 Moline Clipper and 1 Breaker Plow, 1 Harrow, Hay, Dung, and Pitch-Forks, Hoes, Rakes, etc., and a miscellaneous lot of Carpenters' and Blacksmiths' Tools. Also, 5 Cows, 2 yoke of Oxen, 3 span of Horses, 4 Colts, 9 Hogs, 80 Sheep, including 1 Ram, (a beautiful butter,) 76 Pullets and Roosters, comprising Brahmas, Cochins, Houdans, Leghorns, Dominicks & Common Poults.

Murdar, Luce & Co.
Chicago and San Francisco.
SALE OF BLOODED STOCK,
FOWLS, MACHINERY, ETC.

The herein described Farm Stock will
be sold at Auction, TUESDAY, February
29, 1876, viz.:—1 Durham Bull, 2 Heifer
Calves, 3 new milch Cows, 4 yoke of
Oxen, 5 Steers, 60 Shoats, 70 Sheep, 10
Goats, 80 Pullets, 9 Roosters, 21 Ducks,
3½ Geese, 4¼ Turkeys, Tools, Machines,
Seeds, and other articles too numerous to

INTERESTING ITEMS
TO ALL CONCERNED.

The undersigned have the extreme felicity of announcing to
the inhabitants of Hard Times, and adjacent country, that they
are just opening a large stock of
Dry Goods, Crockery, Clothing,
Groceries, Boots and Shoes, 23
INDEPENDENT.
OUR CIRCULAR.
WHEN, in the course of modern political events, it becomes necessary for Chicago’s outraged people to rid themselves of the tax-eaters and political parasites that do abundantly abound, a question arises as to whether it is better to tar and feather or hang to a lamp post!

$1234567890^{1\frac{1}{2}}^{3}\frac{4}{4}$

Marder, Laze & Co.
Chicago and San Francisco.
Poster Roman.

Great Primer Poster Roman, No. 9.

TOWNSHIP ELECTION NOTICE.
Notice is hereby given that a general Election for Town Officers of the Town of Tiddleville is to be held Tuesday, April 2, 1878, at which time many candidates for the following Offices are to be relegated to usual obscurity: Moderator, Town Clerk, Treasurer, Supervisor.

Instructions to Agents.
The careful observance of the Regulations in our Book for Canvassers is strongly recommended to all those about starting out. Remember, "persistence is a jewel," and that a large amount of check is as essential.

PEREMPTORY SALE.
We shall sell at Auction, on Saturday, November 3, 1877, all right, title and interest in the old Town Pump, situated outside of the Public Square in the Village Falling Waters.

These Fonts are complete with Spaces and Quads.

Marder, Luse & Co. Chicago and San Francisco.
THE BOY PRINTER
Is a new book on Printing intended more particularly for beginners, but adapted to Printers generally. Price 50 cts.

DIME CONCERTS
Specially adapted to the wants of an enlightened and a dear music public
January 24, '78.

Above Fonts complete with Spaces and Quads.
Marder, Luse & Co. Chicago and San Francisco.
<table>
<thead>
<tr>
<th>Word Ornaments No. 1.</th>
<th>158</th>
</tr>
</thead>
</table>

**THIRTEENTH ANNUAL OPENING**

**FALL AND WINTER OF 1878**

**EIGHTH ANNUAL PIC NIO**

**CHICAGO TYPE FOUNDRY, WOODLAWN STATION.**

**Labor-Saving Rule and Leads.**

**Chicago**

1878
Marder, Luse & Co., Type Founders, Chicago and San Francisco.
Comb. Border, No. 11
(Plain Edge)
4 lines, 82.00

Comb. Border, No. 9
(Plain Transparent Edge)
4 lines, 82.00

Comb. Border, No. 10
(Bold Face)
No. 1. Font, 83.00
CHARACTERS

Comb. Border, No. 12
(New Style)
4 lines, 83.15

Marder, Luse & Co., Chicago and San Francisco.
ELECTROTYPED CORNERS.

The Prices given are for a set of Four Corners.

Marder, Lose & Co.
Chicago and San Francisco.
Electrotyped Corners.

The prices given are for a set of four corners.

No. 120 $1.50
No. 121 1.00
No. 122 1.50
No. 123 2.50

No. 124 (with center piece) 2.50

No. 125 $1.25
No. 126 1.00
No. 127 1.00
No. 128 1.00
No. 129 1.00

No. 120 $0.80
No. 122 0.45
No. 123 0.85
No. 124 0.85

No. 126 $1.30
No. 128 0.80
No. 129 0.80

No. 120 $1.00
No. 122 0.75
No. 123 0.75

Marder, Luse & Co.
Chicago and San Francisco.
Electrotyped Corners.

No. 201 $0.50
No. 202 $0.50
No. 203 $0.75
No. 204 $0.75
No. 205 $0.75
No. 206 $0.75

No. 211 $1.00
No. 212 $1.00
No. 213 $1.00
No. 214 $1.00
No. 215 $1.00
No. 216 $1.00

No. 221 $1.50
No. 222 $1.50
No. 223 $1.50
No. 224 $1.50
No. 225 $1.50
No. 226 $1.50

No. 231 $2.00
No. 232 $2.00
No. 233 $2.00
No. 234 $2.00
No. 235 $2.00
No. 236 $2.00

No. 241 $4.00
No. 242 $4.00
No. 243 $4.00
No. 244 $4.00
No. 245 $4.00
No. 246 $4.00

No. 251 $7.50
No. 252 $7.50
No. 253 $7.50
No. 254 $7.50
No. 255 $7.50
No. 256 $7.50

Mardel, Line & Co.

The Prices given are for a Set of Four Corners. Chicago and San Francisco.
PATENT PENDING

CLAYTONIAN

A MIXED MAGAZINE IN CHICAGO TYPE FOUNDRY MATERIAL

Two-Line Nebraska Clayton

POETIC LICEENCE OF TEN WARRANTS JUDGE LYNCH'S PRACTICE

Two-Line Rochester Clayton

ELECTRIC PAD FOR STUPID ABSORPTION

Two-Line Free Clayton

POVERTY THOUGHT

Two-Line Cincinnati Clayton

TREASURE OF WHIMSICAL ART

Two-Line Chicago Claytons

July Free

THIRD NATIONAL BANK

2" The dimensions of the Two Line Characters are the same as those of the standard size. All Fonts complete with figures.

Claytonian Ornaments

Price, per Font, $2.00

Elements of Everyday Happiness

MARDER, LUSE & Co.

Printing - Chicago Type Foundry - Material

Marder, Luse & Co.

Chicago and San Francisco.
American System of Intermittent press.

Diagonal Card Black and Miscellaneous.

Full English Card Black

Mild Parental Incitement
The Twigs The Tree Inclines
Nursery Rhymes 73

Gone English Card Black

Life's Old Shadow
Our Cradle and Tombs
Chicago River 2

Origin and Progress of Printing
Early to Bed and Get up at 5

Promulgation the Declaration of Independence
We Never Borrow of Poor Aunts 59

Full Copper Blanks

New Railroads to the Moon by way of China
Navigation made Simple and Easy

Full Oblique Blanks

Latest Adages from the Seat of War
Marriage News Gazette

Gone English Card Blanks

Yankee Arctic Exploration Tourists in
Direct Balloon Trips to the Pole

Gone English Blanks

Type Foundry and Printers' Furnishing goods
A Pretty Face makes Many Friends

Double Small Full Coppered Black Blanks

Military and Voyages of Grain
Summers' Feed Exchange

Margen, Luse & Co.

Chicago and San Francisco.
Looking at this Useful Letter, proclaim to Millions unknown, the Sin is mightier than the Sword; its bright scintillations of wit, humor, geniality, sympathy, pathos, and inspiration, each demonstrate the fact, that there is talent within man a power that its mighty and far more grand than the ambition, seized ranks and erect of even gigantic battlefields.

S. 1, 3, 5, 8

A, the undersigned, take the present favorable opportunity to announce myself as a candidate for Congress from the city of Brooksville. My platform is expansive as the source ark of Heaven, with as many different plants in it as there are sides to public opinion. If elected, to the poor, I promise all the money they can make; to the landless, a lot in the Potter's Field; to the old maid, as many husbands as they

S. 1, 3, 5, 8
LOGOTYPES.

ORDER BY NAME

THREE-LINE NONPAREIL.

125 $0.10 130 $0.10

DOLLARS
No. 144 $0.50

THREE-LINE NONPAREIL.

120 $0.10 125 $0.15 130 $0.20

THREE-LINE PICA.

120 $0.15 125 $0.15 130 $0.20

THREE-LINE PICA.

120 $0.15 125 $0.20 130 $0.25

THREE-LINE PICA.

120 $0.15 125 $0.20 130 $0.25

DOLLARS
No. 149 $0.50

Three-Line Columbian.

120 $0.15 125 $0.20

3

110 $0.10 115 $0.15

Four-Line Pica.

150 $0.10 155 $0.15

Four-Line Pica.

150 $0.10 155 $0.15

Four-Line Pica.

150 $0.10 155 $0.15

Sociable

Bought

Bought

American System of interchangeable type designs.

Margir, Lise & Co.

Copyright secured.

Chicago and San Francisco.
LOGOTYPES.

FIVE-LINE PICA.

Received
No. 171 $0.30
No. 172 $0.30

CONCERT
No. 166 $0.30

BOUGHT
No. 163 $0.30
No. 165 $0.30

SIX-LINE PICA.

Receiued
No. 173 $0.30
No. 174 $0.30

RECEPTION
No. 185 $0.30

HOME
No. 186 $0.30

SOCIAL
No. 168 $0.30

BUREAU
No. 170 $0.50

CEREMONIAL
No. 179 $0.50

DOLLAR
No. 183 $0.50

NUMBER
No. 184 $0.50

DOLLARS
No. 197 $0.30

NUMB.ER
No. 198 $0.30

SMALL
No. 189 $0.25

MARQUER, LUSE & CO.

COPYRIGHT RESERVED.

CHICAGO AND SAN FRANCISCO.
OLD STYLE ANTIQUES.

LIVES OF GREAT MEN REMIND US
That we may make Our own Sublime, and Dying leave 23

FILL YOUR HOMES WITH BEAUTY
Continually above Ignorance and Superstition 23

EDISON'S Electric Illuminations 78

PUBLIC HOSPITALS 74
U. S. NATIONAL GUARDS

UNINFORMED 32
MAGICAL LETTERS

RHETORICAL SPEAKING
PHILOSOPHERS IMPRESSION 68

SLEEPING IN DUG OUTS 24
### Brass Rules

**First Series.**
- **No. 181** 3/4 in. Plus $6.00
- **No. 180** 3/8 in. Plus $6.00
- **No. 179** 3/16 in. Plus $6.00
- **No. 178** 1/8 in. Plus $6.00
- **No. 177** 1/16 in. Plus $6.00
- **No. 176** 1/32 in. Plus $6.00
- **No. 175** 1/64 in. Plus $6.00
- **No. 174** 1/128 in. Plus $6.00
- **No. 173** 1/256 in. Plus $6.00
- **No. 172** 1/512 in. Plus $6.00
- **No. 171** 1/1024 in. Plus $6.00

**Series C.—Plain Edge.**
- **No. 171** 1/16 in. Plain $6.00
- **No. 170** 1/32 in. Plain $6.00
- **No. 169** 1/64 in. Plain $6.00
- **No. 168** 1/128 in. Plain $6.00
- **No. 167** 1/256 in. Plain $6.00

**Second Series.**
- **No. 181** 3/4 in. Plus $6.00
- **No. 180** 3/8 in. Plus $6.00
- **No. 179** 3/16 in. Plus $6.00
- **No. 178** 1/8 in. Plus $6.00
- **No. 177** 1/16 in. Plus $6.00
- **No. 176** 1/32 in. Plus $6.00
- **No. 175** 1/64 in. Plus $6.00
- **No. 174** 1/128 in. Plus $6.00
- **No. 173** 1/256 in. Plus $6.00
- **No. 172** 1/512 in. Plus $6.00
- **No. 171** 1/1024 in. Plus $6.00

**Sixth Series.**
- **No. 181** 3/4 in. Plus $6.00
- **No. 180** 3/8 in. Plus $6.00
- **No. 179** 3/16 in. Plus $6.00
- **No. 178** 1/8 in. Plus $6.00
- **No. 177** 1/16 in. Plus $6.00
- **No. 176** 1/32 in. Plus $6.00
- **No. 175** 1/64 in. Plus $6.00
- **No. 174** 1/128 in. Plus $6.00
- **No. 173** 1/256 in. Plus $6.00
- **No. 172** 1/512 in. Plus $6.00
- **No. 171** 1/1024 in. Plus $6.00

**Seventh Series.**
- **No. 181** 3/4 in. Plus $6.00
- **No. 180** 3/8 in. Plus $6.00
- **No. 179** 3/16 in. Plus $6.00
- **No. 178** 1/8 in. Plus $6.00
- **No. 177** 1/16 in. Plus $6.00
- **No. 176** 1/32 in. Plus $6.00
- **No. 175** 1/64 in. Plus $6.00
- **No. 174** 1/128 in. Plus $6.00
- **No. 173** 1/256 in. Plus $6.00
- **No. 172** 1/512 in. Plus $6.00

All of our Brass Rule sold in Strips of Ten Foot each.

Chicago Type Foundry.

Marder, Luce & Co.
### American System of International Type Series

<table>
<thead>
<tr>
<th>Eleventh Series</th>
<th>Fifth Series</th>
<th>Eighth Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 360 60-Inch</td>
<td>100-Inch</td>
<td>144-Inch</td>
</tr>
<tr>
<td>No. 361 48-Inch</td>
<td>80-Inch</td>
<td>120-Inch</td>
</tr>
<tr>
<td>No. 362 36-Inch</td>
<td>60-Inch</td>
<td>90-Inch</td>
</tr>
<tr>
<td>No. 363 24-Inch</td>
<td>40-Inch</td>
<td>60-Inch</td>
</tr>
<tr>
<td>No. 364 12-Inch</td>
<td>20-Inch</td>
<td>30-Inch</td>
</tr>
<tr>
<td>No. 365 6-Inch</td>
<td>10-Inch</td>
<td>15-Inch</td>
</tr>
<tr>
<td>No. 366 3-Inch</td>
<td>5-Inch</td>
<td>7-1/2-Inch</td>
</tr>
<tr>
<td>No. 367 1-1/8-Inch</td>
<td>2-Inch</td>
<td>3-1/8-Inch</td>
</tr>
</tbody>
</table>

### Brass Rules

<table>
<thead>
<tr>
<th>No. 360</th>
<th>100-Inch</th>
<th>144-Inch</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 361</td>
<td>80-Inch</td>
<td>120-Inch</td>
</tr>
<tr>
<td>No. 362</td>
<td>60-Inch</td>
<td>90-Inch</td>
</tr>
<tr>
<td>No. 363</td>
<td>40-Inch</td>
<td>60-Inch</td>
</tr>
<tr>
<td>No. 364</td>
<td>20-Inch</td>
<td>30-Inch</td>
</tr>
<tr>
<td>No. 365</td>
<td>10-Inch</td>
<td>15-Inch</td>
</tr>
<tr>
<td>No. 366</td>
<td>5-Inch</td>
<td>7-1/2-Inch</td>
</tr>
<tr>
<td>No. 367</td>
<td>2-Inch</td>
<td>3-1/8-Inch</td>
</tr>
</tbody>
</table>

### Scale of 1000

- Scale of 1000

### Scale of 10

- Scale of 10

---

Chicago Type Foundry

---

All of our Brass Rule sold in Strips of Two Feet each.

Marder, Luse & Co.
### Brass Rules

Wired Pages of any size furnished to order from any style of Rule shown on this Page.

| No. 223 | 4.00 Plia | 100 5/8 |
| No. 224 | 4.00 Plia | 100 5/8 |
| No. 225 | 4.00 Plia | 100 5/8 |
| No. 226 | 4.00 Plia | 100 5/8 |
| No. 227 | 4.00 Plia | 100 5/8 |
| No. 228 | 4.00 Plia | 100 5/8 |
| No. 229 | 4.00 Plia | 100 5/8 |
| No. 230 | 4.00 Plia | 100 5/8 |
| No. 231 | 4.00 Plia | 100 5/8 |
| No. 232 | 4.00 Plia | 100 5/8 |
| No. 233 | 4.00 Plia | 100 5/8 |
| No. 234 | 4.00 Plia | 100 5/8 |
| No. 235 | 4.00 Plia | 100 5/8 |
| No. 236 | 4.00 Plia | 100 5/8 |
| No. 237 | 4.00 Plia | 100 5/8 |
| No. 238 | 4.00 Plia | 100 5/8 |
| No. 239 | 4.00 Plia | 100 5/8 |
| No. 240 | 4.00 Plia | 100 5/8 |
| No. 241 | 4.00 Plia | 100 5/8 |
| No. 242 | 4.00 Plia | 100 5/8 |
| No. 243 | 4.00 Plia | 100 5/8 |
| No. 244 | 4.00 Plia | 100 5/8 |
| No. 245 | 4.00 Plia | 100 5/8 |
| No. 246 | 4.00 Plia | 100 5/8 |
| No. 247 | 4.00 Plia | 100 5/8 |
| No. 248 | 4.00 Plia | 100 5/8 |
| No. 249 | 4.00 Plia | 100 5/8 |
| No. 250 | 4.00 Plia | 100 5/8 |
| No. 251 | 4.00 Plia | 100 5/8 |
| No. 252 | 4.00 Plia | 100 5/8 |
| No. 253 | 4.00 Plia | 100 5/8 |
| No. 254 | 4.00 Plia | 100 5/8 |
| No. 255 | 4.00 Plia | 100 5/8 |
| No. 256 | 4.00 Plia | 100 5/8 |
| No. 257 | 4.00 Plia | 100 5/8 |
| No. 258 | 4.00 Plia | 100 5/8 |
| No. 259 | 4.00 Plia | 100 5/8 |
| No. 260 | 4.00 Plia | 100 5/8 |
| No. 261 | 4.00 Plia | 100 5/8 |
| No. 262 | 4.00 Plia | 100 5/8 |
| No. 263 | 4.00 Plia | 100 5/8 |
| No. 264 | 4.00 Plia | 100 5/8 |
| No. 265 | 4.00 Plia | 100 5/8 |
| No. 266 | 4.00 Plia | 100 5/8 |
| No. 267 | 4.00 Plia | 100 5/8 |
| No. 268 | 4.00 Plia | 100 5/8 |
| No. 269 | 4.00 Plia | 100 5/8 |
| No. 270 | 4.00 Plia | 100 5/8 |
| No. 271 | 4.00 Plia | 100 5/8 |
| No. 272 | 4.00 Plia | 100 5/8 |
| No. 273 | 4.00 Plia | 100 5/8 |
| No. 274 | 4.00 Plia | 100 5/8 |
| No. 275 | 4.00 Plia | 100 5/8 |
| No. 276 | 4.00 Plia | 100 5/8 |
| No. 277 | 4.00 Plia | 100 5/8 |
| No. 278 | 4.00 Plia | 100 5/8 |
| No. 279 | 4.00 Plia | 100 5/8 |
| No. 280 | 4.00 Plia | 100 5/8 |
| No. 281 | 4.00 Plia | 100 5/8 |
| No. 282 | 4.00 Plia | 100 5/8 |
| No. 283 | 4.00 Plia | 100 5/8 |
| No. 284 | 4.00 Plia | 100 5/8 |

All of our Brass Rules sold in Strips of Ten Feet each.

Marder, Lake & Co.
### Brass Rules

<table>
<thead>
<tr>
<th>No. 433</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baker 40 ft.</td>
</tr>
<tr>
<td>No. 434</td>
</tr>
<tr>
<td>Receiver 45 ft.</td>
</tr>
<tr>
<td>No. 435</td>
</tr>
<tr>
<td>Small Plus 48 ft.</td>
</tr>
<tr>
<td>No. 436</td>
</tr>
<tr>
<td>Apple 52 ft.</td>
</tr>
<tr>
<td>No. 437</td>
</tr>
<tr>
<td>Miller 56 ft.</td>
</tr>
<tr>
<td>No. 438</td>
</tr>
<tr>
<td>Nonpareil 58 ft.</td>
</tr>
<tr>
<td>No. 439</td>
</tr>
<tr>
<td>Bungalow 60 ft.</td>
</tr>
<tr>
<td>No. 440</td>
</tr>
<tr>
<td>Long Primer 60 ft.</td>
</tr>
<tr>
<td>No. 441</td>
</tr>
<tr>
<td>Bungalow 60 ft.</td>
</tr>
<tr>
<td>No. 442</td>
</tr>
<tr>
<td>Bungalow 60 ft.</td>
</tr>
<tr>
<td>No. 443</td>
</tr>
<tr>
<td>Small Plus 56 ft.</td>
</tr>
<tr>
<td>No. 444</td>
</tr>
<tr>
<td>Basic 55 ft.</td>
</tr>
<tr>
<td>No. 445</td>
</tr>
<tr>
<td>Long Primer 58 ft.</td>
</tr>
<tr>
<td>No. 446</td>
</tr>
<tr>
<td>Apple 52 ft.</td>
</tr>
</tbody>
</table>

*All of our Brass Rule sold in Strips of Two Foot each.*

*Chicago Type Foundry.*

*Marder, Luse & Co.*
LABOR-SAVING BRASS RULES.

Samples of Mitred Corners, etc.

Labor-Saving Rules cut to order from any face of Rule from No. 177 to 238 inclusive.

Chicago Type Foundry.

Marler, Lane & Co.
Bill-Head, Letter and Receipt Blanks.

Cost A to E, 6 Cents each. Cost M to W, 10 Cents each.

Murray, Lewis & Co.
Chicago and San Francisco.
Bill-Head and Statement Blanks.

Springfield, Ill., 188
Chicago, 188
Austin, Texas, 188

No. 78, 40 cts.
No. 79, 50 cts.
No. 80, 60 cts.

Booneville, Ohio, 187
Cold Springs, 187
Chicago, 187

No. 10, 10 cts.
No. 11, 13 cts.
No. 12, 15 cts.

Chicago, 187
Madison, 187
Elkhart, 187

No. 13, 20 cts.
No. 14, 23 cts.
No. 15, 25 cts.

Chicago, 187
Chicago, 187
Kewaunee, 187

No. 16, 30 cts.
No. 17, 34 cts.
No. 18, 38 cts.

Chicago, 187
Joliet, Ill., 187
Chicago, 187

No. 19, 40 cts.
No. 20, 44 cts.
No. 21, 48 cts.

Chicago, 187

No. 22, 50 cts.
No. 23, 54 cts.
No. 24, 58 cts.

Chicago, 187

No. 25, 60 cts.
No. 26, 64 cts.
No. 27, 68 cts.

Chicago, 187

No. 28, 70 cts.
No. 29, 74 cts.
No. 30, 78 cts.

Chicago, 187

No. 31, 80 cts.
No. 32, 84 cts.
No. 33, 88 cts.

Chicago, 187

No. 34, 90 cts.
No. 35, 94 cts.
No. 36, 98 cts.

Chicago, 187

No. 37, 100 cts.
No. 38, 104 cts.
No. 39, 108 cts.

Chicago, 187

No. 40, 110 cts.
No. 41, 114 cts.
No. 42, 118 cts.

Chicago, 187

No. 43, 120 cts.
No. 44, 124 cts.
No. 45, 128 cts.

Chicago, 187

No. 46, 130 cts.
No. 47, 134 cts.
No. 48, 138 cts.

Chicago, 187

No. 49, 140 cts.
No. 50, 144 cts.
No. 51, 148 cts.

Chicago, 187

Marder, Lowe & Co., Chicago and San Francisco.
### Certificate Blanks

The prices given are for the set of these blanks.

<table>
<thead>
<tr>
<th>Style</th>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>120</td>
<td>$1.20</td>
<td></td>
</tr>
<tr>
<td>100</td>
<td>No. Shares</td>
<td>$1.00</td>
</tr>
<tr>
<td>70</td>
<td>No. Shares</td>
<td>$0.50</td>
</tr>
<tr>
<td>60</td>
<td>Shares</td>
<td>$0.50</td>
</tr>
<tr>
<td>45</td>
<td>Shares</td>
<td>$0.30</td>
</tr>
<tr>
<td>44</td>
<td>Shares</td>
<td>$0.30</td>
</tr>
<tr>
<td>43</td>
<td>Shares</td>
<td>$0.50</td>
</tr>
<tr>
<td>42</td>
<td>Shares</td>
<td>$0.50</td>
</tr>
<tr>
<td>41</td>
<td>Shares</td>
<td>$0.50</td>
</tr>
<tr>
<td>40</td>
<td>Shares</td>
<td>$0.50</td>
</tr>
<tr>
<td>39</td>
<td>Shares</td>
<td>$0.50</td>
</tr>
</tbody>
</table>

Chicago Type Foundry: $1.20

Marder, Lass & Co.: $1.20

---

*Note: The prices listed are for a single set of blanks.*
News Cuts.

Two-Line Agate. (11)

Two-Line Nonpareil. (13)

Two-Line Minion. (14)

Two-Line Brevier. (16)

Two-Line Bourgeois. (18)

Three-Line Nonpareil.

Two-Line Long Primer. (19)

Two-Line Small Pica. (22)

Marder, Luse & Co. Chicago and San Francisco.
News Cuts.

American System of International Type Series.

Two-Line Small Pica. (59)

Two-Line Pica. (31)

Two-Line English. (59)

Always order "News Cuts," giving the Number and Body.

Marston, Luse & Co.

Chicago and San Francisco.
American System of
Interchangeable Type Series

News Cuts.

Two-Line Columbian.

Two-Line Great Primer, etc. Six-Line Monospace.

Marder, Lane & Co.,
Chicago and San Francisco.
Ceremonials, Ornaments, Etc.

Murdock, Luse & Co.

Chicago and San Francisco.
Marder, Lane & Co.
Chicago and San Francisco.
Marder, Lane & Co.

Chicago and San Francisco.
Murdock, Luce & Co.

Chicago and San Francisco.
## Ornamental Initials

<table>
<thead>
<tr>
<th>Third Series</th>
<th>First Series</th>
<th>Twenty-Third Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>H</td>
<td>A</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Twenty-First Series</th>
<th>Nineteenth Series</th>
<th>Fourth Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>E</td>
<td>A</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Twenty-Fifth Series</th>
<th>Twenty-Third Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>E</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Eleventh Series</th>
<th>Third Series</th>
<th>Tenth Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>H</td>
<td>L</td>
<td>M</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Fifteenth Series</th>
<th>Seventh Series</th>
<th>Twenty-Fourth Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>F</td>
<td>H</td>
<td>E</td>
</tr>
</tbody>
</table>

Marquis, Lodge & Co., Type Founders, Chicago and San Francisco.
### Ornamental Initials

<table>
<thead>
<tr>
<th>Twenty-Seventh Series</th>
<th>Twenty-Eighth Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>D</td>
</tr>
<tr>
<td>Single Letters, 26 mm.</td>
<td>Per 100, 9.50.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Thirty-First Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
</tr>
<tr>
<td>Single Letters, 23 mm.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Thirty-Second Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
</tr>
<tr>
<td>Single Letters, 25 mm.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Fifth Series</th>
<th>Ninth Series</th>
<th>Twentieth Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>A</td>
<td>R</td>
</tr>
<tr>
<td>Single Letters, 15 mm.</td>
<td>Per 100, 9.10.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Eighteenth Series</th>
<th>Twenty-Second Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>D</td>
<td>A</td>
</tr>
<tr>
<td>Single Letters, 21 mm.</td>
<td>Per 100, 9.50.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sixth Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>D</td>
</tr>
<tr>
<td>Single Letters, 25 mm.</td>
</tr>
</tbody>
</table>

Marboro, Leigh & Co., Type Founders, Chicago and San Francisco.
## Ornamental Initials

<table>
<thead>
<tr>
<th>Thirteenth Series</th>
<th>Twelfth Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>![Initial A]</td>
<td>![Initial B]</td>
</tr>
<tr>
<td>![Initial C]</td>
<td>![Initial D]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Twenty-third Series</th>
<th>Nineteenth Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>![Initial E]</td>
<td>![Initial F]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Seventeenth Series</th>
</tr>
</thead>
<tbody>
<tr>
<td>![Initial G]</td>
</tr>
<tr>
<td>![Initial H]</td>
</tr>
<tr>
<td>![Initial I]</td>
</tr>
</tbody>
</table>

*Single Letter, 60 cts. — Per set, $2.12 50.*
<table>
<thead>
<tr>
<th>No.</th>
<th>Name</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Daily Intelligencer.</td>
<td>50 cts.</td>
</tr>
<tr>
<td>2</td>
<td>The Satan Palladium.</td>
<td>50 cts.</td>
</tr>
<tr>
<td>3</td>
<td>Davenport Democrat.</td>
<td>50 cts.</td>
</tr>
<tr>
<td>4</td>
<td>Polo Independent.</td>
<td>50 cts.</td>
</tr>
<tr>
<td>5</td>
<td>The Dubuque News.</td>
<td>50 cts.</td>
</tr>
<tr>
<td>6</td>
<td>Ogle Register.</td>
<td>50 cts.</td>
</tr>
<tr>
<td>7</td>
<td>Chicago Advance.</td>
<td>50 cts.</td>
</tr>
<tr>
<td>8</td>
<td>Pittsfield Appeal.</td>
<td>50 cts.</td>
</tr>
<tr>
<td>9</td>
<td>Dayton Eagle.</td>
<td>50 cts.</td>
</tr>
<tr>
<td>10</td>
<td>Daily Bulletin.</td>
<td>50 cts.</td>
</tr>
<tr>
<td>11</td>
<td>DEMON OF MACKINAC.</td>
<td>50 cts.</td>
</tr>
<tr>
<td>12</td>
<td>WEEKLY JOURNAL.</td>
<td>50 cts.</td>
</tr>
<tr>
<td>13</td>
<td>THE MESSENGER.</td>
<td>50 cts.</td>
</tr>
<tr>
<td>14</td>
<td>Madison Journal.</td>
<td>50 cts.</td>
</tr>
<tr>
<td>15</td>
<td>Post and Mail.</td>
<td>50 cts.</td>
</tr>
<tr>
<td>16</td>
<td>STATE REGISTER.</td>
<td>50 cts.</td>
</tr>
<tr>
<td>17</td>
<td>THE GAZETTE.</td>
<td>50 cts.</td>
</tr>
<tr>
<td>18</td>
<td>THE STATESMAN.</td>
<td>50 cts.</td>
</tr>
<tr>
<td>19</td>
<td>THE BEACON.</td>
<td>50 cts.</td>
</tr>
<tr>
<td>20</td>
<td>DAILY EXPRESS.</td>
<td>50 cts.</td>
</tr>
<tr>
<td>21</td>
<td>WEEKLY POST.</td>
<td>50 cts.</td>
</tr>
<tr>
<td>22</td>
<td>The Freeport Recorder.</td>
<td>50 cts.</td>
</tr>
<tr>
<td>23</td>
<td>Wahcoma Herald.</td>
<td>50 cts.</td>
</tr>
<tr>
<td>24</td>
<td>The Ioliet World.</td>
<td>50 cts.</td>
</tr>
<tr>
<td>26</td>
<td>Elgin Journal.</td>
<td>50 cts.</td>
</tr>
<tr>
<td>27</td>
<td>The Weekly Times.</td>
<td>50 cts.</td>
</tr>
<tr>
<td>28</td>
<td>The Troy Beacon.</td>
<td>50 cts.</td>
</tr>
<tr>
<td>29</td>
<td>Keokuk Tribune.</td>
<td>50 cts.</td>
</tr>
<tr>
<td>30</td>
<td>The Akron Post.</td>
<td>50 cts.</td>
</tr>
<tr>
<td>31</td>
<td>Daily Gazette.</td>
<td>50 cts.</td>
</tr>
</tbody>
</table>

The above list of sub-headings shows some of the styles we are prepared to furnish. In ordering, give No. attached to sample.
NEWSPAPER HEADINGS.

The Chicago Journal of Arts.

THE OMAHA REPUBLICAN.

MANISTEE EUCHREIST.

THE AUTOCRAT Canadian Miscellany.

THE TRIBUNE

CHENOIA TIMES.

CHICAGO TYPE FOUNDRY.

MARDER, LUSE & CO.
NEWSPAPER HEADINGS.

Fourth-Line Pica Lightface.

American Farm Journal.


THE MONITOR

Six-Line Pica Lightface.

Minnesota Union.

GEORGIAN

Nine-Line Pica Lightface.

Duluth Post.


GAZETTE

CHICAGO TYPE FOUNDRY.

MARDER, LUSE & CO.
NEWSPAPER HEADINGS.

THE COSMOPOLITAN Annual Record of the Times.

POSTAL RECORD The New Chicago Belle.

THE WAHOO NEW ERA The Yankton Morning Uprising.

CHICAGO GLOBE The Michigan Phoenix.
NEWSPAPER HEADINGS.

Daily Boanerges Thunderbolt.

BOSCOBEL TIMES.

Calumet’s Palladium.

RISING SUN.

The State Journal

SUNBEAM.

The Beacon.

Chicago Type Foundry, Harder, Lase & Co.
NEWSPAPER HEADINGS.

Six-Line Plain Heading Text.

The Chicago Times.

Weaver Recorder.

HARRISON REGISTER.

GARFIELD TRIBUNE.

HANCOCK POST.

BERLIN TIMES.

ENQUIRER.

MARDER, LIUSE & CO.

CHICAGO AND SAN FRANCISCO.
NEWSPAPER HEADINGS.

The Modern Daily Appeal.

Five-Line Pica, Modern Text.

Iowa Staats Zeitung.

Six-Line Pica Black.

The Hotel Reporter.

Seven-Line Pica, Modern Text.

The Batavia Review.

Seven-Line Pica, Condensed Black.

Weekly Freeman.

Eight-Line Pica, Condensed Black.

Chicago Tribune.

Marder, Luse & Co. Chicago and San Francisco.
NEWSPAPER HEADINGS.

Five-Line Pica Black Slab.

The Home Chronicle.

Six-Line Pica Open Black.

Fredonia Observer.

Seven-Line Pica Caslon Open Black.

The Missourian.

Seven-Line Pica Black Slab.

Yankton Mail.

Eight-Line Pica Black Slab.

Daily Herald.

Eight-Line Pica Open Black.

Monee Dispatch.

Marder, Luse & Co. Chicago and San Francisco.
NEWSPAPER HEADINGS.

Musical Independent.

The Daily Bugle.

The Sun

Journal

Mails

Marder, Luse & Co.

The Wait

Heroes

Poster

Chicago and San Francisco.
Mental Furniture.

Fonts of 25, 50 and 100 Pounds. Price, 25 Cents per Pound.

Sorts of any size, to order. 30 Cts. per lb.

We have recently added the following sizes to our Metal Furniture, on account of a demand from the larger Printing Offices in the East, viz.: 2, 3, 5, 8 and 10 cm in width, by 13, 14, 16, 17, 18, 19, 21, 22, 23 and 24 cm in length. The 100 pound fonts contain all the different sizes.

The accompanying illustrations of some of the pieces of our new Metal Furniture will give an idea of the advantages it possesses over the wood and other Metal Furniture in general use. Most of the Metal Furniture now offered to the craft is cast either with more metal than is actually necessary, or with open ends so that the corners are liable to break off or be injured. This Furniture has the End Bearings cast solid top and bottom alike,—giving it at the same time lightness and strength. It is cast and dressed with perfect accuracy to pica sizes, in sections varying from 4 to 50 cm in length, and 1 to 10 in width. Fonts are put up in the most convenient sizes for general use.
THE "BOSS" LOCK-UP.

HEMPHEL'S

IMPROVED PATENT

STEEL QUOINS

The most Economical, Simplest, and Safest Mechanical Quoins in use.

No Foot or Side Sticks, and no Shooting Sticks are Required.

These Quoins are made of the best cast steel and put up in pairs. Fig. 1 represents one-half, and Fig. 2 a pair (full size) of Quoins, ready to use. Fig. 3 represents the key used for the manipulation of these. It will readily be perceived that there is but one kind of Quoin, as they are exactly alike in every respect, thus no mixing or crossed keys do the work of two; instructions, key picking out is necessary. Only straight of key, furniture and tools required. Figures 1, 2, 3 (distilled size) show the different positions of the Quoin while in use. The lateral spread of the Quoins as represented in Fig. 1 and 2, is 3 inches, Nos. 1 and 2 are used on Parquet, and that in Figs. 1 and 2, one on Pina. If the leakage requires more spread than shown in Fig. 3, by lowering the Quoin and inserting a piece of firmer wood or metal furniture the desired pressure can be given the floor. Fig. 4 shows a "nipplehead" Quoin that is the point or extremest part of the inside half of the Quoin to which the lock-up is fixed. If it should always turn from the lock-up, or reveal the hooking, or back or load of the chase, otherwise the form spreads apart while looking up. A few times using will accentuate one or both of them when they will be found as simple as the usual Quoin, and much more convenient, more durable, and cheaper.

PRICE LIST.

No. 1 Quoins per doz. Pairs. $2.50 No. 2 Quoins per doz. Pairs. $3.00

Plain Keys for either size, 30 cts. Plated, 75 cts.

With directions for the accompany each package of Quoins.

MARDER, LUSE & CO.,
Chicago and San Francisco.
IMPROVED WASHINGTON HAND PRESS
Improvement Patented October 26th, 1875.

PATENT ROLLING BED.
This latest improvement consists in placing wheel trucks beside the ordinary ways, and instead of sliding the bed out with great friction, it is easily rolled in and out on wheels, so arranged that they are free, and do not support the bed when in position.

This Improvement Saves much of the Power required to Run a Hand Press.

REDUCED PRICE LIST.

<table>
<thead>
<tr>
<th></th>
<th>Platen</th>
<th>Bed</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 3</td>
<td>23&quot; x 35&quot;</td>
<td>29&quot; x 39&quot;</td>
<td>375.00</td>
</tr>
<tr>
<td>No. 5</td>
<td>25&quot; x 38&quot;</td>
<td>30&quot; x 43&quot;</td>
<td>475.00</td>
</tr>
<tr>
<td>No. 7</td>
<td>27&quot; x 43&quot;</td>
<td>31&quot; x 47&quot;</td>
<td>500.00</td>
</tr>
<tr>
<td>No. 8</td>
<td>29&quot; x 46&quot;</td>
<td>32&quot; x 47&quot;</td>
<td>525.00</td>
</tr>
</tbody>
</table>

Price includes two pairs of Pallets, one Wrench, one Sheep-foot, pair of Barrels, and one extra Friction.

Presses without the Improvement, $25 less than the above prices.

MARDER, LUSE & CO.,
Chicago and San Francisco.
STAR PRESS

SELF-LOCKING CHASE BOOK!

1. It has a Perfect Register, and prevents all slip.
3. A Depression Adjustment, Unequaled.

Sizes and Prices, in Chicago, at Depot.

| 9 x 11 1/2 inches Inside Chase | $100.00 | 11 x 16 inches Inside Chase | $175.00 | 14 x 20 inches | $200.00 |

Steam Trimmer, $15.00  Fountain, $50.00

LEADER PAPER CUTTER

This very strong and perfectly built machine has several new and important patented features:

1. The back gauge, which is not changed for every cut, and is inserted instead of the back gauge, which is found in so many other cutters.
2. The double knife, which is carefully adjusted to the die, and has a smooth, even motion.
3. The auxiliary knife, which is carefully adjusted to the die, and has a smooth, even motion.

Sizes and Prices, in Chicago.

| 23 inch | $135.00 | 30 inch | $164.00 |
| 28 inch | $170.00 | 32 inch | $184.00 |

LEADER, LUSE & CO.,
Sole Agents for the United States.