

but you can easily determine that point by trying the experiment of printing them on good paper, or you can insert a few of the originals in your stereotype plates and print them under the same conditions as at present. You would probably find that the originals will print no better than the stereotypes. B. & O. Myers, of New York, make a special grade of matrix paper for stereotyping half-tones, which is preferable to the usual quality, as it is a soft, short fiber which takes the shadings better than a harder paper. Half-tones do not require oiling: the mat will stick to them better if the oiling is dispensed with. That is to say, the mat will be less likely to puff up and double. They should be made exactly type-high. A recent number of THE INLAND PRINTER contained a half-tone printed from a stereotype made by the writer, which shows that stereotypes will print all right on good paper.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. X.—JAMES CONNER.

THE originator of the business variously known as Conner's Type Foundry and the United States Type Foundry, was James Conner. This gentleman was born in Dutchess county, New York, near Hyde Park, April 22, 1798. At the age of thirteen, or in 1811, he went as an apprentice to the printing business, having been duly indentured to Samuel Bowman, publisher of the *Public Advertiser*, in New York city. Later his indentures were canceled and he worked in the offices of several printers of the period in that city, being so engaged for several years. While in the office of John Watts, an Englishman, and the first stereotyper in America, he learned the elements of the stereotyper's trade, and he soon became expert in that occupation. On the promise of a large salary he moved to Boston, where he took charge of a stereotype foundry, and here by strict economy and industry he accumulated the sum of \$3,000. With that sum Mr. Conner returned to New York early in 1827, and soon after he opened a stereotype foundry. At first he gave his attention to stereotyping large type-faces for printers' use, which he mounted on wood, and this proving a success, he determined to open a typefoundry.

Mr. Conner's career as a stereotyper was a prosperous one, and many of the plates made for the American Bible Society were from his foundry. He made the plates for a large-type edition of the New Testament, said to be the first American edition. One of his early sets of plates of the Bible was a nonpareil 12mo, the sixtieth edition of which, bearing the date of 1829, is before the writer, bearing the imprint of D. Fanshaw, a noted printer of that time. The impression is an excellent one, though the hair-lines show feebly or not at all. This may be due to the cut or condition of the type, the method of the stereotyper, or to wear at the press. Besides working for printers and publishers, he did some publishing on his own account, and earned a reputation by his folio edition of the Bible. His publishing ventures were for the most part popular works for which he saw there would be a steady demand, and included Maunders' "Treasury of Knowledge" and one or more editions of Shakespeare.

When it was decided by Mr. Conner to open a typefoundry, he did not meet with encouragement from the other typefounders in New York, but he sought for a practical man to assist him, and he was fortunate in securing the services of Edwin Starr, one of the best in the country. The building up of the foundry, and the subsequent experiments made with a view to the improvement of the operations of typefounding, were sometimes at the suggestion of Mr. Starr. He was an excellent cutter, and among their first productions appeared the series of lightface romans, which at once brought the new foundry into prominence. The advantages of this series were judiciously set forth as being "easier to read, taking less ink, in stereotyping easier to mold, and requiring less labor from the press-

man." While these points seem to a certain extent sustained, on the other hand the type was not durable. It was probably as durable as most of the type of that day, which was generally characterized by a hair-line of knife-like sharpness, though the body-marks of the letter were strong. Had the printer thrown out the older type when the hair-lines failed, as would have been done later, the work of that period would compare favorably with the printing of the present day.

Among the important improvements and experiments conducted during the active career of Mr. Conner, none was more valuable than his discovery of a method of making matrices by the electrotype process. Previous to his efforts in this direction, two chemists in New York had experimented to produce a facsimile of a copper plate to be used in a magazine. In the course of Mr. Conner's experimenting he took a long primer capital T and inserted it through a stereotype plate. This was attached to a copper wire by soldering, zinc was attached to the other end of the wire, a weak solution of sulphuric acid was placed in a vessel, and in a similar vessel a solution of sulphate of copper, or blue vitriol. Then the matrix was placed in one vessel and the piece of zinc in the other, when the process of extracting the copper from the sulphate began and the copper was deposited on the intended matrix. This experiment was followed by others, various difficulties were overcome, until finally a complete alphabet of an ornamental type was successfully electrotyped. Before the death of Mr. Conner, which occurred May 30, 1861, there were several thousand of such matrices in successful use in his foundry.

Thus the rapid and inexpensive method of multiplying matrices acted as a stimulant to the typefounding business in America, and incidentally to the development of printing. After the death of James Conner, the foundry was conducted for years by his two sons, James Madison Conner and William Crawford Conner.

THE "PI" LINE.

By the courtesy of W. S. Warford, foreman of the Indianapolis *Sun*, THE INLAND PRINTER is favored with the following verses by Mr. Edward Singer, of the *Sun* staff. Many readers who have been aggravated by the recurrence of the "pi" line will consider that Mr. Singer sings to some purpose:

THE "PI" LINE.

When you start to read a story,
And your energies you bend
In a tense and rapt attention
To the interesting end,
Don't it jar you, don't it thrill you
With a rare ecstatic bliss,
When there's sandwiched in the story
A line

like
this:

Gilbert's knife glittered and described a
semi-circle in the air, but as his arm shot down-
radwhite vbgkq xzfilfffi emfwyp etaoinaoidlu

It's the "pi" line of the printer,
Which will happen to the best,
And no "make-up" man has ever
Yet been found to stand the test;
For in spite of all endeavors,
Sometimes they are bound to miss,
And an interesting story's
Spoiled

like
this:

WASHINGTON, March 22, 1901. It is re-
ported that the situation in the Philippines is
eroinse shrldu emfwyp vlgkqj etaoin etaincluu

—Edward Singer.

A NECESSITY IN THE PRINTING BUSINESS.

We could not think of doing business without THE INLAND PRINTER.—*Forbes & Reynolds, The Sun, Quarryville, Pennsylvania.*

THE INLAND PRINTER

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L. BARNETT



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SOME HISTORY OF TASTE IN TYPOGRAPHY.

BY THEO. L. DE VINNE.



At the World's Fair held at London, in 1850, one of the most notable exhibits of printing was that of Charles Derriey, of Paris, who was a typefounder and an amateur printer of high merit. His skill as a typefounder was shown more in the

making of ornaments than of letters, and the decoration there exhibited was presented with a beauty of presswork, a delicacy of color, and a skill in combination that had never been seen before. His work was much admired by printers from every country, and he received on his return to Paris the decoration of the Legion of Honor, for he had worthily maintained the reputation that France has always had for skill in typography, from Garamond to Firmin-Didot. Some time after he produced his grand "Specimen Album," which enabled those who had not gone to the exhibition to see the nature of his work, which was a surprise and a bewilderment to those who had looked upon typography as the rudest of the graphic arts. The skill and patience he gave to the making of this book now seems almost incredible. To get the perfection he desired he had to invent new attachments to the hand press, new machines for mitering rules and borders, new methods of mixing inks, and niceties of many other kinds. Nothing like his care had ever been exercised before. Lithographers looked upon Derriey's productions as a worthy rival to their best work, for he really surpassed them in accuracy of register, delicacy of tint and uniformity of impression.

This was the beginning of the revival of feminine typography, for, admitting all its manifold merits, the style was essentially feminine. Derriey made and used imitations of copperplate flourishes, profusely ornamented letters and florid decoration that compelled his lettering to hide itself in relative obscurity. Beautiful as his work was it was not typography proper, for printing, as he practiced it, was not the expression to be had from letters, but from decoration. The printer was more intent on showing his skill than on showing the

thoughts of the author. The cart was put before the horse — the broad frame dwarfed the picture.

Attempts had been made before in all printing countries to enlarge the field of printing in this direction, but these efforts were fruitless, for printing had to be done then on the old hand press, which, as then made, could not give the accurate register which was the first condition of good colorwork. John Gutenberg or Peter Schoeffer began the experiment in the "Psalter of 1457," but the imperfect color of the prints had to be touched up with the brush of the painter. Ugo di Carpi had tried to make pictures in monochrome by overlapping tints of the same or similar color, but he did not succeed. John Baptist Jackson, in the eighteenth, and William Savage, in the nineteenth century, spent a deal of time and money in trying to make pictures in colors that failed to get the approval that was hoped for. G. Baxter, of London (about 1834), was the only experimenter who succeeded in making entirely acceptable prints in color by combining the different processes of copperplate, lithography and engraving on wood, but they cost too much. The world had to wait for better paper and presses, as well as for the then unknown art of photoengraving on metal. It was not until S. P. Ruggles, of Boston, and George P. Gordon, of New York, had invented different forms of treadle presses that fine colorwork could be successfully and economically done. When it was demonstrated that accurate register could be had on treadle presses without the use of points, printers everywhere amused themselves with color printing as children now do with new toys or puzzles. Ornamental type and decorative treatment were in highest fashion and were freely used in 1860, but, generally speaking, with unsatisfactory results. Printed work was made horribly expensive by the use of types in two colors, ground tints, flourishes, curved lines and eccentric arrangements. The good models that had been left to us by earlier printers were set aside as old-fashioned, and every young compositor did his best, not to make readable print, but to invent complex and difficult composition. The technical workmanship of



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THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

One year, \$2.50; six months, \$1.25, payable always in advance. Sample copies, 25 cents: none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED;** send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and seventy cents, or fifteen shillings four pence, per annum, in advance. Make foreign money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space. THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all news-dealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, Phoenix Works, Phoenix place, Mount Pleasant, London, W. C., England.
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
PENROSE & Co., 8a Upper Baker street, Lloyd Square, London, W. C., England.
E. GIROD & Co., 70 Foro Bonaparte, Milan, Italy.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
HERBERT BAILLIE & Co., 39 Cuba street, Wellington, New Zealand.
G. HEDELER, Grimmaischer Steinweg 3, Leipzig, Germany.
A. W. PENROSE & Co., 44 Rue Notre Dame des Champs, Paris, France.
JAMES G. MOSSON, 10 Fonarny Per Nugol, Officerskaja, St. Petersburg, Russia.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.

EDITORIAL NOTES.

AUSTRIAN and German manufacturers are said to be organizing insurance companies to provide indemnity to employers for losses occasioned through strikes.

THE \$400,000 fund, growing out of the £1,000 left by Benjamin Franklin one hundred years ago to be loaned during a century to mechanics at five per cent interest, will now be used to build a trade and manual school in Philadelphia to Ben Franklin's memory.

IT costs a Canadian newspaper publisher a trifle over 3 cents a year to send a copy of his paper to a subscriber in Texas, Oregon, or any other part of the United States. It costs him just \$1.04 to send the same paper to a subscriber in Great Britain for the same period. An effort to secure a lower rate of postage to the mother country is being made.

THE master printers of Detroit and the Detroit Typographical Union are trying to figure out a better apprenticeship system. The employers want to be allowed more apprentices than the one-to-five-journeymen already provided for, and they also want to make it impossible for boys learning the trade to shift around from one office to another as the whim seizes them. The union is disinclined to increase the ratio of apprentices, and says the other matter can be regulated by the employers themselves.

CONSUL-GENERAL GUENTHER, stationed at Frankfurt, Germany, reports to the State Department an interesting decision by the Supreme Court of Germany affecting the rights of employers and employes. A number of molders refused to work on certain models because they had come from a factory in which there was a strike. The molders so refusing were discharged and their employer brought suit against them for damages sustained by their refusal to work. The employer was given a verdict for 2,043 marks and the Supreme Court affirmed the decision.

A RECENT Swedish invention is a paper that is proof against grease or odor. One of its uses abroad is for the wrapping of butter for shipment. The greaseproof paper in use in this country for the packing of hams, bacon and similar products has not the merit of being odorproof as well, and butter is so sensitive to odors that this paper would not serve in packing it for shipment. The Swedish greaseproof paper, on the other hand, is absolutely odorproof as well, and nearly all of the vast quantities of butter shipped from Denmark to England are wrapped in it.

AN English publication, the *Paper Trade Review*, reports that a Mr. A. M. Grantham has invented and patented a mechanism which will render printers' "dummies" out of date. The mechanism as described is evidently a device which reflects great credit on the