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By J. E. Griffith, with Griffith, Axtell & Cady Company, Holyoke, Massachusetts.
Mr. Allexon's choice for first place.

printer. Mr. Bradley's national reputation as a designer gives this contest an added value in having his opinions thereupon. Mr. Allexon is well known as one of the most skillful decorative printers of the country. Mr. Oliphant and Mr. Hornstein, both employing printers of Chicago, are well known for the correct taste displayed in the work turned out from their establishments.

Written for THE INLAND PRINTER.

REVIEW OF TYPE DESIGNS.

BY R. COUPLAND HARDING.

NOTICE two new names on the roll of American typefoundries. The Inland Foundry, of St. Louis, is chiefly distinguished by its principle of systematic lining, which alone should give it a footing. So far as I have seen its specimens, it confines itself at present to plain standard faces, which is good policy for a new house; and at the same time provides no novelty in design for special remark. Of the lining system I have written pretty fully already.

The other is the National Foundry, Chicago, from which I hope soon to receive specimens. The novelties noted here have been before the readers of THE INLAND PRINTER for some months already. Iroquois, a wide fancy latin, disproportionately heavy as regards the body marks, is very like the Abbey Extended, of Farmer & Son, with the characteristic features exaggerated. It is bold and legible, and its weak points are sufficiently shown in the cap F, N and T. The latter in particular is weak, the corresponding letter in the Abbey being a model of its kind. The word-ornament supplied is graceful, and duly subordinated to the text. Alfreta is a good backslope italic, heavy at the foot. The house shows a number of new borders. No. 3, a fleur-de-lis, in three sizes, is a gem, either in the silhouette or open style, or in both worked in register. I know nothing better of its class, ancient or modern. The

half-eclipsed ball (No. 5), working in register with 6, is also good. There is nothing especially noteworthy about the other borders.

The Dickinson Typefoundry, more than any other American house, has shown good taste in reviving and imitating the best models of the early printers. Their Caxton, Cursive script, Elzevir roman and Elzevir ornaments are already appreciated by printers who make a specialty of old-style printing. Their latest addition to this class of type, the Florentine borders, will be appreciated. They happily exhibit the medium between over-minute prettiness and the opposite error of inartistic irregularity. The designs are strong, showing well contrasted black-and-white effects, and while too heavy for light modern romans, will harmonize admirably with old-style work. I take it that these borders are original, not copied, like the Elzevirs, from old books. In any case the foundry is to be congratulated on a real success.

The well-earned reputation of the Central Foundry for solid and useful styles will only be enhanced by their original face "Mid-Gothic," in a full series of fourteen sizes, 6-point to 72-point. This is a sterling solid condensed sans, which, without any trace of eccentricity, commands attention. Happy is the printer the state of whose bank balance permits him to send "straight away" for the complete series—and still more happy will the skilled compositors be when it is opened out!

Barnhart Bros. & Spindler show a new series of roman, 6-point to 11-point, cast to point-set. On the special advantages of this system and its difficulties, I have written elsewhere in your pages. The difficulties concern the designer and founder only—the printer has only the benefits of the reform. The characters in this series are beautifully designed and cleanly cut; but close examination shows that some letters stand too closely together and others too widely apart. This may be

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By I. N. Halliday, Brown-Thurston Advertising Company, Portland, Maine.
Mr. Bradley's choice for second place.



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ARE THE TIMES RIPE FOR A NINE-HOUR DAY?

BY MANAGER.



HAVE read with great interest in recent numbers of the various trade magazines, articles on a shorter working day, the most of them appearing to emanate from the employe's side of the house, and as I have not seen an equal number from the other side (at the present moment I cannot recall a single one) I am going to try in my feeble way to present the other side — the employer's.

At the start I wish to say I am no pessimist. No one would hail with more joy than I the advent of a shorter day. My position as manager of a printing office makes me an employe as well as an employer. My salary is just as much to me as it is to any other man in the office; it is what supports myself and family, and what I am able to save is a nest egg for something better. If I could work less hours I should welcome it as heartily as the "devil."

The greater number of articles and letters to the magazines have been very much alike; an appeal to the typographical unions to take action that will result in the national convention deciding in favor of a shorter day. By whom are these articles written? Usually, I should say from their tenor, by a newspaper compositor; in most cases certainly the argument is from a newspaper compositor's standpoint. What do they know about the exigencies of the case as applied to job and book printing offices? What do the majority of news compositors know about the question? Comparatively little.

As the job offices come under the direction of the unions it is nothing but proper that the effect of a nine-hour day upon them should be carefully considered. The reduction of the working day to nine hours reduces the time and product ten per cent, and I

venture the assertion that there are more job offices today whose actual profits, after deducting depreciation, interest on plant, etc., are under rather than over ten per cent.

How is this loss to be equalized?

Employe answers, "Raise your prices for work."

Easily said, but not so easily done. Let me give two reasons. Americans like to "shop." If the prices are raised, they will go the rounds of the printing offices until they find one where they can get the work done cheaply. "Ah," you say, "but it is another printer who cuts the price, the union is not to blame for that."

That brings me to my second reason, which is, amateur offices and offices run by *late* employes, who are in the most cases union men. These offices are usually located in a small room, at a low rent, have one or two job presses, the whole plant bought on long time of one of the many dealers who will make them as low figures as they will the larger offices for cash in thirty days; nothing to figure for superintendence, proofreading, bookkeeping, office expenses or power, and the proprietors satisfied to earn union wages or a very slight advance.

These are the offices that set the prices. Let me cite two cases that came under my observation recently.

The first is from an amateur office that has one job press and, besides the proprietor, one girl, who doubtless sets jobwork and gets not over \$7 per week.

A gentleman wanted me to give him a price for 10,000 sixteenth-sheet dodgers. There was at least three hours' composition on it and I quoted him \$10 for the job, which I considered way down to hard pan. He laughed at me. "Why Mr. Amateur did the job before for \$7.50."

The second instance was a stationer who asked me what I would print envelopes for by the thousand, he to furnish the envelopes. "One dollar per 1,000,"