

**BORDER No. 8.**  
 6-POINT, 5 FT. \$1.50, 10 FT. \$2.60  
 12-POINT, 5 FT. 1.60, 10 FT. 3.00

**BORDER No. 9.**  
 6-POINT, 5 FT. \$1.50, 10 FT. \$2.60  
 12-POINT, 5 FT. 1.60, 10 FT. 3.00  
 18-POINT, 5 FT. 2.00, 10 FT. 3.50  
 24-POINT, 3 FT. 1.65, 6 FT. 3.00

No. 8.

No. 9.

No. 9.

18 AND 30 POINT ALFERETA.

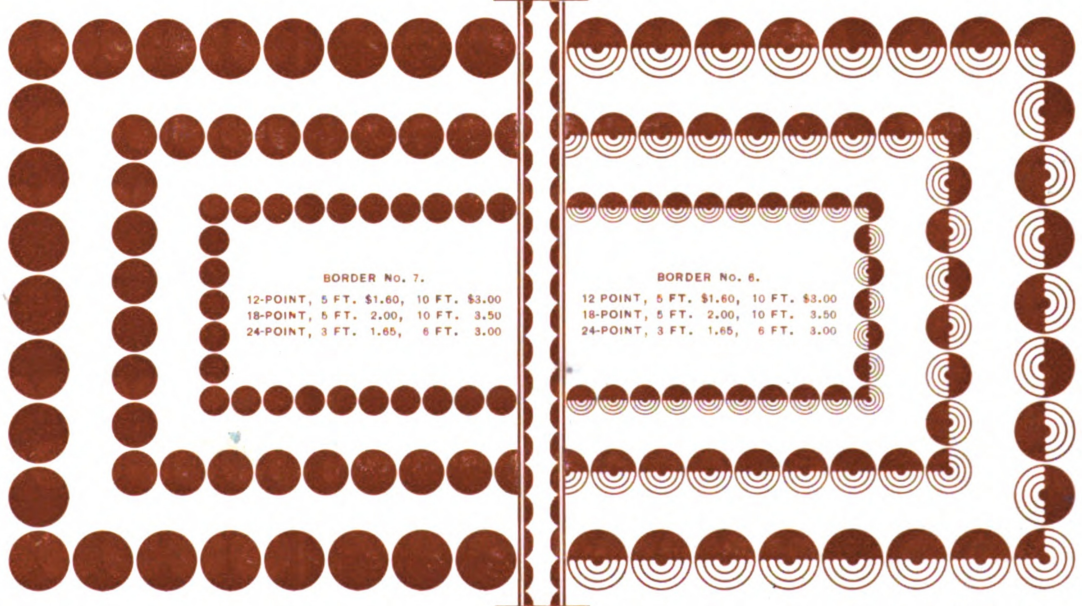
OTHER SIZES IN PREPARATION.



# The National Type Foundry

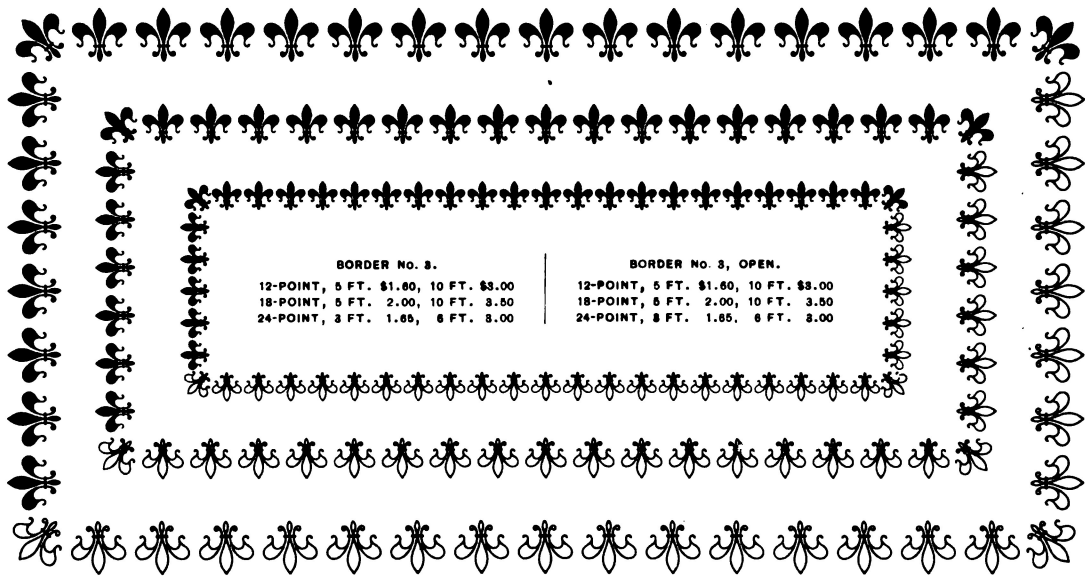
## 188 Monroe Street Chicago

WM. P. FISHER, MANAGER.



**BORDER No. 7.**  
 12-POINT, 5 FT. \$1.60, 10 FT. \$3.00  
 18-POINT, 5 FT. 2.00, 10 FT. 3.50  
 24-POINT, 3 FT. 1.65, 6 FT. 3.00

**BORDER No. 6.**  
 12-POINT, 5 FT. \$1.60, 10 FT. \$3.00  
 18-POINT, 5 FT. 2.00, 10 FT. 3.50  
 24-POINT, 3 FT. 1.65, 6 FT. 3.00



**BORDER No. 3.**  
 12-POINT, 5 FT. \$1.80, 10 FT. \$3.00  
 18-POINT, 5 FT. 2.00, 10 FT. 3.50  
 24-POINT, 3 FT. 1.65, 6 FT. 3.00

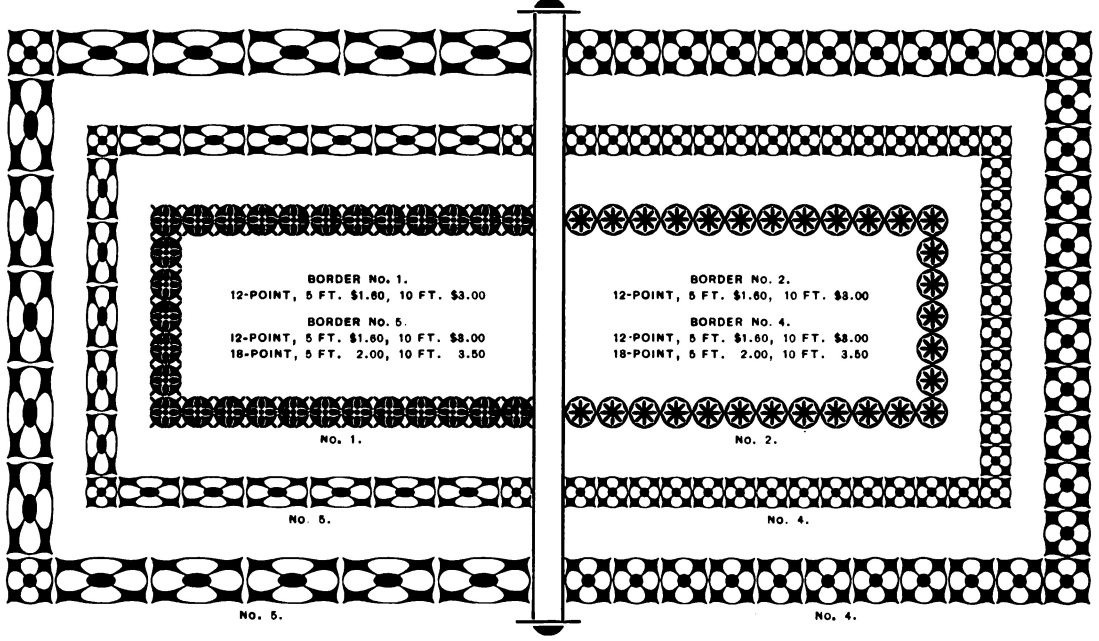
**BORDER No. 3, OPEN.**  
 12-POINT, 5 FT. \$1.60, 10 FT. \$3.00  
 18-POINT, 5 FT. 2.00, 10 FT. 3.50  
 24-POINT, 3 FT. 1.65, 6 FT. 3.00

# The National ←

30-POINT IROQUOIS.

# → Type Foundry

OTHER SIZES IN PREPARATION.



**BORDER No. 1.**  
 12-POINT, 5 FT. \$1.80, 10 FT. \$3.00

**BORDER No. 2.**  
 12-POINT, 5 FT. \$1.60, 10 FT. \$3.00

**BORDER No. 5.**  
 12-POINT, 5 FT. \$1.60, 10 FT. \$3.00  
 18-POINT, 5 FT. 2.00, 10 FT. 3.50

**BORDER No. 4.**  
 12-POINT, 5 FT. \$1.60, 10 FT. \$3.00  
 18-POINT, 5 FT. 2.00, 10 FT. 3.50

No. 1.

No. 2.

No. 5.

No. 4.

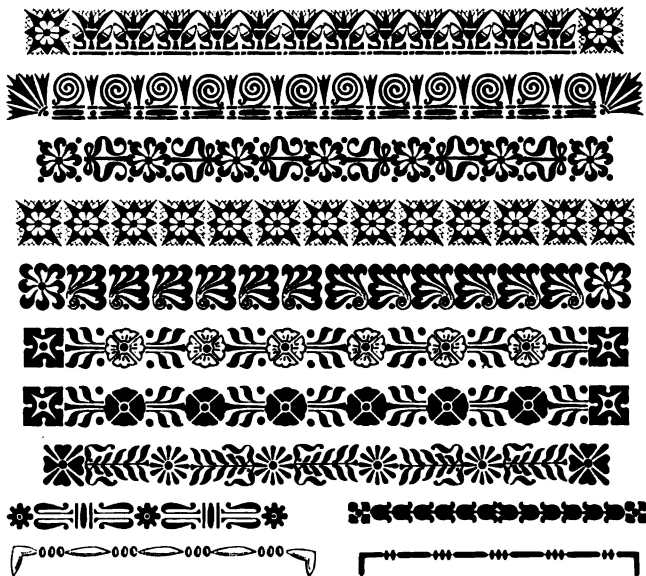
No. 5.

No. 4.

BORDERS Nos. 1, 2, 4 AND 5 FURNISHED WITH TINT CHARACTERS, IF DESIRED.

RECENT TYPE DESIGNS.

THE Dickinson Type Foundry, of Boston, Massachusetts, present this month a number of their Florentine borders. In cutting these borders this foundry has followed the designer's pen sketches as literally as type would allow, preserving the crude strength of the pen, where it did not



FLORENTINE BORDERS.

degenerate into the grotesque, instead of the prettiness that means so little in some of the new styles of the type of today. Two pages showing these borders, and the combinations capable of being produced, are shown in another part of this number. (Pages 458 and 459.)

The National Typefoundry, Chicago, also show a number of border designs. Nos. 1 and 2 are made at present in but one



No. 1.



No. 2.



No. 3.



No. 4.



No. 5.



No. 6.



No. 7.

NATIONAL BORDERS.

size; No. 3 in three sizes, both in solid and outline, working well in two colors; Nos. 4 and 5 in two sizes, and Nos. 6 and 7 in three sizes. The two latter are intended to work in combi-

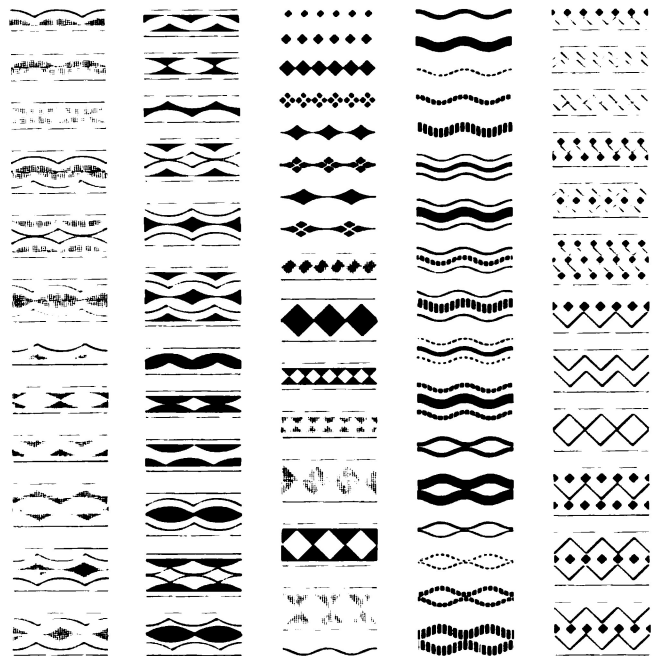


IROQUOIS.

nation for colorwork. Any of these borders answer very well for newspaper or job work, when worked separately. Tint

grounds are also made for Nos. 1, 2, 4 and 5 if desired. This foundry has just cast a new letter called the "Iroquois," made in upper and lower case, with figures, and containing the ornaments shown in the line given herewith. The insert sheet in this issue gives the effect of some of the borders in colors.

A. D. Farmer & Son Typefounding Company, of New York and Chicago, show a number of brass rule borders. Only small pieces of these are given, but still the printer will be



BRASS RULE BORDERS.

enabled to see the number of combinations that may be produced. By simply turning these rules in different ways a number of entirely different borders can be obtained. This foundry also shows a line of their new letter called "Abbey Extended."

An Hour on The Mall

ABBEY EXTENDED.

The Central Typefoundry, St. Louis, Missouri, show, among the other specimens in this issue, two pages of their "Mid-Gothic," a letter originated by them, made in sizes from 6-point to 72-point, in upper and lower case and figures.

The Marder, Luse & Co. foundry, Chicago, present in the same connection two pages of their recent production, the "Caxton Bold," a letter which will speak for itself.

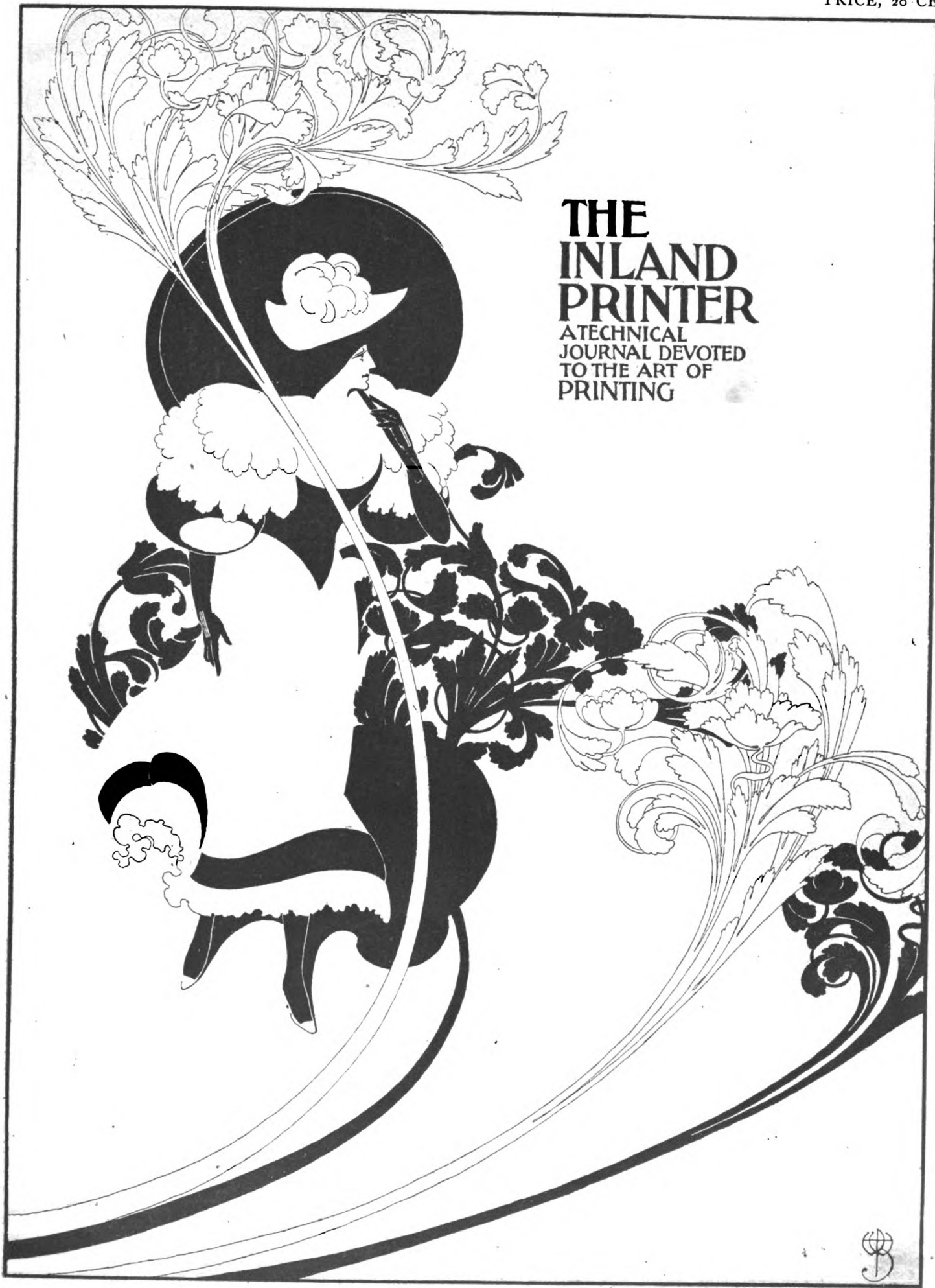
TYPOTHETÆ NOTES.

THE following gentlemen have been appointed delegates from the Cincinnati Typothetæ, to attend the annual meeting of the United Typothetæ of America, to be held in Philadelphia, September 18, 1894: Delegates—A. H. Pugh, T. J. Keating, J. J. Sullivan, R. T. Morris, W. B. Carpenter, C. J. Krehbiel, J. E. Richardson. Alternates—W. A. Webb, George Armstrong, John E. Raisbeck, Joseph Wachtel, S. B. Hutchins, J. E. Anderson, Edward Bloch.

At the annual meeting of the typothetæ of Troy, New York, the following officers for the ensuing year and delegates to the convention of the United Typothetæ of America, to be held in Philadelphia, September 18, 1894, were elected: President, E. H. Lisk; vice-president, J. W. Smith; secretary, E. H. Foster; treasurer, T. J. Hurley. Executive Committee—G. H. Tyler, Henry Stowell, A. H. Meekin. Delegates to convention—E. H. Lisk, E. H. Foster, G. H. Tyler. Alternates—J. W. Smith, S. M. Stone, M. Wallace.

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VOLUME THIRTEEN NUMBER FIVE  
CHICAGO, AUGUST 1894

## COPY AND PROOFREADING.

BY F. HORACE TEALL.



IN a novel published some time ago, the copy contained a great deal of conversation in short paragraphs, each chapter being written in one long paragraph, with no quotation-marks, and almost no punctuation. The compositors had the injustice imposed upon them of breaking the matter into paragraphs, and supplying punctuation, with no recompense for doing this essential part of the author's work. How such manuscript could secure acceptance by a publisher has never ceased to be a source of wonder, as it was not written by one whose mere name would carry it through; but a greater source of amazement is the fact that so many writers can make such abominable copy as they do make.

Certainly the writer should be the one most interested in having printed matter say what it is intended to say, and this cannot be positively assured unless the written copy is accurate in form. Even the presence or absence of a comma may affect the sense in such a way that no person other than the writer can know positively whether the comma should be in or not.

Very few writers send to the printing-office such manuscript as every writer should furnish, yet they all demand accuracy in the printed matter. Let us make a bold proposition. Why should not employing printers of books combine in the determination to make an extra charge for every alteration from copy, even to the insertion or removal of a comma? Why should not authors have to pay extra for the work that should be and is not done by them in the first instance? Even this, however, would not change the fact that much manuscript will not bear close reproduction in

print. An author who was making many expensive alterations in proof was requested to revise his matter in manuscript, and returned it unchanged, saying that he could find nothing wrong in it.

Compositors have always labored under the injustice of being expected to punctuate the matter they set, regardless of bad punctuation in their copy. How can they know better than the author should know? This is an injustice to them mainly because they must often change the punctuation in type, thus losing time for which they are not paid. The decision is left to the proofreader, and even the best and most intelligent compositor simply can *not* always be sure that he is doing what the reader will decide to be right. Other matters of style present the same difficulty.

If any particular style is to be followed, as in capitalization, punctuation, paragraphing, or any other formal matter, it is not just to demand that piece-workers shall set their type accordingly unless the copy is first carefully prepared. In other words, it is a matter of the merest justice to compositors that ordinarily they should be allowed to follow copy strictly in every detail. On some kinds of work this is not so essential, as on newspapers, for instance, where there are many writers, and matter of a certain kind is always to be set in the one way.

Publishers and editors of newspapers would be more just to all their workers, and probably more sure of getting what they want in style, if they could insist upon formal compliance at the hands of their writers rather than to throw the burden upon compositors and proofreaders. Responsibility for style does not rightly belong to the composing-room and proofroom; but if it must be assumed there, as commonly it must, every worker in those rooms should have an individual copy of a full and clear record of style. Those who receive work in book-offices, and who send it to the compositors, would certainly do well

\* Elsewhere in this issue Mr. Teall conducts a department of notes and queries on matters pertaining to the proofroom.