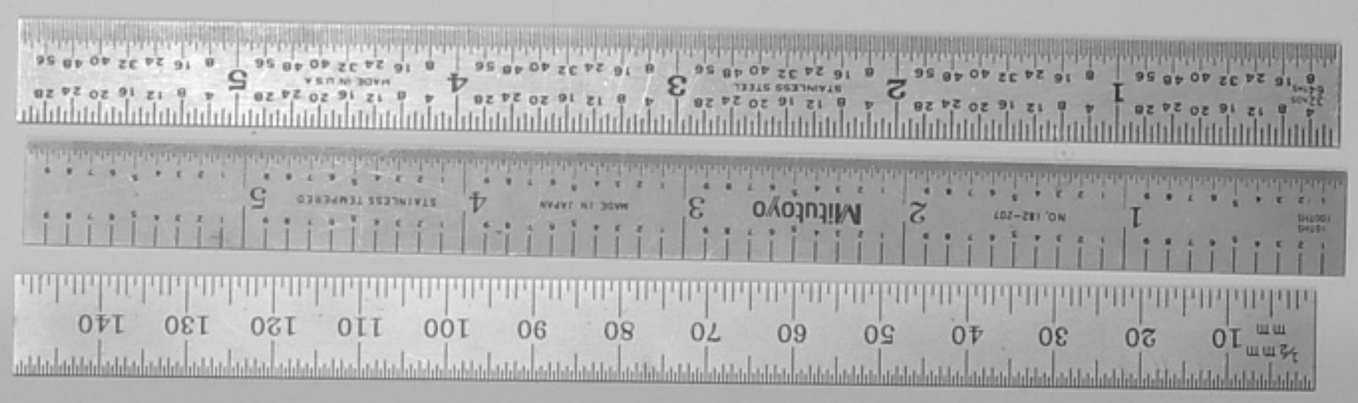
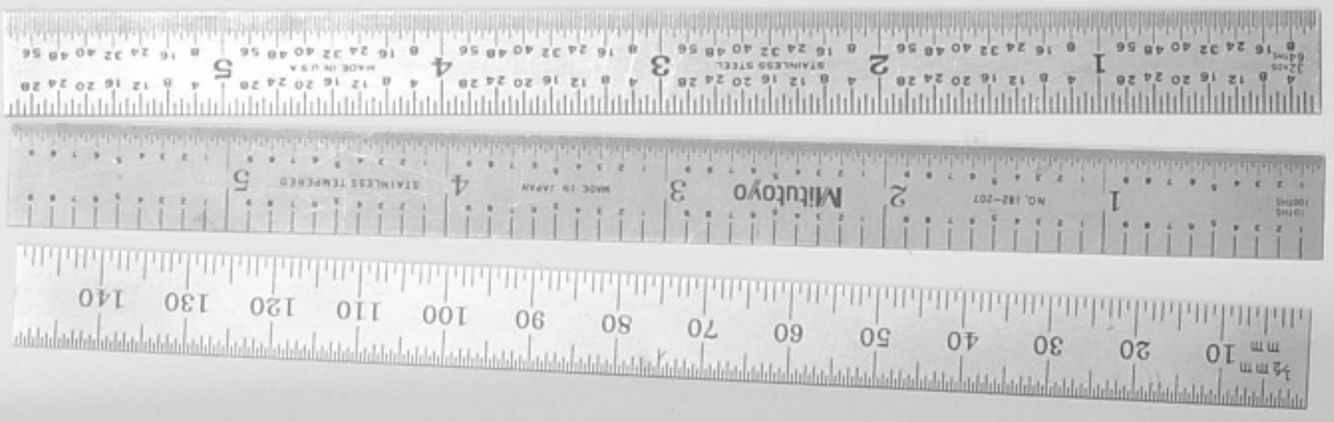


SPECIMENS

Chicago Type Foundry.

MARDER, LUSE & CO.



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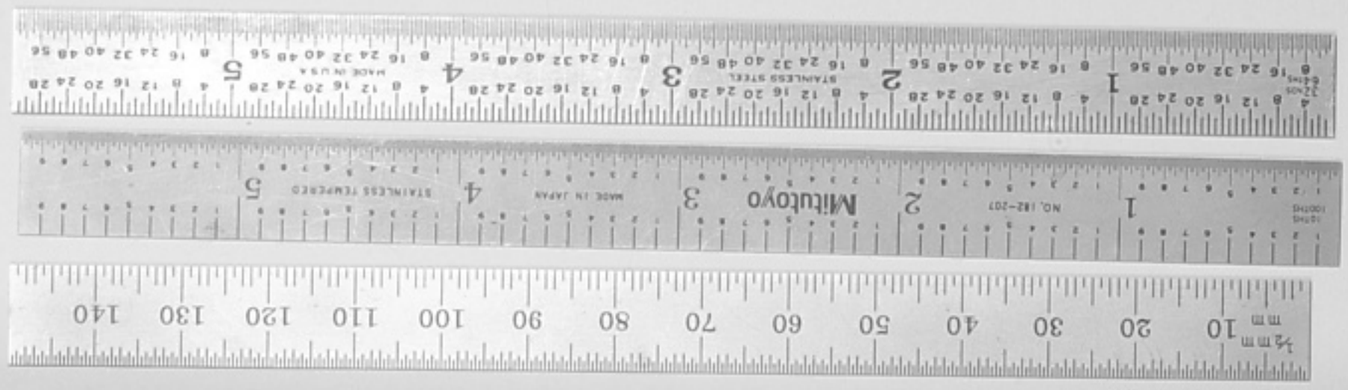
UNIVERSITY OF ILLINOIS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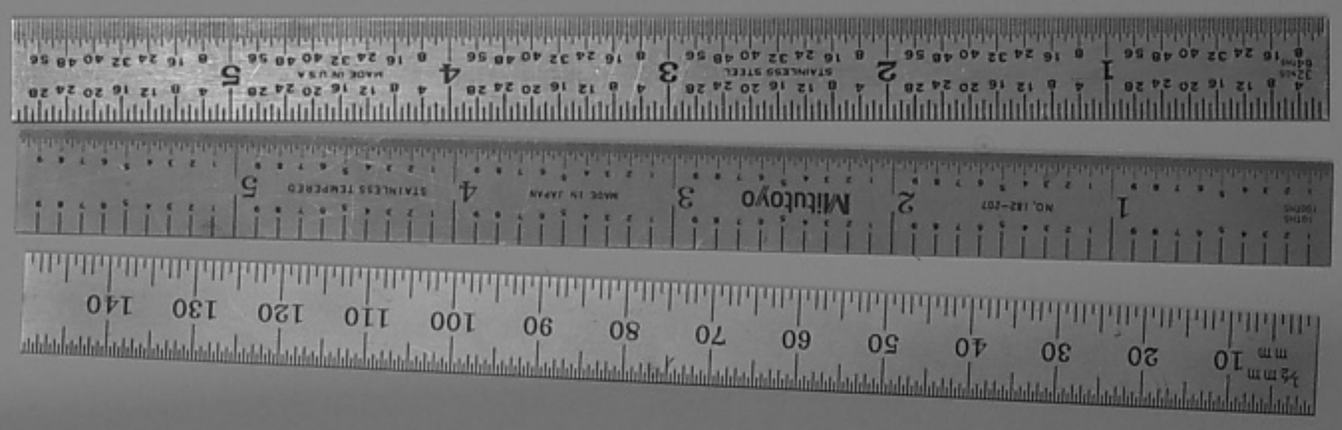
STAINLESS TEMPERED
MADE IN JAPAN
STAINLESS STEEL
MADE IN U.S.A.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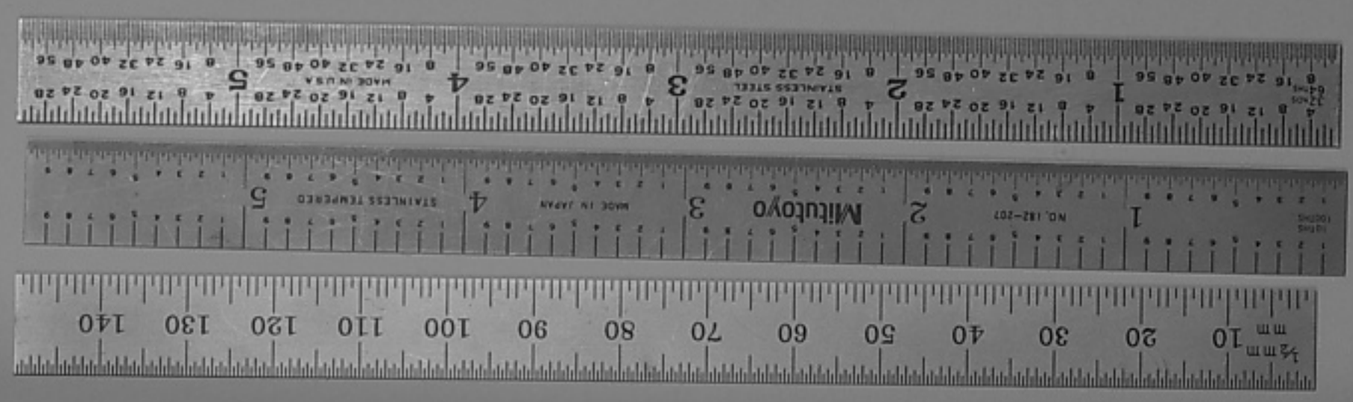
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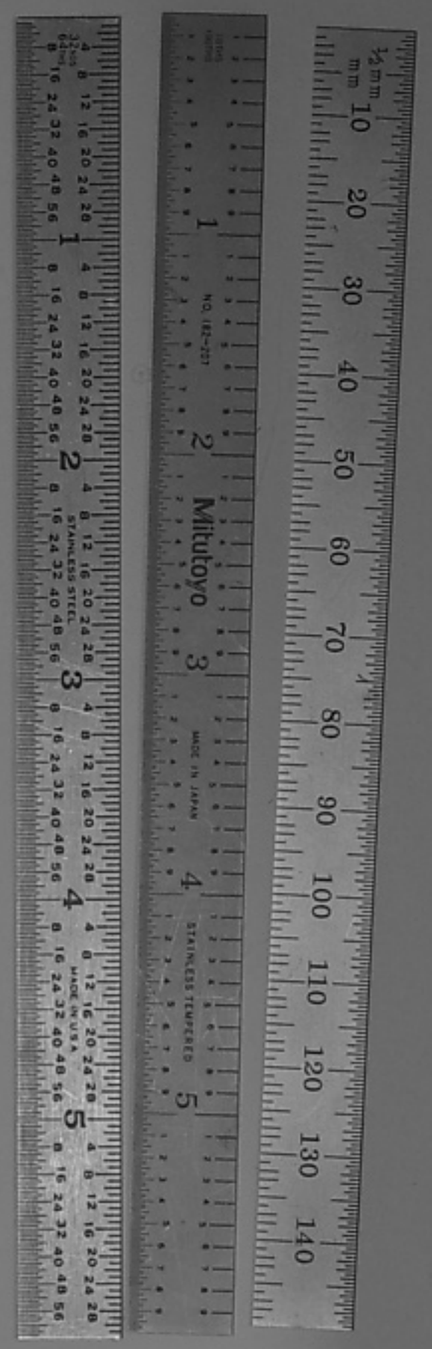
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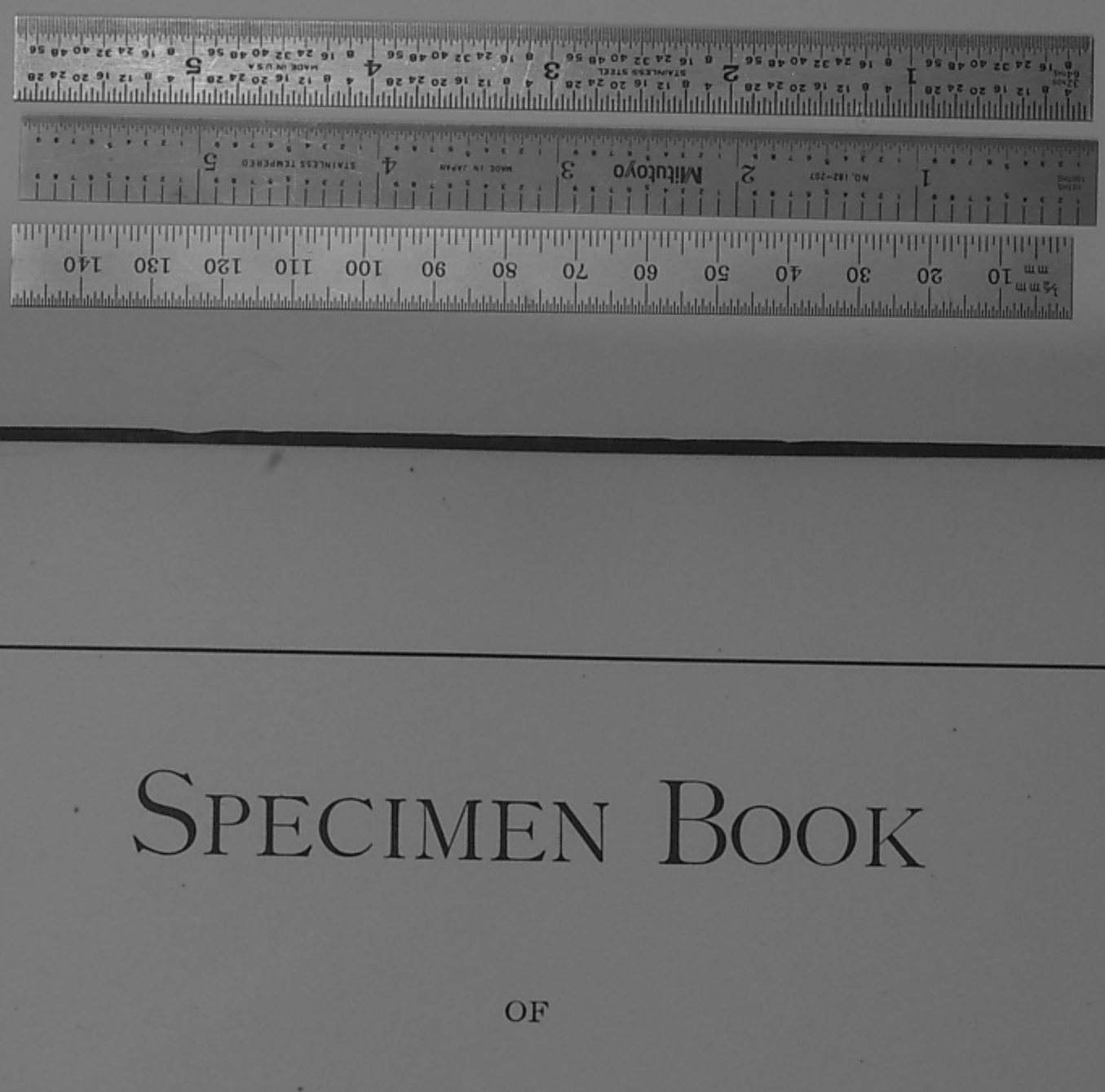


SPECIMEN BOOK

OF

PRINTING TYPES,

BORDERS, BRASS RULE, ETC.

MANUFACTURED BY

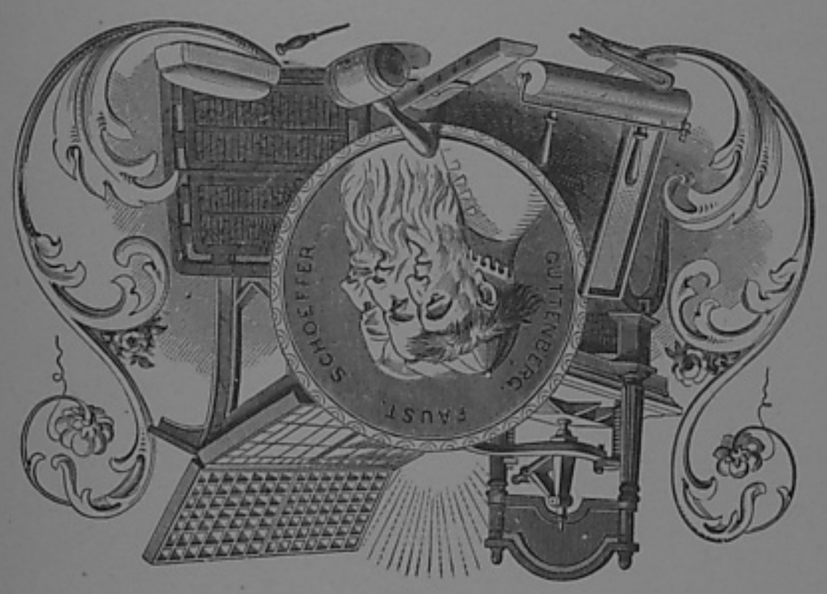
MARDER, LUSE & CO.

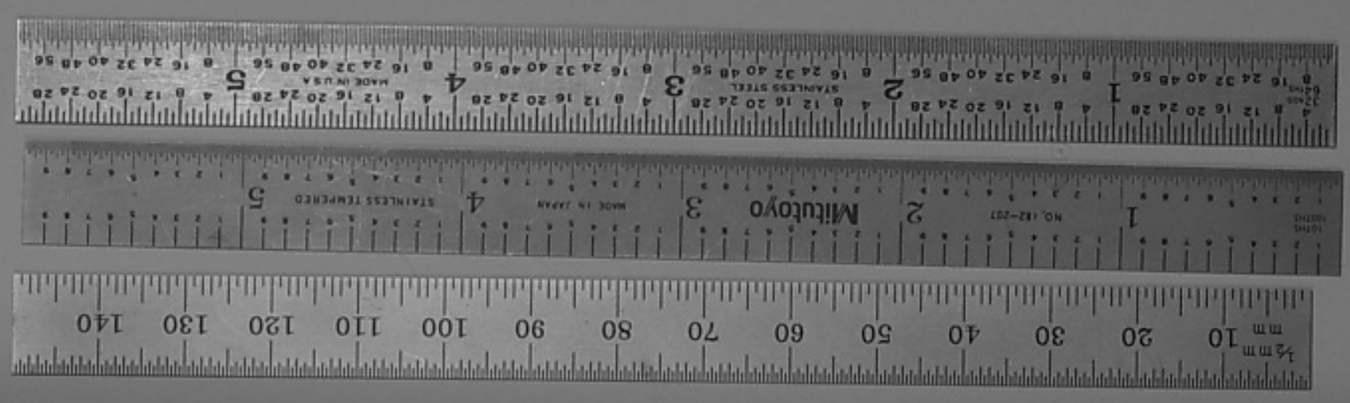
TYPE FOUNDERS,

CHICAGO AND SAN FRANCISCO.

WISCONSIN HISTORICAL SOCIETY

SOCIETA
TIPOLOGICA
MILANESE





+ZHD
4M32

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.

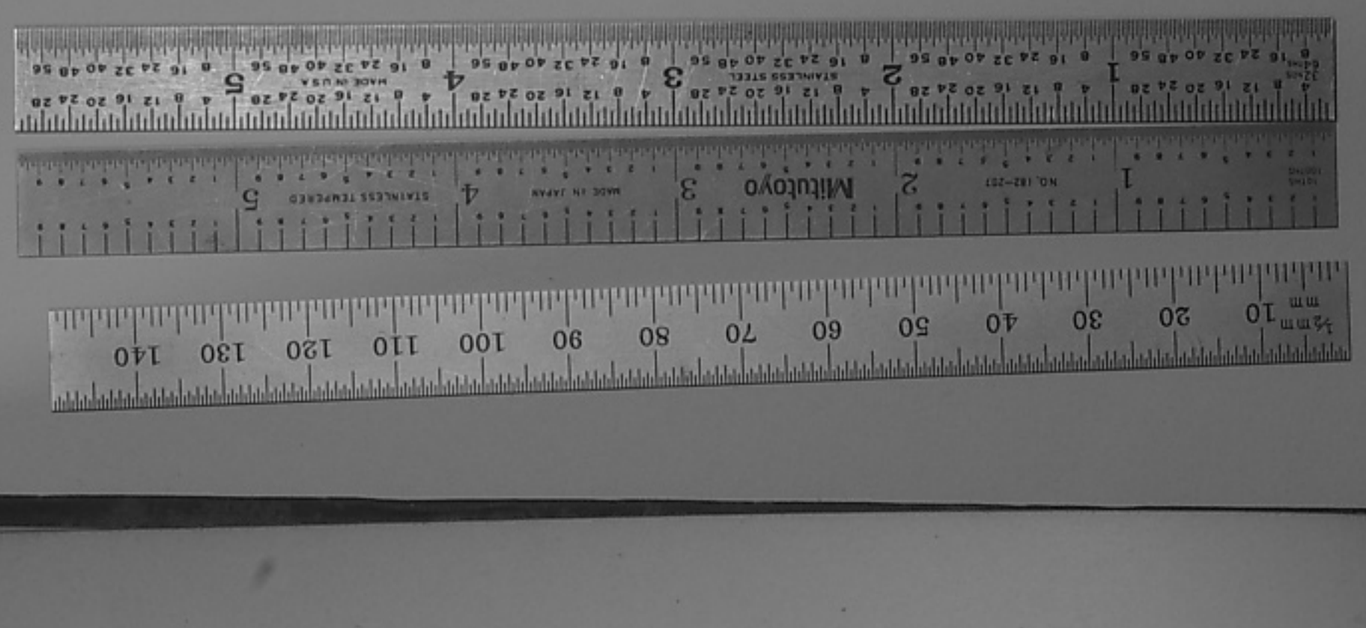
Specimen Books are the result of great care and labor, and as a necessity involve the expenditure of a large amount of time and money. Hence they are intended for the use of *bona fide* purchasers of printing material, and for no others. This Specimen Book is not for sale at any price. Nor will it be 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.

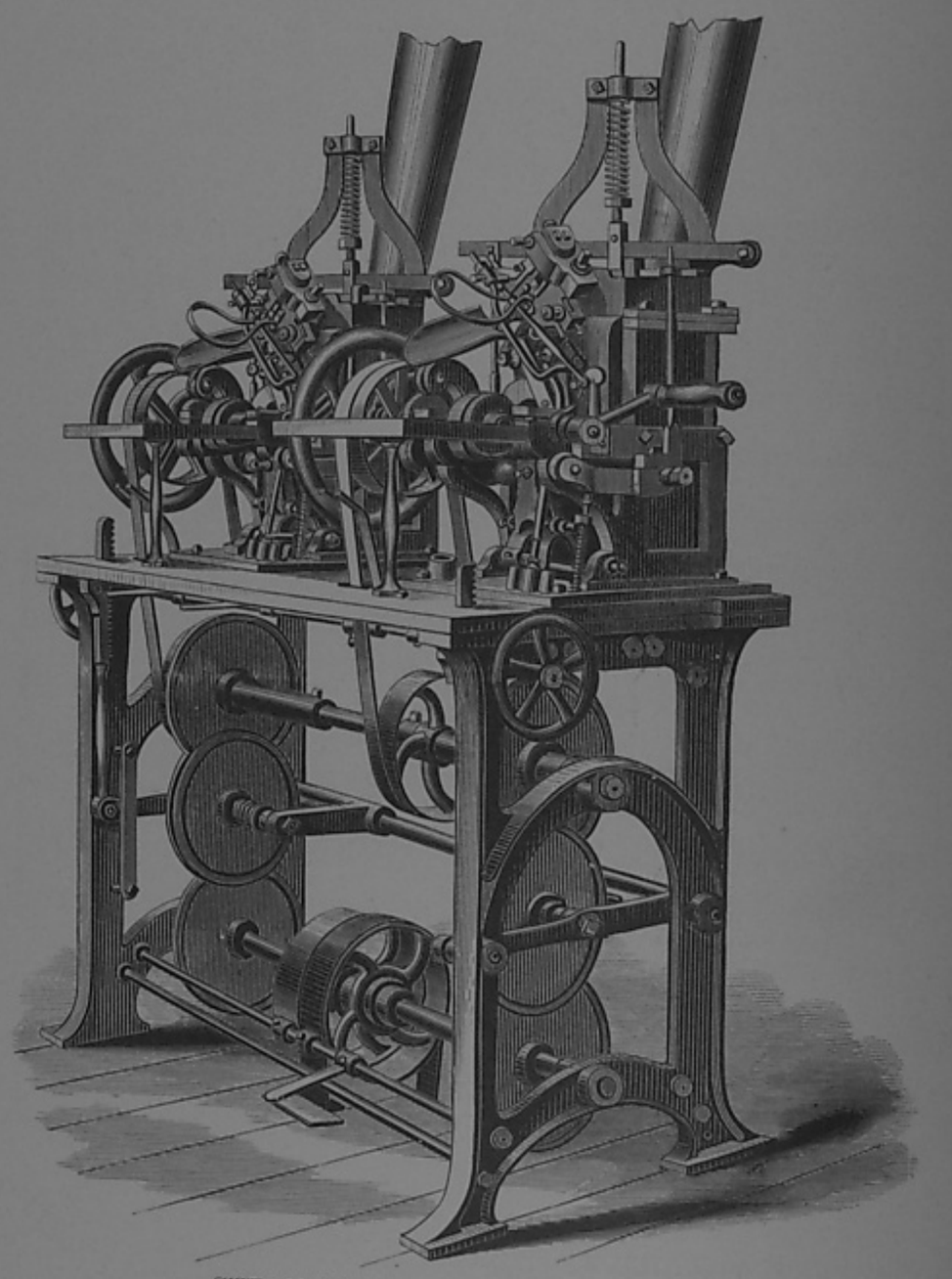
Every Proprietor or Printer is supposed to know the legitimate purpose and object of a Specimen Book, and how to use it. Yet we are very sure that many do not. When the name and number of any font of type is printed plainly over it there is certainly no good reason why a Specimen Book should be mutilated 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.

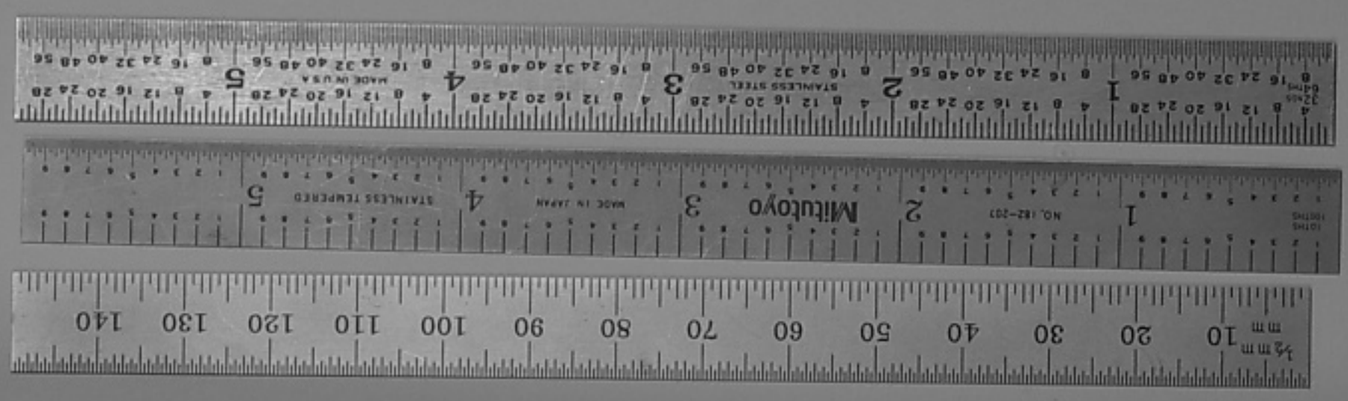
MARDER, LUSE & CO.

JOHN MARDER,
A. P. LUSE,
CARL MÜLLER.





STEAM TYPE-CASTING MACHINE.



PRACTICAL TYPE MAKING.

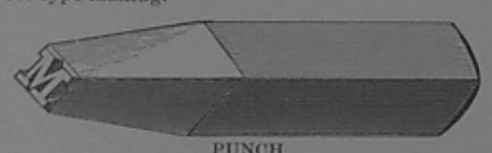
THE frequent inquiry of "How do you make Type?" has induced us to print, in a convenient form, the required information. These inquiries often come from men who have handled Type all their lives, and from men who have a desire to know more of an industry that is so necessary to the spread of knowledge. The accompanying article was prepared and published in THE CHICAGO SPECIMEN some years since, but is as appropriate now as it was then, notwithstanding the many improvements that have been made in some branches of Type Founding.

IN the earliest day of the art, printers made their own type, and performed many other functions which are now delegated to others, and the same roof covered several different accessory arts. Ere long, however, the trades separated, and the type founder took his place in the ranks. Of course, the first tools and materials used were crude and but poorly fitted for the purposes for which they were designed. They were cast by hand, one at a time, and the processes were necessarily slow and tedious. The accompanying facsimile engraving, the original of which was given by Jost Amman, in the Book of Trades, published in Germany, in the year 1564, shows the founder at work, with his Mould enclosed in a wooden box held in one hand, while with the other he pours in the melted metal. It is the purpose of this article to show something of the modern processes for manufacturing Type, and the comparison with the engraving will be at least interesting.

The first attempt at type founding in the United States was made at Germantown, Pa., by Christopher Saur, or Sower, about 1735, who cast the Types for a German Bible, which he himself printed. An unsuccessful attempt was made to establish the business at Boston, about 1768, by a Scotchman named Mitchelson. Abel Buell soon after began the business at Killingworth, Conn., and was granted a loan of money by the Colonial General Assembly to aid him in his designs. At the close of the Revolution, John Baine, of Edinburgh, came to this country and conducted the business until his death in 1790. About the close of the last century, Mess. Binney & Ronaldson successfully established themselves at Philadelphia, and from that date type founding has been reckoned among the industries of the country. Now there are about thirty foundries in the United States; and it is no exaggeration to say that they excel those of every other nation in the extent of their operations and the excellence of their wares, for in no other country can there be found so beautiful and great a variety of faces as are made here.

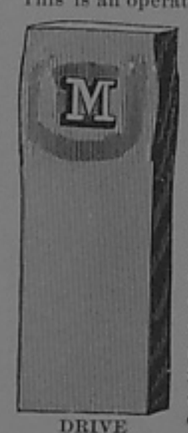
Type metal is a composition of lead, tin, antimony, and copper, all of which metals are necessary to give the required ductility, hardness and toughness. No other composition has ever been found which so well answered all the purposes for type-making.

The first step in the making of Type is cutting the letter desired, on the end of a piece of fine steel, forming the *Punch*, which is afterward hardened.

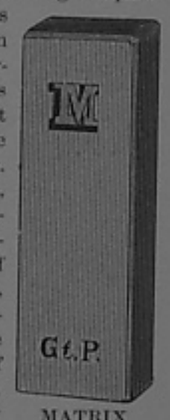


PUNCH

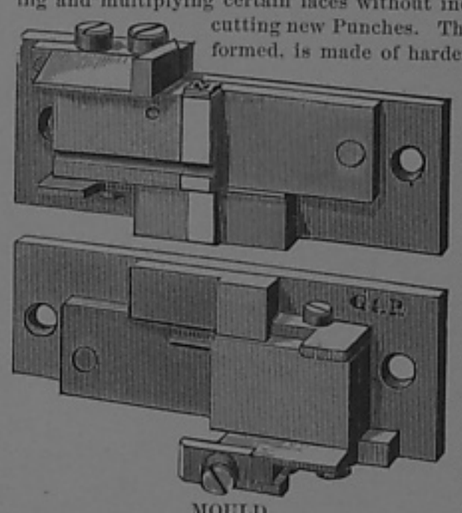
This is an operation requiring great care and nicety—there being comparatively few adepts at it—that the various sorts in a font may be exactly uniform in their width, height and general proportions to each other. A separate punch is required for each character in every font of Type, and the making of them is the most expensive portion of type founding. During the process of its manufacture, the Punch is frequently tested or measured by delicate gauges, to insure its accuracy. When finished, a smoke-proof taken and the letter pronounced perfect, it is driven into a piece of polished copper, called the *Drive*. This passes to the fitter, who makes the width and depth of the faces uniform throughout the font. They must then be made to line exactly with each other. When thus completed, the Drive becomes the *Matrix*, wherein the face of the Type is made. This undergoes other processes in fitting and finishing, to make it true and square with the body of the Type. Matrices are also made by the electrotype process, for the purpose of copying and multiplying certain faces without incurring the great expense of cutting new Punches. The *Mould* in which the body is formed, is made of hardened steel, in two parts; one part is fastened to the machine and is stationary, while the other is movable, so that it may be adjusted for the proper width of the letters, as one is wider than another. The accuracy of these Moulds is patent to every printer, who knows that Types must be mathematically square, else they could not be used.



DRIVE

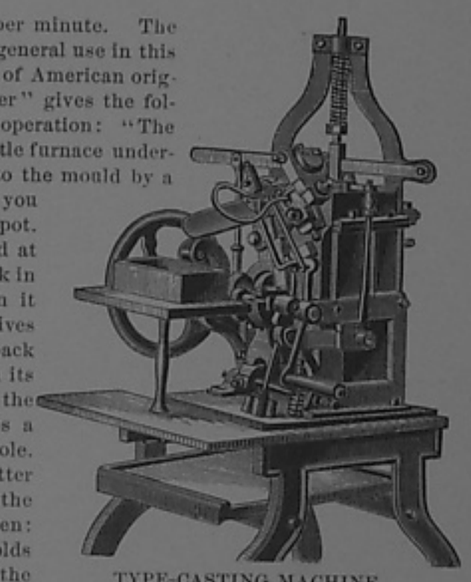


MATRIX

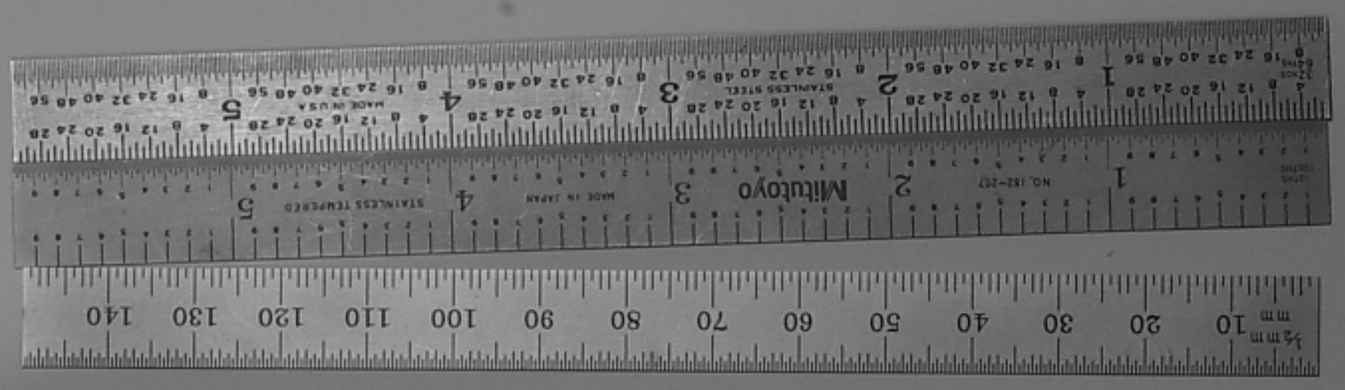


MOULD

The combined Matrix and Mould are then adjusted to the Type-Casting Machine, which is set at work manufacturing Types at the rate of from one hundred to one hundred and seventy-five per minute. The Type-Casting Machines in general use in this country and in Europe are of American origin. The "American Printer" gives the following description of their operation: "The metal is kept fluid by a little furnace underneath, and is projected into the mould by a pump, the spout of which, you see, is in front of the metal pot. The Mould is movable, and at every revolution of the crank in the hand of the workman it comes up to the spout, receives a charge of metal, and flies back with a fully formed Type in its bosom; the upper half of the Mould lifts, and out jumps a Type as lively as a tadpole. You don't see how the letter was formed on the end of the Type? True, we had forgotten: well, this spring in front holds in loving proximity to the Mould a copper Matrix, such as you saw just now in the fitting room, the letter a, for instance, stamped in the Matrix, sits directly opposite the apperture in the Mould which meets the spout of the pump; and when a due proportion of a is cast, another Matrix with b stamped in it takes its place; and so on throughout the whole alphabet." In casting small fonts, where



TYPE-CASTING MACHINE.



frequent changes are made in the Moulds, the machines are driven by hand power; but when the fonts are large, as in daily newspapers, steam is used as a motor, and the industrious little machines, with scarcely less than human intelligence, go thumping along at their work, requiring but little care or attention, except when changes in the Matrices and Moulds become necessary. The only practicable method of making Type is by casting them singly. All attempts at making them by swaging, cutting or casting fifty or more at a time have proven utter failures.

The Types are not finished when they leave the machine. There will be found attached to each a wedge-shape jet, somewhat similar to that on a bullet cast in a hand-mould. The loose Types are placed upon circular tables, around which are seated nimble-fingered boys or girls, who pick them up at the rate of from two thousand to five thousand per hour, at the same time breaking off the *jets*. A *bur* still adheres to the shoulder of the Type, and this is taken off by the *Rubbers*, who rub the sides of the letters on fine steel files, manufactured expressly for this purpose, placed on circular tables. The kerned letters then go to the kerning machine, where they are dressed without disturbing the kern or overhanging part of the Type. The Types next go to the *Setters*, who set them in long lines, ready for the *Dresser*, who slips them into a long stick (dressing rod), turns them on their face, fastens them in a bench adapted for that purpose, and with a plane cuts a groove in the bottom, taking off the bur left in breaking off the jet, leaving each Type with a pair of feet to stand upon, and then dresses off the under and upper sides, giving them the bright, silvery appearance so familiar in unused Type.

UNFINISHED TYPE

FINISHED TYPE

The *Picker* now takes the Type in hand, and, with the aid of a magnifying glass picks out each defective letter, which is returned to the melting kettle. They are then broken up into shorter lines for convenience in handling, when they are sent to the Dividing-Room, where they are divided into fonts, each having its due proportion of the respective sorts, made into pages, wrapped in papers, sent to the office, packed, marked and shipped to the purchaser, or put upon shelves awaiting orders.

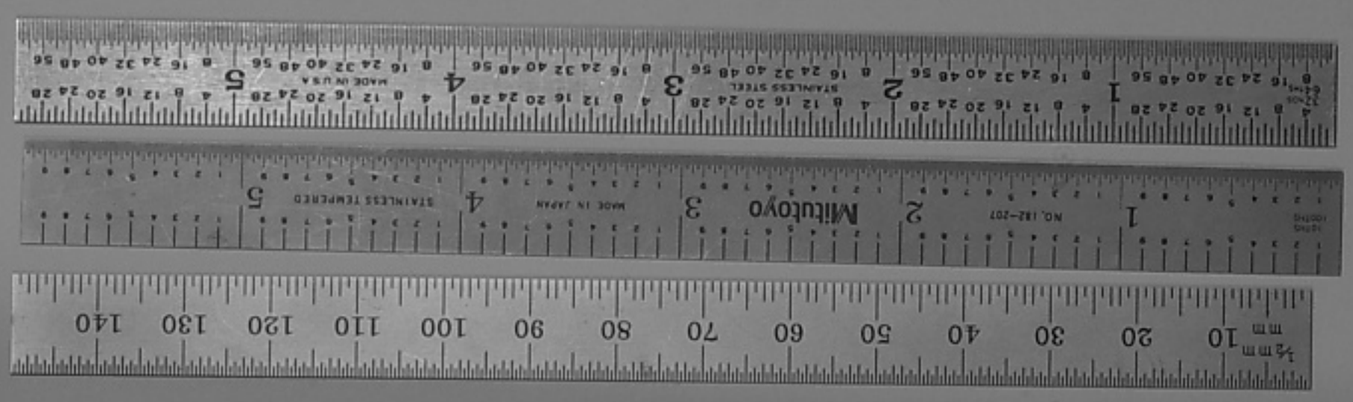
Let us go back and observe some other processes connected with this curious place. Many have undoubtedly wondered how Brass Rules, with their multifarious faces, are made. The brass is rolled into broad plates, varying in thickness with the purpose for which they are designed. These are cut in strips a little more than type height in width, which are clamped in an iron bench, where they are planed on the face to the pattern desired. Wave Rules are made by a curious crimping tool, while the leader and fancy Rules are milled by machinery—the larger faces by an engine lathe.

Metal Furniture is first cast in hand-moulds, in long pieces, which are placed in planing machines for the purpose of dressing the four sides. They are then sawed to the required length and sent to the finisher, where they are fitted to the sizes desired, insuring perfect accuracy.

Leads are also cast in hand-moulds, in pieces about fourteen inches long. At one end, where it has entered the mould, will be found a large lump of metal, which is cut off with a lead cutter. The Leads are then sent to the planer and shaved both sides, securing an even thickness for their entire length. They are then ready to be cut to any desired measure.

Singular to relate, comparatively few printers ever see any more of a Type Foundry than its business office, and, except from reading, know little or nothing of the ramifications of a business more intimately connected with their own than any other. Those who have not already done so will find such a place one of the most interesting they can visit, and, withal, they will be apt to learn something that will be of value to them in the future. Visitors to the city, whether printers or not, will find there countless things to amuse, and, perhaps, instruct them.

The Chicago Type Foundry was established in this city in 1855, by the late C. G. Sheffield, as a small concern on Washington street, between Clark and Dearborn. The immense trade in printers' supplies, which has increased so rapidly in the West during the last twenty years, tended to give the new institution substantial patronage and induced the introduction of improvements and the extension of facilities. It has passed through various hands, but for several years past has been under the control of the present firm of Marder, Luse & Co., and now occupies six stories of a building erected for its especial use. Its facilities have kept pace with the growth of our city, and we naturally feel pride in it as a Chicago institution.



"AN ACTUAL NECESSITY."

MAILING OUTFITS

FOR

CITY OR COUNTRY LISTS OF ANY SIZE,

FURNISHED PROMPTLY TO ORDER BY

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

The benefits 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 naming of a few of the many advantages arising therefrom may prove encouraging: First.—Saving of Time; not only in addressing Wrappers and Papers, but the keeping of a regular Subscription Book may be dispensed with—the printed list giving the often requested information of "when does my subscription expire?" Second.—Correctness—as well in addresses as in time of expiration—for publisher and subscriber have a continual reminder in the printed address—one or the other being almost certain to find all errors occurring in name or "time." Third.—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 exceed that of pen and ink, still the saving of at least *three-fourths* of the regular mailing time will more than counterbalance the original cost of a Mailing Outfit.

Specimens of our Long Primer Mailing Type with Mailing Combinations No. 1, (abbreviations on en body, figures on 4-em space and en body), and addresses in Post Office Type, No. 1.

NEW YORK No. 1

Mr Arthur Welch Box 25 — 15 Jan 82

Mrs Sarah Jane Johnson — 23 Feb 81

Hon Thurlow Weed — 24 Mar 81

PHILADELPHIA

Mrs R S Menamin Box 1234 — 30 Apr 82

Mss G W Childs, D P — 18 May 81

Board of Public Works — 14 Jun 81

BOSTON, Mass

Rev Louis G A Fauteux — 17 Jul 81

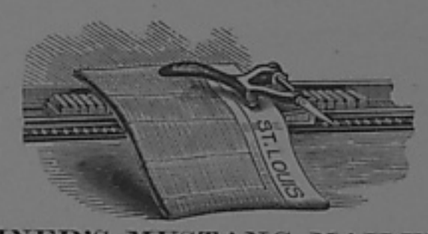
Geo Harper & Co — 19 Aug 82

CHICAGO, Ill

Marder, Luse & Co — 28 Sep 80

Dr David Oliphant Box 7890 — 19 Oct 80

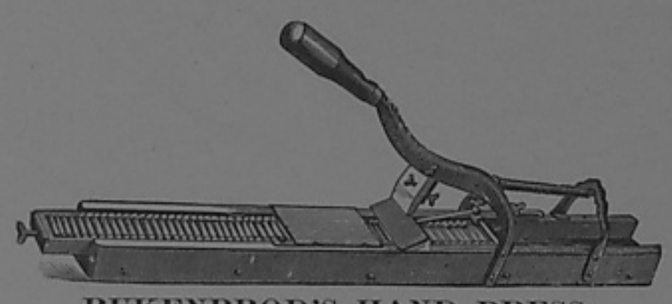
N C Hawks, Manager — 3 Nov 82
San Francisco, Cal



PINER'S MUSTANG MAILER.

Price,..... $10 00 **Galleys, each,.... $0 50**

These Machines occupy a space of 37 inches in length and 4½ inches in width, and are wholly of iron, without springs or complications of any kind to get out of order. Each Galley will contain 75 addresses.



RUKENBROD'S HAND PRESS.

Price, including six Galleys, - - - - - - - $22 50

RUKENBROD'S COMBINED ADDRESSING PRESS.

Price, including six Galleys, - - - - - - - $30 00

Extra Galleys, each, - - - - - - - - - - - $0 50
Bell Quadrats, per 100, - - - - - - - - - - 0 75
Galley Reglet, (wood), cut to measure, per 100, - - 0 35
" " (metal), " " " lb., - - - 0 16

Specimens of our Long Primer Mailing Type with Mailing Combinations No. 2, (abbreviations on em body, figures on en body), and addresses in Long Primer Post Office Type, No. 2.

BOSTON, Mass No. 2

Modern Symposium — 7 Jan 82

Benjamin Butler Esq — 13 Feb 82

Theophilus Gascon — 24 Mar 80

CHICAGO, Ill

Dr Sermon Assimilator — 5 May 81

The Best Mayor Box 28 — 6 Jne 82

Miss Flora McFlimsy — 19 July 80

MADISON, Wis

Rev Mrs Michael McFadden — 8 Aug 82

Rev John S Hawks — 30 Sep 81

KALAMAZOO, Mich

Mr Granger Hayseed — 23 Oct 80

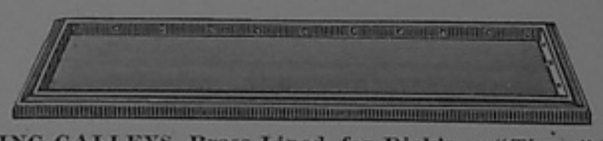
George Lightweight — 18 Nov 81

Garrett Veeder — 25 Dec 80
Janesville, Wisconsin

ESTIMATE FOR 1,000 NAMES.

Rukenbrod's Hand Press,	**$22.50**
10 extra Galleys	**5.00**
100 lbs. Long Primer Mailing Type	**40.00**
25 " " " P. O. "	**15.00**
40 " Slugs	**6.40**
Total	**$88.90**

Boxing and Shipping extra.

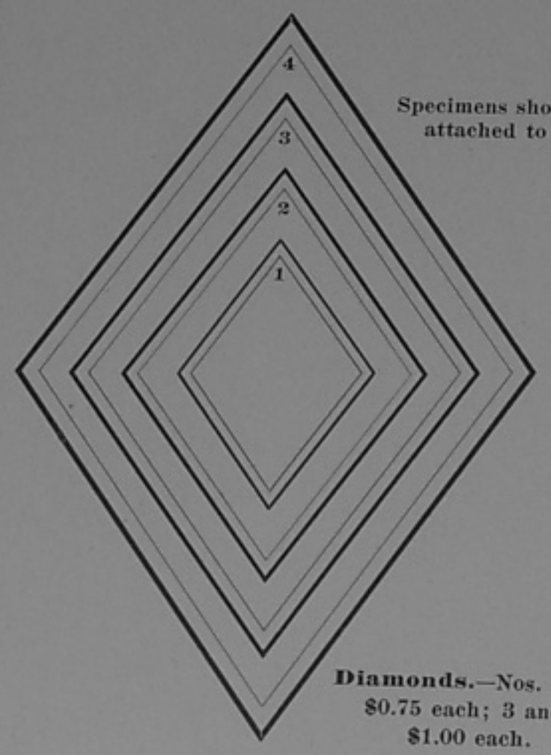


MAILING GALLEYS, Brass Lined, for Dick's or "Times" Mailer

With closed ends, wide enough for four or five columns of names, - $3 00
Brass Reglets for same, Nonpareil thickness, each, - - - - - - - 0 35
Metal " " " " " - - - - - - 0 15
Side-Sticks, Cherry, each, - - - - - 0 05

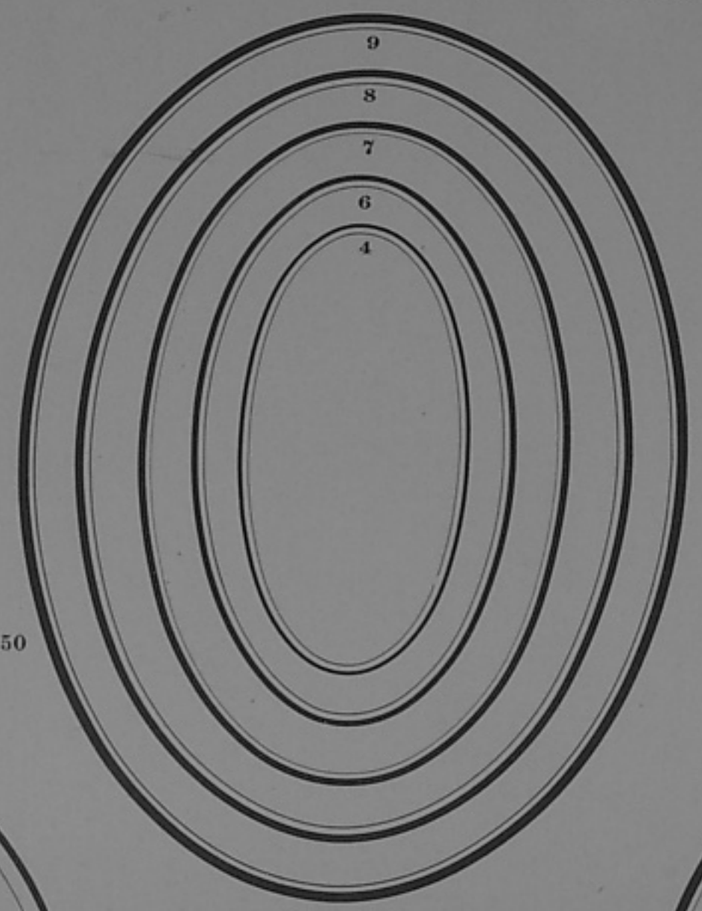
Circles, Ovals, Octagons and Diamonds.

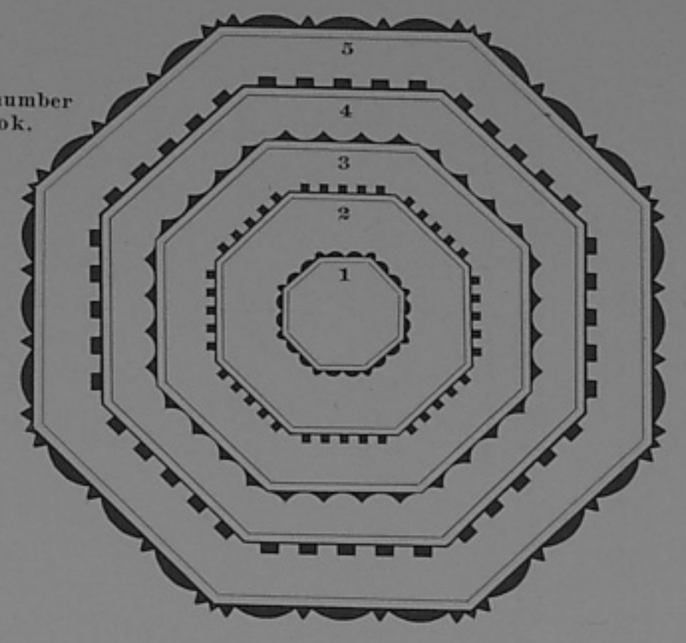
Specimens shown on this page are merely to designate sizes. In ordering, for size, give the number attached to specimen. and for the face, give the number from specimens of Rule in this Book.



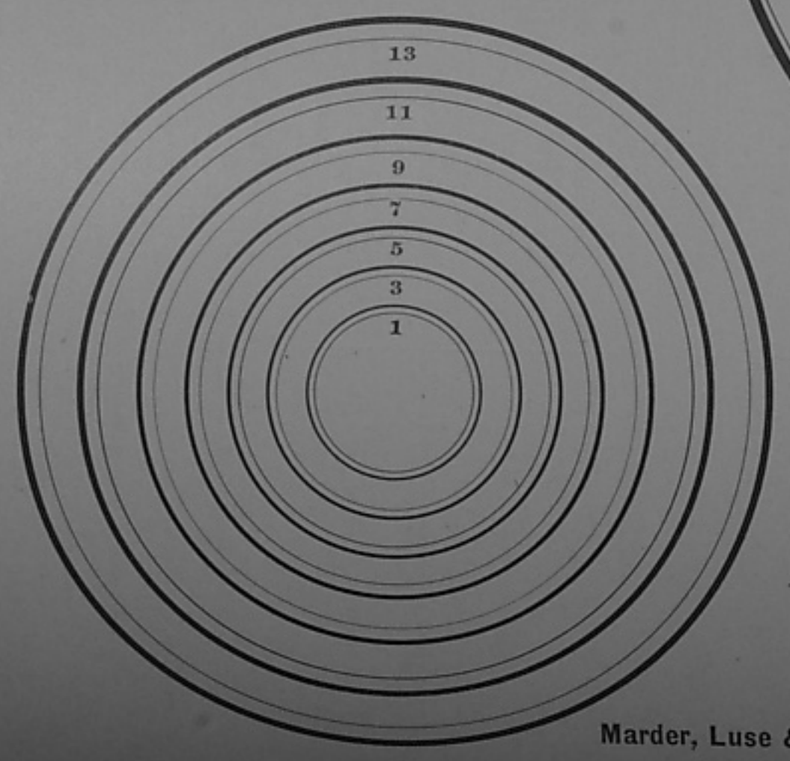
Diamonds.—Nos. 1 and 2, $0.75 each; 3 and 4, $1.00 each.

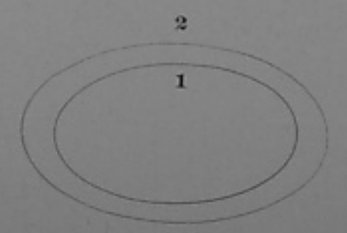
Octagons.—Nos. 1 and 2, $1.00 each; 3, $1.25; 4 and 5, $1.50

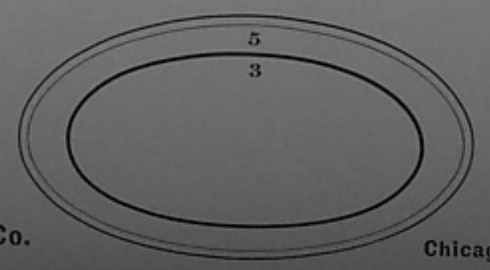


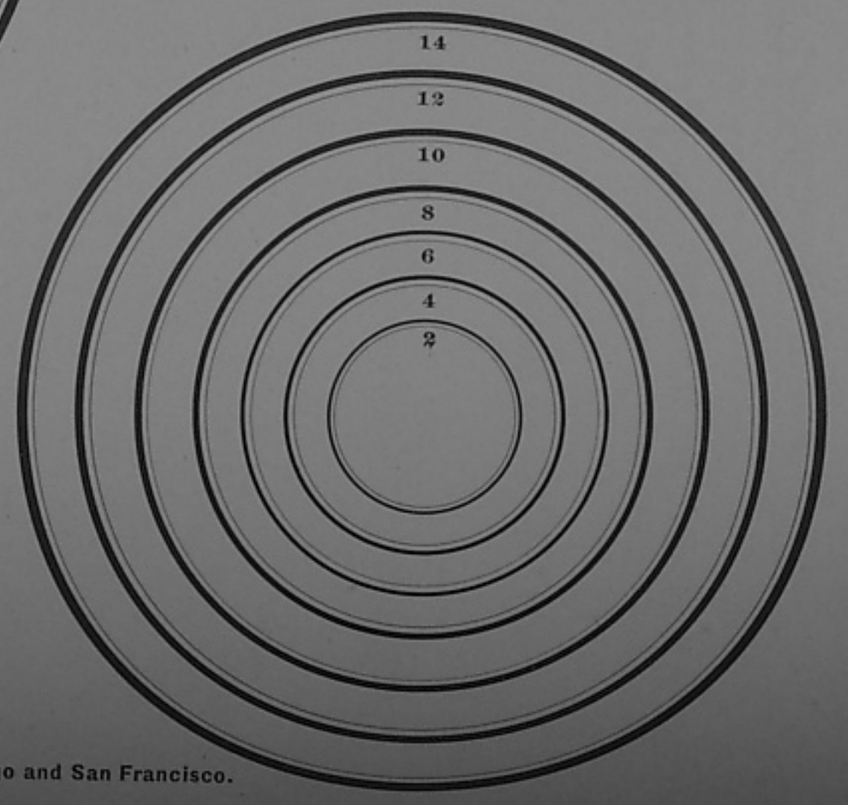


Circles.—Nos. 1 to 6, $0.60 each; 7 to 9, $0.75 each; 10 to 12, $1.00 each; 13 and 14, $1.25 each. **Ovals.**—Nos. 1 to 5, $0.90 each; 6 and 7, $1.25 each; 8 and 9, $1.50 each.



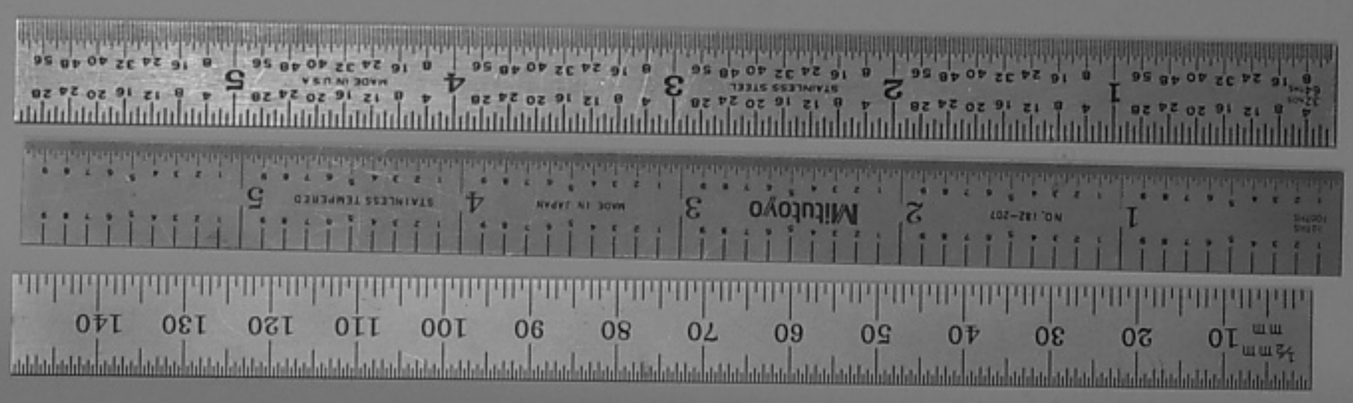






Marder, Luse & Co.

Chicago and San Francisco.



ESTIMATES.

Estimate for a Six Column Newspaper.

SIZE 22×31; FOUR PAGES.
WIDTH OF COLUMN, 13 EMS PICA.

1 No. 4½ Washington Hand Press, (regular,) print 7 col	$240 00
1 16-inch Roller Frame and Stock,—two handles	2 50
1 24-inch Brass Roller Mould	9 60
1 Press Blanket, Felt	2 75
1 Inking Stone, 12×18	2 00
1 Ink Knife	0 75
1 pair No. 2 News Chases	10 00
1 set Iron Side and Foot Sticks	3 35
1 No. 1 Imposing Stone, 26×44	18 00
4 single Brass Galleys, lined	8 00
1 double " " "	2 50
3 Lamp-Holders	2 25
2 Case Stands, News, for eight full size cases	7 50
2 6-inch Comp. Sticks, $1.50 1 8-inch, $0.80	2 30
5 pairs News Cases	6 00
15 Italic or Job, and Triple Cases	10 50
Mallet, Planer, Shooting Sticks, Quoins	1 20
Bodkin, Lye Brush, Lye	0 70
25 lbs. H. P. News Ink, extra	4 00
75 Advertising Rules	3 00
30 Single Dash Rules, $1.80 20 Brass Dashes, $2.00	3 80
8 Double Cross Rules	0 48
8 Parallel " "	0 48
20 Column " Nonpareil	10 00
4 Double Head "	1 20
2 Parallel " "	0 60
125 lbs. Long Primer	52 50
100 " Brevier	48 00
50 " Nonpareil	29 00
2 Composing and 1 Make-up Rule	0 80
2 Fonts of Head Letter, about	6 25
18 " for Advertising, "	63 00
Spaces and Quads for Display Letter	6 00
20 " Leads, cut to column	4 00
20 " Slugs, " " "	4 00
15 lbs. Leads and Slugs, Double Column	3 00
24 Foot Slugs, (Great Primer)	1 20
1 Electrotype Heading	$2 00 to 2 50
1 6-inch Roller Stock and Frame	1 25
15 lbs. Roller Composition	3 75
1 Composition Kettle	6 50
1 Dozen Gauge Pins	0 60
4 White's Newspaper Files	1 80
Boxing and Shipping extra.	$587 61

Estimate for a Seven Column Newspaper.

SIZE, 24×35; FOUR PAGES.
WIDTH OF COLUMN, 13 EMS PICA.

1 No. 4½ Washington Hand Press, (regular,)	$240 00
1 18-inch Roller Frame and Stock,—two handles	2 75
1 24-inch Brass Roller Mould	9 60
1 Press Blanket, Felt	3 50
1 Inking Stone, 12×18	2 00
1 Ink Knife	0 75
1 pair No. 3 News Chases	11 00
1 set Iron Side and Foot Sticks	3 75
1 No. 4 Imposing Stone, 26×72	27 00
5 Single Brass Galleys, lined	10 00
2 Double " " "	5 00
3 Lamp-Holders	2 25
3 Case Stands, News, for eight full size cases	11 25
3 6-inch Comp. Sticks, $2.25 1 8-inch, $0.80	3 05
6 pairs News Cases	7 20
17 Italic or Job, and Triple Cases	11 90
Mallet, Planer, Shooting Stick, Quoins	1 20
Bodkin, Lye Brush, Lye	0 70
25 lbs. H. P. News Ink, extra	4 00
100 Advertising Rules	4 00
50 Single Dash Rules, $3.00 30 Brass Dashes, $3.00	6 00
10 Double Cross Rules	0 60
10 Parallel " "	0 60
24 Column " (Minion)	15 60
4 Double Head "	1 40
2 Parallel " "	0 70
200 lbs. Long Primer	84 00
100 " Brevier	48 00
50 " Nonpareil	29 00
3 Composing, and 1 Make-up Rule	1 05
3 Fonts of Head Letter, about	12 00
20 " for Advertising, "	70 00
Spaces and Quads for Display Letter	6 00
30 lbs. Leads, cut to column	6 00
30 " Slugs, " "	6 00
20 lbs. Leads and Slugs, (Double Column)	4 00
28 Foot Slugs, (Great Primer)	1 40
1 Electrotype Heading	3 00
1 Six inch Roller Stock and Frame,	1 25
20 lbs. Roller Composition	5 00
1 Composition Kettle	6 50
1 Dozen Gauge Pins	0 60
6 White's Newspaper Files	2 00
Boxing and Shipping extra.	$671 60

Estimate for a Small Job Office

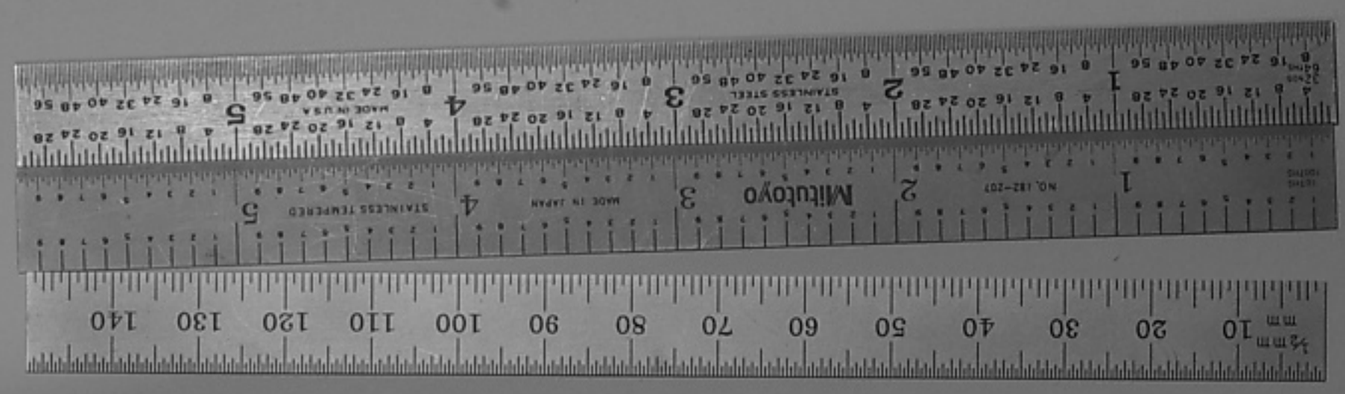
IN CONNECTION WITH A SEVEN COLUMN NEWSPAPER, AND FORMING PART OF THE SAME.

1 Eighth Medium Job Press, (8×12 inches inside Chase)	$225 00
1 Ames' Perforator, to perforate 5¼ inches	1 80
1 No. 1 Imposing Stone and Frame, 26×44	18 00
Mallet, Planer, Shooting Stick, Quoins	1 20
1 Sixteen Case Cabinet, ⅔ Italic, Galley Top	26 50
1 Twenty-six inch Composing Stick, wood	1 30
1 Twelve " " " patent	1 80
1 Job Galley, 8¾×13	2 50
10 lbs. Leads, long	1 80
1 Font Dotted Labor-Saving Rule, 3 lbs., 6-to-Pica	5 25
1 " Single " " " 3 " 6-to-Pica	5 25
1 " Double " " " 3 " 3-to-Pica	4 50
1 Labor-Saving Rule Case	0 90
25 lbs. Metal Furniture	6 25
2 " Job Black Ink	1 50
1 lb. Superfine Ink, for Enameled Cards	1 50
1 " Fine Red	2 00
6 Fonts Gothics, Celtics, Norman Cond., etc.	45 00
6 " Shaded, Scripts, and Ornamented	38 00
1 Card Font Nonpareil Old Style Roman	5 90
Spaces and Quads for Job Letter	4 00
1 Font Great Primer Poster Ionic	12 48
1 " Dbl. " " "	12 00
5 Fonts Wood Type, about	40 00
Cuts, Ornaments, Dashes, etc.	12 00
Ovals, Circles and Braces	4 00
1 pair Tweezers	0 65
1 " Bellows, (8 inch)	1 00
1 Card Cutter, (Triumph)	10 00
1 "Little Giant" Lead and Rule Cutter	8 00
	$500 08

Boxing and Shipping extra.

THE Estimate here given, as well as those on the following pages, are not arbitrary, being intended merely as a basis upon which to estimate the cost of an outfit. Any article not wanted may be omitted, the quantity of Type, etc., reduced or increased, different sizes substituted, or changed in any way to suit the ideas of the customer. The Newspaper Estimates are based upon the supposition that *four pages* are to be printed "at home;" where *patent* insides or outsides are used the quantity of Type, Column and Head Rules, Dashes, Leads, etc., may be reduced to correspond.

Chicago and San Francisco.
Marder, Luse & Co.



ESTIMATES.

Estimate for an Eight Column Newspaper.

SIZE, 26×40; FOUR PAGES.
WIDTH OF COLUMN, 13 EMS PICA.

1 No. 5 Washington Hand Press, (8 Column)	$250 00
1 20-inch Roller Frame and Stock,—two handles	3 00
1 24-inch Brass Roller Mould	9 60
1 Press Blanket, Felt	4 75
1 Inking Stone, 18×24	3 75
1 Ink Knife	0 75
1 pair No. 5 News Chases, (8 Column)	13 00
1 set Iron Side and Foot Sticks	4 20
1 No. 5 Imposing Stone and Frame, 28×80	32 00
6 Single Brass Galleys, lined	12 00
3 Double " " "	7 50
5 Lamp-Holders	3 75
4 Case Stands, News, for eight full size cases	15 00
6 Six inch Comp. Sticks, $4.50 2 Eight inch, $1.60	6 10
6 Composing, and 1 Make-up Rule	1 80
6 pairs News Cases	7 20
18 Italic or Job, and Triple Cases	12 60
Mallet, Planer, Shooting Stick, Quoins	1 50
Bodkin, Lye Brush, Lye	0 70
25 lbs. Extra Hand Press News Ink	4 00
125 Advertising Rules, $5.00 50 Brass Dashes, $5.00	10 00
30 Double Dash Rules	2 40
10 " Cross "	0 60
10 Parallel " "	0 60
28 Column Rules, (Brevier)	19 60
5 Double Head Rules	2 00
2 Parallel " "	0 80
200 lbs. Long Primer	84 00
150 " Brevier	72 00
50 " Nonpareil	29 00
3 Fonts Head Letter, (about)	12 00
22 " for Advertising, "	75 00
Spaces and Quads for Display Letter	8 00
50 lbs. Leads, cut to Column	10 00
40 " Slugs " "	8 00
25 lbs. Leads and Slugs, (Double Column)	5 00
32 Foot Slugs, (Double Pica)	1 92
1 Electrotype Heading	3 00
1 Six inch Roller Frame and Stock	1 25
25 lbs. Roller Composition	6 25
1 Composition Kettle	6 50
1 doz. Gauge Pins	0 60
6 White's Newspaper Files	2 00
Boxing and Shipping extra.	$753 72

Estimate for a Nine Column Newspaper.

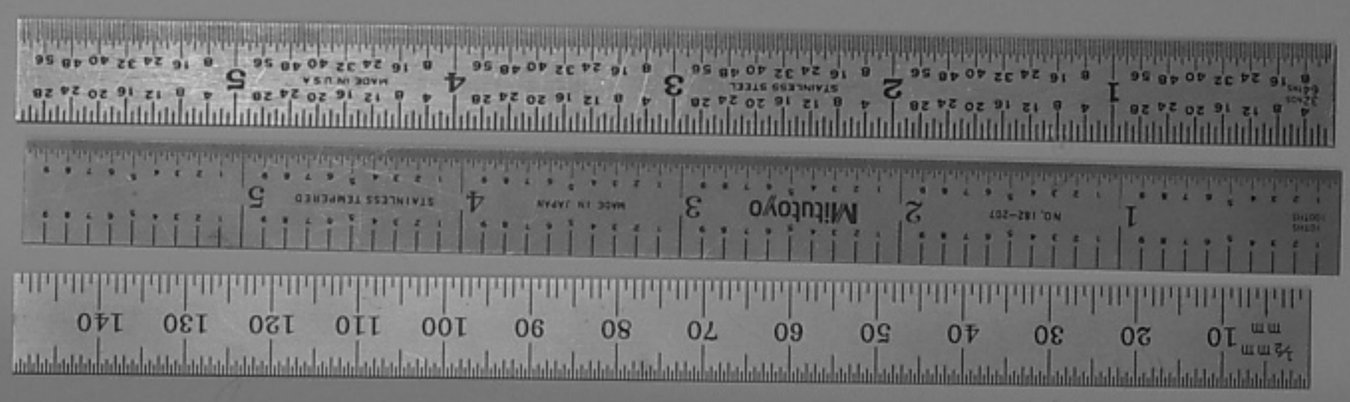
SIZE, 28×44; FOUR PAGES.
WIDTH OF COLUMN, 13 EMS PICA.

1 No. 6 Washington Hand Press, (9 Column)	$275 00
1 " 7 Inking Apparatus, Stand, Frame, & Roller complete	21 00
1 Brass Roller Mould, 48 inches	19 20
1 Press Blanket, Felt	6 00
1 pair No. 7 News Chases, (9 Column)	15 00
1 set Iron Side and Foot Sticks,	4 70
1 No. 6 Imposing Stone and Frame, 30×90	36 00
1 Inking Stone, 12×18	2 00
1 Ink Knife	0 75
8 Single Brass Galleys, lined	16 00
4 Double " "	10 00
4 Case Stands, News	15 00
5 Lamp-Holders	3 75
6 Six inch Comp. Sticks, $4.50 2 Eight inch, $1.60	6 10
6 Composing, and 1 Make-up Rule	1 80
8 pairs News Cases	9 60
25 Italic or Job, and Triple Cases	17 50
Mallet, Planer, Shooting Stick, Quoins	1 50
Bodkin, Lye Brush, Lye	0 70
25 lbs. Extra H. P. News Ink	4 00
150 Advertising Rules, $6.00 75 Brass Dashes, $7.50	13 50
40 Double Dash Rules	3 20
15 " Cross "	0 90
15 Parallel " "	0 90
6 Column Rules, short, (Brevier)	4 20
26 " " long "	20 28
5 Double Head Rules	3 00
2 Parallel " "	1 20
300 lbs. Long Primer	126 00
150 " Brevier	72 00
100 " Nonpareil	58 00
3 Fonts Head Letter, about	12 00
25 " for Advertising, "	85 00
Spaces and Quads for Display Letter	10 00
50 lbs. Leads, cut to column	10 00
50 " Slugs, " " "	10 00
30 " Leads and Slugs, (Double Column)	6 00
36 Foot Slugs, (Double Pica)	2 16
1 Six inch Roller Frame and Stock	1 25
40 lbs. Roller Composition	10 00
1 Composition Kettle	6 50
1 dozen Gauge Pins	0 60
6 White's Newspaper Files	2 00
Boxing and Shipping extra.	$924 29

Estimate for a Job Office

USED IN CONNECTION WITH AN EIGHT OR NINE COLUMN NEWSPAPER, AND FORMING PART OF THE SAME.

1 Quarto Medium Job Press, 10×15 inside	$300 00
1 Ames' Perforator, to perforate 5¼ inches	1 80
1 No. 2 Imposing Stone and Frame, 28×50	21 50
Mallet, Planer, Shooting Stick, Quoins	1 50
1 Sixteen Case Cabinet, ⅔ size, Galley Top, Cases in pairs	25 50
1 Job Stand, for 12 full, and 12 ⅗ cases	5 50
2 pairs Cases, News	2 40
5 Job and Triple Cases	3 50
12 ⅔ Cases, Italic	7 20
1 Job Galley, 6×10, brass-lined	2 00
1 " " 12×18, " "	3 50
1 Thirty inch Composing Stick, wood	1 35
1 Twelve " " " patent	1 80
1 Eight " " " "	1 40
1 Font Word Ornaments, (small)	2 50
20 lbs. Leads, long	3 60
20 lb. Font Labor-Saving Leads, with Case	5 80
1 Font Dotted Rule, 3 lbs., 6-to-Pica	5 25
1 " Single " 3 " 6- "	5 25
1 " Parallel " 3 " 3- "	4 50
1 " Double " 3 " 3- "	4 50
2 Labor-Saving Rule Case	1 80
25 lbs. Metal Furniture	6 25
5 " Job Black Ink	2 50
1 lb. Superfine Ink, for Enameled Cards	1 50
1 " Fine Red, $2.00 1 lb. Dark Blue, $1.50	3 50
10 Fonts Gothics, Celtics, Norman Cond., etc.	60 00
8 " Shaded, Scripts, and Ornamented	60 00
1 " Great Primer Poster Ionic	12 48
1 " Dbl. " " "	12 00
1 " Combination Border	11 00
1 " Long Primer Circular Italic	6 40
25 lbs. Nonpareil Old Style, Roman	14 50
25 " Lg. Primer " " "	10 50
1 Card Font Pica " " "	5 20
8 Fonts Wood Type, about	75 00
Cuts, Ornaments and Dashes	15 00
Ovals, Circles, Braces, etc.	5 00
10 Yards Wood Rule	1 20
1 Triumph Card Cutter	10 00
1 Twenty-eight inch Iron Frame Paper Cutter	50 00
1 "Little Giant" Lead and Rule Cutter	8 00
1 pair Tweezers	0 65
1 " Bellows	1 25
6 Sets Corner Quads, (Nonpareil, Long Primer and Pica)	1 20
Boxing and Shipping extra.	$785 28



ESTIMATE.

Estimate for a Medium Job Office.

1 Half Medium Job Press, (13×19 inches inside Chase)	$400 00
1 Eighth " " " (8×12 " " "	225 00
1 Ames' Perforator, to perforate 7¼ inches	2 10
1 dozen Megill's Gauge Pins	0 60
1 No. 5 Imposing Stone and Frame, 28×80	32 00
1 Ink Cabinet, with Stone 18×24	13 00
1 Ink Knife	1 00
1 Case Stand with Double Racks, Closed Ends	7 00
1 Combination Cabinet, No. 2	60 00
3 pairs News Cases	3 60
5 Italic or Job, and Triple Cases	3 50
1 Brass Job Galley, 8⅓×13	2 50
1 " " " 12×18	3 50
3 Double Brass Galleys, brass-lined	7 50
1 Font Labor-Saving Furniture, with Case	8 00
1 " " " Rule and Reglet Rack for 24×36.	15 00
Mallet, Planer, Shooting Stick, Quoins	1 50
Tweezers, Bodkins, Lye Brush, Lye	1 75
1 Font Metal Flourishes	3 50
1 " Word Ornaments, (small)	2 50
1 " Labor-Saving Rule, Dotted,—3 lbs., 6-to-Pica	5 25
1 " " " " Single, 3 " 6- "	5 25
1 " " " " Parallel, 5 " 3- "	7 00
1 " " " " Double, 5 " 3- "	7 00
2 Labor-Saving Rule Cases	1 80
10 Yards Wood Rule	1 20
50 lbs. Leads, shaved, long	9 00
50 " Metal Furniture	12 50
50 " Labor-Saving Nonpareil and Pica Slugs, with Case.	13 30
20 " Font Labor-Saving Leads, with Case	5 80
10 " No. 1 Book Ink	5 00
1 lb. Job Black, fine	0 75
1 " Card " superfine	1 50
1 oz. each Carmine and Purple	2 00
1 " " Gold and Silver Bronze	1 00
1 lb. each Green and Blue Ink	2 00
2 Six inch Composing Sticks, patent	2 40
1 Eight inch Composing Stick, "	1 40
1 Twelve " " " "	1 80
1 Thirty " " " Mahogany	1 35
1 Font Nonpareil Roman and Italic, 60 lbs.	34 80
1 " Brevier " " 60 "	28 80
1 " Small Pica " " 160 "	64 00
1 " Great Primer Poster Ionic, double font	24 96
1 " Dbl. Pica Payson Script (15 lbs.)	13 50
1 " Long Primer Law Italic	7 85
1 " Pica Circular Italic	5 95
12 Fonts Gothics, Celtics, Norman Cond., etc.	50 00
10 " French Clarendon, Extended, etc.	40 00
10 " Shaded, Ornamented, etc.	56 00
10 " Wood Type, from 8 to 20-line	100 00
2 " Combination Border	16 00
Spaces and Quads for Job Fonts, about	8 00
Cuts, Ornaments and Dashes	15 00
Ovals, Circles and Braces	5 00
6 Sets Corner Quads, (Nonpareil, Long Primer and Pica)	1 20
1 Triumph Card Cutter	10 00
1 Lever Paper Cutter, cuts 30 inches	175 00
1 "Little Giant" Lead and Rule Cutter	8 00
30 lbs. Roller Composition	7 50
1 Composition Kettle	6 50
1 pair Bellows	1 25
	$1,560 16

Boxing and Shipping extra.

Scheme of Wood Type Fonts.

3A Capitals. 75 Letters.		3a Low'r Case. 65 Letters.		4A Capitals. 106 Letters.		4a Low'r Case. 90 Letters.		5A Capitals. 120 Letters.		5a Low'r Case. 104 Letters.	
A	3	a	3	A	4	a	4	A	5	a	5
B	2	b	2	B	3	b	3	B	3	b	3
C	2	c	2	C	3	c	3	C	4	c	4
D	2	d	2	D	3	d	3	D	4	d	4
E	4	e	4	E	5	e	5	E	6	e	6
F	2	f	2	F	3	f	3	F	3	f	3
G	2	g	2	G	3	g	3	G	3	g	3
H	2	h	2	H	3	h	3	H	4	h	4
I	4	i	3	I	4	i	4	I	5	i	5
J	2	j	1	J	3	j	2	J	3	j	2
K	1	k	1	K	2	k	2	K	2	k	2
L	4	l	4	L	5	l	5	L	6	l	6
M	2	m	2	M	3	m	3	M	4	m	4
N	3	n	3	N	4	n	4	N	5	n	5
O	3	o	3	O	4	o	4	O	5	o	5
P	2	p	2	P	3	p	3	P	3	p	3
Q	1	q	1	Q	2	q	2	Q	2	q	2
R	3	r	3	R	4	r	4	R	5	r	5
S	4	s	4	S	5	s	5	S	6	s	6
T	3	t	4	T	4	t	4	T	5	t	5
U	2	u	2	U	3	u	3	U	4	u	4
V	2	v	2	V	3	v	3	V	3	v	3
W	3	w	2	W	3	w	3	W	3	w	3
X	1	x	1	X	2	x	2	X	2	x	2
Y	2	y	2	Y	3	y	3	Y	3	y	3
Z	1	z	1	Z	2	z	2	Z	2	z	2
&	1	fi	1	&	2	fi	1	&	2	fi	1
,	3	fl	1	-	4	fl	1	-	4	fl	1
,	3	ff	1	,	4	ff	1	,	4	ff	1
;	1	ffi	1	;	2	ffi	1	;	2	ffi	1
:	1	ffl	1	:	2	ffl	1	:	2	ffl	1
-	1			-	1			-	1		
'	2			'	2			'	2		
!	2			!	3			!	3		

Figures,	-	1	2	3	4	5	6	7	8	9	0	$	
No. of each,		3	2	2	2	2	2	2	2	2	5	2	26

German Wood Type Fonts.

2A Caps,	60 Letters	3a Lower Case,	72 Letters
3A "	66 "	4a " "	88 "
4A "	86 "	5a " "	106 "
Figures,	22 in all		

☞ *We furnish any size or style of Wood Type.*

Price per Letter.

Lines Pica.	2	3	4	5	6	7	8	10	12	14	15	16	18	20	24	30	32
Class A	5	5	5	6	7	8	9	11	12	13	14	15	16	17	19	26	28
Class B	5	5	5	5	6	7	8	10	11	12	13	14	15	16	18	22	23
Class C	5	5	5	5	5	6	7	9	10	11	11	12	13	14	16	20	21
Class D	6	6	6	6	6	7	8	10	11	12	13	14	15	16	18	22	23
Class E	6	6	6	7	8	9	10	12	13	14	15	16	17	18	21	25	26
Class F	9	9	9	9	10	11	12	14	15	16	17	18	19	20	22	26	28

Classification.

Class A.—Antique Extended, Antique Tuscan Expanded, Antique Tuscan Extended, Clarendon Extended, Roman Extended.

Class B.—Antique Lightface, Clarendon, Clarendon Condensed, Clarendon Light Face, Columbian, Gothic, Gothic Cond., Gothic Round, Grecian Cond., Ionic, Ionic Cond., Roman, Roman Cond.

Class C.—Antique Extra Cond., No. 1, Antique Double Extra Cond., Antique Triple Extra Cond., Antique Tuscan, No. 9, Clarendon Extra Cond., Clarendon Ex. Cond. Light Face, French Clarendon, Gothic Extra Cond., Gothic Extra Cond. Light Face, Gothic Double Extra Cond., Gothic Triple Extra Cond., Grecian Extra Cond., Grecian Double Extra Cond., Roman Ex. Cond., Roman Dbl. Ex. Cond.

Class D.—Antique Tuscan, Antique Tuscan Cond., Antique Tuscan Extra Cond., Antique Tuscan, No. 1, Antique Tuscan, No. 2, Antique Tuscan, No. 3, Antique Tuscan, No. 4, Antique Tuscan, No. 10, Antique Tuscan, No. 11, Antique Tuscan Double Extra Cond., Gothic Tuscan Cond., Gothic Tuscan Extra Cond., Gothic Tuscan, No. 3, Gothic Pointed, German Cond., German Extra Cond.

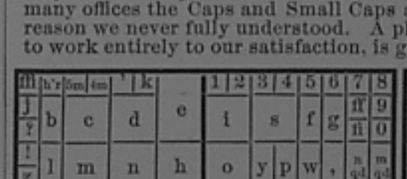
Class E.—Antique Tuscan Open, Antique Tuscan Open, No. 11, Clarendon Open Shade, Gothic Ornamented, No. 2, German, Tuscan Open, Tuscan Cond. Shade, No. 1, Tuscan Cond. Shade, No. 2.

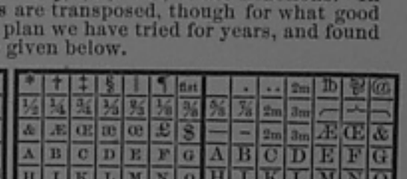
Class F.—American, Clarendon Ornamented, Ornate, Ornate, No. 2.

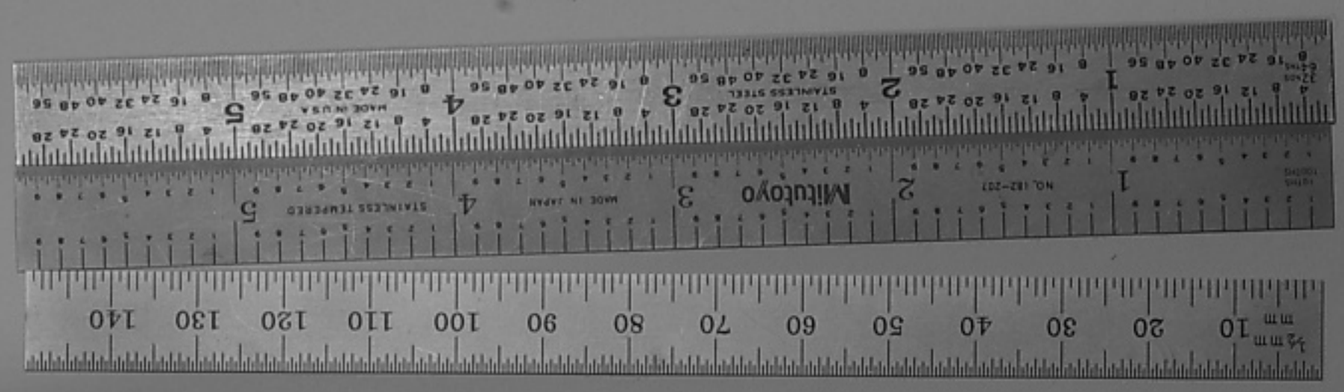
Borders, Corners, Stars, Tints, Combination Dashes and Catch Words furnished upon order.

Plan for Laying Case.

In regard to no one thing in a printing office is there such an immaterial variety of opinions as in the *proper way* to "lay cases,"—each office insisting that *its* way is the best, even though their way may change the boxes of only a few unimportant characters, such as j, ', fl, or U, or the Fractions. In many offices the Caps and Small Caps are transposed, though for what good reason we never fully understood. A plan we have tried for years, and found to work entirely to our satisfaction, is given below.







GENERAL INFORMATION.

STANDARD NEWSPAPER MEASURE.

The *standard* Newspaper Measure, as recognized and now in general use, is ***13 Ems Pica.*** ☞ The *standard of measurement* of all sizes of Type is the ***Em Quad,*** *not* the letter *m*.

STANDARD NEWSPAPER BODY TYPE.

All sizes of body Type above Long Primer are now universally discarded for Newspaper work, unless the column is very wide. For this reason we have omitted them from the tables for Newspaper Estimates, but they are embraced in the estimates for Bookwork.

LEADS AND SLUGS.

Leads are designated as "—to-Pica," the number being that fraction of a Pica which the Lead is, viz: a 6-to-Pica Lead is one-sixth of a Pica in thickness, or six 6-to-Pica's are equal to one Pica; four 4-to-Pica's one Pica, and so with other sizes or thickness of Leads.

Slugs.—"Leads" of Nonpareil thickness and greater are called **Slugs**, viz: Nonpareil Slugs, Brevier Slugs, Pica Slugs, etc.

AVERAGE WEIGHT OF MATTER.

A "piece" of solid matter ***13 Ems Pica wide*** and ***6 inches long*** will weigh *about* 3⅜ lbs., but in order to allow for the sorts usually remaining in case, 4¾ lbs. of Type would be required to set that amount of solid matter. When the matter is to be *leaded* the weight of the Type may be reduced about one-quarter, *i. e.*: a single column of six-column folio, solid, will weigh 10⅛ lbs., requiring about 13 lbs. of Type, while the same length column, leaded with Six-to-Pica Leads, will contain but 7⅞ lbs. solid matter, requiring about 10 lbs. of Type to set the same.

EXAMPLE.—A single page of regular Six Column Folio or Quarto (13x19¼), contains 256¾ square Inches of matter; 256¾x4¾÷13 (square inches of 4¾ lbs. of Type), =86+, the number of pounds of Type required to set that amount of matter, including sorts in case.

HOW TO ESTIMATE FOR BODY TYPE.

To estimate the quantity of Type (solid) necessary to fill a given space, multiply the number of square inches by 5⅜ (estimated weight, in ounces, of one square inch of matter, including sorts in case), divide the product by 16 and the result will be the weight of Type required. If leaded, a reduction in weight of Type may be made as above.

EXAMPLE.—A single page of regular Six Column Folio or Quarto (13x19¼), contains 256¾ square Inches of matter; 256¾x5⅜÷16=86+; the number of pounds of Type required to set that amount of matter, including sorts in case.

MISCELLANEOUS INFORMATION.

The following table gives the number of "ems" in a space 6×13 ems Pica, also the average number of "ems" in four ounces:

Number of Ems in	Pearl	Agate	Nonp'l	Minion	Brev.	Bourg.	Lg. Pr.	Sm. Pi.	Pica
6×13 Ems Pica,...	449⅕	368⅕	312	230⅕	177	138⅘	112⅕	92	78
4 Ounces,.....	196	165	132	100	78	61	51	43	35

COLUMN AND HEAD RULES.

The accompanying Table gives the length of Column and Head Rules for the regular standard sizes of Folio and Quarto Newspapers.

Style of Newspaper.	4 Col. Folio, or Quarto.	5 Col. Folio, or Quarto.	6 Col. Folio, or Quarto.	7 Col. Folio, or Quarto.	8 Col. Folio.	9 Col. Folio.
Column Rules, inches in length,.....	13⅜	18	19¾	21¾	23¾	25¾
Head Rules, "	8⅞	11⅜	13⅜	15¾	18	20¼

The lengths of Head Rules given are for Columns 13 ems Pica wide and Minion Column Rules, except for nine Column paper, when Brevier Column Rules are used.

NEWSPAPER MEASUREMENT.

Table showing the number of Ems of the different sizes of Newspaper Type in a Line, the number of Lines necessary to make 1,000 Ems, and the length in Inches. Also, the number of Ems in the regular lengths of Columns.

13 Ems Pica, width of Standard Column.	No. Ems in Line.	No. Lines 1,000 Ems.	No. Inches 1,000 Ems.	4 Col. Folio, or Quarto. No. Ems in Column.	5 Col. Folio, or Quarto. No. Ems in Column.	6 Col. Folio, or Quarto. No. Ems in Column.	7 Col. Folio, or Quarto. No. Ems in Column.	8 Col. Folio. No. Ems in Column.	9 Col. Folio. No. Ems in Column.
Agate,.....	28½	35½	2¾	5,040	6,505	7,180	7,900	8,630	9,310
Nonpareil,.....	26	38½	3¼	4,325	5,615	6,160	6,785	7,410	8,030
Minion,.....	22½	44½	4⅜	3,175	4,115	4,515	4,970	5,440	5,885
Brevier,.....	19½	51½	5⅝	2,465	3,200	3,510	3,865	4,220	4,575
Bourgeois,.....	17½	57½	7⅛	1,950	2,525	2,770	3,050	3,330	3,615
Long Primer,.....	16	62½	8⅝	1,610	2,085	2,290	2,520	2,755	2,970

LEADS FOR NEWSPAPERS.

Table showing the number of Leads, 13 Ems Pica long, contained in one Pound, and the number required to lead 1,000 Ems of matter. Together with the number of Leads in a single Column of matter, regular sizes of Newspapers.

Size of body Type to be Leaded with 6-to-Pica Leads.	No. Leads to Pound.	No. Leads 1,000 Ems.	4 Col. Folio, or Quarto. No. Leads in Column.	5 Col. Folio, or Quarto. No. Leads in Column.	6 Col. Folio, or Quarto. No. Leads in Column.	7 Col. Folio, or Quarto. No. Leads in Column.	8 Col. Folio. No. Leads in Column.	9 Col. Folio. No. Leads in Column.
Agate,.....	60	26	132	170	185	206	224	241
Nonpareil,.....	60	29	125	162	179	197	215	233
Minion,.....	60	34	108	140	154	169	185	201
Brevier,.....	60	40	99	128	141	155	169	183
Bourgeois,.....	60	45	88	114	125	138	150	163
Long Primer,.....	60	52	84	108	119	131	143	154

BOOK WORK MEASUREMENT.

Table showing the number of Ems to a Line, and the number of Lines contained in 1,000 Ems of matter, standard book measures. Also, the space, in Inches, filled by 1,000 Ems of matter of the different measures.

Size of Type.	21 Ems Pica. No. Ems in Line.	21 Ems Pica. No. Lines 1,000 Ems.	21 Ems Pica. No. Inches 1,000 Ems.	23 Ems Pica. No. Ems in Line.	23 Ems Pica. No. Lines 1,000 Ems.	23 Ems Pica. No. Inches 1,000 Ems.	25 Ems Pica. No. Ems in Line.	25 Ems Pica. No. Lines 1,000 Ems.	25 Ems Pica. No. Inches 1,000 Ems.
Nonpareil,.....	42	24	2	46	22	1⅞	50	20	1¾
Brevier, ...	32	31½	3½	35	29	3¼	38	26½	3
Long Primer,.....	25½	39½	5½	28	36	5	30	33½	4⅝
Small Pica,.....	23	44	6⅛	25	40	6⅛	27½	36½	5⅛
Pica,.....	21	48	8	23	43½	7¾	25	40	6⅝

LEADS FOR BOOK WORK.

Table showing the number of 4-to-Pica and 6-to-Pica Leads, standard Book measures, contained in one Pound, and the number required to lead 1,000 Ems of matter of the standard sizes of Book Type.

25 Ems No. Leads to Pound.	23 Ems No. Leads to Pound.	21 Ems No. Leads to Pound.	The columns of Figures on the right give the number of Leads required to lead 1,000 Ems of matter of the sizes of type named. Those on the left, the number of Leads in one pound.		Nonp'l.	Brevier.	Lg. Prim.	Sm. Pica.	Pica.
31	34	37	6-to-Pica,	21 Ems Pica long,..	17	25	33	36	41
				23 " " " ..	15	23	30	34	37
				25 " " " ..	13	21	27	32	33
21	23	25	4-to-Pica,	21 " " " ..	16	23	30	33	39
				23 " " " ..	14	21	27	31	35
				25 " " " ..	12	19	25	28	31

USEFUL HINTS.

FIRST.—When ordering a font of Type, or sorts, remember that every foundry has its own special number, and the number, name of Type, and Specimen Book should be given. "No. 13 Brevier" doesn't mean the same face the world over.

SECOND.—When the Type is received,—if it be a job or display font, examine carefully to see if every letter is in the font before laying in the case; if Roman or Italic, check off each letter as it is laid in the case. Do not mix two or three different letters in one box and then swear that one or more sorts were never sent. Type founders sometimes swear—that other people are liable to make mistakes. ALWAYS handle your Type with care, placing it gently in the case, and thus save the hair-lines. In this way you may be able to make Type work better and last longer.

THIRD.—When a form is ready to be locked up, first plane it down! then lock it up, but don't do it with a sledge-hammer. Accompaniments to walk-arounds, with Mallet and Planer, are to be discouraged,—if need be, with a club.

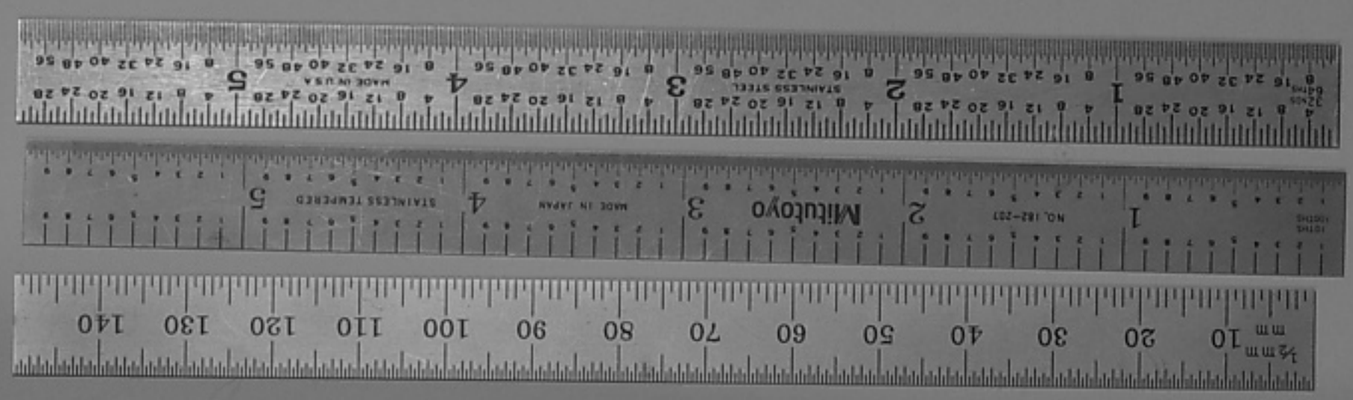
FOURTH.—See that the back as well as the face of the form is clean, and have the bed, platen, blanket, tympan, etc., in like condition. When overlaying or underlaying, look out for lumps in paste and paper.

FIFTH.—After the form is printed, wash it clean, but don't scour it bright with a broom or board. Send for a good brush, and when it is not in use see that it is hung up instead of being left in the lye-pot.

SIXTH.—Keep your office clean and in order; don't allow waste paper to litter the floor; make the devil use the broom often, and don't allow him to mark the walls with his inky fingers, and when the year rolls around you may be able to show a profit even from what you have saved.

FINALLY, brethren, use all the common sense with which nature has endowed you to conduct your business upon sound business principles.

PERSONAL.—If it is desired to open an account at a foundry where you have no acquaintance, send references or the money. Or, if you wish a cut or small package sent C. O. D., send enough money to pay charges at least, or you may suffer from delay while the founder writes you for a remittance, or reference as to your financial standing. Confidence is of especial value in rendering business relations pleasant, and nothing else so tends to give confidence as ready and prompt payment.



CLASSIFIED PRICE LIST.

BRASS CIRCLES.

No. 1— ¾ inches in diam...$0 60	No. 8—1 15-16 inches in diam...$0 75
" 2— 13-16 " " .. 0 60	" 9—2 3-16 " " .. 0 75
" 3—1⅛ " " .. 0 60	" 10—2 7-16 " " .. 1 00
" 4—1 3-16 " " .. 0 60	" 11—2¾ " " .. 1 00
" 5—1 7-16 " " .. 0 60	" 12—2 15-16 " " .. 1 00
" 6—1 9-16 " " .. 0 60	" 13—3¼ " " .. 1 25
" 7—1 13-16 " " .. 0 75	" 14—3 7-16 " " .. 1 25

Larger sizes made to order from any face or number of Brass Rule shown in our Specimen Book, at special rates.

BRASS CURVES AND CLAMPS.

Fonts of 170 pieces.....$8 00

BRASS DIAMONDS.

No. 1—⅞×1¾, ...$0 75	No. 3—1 13-16×2⅝, ...$1 00
" 2—1⅝×1 15-16,..... 0 75	" 4—2 5-16×3⅜,..... 1 00

Other sizes made to order from any face or number of Brass Rule shown in our Specimen Book.

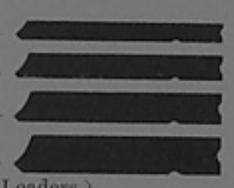
BRASS DASHES.

Nos. 1 to 50, cut to measure, from 12 to 15 ems Pica,....each,....$0 10	
" 51 " 70, " " " 13 " 18 " " .... " 0 15	
" 71 " 80, " " of face,..... " 0 30	
" 81 " 90, " " ..... " 0 45	
" 91 " 100, " " ..... " 0 70	
" 101 " 108, " " ..... " 0 80	
" 109 " 118, " " ..... " 0 85	

BRASS LEADS—CUT TO ANY MEASURE.

Six and eight-to-Pica,.....per lb....$0 75	
Twelve-to-Pica, ... " 0 90	

BRASS LEADERS.



(Samples showing end and face of Brass Leaders.)

Nonpareil,.....per lb.....$1 60	
Brevier,..... " 1 60	
Long Primer,..... " 1 50	
Pica..... " 1 40	

☞ **Any desired face of Rule can be ordered, and made to line with any face of type,** ***by sending lower case "m" for sample.***

COLUMN RULES.

Cut from Nonpareil Rule—12 inches and under.....$0 25	
15 " " " 0 35	
18 " " " 0 45	
24 " " " 0 50	
Each additional inch, 2c.	
Cut from Minion Rule—12 inches and under.....$0 32	
15 " " " 0 45	
18 " " " 0 55	
24 " " " 0 65	
Each additional inch, 3c.	
Cut from Brevier Rule—12 inches and under.....$0 35	
15 " " " 0 50	
18 " " " 0 60	
24 " " " 0 70	
Each additional inch, 4c.	
Cut from Long Primer Rule—12 inches and under.....$0 40	
15 " " " 0 55	
18 " " " 0 70	
24 " " " 0 80	
Each additional inch, 5c.	
Cut from Small Pica Rule—12 inches and under.....$0 45	
15 " " " 0 70	
18 " " " 0 75	
24 " " " 0 90	
Each additional inch, 6 cents.	

Column Rules notched under for the use of Brass Reglet, extra, each.....10 cents.

BRASS OCTAGONS.

No. 1— 9-16× 9-16,.....$1 00	No. 4—2 3-16×2 3-16,.....$1 50
" 2—1 3-16×1 3-16,..... 1 00	" 5—2 13-16×2 13-16,..... 1 50
" 3—1¾ ×1¾ 1 25	

Any size made to order from any face or number of Brass Rule shown in our Specimen Book.

BRASS OVALS.

No. 1— ⅝ ×1 1-16.....$0 90	No. 6—1 7-16×2½.....$1 25
" 2— 13-16×1 5-16..... 0 90	" 7—1⅞ ×3 ..... 1 25
" 3— ⅞ ×1½ 0 90	" 8—2 7-16×3½..... 1 50
" 4—1 ×2 1-16..... 0 90	" 9—2¾ ×4 ..... 1 50
" 5—1 3-16×2 ..... 0 90	

Larger sizes made to order from any face or number of Brass Rule shown in our Specimen Book.

BRASS RULE---LABOR-SAVING.

Single, Dotted, Hyphen, Parallel and Double.

No. 1—American (12-to-Pica.)	**No. 1½—German (8-to-Pica.)**
3 lb. Fonts,.....$9 00	3 lb. Fonts,.....$6 00
5 " 14 50	5 " 9 50
10 " 29 00	10 " 19 00
Cut to order,.....℔ lb... 3 00	Cut to order,.....℔ lb... 2 00

No. 2 —Saxon (6-to-Pica).
No. 2½—Norse (½ Pearl).

3 lb. Fonts,.....$5 25	
5 " 8 25	
10 " 16 50	
Cut to order,.....℔ lb... 1 75	

No. 4 —Excelsior (3-to-Pica).
No. 4½—Diamond (½ Bourgeois).
No. 5 —Pearl (½ Lg. Primer).
No. 5½—Agate (½ Small Pica).
No. 6 —Nonpareil.
No. 7 —Minion.
No. 8 —Brevier.

3 lb. Fonts,.....$4 50	
5 " 7 00	
10 " 14 00	
Cut to order,.....℔ lb... 1 50	

No. 3 —Brilliant (4-to-Pica).
No. 3½—Ruby (½ Minion).

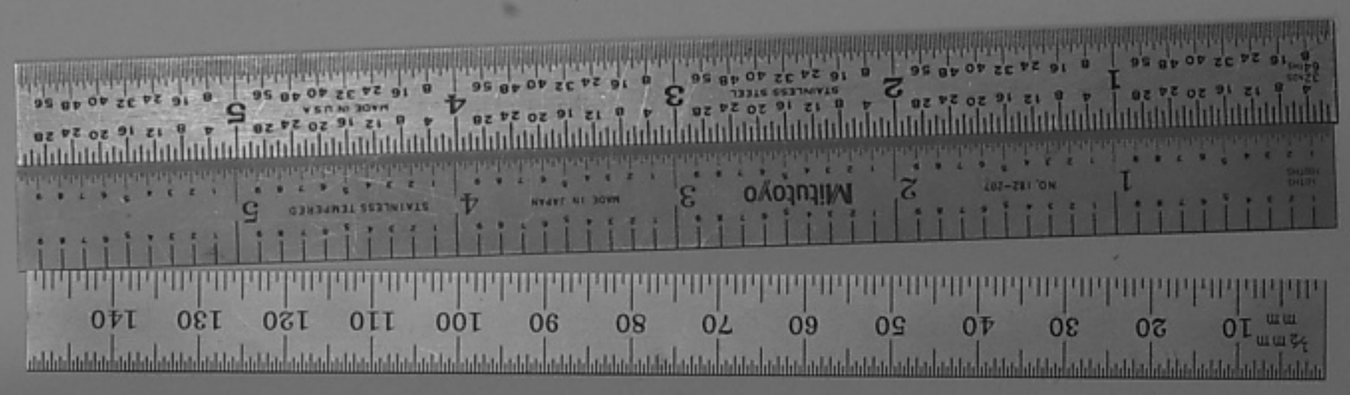
3 lb. Fonts,.....$4 80	
5 " 7 50	
10 " 15 00	
Cut to order,.....℔ lb... 1 60	

No. 9—Bourgeois.
No. 10—Long Primer.
No. 11—Small Pica.
No. 12—Pica.

5 lb. Fonts,.....$7 00	
10 " 13 50	
15 " 20 00	
Cut to order,.....℔ lb... 1 40	

HEAD RULES.

Pearl thickness.—12 inches and under,..... each...$0 20	
14 " " " ..... " .. 0 25	
17 " " " ..... " .. 0 30	
19 " " " ..... " .. 0 35	
22 " " " ..... " .. 0 40	
Agate thickness.—12 inches and under,.....each,..$0 25	
14 " " " ..... " .. 0 30	
17 " " " ..... " .. 0 35	
19 " " " ..... " .. 0 40	
22 " " " ..... " .. 0 45	
Nonpareil thickness.—12 inches and under, ...each,..$0 30	
14 " " " ..... " .. 0 40	
17 " " " ..... " .. 0 45	
19 " " " ..... " .. 0 50	
22 " " " ..... " .. 0 60	
Minion thickness.—12 inches and under,.....each,..$0 32	
14 " " " ..... " .. 0 40	
17 " " " ..... " .. 0 48	
19 " " " ..... " .. 0 56	
22 " " " ..... " .. 0 64	
Brevier thickness.—12 inches and under,..... each,..$0 35	
14 " " " ..... " .. 0 45	
17 " " " ..... " .. 0 50	
19 " " " ..... " .. 0 60	
22 " " " ..... " .. 0 70	
Bourgeois thickness.—12 inches and under,.....each,..$0 40	
14 " " " ..... " .. 0 50	
17 " " " ..... " .. 0 60	
19 " " " ..... " .. 0 70	
22 " " " ..... " .. 0 80	
Long Primer thickness.—12 inches and under,.....each,..$0 45	
14 " " " ..... " .. 0 55	
17 " " " ..... " .. 0 65	
19 " " " ..... " .. 0 75	
22 " " " ..... " .. 0 85	



CLASSIFIED PRICE LIST.

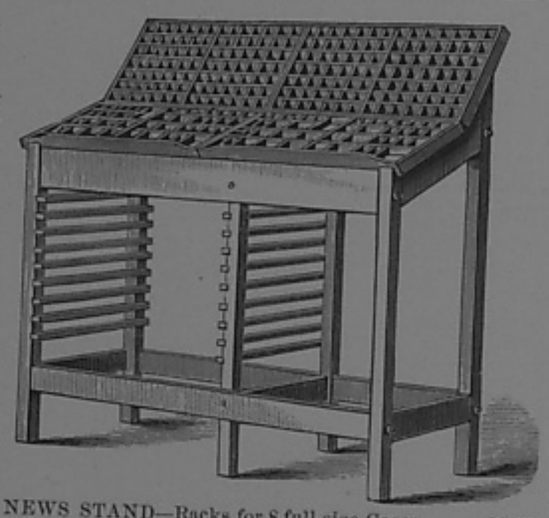
CASE STANDS.

The upright center and end pieces are each complete for setting up; the latter mortised to receive the ends of the long front and rear cross pieces, each of which have bolts at both ends to firmly hold the stand together.

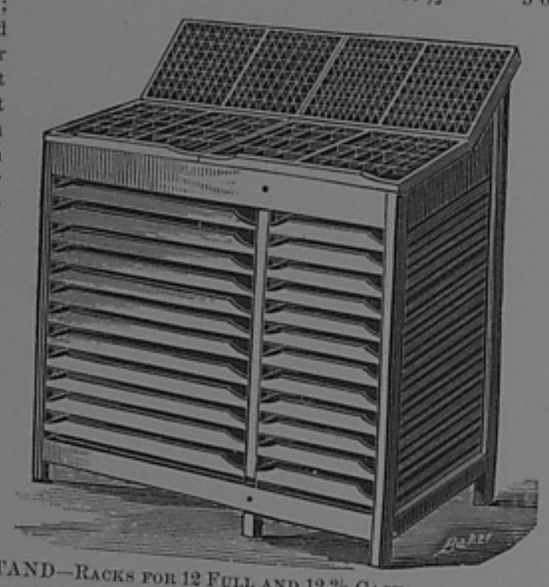
To Set Up:

First unscrew bolts from the end of the front cross pieces and pass the same through holes in the end pieces; tighten a little and repeat with the rear cross pieces; put the centre upright in place and fasten with screws; then tighten bolts firmly and put on rest for case. The bottom front cross piece is mortised for center upright; the other pieces will explain themselves.

The other stands are set up in the same manner.



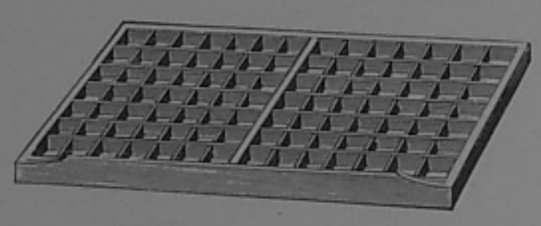
NEWS STAND—Racks for 8 full size Cases,.....$3 75
" " " 8 " " and 8 ⅗ Cases, 4 25
" " " 10 " " 10 ⅗ " 5 00

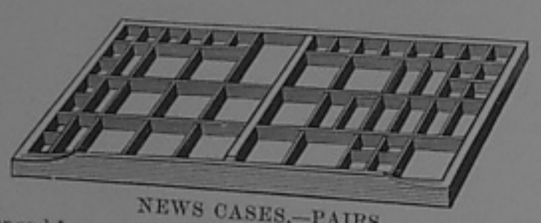


JOB STAND—RACKS FOR 12 FULL AND 12 ⅔ CASES.

Job Stand, with Racks for 12 full size, and 12 ⅔ Cases,.....$5 50
Single Stand, with Racks for 12 full or ⅔ Cases,.....$3 00
Double " " " " 24 " " " 6 00
Double " " " " 24 " " with closed ends,.. 7 00
If made of Blackwalnut, $2.00 extra.

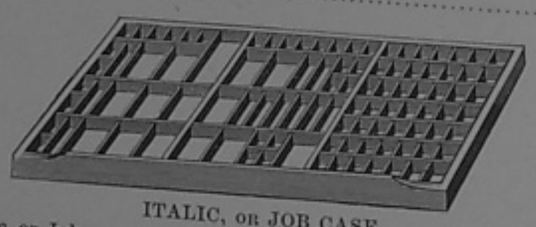
CASES.





NEWS CASES,—PAIRS.

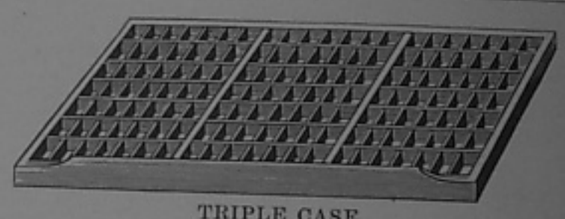
Upper and Lower, (news,) per pair,.....$1 20



ITALIC, OR JOB CASE.

Italic, or Job, each,.....$0 70

CASES.



TRIPLE CASE.

Triple Case,.....$0 70

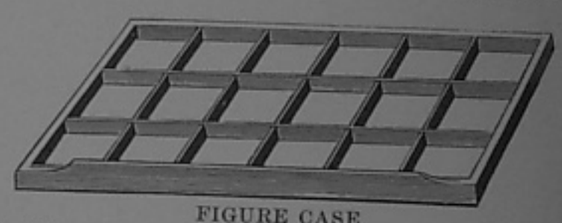


FIGURE CASE.

Figure Case,.....$0 80

SECTION OF CASE.

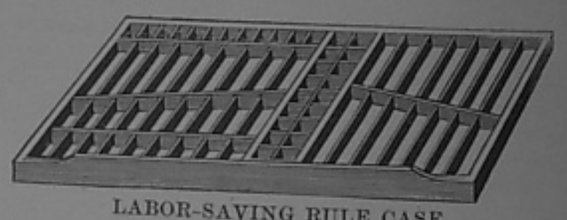
this space	
n Qds	m Qds
3 em Spcs.	
Qds.	

SPACE AND QUAD CASE.

Space and Quad Case,.....$0 80

LABOR-SAVING LEAD OR SLUG CASE.

Labor-Saving Lead or Slug Case,.....$0 80



LABOR-SAVING RULE CASE.

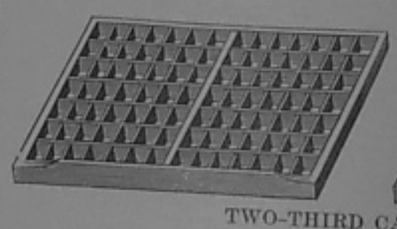
Labor Saving Rule Case,.....$0 90

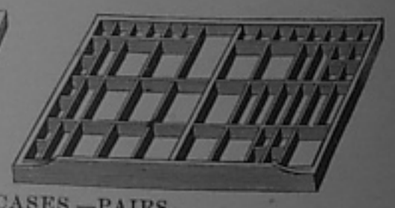
Blank Case for Wood Type, or any other desired style, made to order.

TWO-THIRD ITALIC CASE.

TWO-THIRD RULE CASE.

⅔ Italic Case,.....$0 60
⅔ Rule Case,..... 0 70

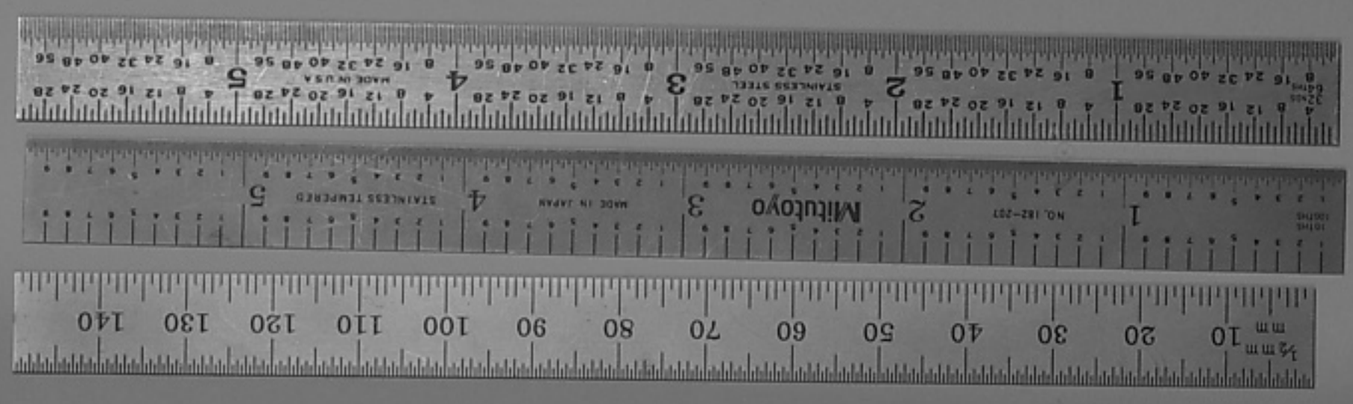




TWO-THIRD CASES,—PAIRS.

⅔ size, (upper and lower,) per pair,.....$1 00
⅔ Cases, each,..... 0 55

PRICES SUBJECT TO CHANGE WITHOUT NOTICE.



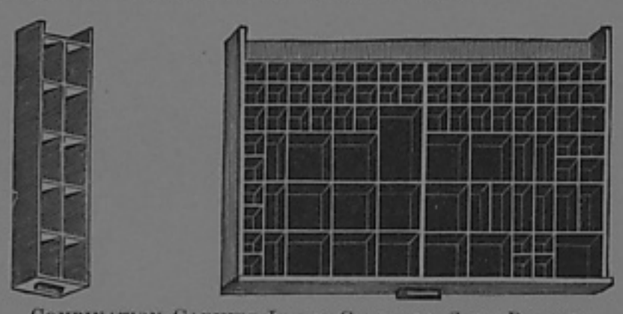
CLASSIFIED PRICE LIST.

CABINETS.

COMBINATION CABINET, No. 2.—BLACKWALNUT.

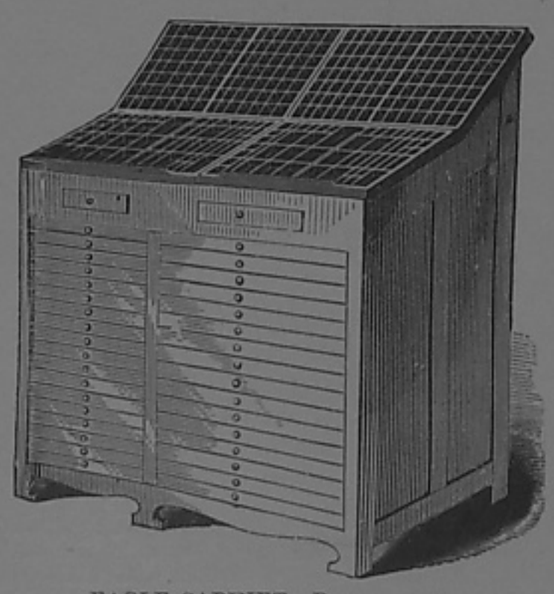
Price,.....$60 00
Boxing, $2.50

Contains 13 Italic, or Triple Cases, as may be desired; 17 ⅗ Italic, and 2 pairs Cases on top; also, 2 Copy and 4 Sort Drawers.



COMBINATION CABINET ITALIC CASE AND SORT DRAWER.

This Cabinet is equal in material and workmanship to our regular Combination Cabinet, being merely a modification of the same, having fewer Cases and Sort Drawers, but otherwise embracing all the valuable and pleasing features of its predecessor. For keeping "laid" fonts clean, and for convenience in gettin at the same, they are unequaled.



EAGLE CABINET.—BLACKWALNUT.

Price,.....$70 00 Boxing,...$2 50

The EAGLE CABINET contains Sixteen Italic or Job Cases, Eighteen Condensed Italic, with two pairs of News Cases on top of Cabinet, and two Copy Drawers. It is made of Blackwalnut oiled.

CABINETS.

The CALIFORNIA CABINET contains fourteen ⅔ Cases, six full Job or Italic Cases, four Triple Cases, two pair News Cases, and two pairs on top, and two Copy Drawers.

Price,.....$60 00
Boxing $2.50.

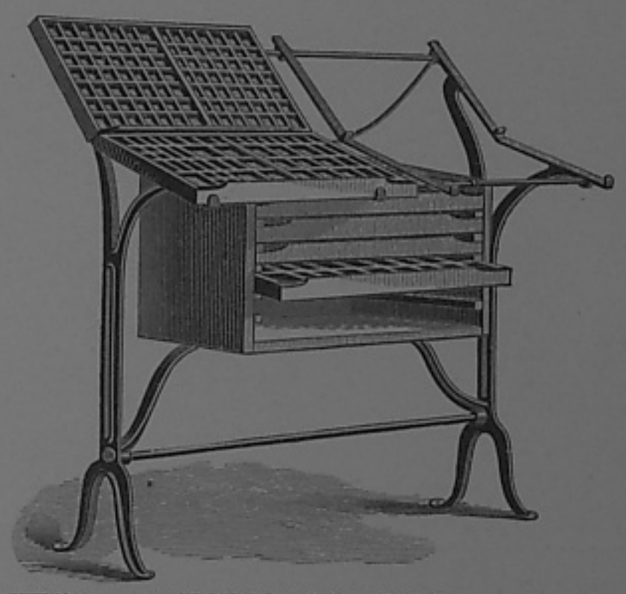
CALIFORNIA CABINET.—BLACKWALNUT.

BRACKET STANDS.—PATENTED.

HAWKS' (SINGLE) IRON BRACKET STAND.

Single Stand,.....$6 00
Price, for single Stand, with Galley Rest,... 7 00
If furnished with Box Racks, as illustrated below,..... 8 50

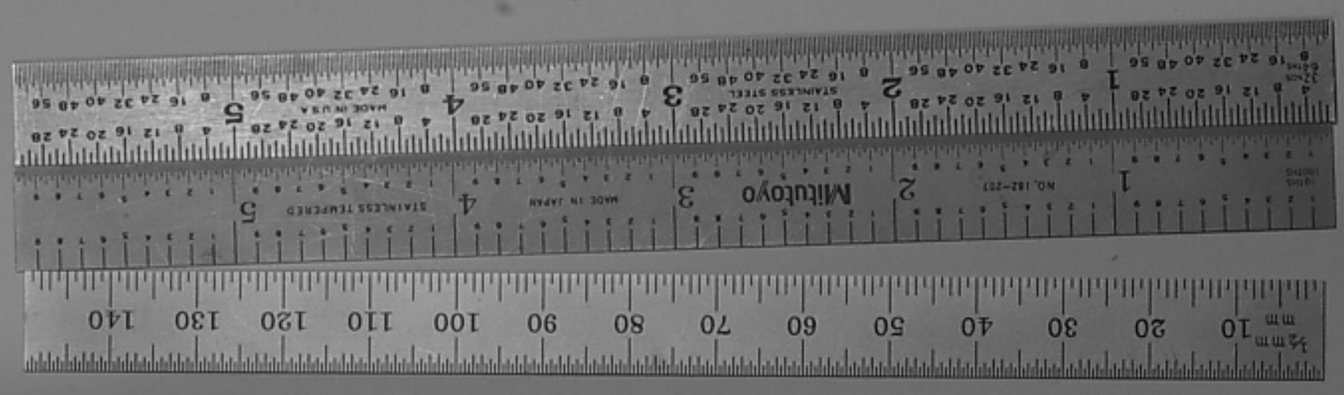
For use in large or small daily newspaper offices the Bracket Stand is unequaled for numerous reasons. It is light, compact and durable; has no place for the secretion of pi, and affords no dark places for sweepings to gather; is an incentive to speed as the compositor is not continually annoyed by some one who wants to "set a line"; in short—an examination will show how desirable in your own office.



HAWKS' (DOUBLE) IRON BRACKET STAND,—WITH BOX RACKS.

Price, for Double Stand.....$8 00
" " " " with Box Racks.....11 00

PRICES SUBJECT TO CHANGE WITHOUT NOTICE.



CLASSIFIED PRICE LIST.

CABINETS.—Cherry.

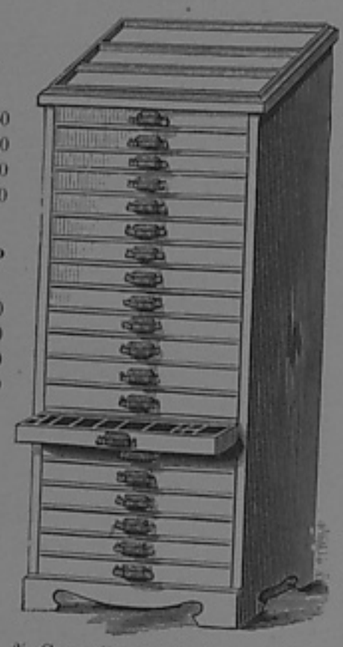
Prices of ⅔ Cabinets with Galley Top and Italic Cases.

20 Cases,	$34 50
18 "	30 50
16 "	26 50
12 "	21 50

Prices of ⅔ Cabinets with Plain Top and Italic Cases.

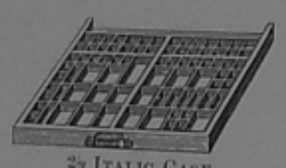
20 Cases,	$32 00
18 "	28 00
16 "	24 00
12 "	19 00

ITALIC OR JOB CASE, FOR ¾ CABINET.



⅔ CASE CABINET—GALLEY TOP.

These Cabinets are constructed either with Cases in pairs, or with ⅔ Italic (represented below), and with any designated number of cases, to suit the ideas of the purchaser. Also, either with Galley Top or plain Flat Top.

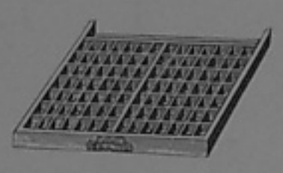


⅔ ITALIC CASE.

Prices of ⅔ Cabinets with Galley Top and Cases in Pairs.

20 Cases,	$33 50
18 "	29 50
16 "	25 50
12 "	20 50

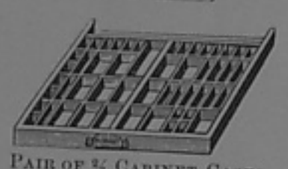
Boxing extra.



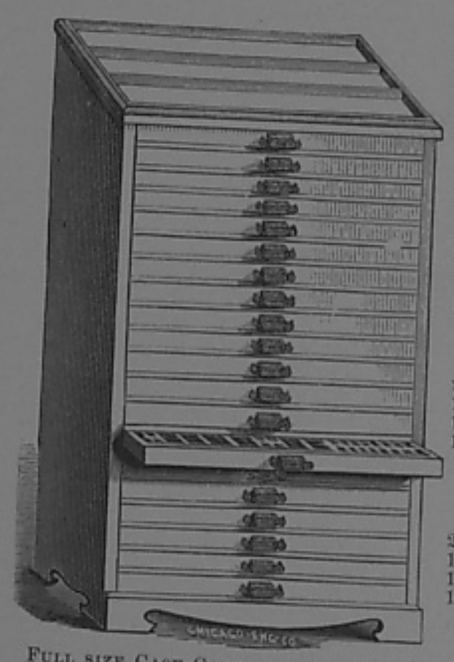
Prices of ⅔ Cabinets with Plain Top and Cases in Pairs.

20 Cases,	$31 00
18 "	27 00
16 "	23 00
12 "	18 00

Boxing extra.



PAIR OF ⅔ CABINET CASES.



FULL SIZE CASE CABINET—GALLEY TOP.

This Cabinet is usually made to hold 20 full size Italic or Job Cases, as represented in accompanying cut. It is useful in large newspaper or job offices,—keeping in a compact form advertising or display, or job type,—both caps and lower case being contained in one case. It can, however, be made to contain a less number of cases, or may have cases in pairs, or triple cases, at the pleasure of the purchaser.

It is also made either with Galley Top or Flat Top.

GALLEY TOP.

20 Italic or Job Cases,	$35 50
18 " " "	32 50
16 " " "	30 50
12 " " "	24 50

Boxing extra.

FLAT TOP.

20 Italic or Job Cases,	$33 00
18 " " "	30 00
16 " " "	28 00
12 " " "	22 00

Boxing extra.

Cabinets made of Blackwalnut, $2.00 extra.

CABINETS.—Blackwalnut.

Price of ¾ Cabinet with Galley Top and Italic Cases.

12 Cases, with Sort Drawers,	$22 50
16 " " " "	28 50
18 " " " "	31 50
20 " " " "	34 50

Boxing extra.

Price of ¾ Cabinet with Flat Top and Italic Cases.

12 Cases, with Sort Drawers,	$20 00
16 " " " "	26 00
18 " " " "	29 00
20 " " " "	32 00

Boxing extra.

Price of Full Size Cabinet with Galley Top and Job or Italic Cases.

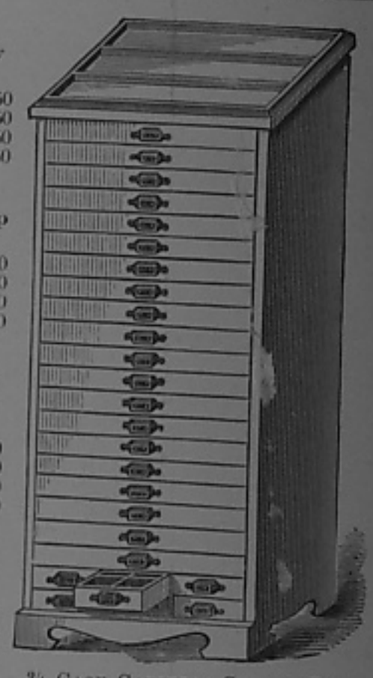
20 Cases, with Sort Drawers,	$36 50
18 " " " "	33 50
16 " " " "	31 50
12 " " " "	25 00

Boxing extra.

Price of ⅔ Cabinet with Galley Top and Italic Cases.

20 Cases, with Sort Drawers,	$33 50
18 " " " "	30 50
16 " " " "	26 50
12 " " " "	21 50

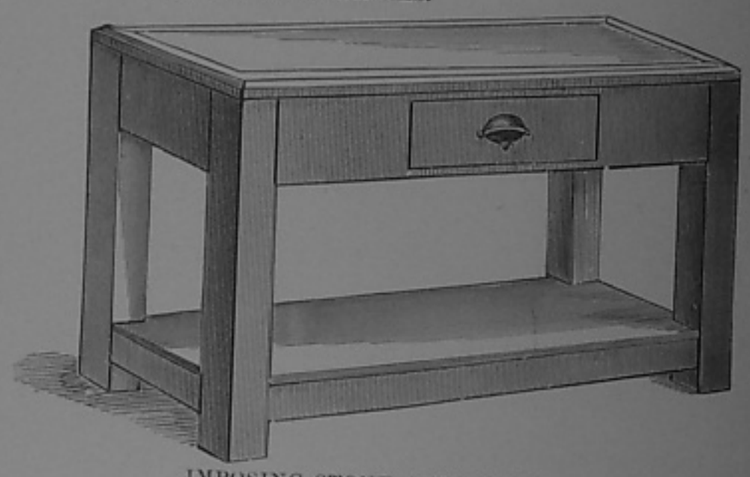
Boxing extra.



¾ CASE CABINET—GALLEY TOP.

Any of the above Cabinets made of Cherry, $2.00 less.

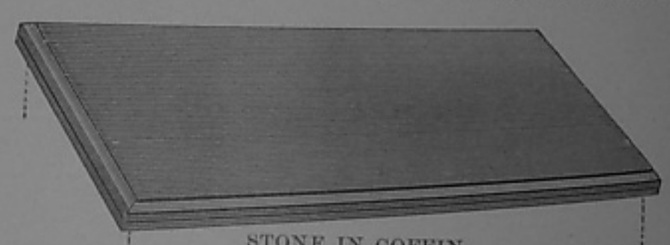
IMPOSING STONES AND FRAMES.



IMPOSING STONE AND FRAME.

No. 1—For 7 column paper,	two	pages,				26×44, $18 00
" 2 " 8 "	"	"	"	"		28×50, 21 50
" 3 " 9 "	"	"	"	"		30×60, 25 50
" 4 " 7 "	"	"	four	"		26×72, 27 00
" 5 " 8 "	"	"	"	"		28×80, 32 00
" 6 " 9 "	"	"	"	"		30×90, 36 00
" 7 " 6 "	quarto,	"	"			36×60, 32 00

Stones of any size and Frames of any desired style made to order.

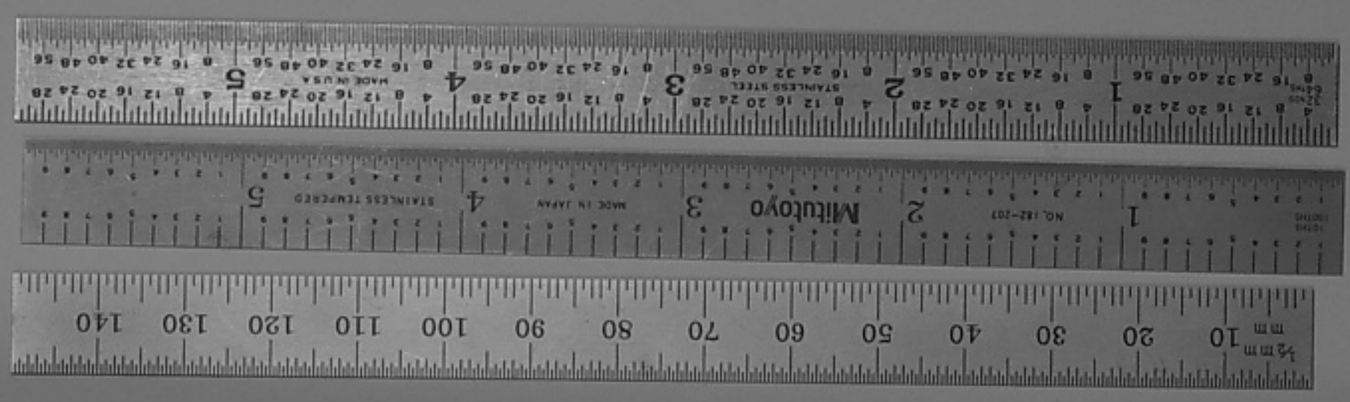


STONE IN COFFIN.

No. 1—For 7 column paper,	two	pages,				26×44, $10 00
" 2 " 8 "	"	"	"	"		28×50, 12 50
" 3 " 9 "	"	"	"	"		30×60, 15 50
" 4 " 7 "	"	"	four	"		26×72, 16 25
" 5 " 8 "	"	"	"	"		28×80, 19 50
" 6 " 9 "	"	"	"	"		30×90, 23 50
" 7 " 6 "	quarto,	"	"			36×60, 18 50

Furnished in Coffins, firmly cemented.

PRICES SUBJECT TO CHANGE WITHOUT NOTICE.



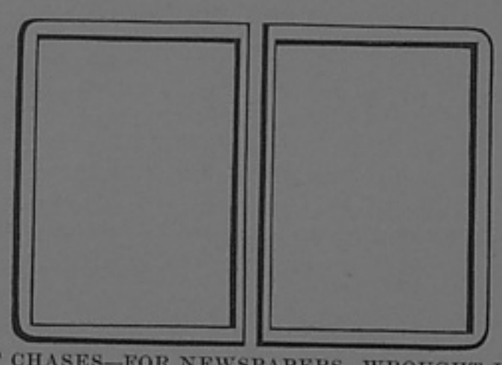
CLASSIFIED PRICE LIST.

CHASES.

CAST IRON CHASES—FINISHED INSIDE.

Size	Price	Size	Price
4 × 6	$0 60	10×14	$1 70
5 ×14½	1 00	12×15	1 60
6 × 9	0 85	12×38	2 90
6 ×25	1 70	14×17	1 80
7¾×25½	1 80	15×19	1 90
8 ×24	1 10	16×20	2 10
9 ×11	1 00	18×24	2 60
9 ×12	1 25	19×25	3 00
9 ×14	1 45		

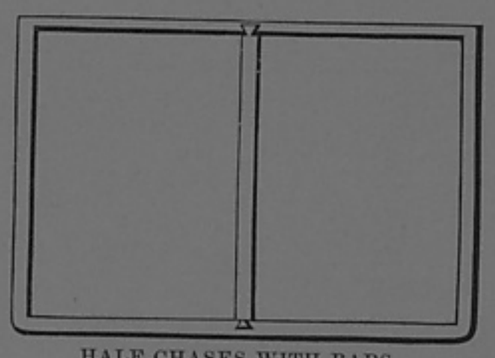
Other sizes made to order at 12 cents per pound.



HALF CHASES—FOR NEWSPAPERS—WROUGHT IRON.

	Outside Measure	Pair		Outside Measure	Pair
No. 1—5 Col.,	14 ×21¾	$ 9 50	No. 5—8 Col.,	21 ×28	$13 00
" 2—6 "	16 ×24	10 00	" 6—8 " wide	22¾×29	14 00
" 3—7 "	19 ×25¾	11 00	" 7—9 "	23½×30½	15 00
" 4—7 " wide	20½×27	12 00	" 8—9 " wide	23½×32	16 50

Other sizes made to order.



HALF CHASES WITH BARS.

	Outside Measure	Pair
No. 1—for 4 columns, quarto,	18 ×24½	$14 50
" 2— " 5 " "	21½×28½	15 50
" 3— " 6 " "	23¾×32½	16 00
" 4— " 7 " "	25½×37½	17 50

Other sizes made to order.

WROUGHT IRON, WITH SHIFTING BARS.

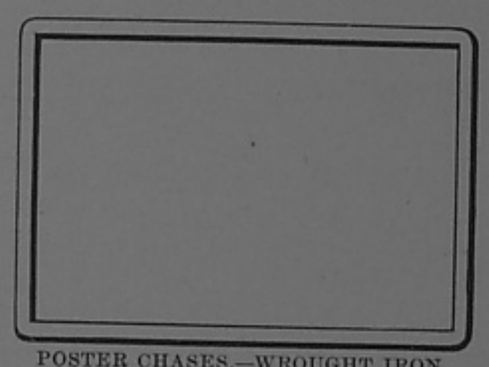
Outside Measure	Each	Outside Measure	Each
17×21 inches,	$8 00	32×46 inches,	$11 00
20×25 "	8 50	34×50 "	12 00
24×30 "	9 00	36×52 "	13 00
25×35 "	9 50	40×54 "	14 00
29×42 "	10 00	40×60 "	15 00

Other sizes made to order.

BED AND PLATEN JOB PRESS CHASES.—FINISHED INSIDE.

7×11 inside Chase,	$1 00	11×17 inside Chase,	$1 75
8×12 " "	1 15	13×19 " "	2 00
9×13 " "	1 25	14×20 " "	2 50
10×15 " "	1 50		

CHASES.

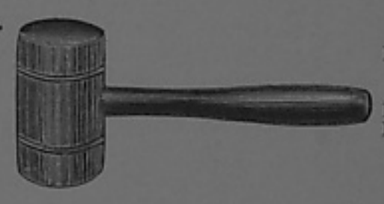


POSTER CHASES.—WROUGHT IRON.

Outside Measure	Each	Outside Measure	Each
17×21 inches,	$5 00	32×46 inches,	$8 00
20×25 "	5 50	34×50 "	9 00
24×30 "	6 00	36×52 "	10 00
25×35 "	6 50	40×54 "	11 00
29×42 "	7 50	42×60 "	12 00

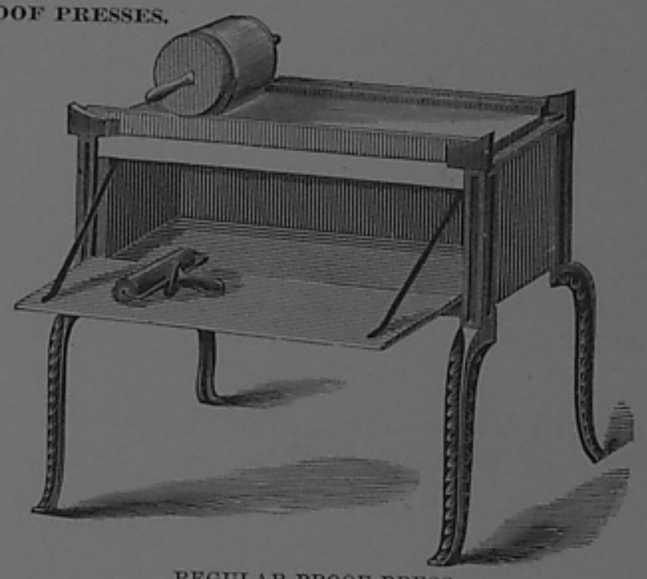
Other sizes made to order.

MALLETS.



Hickory,	$0 25
" large,	0 40
" oval handle,	0 50
Iron Bound,	1 00
Lignum Vitæ,	0 60
" " large,	0 75
" oval handle,	0 75

PROOF PRESSES.

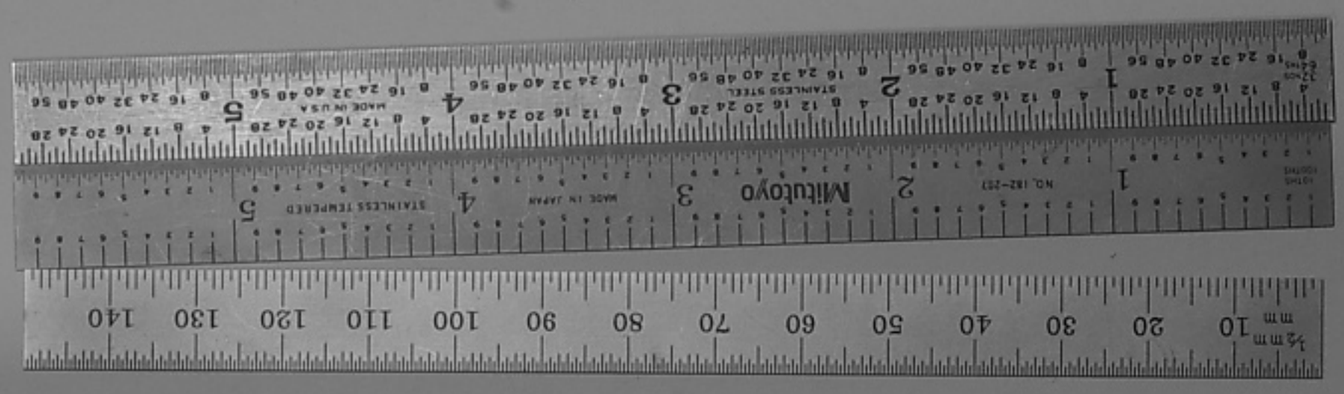


REGULAR PROOF PRESS.

No. 1—With Frame and Roller Stock, 10×32 inches inside Bearers,	$30 00
" 1—Without Frame,	25 00
" 2—With Frame and Roller Stock, 16½×32 inches inside Bearers,	45 00
" 2—Without Frame,	35 00

THORP'S PROOF PRESS.

No. 1.—Size of Bed, 10×31 inches,	$35 00
" 1.—Without Frame,	25 00
" 2.—Size of Bed, 16×31 inches,	45 00
" 2.—Without Frame,	35 00



PRICE LIST OF MATERIAL.

PRINTING TYPE, ETC.

ITALIC AND ACCENTS

Ordered with regular Fonts, furnished at Font rates.

	Fonts of 1000 Lbs. and Over.	Fonts of 500 Lbs. and Over.	Fonts Less than 500 Lbs. and over 50 Lbs.	Fonts of 25 Lbs. Italic and Sorts	Poster and Display--25 Lbs. and Over.	Fonts Less than 25 Lbs.
Diamond,	.....	.....	.....	.....	$2 00	$2 50
Pearl,	.....	.....	$1 08	$1 20	1 60	1 80
Agate,	$0 60	$0 64	0 68	0 76	1 30	1 44
Nonpareil,	0 52	0 55	0 58	0 66	1 00	1 16
Minion,	0 48	0 50	0 52	0 58	0 90	1 00
Brevier,	0 44	0 46	0 48	0 55	0 80	0 90
Bourgeois,	0 40	0 42	0 44	0 52	0 70	0 80
Long Primer,	0 38	0 40	0 42	0 50	0 65	0 74
Small Pica,	0 36	0 38	0 40	0 48	0 60	0 70
Pica,	0 34	0 36	0 38	0 46	0 54	0 65
English,			0 38	0 46	0 52	0 62
Columbian,			0 38	0 46	0 52	0 60
Great Primer,			0 38	0 46	0 52	0 60
Paragon,					0 52	0 60
Dbl. Small Pica,					0 50	0 56
Dbl. Pica,					0 50	0 56
Dbl. English,					0 50	0 56
Dbl. Columbian,					0 50	0 56
Dbl. Great Primer,					0 50	0 56
Dbl. Paragon,					0 50	0 54
Canon,					0 48	0 54
Four-Line Pica,					0 48	0 54
Five-Line Pica,					0 48	0 52
Six-Line Pica and Larger,					0 48	0 52

All deficiencies considered same as original Font.

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

ACCENTS, SIGNS, ETC.

Cast to order.

Diamond	℔	$3 20	Columbian	℔	$1 06
Pearl	"	2 80	Great Primer	"	1 00
Agate	"	2 40	Paragon	"	0 94
Nonpareil	"	2 00	Dbl. Small Pica	"	0 90
Minion	"	1 80	Dbl. Pica	"	0 90
Brevier	"	1 60	Dbl. English	"	0 86
Bourgeois	"	1 44	Dbl. Columbian	"	0 82
Long Primer	"	1 30	Dbl. Great Primer	"	0 82
Small Pica	"	1 22	Dbl. Paragon	"	0 78
Pica	"	1 16	Canon	"	0 72
English	"	1 12	Four-Line Pica	"	0 72

We furnish no quantity for less than 25 cents.

Accents and all Marked Letters cut to order, the cost of each being from $2.00 to $3.00 for making the Matrix.

SUPERIORS AND INFERIORS.

Pearl	℔	$2 80	Bourgeois	℔	$1 44
Agate	"	2 40	Long Primer	"	1 30
Nonpareil	"	2 00	Small Pica	"	1 22
Minion	"	1 80	Pica	"	1 16
Brevier	"	1 60	English	"	1 12

PIECE FRACTIONS.

Nonpareil	℔	$5 00	Long Primer	℔	$2 80
Minion	"	5 00	Small Pica	"	2 40
Brevier	"	3 60	Pica	"	2 00
Bourgeois	"	3 20	English	"	1 44

SPACE RULES.

CAST ON SAXON OR SIX-TO-PICA BODY.

Diamond	per font,	$3 40	Brevier	per font,	$3 30
Pearl	"	2 90	Bourgeois	"	3 40
Agate	"	3 10	Long Primer	"	2 90
Nonpareil	"	2 80	Small Pica	"	3 10
Minion	"	3 00	Pica	"	2 80

LEADS, SLUGS, METAL FURNITURE, ETC.

CIRCULAR QUADS.

Per Font of 8 sets, ... $3 50
Embracing a variety of the most useful curves.

METAL FURNITURE.

25 lb. Fonts,	$6 25	100 lb. Fonts,	$25 00
50 lb. "	12 50	*Sorts to order, 30 cts. per lb.*	

LABOR-SAVING LEADS.

Fonts of 20 lbs., (smallest font), ... $5 00
Sorts, ... per lb. 0 25

LEADS. (Full Length.)

No. 1 —12-to-Pica,	℔	$0 70	No. 3 —4-to-Pica,	℔	$0 18
" 1½— 8- "	"	0 32	" 3½—½ Minion,	"	0 18
" 2 — 6- "	"	0 18	" 4 —3-to-Pica,	"	0 18
" 2½— 5- "	"	0 18			

Nos. 2 to 4 inclusive, cut to measure, ... per lb. 0 20

CORNER QUADS.

Per set of four, ... $0 20
Nonpareil, Long Primer and Pica bodies.

FLOURISHES,---BRASS AND METAL.

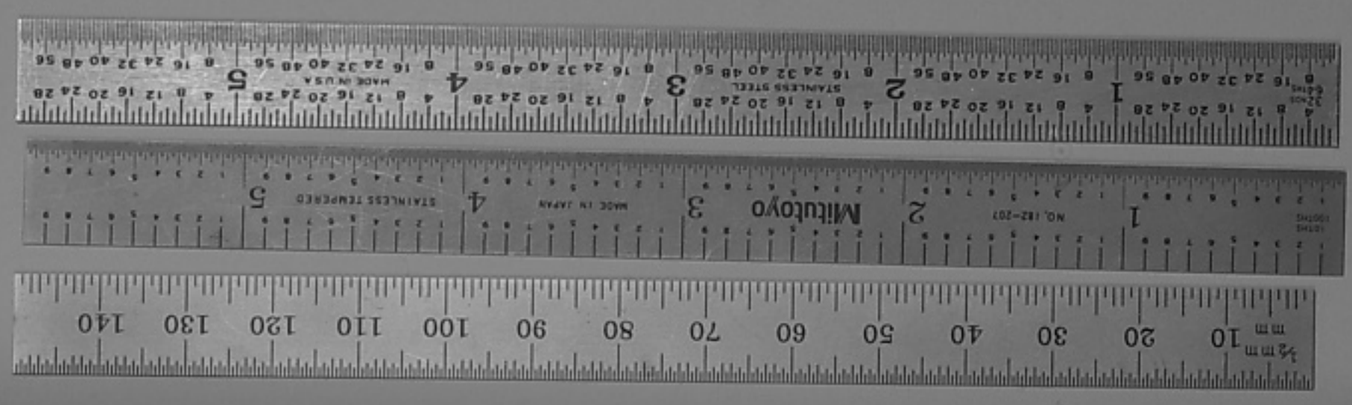
Brass Fonts,	$5 00 and $10 00
New Metal,	5 00 " 10 00
New Typographical,	7 50 " 15 00

LABOR-SAVING SLUGS.

Fonts of 25 lbs., (smallest font), ... $6 25
Sorts, ... per lb. 0 25

SLUGS. (Full Length.)

No. 6—Nonpareil,	℔	$0 18	No. 11—Small Pica,	℔	$0 18
" 7—Minion,	"	0 18	" 12—Pica,	"	0 18
" 8—Brevier,	"	0 18	" 18—Great Primer,	"	0 18
" 9—Bourgeois,	"	0 18	" 24—Double Pica,	"	0 18
" 10—Long Primer,	"	0 18	*Cut to measure, any size,*		0 20



ALPHABETICAL PRICE LIST.

Antique, No. 4.

Pearl,	No. 4,	.24*A*, 48*a**+..	$3 15
Nonpareil,	" 4,	.24*A*, 48*a** ..	2 95
Brevier,	" 4,	.24*A*, 48*a**+..	3 40
Long Primer,	" 4,	.18*A*, 36*a**+..	2 90
Pica,	" 4,	.18*A*, 36*a**+..	4 00
Gt. Primer,	" 4,	.12*A*, 24*a**+..	4 45
Dbl. Sm. Pica	" 4,	.10*A*, 20*a**+..	5 90
" English,	" 4,	. 6*A*, 12*a**+..	6 20
" Col'b'n,	" 4,	. 5*A*, 10*a**+..	6 65
Canon,	" 4,	. 4*A*, 8*a**+..	9 05
Four-l'e Pica,	" 4,	. 3*A*, 6*a** .	8 60

Antique, No. 5.

Agate,	No. 5,	.32*A*, 64*a**+..	$3 25
Nonpareil,	" 5,	.24*A*, 48*a** ..	3 00
Minion,	" 5,	.24*A*, 48*a**+..	2 80
Brevier,	" 5,	.24*A*, 48*a**+..	3 40
Bourgeois,	" 5,	.24*A*, 48*a**+..	3 65
Long Primer,	" 5,	.24*A*, 48*a**+..	3 90
Pica,	" 5,	.18*A*, 36*a** ..	3 80
Great Primer,	" 5,	.12*A*, 24*a**+..	4 70
Dbl. Pica,	" 5,	. 8*A*, 16*a** ..	5 65
" English,	" 5,	. 6*A*, 12*a**+..	6 90
" Gr't Pr.,	" 5,	. 5*A*, 10*a**+..	9 60
Canon,	" 5,	. 4*A*, 8*a**+	11 05

Antique Condensed, No. 2.

Nonpareil,	No. 2,	.24*A*, 48*a** ..	$2 35
Brevier,	" 2,	.24*A*, 48*a**+..	2 85
Lg. Primer,	" 2,	.24*A*, 48*a**+..	3 40
Pica,	" 2,	.18*A*, 36*a** ..	3 30
Gt. Primer,	" 2,	.12*A*, 24*a**+..	3 75
Dbl. Sm. P.,	" 2,	.10*A*, 20*a**+..	5 30
" Eng.,	" 2,	. 8*A*, 16*a**+..	6 10
" Gr't Pr.,	" 2,	. 6*A*, 12*a**+..	7 15
Canon,	" 2,	. 4*A*, 8*a**+..	6 50
Four-l'e Pica,	" 2,	. 3*A*, 6*a**+..	
Five-l'e	" " 2,	. 3*A*, 5*a**+..	

Antique Condensed, No. 3.

Brevier,	No. 3,	.24*A*, 48*a**+..	$2 60
Long Primer,	" 3,	.24*A*, 48*a**+..	2 80
Pica,	" 3,	.18*A*, 36*a** ..	2 60
English,	" 3,	.16*A*, 32*a**+..	2 90
Columbian,	" 3,	.12*A*, 24*a**+..	2 75
Great Primer,	" 3,	.12*A*, 24*a**+..	3 70
Dbl. Sm. Pica	" 3,	.12*A*, 24*a**+..	5 15
" English,	" 3,	. 8*A*, 16*a**+..	5 80
" Paragon,	" 3,	6*A*, 12*a**+..	7 20
Four-l'e Pica,	" 3,	. 4*A*, 8*a**+..	7 05
Five-line	" " 3,	. 3*A*, 6*a**+..	7 65

Antique Condensed, No. 4.

Brevier,	No. 4,	..24*A**+..	$1 25
Two-line Pearl,	" 4,	..24*A**+..	1 50
" Nonp'l,	" 4,	..24*A** ..	1 75
" Minion,	" 4,	..18*A**+..	1 75
" Brevier,	" 4,	..18*A**+..	2 00
" Long Pr.,	" 4,	..16*A**+..	2 70
" Pica,	" 4,	..12*A**+..	3 25
" Columb.,	" 4,	.. 8*A**+..	3 65
" Paragon,	" 4,	.. 6*A**+..	3 70
Four-line Pica,	" 4,	.. 5*A**+..	4 35
Five "	" " 4,	.. 4*A**+..	5 00

Antique Extended.

Pearl,	...18*A*, 36*a**+..	$4 25
Nonpareil,	..12*A*, 24*a** ..	3 00
Brevier,	..12*A*, 24*a**+..	3 90
Long Primer,	..12*A*, 24*a**+..	4 80
Pica,	.. 8*A*, 16*a** ..	4 70
Great Primer,	.. 6*A*, 12*a**+..	6 10
Double Pica,	.. 4*A*, 8*a** ..	7 10

Antique Extended, No. 3.

Pearl,	No. 3,	....24*A**+..	$2 10
Nonpareil,	" 3,	....24*A** ..	2 30
Brevier,	" 3,	....24*A**+..	2 65
Lg. Primer,	" 3,	....18*A**+..	2 45
Pica,	" 3,	....16*A** ..	2 80

Antique Extended, No. 4.

Nonpareil,	No. 4,	..18*A*, 36*a** ..	$3 50
Brevier,	" 4,	..16*A*, 32*a**+..	3 75
Lg. Primer,	" 4,	..10*A*, 20*a**+..	3 50
Pica,	" 4,	..10*A*, 20*a** ..	4 55
Columbian,	" 4,	.. 8*A*, 16*a**+	5 50
Dbl. Sm. P.,	" 4,	. 6*A*, 12*a**+..	5 60
" Eng.,	" 4,	. 4*A*, 8*a**+..	7 05
" Parag'n	" 4,	. 3*A*, 6*a**+..	10 60

Antique Pointed.

Pica,	..10*A*, 20*a** ..	$3 25
Great Primer,	.. 8*A*, 16*a**+..	5 15
Dbl. Small Pica,	.. 6*A*, 12*a**+..	5 15
" English,	.. 5*A*, 10*a**+..	5 70
" Great Primer,	..4*A*, 8*a**+..	7 25
" Paragon,	..3*A*, 6*a**+..	7 90
Four-line Pica,	..3*A*, 5*a** ..	9 75

Antique Title.

Nonpareil,	..24*A*, 64A*..	$3 20
Brevier,	..24*A*, 64A*+..	4 10
Bourgeois,	..24*A*, 64A*+..	4 15
Long Primer,	..24*A*, 48A*+..	4 05

Borders—Combination.

All pieces cast on Nonpareil and Pica bodies.

No. 1—in Fonts of	1½ lbs.	.....	$2 00
" 1— "	3 "	.....	3 90
" 2— "	2½ "	.....	1 95
" 2— "	5 "	.....	3 70
" 3— "	4 "	.....	2 65
" 3— "	8 "	.....	5 15
" 4— "	1⅜ "	.....	1 35
" 4— "	2¾ "	.....	2 50
" 5— "	2 "	.....	1 45
" 5— "	4 "	.....	2 65
" 6— "	4½ "	.....	2 95
" 7—(Ribbon), Card Font		....	4 00
" 7— " Job	"	....11 00	
" 8—(Rope), "	"	....	5 50
" 8— " Card	"	....	3 00
" 9—in Fonts of	4½ lbs.	.....	3 35
" 10— "	5½ "	.....	3 60
" 11— "	4 "	.....	2 95
" 12— "	4¾ "	.....	3 15
Banner Border—7½ lb. Font,		...	5 25

Boldface.

Agate,	....24*A*, 48*a**+..	$2 90
Nonpareil,	....24*A*, 48*a** ..	2 75
Minion,	....24*A*, 48*a**+..	
Brevier,	....24*A*, 48*a**+..	3 70
Bourgeois,	....24*A*, 48*a**+..	3 55
Long Primer,	....18*A*, 36*a**+..	3 30
Small Pica,	....18*A*, 36*a**+..	3 30
Pica,	....12*A*, 24*a** ..	3 20

Boldface Italic.

Nonpareil,	....24*A*, 48*a** ..	$2 75
Minion,	....24*A*, 48*a**+..	
Brevier,	....24*A*, 48*a**+..	3 55
Bourgeois,	....24*A*, 48*a**+..	3 45
Long Primer,	....18*A*, 36*a**+..	3 25
Small Pica,	....18*A*, 36*a**+..	3 30
Pica,	....12*A*, 24*a** ..	3 10

Cameo Shaded.

Columbian	....6*A*, 12*a**+..	$4 15
Great Primer	....6*A*, 12*a**+..	4 50
Dbl. Small Pica	....4*A*, 8*a**+..	4 50
" English	....3*A*, 6*a**+..	5 50

Circular Italic.

Brevier,	....32*A*, 200*a**+..	$6 85
Long Primer,	....24*A*, 140*a**+..	6 40
Pica,	....18*A*, 100*a** ..	5 95
Great Primer	....10*A*, 50*a**+..	5 00
Double Sm Pica,	.10*A*, 50*a**+..	6 40

Clarendon.

Nonpareil,	....24*A*, 48*a** ..	$2 60
Brevier,	....24*A*, 48*a**+..	3 10
Long Primer,	....18*A*, 36*a**+..	2 95
Pica,	....16*A*, 32*a** ..	3 45
Great Primer,	....10*A*, 20*a**+..	4 20
Double Small Pica,	8*A*, 16*a**+..	4 10

Condensed Clarendon.

Long Primer,	..18*A*, 18A, 36*a**+..	$3 70
Pica,	....16*A*, 16A, 32*a** ..	3 55
Great Primer,	.12*A*, 12A, 24*a**+..	5 35
Dbl. Sm. Pica,	.10*A*, 10A, 20*a**+..	6 35
" English,	. 8*A*, 8A, 16*a**+..	7 80
" Gt. Prim.,	6*A*, 6A, 12*a**+..	8 30

Condensed, No. 4.

Nonpareil,	No. 4,	..32*A** ..	$1 60
Brevier,	" 4,	.24*A**+..	1 40
Two-line Pearl,	" 4,	.24*A**+..	1 60
" Agate,	" 4,	.24*A**+..	1 85
" Nonp'l,	" 4,	.24*A** ..	2 30
" Brevier,	" 4,	.18*A**+..	2 35
" Bourg.,	" 4,	.16*A**+..	2 45
" Sm. Pi.,	" 4,	.12*A**+..	2 85
" English,	" 4,	.10*A**+..	3 20
" Gr't Pr.,	" 4,	. 6*A**+..	3 55
" Parag'n,	" 4,	. 5*A**+..	4 00
Four-line Pica,	" 4,	. 4*A**+..	4 50

Condensed Title, No. 3.

Pearl,	No. 3,	.32*A*, 64*a**+..	$3 40
Nonpareil,	" 3,	.24*A*, 48*a** ..	2 30
Brevier,	" 3,	.24*A*, 48*a**+..	3 05
Long Primer,	" 3,	.24*A*, 48*a**+..	3 55
Pica,	" 3,	.18*A*, 36*a** ..	3 65
English,	" 3,	.12*A*, 24*a**+..	3 25
Gr't Primer,	" 3,	.10*A*, 20*a**+..	4 20
Dbl. Sm. Pi.,	" 3,	.12*A*, 24*a**+..	5 40
" English,	" 3,	. 8*A*, 16*a**+..	6 85
" Gt. Pri.,	" 3,	. 6*A*, 12*a**+..	9 15
Canon,	" 3,	. 5*A*, 10*a**+..	8 15

Condensed Title, No. 4.

Nonpareil,	No. 4,	...24*A*, 48*a** ..	$2 60
Minion,	" 4,	...24*A*, 48*a**+..	2 65
Brevier,	" 4,	...24*A*, 48*a**+..	3 10
Bourgeois,	" 4,	...24*A*, 48*a**+..	3 55
Lg. Primer,	" 4,	...24*A*, 48*a**+..	3 95
Small Pica,	" 4,	...18*A*, 36*a**+..	3 15
Pica,	" 4,	...18*A*, 36*a** ..	3 65
English,	" 4,	...18*A*, 36*a**+..	4 50

Condensed Title, No. 5.

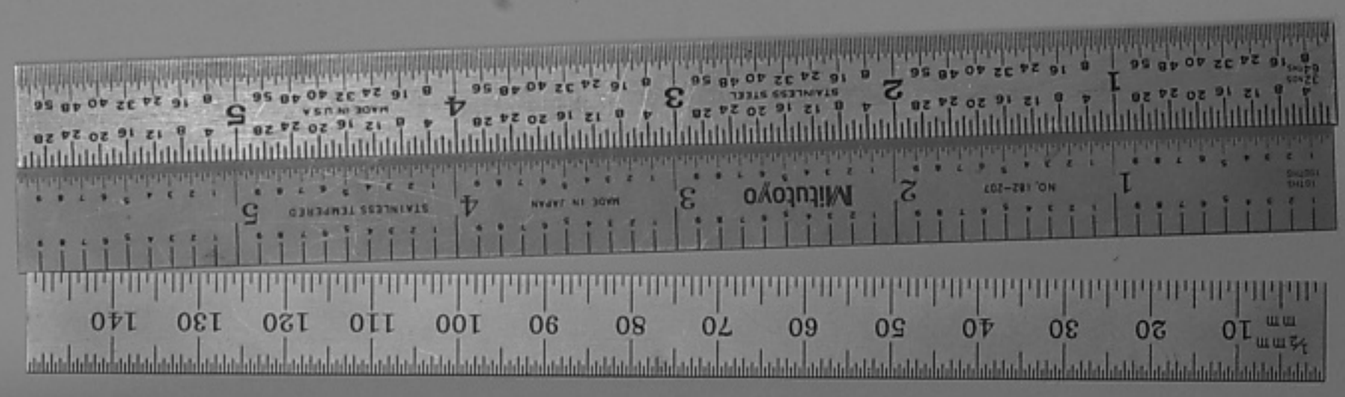
Nonpareil,	No. 5,	.24*A*, 48*a** ..	$2 55
Minion,	" 5,	.24*A*, 48*a**+..	2 45
Brevier,	" 5,	.24*A*, 48*a**+..	3 20
Bourgeois,	" 5,	.24*A*, 48*a**+..	3 15
Lg. Primer,	" 5,	.24*A*, 48*a**+..	3 75
Small Pica,	" 5,	.18*A*, 36*a**+..	2 85
Pica,	" 5,	.18*A*, 36*a** ..	3 30
English,	" 5,	.18*A*, 36*a**+..	4 25
Columbian,	" 5,	.12*A*, 24*a**+..	3 85
Gr't Primer,	" 5,	.12*A*, 24*a**+..	4 15
Dbl. Sm. Pi.,	" 5,	.12*A*, 24*a**+..	4 75
" English,	" 5,	.10*A*, 20*a**+..	6 55
" Gr't Pr.,	" 5,	. 8*A*, 16*a**+..	8 60
Four-l'e Pica,	" 5,	. 4*A*, 8*a**+..	7 25
Five "	" " 5,	. 3*A*, 6*a**+..	8 45

Doric.

Nonpareil,	....24*A*, 48*a** ..	$3 20
Minion,	....24*A*, 48*a**+..	
Brevier,	....20*A*, 40*a**+..	4 10
Long Primer,	....16*A*, 32*a**+..	3 90
Pica,	....12*A*, 24*a** ..	3 40
Paragon,	....10*A*, 20*a**+..	5 70
Double Pica,	.... 8*A*, 16*a** ..	6 10
" Gt. Primer,	4*A*, 8*a**+..	6 25
" Paragon,	... 4*A*, 8*a**+..	6 75
Canon,	..... 3*A*, 6*a**+..	

Egyptian Extra Condensed.

Pica,	....16*A*, 32*a** ..	$1 75
Great Primer	....12*A*, 24*a**+..	2 50
Double Pica,	....12*A*, 24*a** ..	3 40
" Gt. Primer,	8*A*, 16*a**+..	4 15
" Paragon,	... 8*A*, 16*a**+..	5 30
Four-line Pica,	.... 4*A*, 8*a** ..	4 25
Five " "	.... 4*A*, 8*a**+..	7 40
Six " "	.... 3*A*, 6*a**+..	8 30



ALPHABETICAL PRICE LIST.

Extra Condensed.

Brevier, ...32*A*, 64*a**+..$3 75
Long Primer,.....32*A*, 64*a**+.. 4 00
Pica,.....24*A*, 48*a** .. 4 30
Four-line Pica,..... 5*A*, 10*a**+..
Six-line Pica,..... 4*A*, 8*a**+..

Extra Condensed, No. 3.

Pica,.....No. 3,.16*A*, 32*a** ..$3 05
English, " 3,.12*A*, 24*a**+.. 3 25
Gr't Primer, " 3,.12*A*, 24*a**+.. 3 85
Paragon, " 3,.10*A*, 20*a**+.. 4 35
Dbl. Pica, " 3,. 8*A*, 16*a** .. 4 80
" Gt. Pr.. " 3,. 6*A*, 12*a**+.. 6 35
" Parag'n," 3,. 5*A*, 10*a**+.. 5 70
Four-l'e Pica," 3,. 4*A*, 8*a**+.. 6 50

Extra Condensed, No. 4.

Two-line Diamond,.....36*A**+..$3 10
" Pearl,.....32*A**+.. 2 95
" Agate, ...24*A**+.. 2 70
" Nonpareil,.....18*A**+.. 2 35
" Brevier,.....16*A**+.. 2 50
" Long Primer,.12*A**+.. 2 80
" Pica,.....10*A**+.. 3 50
" Columbian,... 8*A**+.. 4 60
" Paragon,..... 6*A**+.. 4 45

Extra Condensed, No. 5.

Nonpareil,.....24*A*, 48*a** ..$3 25
Brevier,.....24*A*, 48*a**+.. 4 25
Bourgeois,.....20*A*, 40*a**+.. 4 20
Long Primer,.....18*A*, 36*a**+.. 4 25
Pica,.....16*A*, 32*a** .. 3 95
English,.....12*A*, 24*a**+.. 4 15
Great Primer,.....10*A*, 20*a**+.. 5 10
Double Small Pica,. 8*A*, 16*a**+.. 5 25
" English,.... 6*A*, 12*a**+.. 6 20
" Gr't Primer, 5*A*, 10*a**+.. 6 80
Canon,..... 4*A*, 8*a**+.. 6 90

French Antique.

Brevier,... .....18*A*, 36*a**+..$
Long Primer,.....16*A*, 32*a**+..
Pica,.....12*A*, 24*a** ..
Great Primer,..... 8*A*, 16*a**+..
Double Small Pica,. 6*A*, 12*a**+..
" English,.... 5*A*, 10*a**+..
" Gt. Primer, 4*A*, 8*a**+..
Canon,..... 3*A*, 6*a**+..
Four-line Pica,..... 3*A*, 5*a**+..

French Clarendon.

Nonpareil, ...32*A*, 64*a** ..$2 50
Brevier,.....24*A*, 48*a**+.. 2 85
Long Primer, ...24*A*, 48*a**+.. 3 35
Pica,.....18*A*, 36*a** .. 3 35
Great Primer,.....12*A*, 24*a**+.. 3 65
Double Sm. Pica, ..12*A*, 24*a**+.. 5 50
" English,.... 8*A*, 16*a**+.. 6 00
" Gt. Prim.,... 6*A*, 12*a**+.. 8 35
Four-line Pica, ... 4*A*, 8*a** .. 7 15

French Clarendon Extended.

Pearl,.....20*A*, 40*a**+..$3 40
Nonpareil, ...18*A*, 36*a** .. 2 75
Brevier,.....18*A*, 36*a**+.. 3 65
Long Primer, ...16*A*, 32*a**+.. 3 95
Small Pica,.....12*A*, 24*a**+.. 3 95
Pica,.....10*A*, 20*a** .. 4 25
Great Primer,..... 8*A*, 16*a**+.. 5 00
Dbl. Small Pica,... 6*A*, 12*a**+.. 5 65
" English,. .... 4*A*, 8*a**+.. 5 70

Full Face, No. 3.

Agate, No. 3,..24*A*, 48*a**+..$3 15
Nonpareil, " 3,..24*A*, 48*a** .. 3 20
Minion, " 3,..24*A*, 48*a**+.. 3 50
Brevier, " 3,..24*A*, 48*a**+.. 4 05
Bourgeois, " 3,..18*A*, 36*a**+.. 2 80
Lg. Prim., " 3,..18*A*, 36*a**+.. 3 25
Small Pica, " 3,..18*A*, 36*a**+.. 3 35
Pica, " 3,..12*A*, 24*a** .. 3 15
English, " 3,..12*A*, 24*a**+.. 4 25
Gr't Primer, " 3,..10*A*, 20*a**+.. 5 75
Dbl. Sm. Pi., " 3,. 8*A*, 16*a**+.. 5 45
" English " 3,. 6*A*, 12*a**+.. 5 85
" Parag'n " 3,. 4*A*, 8*a**+.. 6 75
Four-l'e Pica " 3,. 3*A*, 6*a** .. 8 40

Full Face Italic, No. 3.

Agate, No. 3,...24*A*, 48*a**+..$3 35
Nonpareil, " 3,...24*A*, 48*a** .. 3 20
Brevier, " 3,...18*A*, 36*a**+.. 3 20
Bourgeois, " 3,...18*A*, 36*a**+.. 2 95
Lg. Primer, " 3,...18*A*, 36*a**+.. 3 55
Small Pica, " 3,...18*A*, 36*a**+.. 3 50
Pica, " 3,...12*A*, 24*a** .. 3 35

Gothic, No. 2.

Pearl, No. 2,..24*A*, 48*a**+..$3 85
Nonpareil, " 2,.24*A*, 48*a** .. 3 30
Brevier, " 2,.24*A*, 48*a**+.. 4 15
Lg. Primer, " 2,.18*A*, 36*a**+.. 3 65
Pica, " 2,.16*A*, 32*a** .. 4 25
Columbian, " 2,.10*A*, 20*a**+.. 4 05
Paragon, " 2,.10*A*, 20*a**+.. 5 90
Dbl. Pica, " 2,. 8*A*, 16*a**+.. 6 85

Gothic, No. 3.

Nonpareil, No. 3,.32*A*, 64*a** ..$3 10
Brevier, " 3,.24*A*, 48*a**+.. 3 50
Long Primer, " 3,.20*A*, 40*a**+.. 3 30
Pica, No. 3,.18*A*, 36*a** .. 4 00
Gr't Primer, " 3,.12*A*, 24*a**+.. 4 70

Gothic, No. 4.

Nonpareil, No. 4,.32*A*, 64*a** ..$2 55
Brevier, " 4,.24*A*, 48*a**+.. 3 00
Long Primer, " 4,.20*A*, 40*a**+.. 3 05
Pica, " 4,.18*A*, 36*a** .. 2 90
Great Primer," 4,.12*A*, 24*a**+.. 3 75
Double Pica, " 4,. 8*A*, 16*a** .. 5 25

Gothic, No. 5.

Nonpareil, No. 5,.32*A*, 64*a** ..$2 90
Brevier, " 5,.24*A*, 48*a**+.. 2 80
Long Primer, " 5,.24*A*, 48*a**+.. 3 30
Pica, " 5,.18*A*, 36*a** .. 3 15
English, " 5,.16*A*, 32*a**+.. 3 30
Gr't Primer, " 5,.12*A*, 24*a**+.. 4 45
Dbl. Sm. Pi., " 5,.10*A*, 20*a**+.. 4 90
" English," 5,. 8*A*, 16*a**+.. 6 10
" Gt. Pri.," 5,. 6*A*, 12*a**+.. 8 30
Canon, " 5,. 4*A*, 8*a**+.. 8 00
Four-l'e Pica," 5,. 4*A*, 8*a** . 9 55

Gothic, No. 6.

Pearl,.....36*A**+..$1 85
Nonpareil,.....36*A** .. 1 80
Brevier,.....24*A**+.. 1 50
Two-line Pearl,.....24*A**+.. 1 75
" Nonpareil,....24*A** .. 2 10
" Minion, ...24*A**+.. 3 25
" Brevier,.....18*A**+.. 3 20
" Small Pica,...12*A**+.. 3 40
" English, ... 8*A**+ . 4 30
" Columbian,... 6*A**+.. 4 05
" Paragon,..... 4*A**+..

Gothic, No. 7.

Excelsior (on Nonp.)...48*A** ..$1 30
Diamond (on Nonp.),...42*A** .. 1 45
Pearl (on Nonp.),.....36*A** .. 1 60
Nonpareil,.....36*A** .. 2 05
Brevier,.....32*A**+.. 2 40
Two-line Pearl,.....24*A**+.. 2 35
" Nonpareil, ...18*A**+.. 2 35
" Brevier,.....16*A**+.. 2 35
" Bourgeois, ...12*A**+.. 2 55
" Long Primer, .10*A**+.. 2 95
" Pica,..... 8*A**+.. 3 35
" English,..... 6*A**+.. 3 30
" Columbian,... 5*A**+.. 3 65
" Paragon,..... 4*A**+.. 4 35

Gothic Condensed, No. 2.

Long Prim., No. 2,.20*A*, 40*a**+..$2 40
Pica, " 2,.18*A*, 36*a** .. 2 80
Gr't Primer, " 2,.12*A*, 24*a**+.. 3 60
Paragon, " 2,.10*A*, 20*a**+.. 3 95
Dbl. Pica, " 2,.10*A*, 20*a** .. 4 70
" Gt. Pri., " 2,. 8*A*, 16*a**+.. 6 70
" Parag'n," 2,. 6*A*, 12*a**+.. 7 05
Four-l'e Pica," 2,. 4*A*, 8*a** .. 6 35
Five " " " 2,. 3*A*, 6*a**+.. 8 80

Gothic Condensed, No. 3.

Nonpareil, No. 3,.32*A*, 64*a** ..$2 95
Brevier, " 3,.32*A*, 64*a**+.. 3 35
Long Primer, " 3,.24*A*, 48*a**+.. 3 00
Pica, " 3,.18*A*, 36*a** .. 3 10
English, " 3,.18*A*, 36*a**+.. 3 90
Gr't Primer, " 3,.12*A*, 24*a**+.. 3 30
Dbl. Sm. Pi., " 3,.12*A*, 24*a**+.. 4 40
" English, " 3,.10*A*, 20*a**+.. 6 35
" Paragon," 3,. 6*A*, 12*a**+.. 5 85

Gothic Condensed, No. 4.

Nonpareil, No. 4,.32*A*, 64*a** ..$2 70
Brevier, " 4,.32*A*, 64*a**+.. 3 25
Long Primer, " 4,.24*A*, 48*a**+.. 3 25
Pica, " 4,.18*A*, 36*a** .. 3 25
Gr't Primer, " 4,.12*A*, 24*a**+.. 4 20
Dbl. Sm. Pi., " 4,.12*A*, 24*a**+.. 5 20
" English, " 4,. 8*A*, 16*a**+.. 5 85
" Gt. Pr., " 4,. 6*A*, 12*a**+.. 6 80
Canon, " 4,. 4*A*, 8*a**+.. 6 35
Four-l'e Pica," 4,. 4*A*, 8*a** .. 6 70

Gothic Condensed, No. 7.

Pearl (on Nonp'l),.....56*A** ..$1 45
Nonpareil,..... .48*A** .. 1 45
Brevier,.....42*A**+.. 1 75
Two-line Pearl,.....36*A**+.. 1 90
" Nonpareil,....32*A**+.. 2 45
" Brevier, ...24*A**+.. 2 50
" Bourgeois,....18*A**+.. 2 60
" Long Primer, .16*A**+.. 2 60
" Pica,.....12*A**+.. 2 75
" English, ...10*A**+.. 3 00
" Columbian,... 8*A**+.. 3 45
" Paragon,..... 5*A**+.. 3 35
Four-line Pica, ... 4*A** .. 3 25

Gothic Condensed, No. 8.

Pearl (on Nonp'l),.....56*A** ..$1 70
Nonpareil,.....48*A** .. 1 85
Brevier,.....42*A**+.. 2 00
Two-line Pearl,.....36*A**+.. 2 05
" Nonpareil,....32*A**+.. 2 75
" Brevier,.....24*A**+.. 2 65
" Bourgeois,....18*A**+.. 2 75
" Long Primer,..16*A**+.. 2 90
" Pica,.....12*A**+.. 3 05
Two-line English,.....10*A**+.. 3 60
" Columbian,... 8*A**+.. 4 20
" Paragon,..... 5*A**+.. 3 75
Four-line Pica,..... 4*A** .. 3 80

Gothic Italic, No. 3.

Brevier, No. 3,..24*A*, 48*a**+..$
Long Prim., " 3,..18*A*, 36*a**+..
Pica, " 3,..16*A*, 32*a** ..
Grt. Primer, " 3,..12*A*, 24*a**+..
Dbl. Sm. Pica" 3,. 8*A*, 16*a**+..
" Eng., " 3,. 6*A*, 12*a**+..

Gothic Italic, No. 4.

Pearl (on Nonp'l), 32*A*, 64*a** ..$2 40
" Circular F't,.32*A*, 200*a** .. 4 60
Nonpareil,.....32*A*, 64*a** .. 2 75
" Circular F't,.32*A*, 200*a** .. 5 60
" Small Caps,..32a*, .. 1 10
Brevier,.....24*A*, 48*a**+.. 2 65
" Circular F't,.32*A*, 200*a**+.. 6 80
" Small Caps,..24a*, .. 0 80
Long Primer,.....24*A*, 48*a**+.. 3 35
" Circular F't,.24*A*, 140*a**+.. 5 80
" Small Caps,..24a*, . 1 10
Pica,.....18*A*, 36*a** ..$3 10
" Circular F't,.18*A*, 100*a** .. 5 45
" Small Caps,..18a*, .. 1 00
Great Primer,.....12*A*, 24*a**+.. 3 25
" Circular F't,.10*A*, 50*a**+.. 4 45
" Small Caps,..12a*, .. 1 20
Dbl. Small Pica,..10*A*, 20*a**+.. 3 80
" Circular F't,.10*A*, 50*a**+.. 6 00
" Small Caps,..10a*, .. 1 25

Half Title.

Nonpareil,.....48*A** ..$2 55
Brevier, ...32*A**+.. 2 25
Two-line Pearl,.....24*A**+.. 2 05
" Agate, ...24*A**+.. 2 55
" Nonpareil,....24*A** .. 3 20
" Minion,.....18*A**+.. 2 90
" Brevier,.....18*A**+.. 3 20

Half Title, No. 2.

Brevier,.....16*A*, 32a*+..$2 40

Imprint.

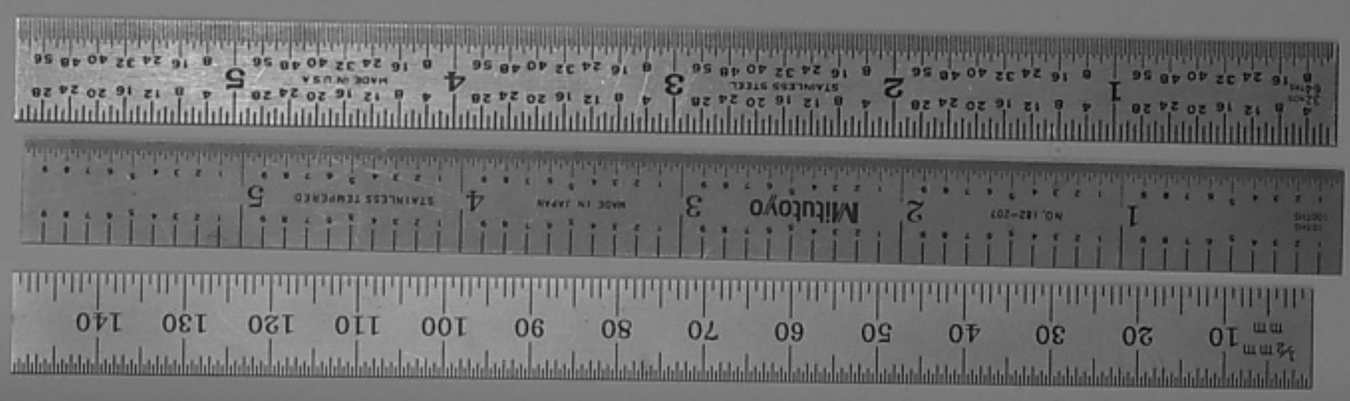
NONPAREIL IMPRINT, FONTS OF 48A 1.50
NONPAREIL IMPRINT, NO. 2, 24A, - - - - - 1.00
NONPAREIL IMPRINT, NO. 3, 24A, - 1.15
NONPAREIL IMPRINT, NO. 4, 28A, ... 1.25

Ionic.

Agate,.. .....24*A*, 48*a**+..$2 70
Nonpareil,.....24*A*, 48*a** .. 3 05
Brevier,.....24*A*, 48*a**+.. 3 85
Long Primer,.....18*A*, 36*a**+.. 3 55
Pica,.....18*A*, 36*a** .. 4 60
Great Primer,.....16*A*, 32*a**+.. 5 65
Dble. Pica,.....10*A*, 20*a** .. 6 95
" Gt. Prim., ... 6*A*, 12*a**+.. 9 10

Ionic, No. 2.

Pearl, No. 2,.24*A*, 48*a**+..$3 15
Nonpareil, " 2,.24*A*, 48*a** .. 2 85
Brevier, " 2,.24*A*, 48*a**+.. 3 10
Lg. Primer, " 2,.18*A*, 36*a**+.. 3 10
Pica, " 2,.16*A*, 32*a** .. 3 65
Gr't Primer, " 2,.10*A*, 20*a**+.. 4 75
Dbl. Sm. Pi., " 2,.10*A*, 20*a**+.. 5 95
" English, " 2,. 6*A*, 12*a**+.. 5 90
" Gt. Pri.," 2,. 4*A*, 8*a**+.. 5 95
Canon, " 2,. 3*A*, 6*a**+.. 8 35



ALPHABETICAL PRICE LIST.

Ionic Title.

Nonpareil,.....24*A*, 64A* ..$3 40
Brevier,.....24*A*, 64A*+.. 4 00
Long Primer,.....18*A*, 48A*+.. 3 35

Law Italic.

Brevier,.....32*A*, 200*a**+..$8 95
Long Primer,.....24*A*, 140*a**+.. 7 85
Pica,.....18*A*, 100*a** .. 6 90

Lightface Celtic.

Nonpareil,.....24*A*, 48*a** ..$3 00
Brevier,.....24*A*, 48*a**+.. 3 80
Long Primer,.....18*A*, 36*a**+.. 3 35
Pica,.....16*A*, 32*a** .. 3 70
Great Primer,..... 8*A*, 16*a**+.. 3 70
Dbl. Small Pica,... 6*A*, 12*a**+.. 5 00

Lightface Celtic, No. 2.

Nonpareil,.....24*A** ..$1 20
Minion,.....24*A**+.. 1 60
Brevier,.....24*A**+.. 1 80
Two-line Pearl,.....18*A**+.. 1 65
" Nonpareil,....12*A** .. 1 70
" Bourgeois,.....10*A**+.. 2 40
" Pica,.....8*A** .. 3 40
" English,.....6*A**+.. 3 55

Lightface Celtic, No. 3.

Brevier,.....24*A*, 24A*+..$2 80
Long Primer,.....18*A*, 18A*+.. 2 75
Pica,.....12*A*, 12A* .. 2 75
Great Primer,.....10*A*, 10A*+.. 3 65
Double Pica,..... 8*A*, 8A* .. 5 25
" English,... 6*A*, 6A*+.. 5 55

Lightface Celtic, No. 4.

Brevier,.....24A, 24A*+..$3 00
Long Primer,.....18A, 18A*+.. 3 00
Pica,.....12A, 12A* .. 3 00
Great Primer,.....10*A*, 10A*+.. 3 85
Double Pica,..... 8*A*, 8A* .. 5 90
" English,.... 6*A*, 6A*+.. 5 85

Lightface Celtic Condensed.

Brevier,.....36A, 36A*+..$2 85
Long Primer,.....32A, 32A*+.. 2 90
Pica,.....24A, 24A*+.. 2 85
Columbian,.....18A, 18A*+.. 2 95
Paragon,.....16A, 16A*+.. 3 85
Dbl. Pica,.....12A, 12A*+.. 3 95
" English,.....10A, 10A*+.. 4 55
" Columbian,... 8A, 8A*+.. 5 15
" Great Primer,. 6A, 6A*+.. 5 25

Lightface Celtic Cond., No. 2.

Nonpareil,.....48A* ..$1 60
Brevier,..... ...36A*+.. 1 70
Two-line Pearl,.....32A*+.. 1 70
" Nonpareil,....24A*+.. 1 65
" Brevier,.....18A*+.. 1 75
" Long Primer,.16A*+.. 2 40
" Pica,.....12A*+.. 2 35
" English,.....10A*+.. 2 75
" Columbian,... 8A*+.. 3 15
" Great Primer,. 6A*+.. 3 20

Monastic Condensed.

Brevier,.....36A, 36A*+..$3 05
Long Primer,.....32A, 32A*+.. 3 10
Pica,..... .....24A, 24A*+.. 3 05
Columbian,.....18A, 18A*+.. 3 15
Paragon,.....16A, 16A*+.. 4 10
Dbl. Pica,.....12A, 12A*+.. 4 20

Dbl. English,.....10A, 10A*+.. 4 80
" Columbian,... 8A, 8A*+.. 5 40
" Great Primer,. 6A, 6A*+.. 5 50

Monastic Condensed, No. 2.

Nonpareil,.....48A* ..$1 70
Brevier,.....36A*+.. 1 80
Two-line Pearl,.....32A*+.. 1 80
" Nonpareil,....24A*+.. 1 75
" Brevier,.....18A*+.. 1 85
" Long Primer,.16A*+.. 2 55
" Pica,.....12A*+.. 2 50
" English,.....10A*+.. 2 90
" Columbian,... 8A*+.. 3 30
" Great Primer,. 6A*+.. 3 35

Monastic Shaded.

Nonpareil,.....32A* ..$3 90
Brevier,.....24A*+.. 3 60
Two-line Pearl,.....18A*+.. 3 45
" Nonpareil,...16A*+.. 3 70

Monastic Shaded, No. 2.

Two-line Pearl,.....24A*+..$4 10
" Minion,.....16A*+.. 3 80
" Bourgeois,.....10A*+.. 4 30
" Pica,..... 8A* .. 4 20

Monastic Shaded Initials.

Two-line Brevier,.....10A+..$2 35
" Small Pica,..... 8A+.. 2 55
" Columbian,.... 5A+.. 2 40
" Paragon,..... 4A+.. 2 55

Norman Condensed.

Long Primer,.....24A, 24A*+..$2 95
Pica,.....18A, 18A*+.. 2 95
Columbian,.....12A, 12A*+.. 3 05
Paragon,.....10A, 10A*+.. 3 85
Dbl. Pica,..... 8A, 8A*+.. 4 50
" Columbian,... 6A, 6A*+.. 5 65

Norman Condensed, No. 2.

Brevier,.....32A*+..$1 80
Two-line Pearl,.....24A*+.. 1 70
Two-line Nonpareil,....18A*+.. 1 80
" Brevier,.....12A*+.. 1 80
" Long Primer,.10A*+.. 2 30
" Pica,..... 8A*+.. 2 70
" Columbian,... 6A*+.. 3 35

Nonpareil Combinations.

Full fonts,.....$10 00
Half fonts,..... 5 00

Old Style.--Card Fonts.

Nonp., No. 2,.32*A*, 24A, 100*a**.$5 90
Brevier, " 2,.24*A*, 18A, 64*a**. 5 30
Lg. Prim. " 2,.18*A*, 12A, 50*a**. 4 30
Sm. Pica, " 2,.18*A*, 12A, 50*a**. 4 50
Pica, " 2,.18*A*, 12A, 50*a**. 5 20
Price includes Spaces and Quads.

Old Style Italic,--Card Fonts.

Nonpareil, No. 2,.32*A*, 200*a** ..$
Brevier, " 2,.32*A*, 200*a**+.. 7 70
Long Prim., " 2,.24*A*, 140*a**+..
Small Pica, " 2,.24*A*, 140*a**+..
Pica, " 2,.18*A*, 100*a** .. 5 70

Old Style Condensed.

Two-line Pearl,.....24A*+..$1 80
" Nonpareil,....18A*+.. 1 80
" Brevier,..... ...16A*+.. 2 00

Two-line Bourgeois,....16A*+.. 2 55
" Long Primer, .12A*+.. 2 75
" Small Pica,...10A*+.. 2 70
" English,..... 8A*+.. 3 60
" Columbian,... 6A*+.. 3 60

Old Style Condensed, No. 2.

Pica,.....16*A*, 32*a** ..$2 40
Great Primer,.....10*A*, 20*a**+.. 3 25
Paragon,..... 8*A*, 16*a**+.. 3 65
Dbl. Pica,..... 6*A*, 12*a**+.. 3 70
" Great Primer,. 4*A*, 8*a**+.. 4 50
" Paragon,..... 3*A*, 6*a**+.. 4 10

Old Style Half Title.

Nonpareil,.....32A* ..$1 65
Brevier,.....24A*+.. 1 95
Two-line Pearl,.....18A*+.. 1 75
" Nonpareil,....16A*+.. 1 80
" Minion,.....12A*+.. 1 90
" Bourgeois,....10A*+.. 2 45
" Small Pica,... 8A*+.. 3 20
" English,..... 6A*+.. 3 85

Old Style, No. 3.

Great Primer,..10*A*, 8A, 20*a**+..$4 90
Dbl. Sm. Pica,. 8*A*, 6A, 16*a**+.. 5 65
Dbl. Columb'n, 6*A*, 4A, 12*a**+.. 8 65

Old Style Italic, No. 3.

Great Primer,.....10*A*, 20*a**+..$4 45

Parallel Shaded.

Two-line Brevier,.....10A*+..$4 00
" " ..... 5A*+.. 2 25
" Bourgeois,.....10A*+.. 4 60
" " .... 5A*+.. 2 55
" Small Pica,... 8A*+.. 5 00
" " " ... 4A*+.. 2 75
" English,..... 6A*+.. 5 90
" " ..... 3A*+.. 3 05
" Great Primer,. 4A*+.. 6 10
" " " . 3A*+.. 3 50

Parallel Shaded, No. 2.

Two-line Brevier,.....10A*+..$4 00
" " ..... 5A*+.. 2 25
" Bourgeois,....10A*+.. 4 60
" " .... 5A*+.. 2 55
" Small Pica,... 8A*+.. 5 00
" " " ... 4A*+.. 2 75
" English,..... 6A*+.. 5 90
" " ..... 3A*+.. 3 05
" Great Primer,. 4A*+.. 6 10
" " " . 3A*+.. 3 50

Pen Text.

Brevier, Plain Caps,....10*A* ..$1 05
Lower Case,..... 50*a**+.. 2 55
Long Prim., Plain Caps, 8*A* .. 0 95
Fancy Caps,..... 8*A* .. 0 85
Lower Case,..... 30*a**+.. 2 30
Pica, Plain Caps,..... 6*A* .. 0 85
Fancy Caps,..... 6*A* .. 0 85
Lower Case,..... 25*a**+.. 2 45
English, Plain Caps,... 6*A* .. 1 05
Fancy Caps,..... 6*A* .. 1 05
Lower Case,..... 25*a**+.. 2 85
Gr't Prim., Plain Caps, 5*A* .. 1 20
Fancy Caps,..... 5*A* .. 1 25
Lower Case,..... 20*a**+.. 3 00
Paragon, Plain Caps,.... 4*A* .. 1 25
Fancy Caps,..... 4*A* .. 1 30
Lower Case,..... 16*a**+.. 2 90

Double English,.....
Plain Caps,..... 3*A* .. 1 55
Fancy Caps,..... 3*A* .. 1 60
Lower Case,..... 12*a**+.. 3 70
Double Great Primer, ..
Plain Caps,..... 3*A* .. 2 30
Fancy Caps,..... 3*A* .. 2 45
Lower Case,..... 8*a**+.. 4 25

Pen Text Shaded.

Paragon,..... ...6*A*, 16*a**+..$4 60
Double English,....4*A*, 12*a**.. 5 45
Dbl. Great Primer,..3*A*, 8*a**+.. 6 45

Poster Ionic.

Great Primer,.....20*A*, 84*a**..$12 48
Double Small Pica,.12*A*, 62*a**.. 12 00
" English,..... 8*A*, 36*a**.. 12 00
" Grt. Prim.,.. 6*A*, 20*a**.. 12 00
Canon,..... 4*A*, 14*a**.. 11 55
☞ Fonts complete with Figures, Fractions, Spaces and Quads.

Poster Roman.

Columbian, (2-line Brev.), 22*A*, 14A, 124*a*,.....$12 48
Paragon, (2-line Long Primer), 12*A*, 8A, 78*a*,..... 12 48
Double Pica,.....8*A*, 5A, 42*a*.. 12 00
Dbl. Columbian, (4-line Brev.), 6*A*, 4A, 27*a*,..... 12 00
Canon, (4-line Small Pica), 6*A*, 4A, 34*a*,..... 23 00
☞ Fonts complete with Figures, Fractions, Spaces and Quads.

Poster Roman, No. 2.

Great Primer,.....18*A*, 70*a*..$12 48
Dbl. Small Pica,....10*A*, 50*a*.. 12 00
" English,..... 7*A*, 32*a*.. 12 00
" Paragon,.. ..... 5*A*, 16*a*.. 12 00
Four-line Pica,..... 6*A*, 30*a*.. 23 00
☞ Fonts complete with Figures, and Spaces and Quads.

Poster Old Style.

Great Primer, .20*A*, 14A, 120*a*..$12 48
Dbl. Sm. Pica,.12*A*, 8A, 78*a*.. 12 00
Dbl. Col'bian,.. 7*A*, 5A, 36*a**..12 00
☞ Fonts complete with Figures, and Spaces and Quads.

Roman Extended.

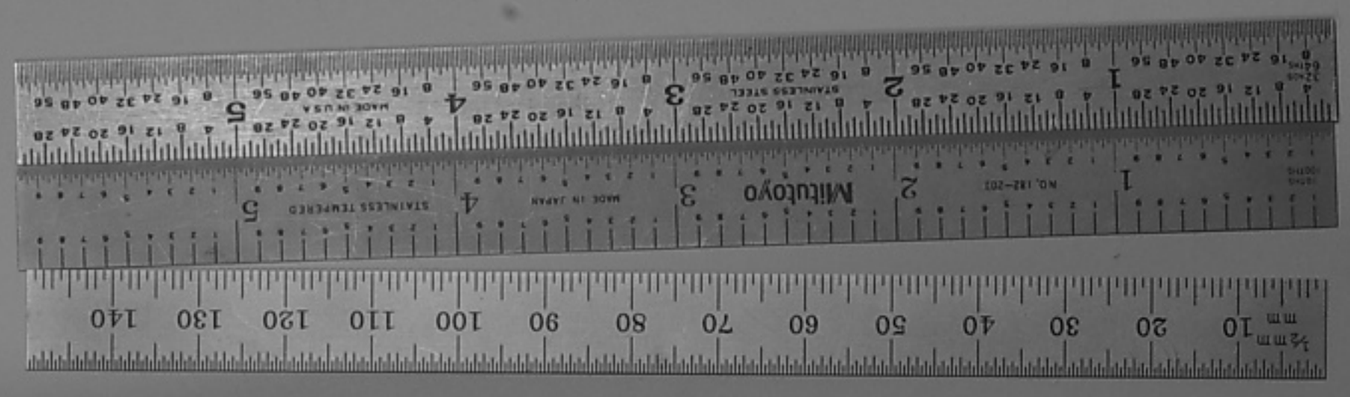
Pearl,.... .....24*A*, 48*a**+..$4 15
Agate,.....24*A*, 48*a**+.. 3 55
Nonpareil,.....18*A*, 36*a** .. 2 65
Brevier,.....18*A*, 36*a**+.. 3 80
Long Primer,.....12*A*, 24*a**+.. 3 15
Pica,.....12*A*, 24*a** .. 4 35
Great Primer,..... 8*A*, 16*a**+.. 5 65

Roman Shaded, No. 2.

Two-line Pearl,.....24A*+..$4 15
" Nonpareil,....18A*+.. 4 05
" Minion,.....12A*+.. 4 30
" Long Primer,. 8A*+.. 4 75

Title Script.

Dbl. Pica, Card F't,.4*A*, 12*a**+..$4 00
" " Job Font,.8*A*, 50*a**+..11 45
" Col'b'n " " .5*A*, 25*a**+..10 50
" " Card " .3*A*, 8*a**+.. 4 75
Four-line Pica,.....4*A*, 12*a**+..12 10



ALPHABETICAL PRICE LIST.

Skeleton Antique.

Brevier,.....24*A*, 48*a**+..$3 80
Long Primer,.....24*A*, 48*a**+.. 4 20
Pica,.....18*A*, 36*a** .. 4 40
Great Primer,.....16*A*, 32*a**+.. 5 80
Dbl. Small Pica, ...10*A*, 20*a**+.. 5 40
" English,..... 8*A*, 16*a**+.. 6 80
" Paragon,..... 6*A*, 12*a**+.. 8 60
Four-line Pica,..... 6*A*, 12*a** .. 8 25
Five-line Pica, ... 4*A*, 8*a**+.. 9 20

Title Expanded.

Agate,.....24*A*, 48*a**+..$4 00
Nonpareil, ...18*A*, 36*a** .. 3 15
Brevier,.....18*A*, 36*a**+.. 3 70
Long Primer,.....12*A*, 24*a**+.. 3 20
Pica,.....10*A*, 20*a** .. 3 60
Great Primer,..... 6*A*, 12*a**+.. 3 85

Two-line Letter, No. 4.

Two-l'e Diam'd, No. 4,..24*A**+..$1 60
" Pearl, " 4,..24*A**+.. 1 90
" Agate, " 4,..24*A**+.. 2 00
" Nonpar'l, " 4,..24*A** .. 2 55
" Minion, " 4,..18*A**+.. 2 80
" Brevier, " 4,..16*A**+.. 2 50
" Bourgeois " 4,..12*A**+.. 2 95
" L. Prim., " 4,..12*A**+.. 2 95
" Sm. Pica, " 4,..12*A**+.. 3 05
" Pica, " 4,..12*A**+.. 4 05
" English, " 4,..12*A* +.. 4 90

Two-Line Letter, No. 7.

Two-line Diamond,.....24*A**+..$2 00
" Pearl,.....24*A**+..
Two-line Nonpareil,....24*A** .. 2 90
" Minion,.....18*A**+..
" Brevier,.....16*A**+..
" Bourgeois,....12*A**+..

Two-Line Letter, No. 8.

Two-l'e Pearl, No. 8,..24*A**+..$2 05
" Agate, " 8,..24*A**+.. 2 25
" Nonp'l, " 8,..24*A** .. 2 60
" Minion, " 8,..18*A**+.. 2 35
" Brevier, " 8,..16*A**+.. 2 65

Venetian.

Long Primer, ...12*A*, 70*a**+..$4 05
" " .....24*A*, 140*a**+.. 8 10
Pica, No. 1,. .....10*A*, 50*a**+.. 3 85
" " 1,.....20*A*, 100*a**+.. 7 70
" " 2,.....10*A*, 50*a**+.. 4 05
" " 2, ...20*A*, 100*a**+.. 8 10
Gr't Prim., No. 1,.10*A*, 50*a**+.. 6 00
" " " 1,.20*A*, 100*a**+..12 00
" " " 2,.10*A*, 50*a**+.. 6 15
" " " 2,.20*A*, 100*a**+..12 30

Word Ornaments.

Small fonts,.....$2 50
Large fonts,..... 4 50

Word Ornaments, No. 2.

Small fonts,.....$2 75
Large fonts,..... 4 65

POSTER IONIC.

Great Primer, complete with Figures, Fractions, and Spaces and Quads,.....20A, 84a....$12 48
Double Small Pica, complete with Figures, Fractions, Spaces and Quads,.....12A, 62a.... 12 00
Double English, complete with Figures, Fractions, and Spaces and Quads,.....8A, 36a.... 12 00
Double Great Primer, complete with Figures, Fractions, Spaces and Quads,.....6A, 20a.... 12 00

POSTER ROMAN.

Columbian, complete with Figures, Fractions, Spaces and Quads,.....22A, 14A, 124a....$12 48
Paragon, complete with Figures, Fractions, Spaces and Quads,.....12A, 8A, 78a.... 12 48
Double Pica, complete with Figures, Fractions, Spaces and Quads,.....8A, 5A, 42a.... 12 00
Double Columbian, complete with Figures, Fractions, Spaces and Quads,.....6A, 4A, 27a.... 12 00
Canon, complete with Figures, Fractions, Spaces and Quads, ...6A, 4A, 34a....23 00

POSTER ROMAN, NO. 2.

Great Primer, complete with Figures, and Spaces and Quads,.....18A, 70a ...12 48
Double Small Pica, complete with Figures, Spaces and Quads,.....10A, 50a.... 12 00
Double English, complete with Figures, Spaces and Quads,.....7A, 32a.... 12 00
Double Paragon, complete with Figures, Spaces and Quads,.....5A, 16a....12 00
Four-Line Pica, complete with Figures, Spaces and Quads,.....6A, 30a....23 00

POSTER OLD STYLE.

Great Primer, complete with Figures, and Spaces and Quads,.....20A, 14A, 120a....$12 48
Double Small Pica, complete with Figures, Spaces and Quads,.....12A, 8A, 78a.... 12 00
Double Columbian, complete with Figures, Spaces and Quads,.....7A, 5A, 36a.... 12 00

GERMAN TYPE.

No German Type shown in this Book. Specimens on application.

GERMAN.

Nonpareil,.....in fonts of 25 lbs. and over,....℔ lb...$0 58
Minion,..... " 25 " " .... " .. 0 52
Brevier,..... " 25 " " .... " .. 0 48
Bourgeois,..... " 25 " " .... " .. 0 44
Long Primer..... " 25 " " .... " .. 0 42
Small Pica..... " 25 " " .... " .. 0 40
Pica..... " 25 " " .... " .. 0 38
English..... " 25 " " .... " .. 0 38

GERMAN JOB FONTS.

Great Primer, with Spaces and Quads,.....20A, 100a, ...$12 48
Dbl. Small Pica, " " .....14A, 80a,.... 12 00
Dbl. English, " " ..... 8A, 60a,.... 12 00

GERMAN TITLE, NO. 2.

Nonpareil, ...15*A*, 50*a**..$2 65
Minion,.....15*A*, 50*a**.. 3 20
Brevier,.....15*A*, 50*a**.. 3 40
Bourgeois, ...15*A*, 50*a**.. 3 70
Long Primer, ...12*A*, 40*a**.. 3 20
Small Pica, ... 9*A*, 30*a**.. 2 70
Pica,... ..... 9*A*, 30*a**.. 3 05
English,.....8*A*, 25*a**+..$3 00
Great Primer,.....7*A*, 20*a**+.. 3 75
Dbl. Small Pica,....7*A*, 20*a**+.. 4 75
Dbl. English, ... 4*A*, 10*a**+.. 4 85
Dbl. Great Primer,..3*A*, 6*a**+.. 4 10
Dbl. Paragon,.....3*A*, 6*a**+.. 4 80

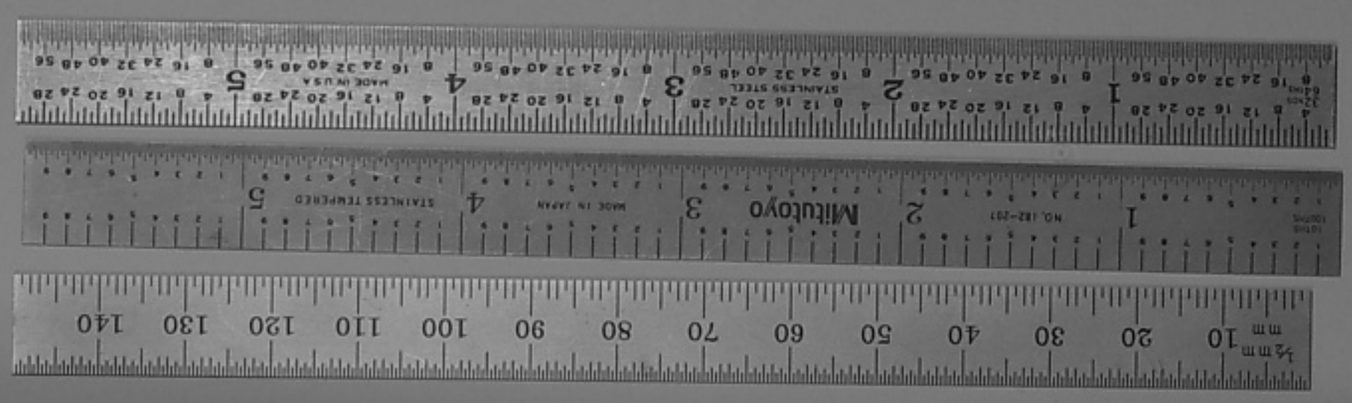
GERMAN TITLE CONDENSED, NO. 2.

Nonpareil,.....15*A*, 50a*..$2 15
Minion,.....15*A*, 50*a**.. 2 45
Brevier,.....15*A*, 50*a**.. 2 60
Bourgeois,.....15*A*, 50*a**.. 2 85
Long Primer,.....12*A*, 40*a**.. 2 55
Small Pica, ... 9*A*, 30*a**.. 2 05
Pica,.....9*A*, 30*a**..$2 50
English, ...8*A*, 25*a**+.. 2 60
Great Primer,.....7*A*, 20*a**+.. 3 15
Dbl. Small Pica,....7*A*, 20*a**+.. 4 00
Dbl. English, ...4*A*, 10*a**+.. 4 10
Dbl. Paragon,.....3*A*, 6*a**+.. 4 00

SPACES AND QUADS.---JOB FONTS.

Diamond,.....℔ font..$1 80
Pearl,..... " .. 1 40
Agate,..... " .. 1 15
Nonpareil,..... " .. 0 95
Minion,..... " .. 0 85
Brevier,..... " .. 0 95
Bourgeois,..... " .. 0 90
Long Primer,..... " .. 0 75
Small Pica,..... " .. 0 90
Pica,..... " .. 0 85
English,..... " .. 0 80
Columbian, ... " .. 1 10
Great Primer,.....℔ font,..$0 85
Paragon,..... " .. 0 95
Dbl. Small Pica,.. " .. 0 75
" Pica,..... " .. 1 00
" English,..... " .. 0 90
" Columbian,.. " .. 1 00
" Gr't Primer,. " .. 1 15
" Paragon,..... " .. 1 [illegible]
Canon, ... " .. 0 70
Four-line Pica,... " .. 1 20
Five- " " ... " .. 1 55
Six- " " ... " .. 1 60

Spaces and Quads in Fonts of over 5 lbs. will be charged at the same rate as Roman in Fonts of 25 lbs. and upwards.



American System of Interchangeable Type Bodies.

EVERY Job Printer of considerable experience knows how annoying it is, when endeavoring to combine different sizes of Type in the same line, to find that his material will not justify. It often wants the thickness of a sheet of cardboard, or a slip of paper, to render the locking of the two in the same line practicable. The trimming of cardboard or paper consumes time. When the line is set in this manner and locked in the form, it may be discovered that the letters are so cut on the respective bodies of the two sizes, that when printed, the alignment is imperfect. But even when the result secured by this irregular contrivance is satisfactory, so far as the work goes, when it comes to distributing the form in which the line has stood for some time, the make-shift will be found not to have finished its mission as a time-killer. The Types often cling to such a strip with exasperating tenacity. Type set in this manner being carelessly distributed, will generally be found to have adhering to them small lumps of hard, dry paper pulp, which must be scraped off before the same pieces can be used again.

When the differences in body of the Types, to be employed in the same line, is too great to be rectified by paper or cardboard, it then becomes necessary to resort to *Leads*. Here the obstacle in the way of rapid and artistic work is that the Type bodies and Leads do not bear any such relation to each other as to their being used in every instance just where they are most needed. The consequence is that the design must be abandoned, or the defects of material supplied by other contrivances.

When the work requires the employment of larger initial letters in alignment with two or more of smaller body, the Job Printer is driven to the verge of desperation by the discovery that he has no two smaller bodies which exactly equal the other. To be sure, if he happens to find what he requires in any of the standard two-line bodies, his difficulties are measurably reduced. But the knowledge that he must conform his design to the arbitrary caprices of the Type Founder, is a constant clog on his fancy. So few of the sizes are exact factors of other sizes that he must curb his desire for tasteful display within the narrow limits prescribed by necessity.

Now the impracticability of using cards and slips of paper to eke out imperfect justification, lies in the fact that such things were never designed for such uses. They are neither graduated in thickness, nor composed of proper material to meet such emergencies satisfactorily. The difficulty with the Lead is that it is graded in size according to the Pica body. There are other sizes not susceptible of combination with Pica, and consequently not with Pica Leads.

It is unnecessary to enumerate them, as they are familiar to every printer of twelve months' experience.

The Chicago Type Foundry has for years been working up a system of Type bodies, embracing Leads and Rules, by which they shall become interchangeable throughout. In doing this the proprietors have been forced to act independently. Other founders, to whom this matter has been presented to secure their co-operation, have seen proper to ignore its importance. Marder, Luse & Co. have shouldered the entire responsibility and expense of this reform, involving a decided change in some of the bodies heretofore in use, and the construction of implements and machinery for the manfacture of new bodies.

By reason of the destruction of their Moulds and Matrices in the fire of 1871, a new start was rendered necessary, thus enabling them to make this important change with less trouble and expense than it would incur upon other founders, and also decrease the liability of mixing the old with the new bodies.

The importance of this change as an item of expense to them may be approximately estimated by any one, even slightly acquainted with the practical details of Type making. The advantages of the new system to the Job Printer will be best appreciated by himself.

To compensate themselves, or to secure in the dim future an adequate return for their outlay and trouble, the inventors of the system, and the proprietors of the trade marks, have taken steps to secure their right to the undisturbed enjoyment of the

American System of Interchangeable Type Bodies.

This has been done through no fear of attempts to pirate the system throughout, as that would be an experiment too costly for many of this class of competitors to undertake; but they wish to be in a position to protect their customers from imposition by those who might try the less costly device of copying some of the names by which the new sizes are to be known, or adopting the name of the system itself.

This system, briefly explained, consists in adopting as the unit of measurement for all Type bodies, the *American*, which is exactly one-twelfth of Pica. This is the smallest and is applied only to Leads and Rules. All the other bodies bear exact relations to this as indicated by numbers. From *American* to *Nonpareil*, which is numbered six, they increase progressively by one-half the body of the first. Beyond this, to *Pica*, by an increase of the size of *American*. There are no *bastard* or irregular sizes. Applying this explanation to the table below, the beauty and utility of the new system will be apparent at a glance.

Printers will be able to appropriate the advantages of this change with much greater facility, and much less expense than it has been made by the type founders, and the benefits will prove incalculable to those who adopt it.

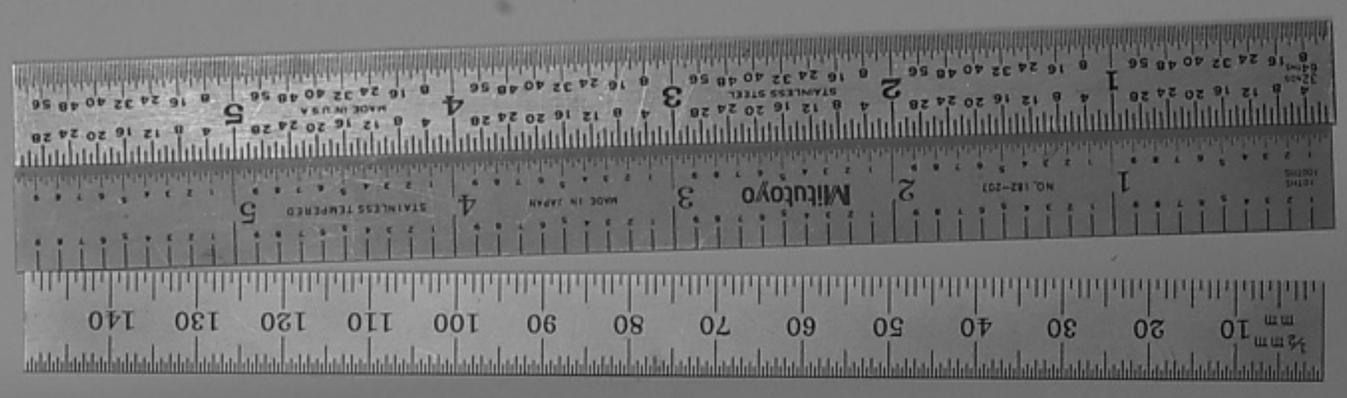
The reason why this radical change is so difficult and expensive is that it could not be successfully carried out upon the patch-work principle. Had the founders been content to accomplish the work by introducing one slight change after another, the result would have been to introduce confusion wherever the new bodies were mixed with the old. It required a practical revolution in the entire system. This has at length been accomplished, and we feel proud of the fact that the institution of a reform of such magnitude should have been reserved for a Chicago foundry, and our own Chicago Type Foundry at that.

1 American
1½ German
2 Saxon
2½ Norse
3 Brilliant
3½ Ruby
4 Excelsior
4½ Diamond
5 Pearl
5½ Agate
6 Nonpareil
7 Minion
8 Brevier
9 Bourgeois
10 Long Primer
11 Small Pica
12 Pica
14 English
16 Columbian
18 Great Primer
20 Paragon
22 Dbl. Small Pica
24 Double Pica
28 Double English
32 Dbl. Columbian
36 Dbl. Grt. Primer
40 Dbl. Paragon
44 Can
48 Four-Line Pica
60 Five-Line Pica
72 Six-Line Pica

The above illustrations show the sizes of the different bodies, and their proportions to each other by twelfths of Pica, the present Pica being the standard.

Each size is a factor. Three Nonpareils (6) are a Great Primer (18); Three Breviers (8) are a Double Pica (24); a Nonpareil (6) and a Brevier (8) are an English (14) or Two-line Minion; a Pica (12) and an Excelsior (4)—two six-to-Pica Leads—are a Columbian (16); a Double English (28) and a Brevier (8) are a Double Great Primer (36); so with all of the other sizes, making the combination of two or more sizes of type in a word, or line, the simplest thing imaginable in composition. That odd body, Bourgeois (9), is now a respectable size, being a Nonpareil (6) and one-half exactly.

Look over the figures and test the simplicity of the new system of Type bodies.



PINS, SCREW AND NAIL HEADS.

Full Fonts, $1.00; Half Fonts, $0.50.

11 12

6 5 4 3 2 1 10 9 8 7

RECIPE MARKS.

Nos. 1 to 5, 4 cents each; 6 and 7, 6 cents each; 8 and 9, 10 cents each.

1 3 5 7 9 8 6 4 2

STARS.

Nos. 1 to 9, per set of 4, 10 cents; Nos. 10 to 12, 15 cents; Nos. 13 to 15, 20 cents. Nos. 1 to 15, in Fonts of 4 each, $1.00

12 13

14 10 8 6 4 2 1 3 5 7 9 11 15

MALTESE CROSSES.

Nos. 1 to 3, each, set of 4, 10 cts.; 4 and 5, 15 cents. Per Font, 4 sets of each number, $2.00

5 3 1 2 4

25 26 27 28 29 30

ASTRONOMICAL SIGNS.

Nos. 50 to 53, (Two-Line Brevier), 6 cents each; per set, 20 cents.
Nos. 54 to 57, (Two-Line Pica), 8 cents each; per set, 25 cents.

54 55 50 51 52 53 56 57

Nos. 1 to 16, (Long Primer), 4 cents each; per set, 50 cents. Nos. 25 to 40, (Pica), 5 cents each; per set, 65 cents. Nonpareil, Brevier, and Long Primer, No. 2, 4 cents each. For large quantities, see Price List.

13 14 1 2 3 4 5 6 37 38 39 40 7 8 9 10 11 12 15 16

CARD SIGNS.

Nos. 1 to 5, 5 cents each. Per set, 20 cents.

1 2 3 4 5

31 32 33 34 35 36

NONPAREIL.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52

BREVIER.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39

LONG PRIMER, No. 2.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40

MATHEMATICAL, MEDICAL, AND MISCELLANEOUS SIGNS.

NONPAREIL.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52

BREVIER.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48

LONG PRIMER.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35

Nonpareil, Brevier and Long Primer Signs, 4 cts. each.

36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54

For large quantities of Signs see Price List.

FISTS.

1056 1052 1054 1050 1051 1055 1053 1057

Nos. 1050 to 1061, 6 cents. each; Nos. 1062 to 1065, 8 cents each; Nos. 1066 to 1073, 12 cents each; Nos. 1074 and 1075, 15 cents each; Nos. 1076 and 1077, 25 cents each; Nos. 1077 and 1079, 30 cents each.

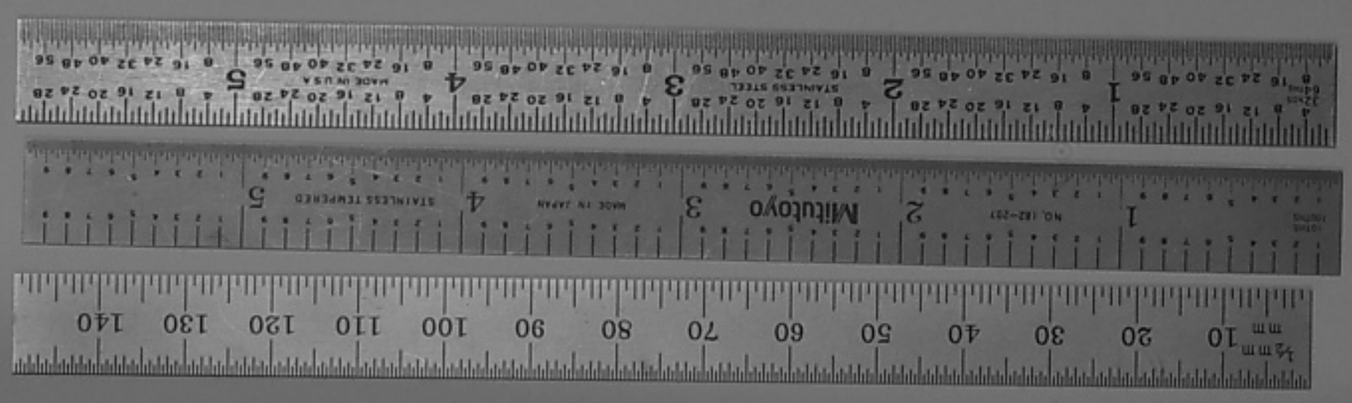
Fonts containing Nos. 1050 to 1079, $2.00

1066 1064 1062 1058 1060 1061 1059 1063 1065 1067

1068 1070 1078 1079 1071 1069

1076 1074 1072 1073 1075 1077

MARDER, LUSE & CO.



ACCENTS CLASSIFIED.

PEARL.

FRENCH.
No. 14.—à ù â ê î ô û ä ë ï ö ü é ç À Ù Â Ê Î Ô Û Ä Ë Ï Ö Ü É Ç

SPANISH.
No. 14.—á é í ó ú ñ Ñ

ITALIAN.
No. 14.—à è ì ò ù À È Ì Ò Ù

SWEDISH.
No. 14.—å ä ö Å Ä Ö

AGATE.

FRENCH.
No. 12.—ç Ç ç ç Ç
FULL FACE.
No. 3.—ä ë ö ç Ä Ö Ç
FULL FACE ITALIC.
No. 3.—*ä ë ö ç Ä Ö Ç*

SPANISH.
No. 12.—ñ Ñ ñ Ñ

SWEDISH.
FULL FACE.
No. 3.—å ä ö Å Ä Ö
FULL FACE ITALIC.
No. 3.—*å ä ö Å Ä Ö*

GERMAN.
FULL FACE.
No. 3.—ä ö ü Ä Ö
FULL FACE ITALIC.
No. 3.—*ä ö ü Ä Ö*

NONPAREIL.

FRENCH.
No. 12.—à è ù â ê î ô û ä ë ï ö ü é ç À È Ù Â Ê Î Ô Û Ä Ë Ï Ö Ü É Ç *à è ù â ê î ô û ä ë ï ö ü é ç Ö É Ç*
No. 13.—à è ù â ê î ô û ä ë ï ö ü é ç *à è ù â ê î ô û ä ë ï ö ü é ç Ç*

EXTRA COND.
No. 5.—à è ù â ê î ô û ä ë ï ö ü é ç Ç

GOTHIC COND. — No. 3.—ä ö ü Ä Ö Ü
IONIC. — No. 2.—ä ö ü
TITLE EXP'D — ä ö ü

COND. TITLES.
No. 4.—ä ö ë ü ç Ä Ö Ç
No. 5.—ä ö ë ü ç Ä Ö Ç

FULL FACE.
No. 3.—ä ö ë ü é ç Ä Ö Ç

SPANISH.
No. 12.—á é í ó ú ñ Á É Í Ó Ú Ñ *á é í ó ú ñ É Ñ*
No. 13.—á é í ó ú ñ *á é í ó ú ñ Ñ*

FULL FACE.
No. 3.—á é í ó ú

EXTRA COND.
No. 5.—á é í ó ú ñ

ITALIAN.
No. 12.—à è ì ò ù À È Ì Ò Ù *à è ì ò ù*
No. 13.—à è ì ò ù *à è ì ò ù*

EXTRA COND.
No. 5.—à è ì ò ù

SWEDISH.
No. 12.—å ä ö Å Ä Ö *å ä ö Å Ö*
No. 13.—å ä ö *ä ö*
No. 6.—å ä ö Å Ö

COND. TITLES.
No. 2.—å ä ö Å Ö
No. 4.—å ä ö Å Ä Ö
No. 5.—å ä ö Å Ä Ö

GOTHIC COND.
No. 3.— ä ö Ä Ö

IONIC.
No. 2.—ä ö

TITLE.
No. 2.—å ä ö Å Ö

FULL FACE.
No. 3.—å ä ö Å Ä Ö

TITLE EXP'D.
ä ö

EXTRA COND.
No. 5.—å ä ö

GERMAN.
No. 12.—ä ö ü Ä Ö Ü *ä ö ü ä ö*
No. 13.—ä ö ü *ä ö ü*
No. 5.—ä ü ö Ä Ö

COND. TITLES.
No. 2.—ä ö ü Ä Ö ü
No. 4.—ä ö ü Ä Ö
No. 5.—ä ö ü Ä Ö

TITLE
No. 2.—ä ö ü Ä Ö ü

FULL FACE.
No. 3.—ä ö ü Ä Ö

GOTHIC COND. — No. 3.—ä ö ü Ä Ö Ü
IONIC. — No. 2.—ä ö ü
TITLE EXP'D. — ä ö ü
EXTRA COND., No. 5.—ä ö ü

DANISH-NORWEGIAN.
COND. TITLE.
No. 2.—æ ø ſt ſl Æ Ø
TITLE.
No. 2.—æ ø ſt ſl Æ Ø
No. 6.—æ ø ſt ſl Æ Ø

LATIN.
Long. — No. 12.—ā ē ī ō ū
Short. — ă ĕ ĭ ŏ ŭ

MISCELLANEOUS.
No. 12.—Ł Ŵ ł ŵ *Ł Ŵ ł ŵ*

MINION.

FRENCH.
No. 12.—à è ù â ê î ô û ä ë ï ö ü é ç À Â Ô Ä Ö Ç À È Ù Â Ê Î Ô Û Ä Ë Ï Ö Ü É Ç *à è ù â ê î ô û ä ë ï ö ü é ç À È Â Ê Ô Ä Ë Ö É Ç*
No. 13.—à è ù â ê î ô û ä ë ï ö ü é ç *è â ê î ô ä ë ï ü é ç Ç*

COND. TITLE.
No. 4.—ä ö ë ü ç Ä Ö Ç
COND. TITLE.
No. 5.—ä ö ë ü ç Ä Ö Ç

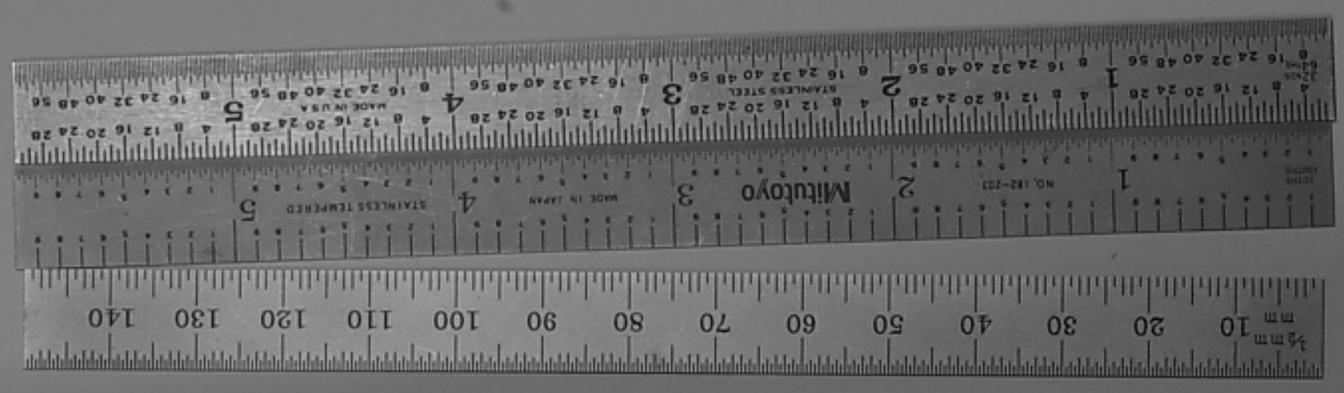
SPANISH.
No. 12.—á é í ó ú ñ Á É Í Ó Ñ Á É Í Ó Ú Ñ *á é í ó ú ñ Á É Ó Ñ*
No. 13.—á é í ó ú ñ *á é í ó ú ñ Ñ*

ITALIAN.
No. 12.—à è ì ò ù À Ò À È Ì Ò Ù *à è ò ù À È Ò*
No. 13.—à è ì ò ù *è ì ò ù*

DANISH-NORWEGIAN.
TITLE.
No. 2.—æ ø ſt ſl Æ Ø
TITLE COND.
No. 2.—æ ø ſt ſl Æ Ø
No. 6.—æ ø ſt ſl Ø Æ

LATIN.
Long.
No. 12.—ā ē ī ō ū

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



ACCENTS CLASSIFIED.

MINION.--CONTINUED.

SWEDISH.

No. 12.—å ä ö Ä ö Å Ä Ö *å ä Å Ä* | No. 13.—å ä ö *ä*

No. 17.— *ä*

No. 6.—å ä ö Å Ä Ö

COND. TITLES.

No. 4.—å ä ö Å Ä Ö

No. 5.—å ä ö Å Ä Ö

TITLE.

No. 2.—**å ä ö Å Ä Ö**

TITLE COND.

No. 2.—å ä ö Å Ä Ö

GERMAN.

No. 12.—ä ö ü Ä Ö Ü *ä ö ü ö*

No. 13.—ä ö ü *ä ü*

No. 17.— *ä*

TITLE COND.

No. 2.—ä ö ü Ä Ö Ü

TITLE.

No. 2.—**ä ö ü Ä Ö Ü**

No. 6.—ä ö ü Ä Ö

COND. TITLES.

No. 4.—ä ö ü Ä Ö

No. 5.—ä ö ü Ä Ö

BREVIER.

FRENCH.

No. 12.—à è ù â ê î ô û ä ë ï ö ü é ç Ä Ö É Ç À È Ù Â Ê Î Ô Û Ä Ë Ï Ö Ü É Ç *à è ù â ê î ô û ä ë ï ö ü é ç Ç*

No. 13.—à è ù â ê î ô û ä ë ï ö ü é ç Ä *à è ù â î ô û ä ë ï ö ü ç Ä Ö Ç*

No. 14.— ä ö ü ç Ö Ü Ç ç ä ö ü

No. 4.—à è ù â ê ô û ä ë ï ö ü é ç À È Â Ê É Ç *è á é í ó ä ë ï ö ü é ç Ç*

OLD STYLE.

Ê

COND. TITLES.

No. 4.—ä ë ö ü ç Ä Ö Ç

No. 5.—ä ë ö ü ç Ä Ö Ç

GOTHIC COND.

No. 3.—ä ö ü ç Ä Ö Ü Ç

SKELETON ANT.

ä ö ü

EXTRA COND.

No. 5.—à è ù â ê î ô û ä ë ï ö ü é ç Ç

IONIC.

No. 2.—ä ö ü

TITLE EXP'D.

ä ö ü

FULL FACE.

No. 3.—**ä ë ö ü ç Ä Ö Ç**

FULL FACE ITALIC.

No. 3.—***ä ë ö ü ç Ä Ö Ç***

SPANISH.

No. 12.—á é í ó ú ñ Á É Í Ó Ú Ñ Á É Í Ó Ú Ñ *á é í ó ú ñ Ñ*

No. 13.—á é í ó ú ñ *á í ó ú ñ Ñ*

No. 14.— Ñ

OLD STYLE

No. 4.—á é í ó ú ñ A É Ñ *é í ó ñ Ñ*

EXTRA CONDENSED.

No. 5.—á é í ó ú ñ

ITALIAN.

No. 12.—à è ì ò ù À È Ì Ò Ù *à è ì ò ù*

No. 13.—à è ì ò ù *à è ì ò ù*

OLD STYLE.

No. 4.—à è ì ò ù *è ì*

EXTRA CONDENSED.

No. 5.—à è ì ò ù

SWEDISH

No. 12.—å ä ö Å Ä Ö Ä ö *å ä ö Ö*

No. 13.—å ä ö Å Ä Ö *ä ä ö Å Ä*

No. 14.—ä ä ö Ä Ö *ä ö*

No. 6.—å ä ö Å Ä Ö

OLD STYLE.

No. 4.— ä ö *ä ö*

TITLE.

No. 2.—**å ä ö Å Ä Ö**

TITLE COND.

No. 2.—å ä ö Å Ä Ö

COND. TITLES.

No. 4.—å ä ö Å Ä Ö

No. 5.—å ä ö Å Ä Ö

EXTRA COND.

No. 5.—å ä ö

GOTHIC COND.

No. 3.— ä ö Ä Ö

IONIC.

No. 2.— ä ö

FULL FACE.

No. 3.—**å ä ö Å Ä Ö**

FULL FACE ITALIC.

No. 3.—***å ä ö Å Ä Ö***

TITLE EXP'D.

ä ö

LATIN.

No. 12.—ā ē ī ō ū ă ĕ ĭ ŏ ŭ

ANGLO-SAXON.

No. 12.—æ ẃ ý þ Ð þ Ý ý ð ý

GERMAN.

No. 12.—ä ö ü

No. 13.—ä ö ü Ä Ö Ü *ä ö Ä Ö*

No. 14.—ä ö ü Ö *ä ö ü*

No. 6.—ä ö ü Ä Ö

OLD STYLE.

No. 4.—ä ö ü *ä ö ü*

TITLE COND.

No. 2.—ä ö ü Ä Ö Ü

TITLE.

No. 2.—**ä ö ü Ä Ö Ü**

COND. TITLES.

No. 4.—ä ö ü Ä Ö

No. 5.—ä ö ü Ä Ö

FULL FACE.

No. 3.—**ä ö ü Ä Ö**

EXTRA COND.

No. 5.—ä ö ü

FULL FACE ITALIC

No. 3.—***ä ö ü Ä Ö***

GOTHIC COND.

No. 3.—ä ö ü Ä Ö Ü

SKELETON ANT.

ä ö ü

IONIC.

No. 2.—ä ö ü

TITLE EXP'D.

ä ö ü

DANISH-NORWEGIAN.

No. 12.— ø Ø

TITLE.

No. 2.—**æ ø ﬀ ﬁ Æ Ø**

No. 6.—æ ø ﬁ ﬂ Æ Ø

TITLE COND.

No. 2.—æ ø ﬁ ﬂ Æ Ø

MISCELLANEOUS.

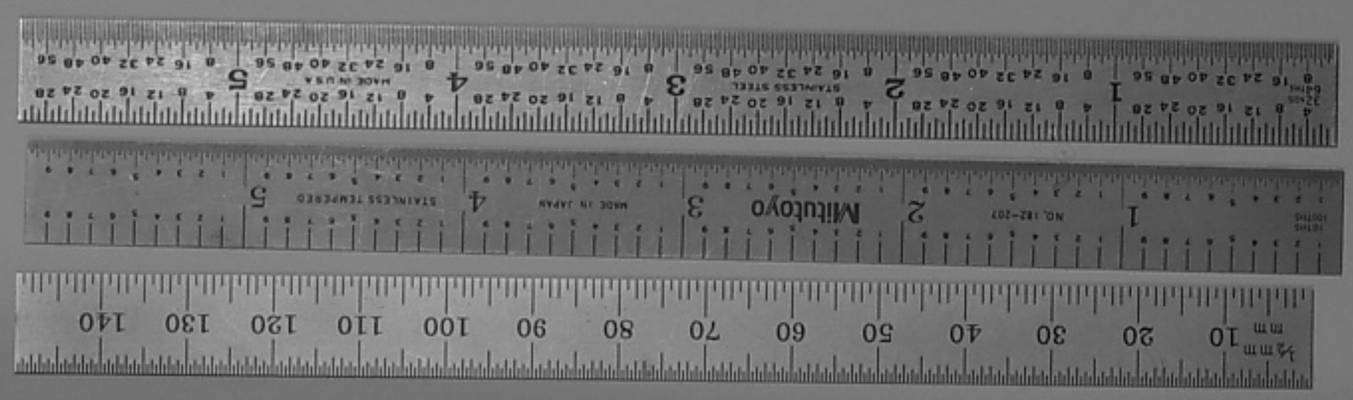
No. 12.—Á Ḃ Ć Ḋ É Ḟ Ǵ Ḣ Í J Ḱ Ĺ Ḿ Ń O Ṕ Q Ŕ Ś Ṫ Ú V Ẃ Ẋ Ý Ź Á Ḃ Ć Ḋ É Ḟ Ǵ Ḣ Í J Ḱ Ĺ Ḿ Ń Ó Ṕ Q Ŕ Ś Ṫ Ú V Ẃ Ẋ Ý Ź ẽ ĩ ũ ỹ ſ

PHONETIC CHARACTERS—Adopted by the Spelling Reform Association.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37
No. 12.—	ɑ	ā	ă	ɑ	ē	ç	ch	è	ī	ɡ	į	ng	ŋ	ō	ɵ	ō	ƨ	sh	th	th	ū	ŭ	ʋ	ŭ	zh	Ɑ	Ɑ	Ç	E	ɡ	I	IJ	Ɵ	S	Ƭ	U	Ü

Marder, Luse & Co.

Chicago and San Francisco.



ACCENTS CLASSIFIED.

BOURGEOIS.

FRENCH.

Cond. Titles.

No. 4.—ä ë ö ü ç Ä Ö Ç

No. 5.—ä ë ö ü ç Ä Ö Ç

Full Face.

No. 3.—**ä ë ö ü ç Ä Ö Ç**

Full Face Italic.

No. 3.—*ä ë ö ü ç Ä Ö Ç*

Boldface Italic.

ç *Ç*

Extra Cond.

No. 5.—à è ù â ê î ô û ä ë ï ö ü é ç Ç

SPANISH.

Boldface Italic.

ñ *Ñ*

Extra Cond.

No. 5.—á é í ó ú ñ

ITALIAN.

Extra Cond.

No. 5.—à è ì ò ù

DANISH-NORWEGIAN.

Title Cond.

No. 2.—æ ø Æ Ø

Title.

No. 2.—**æ ø Æ**

No. 6.—æ ø Æ Ø

SWEDISH.

No. 6.—å ä ö Å Ä Ö

Extra Cond.

No. 5.—å ä ö

Cond. Titles.

No. 4.—å ä ö Å Ä Ö

No. 5.—å ä ö Å Ä Ö

Full Face.

No. 3.—**å ä ö Å Ä Ö**

Full Face Italic.

No. 3.—*å ä ö Å Ä Ö*

Title Cond.

No. 2.—å ä ö Å Ä Ö

Title.

No. 2.—**å ä ö Å Ä Ö**

No. 6.—å ä ö Å Ä Ö

GERMAN.

No. 6.—ä ö ü Ä Ö

Title Cond.

No. 2.—ä ö ü Ä Ö Ü

Title.

No. 2.—**ä ö ü Ä Ö Ü**

Extra Cond.

No. 5.—ä ö ü

Cond. Titles.

No. 4.—ä ö ü Ä Ö

No. 5.—ä ö ü Ä Ö

Full Face.

No. 3.—**ä ö ü Ä Ö**

Full Face Italic.

No. 3.—*ä ö ü Ä Ö*

LONG PRIMER.

FRENCH.

No. 12.—à è ù â ê î ô û ä ë ï ö ü é ç Ä Ö *à è ù â ê î ô û ë ï é ç* É Ç

Old Style.

No. 4.—à è ù â ê î ô û ä ë ï ö ü é ç À Ê Â *à è ù â ê î ô û ä ë ï ö ü é ç* Ç

Clarendon.

à è ù â ê î ô û ä ë ï ö é ç

Gothic Cond.

No. 3.—ä ö ü ç Ä Ö Ü Ç

Title Exp'd. Skeleton Ant.

ä ö ü ä ö ü

Cond. Titles.

No. 4.—ä ë ö ü ç Ä Ö Ç

No. 5.—ä ë ö ü ç Ä Ö Ç

Ionic.

No. 2.—ä ö ü

Extra Condensed.

No. 5.—à è ù â ê î ô û ä ë ï ö ü é ç Ç

Full Face Italic.

No. 3.—***ä ë ö ü ç Ä Ö Ç***

Full Face.

No. 3.—**ä ë ö ü ç Ä Ö Ç**

ITALIAN.

No. 12.—à è ì ò ù *à è ù*

Old Style

No. 4.—à è ì ò ù À *à è ì ò ù*

Clarendon.

à è ù

Extra Condensed.

No. 5.—à è ì ò ù

SPANISH.

No. 12.—á é í ó ú ñ Á É Í Ó Ú Ñ *ñ é ñ* Ñ

No. 14.—á é í ó ú

Old Style.

No. 4.—á é í ó ú ñ Á Ñ *á é í ó ú ñ* Ñ

Extra Condensed.

No. 5.—á é í ó ú ñ

SWEDISH.

Extra Cond.

No. 5.—å ä ö

Title Exp'd. Skeleton Ant.

ä ö å ö

Ionic. Clarendon.

No. 2.—ä ö ä ö

Gothic Cond.

No. 3.— ä ö Ä Ö

Cond Titles.

No. 4.—å ä ö Å Ä Ö

No. 5.—å ä ö A A Ö

No. 12.—å ä ö Å Ä Ö

Full Face.

No. 3.—**å ä ö Å Ä Ö**

Full Face Italic.

No. 3.—***å ä ö Å Ä Ö***

GERMAN

Extra Cond.

No. 5.—ä ö ü

Title Exp'd. Skeleton Ant.

ä ö ü ä ö ü

Ionic. Clarendon.

No. 2.—ä ö ü ä ö ü

Gothic Cond.

No. 3.—ä ö ü Ä Ö Ü

Cond. Titles

No. 4.—ä ö ü Ä Ö

No. 5.—ä ö ü A Ö

No. 12.—ä ö Ä Ö

Full Face.

No. 3.—**ä ö ü Ä Ö**

Full Face Italic.

No. 3.—***ä ö ü Ä Ö***

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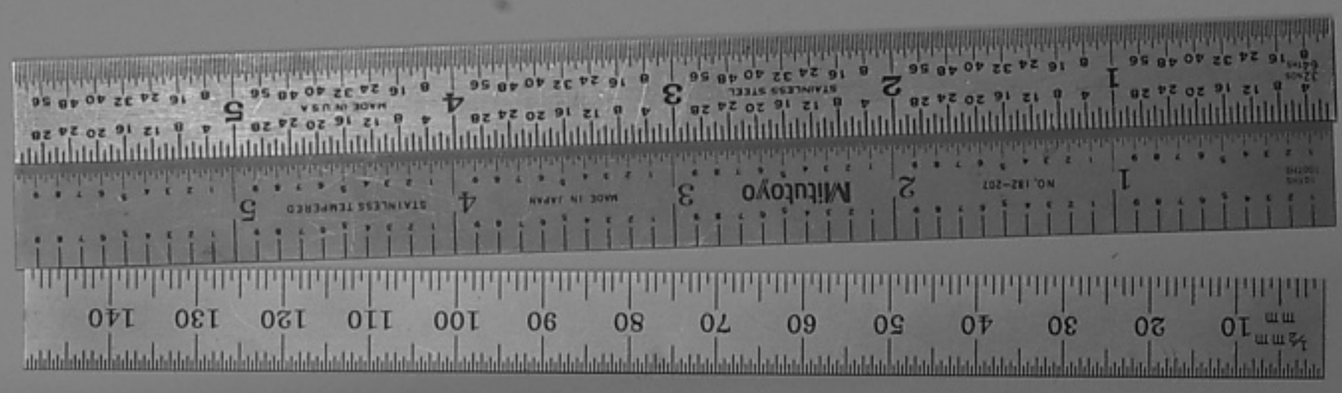

ACCENTS CLASSIFIED.

LONG PRIMER.--CONTINUED.

DANISH-NORWEGIAN.

No. 12.— ø Ø

Title.

No. 2.— œ ø ſk ſl Æ Ø

No. 6.—œ ø ſk ſl Æ Ø

Cond. Title.

No. 2.—œ ø ſk ſl Æ

LATIN.

Long. Short.

No. 12.—ā ē ī ō ū ă ĕ ĭ ŏ ŭ

ANGLO-SAXON.

No. 12.—æ ð þ ý Ð Þ

MISCELLANEOUS.

No. 12.—ą ą å ǫ ǫ ȯ ų ų ġ ƥ ŭ ў ǒǒ ҽ ē æ ǣ ī ꝏ ꞇ y ɒ ɲ s s ʼ ε / Ġ Ś Ă Ĕ Є ҭ ġ

PHONETIC CHARACTERS.

Old Style.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 33 35 36 37

No. 4.—ɑ ɑ̄ ă ɑ ɛ̄ ç ch ɐ̀ ī ɡ ị ng ŋ ō ɵ ɵ̄ ƨ sh th fh ū ü ʊ ʊ̄ zh Ɑ Ɑ̈ Ç Ɛ g Ɨ Ɵ Ʊ U Ü

SMALL PICA.

FRENCH.

No. 12.—à è ù â ê î ô û ä ë ï ö ü é ç À Â Ê Ô Û Ä Ö Ü É Ç À È Ù Ê Î Ô Û Ä Ë Ï Ö Ü É Ç

à è ù â ê î ô û ä ë ï ö ü é ç *À Â Ê Ô Û Ü É Ç*

No. 14.—à è ù â ê î ô û ä ë ï ö ü é ç Ç *à è ù â ê î ô û ä ë ï ö ü é ç* *Ç*

Old Style.

No. 4— à è ù â ê î ô û ä ë ï ö ü é ç Ç *à è ù â ê î ô û ä ë ï ö ü é ç* *Ç*

Cond. Title.

No. 4.—ä ë ö ü ç Ä Ö Ç

Cond. Title.

No. 5.—ä ë ö ü ç Ä Ö Ç

Full Face.

No. 3.—**ä ë ö ü ç Ä Ö Ç**

Full Face Italic.

No. 3.—***ä ë ö ü ç Ä Ö Ç***

SPANISH.

No. 12.—á é í ó ú ñ A É Í Ó Ú Ñ Á É Í Ó Ú Ñ *á é í ó ú ñ* *Á É Í Ó Ú Ñ*

No. 14.—á é í ó ú *á é í ó ú*

Old Style

No. 4.— á é í ó ú ñ Ñ *á é í ó ú ñ* *Ñ*

SWEDISH.

No. 12.—å ä ö Å Ö Ä Ä ö *å ä ö* *Å*

No. 14.—å ä ö *å ä ö*

No. 6.— å ä ö Å Ä Ö

Full Face.

No. 3.—**å ä ö Å Ä Ö**

Title Cond.

No. 2.— å ä ö Å Ä Ö

Full Face Italic.

No. 3.—***å ä ö Å Ä Ö***

Cond. Titles.

No. 4.— å ä ö Å Ä Ö

Title.

No. 5.— å ä ö Å Ä Ö

No. 2.—**å ä ö Å Ä Ö**

Old Style.

No. 4.—ä ö *ä ò*

GERMAN.

Full Face Italic.

No. 3.—***ä ö ü Ä Ö***

Full Face.

No. 3.—**ä ö ü Ä Ö**

Cond. Titles.

No. 4—. ä ö ü Ä Ö

No. 5.— ä ö ü A Ö

No. 12.—ä ö ü *ä ö ü*

No. 14.—ä ö ü *ä ö ü*

No. 6.— ä ö ü Ä Ö Ü

Title Cond.

No. 2.— ä ö ü Ä Ö Ü

Title.

No. 2.—**ä ö ü Ä Ö Ü**

Old Style.

No. 4.—ä ö ü *ä ö ü*

DANISH-NORWEGIAN.

Title.

No. 2.— œ ø ſk ſl Æ Ø

Title Cond.

No. 2.—œ ø ſk ſl Æ

No. 6.—œ ø ſk ſl Æ Ø

LATIN.

Long.

No. 12—ā ē ī ō ū

Short.

ă ĕ ĭ ŏ ŭ

ITALIAN.

No. 12.—à è ì ò ù À À È Ì Ò Ù *à è ì ò ù* *À*

No. 14.—à è ì ò ù *à è ì ò ù*

Old Style

No. 4— à è ì ò ù *à è ì ò ù*

BOHEMIAN.

No. 12—á é í ó ú ý č ě ň ř š ž ť ů ď Č Ě Ř Š Ú Ž *á é í ó ú ý ů č ě ň ř š ž ť ů ď* *Č Ě Ř Š Ú*

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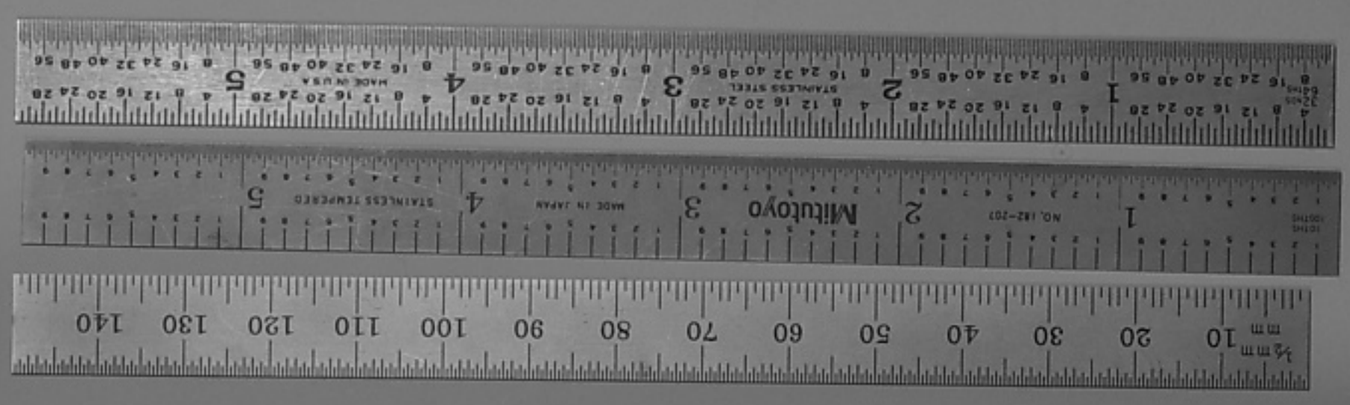

ACCENTS CLASSIFIED.

PICA.

FRENCH.

No. 12.–à è ù â ê î ô û ä ë ï ö ü é ç À Â Ê Î Ô Û Ä Ö Ü É Ç À È Ù Â Ê Î Ô Û Ä Ë Ï Ö Ü É Ç
à è ù â ê î ô û ä ë ï ö ü é ç À Â É Ô Û Ä Ö É Ç

EXTRA CONDENSED.
No. 5.–à è ù â ê î ô û ä ë ï ö ü é ç Ç

OLD STYLE.
No. 4.–ä ö ü Ü *ü*

COND. TITLES.
No. 4.–ä ë ö ü ç Ä Ö Ç

FULL FACE.
No. 3.–**ä ë ö ü ç Ä Ö Ç**

GOTHIC COND.
No. 3.–ä ö ü ç Ä Ö Ü Ç

IONIC.
No. 2.–ä ö ü

TITLE EXP'D.
ä ö ü

No. 5.–ä ë ö ü ç Ä Ö Ç

FULL FACE ITALIC.
No. 3.–***ä ë ö ü ç Ä Ö ç***

SPANISH.
No. 12.–á é í ó ú ñ É Í Ó Ú Ñ Á É Í Ó Ú Ñ
á é í ó ú ñ Á É Ñ

EXTRA CONDENSED.
No. 5.–á é í ó ú ñ

ITALIAN.
No. 12.–à è ì ò ù À À È Ì Ò Ù *à è ì ò ù À*

EXTRA CONDENSED.
No. 5.–à è ì ò ù

SWEDISH.
No. 12.–å ä ö Å Ö Ä Ä ö *å ä ö Å Ä Ö*

OLD STYLE.
No. 4.–å ä ö
No. 6.–å ä ö Å

TITLE COND.
No. 2.–å ä ö Å Ä Ö

TITLE.
No. 2.–**å ä ö Å Ä Ö**

EXTRA COND.
No. 5.–å ä ö

IONIC.
No. 2.–ä ö

TITLE EXP'D.
ä ö

FULL FACE.
No. 3.– **ä ö Å Ä Ö**

FULL FACE ITALIC.
No. 3.–***å ä ö Ä Å Ö***

GOTHIC COND.
No. 3.– ä ö Ä Ö

COND. TITLES.
No. 4.–å ä ö Å Ä Ö
No. 5.–å ä ö Å Ä Ö

GERMAN.
No. 12.–ä ö ü Ä Ö Ü *ä ö ü Ä Ö Ü*

OLD STYLE.
No. 4.–ä ö ü *ü* Ü
No. 6.–ö ä ü

TITLE COND.
No. 2.–ü ö ü Ä Ö Ü

TITLE.
No. 2.–**ä ö ü Ä Ö Ü**

EXTRA COND.
No. 5.–ä ö ü

IONIC.
No. 2.–ä ö ü

TITLE EXP'D.
ä ö ü

FULL FACE.
No. 3.–**ä ö ü Ä Ö**

FULL FACE ITALIC.
No. 3.–***ä ö ü Ä Ö***

GOTHIC COND.
No. 3.–ä ö ü Ä Ö Ü

COND. TITLES.
No. 4.–ä ö ü Ä Ö
No. 5.–ä ö ü Ä Ö

LATIN.
Long. Short.
No. 12.–ā ē ī ō ū ă ĕ ĭ ŏ ŭ

DANISH-NORWEGIAN.
TITLE COND. TITLE.
No. 2.–æ ø ſk ſl Ø | No. 2.–**æ ø ſk ſl Ø** | No. 6.–æ ø ſk ſl Ø

POLISH.
No. 12.–ą ę ć é ń ó ś ź ż ł Ą Ę Ć Ń Ó Ś Ź Ż Ł É

COLUMBIAN.

POLISH.—Poster Roman.
ąęćńóśżźł ĄĘĆŃÓŚŻŹŁ

GERMAN.
No. 6.–ä ö ü Ä Ö Ü

DANISH-NORWEGIAN.
No. 6.–æ ø ſl ſk Æ Ø

COMBINATION ACCENTS,

For use with the different Sizes and Faces of Job and Newspaper Display Type.

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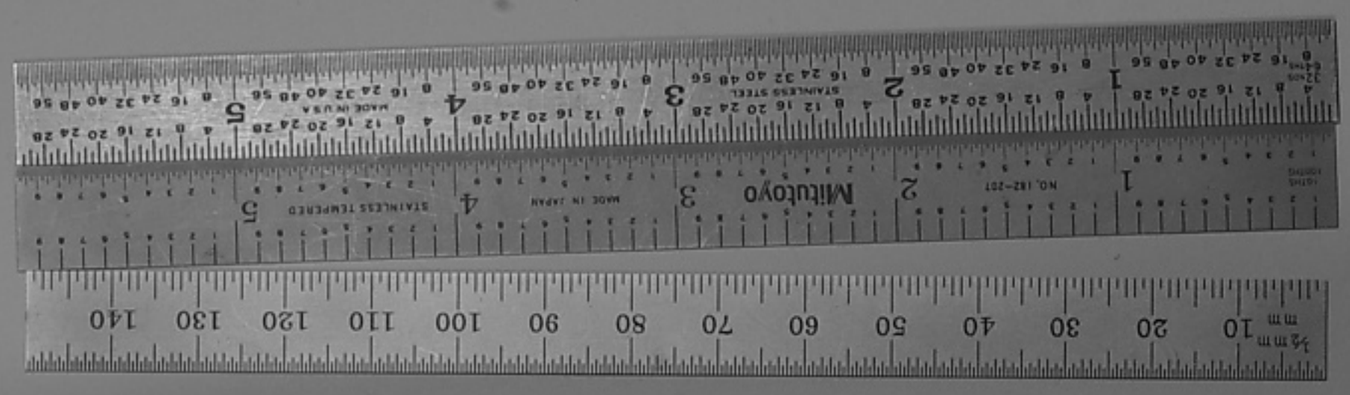

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

AGATE ROMAN, No. 13.

Alphabet, a to z, 16¼ ems.

Several leading Wall street operators who have been bears are now reported to have changed their spots, and to be hunting for lambs in a new role. Jay Gould and Russell Sage are the most conspicuous instances of this change. The public disposition to buy stocks is increasing perceptibly. Chicago and New York brokers make the same report on this subject, except that the New York public appear to be much less conservative than the Chicago operators. Here buyers of stocks are going cautiously, and without a trace of excitement. Short turns are the rule. But our brokers are getting new customers every day. The higher stocks go, the more people buy. A rise of 10 per cent. would probably add 25 per cent. to the volume of transactions. Cheap stocks are still the special favorites. Terre Haute opened at 62, sold down to 61, and closed at 70½. The common advanced from 25¼ to 31½, closing at 29½. Chicago, St. Louis & New Orleans sold finally at 40¾. Houston & Texas advanced from 64 to 65, and is said to be good for 75 to 80. Pacific Mail went up from 39¼ to 42⅜, and is "booked" for 45 on this boom. New York Central made ⅜, to 134¼; Michigan Central ¼, to 90¾; Lake Shore ⅜, to 101¾; St. Paul preferred ⅜, to 103⅜; Illinois Central 2, to 103½; Union Pacific 2⅜, to 92¼; Erie ¼, to 44⅜; Ohio & Mississippi ⅛, to 31⅜; Iron Mountain ⅜, to 54¼; St. Joe ½, to 36; Delaware & Hudson 1¼, to 77; Lackawanna ⅜, to 87⅜; Jersey Central 1½, to 83¾; Canada Southern 1, to 73½.

FLOUR—Was dull and little better than nominal at previous figures, with exporters holding off for much lower prices. Sales were reported of extras at $5.62½; supers at $6.25; no grade at $5.00. Export extras were quoted at $5.25@5.75 in sacks, and double extra do. at $5.75@6.25.

WHEAT—Spring was unusually weak, declining 2c, and closing 2c below the latest prices of Friday. Spot sales were reported of 53,000 bu No. 2 at $1.25½@1.26¼; 6,400 bu No. 3 at $1.09@1.10; and 9,600 bu sample wheat at 60@$1.20. Winter was very dull, with little offered. Sales were limited to 800 bu red at $1.25@1.25½; and 2,500 bu by sample at $1.15@1.20.

CORN—Was fairly active, and relatively steady at a small decline as compared with wheat and pork. It fell ⅜@½c, and closed ⅜c below quotations of yesterday. Sales were reported of No. 2 and high mixed at 39¾@40¼c; and of new mixed at 36¼@36¾c.

OATS—Were in moderate demand. Cash lots were firmer with light offerings. Fresh No. 2 brought 34¾@36c; rejected 32c; and by sample at 34@35c.

RYE—Was quiet and unchanged. Fresh No. 2 sold at 78c. Futures were lifeless at 77@77½c.

DRESSED HOGS—Were in light supply and steady. Sales were noted of 3 cars and 21 head at $5.52½@5.60.

CATTLE—Values essentially unchanged. Quotations were as follows:

Extra Beeves—Graded Steers, weighing 1,450 lbs. and upwards	$5.00@5.20
Choice Beeves—Fine, fat, well-formed steers, weighing 1,300 to 1,500 lbs.	4.50@4.80
Butchers' Stock—Poor to common steers and common to choice cows, for city slaughter, weighing 800 to 1,050 lbs.	2.35@3.50

BUTTER—Trade is reasonably active on local and shipping account, and prices remain firm.

Creamery	28@33	Inferior to common	10@18
Choice dairy	22@28	Roll	15@25

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES—Is a special feature of our manufacture. By the use of Job and Advertising Type cast upon this modern series of Type bodies all the usual vexations arising from a combination of two or more sizes of Type in one line are done away with. Time saved is money saved. MARDER, LUSE & CO.

BRASS RULES.—In this department we are always prepared to furnish fancy or plain faces, including Column and Head Rules, by the foot, cut to order, or in labor-saving fonts of 3 lbs. and upwards. Equal to the best. MARDER, LUSE & CO.

CUTS—In endless variety and sizes, and suitable for almost any known business. CORNERS to match the different styles of Brass Rule shown. COMPOSING STICKS of all the approved patterns for Job or Newspaper work, in German Silver, Steel, and Mahogany. Prices reasonable. MARDER, LUSE & CO.

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ELECTROTYPING AND STEREOTYPING.—Having modern machinery and competent workmen, we are at all times prepared to turn out work inferior in quality to none. MARDER, LUSE & CO.

FELT CLOTH—For Distributors and Blankets for Cylinder and Hand Presses. FIGURED SLUGS, FOOT SLUGS, FLOURISHES, Brass or Metal; FURNITURE and REGLET. MARDER, LUSE & CO.

THE English language, as being the offspring of two parent languages very different in form and spirit, and having been, in no inconsiderable degree, modified in its growth by influences from various other tongues, contains, as was inevitable, very many anomalies; and in no particular are these anomalies more numerous and striking than in its orthography—with the single exception, perhaps, of its orthœpy. Neither the Anglo-Saxon nor the Norman-French could boast of any great regularity in orthography, though the spelling of words in these two languages, widely different both in their orthographical structure and their phonological character, were combined, the result was a language in which the orthography has almost reached the extreme of irregularity. To such an extent, in fact, have the signs representing sounds been multiplied, that many of the letters are pronounced in several different ways, while the letters, or combinations of letters, for a single sound amount, in some cases, to scores. Indeed, it is computed that many words of more than two syllables may be spelled in several thousand different modes, by the use of combinations actually employed in other words in the language. The word scissors, for instance, may be thus written, as is computed by Ellis, in nearly six thousand different ways. Of course, comparatively very few of these possible forms are ever employed in the case of any one word; yet the causes of disorder mentioned above have operated so effectually that the words in respect to which even the most careful writers are at variance are numbered by thousands, while those in which an orthography contrary to analogy has been universally adopted are equally numerous.

Bad as is the orthography of the present day, however, it is order itself compared with that of a few centuries ago. It would, of course, be unreasonable to expect that there should be any general correspondence of orthographical forms in the works of different authors before the types of the printer gave prominence to certain forms which finally became recognized as standards, and manuscripts conclusively prove that the wildest license prevailed in spelling words. Even proper names, which would naturally receive more attention, and be written with more care than any other class of words, are found recorded in great multitudes of forms, several variations being sometimes found in the same manuscript or word. Disraeli states that "Leicester has subscribed his own name in eight different ways," and that "the name Villiers is spelled fourteen different ways in the deeds of that family." A still more remarkable instance is stated by Lower, namely, that the family of Mainwaring has the extraordinary number of one hundred and thirty-one variations of that single name, all drawn from authorized documents. But there is evidence that, in the midst of all this confusion, there were some writers who were attentive to the proper form of words, and who were notable exceptions to the general rule. The spelling of the Ormulum, which was written in the thirteenth century, though strange and cumbrous, is very remarkable for its regularity, and the author strenuously urges his copyists to follow his orthography with the utmost exactness. So, also, Chaucer, more than a century later, carefully revised and corrected his own works; and he enjoined upon his scribe "to write more trew" that which was entrusted to

MARDER, LUSE & CO., TYPE FOUNDERS, CHICAGO AND SAN FRANCISCO.

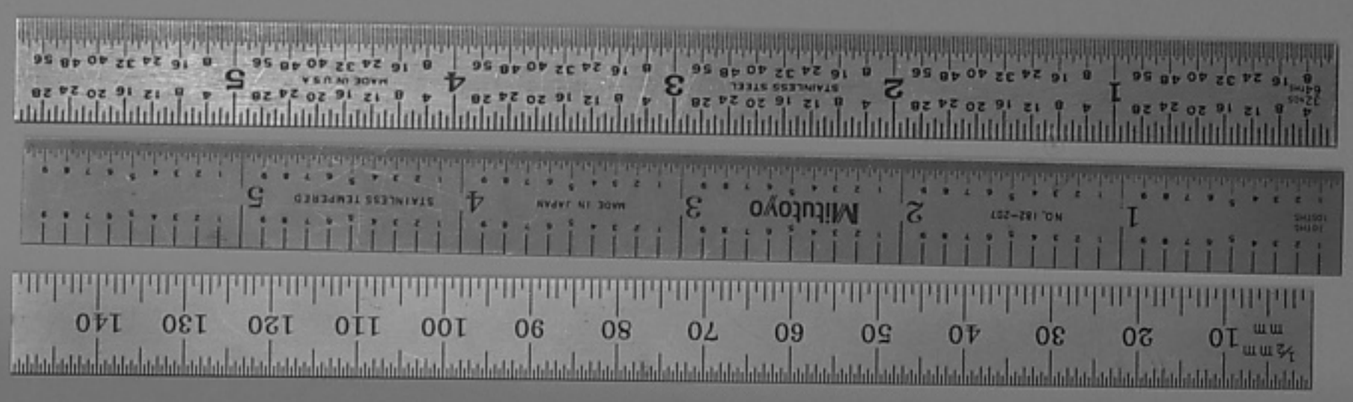
him, saying that he was obliged "it to correct, and eke to rubbe and scrape," because of negligence and haste with which it had been copied.

The invention of printing commenced a new era, though for a long time even this had little effect to fix the exterior form of the language. Indeed, much of the perverse orthography of books printed two or three centuries ago is to be attributed to the printer, who often inserted or expunged letters, as the length of lines or convenience of spacing required. It is no uncommon thing to find in the works of Chaucer, Spencer, and other early writers, or in books printed two or three centuries ago, the same words occurring in several different forms upon the same page. Even as late as the time of Shakespeare, orthography was very unsettled; and, as Halliwell states, the name of the great bard himself was written in more than thirty different ways. The printers, however, were not solely, nor even chiefly responsible for this confusion, for it is certain that their abitrary changes and deviations from uniformity would not have been tolerated had they been made in defiance of established usage; and there is abundant evidence to prove that writers themselves were careless in the extreme. The fact must not be overlooked that in the writings of Wycliffe, Chaucer, and many other early writers, there were still many remnants of the semi-Saxon inflection which have since utterly disappeared, and which gave to some words a variety of form to be attributed neither to the carelessness of the writer, nor to an unsettled orthography.

The irregularities found in early books, though continuing for so long a time, were neither unnoticed nor looked upon with indifference. On the contrary, not only have numerous complete systems for the reformation of orthography been proposed, but various scholars have advocated, with more or less acuteness and learning, changes in regard to a great number of particular points. Sir Thomas Smith, Secretary of State to Queen Elizabeth, was the first who endeavored to introduce a regular system of orthography; after him, William Bullokar brought forward another system. A few years after this, Dr. Gill, Master of St. Paul's School, London, a teacher of considerable eminence, proposed another scheme; and still later, Charles Butler devised a new method of spelling, and printed a book in which it was employed. These writers agree essentially as to the manner in which they sought to attain the end proposed, their plan being to reduce the spelling of words to uniform principles, and make it practically phonetic, by the use of new characters, by applying various diacritical marks to the old letters, and by making the letters, or their combinations, represent certain definite sounds. It is needless to say that these projects were never carried into practice.

In the time of Charles I., many changes were introduced, and it was very common, even among eminent scholars, to spell words according to pronunciation, omitting such letters as were deemed superfluous. These attempts at improvement, being made upon no settled or uniform principles, had little or no permanent effect upon the language. Another elaborate plan was proposed in the seventeenth century, by Bishop Wilkins, similar in its general character to those of Smith, Bullokar, Gill, and Butler, and equally unsuccessful.

The celebrated dictionary of Dr. Samuel Johnson, first published in 1775, has contributed more than any work written either before or since, to fix the external form of the language, and to diminish the number of irregularities; for, though numerous inconsistencies are to be found in it, and many oversights, the learning of the author, and the sound judgment and practical wisdom which he displayed, gave it at once an authority which it has not even yet entirely lost; and the orthography of the present day, though it has received some important modifications since his time, is substantially the same as that exhibited in his dictionary. The changes in the spelling of words, introduced by Dr. Johnson, were generally made in order to restore the ancient orthography, or to remove some anomaly; and perhaps the most important office performed by his work was its having settled usage definitely in favor of some one of the numerous forms in which many words were written, thus removing the cause of much confusion. Among the most prominent alterations made by him was the restoration of k to many words which had long been written without it, as in musick, rhetorick, and the like, and the insertion of u in the termination of many words which had previously ended in or, as in ancestour, authour



NONPAREIL ROMAN, No. 13.

Alphabet, a to z, 16 ems.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

ALL the important changes in stocks were in favor of higher prices. There were a number of losses, but they were all light, and hardly threw a shadow on the path of the bulls. Western Union was the card of the day, rising from 110 to 113½. Atlantic & Pacific was excited in sympathy, fluctuating between 63⅞ and 52¾, and closing at 52¾, a gain of ¾. C., C., C. & I. followed close after Western Union in its gains. After lying dormant a long while it ran up 2¾, to 80⅔. Northwest was strong, but not very active. The common made ½ to 93, and the preferred ¼ to 107. St. Paul was freely dealt in, and after ranging between 81½ and 79½, closed at 81⅜, a gain of 1⅝. All coal stocks displayed more life, except Delaware & Hudson. This, for all the rumors afloat about Vanderbilt's dealings in it, was very dull, and recorded but few transactions, gaining only ⅛ to 75⅝. Lackawanna closed at the highest point of the day, 87⅞, an advance of 1⅝. Jersey Central made 1, to 85; Erie and Wabash remain the puzzles of the market. Erie common made ⅛ to 48⅛, after selling at 45⅝; the preferred lost ⅔, to 78⅞, and sold as low as 72⅝. Wabash was more active than Erie, but fluctuated only between the narrow limits of 45⅝ and 45, closing at 45⅝; the preferred lost ¼ to 70⅝. The subjects of the latest consolid

FLOUR—Was very quiet, outside of a couple of 1,000-bag lots taken for export. Local dealers did little, and some quoted the market as rather weak. Sales were reported of 375 brls winter, partly at $1.60; 1,600 brls double extras, partly at $5.75; and 220 brls no grade at $3.10@3.75. Export extras were quoted at $5.00@5.20 in sacks.

WHEAT—Spring was quiet, with little change; prices closing ¼c lower than Friday's quotations. Foreign demand good, but prices remain so high here that profitable shipments are out of question. Spot wheat was tame, closing at $1.23⅝ for gilt-edged receipts of No. 2, and nominally at $1.10 for do of No. 3 in the Central elevators. Winter was very quiet, with $1.24 bid for No. 2 Red in car lots. Sales were 200 bu Red at $1.23, and 600 bu sample at $1.19@1.22.

CORN—Was in fair demand and firmer, advancing ½c, and closing on 'Change ⅛c above the latest prices of Thursday. New York reported "bare" at 57c. Receipts fair and shipments large. Cash No. 2 closed at 37c for regular, and 37⅛@37⅜c for gilt-edged. Spot sales were reported of 88,000 bu No. 2 and high-mixed at 36¼@37¼c; 14,000 bu new mixed at 35½c.

OATS—Were quiet, with prices ranging the same as on the previous day, and closing easier. Cash sales were reported of 700 bu fresh new No. 2 at 32⅛c; 20,500 bu by sample at 32¼@35c on track; and 16,300 bu at 29@37c free on board.

RYE—Was quiet and steady. Car lots were in demand for local trade. No. 2 brought 75c. Cash sales were reported of 2,800 bu by sample at 76@77.

BARLEY—Was more active than for weeks past. The trading was mostly in futures at 77@78c for April and May. Cash sales of 6,500 bu at 54@63c.

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LEAD AND RULE CUTTERS—In great variety constantly on hand. LABOR-SAVING FURNITURE,—Metal and Cherry,—guaranteed equal to any other made. MARDER, LUSE & CO.

MITERING MACHINES AND BOXES—Of all makes furnished. Our METAL FURNITURE is offered as the best manufactured, being more durable than any other, having the end bearings solid, top and bottom. MARDER, LUSE & CO.

OF THE amount of labor requisite to issue and redeem the vast volume of the paper currency of the United States, few persons not connected with the Treasury, have any conception. Most people are satisfied if they can obtain enough of it, in the shape of "greenbacks" or "stamps," to meet the daily requisitions upon their wallets, without puzzling their brains to learn in what manner it was originally issued or will be ultimately redeemed. But there are some practical and inquiring minds, whose believing is based upon nothing less than actual seeing. Being persuaded that our reader is the possessor of a mental organization of that kind, we invite him to devote a leisure hour to making with us the rounds of the Treasurer's Office, at Washington, and learning by personal observation how money is there made and destroyed.

It is necessary, first of all, to obtain the Treasurer's permission to inspect his office. His latch-string always hangs invitingly out, and no surly doorkeeper requires our card, business and position, as prerequisites to admission. The bluff old General is a true democrat, whose right to that title dates back to the days of Andrew Jackson, and, like that old hero, he despises everything which savors of exclusiveness. So we at once enter into the Treasurer's presence without any preliminary formality, and are quite sure to find him busily engaged at his desk. Very probably occupied in constructing specimens of that mysterious signature which ornaments all our paper money, and is to most men a riddle more unsolvable than any that the Sphinx ever propounded. Translated, it is F. E. Spinner. We observe that the pen with which it was written is of peculiar construction, and has three points, and that the ink used has the thickness and consistency of mud, and the blackness of Egyptian darkness, and is "piled up" on the paper to a height of which we would be incredulous had we never seen it, and which, having been seen, renders us more ink-credulous still. This delightful quality in the ink, the messenger informs us, is produced by long exposure to the atmosphere in an open vessel; to be accurate, in an old pitcher with a broken nose. It is astonishing, we are further told, to note the number of people, principally from the country districts, who stray into the Treasurer's room during the course of a year for the purpose of shaking hands with "the man who makes that funny signature," and of looking wonderingly on to see how he makes it. We are quite sure to be affably received, unless some circumstance of an unusually disturbing nature has occurred, for "the General," as he is familiarly called, notwithstanding his reputation for the use of strong words, is really a man of uncommon good-nature. Even when provoked to one of his ebullitions of righteous wrath, his bark is proverbially worse than his bite, and the goodness of his heart usually leads him to make reparation for violence of language by lenity of action. So it happens that applicants for favors

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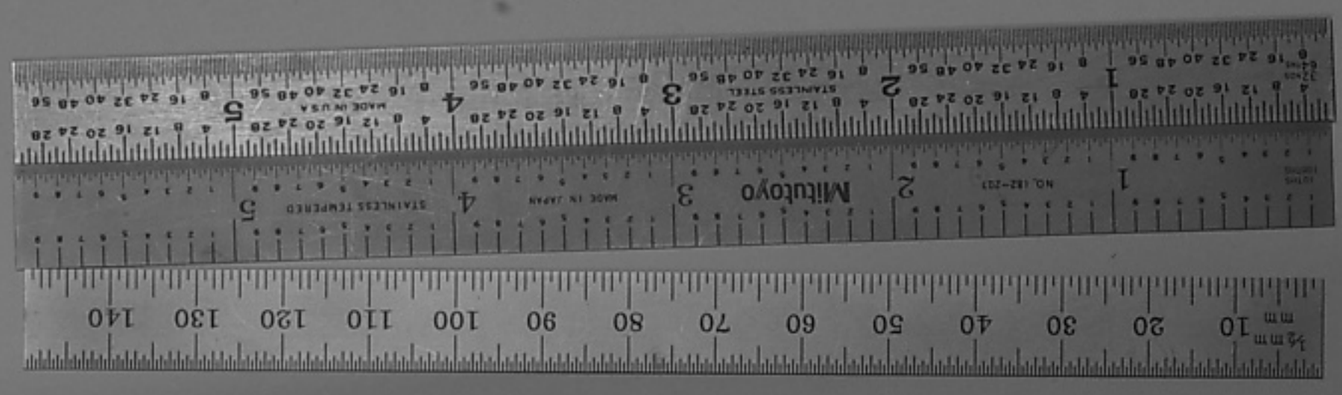
at his hands are sometimes told by their friends, who know the old gentleman's peculiarities, that it is a favorable circumstance that on the first presentation of their cases they have been roundly scolded, since the chances are, that after the first heat of temper has cooled, penitence for undue harshness will lead him, on second consideration, to grant their requests. Not even the General's most ardent admirers—and no man has more—will claim that he is a handsome man. And even should they have the hardihood to do so, the vignette, on certain fifty cent notes, of which there are many still in circulation, would furnish a complete refutation of their assertion. But, to be fair, the shinplasters do not do him justice. There is an expression of honesty and openness of nature about his homely features, and a twinkle of humor in the eye, which the artist has failed to produce, and which render the face, like Lincoln's, kind and genial, and far from unpleasing. A grizzly mustache, cut unreasonably short at the corners of the mouth, does not help to supply the lack of beauty in the features. The wide, determined mouth, and the square, heavy chin, suggest the irreverent idea that personal appearance, no less than watchful care, of the nation's treasure may have led to the bestowal of the sobriquet of the "Watch-dog of the Treasury," by which the faithful Treasurer is so well known.

The room is of moderate size and plainly furnished, and gives evidence that of the vast amount of money which has passed through his office, but little has been used to administer to the Treasurer's comfort. A door opens into a still smaller apartment in which the Treasurer sleeps. The responsibility of the safe-keeping of hundreds of millions is too great to be devolved upon others, and the General therefore rests where he can assure himself that the public treasure in his keeping is safe. * * But we are tarrying too long in the General's room, as the flight of time and the increasing pile of papers on his table awaiting signature remind us. So, having received a courteous permission to inspect the various branches of the office, and secured the services of a clerk as a guide, we bow ourselves out of the room.

In order to begin at the beginning of the various stages through which the currency passes in the Treasurer's office, we are escorted to the division of issues, in which the new currency is received directly from the printers and counted before placing in the Treasury vaults.

The rustle of the new crisp notes greets our ears as we open the door, and passing in, we find ourselves in a long, well-lighted room, in which are some thirty or forty women, each sitting at a table counting notes. The things which most impress us at first are the wonderful rapidity with which the notes pass under the nimble fingers of the counters, and the machine-like constancy with which the work is maintained. Years of experience have made the counters who have been longest employed marvelously expert and almost infallible, their fingers passing from one note to another with the celerity and regularity of some wonderful machine. The lady who sits nearest to the chief of the room, and who has come to be considered a sort of assistant to him, having sometimes performed his duties during his absence, has been engaged in the division ever since its organization in 1862, and probably has no rival in accuracy and dexterity in counting. On many occasions she has counted fifty thousand notes in one day. As the nominal hours of labor are from nine to three o'clock, and as at least half an hour must be deducted from this for necessary interruptions and for lunch, the time occupied in counting these fifty thousand notes was five and a half hours. This is at the rate of nine thousand and ninety notes every hour, one hundred and fifty every minute, and two and a half every second! The lady informs us that it is no unusual feat for her to "pick up" a bundle containing four thousand legal-tender notes in twenty minutes! We doubt whether this can be excel



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

MINION ROMAN, No. 13.

Alphabet, a to z, 15½ ems.

THE revival of business and of production is in danger of an interruption, attended by serious losses, from the intemperate haste with which men seek to grasp in a few days what ordinarily should be the work of months if not of years. Sound business, substantial production, and real trade are not the things whose growth can be hastened; they are not hot-house plants to be forced into premature growth. Any forcing process, any unnatural stimulus, can have no other result than an untimely end. The slower processes of natural growth are better calculated to insure permanency. The New York *Graphic* devotes a page to detailed statistics of the advance in prices of stocks, especially of railroad stocks, and the selling prices of iron and steel, dry goods of all kinds, clothing, hardware, leather goods, and nearly all the branches of merchandise. The revival of trade, which is due to the concurrence of an increased demand and of an increased employment of labor and distribution of wages, is something different

THE thunders of a mighty age
May drown the voices of the Past,
But thou, the Printer and the Sage,
Shalt speak thy wisdom to the last.

The power to stay the fleeting Thought,
Unto thy hand was early given,
Till with a mind's quick lightning fraught,
It learned to flatter that of Heaven.

The page, where, by the Printer's art,
Thy voice has been eternal made,
Still bears its lessons wide apart,
The world to gladden and to aid.

And now the lightning's wing of fire,
Which first was tamed beneath thy hand,
Takes on its path of slender wire
The Printer's word from land to land.

They both shall work, from age to age,
For Truth and Right, Man's will sublime
The flash of Thought on many a page,
The lightning-throb outspeeding Time!

The thunders of a mighty age
May drown the voices of the Past,

THE revival of business and of production is in danger of an interruption, attended by serious losses, from the intemperate haste with which men seek to grasp in a few days what ordinarily should be the work of months if not of years. Sound business, substantial production, and real trade are not the things whose growth can be hastened; they are not hot-house plants to be forced into premature growth. Any forcing process, any unnatural stimulus, can have no other result than an untimely end. The slower processes of natural growth are better calculated to insure permanency. The New York *Graphic* devotes a page to detailed statistics of the advance in prices of stocks, especially of railroad stocks, and the selling prices of iron and steel, dry goods of all kinds, clothing, hardware, leather goods, and nearly all the branches of merchandise. The revival of trade, which is due to the concurrence of an increased demand and of an increased employment of labor and distribution of wages, is something different from the increase of prices. The increased demand for material—iron and steel, for instance—has been seized upon by the manufacturers as a warrant for the most extravagant prices. Iron is now an almost indispensable constituent in nearly all branches of industry.

THE story of the Press has been written and sung by poets whom I dare not attempt to imitate. The power of the press, the mission of the press, the duty of the press, are themes that have been discussed by the ablest and the wisest, and are the subjects of our daily thought. How to conduct a newspaper, how to conduct the "country" press, how to edit, and how to publish, have furnished texts for addresses by some of the ablest journalists of the country. I can hope to say little that has not been better said by others, nor hope to say anything that will be new to you. Gentlemen, you elected me to address you on this occasion; I accepted the task knowing you to be reasonable men, and that, therefore, when I should do the best I can, you would be content, and ask no more. Assuming that to be the implied contract between us, I promise to speak directly to the purpose, and promise what will be more acceptable—to be brief.

This is an association of editors, of members of the same general profession, and yet I suppose it safe to presume that, unlike many other associations of professional kindred, this is not by any means a mutual admiration society; or, in other words, there is no one before me who is not thoroughly posted as to the faults and defects of his brethren, or who, if public interest demanded it, would permit professional friendship to prevent publicity to those faults and failings. Our profession has been marked through past history for its sacrifice of fraternal regard in this respect, for the promotion, of course, of the public weal. And just here let me ask, have we not done ourselves injustice? Have we not overdone the patriotism, and have we not retarded the advancement of journalism, by this willingness to scalp one another to gratify the mob, which, after the operation, has, or ought to have, a lower opinion of both actors than it had before? I am not here to attempt the part of Censor, nor to teach you morals. There are gentlemen before me who are my seniors in years and in professional labors, but I may offer you the result of the experience of half a century, more than one-half of which has been spent in active journalism, and that experience is that personal journalism never tends to exalt the profession, or exalt the journal that indulges in it. It is a waste of time, labor, and means for one newspaper to devote its columns to the annihilation of the personal character of the gentlemen who publish another newspaper. Waste of

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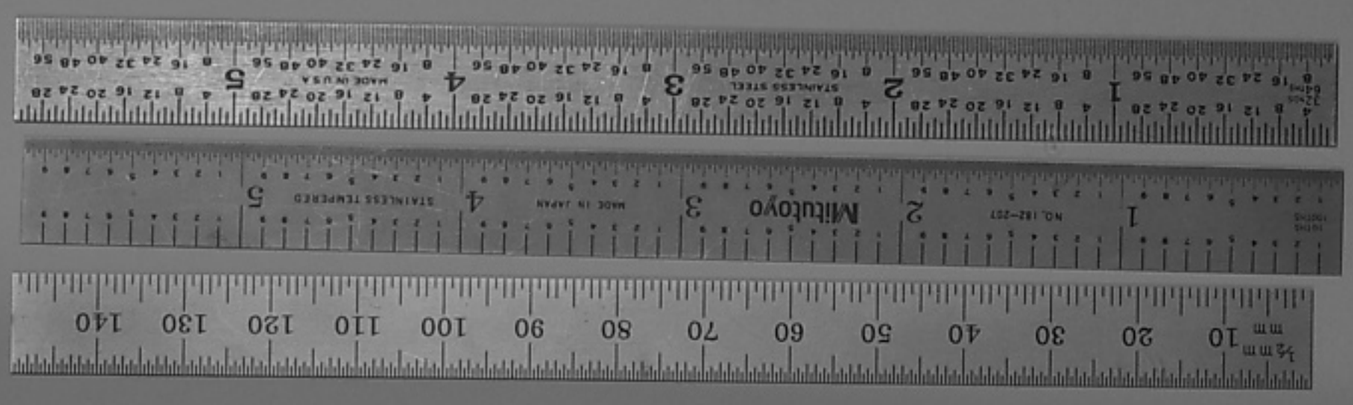
time, labor, and means is, in these utilitarian days a crime. Newspapers are published for the pecuniary benefit of the owners. There may be romantic notions of another kind, that journalism has higher aims than the accumulation of pelf, but we know differently, and, like sensible men, we may frankly state that we print and publish our newspapers for the purpose of making the most money we can. The man who makes the best paper, as a general thing, makes the most money; and the man who makes the most money, as a general thing, can make the best paper, if he knows how. We are bidders for the public confidence and public trade, just as the lawyers, the physicians, or the merchants are. We offer our services to the public just as they do, and expect pay therefor as they do; and among the services we offer is a good newspaper, conducted with due regard to public decency and morality, and advocating such public policy and measures as we may think best for the public interest.

Here let me remark that the newspaper has two properties. One is that which we sell to the public for so much a week, month, or year, and that is the newspaper; the editorial is our own property, which we give as a bonus, just as some papers give chromos or sewing machines. The editorial columns ought, at least, never to be sold to subscribers. I care not how ably written may be the columns of a newspaper, if it is not worth the subscription independently of the editorial page, it is not worth the subscription with it. I do not mean to disparage the value of the editorial writing. Of an otherwise good paper, they are an appropriate complement. They are an admirable finish, giving increased value to the whole. But a brilliant editorial page, with an indifferently made-up and neglected paper otherwise, is like patching a thread-bare garment with new cloth, and expecting that in the lustre of the one the want of it in the other will be overlooked.

That newspaper is the best which, independent of its editorial writing, is the most acceptable to the general reader; and to such a paper editorial brilliancy can give additional value. In a newspaper that aims to meet the public want, personal controversies with the conductors of other papers are as much out of place as would be like controversies between the proprietors of competing dry goods stores or groceries. It is an imposition to thrust them upon the reader, who buys the paper for its news, and its advertisements, and not for its opinions of some rival paper, indecorously expressed. The editorial opinions of a paper have weight and value, so far as the public have confidence in the general integrity of the paper, and so far as its discussions are confined to facts and reason, free of personal imputations without proof, and free from blackguardism and indecency. I know that there is a class of population that enjoy anything in a newspaper which is like personal controversy, the more malignant the language employed the greater the interest; but these people, after all, cease to respect the paper in the proportion that it panders to their own taste. Like the men who enjoy a dog-fight, they may think highly of the proceedings of



"THE Irish" have always been a prolific theme for writers, historical and otherwise. The term applied to natives of the western outpost of Europe does not sound badly to the ear and looks neatly in print. Ireland is a pretty name in all languages; friends and foes have eulogized the beauties of the little island itself. It has been the theme of song and story, of prayer and execration, and of horror and wonder, for many a century. A Scotch chronicler has written that, for a small speck of land, Ireland has made a terrible noise in the world, during the last 300 years especially. One day it was the stormy wrath of her headlong clans wreaking vengeance one upon the other, while a common foe stepped in to devour the fate-led wranglers. The next it was all Ireland in open insurrection against the power and pride of England—the martial Celts—driving their proud oppressors to the last extremity in the field, and as usual, losing their supremacy. Customs, which all theoretically condemn, though society may still

DAPPER, and neat, and debonair,
No regulation devil was he,
But a gallant, trimly clad and fair,
In style of the Fifteenth Century.
In full accord with the latest mode
Were the hose his sinewy legs defined;
And the jaunty cut of his tunic showed
The work of a master tailor's mind.
The pointed beard on his chin he bore
Was then forbidden common louts,
And so were the peaked shoes he wore,
In 1450, or thereabouts.
He'd no split hoof nor pointed tail,
Nor a vicious and ferocious glance,
His face, in fact, was rather pale—
An intellectual countenance.
He looked some dissipated lord
Who loved a pretty face,
And never flinched at festive board
Where drunkenness was grace;
(Those two old paths were followed then
In the same persistent way
That sons of Adam, five in ten,

"THE Irish" have always been a prolific theme for writers, historical and otherwise. The term applied to natives of the western outpost of Europe does not sound badly to the ear and looks neatly in print. Ireland is a pretty name in all languages; friends and foes have eulogized the beauties of the little island itself. It has been the theme of song and story, of prayer and execration, and of horror and wonder, for many a century. A Scotch chronicler has written that, for a small speck of land, Ireland has made a terrible noise in the world, during the last 300 years especially. One day it was the stormy wrath of her headlong clans wreaking vengeance one upon the other, while a common foe stepped in to devour the fate-led wranglers. The next it was all Ireland in open insurrection against the power and pride of England—the martial Celts—driving their proud oppressors to the last extremity in the field, and as usual, losing their supremacy. Customs, which all theoretically condemn, though society may still

POINTS are not of equal antiquity with printing, though, not long after its invention, the necessity of introducing stops or pauses in sentences, for the guidance of the reader, brought forward the colon and full point, the two first invented. In the process of time, the comma was added to the infant punctuation, which then had no other figure than a perpendicular line, proportionable to the body of the letter; these three points were the only ones used till the close of the fifteenth century, when Aldus Manutius, a man eminent for the restoration of learning, among other improvements in the art of printing, corrected and enlarged the punctuation, by adding the semicolon, giving a better shape to the comma, and assigning to the former points a more proper place; the comma, denoting the smaller pause, the semicolon next, the colon, and the full-point terminating the sentence. The notes of interrogation and admiration were not introduced till many years after.

Perhaps there never existed on any subject, among men of learning, a greater difference of opinion than on the true mode of punctuation, and scarcely can any two people agree in the same method; some making the pause of a semicolon where the sense will only bear a comma; some contending for what is termed stiff pointing, 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 compositor, occasioned, often through whim or caprice, in altering points unnecessarily, is one of the greatest hardships he has to complain of in the progress of his profession.

Scarcely nine works out of ten are sent properly prepared to the press; either the writing is illegible, the spelling incorrect, or the punctuation defective. The compositor has often to read sentences of his copy more than once before he can ascertain what he conceives the meaning of the author, that he may not deviate from him

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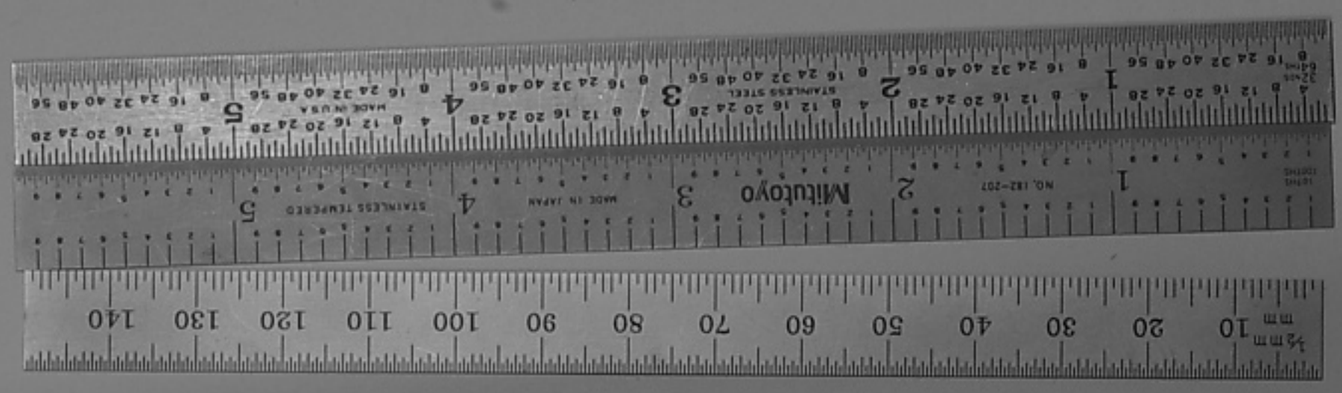
in the punctuation; this retards him considerably. But here it does not end—he, and the corrector of the press, though, perhaps, both intelligent and judicious men, differ in that in which few are found to agree, and the compositor has to follow either his whim or better opinion. The proof goes to the author—he dissents from them both, and makes those alterations in print, which ought to have rendered his manuscript copy correct.

The late Dr. Hunter, in reviewing a work, had occasion to censure it for its improper punctuation. He advises authors to leave the pointing entirely to the printers, as from their constant practice they must have acquired a uniform mode of punctuation. We are decidedly of this opinion; for unless the author will take the responsibility of the pointing entirely on himself, it will be to the advantage of the compositor, and attended with less loss of time, not to meet with a single point in his copy, unless to terminate a sentence, than to have his mind confused by commas and semicolons placed indiscriminately, in the hurry of writing, without any regard to propriety. The author may reserve to himself his particular method of punctuation, by directing the printer to point his work either loosely or not, and still have the opportunity of detecting in proofs whether a misplaced point injures his sentences. The advantage resulting from this mode would insure uniformity to the work, and remove in part from the compositor a burthen which has created no small degree of contention.

Having considered it our duty to enter thus fully on a subject that so materially concerns the compositor, we will now proceed to the points themselves.

The comma, which is considered the first, from its requiring the shortest pause, its time being till you can reckon one, is more frequently used and misapplied than any of the other points. Its unnecessary introduction often involves the reader in perplexity; and its omission blends sentences that should be kept distinct—and in unskilled hands may pervert the meaning of the author, and render it ridiculous. The most acceptable mode seems to be what is termed easy pointing, which certainly has the advantage of not confusing the reader. All subjects, however, should not be pointed alike; as familiar discourses, or historical and narrative subjects, do not require so many points as explanatory and law matter. Commas are used to denote extracts or quotations from



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

BOURGEOIS ROMAN, No. 13.

Alphabet, a to z, 13½ ems.

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 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. The 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 politico-military railways, uniting the maritime provinces

Oh, what rapture! bliss ecstatic!
Marble face, and tearful eyes!
How the soul expands with grandeur
Gloating 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 sunsets, glowing fiercely,
Rifting through the fiery clouds,
Like a conflagration mighty
Forcing back the daring crowds.

Bloody sunset, where in combat
Misty forms are red with gore,
Dyeing with their crimsoned footsteps
All the Western cloudland o'er.

Castle sunset: golden turrets,—
Battlements of every hue,—
Filled with angel forms that beckon,

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 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. The 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 politico-military railways, uniting the maritime provinces with old Canada, has cost thirty-six millions in its construction, and is run at a heavy annual cost to the Government, and is likely to be more of a burden and

Although expedition is a most desirable qualification in a compositor, yet alone it is far from constituting a good workman: and the man who possesses no other claims to the title, will be found competent to little more than setting reprints, in which no judgment is required, and where he has only to arrange letter for letter, point for point, and line for line; on which employment he may whistle, sing, talk, or laugh, without inconvenience to himself; for the process being merely mechanical, and the mind not being occupied in the smallest degree, if he make a mistake of a word, it will be detected at the end of the line; or, if there be a double or an out, of lines, either will be detected when the page is finished.

How different is the case of the man who is anxious to deserve the title of a good workman, and to maintain it; in his youth he has been equally desirous with the other to acquire expedition; and, having attained it, he has felt that other requisites were necessary;—he has read, to obtain information; he has examined the best workmanship as specimens for his guidance—he endeavors to compose accurately; is always careful and uniform in his spacing, he justifies his lines to an equal tightness, he divides his words, when necessary to divide them, correctly, and with a regard to appearance—and when occasional bits of rule work occur, they are marked by a degree of neatness in being cut to precise lengths, and in the corners fitting with precision; in all the work that passes through his hands, there appear the marks of attention and skill. When a master printer undertakes a work that requires more than ordinary care, and is difficult to execute, the superiority of the man who has endeavored to improve himself is evident; he is selected to perform it: and he then feels the advantage of his

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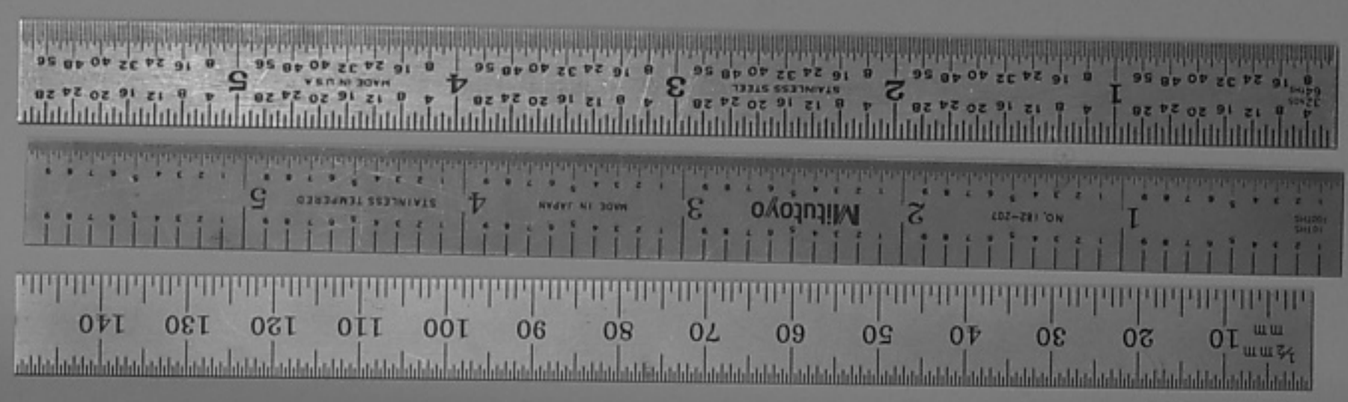
perseverance. At work upon a difficult subject, with an ill-written manuscript, his first proofs show him equal to the task; his arrangements of the matter are judicious—his punctuation is correct; when particular sorts are to be justified, they are done with accuracy; when an accented letter is required that cannot be procured in a single type, he makes it with neatness—and when his proof returns from the reader, he will frequently correct it in as little time as a slovenly compositor will require to correct a proof of similar size, that is a reprint. The results to the slovenly and the good compositor are very different indeed. The first is only employed during a flush of work; when that ceases he has 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 rendered incapable of working. A good workman, on the contrary, is prized by his employer, especially if the latter be a workman himself, and a man of judgment. He is looked up to by his fellow-workmen; his situation is permanent, if he choose; 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 merit fit him 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 commence business on his own account, when he invariably obtains the countenance and support of those who have witnessed his skill, his knowledge, his attention, and his industry.

There is another class of compositors who neither possess much skill, nor are very expeditious; we mean such as are of a sober, steady habit. These are useful in an office where there is a number of reprints—they go on from year to year in regular routine, and never step out of it: the employer can always depend on them for a regular amount of work, if they have sufficient employment. They feel obliged to work for what is tendered them, and seldom command that self-reliant independence by which the talented workman asks and receives a liberal compensation. Aspiring apprentice, a word or two in your ear.



PEARL ROMAN, No. 14.

Alphabet, a to z 15 ems.

POETS AND POETRY OF PRINTERDOM.

I am fully aware that such treatment of "crack"
Might easily bring one dangerous thwack
From the baton that's twirled in a manner that's quite
Appalling to sinners, by Richard Grant White;
But what Shakespeare intended his humors should mean
May not tally with Bacon's expression of spleen;
And, if Shakespeare is not construed just to the letter,
It may be the version would suit Bacon the better!
So they're safe from attack on the words who misquote 'em,
'Till the critics decide who the man was that wrote 'em!

But enough of the critic, the dreadful inquisitor;—
We're neglecting the printer's remarkable visitor;
Politely he bowed, doffed his hat, took a seat,
Prefacing his talk with a compliment neat
On the looks of the scholar, his wide reputation,
Then opened serenely a brief conversation:
"I've been noting your progress, between us, you know;
For an age or two past things have been rather slow;
They have wrangled and warred, as a matter of course,
But the old sins are certain; some other resource
I have looked to people my kingdom, in vain,
And, unless something novel occurs, it is plain
I am likely to be most unpleasantly short
Of subjects of just the desirable sort!
So I'm seeking some lever to help me along,
Some potent, original agent of wrong.
I've devoted, of late, not a little attention
To the progress you've made with your striking invention,
And when you expressed such a wish for assistance,
'Pon my word, I could really make no resistance
To your earnest demand, although, plainly, I'll say
That the present case isn't at all in my way,
For printing extended means bigotry paled,
And through it my power will, it may be, curtailed.
Yet, this printing, again, may work marvelous wrong,

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

THIS IS A FEAST OF PATRIOTISM.

Patriotism, the heroic plant of the ages, thrives where glory is recognized and heroism is honored, but droops and declines as honor and self-sacrifice are unheeded and forgotten. Without self-sacrifice there can be no State, and without the honorable recognition which heroism merits it is rarely found and never abides.

Nearly fifteen years after the great War, all its rivalries and jealousies forgotten, upon the return of Ulysses from his wanderings, this great feast is spread. Here we recognize the heroism of the living and honor the memory of the dead. Here we cultivate and exchange good cheer, here we rekindle patriotic love, and here consecrate ourselves anew to the preservation and glory of our common country.

After all honor to the gallant Army of the Tennessee, under whose auspices we assemble, our thoughts widen and enlarge, and wherever in American history heroism has been displayed, we are here to recognize and honor it. Speaking in memory of the officers and soldiers of the Mexican War, I shall not contrast their patriotism with that of the army in the great War, for patriotism, like gold, is always the same pure metal and of the same value. In the main, too, I shall speak, not of the living, but of the dead; and, measuring the value of their services, I shall consider our country, not as we received the heritage from the fathers, but a new Empire, as large as England, France, Germany, and Italy combined, and added to our country by their weary marches, their battles, and their death.

In the heroic glare of the great War, and because of the important and absorbing questions precipitated upon the country, this generation has forgotten the marches in the burning, scorching heat of Mexico, the privations endured, and the vast empire acquired.

No country, since the history of man, ever acquired by war territory so essential to its destiny, or wealth of mineral resources so unbounded, or an empire so magnificent and grand.

Formerly Texas and the Territories of Kansas and Nebraska, with a line thence along Southern Oregon to the Pacific Ocean, constituted our western boundary. By the Mexican war we acquired New Mexico, Arizona, Colorado, Utah, California, and Nevada—more than 500,000 square miles. Before 1873 our people had taken from them about $1,500,000,000 of silver and gold. Europe already pays tribute of her precious metal for the surplus food there produced; and because of this empire and this wealth, and its ownership by a people commercially upright, the credit of the United States among the nations of the earth stands in the very foremost rank.

In the valleys of this vast empire countless herds find richest pasturage, and shelter in its groves. Here a warm sun brings the pink to the peach, the green to the melon, and the purple to the plum and grape. It is the land of boundless pasturage, and of the perfection of the fruit and of the vine, the France and Italy of America, and the Ophir and the garden of the world.

Here in caverns vast and times unknown, but having all the future in His mighty purposes; here, in great furnaces and forges Vulcan never rivaled, nor the thoughts of man conceived, concealing in a

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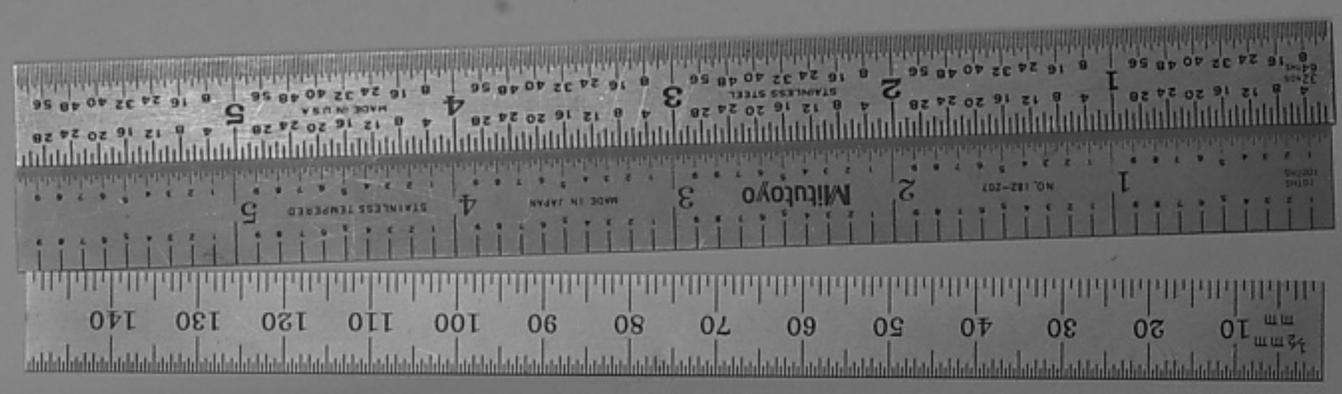

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

BREVIER ROMAN, No. 14.

Alphabet, a to z, 13½ ems.

"The Irish" have always been a prolific theme for writers, historical and otherwise. The term applied to natives of the western outpost of Europe does not sound badly to the ear and looks neatly in print. Ireland is a pretty name in all languages; friends and foes have eulogized the beauties of the little island itself. It has been the theme of song and story, of prayer and execration, and of horror and wonder, for many a century. A Scotch chronicler has written that, for a small speck of land, Ireland has made a terrible noise in the world, during the last 300 years especially. One day it was the stormy wrath of her headlong clans wreaking vengeance one upon the other, while a common foe stepped in to devour the fate-led wranglers. The next it was all Ireland in open insurrection against the power and pride of England—the martial Celts—driving their proud oppressors

Dapper, and neat, and debonair,
No regulation devil was he,
But a gallant, trimly clad and fair,
In style of the Fifteenth Century.
In full accord with the latest mode
Were the hose his sinewy legs defined;
And the jaunty cut of his tunic showed
The work of a master tailor's mind.
The pointed beard on his chin he bore
Was then forbidden common louts,
And so were the peaked shoes he wore,
In 1450, or thereabouts.
He'd no split hoof nor pointed tail,
Nor a vicious and ferocious glance,
His face, in fact, was rather pale—
An intellectual countenance.
He looked some dissipated lord
Who loved a pretty face,
And never flinched at festive board
Where drunkeness was grace;
(Those two old paths were followed then
In the same persistent way
That sons of Adam, five in ten.

"The Irish" have always been a prolific theme for writers, historical and otherwise. The term applied to natives of the western outpost of Europe does not sound badly to the ear and looks neatly in print. Ireland is a pretty name in all languages; friends and foes have eulogized the beauties of the little island itself. It has been the theme of song and story, of prayer and execration, and of horror and wonder, for many a century. A Scotch chronicler has written that, for a small speck of land, Ireland has made a terrible noise in the world, during the last 300 years especially. One day it was the stormy wrath of her headlong clans wreaking vengeance one upon the other, while a common foe stepped in to devour the fate-led wranglers. The next it was all Ireland in open insurrection against the power and pride of England—the martial Celts—driving their proud oppressors to the last extremity in the field, and as usual, losing their supremacy. Customs, which all theoretically condemn, though society may still condone or exact them; acts of wickedness whose very daring secures them safety

Points are not of equal antiquity with printing, though, not long after its invention, the necessity of introducing stops or pauses in sentences, for the guidance of the reader, brought forward the colon and full point, the two first invented. In the process of time, the comma was added to the infant punctuation, which then had no other figure than a perpendicular line, proportionable to the body of the letter; these three points were the only ones used till the close of the fifteenth century, when Aldus Manutius, a man eminent for the restoration of learning, among other improvements in the art of printing corrected and enlarged the punctuation, by adding the semicolon, giving a better shape to the comma, and assigning to the former points a more proper place; the comma, denoting the smaller pause, the semicolon next, the colon, and the full-point terminating the sentence. The notes of interrogation and admiration were not introduced till many years after.

Perhaps there never existed on any subject, among men of learning, a greater difference of opinion than on the true mode of punctuation, and scarcely can any two people agree in the same method; some making the pause of a semicolon where the sense will only bear a comma; some contending for what is termed stiff pointing, 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 compositor, occasioned, often through whim or caprice, in altering points unnecessarily, is one of the greatest hardships he has to complain of in the progress of his profession.

Scarcely nine works out of ten are sent properly prepared to the press; either the writing is illegible, the spelling incorrect, or the punctuation defective. The compositor has often to read sentences of his copy more than once before he can ascertain what he conceives the meaning of the author, that he may not deviate from him in the punctuation; this retards him considerably. But here it does not end—he, and the corrector of the press, though, perhaps, both intelligent and judicious men, differ in that in which few are found to agree, and the compositor has to follow either his whim or better opinion. The proof goes to the author—he dissents from them both, and makes those alterations in print, which ought to have rendered his manuscript copy correct.

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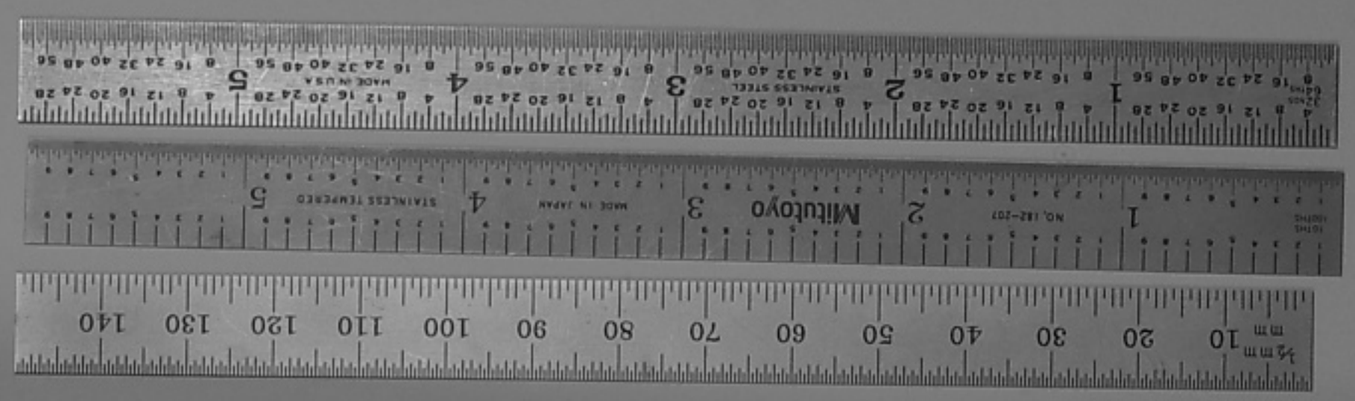
The late Dr. Hunter, in reviewing a work, had occasion to censure it for its improper punctuation. He advises authors to leave the pointing entirely to the printers, as from their constant practice they must have acquired a uniform mode of punctuation. We are decidedly of this opinion; for unless the author will take the responsibility of the pointing entirely on himself, it will be to the advantage of the compositor, and attended with less loss of time, not to meet with a single point in his copy, unless to terminate a sentence, than to have his mind confused by commas and semicolons placed indiscrimately, in the hurry of writing, without any regard to propriety. The author may reserve to himself his particular method of punctuation, by directing the printer to point his work either loosely or not, and still have the opportunity of detecting in proofs whether a misplaced point injures his sentences. The advantage resulting from this mode would insure uniformity to the work, and remove in part from the compositor a burthen which has created no small degree of contention.

Having considered it our duty to enter thus fully on a subject that so materially concerns the compositor, we will now proceed to the points themselves.

The comma, which is considered the first, from its requiring the shortest pause, its time being till you can reckon one, is more frequently used and misapplied than any of the other points. Its unnecessary introduction often involves the reader in perplexity; and its omission blends sentences that should be kept distinct—and in unskilled hands may pervert the meaning of the author, and render it ridiculous. The most acceptable mode seems to be what is termed easy pointing, which certainly has the advantage of not confusing the reader. All subjects, however, should not be pointed alike; as familiar discourses, or historical and narrative subjects, do not require so many points as explanatory and law matter. Commas are used to denote extracts or quotations from other works, in dialogue matter, or any passages or expressions not original, by inverting two of them, and placing them before the passages quoted, and closing such passages with two apostrophes. These are termed inverted commas; and when used, a thin space is sufficient to keep them free from the matter. The method of running them down the sides to the end of the quotation, has been found inconvenient, particularly where a quotation occurs within a quotation, or a



BOURGEOIS ROMAN, No. 14.

Alphabet, a to z, 13 ems.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

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 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 politico-military railways, uniting the maritime

Oh, what rapture! bliss ecstatic!
Marble face, and tearful eyes!
How the soul expands with grandeur
Gloating 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 sunsets, glowing fiercely,
Rifting through the fiery clouds,
Like a conflagration mighty
Forcing back the daring crowds.

Bloody sunset, where in combat
Misty forms are red with gore,
Dyeing with their crimsoned footsteps
All the Western cloudland o'er.

Castle sunset: golden turrets,—
Battlements of every hue,—
Filled with angel forms that beckon,

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 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 politico-military railways, uniting the maritime provinces with old Canada, has cost thirty-six millions in its construction, and is run at a heavy annual cost to the home Government, and is likely to be far more

Although expedition is a most desirable qualification in a compositor, yet alone it is far from constituting a good workman: and the man who possesses no other claims to the title, will be found competent to little more than setting reprints, in which no judgment is required, and where he has only to arrange letter for letter, point for point, and line for line; on which employment he may whistle, sing, talk, or laugh, without inconvenience to himself; for the process being merely mechanical, and the mind not being occupied in the smallest degree, if he make a mistake of a word, it will be detected at the end of the line; or, if there be a double or an out, of lines, either will be detected when the page is finished.

How different is the case of the man who is anxious to deserve the title of a good workman, and to maintain it; in his youth he has been equally desirous with the other to acquire expedition; and, having attained it, he has felt that other requisites were necessary; he has read, to obtain information; he has examined the best workmanship as specimens for his guidance; he endeavors to compose accurately; is always careful and uniform in his spacing; he justifies his lines to an equal tightness; he divides his words, when necessary to divide them, correctly, and with a regard to appearance, and when occasional bits of rule work occur, they are marked by a degree of neatness in being cut to precise lengths, and in the corners fitting with precision; in all the work that passes through his hands, there appear the marks of attention and skill. When a master printer undertakes a work that requires more than ordinary care, and is difficult to execute, the superiority of the man who has endeavored to improve himself is evident; he is selected to perform it; and he then feels the advantage of his

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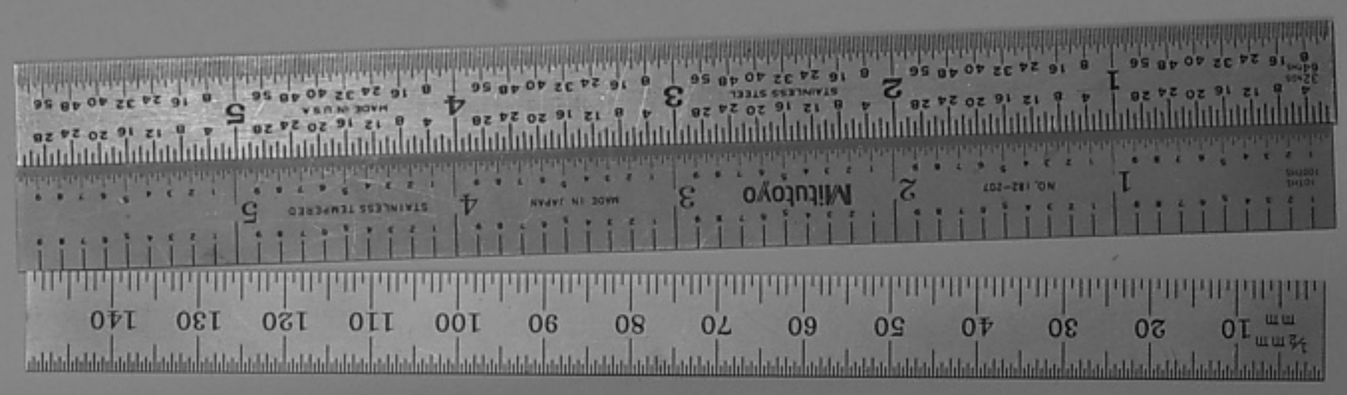
perseverance. At work upon a difficult subject, with an ill-written manuscript, his first proofs show him equal to the task; his arrangements of the matter are judicious—his punctuation is correct; when particular sorts are to be justified, they are done with accuracy; when an accented letter is required that cannot be procured in a single type, he makes it with neatness, and when his proof returns from the reader, he will frequently correct it in as little time as a slovenly compositor will require to correct a proof of a similar size, that is a reprint. The results to the slovenly and the good compositor are very different indeed. The first is only employed during a flush of work; when that ceases he has 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 rendered incapable of working. A good workman, on the contrary, is prized by his employer, especially if the latter be a workman himself, and a man of judgment. He is looked up to by his fellow-workmen; his situation is permanent, if he choose; 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 merit fit him 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 commence business on his own account, when he invaribaly obtains the countenance and support of those who have witnessed his skill, his knowledge, his attention, and his industry.

There is another class of compositors who neither possess much skill, nor are very expeditious; we mean such as are of a sober, steady habit. These are useful in an office where there is a number of reprints; they go on from year to year in regular routine, and never step out of it; the employer can always depend on them for a regular amount of work, if they have sufficient employment. They feel obliged to work for what is tendered them, and seldom command that self-reliant independence by which a talented workman asks and receives a liberal compensation. Aspiring apprentice, a word or two in



LONG PRIMER ROMAN, No. 14.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

Alphabet, a to z, 12¾ ems.

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 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 swell the public opinion which would compel Parliament at least to bring our practice up to our principles, and to the practice of all civilized nations, as

ON a morn in dreary winter,
Came a worn and weary printer
With his bundle on a splinter
O'er 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 revering,
When he spoke,
Saying, in a voice as solemn
As a gratis Buchu-column:
"I am broke!

"In your city I'm a stranger,
Dusty, seedy as a Granger—
For I slumbered in the manger
Of a barn;

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 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 swell the public opinion which would compel Parliament at least to bring our practice up to our principles, and to the practice of all civilized nations, as

EVERY man is supposed to understand his own business best. Now the business which I have followed for nearly a score of years has been 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 head 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 edified if you had selected as your speaker some publisher of a country paper of ripe experience, whose success would support his advice. 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 junketing 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

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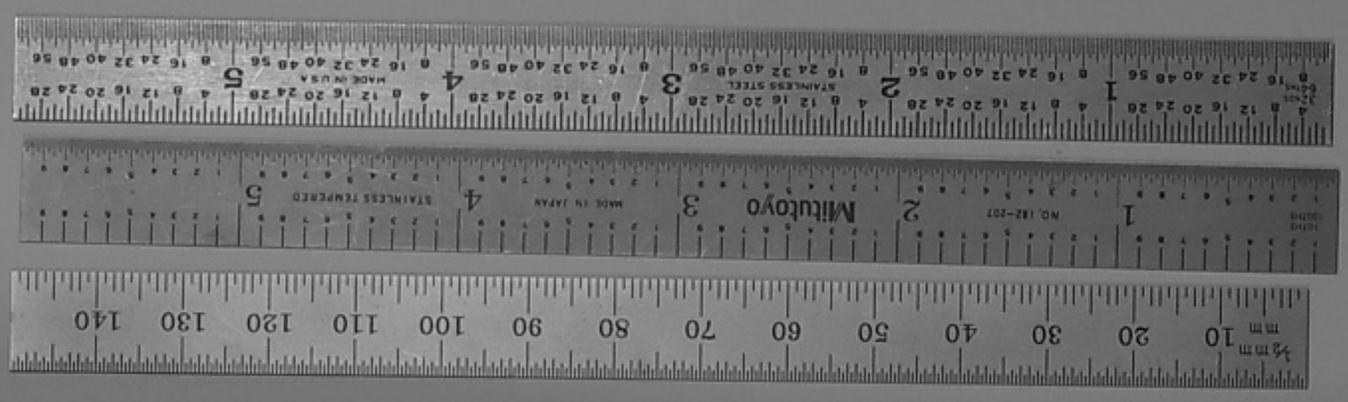
a week or more. This kind of organization is well enough in its place, in the way of social recreation and amusement, but it does not fulfill the problem before us—the best mode of conducting a country newspaper. What you want is a working organization. In unity there is more than strength; there are also personal acquaintance, mutual improvement, useful suggestions, co-operations, softening of prejudices, obliteration of antipathies, respect for each other, and the cultivation of the "live 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 avocation which tends to create so much ill-feeling, dislike, envy, rivalry and uncharitableness among its members as the newspaper business. The competition is most severe; the net profits of the vast majority of publishers are exceedingly meagre, when compared with the labor, care and capital required. And this tends to make publishers watch and prey, not with, but on, each other. The patronage of the business is, at best, limited, and difficult to increase. The politician and place-hunters take advantage of a rivalry between publishers to embitter them yet more, and cause them to defame and blackguard each other in the most shameful manner. Editors are used as the special champions of the office seekers. And what reward do they give for these services? The crumbs that fall from their tables, and the bones they have already picked. Of all employers, demagogues are the ones that exact the most service for the least compensation. Co-operation of publishers, associated effort and commingling of ideas, will stop this propensity *to do the dirty work of the demagogues and fly at each other's throats,* AND INJURE 25



SMALL PICA ROMAN, No. 14.

Alphabet, a to z, 13½ ems.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

Dewy tears, like angel fingers,
Softly fall in twilight's glow,
And the silvery sunset lingers
Over all the earth below.
Fainter, paler, fades the gleaming
From the golden tinted West;
And the shades of night and slumber
Come to lull the world to rest.

Silently the daylight wasteth,
And the Night, with dusky pall,
And with deepening shadows, hasteth
Through Earth's broad baronial hall:
Up the stairway, slowly creeping,
Stealing through the portals dim,
A sweet, tremulous sound is keeping
Cadence with our vesper hymn.

Now a murmuring uncertain,
Like the rustle of the trees,
Or slight wave of silken curtain,
Stirred by softest passing breeze,
Whispers low along the passage—
Sighs at portals of my door,
Bearing sweet and tender message,
From friends 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 hath bound me—
To its shade my soul still clings;
Now night closes close around me,
Darkest clouds outstretch their wings.

Still the hearth of home is beaming,
With soft rays of rosy light,

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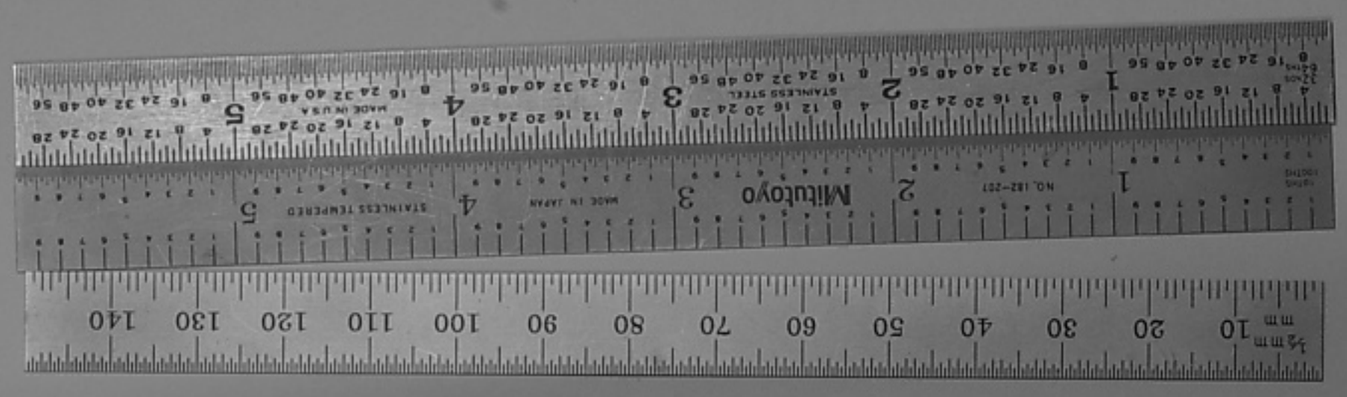
THE Louvre; not the French palace of that name, but a fashionable café in the heart of Havana. The interior of the Café del Louvre is tastefully decorated; the walls concealed behind huge mirrors, the floor is of marble, and countless tables crowded with Haberos and foreigners from all parts of Las Americas, are distributed about the saloon. At one end is a long mostrador or counter, where fancy chocolate, confectionery, 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 Tamano pequeno cigarette. But do not for a moment suppose that because you are at the birth-place of your choice Havanas, you will get those articles at a cost comparatively next to nothing. I, who from infancy, have cherished this fiction, am lamentably disappointed when I discover the exorbitant prices demanded for the best brands. The cedar boxes, with their precious contents, set like gems in the midst of tinfoil 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 try Brevas, and ask for a penn'orth of the best, but am horrified when I am told that a single specimen

costs only fivepence! The Intimidads alarm me; the Brevas unman me; and as for the Cabanas, the Partagas, the Henry Clays, and the Upmanns, I am filled with awe at the bare mention of their value per pound. A real Ramas, is worth eighteenpence English, while superior Upmanns are not to be had under ten sovereigns a hundred. In despair of finding anything within my means at the Louvre counter, I purchase a "medio's" worth of cigarettes—a medio, or twopence ha'penny, being the smallest coin in Cuba—order a cup of *café noir*, and sally out in quest of cheaper smokeables. Crossing the square where the Tacon theatre and Circus stand, I wander up the narrow, ill-paved streets of the Cuban capital. At the corner of every hotel, under archways 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, here are cigars at two, three, and five for a twopence; but those I invest in do not satisfy me, they are damp, new, badly rolled, won't draw, and have all kinds of odd shapes. Some are curved like Turkish scimetars, others are square and flat, as if they had been mangled or sat upon, while others are undecided in form like that of a horseradish. The vendor assures me that all his cigars are born of "tobacco legitima," of "calidad superior," *grown on the low sandy soil of the Vuelta Abajo district;* but I know what a very small



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

AGATE ROMAN, No. 15.

Alphabet, a to z, 14½ ems.

SEVERAL leading Wall street operators who have been bears are now reported to have changed their spots, and to be hunting for lambs in a new role. Jay Gould and Russell Sage are the most conspicuous instances of this change. The public disposition to buy stocks is increasing perceptibly. Chicago and New York Brokers make the same report on this subject, except that the New York public appear to be much less conservative than the Chicago operators. Here buyers of stocks are going cautiously, and without a trace of excitement. Short turns are the rule. But our brokers are getting new customers every day. The higher stocks go, the more people buy. A rise of 10 per cent. would probably add 25 per cent. to the volume of transactions. Cheap stocks are still the special favorites. Terre Haute opened at 62, sold down to 61, and closed at 70½. The common advanced from 25¼ to 31⅛, closing at 29½. Chicago, St. Louis & New Orleans sold finally at 40⅜. Houston & Texas advanced from 64 to 65, and is said to be good for 75 to 80. Pacific Mail went up from 39⅛ to 42¾, and is "booked" for 45 on this boom. New York Central made ⅜, to 134⅛; Michigan Central ⅛, to 90⅛; Lake shore ⅛, to 101¾; St. Paul preferred ⅛, to 103¾; Illinois Central 1, to 103½; Union Pacific 2⅜, to 92⅛; Erie ¼, to 44⅜; Ohio & Mississippi ⅛, to 31⅜; Iron Mountain ⅝, to 54⅞; St. Joe ½, to 36; Delaware & Hudson 1⅛, to 77; Lackawanna ⅝, to 87⅝; Jersey Central 1½ to 83¾; Canada Southern 1, to 73½; Michigan Southern &

FLOUR—Was dull and little better than nominal at previous figures, with exporters holding off for much lower prices. Sales were reported of extras at $5.62½; supers at $6.25; no grade at $5.00. Export extras were quoted at $5.25@5.75 in sacks, and double extra do. at $5.75@6.25.

WHEAT—Spring was unusually weak, declining 2c, and closing 2c below the latest prices of Friday. Spot sales were reported of 53,000 bu No. 2 at $1.25½@1.26¼; 6,400 bu No. 3 at $1.09@1.10; and 9,600 bu sample wheat at 60@$1.20. Winter was very dull, with little offered. Sales were limited to 800 bu red at $1.25@1.25½; and 2,500 bu by sample at $1.15@1.20.

CORN—Was fairly active, and relatively steady at a small decline as compared with wheat and pork. It fell ¾@⅞c, and closed ⅞c below quotations of yesterday. Sales were reported of No. 2 and high mixed at 39⅛@40¼c; and of new mixed at 36¼@36¾c.

OATS—Were in moderate demand. Cash lots were firmer with light offerings. Fresh No. 2 brought 34¾@36c; rejected 32c; and by sample at 34@37c.

RYE—Was quiet and unchanged. Fresh No. 2 sold at 78c. Futures were lifeless at 77@77½c.

DRESSED HOGS—Were in light supply and steady. Sales were noted of 3 cars and 21 head at $5.22½@5.30

CATTLE—Values essentially unchanged. Quotations were as follows:

Extra Beeves—Graded Steers, weighing 1,400 lbs. and upwards	$5.00@5.20
Choice Beeves—Fine, fat, well-formed steers, weighing 1,300 to 1,500 lbs	4.50@4.80
Butchers' Stock—Poor to common steers and common to choice cows, for city slaughter weighing 800 to 1,050 lbs	2.35@3.50

BUTTER—Trade is reasonably active on local and shipping account, and prices remain firm.

Creamery	28@33	Inferior to common	10@18
Choice dairy	22@28	Roll	15@25

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES—Is a special feature of our manufacture. By the use of Job and Advertising Type cast upon this modern series of Type bodies all the usual vexations arising from a combination of two or more sizes of Type in one line are done away with. Time saved is money saved. MARDER, LUSE & CO.

BRASS RULES.—In this department we are always prepared to furnish fancy or plain faces, including Column and Head Rules, by the foot, cut to order, or in labor-saving fonts of 3 lbs. and upwards. Equal to the best. MARDER, LUSE & CO.

CUTS—In endless variety and sizes, and suitable for almost any known business. CORNERS to match the different styles of Brass Rule shown. COMPOSING STICKS of all the approved patterns for Job or Newspaper work, in German Silver, Steel and Mahogony. Prices reasonable. MARDER, LUSE & CO.

DISPLAY AND ADVERTISING TYPE—In variety large enough to meet the requirements of any Newspaper, furnished for city or country offices with promptness. DASH RULES AND DASHES for Job and Newspaper work. See our Specimen Books for styles and prices. MARDER, LUSE & CO.

ELECTROTYPING AND STEREOTYPING.—Having modern machinery and competent workmen, we are at all times prepared to turn out work inferior in quality to none. MARDER, LUSE & CO.

FELT CLOTH—For Distributors and Blankets for Cylinder and Hand Presses. FIGURED SLUGS, FOOT SLUGS, FLOURISHES, Brass or Metal; FURNITURE and REGLET. MARDER, LUSE & CO.

THE English language, as being the offspring of two parent languages very different in form and spirit, and having been, in no inconsiderable degree, modified in its growth by influences from other tongues, contains, as was inevitable, very many anomalies; and in no particular are these anomalies more numerous and striking than in its orthography—with the single exception, perhaps, of its orthœpy. Neither the Anglo-Saxon nor the Norman-French could boast of any great regularity in orthography, though the spelling of words in these two languages, widely different both in their orthographical structure and their phonological character, were combined, the result was a language in which the orthography has almost reached the extreme of irregularity. To such an extent, in fact, have the signs representing sounds been multiplied, that many of the letters are pronounced in several different ways, while the letters, or combinations of letters, for a single sound amount, in some cases, to scores. Indeed, it is computed that many words of more than two syllables may be spelled in several thousand different modes, by the use of combinations actually employed in other words in the language. The word scissors, for instance, may be thus written, as is computed by Ellis, in near six thousand different ways. Of course, comparatively very few of these possible forms are ever employed in the case of any one word; yet the causes of disorder mentioned above have operated so effectually that the words in respect to which even the most careful writers are at variance are numbered by thousands, while those in which an orthography contrary to analogy has been universally adopted are equally numerous.

Bad as is the orthography of the present day, however, it is order itself, compared with that of a few centuries ago. It would of course, be unreasonable to expect that there should be any general correspondence of orthographical forms in the works of different authors before the types of the printer gave prominence to certain forms which finally became recognized as standards, and manuscripts conclusively prove that the wildest license prevailed in spelling words. Even proper names, which would naturally receive more attention, and be written with more care than any other class of words, are found recorded in great multitudes of forms, several variations being sometimes found in the same manuscript or word. Disraeli states that "Leicester has subscribed his own name in eight different ways," and that "the name Villiers is spelled fourteen different ways in the deeds of that family." A still more remarkable instance is stated by Lower, namely, that the family of Mainwaring has the extraordinary number of one hundred and thirty-one variations of that single name, all drawn from authorized documents. But there is evidence that in the midst of all this confusion, there were some writers who were attentive to the proper form of words, and who were notable exceptions to the general rule. The spelling of the Ormulum, which was written in the thirteenth century, though strange and cumbrous, is very remarkable for its regularity, and the author strenuously urges his copyists to follow his orthography with the utmost exactness. So, also, Chaucer, more than a century later, carefully revised and corrected his own works; and he enjoined upon his scribe "to write more trew" that which was entrusted to him, saying that he was obliged "it to correct, and eke to rubbe and scrape," because of negligence and haste with which it had been copied.

The invention of printing commenced a new era, though for a long time even this had little effect to fix the exterior form of the language. Indeed, much of

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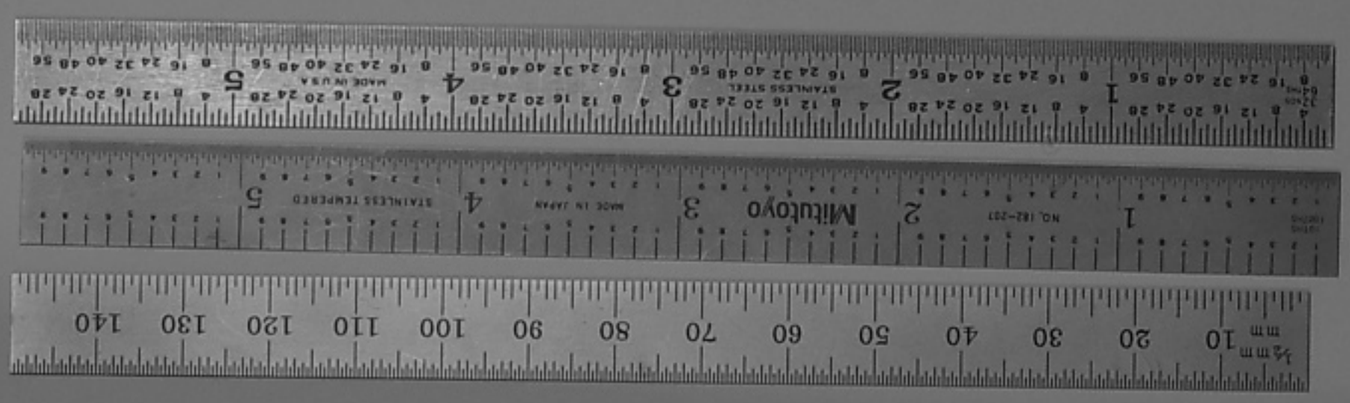
the perverse orthography of books printed two or three centuries ago is to be attributed to the printer, who often inserted or expunged letters, as the length of lines or convenience of spacing required. It is no uncommon thing to find in the works of Chaucer, Spencer, and other early writers, or in books printed two or three centuries ago, the same words occurring in several different forms upon the same page. Even as late as the time of Shakespeare, orthography was very unsettled; and as Halliwell states, the name of the great bard himself was written in more than thirty different ways. The printers, however, were not solely, nor even chiefly responsible for this confusion for it is certain that their abitrary changes and deviations from uniformity would not have been tolerated had they been made in defiance of established usage; and there is abundant evidence to prove that writers themselves were careless in the extreme. The fact must not be overlooked that in the writings of Wyckliffe, Chaucer, and many other early writers, there were still many remnants of the semi-Saxon inflection which have since utterly disappeared, and which gave to some words a variety of form to be attributed neither to the carelessness of the writer, nor to an unsettled orthography.

The irregularities found in early books, though continuing for so long a time, were neither unnoticed nor looked upon with indifference. On the contrary, not only have numerous complete systems for the reformation of orthography been proposed, but various scholars have advocated, with more or less acuteness and learning, changes in regard to a great number of particular points. Sir Thomas Smith, Secretary of State to Queen Elizabeth, was the first who endeavored to introduce a regular system of orthography; after him William Bullokar brought forward another system. A few years after this, Dr. Gill, Master of St. Paul's School, London, a teacher of considerable eminence, proposed another scheme; and still later, Charles Butler devised a new method of spelling, and printed a book in which it was employed. These writers agree essentially as to the manner in which they sought to attain the end proposed, their plan being to reduce the spelling of words to uniform principles, and make it practically phonetic, by the use of new characters, by applying various diacritical marks to old letters, and by making the letters, or their combinations, represent certain definite sounds. It is needless to say that these projects were never carried into practice.

In the time of Charles I., many changes were introduced, and it was very common, even among eminent scholars, to spell words according to pronunciation, omitting such letters as were deemed superfluous. These attempts at improvement, being made upon no settled or uniform principles, had little or no permanent effect upon the language. Another elaborate plan was proposed in the seventeenth century, by Bishop Wilkins, similar in its general character to those of Smith, Bullokar, Gill, and Butler and equally unsuccessful.

The celebrated dictionary of Dr. Samuel Johnson, first published in 1775, has contributed more than any work written either before or since, to fix the external form of the language, and to diminish the number of irregularities; for though numerous inconsistencies are to be found in it and many oversights, the learning of the author, and the sound judgment and practical wisdom which he displayed gave it at once an authority which it has not even yet entirely lost; and the orthography of the present day, though it has received some important modifications since his time is substantially the same as that exhibited in his dictionary. The changes in the spelling of words, introduced by Dr. Johnson, were generally made in order to restore the ancient orthography, or to remove some anomaly; and perhaps the most important office performed by his work was its having settled usage definitely in favor of some one of the numerous forms in which many words were written, thus removing the cause of much confusion. Among the most prominent alterations made by him was the restoration of k to many words which had long been written without it, as in musick, rhetorick, and the like, and the insertion of u in the termination of many words which had previously ended in or, as in ancestour, authour, errour, and others. The former of these changes, a revival of the "ancient practice," was not received with favor, nor was the spelling adopted by subsequent writers; the latter, as it was thought to be justified by the corresponding termination eur in the French, through which language, many, perhaps a majority, of the words affected by it were derived from the Latin, was generally followed. Johnson's practice in this respect, however, was not in harmony with his theory; for he wrote only about half the words of this class with the ending our, leaving the rest in or, though for no reason that would not equally apply to them all. Yet this notable inconsistency was not only overlooked, but was perpetuated, and still exists in the orthography of English writers. In the United



NONPAREIL ROMAN, No. 15.

Alphabet, a to z, 15 ems.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

ALL the important changes in stocks were in favor of higher prices. There were a number of losses, but they were all light, and hardly threw a shadow on the path of the bulls. Western Union was the card of the day, rising from 110 to 113½. Atlantic & Pacific was excited in sympathy, fluctuating between 63½ and 50¼, and closing at 52¾, a gain of ¾. C., C., C. & I. followed close after Western Union in its gains. After lying dormant a long while it ran up 3¾, to 80½. Northwest was strong, but not very active. The common made ½ to 93, and the preferred ¼ to 107. St. Paul was freely dealt in, and after ranging between 81½ and 79½, closed at 81⅝, a gain of 1⅝. All coal stocks displayed more life, except Delaware & Hudson. This, for all the rumors afloat about Vanderbilt's dealings in it, was very dull, and recorded but few transactions, gaining only ⅛ to 75⅝. Lackawanna closed at the highest point of the day, 87⅝, an advance of 1⅝. Jersey Central made 1, to 85; Erie and Wabash remain the puzzles of the market. Erie common made ⅛ to 48⅛, after selling at 45⅞; the preferred lost ¼, to 73⅛, and sold as low as 72⅝. Wabash was more active than Erie, but fluctuated only between the narrow limits of 45⅞ and 45, closing at 45⅝; the preferred lost ⅜ to 70⅞. The subjects of the latest consolidation were dull and de

FLOUR—Was very quiet, outside of a couple of 1,000-bag lots taken for export. Local dealers did little, and some quoted the market as rather weak. Sales were reported of 375 brls winters, partly at $6.00; 1,600 brls double extras, partly at $5,75; and 220 brls no grade at $3.10@3.75. Export extras were quoted at $5.00@5.20 in sacks.

WHEAT—Spring was quiet, with little change; prices closing ¼c lower than Friday's quotations. Foreign demand good, but prices remain so high here that profitable shipments are out of question. Spot wheat was tame, closing at $1.23⅛ for gilt-edged receipts of No. 2, and nominally at $1.10 for do of No. 3 in the Central elevators. Winter was very quiet, with $1.24 bid for No. 2 Red in car lots. Sales were 200 bu Red at $1.23, and 600 bu sample at $1.19@1.22.

CORN—Was in fair demand and firmer, advancing ¼c, and closing on 'Change ⅛c above the latest prices of Thursday. New York reported "bare" at 61c. Receipts fair and shipments large. Cash No. 2 closed at 37c for regular, and 37½@37¼c for gilt-edged. Spot sales were reported of 88,000 bu No. 2 and high-mixed at 36⅞@37½c; 14,000 bu new mixed at 35½c.

OATS—Were quiet, with prices ranging the same as on the previous day, and closing easier. Cash sales were reported of 700 bu fresh new No. 2 at 32½c; 10,500 bu by sample at 32½c on track; and 16,200 bu at 29@37c free on board.

RYE—Was quiet and steady. Car lots were in demand for local trade. No. 2 brought 75c. Cash sales were reported of 2,000 bu by sample at 76@77.

BARLEY—Was more active than for weeks past. The trading was mostly in futures at 77@78c for April and May. Cash sales of 6,500 bu at 54@63c.

GALLEYS.—We can at all times furnish Brass Galleys, patent lined or unlined, for Newspaper or Job Work; Wood Galleys made to order. GAUGE PINS or FEED GUIDES of the best design for Job Presses. MARDER, LUSE & Co.

HAND PRESSES.—Improved Rolling Bed and Regular, furnished to order. HEAD RULES for papers of any size. MARDER, LUSE & Co.

IMPOSING STONES—With or without Frames, of any size, made to order. INKS, for Job and Newspaper work, of the best quality the market affords, always in stock. MARDER, LUSE & Co.

JOB PRESSES.—We handle all makes of first-class Presses, and can, therefore, suit you in that line. We sell at manufacturers' prices, and are at all times prepared to furnish any standard machine desired. MARDER, LUSE & Co.

KNIVES—For Power and Plow Paper Cutters of any style and size supplied. Old Knives ground to order. MARDER, LUSE & Co.

LEAD AND RULE CUTTERS—In great variety constantly on hand. LABOR-SAVING FURNITURE—Metal and Cherry—guaranteed equal to any other made. MARDER, LUSE & Co.

MITERING MACHINES AND BOXES—Of every make furnished. Our METAL FURNITURE is offered as the best manufactured, being more durable than any other, having the end bearings solid, top and bottom. MARDER, LUSE & Co.

OF THE amount of labor requisite to issue and redeem the vast volume of the paper currency of the United States, few persons not connected with the Treasury, have any conception. Most persons are satisfied if they can obtain enough of it in the shape of "greenbacks" or "stamps," to meet the daily requisitions upon their wallets, without puzzling their brains to learn in what manner it was originally issued or will ultimately be redeemed. But there are some practical and inquiring minds, whose believing is based upon nothing less than actual seeing. Being pursuaded that our reader is the possessor of a mental organization of that kind, we invite him to devote a leisure hour to making with us the rounds of the Treasurer's Office, at Washington, and learning by personal observation how money is there made and destroyed.

It is necessary, first of all, to obtain the Treasurer's permission to inspect his office. His latch-string always hangs invitingly out, and no surly doorkeeper requires our card, business and position, as prerequisites to admission. The bluff old General is a true democrat, whose right to that title dates back to the days of Andrew Jackson, and like that old hero, he despises everything that savors of exclusiveness. So we at once enter into the Treasurer's presence without any preliminary formality, and are quite sure to find him busily engaged at his desk. Very probably engaged in constructing specimens of that mysterious signature which ornaments all of our paper money, and is to most men a riddle more unsolvable than any that the Sphinx ever propounded. Translated, it is F. E. Spinner. We observe that the pen with which it is written is of peculiar construction. and has three points, and that the ink used has the thickness and consistency of mud, and the blackness of Egyptian darkness, and is "piled up" on the paper to the height of which would be incredulous had we never seen it, and which being seen renders us more ink-credulous still. This delightful quality in the ink, the messenger informs us, is produced by long exposure to the atmosphere in an open vessel; to be accurate, in an old pitcher with a broken nose. It is astonishing, we are further told, to note the number of people, principally from the country districts, who stray into the Treasurer's room during the course of a year for the purpose of shaking hands with "the man who makes that funny signature," and of looking wonderingly on to see how he makes it. We are quite sure to be affably received, unless some circumstances of an unusually disturbing nature has occurred, for "the General," as he is familiarly called, notwithstanding his reputation for the use of strong words, is really a man of uncommon good nature. Even when provoked to one of his ebullitions of righteous wrath, his bark is proverbially worse than his bite, and the goodness of his heart usually leads him to make reparation for violence of language by lenity of action. So it happens that applicants for favors at his hands are sometimes told by their friends, who know the old gentleman's peculiarities, that it is a favorable circumstance that on the first presentation of their cases they have been roundly scolded, since the chances are

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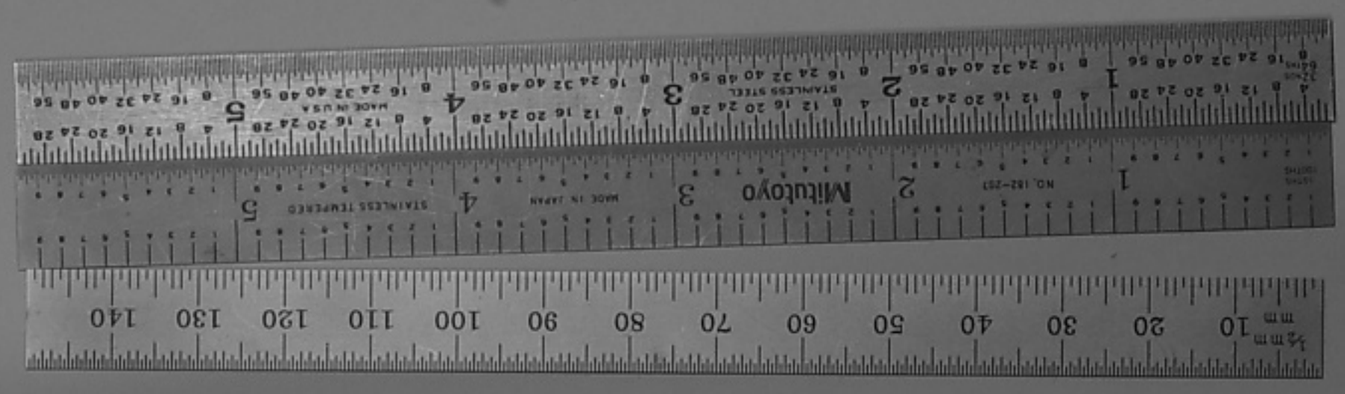
that after the first heat of temper has cooled, penitence for undue harshness will lead him, on second consideration, to grant their requests. Not even the General's most ardent admirers—and no man has more—will claim that he is a handsome man. And even should they have the hardihood to do so, the vignette, on certain fifty cent notes, of which there are many still in circulation, would furnish a complete refutation of their assertion. But, to be fair, the shinplasters do not do him justice. There is an expression of honesty and openness about his homely features, and a twinkle of humor in the eye, which the artist has failed to produce, and which render the face, like Lincoln's, kind and genial, and far from unpleasing. A grizzly mustache, cut unreasonably short at the corners of the mouth, does not help to supply the lack of beauty in the features. The wide, determined mouth, and the square, heavy chin, suggest the irreverent idea that personal appearance, no less than watchful care, of the nation's treasure may have led to the bestowal of the sobriquet of the "Watch-dog of the Treasury," by which the faithful Treasurer is so well known.

The room is of moderate size and plainly furnished, and gives evidence that of the vast amounts of money which has passed through his office, but little has been used to administer to the Treasurer's comfort. A door opens into a still smaller apartment in which the Treasurer sleeps. The responsibility of the safe-keeping of hundreds of millions is too great to be devolved upon others, and the General therefore rests where he can assure himself that the public treasure in his keeping is safe. * * But we are tarrying too long in the General's room, as the flight of time and the increasing pile of papers on his table remind us. So having received a courteous permission to inspect the various branches of the office, and secured the services of a clerk as a guide, we bow ourselves out of the room.

In order to begin at the beginning of the various stages through which the currency passes in the Treasurer's office, we are escorted to the division of issues, in which the new currency is received directly from the printers and counted before placing in the Treasury vaults.

The rustle of the new crisp notes greets our ears as we open the door, and passing in, we find ourselves in a long, well-lighted room, in which are some thirty or forty women, each sitting at a table counting notes. The things which most impress us at first are the wonderful rapidity with which the notes pass under the nimble fingers of the counters, and the machine-like constancy with which the work is maintained. Years of experience have made the counters who have been longest employed marvelously expert and almost infallible, their fingers passing from one note to another with the celerity and regularity of some wonderful machine. The lady who sits nearest to the chief of the room, and who has come to be considered a sort of assistant to him, having sometimes performed his duties during his absence, has been engaged in the division ever since its organization in 1862, and probably has no rival in accuracy and dexterity in counting. On many occasions she has counted fifty thousand notes in one day. As the nominal hours of labor are from nine to three o'clock, and as at least half an hour must be deducted from this for necessary interruptions and for lunch, the time occupied in counting these fifty thousand notes was five and a half hours. This is at the rate of nine thousand and ninety notes every hour, one hundred and fifty every minute, and two and a half every second! The lady informs us that it is no unusual feat for her to "pick up" a bundle containing four thousand legal-tender notes in twenty minutes! We doubt whether this can be excelled! If any gentleman thinks it can, let him try the experiment of simply tapping his finger on the table at the above rate, and we predict that at the end of half an hour's trial he will change his mind. There are other ladies who are almost as rapid and accurate. They are sometimes called upon, with others equally skillful from the redemption division (which we shall visit present



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

MINION ROMAN, No. 15.

Alphabet, a to z 13¾ ems.

THE revival of business and of production is in danger of an interruption, attended by serious losses, from the intemperate haste with which men seek to grasp in a few days what ordinarily should be the work of months, if not of years. Sound business, substantial production, and real trade are not things whose growth can be hastened; they are not hot-house plants to be forced into premature growth. Any forcing process, any unnatural stimulus, can have no other result than an untimely end. The slower processes of natural growth are better calculated to insure permanency. The New York GRAPHIC devotes a page to detailed statistics of the advance in the prices of stocks, especially of railroad stocks, and the selling prices of iron and steel, dry goods of all kinds, clothing, hardware, leather goods, and nearly all the branches of merchandise. The revival of trade, which is due to the concurrence of an increased demand and of an increased employment of labor and distribution of wages, is something different from the increase of prices. The increased demand for material——iron and steel, for instance—has been seized upon

The thunders of a mighty age
May drown the voices of the Past,
But thou, the Printer and the Sage,
Shalt speak thy wisdom to the last.

The power to stay the fleeting Thought,
Unto thy hand was early given,
Till with the mind's quick lightning fraught,
It learned to flatter that of Heaven.

The page, where, by the Printer's art,
Thy voice has been eternal made,
Still bears its lessons wide apart,
The world to gladden and to aid.

And now the lightning's wing of fire,
Which first was tamed beneath thy hand,
Takes on its path of slender wire
The Printer's word from land to land.

They both shall work, from age to age,
For Truth and Right, Man's will sublime,—
The flash of Thought on many a page,
The lightning-throb outspeeding Time!

The thunders of a mighty age
May drown the voices of the Past.

THE revival of business and of production is in danger of an interruption, attended by serious losses, from the intemperate haste with which men seek to grasp in a few days what ordinarily should be the work of months, if not of years. Sound business, substantial production, and real trade are not things whose growth can be hastened; they are not hot-house plants to be forced into premature growth. Any forcing process, any unnatural stimulus, can have no other result than an untimely end. The slower processes of natural growth are better calculated to insure permanency. The New York GRAPHIC devotes a page to detailed statistics of the advance in the prices of stocks, especially of railroad stocks, and the selling prices of iron and steel, dry goods of all kinds, clothing, hardware, leather goods, and nearly all the branches of merchandise. The revival of trade, which is due to the concurrence of an increased demand and of an increased employment of labor and distribution of wages, is something different from the increase of prices. The increased demand for material—iron and steel for instance—has been seized upon by the manufacturers as a warrant for the most extravagant prices. Iron is now an almost indispensable constituent in nearly all branches of industry. The demand for iron exceeded the immediate supply, and as a consequence prices advanced to a greater height than could be permanently held

THE story of the Press has been written and sung by poets whom I dare not attempt to imitate. The power of the press, the mission of the press, the duty of the press, are themes that have been discussed by the ablest and the wisest, and are the subjects of our daily thought. How to conduct a newspaper, how to conduct the "country" press, how to edit, and how to publish have furnished texts for addresses by some of the ablest journalists of the country. I can hope to say little that has not been better said by others, nor hope to say anything that will be new to you. Gentlemen you elected me to address you on this occasion; I accepted the task knowing you to be reasonable men, and that, therefore, when I should do the best I can, you would be content, and ask no more. Assuming that to be the implied contract between us, I will promise to speak directly to the purpose, and promise what will be far more acceptable—to be brief.

This is an association of editors, of members of the same general profession, and yet I suppose it safe to presume that, unlike many other associations of professional kindred, this is not by any means a mutual admiration society; or in other words, there is no one before me who is not thoroughly posted as to the faults and defects of his brethren, or who, if public interest demanded it, would permit professional friendship to prevent publicity to those faults and failings. Our profession has been marked through past history for its sacrifice of fraternal regard in this respect, for the promotion of course, of the public weal. And just here let me ask, have we not done ourselves injustice? Have we not overdone the patriotism, and have we not retarded the advancement of journalism, by this willingness to scalp one another to gratify the mob, which, after the operation, has, or ought to have, a lower opinion of both actors than it had before? I am not here to attempt the part of Censor, nor to teach you morals. There are gentlemen before me who are my seniors in years and in professional labors, but I may offer you the result of the experience of half a century, more than one-half of which has been spent in active journalism, and that experience is that personal journalism never tends to exalt the profession, or exalt the journal that indulges in it. It is a waste of time, labor and means for one newspaper to devote its columns to the annihilation of the personal character of the gentleman who publishes another newspaper. Waste of time, labor, and means is, in these utilitarian days, a crime. Newspapers are published for the pecuniary benefit of the owners. There may be romantic notions of another kind, that journalism has higher aims than the accumulation of pelf, but we know differently, and, like

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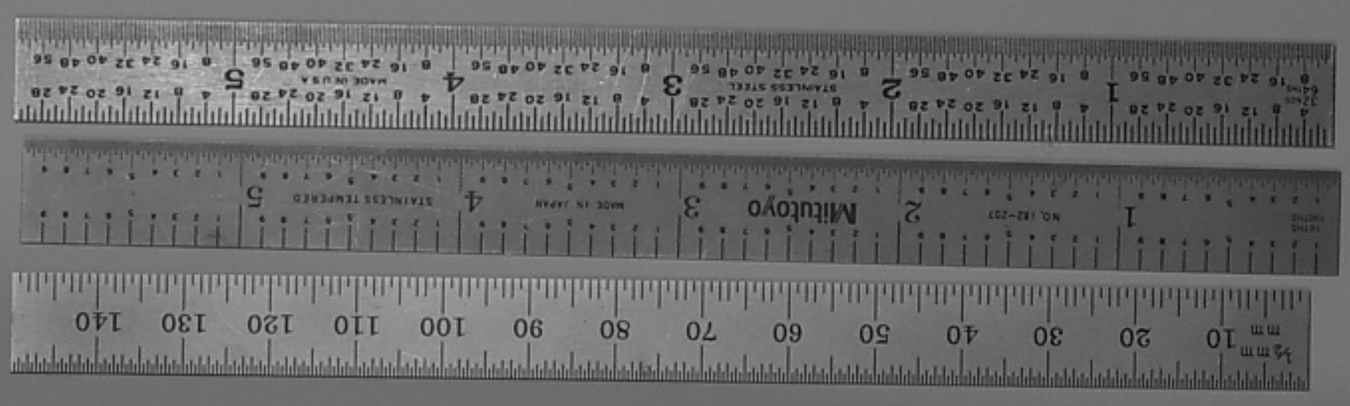
sensible men, we may frankly state that we print and publish our newspapers for the purpose of making the most money we can. The man who makes the best paper, as a general thing, makes the most money; and the man who makes the most money, as a general thing, can make the best paper, if he knows how. We are bidders for the public confidence and public trade, just as the lawyers, the physicians, or the merchants are. We offer our services to the public just as they do, and expect pay therefor as they do; and among the services we offer them is a good newspaper, conducted with due regard to public decency and morality, and advocating such public policy and measures as we may think best for the public interest.

Here let me remark that a newspaper has two properties. One is that which we sell to the public for so much a week, month, or year, and that is the newspaper; the editorial is our own property, which we give as a bonus; just as some papers give chromos or sewing machines. The editorial columns ought, at least, never to be sold to subscribers. I care not how ably written may be the columns of a newspaper, if it is not worth the subscription independently of the editorial page, it is not worth the subscription with it. I do not mean to disparage the value of the editorial writing. Of an otherwise good paper, they are an appropriate complement. They are an admirable finish, giving increased value to the whole. But a brilliant editorial page, with an indifferently made-up and neglected paper otherwise, is like patching a threadbare garment with new cloth, and expecting that in the lustre of the one the want of it in the other will be overlooked.

The newspaper is the best which, independent of its editorial writing, is the most acceptable to the general reader; and to such a paper editorial brilliancy can give additional value. In a newspaper that aims to meet the public want, personal controversies with the conductors of other papers are as much out of place as would be like controversies between the proprietors of competing dry goods stores or groceries. It is an imposition to thrust them upon the reader, who buys the paper for its news, and its advertisements, and not for its opinions of some rival paper, indecorously expressed. The editorial opinions of a paper have weight and value, so far as the public have confidence in the general integrity of the paper, and so far as its discussions are confined to facts and reason, free of personal imputations without proof, and free from blackguardism and indecency. I know that there is a class of population that enjoy anything in a newspaper which is like personal controversy, the more malignant the language employed the greater the interest; but these people, after all, cease to respect the paper in the proportion that it panders to their own taste. Like some men who enjoy a dog-fight, they may think highly of the proceedings of both combatants, but, after all, they think of them only as brave and plucky dogs!

Another matter, connected somewhat with what I have just mentioned, is the use of the newspaper columns for the publication of scandal in relation to private individuals. Upon this subject there is a wide difference in practice, and there is a tendency, which, however, I think is on the decrease, to treat scandal as news. There are several ways of presenting it to the public, and there are cases where the narrator sinks to indecency. This matter, like other evils, is correcting



BREVIER ROMAN, No. 15.

Alphabet, a to z, 12½ ems.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

"The Irish" have always been a prolific theme for writers, historical and otherwise. The term applied to natives of the western outpost of Europe does not sound badly to the ear and looks neatly in print. Ireland is a pretty name in all languages; friends and foes have eulogized the beauties of the little island itself. It has been the theme of song and story, of prayer and execration, and of horror and wonder, for many a century. A Scotch chronicler has written that, for a small speck of land Ireland has made a terrible noise in the world, during the last 300 years especially. One day it was the stormy wrath of her headlong clans wreaking vengeance one upon the other, while a common foe stepped in to devour the fate-led wranglers. The next it was all Ireland in open insurrection against the power and pride of England—the martial Celts—driving their proud oppressors to the last extremity in the

Dapper, and neat, and debonair,
No regulation devil was he,
But a gallant, trimly clad and fair,
In style of the Fifteenth Century.
In full accord with the latest mode
Were the hose his sinewy legs defined;
And the jaunty cut of his tunic showed
The work of a master tailor's mind.
The pointed beard on his chin he bore
Was then forbidden the common louts,
And so were the peaked shoes he wore,
In 1450, or thereabouts.
He'd no split hoof nor pointed tail,
Nor a vicious and ferocious glance,
His face, in fact, was rather pale
An intellectual countenance.
He looked some dissipated lord
Who loved a pretty face,
And never flinched at festive board
Where drunkeness was grace;
(Those two old paths were followed then
In the same persistent way
That sons of Adam, five in ten.

"The Irish" have always been a prolific theme for writers, historical and otherwise. The term applied to natives of the western outpost of Europe does not sound badly to the ear and looks neatly in print. Ireland is a pretty name in all languages; friends and foes have eulogized the beauties of the little island itself. It has been the theme of song and story, of prayer and execration, and of horror and wonder, for many a century. A Scotch chronicler has written that, for a small speck of land, Ireland has made a terrible noise in the world, during the last 300 years especially. One day it was the stormy wrath of her headlong clans wreaking vengeance one upon the other, while a common foe stepped in to devour the fate-led wranglers. The next it was all Ireland in open insurrection against the power and pride of England—driving their proud oppressors to the last extremity in the field, and as usual, losing their supremacy. Customs, which all theoretically condemn, though society may still condone or exact them; acts of wickedness whose very daring secures them safely within the jaws of poverty and

Points are not of equal antiquity with printing, though, not long after its invention, the necessity of introducing stops or pauses in sentences, for the guidance of the reader, brought forward the colon and full point, the two first invented. In the process of time, the comma was added to the infant punctuation, which then had no other figure than a perpendicular line, proportionable to the body of the letter; these three points were the only ones used till the close of the fifteenth century, when Aldus Manutius, a man eminent for the restoration of learning, among other improvements in the art of printing, corrected and enlarged the punctuation, by adding the semicolon, giving a better shape to the comma, and assigning to the former points a more proper place; the comma, denoting the smaller pause, the semicolon next, the colon, and the full-point terminating the sentence. The notes of interrogation and admiration were not introduced till many years after.

Perhaps there never existed on any subject, among men of learning, a greater difference of opinion than on the true mode of punctuation, and scarcely can any two people agree in the same method; some making the pause of a semicolon where the sense will only bear a comma; some contending for what is termed stiff pointing 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 compositor, occasioned, often through whim or caprice, in altering points unnecessarily, is one of the greatest hardships he has to complain of in the progress of his profession.

Scarcely nine works out of ten are sent properly prepared to the press; either the writing is illegible, the spelling incorrect, or the punctuation defective. The compositor has often to read sentences of his copy more than once before he can ascertain what he conceives the meaning of the author, that he may not deviate from him in the punctuation; this retards him considerable. But here it does not end,—he and the corrector of the press, though, perhaps, both intelligent and judicious men, differ in that in which few are found to agree, and the compositor has to follow either his whims or better opinion. The proof goes to the author

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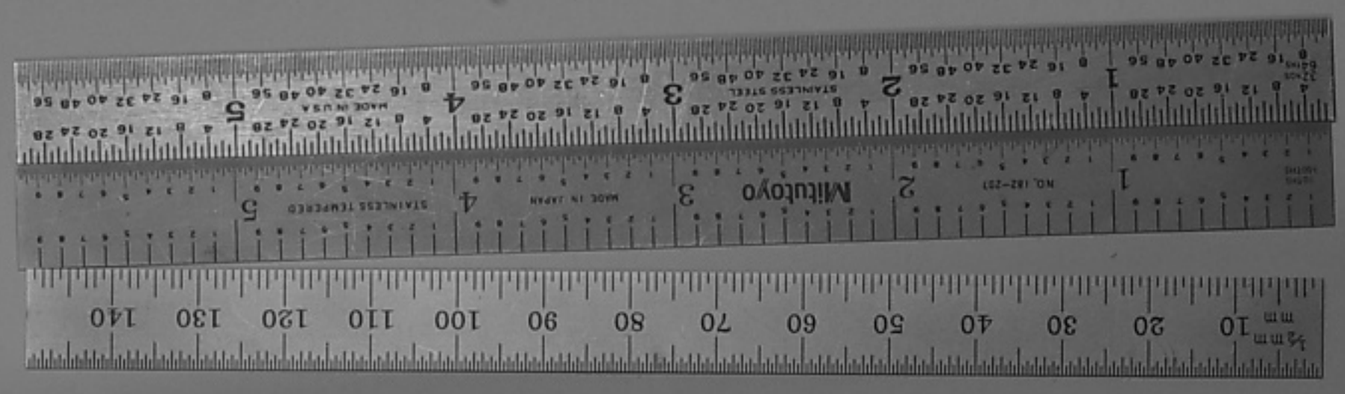
—he dissents from them both, and makes those alterations in print, which ought to have rendered his manuscript copy correct.

The late Dr. Hunter, in reviewing a work, had occasion to censure it for its improper punctuation. He advises authors to leave the pointing entirely to the printers, as from their constant practice they must have acquired a uniform mode of punctuation. We are decidedly of this opinion; for unless the author will take the responsibility of the pointing entirely on himself, it will be to the advantage of the compositor, and attended with less loss of time, not to meet with a single point in his copy, unless to terminate a sentence, than to have his mind confused by commas and semicolons placed indiscriminately, in the hurry of writing, without any regard to propriety. The author may reserve to himself his particular method of punctuation, by directing the printer to point his work either loosely or not, and still have the opportunity of detecting in proofs whether a misplaced point injures his sentences. The advantage resulting from this mode would ensure uniformity to the work, and move in part from the compositor a burthen which has created no small degree of contention.

Having considered it our duty to enter thus fully on a subject that so materially concerns the compositor, we will now proceed to the points themselves.

The comma, which is considered the first, from its requiring the shortest pause, its time being till you can reckon one, is more frequently used and misapplied than any of the other points. Its unnecessary introduction often involves the reader in perplexity; and its omission blends sentences that should be kept distinct—and in unskilled hands may pervert the meaning of the author, and render it ridiculous. The most acceptable mode seems to be what is termed easy pointing, which certainly has the advantage of not confusing the reader. All subjects, however, should not be pointed alike; as familiar discourses, or historical and narrative subjects do not require so many points as explanatory and law matter. Commas are used to denote extracts or quotations from other works, in dialogue matter, or any passages or expressions not original, by inverting two of them, and placing them before the passage quoted, and closing such passage with two apostrophes. These are termed inverted commas; and when used, a thin space is sufficient to keep them free from the matter. The method of running them down the sides to the end of the quotation, has been found inconvenient, particularly where a quotation occurs within a quotation, or a speech within a speech; the proper method of distinguishing a quotation not necessarily embraced within another sentence or paragraph, is to set it in some smaller size or body of type; the size selected to be small enough in comparison



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

BOURGEOIS ROMAN, No. 15.

Alphabet, a to z, 12½ ems.

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 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. The 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 politico-military railways, uniting the maritime provinces with old Canada, has cost thirty-six

Oh, what rapture! bliss ecstatic!
Marble face, and tearful eyes!
How the soul expands with grandeur
Gloating 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 sunset, glowing fiercely,
Rifting through the fiery clouds,
Like a conflagration mighty
Forcing back the daring crowds.

Bloody sunset, when in combat
Misty forms are red with gore,
Dying with their crimsoned footsteps
All the Western cloudland o'er.

Castle sunset: golden turrets,—
Battlements of every hue,—
Filled with angel forms that beckon,

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 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. The 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 politico-military railways, uniting the maritime provinces with old Canada, has cost thirty-six millions in its construction, and is run at a heavy annual cost to the Government, and is likely to be more of a burden and less useful than ever when the entire line is in

Although expedition is a most desirable qualification in a compositor, yet alone it is far from constituting a good workman: and the man who possesses no other claims to the title, will be found competent to little more than setting reprints, in which no judgment is required, and where he has only to arrange letter for letter, point for point, and line for line; on which employment he may whistle, sing, talk or laugh, without inconvenience to himself; for the process being merely mechanical, and the mind not being occupied in the smallest degree, if he make a mistake of a word, it will be detected at the end of the line; or, if there be a double or an out, of lines, either will be detected when the page is finished.

How different is the case of the man who is anxious to deserve the title of a good workman, and to maintain it; in his youth he has been equally desirous with the other to acquire expedition; and, having attained it, he has felt that other requisites were necessary;—he has read to obtain information—he has examined the best workmanship as a specimen for his guidance—he endeavors to compose accurately—is always careful and uniform in his spacing—he justifies his lines to an equal tightness—he divides his words when necessary to divide them, correctly and with a regard to appearance—and when occasional bits of rule work occur, they are marked by a large degree of neatness in being cut to precise lengths, and in the corners fitting with precision—in all the work which passes through his hands, there appear the marks of attention and skill. When a master printer undertakes a work that requires more than ordinary care, and is difficult to execute, the superiority of the man who has endeavored to improve himself is 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-written manuscript—his first proofs show him equal to the task—his arrangements of

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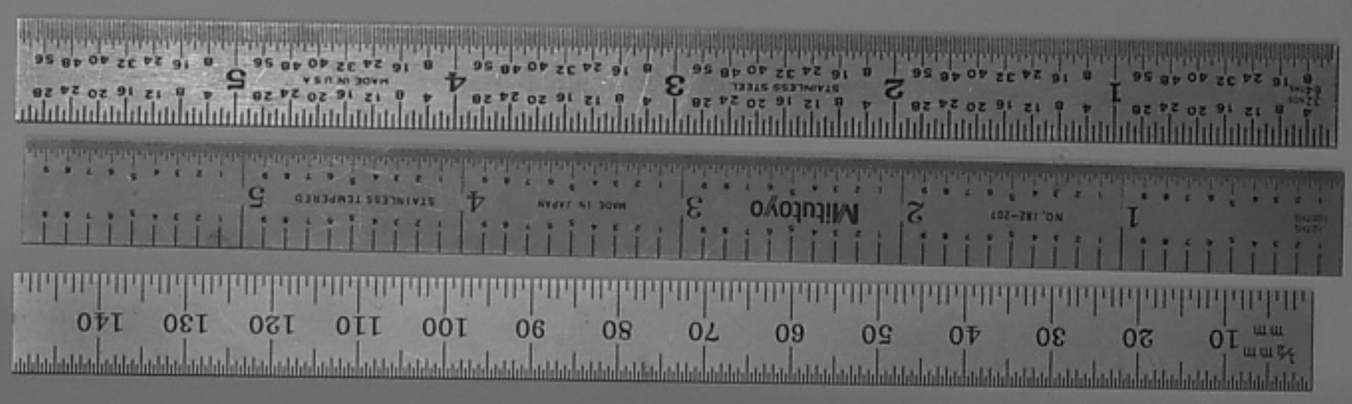
the matter are judicious—his punctuation is correct—when particular sorts are to be justified they are done with accuracy—when an accented letter is required that cannot be procured in a single type, he makes it with neatness—and when his proof returns from the reader, he will frequently correct it in as little time as a slovenly compositor will require to correct a proof of similar size that is a reprint. The results to the slovenly and good compositor are very different indeed. The first is only employed during a flush of work; when that ceases he has to seek fresh employment; perhaps does not meet with any for some weeks; again obtains a temporary engagement; thus continues till old age approaches, and he is rendered incapable of working. The good workman, on the contrary, is prized by his employer, especially if the latter be a workman himself, and a man of judgment. He is looked up to by his fellow-workman; his situation is permanent, if he choose: 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 merit fit him to become the overseer of a large house; where he has many advantages, and where he continues with credit to himself; unless, perhaps, he prefer to commence business on his own account, when he invariably obtains the countenance and support of those who have witnessed his skill, his knowledge, his attention, and his industry.

There is another class of compositors who neither possess much skill, nor are very expeditious; we mean such as are of a sober, steady habit. These are useful in an office where there is a number of reprints—they go on from year to year in regular routine, 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 compelled to work for what is tendered them, and seldom command that self-reliant independence by which the talented workman asks and receives a liberal compensation.

Aspiring apprentice a word or two in your ear. If you desire success in any matter pertaining to this life or the coming, you must have a purpose,—a determination that God, helping you, you will achieve success. You may be poor, friendless, unknown,—your clothing scant, your stomach half-filled,—your place may be at the foot of the ladder: no matter,



LONG PRIMER ROMAN, No. 15.

Alphabet, a to z, 12 ems.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

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 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 swell the public opinion which would compel Parliament at last to bring our practice up to our principles, and to the practice of all civilized nations, that are composed

ON a morn in dreary winter,
Came a worn and weary printer
With his bundle on a splinter
O'er 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 revering,
When he spoke,
Saying, in a voice as solemn
As a gratis Buchu-Column:
"I am broke!

"In your city I'm a stranger,
Dusty, seedy as a Granger—
For I slumbered in the manger
Of a barn;

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 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 swell the public opinion which would compel Parliament at last to bring our practice up to our principles, and to the practice of all civilized nations, that are composed

EVERY man is supposed to understand his own business best. Now the business which I have followed for nearly a score of years has been 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 head 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 edified if you had selected as your speaker some publisher of a country paper, of ripe experience, whose success would support his advice. 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 junketing 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

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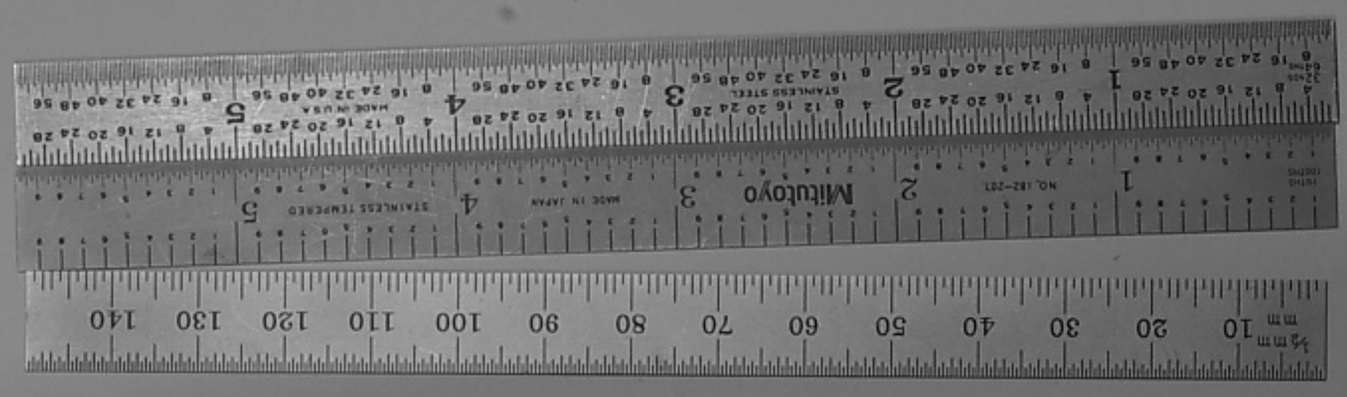
more. This kind of organization is well enough in its place, in the way of social recreation and amusement, but it does not fulfill the problem before us—the best mode of conducting a country newspaper. What you want is a working organization. In unity there is more than strength; there are also personal acquaintance, mutual improvement, useful suggestions, co-operations, softening of prejudices, obliteration of antipathies, respect for each other, and the cultivation of the "live 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 avocation which tends to create so much ill-feeling, dislike, envy, rivalry and uncharitableness among its members as the newspaper business. The competition is most severe; the net profits of the vast majority of publishers are exceedingly meagre, when compared with the labor, care and capital required. And this tends to make publishers watch and prey, not with, but on each other. The patronage of the business is, at best, limited, and difficult to increase. The politician and place-hunters take advantage of a rivalry between publishers to embitter them yet more, and cause them to defame and blackguard each other in the most shameful manner. Editors are used as the special champions of the office seekers. And what reward do they give for these services? The crumbs that fall from their tables, and the bones they have already picked. Of all employers, demagogues are the ones that exact the most service for least compensation. Co-operation of publishers, associated effort and commingling of ideas, will stop this propensity to do the dirty work of the demagogues, and fly at each other's throats, and injure one another's business by cutting under in prices, or by defamation. All great interests



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES; **SMALL PICA ROMAN, No. 15.**

Alphabet, a to z, 12¾ ems.

Dewy tears, like angel fingers,
Softly fall in twilight's glow,
And the silvery sunset lingers
Over all the earth below.
Fainter, paler, fades the gleaming
From the golden tinted West;
And the shades of night and slumber
Come to lull the world to rest.

Silently the daylight wasteth,
And the Night, with dusky pall,
And with deepening shadows, hasteth
Through Earth's broad baronial hall:
Up the stairway, slowly creeping,
Stealing through the portals dim,
A sweet, tremulous sound is keeping
Cadence with our vesper hymn.

Now a murmuring uncertain,
Like the rustle of the trees,
Or slight wave of silken curtain,
Stirred by softest passing breeze,
Whispers low along the passage—
Sighs at portals of my door,
Bearing sweet and tender message,
From friends 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 has bound me—
To its shade my soul still clings;
Now night closes close around me,
Darkest clouds outstretch their wings.

Still the heart of home is beaming,
With soft rays of rosy light,

THE Louvre; not the French palace of that name, but a fashionable cafe in the heart of Havana. The interior of the Cafe del Louvre is tastefully decorated; the walls concealed behind huge mirrors, the floor is of marble, and countless tables crowded with Haberos and foreigners from all parts of Las Americas, are distributed about the saloon. At one end is a long mostrador or counter, where fancy chocolate, confectionery, 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 Tamano pequeno cigarette. But do not for a moment suppose that because you are at the birthplace of your choice Havanas, you will get those articles at a cost comparatively next to nothing. I, who from infancy, have cherished this fiction, am lamentably disappointed when I discover the exorbitant prices demanded for the best brands. The cedar boxes, with their precious contents, set like gems in the midst of tinfoil 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 try Brevas, and ask for a pennyworth of the best, but am horrified when I am told that a single specimen costs only fivepence! The Intimidads alarm me; the Brevas unman me;

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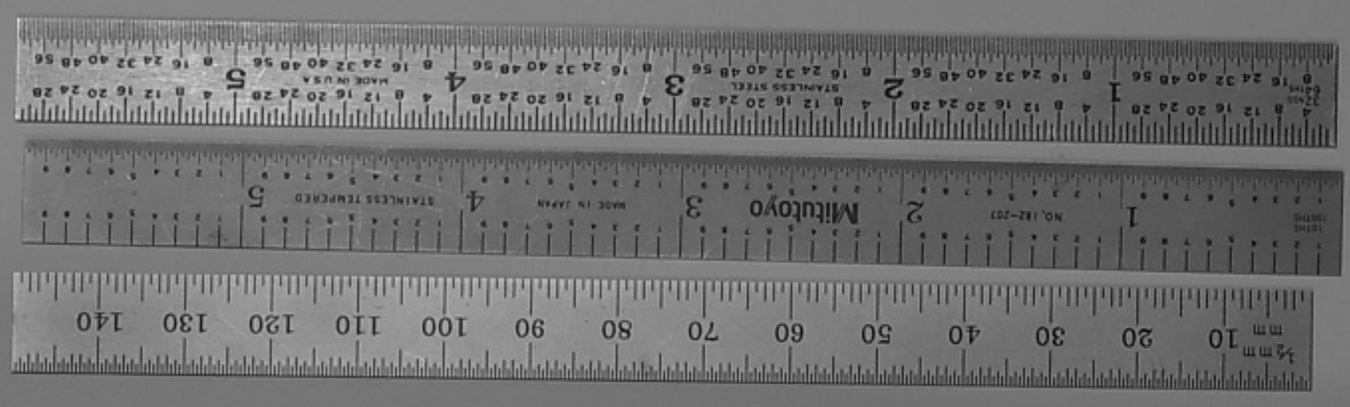
and as for the Cabanas, the Partagas, the Henry Clays, and the Upmans, I am filled with awe at the bare mention of their value per pound. A real Ramas, is worth eighteen pence English. while superior Upmans are not to be had under ten sovereigns a hundred. In despair of finding anything within my means at the Louvre counter, I purchased a "medio's" worth of cigarettes—a medio, or twopence ha'penny, being the smallest coin in Cuba—order a cup of cafe noir, and sally out in quest of cheaper smokeables. Crossing the square where the Tacon theatre and Circus stand, I wander up the narrow, ill-paved streets of the Cuban capital. At the corner of every hotel, under archways 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, here are cigars at two, three, and five for a twopence; but those I invest in do not satisfy me, they are damp, new, badly rolled, won't draw, and have all kinds of odd shapes, Some are curved like Turkish scimetars, 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 "tobacco legitima," of "calidad superior," grown on the low sandy soil of the Vuelta 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.



AGATE ROMAN, No. 16.

Alphabet, a to z 14¾ ems.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

SEVERAL leading Wall street operators who have been bears are now reported to have changed their spots, and to be hunting for lambs in a new role. Jay Gould and Russell Sage are the most conspicuous instances of this change. The public disposition to buy stocks is increasing perceptibly. Chicago and New York brokers make the same report on this subject, except that the New York public appear to be much less conservative than the Chicago operators. Here buyers of stocks are going cautiously, and without a trace of excitement. Short turns are the rule. But our brokers are getting new customers every day. The higher stocks go, the more people buy. A rise of 10 per cent. would probably add 25 per cent. to the volume of transactions. Cheap stocks are still the special favorites. Terre Haute opened at 62, sold down to 61, and closed at 70½. The common advanced from 25¼ to 31⅓, closing at 29⅓. Chicago, St. Louis & New Orleans sold finally at 40⅔. Houston & Texas advanced from 64 to 65, and is said to be good for 75 to 80. Pacific Mail went up from 39⅛ to 42⅝, and is "booked" for 45 on this boom. New York Central made ⅝, to 134⅞; Michigan Central ⅛ to 90⅞; Lake Shore ⅛, to 101¾; St. Paul preferred ⅛ to 103⅜; Illinois Central 1, to 103½; Union Pacific 2⅝, to 92⅞; Erie ¼, to 44¾; Ohio & Mississippi ⅓, to 31⅔; Iron Mountain ⅝, to 54⅞; St. Joe ½, to 36; Delaware & Hudson 1⅛, to 77; Lackawanna ⅝, to 87⅜; Jersey Central 1½, to 83⅝; Canada Southern 1, to 73½.

FLOUR—Was dull and little better than nominal at previous figures, with exporters holding off for much lower prices. Sales were reported of extras at $5.62½; supers at $6.25; no grade at $5.00. Export extras were quoted at $5.25@5.75 in sacks, and double extra do. at $5.75@6.25.

WHEAT—Spring was unusually weak, declining 2c, and closing 2c below the latest prices of Friday. Spot sales were reported of 53.000 bu No. 2 at $1.25½@1.26¼; 6,400 bu No. 3 at $1.09@1.10; and 9,600 bu sample wheat at 60@$1.20. Winter was very dull, with little offered. Sales were limited to 800 bu red at $1.25@1.25½; and 2,500 bu by sample at $1.15@1.20.

CORN—Was fairly active, and relatively steady at a small decline as compared with wheat and pork. It fell ⅝@½c, and closed ⅜c below quotations of yesterday. Sales were reported of No. 2 and high mixed at 39⅞@40⅛c; and of new mixed at 36⅛@36⅞c.

OATS—Were in moderate demand. Cash lots were firm with light offerings. Fresh No. 2 brought 34¾@36c; rejected 32c; and by sample at 34@37c.

RYE—Was quiet and unchanged. Fresh No. 2 sold at 78c. Futures were lifeless at 77@77½c.

DRESSED HOGS—Were in light supply and steady. Sales were noted of 3 cars and 21 head at $5.22½@5.30.

CATTLE—Values essentially unchanged. Quotations were as follows:

Extra Beeves—Graded Steers, weighing 1,450 lbs. and upwards	$5.00@5.30
Choice Beeves—Fine, fat, well-formed steers, weighing 1,300 to 1,500 lbs	4.50@4.80
Butchers' Stock—Poor to common steers and common to choice cows, for city slaughter, weighing 800 to 1,050 lbs	2.35@3.50

BUTTER—Trade is reasonably active on local and shipping account, and prices remain firm.

Creamery	28@33	Inferior to common	10@18
Choice Dairy	22@28	Roll	15@25

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES—Is a special feature of our manufacture. By the use of Job and Advertising Type cast upon this modefn series of Type bodies all the usual vexations arising from a combination of two or more sizes of Type in one line are done away with. Time saved is money saved.
MARDER, LUSE & CO.

BRASS RULES—In this department we are always prepared to furnish fancy or plain faces, including Column and Head Rules, by the foot, cut to order, or in labor-saving fonts of 3 lbs. and upwards. Equal to the best.
MARDER, LUSE & CO.

CUTS—In endless variety and sizes, and suitable for almost any known business. CORNERS to match the many different styles of Brass Rule shown. COMPOSING STICKS of all the approved patterns for Job or Newspaper work, in German Silver, Steel and Mahogany. Prices reasonable.
MARDER, LUSE & CO.

DISPLAY AND ADVERTISING TYPE—In variety large enough to meet the requirements of any Newspaper, furnished for either city or country offices with promptness. DASH RULES AND DASHES for Job and Newspaper work. See our specimen books for styles and prices.
MARDER, LUSE & CO.

ELECTROTYPING AND STEREOTYPING.—We have modern machinery and competent workmen, and are at all times prepared to turn out work inferior in quality to none.
MARDER, LUSE & CO.

FELT CLOTH—For Distributors and Blankets for Cylinder and Hand Presses. FLOURISHES, FOOT SLUGS, FIGURED SLUGS, Brass or Metal; FURNITURE and REGLET.
MARDER, LUSE & CO.

THE English language, as being the offspring of two parent languages very different in form and spirit, and having been, in no inconsiderable degree, modified in its growth by influences from various other tongues, contains, as was inevitable, very many anomalies; and in no particular are these anomalies more numerous and striking than in its orthography—with the single exception, perhaps of its orthoepy. Neither the Anglo-Saxon nor the Norman-French could boast of any great regularity in orthography, though the spelling of words in these two languages, was far less arbitrary than it was in modern English. When, therefore the vocabularies of these two languages widely different both in their orthographical structure and their phonological character, were combined, the result was a language in which the orthography has almost reached the extreme of irregularity. To such an extent in fact, have the signs representing sounds been multiplied, that many of the letters, are pronounced in several different ways, while the letters, or combinations of letters for a single sound, amount in some cases, to scores. Indeed it is computed that many words of no more than two syllables, may be spelled in several thousand different modes, by the use of combinations actually employed in other words in the language. The word scissors, for instance, may be thus written, as is computed by Ellis, in nearly six thousand different ways. Of course comparatively very few of these possible forms of spelling are ever employed in the case of any one word; yet the causes of disorder mentioned above have operated so effectually, that the words in respect to which even the most careful writers are at variance are numbered by thousands, while those in which an orthography contrary to analogy has been universally adopted are equally numerous.

Bad as is the orthography of the present day, however, it is order itself compared with that of a few centuries ago. It would of course be unreasonable to expect that there should be any general correspondence of orthographical forms in the works of different authors before the types of the printer gave prominence to certain forms which finally became recognized as standards, and manuscripts conclusively prove that the wildest license prevailed in spelling words. Even proper names, which would naturally receive more attention, and be written with more care than any other class of words, are found recorded in great multitudes of forms, several variations being sometimes found in the same manuscript or word. Disraeli states that "Leicester has subscribed his own name in eight different ways," and that "the name Villiers is spelled fourteen different ways in the deeds of that family." A still more remarkable instance is stated by Lower, namely, that the family of Mainwaring has the extraordinary number of one hundred and thirty-one variations of that single name, all drawn from authorized documents. But there is evidence that, in the midst of all this confusion, there were some writers who were attentive to the proper form of words, and who were notable exceptions to the general rule. The spelling of the Ormulum, which was written in the thirteenth century, though strange and cumbrous, is very remarkable for its regularity, and the author strenuously urges his copyists to follow his orthography with the utmost exactness. So, also, Chaucer, more than a century later, carefully revised and corrected his own works; and he enjoined upon his scribe "to write more trew" that which was entrusted to him, saying that he was obliged "it to correct, and eke to rubbe and scrape," because of negligence and haste with which it had been copied.

The invention of printing commenced a new era, though for a long time even this had little effect to fix the exterior form of the language. Indeed, much of the perverse orthography of books printed two or three centuries ago is to be attributed to the printer, who often inserted or expunged letters, as the length of lines or convenience of spacing required. It is no uncommon thing to find in the works of Chaucer, Spencer, and other early writers, or in books printed two or three centuries ago, the same words occurring in several different forms upon the same page. Even as late as the time of Shakespeare, orthography was very unsettled; and, as Halliwell states, the name of the great bard himself was written in more than thirty different ways. The printers, however, were not solely, nor even chiefly responsible for this confusion, for it is certain that their arbitrary changes and deviations from uniformity would not have been tolerated had they been made in defiance of established usage; and there is abundant evidence to prove that writers themselves were careless in the extreme. The fact must not be overlooked that in the writings of Wyckliffe, Chaucer, and many other early writers, there were still many remnants of the semi-Saxon inflection which have since utterly disappeared, and which gave to some works a variety of form to be attributed neither to the carelessness of the writer, nor to an unsettled orthography.

The irregularities found in early books, though continuing for so long a time, were neither unnoticed nor looked upon with indifference. On the contrary, not only have numerous complete systems for the reformation of orthography been proposed, but various scholars have advocated, with more or less acuteness and learning, changes in regard to a great number of particular points. Sir Thomas Smith, Secretary of State to Queen Elizabeth, was the first who endeavored to introduce a regular system of orthography; after him, William Bullokar brought forward another system. A few years after this, Dr. Gill, Master of St. Paul's School, London, a teacher of considerable eminence, proposed another scheme; and still later, Charles Butler devised a new method of spelling, and printed a book in which it was employed. These writers agree essentially as to the manner in which they sought to attain the end proposed, their plan being to reduce the spelling of words to uniform principles, and make it practically phonetic, by the use of new characters, by applying various diacritical marks to the old letters, and by making the letters, or their combinations, represent certain definite sounds. It is needless to say that these projects were never carried into practice.

In the time of Charles I., many changes were introduced, and it was very common, even among eminent scholars, to spell words according to pronunciation, omitting such letters as were deemed superfluous. These attempts at improvement, being made upon no settled or uniform principles, had little or no permanent effect upon the language. Another elaborate plan was proposed in the seventeenth century, by Bishop Wilkins, similar in its general character to those of Smith, Bullokar, Gill, and Butler, and equally unsuccessful.

The celebrated dictionary of Dr. Samuel Johnson, first published in 1775, has contributed more than any work written either before or since, to fix the external form of the language, and to diminish the number of irregularities; for, though numerous inconsistencies are to be found in it, and many oversights, the learning of the author, and the sound judgment and practical wisdom which he displayed, gave it at once an authority which it has not even yet entirely lost; and the orthography of the present day, though it has received some important modifications since his time, is substantially the same as that exhibited in his dictionary. The changes in the spelling of words, introduced by Dr. Johnson, were generally made in order to restore the ancient orthography, or to remove some anomaly; and perhaps the most important office performed by his work was its having settled usage definitely in favor of some one of the numerous forms in which many words were written, thus removing the cause of much confusion. Among the most prominent alterations made by him was the restoration of k to many words which had long been written without it, as in musick, rhetorick, and the like, and the insertion of u in the termination of many words which had previously ended in or, as in ancestour, authour, errour, and others. The former of these changes, a revival of the "ancient practice," was not received with favor, nor was the spelling adopted by subsequent writers; the latter as it was thought to be justified by the corresponding termination eur in the French, through which language, many, perhaps a majority of the words affected by it were derived from the Latin, was generally followed. Johnson's practice in this respect however was not in harmony with his theory; for he wrote only about half the words of this class with the ending our, leaving the rest in or, though for no reason that would not equally apply to them all. Yet this notable inconsistency was not only overlooked, but was perpetuated, and still exists in the orthography of English writers. In the United States

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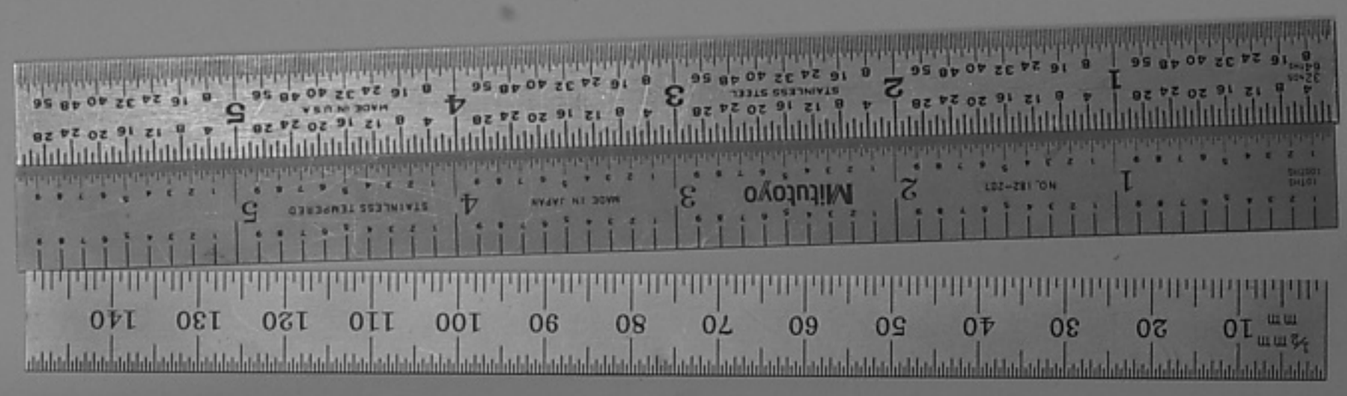

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

NONPAREIL ROMAN, No. 16.

Alphabet, a to z, 14½ ems.

ALL the important changes in stocks were in favor of higher prices. There were a number of losses, but they were all light, and hardly threw a shadow on the path of the bulls. Western Union was the card of the day, rising from 110 to 113½. Atlantic & Pacific was excited in sympathy, fluctuating between 63½ and 50¼, and closing at 52¾, a gain of ¾. C., C., C. & I. followed close after Western Union in its gains. After lying dormant a long while it ran up 2¾, to 80½. Northwest was strong, but not very active. The common made 1½ to 93, and the preferred ¼ to 107. St. Paul was freely dealt in, and after ranging between 81½ and 79½, closed at 81⅜, a gain of 1⅝. All coal stocks displayed more life, except Delaware & Hudson. This, for all the rumors afloat about Vanderbilt's dealings in it, was very dull, and recorded but few transactions, gaining only ⅛ to 75⅝. Lackawanna closed at the highest point of the day, 87⅝, an advance of 1⅝. Jersey Central made 1, to 85; Erie and Wabash remain the puzzles of the market. Erie common made ⅛ to 48⅛, after selling at 45⅞; the preferred lost ¼, to 73⅜, and sold as low as 72⅝. Wabash was more active than Erie, but fluctuated only between the narrow limits of 45⅞ and 45, closing at 45⅝; the preferred lost ⅞ to 70⅞. The subjects of the latest consolidation were dull and declin

FLOUR—Was very quiet, outside of a couple of 1,000-bag lots taken for export. Local dealers did little, and some quoted the market as rather weak. Sales were reported of 375 brls winters partly at $6.00; 1,600 brls double extras, partly at $5.75; and 220 brls no grade at $3.10@3.75. Export extras were quoted at $5.00@5.20 in sacks.

WHEAT—Spring was quiet, with little change; prices closing ¼c lower than Friday's quotations. Foreign demand good, but prices remain so high here that profitable shipments are out of the question. Spot wheat was tame, closing at $1.23⅔ for gilt-edged receipts of No. 2, and nominally at $1.10 for do of No. 3 in the Central elevators. Winter was very quiet, with $1.24 bid for No 2 Red in car lots. Sales were 200 bu Red at $1.23, and 600 bu sample at $1.19@1.22.

CORN—Was in fair demand and firmer, advancing ¼c, and closing on 'Change 1¢c above the latest prices of Thursday. New York reported "bare" at 61c. Receipts fair and shipments large. Cash No. 2 closed at 37c for regular, and 37⅜@37¼c for gilt-edged. Spot sales were reported of 88,000 bu No. 2, and high-mixed at 36⅞@37¼c; 14,000 bu new mixed at 35½c.

OATS—Were quiet, with prices ranging the same as on the previous day, and closing easier. Cash sales were reported of 700 bu fresh new No. 2 at 32½c; 10,500 bu by sample at 32¼@35c on track; and 16,200 bu at 29@37c free on board.

RYE—Was quiet and steady. Car lots were in demand for local trade. No. 2 brought 75c. Cash sales were reported of 2,800 bu by sample at 76@77.

BARLEY—Was more active than for weeks past. The trading was mostly in futures at 77@78c for April and May. Cash sales of 6,500 bu at 54@63c.

GALLEYS.—We can at all times furnish Brass Galleys, patent lined or unlined, for Newspaper or Job Work; Wood Galleys made to order. GAUGE PINS or FEED GUIDES of the best design for Job Presses. MARDER, LUSE & Co.

HAND PRESSES—Improved Rolling Bed and Regular, furnished to order. HEAD RULES for papers of any size. MARDER, LUSE & Co.

IMPOSING STONES—With or without Frames, of any size, made to order. INKS for Job and Newspaper Work, of the best quality the market affords, always in stock. MARDER, LUSE & Co.

JOB PRESSES.—We handle all makes of first-class Presses, and can, therefore, suit you in that line. We sell at manufacturers' prices, and are at all times prepared to furnish any standard machine desired. MARDER, LUSE & Co.

KNIVES—For Power and Flow Paper Cutters of any style and size supplied. Old Knives ground to order. MARDER, LUSE & Co.

LEAD AND RULE CUTTERS—In great variety constantly on hand. LABOR-SAVING FURNITURE—Metal and Cherry—guaranteed equal to any other made. MARDER, LUSE & Co.

MITERING MACHINES AND BOXES—Of every make furnished. OUR METAL FURNITURE is offered as the best manufactured, being more durable than any other, having the end bearings solid, top and bottom. MARDER, LUSE & CO.

OF THE amount of labor requisite to issue and redeem the vast volume of the paper currency of the United States, few persons not connected with the Treasury have any conception. Most persons are satisfied if they can obtain enough of it in the shape of "greenbacks" or "stamps," to meet the daily requisitions upon their wallets, without puzzling their brains to learn in what manner it was originally issued or will ultimately be redeemed. But there are some practical and inquiring minds, whose believing is based upon nothing less than actual seeing. Being persuaded that our reader is the possessor of a mental organization of that kind, we invite him to devote a leisure hour to making with us the rounds of the Treasurer's Office, at Washington, and learning by personal observation how money is there made and destroyed.

It is necessary, first of all, to obtain the Treasurer's permission to inspect his office. His latch-string always hangs invitingly out, and no surly doorkeeper requires our card, business and position as prerequisites to admission. The bluff old General is a true democrat, whose right to that title dates back to the days of Andrew Jackson, and like that old hero, he despises everything that savors of exclusiveness. So we at once enter into the Treasurer's presence without any preliminary formality, and are quite sure to find him busily engaged at his desk. Very probably occupied in constructing specimens of that mysterious signature which ornaments all of our paper money, and is to most men a riddle more unsolvable than any that the Sphinx ever propounded. Translated, it is F. E. Spinner. We observe that the pen with which it was written is of peculiar construction, and has three points, and that the ink used has the thickness and consistency of mud, and the blackness of Egyptian darkness, and is "piled up" on the paper to a height of which we would be incredulous had we never seen it, and which, having been seen, renders us more ink-credulous still. This delightful quality in the ink, the messenger informs us, is produced by long exposure to the atmosphere in an open vessel; to be accurate, in an old pitcher with a broken nose. It is astonishing we are further told, to note the number of people, principally from the country districts, who stray into the Treasurer's room during the course of a year for the purpose of shaking hands with "the man who makes that funny signature," and of looking wonderingly on to see how he makes it. We are quite sure to be affably received, unless some circumstance of an unusually disturbing nature has occurred, for "the General," as he is familiarly called, notwithstanding his reputation for the use of strong words, is really a man of uncommon good nature. Even when provoked to one of his ebullitions of righteous wrath, his bark is proverbially worse than his bite, and the goodness of his heart usually leads him to make reparation for violence of language by lenity of action. So it happens that applicants for favors at his hands are sometimes told by their friends, who know the old gentleman's peculiarities, that it is a favorable circumstance that on the first presentation of their cases they have been roundly scolded, since the

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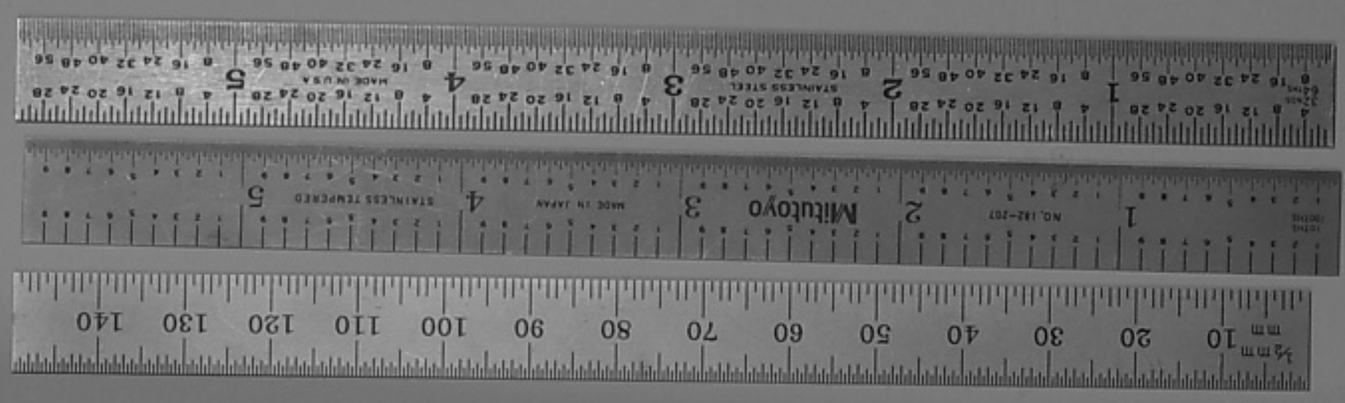
chances are, that after the first heat of temper has cooled, penitence for undue harshness will lead him, on second consideration, to grant their requests. Not even the General's most ardent admirers—and no man has more—will claim that he is a handsome man. And even should they have the hardihood to do so, the vignette, on certain fifty cent notes, of which there are many still in circulation, would furnish a complete refutation of their assertion. But, to be fair, the shinplasters do not do him justice. There is an expression of honesty and openness of nature about his homely features, and a twinkle of humor in the eye, which the artist has failed to produce, and which render the face, like Lincoln's, kind and genial, and far from unpleasing. A grizzly mustache, cut unreasonably short at the corners of the mouth, does not help to supply the lack of beauty in the features. The wide, determined mouth, and the square, heavy chin, suggest the irreverent idea that personal appearance, no less than watchful care, of the nation's treasure may have led to the bestowal of the soubriquet of the "Watch-dog of the Treasury," by which the faithful Treasurer is so well known.

The room is of moderate size and plainly furnished, and gives evidence that of the vast amounts of money which has passed through his office, but little has been used to administer to the Treasurer's comfort. A door opens into a still smaller apartment in which the Treasurer sleeps. The responsibility of the safe-keeping of hundreds of millions is too great to be devolved upon others, and the General therefore rests where he can assure himself that the public treasure in his keeping is safe. * * But we are tarrying too long in the General's room, as the flight of time and the increasing pile of papers on his table awaiting signature remind us. So, having received a courteous permission to inspect the various branches of the office, and secured the services of a clerk as a guide, we bow ourselves out of the room.

In order to begin at the beginning of the various stages through which the currency passes in the Treasurer's office, we are escorted to the division of issues, in which the new currency is received directly from the printers and counted before placing in the Treasury vaults.

The rustle of the new crisp notes greets our ears as we open the door, and passing in, we find ourselves in a long, well-lighted room, in which are some thirty or forty women, each sitting at a table counting notes. The things which most impress us at first are the wonderful rapidity with which the notes pass under the nimble fingers of the counters, and the machine-like constancy with which the work is maintained. Years of experience have made the counters who have been longest employed marvelously expert and almost infallible, their fingers passing from one note to another with the celerity and regularity of some wonderful machine. The lady who sits nearest to the chief of the room, and who has come to be considered a sort of assistant to him, having sometimes performed his duties during his absence, has been engaged in the division ever since its organization in 1862, and probably has no rival in accuracy and dexterity in counting. On many occasions she has counted fifty thousand notes in one day. As the nominal hours of labor are from nine to three o'clock, and as at least half an hour must be deducted from this for necessary interruptions and for lunch, the time occupied in counting these fifty thousand notes was five and a half hours. This is at the rate of nine thousand and ninety notes every hour, one hundred and fifty every minute, and two and a half every second! The lady informs us that it is no unusual feat for her to "pick up" a bundle containing four thousand legal-tender notes in twenty minutes! We doubt whether this can be exceeded! If any gentleman thinks it can, let him try the experiment of simply tapping his finger on the table at the above rate, and we predict that at the end of half an hour's trial he will change his mind. There are other ladies who are almost as rapid and accurate. They are sometimes called upon, with others equally skillful from the redemption division (which we shall visit presently), to visit other



MINION ROMAN, No. 16.

Alphabet, a to z, 14½ ems.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

THE revival of business and of production is in danger of an interruption, attended by serious losses, from the intemperate haste with which men seek to grasp in a few days what ordinarily should be the work of months, if not of years. Sound business, substantial production, and real trade are not things whose growth can be hastened; they are not hot-house plants to be forced into premature growth. Any forcing process, any unnatural stimulus, can have no other result than an untimely end. The slower processes of natural growth are better calculated to insure permanency. The New York GRAPHIC devotes a page to detailed statistics of the advance in the prices of stocks, especially of railroad stocks, and the selling prices of iron and steel, dry goods of all kinds, clothing, hardware, leather goods, and nearly all the branches of merchandise. The revival of trade, which is due to the concurrence of an increased demand and of an increased employment of labor and distribution of wages, is sometihng different from the increase of prices. The increased demand for material—iron and

The thunders of a mighty age
May drown the voices of the Past,
But thou, the Printer and the Sage,
Shalt speak thy wisdom to the last.

The power to stay the fleeting Thought,
Unto thy hand was early given,
Till with the mind's quick lightning fraught,
It learned to flatter that of Heaven.

The page, where, by the Printer's art,
Thy voice has been eternal made,
Still bears its lessons wide apart,
The world to gladden and to aid.

And now the lightning's wing of fire,
Which first was tamed beneath thy hand,
Takes on its path of slender wire
The Printer's word from land to land.

They both shall work, from age to age,
For Truth and Right, Man's will sublime,—
The flash of Thought on many a page,
The lightning-throb outspeeding Time!

The thunders of a mighty age
May drown the voices of the past,

THE revival of business and of production is in danger of an interruption, attended by serious losses, from the intemperate haste with which men seek to grasp in a few days what ordinarily should be the work of months, if not of years. Sound business, substantial production, and real trade are not things whose growth can be hastened; they are not hot-house plants to be forced into premature growth. Any forcing process, any unnatural stimulus, can have no other result than an untimely end. The slower processes of natural growth are better calculated to insure permanency. The New York GRAPHIC devotes a page to detailed statistics of the advance in the prices of stocks, especially of railroad stocks, and the selling prices of iron and steel, dry goods of all kinds, clothing, hardware, leather goods, and nearly all the branches of merchandise. The revival of trade, which is due to the concurrence of an increased demand and of an increased employment of labor and distribution of wages, is something different from the increase of pricess The increased demand for material—iron and steel, for instance—has been seized upon by the manufacturers as a warrant for the most extravagant prices. Iron is now an almost indispensable constituent in nearly all branches of industry. The demand for iron exceeded the immediate supply, and as a consequence prices advanced to

THE story of the Press has been written and sung by poets whom I dare not attempt to imitate. The power of the press, the mission of the press, the duty of the press, are themes that have been discussed by the ablest and the wisest, and are the subjects of our daily thought. How to conduct a newspaper, how to conduct the "country" press, how to edit, and how to publish, have furnished texts for addresses by some of the ablest journalists of the country. I can hope to say little that has not been better said by others, nor hope to say anything that will be new to you. Gentlemen, you elected me to address you on this occasion; I accepted the task knowing you to be reasonable men, and that, therefore, when I should do the best I can, you would be content, and ask no more. Assuming that to be the implied contract between us, I promise to speak directly to the purpose, and promise what will be more acceptable—to be brief.

This is an association of editors, of members of the same general profession, and yet I suppose it safe to presume that, unlike many other associations of professional kindred, this is not by any means a mutual admiration society; or, in other words, there is no one before me who is not thoroughly posted as to the faults and defects of his brethren, or who, if public interest demanded it, would permit professional friendship to prevent publicity to those faults and failings. Our profession has been marked through past history for its sacrifie of fraternal regard in this respect, for the promotion, of course, of the public weal. And just here let me ask, have we not done ourselves injustice? Have we not overdone the patriotism, and have we not retarded the advancement of journalism, by this willingness to scalp one another to gratify the mob, which, after the operation, has, or ought to have, a lower opinion of both actors than it had before? I am not here to attempt the part of Censor, nor to teach you morals. There are gentlemen before me who are my seniors in years and in professional labors, but I may offer you the result of the experience of half a century, more than one-half of which has been spent in active journalism, and that experience is that personal journalism never tends to exalt the profession, or exalt the journal that indulges in it. It is a waste of time, labor, and means for one newspaper to devote its columns to the annihilation of the personal character of the gentleman who publishes another newspaper. Waste of time, labor, and means is, in these utilitarian days, a crime. Newspapers are published for the pecuniary benefit of the owners. There may be romantic notions of another kind, that journalism has higher aims

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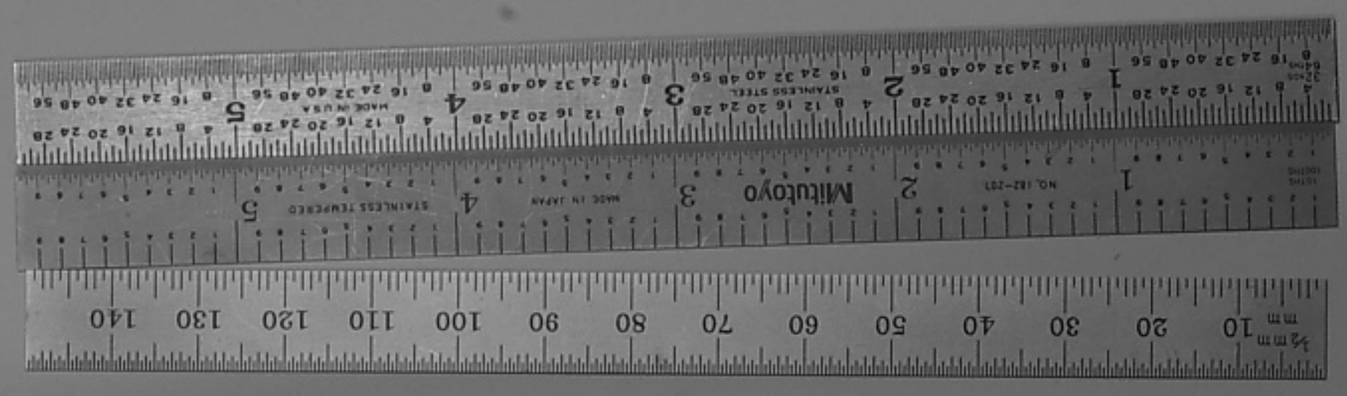
than the accumulation of pelf, but we know differently, and, like sensible men, we may frankly state that we print and publish our newspapers for the purpose of making the most money we can. The man who makes the best paper, as a general thing, makes the most money; and the man who makes the most money, as a general thing, can make the best paper, if he knows how. We are bidders for the public confidence and public trade, just as the lawyers, the physicians, or the merchants are. We offer our services to the public just as they do, and expect pay therefor as they do; and among the services we offer them is a good newspaper, conducted with due regard to public decency and morality, and advocating such public policy and measures as we may think best for the public interest.

Here let me remark that a newspaper has two properties. One is that which we sell to the public for so much a week, month, or year, and that is the newspaper; the editorial is our own property, which we give as a bonus, just as some papers give chromos or sewing machines. The editorial columns ougth, at least, never to be sold to subscribers. I care not how able written may be the columns of a newspaper, if it is not worth the subscription indepenentdly of the editorial page, it is not worth the subscription with it. I do not mean to disparage the value of the editorial writing. Of an otherwise good paper, they are an appropriate complement. They are an admirable finish, giving increased value to the whole. But a brilliant editorial page, with an indifferently made-up and neglected paper otherwise, is like patching a threadbare garment with new cloth, and expecting that in the lustre of the one the want of it in the other will be overlooked.

The newspaper is the best which, independent of its editorial writing, is the most acceptable to the general reader; and to such a paper editorial brilliancy can give additional value. In a newspaper that aims to meet the public want, personal controversies with the conductors of other papers are as much out of place as would be like controversies between the proprietors of competing dry goods stores or groceries. It is an imposition to thrust them upon the reader, who buys the paper for its news, and its advertisements, and not for its opinions of some rival paper, indecorously expressed. The editorial opinions of a paper have weight and value, so far as the public have confidence in the general integrity of the paper, and so far as its discussions are confined to facts and reason, free of personal imputations without proof, and free from blackguardism and indecency. I know that there is a class of population that enjoy anything in a newspaper which is like personal controversy, the more maligant the language employed the greater the interest; but these people, after all, cease to respect the paper in the proportion that it panders to their own taste. Like some men who enjoy a dog-fight, they may think highly of the proceedings of both combatants, but, after all, they think of them only as brave and plucky dogs!

Another matter, connected somewhat with what I have just mentioned, is the use of the newspaper columns for the publication of scandal in relation to private individuals. Upon this subject there is a wide difference in practice, and there is a tendency, which, however, I think is on the decrease, to treat scandal as news. There are



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

BREVIER ROMAN, No. 16.

Alphabet, a to z, 14½ ems.

"THE Irish" have always been a prolific theme for writers, historical and otherwise. The term applied to natives of the western outpost of Europe does not sound badly to the ear and looks neatly in print. Ireland is a pretty name in all languages; friends and foes have eulogized the beauties of the little island itself. It has been the theme of song and story, of prayer and of execration, and of horror and wonder, for many a century. A Scotch chronicler has written that, for a small speck of land, Ireland has made a terrible noise in the world, during the last 300 years especially. One day it was the stormy wrath of her headlong clans wreaking vengeance one upon the other, while a common foe stepped in to devour the fate-led wranglers. The next it was all Ireland in open insurrection against the power and pride of England—the martial Celts—driving their proud oppressors to the last extremity in the field, and as usual, losing their supremacy. Customs, which all theoretically condemn, though society may still condone or exact them; acts of wickedness whose very daring secures them

Type of the *genus homo*, hail!
Hail! *faces* new and old:
We're glad to meet these *bodies cast*
In nature's truthful *mould*.

If we're not truly *Nonpareil*,
At least no *Minion's* here; [tell,
Nor one old "*Nick*," though strange to
The *printers* keep them near.

We're glad no *punch* has made a show,
To throw us *out of line;*
Hence, we'll not *bottle-headed* go,
Nor breakers around us shine.

May we not *founder* on Life's sea,
While *driving* o'er the *wave*—
Rules yet a God to guide us free
To ports beyond the grave.

Oft did a *dressing-rod* illume,
In youth the dullest mind;
In age the *dressing-room*,
With dressers filled, we find.

"THE Irish" have always been a prolific theme for writers, historical and otherwise. The term applied to natives of the western outpost of Europe does not sound badly to the ear and looks neatly in print. Ireland is a pretty name in all languages; friends and foes have eulogized the beauties of the little island itself. It has been the theme of song and story, of prayer and of execration, and of horror and wonder, for many a century. A Scotch chronicler has written that, for a small speck of land, Ireland has made a terrible noise in the world, during the last 300 years especially. One day it was the stormy wrath of her headlong clans wreaking vengeance one upon the other, while a common foe stepped in to devour the fate-led wranglers. The next it was all Ireland in open insurrection against the power and pride of England—the martial Celts—driving their proud oppressors to

POINTS are not of equal antiquity with printing, though, not long after its invention, the necessity of introducing stops or pauses in sentences, for the guidance of the reader, brought forward the colon and full point, the two first invented. In the process of time, the comma was added to the infant punctuation, which then had no other figure than a perpendicular line, proportionable to the body of the letter; these three points were the only ones used till the close of the fifteenth century, when Aldus Manutius, a man eminent for the restoration of learning, among other improvements in the art of printing, corrected and enlarged the punctuation, by adding the semicolon, giving a better shape to the comma, and assigning to the former points a more proper place; the comma, denoting the smaller pause, the semicolon next, the colon, and the full-point terminating the sentence. The notes of interrogation and admiration were not introduced till many years after.

Perhaps there never existed on any subject, among men of learning, a greater difference of opinion than on the true mode of punctuation, and scarcely can any two people agree in the same method; some making the pause of a semicolon where the sense will only bear a comma; some contending for what is termed stiff pointing, 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 compositor, occasioned, often through whim or caprice, in altering points unnecessarily, is one of the greatest hardships he has to complain of in the progress of his profession.

Scarcely nine works out of ten are sent properly prepared to the press; either the writing is illegible, the spelling incorrect, or the punctuation defective. The compositor has often to read sentences of his copy more than once before he can ascertain what he conceives the meaning of the author, that he may not deviate from him in the punctuation; this retards him considerably. But here it does not end—he, and the corrector of the press, though, perhaps, both intelligent and judicious men, differ in that in which few are found to

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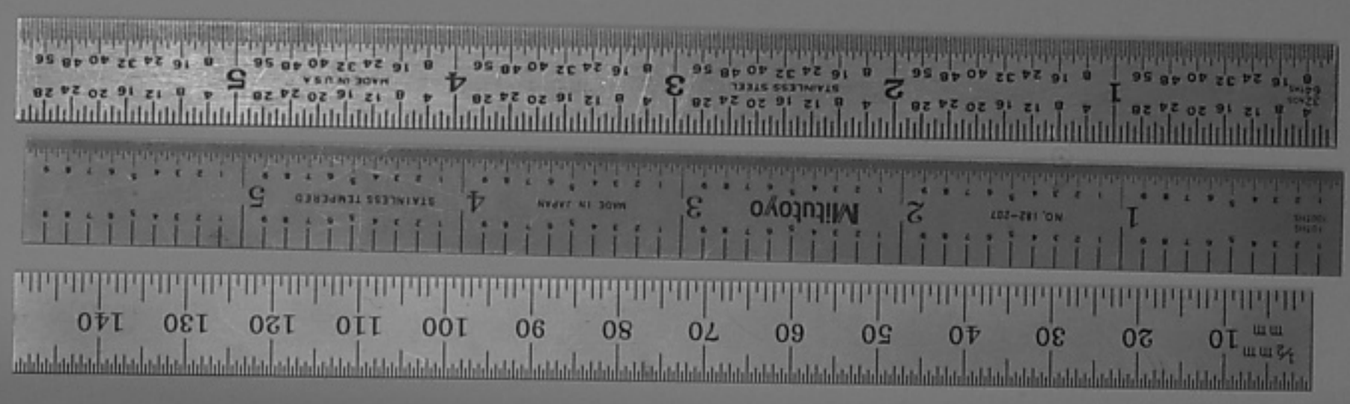
agree, and the compositor has to follow either his whim or better opinion. The proof goes to the author—he dissents from them both, and makes those alterations in print, which ought to have rendered his manuscript copy correct.

The late Dr. Hunter, in reviewing a work, had occasion to censure it for its improper punctuation. He advises authors to leave the pointing entirely to the printers, as from their constant practice they must have acquired a uniform mode of punctuation. We are decidedly of this opinion; for unless the author will take the responsibility of the pointing entirely on himself, it will be to the advantage of the compositor, and attended with less loss of time, not to meet with a single point in his copy, unless to terminate a sentence, than to have his mind confused by commas and semicolons placed indiscriminately, in the hurry of writing, without any regard to propriety. The author may reserve to himself his particular method of punctuation, by directing the printer to point his work either loosely or not, and still have the opportunity of detecting in proofs whether a misplaced point injures his sentences. The advantage resulting from this mode would ensure uniformity to the work, and remove in part from the compositor a burthen which has created no small degree of contention.

Having considered it our duty to enter thus fully on a subject that so materially concerns the compositor, we will now proceed to the points themselves.

The Comma, which is considered the first, from its requiring the shortest pause, its time being till you can reckon one, is more frequently used and misapplied than any of the other points. Its unnecessary introduction often involves the reader in perplexity; and its omission blends sentences that should be kept distinct—and in unskilled hands may pervert the meaning of the author, and render it ridiculous. The most acceptable mode seems to be what is termed easy pointing, which certainly has the advantage of not confusing the reader. All subjects, however, should not be pointed alike; as familiar discourses, or historical and narrative subjects, do not require so many points as explanatory and Law matter. *Commas are used to denote extracts or quotations from other works*, in dialogue matter, or any passages or expressions not original, by inverting two of them, and placing them before passages quoted, and closing such passages with two apostrophes. These are termed inverted commas; and when used, a thin space is sufficient to keep them free from the matter. The method of running them down the sides to the end of the quotation, has been found inconven-



PEARL ROMAN, No. 17.

Alphabet, a to z, 16½ ems.

POETS AND POETRY OF PRINTERDOM.

I am fully aware that such treatment of "crack"
Might easily bring one dangerous thwack
From the baton that's twirled in a manner that's quite
Appalling to sinners, by Richard Grant White;
But what Shakespeare intended his humors should mean
May not tally with Bacon's expression of spleen;
And, if Shakespeare is not construed just to the letter
It may be the version would suit Bacon the better! ['em,
So they're safe from attack on the words who misquote
'Till the critics decide who the man was that wrote 'em!

But enough of the critic, the dreadful inquisitor;—
We're neglecting the printer's remarkable visitor;
Politely he bowed, doffed his hat, took a seat,
Prefacing his talk with a compliment neat
On the looks of the scholar, his wide reputation,
Then opened serenely a brief conversation:
"I've been noting your progress, between us, you know;
For an age or two past things have been rather slow;
They have wrangled and warred, as a matter of course,
But the old sins are certain; some other resource
I have looked to people my kingdom, in vain,
And, unless something novel occurs, it is plain
I am likely to be most unpleasantly short
Of subjects of just the desirable sort!
So I'm seeking some lever to help me along,
Some potent, original agent of wrong.
I've devoted, of late, not a little attention
To the progress you've made with your striking invention,
And when you expressed such a wish for assistance,
'Pon my word, I could really make no resistance
To your earnest demand, although, plainly, I'll say
That the present case isn't at all in my way,
For printing extended means bigotry paled,
And through it my power will, it may be curtailed.
Yet, this printing, again, may work marvelous wrong,

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

THIS IS A FEAST OF PATRIOTISM.

PATRIOTISM, the heroic plant of the ages, thrives where glory is recognized and heroism is honored, but droops and declines as honor and self-sacrifice are unheeded and forgotten. Without self-sacrifice there can be no State, and without the honorable recognition which heroism merits it is rarely found and never abides.

Nearly fifteen years after the great War, all its rivalries and jealousies forgotten, upon the return of Ulysses from his wanderings, the great feast is spread. Here we recognize the heroism of the living and honor the memory of the dead. Here we cultivate and exchange good cheer, here we rekindle patriotic love, and here consecrate ourselves anew to the preservation of our common country.

After all honor to the gallant Army of the Tennessee, under whose auspices we assemble, our thoughts widen and enlarge, and wherever in American history heroism has been displayed, we are here to recognize and honor it. Speaking in memory of the officers and soldiers of the Mexican War, I shall not contrast their patriotism with that of the army of the great War, for patriotism like gold, is always the same pure metal and of the same value. In the main, too, I shall speak, not of the living, but of the dead; and, measuring the value of their services, I shall consider our country, not as we received the heritage from the fathers, but a new Empire, as large as England, Italy, France, and Germany combined, and added to our country by their weary marches, their battles, and their death.

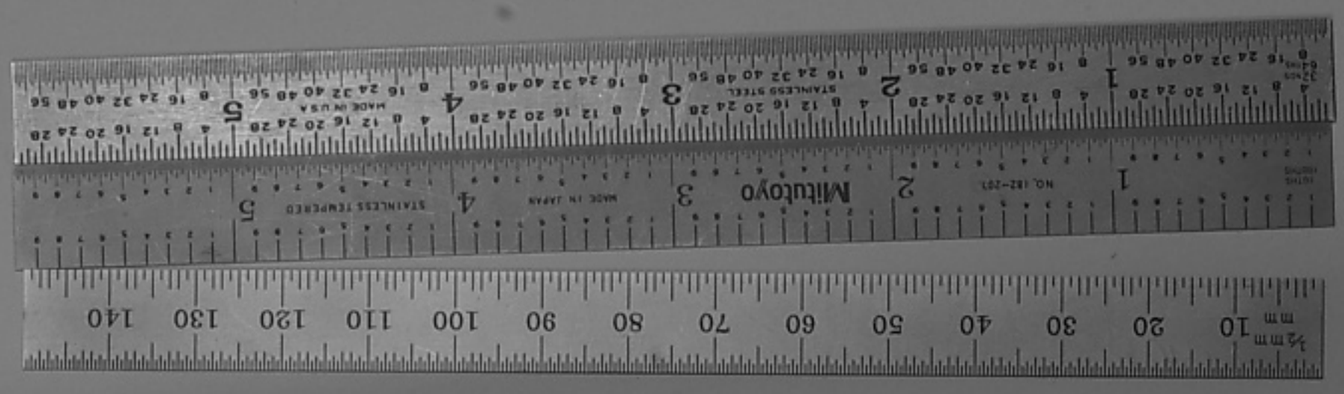
In the heroic glare of the great War, and because of the important and absorbing questions precipitated upon the country, this generation has forgotten the marches in the burning, the scorching heat of Mexico, the privations endured, the vast empire acquired.

No country, since the history of man, ever acquired by war territory so essential to its destiny, or wealth of mineral resources so unbounded, or an empire so magnificent and grand.

Formerly Texas and the Territories of Kansas and Nebraska, with a line thence along Southern Oregon to the Pacific Ocean, constituted our western boundary. By the Mexican war we acquired New Mexico, Arizona, Colorado, Utah, California, and Nevada—more than 500,000 square miles. Before 1873 our people had taken from them about $1,500,000,000 of silver and gold. Europe already pays tribute of her precious metal for the surplus food there produced; and because of this empire and this wealth, and its ownership by a people always commercially upright, the credit of the United States among the nations of the earth stands in the very foremost rank.

In the valleys of this vast empire countless herds find richest pasturage, and shelter in the groves. Here a warm

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



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

AGATE ROMAN, No. 17.

Alphabet, a to z, 16 ems.

Several leading Wall street operators who have been bears are now reported to have changed their spots, and to be hunting for lambs in a new role. Jay Gould and Russell Sage are the most conspicuous instances of this change. The public disposition to buy stocks is increasing perceptibly. Chicago and New York brokers make the same report on this subject, except that the New York public appear to be much less conservative than the Chicago operators. Here buyers of stocks are going cautiously, and without a trace of excitement. Short turns are the rule. But our brokers are getting new customers every day. The higher stocks go, the more people buy. A rise of 10 per cent. would probably add 25 per cent. to the volume of transactions. Cheap stocks are still the special favorites. Terre Haute opened at 62, sold down to 61½, and closed at 70½. The common advanced from 25½ to 31½ closing at 29⅞. Chicago, St. Louis & New Orleans sold finally at 40½. Houston & Texas advanced from 64 to 65, and is said to be good for 75 to 80. Pacific Mail went up from 39¼ to 42⅝, and is "booked" for 45 on this boom. New York Central made ¼ to 134¾; Michigan Central ⅛, to 90⅞; Lake Shore ⅛, to 101¾; St. Paul preferred ⅛, to 103⅛; Illinois Central 1, to 103½; Union Pacific 2⅜, to 92⅝; Erie ¼, to 44⅜; Ohio & Mississippi ½, to 31⅝; Iron Mountain ⅝, to 54⅝; St. Joe ⅛, to 36¾; Delaware & Hudson 1⅛, to 77; Lackawanna ⅝, to 87⅝; Jersey Central 1½, to 83⅝; Canada Southern 1 to 73½;

FLOUR—was dull and a little better than nominal at previous figures, with exporters holding off for much lower prices. Sales were reported of extras at $5.62½; supers at $6.25; no grade at $5.00. Export extras were quoted at $5.25@5.75 in sacks, and double extra do. at $5.75@6.25.

WHEAT—SPRING was unusually weak, declining 2c, and closing 2c below the latest prices of Friday. Spot sales were reported of 53,000 bu. No. 2 at $1.25½@1.26¼; 5,400 bu. No. 3 at $1.00@1.10; and 9,600 bu. sample wheat at 90@$1.20. WINTER was very dull, with little offered. Sales were limited to 800 bu. red at $1.25½@1.25; and 2,500 bu. by sample at $1.15@1.20.

CORN—Was fairly active, and relatively steady at a small decline as compared with wheat and pork. It fell ⅜@½c, and closed ⅝c below quotations of yesterday. Sales were reported of No. 2 and high mixed at 39⅞@40⅝c; and of new mixed at 36½@36⅞c.

OATS—Were in moderate demand. Cash lots were firmer with light offerings. Fresh No. 2 brought 34¾@35c; rejected at 32½c; and by sample at 34@37.

RYE—Was quiet and unchanged. Fresh No. 2 sold at 78c. Futures were lifeless at 77@77½c.

DRESSED HOGS—Were in light supply and steady. Sales were noted of 3 cars and 21 head at $5.22½@5.30.

CATTLE—Values were essentially unchanged. Quotations were as follows:

Extra Beeves—Graded Steers, weighing 1,450 lbs. and upwards	$5.00@5.20
Choice Beeves—Fine, fat, well formed steers, weighing 1,300 to 1,500 lbs	4.50@4.80
Butchers' Stock—Poor to common steers and common to choice cows, for city slaughter, weighing 800 to 1,050 lbs	2.35@3.50

BUTTER—Trade is reasonably active on local and shipping account, and prices remain firm.

Creamery	28@33	Inferior to common	10@18
Choice dairy	22@28	Roll	15@23

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES—Is a special feature of our manufacture. By the use of Job and Advertising Type cast upon this modern series of Type bodies all the usual vexations arising from a combination of two or more sizes of Type in one line are done away with. Time saved is money saved. MARDER, LUSE & CO.

BRASS RULES.—In this department we are always prepared to furnish fancy or plain faces, including Column and Head Rules, by the foot, cut to order, or in labor-saving fonts of 3 lbs. and upwards. Equal to the best. MARDER, LUSE & CO.

CUTS—In endless variety and sizes, and suitable for almost any known business. CORNERS to match the different styles of Brass Rule shown. COMPOSING STICKS of all the approved patterns for Job or Newspaper work, in German Silver, Steel, and Mahogany. Prices reasonable. MARDER, LUSE & CO.

DISPLAY AND ADVERTISING TYPE in variety large enough to meet the requirements of any newspaper, furnished for city or country offices with promptness. DASH RULES AND DASHES for Job and Newspaper work. See our Specimen Books for styles and prices. MARDER, LUSE & CO.

ELECTROTYPING AND STEREOTYPING.—Having modern machinery and competent workmen, we are at all times prepared to turn out work inferior in quality to none. MARDER, LUSE & CO.

FELT CLOTH—For Distributors and Blankets for Cylinder and Hand Presses. FIGURED SLUGS, FOOT SLUGS, FLOURISHES, Brass and Metal. FURNITURE and REGLET. MARDER, LUSE & CO.

THE English language, as being the offspring of two parent languages very different in form and spirit, and having been, in no inconsiderable degree, modified in its growth by influences from various other tongues, contains, as was inevitable, very many anomalies; and in no particular are these anomalies more numerous and striking than in its orthography—with the single exception, perhaps, of its orthœpy. Neither the Anglo-Saxon nor the Norman-French could boast of any great regularity in orthography, though the spelling of words in these two languages, widely different both in their orthographical structure and their phonological character, were combined, the result was a language in which the orthography has almost reached the extreme of irregularity. To such an extent, in fact, have the signs representing sounds been multiplied, that many of the letters are pronounced in several different ways, while the letters, or combinations of letters, for a single sound amount, in some cases, to scores. Indeed, it is computed that many words of more than two syllables may be spelled in several thousand different modes, by the use of combinations actually employed in other words in the language. The word scissors, for instance, may be thus written, as is computed by Ellis, in nearly six thousand different ways. Of course, comparatively very few of these possible forms are ever employed in the case of any one word; yet the causes of disorder mentioned above have operated so effectually that the words in respect to which even the most careful writers are at variance are numbered by thousands, while those in which an orthography contrary to analogy has been universally adopted are equally numerous.

Bad as is the orthography of the present day, however, it is order itself compared with that of a few centuries ago. It would, of course, be unreasonable to expect that there should be any general correspondence of orthographical forms in the works of different authors before the types of the printer gave prominence to certain forms which finally became recognized as standards, and manuscripts conclusively prove that the wildest license prevailed in spelling words. Even proper names, which would naturally receive more attention, and be written with more care than any other class of words, are found recorded in great multitudes of forms, several variations being sometimes found in the same manuscript or work. Disraeli states that "Leicester has subscribed his own name in eight different ways," and that "the name Villiers is spelled fourteen different ways in the deeds of that family." A still more remarkable instance is stated by Lower, namely, that the family of Mainwaring has the extraordinary number of one hundred and thirty-one variations of that single name, all drawn from authorized documents. But there is evidence that, in the midst of all this confusion, there were some writers who were attentive to the proper form of words, and who were notable exceptions to the general rule. The spelling of the Ormulum, which was written in the thirteenth century, though strange and cumbrous, is very remarkable for its regularity, and the author strenuously urges his copyists to follow his orthography with the utmost exactness. So, also, Chaucer, more than a century later, carefully revised and corrected his own works; and he enjoined upon his scribe "to write more trew" that which was entrusted to him, saying that he was obliged "it

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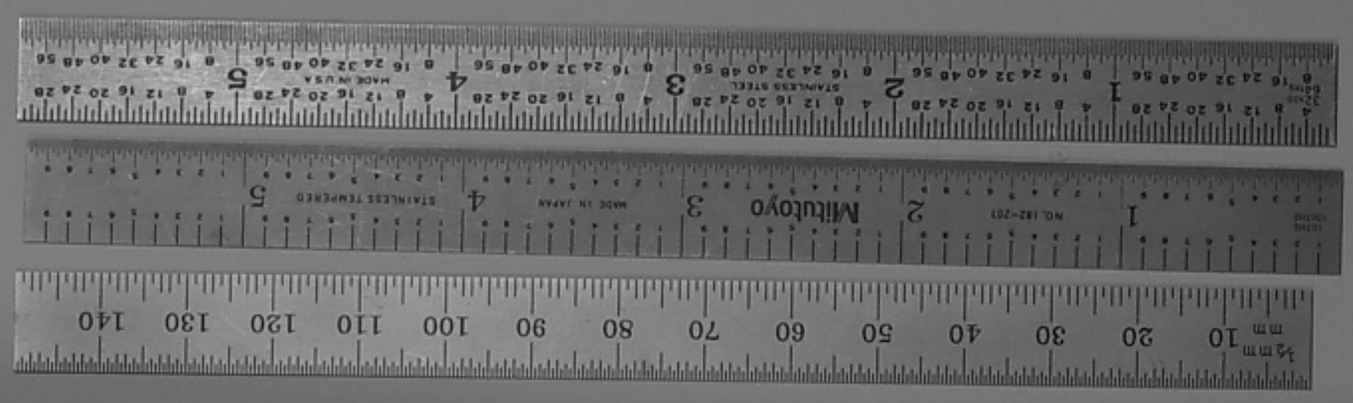
to correct, and eke to rubbe and scrape," because of the negligence and haste with which it had been copied.

The invention of printing commenced a new era, though for a long time even this had little effect to fix the exterior form of the language. Indeed, much of the perverse orthography of books printed two or three centuries ago is to be attributed to the printer, who often inserted or expunged letters, as the length of lines or convenience of spacing required. It is no uncommon thing to find in the works of Chaucer, Spencer, and other early writers, or in books printed two or three centuries ago, the same words occurring in several different forms upon the same page. Even as late as the time of Shakespeare, orthography was very unsettled; and, as Halliwell states, the name of the great bard himself was written in more than thirty different ways. The printers, however, were not solely, nor even chiefly responsible for this confusion, for it is certain that their arbitrary changes and deviations from uniformity would not have been tolerated had they been made in defiance of established usage; and there is abundant evidence to prove that writers themselves were careless in the extreme. The fact must not be overlooked that in the writings of Wycliffe, Chaucer, and many other early writers, there were still many remnants of the semi-Saxon inflection which have since utterly disappeared, and which gave to some words a variety of form to be attributed neither to the carelessness of the writer, nor to an unsettled orthography.

The irregularities found in early books, though continuing for so long a time, were neither unnoticed nor looked upon with indifference. On the contrary, not only have numerous complete systems for the reformation of orthography been proposed, but various scholars have advocated, with more or less acuteness and learning, changes in regard to a great number of particular points. Sir Thomas Smith, Secretary of State to Queen Elizabeth, was the first who endeavored to introduce a regular system of orthography; after him, William Bullokar brought forward another system. A few years after this, Dr. Gill, Master of St. Paul's School, London, a teacher of considerable eminence, proposed another scheme; and still later, Charles Butler devised a new method of spelling, and printed a book in which it was employed. These writers agree essentially as to the manner in which they sought to attain the end proposed, their plan being to reduce the spelling of words to uniform principles, and make it practically phonetic, by the use of new characters, by applying various diacritical marks to the old letters, and by making the letters, or their combinations, represent certain definite sounds. It is needless to say that these projects were never carried into practice.

In the time of Charles I., many changes were introduced, and it was very common, even among eminent scholars, to spell words according to pronunciation, omitting such letters as were deemed superfluous. These attempts at improvement, being made upon no settled or uniform principles, had little or no permanent effect upon the language. Another elaborate plan was proposed in the seventeenth century, by Bishop Wilkins, similar in its general character, to those of Smith, Bullokar, Gill, and Butler, and equally unsuccessful.

The celebrated dictionary of Dr. Samuel Johnson, first published in 1775, has contributed more than any work written either before or since, to fix the external form of the language, and to diminish the number of irregularities; for, though numerous inconsistencies are to be found in it, and many oversights, the learning of the author, and the sound judgment and practical wisdom which he displayed, gave it at once an authority which it has not even yet entirely lost; and the orthography of the present day, though it has received some important modifications since his time, is substantially the same as that exhibited in his dictionary. The changes in the spelling of words, introduced by Dr. Johnson, were generally made in order to restore the ancient orthography, or to remove some anomaly; and perhaps the most important office performed by his work was its having settled usage definitely in favor of some one of the numerous forms in which many words were written, thus removing the cause of much confusion. Among the most prominent alterations made by him was the restoration of k to many words which had long been written without it, as in musick, rhetorick, and the like, and the insertion of u in the termination of many words which had previously ended in or, as in ancestour, authour, errour, and others.



NONPAREIL ROMAN, No. 17.

Alphabet, a to z, 16 ems.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

All the important changes in stocks were in favor of higher prices. There were a number of losses, but they were all light, and hardly threw a shadow on the path of the bulls. Western Union was the card of the day, rising from 110 to 113¼. Atlantic & Pacific was excited in sympathy, fluctuating between 63½ and 50¼, and closing at 52¾, a gain of ¾. C., C., C. & I. followed close after Western Union in its gains. After lying dormant a long while it ran up 2¾, to 80½. Northwest was strong, but not very active. The common made ½ to 93, and the preferred ¼ to 107. St. Paul was freely dealt in, and after ranging between 81½ and 79½, closed at 81⅜, a gain of 1⅝. Coal stocks displayed more life, except Delaware & Hudson. This, for all the rumors afloat about Vanderbilt's dealings in it, was very dull, and recorded but few transactions, gaining only ⅛, to 75⅝. Lackawanna closed at the highest point of the day, 87⅝, an advance of 1⅝. Jersey Central made 1, to 85; Erie and Wabash remain the puzzles of the market. Erie common made ⅛, to 48¼, after selling at 47⅝; the preferred lost ¼, to 83, and sold as low as 72. Wabash was more active than Erie, but fluctuated only between the narrow limits of 45⅞ and 45¼, closing at 45⅝; the preferred lost ¼ to 70½. The subjects of the latest consolidation were dull and declining

FLOUR—Was very quiet, outside of a couple of 1000-bag lots taken for export. Local dealers did little, and some quoted the market as rather weak. Sales were reported of 375 brls winters, partly at $6.00; 1,600 brls double extras, partly at $5.75; and 220 brls no grade at $3.10@3.75. Export extras were quoted at $5.00@5.20 in sacks.

WHEAT—Spring was quiet, with little change; prices closing ¼c lower than Friday's quotations. Foreign demand good, but prices remain so high here that profitable shipments are out of question. Spot wheat was tame, closing at $1.23¾ for gilt-edged receipts of No. 2, and nominally at $1.10 for do of No. 3 in the Central elevators. Winter was very quiet, with $1.24 bid for No. 2 Red in car lots. Sales were 200 bu Red at $1.23½, and 600 bu sample at $1.19@1.22.

CORN—Was in fair demand and firmer, advancing ¼c, and closing on 'Change ½c above the latest prices of Thursday. New York reported "bare" at 61c. Receipts fair and shipments large. Cash No. 2 closed at 37c for regular, and 37⅛@37¼c for gilt-edged. Spot sales were reported of 88,000 bu No. 2 and high-mixed at 36⅞@37¼c; 14,000 bu new mixed at 35½c.

OATS—Were quiet, with prices ranging the same as on the previous day, and closing easier. Cash sales were reported of 700 bu fresh new No. 2 at 32¼c; 10,500 bu by sample at 32½@35c on track; and 16,200 bu at 29@37 free on board.

RYE—Was quiet and steady. Car lots were in demand for local trade. No. 2 brought 75c. Cash sales were reported of 2,800 bu by sample at 76@77.

BARLEY—Was more active than for weeks past. The trading was mostly in futures at 77@78½c for April and May. Cash sales of 6,500 bu at 54@63.

GALLEYS.—We can at all times furnish Brass Galleys, patent lined or unlined, for Newspaper or Job Work; Wood Galleys made to order. Gauge Pins or Feed Guides of the most approved patterns for Job Presses. Marder, Luse & Co.

HAND PRESSES.—Improved Rolling Bed and Regular, furnished to order. Head Rules for papers of any size. Marder, Luse & Co.

IMPOSING STONES—With or without Frames, of any size made to order. Inks, for Job or Newspaper Work, of the best quality the market affords, always in stock. Marder, Luse & Co.

JOB PRESSES.—We handle all makes of first-class Presses, and can, therefore, suit you in that line. We sell at manufacturers' prices and are at all times prepared to furnish any standard machine desired. Marder, Luse & Co.

KNIVES—For Power and Plow Paper Cutters of any style and size supplied. Old Knives ground to order. Marder, Luse & Co.

LEAD AND RULE CUTTERS—In great variety constantly on hand. Labor-Saving Furniture, both Metal and Cherry, guaranteed equal to any other made. Marder, Luse & Co.

METAL FURNITURE.—We offer our manufacture as being far more durable than any other, having the end bearings solid, both top and bottom alike. Mitering Machines and Boxes of all makes furnished. MARDER, LUSE & CO.

Of the amount of labor requisite to issue and redeem the vast volume of the paper currency of the United States, few persons, not connected with the Treasury, have any conception. Many people are satisfied if they can obtain enough of it, in the shape of "greenbacks" or "stamps," to meet the daily requisitions upon their wallets, without puzzling their brains to learn in what manner it was originally issued or will be ultimately redeemed. But there are some practical and inquiring minds, whose believing is based upon nothing less than actual seeing. Being persuaded that our reader is the possessor of a mental organization of that kind, we invite him to devote a leisure hour to making with us the rounds of the Treasurer's Office at Washington, and learning by personal observation how money is there made and destroyed.

It is necessary, first of all, to obtain the Treasurer's permission to inspect his office. His latch-string always hangs invitingly out, and no surly door-keeper requires our card, business, and position as prerequisites to admission. The bluff old general is a true democrat, whose right to that title dates back to the days of Andrew Jackson, and, like the old hero, he despises everything which savors of exclusiveness. So we at once enter into the Treasurer's presence without any preliminary formality, and are quite sure to find him busily engaged at his desk. Very probably occupied in constructing specimens of that mysterious signature which ornaments all our paper money, and is to most men a riddle more unsolvable than any that the Sphinx ever propounded. Translated, it is F. E. Spinner. We observe that the pen with which it is written is of peculiar construction, and has three points, and that the ink used has the thickness and consistency of mud, and the blackness of Egyptian darkness, and is "piled up" on the paper to a height of which we would be incredulous had we never seen it, and which, having been seen, renders us more ink-credulous still. This delightful quality in the ink, the messenger informs us, is produced by long exposure to the atmosphere in an open vessel; to be accurate, in an old pitcher with a broken nose. It is astonishing, we are further told, to note the number of people, principally from the country districts, who stray into the Treasurer's room during the course of a year for the purpose of shaking hands with "the man who makes the funny signature," and of looking wonderingly on to see how he makes it. We are quite sure to be affably received, unless some circumstance of an unusually disturbing nature has occurred, for "the General," as he is familiarly called, notwithstanding his reputation for the use of strong words, is really a man of uncommon good-nature. Even when provoked to one of his ebullitions of righteous wrath, his bark is proverbially worse than his bite, and the goodness of his heart usually leads him to make reparation for violence of language by lenity of action. So it happens that applicants for favors

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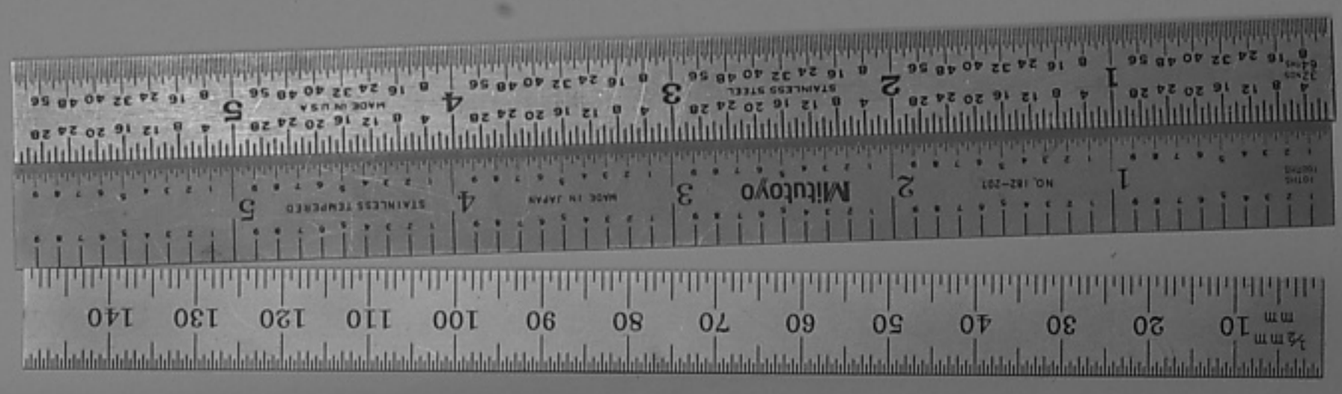
at his hands are sometimes told by their friends, who know the old gentleman's peculiarities, that it is a favorable circumstance that on the first presentation of their cases they have been roundly scolded, since the chances are, that after the first heat of temper has cooled, penitence for undue harshness will lead him on second consideration to grant their requests. Not even the General's most ardent admirers —and no man has more—will claim that he is a handsome man. And even should they have the hardihood to do so, the vignette, on certain fifty cent notes, of which there are many still in circulation, would furnish a complete refutation of their assertion. But, to be fair, the shinplasters do not do him justice. There is an expression of honesty and openness of nature about his homely features, and a twinkle of humor in the eye, which the artist has failed to reproduce, and which renders the face, like Lincoln's kind and genial, and far from unpleasing. A grizzly mustache, cut unreasonably short at the corners of the mouth, does not help to supply a lack of beauty in the features. The wide, determined mouth, and the square, heavy chin, suggest the irreverent idea that personal appearance, no less than watchful care, of the nation's treasure may have led to the bestowal of the sobriquet of the "Watch-dog of the Treasury," by which the faithful Treasurer is so well known.

The room is of moderate size and plainly furnished, and gives evidence that of the vast amount of money which has passed through his office, but little has been used to administer to the Treasurer's comfort. A door opens into a still smaller apartment in which the Treasurer sleeps. The responsibility of the safe keeping of hundreds of millions is too great to be devolved upon others, and the General therefore rests where he can assure himself that the public treasure in his keeping is safe. * * * * But we are tarrying too long in the General's room, as the flight of time and the increasing pile of papers on his table awaiting signature remind us. So, having received a courteous permission to inspect the various branches of the office, and secured the services of a clerk as a guide, we bow ourselves out of the room.

In order to begin at the beginning of the various stages through which the currency passes in the Treasurer's office, we are first escorted to the division of issues, in which the new currency is received directly from the printers and counted before being placed in the vaults of the Treasury.

The rustle of the new crisp notes greets our ears as we open the door, and passing in, we find ourselves in a long, well-lighted room, in which are some thirty or forty women, each sitting at a table counting notes. The things which most impress us at first are the wonderful rapidity with which the notes pass under the nimble fingers of the counters, and the machine-like constancy with which the work is maintained. Years of experience have made the counters who have been longest employed marvelously expert and almost infallible, their fingers passing from one note to another with the celerity and regularity of some wonderful machine. The lady who sits nearest to the chief of the room, and who has come to be considered a sort of assistant to him, having sometimes performed his duties during his absence, has been engaged in the division ever since its organization in 1862, and probably has no rival in accuracy and dexterity in counting. On many occasions she has counted fifty thousand notes in one day. As the nominal hours of labor are from nine to three o'clock, and as at least half an hour must be deducted from this for necessary interruptions and for lunch, the time occupied in counting these fifty thousand notes was five and a half hours. This is at the rate of nine thousand and ninety notes every hour, one hundred and fifty every minute, and two and a half every second! The lady informs us that it is no unusual



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

MINION ROMAN, No. 17.

Alphabet, a to z, 14½ ems.

THE revival of business and of production is in danger of an interruption, attended by serious losses, from the intemperate haste with which men seek to grasp in a few days what ordinarily should be the work of months, if not of years. Sound business, substantial production, and real trade are not things whose growth can be hastened; they are not hot-house plants to be forced into premature growth. Any forcing process, any unnatural stimulus, can have no other result than an untimely end. The slower processes of natural growth are better calculated to insure permanency. The New York GRAPHIC devotes a page to detailed statistics of the advance in the prices of stocks, especially of railroad stocks, and the selling prices of iron and steel, dry goods of all kinds, clothing, hardware, leather goods, and nearly all the branches of merchandise. The revival of trade, which is due to the concurrence of an increased demand and of an increased employment of labor and distribution of wages, is something different from the increase of prices.

The thunders of a mighty age
May drown the voices of the Past,
But thou, the Printer and the Sage,
Shalt speak thy wisdom to the last.

The power to stay the fleeting Thought,
Unto thy hand was early given,
Till with the mind's quick lightning fraught,
It learned to flatter that of Heaven.

The page, where by the Printer's art,
Thy voice has been eternal made,
Still bears its lessons wide apart,
The world to gladden and to aid.

And now the lightning's wing of fire,
Which first was tamed beneath thy hand,
Takes on its path of slender wire
The Printer's word from land to land.

They both shall work, from age to age,
For Truth and Right, Man's will sublime,
The flash of Thought on many a page,
The lightning-throb outspeeding Time!

The thunders of a mighty age
May drown the voices of the Past,

THE revival of business and of production is in danger of an interruption, attended by serious losses, from the intemperate haste with which men seek to grasp in a few days what ordinarily should be the work of months, if not of years. Sound business, substantial production, and real trade are not things whose growth can be hastened; they are not hot-house plants to be forced into premature growth. Any forcing process, any unnatural stimulus, can have no other result than an untimely end. The slower processes of natural growth are better calculated to insure permanency. The New York GRAPHIC devotes a page to detailed statistics of the advance in the prices of stocks, especially of railroad stocks, and the selling prices of iron and steel, dry goods of all kinds, clothing, hardware, leather goods, and nearly all the branches of merchandise. The revival of trade, which is due to the concurrence of an increased demand and of an increased employment of labor and distribution of wages, is something different from the increase of prices. The increased demand for material—iron and steel, for instance—has been seized upon by the manufacturers as a warrant for the most extravagant prices. Iron is now an almost indispensable constituent in nearly all branches of industry. The demand for iron exceeded the

THE story of the Press has been written and sung by poets whom I dare not attempt to imitate. The power of the press, the mission of the press, the duty of the press, are themes that have been discussed by the ablest and the wisest, and are the subjects of our daily thought. How to conduct a newspaper, how to conduct the "country" press, how to edit, and how to publish, have furnished texts for addresses by some of the ablest journalists of the country. I can hope to say little that has not been better said by others, nor hope to say anything that will be new to you. Gentlemen, you elected me to address you on this occasion; I accepted the task knowing you to be reasonable men, and that, therefore, when I should do the best I can, you would be content, and ask no more. Assuming that to be the implied contract between us, I promise to speak directly to the purpose, and promise what will be more acceptable—to be brief.

This is an association of editors, of members of the same general profession, and yet I suppose it safe to presume that, unlike many other associations of professional kindred, this is not by any means a mutual admiration society; or, in other words, there is no one before me who is not thoroughly posted as to the faults and defects of his brethren, or who, if public interest demanded it, would permit professional friendship to prevent publicity to those faults and failings. Our profession has been marked through past history for its sacrifice of fraternal regard in this respect, for the promotion, of course, of the public weal. And just here let me ask, have we not done ourselves injustice? Have we not overdone the patriotism, and have we not retarded the advancement of journalism, by this willingness to scalp one another to gratify the mob, which, after the operation, has, or ought to have, a lower opinion of both actors than it had before? I am not here to attempt the part of Censor, nor to teach you morals. There are gentlemen before me who are my seniors in years and in professional labors, but I may offer you the result of the experience of half a century, more than one-half of which has been spent in active journalism, and that experience is that personal journalism never tends to exalt the profession, or exalt the journal that indulges in it. It is a waste of time, labor, and means for one newspaper to devote its columns to the annihilation of the personal character of the gentlemen who publish another newspaper. Waste of time, labor, and means is, in these utilitarian days, a crime. Newspapers are published for the pecuniary benefit of the owners. There may be romantic notions of another kind, that journalism has higher aims than the accumulation of pelf, but we know differently, and, like men, we may frankly state that we print and publish our newspapers for the purpose of making the most money we can. The man who makes the best paper, as a general thing, makes the most money; and the man who makes the most money, as a general thing, can make the best paper, if he knows how. We are bidders for the public confidence and public trade, just as the lawyers, the physicians, or the merchants are. We offer our services to the public just as they do, and expect pay therefor as they do; and among the services we offer them is a good newspaper, conducted with due regard to public decency and morality, and advocating such public policy and measures as we may think best for the public interest.

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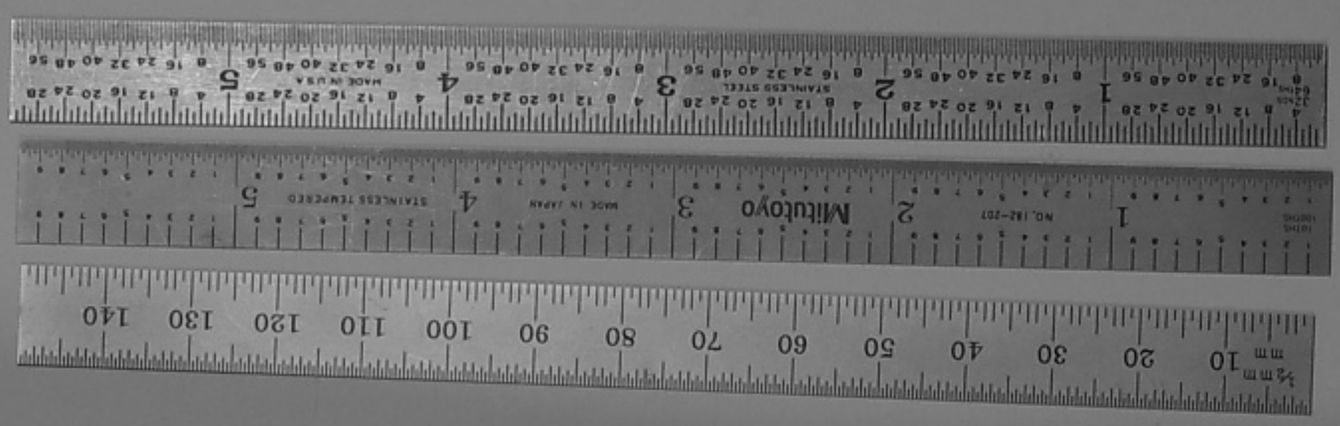
Here let me remark that the newspaper has two properties. One is that which we sell to the public for so much a week, month, or year, and that is the newspaper; the editorial is our own property, which we give as a bonus, just as some papers give chromos or sewing machines. The editorial columns ought, at least, never to be sold to subscribers. I care not how ably written may be the columns of a newspaper, if it is not worth the subscription independently of the editorial page, it is not worth the subscription with it. I do not mean to disparage the value of the editorial writing. Of an otherwise good paper, they are an appropriate complement. They are an admirable finish, giving increased value to the whole. But a brilliant editorial page, with an indifferently made-up and neglected paper otherwise, is like patching a thread-bare garment with new cloth, and expecting that in the lustre of the one the want of it in the other will be overlooked.

That newspaper is the best which, independent of its editorial writing, is the most acceptable to the general reader; and to such a paper editorial brilliancy can give additional value. In a newspaper that aims to meet the public want, personal controversies with the conductors of other papers are as much out of place as would be like controversies between the proprietors of competing dry goods stores or groceries. It is an imposition to thrust them upon the reader, who buys the paper for its news, and its advertisements, and not for its opinions of some rival paper, indecorously expressed. The editorial opinions of a paper have weight and value, so far as the public have confidence in the general integrity of the paper, and so far as its discussions are confined to facts and reason, free of personal imputations without proof, and free from blackguardism and indecency. I know that there is a class of population that enjoy anything in a newspaper which is like personal controversy, the more malignant the language employed the greater the interest; but these people, after all, cease to respect the paper in the proportion that it panders to their own taste. Like the men who enjoy a dog-fight, they may think highly of the proceedings of both combatants, but, after all, they think of them only as brave and plucky dogs!

Another matter, connected somewhat with what I have just mentioned, is the use of the newspaper columns for the publication of scandal in relation to private individuals. Upon this sub



"The Irish" have always been a prolific theme for writers, historical and otherwise. The term applied to natives of the western outpost of Europe does not sound badly to the ear and looks neatly in print. Ireland is a pretty name in all languages; friends and foes have eulogized the beauties of the little island itself. It has been the theme of song and story, of prayer and execration, and of horror and wonder, for many a century. A Scotch chronicler has written that, for a small speck of land, Ireland has made a terrible noise in the world, during the last 300 years especially. One day it was the stormy wrath of her headlong clans wreaking vengeance one upon the other, while a common foe stepped in to devour the fate-led wranglers. The next it was all Ireland in open insurrection against the power and pride of England—the martial

Dapper, and neat, and debonair,
No regulation devil was he,
But a gallant, trimly clad and fair,
In the style of the Fifteenth Century.
In full accord with the latest mode
Were the hose his sinewy legs defined;
And the jaunty cut of his tunic showed
The work of a master tailor's mind.
The pointed beard on his chin he bore
Was then forbidden the common louts,
And so were the peaked shoes he wore,
In 1450, or thereabouts.
He'd no split hoof nor pointed tail,
Nor a vicious and ferocious glance,
His face, in fact, was rather pale—
An intellectual countenance.
He looked some dissipated lord
Who loved a pretty face,
And never flinched at festive board
Where drunkenness was grace;
(Those two old paths were followed then
In the same persistent way.

"The Irish" have always been a prolific theme for writers, historical and otherwise. The term applied to natives of the western outpost of Europe does not sound badly to the ear and looks neatly in print. Ireland is a pretty name in all languages; friends and foes have eulogized the beauties of the little island itself. It has been the theme of song and story, of prayer and execration, and of horror and wonder, for many a century. A Scotch chronicler has written that, for a small speck of land, Ireland has made a terrible noise in the world, during the last 300 years especially. One day it was the stormy wrath of her headlong clans wreaking vengeance one upon the other, while a common foe stepped in to devour the fate-led wranglers. The next it was all Ireland in open insurrection against the power and pride of England—the martial Celts—driving their proud oppressors to the last extremity in the field, and as usual, losing their supremacy. Customs, which all theoretically condemn, though society may still condone or exact them; acts of

Points are not of equal antiquity with printing, though not long after its invention, the necessity of introducing stops or pauses in sentences, for the guidance of the reader, brought forward the colon and the full point, the two first invented. In the process of time, the comma was added to the infant punctuation, which then had no other figure than a perpendicular line, proportionable to the body of the letter; these three points were the only ones used till the close of the fifteenth century, when Aldus Manutius, a man eminent for the restoration of learning, among other improvements in the art of printing, corrected and enlarged the punctuation, by adding the semi-colon, giving a better shape to the comma, and assigning to the former points a more proper place; the comma, denoting the smaller pause, the semicolon next, the colon, and the full-point terminating the sentence. The notes of interrogation and admiration were not introduced till many years after.

Perhaps there never existed on any subject, among men of learning, a greater difference of opinion than on the true mode of punctuation, and scarcely can any two people agree in the same method; some making the pause of a semicolon where the sense will only bear a comma; some contending for what is termed stiff pointing, 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 compositor, occasioned, often through whim or caprice, in altering points unnecessarily, is one of the greatest hardships he has to complain of in the progress of his profession.

Scarcely nine works out of ten are sent properly prepared to the press; either the writing is illegible, the spelling incorrect, or the punctuation defective. The compositor has often to read sentences of his copy more than once before he can ascertain what he conceives the meaning of the author, that he may not deviate from him in the punctuation; this retards him considerably. But here it does not end—he, and the corrector of the press, though, perhaps, both intelligent and judicious men, differ in that in which few are found to

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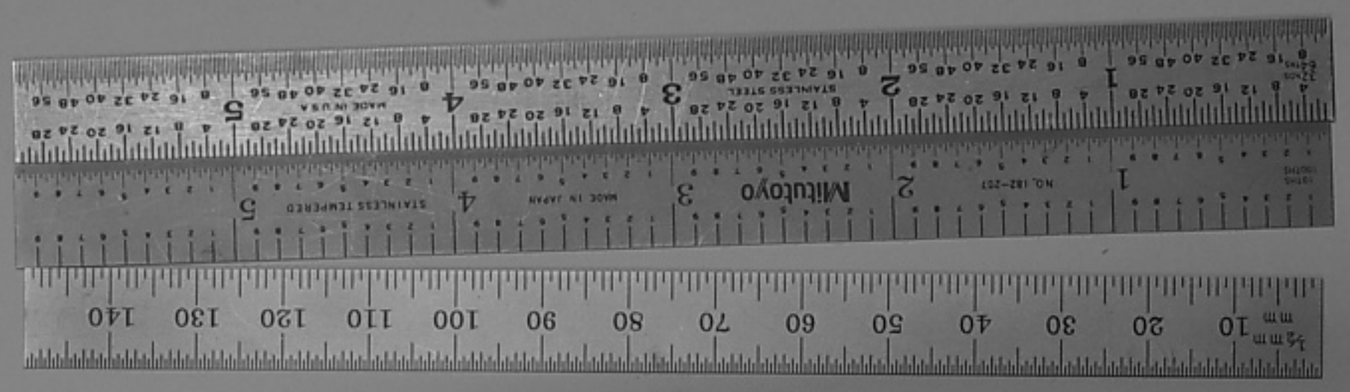
agree, and the compositor has to follow either his whim or better opinion. The proof goes to the author—he dissents from them both, and makes those alterations in print, which ought to have rendered his manuscript copy correct.

The late Dr. Hunter, in reviewing a work, had occasion to censure it for its improper punctuation. He advises authors to leave the pointing entirely to the printers, as from their constant practice they must have acquired a uniform mode of punctuation. We are decidely of this opinion; for unless the author will take the responsibility of the pointing entirely on himself, it will be to the advantage of the compositor, and attended with less loss of time, not to meet with a single point in his copy, unless to terminate a sentence, than to have his mind confused by commas and semicolons placed indiscriminately, in the hurry of writing, without any regard to propriety. The author may reserve to himself his particular method of punctuation, by directing the printer to point his work either loosely or not, and still have the opportunity of detecting in proofs whether a misplaced point injures his sentences. The advantage resulting from this mode would ensure uniformity to the work, and remove in part from the compositor a burthen which has created no small degree of contention.

Having considered it our duty to enter thus fully on a subject that so materially concerns the compositor, we will now proceed to the points themselves.

The Comma, which is considered the first, from its requiring the shortest pause, its time being till you can reckon one, is more frequently used and misapplied than any of the other points. Its unnecessary introduction often involves the reader in perplexity; and its omission blends sentences that should be kept distinct—and in unskilled hands may pervert the meaning of the author, and render it ridiculous. The most acceptable mode seems to be what is termed easy pointing, which certainly has the advantage of not confusing the reader. All subjects, however, should not be pointed alike; as familiar discourses, or historical and narrative subjects, do not require so many points as explanatory and Law matter. Commas are used to denote extracts or quotations from other works, in dialogue matter, or any passages or expressions not original, by inverting two of them, and placing them before passages quoted, and closing such passages with two apostrophes. These are termed inverted commas; and when used, a thin space is sufficient to keep them free from the matter. The method of running them down the sides to the end of the quotation, has been found inconvenient, par-



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

BOURGEOIS ROMAN, No. 17.

Alphabet, a to z, 13½ ems.

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 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 politico-military railways, uniting the maritime

Oh, what rapture! bliss ecstatic!
Marble face, and tearful eyes!
How the soul expands with grandeur
Gloating 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 sunsets, glowing fiercely,
Rifting through the firey clouds,
Like a conflagration mighty
Forcing back the daring crowds.

Bloody sunset, where in combat
Misty forms are red with gore,
Dyeing with their crimsoned footsteps
All the Western cloudland o'er.

Castle sunset: golden turrets,—
Battlements of every hue,—
Filled with angel forms that beckon,

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 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 politico-military railways, uniting the maritime

Although expedition is a most desirable qualification in a compositor, yet alone it is far from constituting a good workman: and the man who possesses no other claims to the title, will be found competent to little more than setting reprints, in which no judgment is required, and which he has only to arrange letter for letter, point for point, and line for line; on which employment he may whistle, sing, talk, or laugh, without inconvenience to himself; for the process being merely mechanical, and the mind not being occupied in the smallest degree, if he make a mistake of a word, it will be detected at the end of the line; or, if there be a double or an out, of lines, either will be detected when the page is finished.

How different is the case of the man who is anxious to deserve the title of a good workman, and to maintain it; in his youth he has been equally desirous with the other to acquire expedition; and having attained it, he has felt that other requisites were necessary;—he has read, to obtain information; he has examined the best workmanship as specimens for his guidance—he endeavors to compose accurately; is always careful and uniform in his spacing, he justifies his lines to an equal tightness, he divides his words, when necessary to divide them, correctly, and with a regard to appearance—and when occasional bits of rule work occur, they are marked by a degree of neatness in being cut to precise lengths, and in the corners fitting with precision—in all the work that passes through his hands, there appear the marks of attention and skill. When a master printer undertakes a work that requires more than ordinary care, and is difficult to execute, the superiority of the man who has endeavored to improve himself is

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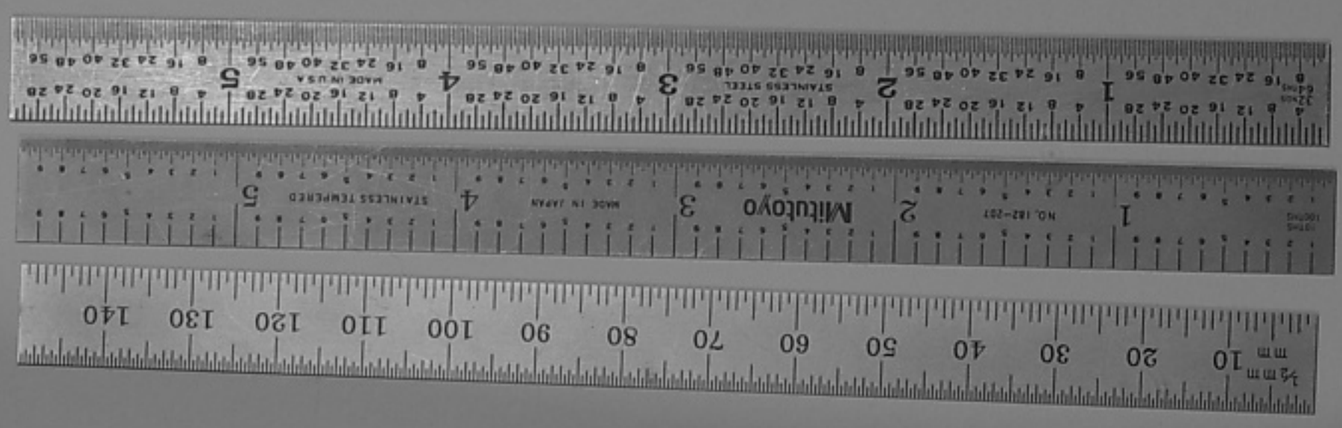
evident; he is selected to perform it: and he then feels the advantage of his perseverance. At work upon a difficult subject, with an ill-written manuscript, his first proofs show him equal to the task; his arrangements of the matter are judicious—his punctuation is correct; when particular sorts are to be justified, they are done with accuracy; when an accented letter is required that cannot be procured in a single type, he makes it with neatness—and when his proof returns from the reader, he will frequently correct it in as little time as a slovenly compositor will require to correct a proof of similar size, that is a reprint. The results to the slovenly and the good compositor are very different indeed. The first is only employed during a flush of work; when that ceases he has 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 rendered incapable of working. A good workman, on the contrary, is prized by his employer, especially if the latter be a workman himself, and a man of judgment. He is looked up to by his fellow-workmen; his situation is permanent, if he choose; 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 merit fit him 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 commence business on his own account, when he invariably obtains the countenance and support of those who have witnessed his skill, his knowledge, his attention, and his industry.

There is another class of compositors who neither possess much skill, nor are very expeditious; we mean such as are of a sober, steady habit. These are useful in an office where there is a number of reprints—they go on from year to year in regular routine, and never step out of it: the employer can always depend on them for a regular amount of work, if they have sufficient employment. They feel obliged to work for what is



LONG PRIMER ROMAN, No. 17.

Alphabet, a to z, 13½ ems.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

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 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 swell the public opin-

ON a morn in dreary winter,
Came a worn and weary printer
With his bundle on a splinter
O'er 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 revering,
When he spoke,
Saying, in a voice as solemn
As a gratis Buchu-column:
"I am broke!

"In your city I'm a stranger,
Dusty, seedy as a Granger—
For I slumbered in the manger
Of a barn;

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 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 swell the public opinion which would compel Parliament at last to bring our practice up to our principles, and to the practice of all

EVERY man is supposed to understand his own business best. Now the business which I have followed for nearly a score of years has been 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 head 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 edified if you had selected as your speaker some publisher of a country paper, of ripe experience, whose success would support his advice. 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 junketing organization, to meet once a year, in strawberry or grape season, to have a jolly time in

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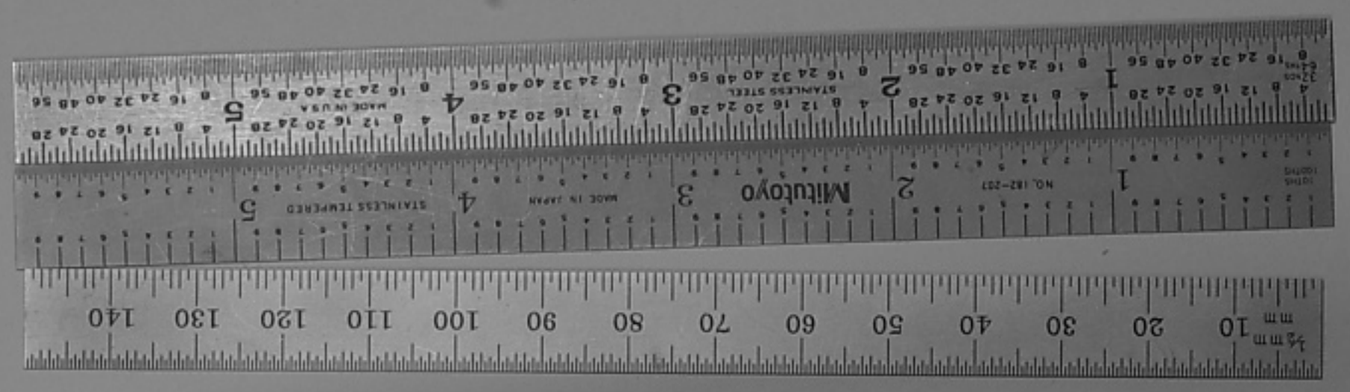
eating and drinking, and in making excursions to a neighboring State for a week or more. This kind of organization is well enough in its place, in the way of social recreation and amusement, but it does not fulfill the problem before us—the best mode of conducting a country newspaper. What you want is a working organization. In unity there is more than strength; there are also personal acquaintance, mutual improvement, useful suggestions, co-operations, softening of prejudices, obliteration of antipathies, respect for each other, and the cultivation of the "live 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 avocation which tends to create so much ill-feeling, dislike, envy, rivalry and uncharitableness among its members as the newspaper business. The competition is most severe; the net profits of the vast majority of publishers are exceedingly meagre, when compared with the labor, care and capital required. And this tends to make publishers watch and prey, not with, but on, each other. The patronage of the business is, at best, limited, and difficult to increase. The politician and place-hunters take advantage of a rivalry between publishers to embitter them yet more, and cause them to defame and blackguard each other in the most shameful manner. Editors are used as the special champions of the office seekers. And what reward do they give for these services? The crumbs that fall from their tables, and the bones they have already picked. Of all employers, demagogues are the ones that exact the most service for the least compensation. Co-operation of publish-



WHIMSICAL, roguishly rude,
  Affectionate, jealous, and winning,
Outspoken, and naught but a prude,
  What can come of so nice a beginning?
Pretty? Well, let me reflect,
  Rosy cheeks, 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.
Budding lips 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 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 mud-pie.
She has kindly agreed to be mine,
  Stipulating for candy *ad lib.*,
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!

IT used to be that the fiercest passions and the darkest deeds were associated with black eyes and raven hair. The brunettes had a copyright in literature and on the stage for the feminine in tragedy. They were always the heroines in the blood-and-thunder dramas and the weekly serials. They were intimately associated with witchcraft. The Borgias, Medicis, and Lady Macbeths were universally painted as dark-featured, with piercing, incandescent orbits and luxurious masses of jet-black hair, falling back upon the shoulders or loosely caught up, to act as a constant and conspicuous warning to timorous young men. All this has been changed. Modern research would have us believe that the black-eyed Borgia was the very pink of perfection, a lady of great personal and mental charms, with a preference for a life of single blessedness, but a widowhood that was simply irresistible. Lady Macbeth, on the contrary, has been discovered to have been a slight little woman with blue eyes and blonde hair. Modern literature has fully recognized the claims of the fair ladies with golden locks to be the standard heroines of melodrama. They are no longer

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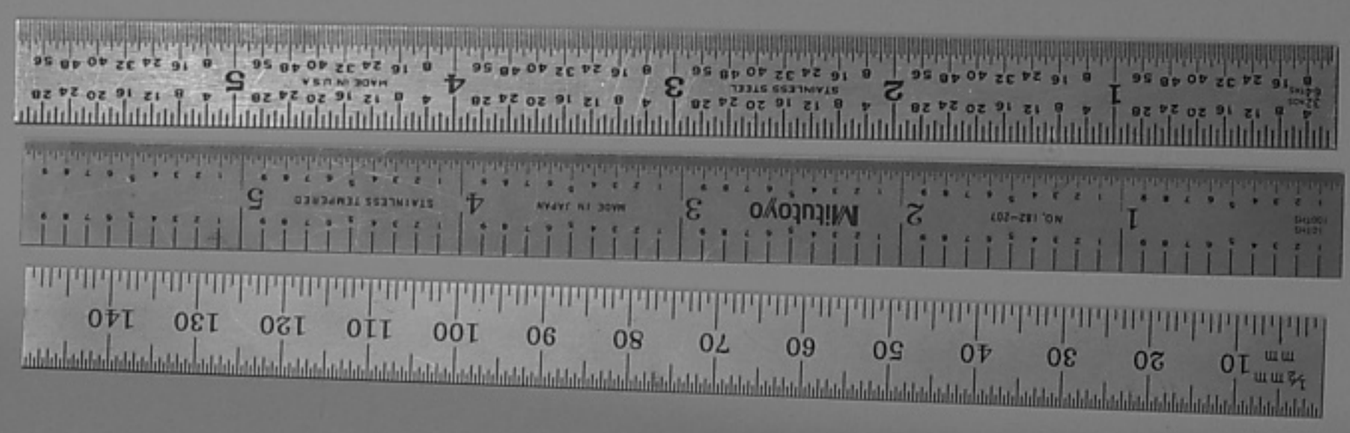
required to fritter away their penchant for the terrible upon the simpering sentiment of the Juliets and Paulines. They have been admitted into full membership in the fruitful school of blood-and-thunder. Miss Braddon was among the first to do justice to the blondes, and Lady Audley's golden locks became a fair stage precedent for *les femmes terribles*. 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 to what greater depths of crime a fair lady with golden hair may go than ever were reached by the fiercest women 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 enriching her paramour*. 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



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;

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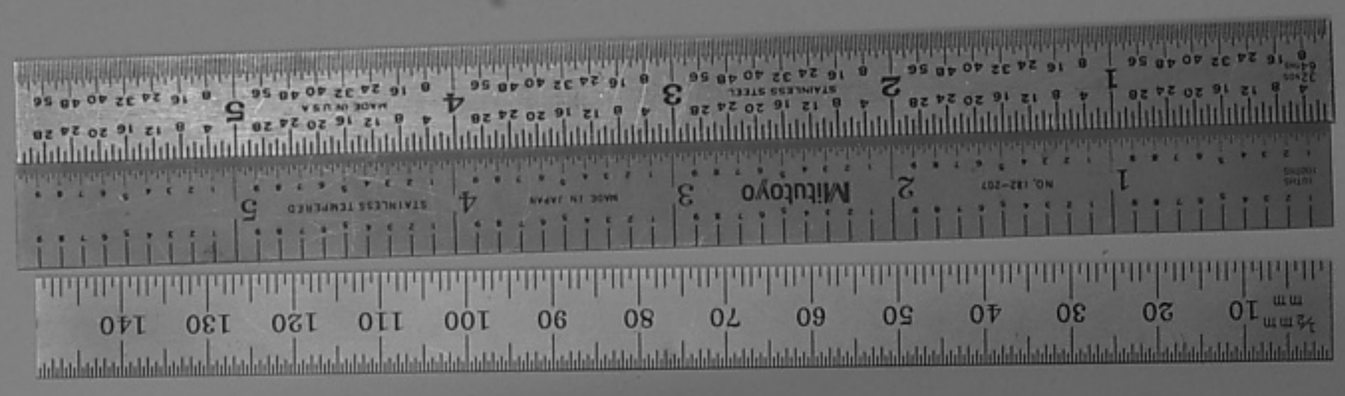
JOINED to it by such a story, especially when so assembled, his old associates and soldiers in war, we may rightfully, without censure or adulation, claim and speak the just measure of his merit and renown; nor shall his presence deny that satisfaction to us; his reputation is not his, nor even his country's alone. It is, in part, our peculiar possession. We, who fought to aid its rising, may well rejoice in its meridian splendor. The foundations 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 lasting duration. They spring not from merely having enjoyed a possession of the honors of position 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 immediately ordered; although long these will live in song and story. Beyond a warrior's distinction, which was his earlier glory, his



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

NONPAREIL OLD STYLE, No. 4.

Alphabet, a to z, 15 ems.

To-DAY, remembrance, from the present backward stealing,
Relumes the paths grown dim with faded years,
Where, though neglected long, I see, themselves revealing,
The bright bygones whose tender radiance cheers.

I see, in yonder dale, where dwell the rustic people,
Fair farm-lands lie along a widening view;
And there the village spreads around its towering steeple,
Near by the school my early studies knew.

Again I hear the bell that rings in every weather
To hasten loitering stragglers to their books;
Again the hum of boisterous children called together
The master hushes with commanding looks.

And one among the scholars there, I well remember,—
Of all the other damsels loveliest,—
Whose shy young glances warm e'en now life's chilled December,
And leave their light within my lonely breast.

Ah, then, more than the tiresome task of book or teacher,
I learned the lessons of her lustrous eyes,
And marked the plastic lines of every perfect feature
That blushing met my gaze with soft surprise.

The morning sunshine, thro' the school-room windows growing,
Was not more welcome than her smile to me;
The morning sunshine, thro' the school-room windows glowing,
Was not more welcome than her smile to me;
And, when we talked at eve, the homeward pathway going,
What music in her laughter there would be!

How artfully I tried to win her to me only,
And bantered those who sought her just the same;
And when her absence made the hours seem dull and lonely,
How oft upon my slate I wrote her name!

Though weary years have vanished since we met at schooling,
And wide asunder have our ways diverged,
Still does my spirit feel her power unbroken ruling,
Though lost the suit its young affection urged.

For she could not be mine: despite my best endeavor,
Another wooer 't was her love to win;
Yet her regretful look will haunt my heart forever,
And make me think that love to mine akin.

No patient master now the olden school is keeping;
No more I watch a maiden's tender eyes;
But o'er my aged heart-strings softly yet are sweeping
The tender thoughts that Memory bids arise.

To-day, remembrance, from the present backward stealing,
Relumes the paths grown dim with faded years,
Where, though neglected long, I see, themselves revealing,
The bright bygones whose tender radiance cheers.

I see, in yonder dale, where dwell the rustic people,
Fair farm-lands lie along a widening view;
And there the village spreads around its towering steeple,
Near by the school my early studies knew.

EVERY man is supposed to understand his own business best. Now the business which I have followed for nearly a score of years has been 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 head 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 General 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 edified and instructed if you had selected as your speaker some publisher of a country paper, of ripe experience, whose success would support his advice. 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 junketing 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 recreation and amusement, but it does not fulfill the conditions of 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 acquaintance, mutual improvement, co-operation, useful suggestions, softening of prejudices, obliteration of antipathies, respect for each other, and the cultivation of the "live 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 avocation which tends to create so much ill-feeling, dislike, envy, rivalry and uncharitableness among its members as the newspaper business. The competition is most severe; the net profits of the vast majority of publishers are exceedingly meagre, when compared with the labor, care and capital required. And this tends to make publishers watch and prey, not with, but on, each other. The patronage of the business is, at best, limited, and difficult to increase. The politician and place-hunters take advantage of the rivalry between publishers to embitter them yet more, and cause them to defame and blackguard each other in the most shameful and ridiculous manner. Editors are used as the special champions of the office-seekers. And what reward do they give for these services? The crumbs that fall from their tables, and the bones they have already picked. Of all employers, demagogues are the ones that exact the most service for the least compensation. Co-operation of publishers, associated effort and combining of ideas, will stop this propensity to do the dirty work of the demagogues, and fly at each other's throats, and injure one another's business by cutting under in prices, or by defamation. All great interests hold frequent conventions and meetings for the advancement of their guild or occupation. Their example should not be lost on publishers.

At your Press Convention a full day should be given to the discussion of the very topic on which you have asked me to speak. Each publisher should give the result of his own experience, and there should be a general interchange of views in respect to all the details of the publishing and editing business. The consequence would be that all of you would learn what each knows, and the hints thrown out could not help resulting in mutual profit. How can subscriptions and advertisements be increased and the losses of the publishing business be diminished? How can the competition of the city papers be escaped? The answer in a single sentence is, make a more attractive paper by devoting your main efforts to the collection of home news and to the advocacy of home interests. The true and legitimate rivalry between the local papers is to produce the best bill of fare for the delectation of their readers. You will not benefit your pecuniary interests by disparaging your neighbor's paper, or by inordinate boasting about the superiority of your own, nor by trying to prevent him from getting business. You will gain nothing by the demise of his publication, but rather lose thereby. An acute observer says that "he who wrestles with us strengthens our nerves and sharpens our skill. Our antagonist is our helper." And a truer observation never was made. It would be recognized by all but for the film that selfishness draws over our eyes, which obscures our mental vision. Any county in the State with twelve or more thousand English-speaking population can and ought to support two local papers of opposite politics, if the proper art is applied to extract their patronage. Do not grow jealous or cross if you discover your party friends taking your opponent's paper or advertising in it, as you will not lose any patronage thereby; but take measures to produce as good or a better paper than he does, and that will bring you business from his party, and in this pleasant way you will enjoy your revenge, and forage on his pasture as much as he forages on yours. As a rule, two papers of the same politics, published in the same town, work badly. They are certain to produce discord in their party, and divide it into factions. They engender the liveliest hatred between the publishers, and malice between the editors; and whatever the one advocates, whether it be right or wrong, wise or otherwise, it is sure to be opposed, sneered at, ridiculed or denounced by the other. The feeling of rivalry is pretty apt to set the publishers to undermining each other's business by underbidding in their scale of charges for subscriptions, job work, advertising and business notices. Another evil is, that it puts one or both concerns completely under the control of scheming cliques and rotten rings, and the editor is unable to call his soul his own, unless by permission of a place-hunter or tax-eater. The bickerings and rivalry of the antagonistic journals disgust moderate men, increase expenses and diminish receipts. In all such cases I would prescribe consolidation, and if the proprietors cannot work together in the same team, let one buy out the other and the latter pitch his tent elsewhere. I believe it is a rule of the Democratic party not to have or permit more than one organ in a county, no matter how populous, and it could be adopted by the Republicans with great advantage to their party harmony and the profit of publishers. In a few large cities an exception may be made to the rule, but even there an excess of papers of the same politics produces mischief.

But to return to the question, how to make an attractive paper? One of the essential things is good mechanical execution; the "print" should be white and firm, and not dingy or spongy. Buy an article that will take a good impression, even if you have to pay two or three cents a pound more for it. The nearer pure white the paper is the better. Next good black ink; for every cent you save by purchasing inferior ink you will lose ten. Buy the best, no matter about the cost, for your ink bill is a small item in comparison with other expenses. The next thing is good press-work, and this is a

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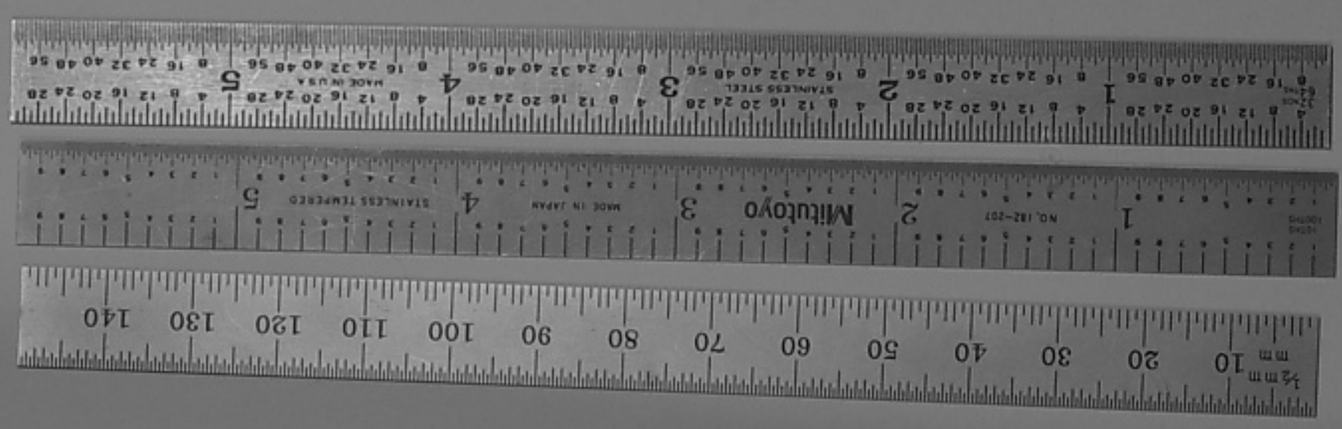

BREVIER OLD STYLE, No. 4.

Alphabet, a to z, 13¼ ems.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

GLAD childhood days. I stand beside a summer sea,
And launch a tiny ship upon the shining crests,
Happy to see it sail so gallantly and free,
Away to where
An island fair
Amid the blue expanse of sunlit waters rests.

I freight it deep with hopes that do not seem too bright,
And dreams that are as real as are these sunny days:
And so, with sails that court the breeze, with flags bedight,
And streamers gay,
She takes her way
To where my island nestles mid the banks of haze.

I watch her sailing out into the golden West,
And joy to see how proud and staunch a ship it is,
Thinking to see it gain that port of perfect rest,
Beyond the waves,
Whose coral caves
My fancy pictures as a haven walled with bliss.

In bleak old age, again I stand upon the shore,
And watch the cold, gray surf that breaks upon the sands,
Hearing hoarse music in its loud and fitful roar,
That fills my soul
Like the deep roll
Of some organ, when 't is touched by master hands.

I shield my eyes and gaze across the angry sea,
To where in days of yore my happy island lay;
Alas! no happy island lingers there for me—
The sunset skies
With roseate dyes
Were painted but to close Youth's golden summer days!

I search amid the debris from a hundred climes
The cruel waves have scattered at my loitering feet,
And find, ah, me! a token from the olden times:—
Amid the wrecks,
The battered decks
Of what had been my little ship so brave and fleet!

And here and there, half-covered with dank sedge and weeds,
Are cast the hopes with which my ship was laden deep—
Hopes that are wrecked, was it through lack of earnest deeds?
So say the years;
And now, with tears,

THAT wonder is the effect of ignorance has been often observed. The awful stillness of attention, with which the mind is overspread at the first view of an unexpected effect, ceases when we have leisure to disentangle complications and investigate causes. Wonder is a pause of reason, a sudden cessation of the mental progress, which lasts only while the understanding is fixed upon some single idea, and is at an end when it recovers force enough to divide the object into its parts, or mark the intermediate gradations from the first agent to the last consequence.

It is the proper ambition of the heroes in literature to enlarge the boundaries of knowledge by discovering and conquering new regions of the intellectual world. To the success of such undertakings perhaps some degree of fortuitous happiness is necessary, which no man can promise or procure to himself; and therefore doubt and irresolution may be forgiven in him that ventures into the unexplored abysses of truth, and attempts to find his way through the fluctuations of uncertainty, and the conflicts of contradiction. But when nothing more is required than to pursue a path already beaten, and to trample obstacles which others have demolished, why should any man so much distrust his own intellect as to imagine himself unequal to the attempt?

It were to be wished that they who devote their lives to study would at once believe nothing too great for their attainment, and consider nothing as too little for their regard—that they would extend their notice alike to science and to life, and unite some knowledge of the present world to their acquaintance with past ages and remote events.

Nothing has so much exposed men of learning to contempt and ridicule as their ignorance of things which are known to all but themselves. Those who have been taught to consider the institutions of the schools as giving the last perfection to human abilities, are much surprised to see men wrinkled with study, yet wanting to be instructed in the minute circumstances of propriety, or the necessary forms of

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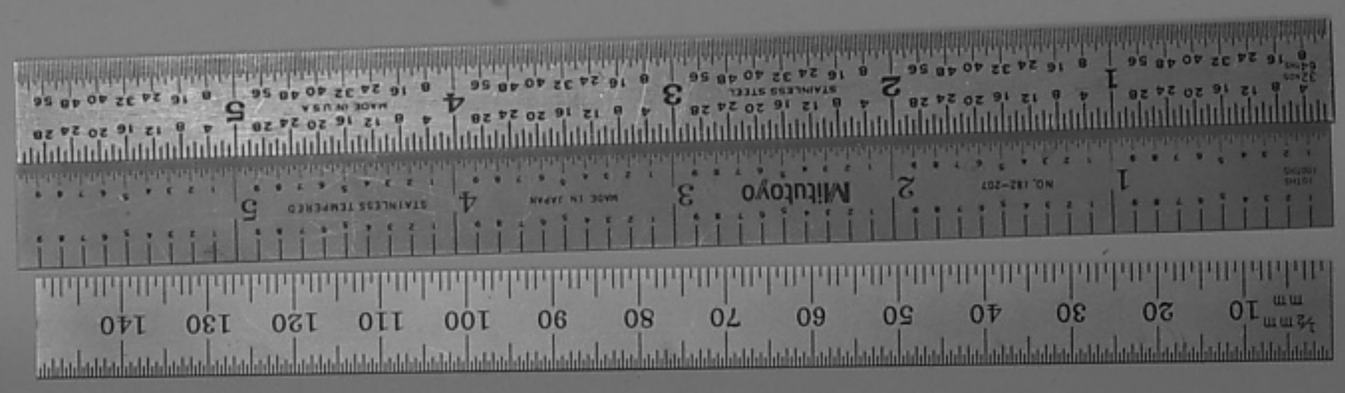
daily transaction, and soon shake off their reverence for modes of education which they find to produce no ability above the rest of mankind.

"Books," says Bacon, "can never teach the use of books." The student must learn by commerce with mankind to reduce his speculations to practice, and accommodate his knowledge to the purpose of life.

It is too common for those who have been bred to scholastic professions, and passed much of their time in academies where nothing but learning confers honors, to disregard every other qualification, and to imagine that they shall find mankind ready to pay homage to their knowledge, and to crowd about them for instruction. They therefore step out from their cells into the open world with all the confidence of authority and dignity of importance. They look around about them at once with ignorance and scorn upon a race of beings to whom they are equally unknown and equally contemptible, but whose manners they must imitate, and with whose opinions they must comply, if they desire to pass their time happily among them.

To lessen that disdain with which scholars are inclined to look on the common business of the world, and the unwillingness with which they condescend to learn what is not found in any system of philosophy, it may be necessary to consider that though admiration is excited by abstruse researches and remote discoveries, yet pleasure is not given, nor affection conciliated but by softer accomplishments, and qualities more easily communicable to those about us. He that can only converse upon questions about which only a small part of mankind has knowledge sufficient to make them curious, must lose his days in unsocial silence, and live in the crowd of life without a companion. He that can only be useful on great occasions may die without exerting his abilities, and stand a helpless spectator of a thousand vexations which fret away happiness, and which nothing is required to remove but a little dexterity of conduct and readiness of expedients.

No degree of knowledge attainable by man is able to set him above the want of hourly assistance, or to extinguish the desire of fond endearments and tender officiousness; and therefore no one should think it unnecessary to learn those arts by which friendship may be gained. Kindness is preserved by a constant reciprocation of benefits or interchange of pleasures; but such pleasures only can be bestowed as others are capable to receive, and such pleasures only imparted as others are qualified to enjoy.



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

LONG PRIMER OLD STYLE, No. 4.

Alphabet, a to z, 12¼ ems.

How beautiful are the works of God!
How beautiful His dealings with the heart!
There was a time when o'er the earth I trod
With eyes unseeing,—when I dwelt apart
From all life's mysteries, and knew no care,
Nor felt the strong necessity of prayer.

There was a time when joy was in the light,
When day with its glad beamings made my bliss;
When there was mournful beauty in the night,
And in the grave a terrible abyss;
Such time hath passed, and things are changed to me,
'T is well, my God, for I am nearer Thee!

Morn bringeth mournful peace and solemn thought,
It bringeth prophet visions of the tomb;
Night-dreams fade out, but not the hues they wrought,
Aye, God hath dealt with me: He hath gone down
Into the silent slumber of my heart,
And made me feel my immortality, and thrown
A spell around me which may ne'er depart;
Tides of immortal joy within me roll—
Joy that subdues and sanctifies the soul.

I move no longer with a careless love
O'er the green earth, amid the laughing flowers;
The deep affection I have placed above
Absorbs the lighter love of lighter powers;
With a rapt heart I go in silent dreams
Among the flowers and by the gushing streams.

How long must I await the gentle call
Which bids me to the presence of Thy love?
Earth has her charms, but I can leave them all
To dwell with Thee, eternally above;
How the worn dove will weary for its home!
Shall it be long, dear father, ere I come?

THE theory of passing 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 "ideal" of economic and rapid printing; all the fabrics requiring to be impressed with objects obtained from types, engraven 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 engraven rollers for blocks in calico 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 satisfying 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.

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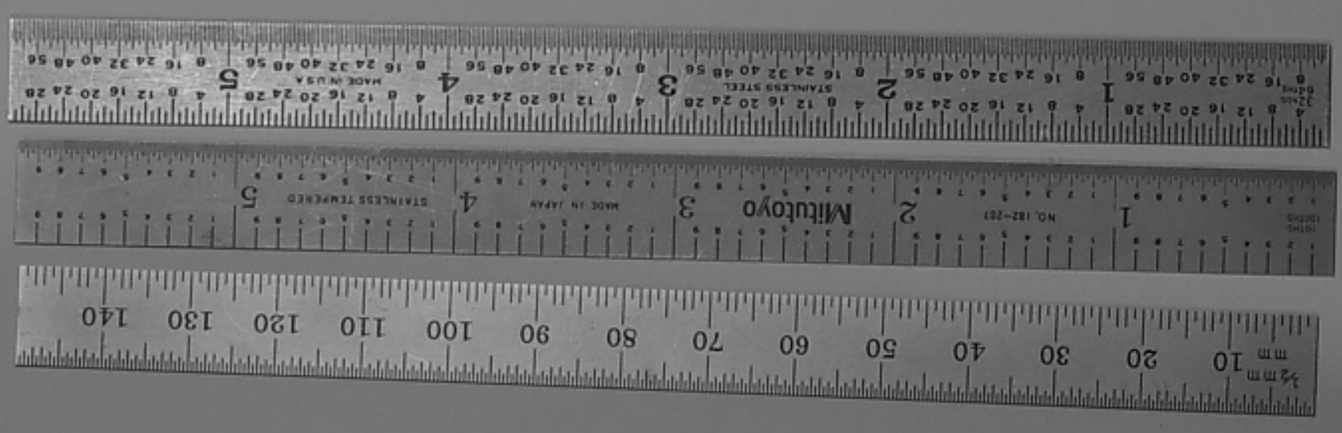
Wilkinson so long labored. Just before the commencement of the late American war, a company, with adequate capital, was organized in New York for fully carrying out his invention. A press was built, and other agencies of a necessary kind provided, such as damping paper in the web, the casting of stereotype plates, etc., but the fearful 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 1862, 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 providing the most suitable delivery 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 expended produced its natural effects in impairing the patience, energy, and confidence of the capitalists interested, rendering the introduction of new life and blood necessary to redeem, 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 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 person with whom cylinder printing originated (now advanced to old age) may be rendered contributive to the existing demands of



SMALL PICA OLD STYLE, No. 4.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

Alphabet, a to z, 12½ ems.

If men cared less for wealth and fame,
And less for battle-fields and glory,
If, writ in human hearts, a name
Seemed better than in song and story;
If men, instead of nursing pride,
Would learn to hate and to abhor it,
If more relied
On Love to guide,
The world would be the better for it.

If men dealt less in stocks and lands,
And more in bonds and deeds fraternal,
If Love's work had more willing hands
To link this world with the supernal;
If men stored up Love's oil and wine,
And on bruised hearts would pour it,
If "yours" and "mine"
Would once combine,
If more would act the play of Life,
And fewer spoil it in rehearsal;
If Bigotry would sheath its knife,
Till good became more universal;
If custom, gray with ages grown,
Had fewer blind men to adore it,—
If Talent shone
In Truth alone,
The world would be the better for it.

If men were wise in little things—
Affecting less in all their dealings;
If hearts had fewer rusted strings
To isolate their kindly feelings;
If men, when wrong beats down the right,
Would strike together to restore it,—
If right made might
In every fight,

THOUGH it is new in reference to your particular case, your abstinence 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 contrived 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 un-

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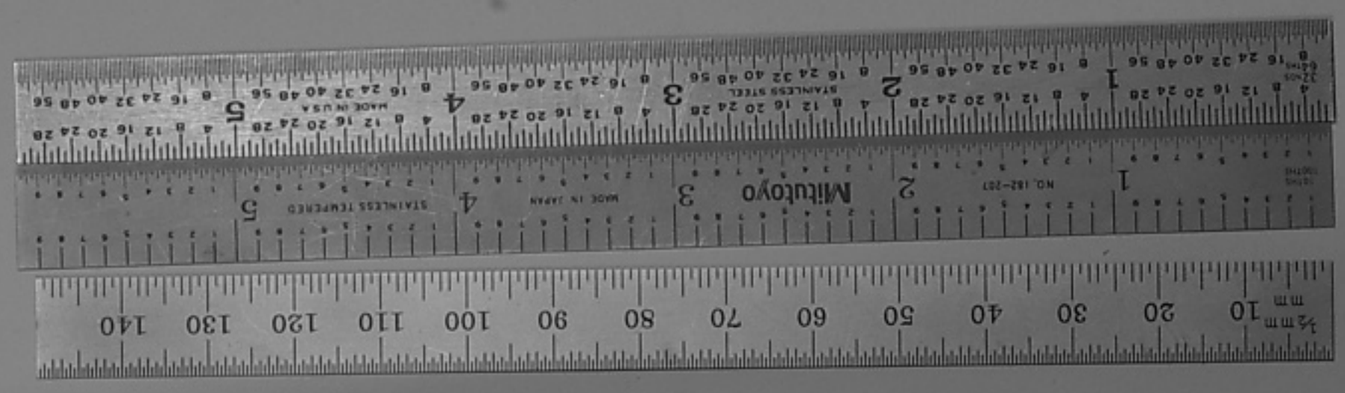
satisfactory to you because it was too imperfectly cultivated, may henceforth be as orderly and as fruitful as a well-kept garden. You may become thoroughly conversant with the works of more than one great author whom you have neglected, not from lack of interest, but from want of time. You may open some old chamber of the memory that has been dark and disused 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 some, to a man of your industry, are certain, 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 besides these sensational incidents there are hundreds of less notorious ones, often fictitious, inserted simply for the temporary amusement of the reader. The greatest evil of



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

PICA OLD STYLE, No. 4.

Alphabet, a to z, 12½ ems.

WHIMSICAL, roguishly rude,
Affectionate, jealous, and winning,
Outspoken, and naught but a prude,
What can come of so nice a beginning?
Pretty? Well, let me reflect,
Rosy cheeks, azure eyes, and all that;
Flaxen locks, indecorously decked
On one side, with a tiny straw hat,
Decidely rakish, as worn,
Obscuring one mischievous eye,
The leaf somewhat frayed, as though torn
In spite of a feminine cry.
Budding lips 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 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 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 aught but a prude!

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 steed 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.

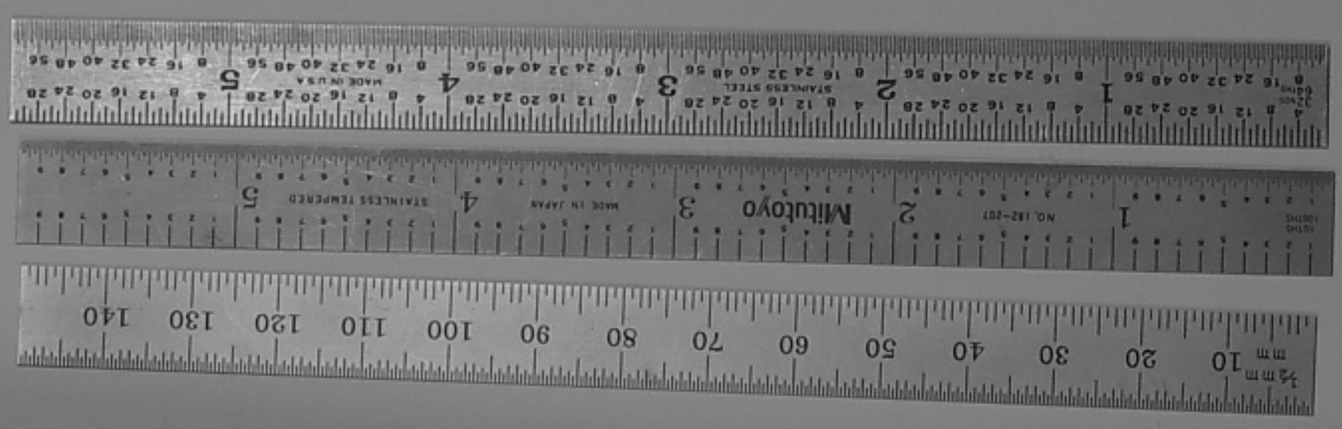
These are extremes, but they are united together by a thousand specimens, each of which has been the best of its kind in its day; has asserted its supremacy, to be superseded in its turn until the chain is perfect.

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

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. Boys have gathered them from the fields, played with them by the ocean, and cast them in mischief or in strife; 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 studious 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 these alone, they are heiroglyphic chapters of British history—chronicles, not of kings and crowns and thrones, and wars and political machinations, but of the aspirations of the British mind and its long and earnest struggles against difficulties in the attempt to gain the position it now sustains so well.

They bear indubitable testimony to a steady progress of the uprisings of intellect, and to the improvements made in the arts by which *the clouds of ignorance and superstition, once*



Old Styles.--Card Fonts.

American System of Interchangeable Type Bodies.

Nonpareil Old Style, No. 2

Horace Greeley, editor of the New York Tribune, died at Tarrytown, New York, Nov. 29, at 6:50 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 after, he formally resumed editorial control of the Tribune, but soon after, from physical prostration, was compelled to seek rest. The long excitement of the Presidential campaign, closing with the solemn death of his wife, had been so intense that the reaction overwhelmed him. Loss of sleep and disorganization of digestive organs followed, and, under the combination, the strong man failed until death closed the mortal life of Horace Greeley.

Brevier Old Style, No. 2

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Long Primer Old Style, No. 2

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Small Pica Old Style, No. 2

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Brevier Old Style Italic, No. 2

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Long Primer Old Style Italic, No. 2

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Small Pica Old Style Italic, No. 2

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Pica Old Style Italic, No. 2

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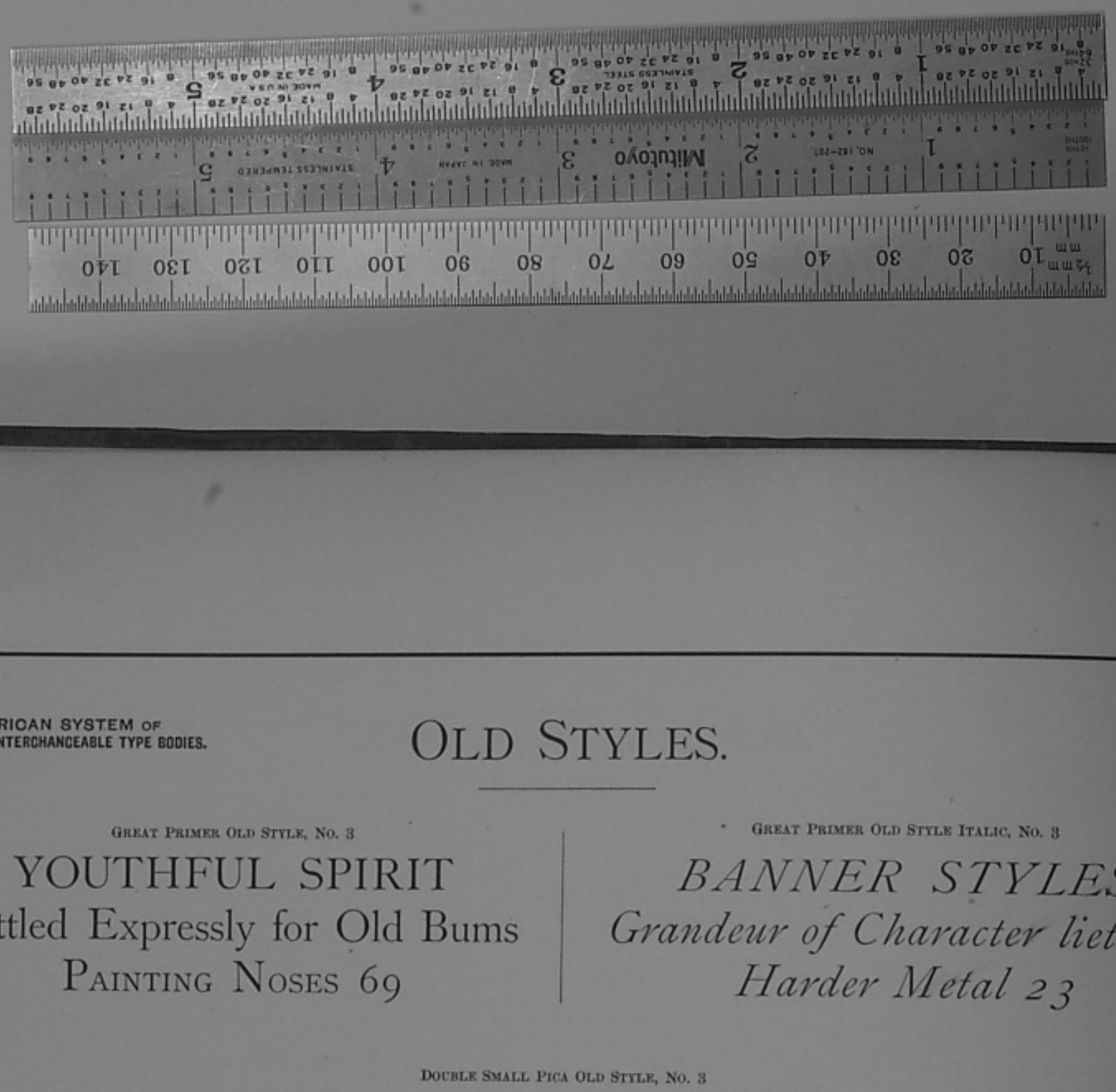

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YOUTHFUL SPIRIT
Bottled Expressly for Old Bums
PAINTING NOSES 69

GREAT PRIMER OLD STYLE ITALIC, NO. 3

BANNER STYLES
Grandeur of Character lieth in
Harder Metal 23

DOUBLE SMALL PICA OLD STYLE, NO. 3

GREETING MODERN GREATNESS
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DOUBLE COLUMBIAN OLD STYLE, NO. 3

SHOULDER STRAPPER
Battle-Scared Heroes old STORIES 26

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UNSKILLED IN SPEECH, NOR MATURE OF AGE 123
SO SWEETLY MAWKISH, SMOOTHLY DULL

BREVIER OLD STYLE HALF TITLE

WINGED CHORISTERS CHIRP MATINS 5
FROM HOMES IN LEAFY BOWERS

TWO-LINE PEARL OLD STYLE HALF TITLE

CURRENT COIN OF OUR REALM 46
GOLDEN GRAINS OF TRUTH

TWO-LINE NONPAREIL OLD STYLE HALF TITLE

INSIPID SPEAKER LIFTS HIS 8
SMIRKING OR BLUSHING

TWO-LINE MINION OLD STYLE HALF TITLE

NUL BIEN SANS PEINE 9
SECRET OF SUCCESS

TWO-LINE BOURGEOIS OLD STYLE HALF TITLE

MODEST PRINTER 4
ANCIENT BIPED

TWO-LINE SMALL PICA OLD STYLE HALF TITLE

SUBJECTS OF HEROIC SONG IN 5

TWO-LINE ENGLISH OLD STYLE HALF TITLE

RESTRICTED SENTINEL 3

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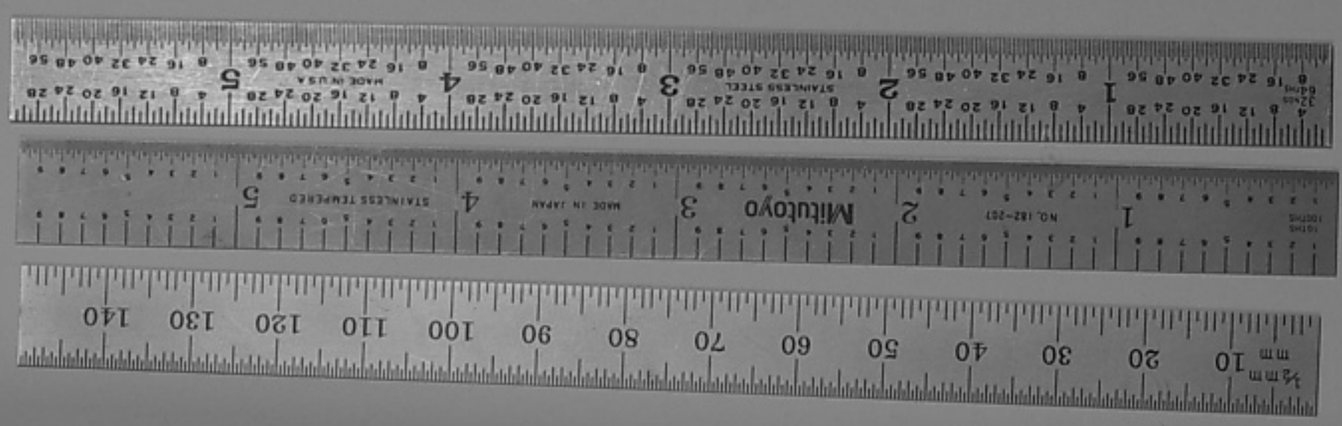

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Undiscovered Illinois States Sand Banks 6918
MICROSCOPICAL INFINITESSIMALS

GREAT PRIMER OLD STYLE CONDENSED, NO. 2

Stockholders Gobble the Profits 48
SHARPER FINANCIERING

PARAGON OLD STYLE CONDENSED, NO. 2

HER GOLDEN Thoughts a 82

DOUBLE PICA OLD STYLE CONDENSED, NO. 2

DIFFERED in Colors 56

DOUBLE GREAT PRIMER OLD STYLE CONDENSED, NO. 2

PRESIDENT'S FEET Sadly out o' Jint 5

DOUBLE PARAGON OLD STYLE CONDENSED, NO. 2

MODEST RUNS on Sand Banks 28

TWO-LINE PEARL OLD STYLE CONDENSED

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

TWO-LINE NONPAREIL OLD STYLE CONDENSED

PESTIFEROUS POLICY PEDDLER 3
LIFE'S LOTTERY LICENSED

TWO-LINE BREVIER OLD STYLE CONDENSED

INDEPENDENT IN MANNERS 16

TWO-LINE BOURGEOIS OLD STYLE CONDENSED

MINISTERING ANGEL ON 2

TWO-LINE LONG PRIMER OLD STYLE CONDENSED

CHINESE MUST GET 3

TWO-LINE SMALL PICA OLD STYLE CONDENSED

GENTS' FURNISHER 8

TWO-LINE ENGLISH OLD STYLE CONDENSED

BURLESQUING PURE HUMANITY 45

TWO-LINE COLUMBIAN OLD STYLE CONDENSED

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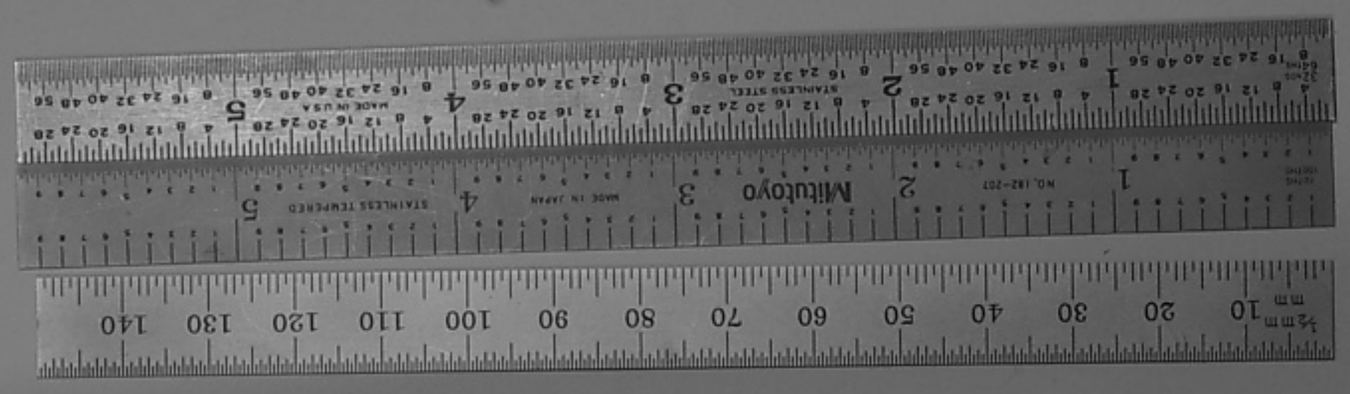

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NEW TITLES.

NONPAREIL ANTIQUE TITLE

STARTLING AND SENSATIONAL THEMES FOR PULPIT ORATORS
POLITICS AND RELIGION ESCHEWED. 34

BREVIER ANTIQUE TITLE

PATRIOTIC SPIRIT PERVADING MOST COMMUNITIES
SACRIFICE ONE'S RELATIONS 789

BOURGEOIS ANTIQUE TITLE

BUILDING HOPES ON HIS MAIDEN AUNT'S STAMPS
THE NOBBY FELLOW CAME, 35

LONG PRIMER ANTIQUE TITLE

AND SQUELCHED HOPEFUL'S LITTLE GAME
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BY WEAK-KNEED OPPONENTS. 2345

LONG PRIMER IONIC TITLE

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PUBLICLY KNOCK DOWN. 54

BREVIER HALF TITLE, NO. 2

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WONDROUS INDIAN STORIES 23

BREVIER HALF TITLE

I WANT TO BE A SIOUX AND WITH THE
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MURDER THE STRAGGLERS
SUPPLIED BY FATE. 76

TWO-LINE NONPAREIL HALF TITLE

RIGHT BEFORE THOSE BALDHEADED, WORTHLESS
SCALP, NICE PEACE COMMISSIONERS. 25

TWO-LINE MINION HALF TITLE

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

TWO-LINE BREVIER HALF TITLE

RECEIVING GOLD MEDALS FOR PROGRESS
VIRTUE IS ITS OWN REWARD 45

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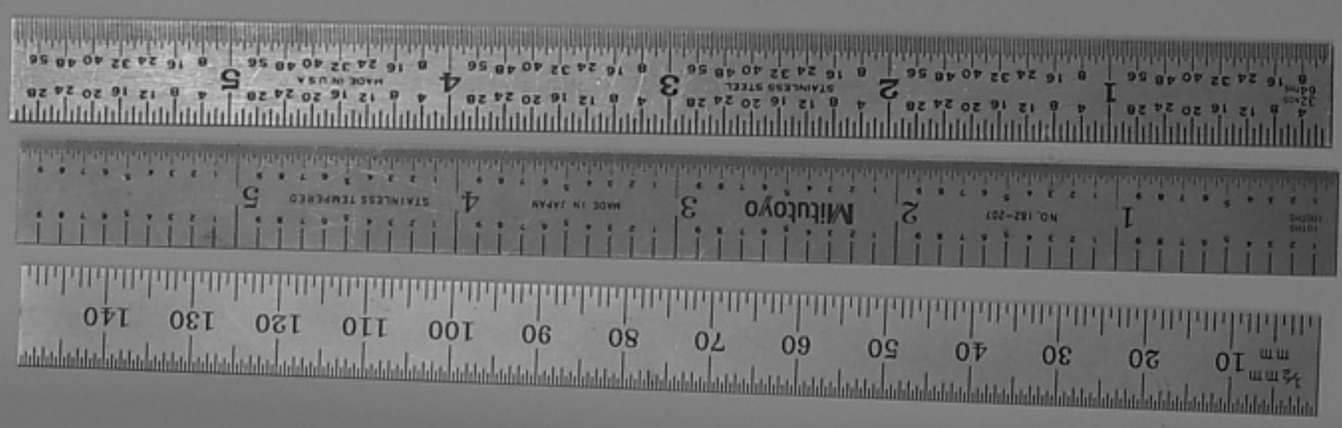

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DAMAGING DISCLOSURES ELICITED UPON EXAMINATION OF BOASTED RULE. 12345

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FROM THE TOMBS. 12345

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BROKEN HEARTS. 123456

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HUMOR OF CIDER DRUNKS.
INTERNAL STRIFE. 23

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BRIDGEPORT. 123

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FLEECING HEATHEN.
CHINESE. 123467

TWO-LINE BOURGEOIS, No. 4.

DUTCH ON AFRICA.
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TWO-LINE PEARL, No. 8.

A DEGENERATE SIRE AND SONS.
PENT UP UTICA. 4567890

TWO-LINE AGATE, No. 8.

MULTITUDINOUS REVIEWERS.
BOSTON PARTIES. 1234

TWO-LINE NONPAREIL, No. 8.

SCHOOLMASTERS AT HOME.
HOOSIER ABROAD. 12

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THE DEMON OF UNREST.
TOOTHACHE. 4567

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POLICEMEN. 123

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BIG INJUN. 123

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MUDDY. 123

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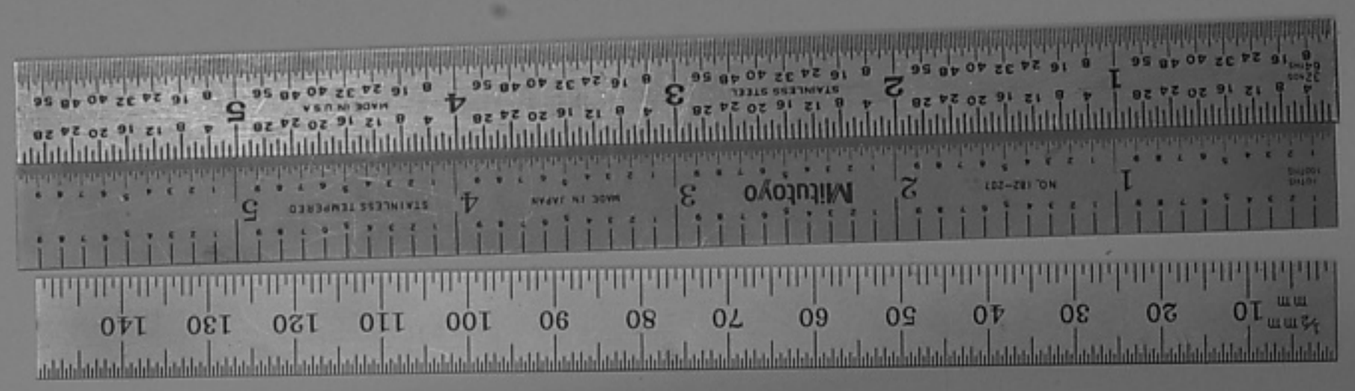

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CONDENSED.

NONPAREIL CONDENSED, No. 4

OH, COME WHERE MY LOVE LIES SWEETLY DREAMING HER HAPPY HOURS AWAY FROM ALL BORES. 1234

TWO-LINE PEARL CONDENSED, No. 4

CARPET-BAGGERS PREPARING TO DANCE TO THE TEXAS-PACIFIC TUNE 90

TWO-LINE NONPAREIL CONDENSED, No. 4

GO HOME WITH THE GIRLS IN TIME FOR LANIGAN'S 82

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COME WITH THE LUTE, COME WITH THE LYRE BRING JEWSHARP AND ACCORDEON. 56

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TWO-LINE BREVIER CONDENSED, No. 4

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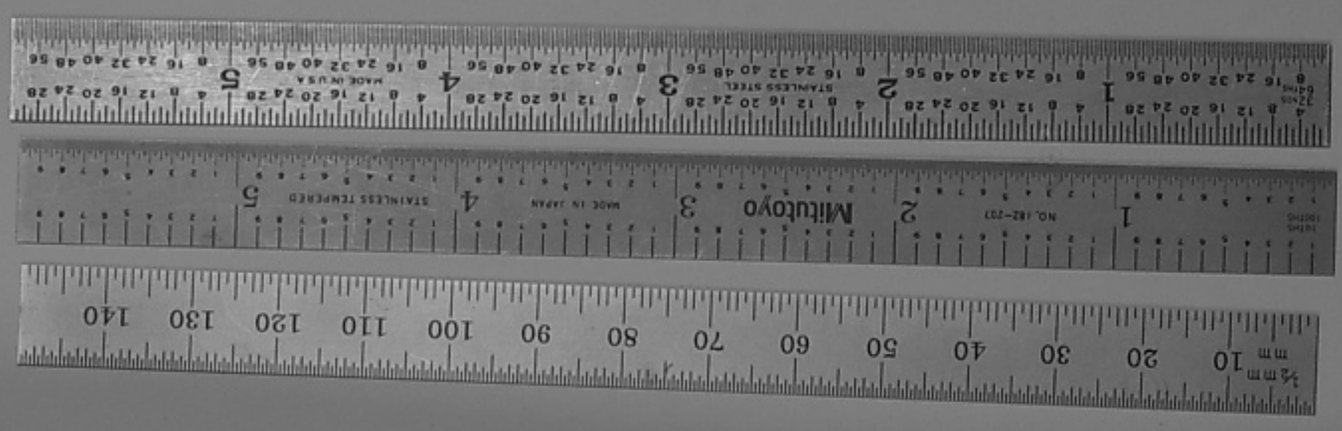

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Every Moment, Lightly Shaken, Runs Itself in Golden Sands
Harmonies of Human Nature 12345
Pyramids and Towers from Diamond Quarries Hewn

BOURGEOIS BOLDFACE ITALIC

MEALY-MOUTHED MICHAELITES
Loud Yawping Vendors of Decaying Vegetables
Sacrifices to Mammon 5678
Ejaculations Excruciatingly Ejected

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Ragamuffin Wranglers over Ash-Boxes
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Cheek by Jowl 123

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ARISTOCRATIC ASPIRINGS OF YE GENTLE OX
The Waging of Commercial Warfare by the Gee of the Jehus
Talmudish Shamhamphorash 6789
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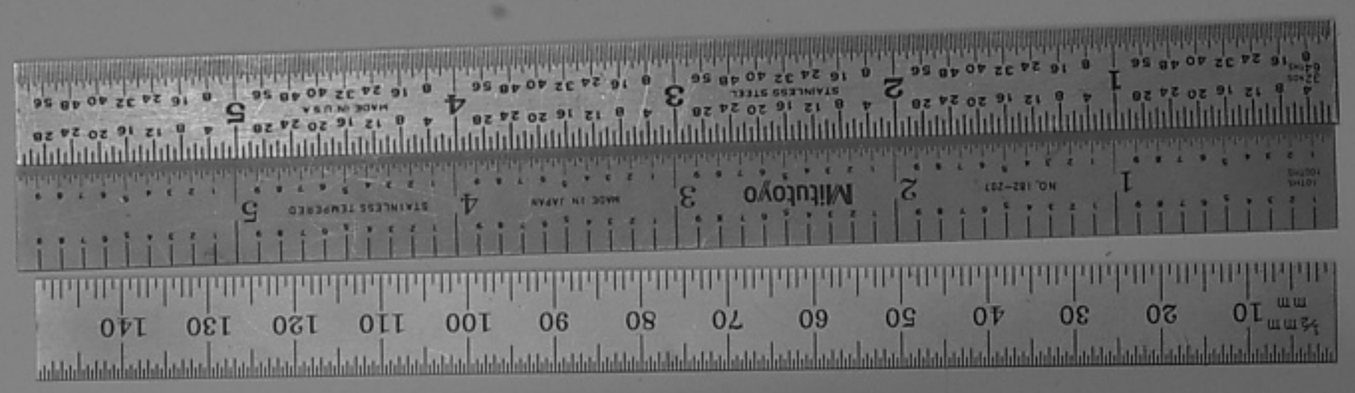

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Through the Meadow, Daisy-Laden, a Lovely Maiden. 456

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Glass of Water Shipwrecked William. 17

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Not Beautiful Blue 2

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True NOT False 4

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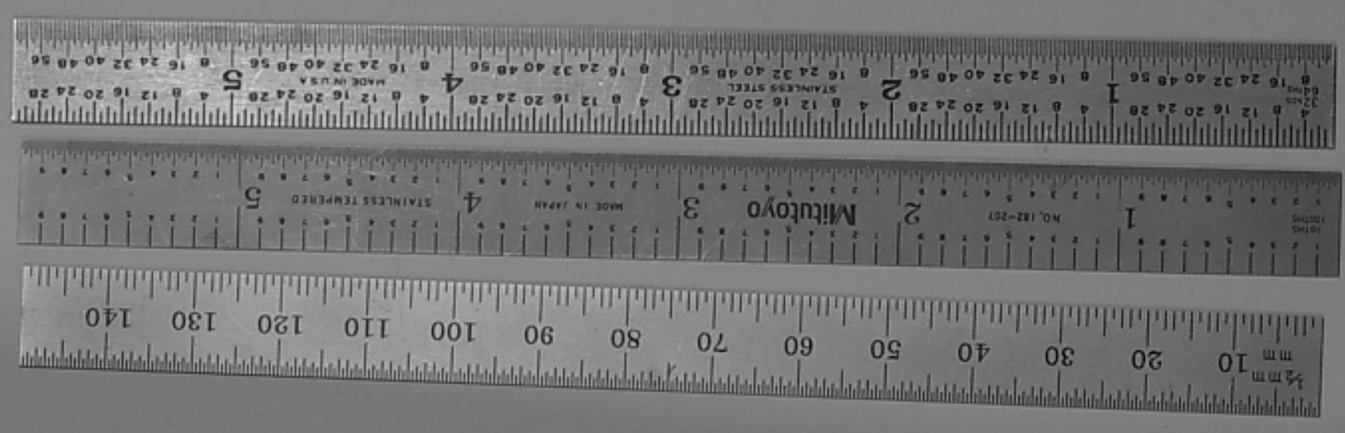

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Succeeds the Night in the Grip of the Law
Cheerful Surroundings 456

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GATES OF A HAZY BLUE
Raising of the Curtains of the Day
Sunlight of Heaven 567

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Undesirable Aids to Develop Beauty 123

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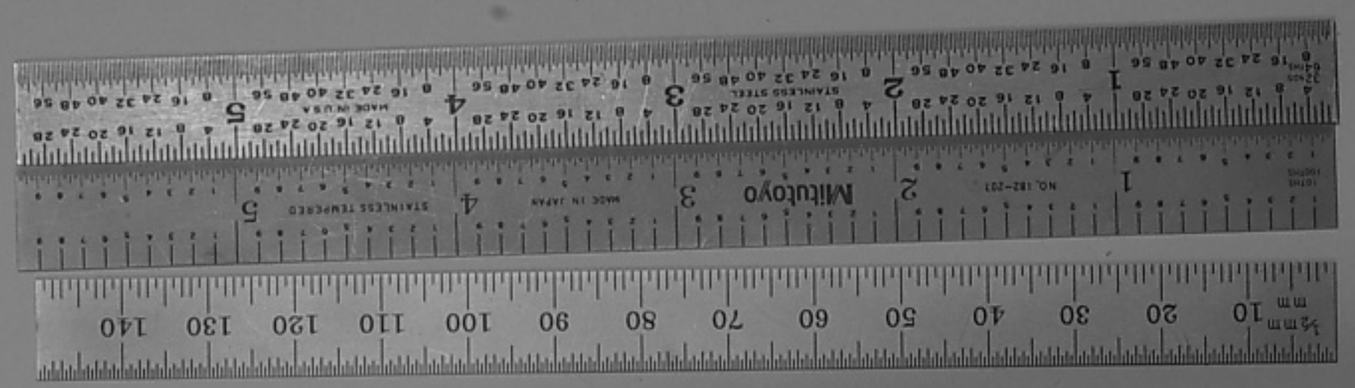

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

CONDENSED TITLE.

PEARL CONDENSED TITLE, No. 3

NARRATIVE OF KANE'S EXPLORATIONS IN THE ARCTIC REGIONS

When Nature all her Hues Celestial Blends, and Zenithward all their Corruscations Sends Her Banners in the Northern Sky. Aurora Borealis 1234

NONPAREIL CONDENSED TITLE, No. 3

JOURNALISTIC JOURNEY TO KING NOBODIES LAND

Interesting Sketches of Early Discoveries in that Terrestrial Kingdom

Art of Printing put to Basest of Uses 456789

BREVIER CONDENSED TITLE, No. 3

WITHERING REPUBLICS AND EMPIRES

Statistics of the Lake Commerce of the Western States

Chicago Leads all its Rivals in 1879

LONG PRIMER CONDENSED TITLE, No. 3

OCEAN VOYAGERS TO LILLIPUT

Gulliver Enlisting in the Queen's Freebooters

Extinguished Villains and 23

PICA CONDENSED TITLE, No. 3

FESTIVALS FOR GRANGERS

Rarest Dinners Beneath the Old Oaks

Moss-Covered Buckets 56

ENGLISH CONDENSED TITLE, No. 3

BEAUTEOUS DESERVES

Deluge from Home Made Showers

Sprinkle Everyone 78

GREAT PRIMER CONDENSED TITLE, No. 3

STARRY EXPLORERS

Recent Important Discoveries

Summer Hats 5608

DOUBLE SMALL PICA CONDENSED TITLE, No. 3

BASE BALL CLUB

Fortunes of a Short Shop

Howled Home 34

DOUBLE ENGLISH CONDENSED TITLE, No. 3

DRESS HIGH

Parisian 3 Pannier

DBL. GREAT PRIMER CONDENSED TITLE, No. 3

EUROPEAN

Pint 2 Crumbs

CANON CONDENSED TITLE, No. 3

CHINESE MISERY

Bothered by the Hoodlums 5

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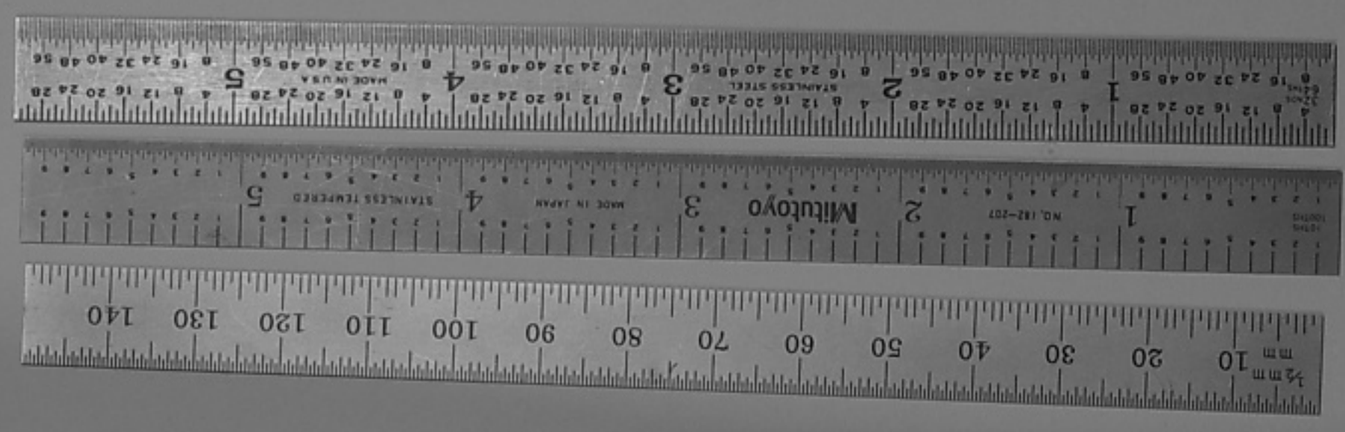

CONDENSED TITLE.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

NONPAREIL CONDENSED TITLE, No. 5

WITH ALL THE POMP AND CIRCUMSTANCE OF WAR
Thoughtless Flirtations by Mr. Flighty Engenders a Family Feud

BREVIER CONDENSED TITLE, No. 5

RESEARCHES IN COUNTRY HOTEL BEDS
An Opposition based on the Ground of Inexpediency!

LONG PRIMER CONDENSED TITLE, No. 5

INSTRUCTIVE LECTURES ON DIRT
To be Delivered by Disciples Poring over Coke

PICA CONDENSED TITLE, No. 5

ART OF ENGRAVING ON STEEL
Extensively Practiced by Jail Deliverers

COLUMBIAN CONDENSED TITLE, No. 5

GREAT MODOC SCARE
Illustrated by Thomas Hawkeye

DOUBLE SMALL PICA CONDENSED TITLE, No. 5

Freedom ON THE Plantations

MINION CONDENSED TITLE, No. 5

TEARER O'GOULD'S GREAT MISSOURI STORY TELLER
Characteristic Prevarication, Degenerate Application, Mobocratic!

BOURGEOIS CONDENSED TITLE, No. 5

BUMMER MUSEUM OF ART AND SCIENCE
Political War Horses Illustrating Campaign Pictures!

SMALL PICA CONDENSED TITLE, No. 5

RESPONSIBILITY OF INDIVIDUALS
Not an Essential of Electioneering Documents

ENGLISH CONDENSED TITLE, No. 5

WEIGHTY CONSIDERATION
The Resumption of Specie Payment

GREAT PRIMER CONDENSED TITLE, No. 5

COMPLETING HISTORY
With Scalping-Knife Engraving

DOUBLE ENGLISH CONDENSED TITLE, No. 5

The DOLLAR of our Dad

DOUBLE GREAT PRIMER CONDENSED TITLE, No. 5

Expositor of INDUSTRIES in Busy Iowa

FOUR-LINE PICA CONDENSED TITLE, No. 5

Charity for HOME Begins in a

FIVE-LINE PICA CONDENSED TITLE, No. 5

Rolling STONE Gathers

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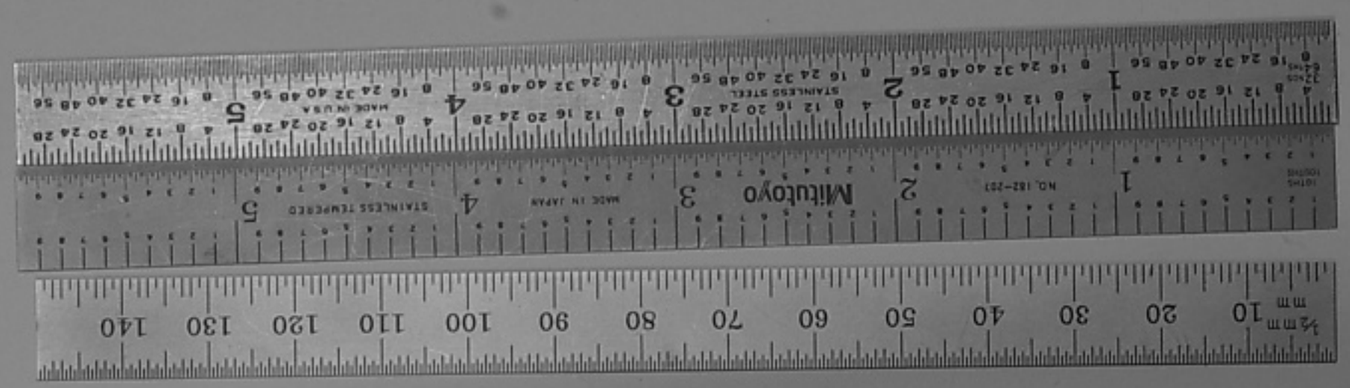


AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

EXTRA CONDENSED.

BREVIER EXTRA CONDENSED

A shoemaker fat, on his work-bench sat, With a shoe about half done;
His figure was short and his hair was gray, His big eyes twinkled in such a way,
That you would have thought him only at play, Or having a bit of fun.
"All labor," said he, "appears to be A part of my honored trade:
They may dig, or preach, hew, or teach; Whatever they do you'll find in each
Something that's always within my reach, Or my daily custom made.
The parson may smile, as down each aisle His eloquence sonorous rolls;
He can only believe, when his sermon is o'er And silence broods over pews once more,
That he merely performs what I've done before: For I'm a curer of soles.
THE DOCTOR DELIGHTS, AS HE KNOWINGLY WRITES A PRESCRIPT 09876543

LONG PRIMER EXTRA CONDENSED

The flowers, once gay and beautiful, now hang their droooping heads,
And pine in vain for dews and showers, in gardens, groves, and meads;
And, one by one, they fade away, as by the blast of Death,
Beneath the unrelenting blight of Autumn's chilling breath.
The streams, that down the gentle slope erst danced in playful glee,
Or glided on through laughing vales, in liquid melody,
No more ring out their voices clear, like sweet Æolian strains,
But mournful is THEIR CADENCE NOW, THAT ECHOES OE'R THE 123456

PICA EXTRA CONDENSED

We stopped the press awhile, last night, to re-revise the proof; We heard the rain drops patter on the skylight in the roof;
The sleepy, tired compositors rested in threes, or pairs, When suddenly we heard a sound of tramping up the stairs.
Enter a man who seemed quite old, yet vigorous and spry; Through spectacles with iron bows we saw a twinkling eye.
"And this is where you print," he said; "I thought I'd like to know If printing was the same I'd witnessed many years ago."
And so through the establishment we showed the various places: The lengthy row of galleys, and the almost empty cases;
He saw the "turtle," when the forms were started off to go Down the long well to where the waiting presses were, below;
Then gently by the elevator's quiet, quick descent, In silence the old man with us down to the press-room went.
The belt was changed; the mighty press---four-cylinder, by Hoe, From out each end the printed sheets quickly began to throw,
The noise of the machine was now THE ONLY SOUND WE HEARD; OUR OLD AND QUIET GENTLEMAN SAID 1234567890

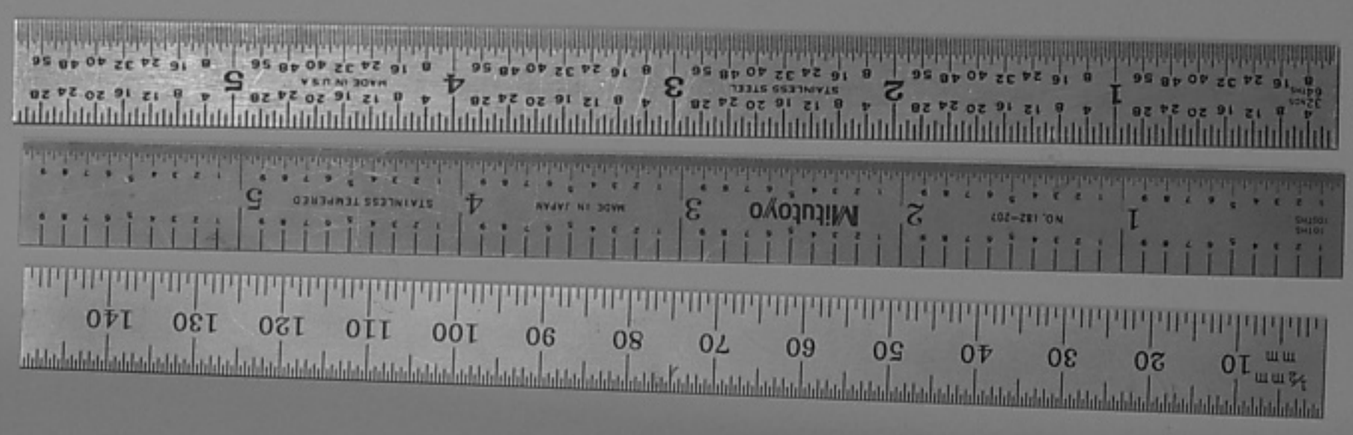
FOUR-LINE PICA EXTRA CONDENSED

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

SIX-LINE PICA EXTRA CONDENSED

AMERICAN LITERATURE.
The Great Eclectic Commentator 2

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



EXTRA CONDENSED.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

Pica Extra Condensed, No. 3

BURDEN OF YE ANCIENT FARMER'S LONG REFRAIN
Early to Bed, and Early to Rise, Makes a Man Healthy, Wealthy, Wise
Filling the City Youth with Mild Surprise. 1234

English Extra Condensed, No. 3

RECUPERATING FOR THE WINTER CAMPAIGN
Coquette's Summer Experiments upon her Perspiring Swains 789

Great Primer Extra Condensed, No. 3

RISE AND FALL OF GIBBON'S ROMAN EMPIRE
Preceded by a Rapid Decline in the Chicago Lard Market 56

Paragon Extra Condensed, No. 3

HUM DRUM OF THE GRASSHOPPER
Will You Meet Me in this Wheat Bye and Bye 34

Double Pica Extra Condensed, No. 3

PERIPATETIC INSTRUCTORS IN THE THEORY OF HAPPINESS
They Love the Cellar's vicious Joke, and Drown their Cares in Beer and Smoke 350

Double Great Primer Extra Condensed, No. 3

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

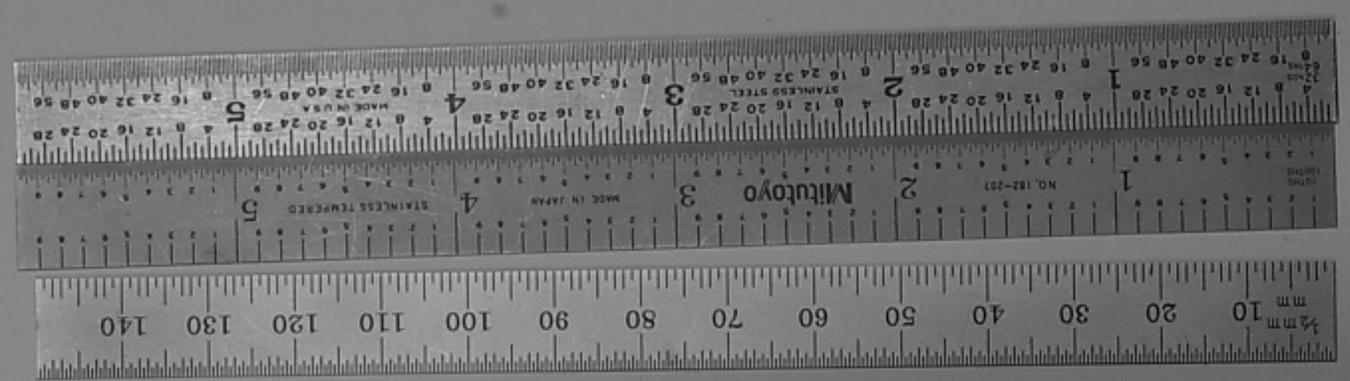
Double Paragon Extra Condensed, No. 3

EMBLAZONED SHIELDS, IMPRESSIONS QUAINT
Reflect Back the Glories of the Sun's Earliest Glances. 78

Four-Line Pica Extra Condensed, No. 3

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

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



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

EXTRA CONDENSED.

TWO-LINE DIAMOND EXTRA CONDENSED, No. 4

DRIED AUTUMN LEAVES CLING TO THE BOUGHS TILL SPRING
BEAUTIFUL BUDS ARE SWELLING UNDER 2345

TWO-LINE PEARL EXTRA CONDENSED, No. 4

TEN THOUSAND QUIET THINGS WITH LEGS AND WINGS
AWAIT SPRING IN WOODS OUT YONDER 098

TWO-LINE AGATE EXTRA CONDENSED, No. 4

TRAILING ARBUTUS WAVES A CROWN OF LEAVES
SWEETEST FLOWERS SPRINGING 6789

TWO-LINE NONPAREIL EXTRA CONDENSED, No. 4

STALEST BLUE EGGS REST IN DESERTED NEST
ROBINS ANCIENT SONGS SINGING 7643

TWO-LINE BREVIER EXTRA CONDENSED, No. 4

QUIETLY DESCENDING THE MOUNTAIN'S RUGGED SIDES BATHED IN FADING SUNSET
MONOTONOUS SCENERY EXHIBITED ONE MIDNIGHT DREARY 1234

TWO-LINE LONG PRIMER EXTRA CONDENSED, No. 4

CAUTIOUSLY WAKING LOVE'S UNREST IN HIS SWEETHEART'S BREAST
SETTING ECHOES OF THE BARE WOODS RINGING 5678

TWO-LINE PICA EXTRA CONDENSED, No. 4

MOSSBACK DELEGATES STROLLING ALONG THE HIGHWAYS
HEAVY FOOTED SERVANTS OF POLICY 67890

TWO-LINE COLUMBIAN EXTRA CONDENSED, No. 4

TEMPORARY EXPEDIENTS TO SUPPRESS SMELLS
LIMBURGER AND CHICAGO RIVER 123

TWO-LINE PARAGON EXTRA CONDENSED, No. 4

SEQUESTERED NOOK BROOKS BABBLE 40

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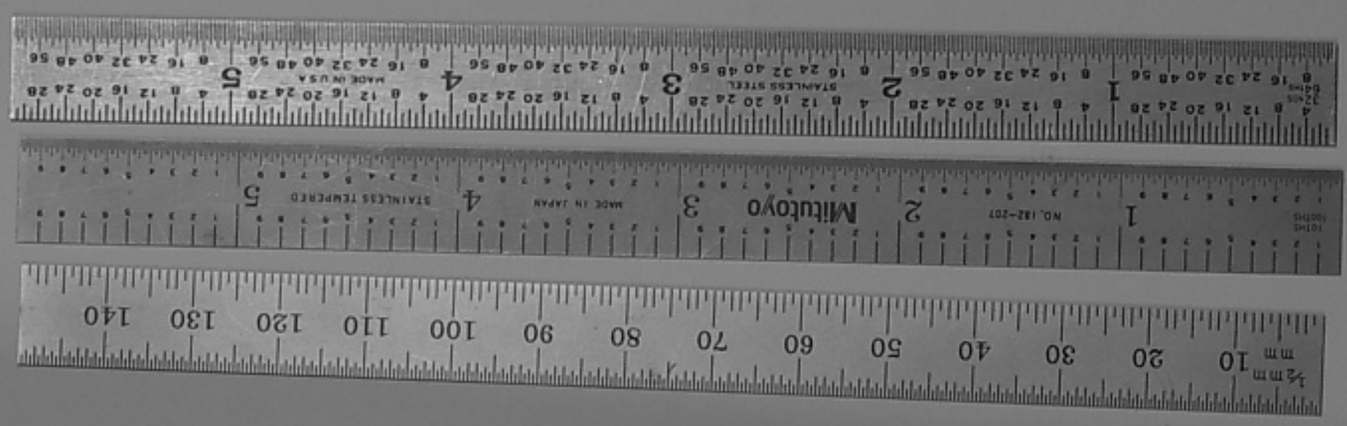

EXTRA CONDENSED.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

NONPAREIL EXTRA CONDENSED, No. 5

THERE'S A THOUSAND HAPPY VOICES IN THE WOODLANDS SWEETLY
Singing, Out among the Apple Blossoms We can hear Them all the Day, And with glad
And Merry Music all the Leafy Boughs are Ringing 12345

BOURGEOIS EXTRA CONDENSED, No. 5

MERRY BOBOLINKUM, CLINKUM, OWHISKODINKUM
Singing towhit, towhee, cheer up! jolliest of curtailed Cannibals
Wondering at such an infernal racket 678

PICA EXTRA CONDENSED, No. 5

WHISTLING PAST THE WINDOW, CHIRPING
Loudly Screeching out of Tune and Season, reminding
Singers of broken-down Soprano 90

GREAT PRIMER EXTRA CONDENSED, No. 5

THE MORNING LIGHT BREAKING
Following the Stock Dealer examples 23

BREVIER EXTRA CONDENSED, No. 5

GAYLY SING THE JOYOUS SONG BIRDS, HOW WE WONDER
What they say! Twitter or twiddle, like a squeaky Flute or noisy Fiddle
Pewee, see me, hear me chatter all the day 0987

LONG PRIMER EXTRA CONDENSED, No. 5

YONDER SEE THEIR GAUDY PLUMAGE GLISTEN
Among the Lilac Bushes, amid the tangled Grass, Perched on
Hollyhock and Thistle, We can watch 654

ENGLISH EXTRA CONDENSED, No. 5

ROUND THE FARM HOUSE FLYING WILD
Warbling 'mid the Tree-tops Brightly Waving in
Glorious Summer Sunlight free 432

DBL. SMALL PICA EXTRA CONDENSED, No. 5

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

DOUBLE ENGLISH EXTRA CONDENSED, No. 5

MORNING DOFFS HER NIGHTCAP DROWSILY
Ruddy Streaks of Sunlight lending to benighted Earth 2345

DOUBLE GREAT PRIMER EXTRA CONDENSED, No. 5

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

CANON EXTRA CONDENSED, No. 5

Season Ticket DARK HORSE Rejoicing 79

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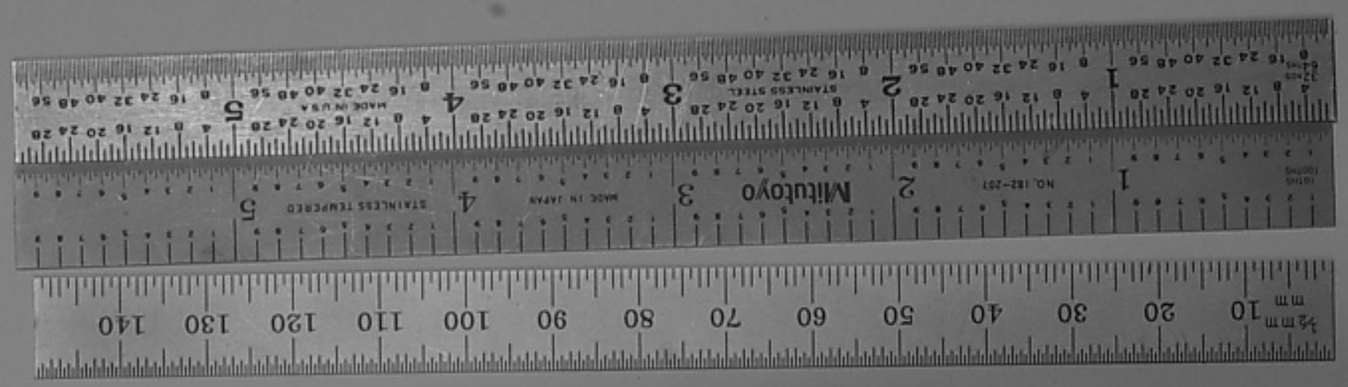

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

EXPANDED.

AGATE TITLE EXPANDED

SIMPLIFIED DO NOTHINGNESS
Morality is the Rarity of all Recent Greatness
Gorgeous Appurtenances 2345

NONPAREIL TITLE EXPANDED

BRALOUDE & SPREDEAGLE
Loud Elocutionary Gymnastic Professors
Political Trapeists Sole 68

BREVIER TITLE EXPANDED

JOURNALS OF AMERICA
The Pen is Mightier than the Sword
Slander Circulators 67

LONG PRIMER TITLE EXPANDED

ROMAN COMFORTS
Harp of the Thousand Strings
Bourbon Spirits 45

PICA TITLE EXPANDED

SPLENDID SERIES FOR JOB WORK
Energetic Inducements Offered to Stronger Minded 36

GREAT PRIMER TITLE EXPANDED

CHILDHOOD'S MEMORIES
Depleting Purses, Replenish Stockings 25

PEARL ROMAN EXTENDED

RARE BILLS OF FARE EXCELLING
For Utility this Series tells a Beautiful Story Modestly
Agitators of the Public Stomach 234

AGATE ROMAN EXTENDED

SPLENDID LODGING ROOMS TO LET
Elegant and Airy Apartments, Rich of Ornamentation
Fancy Tobacco Juice Sketches 0987

NONPAREIL ROMAN EXTENDED

FINE BOOK AND JOB PRINTERS
Slaves Chained to the Chariot of Triumphal Art
Riders in the Black Maria 567

BREVIER ROMAN EXTENDED

TRUST TO PROVIDENCE
Money to Loan at Twenty Per Cent
Confidence Operator 65

LONG PRIMER ROMAN EXTENDED

PERT QUESTIONS
Ghosts do Die Natural Deaths
Climbing Miners 4

PICA ROMAN EXTENDED

BENDING OUT
Resources of Hannibal
Wild Horses 3

GREAT PRIMER ROMAN EXTENDED

BULLS OF BASHAN
Relation to Our Irish Bovines 58

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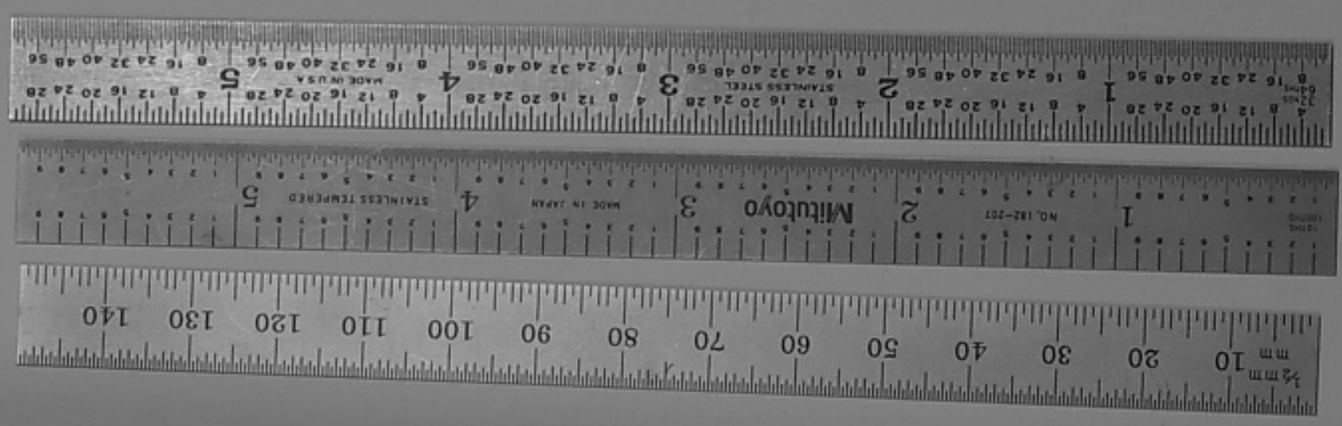

ANTIQUES.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

PEARL ANTIQUE, No. 4.

PRACTICAL TRANSLATION OF THE GRANGER ODES
I'm a Granger and with the Grangers stand, with Hayseed in My Hair
and Barn-yard Smells upon My Hand 12345
Taller Impressions forcibly advanced by Long John

BREVIER ANTIQUE, No. 4.

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

PICA ANTIQUE, No. 4.

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

DOUBLE SMALL PICA ANTIQUE, No. 4.

TIGER HUNTS.
Our Country Cousins.
Bunkoed. 123

DOUBLE COLUMBIAN ANTIQUE, No. 4.

STRIFES
Girlish Boys 2

NONPAREIL ANTIQUE, No. 4.

AN INDUBITABLE EVIDENCE OF IDIOCY.
The Paying of Salary-Grabs into the Treasury for an Effect.
Appropriations for Education. 1234567

LONG PRIMER ANTIQUE, No. 4.

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

GREAT PRIMER ANTIQUE, No. 4.

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

DOUBLE ENGLISH ANTIQUE, No. 4.

MINARETS.
Intellect's Towers.
Brilliant. 45

CANON ANTIQUE, No. 4.

MIXED.
Ice Cold. 4

FOUR-LINE PICA ANTIQUE, No. 4.

RELICS, RUIN.
Fire Blunderers. 25

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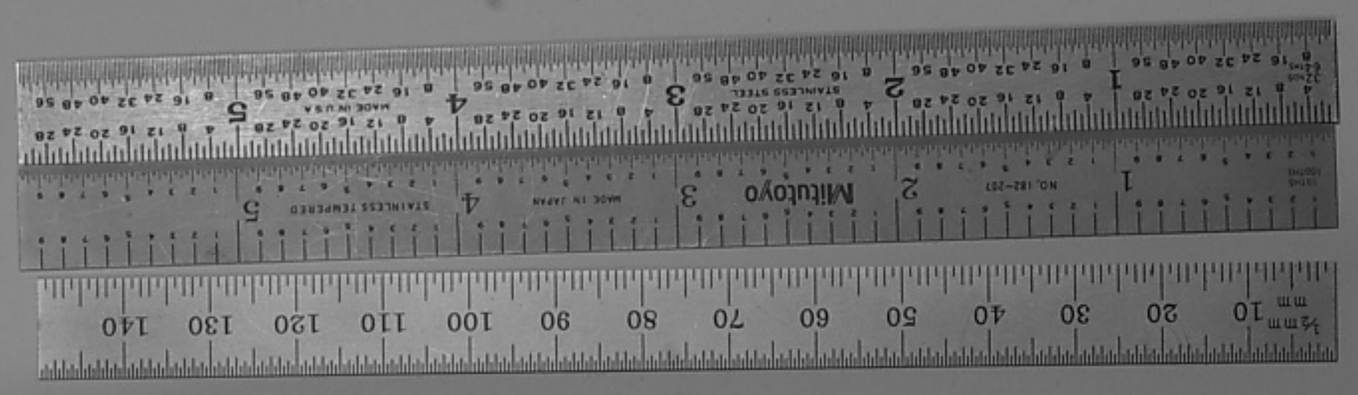

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

ANTIQUES.

AGATE ANTIQUE, No. 5.

WHILE SUCCESSFUL WE NUMBER MANY FRIENDS.
Sublime, Startling, Interesting, Amusing and Wonderful Phenomenon.
Apple Blossoms, Autumn Leaves. 12345678

MINION ANTIQUE, No. 5.

SELECTED DROSS FROM THE GOLD DUST.
Twelve Hundred Fox Indians Converted to Christianity.
Set in Tyre's Serenest Hue. 123456

BOURGEOIS ANTIQUE, No. 5.

ARTISTIC AND NEAT BUSINESS.
Economy is of Itself a Great Revenue in Life.
Death May Seem a Tragedy. 67

PICA ANTIQUE, No. 5.

DRIFTING ON THE DEEP.
Kalsomined, Panelled, and Grained.
Simple Beauty, Gay. 34

DOUBLE PICA ANTIQUE, No. 5.

UNCLE SAM.
School Books. 456

NONPAREIL ANTIQUE, No. 5.

EXCELLENCE WITHOUT EARNEST LABOR.
Raging Waves of the Sea, Foaming Out Their Own Time.
Folded Their Tents and Stole Away. 18

BREVIER ANTIQUE, No. 5.

UNDER A SHADOW OF PYRAMIDS.
Red, Crimson, Murky Red, Purple, Slate, Yellow.
Gradations from Heat to Cold. 45

LONG PRIMER ANTIQUE, No. 5.

LOVERS OF THE BEAUTIFUL.
A Peep Over the Hills to See the Sun Rise.
Mrs. Fitzfuss Milliner. 7890

GREAT PRIMER ANTIQUE, No. 5.

FOUGHT NOBLY.
Hunkidori on the Jump.
For a Dime. 12

DOUBLE ENGLISH ANTIQUE, No. 5.

SUN SET.
Town Hall. 12

DOUBLE GREAT PRIMER ANTIQUE, No. 5.

FINE PROSPECT.
Including Scenery. 345

CANON ANTIQUE, No. 5.

Illinois, Kansas. 89

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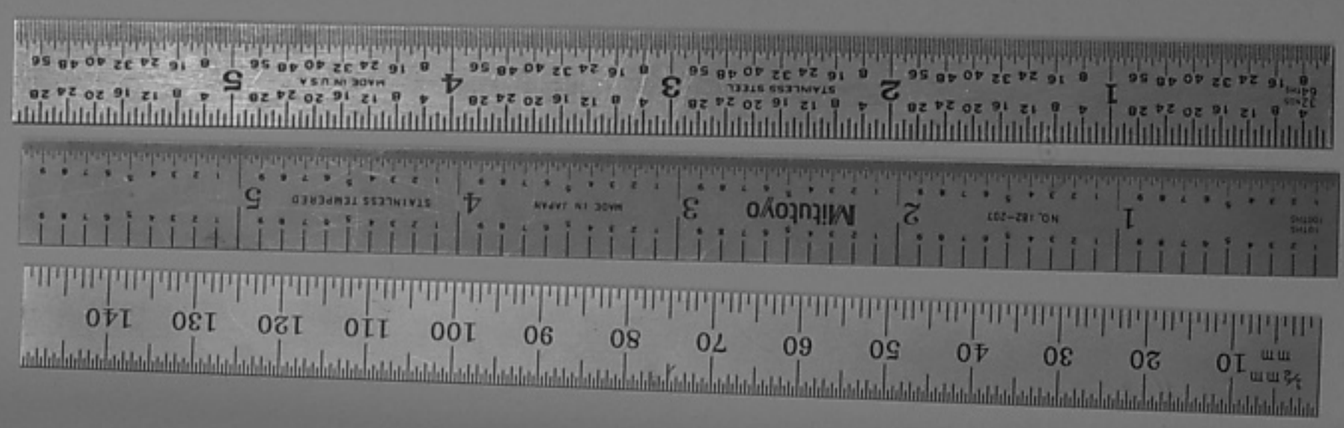

ANTIQUE CONDENSED.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

NONPAREIL ANTIQUE CONDENSED, No. 2

PERIPATETIC VENDORS OF THE FRAGRANT PEANUT
Murder-Loving Urchins, Masticating Shells, and Mutilating Walls 23456
Sickly Sentiments Based upon Principles of Neatness

LONG PRIMER ANTIQUE CONDENSED, No. 2

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

GREAT PRIMER ANTIQUE CONDENSED, No. 2

COMMUNE EXERCISES
Castor Oil Inimical to Cupid 12

DOUBLE ENGLISH ANTIQUE CONDENSED, No. 2

DELIGHTED EYE
Strong Drink Rages 5

BREVIER ANTIQUE CONDENSED, No. 2

GOOD TEMPER PRODUCTIVE OF HAPPINESS
The Desert Smiled and Paradise was Opened in the Wild 098
Broad Grin upon Nature's Expansive Face

PICA ANTIQUE CONDENSED, No. 2

BUILD CASTLES OUT OF AIR
Consumers of Forty Rod Tangle Foot 765

DOUBLE SMALL PICA ANTIQUE CONDENSED, No. 2

PONDERING YOUTH
Mingles in Polite Society 4

DOUBLE GREAT PRIMER ANTIQUE COND., No. 2

LIGHT HEADS
Make a Summer 3

CANON ANTIQUE CONDENSED, No. 2

MASTER MIND Encoring Latent 5

FOUR-LINE PICA ANTIQUE CONDENSED, No. 2

HUNTING the Marines. 234

FIVE-LINE PICA ANTIQUE CONDENSED, No. 2

Maid of the STILL 567

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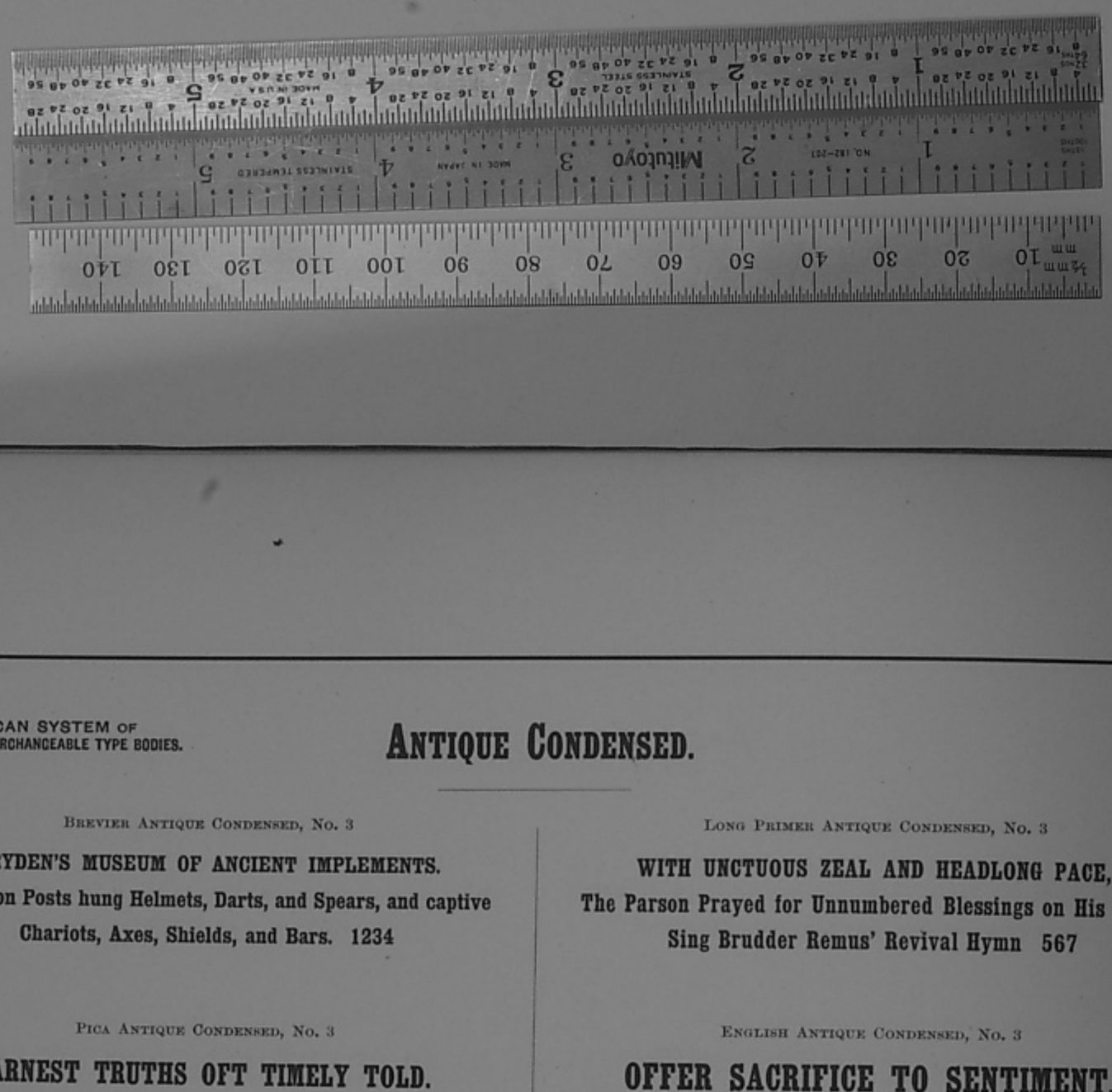

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

ANTIQUE CONDENSED.

BREVIER ANTIQUE CONDENSED, No. 3

DRYDEN'S MUSEUM OF ANCIENT IMPLEMENTS.
Around on Posts hung Helmets, Darts, and Spears, and captive Chariots, Axes, Shields, and Bars. 1234

PICA ANTIQUE CONDENSED, No. 3

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

COLUMBIAN ANTIQUE CONDENSED, No. 3

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

DBL. SMALL PICA ANTIQUE CONDENSED, No. 3

THE BUD OF PROMISE.
Flower of Despondency 73

LONG PRIMER ANTIQUE CONDENSED, No. 3

WITH UNCTUOUS ZEAL AND HEADLONG PACE,
The Parson Prayed for Unnumbered Blessings on His Race.
Sing Brudder Remus' Revival Hymn 567

ENGLISH ANTIQUE CONDENSED, No. 3

OFFER SACRIFICE TO SENTIMENT.
Many a Flower was Born to Blush unseen, And Waste its Sweetness. 340

GREAT PRIMER ANTIQUE CONDENSED, No. 3

THE CIVIL SERVICE REFORM,
Shaking the Senatorial Dry-Bones.
Appointment of Merit 96

DOUBLE ENGLISH ANTIQUE CONDENSED, No. 3

CHIEF ENTREPOT.
Ignorance or Bliss. 28

DOUBLE PARAGON ANTIQUE CONDENSED, No. 3

Historical REPUBLICAN Government 613

FOUR-LINE PICA ANTIQUE CONDENSED, No. 3

Professing HONORS to Women 58

FIVE-LINE PICA ANTIQUE CONDENSED, No. 3

Baskets of PICNIC Parties 49

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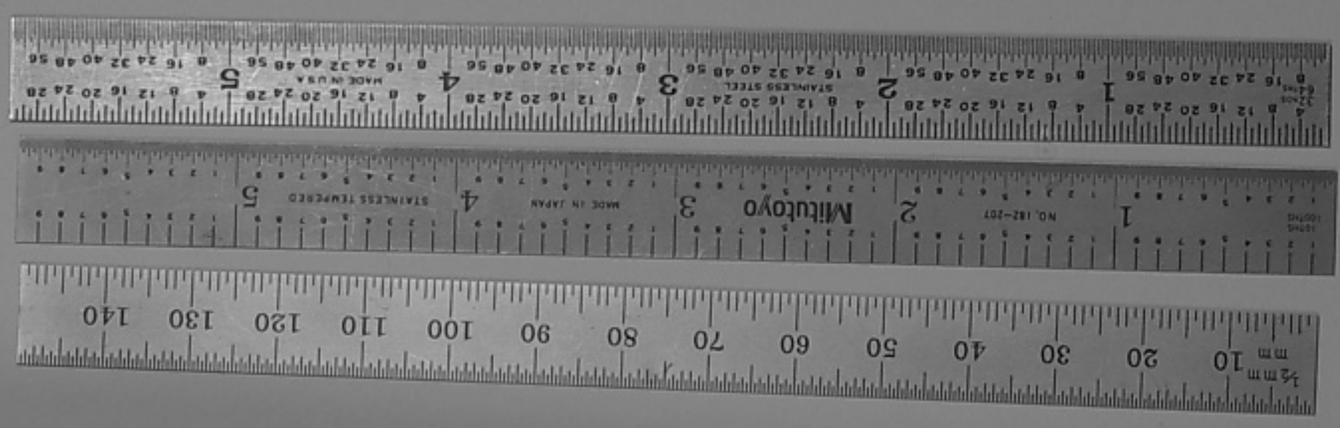


Antique Condensed.

American System of Interchangeable Type Bodies.

Brevier Antique Condensed, No. 4

BUT STRONG TO BLAST AND BLIGHT WITH PESTILENCE
INTERESTING FOR A REVENGEFUL MAN. 579

Two-Line Nonpareil Antique Condensed, No. 4

BLENDING OF SUBLIME AND RIDICULOUS
OFFICE HOLDERS RESIGNING. 26

Two-Line Brevier Antique Condensed, No. 4

MUCH OF SENTIMENT AND SENSE
IN RHYME ON REASON. 50

Two-Line Pearl Antique Condensed, No. 4

ONE EYE WAS BLINKING, AND A LEG WAS LAME
HE IS NOT A CARPET-BAGGER. 1234

Two-Line Minion Antique Condensed, No. 4

SAILS OF SILK AND ROPES OF SENDAL
HOLD THE WIDOWS TIGHT. 98

Two-Line Long Primer Antique Condensed, No. 4

UN CABELLO HAZE SOMBRA
ENTRE DEUX FEUX. 36

Two-Line Pica Antique Condensed, No. 4

FLORIDA, NAPLES, VERMONT, DAVENPORT. 890

Two-Line Columbian Antique Condensed, No. 4

BALTIMORE, NEW YORK, ST. LOUISE 245

Two-Line Paragon Antique Condensed, No. 4

MAINE AND TEXAS RAILROAD. 36

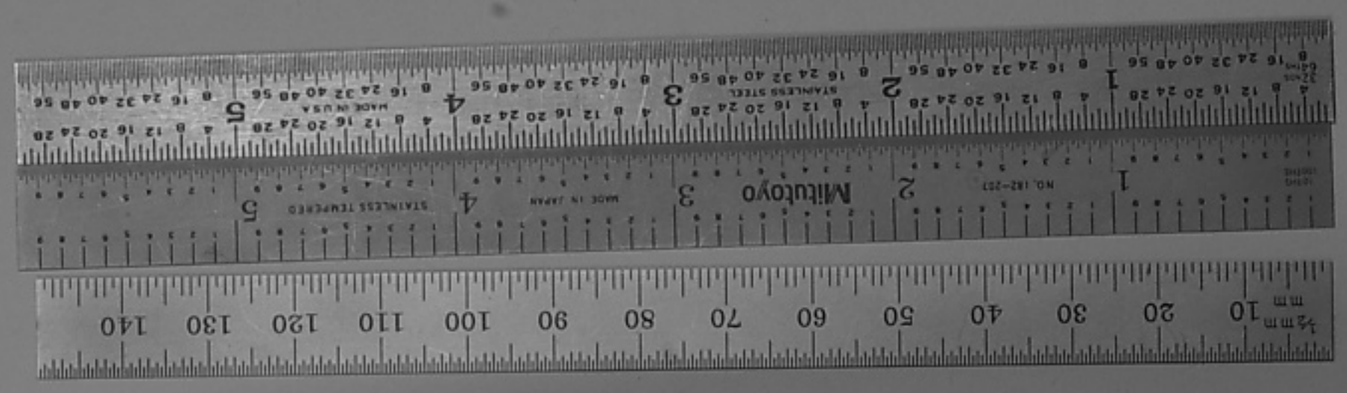
Four-Line Pica Antique Condensed, No. 4

CONSISTENCY IS A JEWEL. 10

Five-Line Pica Antique Condensed, No. 4

THE CUSTOM HOUSE. 27

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



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

SKELETON ANTIQUE.

BREVIER SKELETON ANTIQUE

EYES UPRAISED, LIKE ONE INSPIRED, PALE MELANCHOLY SAT
Sights of Terror Foul and Ugly to Behold, Horrid to Think, how Horrible to Feel!
Furnace Mouth cast forth Smoke and Ruddy Flame 2345

PICA SKELETON ANTIQUE

GLEANINGS FROM MODERN LITERATURE
Rare Assortment of Slop Shop Goods, Second Hand Rubbish
Youthful Quibblers, Aged Punsters 678

DOUBLE SMALL PICA SKELETON ANTIQUE

EXHORTATIVE ILLUSTRATIONS
Truth Crushed to Earth will Raise Again
Windy Lessons upon Law 90

LONG PRIMER SKELETON ANTIQUE

STARRY NIGHT DISSOLVED INTO BEAUTY OF MORN
Light more Glorious in Western Clouds that draw o'er the Firmament
Shades conceived by Nature's Magic Art 09876

GREAT PRIMER SKELETON ANTIQUE

ECSTATIC INFLUENCES OF OPIUM
Simplicity and Economy of Chinese Happiness 54

DOUBLE ENGLISH SKELETON ANTIQUE

CRITICISM DESIRABLE
Receptacle of Poetical Slush 13

DOUBLE PARAGON SKELETON ANTIQUE

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

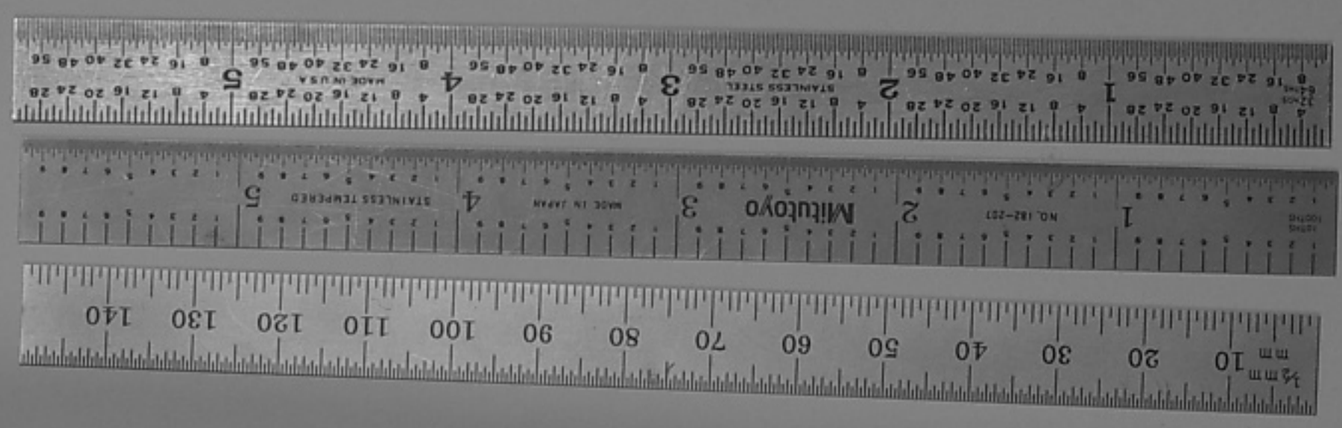
FOUR-LINE PICA SKELETON ANTIQUE

Extraordinary ATTRACTIONS Public Crib 590

FIVE-LINE PICA SKELETON ANTIQUE

Crimson Cloud FRINGED with Sunset 358

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



ANTIOUE EXTENDED.

AMERICAN SYSTEM OF INTERCHANCEABLE TYPE BODIES.

PEARL ANTIQUE EXTENDED

THE MERCHANT OF VENICE.
Honesty is in Danger of becoming Extinct
Applicable to Aldermen. 345

NONPAREIL ANTIQUE EXTENDED

BITUMEN, DELIRIUM.
Inherent Rights of Man to Die
But prefer to Live 27

BREVIER ANTIQUE EXTENDED

OUR GRANDFATHERS FAMILY CIRCLE
With round of Daily Duties done in time to see the
Rising of the Morrow's Sun 12345

LONG PRIMER ANTIQUE EXTENDED

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

PICA ANTIQUE EXTENDED

CORPULENT MARINER
Sauce for the Goose or Gander
Cranberry Jellies 123

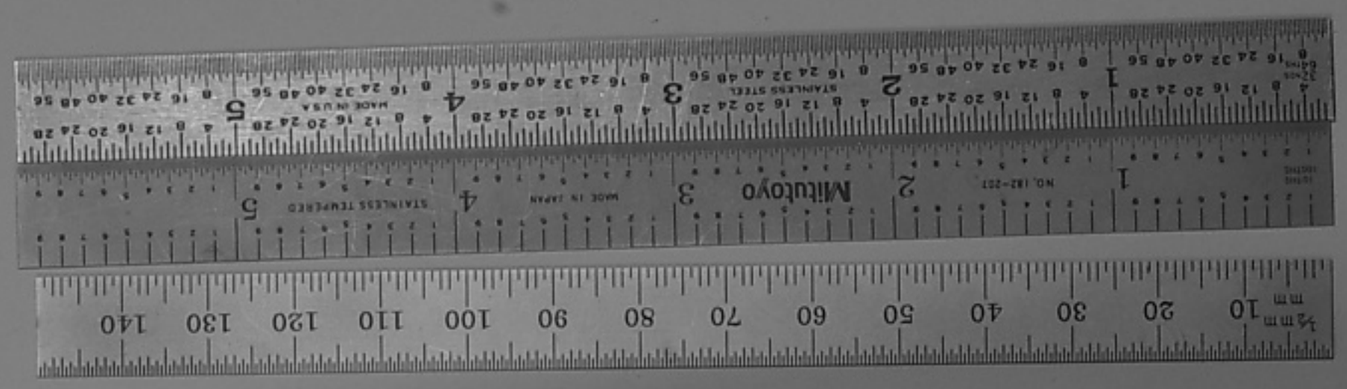
GREAT PRIMER ANTIQUE EXTENDED

FIRST REGIMENT
Brave Boys on the Field
New Design 46

DOUBLE PICA ANTIQUE EXTENDED

MONTEITHS
Rose Embowered
Fat Take 78

Marder, Luse & Co. Chicago and San Francisco.



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

EXTENDED.

Pearl Antique Extended, No. 3

SLIDING DOWN MOUNTAINS TO MOTHER EARTH ON SNOWY WINGS OF 234

Nonpareil Antique Extended, No. 3

SECOND FLOOR BACK ROOMS
THE RESTED SAINT 28

Brevier Antique Extended, No. 3

CONFIDENCE IN STOCK
DEMON DRINK 98

Long Primer Antique Extended, No. 3

PEANUT HUCKSTER
BROKER BOY 75

Pica Antique Extended, No. 3

ILLINOIS INDUSTRIAL EXPOSITION
ELEGANTLY REMODELED 34

Long Primer Antique Extended, No. 2

RECKLESS CHARACTERS
Summer Excursionists to Clear Lake
Chicago to Janesville 71

Pica Antique Extended, No. 2

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

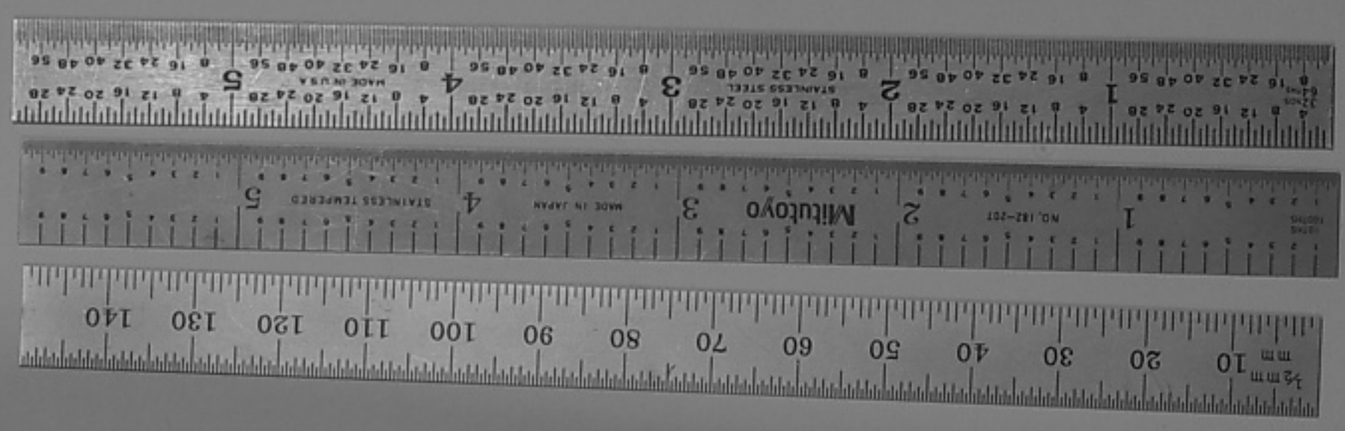
Paragon Antique Extended, No. 2

PERFECT ROOF
Rain Tests Proof Tar 8

Double English Antique Extended, No. 2

EXTENDED
Sourest Face in 5

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



ANTIQUE EXTENDED.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

NONPAREIL ANTIQUE EXTENDED, No. 4.

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

LONG PRIMER ANTIQUE EXTENDED, No. 4.

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

BREVIER ANTIQUE EXTENDED, No. 4.

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

PICA ANTIQUE EXTENDED, No. 4.

FRANKLINS.
Kiter and Printer.
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COLUMBIAN (TWO-LINE BREVIER) ANTIQUE EXTENDED, No. 4.

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

DOUBLE SMALL PICA ANTIQUE EXTENDED, No. 4.

PALACE STAIRS.
Girdling the Round Earth.
Railways. 10

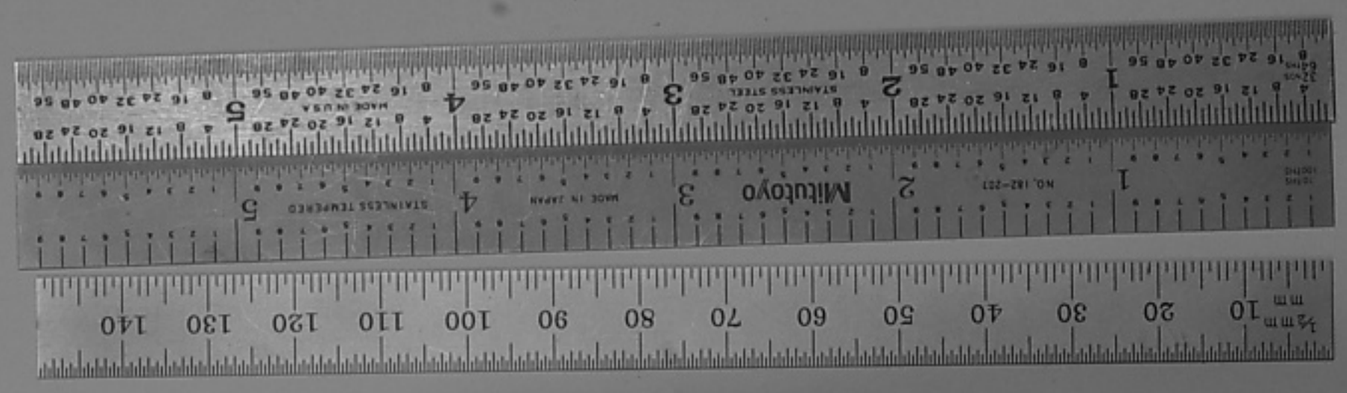
DOUBLE ENGLISH ANTIQUE EXTENDED, No. 4.

EMIGRANT.
Bold Europeans 6

DOUBLE PARAGON ANTIQUE EXTENDED, No. 4.

AFRICA.
Gala Seaso 8

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



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

CLARENDONS.

NONPAREIL CLARENDON

SPLENDID VIEW ON THE SUSQUEHANNA RIVER
Comprehensive History of the Rise and Fall of American Snobbery
The Idle Fools are Whipped at School 23456

LONG PRIMER CLARENDON

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

GREAT PRIMER CLARENDON

WESTERN YOUTHS
From Birch Rods to Billiards
Fresh Penalties 90

LONG PRIMER CONDENSED CLARENDON

STILTED PHRASES BETRAY PEDAGOGUES
Dim Recollections of Celebrated American Statesmen
CHEEK NOT A BASIS OF WORTH 245

GREAT PRIMER CONDENSED CLARENDON

MAGNIFICENT CHANCES
Thrift of Humbugs and Swindlers
MODERNIZED IDEAS 48

DOUBLE ENGLISH CONDENSED CLARENDON

ORPHEUS' JOYS
Wifely Lark in Hades
ROMANCING 56

Marder, Luse & Co.

BREVIER CLARENDON

ARABIAN KNIGHTS' ENTERTAINMENT
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Aladin and his Lamp Eclipsed 0987

PICA CLARENDON

COSMOPOLITE GIRLHOOD
Skip Pinning Blanket to Polonaise
Infantile Luxuries 65

DOUBLE SMALL PICA CLARENDON

LEADING STRING
Fragile Son of Bridgeport
Mother's Pet 32

PICA CONDENSED CLARENDON

INSULTING PUPPIES IN PANTS
Excellent Dissuading Power in Stoga Boots
UTILIZED COMBINATION 345

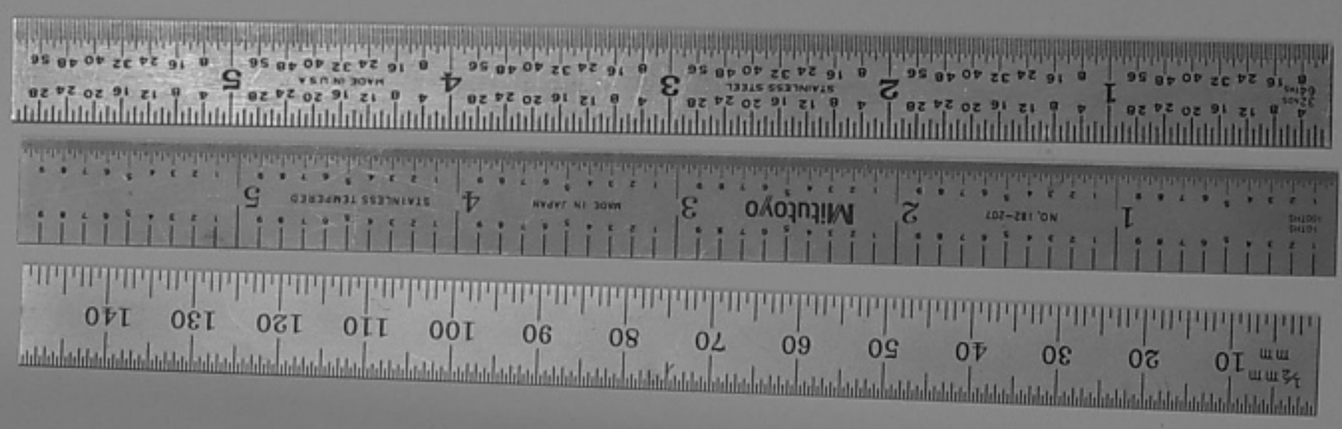
DOUBLE SMALL PICA COND. CLARENDON

ISOTHERMAL LINES
Northern Pacific Railroads
RANDOM ROUTE 60

DOUBLE GREAT PRIMER COND. CLARENDON

HIGH TONED
Historical Nobody
DIGNITY 32

Chicago and San Francisco.



IONIC.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

AGATE IONIC

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

BREVIER IONIC

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

NONPAREIL IONIC

CALM, STARRY NIGHT IN THE SUMMER
They Walked through the Park by the Lake, he yawped
With boyish delight for bad Grammar 09

LONG PRIMER IONIC

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

PICA IONIC

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

GREAT PRIMER IONIC

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

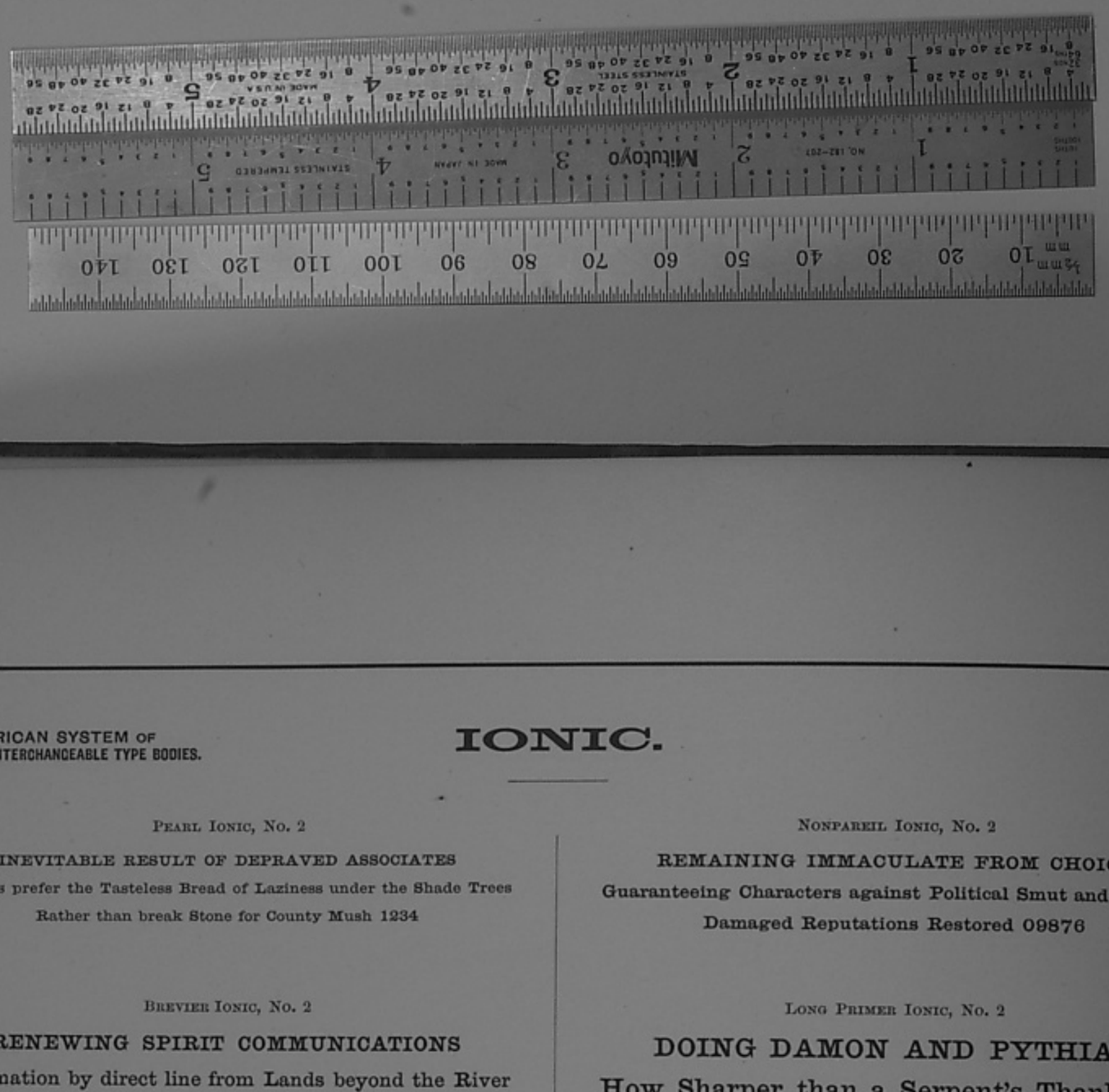
DOUBLE PICA IONIC

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

DOUBLE GREAT PRIMER IONIC

MT. CENIS TUNNEL
Gilt Edges, Marbled Sides 46

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



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

IONIC.

Pearl Ionic, No. 2

INEVITABLE RESULT OF DEPRAVED ASSOCIATES
Tramps prefer the Tasteless Bread of Laziness under the Shade Trees
Rather than break Stone for County Mush 1234

Brevier Ionic, No. 2

RENEWING SPIRIT COMMUNICATIONS
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Controlling Influences of Ginger 56

Pica Ionic, No. 2

REACTION BY PROXIES
Spirits of Justice make Men Sad
Developing Cheek 78

Double Small Pica Ionic, No. 2

EXEMPLIFIED
Brawling Brooklet 7

Nonpareil Ionic, No. 2

REMAINING IMMACULATE FROM CHOICE
Guaranteeing Characters against Political Smut and Mildew
Damaged Reputations Restored 09876

Long Primer Ionic, No. 2

DOING DAMON AND PYTHIAS
How Sharper than a Serpent's Thanks 'tis
To see a Toothless Child 54

Great Primer Ionic, No. 2

HONORS BRIGHT
Mock Society Manners 4

Double English Ionic, No. 2

PUNSTERS
Teach Humilit 2

Double Great Primer Ionic, No. 2

MYSTIFIED SIOUXS
Selecting Choicest Rations 35

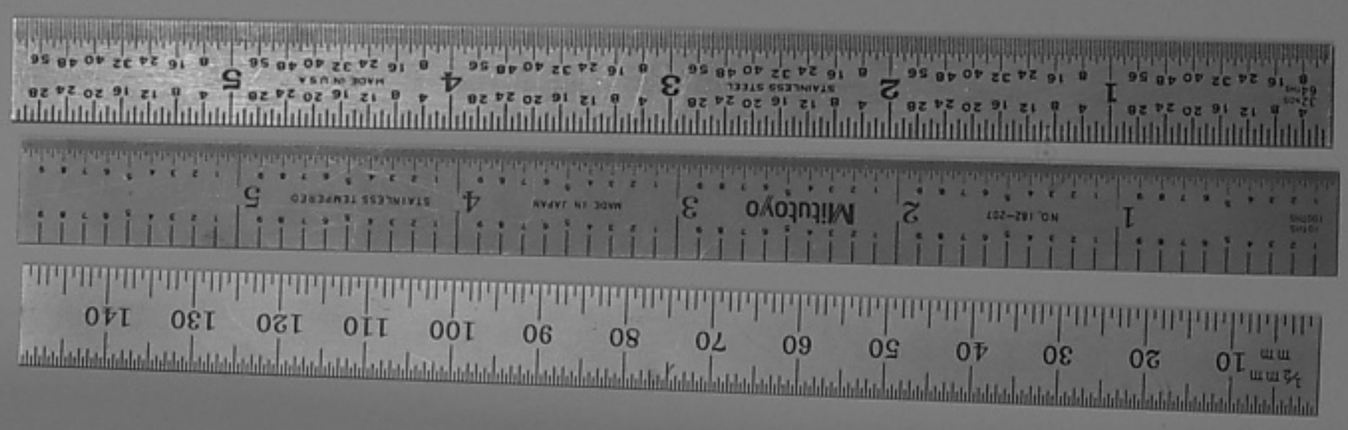
Canon Ionic, No. 2

Hard TIME Cigar 6

Four-Line Pica Ionic, No. 2

Pride HE Life 4

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



DORICS.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

NONPAREIL DORIC

MIDSUMMER NIGHTS IN DREAMLAND
Free Type Nightmare, Tax Material, Prevent Printing
Buried in Depths of Despair 12¾

BREVIER DORIC

LIFE IMMORTAL SPONGING
Careful Letters Traced upon the Sand
Dirty Artist Hands 753½

PICA DORIC

PUBLISHERS' FIEND
First Gobbles Exchanges 17½

MINION DORIC

DIFFERENCE GENERATES QUIZZING
Large Faces Acquire Prominence on small Bodies
Pure Cheek no Test of Merit 54¼

LONG PRIMER DORIC

CHURCH PRIZE GAMES
Chasing the Wild Strawberry 6½

PARAGON DORIC

TIGER HUNTS
Seductive Wilds 2¼

DOUBLE PICA DORIC

JOB PRINTERS' DELIGHT
Durability, Chicago Productions 4¾

DOUBLE GREAT PRIMER DORIC

THE GRECIAN BEND
Affectation of Rag-Picker 3½

DOUBLE PARAGON DORIC

EXCURSION RISKS
Peach-basket Life Boat 4

CANON DORIC

Print DEBIT Cash 8¾

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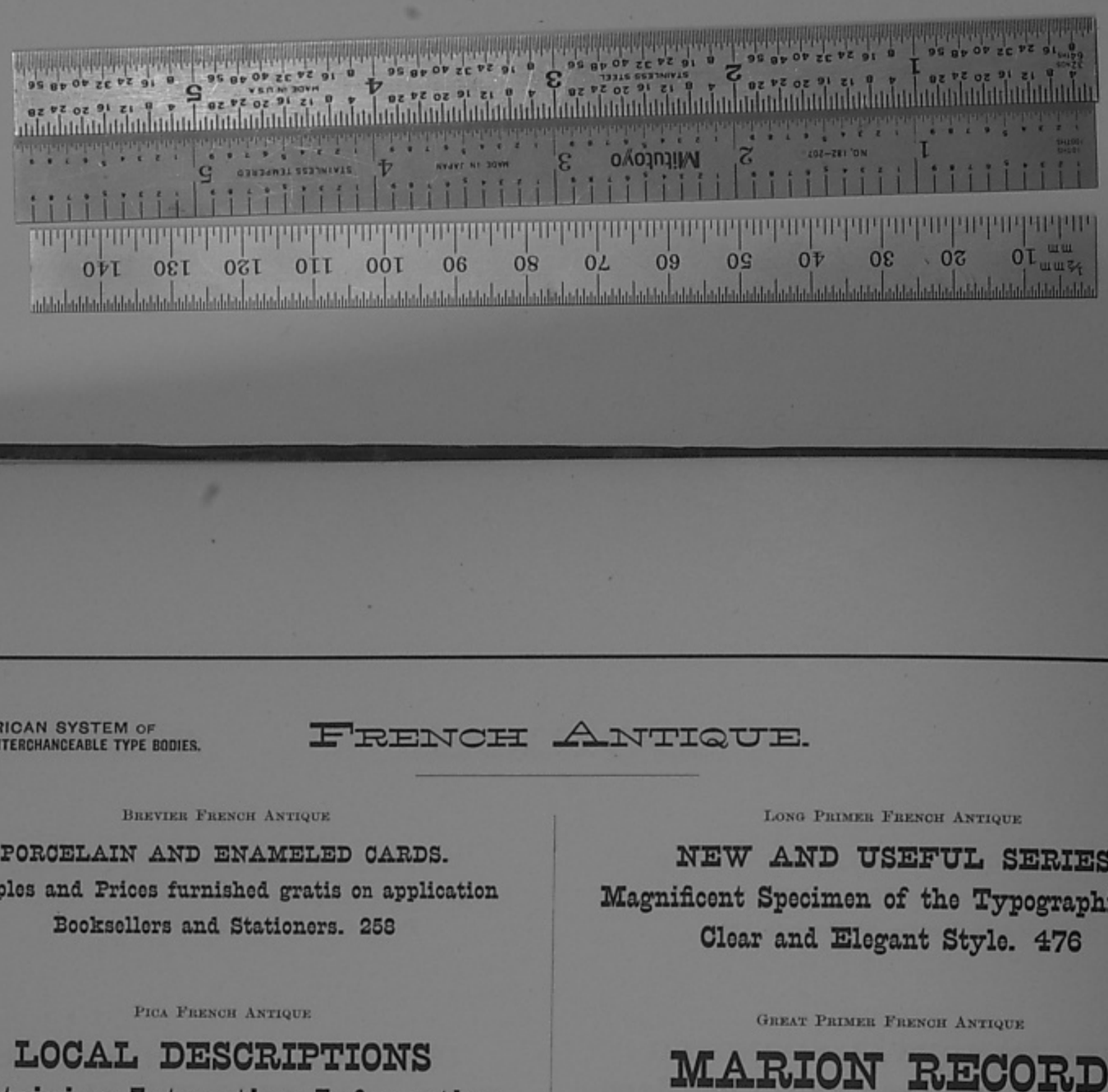


AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

FRENCH ANTIQUE.

BREVIER FRENCH ANTIQUE

PORCELAIN AND ENAMELED CARDS.
Samples and Prices furnished gratis on application
Booksellers and Stationers. 258

PICA FRENCH ANTIQUE

LOCAL DESCRIPTIONS
Containing Interesting Information
Modern Travel. 493

DOUBLE SMALL PICA FRENCH ANTIQUE

OPERA HOUSE
Grand Evening Concert
December 15

LONG PRIMER FRENCH ANTIQUE

NEW AND USEFUL SERIES
Magnificent Specimen of the Typographic Art
Clear and Elegant Style. 476

GREAT PRIMER FRENCH ANTIQUE

MARION RECORD
Great Advertising Medium
Illuminated. 19

DOUBLE ENGLISH FRENCH ANTIQUE

PREMIUM
Machine Sewin 1

DOUBLE GREAT PRIMER FRENCH ANTIQUE

MOUNTAIN HOMES
Brief Notes and Comments 4

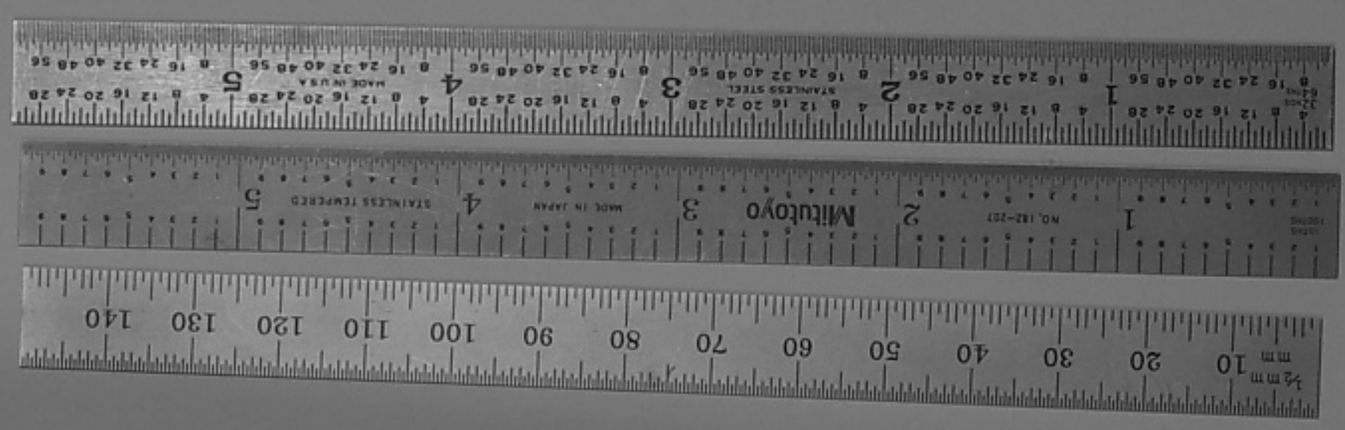
CANON FRENCH ANTIQUE

GOLD MINERS
Commemoration Day 5

FOUR-LINE PICA FRENCH ANTIQUE

Printers Furniture

Marder, Luse & Co. Chicago and San Francisco.



FRENCH CLARENDONS.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

NONPAREIL FRENCH CLARENDON.

ADDRESS OF THE UNTERRIFIED TO THE TERRIBLE UNWASHED.
How Delightful it will be, when They Take Us up and Throw Us with the Lobsters.
There's a Porpoise just behind us, and he's treading on 1234

PICA FRENCH CLARENDON.

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

GREAT PRIMER FRENCH CLARENDON.

SWEET SCENTED CREAM.
Bovines in Mellifluous Clover Fields.
Sun-Burned Urchins. 12

BREVIER FRENCH CLARENDON.

ONE MORE INSANE ONE, RUINED FOR LIFE.
He's taken a Wife, Loving Him tenderly, this Widow so Fair.
Where was his Step-Mother? 1234567890

LONG PRIMER FRENCH CLARENDON.

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

DOUBLE SMALL PICA FRENCH CLARENDON.

DIVINE OINTMENT.
For Rosy-Lipped Maidens.
Eccentric Youth. 5

DOUBLE ENGLISH FRENCH CLARENDON.

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

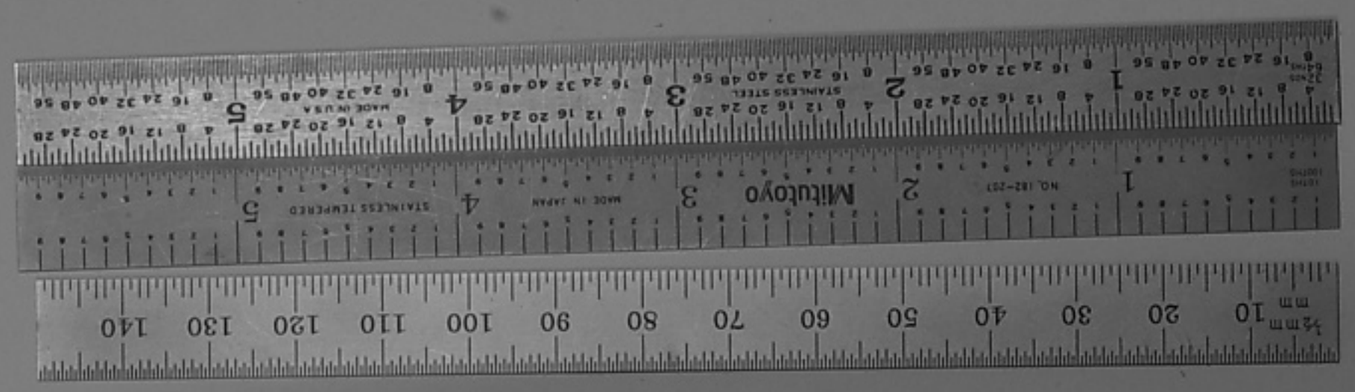
DOUBLE GREAT PRIMER FRENCH CLARENDON.

Flirting Devotees at the Park. 78
MOUNTAIN RANGERS.

FOUR LINE PICA FRENCH CLARENDON.

Raiser of Plug Tobacco. 235
VETERAN FARMER.

Marder, Luse & Co. Chicago and San Francisco.



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

FRENCH CLARENDON EXTENDED.

Pearl French Clarendon Extended.

LOVE'S LYRICS IN LOOSE QUANDARY.
Tenderest Sentiments Best Befit Our Poor Humanity.
Seek and Ye Shall Find. 1776--1876

Brevier French Clarendon Extended.

AMERICA'S FREEDOM.
One Blood All Nations of Mankind.
Happier Races. 2684

Small Pica French Clarendon Extended.

GREENBACKS.
Uncle Sam's Currency.
Inflations. 150

Nonpareil French Clarendon Extended.

GET HAY WHEN SUN SHINES.
The Press the Lever that Moves all Worlds.
Song of the Shirtless. 12345

Long Primer French Clarendon Extended.

SUMMER'S REIGN.
Cowslips and Pastured Lots.
Home Dreams. 56

Pica French Clarendon Extended.

PENTAGONS.
Mountain Echoists.
Yosemite. 14

Great Primer French Clarendon Extended.

FLOATING ISLANDERS.
The Pensive Goat and Sportive Cow
Bough to Bough. 2345

Double Small Pica French Clarendon Extended.

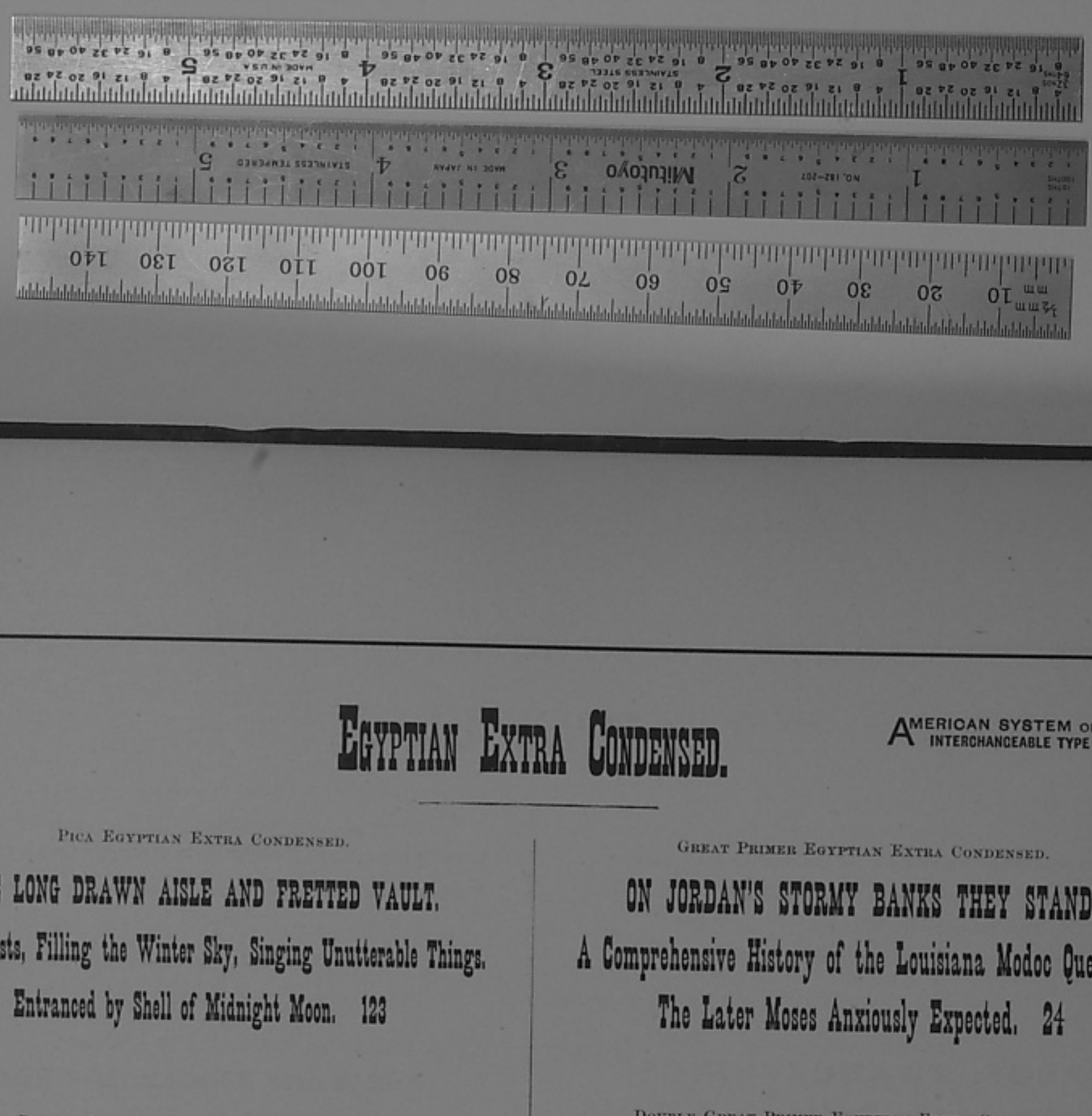
EASTER'S CAROLS.
The Gentle Ray of Sunlight.
Romeo, Calumet. 76

Double English French Clarendon Extended.

EGLANTINES.
Crystal Flake of Snow.
Buttercup. 23

Marder, Luse & Co.

Chicago and San Francisco.



EGYPTIAN EXTRA CONDENSED.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

PICA EGYPTIAN EXTRA CONDENSED.

THE LONG DRAWN AISLE AND FRETTED VAULT.
Bright Hosts, Filling the Winter Sky, Singing Unutterable Things.
Entranced by Shell of Midnight Moon. 123

DOUBLE PICA EGYPTIAN EXTRA CONDENSED.

HUGE AND HOARY TOMES OF GEOLOGY.
Lovely Nature Breeds, Perverse, Monstrous Things.
Earth Smiles in Dreams. 45678

DOUBLE PARAGON EGYPTIAN EXTRA CONDENSED.

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

FIVE-LINE PICA EGYPTIAN EXTRA CONDENSED.

NEW STYLES.
Excellent Goods. 12

GREAT PRIMER EGYPTIAN EXTRA CONDENSED.

ON JORDAN'S STORMY BANKS THEY STAND.
A Comprehensive History of the Louisiana Modoc Question.
The Later Moses Anxiously Expected. 24

DOUBLE GREAT PRIMER EGYPTIAN EXTRA CONDENSED.

WORSHIPERS OF GAMBRINUS.
Beer a non-conductor of Benevolence.
Aldermanic Stomachs. 123

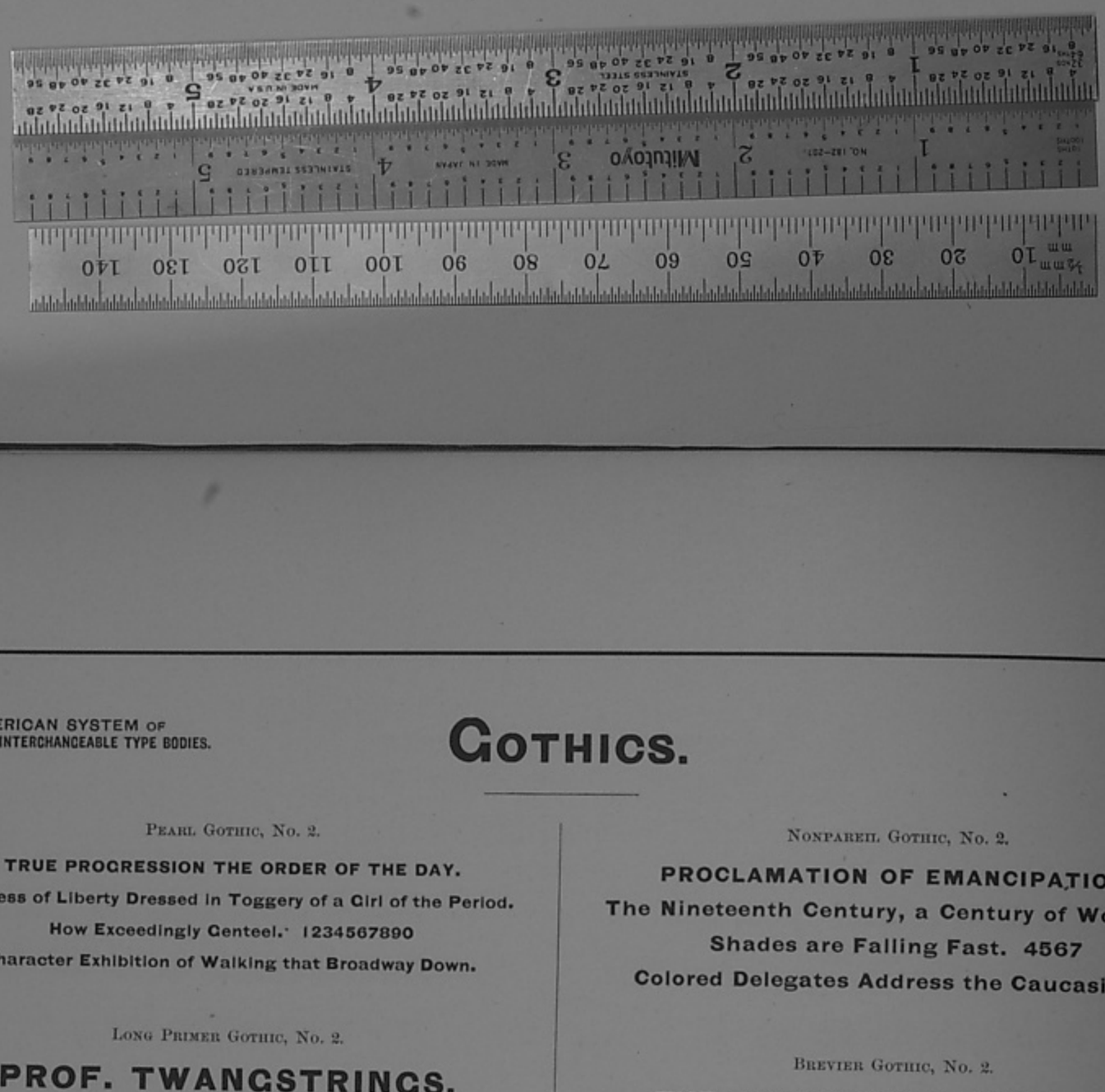
FOUR-LINE PICA EGYPTIAN EXTRA CONDENSED.

RUSSIAN EMPIRE.
Residents of Hot Houses.
Gasometer. 23

SIX-LINE PICA EGYPTIAN EXTRA CONDENSED.

CONDENSER.
Bold Soldiers. 5

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



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

GOTHICS.

PEARL GOTHIC, No. 2.

TRUE PROGRESSION THE ORDER OF THE DAY.
Goddess of Liberty Dressed in Toggery of a Girl of the Period.
How Exceedingly Genteel. 1234567890
Character Exhibition of Walking that Broadway Down.

LONG PRIMER GOTHIC, No. 2.

PROF. TWANGSTRINGS,
Teacher of the Guitar and Banjo,
Room 4, 28 Rueit St.
Lessons given at convenience.

NONPAREIL GOTHIC, No. 2.

PROCLAMATION OF EMANCIPATION.
The Nineteenth Century, a Century of Wonders.
Shades are Falling Fast. 4567
Colored Delegates Address the Caucasians.

BREVIER GOTHIC, No. 2.

THE MANY TRICKS OF TRADE.
Painted or Padded are the Damsels Fair.
Paniers Attention! 34567
Handsome Is that Handsome Does.

PICA GOTHIC, No. 2.

CONSTITUTION OF THE UNITED STATES.
Peculiarly Pliable and Applicable to Any Case and All Sides.
Chicago Metropolitan Press. 1234567

COLUMBIAN 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

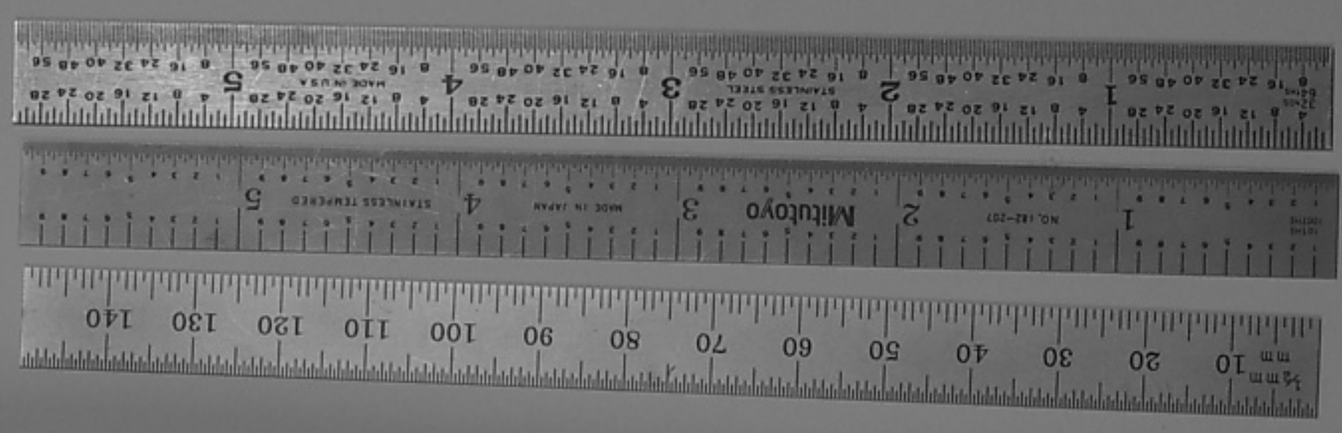
PARAGON GOTHIC, No. 2.

MONEY MAKES THE MARE GO.
Is Industry the Stepping-Stone to Wealth?
On the Road to Brighton. 45

DOUBLE PICA GOTHIC, No. 2.

SECTIONAL SECURITIES.
Different Opinion not Tolerated. 3

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



GOTHICS.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

Nonpareil Gothic, No. 3

LET NOT STUBBORN PRIDE POSSESS THEE LONGER

And be Thou negligent of aught else than Worldly Goods and Fame

Despise not the chance for Mighty Dollars 357

Brevier Gothic, No. 3

FLEEING CHOICE BRIDGEPORT BREEZES

Gentlest Gales bearing Odors not from Arabian Lands

Blest be the Ties that Bind 'em 246

Long Primer Gothic, No. 3

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

Pica Gothic, No. 3

THE SLEEPY, INDOLENT FOX CATCHES NO POULTRY

Would You have Your Business done poor, Go; If not, send Bad Dickey 56

Great Primer Gothic, No. 3

PABULUM OF BUCOLIC CONGRESSMEN

Filching American Eagle's Pinions for Fancy Flights 23

Nonpareil Gothic, No. 4

OE'R ME LIKE A SPELL CAME HAPPY DREAMS OF HONEY

Whate'er thy faults I love thee still once more, my tough Boy, or thou may'st feel

My Presence through Moderate Slipper Ministrations 123

Brevier Gothic, No. 4

ROOSTER! HAIL THE BRIGHT RISING MORN

Redheaded and Redhanded Milkmaids move to the Town Pump

Sun Shines o'er quiet Wood and Lea 456

Long Primer Gothic, No. 4

PERSONAL AMENITIES OF PRIMARIES

Thousands of Minds against each other Blister, Blaze

Eyes Glow with Mutual Praise 578

Pica Gothic, No. 4

PLENTY THROUGH COMMUNISM

Impelled with Steps unceasing to pursue some

Fleeting Good, that Mocks 690

Great Primer Gothic, No. 4

THE TEEMING VALLEY OF THE GENNESSEE

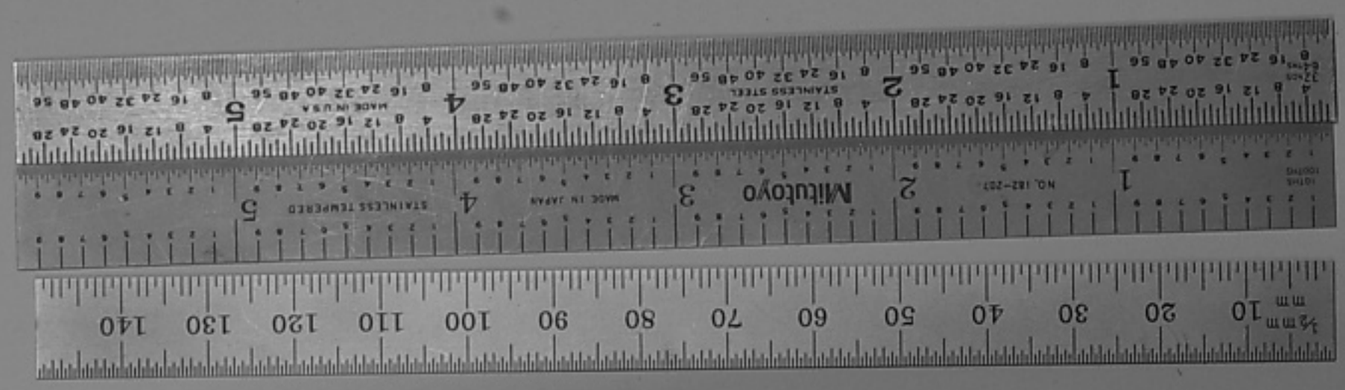
In every Clime from Lapland to Japan, this Truth still Stands 46

Double Pica Gothic, No. 4

PATTER OF THE RAIN DROPS

The Shadow of the Valley of Humility 89

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



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

GOTHICS.

NONPAREIL GOTHIC, No. 5.

THE QUESTIONABLE DECENCY OF TALE-BEARING.

Breathes there a Man with Soul so Dead who never to Himself hath said I ought to Punch that Muttonhead? 123456789

LONG PRIMER GOTHIC, No. 5.

THE IMMUTABLE GROCERS' WEIGHS.

Since first by Faith We saw the Light and witnessed Grim Darkness' Discomfiture. 234

ENGLISH GOTHIC, No. 5.

INCOMPARABLE PEDANTRY.

Wrestling with Greek Roots and Railroad Ham Sandwiches. 123456

DOUBLE SMALL PICA GOTHIC, No. 5.

MODEST MAIDS.
With Little Dimpled Shin
Rogueish Sin. 3

DOUBLE GREAT PRIMER GOTHIC, No. 5.

GILDINGS.
Baser Metal. 4

BREVIER GOTHIC, No. 5.

INGENUITY EXHIBITED BY WORK SHIRKERS.

Peace sometimes makes its Bed in the poor Captive's Den But nowhere finds it Rest save. 2345

PICA GOTHIC, No. 5.

CRUSADE HOSTS CONFOUNDED.

No pent-up Utica Confines Their Powers and Holds in Durance Vile. 34567

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

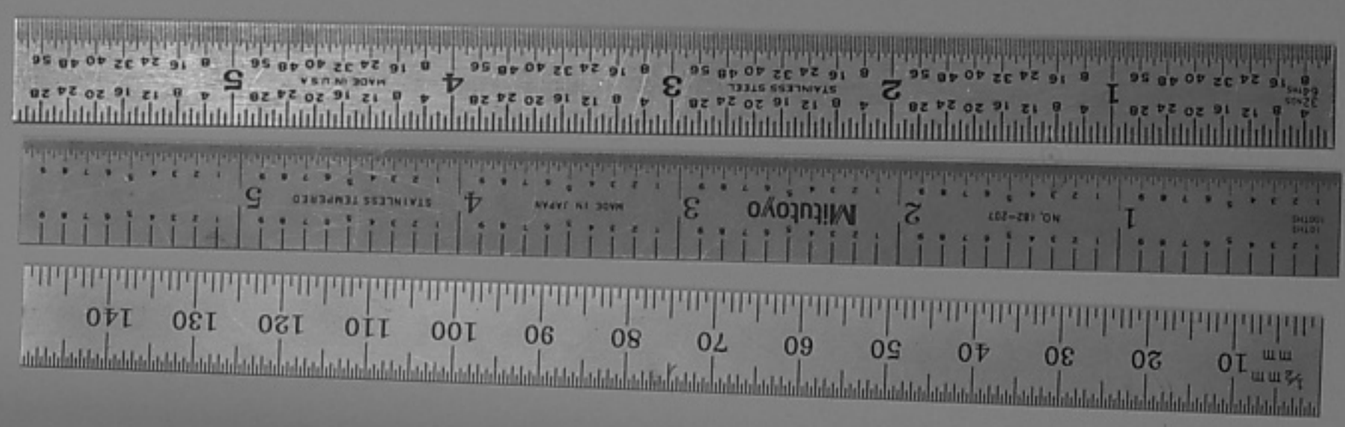
CANON GOTHIC, No. 5.

DECEIT.
Soft Sigh. 5

FOUR-LINE PICA GOTHIC, No. 5.

SUMMER SUIT.
Vienna Looker-on. 4

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



GOTHIC.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

Pearl Gothic, No. 6

OF ALL THE CHARMS DEAR WOMAN WEARS, OF ALL HER MANY TRAPS AND SNARES, FOR REAL EFFECT 23456

Nonpareil Gothic, No. 6

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

Brevier Gothic, No. 6

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

Two-Line Pearl Gothic, No. 6

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

Two-Line Nonpareil Gothic, No. 6

VERY MUCH MORE IN THAN ON IT TRUTH CRUSHED TO 23645

Two-Line Minion Gothic, No. 6

THEN FIND ME THE MAN DO, IF YOU CAN 79

Two-Line Brevier Gothic, No. 6

THAT ISN'T BORING IN SECRET FOR OIL 32

Two-Line Small Pica Gothic, No. 6

DON'T MIND WHETHER ITS PURE 5

Two-Line English Gothic, No. 6

SUBSTITUTE PETROLEUM 9

Two-Line Columbian Gothic, No. 6

MAIDEN SO NOBBY 3

Two-Line Paragon Gothic, No. 6

HIDING BLUSHES 2

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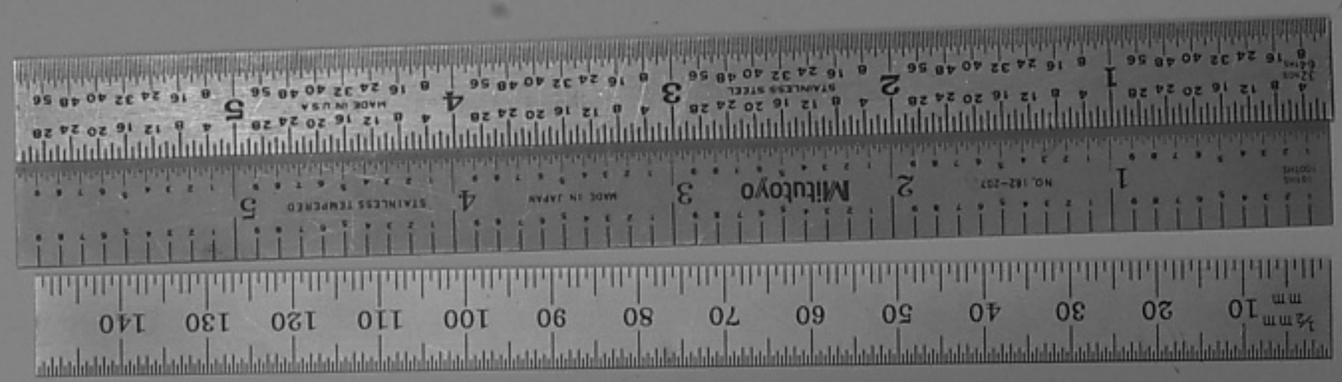


AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

GOTHIC.

EXCELSIOR (on Nonp'l) GOTHIC, No. 7

IN THE SPRING THE MERRY ROBIN JUMPS ABOUT UPON THE LAWN; AUGUSTUS RILEY PUTS HIS SEALSKIN CAP IN PAWN 234

PEARL (on Nonp'l) GOTHIC, No. 7

IN THE SPRING THE OXSLIP BLOSSOMS IN THE LEAS AND ON THE HILLS; 78

THIS SERIES OF SERVICEABLE GOTHICS, CAST UPON OUR SYSTEM OF

UNIFORM BODIES,

MAY BE COMBINED IN A

VARIETY OF USEFUL WAYS,

THUS RENDERING IT MORE DESIRABLE FOR GENERAL JOB WORK.

DIAMOND (on Nonp'l) GOTHIC, No. 7

MUSIDORA WEARS A ROSEBUD IN HER GOLDEN LOCKS; USE JO'S SALVE PAINTETH ON THE ROCKS 56

NONPAREIL GOTHIC, No. 7

THEN A GUSHING MAIDEN TAKES LOTS OF BILIOUS PILLS 90

BREVIER GOTHIC, No. 7

THE WEARY HUSBAND WRESTLES WITH HIS ANCIENT PARLOR STOVE 426

TWO-LINE PEARL GOTHIC, No. 7

ESSAYING SWEET REVENGE ON CARPETS IN A GROVE 82

TWO-LINE NONPAREIL GOTHIC, No. 7

WITHIN THE FOREST BLOW VIOLETS, THE FERN 35

TWO-LINE BREVIER GOTHIC, No. 7

BIG BOY SHIVERS AS HE VIEWS YE CHURN 4

TWO-LINE BOURGEOIS GOTHIC, No. 7

DREARY GOATS FIND POSTER PASTE 6

TWO-LINE LONG PRIMER GOTHIC, No. 7

SUMMER SOLSTIC PROMENADE 8

TWO-LINE PICA GOTHIC, No. 7

DOWNY CLOUD-SHIP CAREENS IN EVIDENT DISRESPECT 43

TWO-LINE ENGLISH GOTHIC, No. 7

RENDITION OF MEET ME BY 5

TWO-LINE COLUMBIAN GOTHIC, No. 7

HIGH JOINT EXPENSIVE 8

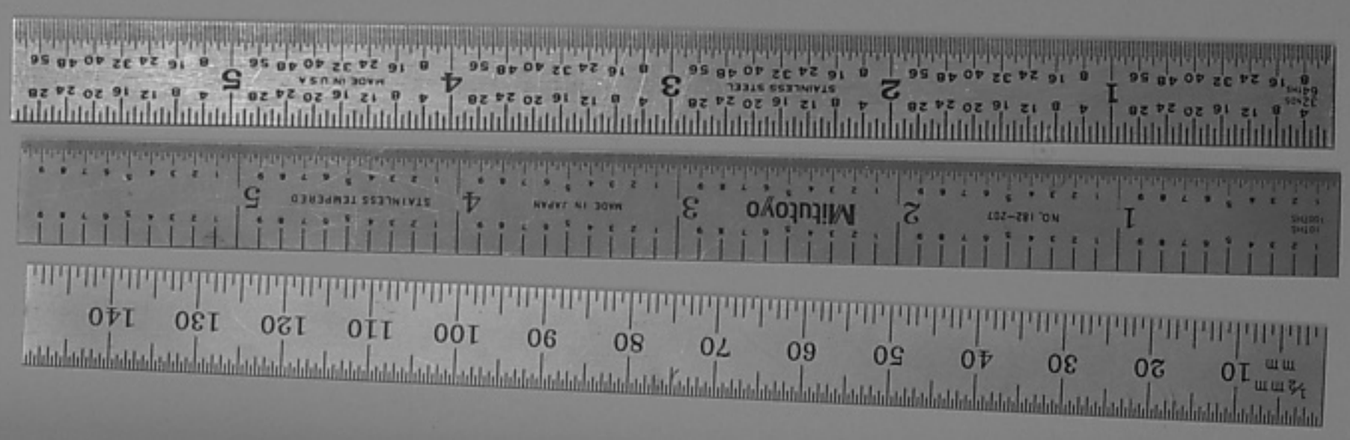
TWO-LINE PARAGON GOTHIC, No. 7

MIDNIGHT MUSING 9

The different sizes of this series justify by sixths of Pica, and line exactly by placing Six-to-Pica Leads at the top or bottom of the line.

MARDER, LUSE & CO.

CHICAGO AND SAN FRANCISCO



GOTHIC CONDENSED.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

LONG PRIMER GOTHIC CONDENSED, No. 2

AMERICAN TEA PARTIES AND DEBATING SOCETIES
More Eloquent than Sermons in Stones, and complete Libraries
Of borrowed Books in Running Brooks 234

PICA GOTHIC CONDENSED, No. 2

HOME POETS AT THE BREAKFAST TABLE
The Tear of Sensibility has Salted many Clams
Tough Steaks or Muddy Coffee 09

GREAT PRIMER GOTHIC CONDENSED, No. 2

THE MASQUE OF THE GODS
Clean Faced Gamins the Gallery 56

PARAGON GOTHIC CONDENSED, No. 2

PARADISE FOR POETRY
Muse Placed on Lowly Diet 87

DOUBLE PICA GOTHIC CONDENSED, No. 2

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

DOUBLE GREAT PRIMER GOTHIC CONDENSED, No. 2

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

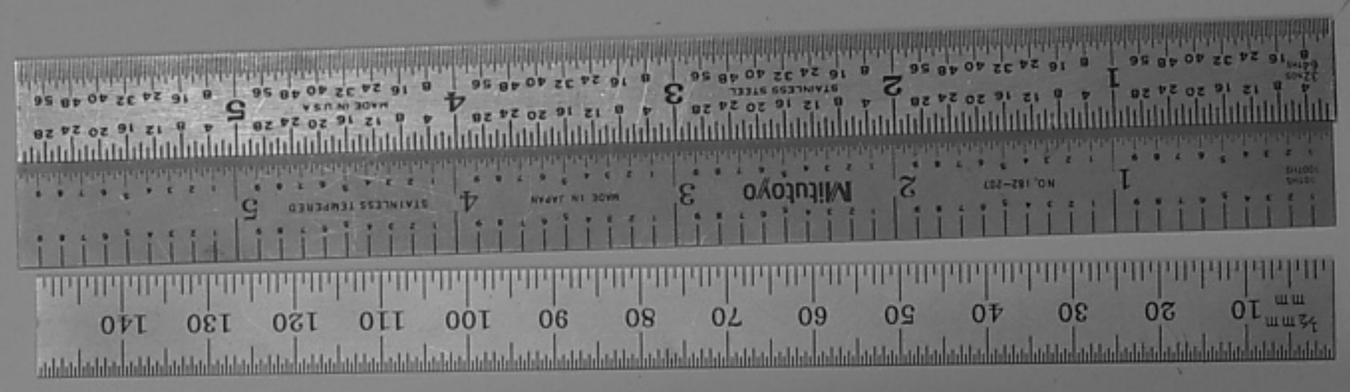
DOUBLE PARAGON GOTHIC CONDENSED, No. 2

PROPORTIONS OF GENTILITY
Marriageable Maidens Fairest Dower 76

FOUR-LINE PICA GOTHIC CONDENSED, No. 2

Dimensions REDUCE Fashions 80

For Five-Line Pica of this series, see following page.



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

GOTHIC CONDENSED.

NONPAREIL GOTHIC CONDENSED, NO. 3.

UNDOUBTED AUTHORITY FOR ISSUING A WRIT OF NO GO.
Hudibras' Cupid, who took His stand upon a poor Widow's Jointure Land.
Modern Appliances for Cheating Justice. 12345

LONG PRIMER GOTHIC CONDENSED, NO. 3.

THE KELLOGG ENGLISH OPERA TROUPE.
Generous Reception of America's Glorious Song Birds.
Gentlemanly Treasurer's Notes. 73

ENGLISH GOTHIC CONDENSED, NO. 3.

THE ROAD TO RUIN HARD BY.
Broad Gauge, Double Track, ever Falling.
Certain Destruction. 2345

DOUBLE SMALL PICA GOTHIC CONDENSED, NO. 3.

LITERARY THIEVINGS.
Authors of Beautiful Snow. 23

BREVIER GOTHIC CONDENSED, NO. 3.

DESCENT FROM A NICHE IN THE TEMPLE OF FAME.
Diminishing Prospects of Canonization as a Workingman's Saint.
Meandering from the Paths of Honesty. 234

PICA GOTHIC CONDENSED, NO. 3.

DIMINUTIVE CHUNKS OF WISDOM!
Secured by Delving in a Mine of Knowledge.
Richest Gems of Thought. 123

GREAT PRIMER GOTHIC CONDENSED, NO. 3.

SOUNDS FROM KENTUCKY.
Bright Land of the Musical Jackass.
Home of the Bulbul. 45

DOUBLE ENGLISH GOTHIC CONDENSED, NO. 3.

NOMADIC RACES.
White Carpet-Baggers. 4

DOUBLE PARAGON GOTHIC CONDENSED, NO. 3.

MIASMATIC, PUNGENT ODOR.
Breezes Wafted Wild Woods Through. 12

☞*Nonpareil cast on Minion, Brevier on Bourgeois, and Long Primer on Small Pica body, to order.*

FIVE-LINE PICA GOTHIC CONDENSED, NO. 2.

RESERVE WISDOM
Commencement Exercises 3

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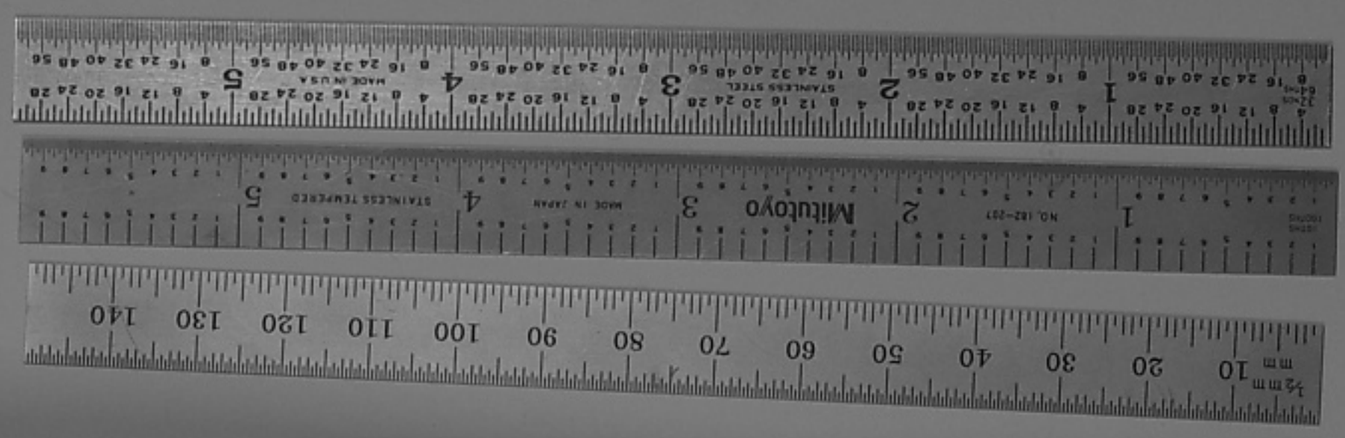

GOTHIC CONDENSED.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

NONPAREIL GOTHIC CONDENSED, No. 4.

THE SUGGESTION OF HARMONIES NEVER DREAMED OF.
The whole Celestial Conclave was Filled with the Inflowing Tide of Morning Light.
Towers of Morning Mist to Swift Destruction Doomed. 218
The Nursery of Giant Men whose Deeds are Linked with every Glen.

LONG PRIMER GOTHIC CONDENSED, No. 4.

LOXODROMICAL SCIENCE BY SAILORS.
Era of Mixed Drinks, Muddled Heads, Slippery Heels.
Astronomical Observations for 1873
Indubitable Evidences of Sobriety are Desirable.

GREAT PRIMER GOTHIC CONDENSED, No. 4.

FRUMPISH FEMININITY!
Fat and Freckled Fiery Frauleins!
Furious Fussers. 135

DOUBLE ENGLISH GOTHIC CONDENSED, No. 4.

GENUS GIFTOGAB,
Hypnologistic Lecturer.
Tadpoleist. 67

CANON GOTHIC CONDENSED, No. 4.

SELECT SOIREE.
Quiddative. 2

BREVIER GOTHIC CONDENSED, No. 4.

LATE NEWS FROM THE SANDWICH ISLANDS.
Labor Market Quiet; Breadstuffs Heavy; Missionaries Steady.
Highly Important Information, if True! 89
From Greenland's Icy Mountains, India's Coral Strands.

PICA GOTHIC CONDENSED, No. 4.

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

DOUBLE SMALL PICA GOTHIC CONDENSED, No. 4.

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

DOUBLE GREAT PRIMER GOTHIC CONDENSED, No. 4.

JULI LOLLIPOP.
Season Invigorator!
Frigidity. 14

FOUR-LINE PICA GOTHIC CONDENSED, No. 4.

VILE DRINKS!
Bibulous. 2

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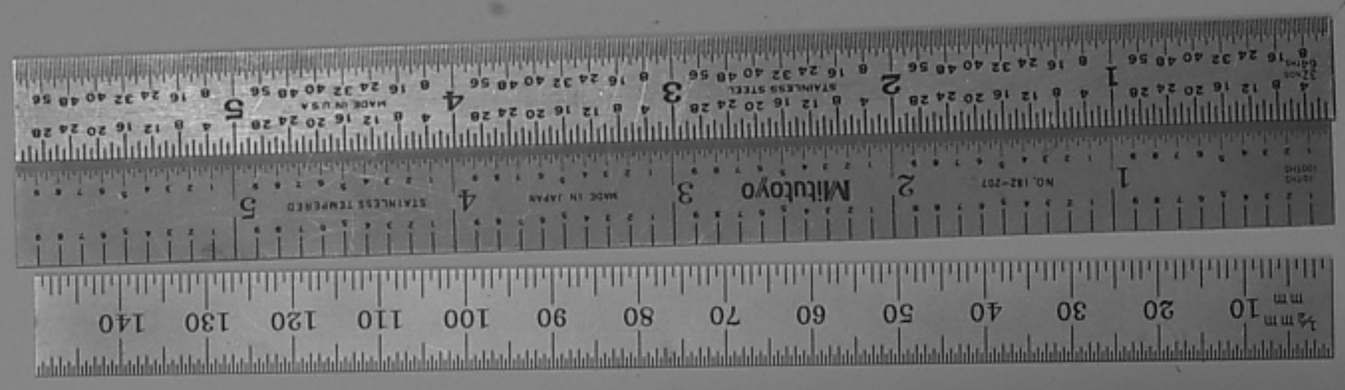

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

GOTHIC CONDENSED.

PEARL (on Nonp.) GOTHIC CONDENSED, No. 7

OLD TIME IS THE DROLLEST OF WAGS, AND PUZZLES THE WORLD WITH HIS RULES; HE CAVE ALL TO-DAY TO THE WISE, TO-MORROW HE PROMISED TO THE FOOLS. AT FIRST HE MADE NAUGHT BUT TO-DAY, WITH ITS JOYS, SUCCESSES AND 123456

BREVIER GOTHIC CONDENSED, No. 7

OF TIME WOULD BE MOST RELICIOUSLY KEPT. THEY NEVER CONCEIVED THAT THIS ROGUE HAD PROMISED TO-MORROW IN FUN, SO QUIETLY WENT TO DECAY LEAVING ALL TO-DAY'S 90

TWO-LINE NONPAREIL GOTHIC CONDENSED, No. 7

DEAR ILE OF FRAGRANCE, LILY-SILVERED VALE
DIFFUSE LANGUOR IN RISING GALES 59

TWO-LINE BOURGEOIS GOTHIC CONDENSED, No. 7

CRUSH TRUTH TO EARTH, WILL RISE
LIKE BOARDERS ON HASH 74

TWO-LINE PICA GOTHIC CONDENSED, No. 7

BLIND STRIDING OVER THE
POKER FINANCIER 25

NONPAREIL GOTHIC CONDENSED, No. 7

SORROW, THEN TO KEEP ON GOOD TERMS WITH THE WORLD PROMISED HE'D MAKE A TO-MORROW. THE IDLE REJOICED AT THE NEWS, PUT THEIR HANDS IN THEIR POCKETS AND SLEPT BELIEVING THE PROMISE 7890

TWO-LINE PEARL GOTHIC CONDENSED, No. 7

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 BREVIER GOTHIC CONDENSED, No. 7

BIG WEST HAS OFTEN HEMP-TIE SHOWS
ROPE-STRETCHINGS NEEDFUL 68

TWO-LINE LONG PRIMER GOTHIC CONDENSED, No. 7

PRIDE GOETH BEFORE THE FALL
HIGH PRICE, LOW DIET 63

TWO-LINE ENGLISH GOTHIC CONDENSED, No. 7

FIDELITY ROLLER-COMP
RELIABLE AND 34

TWO-LINE COLUMBIAN GOTHIC CONDENSED, No. 7

DEVELOPMENT OF BONANZAS IN MEXICO 56

TWO-LINE PARAGON GOTHIC CONDENSED, No. 7

BUM OF HUMBLE BEES IS HEARD 28

FOUR-LINE PICA GOTHIC CONDENSED, No. 7

PATRONIZE HOME INDUSTRY 90

The different sizes of this series justify by sixths of Pica, and line exactly by placing six-to-Pica Leads at the top or bottom of the line.

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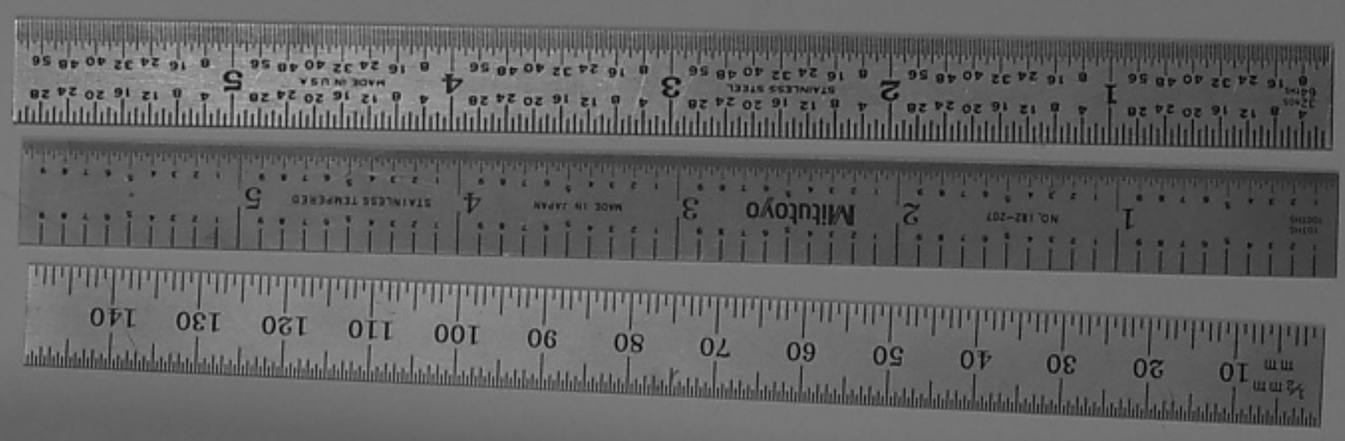

GOTHIC CONDENSED.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

PEARL (on Nonp'l) GOTHIC CONDENSED, No. 8

WHAT A BEATIFUL TIME IS SPRING, WHEN THE WOODCHUCK BEGINS TO SING, AND THE BUMBLEBEES AND CHICKADEES CARRY THEIR HEADS ROUND IN A SLING. WHEN THE BLACK AND TICKLING ANTS 3480

NONPAREIL GOTHIC CONDENSED, No. 8

CRAWL UP THE YOUNG MAN'S PANTS, AND A STRADDLEBUG AND MOSQUITO HUG, WHILE THE SPIDERS ENGAGE IN A DANCE. AND A BIRD GETS DRUNK ON DEW, AND OFFERS 2569

BREVIER GOTHIC CONDENSED, No. 8

THE ROBIN A CHEW, WHILE THE GREAT OWLS BLINK AND THE SPARROWS WINK AT THE WIVES OF THE GAY CUCKOO. AND THE COON 8764

TWO-LINE PEARL GOTHIC CONDENSED, No. 8

GOES OFF ON A SPREE ALONG WITH THE CHIPMUNK AND FLEA. THE ODOROUS SKUNK GETS THUNDERING DRUNK, AND 5670

TWO-LINE NONPAREIL GOTHIC CONDENSED, No. 8

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

TWO-LINE BREVIER GOTHIC CONDENSED, No. 8

WITH AN ODOROUS TUMBLEBUG FOR CHICAGO BEER IN A MUG 36

TWO-LINE BOURGEOIS GOTHIC CONDENSED, No. 8

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

TWO-LINE LONG PRIMER GOTHIC CONDENSED, No. 8

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TWO-LINE PICA GOTHIC CONDENSED, No. 8

IMPENDING MONSTERS JUNE-BUGS IN 79

TWO-LINE ENGLISH GOTHIC CONDENSED, No. 8

BIJAH'S CHRONICLE KIND HEART 43

TWO-LINE COLUMBIAN GOTHIC CONDENSED, No. 8

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TWO-LINE PARAGON GOTHIC CONDENSED, No. 8

MISRULE AND RIOT RAMP 95

FOUR-LINE PICA GOTHIC CONDENSED, No. 8

CHAMPION WING SHOT 74

The different sizes of this series justify by sixths of Pica, and line exactly by placing six-to-Pica Leads at the top or bottom of the line.

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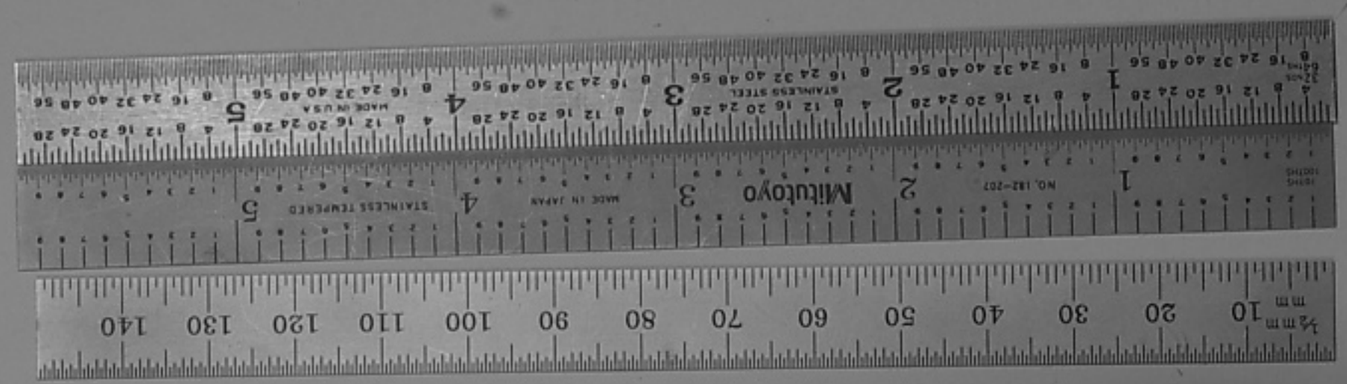


AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

GOTHIC ITALIC.

PEARL (on Nonparell) GOTHIC ITALIC, No. 4

DOWN UNDER THE HILL, AND THERE UNDER THE FIR TREE BY THE SPRING, AND LOOKING FAR OUT INTO THE VALLEY, SHE STANDS
As She stood in the glorious olden, Swinging Her Hat in Her right Hand Dimpled; The other Hand toys with a Honeysuckle That has tiptoed up and is trying to Kiss Her. Her dark Hair is Twining Her Neck and Her Temples As Tendrils some beautiful
Balize Marble. "O, Eyes of Lustre and Love and Passion! O, radiant Face like the Sea-shell tinted. 1234567

NONPAREIL GOTHIC ITALIC, No. 4

NO MATTER WHETHER SHE'S PRETTY OR NOT, HOW MUCH OR HOW LITTLE MONEY SHE'S GOT, WHETHER SHE LIVES
In a Mansion or Cot, 'Tis a fact, depend on it: The Woman to make a Man happy for life, To make a modest Mother and Wife, Is one who, scorning the Milliners strife, Wears a plain and tasteful Bonnet. Now a Bonnet of
Genuine beauty and grace, Worn on the Head in its proper place, Shadowing faintly the 12345

BREVIER GOTHIC ITALIC, No. 4

WEARER'S FACE, IS A THING FOR A SONG OR SONNET; BUT ONE OF THOSE GAY AND GAUDY THINGS,
Made of Rainbows and Butterfly Wings, A mixture of Flowers, Ribbons and Strings, Is dreadful, depend upon it. A vulgar Mass of fuss and feather, A little of everything thrown together
As if by a touch of windy weather, A wretched Conglomeration, A sort of Cup 6789

LONG PRIMER GOTHIC ITALIC, No. 4

TO CATCH THE HAIR, LEAVING THE HEAD TO GO IT BARE; A STRIKING EXAMPLE OF
Nothing to Wear, Is this Bonnet Abomination. It makes a Woman look brazen and bold, Assists her in Catching nothing but Cold, Is bad on the Young, absurd on the Old,
Deforms when it ought to Deck; For look at her Face, no Bonnet is there 123

PICA GOTHIC ITALIC, 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

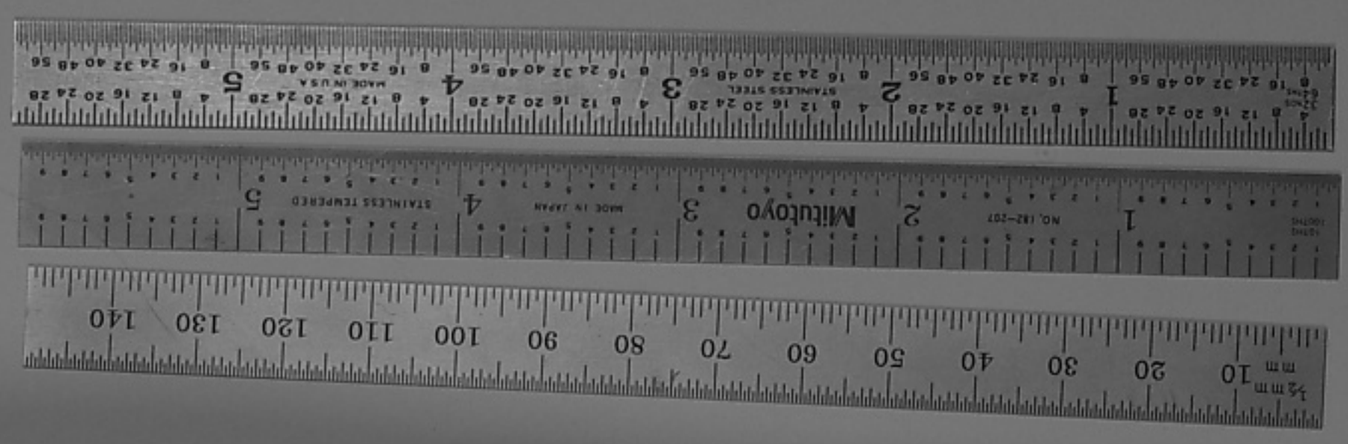
GREAT PRIMER GOTHIC ITALIC, No. 4

MAY FULLY DEPEND UPON IT THAT A GEM OF THE
Very Rarest Kind, A thing most difficult to find, The Pet for which We Long have pined, a Love of a Bonnet. 1234

DOUBLE SMALL PICA GOTHIC ITALIC, 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, Luse & Co. Small Caps for all Fonts except Pearl. Chicago and San Francisco.



ANTIQUE POINTED.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

PICA ANTIQUE POINTED.

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

GREAT PRIMER ANTIQUE POINTED.

GOLDEN AGE.
Wealthy Widower!
Chopfallen. 5

DOUBLE SMALL PICA ANTIQUE POINTED.

JANE EYRE.
Maggie Mitchell.
Fine Art. 4

DOUBLE ENGLISH ANTIQUE POINTED.

DEDITION.
Christmas Gift.
Scarce. 3

DOUBLE GREAT PRIMER ANTIQUE POINTED.

PIANOS.
Fine Tone.
Rage 1

DOUBLE PARAGON ANTIQUE POINTED.

HARP.
The Era.
1873

FOUR-LINE PICA ANTIQUE POINTED.

NEW YEAR.
Festive Girl. 14

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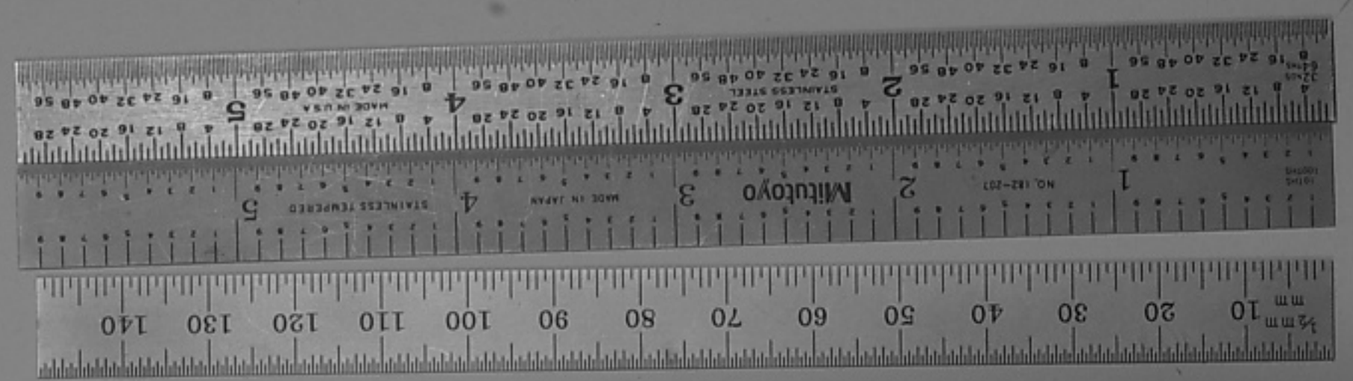


AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

LIGHTFACE CELTIC.

NONPAREIL LIGHTFACE CELTIC.

WONDROUS BEAUTIES OF SPRING-TIME.
Flowers Blooming, Birds Singing, Nature Rejoicing.
Earth's Season of Rejuvenation. 678

PICA LIGHTFACE CELTIC.

AMENITIES OF WINTER.
Fireside and Public Amusements.
Healthful Exercise. 234

BREVIER LIGHTFACE CELTIC.

THE PERFECTION OF SUMMER.
The Woods and Fields with Verdure Clad
Luxuriant Vegetation. 12345

LONG PRIMER LIGHTFACE CELTIC.

THE GLORIES OF AUTUMN.
The Fiery Sun in Golden Glory Sets
The Blushing Fruit. 0987

GREAT PRIMER LIGHTFACE CELTIC.

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

DOUBLE SMALL PICA LIGHTFACE CELTIC.

FESTIVITIES OF WINTER.
Frost-Nipped Ears, Frozen Noses. 23

NONPAREIL LIGHTFACE CELTIC, NO. 2.

GORGEOUS ARRAY FOR EXHIBITION NEW YEARS DAY.
CHAWMING CWEACHAWS! 1234567890

BREVIER LIGHTFACE CELTIC, NO. 2.

PARTICULAR ATTENTION INVITED.
CHICAGO SPECIMEN. 1872.

TWO-LINE NONPAREIL LIGHTFACE CELTIC, NO. 2.

IN THE BRUSHING AIR.
BARBEROUS. 1234

TWO-LINE PICA LIGHTFACE CELTIC, NO. 2.

HIGH TIMES!
DRUNK. 5

MINION LIGHTFACE CELTIC, NO. 2.

CONSCIENCE MAKES COWARDS OF US ALL.
POPULATION OF CHICAGO, 321,456

TWO-LINE PEARL LIGHTFACE CELTIC, NO. 2.

EXERCISE IN PUNCTUATION
TRAMP! TRAMP! 1863

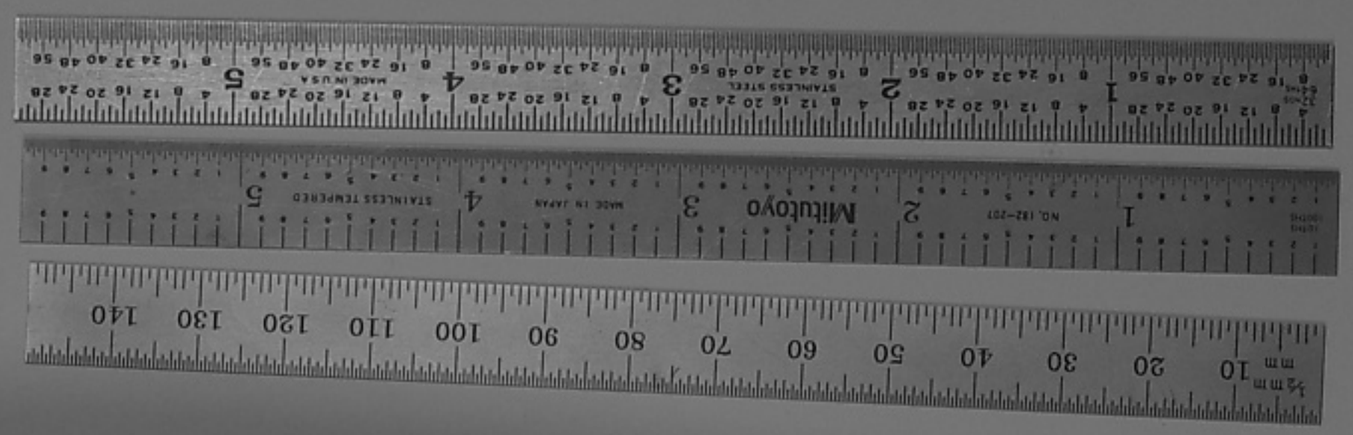
TWO-LINE BOURGEOIS LIGHTFACE CELTIC, NO. 2.

ELEGANT STYLE.
FLIRTING. 12

TWO-LINE ENGLISH LIGHTFACE CELTIC, NO. 2.

THE FLAG.
FREE. 12

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



LIGHTFACE CELTICS.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

BREVIER LIGHTFACE CELTIC, No. 3

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

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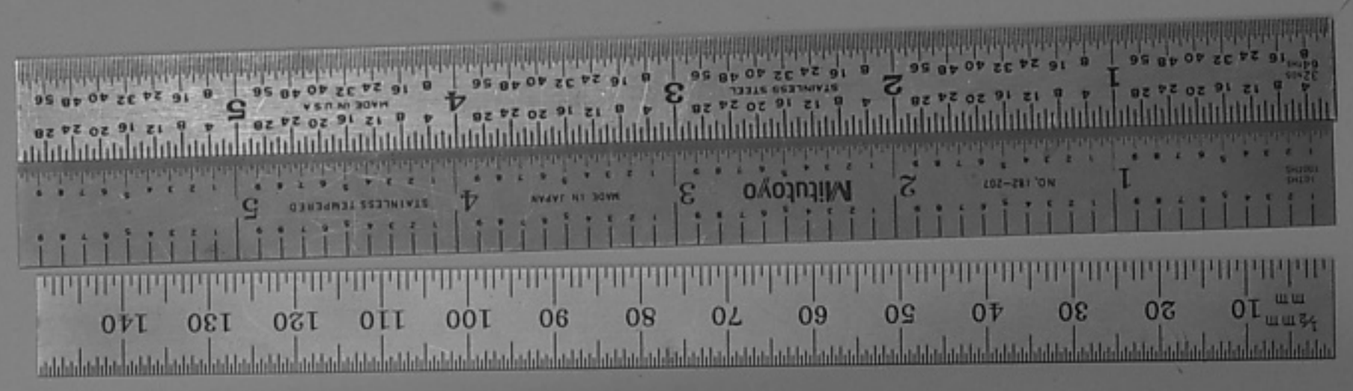
Marder, Luse & Co. Chicago and San Francisco.



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

LIGHTFACE CELTIC CONDENSED.

BREVIER LIGHTFACE CELTIC CONDENSED

TRAMPS DEMORALIZING THE BONE AND SINEW THROUGHOUT THE CONTINENT
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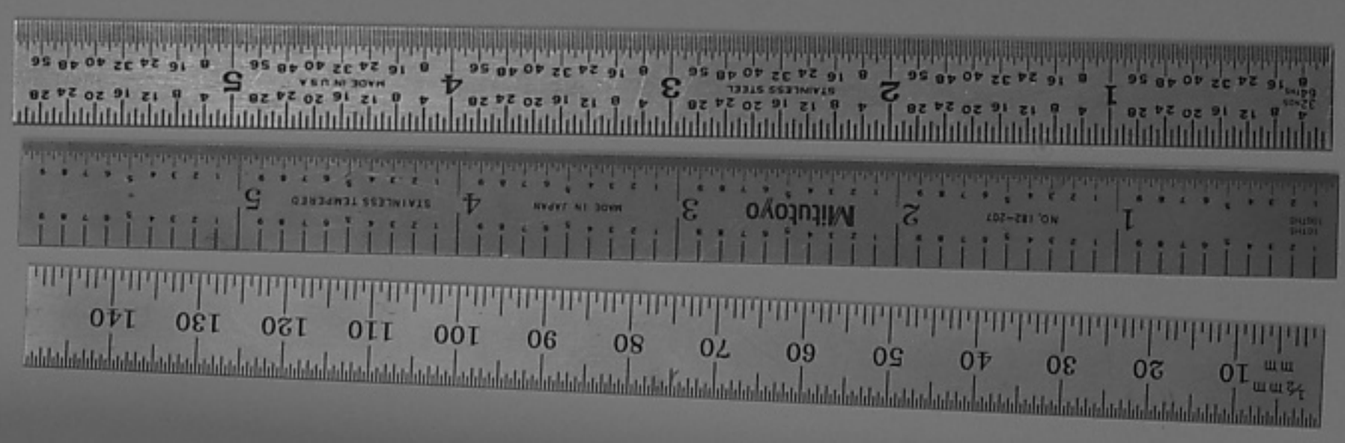
Marder, Luse & Co., Type Founders, Chicago and San Francisco.



NORMAN CONDENSED.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

LONG PRIMER NORMAN CONDENSED

ROARING OF THE OCEAN IN OUR EARS, LOUD 1212
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PRIDE OF THE PRINTER. 8
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TWO-LINE LONG PRIMER NORMAN CONDENSED, NO. 2

THE HORNET'S NEST 5
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TWO-LINE PICA NORMAN CONDENSED, NO. 2

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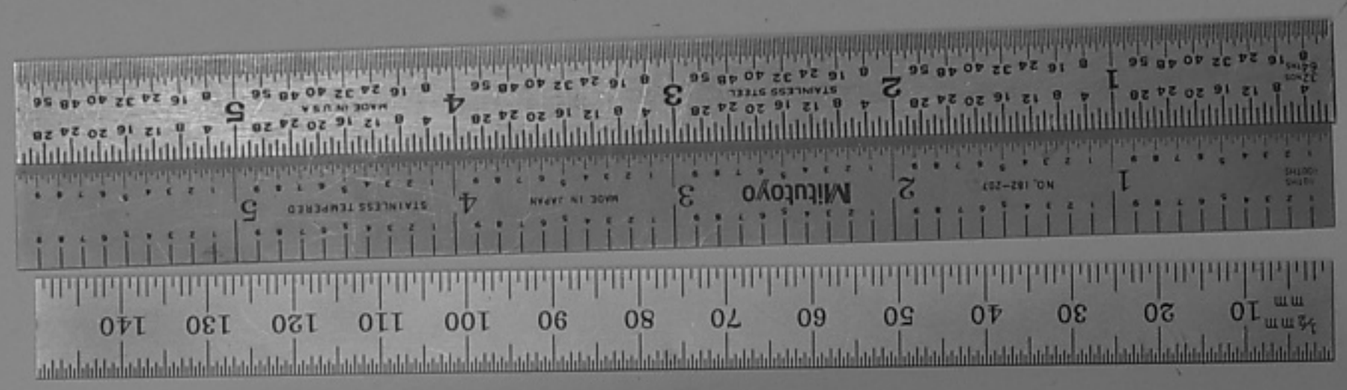
PERFECTION'S PINK IN TYPE 12

MARDER, LUSE & CO. CHICAGO AND SAN FRANCISCO.



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

MONASTIC CONDENSED.

BREVIER MONASTIC CONDENSED

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BEATING DRUMS AND 2

TWO-LINE GREAT PRIMER MONASTIC CONDENSED, No. 2

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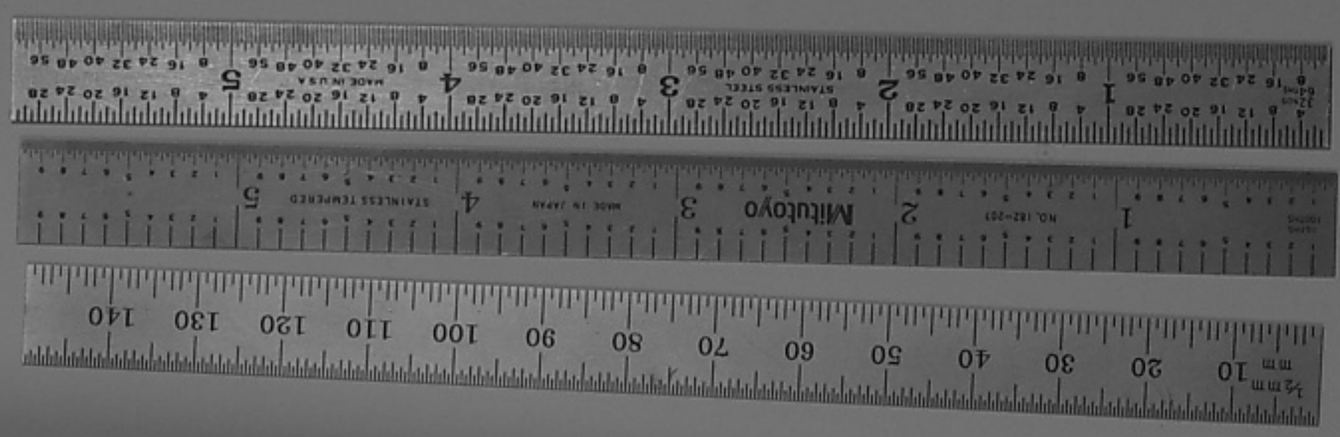
Marder, Luse & Co., Type Founders, Chicago and San Francisco.



ORNAMENTED.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

COLUMBIAN CAMEO SHADED

OUR FUTURE GREETING.
Go West Young Man, in the 3

GREAT PRIMER CAMEO SHADED

FROM POLE TO POLE.
Russian Regulars Roam 5

DOUBLE SMALL PICA CAMEO SHADED

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

DOUBLE ENGLISH CAMEO SHADED

CLOSE COMMUNIONISTS.
Ornamental Figure Heads true 2

TWO-LINE PEARL ROMAN SHADED, No. 2

TO MAKE YOUR TOUGH GOOSE TENDER, PAINT ITS BACK GREEN
GREEN-BACKS LEGAL TENDER FROM PRINTERS 1234

TWO-LINE NONPAREIL ROMAN SHADED, No. 2

DESPISE NOT WEALTH, BUT USE IT DOING GOOD IN
ALL THAT GLITTERS IS NOT GOLD 56789

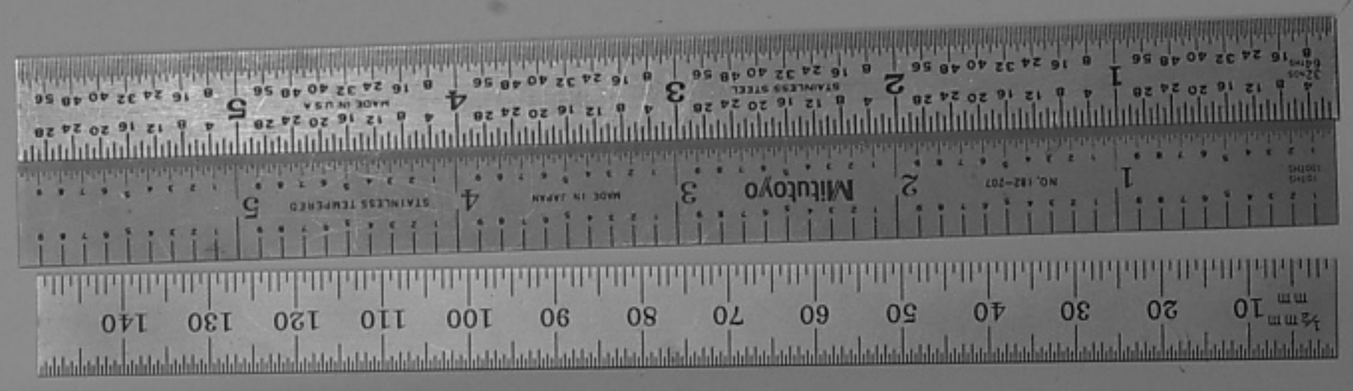
TWO-LINE MINION ROMAN SHADED, No. 2

ENVY THE MAN WITH THE TOOTHACHE
LUNATIC, LOVER AND POET 240

TWO-LINE LONG RRIMER ROMAN SHADED, No. 2

RESULT OF UNENDING TOIL
PEACE AND PLENTY 35

Marder, Luse & Co. Chicago and San Francisco.



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

PARALLEL SHADED.

PATENTED
MARDER, LUSE & CO.
MAY 22, '77.

TWO-LINE BREVIER PARALLEL SHADED

HASTY PREPARATION NOT NEEDED
PRESSES, TYPE, BORDERS, AND BRASS RULE
HURRY AND HEEDLESSNESS

TWO-LINE BOURGEOIS PARALLEL SHADED

THE CHICAGO TYPE FOUNDRY,
PRINTERS' GENERAL SUPPLY DEPOT,
139 & 141 MONROE ST.

TWO-LINE SMALL PICA PARALLEL SHADED

MOST COMPLETE STOCK,
OF STYLES NEW AND NOBBY 25

TWO-LINE ENGLISH PARALLEL SHADED

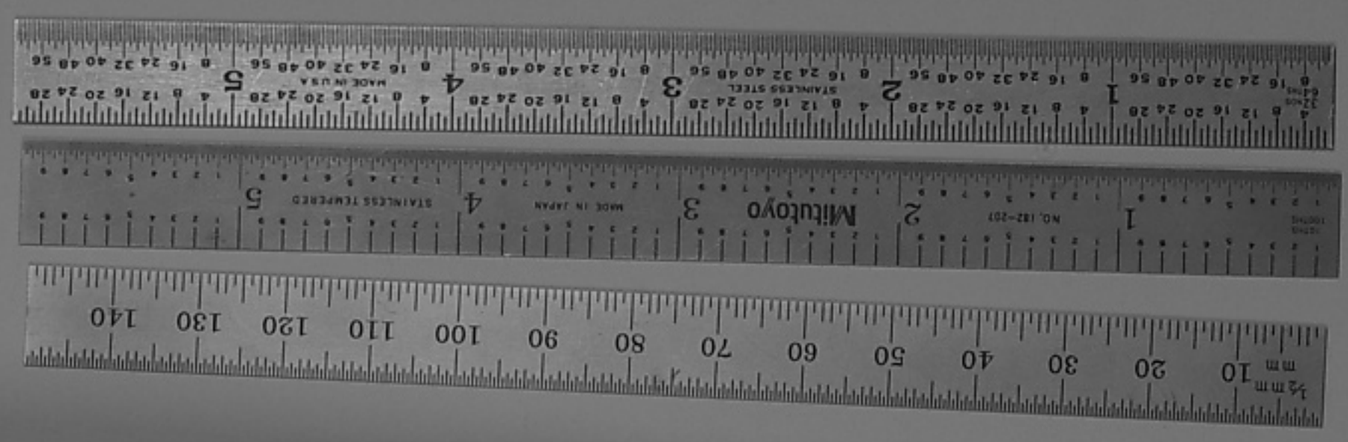
PRINTING PRESSES.
HAND, POWER OR JOB 67

TWO-LINE GREAT PRIMER PARALLEL SHADED

MARDER, LUSE & CO.
18 CHICAGO. 77

Marder, Luse & Co.

Chicago and San Francisco.



CHICAGO TYPE FOUNDRY. ESTABLISHED 1855. PACIFIC TYPE FOUNDRY.

MARDER, LUSE & CO.

CHICAGO TYPE FOUNDRY,

139 & 141 MONROE ST.,

CHICAGO, ... 1877.

NINE LITTLE INDIANS IN THE LINE

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

ANNUAL REPORTS

SLEQUE & BLIGHT,

JOB

FANCY PRINTERS PLAIN

CARD, NOTE, BILL, HATS, CAPS, FURS.

SOMETHING NEW.

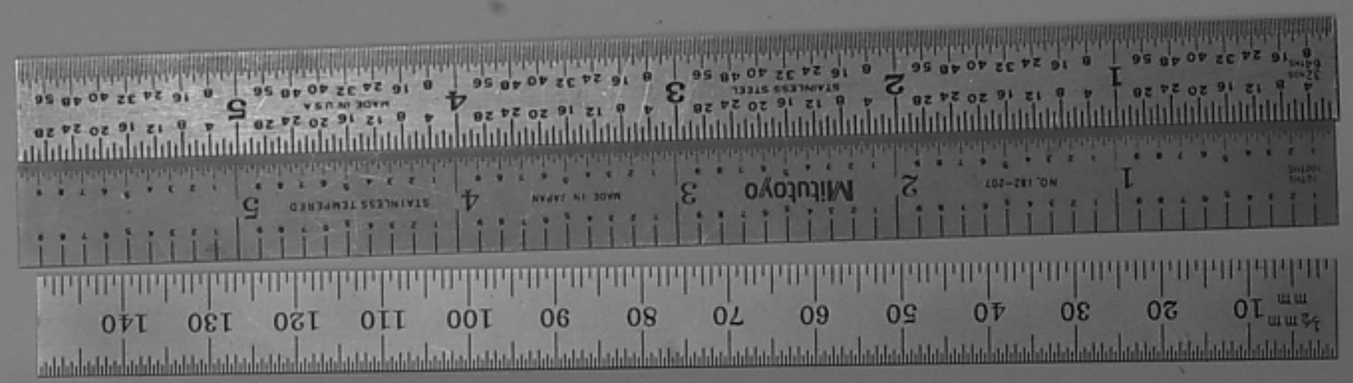
WITH the Series of new Type shown on opposite page, we present an entirely new feature, viz.: MAKING ALL THE SERIES OF THE SAME "LINE;" that is, if a letter of the Two-Line Bourgeois (Great Primer) be placed side by side with a letter of the Two-Line Great Primer, or the Two-Line English, they will be found to correspond exactly in "line" at the bottom, without the intervention of card board or paper. And so with either of the other sizes shown. Another important feature is the fact that the different sizes "justify" exactly with each other by SIXTHS OF PICA; that is, to use the Two-Line Brevier as Small Caps for the Two-Line Bourgeois, a six-to-Pica Lead placed at the top not only justifies but lines the two sizes; three 6s, or a Nonpareil slug, justifies and lines the Two-Line Brevier with the Two-Line Small Pica; six 6s, or a Pica, with the Two-Line English, and ten 6s, (Pica, Nonp. and 6-to-P.), with the Two-Line Great Primer, etc.

AND LETTER HEAD FINE PRINTING.

MARDER, LUSE & CO.

ELECTROTYPERS AND STEREOTYPERS

139 & 141 MONROE ST.



PARALLEL SHADED, No. 2.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

TWO-LINE BREVIER PARALLEL SHADED, No. 2

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

TWO-LINE BOURGEOIS PARALLEL SHADED, No. 2

WRECK OF H. M. S. PINAFORE
GENTLER WINDS BLOWING COASTWISE
OPERATIC VENTURES 89

TWO-LINE SMALL PICA PARALLEL SHADED, No. 2

BRIGHT SIDE OF COUNTRY LIFE
WORMS SO CONFIDING 76

TWO-LINE ENGLISH PARALLEL SHADED, No. 2

SHADES OF DEPARTING
FLEET FOOTED 23

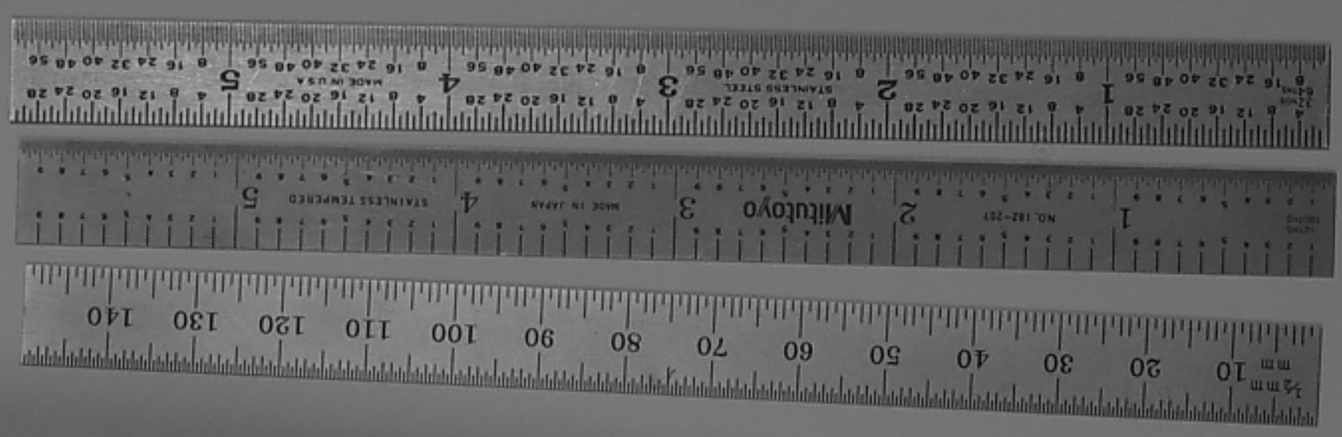
TWO-LINE GREAT PRIMER PARALLEL SHADED, No. 2

STERLING HONESTY
COQUETTES 45

The different sizes of this Series line exactly and justify with each other by sixths of Pica.

Marder, Luse & Co.

Chicago and San Francisco.



MONASTIC SHADED.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

NONPAREIL MONASTIC SHADED

DREAMER! SHE SAID, AND THE FRINGES OF DISPLEASURE SWEPT OVER RADIANT FACES FAIR 24

BREVIER MONASTIC SHADED

ALL OF THE WORLD SPREAD BEHIND YOU; DRIVE IN AND WIN IT LOVE AND DEVOTION 35

TWO-LINE PEARL MONASTIC SHADED

HEARTS EVER TENDER TOUCHING AS WOMAN'S, OR LIKE DEW-DROPS 69

TWO-LINE NONPAREIL MONASTIC SHADED

LIGHT AND FAIR IN FIRST KISS O' MORNING KIDMINSTERS 80

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DILIGENT CREDITORS' AGENCY DISCOUNTS DEBTORS 23

TWO-LINE MINION MONASTIC SHADED, NO. 2

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TWO-LINE PICA MONASTIC SHADED, NO. 2

PHONETIC FITS SPELERS 90

HUMIDITY NOBBY STYLES

MODERN DEVICES

COMET TAILS POPULAR BRAND

ATTRACTION HONEST FRIENDS

TWO-LINE BREVIER MONASTIC SHADED INITIALS

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

TWO-LINE SMALL PICA MONASTIC SHADED INITIALS

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

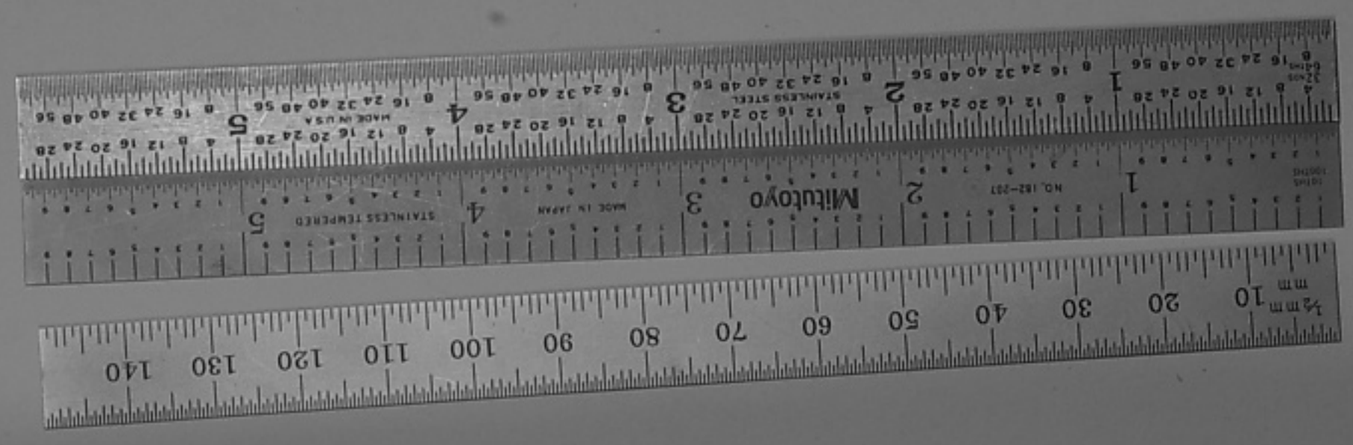
TWO-LINE COLUMBIAN MONASTIC SHADED INITIALS

A B C D E F G H K L M N P R T

TWO-LINE PARAGON MONASTIC SHADED INITIALS

A B C D E F G H K L M N O R

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



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

Pen Text.

Plain Caps, 10A, $1.05 — BREVIER PEN TEXT — Lower Case, 50a, $2.55

The often-expressed desire for a Uniform Series of Letter to take the place of Scripts, or, in a large measure, relieve them from too constant usage, has induced Messrs. Marder, Luse & Co., of the Chicago Type Foundry, to bring out this series of Pen Text, and they have sufficient confidence in its merits, and the wants of Artistic Printers, to believe that it will prove to be all their "fancy painted it." 23456789

Plain Caps, 8A, $0.95
Fancy Caps, 8A, $0.95
LONG PRIMER PEN TEXT
Lower Case, 30a, $2.30

The value of the Pen Text series is further enhanced by being cast upon their celebrated American System of Interchangeable Type Bodies; thus making it far more economical for the Printer who desires rapidity: 098765
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Plain Caps, 6A, $0.85
Fancy Caps, 6A, $0.85
PICA PEN TEXT
Lower Case, 25a, $2.45

Combined with Neatness and Excellence; it possesses an adaptabity to Plain and Fancy Job Work equalled by few styles of Type yet offered to the trade. Utilize space and 2345
Alternately Berating Cupid Delays Eve

Plain Caps, 6A, $1.05
Fancy Caps, 6A, $1.05
ENGLISH PEN TEXT
Lower Case, 25a, $2.85

Specialties of any class of Job Work require certain styles of Type adapted to each class, but the Pen Text embrace Exceeding Flexibility Generates High

Plain Caps, 5A, $1.20
Fancy Caps, 5A, $1.25
GREAT PRIMER PEN TEXT
Lower Case, 20a, $3.00

For Circulars, Invitations, Programmes of Dances, Concerts, etc. the Pen Text will be found 7890
Instructive Judgment Hiring

Plain Caps, 4A, $1.25
Fancy Caps, 4A, $1.30
PARAGON PEN TEXT
Lower Case, 16a, $2.90

Prestige in the selection of attractive styles of Type is as essential to a future 234
Legitimate Monarchial

Plain Caps, 3A, $1.55
Fancy Caps, 3A, $1.60
DOUBLE ENGLISH PEN TEXT
Lower Case, 12a, $3.70

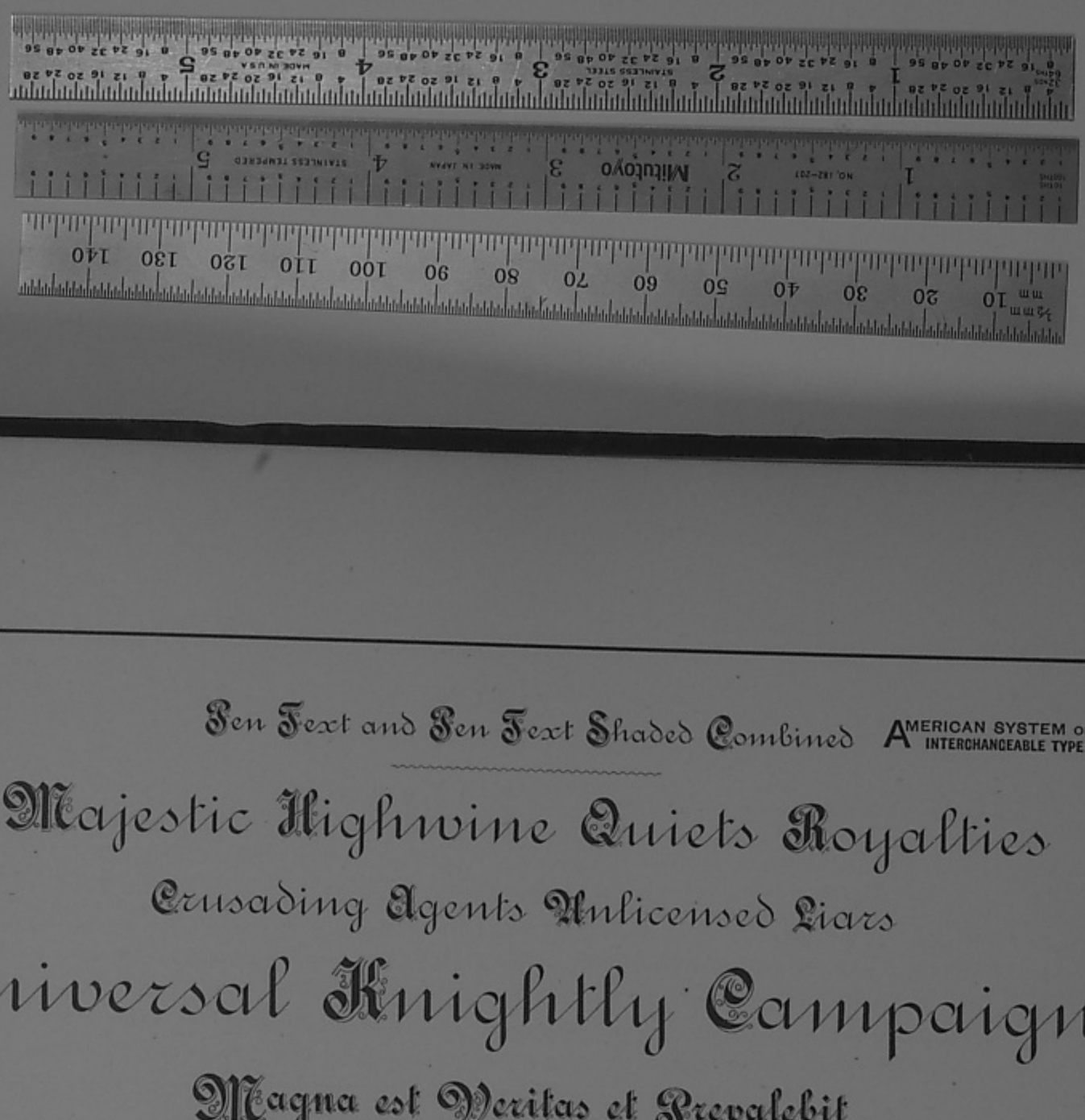
Consolidated Extinguisher Company
Unlimited Confidence vs. Limited Capital
New Way to Pay Old Debts 12

Plain Caps, 3A, $2.30
Fancy Caps, 3A, $2.45
DOUBLE GREAT PRIMER PEN TEXT
Lower Case, 8a, $4.25

Ministerial Haberdashery
Redolent of Ancient Theorizers
Assimilating Ideas 23

ALL FONTS OF LOWER CASE HAVE SPACES AND QUADS.

MARDER, LUSE & CO. — CHICAGO AND SAN FRANCISCO.



Pen Text and Pen Text Shaded Combined

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

Majestic Highwine Quiets Royalties

Crusading Agents Unlicensed Liars

Universal Knightly Campaigns

Magna est Veritas et Prevalebit

Pen Text Shaded

6A, Caps, $1.60 — PARAGON PEN TEXT SHADED — 16a, Lower Case, $3.00

Nightly Surprises given to the Medical Students
Inherent Pleasures Guaranteed to Members of the Bug Kingdom
Tramp to Peace through Seas of Gore 658

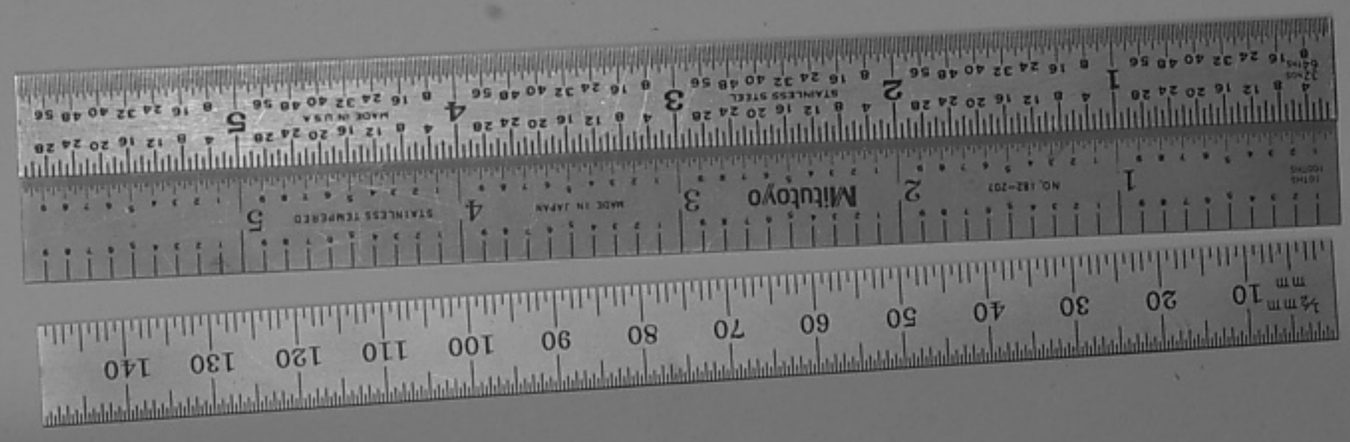
4A, Caps, $1.90 — DOUBLE ENGLISH PEN TEXT SHADED — 12a, Lower Case, $3.55

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

3A, Caps, $2.35 — DOUBLE GREAT PRIMER PEN TEXT SHADED — 8a, Lower Case, $4.10

Lazaroni Parade in Captivity
Rascality Flouting Honest Endeavors
Crushed Tragedians 290

MARDER, LUSE & CO. — All Fonts of Lower Case have Spaces and Quads. — CHICAGO AND SAN FRANCISCO.



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

LAW ITALIC.

BREVIER LAW ITALIC

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, acccording to the true intent and meaning of said Bond, have made, constituted and appointed, and by these Presents do make, constitute and appoint Ebenezer Equalrights, 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 1234567

LONG PRIMER LAW ITALIC

To KINDOGOOD & BADENOUGH:—

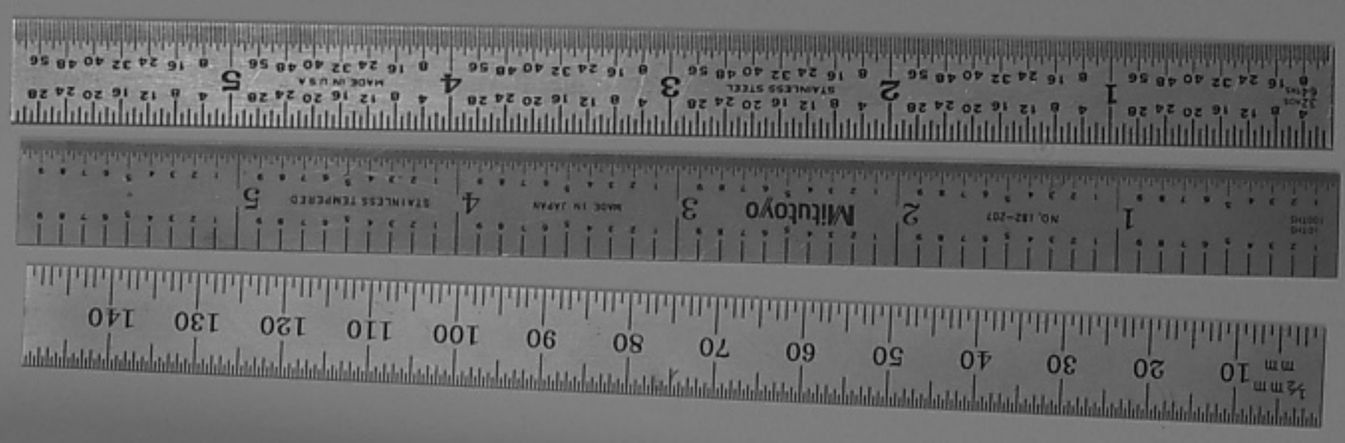
We have the honor to inform you that the Co-Partnership heretofore existing between Snivelly Weepem and Crusty U. Neversuit, under the firm name of Weepem & Neversuit, is hereby terminated by mutual agreement, it having been proven that the "union" yielded no pleasure and less profit. Weepem goes into 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 $13579

PICA LAW ITALIC

TO WHOM THIS MAY COME, Greeting:—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 Elongatus Longwynd, under the style and firm name of Bloward & Longwynd, 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 entranced listeners with awe and admiration for the subject of the Blast. $1234567890

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



Circular Italic.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

Brevier Circular Italic

We are this day in receipt of a large invoice of American Slang Phrases, Pet Names, and a choice selection of pure "Billingsgate," imported expressly for this occasion, which we now offer to City and Country Stump Speakers for use in the present deadly struggle---to character---for political preferment. Extraordinary care has been taken in making selections for our trade so that an unusually large number of "appropriate expressions" for use in either party, or any nationality, sex, age, color, or religious opinion, are embraced in our Politicians Book of Buncombe. As you earnestly desire to represent a Ward in Chicago it is needless to urge upon you the great necessity of posting yourself immediately. 1234567890

Long Primer Circular Italic

We take great pleasure, mingled with a little pride, in introducing to the notice of the Printing Fraternity this style of Type, which we have christened Circular Italic, believing that the class of work to which it is best adapted will justify the name. Now we have no desire or intention to disparage the Law Italic, for it has served its purpose well,—"facts are facts," but it cannot be well denied that the Law Italic is too stiff to make a neat appearance in Circulars, but for Blank Work it has no superior, for to our mind things angular have 12345

Pica Circular Italic

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, affording excellent chances for making words prominent without extra justification.

Great Primer Circular Italic

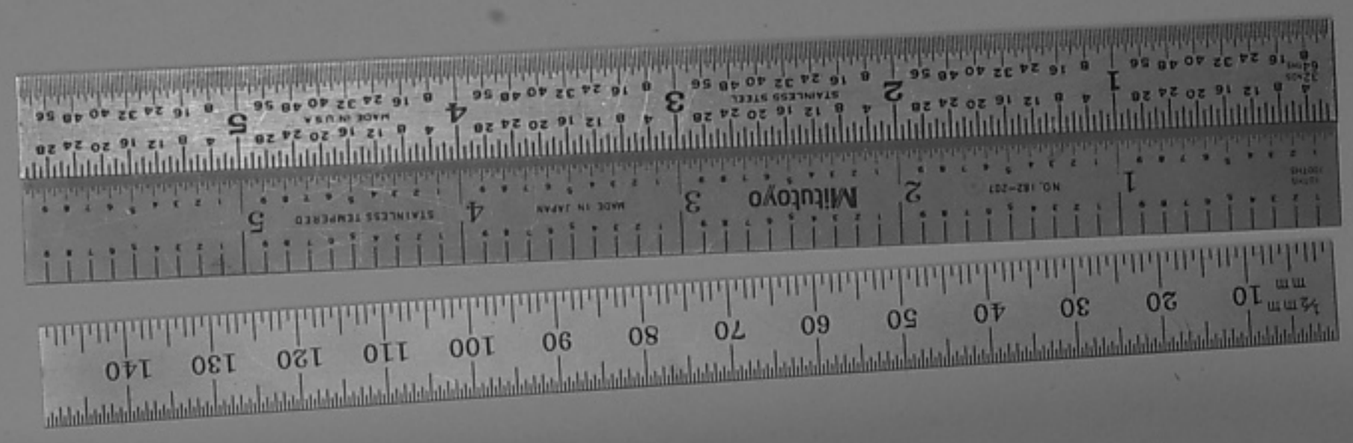
The success of the Circular Italic has been so gratifying that we are now induced to offer Great Primer of the series, believing that it too will find like favor in the eyes of all tasty Printers, filling the same position in the class of large Circular Work that the Long Primer does in small Circular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

Double Small Pica Circular Italic

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

☞ Leaded with 6-to-Pica Leads.

Marder, Luse & Co. Chicago and San Francisco.



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

VENETIANS.

LONG PRIMER VENETIAN

It was a happy day for us poor moderns when the "Old Saws" and "Ancient Sayings" were first introduced to public notice, for without them what would the man do who cannot talk upon any subject without prefacing or winding up his assertions with "money talks," or "the proof of a Pudding is in the chewing of the string?" The latter has become so badly worn from constant use, and dilapidated from age, that we are moved to take pity upon its helplessness and enter a very mild protest against its further abuse. A handsome Leather Medal, accompanied by a vote of thanks, be given to 23467890

PICA VENETIAN, 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 competiton 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

PICA VENETIAN, 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 Counting Room should contain some one that can figure closely upon job work in order to realize a reasonable profit 1234567890

GREAT PRIMER VENETIAN, NO. 1

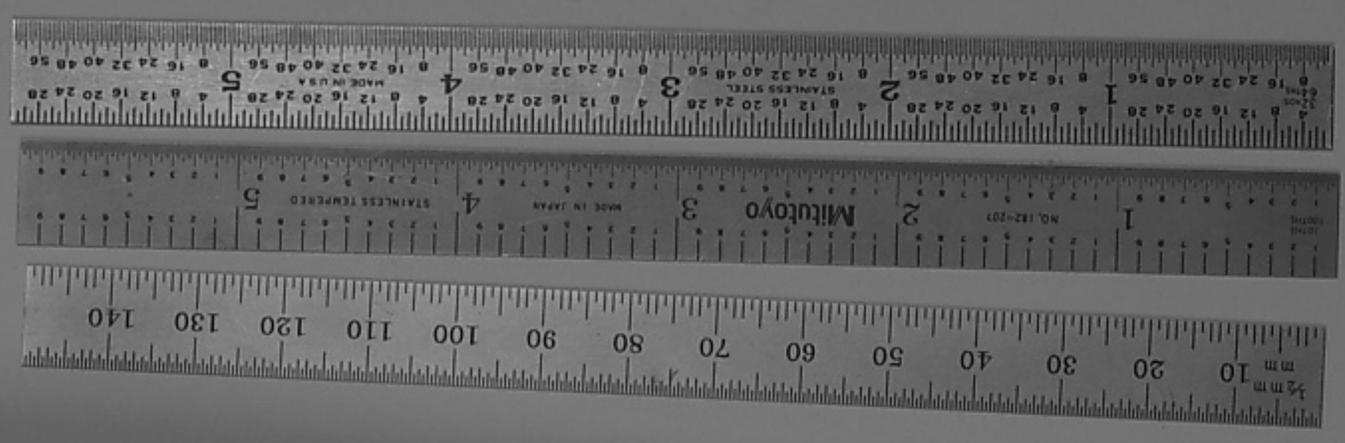
The undersigned takes the present favorable opportunity of obtruding Himself upon the Favorable Notice of the Intelligent Voters of this District as a Candidate for Congressional Honors. With feet of sufficient size, and ability to manage them, I am able to stand upon any Platform of Human invention. If elected, I promise 12345ABCDEFGHIJK

GREAT PRIMER VENETIAN, 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

This page leaded with Six-to-Pica Leads.

MARDER, LUSE & CO. CHICAGO AND SAN FRANCISCO.



TITLE SCRIPT.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

Job Fonts, 8A, 50a, $11.45

DOUBLE PICA TITLE SCRIPT.

Card Fonts, 4A, 12a, $4.00

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. More 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

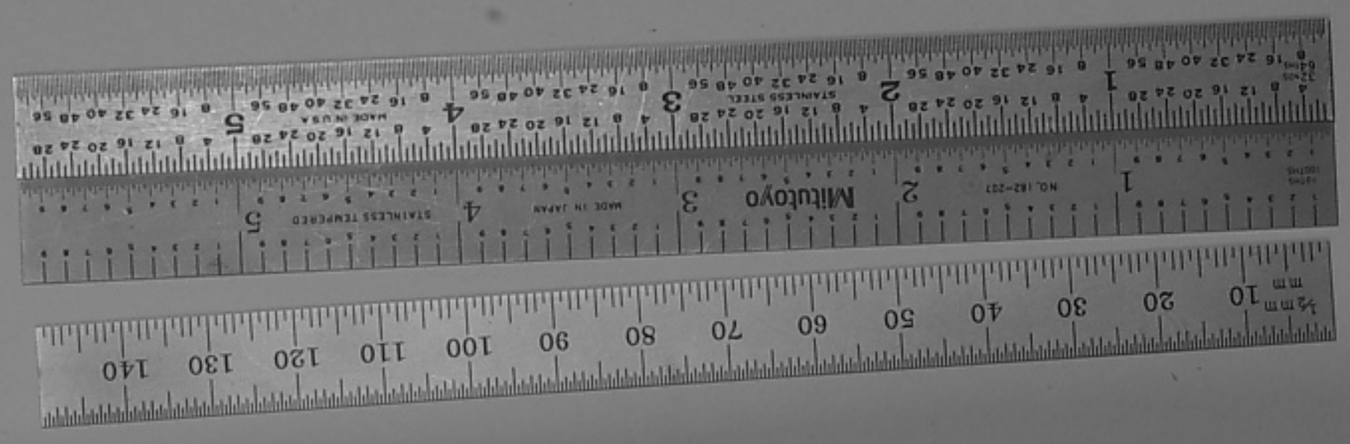
---

Job Fonts, 5A, 25a, $10.50

DOUBLE COLUMBIAN TITLE SCRIPT.

Card Fonts, 3A, 8a, $4.75

Scripts are almost as much of a necessity in well-equipped Printing Offices, as the fonts of Law or Circular Italic 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



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

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 1234567¾

Double Small Pica 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 567890½

Double Columbian Poster Old Style

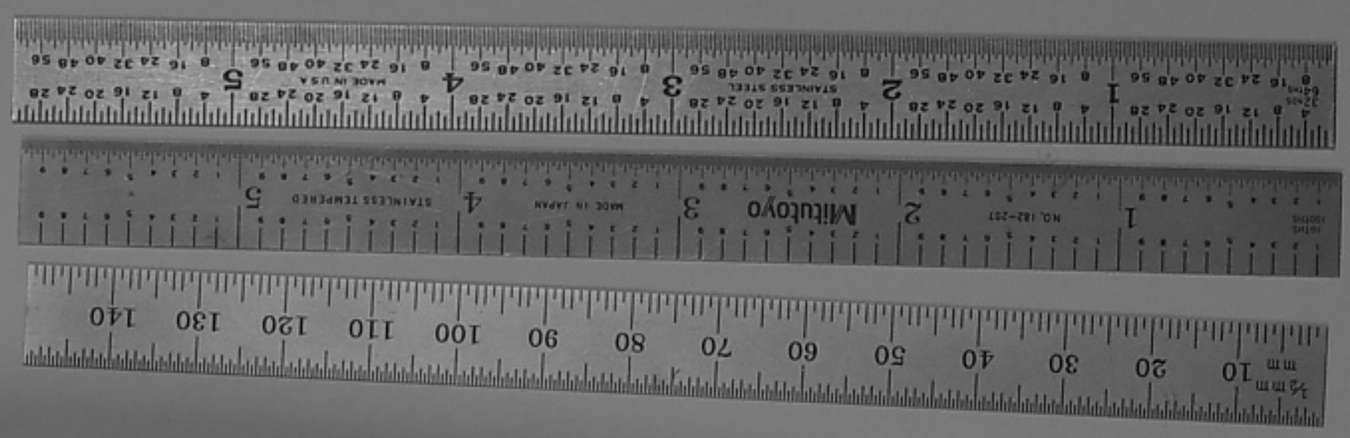
THE PROSAIC FARMER

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-

Fonts complete with Figures, Fractions, Spaces and Quads.

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



POSTER IONIC.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

Great Primer 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. ½¼

Double Small Pica Poster Ionic

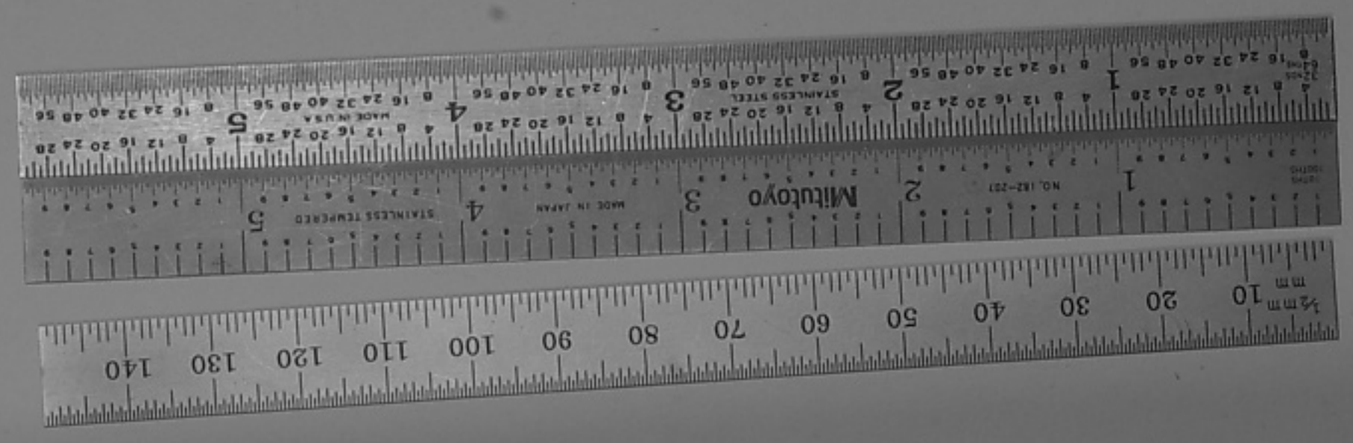
There will be a meeting of all liberty-loving people of this City, on Tuesday evening, March 23d, 1879, 7½ o'clock, sharp! at Stifle Hall. Object: a public discussion of the all-absorbing question, "Why do the Heathen Rage and Tear Their Hair?" It is expected that several shining lights of the legal ½23

Double English Poster Ionic

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

FONTS COMPLETE WITH FIGURES, FRACTIONS, SPACES AND QUADS.

Marder, Luse & Co. Chicago and San Francisco.



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

POSTER IONIC.

Double Great Primer Poster Ionic

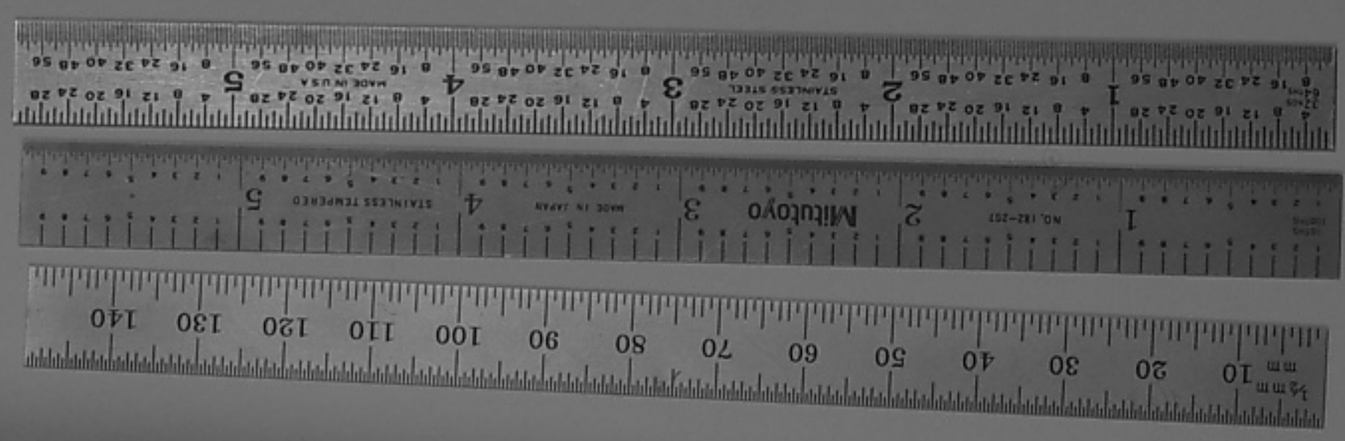
The Executive Committee of the Indigent Tramps' Society, having become demoralized in person and mind by reason of a Compulsory Washing at the hands of a Bridewell hireling, demand an investigation 234½

Canon Poster Ionic

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

FONTS COMPLETE WITH SPACES AND QUADS.

Marder, Luse & Co. Chicago and San Francisco.



POSTER ROMAN.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

Columbian Poster Roman. (2-Line Brev.)

INDUCEMENTS EXTRAORDINARILY LARGE!

THE DIVIDENDS INFINITESIMALLY SMALL.

THE attention of the speculating public is invited to the latest issue of bonds in the CHICAGO SOUR-MASH Co., bearing 10 per cent. interest, payable semi-occasionally. 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.

Paragon Poster Roman.

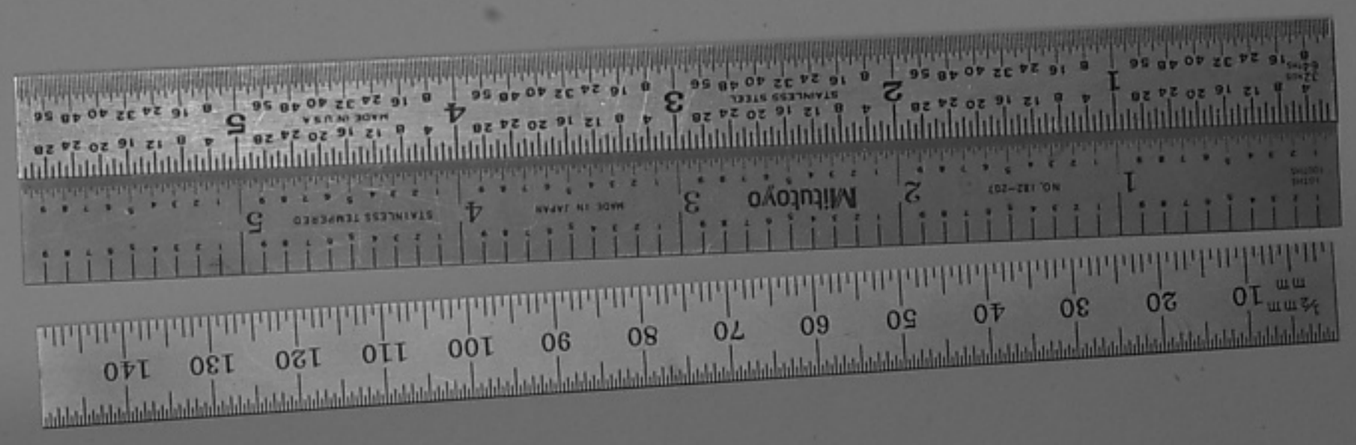
FARMING IMPLEMENTS AND STOCK

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 *and* Common Fowls.

Complete with Figures, Fractions, and Spaces and Quads.

Marder, Luse & Co. Chicago and San Francisco.



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

POSTER ROMAN.

Double Pica Poster Roman.

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

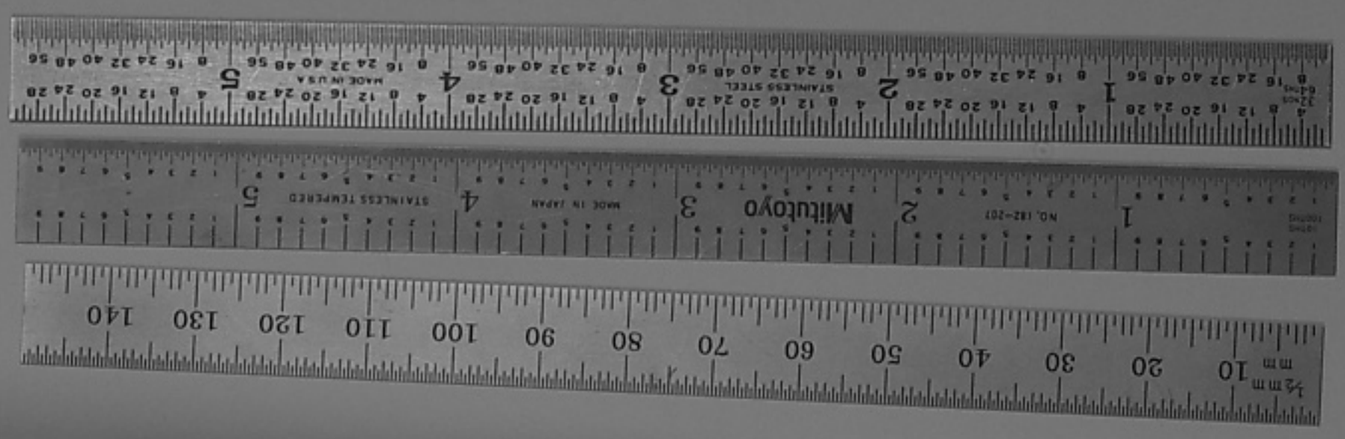
Double Columbian Poster Roman. (4-Line Brev.)

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

Above Fonts complete with Figures, Fractions, and Spaces and Quads.

Marder, Luse & Co.

Chicago and San Francisco.



POSTER ROMAN.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

Canon (4-line Small Pica) Poster Roman

INDEPENDENT.

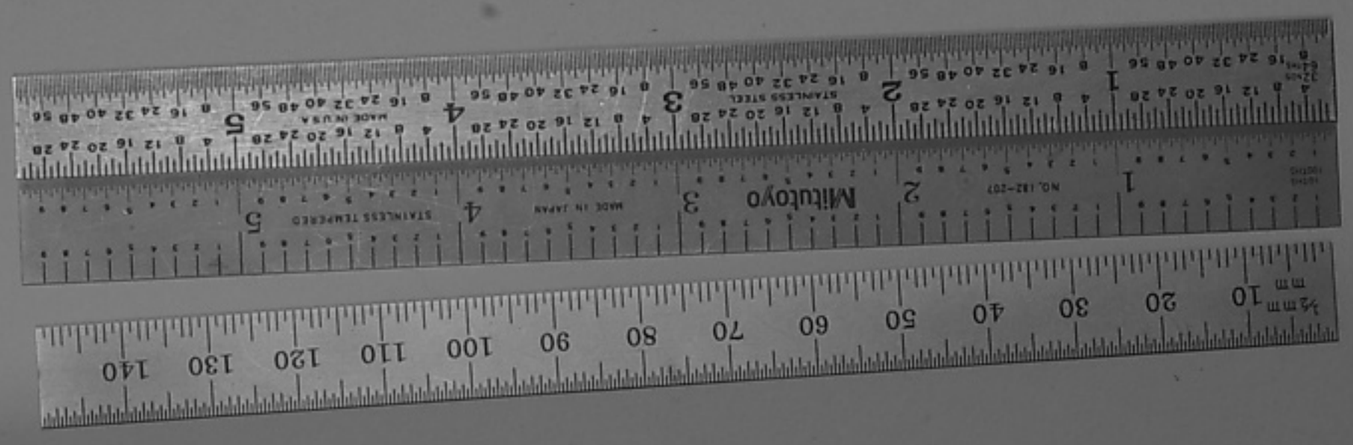
OUR CIRCULAR.

WHEN, in the cousre 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!

$1234567890½¼¾

☞ Complete with Spaces and Quads.

Marder, Luse & Co. Chicago and San Francisco.



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

Poster Roman.

Great Primer Poster Roman, No. 2.

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, Superviso

Double Small Pica Poster Roman, No. 2.

INSTRUCTIONS TO AGENTS.
The careful observance of the Regulations in our Book for Canvassers is strongly recommended to all those about starting out. Remember, "persistency is a jewel," and that a large amount of cheek is as essential 345

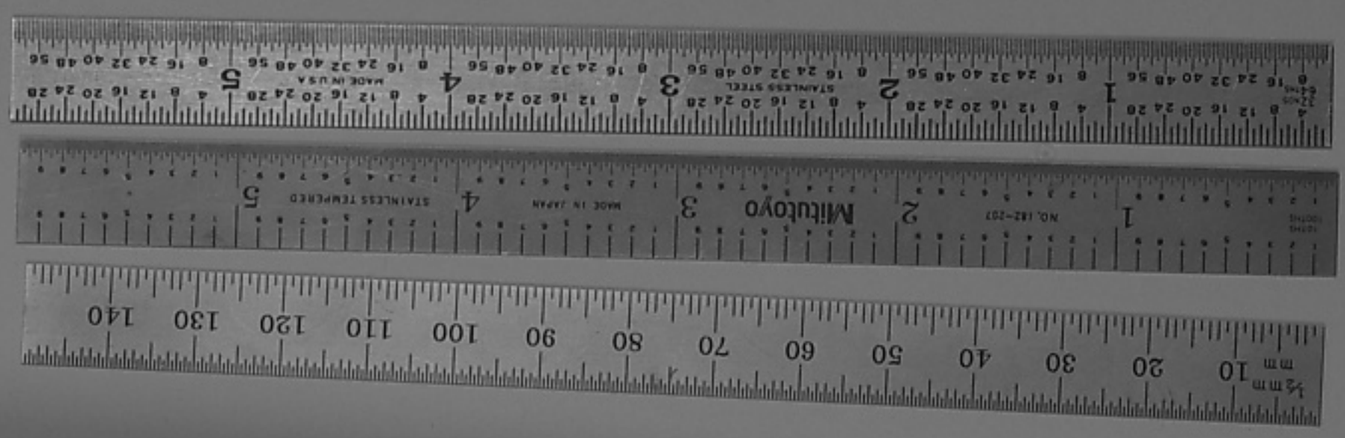
Double English Poster Roman, No. 2.

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.



Poster Roman.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

Double Paragon Poster Roman, No. 2.

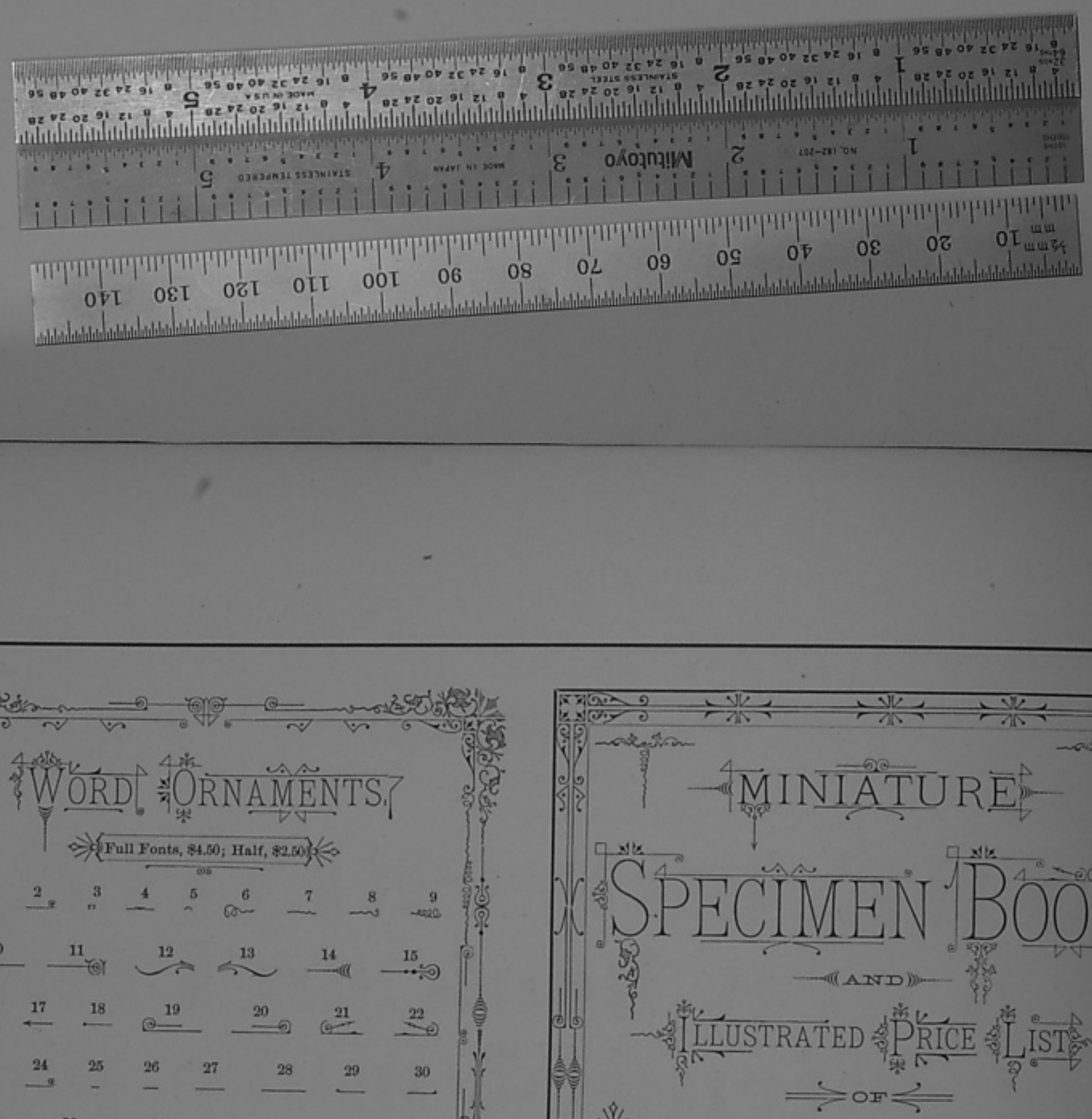
THE BOY PRINTER
Is a new book on Printing intended more particularly for beginners, but adapted to Printers generally. Price 50 cts.

Four-Line Pica Poster Roman, No. 2.

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.



WORD ORNAMENTS.

Full Fonts, $4.50; Half, $2.50

☞ The different characters are made to line with our 6-to-Pica Brass Rule (No. 203). Nos. 1 to 20 line in the center: that is, by the addition of a piece of 6-to-Pica Lead above and below the Rule it is brought exactly into "line" with the center line of the Ornament. Nos. 20 to 49, 58 and 59, line at the side or bottom by placing two 6-to-Pica Leads above, or at one side of, the Rule. *Strips, or Labor-Saving Fonts of Brass Rule* (No. 203) *furnished to order.*

MINIATURE

SPECIMEN BOOK

AND

ILLUSTRATED PRICE LIST

OF

TYPE, BORDERS, BRASS RULE,

AND

PRINTING MACHINERY,

OF THE

MOST SERVICEABLE DESIGNS,

FOR

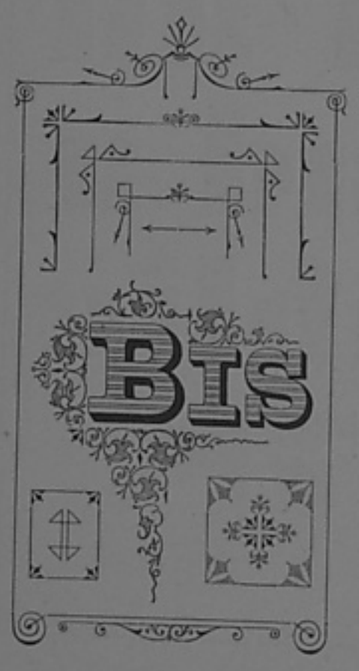
PRINTERS AND PUBLISHERS,

FURNISHED BY

MARDER, LUSE & CO.

CHICAGO AND SAN FRANCISCO.

PROGRAMME



WORD ORNAMENTS

NORMAN COND'S'D

MARDER, LUSE & CO.,

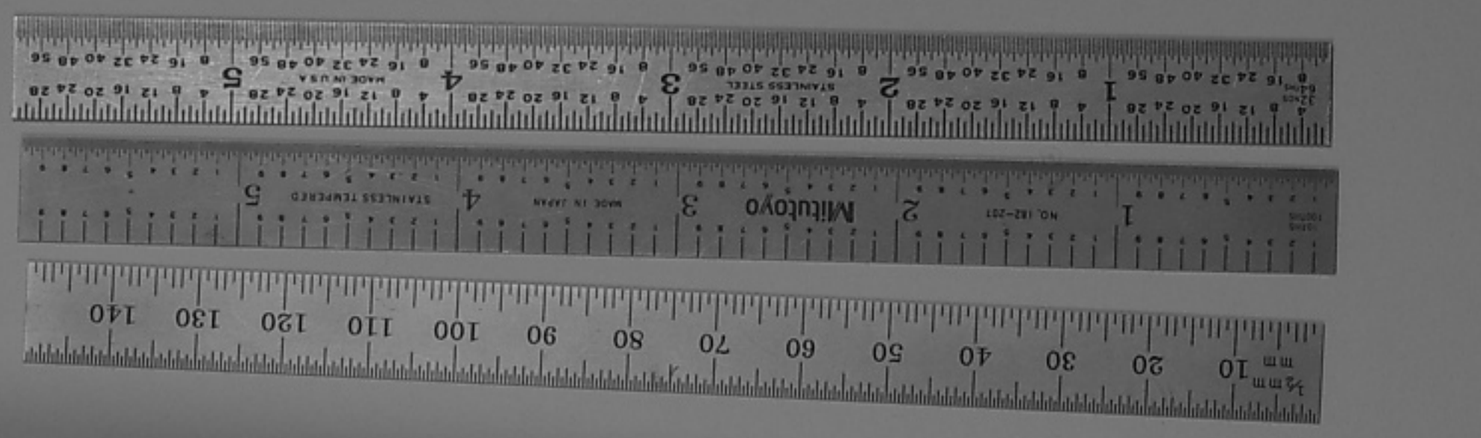
PROPRIETORS OF THE

CHICAGO TYPE FOUNDRY,

ELECTROTYPERS AND STEREOTYPERS,

139 & 141 MONROE STREET,

CHICAGO.



CHICAGO TYPE FOUNDRY

ESTABLISHED 1855

OFFICE OF

PACIFIC TYPE FOUNDRY

MARDER, LUSE & Co.

139 AND 141 MONROE STREET,

Chicago, ... 1878.

WHAT weights for no one, works apace,
Confronts all hands with brazen face,
And springs at them from every place?
Grandfather's Clock.

AT night, what rouses me from bed?
At work, what starts my aching head?
At home, what's hummed by wife or maid?
Grandfather's Clock.

STEEL RULE

1878 THIRTEENTH ANNUAL OPENING 1878

FOR THE

FALL AND WINTER OF 1878

THE EIGHTH ANNUAL

PIC NIC

OF THE

EMPLOYES

OF THE

CHICAGO TYPE FOUNDRY,

WILL BE HELD AT

WOODLAWN STATION,

(ILLINOIS CENTRAL RAILROAD,)

SATURDAY, SEPT. 8TH, 1878.

Train leaves Union Depot, foot of Lake Street, 8 o'clock a. m. Returning, arrives at 7:30 p. m.

LARGE FONTS, $4.75 — SMALL FONTS, $2.65

Word Ornaments No. 2.

☞ The different Characters in these fonts line either in the center or at the side with our Brass Rule, No. 203 (six-to-pica). Being cast on the same plan as our Series No. 1, they can be used together.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

17 18 19 20 21 22 23 24 25 26 27

28 29 30 31 32 33 34 35 36 37

38 39 40 41 42 43

44 45 46 47 48 49

50 51 52 53 54 55

56 57 58 59 60 61 62 63 64

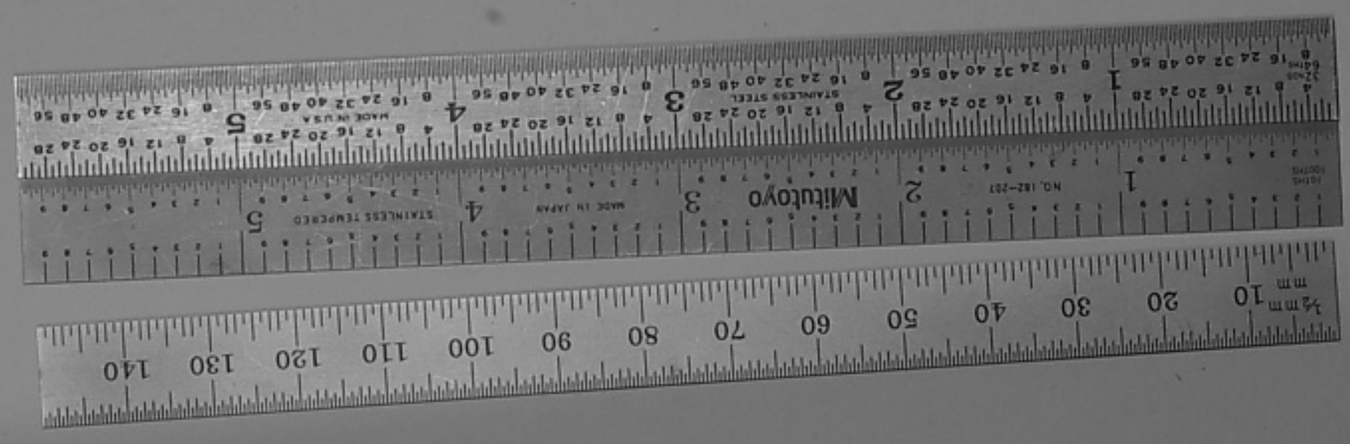
65 66 67 68 69 70 71 72

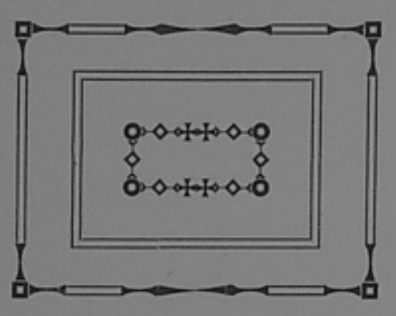
73 74 75 76 77 78 79 80 86

81 82 83 84 85

LABOR-SAVING RULE AND LEADS.

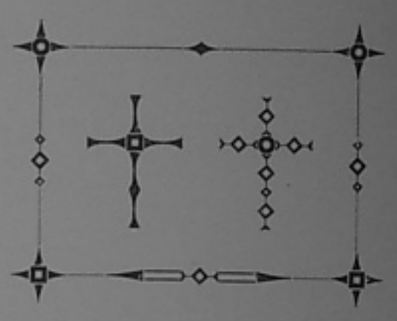
☞ We are putting up Labor-Saving Fonts of Brass Rule No. 203, and six-to-Pica Leads, expressly for use with fonts of our Word Ornaments. PRICE: Brass Rule, fonts containing seven feet, $1.50. Leads, two pound fonts, 60 cts. Rule, in strips of two feet each, or full length Leads, furnished if preferred.

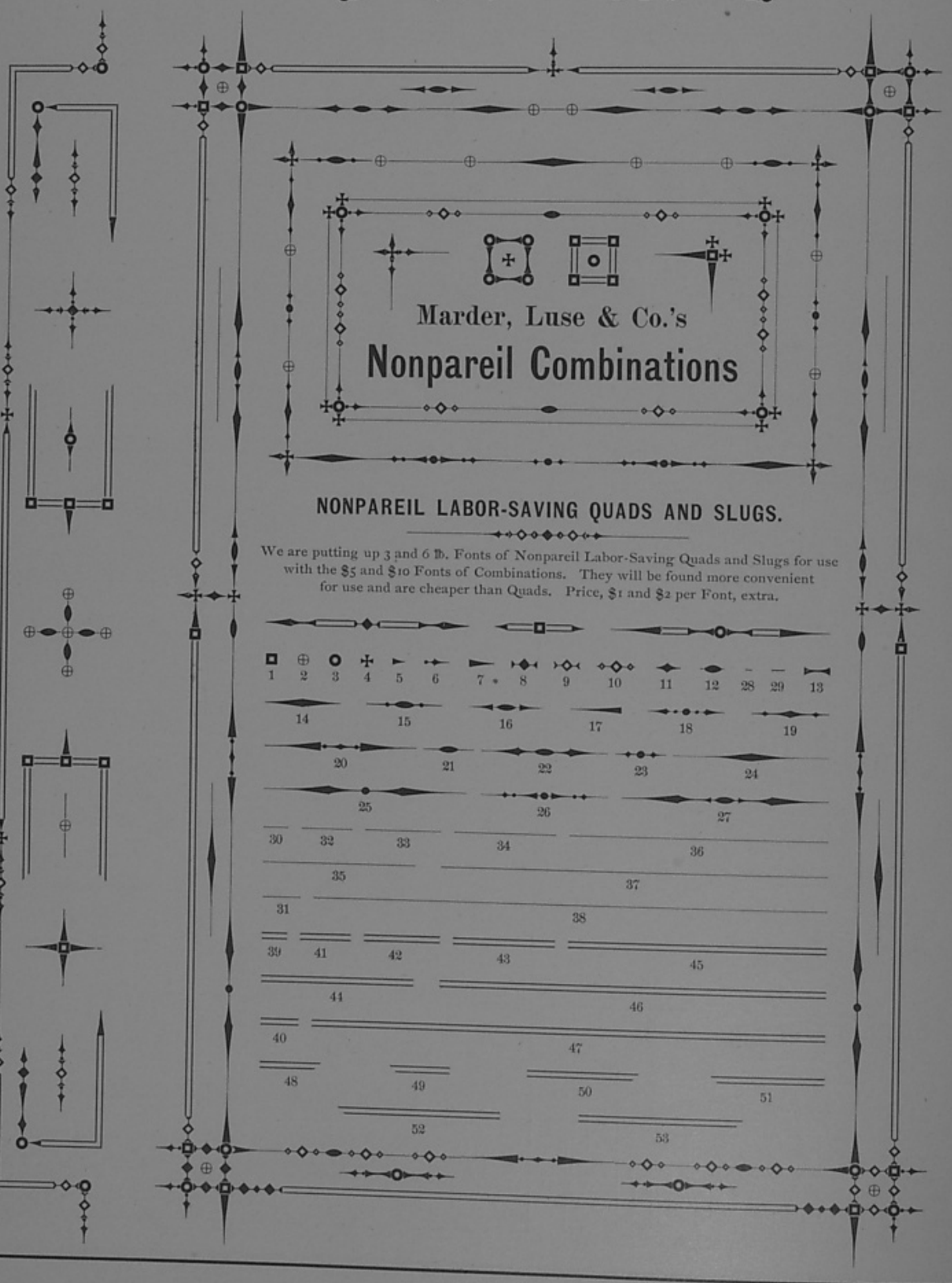




Full Fonts, $10; Half, $5.00.

With a Full Font of these Combinations, any Design on this page can be made. Half Fonts contain Nos. 1 to 47, except Nos. 19, 21 and 24, and are complete for small work.



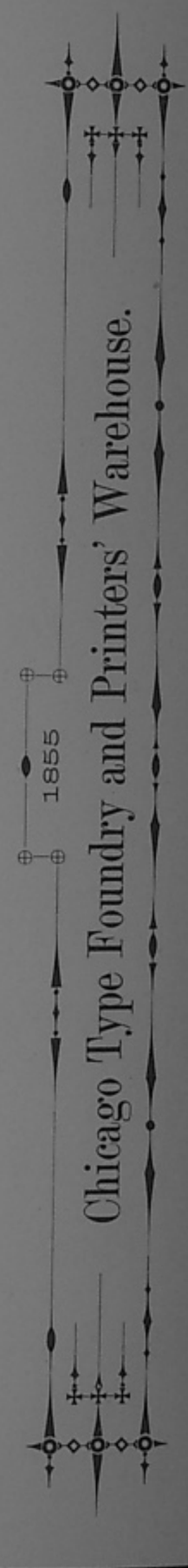


Marder, Luse & Co.'s

Nonpareil Combinations

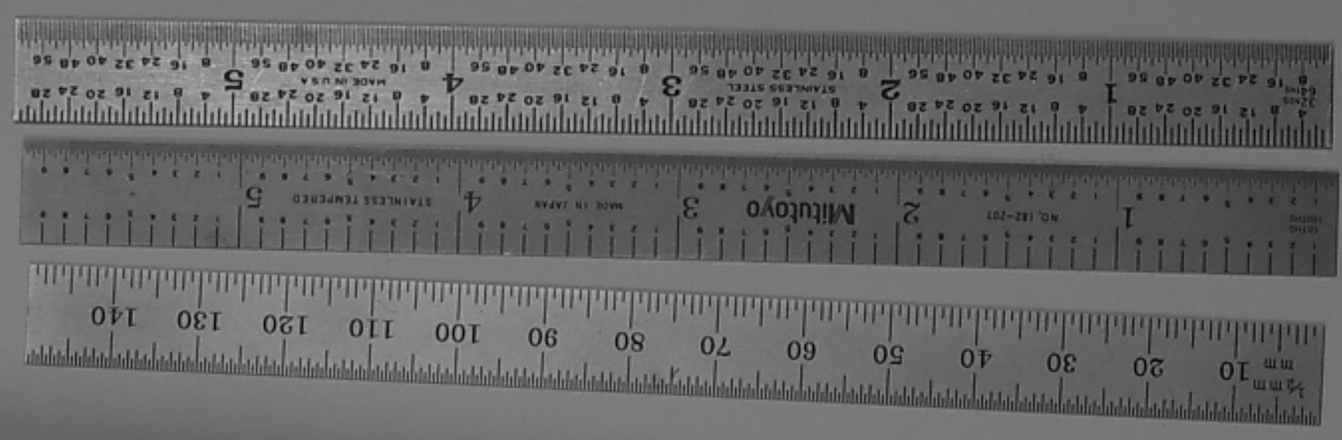
NONPAREIL LABOR-SAVING QUADS AND SLUGS.

We are putting up 3 and 6 lb. Fonts of Nonpareil Labor-Saving Quads and Slugs for use with the $5 and $10 Fonts of Combinations. They will be found more convenient for use and are cheaper than Quads. Price, $1 and $2 per Font, extra.

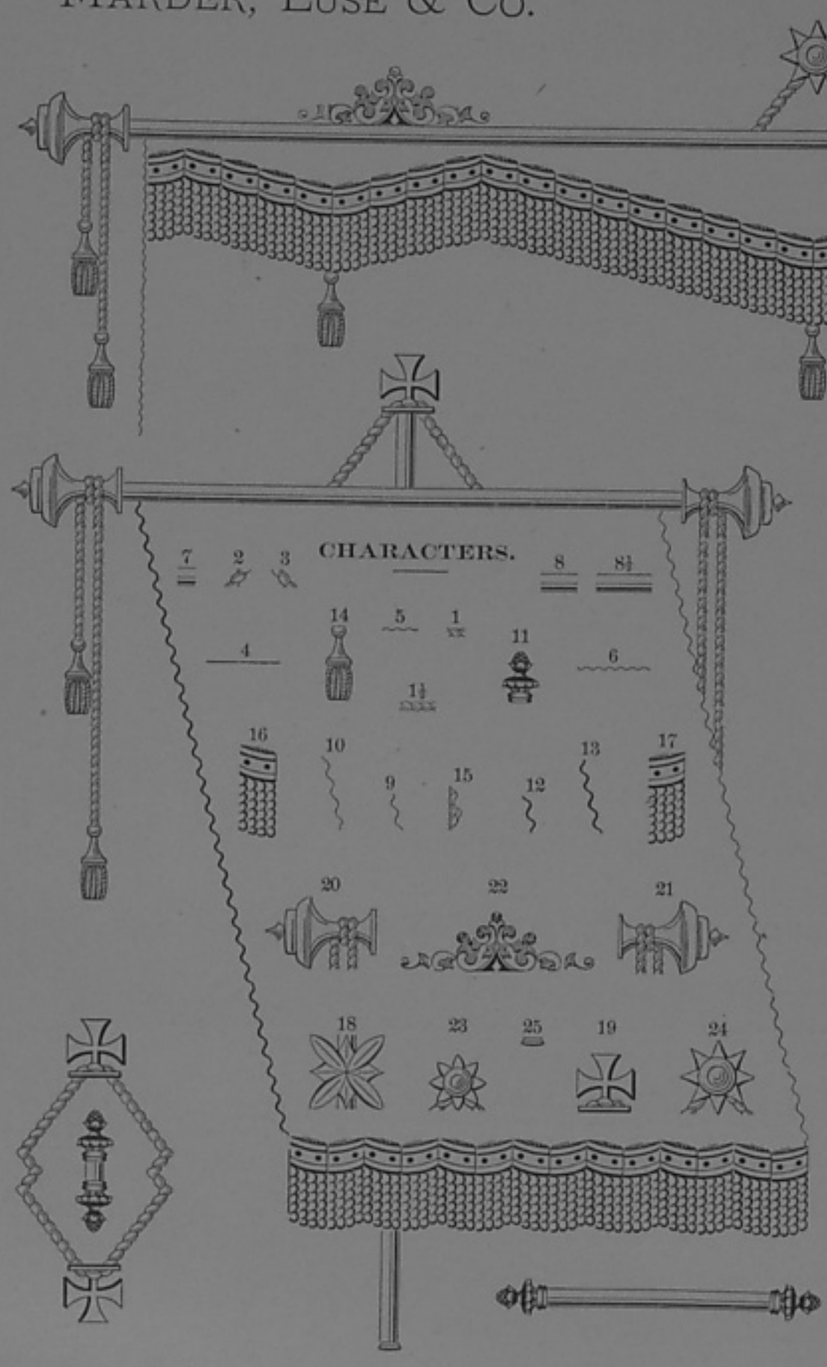


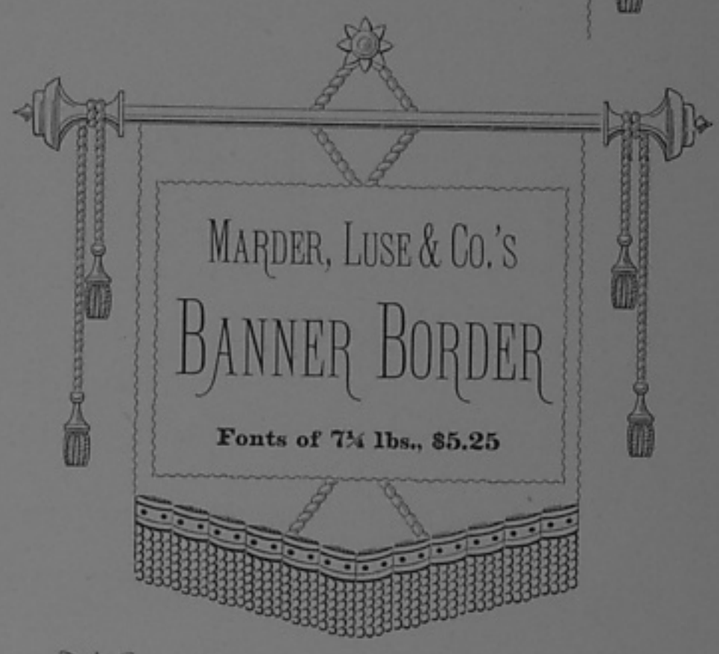
Chicago Type Foundry and Printers' Warehouse.

1855



MARDER, LUSE & CO. CHICAGO AND SAN FRANCISCO.

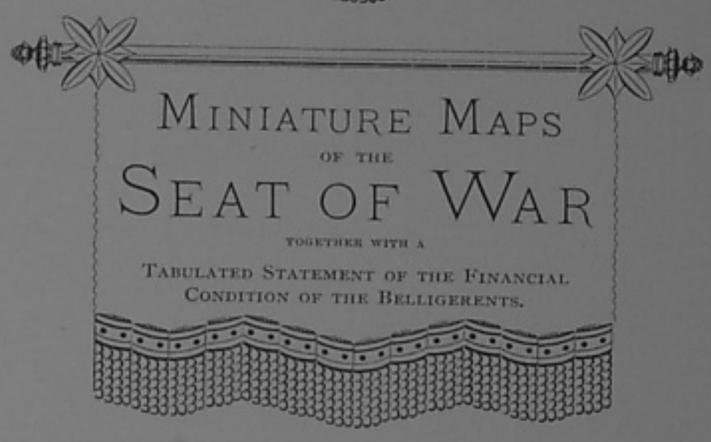




MARDER, LUSE & CO.'S

BANNER BORDER

Fonts of 7¼ lbs., $5.25



MINIATURE MAPS
OF THE
SEAT OF WAR
TOGETHER WITH A
TABULATED STATEMENT OF THE FINANCIAL CONDITION OF THE BELLIGERENTS.

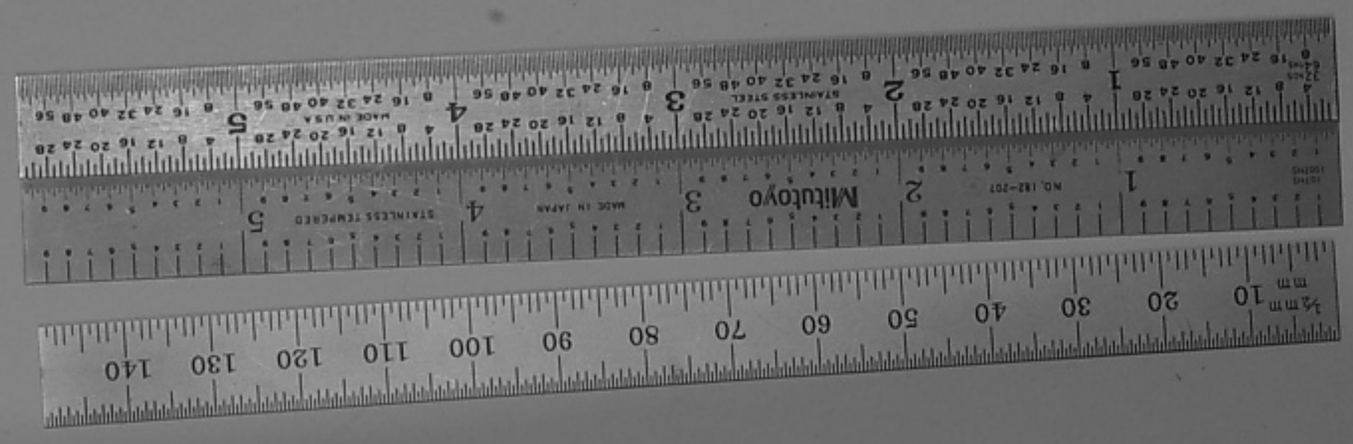
DIRECTIONS.

FOR greater ease and rapidity in "setting" our Banner Border we give a few directions: The inside measure of the design will be ¾ of an em Pica less than the number of ems in the drapery (Nos. 16 and 17) in the diagonal, and ¼ of an em Pica in the straight Banner, while the roller (Nos. 7 and 8) will be 1 em Pica longer than the drapery. To set: Place character No. 20 in position, with 1¾ ems of Pica following, then cord (No. 1), ¼ of a Pica next, then cord, then ¾ Pica, then No. 13, if the diagonal banner is desired, and No. 6 if straight; to bring Nos. 10 and 13 in line each succeeding piece moves ½ Pica to the right, until the length desired. On the right hand side place two pieces No. 10, one No. 15, one No. 9, one No. 15, followed by Nos. 10 or 9 to the length desired, *nick always to the bottom*. The other characters will explain themselves. Nos. 3 and 4 "line" by using ¾ Nonp'l, and all other characters by ¼, ½, or ¾ Pica.

Spaces and Quads put up with each Font.

MARDER, LUSE & CO.,
Chicago and San Francisco.

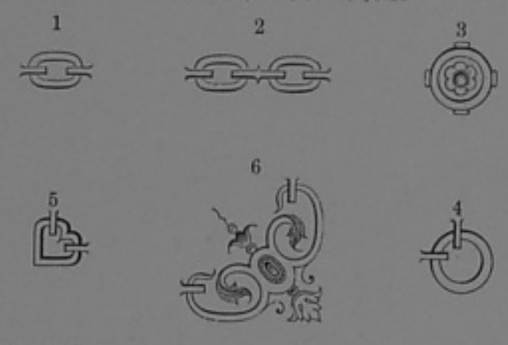
ILLUMINATED CHARTS
SHOWING THE COURSE OF THE
GREAT TIDAL WAVE
IN ITS
IMAGINARY SWEEPING
FROM
NORTH TO SOUTH, EAST TO WEST,
WITH AN
Interesting Account of the Actual Danger to which the great Army of Office Holders were submitted.



COMBINATION BORDER, No. 3.

(DOUBLE PICA.)

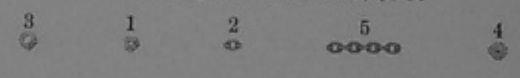
Fonts of 4 lbs., $2.65, 8 lbs., $5.15



COMBINATION BORDER, No. 1.

(NONPAREIL.)

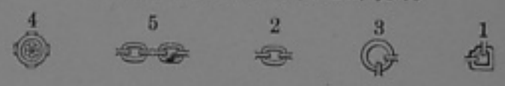
Fonts of 1½ lbs., $2.00, 3 lbs., $3.90



COMBINATION BORDER, NO. 2.

(PICA.)

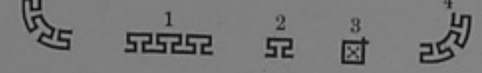
Fonts of 2½ lbs., $1.95, 5 lbs., $3.70



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

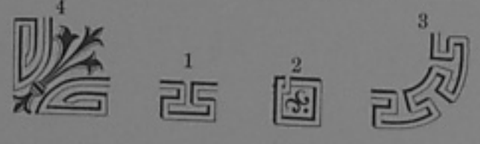
COMBINATION BORDER, No. 4.

Fonts of 1⅝ lbs., $1.35, 2¾ lbs., $2.50



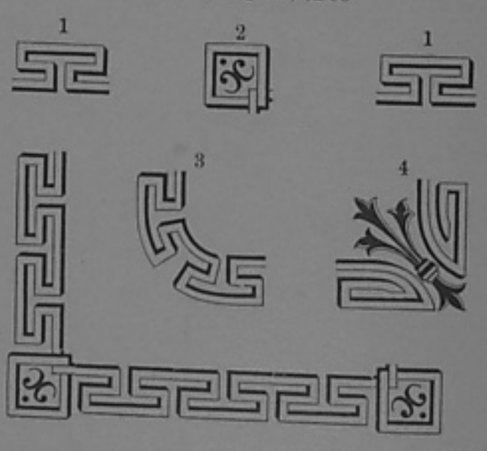
COMBINATION BORDER, No. 5.

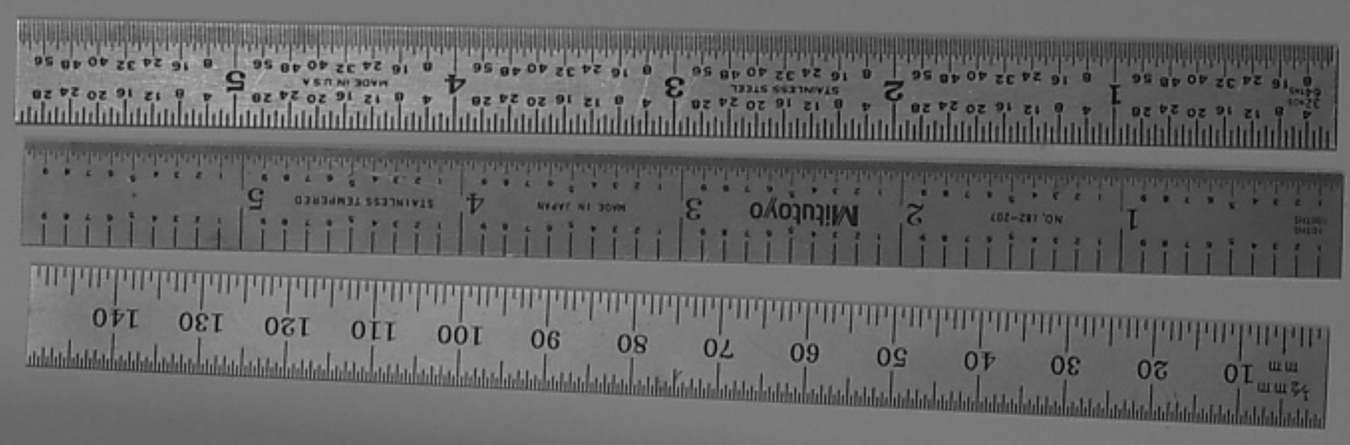
Fonts of 2 lbs., $1.45, 4 lbs., $2.65



COMBINATION BORDER, No. 6.

Fonts of 4½ lbs., $2.95





Ribbon Border.

Comb. Border, No. 7

(Nonpareil Body.)

Job Fonts, - $11.00
Card " - - 4.00

Characters Nos. 56, 60, 61 and 62 are *not* put up with the Card Fonts.

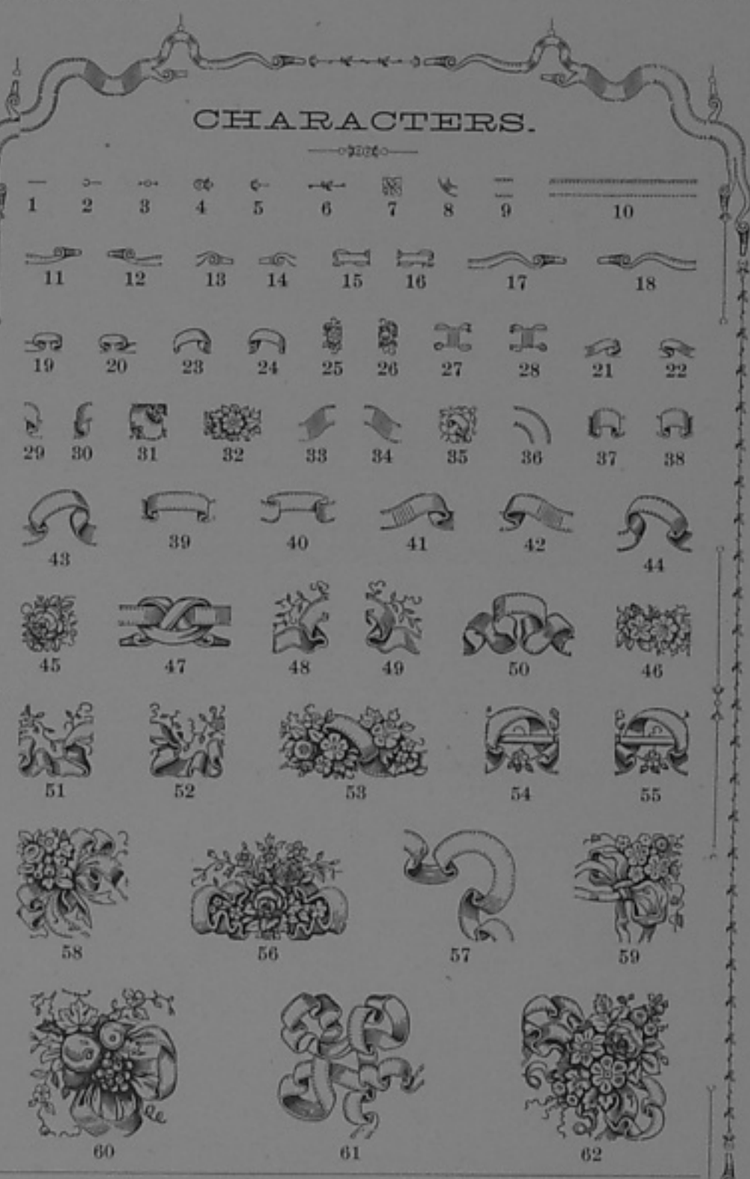
MARDER, LUSE & CO.

CHICAGO AND SAN FRANCISCO.

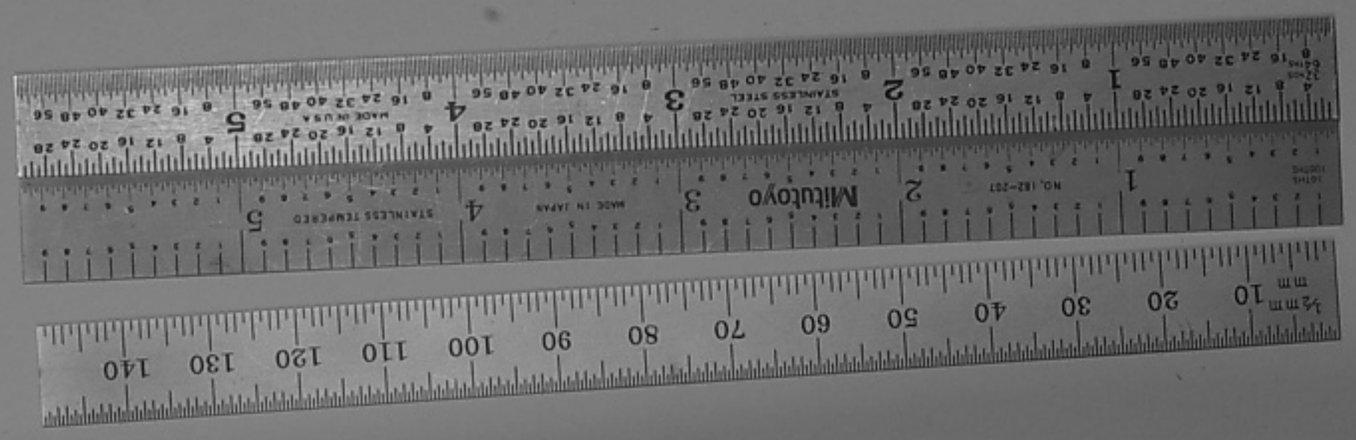
BORDERS

SERIES

CHARACTERS.



Characters Nos. 1 to 22 (except No. 10) are cast on Nonpareil body, 23 to 42 on Pica body, 43 to 47 on 3-line Nonpareil body, 48 to 55 on 2-line Pica body, 56 to 59 on 3-line Pica, and Nos. 10 and 60 to 62 on 4-line Pica body.



COMBINATION BORDER
No. 8

Border No. 8
(Nonpareil)
Job Fonts, - $5.50
Card " - 3.00

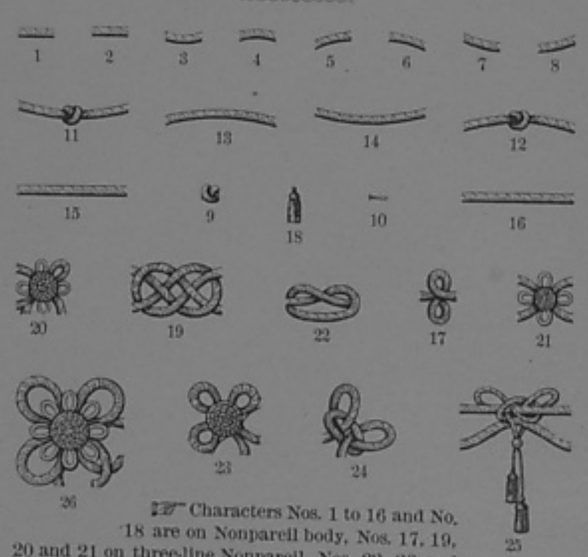
MARDER, LUSE & Co.

CHICAGO AND SAN FRANCISCO.

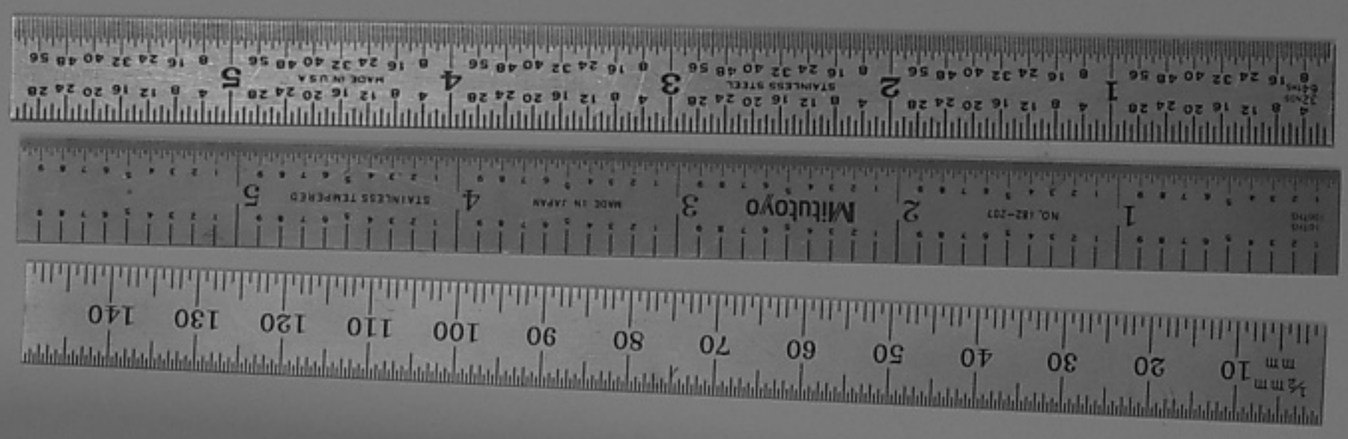
INKS

PRESSES

CHARACTERS.



☞ Characters Nos. 1 to 16 and No. 18 are on Nonpareil body, Nos. 17, 19, 20 and 21 on three-line Nonpareil, Nos. 22, 23 and 24 on Dbl. Pica, No. 26 on three-line, and No. 25 on four-line Pica.



Comb. Border, No. 11

(Pica Body)

Fonts of 4 lbs., $2.95

1 3 5 2

4 7 6

Comb. Border, No. 9

(3 ems Nonpareil Body)

Fonts of 4½ lbs., - - $3.35

1 3 2 5 4

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

Comb. Border, No. 10

(Dbl. Pica)

5½ lb. Fonts, $3.60

CHARACTERS.

1 3 2

4

Comb. Border, No. 12

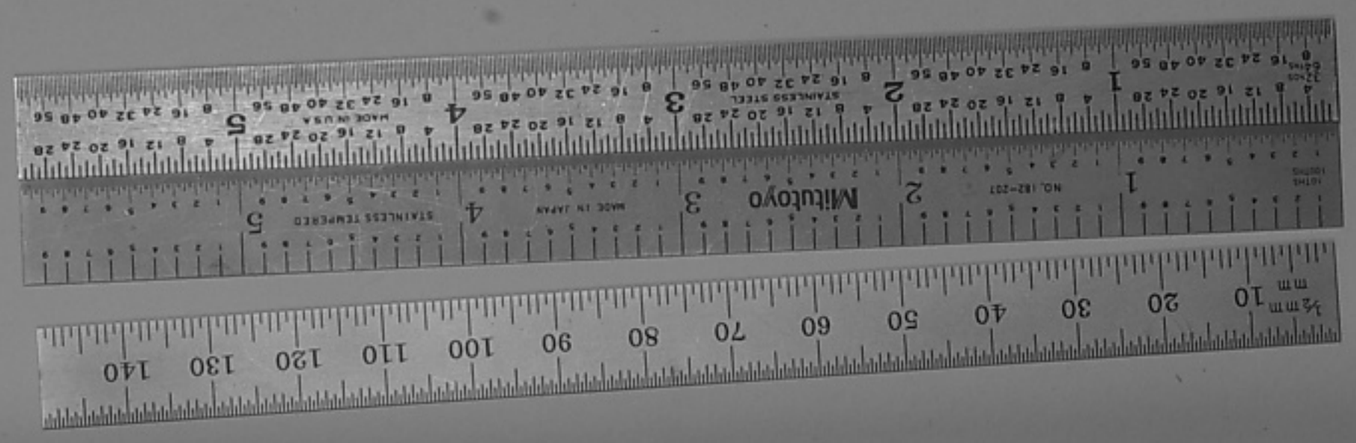
Comb. Border, No. 12

(Pica Body.)

Fonts of 4¼ lbs., $3.15

1 3 4 2

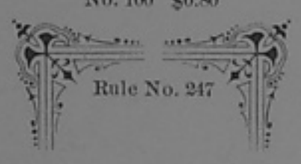
7 5 6 8



ELECTROTYPED CORNERS.

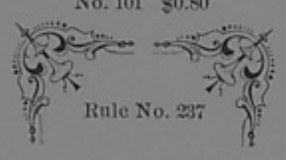
The Prices given are for a set of four Corners.

No. 100 $0.80



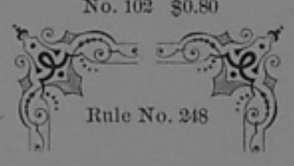
Rule No. 247

No. 101 $0.80



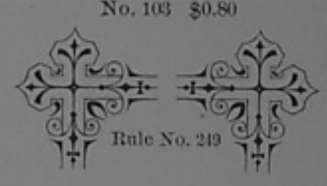
Rule No. 237

No. 102 $0.80



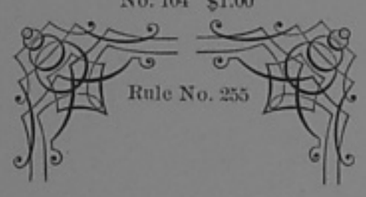
Rule No. 248

No. 103 $0.80



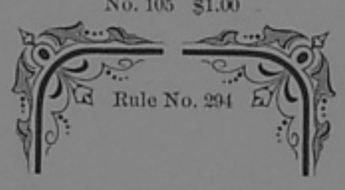
Rule No. 249

No. 104 $1.00



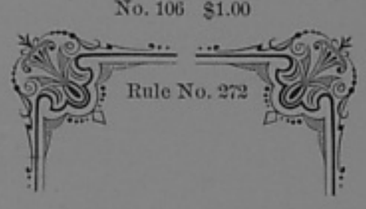
Rule No. 255

No. 105 $1.00



Rule No. 294

No. 106 $1.00



Rule No. 272

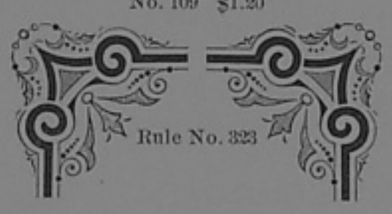
No. 107 $1.15

Rule No. 323

No. 108 $1.15

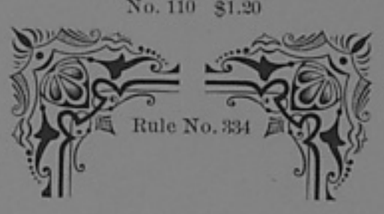
Rules No. 318

No. 109 $1.20



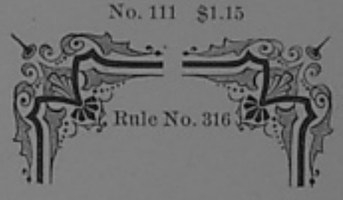
Rule No. 323

No. 110 $1.20



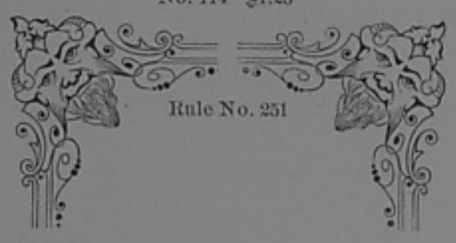
Rule No. 334

No. 111 $1.15



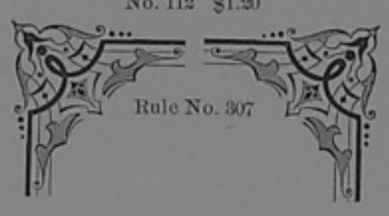
Rule No. 316

No. 114 $1.25



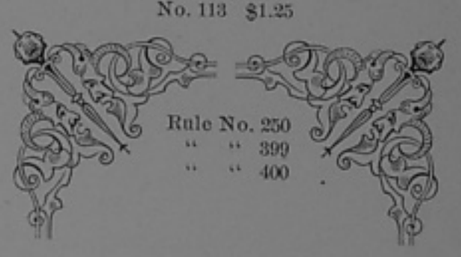
Rule No. 251

No. 112 $1.20



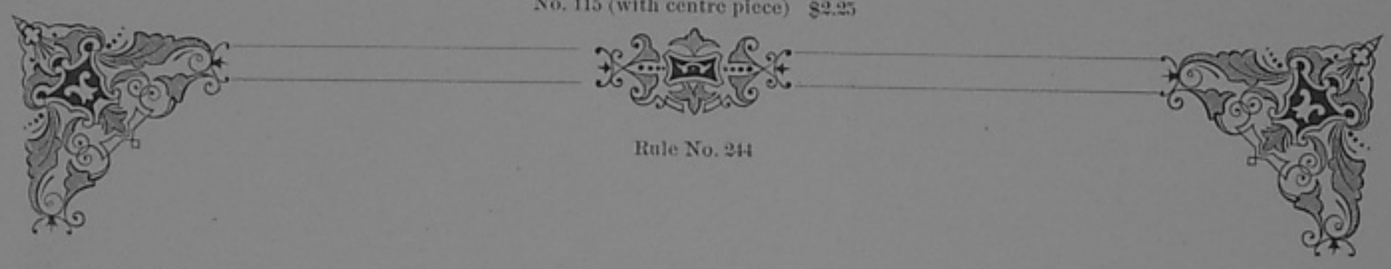
Rule No. 307

No. 113 $1.25



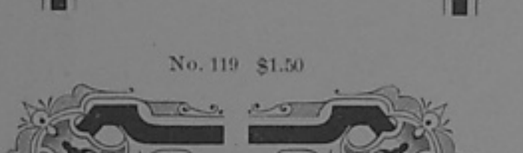
Rule No. 250
" " 399
" " 400

No. 115 (with centre piece) $2.25



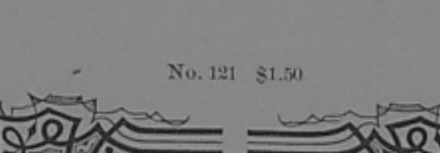
Rule No. 244

No. 116 $1.50



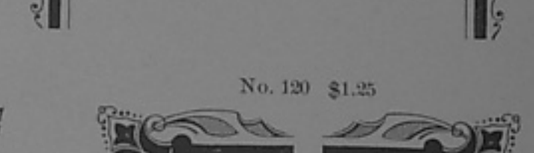
Rule No. 325

No. 117 $1.25



Rule No. 329

No. 118 $1.50

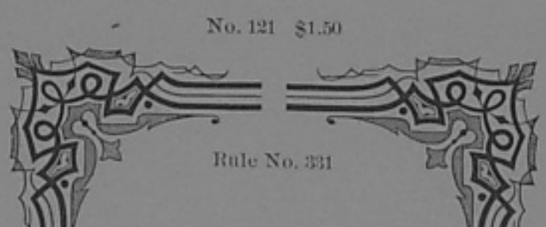


Rule No. 298;
" " 324

No. 119 $1.50

Rule No. 301

No. 121 $1.50



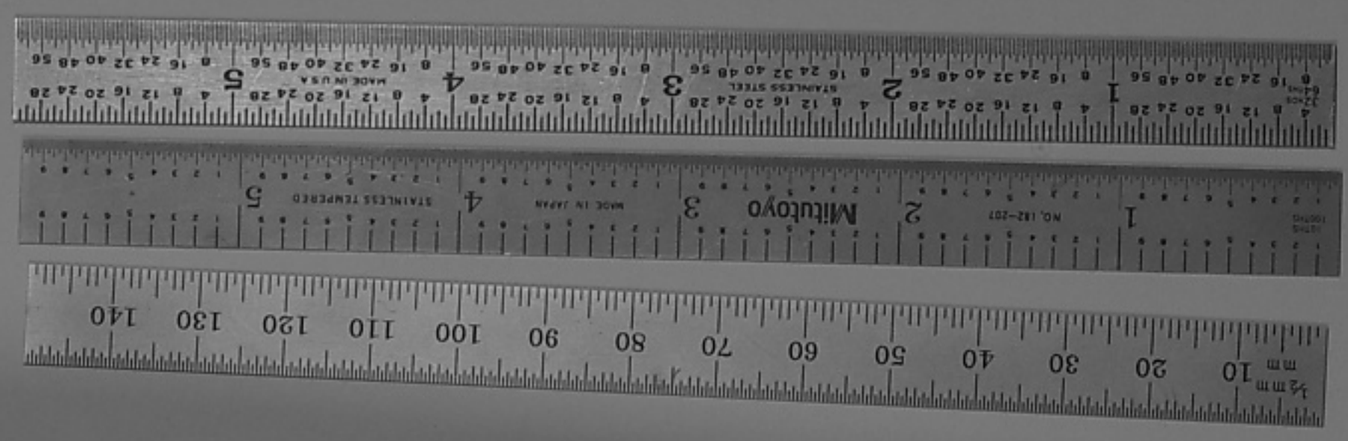
Rule No. 331

No. 120 $1.25

Rule No. 300

Marder, Luse & Co.

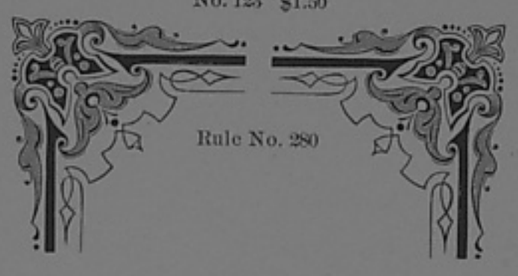
Chicago and San Francisco.



ELECTROTYPED CORNERS.

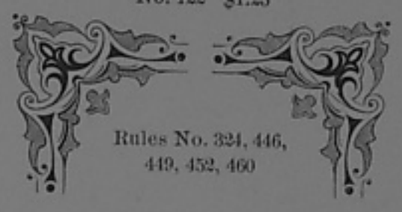
The Prices given are for a set of four Corners.

No. 123 $1.50



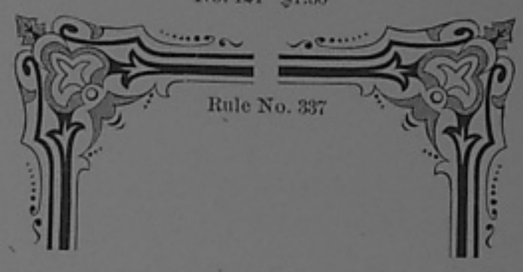
Rule No. 280

No. 122 $1.25



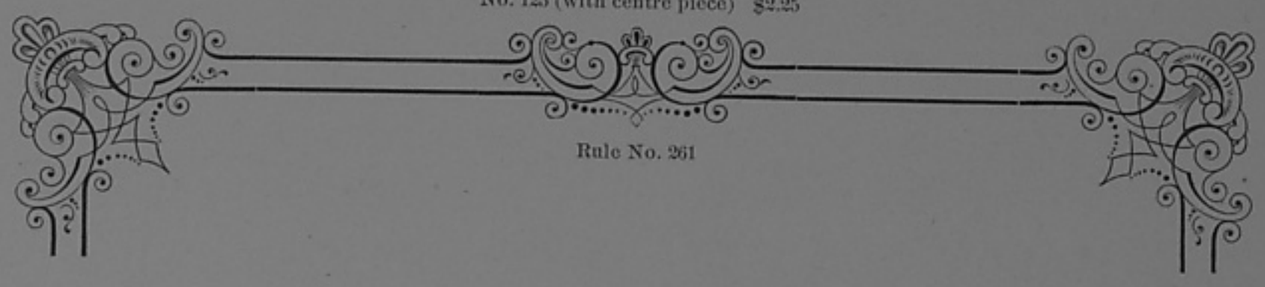
Rules No. 324, 446, 449, 452, 460

No. 124 $1.50



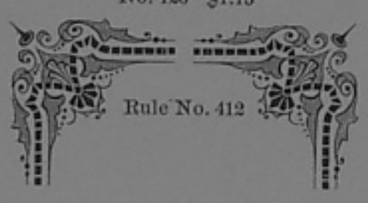
Rule No. 337

No. 125 (with centre piece) $2.25



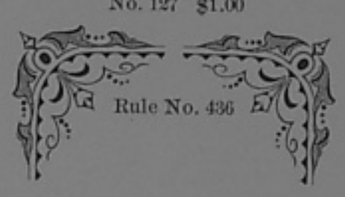
Rule No. 261

No. 126 $1.15



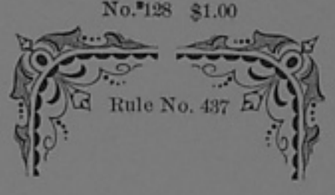
Rule No. 412

No. 127 $1.00



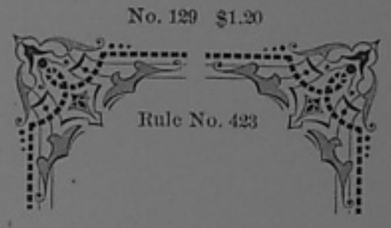
Rule No. 436

No. 128 $1.00



Rule No. 437

No. 129 $1.20



Rule No. 423

No. 130 $1.20

Rule No. 414

No. 131 $1.15

Rule No. 415

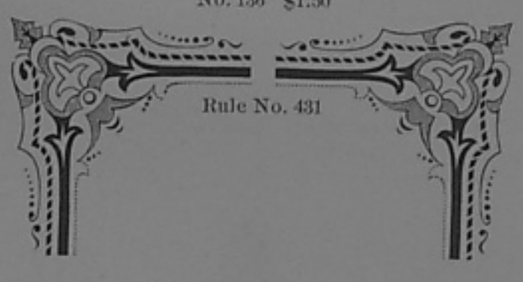
No. 132 $1.20

Rules No. 426, 427, 428, 429

No. 133 $1.15

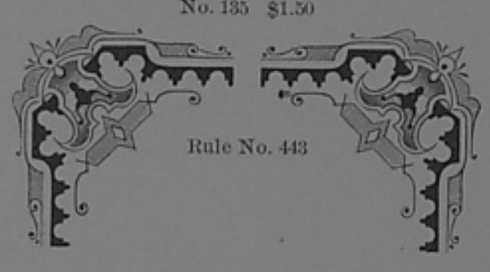
Rules No. 453, 414, 323

No. 136 $1.50



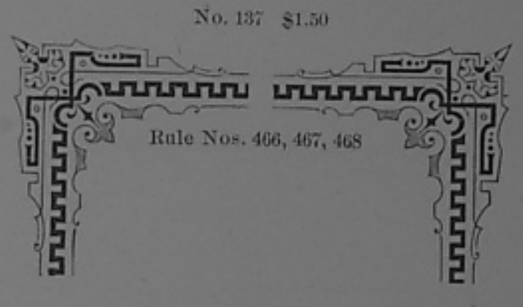
Rule No. 431

No. 135 $1.50



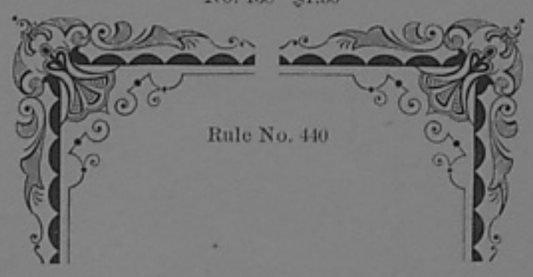
Rule No. 443

No. 137 $1.50



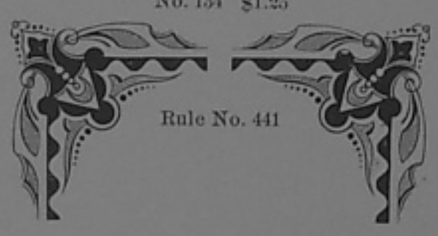
Rule Nos. 466, 467, 468

No. 138 $1.50



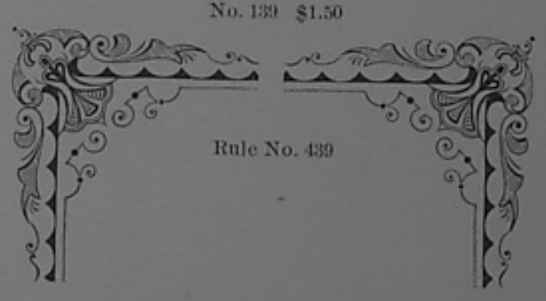
Rule No. 440

No. 134 $1.25



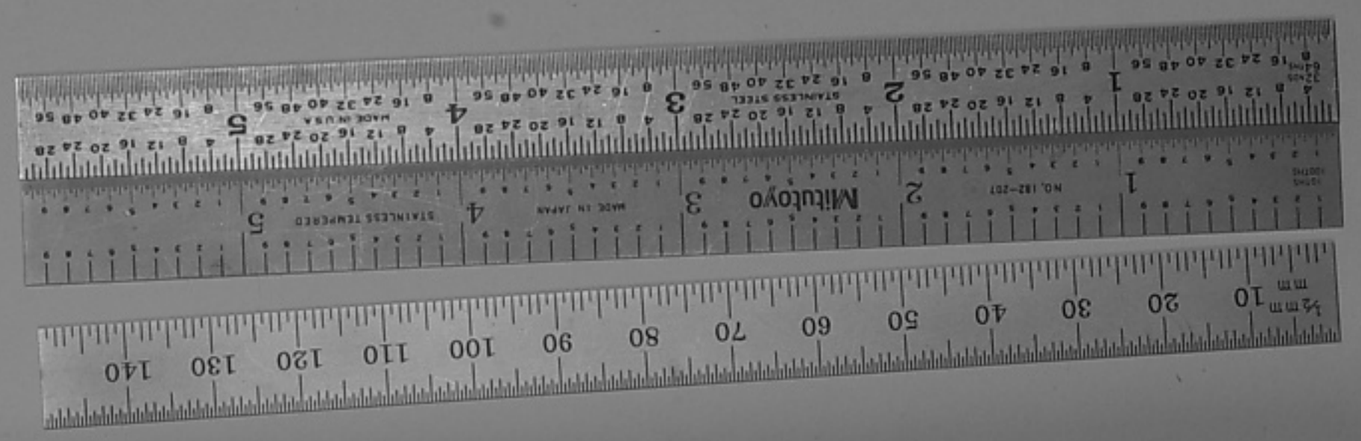
Rule No. 441

No. 139 $1.50



Rule No. 439

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



ELECTROTYPED CORNERS.

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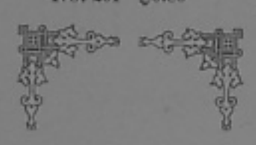

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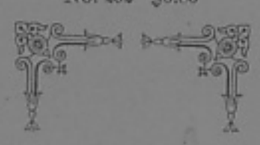

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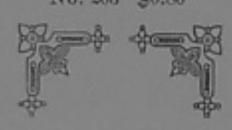

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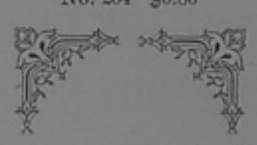

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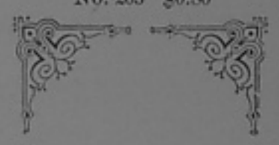

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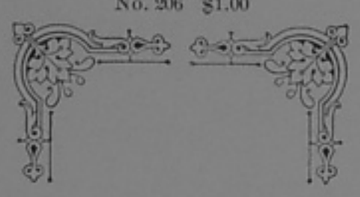

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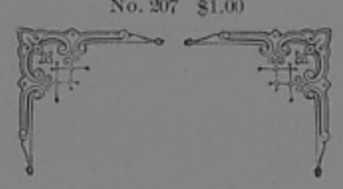

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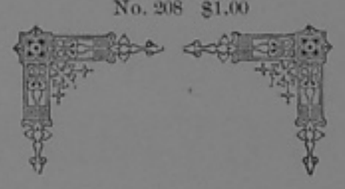

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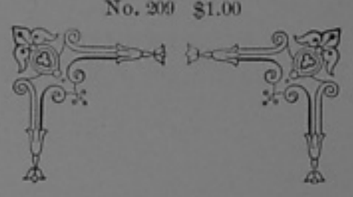

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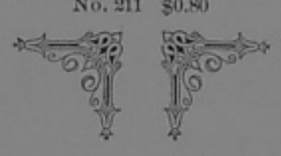

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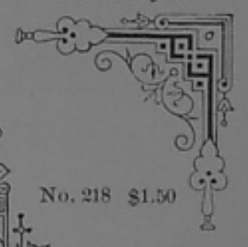

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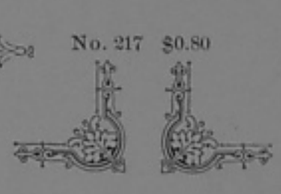

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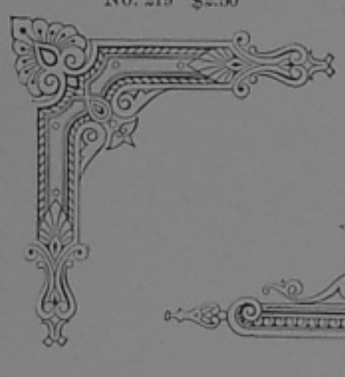

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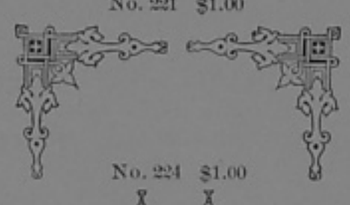

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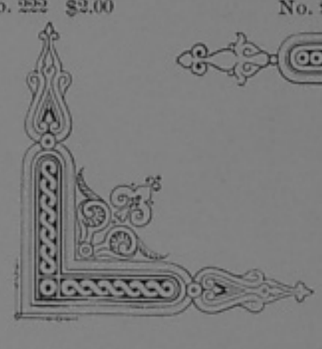

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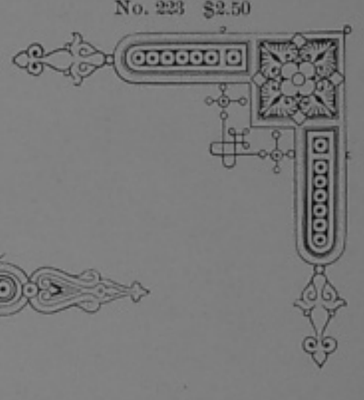

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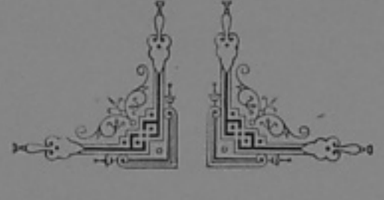

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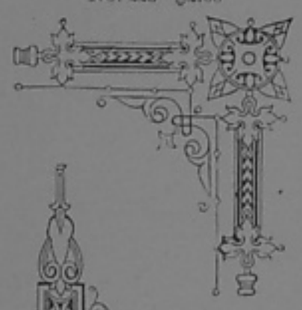

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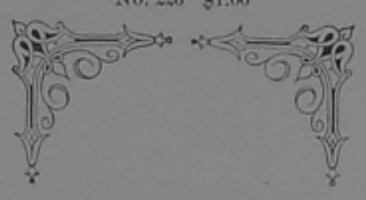

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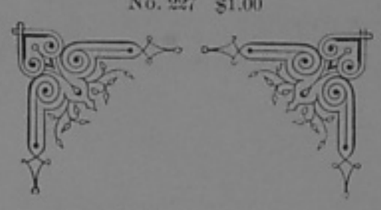

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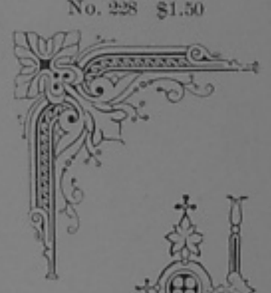

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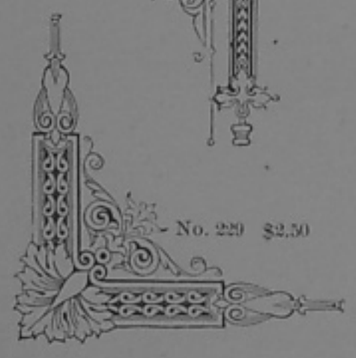

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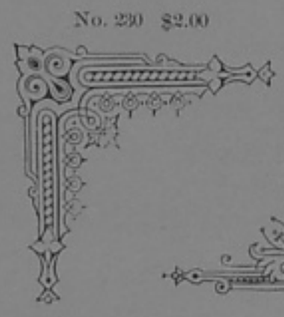

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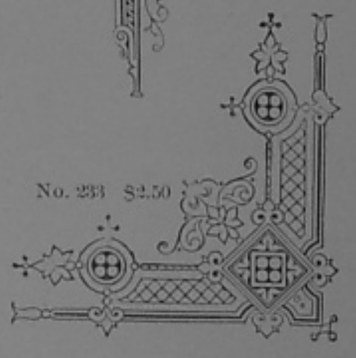
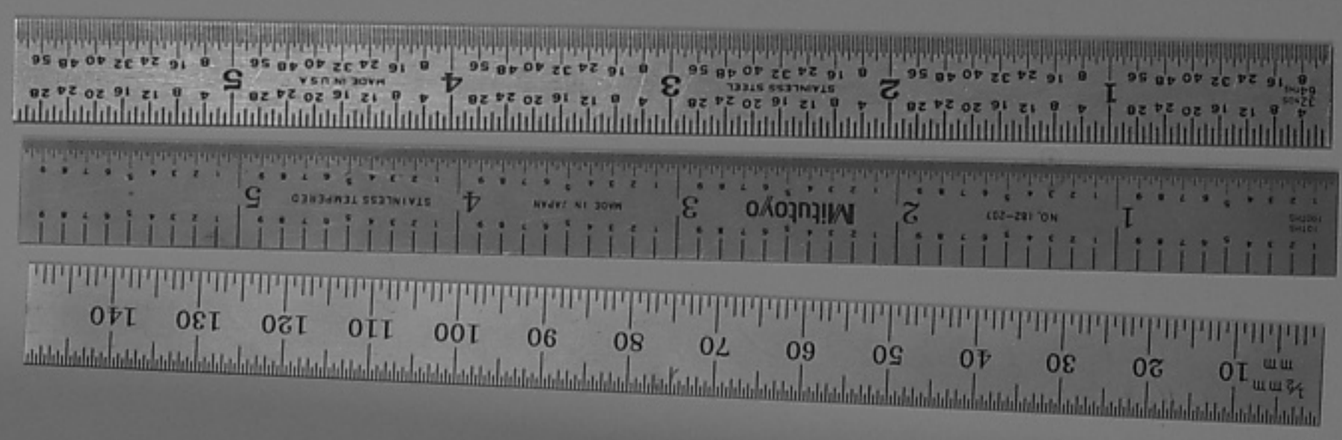
No. 233 $2.50



The Prices given are for a Set of Four Corners.

Marder, Luse & Co.

Chicago and San Francisco.



PATENT PENDING

CLAYTONIAN.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

12A — TWO-LINE NONPAREIL CLAYTONIAN — $2.70

POETIC LICENCE OF TEN WARRANTS JUDGE LYNCH'S PRACTICE

MAIDENS WEARY WATCH FOR DAWN

10A — TWO-LINE BOURGEOIS CLAYTONIAN — $3.90

ELECTRIC PAD FOR STUPID ABSORPTION

POVERTY THOUGHT

6A — TWO-LINE PICA CLAYTONIAN — $4.00

TREASURE OF WHIMSICAL ART

DUTY FREE

4A — TWO LINE COLUMBIAN CLAYTONIAN — $5.50

THIRD NATIONAL BANK

☞ The Characters in the Two-Line Columbian are the same as those in the smaller sizes. All Fonts complete with Figures.

CLAYTONIAN ORNAMENTS.

Price, per Font, $3.00

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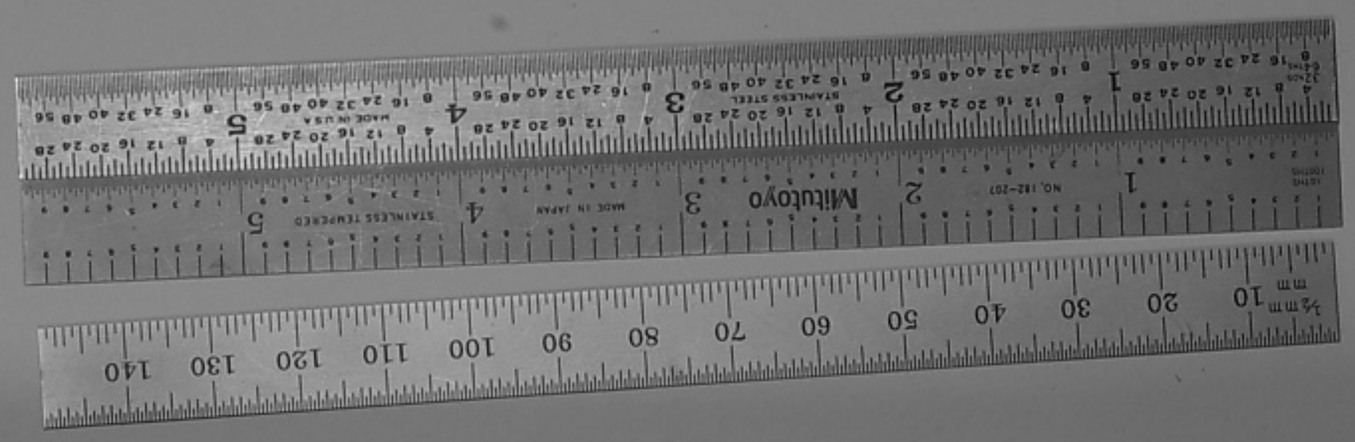
ELEMENTS OF EVERYDAY HAPPINESS

MARDER, LUSE & CO.

To Dr.

PRINTING CHICAGO TYPE FOUNDRY MATERIAL

MARDER, LUSE & CO — CHICAGO AND SAN FRANCISCO.



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES. **Diagonal Card Black and Miscellaneous.**

PICA DIAGONAL CARD BLACK

Mild Parental Usurpations
The Twig's Bent the Tree Inclines
Nursery Rhymes 73

GREAT PRIMER DIAGONAL CARD BLACK

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

DOUBLE ENGLISH DIAGONAL CARD BLACK

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

DOUBLE ENGLISD BLACK ORNAMENTED

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

PICA CONDENSED BLACK

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

GREAT PRIMER CONDENSED BLACK

Latest Advices from the Seat of War
Marriage News Gazette

DOUBLE SMALL PICA CONDENSED BLACK

Merrily Rings the Silver Bells
Coming Home to Eat

MARDER, LUSE & CO.

PICA CONDENSED BLACK SHADED

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

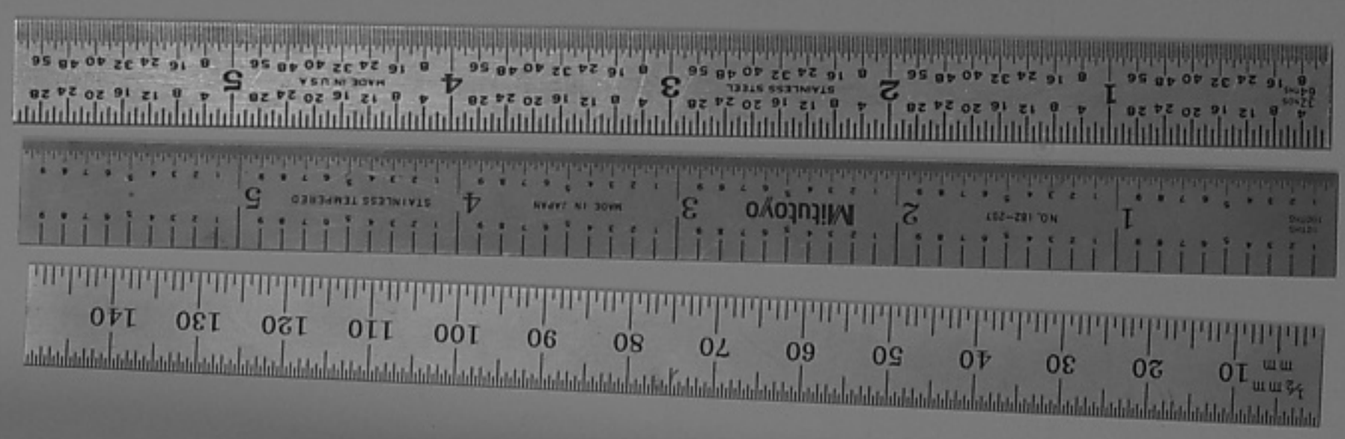
GREAT PRIMER CONDENSED BLACK SHADED

Yankee Arctic Exploration Tourists in
Direct Balloon Trips to the Pole

DOUBLE SMALL PICA CONDENSED BLACK SHADED

Millerites and Buyers of Grain
Bummers' Feed Exchange

CHICAGO AND SAN FRANCISCO.



Pen Text Title.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

8A, 30a — Long Primer Pen Text Title — $3.40

It was a happy day for us poor moderns when the "Old Saws" and "Ancient Sayings" were first introduced to public notice, for without them what would the man do who cannot talk upon any subject without prefacing or winding up his assertions with "Money Talks," or "the proof of a Pudding is in chewing of the string?" The latter has become so badly worn from constant use, and dilapidated from age, that we are moved to take pity upon its helplessness and enter a very mild protest against its further abuse. A

$ 1 2 3 4 5 6 7 8 9 0

6A, 25a — Pica Pen Text Title — $3.35

Looking at this Useful Letter, proclaim to Millions unborn, the Pen is Mightier than the Sword; its bright scintillations of wit, humor, geniality, sympathy, pathos, and inspiration, each demonstrate the fact, that there is latent within man a power that is mightier and far more grand than the emblazonry, seried ranks and eclat of even gigantic battlefields.

$ 1 2 3 4 5 6 7 8 9 0

6A, 25a — English Pen Text Title — $4.00

I, 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 azure arch of Heaven, with as many different planks 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 maids, as many husbands as they

$ 1 2 3 4 5 6 7 8 9 0

Pen Text and Pen Text Title Combined.

Long Primer Pen Text and Pen Text Title

It was a happy day for us poor **moderns** when the "**Old Saws**" and "**Ancient Sayings**" were first introduced to public notice, for without them what **would** the **man** do who cannot talk upon any subject without prefacing or winding up his **assertions with** "**Money Talks,**" or "the proof of a Pudding is in the chewing of the string?" The latter has become so badly worn from **constant use,** and **dilapidated from age,** that we are moved to take pity upon its helplessness and enter a very mild protest **against its further abuse.** A hand-

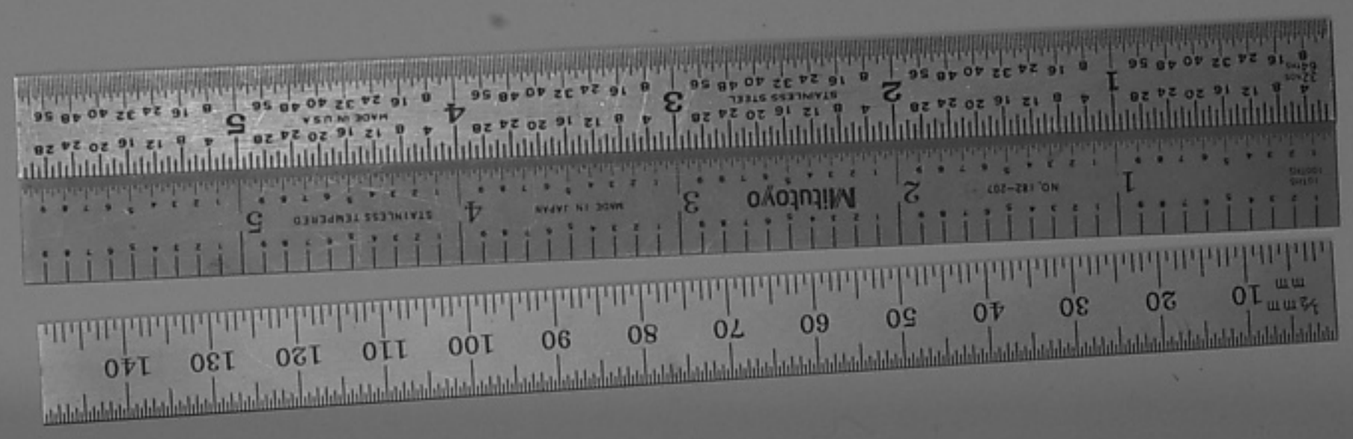
Pica Pen Text and Pen Text Title

Looking at this **Useful Letter,** proclaim to **Millions** unborn, the **Pen is mightier** than the **Sword;** its bright scintillations of wit, humor, geniality, sympathy, pathos, and inpsiration, each **demonstrate the fact,** that there is **latent** within man a power that is mightier, and **far more grand** than the **emblazonry, seried** ranks and **eclat** of even gigantic **battlefields.**

English Pen Text and Pen Text Title

I, 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 azure arch of **Heaven,** with as many different planks 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 **maids,** as many husbands as they

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



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

LOGOTYPES.

ORDER BY NAME

THREE-LINE NONPAREIL.

128 $0.10 129 $0.10

TWO-LINE NONPAREIL.

123 $0.05 124 $0.05 125 $0.05 126 $0.05 127 $0.05

DOLLARS 143 $0.30

THREE-LINE NONPAREIL.

Dollars No. 144 $0.30

130 $0.10 131 $0.15 132 $0.10 133 $0.10

TWO-LINE PICA.

134 $0.20 135 $0.20

TWO-LINE PICA.

136 $0.15 137 $0.15 138 $0.15 139 $0.15 140 $0.15 141 $0.15 142 $0.15

THREE-LINE NONPAREIL.

DOLLARS No. 148 $0.30

Dollars 147 $0.25

TWO-LINE PICA.

150 20c.

156 $0.25

TWO-LINE ENGLISH.

157 $0.25

DOLLARS No. 149 $0.30

TWO-LINE COLUMBIAN.

No. 175 $0.30 No. 176 $0.30 No. 177 $0.30 No. 178 $0.30

THREE-LINE PICA.

No. 179 $0.30 No. 180 $0.30 152 $0.25 No. 155 $0.30 No. 154 $0.30

FOUR-LINE PICA.

No. 153 $0.40 No. 160 $0.40

THREE-LINE PICA.

151 $0.25 No. 146 $0.30 No. 145 $0.30

FOUR-LINE PICA.

No. 159 $0.40 No. 158 $0.40 No. 165 $0.40

FIVE-LINE PICA.

No. 161 $0.50

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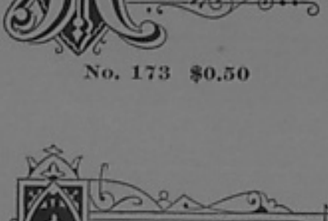
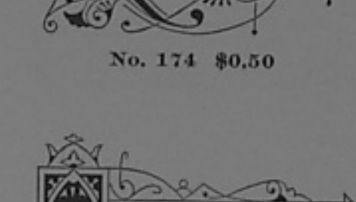
CHICAGO AND SAN FRANCISCO.

LOGOTYPES.

FIVE-LINE PICA.



No. 171 $0.50



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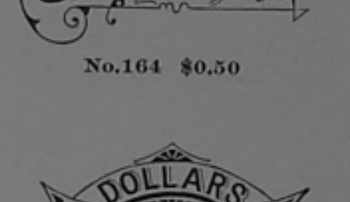

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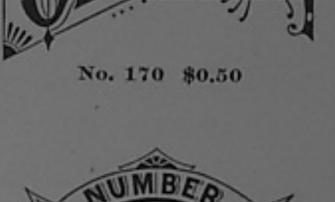
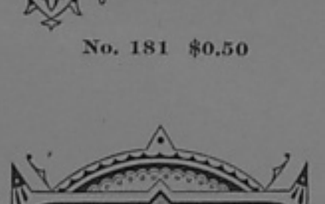


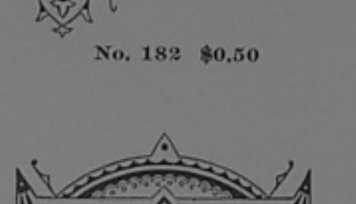
No. 163 $0.50

FIVE-LINE PICA



No. 172 $0.50

SIX-LINE PICA.



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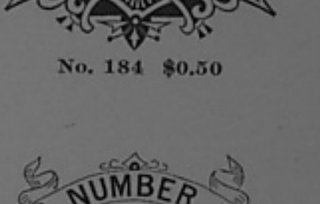
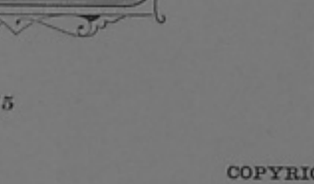
No. 168 $0.50



No. 169 $0.50

No. 173 $0.50



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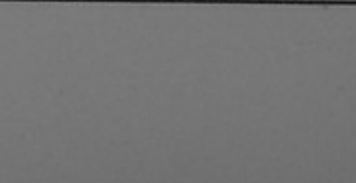
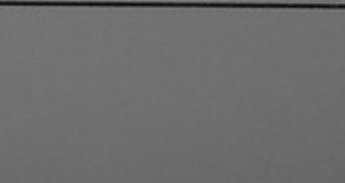
No. 181 $0.50



No. 182 $0.50



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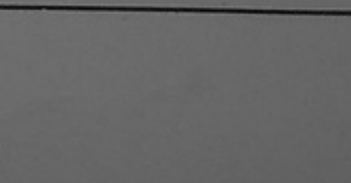

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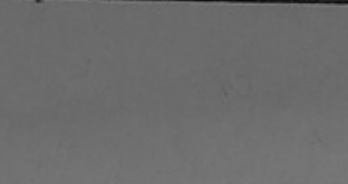
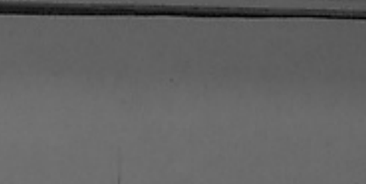


No. 186 $0.50

No. 187 $0.50



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No. 189 $0.75

No. 190 $0.75

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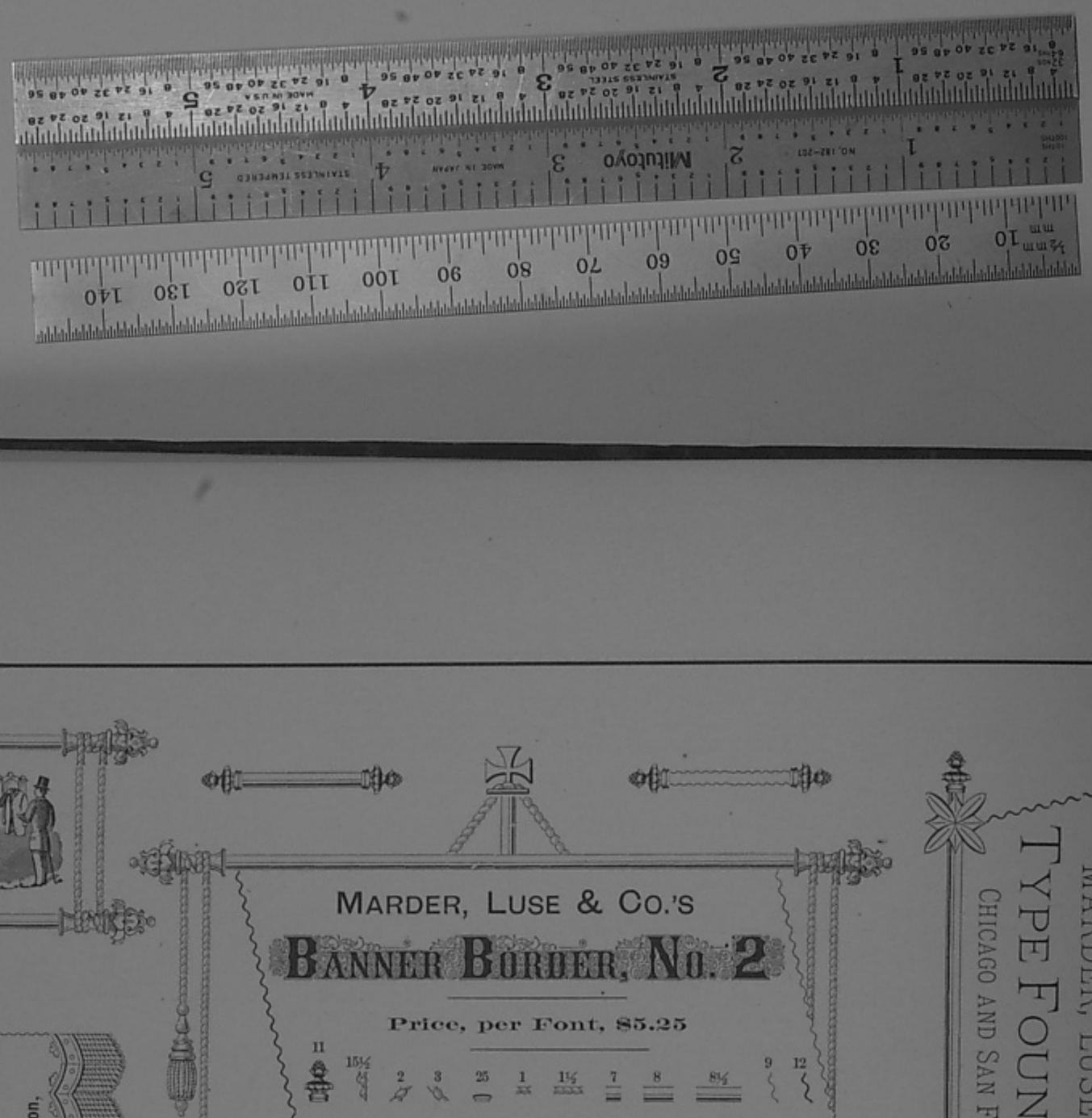

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INVENTED BY

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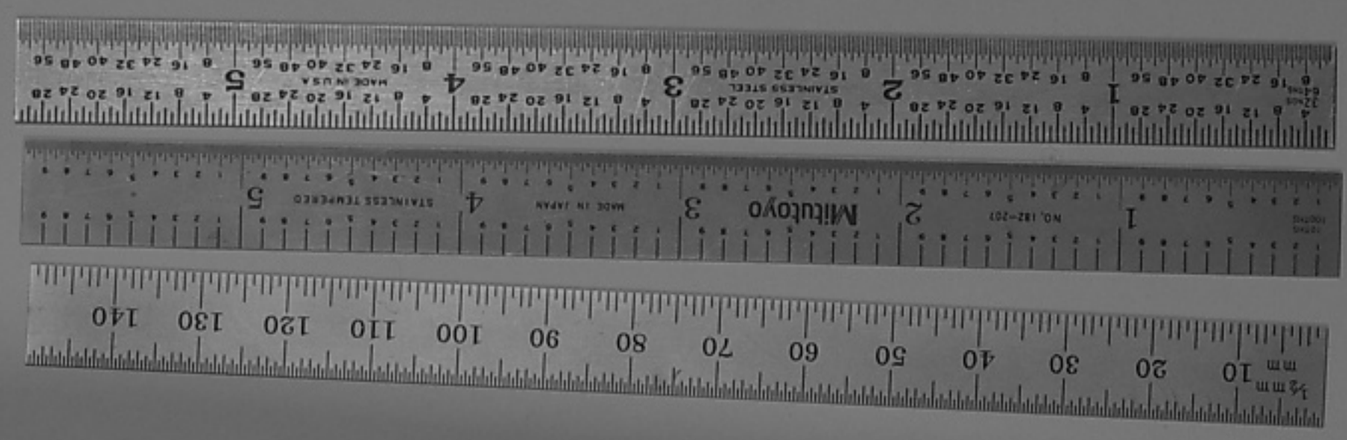

PICA COMB. BORDER, No. 13

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PICA COMB. BORDER, No. 19

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Fonts of 5 Feet, $1.50

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Fonts of 5 Feet, $1.50

PICA COMB. BORDER, No. 21

Fonts of 5 Feet, $1.50

DBL. PICA COMB. BORDER, No. 22

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1931 $0.25

DBL. PICA COMB. BORDER, No. 23

Fonts of 3 Feet, $1.65; 6 Feet, $3.30

1935 $1.25

250 (4 Corners) $0.40

251 (4 Corners) $0.40

1936 $1.25.

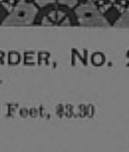
252 (4 Corners) $0.40

253 (4 Corners) $0.40

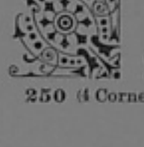
1937 $1.25

1939 $1.50

254 (4 Corners) $0.50



1932 $0.25



1933 $0.25

1940 $1.75

255 (4 Corners) $0.50

1934 $0.75

1939 $1.50

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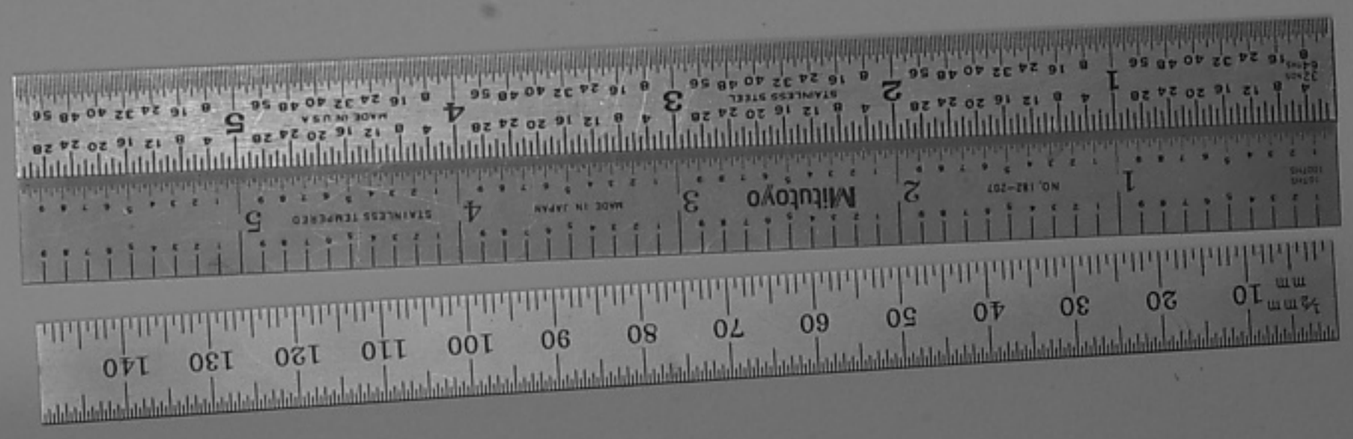

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

OLD STYLE ANTIQUES.

NONPARIEL OLD STYLE ANTIQUE

TRUE WISDOM AFFORDS GREATEST HAPPINESS

All who would Respected be, must Live Themselves Respectfully

Let Hope Ever Illume Your Pathway 76

LONG PRIMER OLD STYLE ANTIQUE

OUR AMERICAN COLONIZATION

The Happy Experience of the Ancient World

Fleeing from Oppressions 83

BREVEIR OLD STYLE ANTIQUE

VAIN STRIVING AFTER THE TRUTH

Laboring Corruscations Illuminate Darkness in Plutonia

Successful Evasion of that Bore 23

PICA OLD STYLE ANTIQUE

HIGH-PRESSURE POETRY

Sickly Rhymers in the Harvest Field

Lolling in the Shade 87

GREAT PRIMER OLD STYLE ANTIQUE

LIVES OF GREAT MEN REMIND US

That we May make Our own Sublime, and Dying leave 23

PARAGON OLD STYLE ANTIQUE

FILL YOUR HOMES WITH BEAUTY

Continually above Ignorance and Superstition 23

DOUBLE ENGLISH OLD STYLE ANTIQUE

EDISON'S Electric Illuminations 78

TWO-LINE NONPAREIL OLD STYLE ANTIQUE

PUBLIC HOSPITALS 74
U. S. NATIONAL GUARDS

TWO-LINE BREVIER OLD STYLE ANTIQUE

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MAGICAL LETTERS

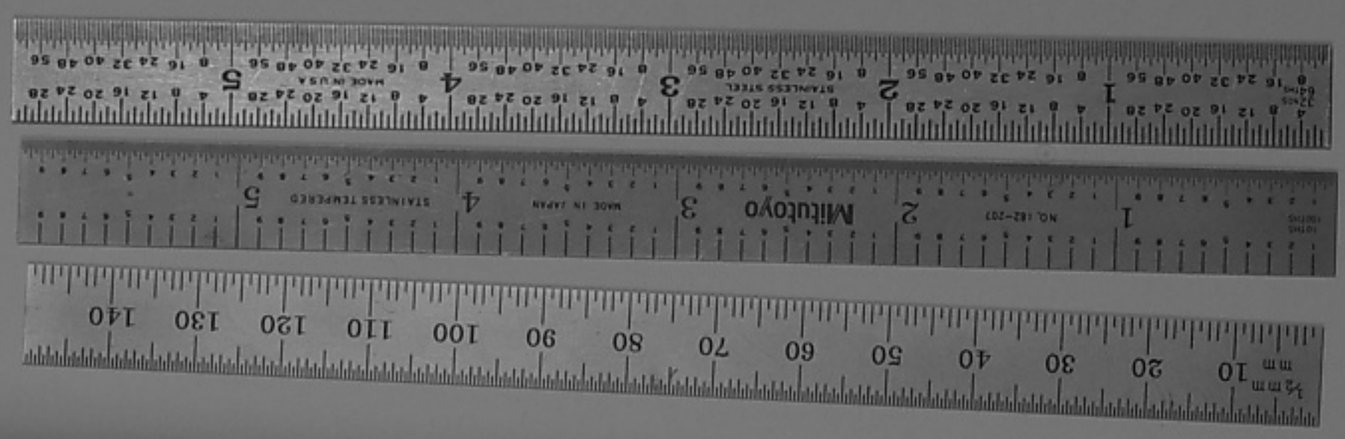
TWO-LINE LONG PRIMER OLD STYLE ANTIQUE

RHETORICAL SPEAKING
PHILOSOPHERS IMPRESSION 68

TWO-LINE PICA OLD STYLE ANTIQUE

SLEEPING IN DUG OUTS 24

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



BRASS RULES.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

First Series.

No. 198	12-to-Pica	5c ℔ ft.
No. 199	10-to-Pica	5c ℔ ft.
No. 200	9-to-Pica	5c ℔ ft.
No. 201	8-to-Pica	6c ℔ ft.
No. 202	7-to-Pica	8c ℔ ft.
No. 203	6-to-Pica	8c ℔ ft.
No. 204	4-to-Long Primer	10c ℔ ft.
No. 205	4-to-Small Pica	12c ℔ ft.
No. 206	4-to-Pica	12c ℔ ft.
No. 206½	Ruby	14c ℔ ft.
No. 207	3-to-Pica	16c ℔ ft.
No. 207*a*	Diamond	18c ℔ ft.
No. 207*b*	Pearl	20c ℔ ft.
No. 208	Agate	22c ℔ ft.
No. 209	Nonpareil	28c ℔ ft.
No. 210	Minion	32c ℔ ft.
No. 211	Brevier	34c ℔ ft.
No. 212	Bourgeois	38c ℔ ft.
No. 213	Long Primer	40c ℔ ft.
No. 214	Small Pica	45c ℔ ft.
No. 215	Pica	50c ℔ ft.

Series 0.--Plain Face.

No. 177	12-to-Pica	5c ℔ ft.
No. 178	10-to-Pica	5c ℔ ft.
No. 179	9-to-Pica	5c ℔ ft.
No. 180	8-to-Pica	6c ℔ ft.
No. 181	7-to-Pica	8c ℔ ft.
No. 182	6-to-Pica	8c ℔ ft.
No. 183	4-to-Long Primer	10c ℔ ft.
No. 184	4-to-Small Pica	12c ℔ ft.
No. 185	4-to-Pica	12c ℔ ft.
No. 186	Ruby	14c ℔ ft.
No. 187	3-to-Pica	16c ℔ ft.
No. 188	Diamond	18c ℔ ft.
No. 189	Pearl	20c ℔ ft.
No. 190	Agate	22c ℔ ft.
No. 191	Nonpareil	28c ℔ ft.
No. 192	Minion	32c ℔ ft.
No. 193	Brevier	34c ℔ ft.
No. 194	Bourgeois	38c ℔ ft.
No. 195	Long Primer	40c ℔ ft.
No. 196	Small Pica	45c ℔ ft.
No. 197	Pica	50c ℔ ft.

Second Series.

No. 216	8-to-Pica	6c ℔ ft.
No. 218	7-to-Pica	8c ℔ ft.
No. 219	6-to-Pica	8c ℔ ft.
No. 220	4-to-Long Primer	10c ℔ ft.
No. 221	4-to-Small Pica	12c ℔ ft.
No. 223	4-to-Pica	12c ℔ ft.
No. 224	3-to-Pica	16c ℔ ft.
No. 225	Agate	22c ℔ ft.
No. 226	Nonpareil	28c ℔ ft.

Sixth Series.

No. 252	3-to-Pica	16c ℔ ft.
No. 253	Pearl	20c ℔ ft.
No. 254	Agate	22c ℔ ft.
No. 255	Nonpareil	28c ℔ ft.
No. 256	Minion	32c ℔ ft.
No. 257	Bourgeois	38c ℔ ft.

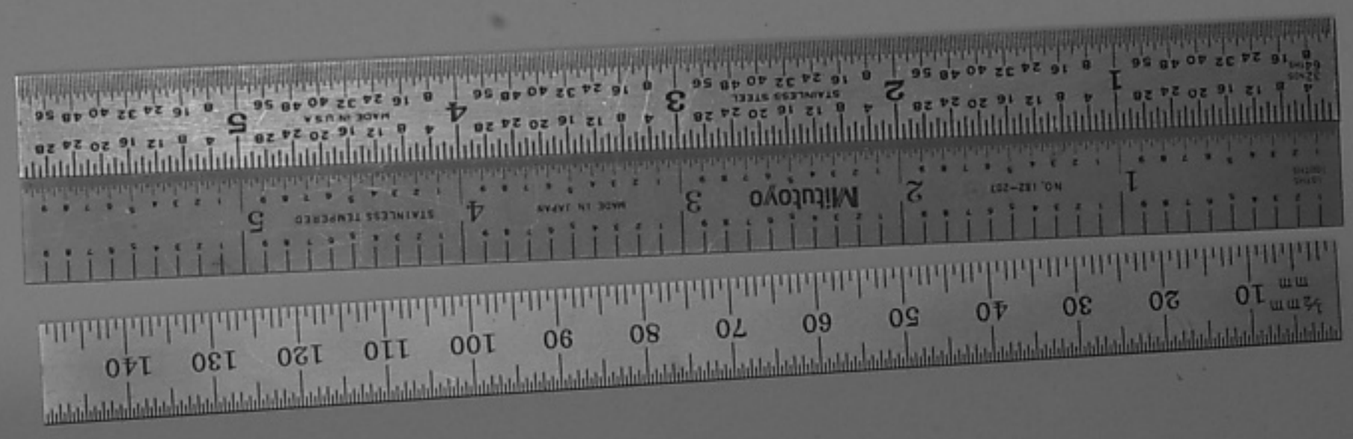
Seventh Series.

No. 258	Minion	32c ℔ ft.
No. 259	Brevier	34c ℔ ft.
No. 260	Long Primer	40c ℔ ft.
No. 261	Pica	50c ℔ ft.

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

Chicago Type Foundry.

Marder, Luse & Co.



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

BRASS RULES.

Eleventh Series.

No. 290½	6-to-Pica	8c ℔ ft.
No. 291	4-to-Pica	12c ℔ ft.
No. 292	3-to-Pica	16c ℔ ft.
No. 293	Pearl	20c ℔ ft.
No. 294	Agate	22c ℔ ft.
No. 295	Agate	22c ℔ ft.
No. 296	Nonpareil	28c ℔ ft.
No. 297	Nonpareil	28c ℔ ft.
No. 298	Brevier	34c ℔ ft.
No. 299	Bourgeois	38c ℔ ft.
No. 300	Bourgeois	38c ℔ ft.
No. 301	Long Primer	40c ℔ ft.
No. 302	Small Pica	45c ℔ ft.
No. 303	Pica	50c ℔ ft.
No. 304	Pica	50c ℔ ft.
No. 305	Great Primer	60c ℔ ft.

Fifth Series.

No. 250	Nonpareil	28c ℔ ft
No. 251	Minion	32c ℔ ft.

Ninth Series.

No. 271	3-to-Pica	16c ℔ ft.
No. 272	3-to-Pica	16c ℔ ft.
No. 273	Pearl	20c ℔ ft.
No. 274	Agate	22c ℔ ft.
No. 275	Nonpareil	28c ℔ ft.
No. 276	Minion	32c ℔ ft.
No. 277	Minion	32c ℔ ft.
No. 278	Bourgeois	38c ℔ ft.
No. 279	Long Primer	40c ℔ ft.
No. 280	Pica	50c ℔ ft.

Fourteenth Series.

No. 312	Agate	22c ℔ ft.
No. 313	Pearl	20c ℔ ft.
No. 314	Minion	32c ℔ ft.
No. 315	Minion	32c ℔ ft.
No. 316	Brevier	34c ℔ ft.
No. 317	Bourgeois	38c ℔ ft.
No. 318	Small Pica	45c ℔ ft.

Eighth Series.

No. 262	4-to-Pica	12c ℔ ft.
No. 263	3-to-Pica	16c ℔ ft.
No. 264	Pearl	20c ℔ ft.
No. 265	Agate	22c ℔ ft.
No. 266	Nonpareil	28c ℔ ft.
No. 267	Minion	32c ℔ ft.
No. 268	Brevier	34c ℔ ft.
No. 269	Bourgeois	38c ℔ ft.
No. 270	Small Pica	45c ℔ ft.

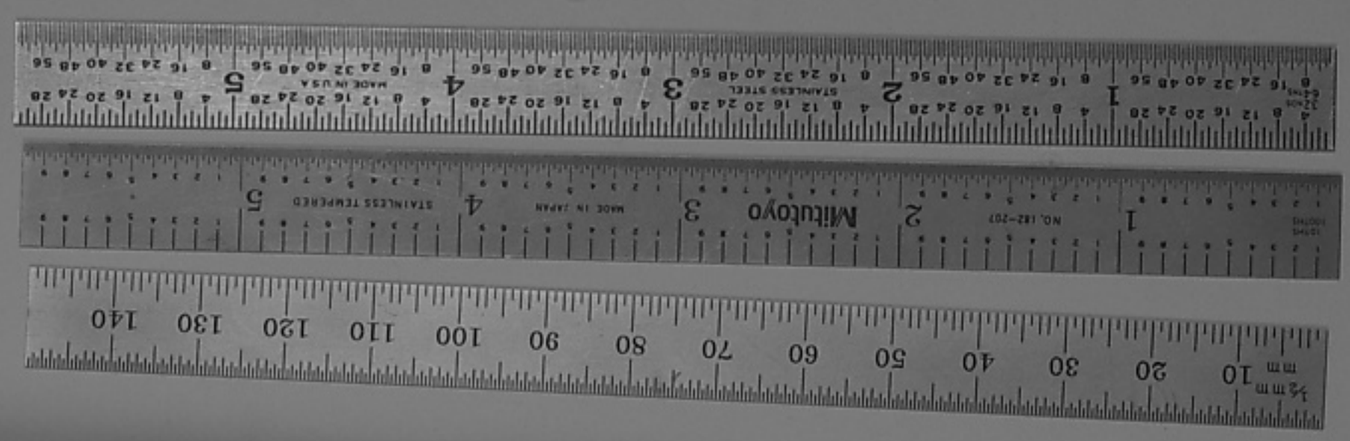
Tenth Series.

No. 281	4-to-Pica	12c ℔ ft.
No. 282	3-to-Pica	16c ℔ ft.
No. 283	Pearl	20c ℔ ft.
No. 284	Nonpareil	28c ℔ ft.
No. 285	Nonpareil	28c ℔ ft.
No. 286	Minion	32c ℔ ft.
No. 287	Brevier	34c ℔ ft.
No. 288	Long Primer	40c ℔ ft.
No. 289	Small Pica	45c ℔ ft.
No. 290	Pica	50c ℔ ft.

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

Chicago Type Foundry.

Marder, Luse & Co.



BRASS RULES.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

Third Series.

No. 234	6-to-Pica	8c ℔ ft.
No. 235	4-to-Pica	12c ℔ ft.
No. 236	4-to-Pica	12c ℔ ft.
No. 237	3-to-Pica	16c ℔ ft.
No. 238	Pearl	20c ℔ ft.
No. 239	Agate	22c ℔ ft.
No. 240	Agate	22c ℔ ft.
No. 241	Nonpareil	28c ℔ ft.
No. 242	Brevier	34c ℔ ft.
No. 243	Small Pica	45c ℔ ft.
No. 244	Pica	50c ℔ ft.

Fourth Series.

No. 245	4-to-Pica	12c ℔ ft.
No. 246	Pearl	20c ℔ ft.
No. 247	Agate	22c ℔ ft.
No. 248	Minion	32c ℔ ft.
No. 249	Brevier	34c ℔ ft.

Seventeenth Series.

No. 332	Minion	32c ℔ ft.
No. 333	Bourgeois	38c ℔ ft.
No. 334	Small Pica	45c ℔ ft.

Twelfth Series.

No. 306	Nonpareil	28c ℔ ft.
No. 307	Bourgeois	38c ℔ ft.
No. 308	Long Primer	40c ℔ ft.

Thirteenth Series.

No. 309	Nonpareil	28c ℔ ft.
No. 310	Bourgeois	38c ℔ ft.
No. 311	Long Primer	40c ℔ ft.

Eighteenth Series.

No. 335	Minion	32c ℔ ft.
No. 336	Bourgeois	38c ℔ ft.
No. 337	Small Pica	45c ℔ ft.
No. 338	Bourgeois	38c ℔ ft.

Fifteenth Series.

No. 319	Pearl	20c ℔ ft.
No. 320	Agate	22c ℔ ft.
No. 321	Agate	22c ℔ ft.
No. 322	Minion	32c ℔ ft.
No. 323	Brevier	34c ℔ ft.
No. 324	Long Primer	40c ℔ ft.
No. 325	Pica	50c ℔ ft.

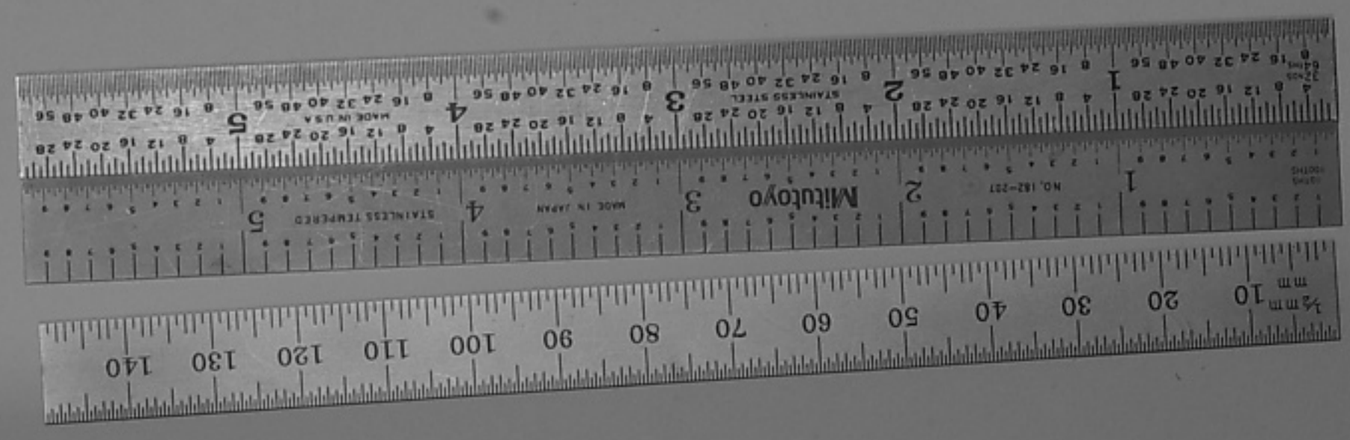
Sixteenth Series.

No. 326	Pearl	20c ℔ ft.
No. 327	Agate	22c ℔ ft.
No. 328	Minion	32c ℔ ft.
No. 329	Brevier	34c ℔ ft.
No. 330	Bourgeois	38c ℔ ft.
No. 331	Long Primer	40c ℔ ft.
No. 339	6-to-Pica	8c ℔ ft.
No. 339½	8-to-Pica	6c ℔ ft.
No. 340	6-to-Pica	8c ℔ ft.
No. 340½	8-to-Pica	6c ℔ ft.
No. 341	6-to-Pica	8c ℔ ft.
No. 341½	8-to-Pica	6c ℔ ft.
No. 342	6-to-Pica	8c ℔ ft.
No. 343	6-to-Pica	8c ℔ ft.
No. 344	6-to-Pica	8c ℔ ft.
No. 345	6-to-Pica	8c ℔ ft.
No. 346	6-to-Pica	14c ℔ ft.
No. 347	4-to-Small Pica	16c ℔ ft.
No. 348	3-to-Pica	20c ℔ ft.
No. 349	Agate	26c ℔ ft.
No. 350	6-to-Pica	14c ℔ ft.
No. 351	4-to-Small Pica	16c ℔ ft.
No. 352	3-to-Pica	20c ℔ ft.
No. 353	Agate	26c ℔ ft.

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

Chicago Type Foundry.

Marder, Luse & Co.



AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

BRASS RULES.

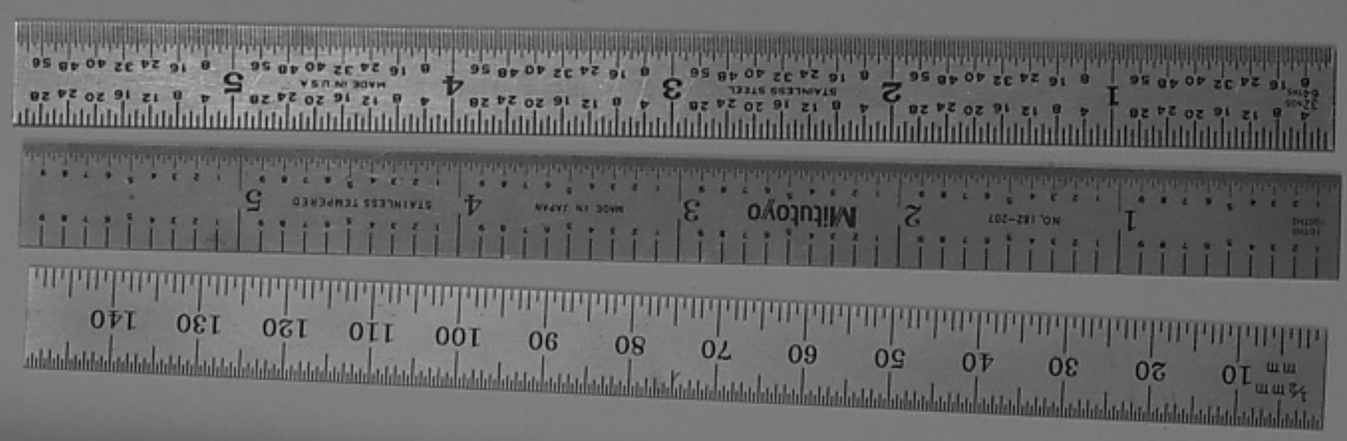
Mitred Pages of any size furnished to order from any style of Rule shown on this Page.

No. 354	8-to-Pica	10c ℔ ft.
No. 355	6-to-Pica	14c ℔ ft.
No. 356	6-to-Pica	14c ℔ ft.
No. 357	4-to-Small Pica	16c ℔ ft.
No. 358	4-to-Small Pica	16c ℔ ft.
No. 359	3-to-Pica	20c ℔ ft.
No. 360	3-to-Pica	20c ℔ ft.
No. 361	Agate	26c ℔ ft.
No. 362	Agate	26c ℔ ft.
No. 363	6-to-Pica	14c ℔ ft.
No. 364	6-to-Pica	14c ℔ ft.
No. 365	6-to-Pica	14c ℔ ft.
No. 366	6-to-Pica	14c ℔ ft.
No. 367	6-to-Pica	14c ℔ ft.
No. 368	6-to-Pica	14c ℔ ft.
No. 369	6-to-Pica	16c ℔ ft.
No. 370	6-to-Pica	16c ℔ ft.
No. 371	6-to-Pica	16c ℔ ft.
No. 372	6-to-Pica	16c ℔ ft.
No. 373	6-to-Pica	16c ℔ ft.
No. 374	6-to-Pica	16c ℔ ft.
No. 375	6-to-Pica	16c ℔ ft.
No. 376	3-to-Pica	22c ℔ ft.
No. 377	3-to-Pica	20c ℔ ft.
No. 378	Agate	28c ℔ ft.
No. 379	Agate	26c ℔ ft.
No. 380	4-to-Pica	18c ℔ ft.
No. 381	4-to-Pica	16c ℔ ft.
No. 382	3-to-Pica	22c ℔ ft.
No. 383	3-to-Pica	20c ℔ ft.
No. 384	3-to-Pica	20c ℔ ft.
No. 385	3-to-Pica	22c ℔ ft.
No. 386	3-to-Pica	20c ℔ ft.
No. 387	Agate	26c ℔ ft.
No. 388	Agate	28c ℔ ft.
No. 389	Agate	28c ℔ ft.
No. 390	Agate	28c ℔ ft.
No. 391	Agate	26c ℔ ft.
No. 392	Agate	26c ℔ ft.
No. 393	Agate	26c ℔ ft.
No. 394	Nonpareil	32c ℔ ft.
No. 395	Nonpareil	32c ℔ ft.
No. 396	Agate	30c ℔ ft.
No. 397	Agate	28c ℔ ft.
No. 398	Agate	28c ℔ ft.
No. 399	Agate	34c ℔ ft.
No. 400	Agate	32c ℔ ft.
No. 401	4-to-Pica	16c ℔ ft.
No. 402	3-to-Pica	20c ℔ ft.
No. 403	Nonpareil	32c ℔ ft.
No. 404	3-to-Pica	20c ℔ ft.
No. 405	Agate	26c ℔ ft.
No. 406	Agate	26c ℔ ft.
No. 407	Agate	28c ℔ ft.
No. 408	Minion	36c ℔ ft.
No. 409	Agate	28c ℔ ft.
No. 410	Minion	36c ℔ ft.
No. 411	Minion	36c ℔ ft.

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

Chicago Type Foundry.

Marder, Luse & Co.



BRASS RULES.

AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

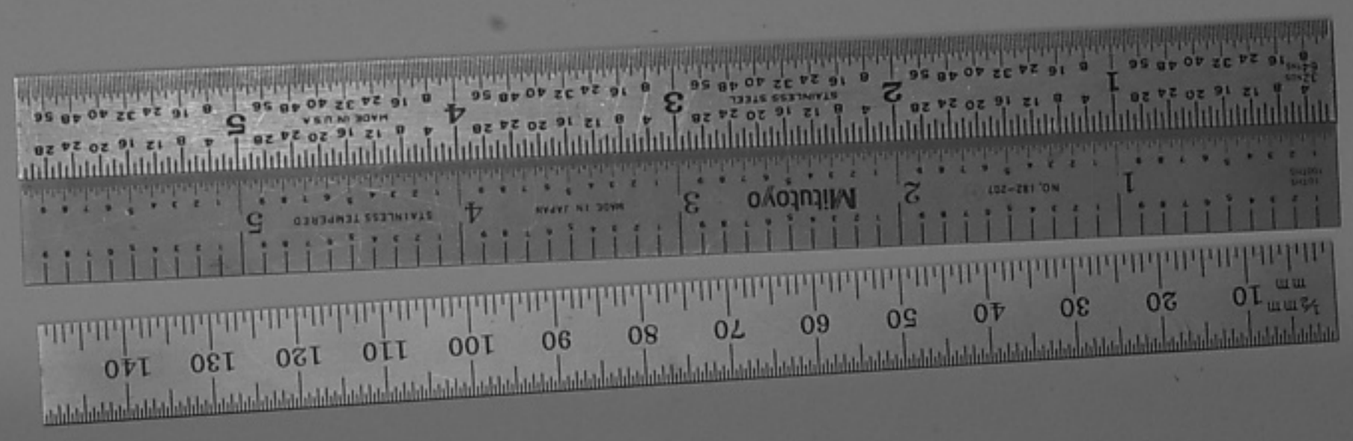
Mitred Pages of any size furnished to order from any style of Rule shown on this Page.

No. 412	Brevier	40c ℔ ft.
No. 413	Minion	36c ℔ ft.
No. 414	Brevier	40c ℔ ft.
No. 415	Small Pica	54c ℔ ft.
No. 416	Agate	28c ℔ ft.
No. 417	Minion	36c ℔ ft.
No. 418	Nonpareil	34c ℔ ft.
No. 419	Nonpareil	34c ℔ ft.
No. 420	Bourgeois	44c ℔ ft.
No. 421	Long Primer	46c ℔ ft.
No. 422	Long Primer	46c ℔ ft.
No. 423	Bourgeois	44c ℔ ft.
No. 424	Bourgeois	44c ℔ ft.
No. 425	Bourgeois	46c ℔ ft.
No. 426	Small Pica	56c ℔ ft.
No. 427	Small Pica	56c ℔ ft.
No. 428	Small Pica	56c ℔ ft.
No. 429	Small Pica	56c ℔ ft.
No. 430	Small Pica	54c ℔ ft.
No. 431	Small Pica	56c ℔ ft.
No. 432	Agate	30c ℔ ft.
No. 433	Brevier	42c ℔ ft.
No. 434	Nonpareil	36c ℔ ft.
No. 435	Brevier	42c ℔ ft.
No. 436	Pearl	22c ℔ ft.
No. 437	Pearl	22c ℔ ft.
No. 438½	Nonpareil	36c ℔ ft.
No. 439½	Nonpareil	36c ℔ ft.
No. 440½	Nonpareil	36c ℔ ft.
No. 441	Brevier	42c ℔ ft.
No. 442	Brevier	42c ℔ ft.
No. 443	Long Primer	48c ℔ ft.
No. 444	3-to-Pica	22c ℔ ft.
No. 445	Brevier	42c ℔ ft.
No. 446	Long Primer	48c ℔ ft.
No. 447	3-to-Pica	22c ℔ ft.
No. 448	Nonpareil	36c ℔ ft.
No. 449	Long Primer	48c ℔ ft.
No. 450	3-to-Pica	22c ℔ ft.
No. 451	Bourgeois	46c ℔ ft.
No. 452	Long Primer	48c ℔ ft.
No. 453	Brevier	46c ℔ ft.
No. 454	Bourgeois	48c ℔ ft.
No. 455	Agate	32c ℔ ft.
No. 456	3-to-Pica	24c ℔ ft.
No. 457	Agate	32c ℔ ft.
No. 458	Nonpareil	38c ℔ ft.
No. 459	Bourgeois	48c ℔ ft.
No. 460	Long Primer	50c ℔ ft.
No. 461	Agate	32c ℔ ft.
No. 462	Bourgeois	48c ℔ ft.
No. 463	Pica	72c ℔ ft.
No. 466	Agate	32c ℔ ft.
No. 467	Bourgeois	48c ℔ ft.
No. 468	Pica	72c ℔ ft.

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

Chicago Type Foundry.

Marder, Luse & Co.



Labor-Saving Brass Rules.

Samples of Mitred Corners, etc.

No. 206 $1.60 ℔ lb.

No. 203 $2.00 ℔ lb.

Rule No. 203 $2.00 ℔ lb.

No. 230 $1.75 ℔ lb.

No. 224 $1.50 ℔ lb.

No. 241 $1.50 ℔ lb.

No. 237 $1.50 ℔ lb.

No. 250 $1.75 ℔ lb.

No. 253 $1.50 ℔ lb.

Rule No. 340 $2.00 ℔ lb.

No. 266 $1.50 ℔ lb.

No. 264 $1.50 ℔ lb.

No. 282 $1.50 ℔ lb.

No. 284 $1.50 ℔ lb.

Rule No. 237 $1.50 ℔ lb.

No. 321 $1.75 ℔ lb.

No. 247 $1.75 ℔ lb.

No. 313 $1.75 ℔ lb.

No. 327 $1.60 ℔ lb.

No. 301 $1.40 ℔ lb.

No. 309 $1.75 ℔ lb.

No. 295 $1.50 ℔ lb.

No. 334 $1.50 ℔ lb.

Rule No. 295 $1.50 ℔ lb.

No. 325 $1.50 ℔ lb.

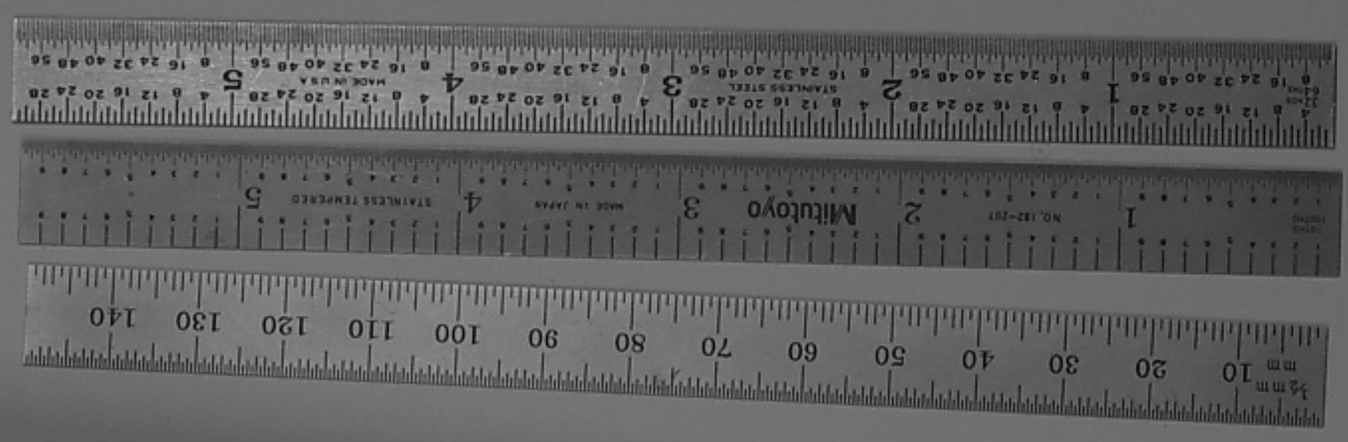
No. 290 $1.40 ℔ lb.

No. 318 $1.50 ℔ lb.

No. 304 $1.40 ℔ lb.

Labor-Saving Fonts cut to order from any Face of Rule from Nos. 177 to 338 inclusive.

Chicago Type Foundry. **Marder, Luse & Co.**



Brass Dashes.

2 5 7 13 16 21 24½ 28 33 37 42 48 50

3 9 14 18 22 25 29 31 35 39 43 44

4 6 12 15 20 23 24 27 32 36 41 46 47

1 to 50, cut to measure of Column, each, 10 cts.

Dash Rules.

Rule No. 370

Rule No. 346

Rule No. 273

Rule No. 294

Rule No. 203

Rule No. 237

Rule No. 321

Cut ¾, 1, or 1¼ Inch Face. Single and Wave, 6 cts. each; Double and Parallel, 8 cts. each.

Rule No. 364

Rule No. 219

Rule No. 291

Rule No. 293

Cross Rules.

Rule No. 203

Rule No. 367

Rule No. 237

Rule No. 291

Rule No. 273

Rule No. 293

Rule No. 321

Cut to measure of Column: Single, 4 cts.; Wave, 5 cts.; Double and Parallel, each, 6 cts.

Column and Head Rules.

Sample of Column Rule.—Face No. 209.—Nonpareil.

Sample of Column Rule.—Face No. 210.—Minion.

Sample of Column Rule.—Face No. 211.—Brevier.

Sample of Column Rule.—Face No. 213.—Long Primer.

Sample of Head Rule.—Face No. 239.

Sample of Head Rule.—Face No. 296.

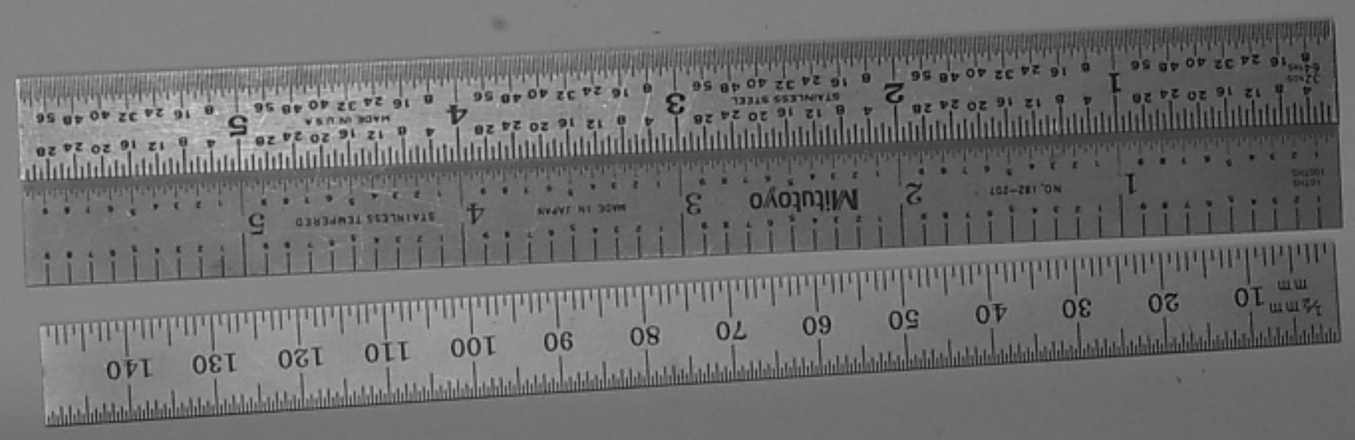
Sample of Head Rule.—Face No. 321.

Sample of Head Rule.—Face No. 275.

Sample of Head Rule.—Face No. 297.

Sample of Head Rule.—Face No. 328.

Column Rules.—Cut from Nonpareil Rule: 12 inches and under, each, 25 cts.; 15 in. do., 35 cts.; 18 in. do., 45 cts.; 24 in. do., 50 cts.; each additional inch, 2 cts. Cut from Minion: 12 in. do., 32 cts.; 15 in. do., 45 cts.; 18 in. do., 55 cts.; 24 in. do., 65 cts.; each additional inch, 3 cents. Cut from Brevier: 12 in. do., 35 cts.; 15 in. do., 50 cts.; 18 in. do., 60 cts.; 24 in. do., 70 cts. each additional in., 4 cts. Cut from Long Primer: 12 in. do., 40 cts.; 15 in. do., 55 cts.; 18 in. do., 70 cts.; 24 in. do., 80 cts.; each additional in., 5 cts. Notched under for the use of Brass Reglet, extra, each, 10 cts. **Head Rules.**—Face No. 239, 22 cts. ℘ foot; No. 321, 22 cts. per foot; Nos. 275, 296, 297, 28 cts. ℘ foot; No. 328, 32 cts. ℘ foot.



Logotypes, Bill-Head and Letter Blanks.

1 2 3 4 5 6 9 7 8 10 11 12 13 14 15 61 17 18 19 20 21 22 23 24 25 26 27

28 29 30 31 32 33 34 35 36

No. 37. 40 cts.

No. 38. 40 cts.

No. 39. 30 cts.

No. 40. 40 cts.

No. 41. 30 cts.

No. 42. 35 cts.

No. 43. 40 cts.

No. 45. 35 cts.

No. 46. 40 cts.

No. 44. 40 cts.

No. 47. 40 cts.

No. 48. 35 cts.

No. 49. 40 cts.

No. 50. 40 cts.

No. 51. 40 cts.

No. 52. 40 cts.

No. 53. 40 cts.

No. 54. 35 cts.

No. 55. 40 cts.

No. 56. 40 cts.

No. 57. 40 cts.

No. 58. 40 cts.

No. 59. 40 cts.

No. 60. 40 cts.

No. 61. 40 cts.

No. 62. 40 cts.

No. 63. 40 cts.

No. 64. 40 cts.

No. 65. 40 cts.

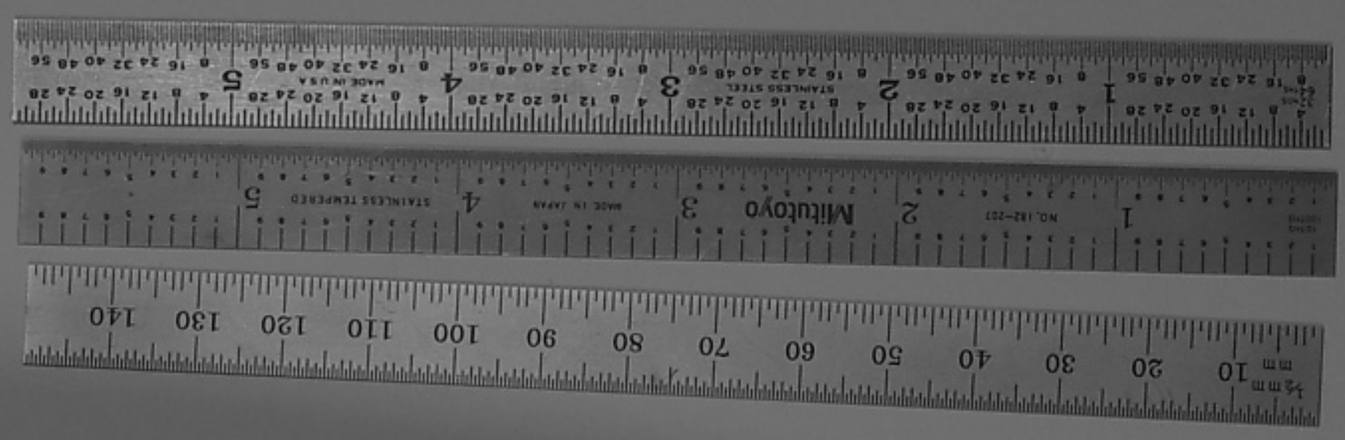
No. 66. 40 cts.

No. 67. 40 cts.

No. 68. 40 cts.

Marder, Luse & Co.

Chicago and San Francisco.



Bill-Head, Letter and Receipt Blanks.

Cuts A to L, 6 Cents each. Cuts M to W, 10 Cents each.

P W R U T

L M A B C D E F H I K N O

113 30 cts.

105 30 cts.

106 30 cts.

107 30 cts.

114 30 cts.

115 30 cts.

116 35 cts.

108 30 cts.

117 35 cts.

109 30 cts.

118 35 cts.

119 30 cts.

120 30 cts.

121 35 cts.

110 30 cts.

660 30 cts.

661 30 cts.

371½ 30 cts.

111 30 cts.

693 $0.75

112 35 cts.

694 $0.75

662 30 cts.

695 $0.75

658 30 cts.

696 $0.75

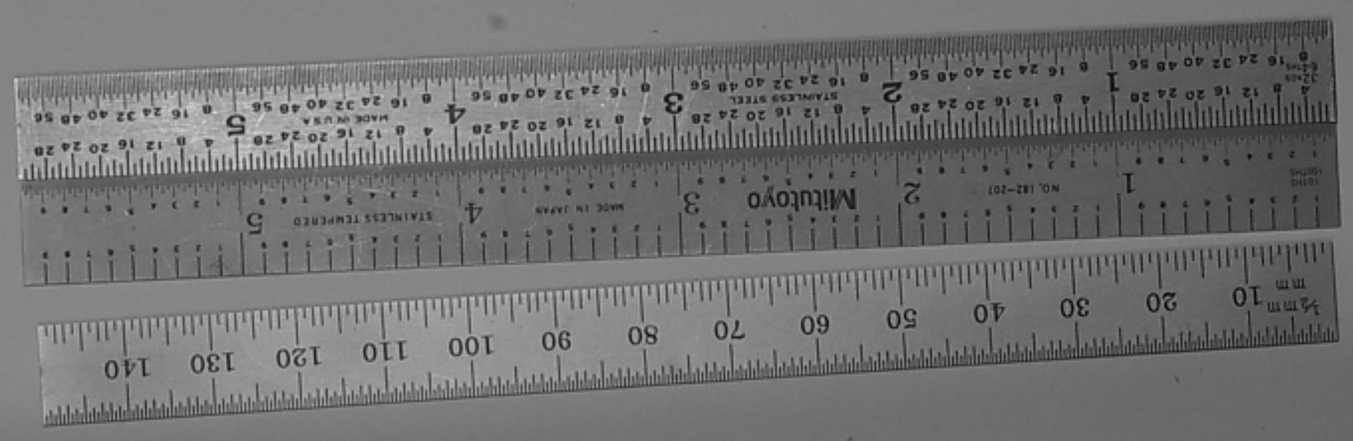
698 $0.75

697 $0.75

699 $0.75

Marder, Luse & Co.

Chicago and San Francisco.



Bill-Head and Statement Blanks.

No. 69½. 85 cts.
Springfield, Ill., 188

No. 70½. 85 cts.
Chicago, 188

No. 71½. 85 cts.
Austin, Texas, 188

Larger or smaller sizes furnished.

No. 74½. 85 cts.
Leadville, Colorado, 187

No. 73. 85 cts.
Cold Harbor, 187

No. 74. 85 cts.
Chickasaw, 187

No. 75. 85 cts.
Chicago, 187

No. 76. 85 cts.
Madison, 187

No. 77. 85 cts.
Elkhart, 187

No. 78. 85 cts.
Chicago, 187

No. 79. 85 cts.
Chicago, 187

No. 80. 85 cts.
Kewaunee, 178

No. 78½. 85 cts.
Chicago, 187

No. 79½. 85 cts.
Joliet, Ill. 187

No. 72½. 85 cts.
Chicago, 187

Date Lines for any town furnished to order from styles shown.

No. 81. 36 cts.
To Dr.

No. 82. 36 cts.
To Dr.

No. 83. 36 cts.
To Dr.

No. 84. 36 cts.
To Dr.

No. 85. 30 cts.
To Dr.

No. 86. 36 cts.
To Dr.

No. 87. 36 cts.
To Dr.

No. 88. 40 cts.
To Dr.

No. 89. 40 cts.
To Dr.

No. 90. 36 cts.
To Dr.

91. 15 cts.

92. 15 cts.

93. 15 cts.

94. 15 cts.

95. 18 cts.

96. 15 cts.

97. 18 cts.

98. 18 cts.

99. 20 cts.

100. 20 cts.

101. 20 cts.

102. 20 cts.

103. 20 cts.

104. 20 cts.

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

612 $0.60

Chicago Type Foundry.

626 $0.80

627 $0.60

626 $0.80

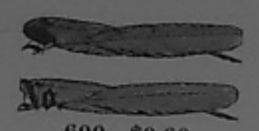
Marder, Luse & Co.

No.

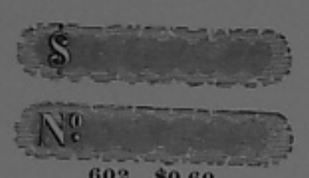
613 $0.60

Check and Bill Blanks.

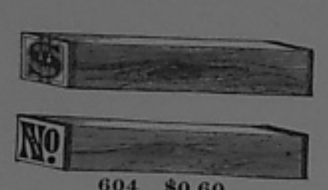
Prices given are for the Set of two Blanks.



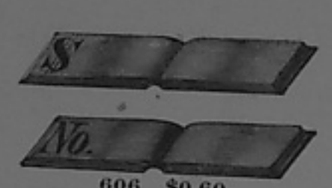
600 $0.60



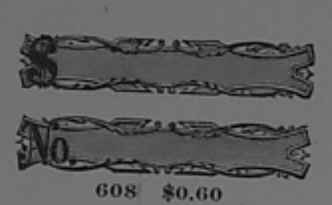
602 $0.60



604 $0.60

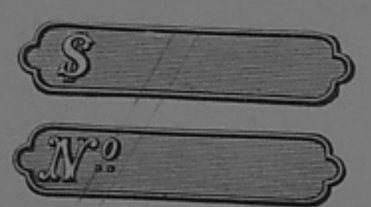


606 $0.60

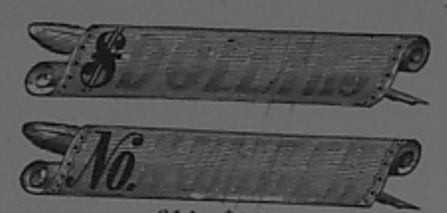


608 $0.60

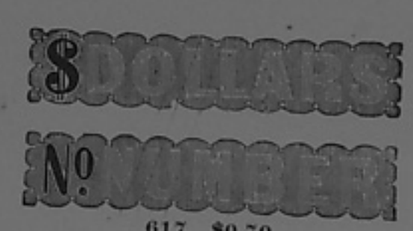
610 $0.60



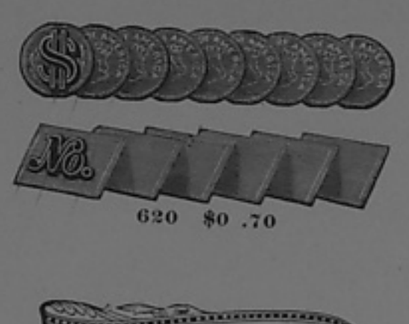
612 $0.60



614 $0.70



617 $0.70



620 $0 .70

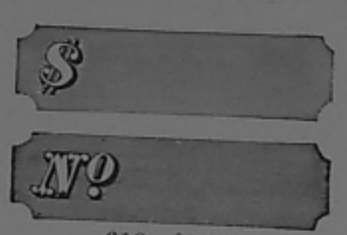
623 $0.60

624 $0.70

626 $0.80

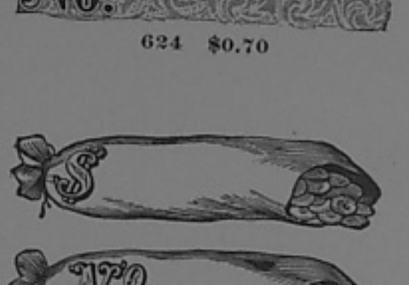
Chicago Type Foundry.

615 $0.70



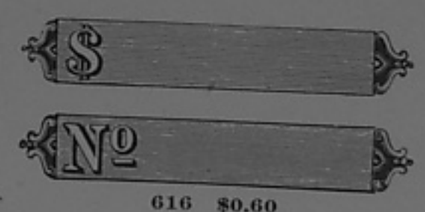
618 $0.60

621 $0.60

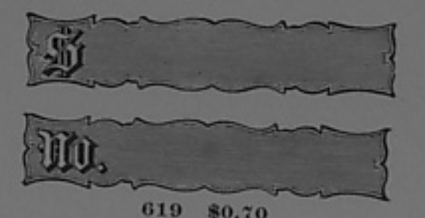


624 $0.70

627 $0.60



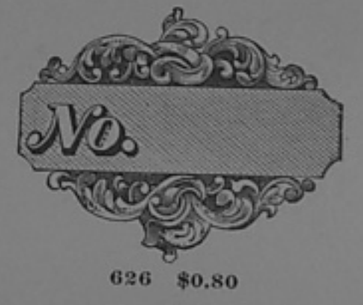
616 $0.60



619 $0.70

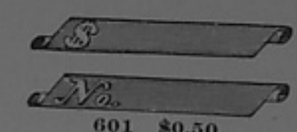
622 $0.60

625 $0.60



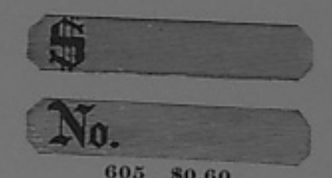
626 $0.80

Marder, Luse & Co.



601 $0.50

603 $0.60



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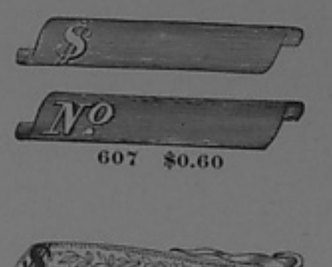
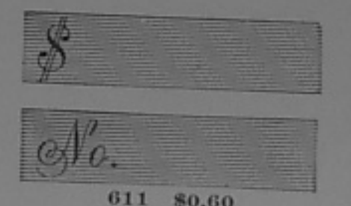
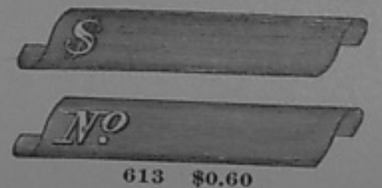


607 $0.60

609 $0.60



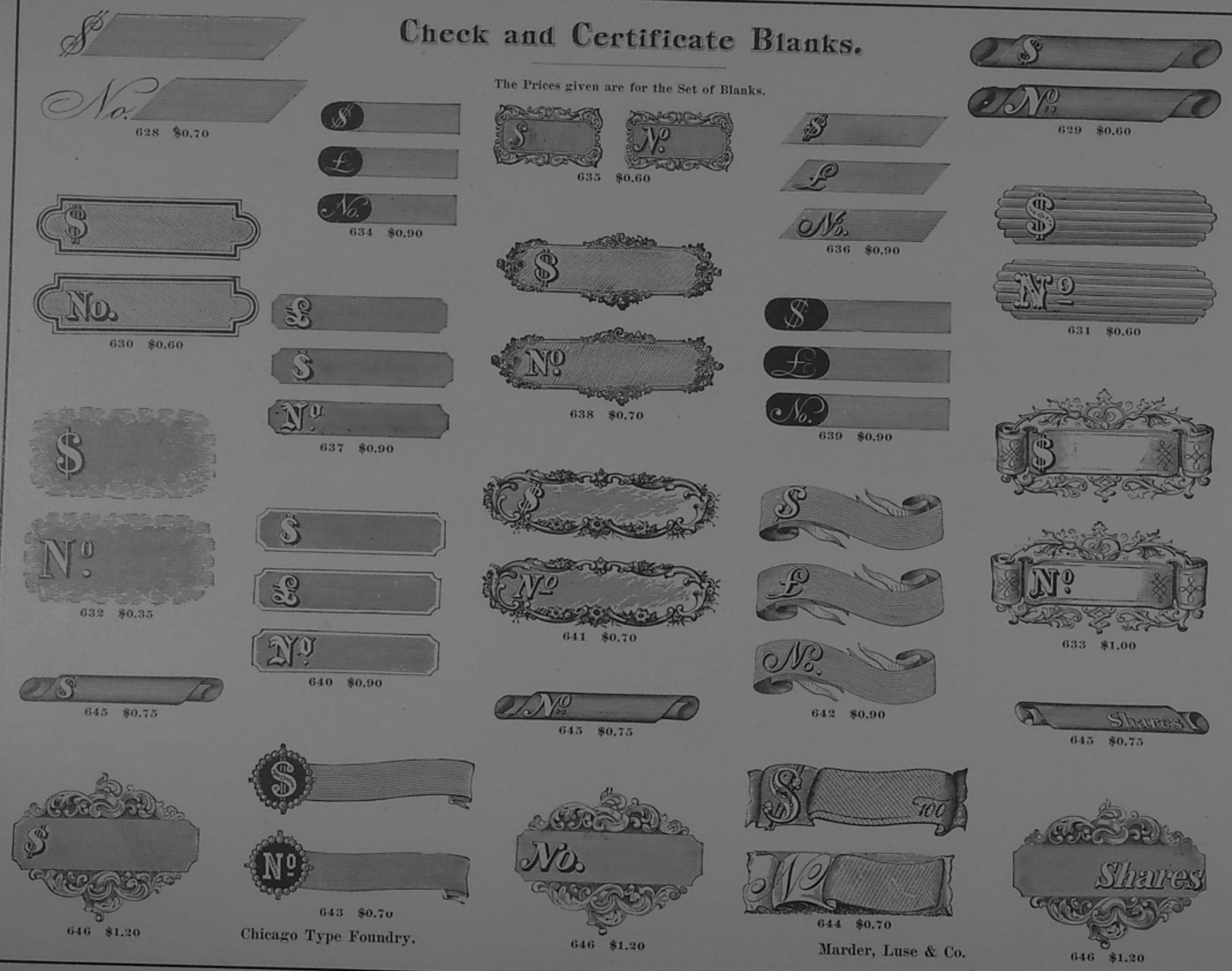
611 $0.60



613 $0.60

Check and Certificate Blanks.

The Prices given are for the Set of Blanks.



Chicago Type Foundry.

Marder, Luse & Co.

Certificate Blanks.

646 $1.20

Chicago Type Foundry.

646 $1.20

Marder, Luse & Co.

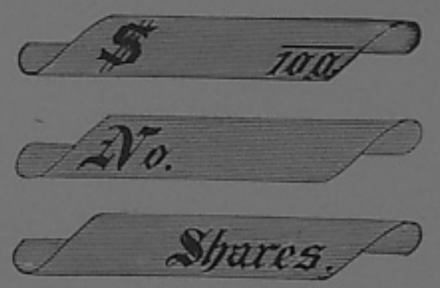
646 $1.20

CERTIFICATE BLANKS.

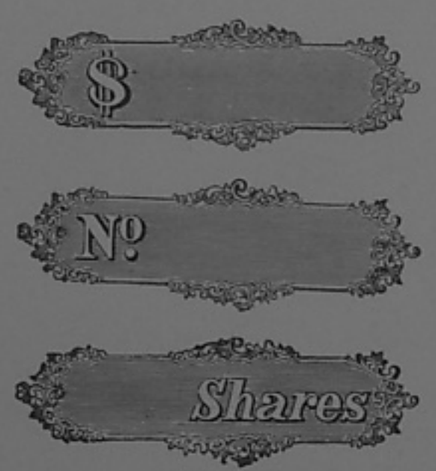
The Prices given are for the Set of three Blanks.

652 $0.90

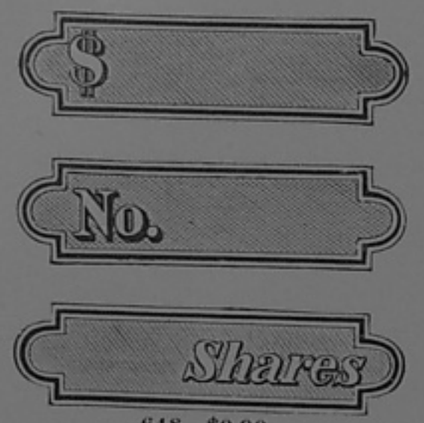
647 $0.90



653 $0.90



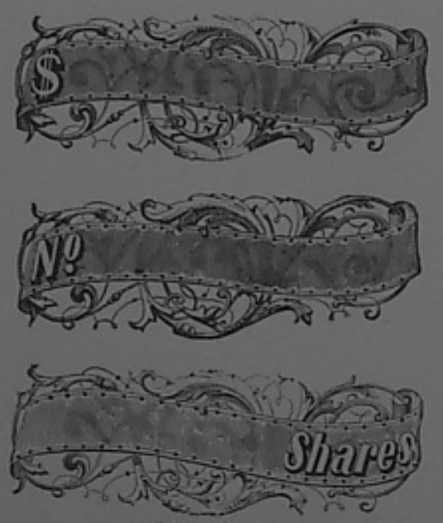
654 $1.05



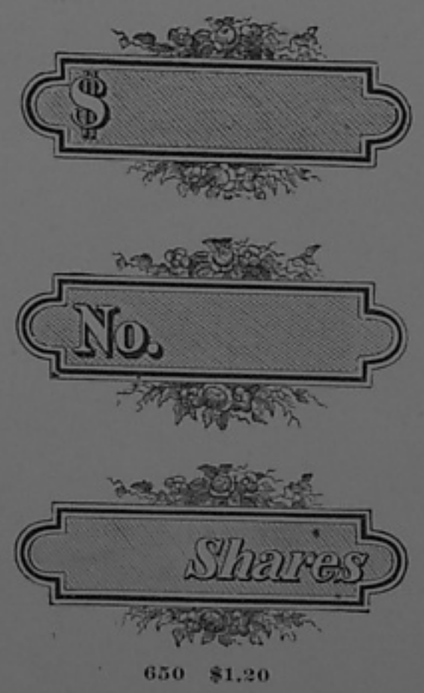
648 $0.90

649 $1.05

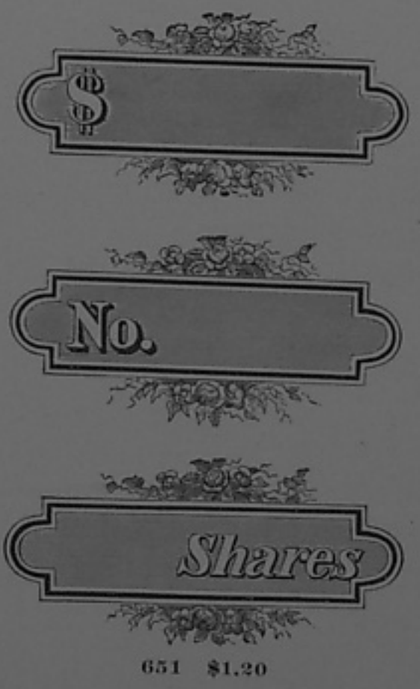
655 $1.20



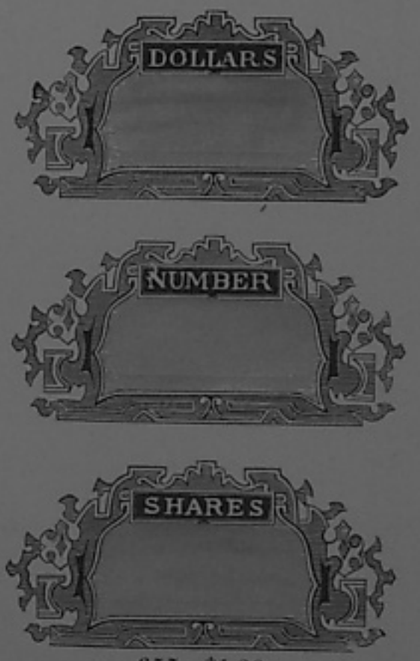
656 $1.50



650 $1.20



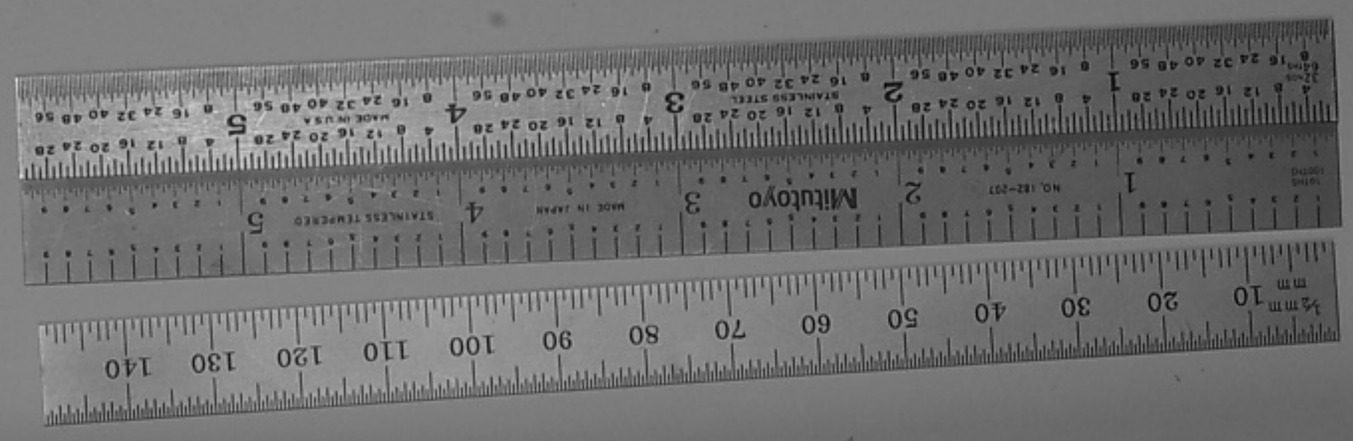
651 $1.20



657 $1.20

Chicago Type Foundry.

Marder, Luse & Co.



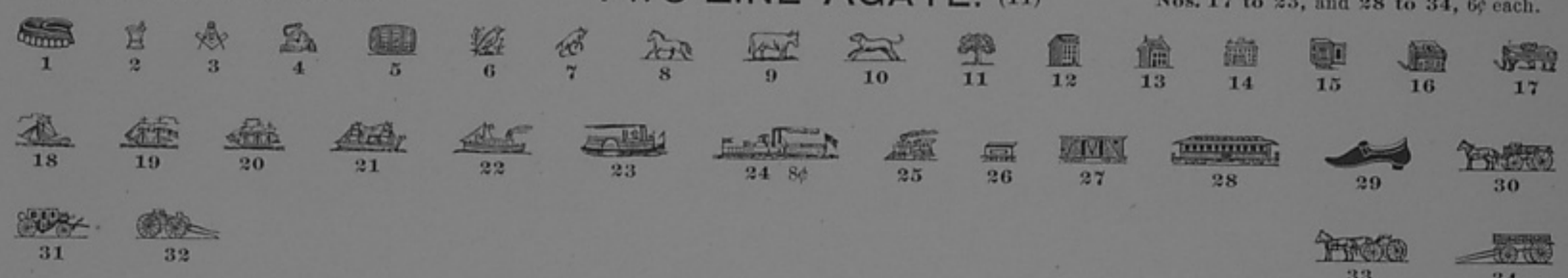
AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

NEWS CUTS.

TWO-LINE AGATE. (11)

Nos. 1 to 16, and 25 to 27, 5¢ each.

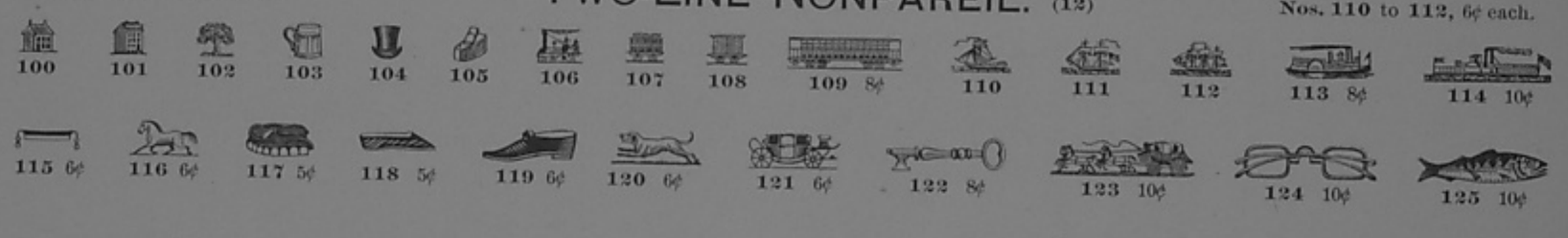
Nos. 17 to 23, and 28 to 34, 6¢ each.



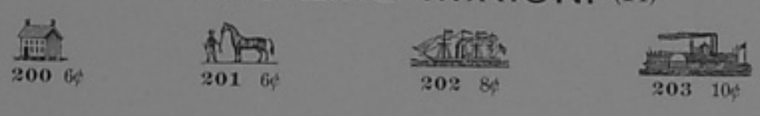
TWO-LINE NONPAREIL. (12)

Nos. 100 to 108, 5¢ each.

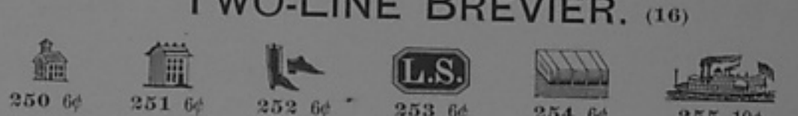
Nos. 110 to 112, 6¢ each.



TWO-LINE MINION. (14)

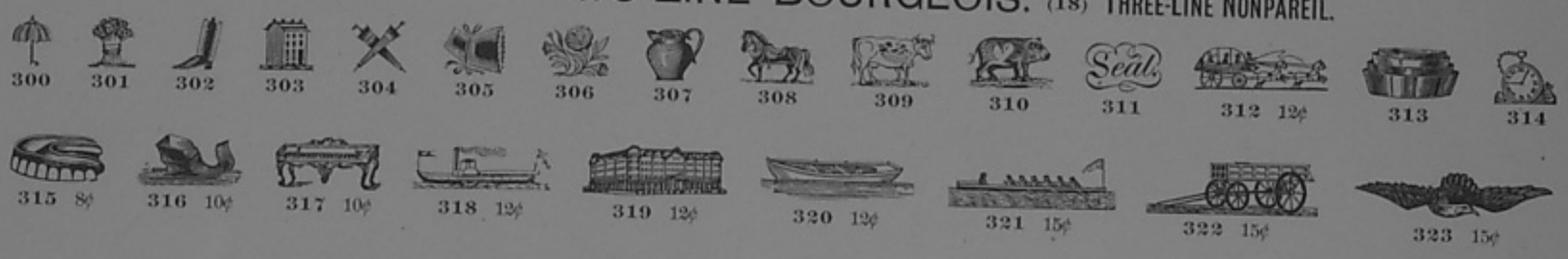


TWO-LINE BREVIER. (16)



TWO-LINE BOURGEOIS. (18) THREE-LINE NONPAREIL.

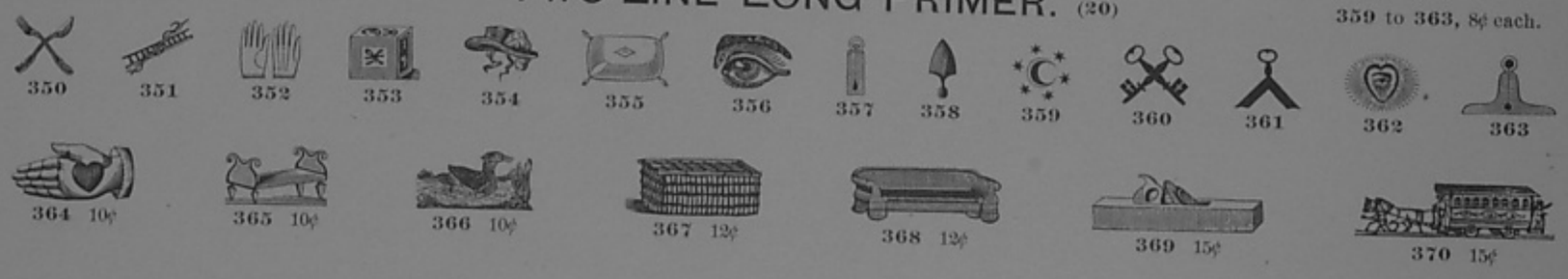
Nos. 300 to 311, 313, 314, 6¢ each.



TWO-LINE LONG PRIMER. (20)

350 to 358, 6¢ each.

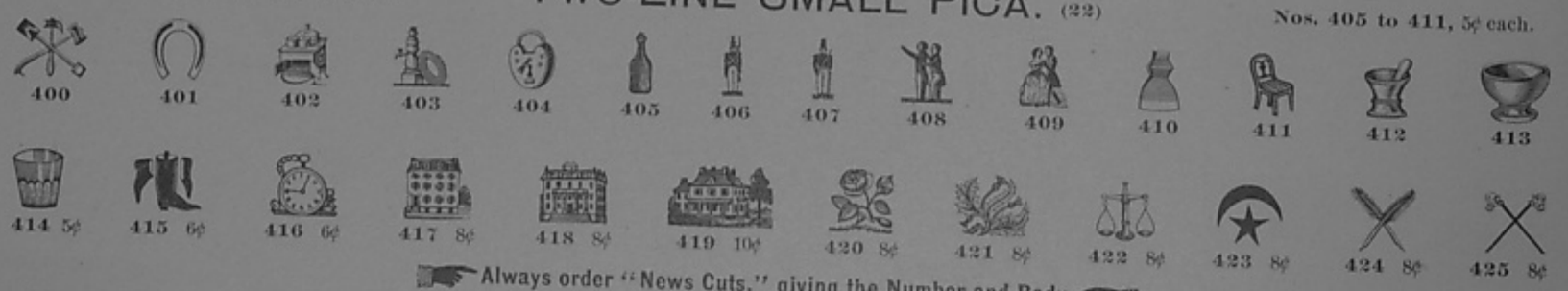
359 to 363, 8¢ each.



TWO-LINE SMALL PICA. (22)

Nos. 400 to 404, 412, 413, 6¢ each.

Nos. 405 to 411, 5¢ each.



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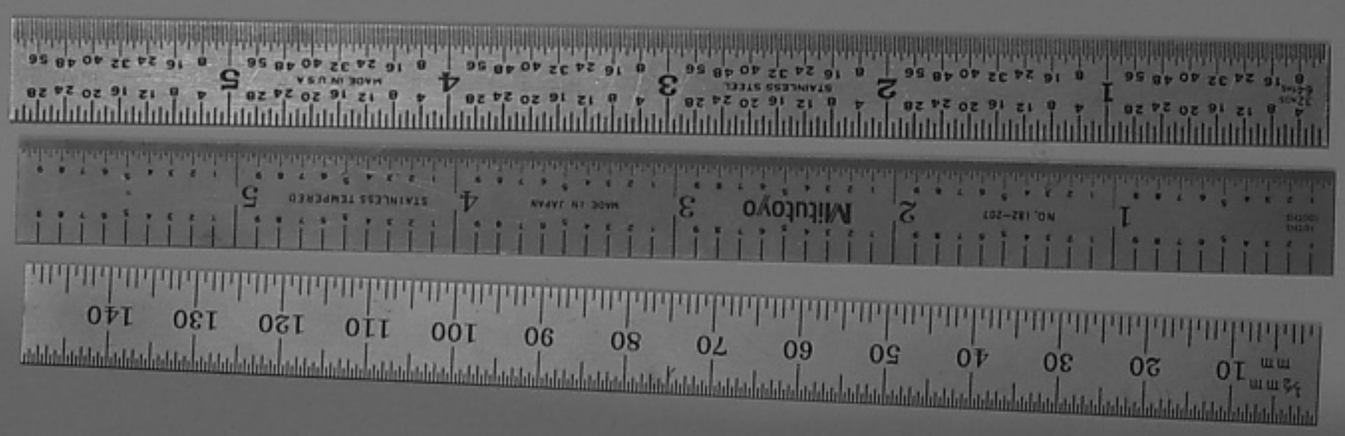
Marder, Luse & Co.

Chicago and San Francisco.



NEWS CUTS.

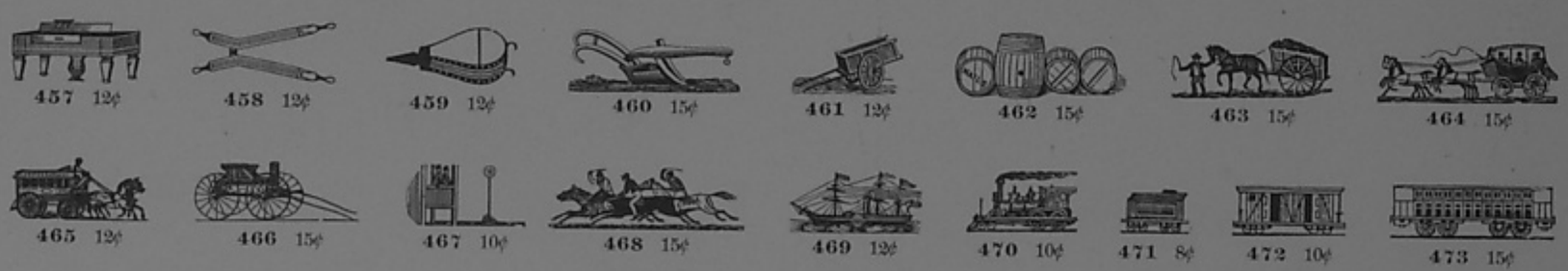
AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

TWO-LINE SMALL PICA. (22)

426 8¢ 427 8¢ 428 8¢ 429 8¢ 430 8¢ 431 8¢ 432 10¢ 433 8¢ 434 8¢ 435 8¢ 436 8¢

437 8¢ 438 8¢ 439 8¢ 440 8¢ 441 8¢ 442 10¢ 443 10¢ 444 8¢ 445 10¢ 446 10¢

447 10¢ 448 10¢ 449 10¢ 450 10¢ 451 12¢ 452 10¢ 453 10¢ 454 10¢ 455 12¢ 456 10¢



457 12¢ 458 12¢ 459 12¢ 460 15¢ 461 12¢ 462 15¢ 463 15¢ 464 15¢

465 12¢ 466 15¢ 467 10¢ 468 15¢ 469 12¢ 470 10¢ 471 8¢ 472 10¢ 473 15¢

TWO-LINE PICA. (24)

Nos. 500, 506, 507, 510, 8¢ each.

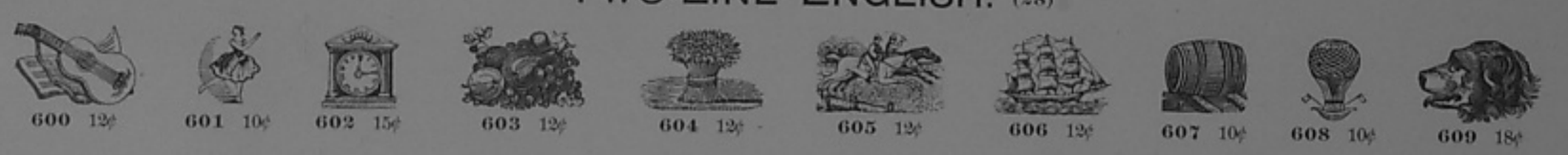
Nos. 501 to 505, 508, 509, 6¢ each.

500 501 502 503 504 505 506 507 508 509 510 511 10¢ 512 10¢ 513 8¢

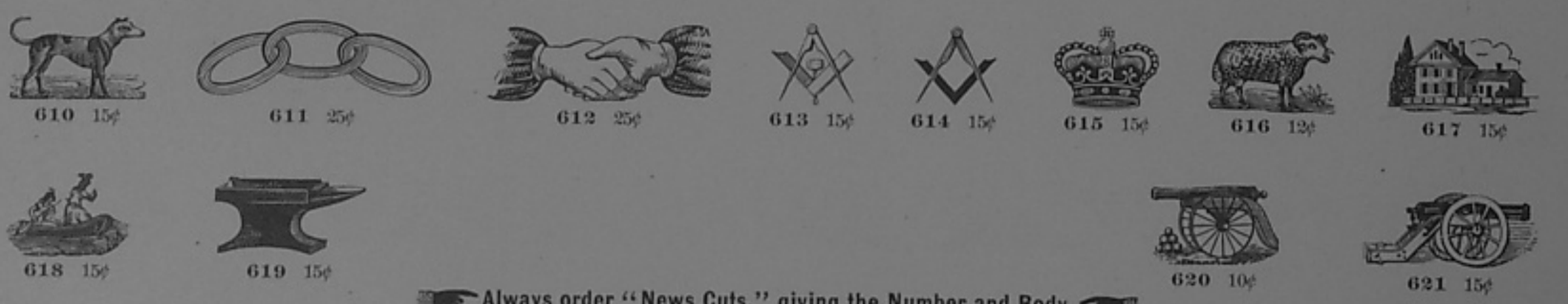
514 18c 515 8¢ 516 10¢ 517 12¢ 518 12¢ 519 10¢ 520 8¢ 521 8¢ 522 12¢ 523 12¢

524 12¢ 525 12¢ 526 12¢ 527 15¢ 528 12¢ 529 25¢ 530 30¢ 532 15¢

TWO-LINE ENGLISH. (28)



600 12¢ 601 10¢ 602 15¢ 603 12¢ 604 12¢ 605 12¢ 606 12¢ 607 10¢ 608 10¢ 609 18¢



610 15¢ 611 25¢ 612 25¢ 613 15¢ 614 15¢ 615 15¢ 616 12¢ 617 15¢

618 15¢ 619 15¢ 620 10¢ 621 15¢

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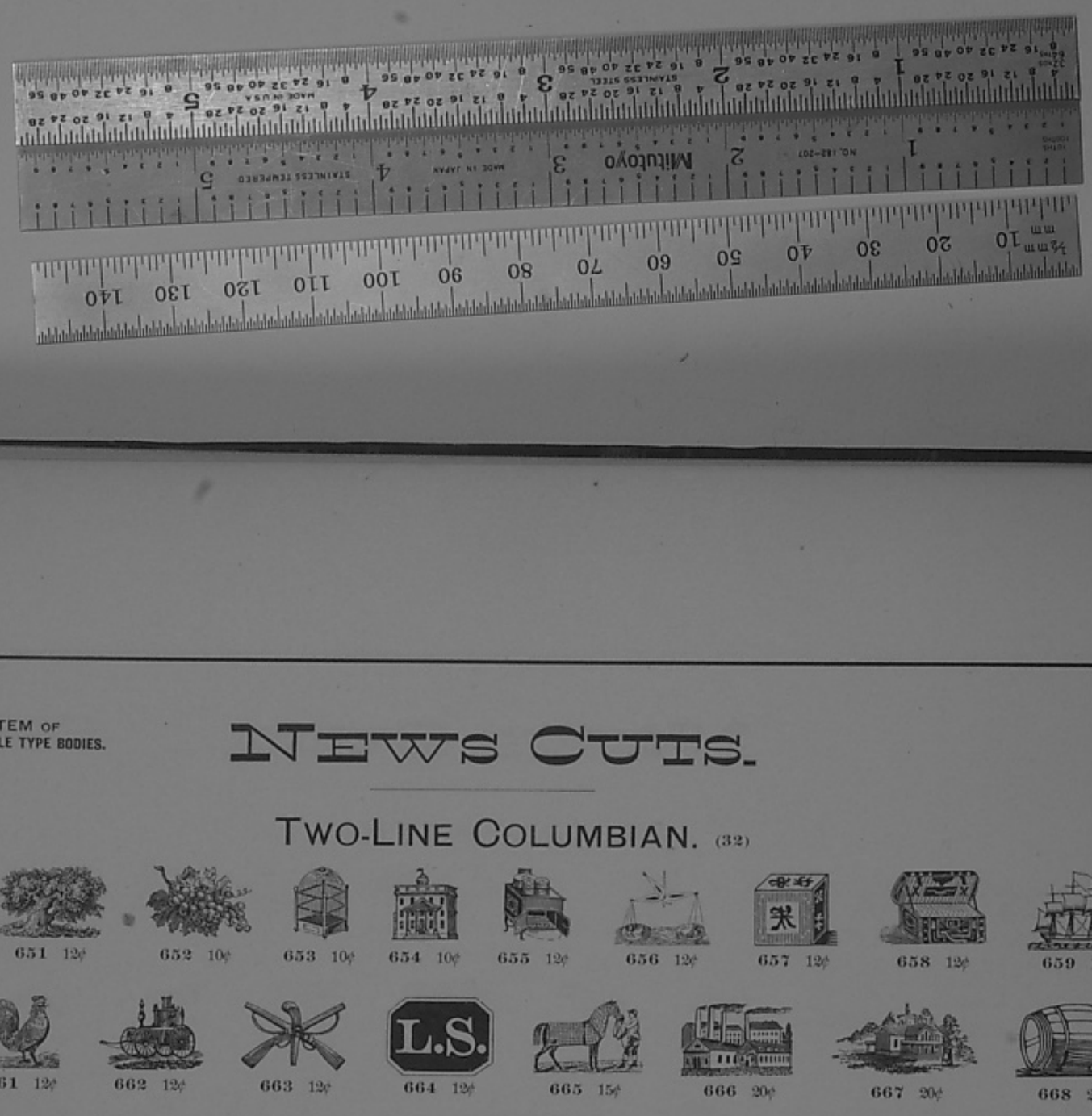
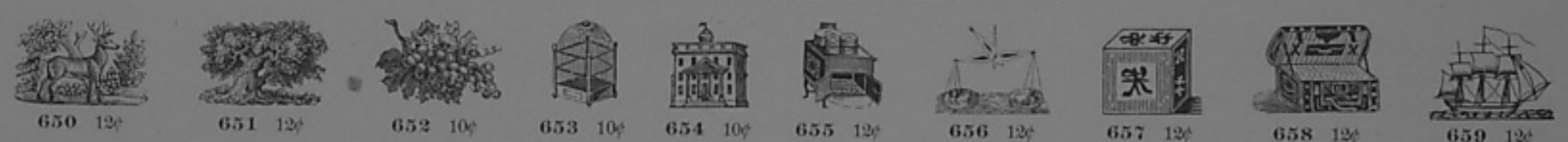


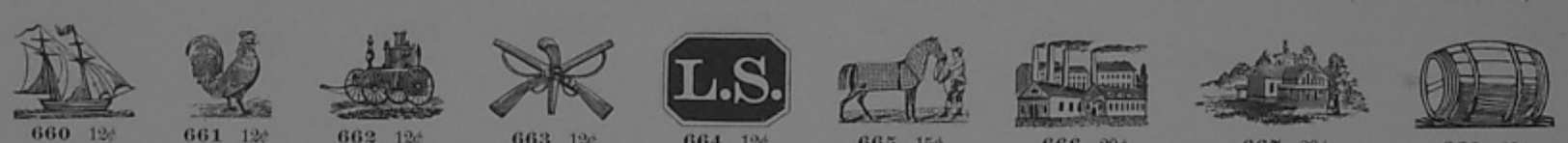
AMERICAN SYSTEM OF INTERCHANGEABLE TYPE BODIES.

NEWS CUTS.

TWO-LINE COLUMBIAN. (32)



650 12¢ 651 12¢ 652 10¢ 653 10¢ 654 10¢ 655 12¢ 656 12¢ 657 12¢ 658 12¢ 659 12¢



660 12¢ 661 12¢ 662 12¢ 663 12¢ 664 12¢ 665 15¢ 666 20¢ 667 20¢ 668 20¢

669 18¢ 670 18¢ 671 15¢ 672 18¢ 673 18¢ 674 40¢

TWO-LINE GREAT PRIMER. (36) SIX-LINE NONPAREIL.

700 30¢ 701 15¢ 702 15¢ 703 15¢ 704 15¢ 705 12¢ 706 12¢ 707 15¢ 708 12¢ 709 20¢

710 25¢ 711 20¢ 712 30¢ 713 30¢ 714 15¢ 715 18¢ 716 20¢ 717 25¢

718 15¢ 719 12¢ 720 30¢ 721 12¢ 722 15¢ 723 15¢ 724 15¢ 725 15¢ 726 15¢

727 15¢ 728 15¢ 729 15¢ 730 20¢ 731 20¢ 732 20¢ 733 10¢ 734 15¢ 735 15¢

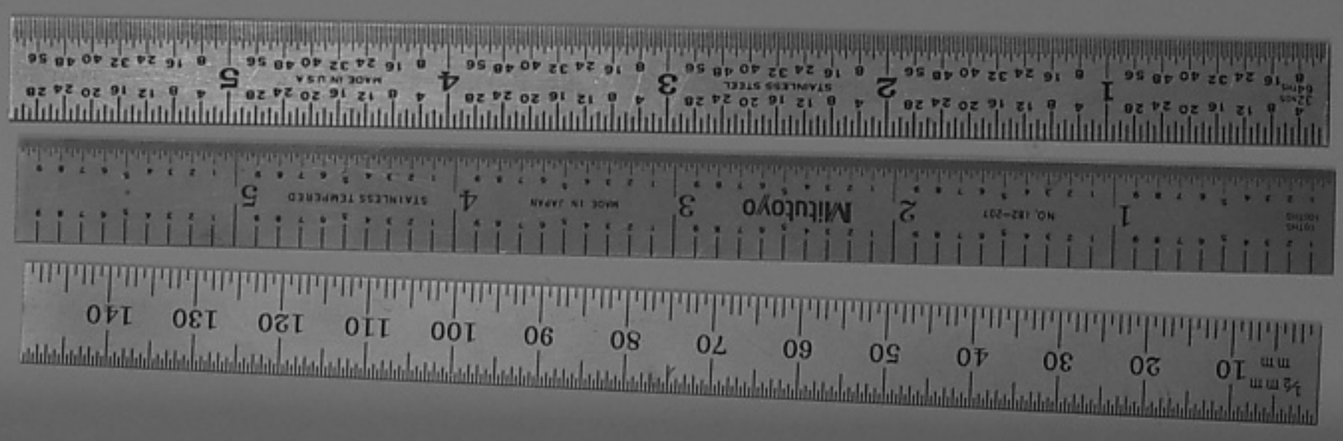
736 15¢ 737 15¢ 738 15¢ 739 15¢ 740 15¢ 741 20¢ 742 20¢ 743 20¢

744 20¢ 745 20¢ 746 20¢ 747 15¢ 748 15¢ 749 15¢ 750 15¢ 751 15¢

752 20¢ 753 20¢ 754 20¢ 755 15¢ 756 15¢ 757 20¢ 758 20¢

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

Marder, Luse & Co. Chicago and San Francisco.



NEWS CUTS.

TWO-LINE PARAGON. (40)

800 30¢

801 30¢

802 25¢

803 30¢

804 25¢

805 35¢

806 18¢

807 18¢

808 20¢

809 40¢

810 25¢

FOUR-LINE PICA. (48)

850 30¢

851 20¢

852 20¢

853 20¢

854 20¢

855 20¢

856 20¢

857 30¢

858 30¢

859 30¢

860 25¢

861 30¢

862 25¢

863 25¢

864 25¢

865 30¢

866 30¢

867 40¢

868 35¢

869 30¢

870 25¢

871 50¢

FIVE-LINE PICA. (60)

900 30¢

901 25¢

902 30¢

903 30¢

904 30¢

905 35¢

906 35¢

907 40¢

908 30¢

909 20¢

910 20¢

911 25¢

912 50¢

913 20¢

914 20¢

915 20¢

916 30¢

917 30¢

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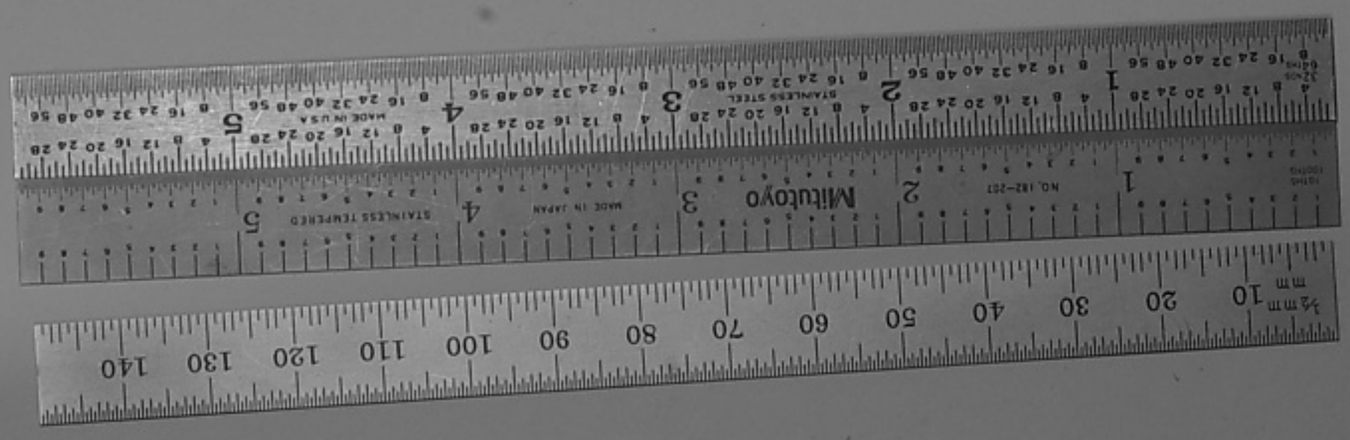

Ceremonials, Ornaments, Etc.

900 $0.60

901 $0.40

902 $0.60

903 $0.40

904 $0.60

905 $0.60

906 $0.60

907 $0.60

908 $0.60

909 $0.60

910 $0.60

911 $1.00

912 $0.40

913 $1.00

914 $0.60

915 $0.60

916 $0.40

917 $0.60

918 $0.30

919 $0.40

920 $0.30

921 $0.30

922 $0.40

923 $0.60

924 $0.40

926 $0.60

927 $0.50

928 $0.60

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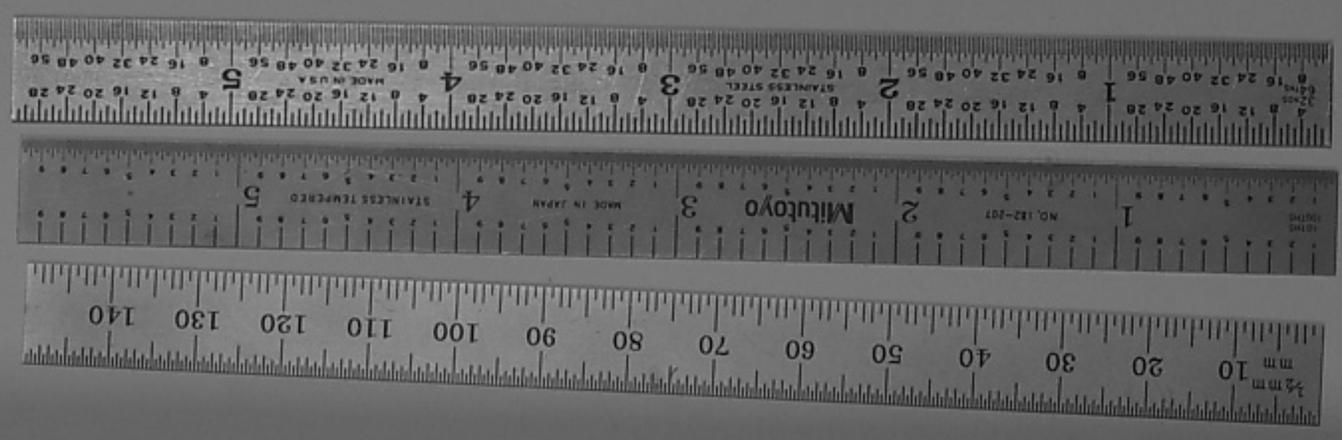


929 $0.75

930 $0.60

931 $0.60

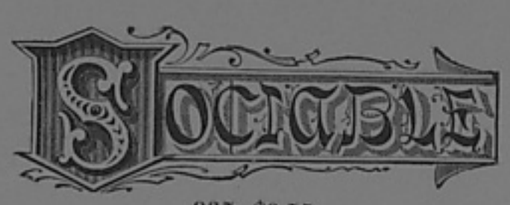
932 $0.75

933 $0.60

934 $0.60

935 $0.60

936 $0.60

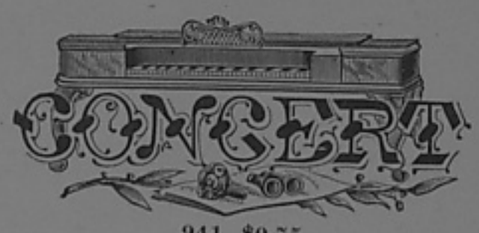


937 $0.75

938 $0.75

939 $0.75

940 $0.75



941 $0.75

942 $0.75

943 $0.75

944 $0.75

945 $0.75

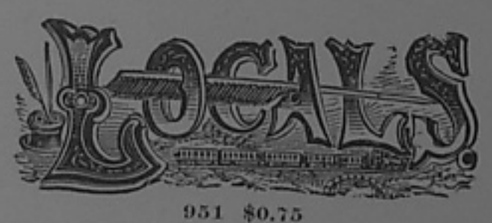
946 $0.75

947 $0.75

948 $0.75

949 $0.75

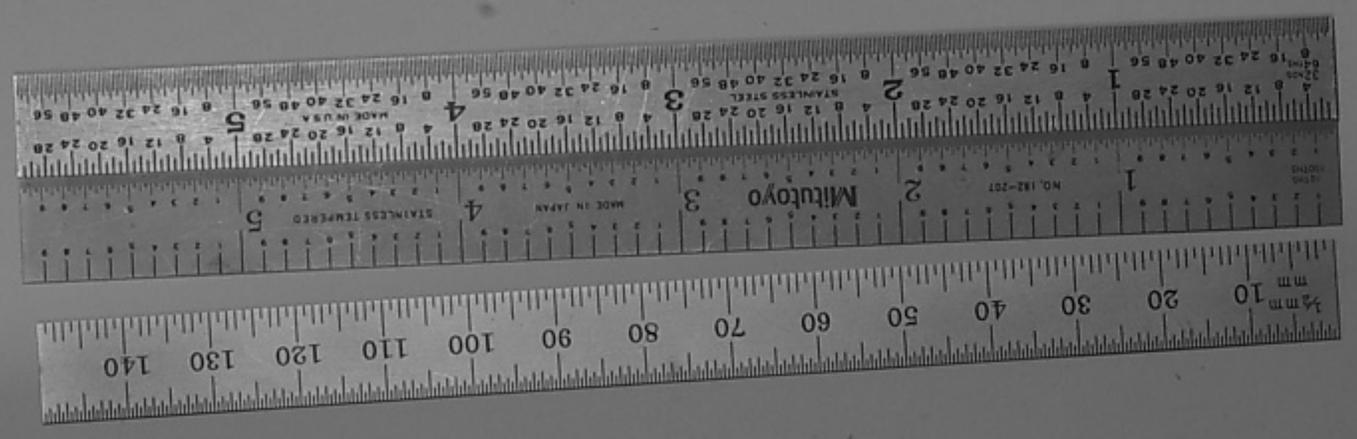
950 $0.75



951 $0.75

Marder, Luse & Co.

Chicago and San Francisco.



Druggists' Sundries.

373 $1.50

374 $0.75

376 15c

375 8c

377 $1.00

378 15c

386 $0.70

379 12c 380, 6c 381, 4c 382 10c 383, 3c 384, 4c 385 15c

℞ ℞ ℞ ℞ ℞ ℞ ℞

387 $0.75

388 $0.40

389 $0.30

392 $0.60

390 $0.30

391 $0.60

393 $0.75

394 $0.60

395 $1.25

396 $1.25

397 $0.50

398 $0.30

399 $1.85

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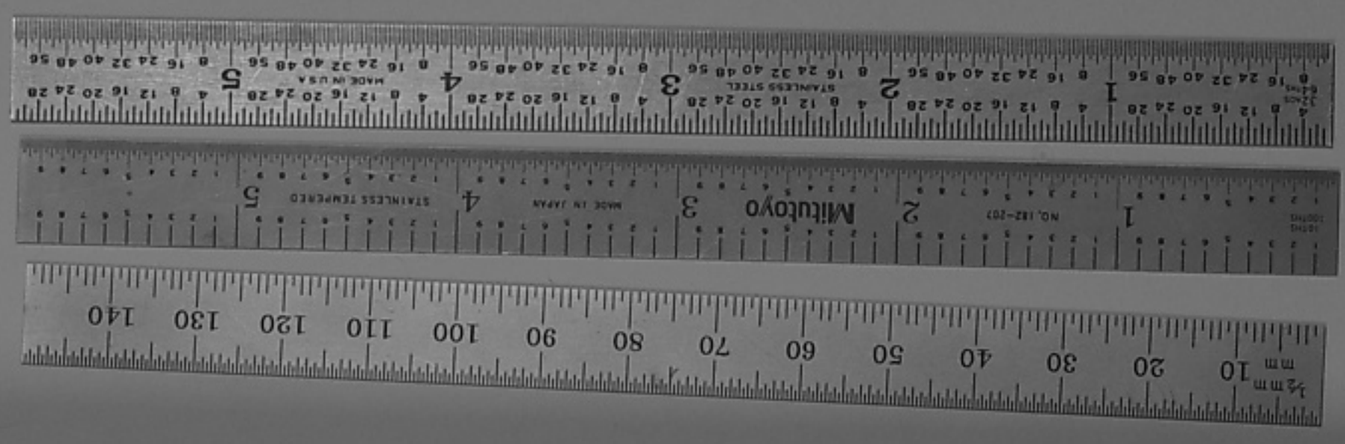
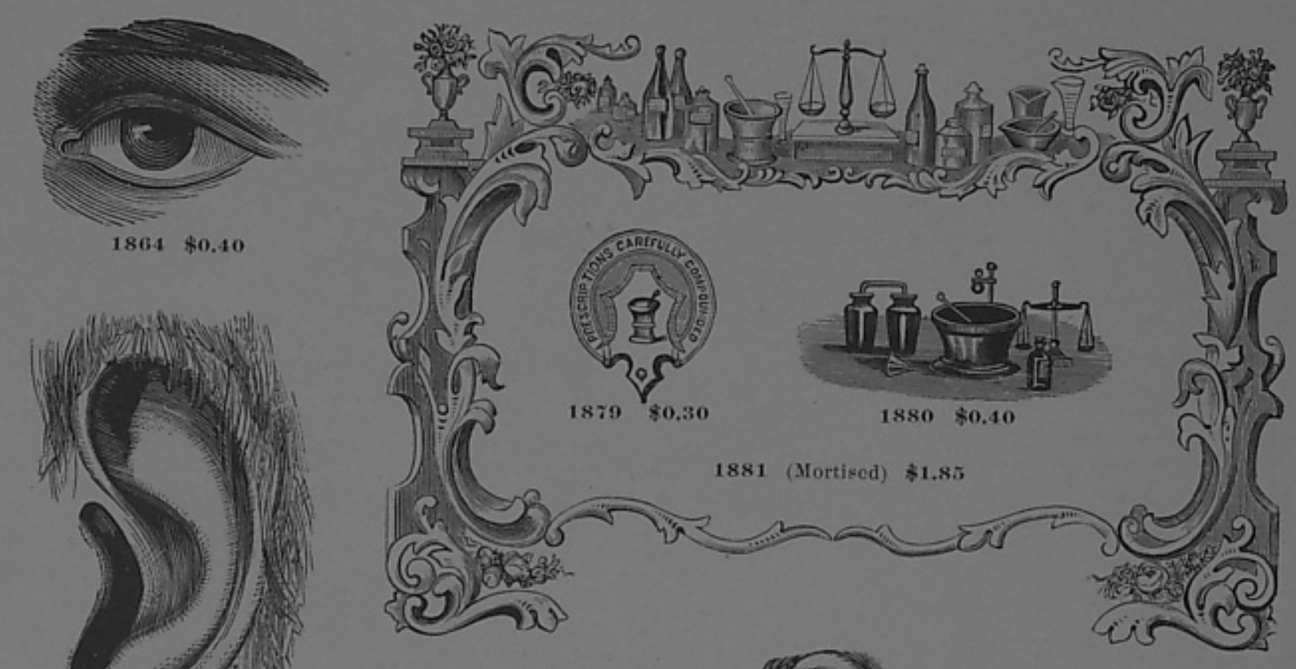




1864 $0.40

1879 $0.30

1880 $0.40

1881 (Mortised) $1.85

1178 $0.50

1863 $0.35

1872 $1.00

1867

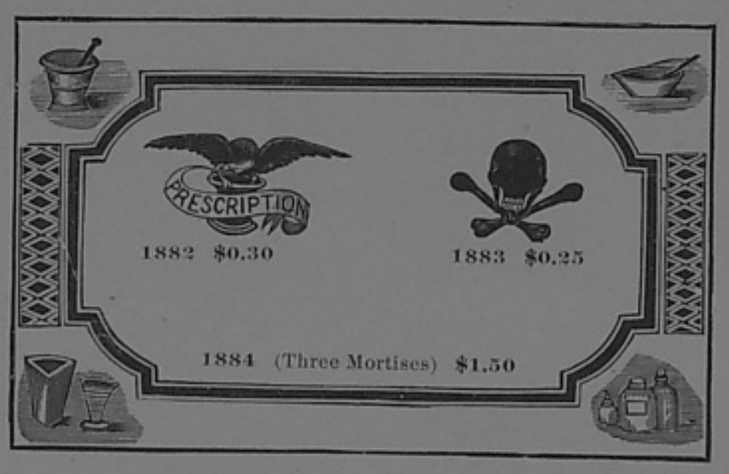
$0.15

1861 $0.25

1869 $0.25

1860 10c.

1871 $0.40



1882 $0.30

1883 $0.25

1884 (Three Mortises) $1.50

1868 $0.25

1179 $0.25

1180 $0.30

1885 (Mortised) $1.50

1870 $0.35

1877 $0.50

1875 $0.40

1862 $0.30

1876 $0.40

1873 15c.

1874 $0.15

1866 $1.00

1878 $0.75

1865 $0.90

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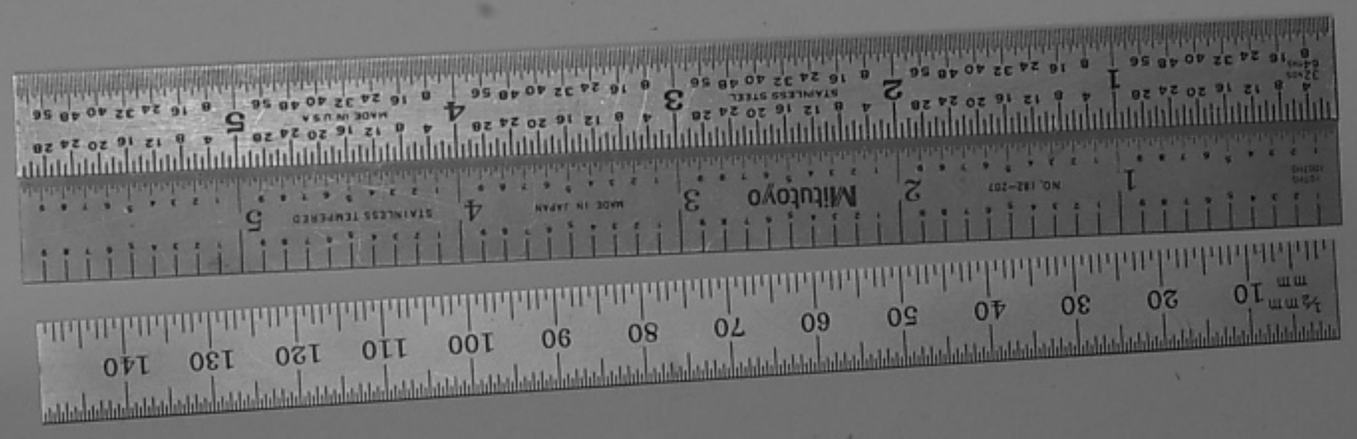

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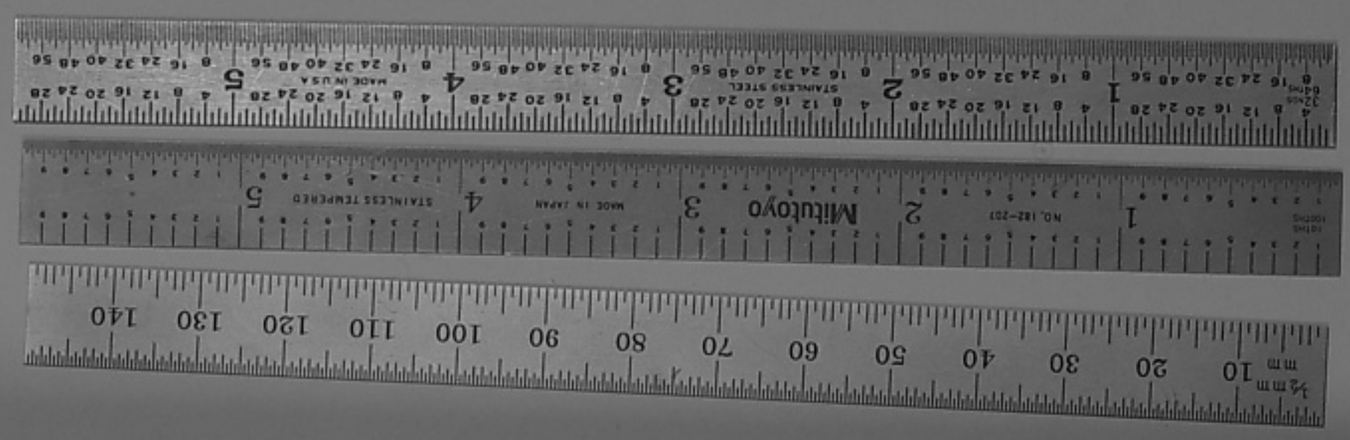


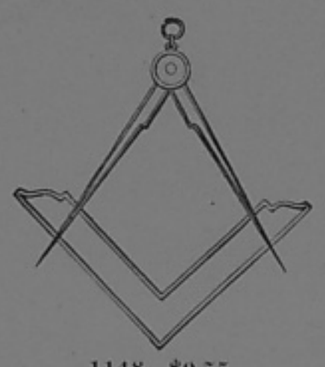
1143 $0.48

1144 30c.

1145 $0.50

1146 30c.

1147 $0.50



1148 $0.75

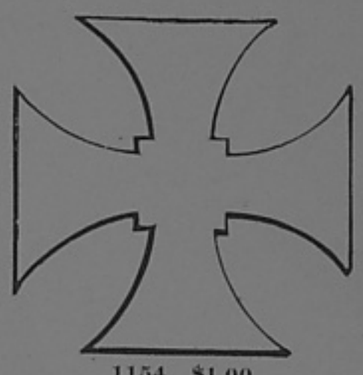
1149 $1.00

1150 $1.00

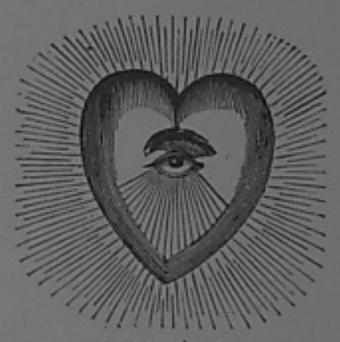
1151 $0.75

1152 $0.75

1153 $0.75



1154 $1.00



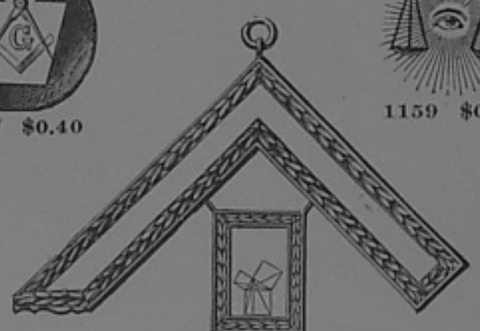
1155 $0.50

1156 $1.00

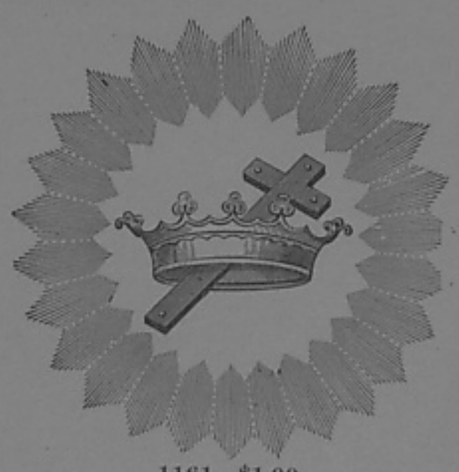
1157 $0.40

1159 $0.35

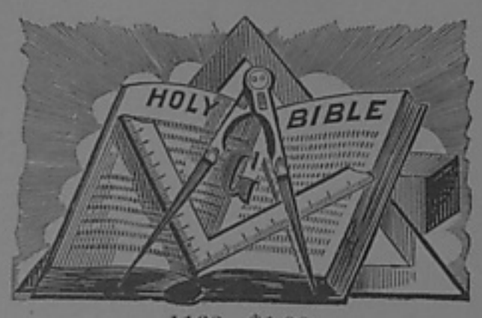
1160 $1.00



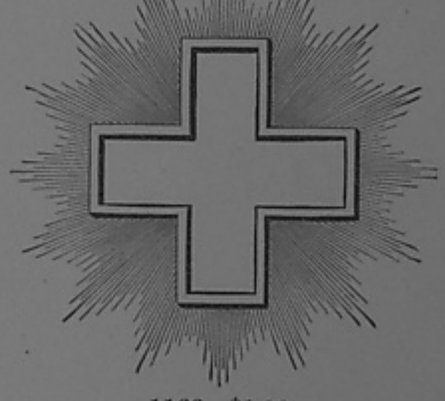
1158 $0.75



1161 $1.00



1162 $1.00



1163 $1.00

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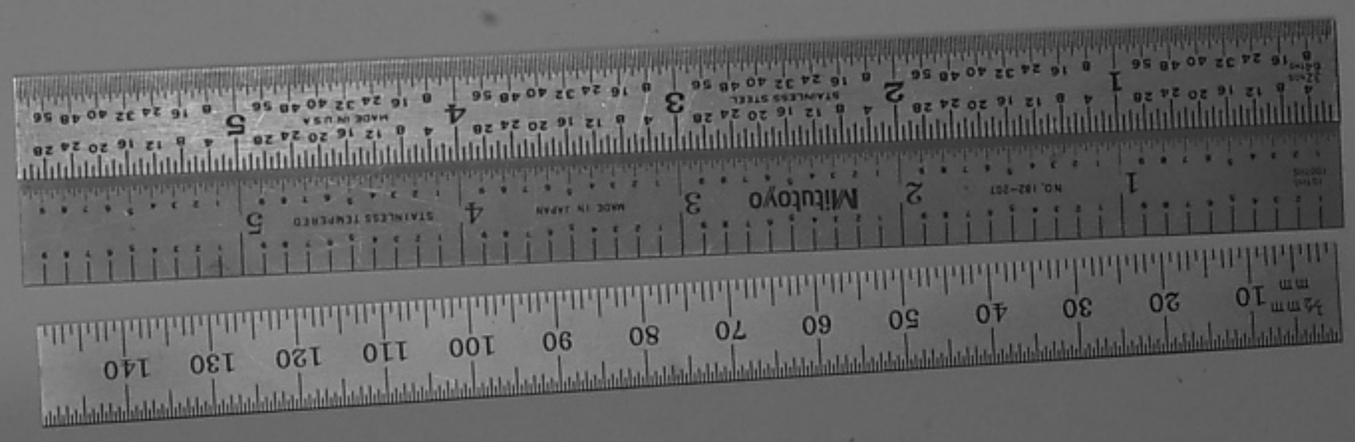


1164 $0.60

1165 $0.60

1166 $0.35

1167 $0.50

1168 $0.50

1169 $0.50

1170 $0.50

1171 $0.45

1172 $0.50

1173 $0.50

1174 $0.50

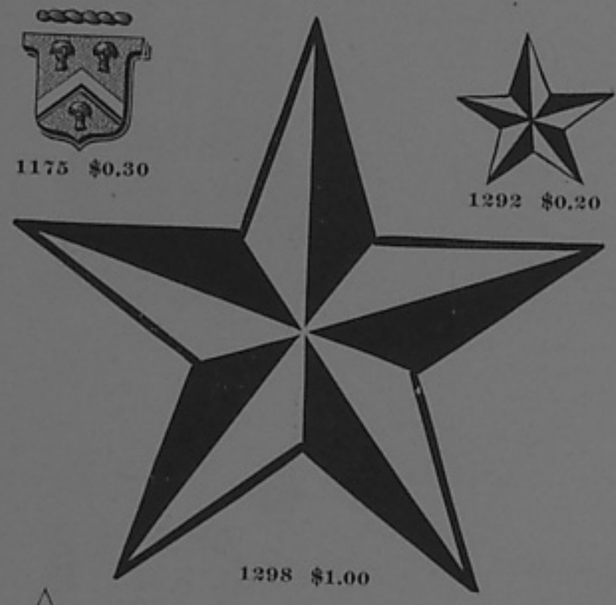
1175 $0.30

1292 $0.20

1290 $0.15

1176 $0.50

1177 30c.

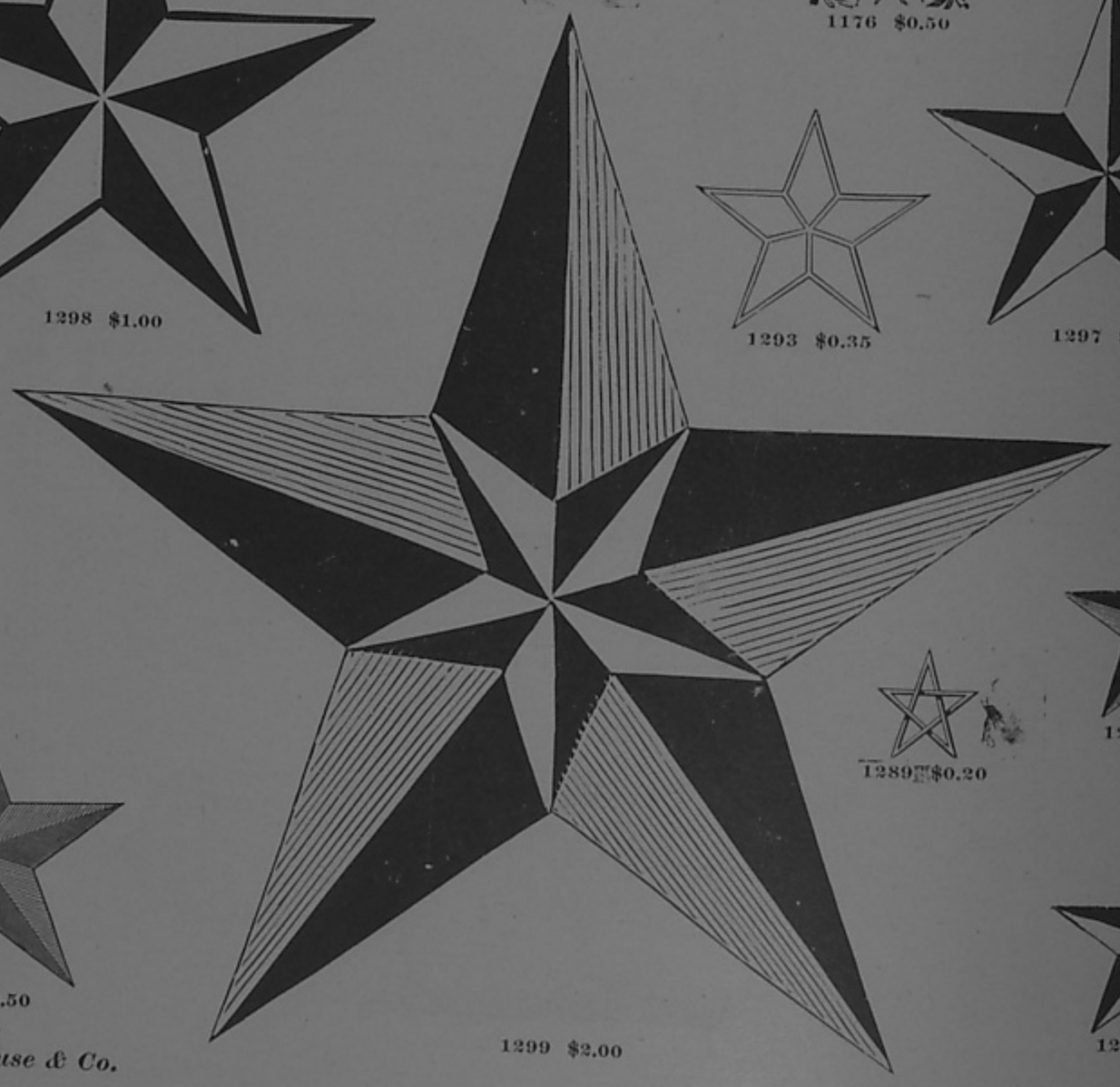


1298 $1.00

1293 $0.35

1297 $0.60

1288 10c.



1299 $2.00

1287 10c

1291 $0.20

1294 $0.35

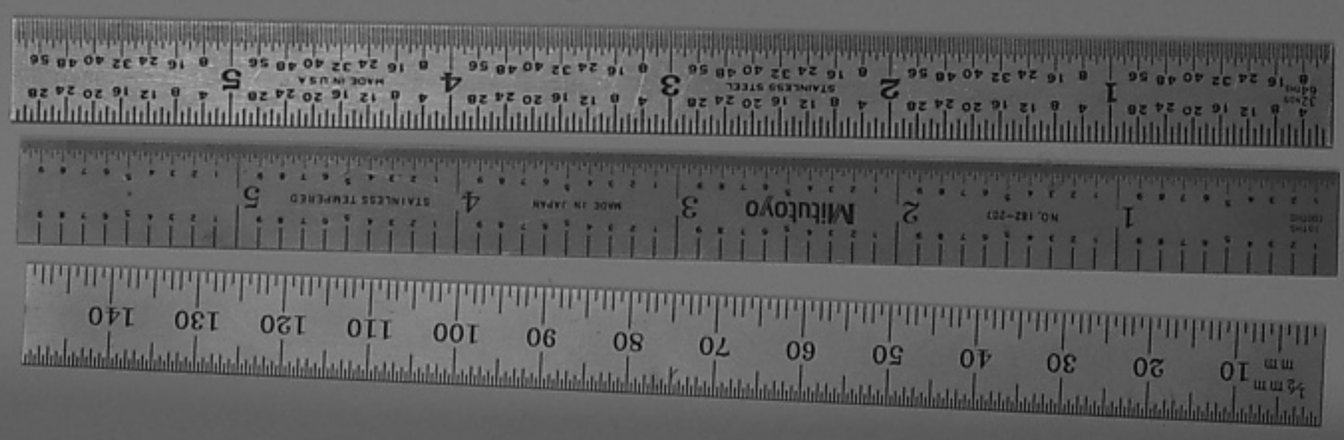
1289 $0.20

1296 $0.50

1295 $0.35

Marder, Luse & Co.

Chicago and San Francisco.



1832 $0.40

1834 $0.40

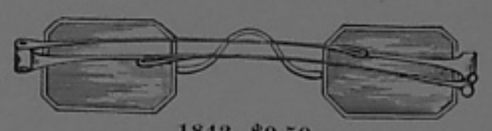
1835 $0.75

1852 $0.40

1831 $0.30

1828 15c

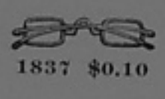
1829 18c



1842 $0.50

1843 $0.50

1830 $0.18



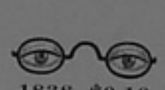
1837 $0.10

1833 $0.30

1847 $0.35

1858 25c.

1851 $0.30

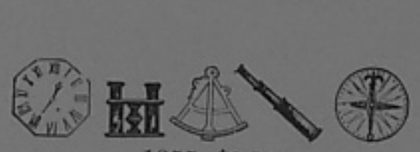


1838 $0.10

1841 $0.40

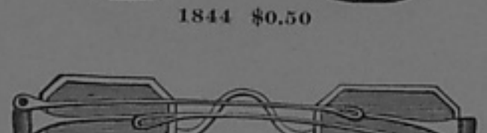
1853 $0.50

1844 $0.50

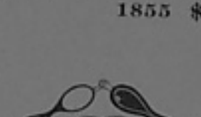


1855 $0.35

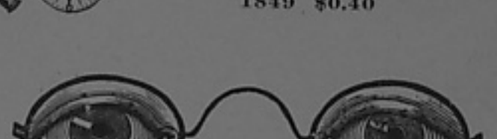
1849 $0.40



1845 $0.50

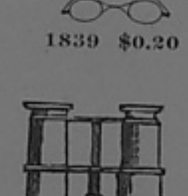


1839 $0.20

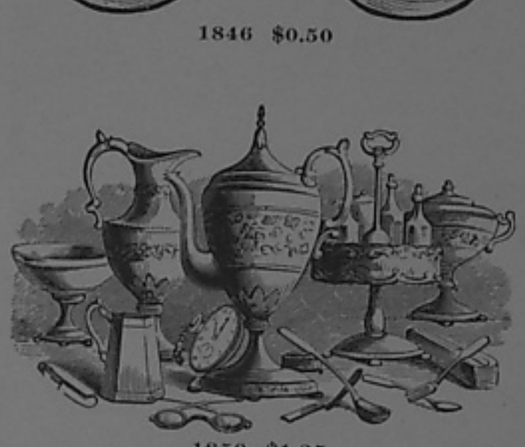


1846 $0.50

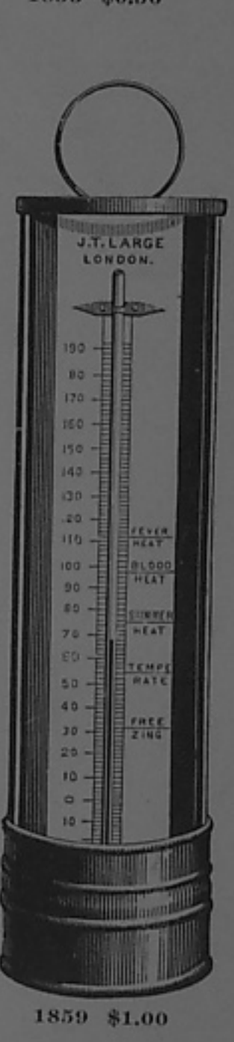
1848 $0.75



1854 $0.25



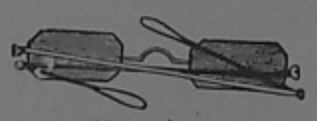
1850 $1.25



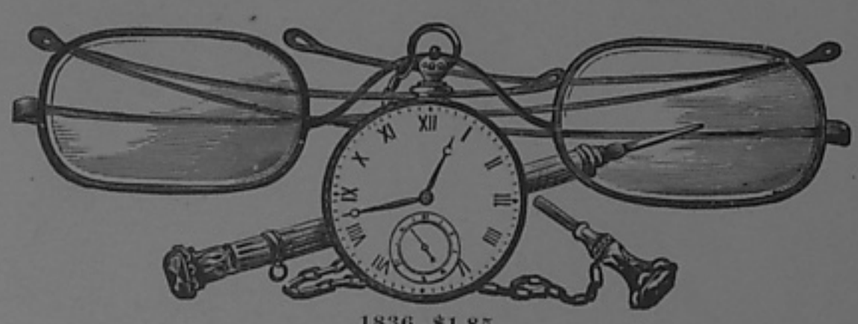
1859 $1.00

1856 $0.60

1857 50c



1840 $0.25



1836 $1.85

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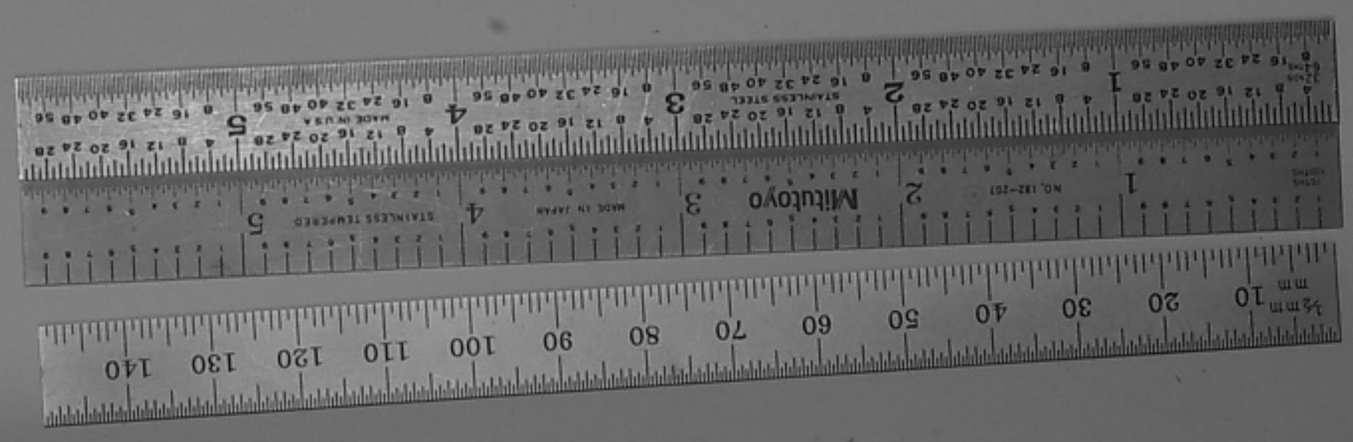


1818 $0.90
Mortised

1808 50c.
Mortised

1816 $0.75
Mortised

1817 $0.90
Mortised

1821 1.00
Mortised

1815 $0.75
Mortised

AFTER 10 DAYS RETURN TO
1811 $0.90
Mortised

1819 $1.25
Mortised

1809 $0.60
Mortised

This is in reply to your
1807 60c.
Mortised

1814
Mortised
$0.60

1820 $1.00
Mortised

RETURN TO
3 Mortises
1810 $1.00
IF NOT CALLED FOR IN 10 DAYS

1812 $0.90
Mortised

1827 (Mortised) $1.50
ARTISTIC PHOTOGRAPHER

RETURN TO
1813 $1.50
3 Mortises
IF NOT CALLED FOR IN 10 DAYS

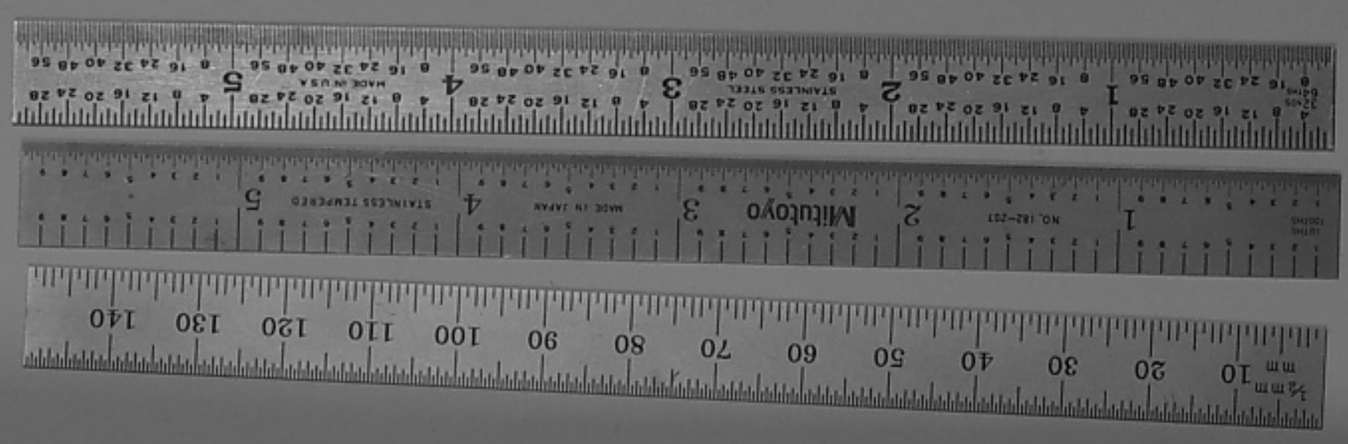
1822 $0.90
Mortised

1823 $1.25
Mortised

1826 $1.25
Mortised

1825 $1.25
Mortised

1824 $1.25
Mortised
MARDER,
LUSE & CO.



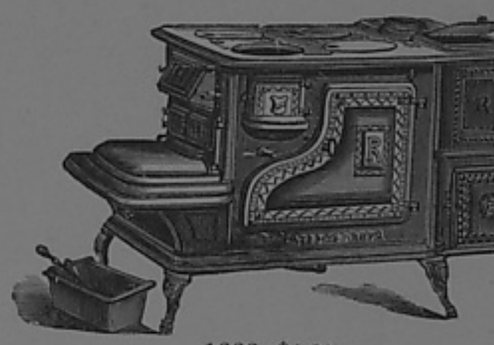
1661 $0.50

1662 $0.30

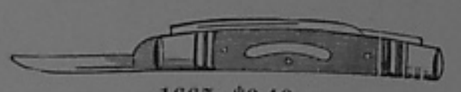
1663 $0.50

1664 $0.50

1665 $1.25



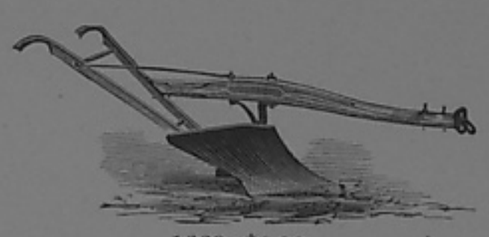
1666 $1.25



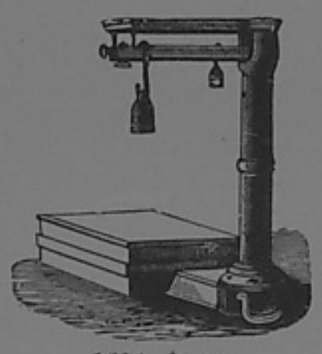
1667 $0.40

1668 $0.40

1674 $1.00



1669 $1.00



1671 $0.50

1670 $0.30

1673 $0.75

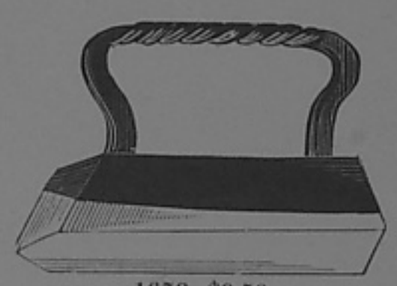
1675 $0.20

1679 $0.50

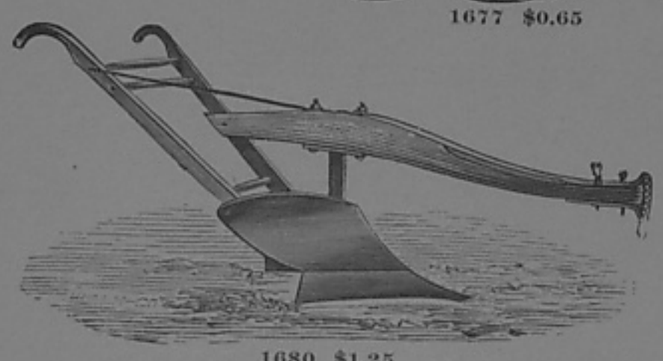
1672 $0.40

1676 $0.40

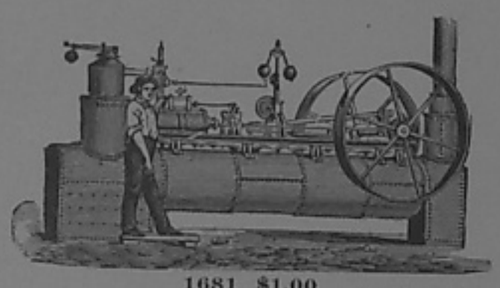
1677 $0.65



1678 $0.50



1680 $1.25



1681 $1.00

1682 $0.75

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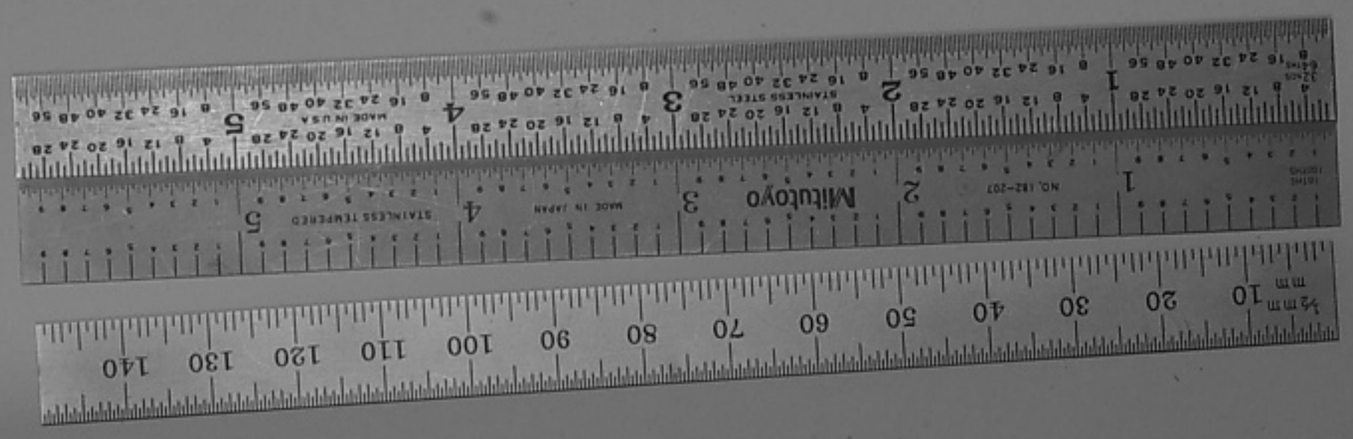


1683 $0.40

1684 $0.50

1685 $0.50

1686 $0.50

1687 $0.60

1688 $0.35

1689 $0.30

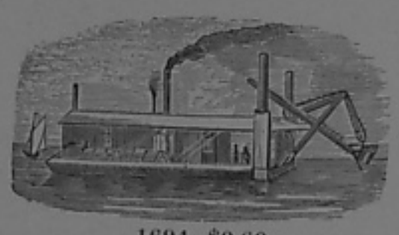
1690 $0.50

1691 $0.50

1692 $0.40

1693 $0.60

1697 $0.50

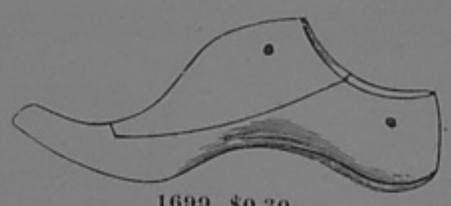


1694 $0.60

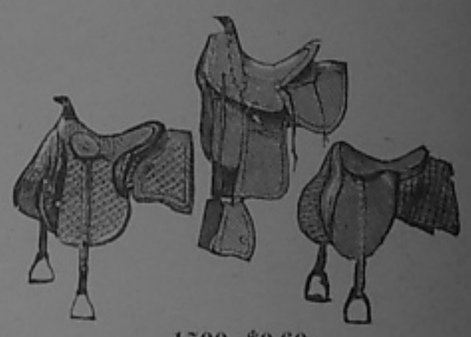
1695 $0.30

1696 $0.50

1698 $1.00



1699 $0.30



1700 $0.60

1701 $1.00

1702 $0.75

1703 $1.00

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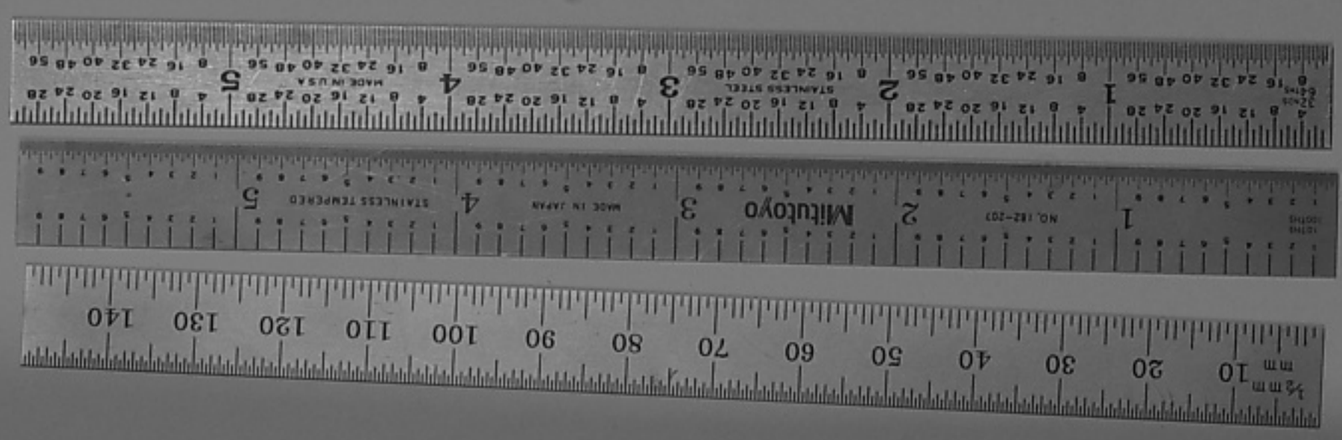
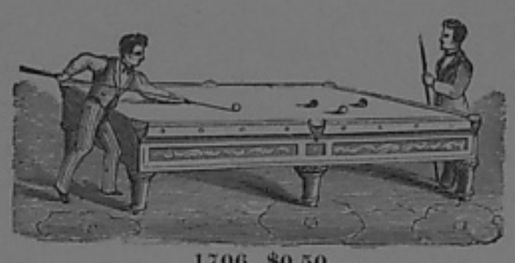


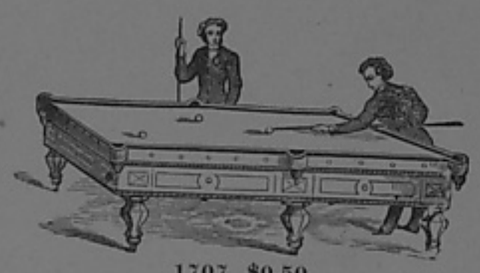
1704 $0.90

1710 $0.30

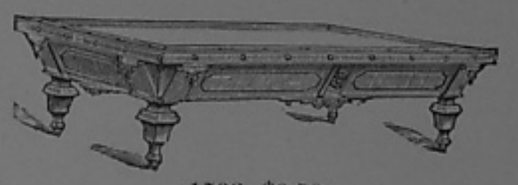
1705 $0.60



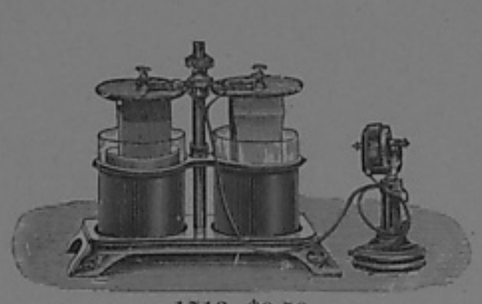
1706 $0.50



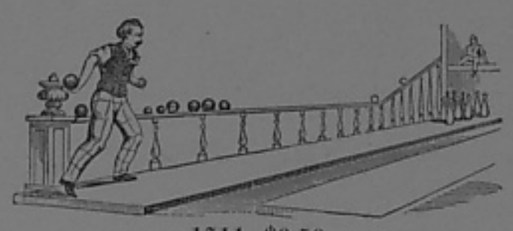
1707 $0.50



1708 $0.50

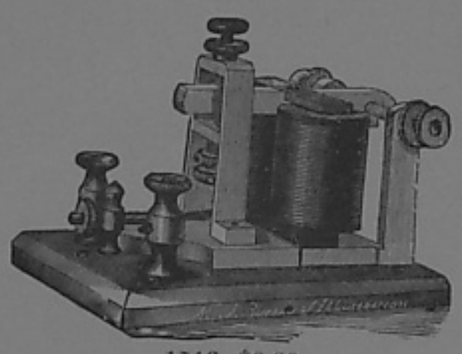


1712 $0.50

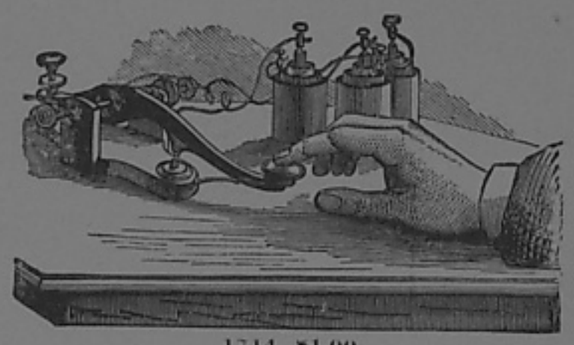


1711 $0.50

1709 $0.50

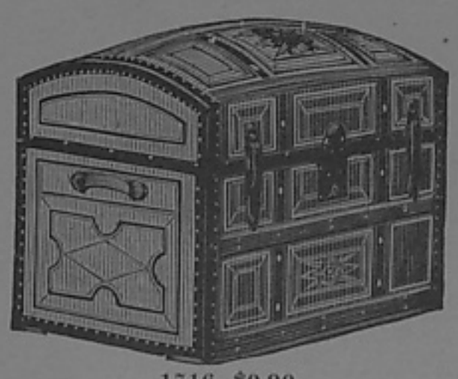


1713 $0.60



1714 $1.00

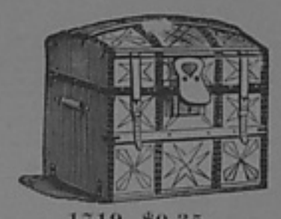
1715 $0.90



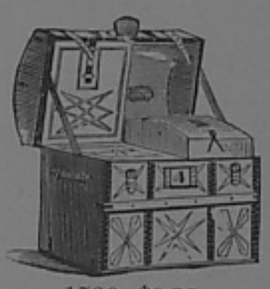
1716 $0.90

1717 $0.35

1718 $0.30



1719 $0.35



1720 $0.35

1721 $1.00

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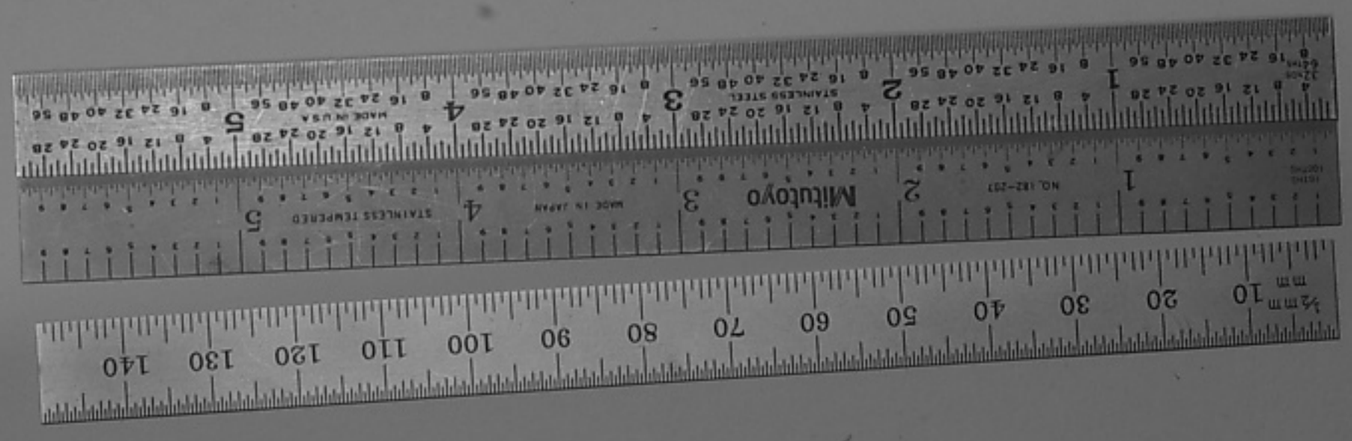
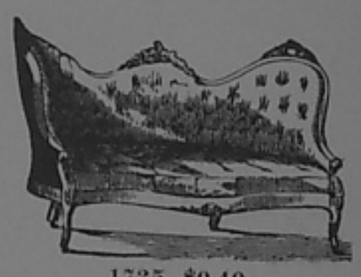


1722 $0.75

1724 $0.60



1725 $0.40

1723 $0.75

1726 $0.30

1727 $0.40

1728 $0.20

1729 $0.15

1732 $0.15

1733 $0.15

1734 $0.25

1735 $0.30

1736 $0.75

1737 $0.50

1738 $0.50

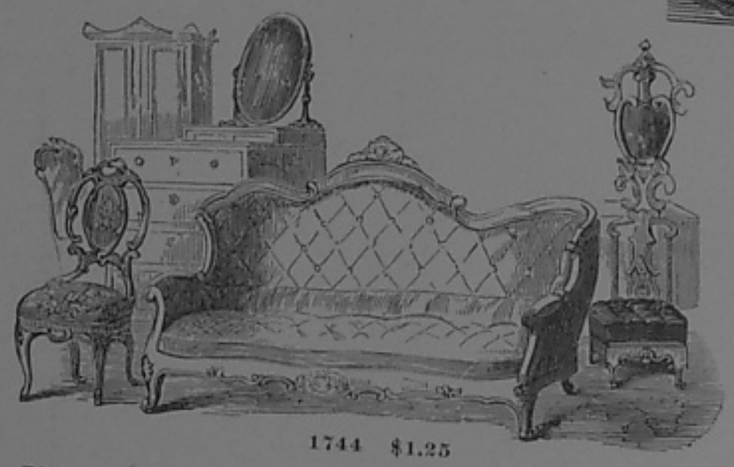
1739 $1.00

1740 $0.60

1741 $0.15

1742 $0.20

1743 $0.30



1744 $1.25

1745 $1.75

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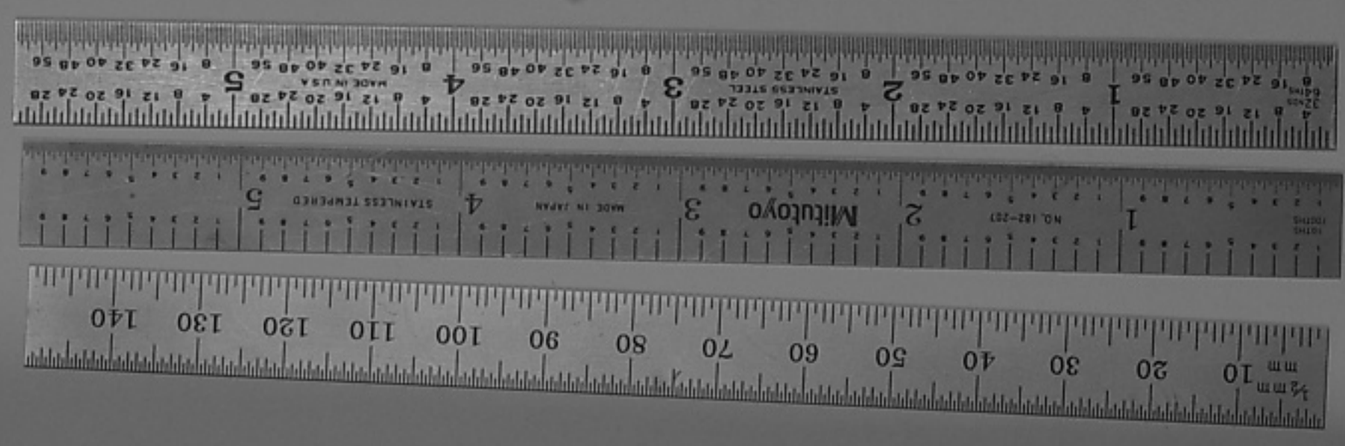
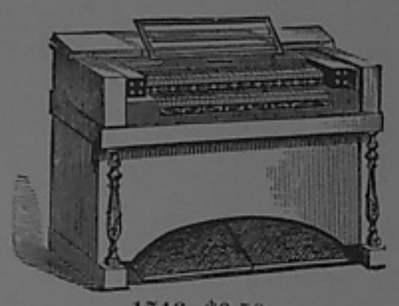
Chicago and San Francisco.



1746 $0.40

1747 $0.60



1748 $0.50

1749 $0.40

1750 $0.30

1751 $0.30

1752 $0.60

1753 $0.50

1754 $0.50

1760 $0.30

1755 $0.25

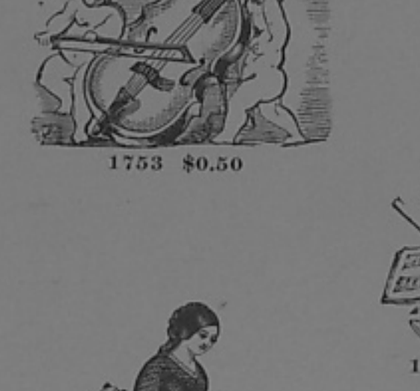
1756 $0.20

1759 $0.40

1762 $0.30

1758 $0.35

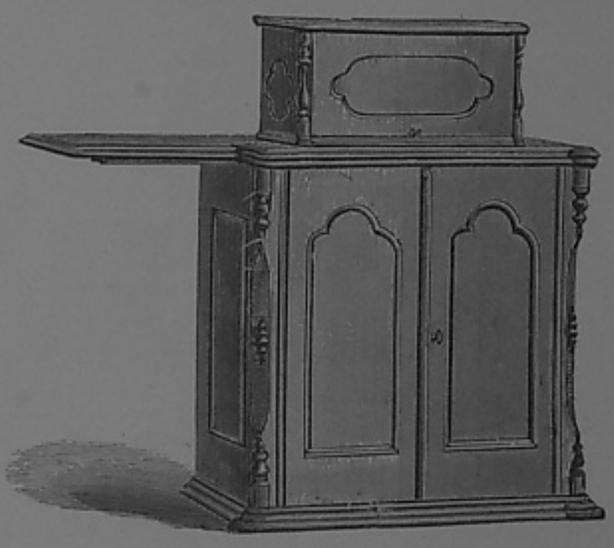
1761 $0.40



1757 $0.75

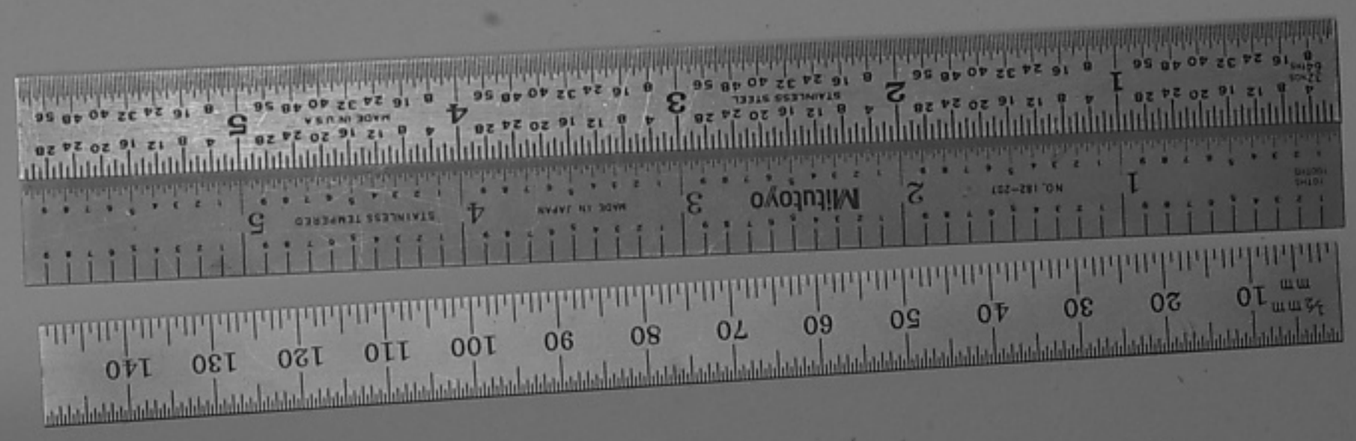
Marder, Luse & Co.

1763 $0.40



1764 $1.25

Chicago and San Francisco.



1765 $0.30

1766 $0.30

1791 $0.20

1784 $0.75

1791½ $0.20

1767 $0.30

1768 $0.30

1786 $0.60

1769 $0.30

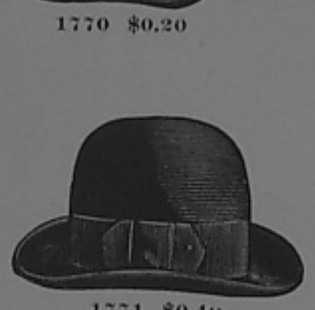
1781 $0.20

1770 $0.20

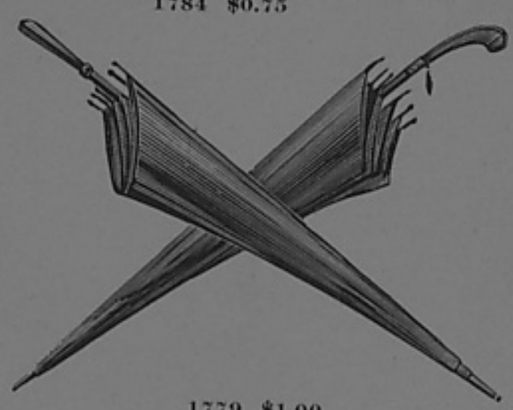
1782 $0.25

1783 $0.35

1785 $0.50



1771 $0.40



1779 $1.00

1772 $0.40

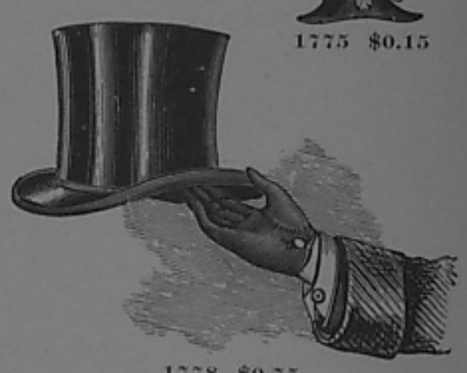
1787 $0.60

1773 $0.30

1774 $0.30

1776 $0.30

1777 $0.25



1778 $0.75

1775 $0.15

1788 $0.00

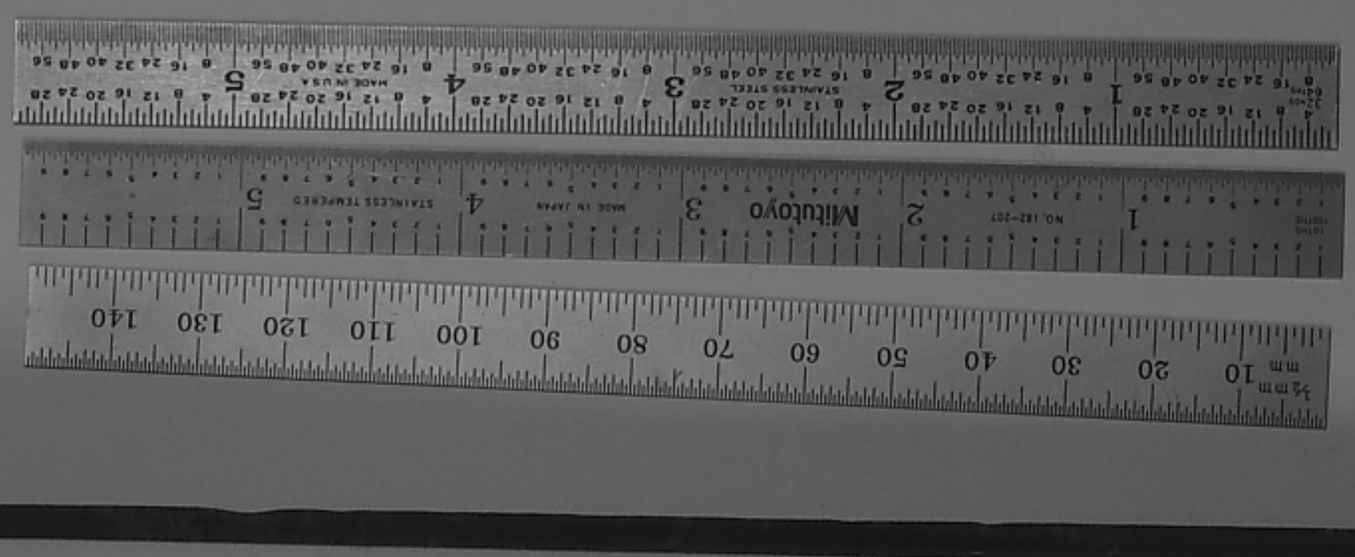
1789 $0.75

1780 $2.00

1790 $0.50

Marder, Luse & Co.

Chicago and San Francisco.



1794 $0.75

1792 $0.60

1793 $0.75

1796 $0.30

1797 $0.35

1998 $0.35

1795 $0.75

1799 $0.30

1800 $2.00

1801 $0.40

1802 $0.30

1804 $1.00

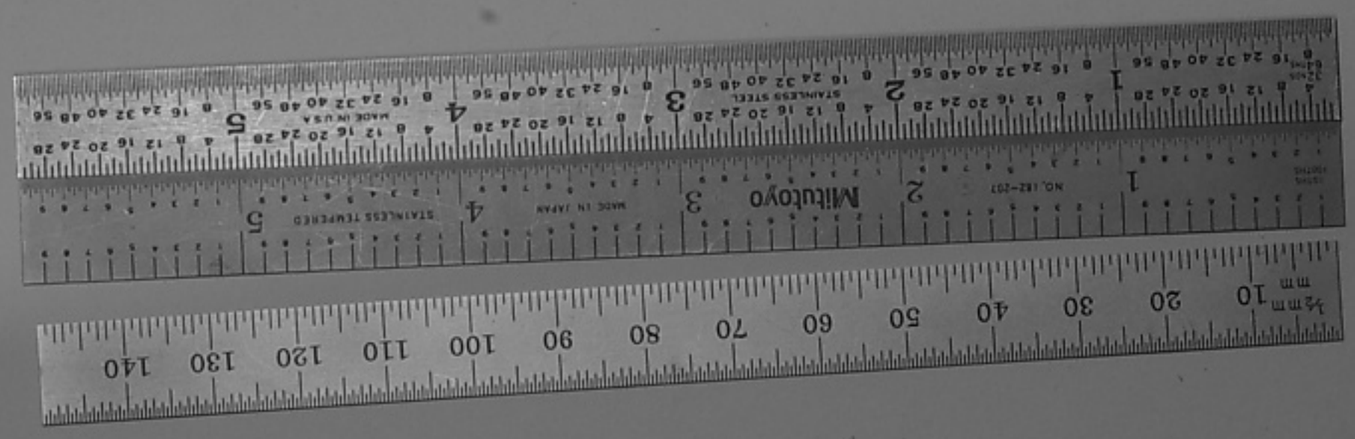
1805 $0.50

1803 $0.50

1806 $1.25

Marder, Luse & Co.

Chicago and San Francisco.



402 $0.40

403 $0.50

404 $0.40

405 $0.75

406 $0.60

400 $0.30

410 $0.40

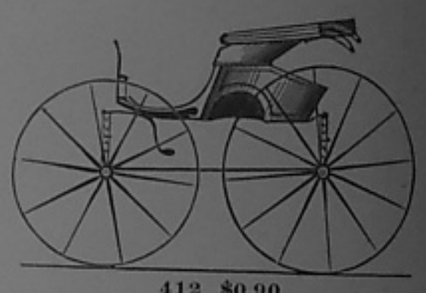
407 $0.60

408 $0.90.

409 $1.00

411 $0.40

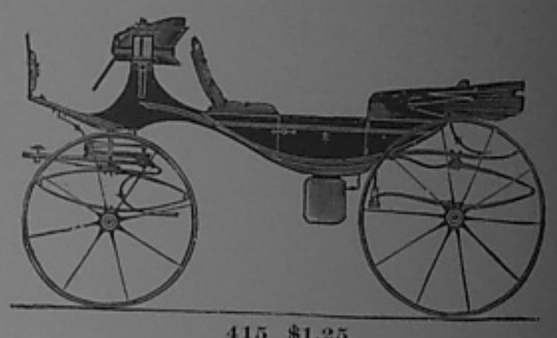
401 $0.30



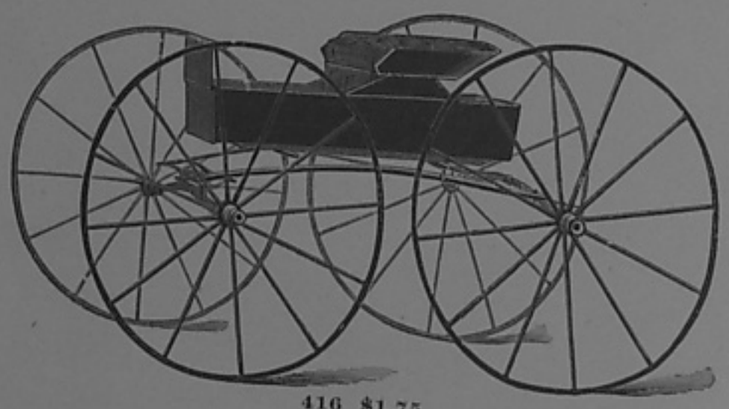
412 $0.90

414 $1.25

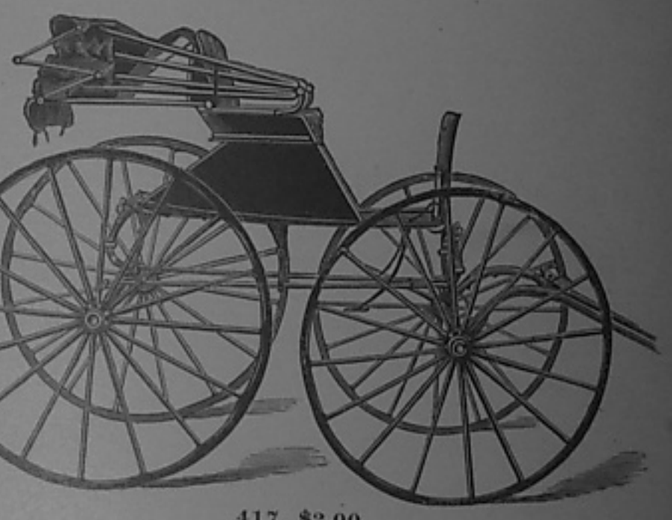
413 $1.00



415 $1.25



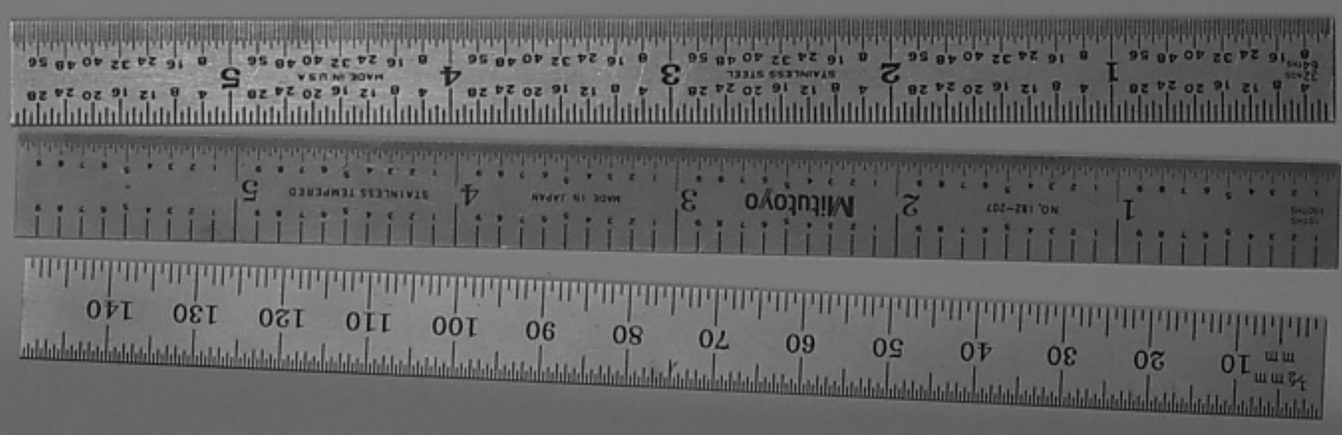
416 $1.75



417 $2.00

Marder, Luse & Co.

Chicago and San Francisco.



427 $1.25

422 $0.75

425 $1.00

421 $0.50

420 $0.40

419 $0.40

418 $0.40

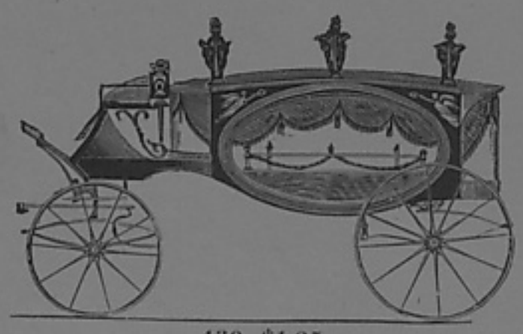
423 $0.50

424 $0.50

434 $1.50

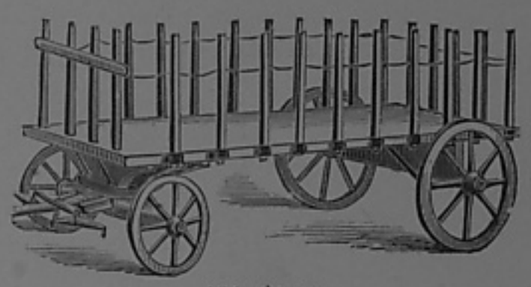
428 $1.00

426 $0.75



430 $1.25

429 $0.75

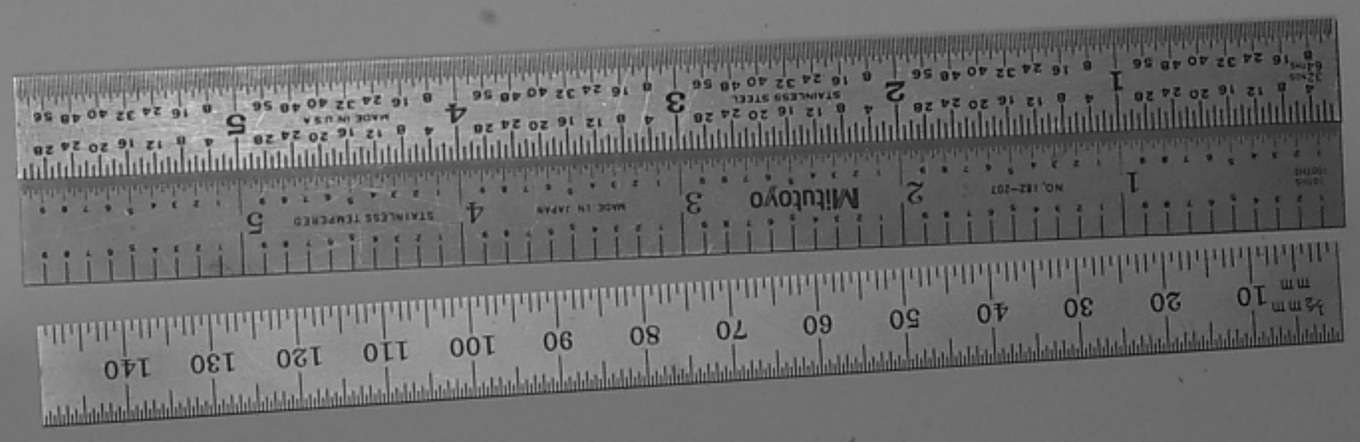


431 $1.00

432 $1.25

Marder, Luse & Co.

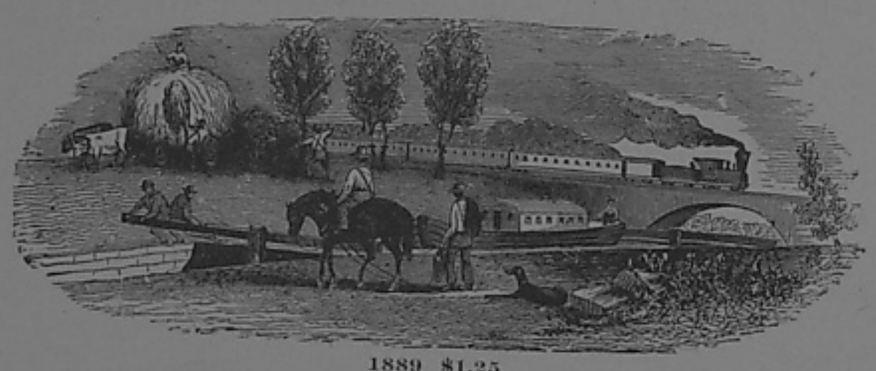
Chicago and San Francisco.



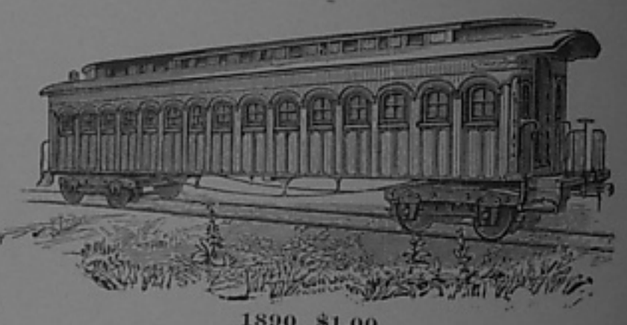
1886 $0.50

1887 $0.60

1888 (Mortised) $1.00

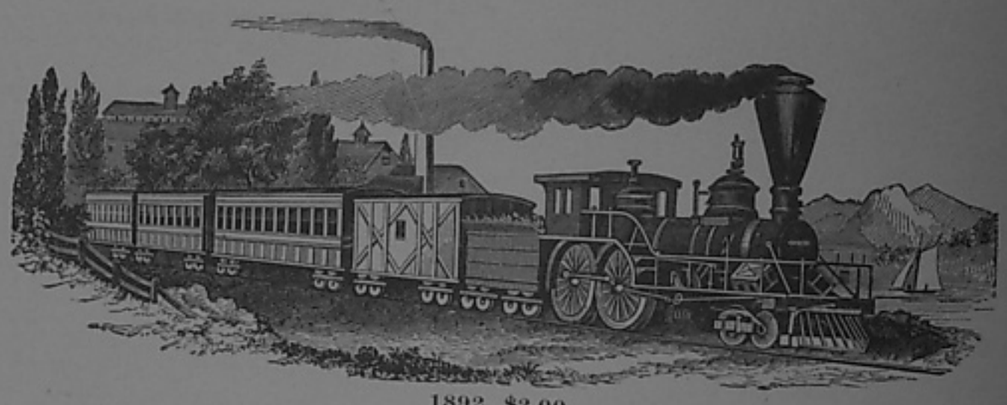


1889 $1.25

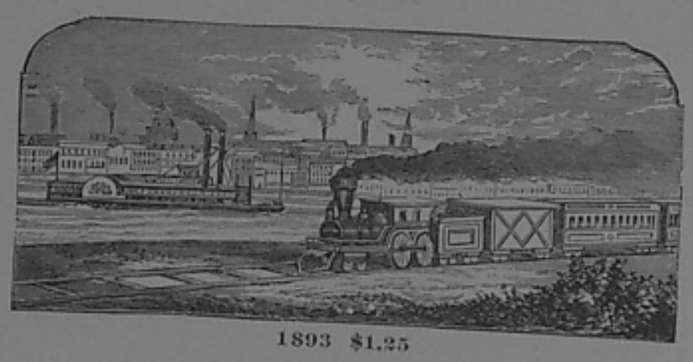


1890 $1.00

1891 $0.75

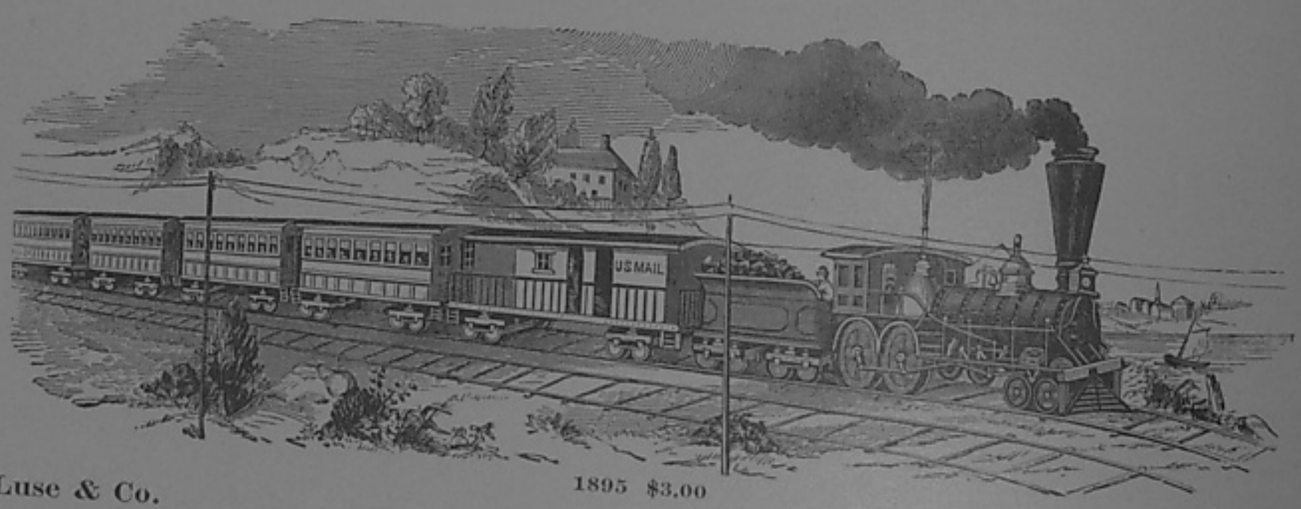


1892 $2.00



1893 $1.25

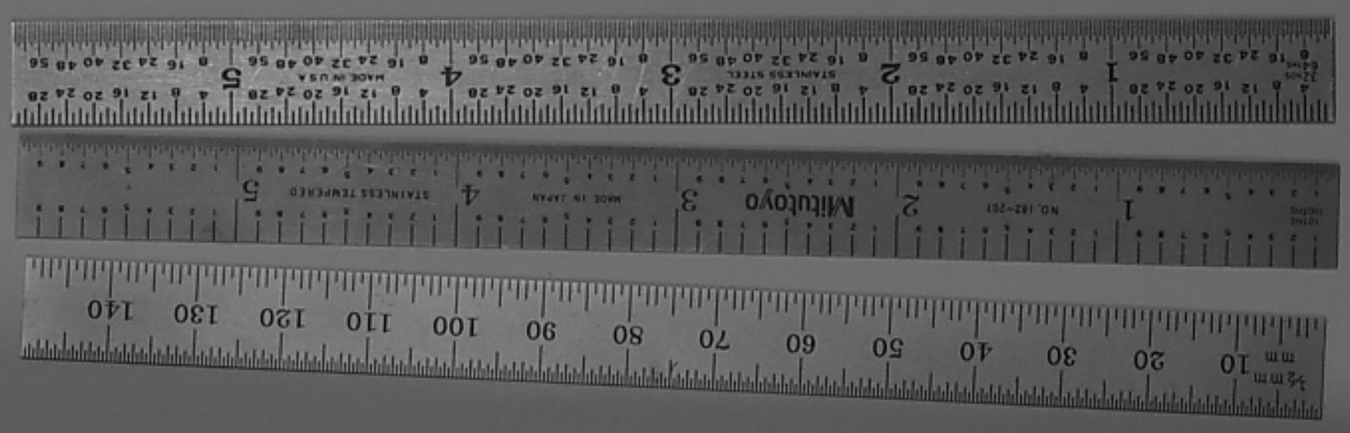
1894 $1.25



1895 $3.00

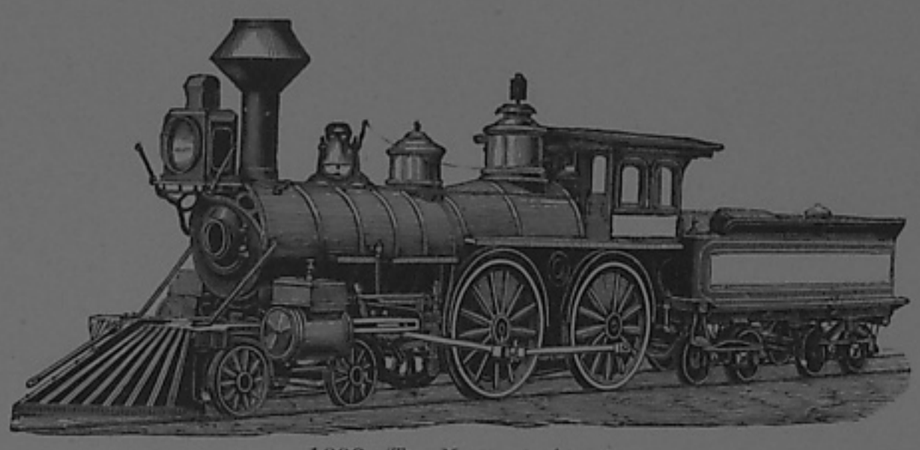
Marder, Luse & Co.

Chicago and San Francisco.



1896 $1.25

1897 (Two Mortises) $1.85



1898 (Two Mortises) $2.00

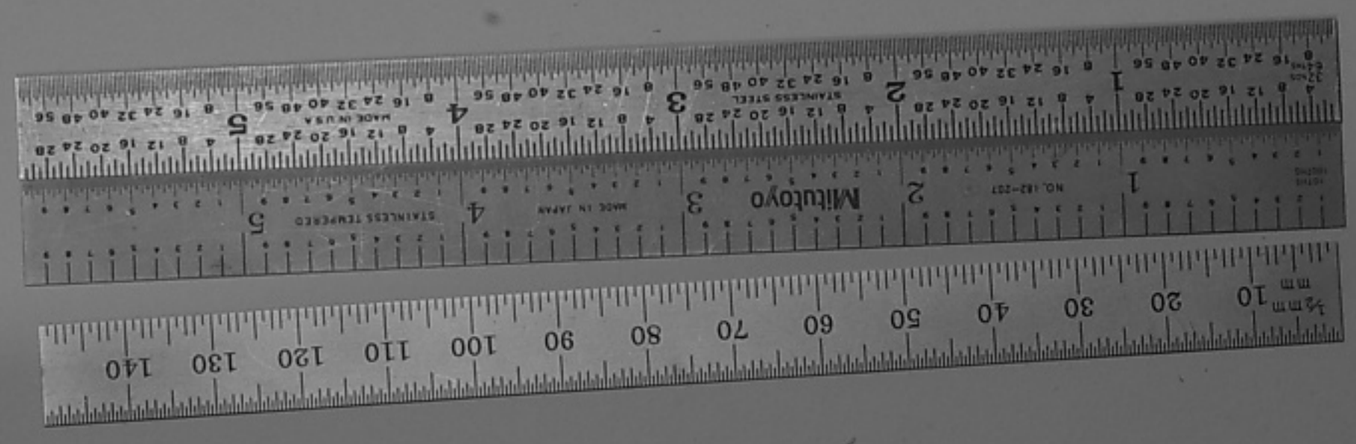
8199 $1.00

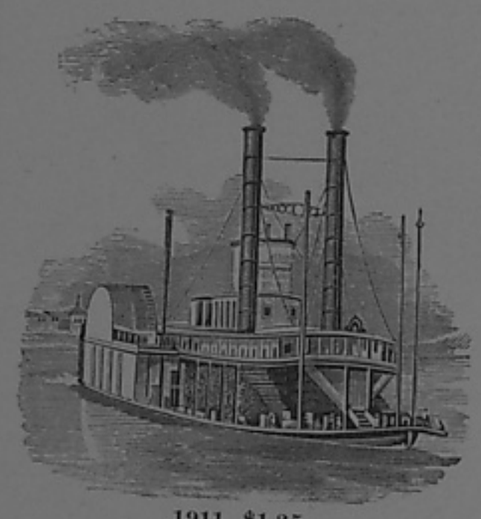
1900 $1.00

1901 (Two Mortises) $2.00

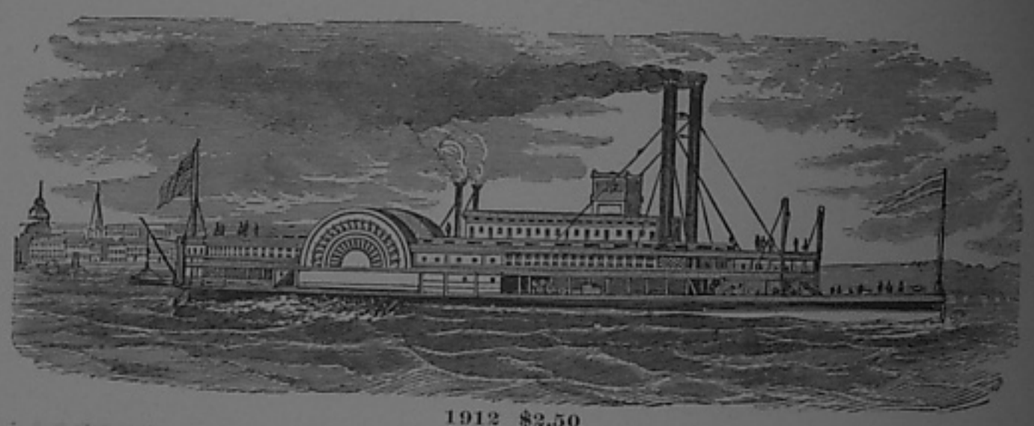
1902 (Two Mortises) $3.75

Marder, Luse & Co. Chicago and San Francisco.





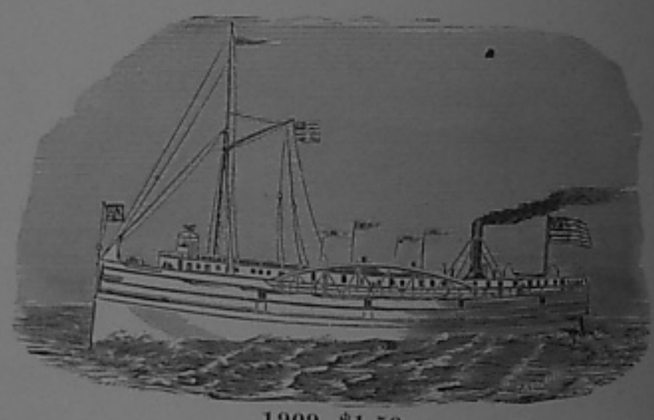
1911 $1.25



1912 $2.50

1910 $1.25

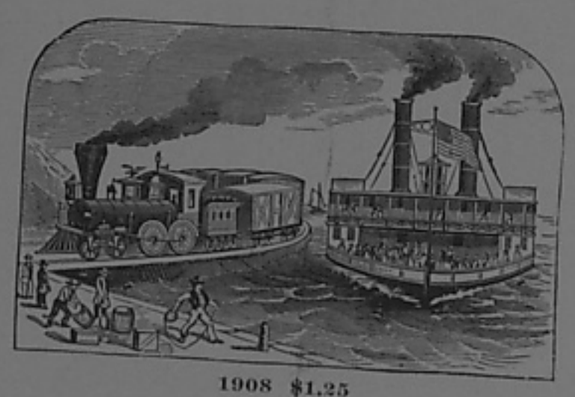
1904 $0.40



1909 $1.50

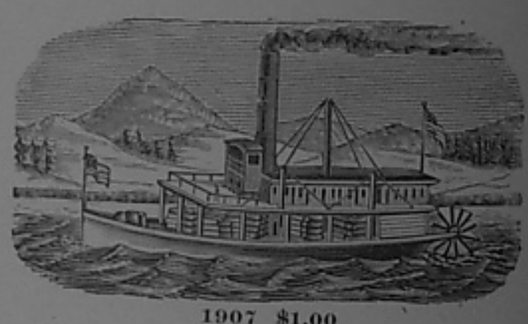
1903 $0.40

1906 $0.75

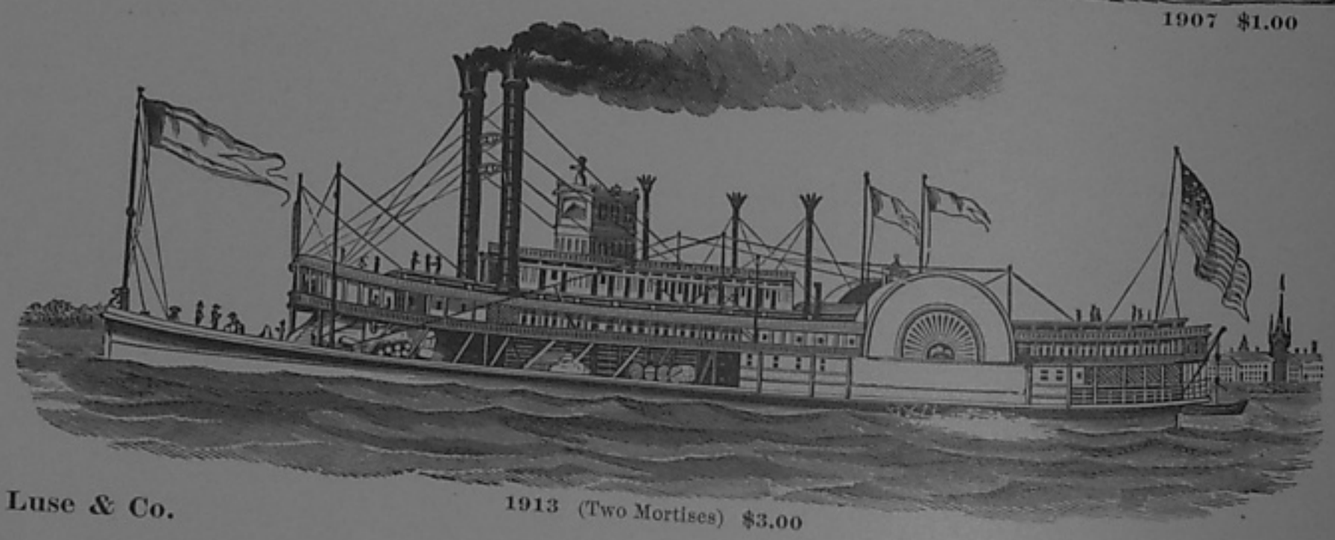


1908 $1.25

1905 $1.00



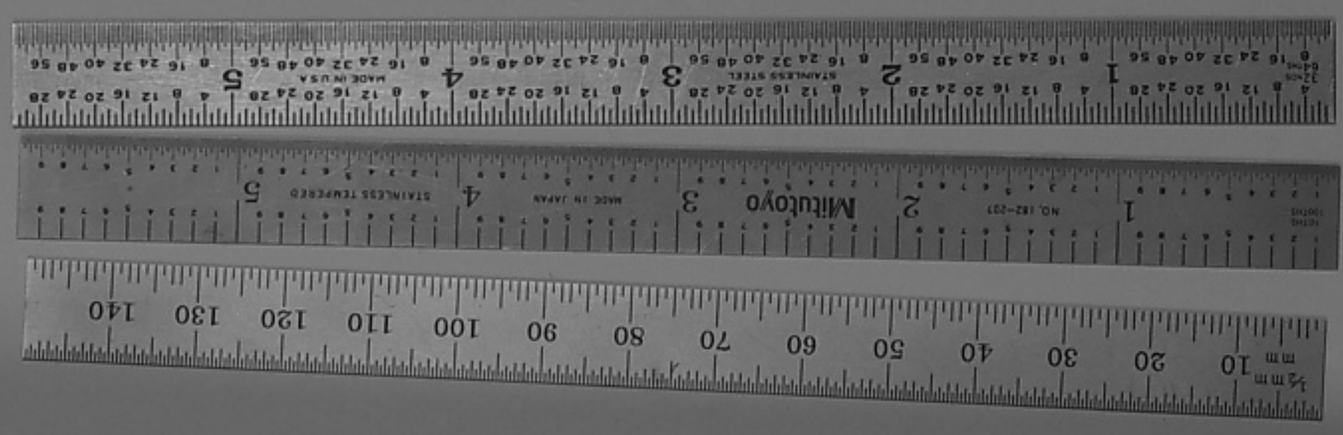
1907 $1.00

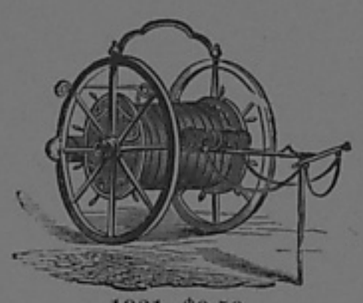


1913 (Two Mortises) $3.00

Marder, Luse & Co.

Chicago and San Francisco.





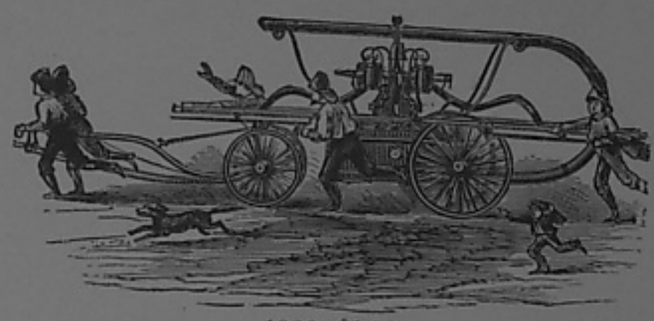
1921 $0.50

1915 $1.25

1922 $1.00

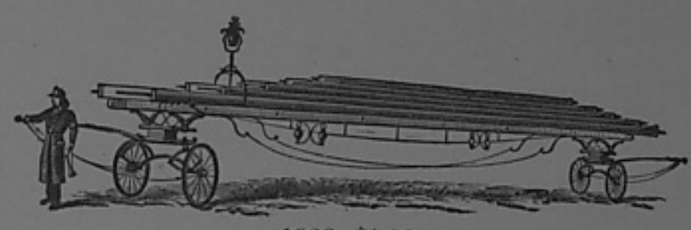
1916 $1.25

1926 $0.50



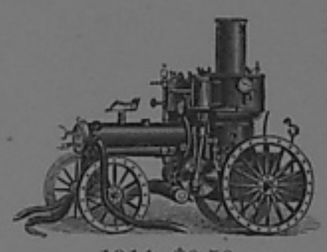
1920 $1.00

1917 $1.25



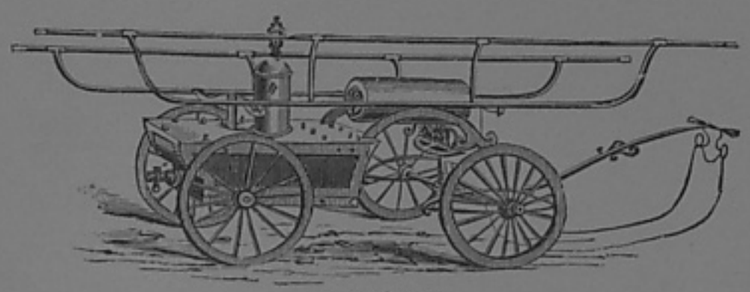
1923 $1.00

1927 (Mortised) $1.50



1914 $0.50

1924 $0.75



1919 $1.00

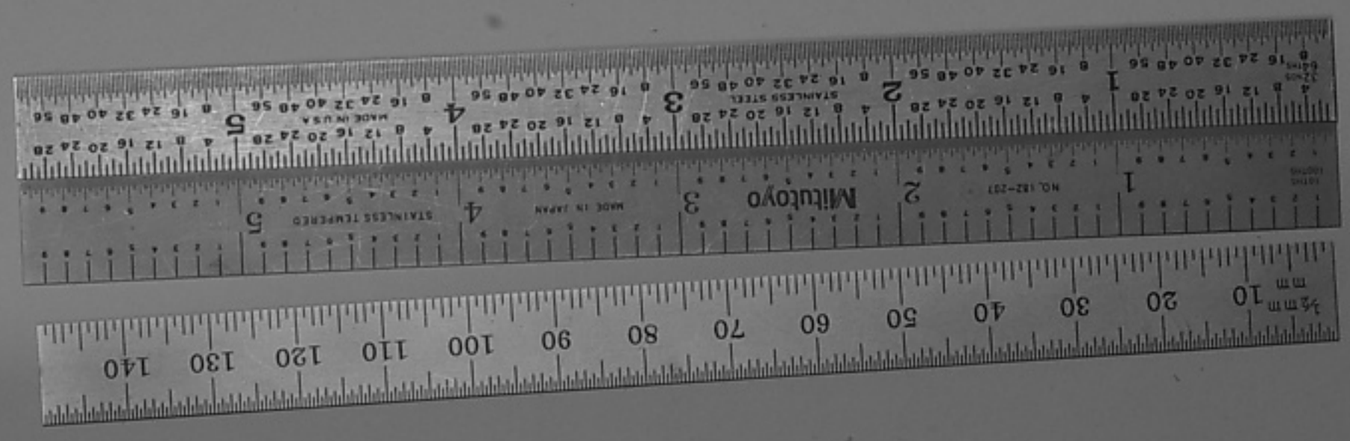
1918 $1.25

1925 $0.45

1928 $3.00
Mortised

Marder, Luse & Co.

Chicago and San Francisco.



PHISTS.

1008 15c

1006 10c

1004 10c

1002 8c

1000 8c

1001 8c

1003 8c

1005 10c

1007 10c

1009 15c

1010 $0.40

1012 $0.50

1013 $0.50

1011 $0.40

1016 $0.60

1014 $0.35

1015 $0.35

1017 $0.60

1018 $0.35

1020 $0.50

1021 $0.50

1019 $0.35

1024 $0.75

1022 $0.35
(Opposite, 1023 $0.35)

1025 $0.75

1030 $0.75

1026 $0.15

1027 $0.15

1028 $0.30

1029 $0.30

1031 $0.75

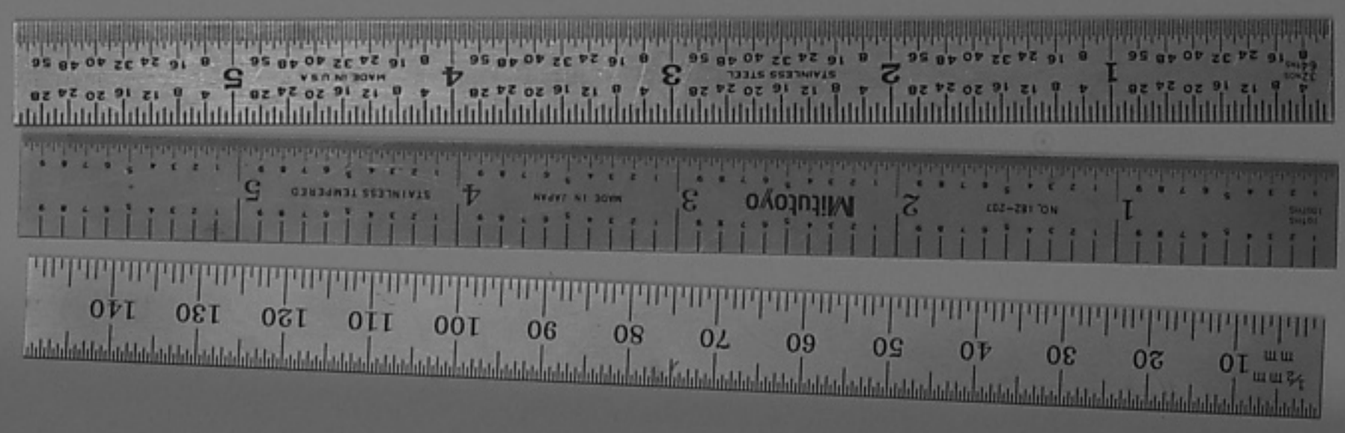
1034 $0.90

1032 $0.25
(Opposite, 1033 $0.25)

1035 $0.90

MARDER LUSE, & CO.

CHICAGO AND SAN FRANCISCO.



Ornamental Initials.

Third Series.

Single Letters, 35 cents. Per Set, $7.00.

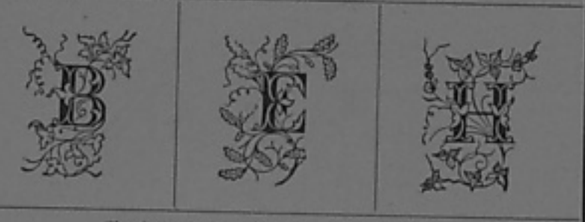
First Series.

Single Letters, 35 cents. Per Set, $7.00.

Twenty-Ninth Series.

Single Letters, 35 cents. Per Set, $7.00.

Twenty-First Series.

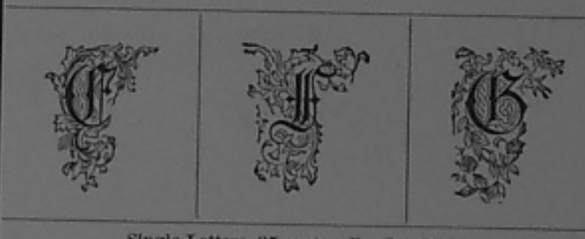


Single Letters, 35 cents. Per Set, $7.00.

Nineteenth Series.

Single Letters, 25 cents. Per Set, $5.00.

Fourth Series.

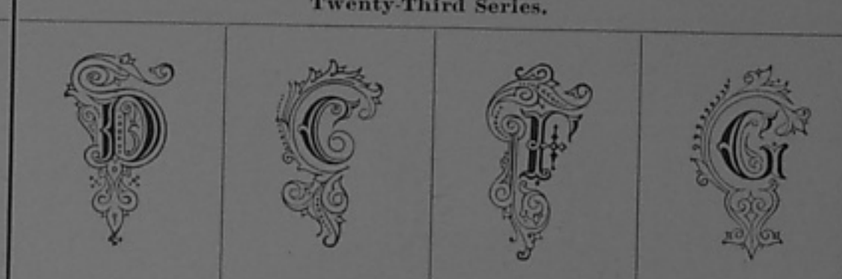


Single Letters, 35 cents. Per Set, $7.00.

Twenty-Fifth Series.

Single Letters, 35 cents. Per Set, $7.00.

Twenty-Third Series.



Single Letters, 35 cents. Per Set, $7.00.

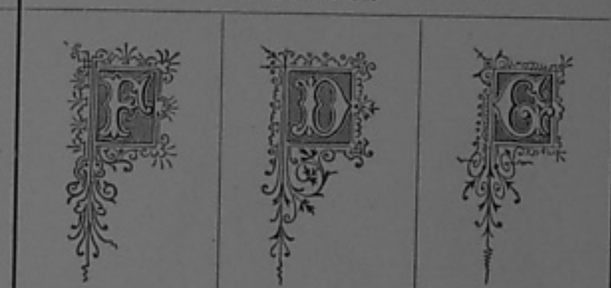
Eleventh Series.

Single Letters, 35 cents. Per Set, $7.00.

Thirtieth Series.

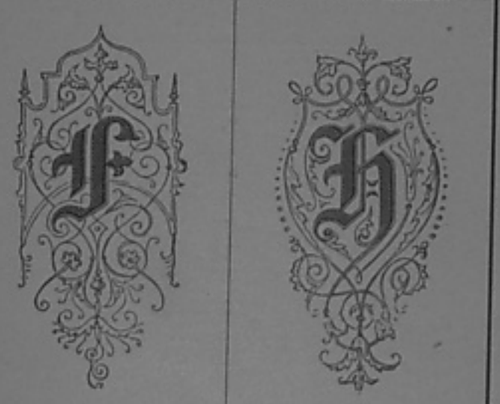
Single Letters, 40 cents. Per Set, $8.00.

Tenth Series.



Single Letters, 35 cents. Per Set, $7.00.

Fifteenth Series.



Single Letters, 50 cents. Per Set, $10.00.

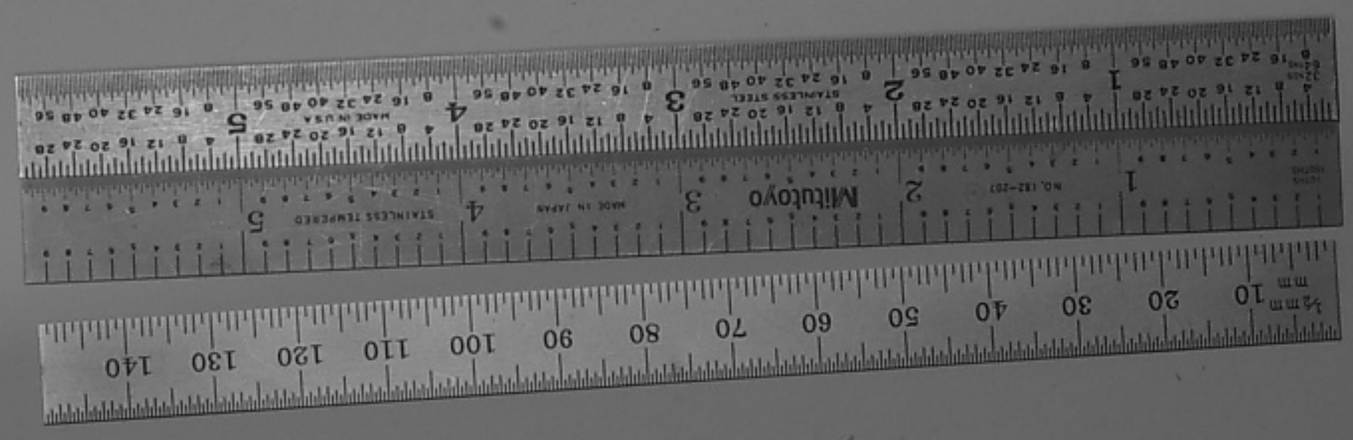
Seventh Series.

Single Letters, 50 cents. Per Set, $10.00.

Twenty-Fourth Series.

Single Letters, 50 cents. Per Set, $10 0.

MARDER, LUSE & CO., TYPE FOUNDERS, CHICAGO AND SAN FRANCISCO.

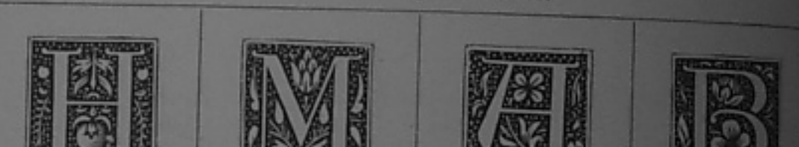


Ornamental Initials.

Twenty-Seventh Series.

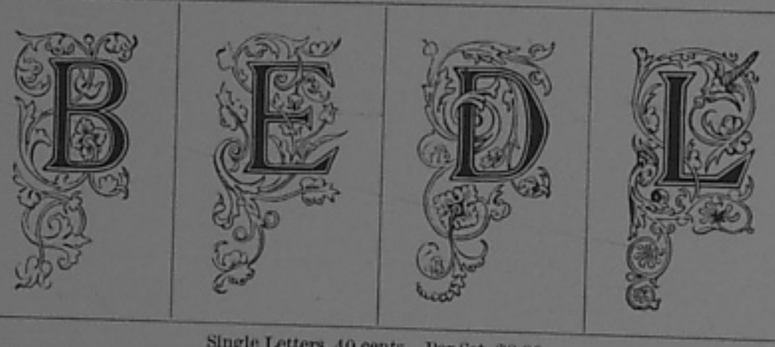
Single Letters, 20 cents. Per Set, $4.00.

Twenty-Eighth Series.



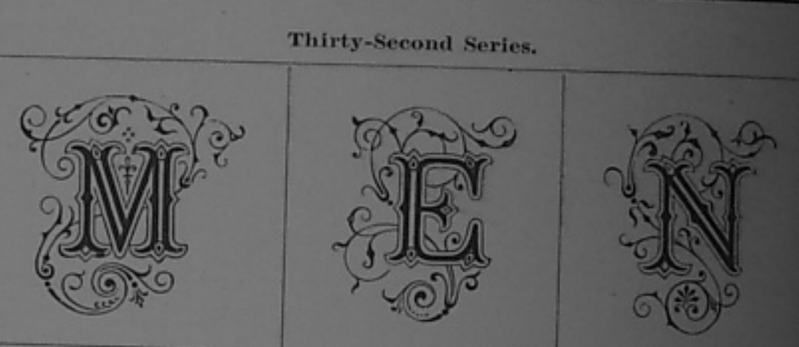
Single Letters, 25 cents. Per Set, $5.00.

Thirty-First Series.



Single Letters, 40 cents. Per Set, $8.00.

Thirty-Second Series.

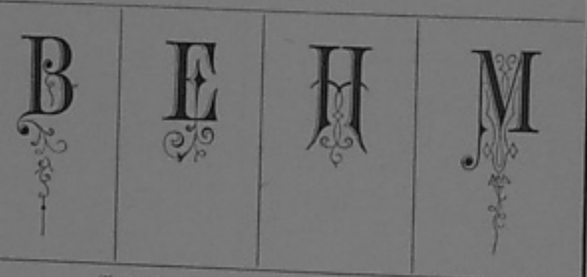


Single Letters, 35 cents. Per Set, $7.00.

Fifth Series.

Single Letters, 35 cents. Per Set, $7.00.

Ninth Series.



Single Letters, 30 cents. Per Set, $6.00.

Twentieth Series.

Single Letters, 40 cents. Per Set, $8.00.

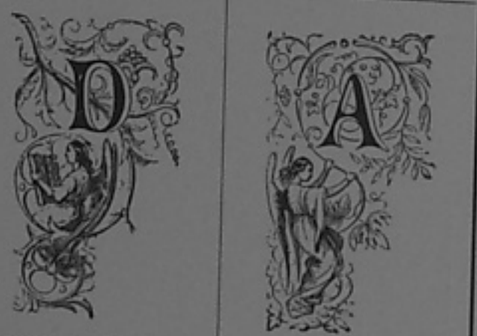
Eighteenth Series.

Single Letters, 50 cents. Per Set, $10.00.

Twenty-Second Series.

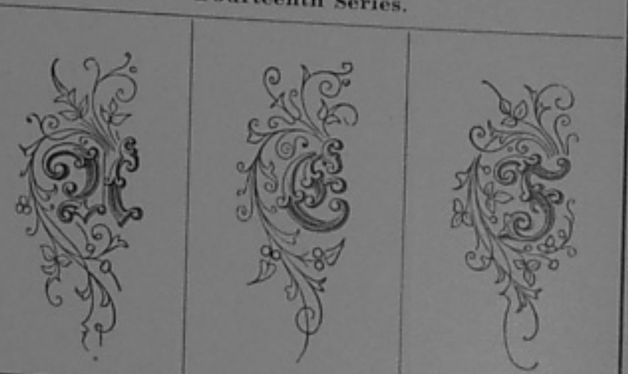
Single Letters, 50 cents. Per Set, $10.00.

Eighth Series.



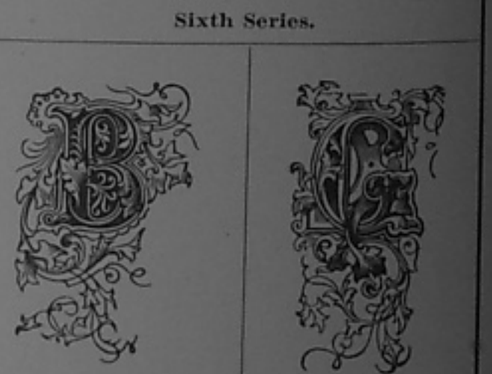
Single Letters, 60 cents. Per Set, $12.00.

Fourteenth Series.



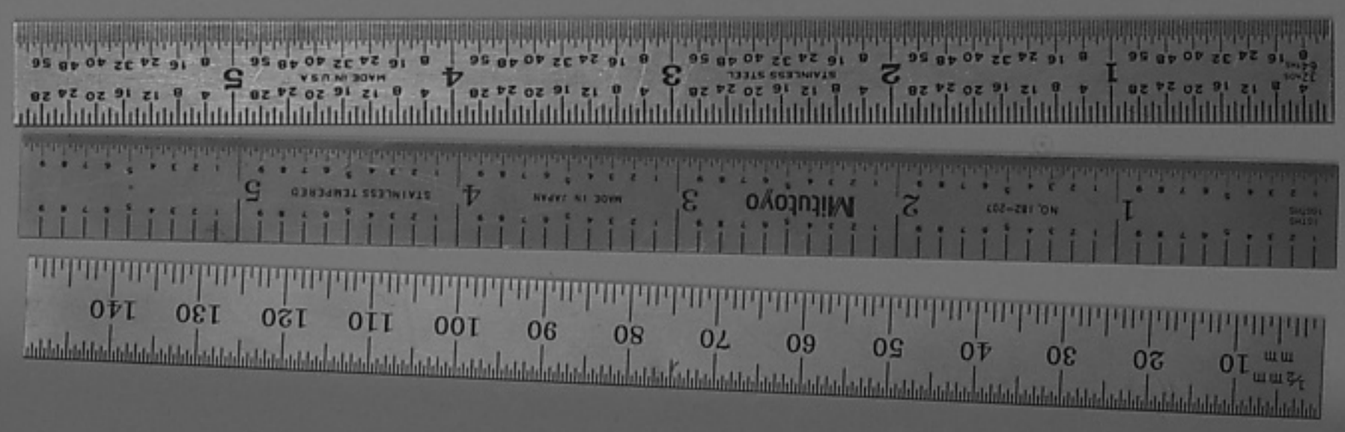
Single Letters, 50 cents. Per Set, $10.00.

Sixth Series.



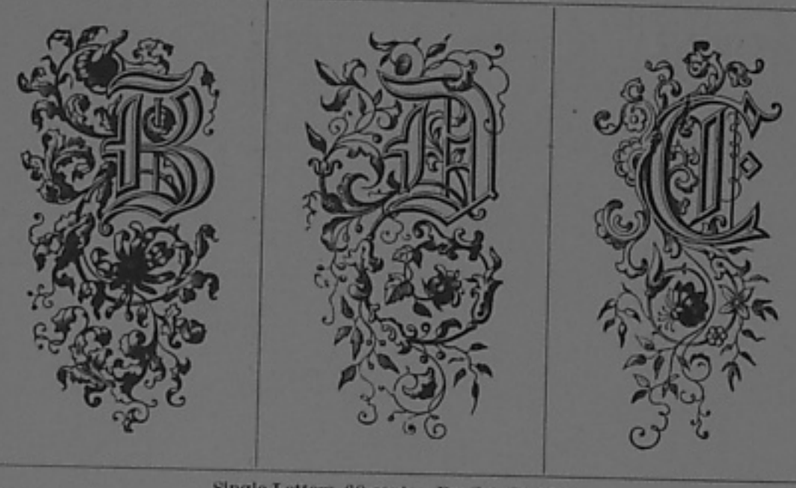
Single Letters, 50 cents. Per Set, $10.00.

MARDER, LUSE & CO., TYPE FOUNDERS, CHICAGO AND SAN FRANCISCO.



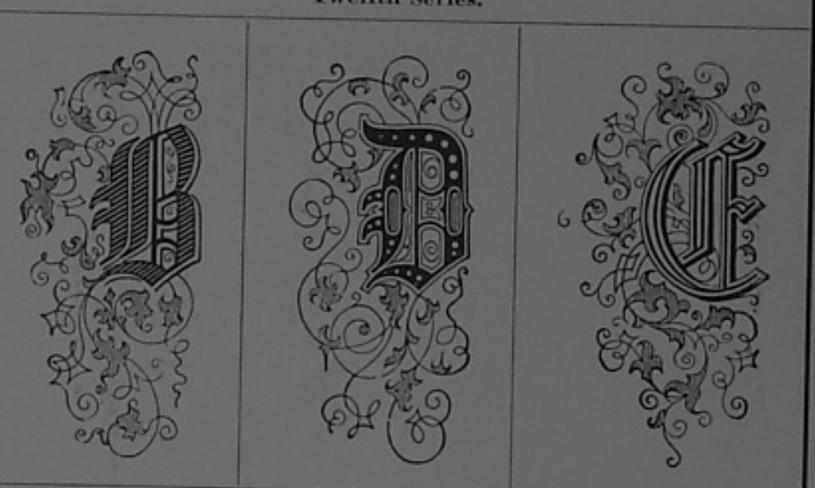
Ornamental Initials.

Thirteenth Series.



Single Letters, 60 cents. Per Set, $12.50.

Twelfth Series.



Single Letters, 60 cents. Per Set, $12.50.

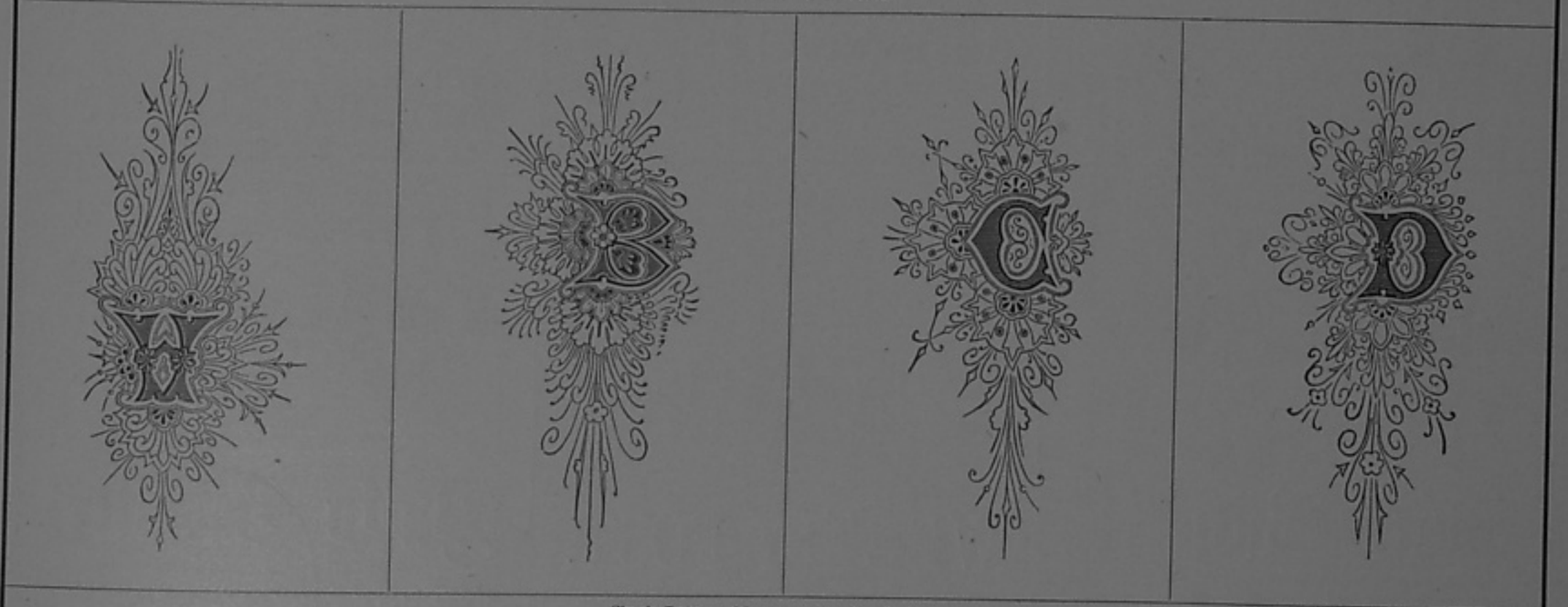
Twenty-Sixth Series.

Single Letters, 60 cents. Per Set, $12.50.

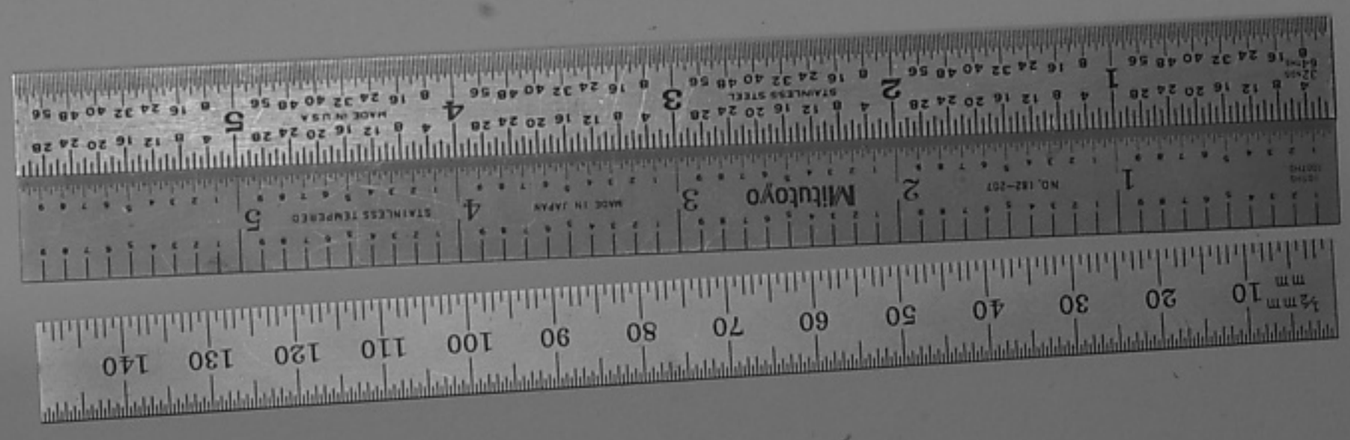
Sixteenth Series.

Single Letters, 60 cents. Per Set, $12.50.

Seventeenth Series.



Single Letters, 60 cents. Per Set, $12.50.



Newspaper Sub-Headings.

No. 1. 50 cts. each.
The Daily Intelligencer.

No. 2. 50 cts. each.
The Fulton Palladium.

No. 3. 50 cts. each.
Davenport Democrat.

No. 4. 50 cts. each.
Polo Independent.

No. 5. 50 cts. each.
The Dubuque News.

No. 6. 50 cts. each.
Ogle Register.

No. 7. 50 cts. each.
Chicago Advance.

No. 8. 50 cts. each.
Pittsfield Appeal.

No. 9. 50 cts. each.
Dayton Eagle.

No. 10. 50 cts. each.
Daily Bulletin.

No. 21. 50 cts. each.
DEMON OF MACKINAC.

No. 22. 50 cts. each.
WEEKLY JOURNAL.

No. 23. 50 cts. each.
THE MESSENGER.

No. 24. 50 cts. each.
Madison Journal.

No. 25. 50 cts. each.
Post and Mail.

No. 26. 50 cts. each.
STATE REGISTER

No. 27. 50 cts. each.
THE GAZETTE.

No. 28. 50 cts. each.
THE STATESMAN

No. 29. 50 cts. each.
THE BEACON

No. 30. 50 cts. each.
DAILY EXPRESS

No. 31. 50 cts. each.
WEEKLY POST.

No. 11. 50 cts. each.
The Freeport Recorder.

No. 12. 50 cts. each.
Waucoma Herald.

No. 13. 50 cts. each.
The Joliet World.

No. 14. 50 cts. each.
The Warsaw Atlas.

No. 15. 50 cts. each.
Elgin Journal.

No. 16. 50 cts. each.
The Weekly Times.

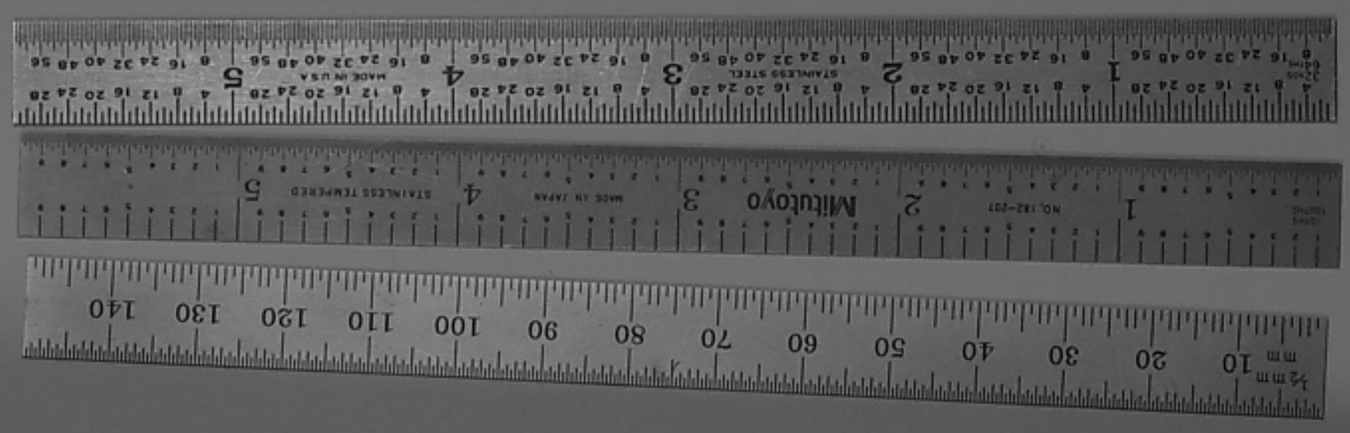
No. 17. 50 cts. each.
The Troy Beacon.

No. 18. 50 cts. each.
Keokuk Tribune.

No. 19. 50 cts. each.
The Akron Post.

No. 20. 50 cts. each.
Daily Gazette.

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.

DOUBLE PARAGON CONDENSED, NO. 1.

The Chicago Journal of Arts.

DOUBLE PARAGON CONDENSED, NO. 1, WITH FIVE-LINE CAPS.

THE OMAHA REPUBLICAN.

FIVE-LINE CONDENSED, WITH SIX-LINE CAPS.

MANISTEE EUCHREIST.

SIX-LINE PICA CONDENSED, NO. 2.

THE AUTOCRAT
Canadian Miscellany.

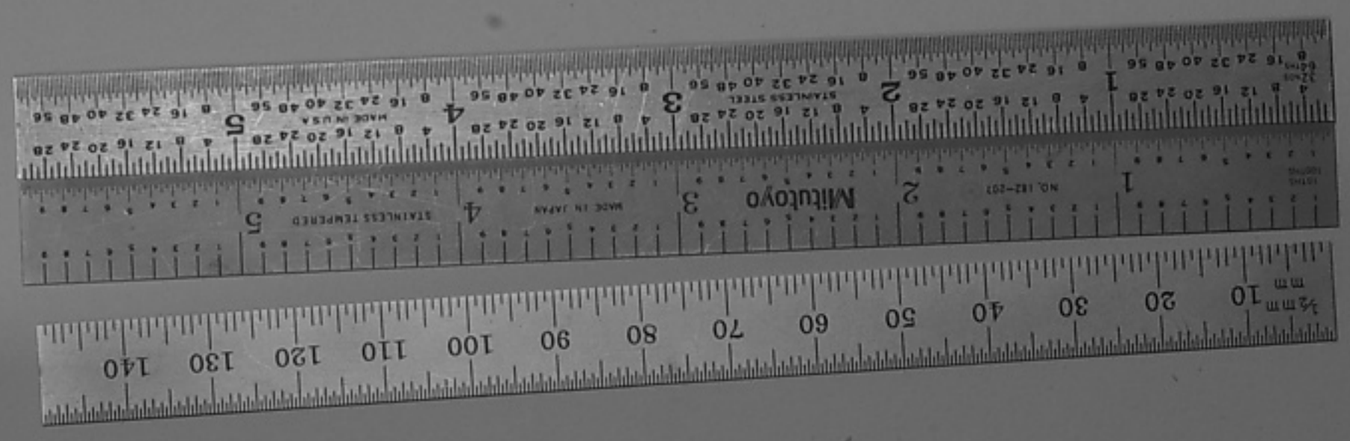
SIX-LINE CONDENSED, NO. 2, WITH SIX-LINE CAPS.

THE TRIBUNE

SIX-LINE PICA ROMAN CONDENSED.

CHENOA TIMES.

CHICAGO TYPE FOUNDRY. MARDER, LUSE & CO.



NEWSPAPER HEADINGS.

FOUR-LINE PICA LIGHTFACE.

American Farm Journal.

FOUR-LINE PICA LIGHTFACE, WITH SIX-LINE CAPS.

THE MONITOR

SIX-LINE PICA LIGHTFACE.

Minnesota Union.

GEORGIAN

NINE-LINE PICA LIGHTFACE.

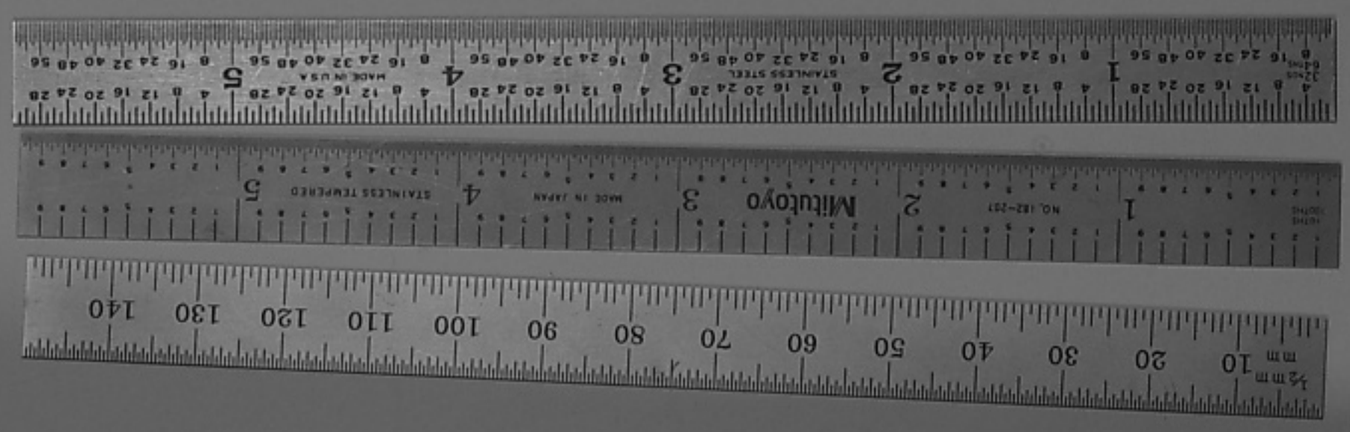
Duluth Post.

SIX-LINE PICA LIGHTFACE, WITH NINE-LINE CAPS.

GAZETTE

CHICAGO TYPE FOUNDRY.

MARDER, LUSE & CO.



NEWSPAPER HEADINGS.

FIVE-LINE PICA LIGHTFACE CONDENSED, NO. 2.

THE COSMOPOLITAN
Annual Record of the Times.

SIX-LINE PICA LIGHTFACE CONDENSED, NO. 2.

POSTAL RECORD
The New Chicago Belle.

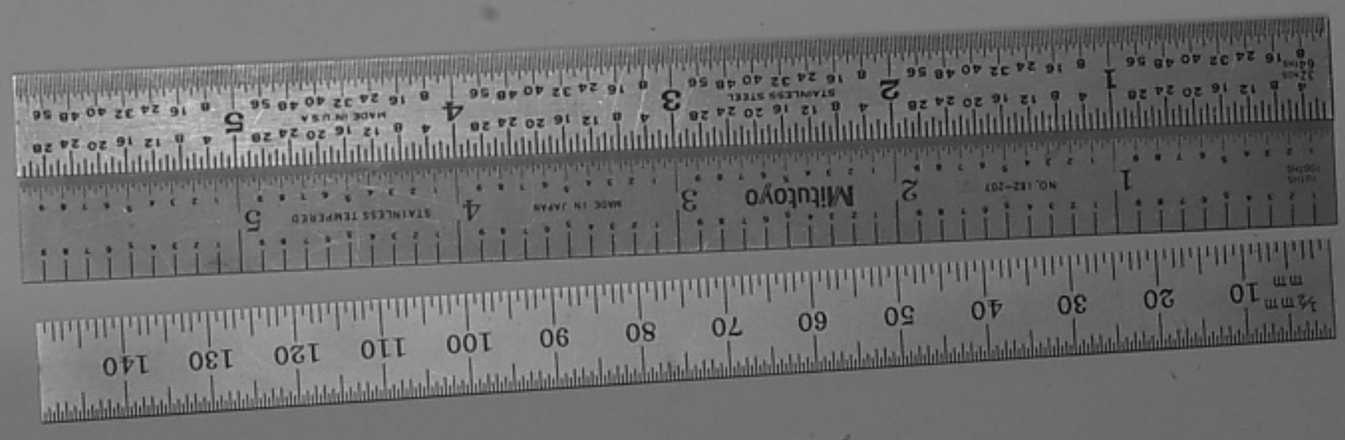
FOUR-LINE PICA CONDENSED ITALIC.

THE WAHOO NEW ERA
The Yankton Morning Uprising.

SIX-LINE PICA CONDENSED ITALIC.

CHICAGO GLOBE
The Michigan Phœnix.

CHICAGO TYPE FOUNDRY. MARDER, LUSE & CO.



NEWSPAPER HEADINGS.

FOUR-LINE PICA OLD SYTLE.

Daily Boanerges Thunderbolt.

FOUR-LINE PICA OLD STYLE, WITH FIVE-LINE CAPS.

BOSCOBEL TIMES.

FIVE-LINE PICA OLD STYLE.

Calumet's Palladium.

FIVE-LINE PICA OLD STYLE, WITX SIX-LINE CAPS.

RISING SUN.

SIX-LINE PICA OLD STYLE.

The State Journal

SIX-LINE PICA OLD STYLE, WITH SIX-LINE PICA NO. 2 CAPS

SUNBEAM.

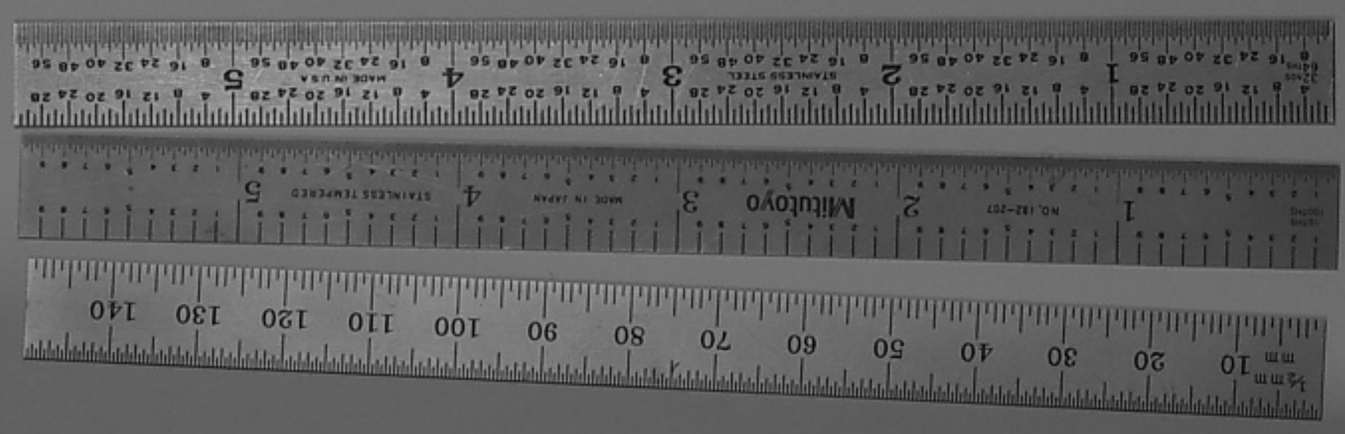
SIX-LINE PICA OLD STYLE, NO. 2.

The Beacon.

Chicago Type Foundry.

Marder, Luse & Co.

MARDER, LU



NEWSPAPER HEADINGS.

Six-Line Pica Heading Text.

The Chicago Times.

Seven-Line Pica Black Shade.

Weaver Recorder

Canon Heading, No. 1.

HARRISON REGISTER

Five-Line Pica Heading, No. 1.

GARFIELD TRIBUNE

Five-Line Pica Heading, No. 2.

HANCOCK POST

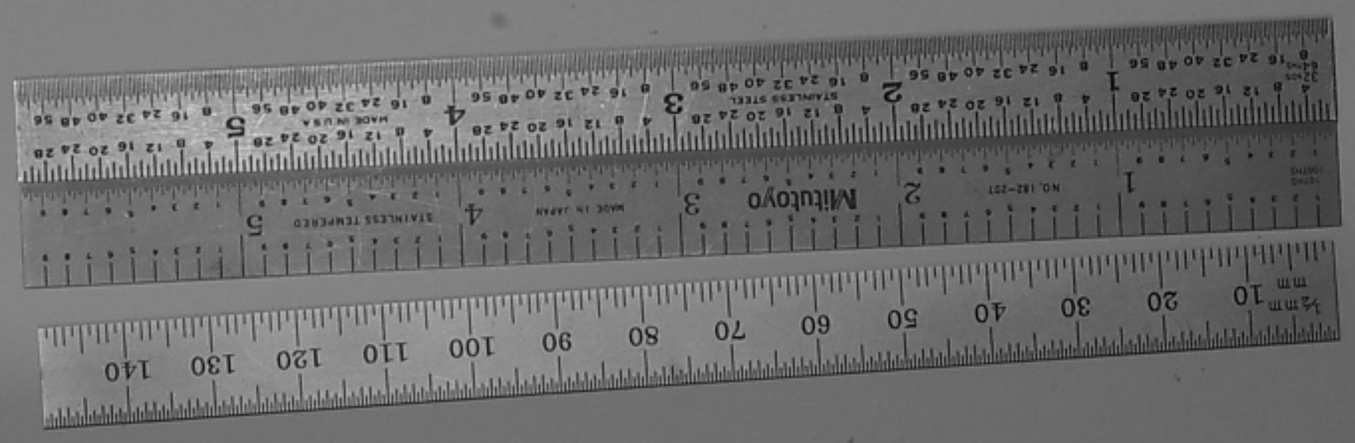
Seven-Line Pica Heading, No. 1.

BERLIN TIMES

Seven-Line Pica Heading, No. 2.

ENQUIRER

MARDER, LUSE & CO. CHICAGO AND SAN FRANCISCO.



NEWSPAPER HEADINGS.

FIVE-LINE PICA MODERN TEXT.

The Modern Daily Appeal.

FIVE-LINE PICA BLACK, NO. 3.

Iowa Staats Zeitung.

SIX-LINE PICA BLACK.

The Hotel Reporter.

SEVEN-LINE PICA MODERN TEXT.

The Batavia Review.

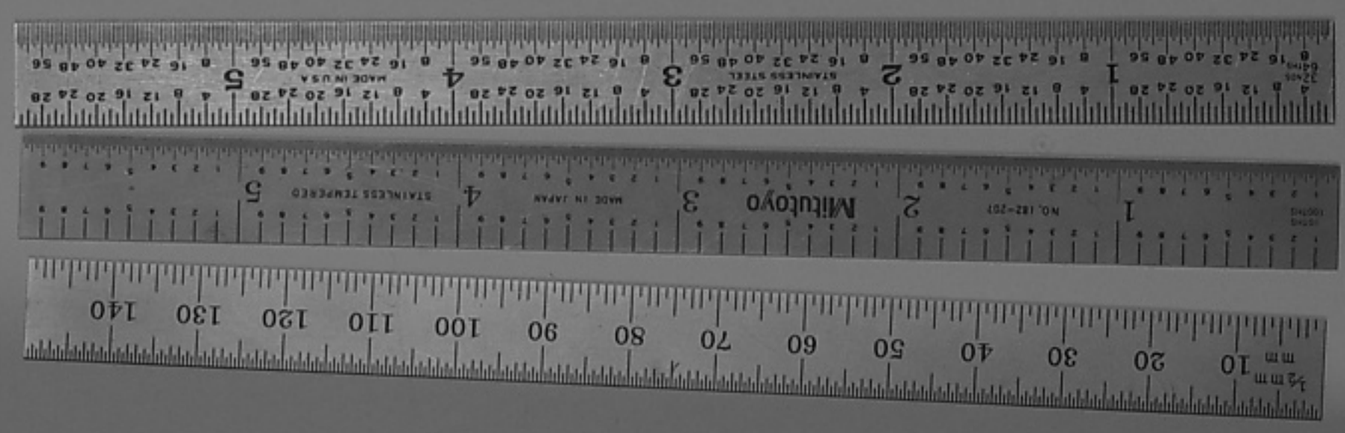
SEVEN-LINE PICA CONDENSED BLACK.

Weekly Freeman.

EIGHT-LINE PICA CONDENSED BLACK.

Chicago Tribune.

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



NEWSPAPER HEADINGS.

FIVE-LINE PICA BLACK SHADE.

The Home Chronicle.

SIX-LINE PICA OPEN BLACK.

Fredonia Observer.

SEVEN-LINE PICA CONDENSED OPEN BLACK.

The Missourian.

SEVEN-LINE PICA BLACK SHADED.

Yankton Mail.

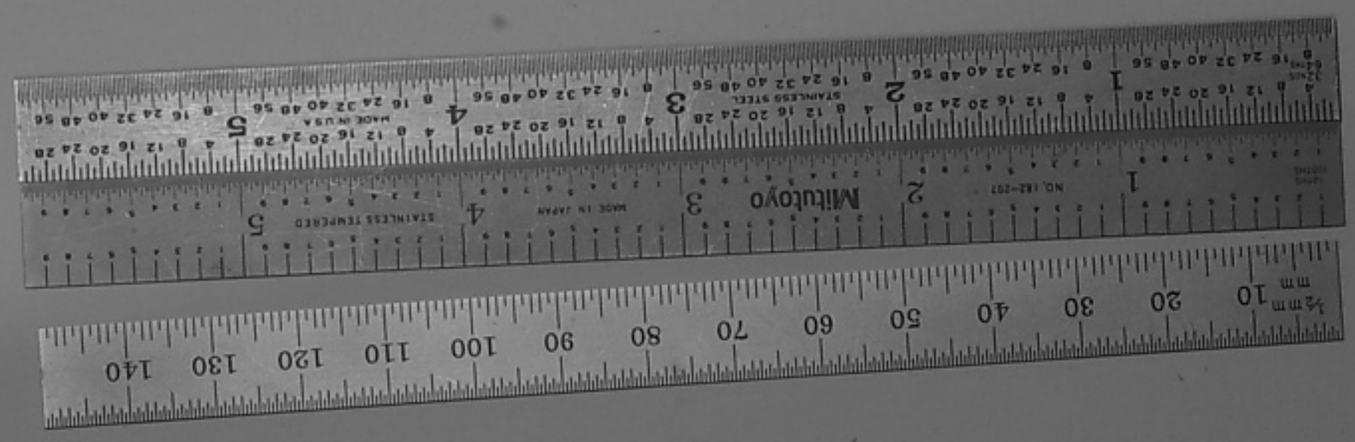
EIGHT-LINE PICA BLACK SHADE.

Daily Herald.

EIGHT-LINE PICA OPEN BLACK.

Monee Dispatch.

Marder, Luse & Co. Chicago and San Francisco.



NEWSPAPER HEADINGS.

SIX-LINE PICA SLOPING BLACK.

Musical Independent.

EIGHT-LINE PICA SLOPING BLACK.

The Daily Bugle.

SEVEN-LINE PICA MODERN TEXT SHADED.

The Sun

SEVEN-LINE PICA MODERN TEXT DOUBLE SHADED.

The Wail

EIGHT-LINE PICA MODERN TEXT SHADED.

Journal

EIGHT-LINE PICA MODERN TEXT DOUBLE SHADED.

Heroics

TEN-LINE PICA MODERN TEXT SHADED.

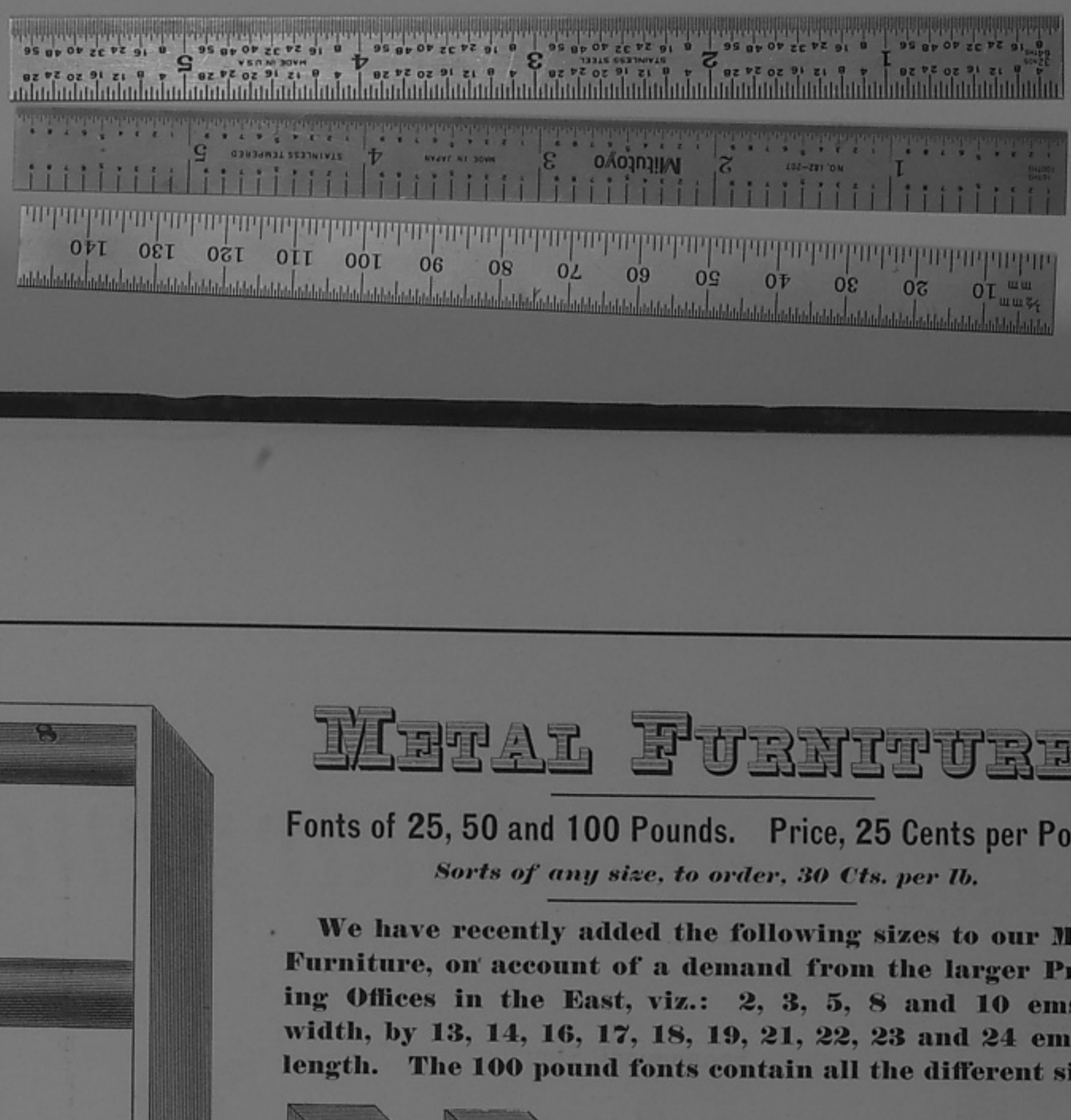
Mails

Marder, Luse & Co.

TEN-LINE PICA MODERN TEXT DOUBLE SHADED.

Poster

Chicago and San Francisco.

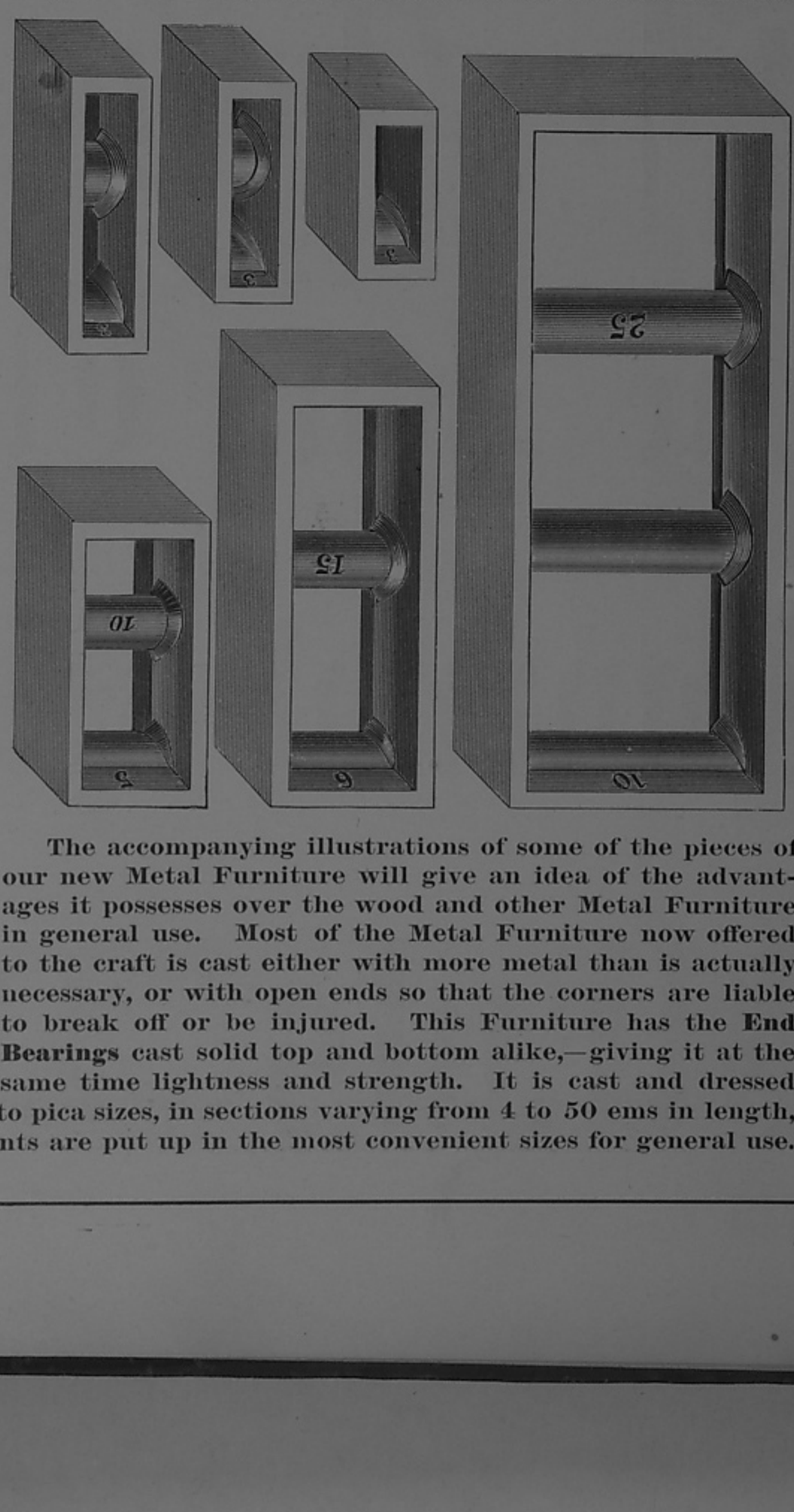


METAL FURNITURE.

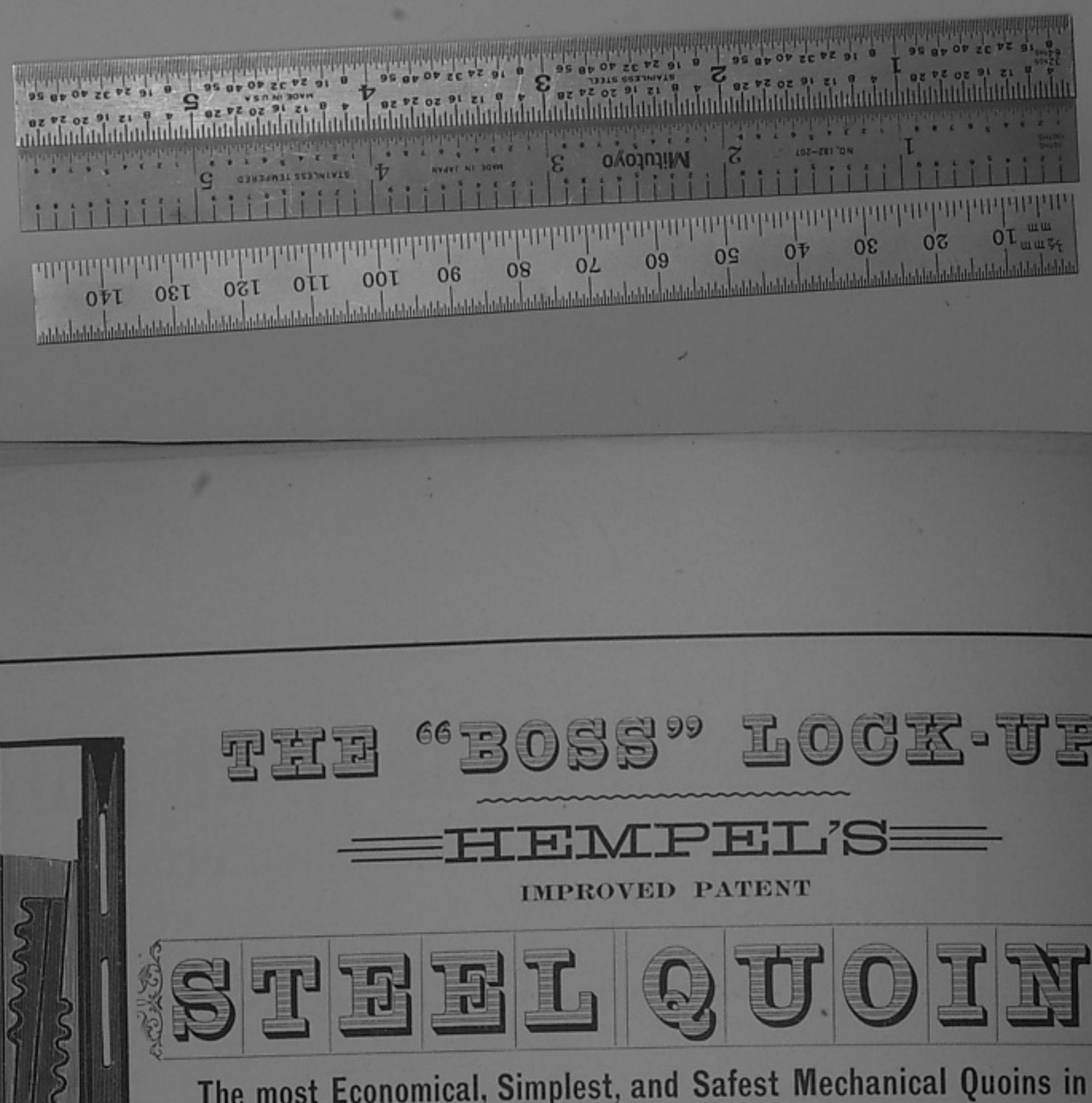
Fonts of 25, 50 and 100 Pounds. Price, 25 Cents per Pound.

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 ems in width, by 13, 14, 16, 17, 18, 19, 21, 22, 23 and 24 ems 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 ems in length, and 1 to 10 in width. Fonts are put up in the most convenient sizes for general use.



THE "BOSS" LOCK-UP.

HEMPEL'S

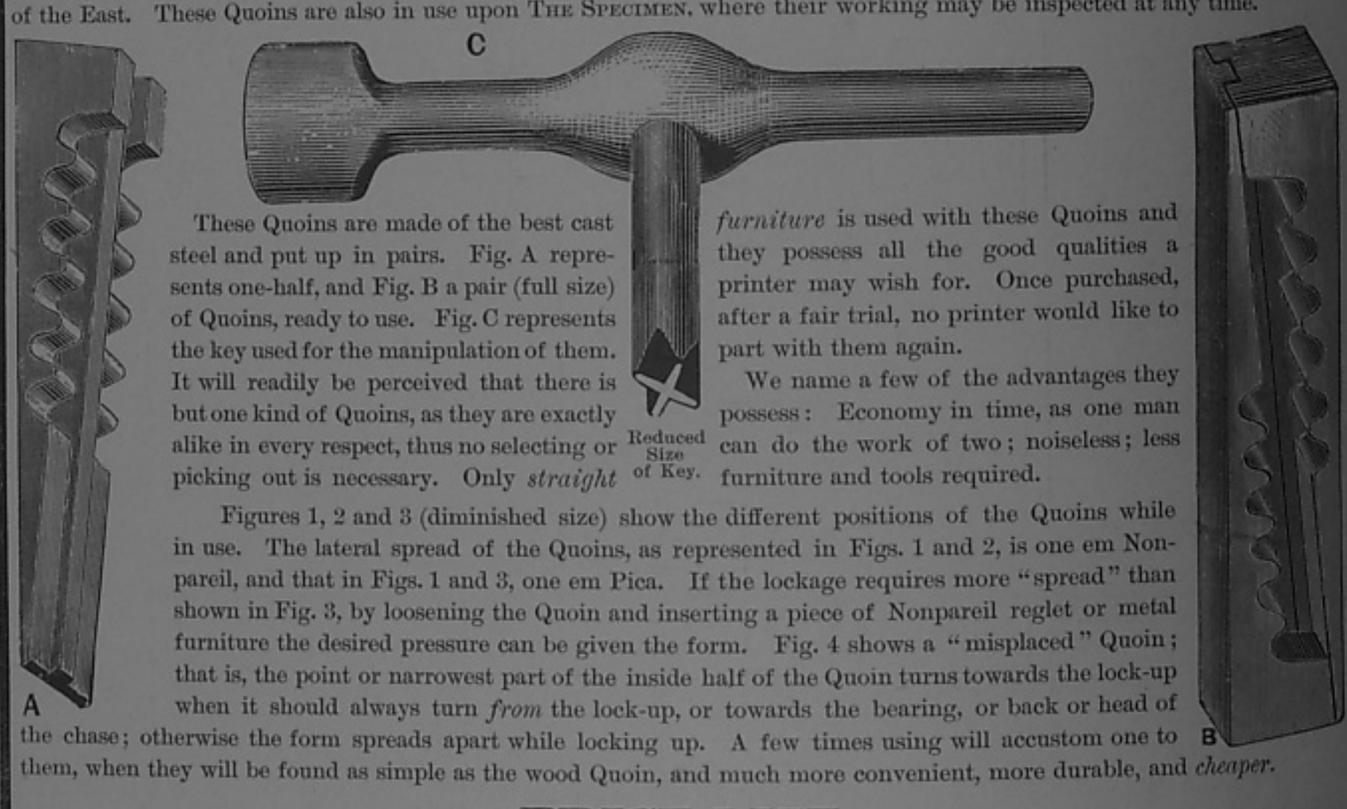
IMPROVED PATENT

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 not an experiment, having been in use in some of the largest offices in most of the Eastern cities for several years, and are highly recommended by those who are well qualified to judge of their merits. Their introduction in the printing offices of Chicago is quite recent, yet those who do use them are as warm in their praise as the fellow-craftsmen of the East. These Quoins are also in use upon THE SPECIMEN, where their working may be inspected at any time.



Reduced Size of Key.

These Quoins are made of the best cast steel and put up in pairs. Fig. A represents one-half, and Fig. B a pair (full size) of Quoins, ready to use. Fig. C represents the key used for the manipulation of them. It will readily be perceived that there is but one kind of Quoins, as they are exactly alike in every respect, thus no selecting or picking out is necessary. Only *straight furniture* is used with these Quoins and they possess all the good qualities a printer may wish for. Once purchased, after a fair trial, no printer would like to part with them again.

We name a few of the advantages they possess: Economy in time, as one man can do the work of two; noiseless; less furniture and tools required.

Figures 1, 2 and 3 (diminished size) show the different positions of the Quoins while in use. The lateral spread of the Quoins, as represented in Figs. 1 and 2, is one em Nonpareil, and that in Figs. 1 and 3, one em Pica. If the lockage requires more "spread" than shown in Fig. 3, by loosening the Quoin and inserting a piece of Nonpareil reglet or metal furniture the desired pressure can be given the form. Fig. 4 shows a "misplaced" Quoin; that is, the point or narrowest part of the inside half of the Quoin turns towards the lock-up when it should always turn *from* the lock-up, or towards the bearing, or back or head of the chase; otherwise the form spreads apart while locking up. A few times using will accustom one to them, when they will be found as simple as the wood 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

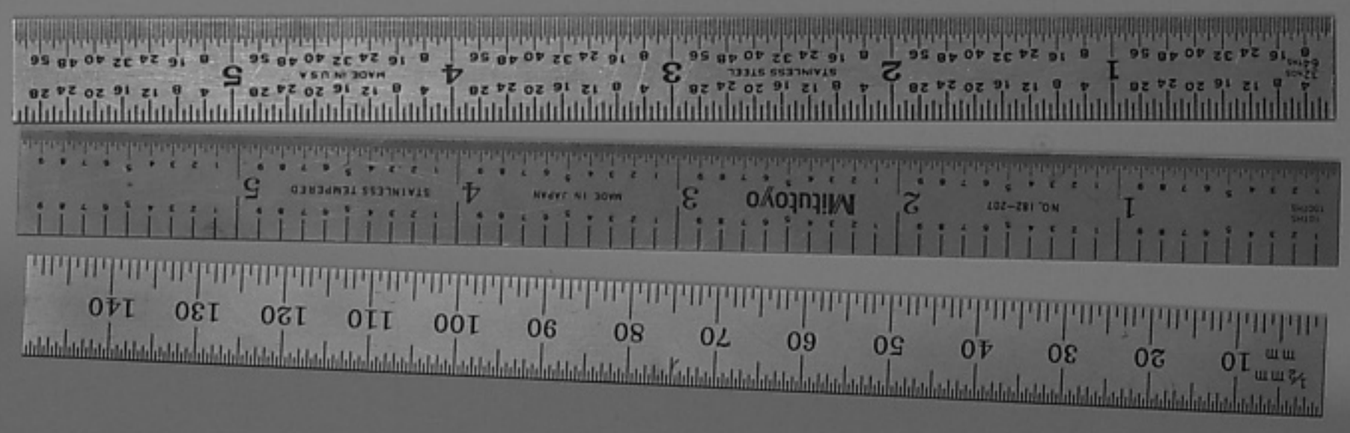
Plain Keys for either size, 50 cts. Plated, 75 cts.

Full Directions for Use accompany each package of Quoins.

☞ Address all Orders to

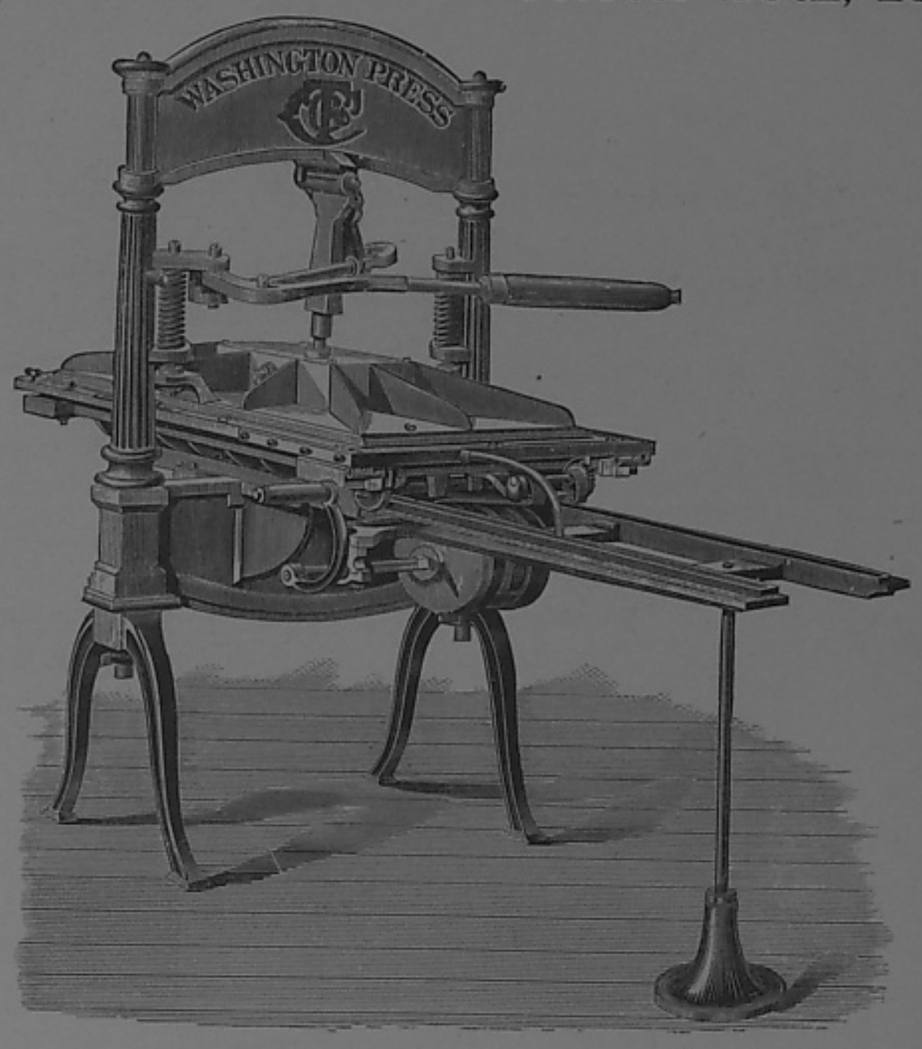
MARDER, LUSE & CO.,

Chicago and San Francisco.



IMPROVED WASHINGTON HAND PRESS

Improvement Patented October 26th, 1875.



PATENT ROLLING BED.

This latest improvement consists in placing wheel tracks 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.

	Platen.		Bed.		Price.	
No. 3	23×35	inches	26½×39	inches	$250 00	7 Column Folio.
No. 5	25×39	"	28½×43	"	275 00	8 Column Folio.
No. 7	27×43	"	31½×47½	"	300 00	9 Column Folio.
No. 8	29×43	"	32½×47½	"	325 00	6 Column Quarto.

Boxing included.

Price includes two pairs of Points, one Wrench, one Sheeps-foot, pair of Bearers, and one extra Frisket.

☛ Presses without the Improvement, $25 less than the above prices. ☚

MARDER, LUSE & CO.,

Chicago and San Francisco.

STAR PRESS

SELF-LOCKING CHASE HOOK!

We claim for it the following points of Superiority:

1—It has a Perfect Register.
2—A Perfect Distribution.
3—Prints a Solid Form with Ease.
4—Impression Adjustment Unexcelled.

CHEAPEST IN THE MARKET!

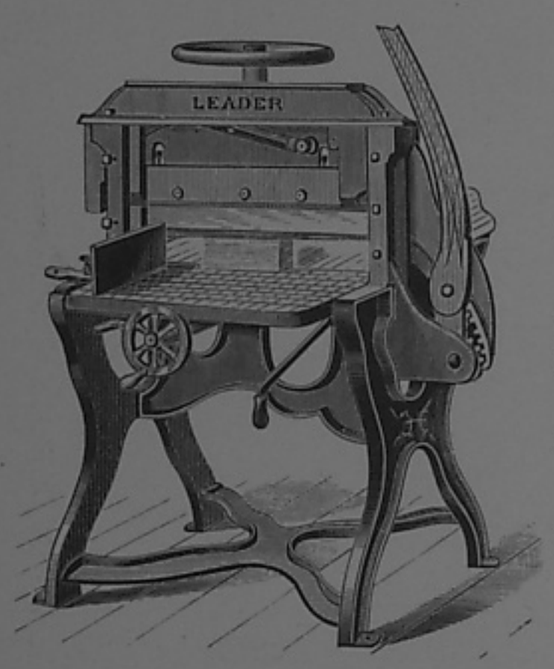
5—Has the most convenient Throw-Off made.
6—It is impossible to Spring the Bed or Platen.
7—It Runs Easily, Rapidly, and almost Noiselessly.

It is Warranted for Two Years against Breakage by Wear or Defective Material.

Sizes and Prices, in Chicago, at Depot.

9×13 inches inside Chase,	$190 00	11×16 inches inside Chase,	$290 00
		14×20 " " "	368 00

Steam Fixtures, $15 00 Fountain, $20 00



LEADER PAPER CUTTER

This very strongly and perfectly built machine has several new and important patented features:

FIRST—The Back Gauge, which must be changed for every cut, may be instantly moved any distance by a lever shown beneath the front end of the table.

SECOND—The octagonal stick and recessed sides gives sixteen cutting faces on the stick.

THIRD—A left hand Adjustable Side Gauge (shown in cut), and held in its place by a hand bolt.

FOURTH—The Spring Clamp, for holding the wheel on long screw from getting out of place. The wheel is instantly clamped or released by means of lever shown in cut.

These improvements are all *extras*, not used in other Paper Cutters; but no extra price is charged on this account.

FOR SIMPLICITY, DURABILITY, COMPACTNESS, CHEAPNESS, BEAUTY, STRENGTH, EASE OF RUNNING, COMMEND US TO THE **LEADER**

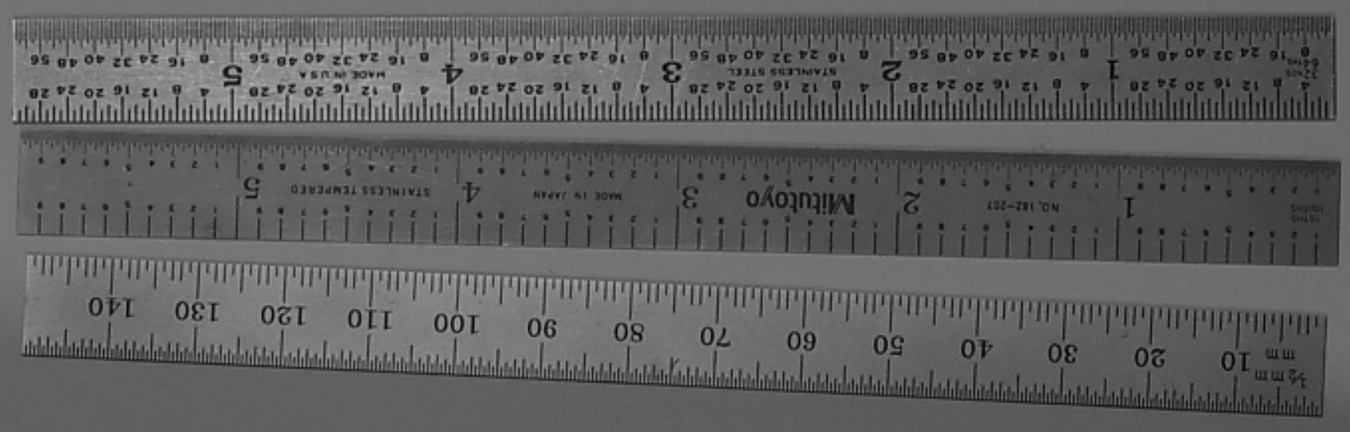
ACKNOWLEDGED BY ALL PRINTERS TO SURPASS ANYTHING EVER OFFERED IN THE SHAPE OF A **PAPER CUTTER**

Sizes and Prices, in Chicago.

23 Inch,	$115 00	30 Inch,	$186 00
28 "	170 00	32 "	214 00

MARDER, LUSE & CO.,

Sole Agents for the United States.



CHEAPEST IN THE MARKET!

5—Has the most convenient Throw-Off made.

6—It is impossible to Spring the Bed or Platen.

TER
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extra price
ADER
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- $186 00
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CO.,
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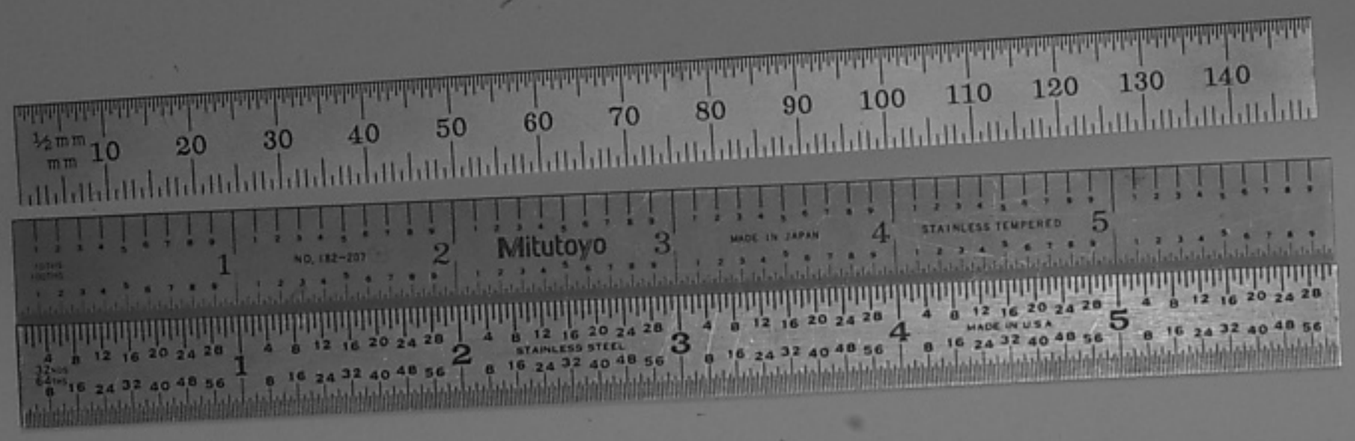
- $290 00
- 368 00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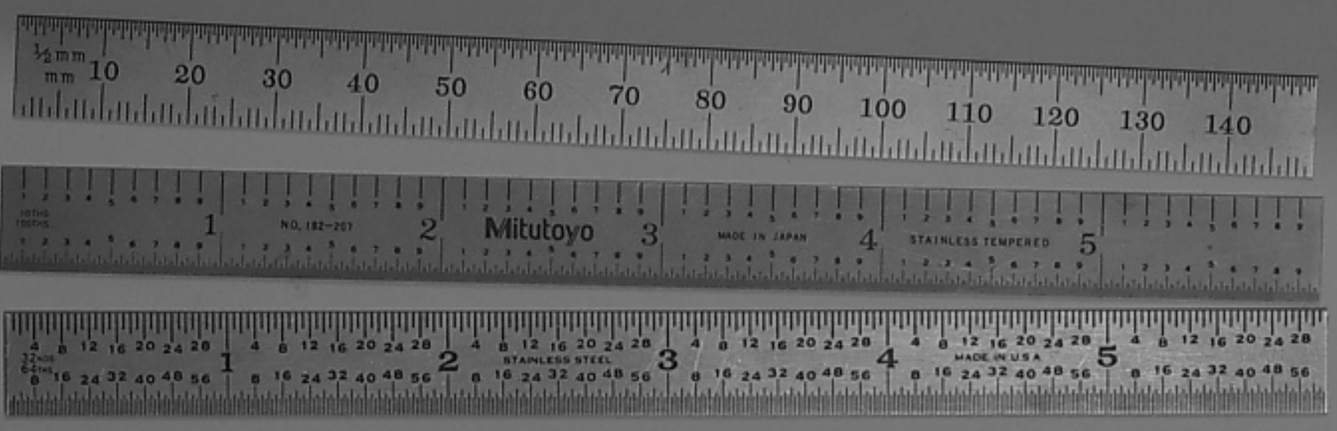
Mitutoyo
NO. 182-207
MADE IN JAPAN
STAINLESS TEMPERED
STAINLESS STEEL
MADE IN USA
1 2 3 4 5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NO. 182-207
Mitutoyo
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STAINLESS TEMPERED
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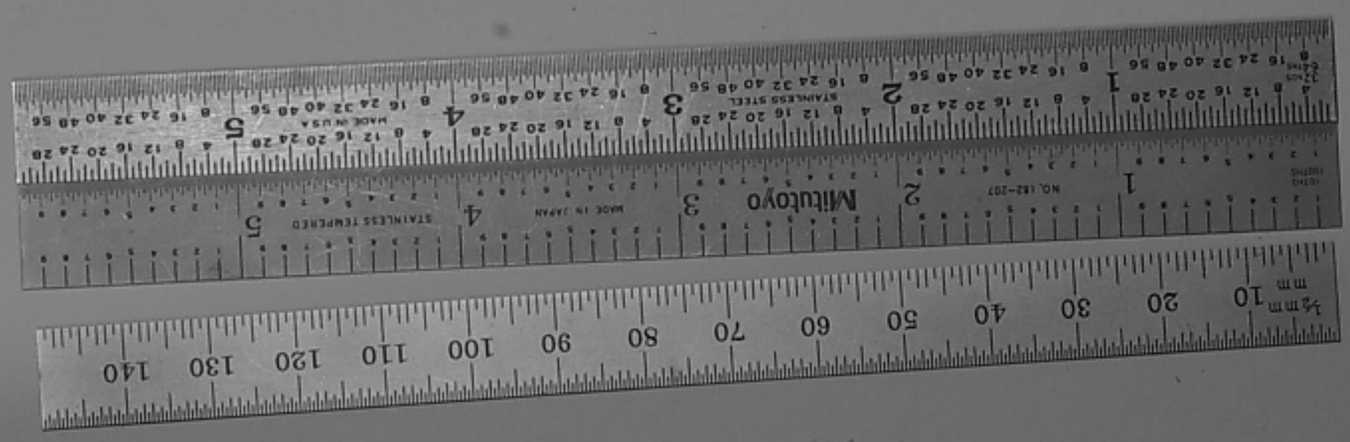
STAINLESS STEEL
MADE IN U.S.A.



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DATE DUE

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NO 5'80

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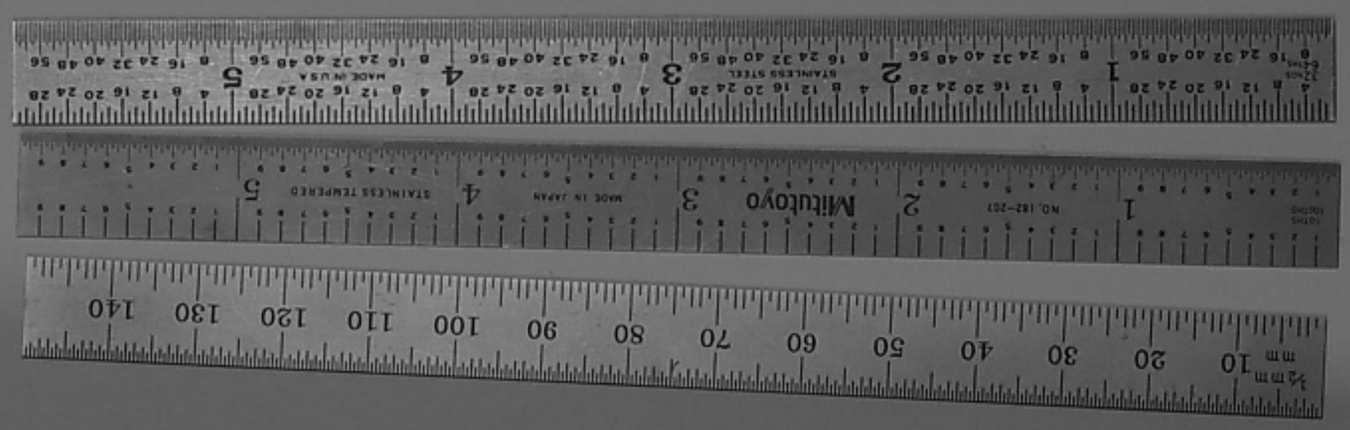
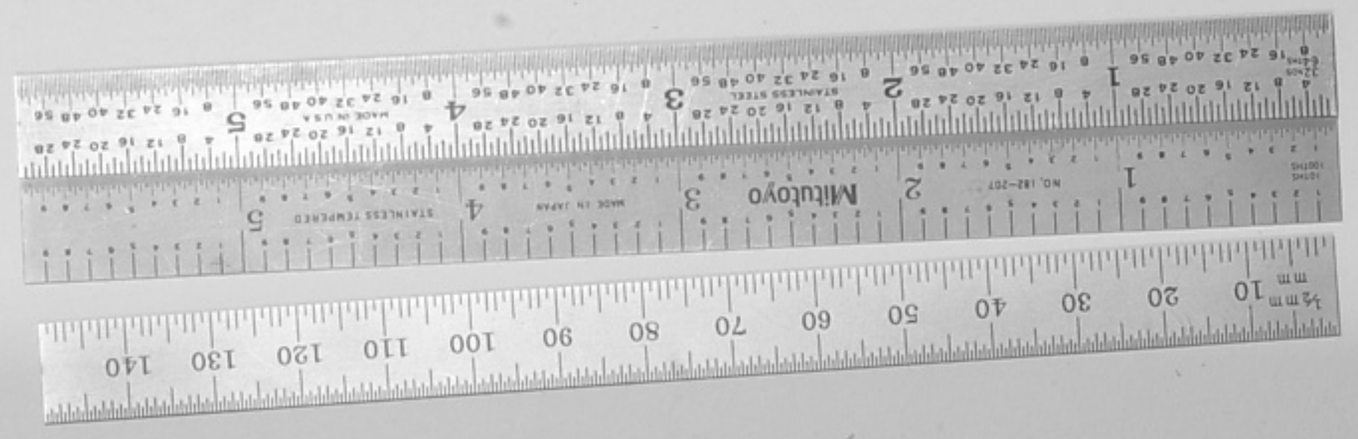

Mitutoyo
MADE IN JAPAN
STAINLESS TEMPERED
STAINLESS STEEL
MADE IN USA



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