

THE TYPEFOUNDRIES OF THE UNITED STATES.

NO. II.—MARDER, LUSE & CO.

The wonderful growth and progress of Chicago in all that constitutes material prosperity is nowhere better illustrated than in the lines tributary to the needs of the printing fraternity. While our wholesale merchants have gone on and erected and filled their trade palaces with the fabrics of every nation and every clime, giving to the city a name known of all men, the manufacturers of articles for printing office use, though having a constituency smaller in numbers, have covered as wide a territory as that of the merchant princes. Beginning in a comparatively small way, their facilities have grown with their trade until Chicago today is one of the best printers' supply points in the United States; that is to say, the printer can find here, ready for immediate delivery, or have made to order on short notice, anything needed in his business, from a gauge pin to a perfecting press, from a pack of visiting cards to a thousand carloads of paper, from a font of fullface to a hundred thousand dollar outfit.

The pioneer house in the manufacture of printers' goods in this city, and still the most extensive, is the Chicago Type Foundry, at Nos. 139 and 141 Monroe street. This now immense concern was established as a branch of an eastern foundry some thirty-five years ago, in a small building on Washington street, between Clark and Dearborn streets. At first nothing but body types, leads, etc., were cast, everything else being supplied from houses in other cities. In a few years, however, the infant giant cut loose from the apron-strings of its original projectors, since which time its progress has been onward and upward. Through all the changes of ownership it has retained the original name of the Chicago Type Foundry; but since January 1, 1869, it has been under the control of its present proprietors, Marder, Luse & Co. When these gentlemen assumed the ownership of the Chicago Type Foundry they recognized the possibilities of the future, and bent every energy to secure to themselves and to Chicago the harvest that was in sight. Larger quarters were obtained, new and improved machinery and methods were utilized, and men and brains of the first order were employed. Busy hands and bright minds contributed to the building up of a business which has had a growth almost unparalleled in the history of enterprises of the kind; and the Chicago Type Foundry today stands as one of the most extensive and strongest houses in its line in the country, and there are few in other countries equal to it.

In one thing the house of Marder, Luse & Co. has worked an entire revolution in the printing trade. We refer to the making of uniform type-bodies. The craft will well remember the curious and provoking jumble—we can call it nothing else—of a few years ago. Then each foundry was a law to itself, and the types from no two foundries could be made to justify with each other. If a printer wished to use two sizes of types in the same line he was compelled to employ cardboard or paper to effect his purpose, while the disastrous effects resulting from the mixing of fonts were felt of all men who were so unfortunate as to have procured their material from two different concerns. The variations in brevier, for instance, were in some cases as much as a twelve-to-pica lead one way or the other, so that the printer who purchased his body letter from one founder could not make the quads and spaces justify with the job letter of another, and for the latter special quads and spaces had to be bought, thus entailing a heavy additional expense without fully curing the evil.

Occasionally a wail would go up from the craft over this untoward state of affairs, and the founders would be petitioned to agree upon a common scale of measurement that should give relief. Those who made any reply to the plaint declined to make the change desired, averring that it would entail so great expense upon them as to amount, in some cases, to actual confiscation; then they complacently settled back into the old rut, satisfied that they had fully answered the demands made upon them. Not so, however, with the Chicago Type Foundry. Even before the great fire of 1871 the proprietors became satisfied that the desired

change could be made, and that it would be an immense boon to the craft. They set about to devise a scheme that should be mathematically correct, so that all the sizes of type could be made to justify with each other by the use of regular thicknesses of leads, and without resort to cardboard and paper, which involved the waste of immense amounts of time. The result was the introduction of the "American System of Interchangeable Type-Bodies," now adopted by nearly every foundry in the country under the name of the "Point" system. In this system the "American"—one-twelfth of a pica—was taken as the unit of measurement. All the sizes of type above agate were then cast upon multiples of this unit. Thus nonpareil was made six times the size of an American; minion seven times, and so on up to pica, when the increase became two points in each case up to double pica, which was made twenty-four times the size of American, or equal to twelve six-to-pica leads. The entire system is best illustrated by the diagram given on page 73 of the current volume of THE INLAND PRINTER (October, 1890). This can be shown by the following table. The sizes are based upon the metric system, which must, sooner or later, be the standard of measurement in this country:

SIZE.	No. POINTS.	SIZE.	No. POINTS.
American	1	Pica	12
German	1½	English	14
Saxon	2	Columbian	16
Norse	2½	Great Primer	18
Brilliant	3	Paragon	20
Ruby	3½	Double Small Pica	22
Excelsior	4	Double Pica	24
Diamond	4½	Double English	28
Pearl	5	Double Columbian	32
Agate	5½	Double Great Primer	36
Nonpareil	6	Double Paragon	40
Minion	7	Canon	44
Brevier	8	Four-line Pica	48
Bourgeois	9	Five-line Pica	60
Long Primer	10	Six-line Pica	72
Small Pica	11	Eight-line Pica	96

The use of these bodies together is as easily learned as the multiplication table. Thus a long primer (10) and a brevier (8) justify with a great primer (18) or two-line bourgeois; a brevier (8) and a nonpareil (6) with an english (14) or a two-line minion (how handy this in advertisements beginning with a raised line, as is the fashion on many papers); one six-to-pica (2) lead and a long primer (10) make one pica (12); two pearl (5) make one long primer (10); three nonpareil (6) bodies make one great primer (18); four minion (7) bodies make one double english (28); five brevier (8) bodies make one double paragon (40), and so on through the entire list of type bodies. In other words, the differences between the various sizes are calculated to a mathematical nicety and are made uniform through the whole series. The same system of points is applied to leads, rules, etc., a twelve-to-pica lead being one point, an eight-to-pica one and a half points, and a six-to-pica two points.

The introduction of the interchangeable system by Marder, Luse & Co. created a genuine sensation. A few printers, thinking only of their stocks then on hand, were inclined to condemn it, but the great majority of the craft, recognizing its benefits and utility, hailed it as one of the needed reforms of the day and acted accordingly. Some typefounders, however, evidently blind to the demand of the times, held on to an obsolete idea, and condemned the proposed reform in accordance therewith; yet such has been the current of events that even its then most persistent opponents now advertise to furnish types upon the "point" system when desired.

The interchangeable system now finds universal favor among progressive printers. It has had a thorough trial extending over several years, and he would be a rash man who would even suggest a return to the old order of things. Of course, those who have large stocks of material made after the old haphazard style do not and cannot expect to receive the full benefit of the new plan, but even they are better off than they were under the old system, and the advantages of the interchangeable system will become

more and more patent to them when they are compelled to replace the old material with that made upon the modern plan.

The struggle to introduce the new system was a more difficult one than would now be imagined. Opposed to it were large aggregations of capital and the natural selfishness of competitors in business, especially of those unwilling to make a present sacrifice for the sake of securing a future good. Marder, Luse & Co. were compelled to make this sacrifice in common with every other foundry adopting the system, but they were wise enough and brave enough to enter upon the work and push it to a successful issue. Their labors have secured the coöperation even of their competitors and the unqualified indorsement of the craft throughout the English-speaking world. The United Typothetæ of America, at its session in September last, gave its hearty approval of the interchangeable system and acknowledged its many merits, and that body of representative printers has been and is making the effort to induce all the founders in the country to conform to it. In this effort they have been nearly successful, and with but two or three exceptions all the manufacturers will hereafter supply types made upon what is now known as the "point system," which Marder, Luse & Co. instituted some fifteen years ago. As has been said before, this house has effected a revolution in the trade — a peaceful revolution, and one that is of almost incalculable value to the craft.

Written for THE INLAND PRINTER.

REMINISCENCES.

BY JAMES BARNET.

THE CHICAGO "CHRONOTYPE."

A GENTLEMAN from the Pacific slope arrived in Chicago in that fateful year of panic, 1857, with notions of newspaper work far ahead of any that had been expressed in the Garden City. His plan of publishing a first-class weekly journal found favor with all those he came in contact with, and his family connections, second to none, wealthy and above reproach, would give it a character and stability that few newspaper men could boast of. Paid writers of acknowledged merit would have their essays in its columns, one of them being the well-known Professor Mathews, of scholastic attainments. Great expectations were formed beforehand of the effect of seeing this gentleman's manuscript in print. The name of the paper even would be one that was sure to cause inquiry and insure its sale, while the printing with good type from the Philadelphia and Boston foundries and white paper would be such that all people of taste, who disliked the ball game, Sunday racing and theater going, with chicken and dog fighting, would eagerly subscribe for the *Chronotype*. The editor being thus fortified he mounted his winged fancy, but, alas! not being a practical printer, he never reached the goal that shines so bright with the roseate hues of experienced art.

To put the effort into practical execution a suitable printing office with its material was bargained for, when I was recommended and sought after to take charge of the jobwork, which would, of course, soon be on hand through the irresistible exertions of Jake Harker, who had been in the *Evening Journal* employ. He was a little, active fellow, and seemed just the man in the right place to do anything and promise everything. Four months had passed pleasantly in their course when signs of the shortness of cash were projecting themselves on Saturday night as the pay envelopes found their way to the pockets of the employés. Jake began to spend more of his time out of the office than seemed necessary, and I was called upon to officiate in his absence. This gave me an insight of the charges made for job work, and I would scarcely believe my eyes to find that canvassed jobbing was being done that would not pay a profit. I knew then that it was a mere question of time when the *Chronotype* would cease to exist.

A typo, who felt that he had a financial interest in the concern, had conceived a dislike for Jake, and possibly words had passed between them. One day they met on the stairs leading to the

printing office, and it was found that the space between the wall and the railing was not wide enough to allow one another to pass. Here was a difficulty that was not contemplated when one went down and the other began to climb. Neither would give way. The Gordian knot had to be cut, and the little Englishman let out with his right hand on the facial muscles of his opponent. This was the first blood for Jake, with which he was contented, and the battle of the stairs was at an end. Loud talk of police and prison resounded through the air, but nothing came of it. Between these two the editor was in a quandary, and on being told that I did not believe in attending to another's business beside my own, especially as there seemed no reason for the exigency, he quietly said, "Do the best you can."

No steam or cylinder press being in the establishment, the forms of the *Chronotype* had to be sent out. An effort to save a few dollars in this direction resulted in printing the pages on Seth Paine's press across the river, in Gates' machine shop, Canal street. This press rattled and jafred more like an ancient family mangle than a decent, well-behaved article of the Taylor pattern. In fact, if a full head of steam had been applied, the original and novel bumper would have shattered the walls of the building as completely as did the battering rams at the siege of Jerusalem so many years ago. It was terrorizing to hear the slap of the bed upon the supple board that sent it back to its place.

A parting time was at hand, when the editor arranged with Jake and I about the balance due for wages. Fifty dollars was my portion, the half of which was never paid, owing to the acceptors of the duebill failing in business. Harker then vanished from my sight on leaving the *Chronotype* office as did the Bottle Imp when he went down below with the trap door on the stage of the theater, and I did not see him again. Six months finished the experiment of issuing a first-class weekly newspaper. "It went up like a rocket, but came down like a stick."

The fame of the editor of the *Chronotype* was afterward inclosed in some volumes of his experience in Paraguay while looking after the dignity of the United States, as Lopez and his enemies were settling their quarrel with the sword.

THE TERM OF LITERARY COPYRIGHT.

Under the existing law of the United States, copyright is granted for twenty-eight years, with the right of extension for fourteen more; in all, forty-two years. The term of copyright in other countries is as follows:

- Mexico, Guatemala, and Venezuela, in perpetuity.
- Colombia, author's life and eighty years after.
- Spain, author's life and eighty years after.
- Belgium, author's life and fifty years after.
- Ecuador, author's life and fifty years after.
- Norway, author's life and fifty years after.
- Peru, author's life and fifty years after.
- Russia, author's life and fifty years after.
- Tunis, author's life and fifty years after.
- Italy, author's life and forty years after; the full term to be eighty years in any event.
- France, author's life and thirty years after.
- Germany, author's life and thirty years after.
- Austria, author's life and thirty years after.
- Switzerland, author's life and thirty years after.
- Hayti, author's life, widow's life, children's lives, and twenty years after the close of the latest period.
- Brazil, author's life and ten years after.
- Sweden, author's life and ten years after.
- Roumania, author's life and ten years after.
- Great Britain, author's life and seven years after his decease; to be forty-two years in any event.
- Bolivia, full term author's life.
- Denmark and Holland, fifty years.
- Japan, author's life and five years after.
- South Africa, author's life; fifty years in any event.

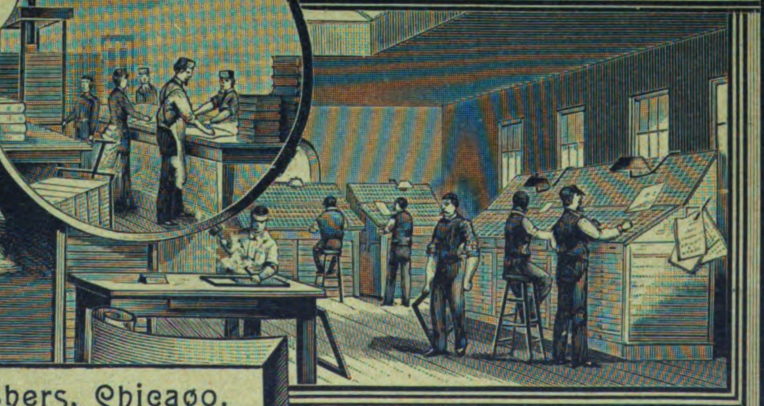
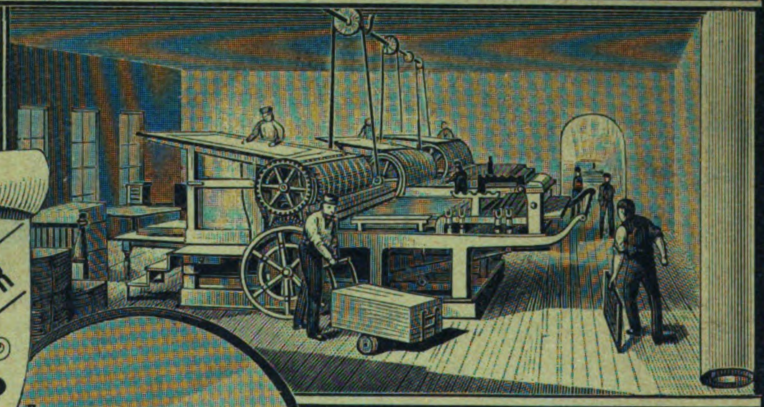
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