A Hundred Years Hence.

It is no time to ask the question: What will be the future of the craft? We must look to the minds of men of the future to answer that question. Changes are now so swift that the future man at the close of his term finds the art different from that to which he was apprenticed. Old-fashioned methods are obsolete; new processes have been introduced that during the previous four centuries in which the art has been practised. It is no wonder that those trained in old methods are uneasy at the prospect; for each new invention suggests further improvement, the rate of progress one of continual acceleration.

Mr William Morris, well known as poet, artist, and latterly as printer, has been addressing the Arts and Crafts Society on the printing of books, and we give elsewhere an abstract of his address. It will be read with interest, with a certain measure of approval, and probably with a good deal of dissent by those practical men who take an intelligent interest in the progress of their art. They will be a little staggered at the lecturer's assertion that printing ceased to be an art within the first century after it was invented. Few will accept so sweeping a statement without demur; and no doubt most will find that Mr Morris's definition of art will not coincide with their own. Even more startling, however, is his forecast. «He gave printing about fifty years to last, or one hundred years at the most.»

Among those who read this page there are some who, at the end of another fifty years, may remember Mr Morris's prediction; and who, looking forward, will be better able than we are, to guess what kind of books will be manufactured and read by the men of 1989. Mr Morris may prove to be a true prophet. When Niepce experimented on the curious action of light upon bitumen, he did not suspect that he had chanced upon a discovery that would in fifty years kill the beautiful arts of line engraving and xylography. It was not that the new arts were better, though they developed artistic possibilities of their own; but direct handwork on wood and copper had to give way to cheap and ready chemical processes. An age «steam- and devil-driven,» as Ruskin has put it, could brook no delay. The hand-press has gone. Shorthand is displacing the old writing character; the type-writer is dislodging calligraphy; every branch of printing save type-composition is performed at terrific speed; and the compositor, picking his type one by one, is distanced by every other department. In the writer's apprentice-days all types were cast singly in the hand-mould—now there are many printers who have never seen a hand-cast type. If there is anything in analogy, hand-setting of types will follow hand-casting.

In fact, the machines have come. There are the Linotype and the Monotype, which, fed with sheets of perforated card, casts singly and swiftly each letter or space as required, in any sized type; and, lastly, there is the multiple telegraph of a Sydney inventor, by which one man at a keyboard can simultaneously operate any number of machines at any distance. Seven years ago not one of these wondrous pieces of mechanism existed, and the most advanced printers, with few exceptions, regarded machine-setting as a chimera. Probably in twenty years more, every existing composing-machine will be out of date. One central news-agency may print the telegrams simultaneously in each locality with greater ease and accuracy than it now transmits the messages. The suggestion that a pile of thousands of sheets will be printed from type-written or other copy by a single electric flash is by no means an incredible one. By the time the lands now being indentured go out into the world as journeymen, it may be that no large volume or newspaper sheet of ordinary matter will any longer be composed by hand.

Will movable types still remain? We think they will. Steam and devil-driven though the world may be now—dazzled by electric light and thrilled by galvanic motors as it will be in years to come—there must still remain classes of work that no mechanism can perform. At the same time, we cannot feel certain that there will be a place for the type-founder at the close of the twentieth century. Invention takes sudden and unforeseen directions. The type-writer of to-day is only a germ of greater things to come. Photography, once a scientific recreation, is now indispensable in every branch of graphics. Our cumbersome orthography must go, and shorthand may wholly supersed the time-honored Roman character. Late wondrous discoveries in chemistry and physics must produce vast revolutions in the arts. Printing houses, even fifty years hence, may be great silent factories, without types, presses, or ink. We are old-fashioned, it may be, for we cannot quite rejoice in such a prospect. The world as a whole will gain; but the inexorable law of progress holds good—the gain is costly, involving irretrievable loss.
Monthly Record.

It was not altogether a cheerful report that was presented by the board of management of the Wellington branch of the Typographical Society for the past half-year, as the following extract will show: The board regrets its inability to submit a satisfactory record it could wish. Cheap labor is the main trouble. Peaceful efforts have been made to uphold the aims and objects of the society. The unsatisfactory state of things is not attributable to any unusual falling-off in the demand for labor at this time of the year—the contrary, trade has been brisk; it is the nature of the trade. The outcome of the insane competition indulged in by employers. Cheap labor must follow such tendencies. Fair-dealing employers should endeavor to correct this evil; but it is a duty they shirk. This coming Board will unquestionably cope with the difficulty, and it will be well for it to follow the lines laid down by the retiring board. On turning to the balance-sheet, it will be seen that the receipts this time exceed the expenditure by £34 12s. 9d. The item of unemployed and retiring allowances (£31) is again large, being only 30 per cent. less than last half-year, a time when this item is usually at its highest point. Your board very regretfully has to announce that unfair offices are on the increase. There are now seven in this city. They are unfair because the adult employees in five receive less than standard wages; in one an exceedingly large number of boys and youths are employed; and in the other—one being a family affair—all hours are worked. —

The Wairarapa Methodist Record, a penny monthly, has appeared in Masterton. The Editor, J. Bufton and S. J. Gibson are joint editors, and Mr. R. E. Horrobin is the publisher.

Mr. William Potts, who has for nine years held the position of artist and head of the lithographic department for Mr. Willis, of Wanganui, has left the establishment, and intends also to leave the colony.

J. W. Ives has severed his connexion with the Parakeet Express. It has been taken over by two members of his staff, Messrs Wilson & Unwin. Mr. Ives contrasts the humor appearing in the paper under the name of the Wairarapa post with the Wanganui post, which now abandon the policy of entertaining the public with local information.

We regret to record the Vaupeka Times to announce the death of Mrs. Pilling, wife of Mr. Thomas Pilling, one of the proprietors of this journal, which took place at Lawrence after a brief illness on 2nd January. There is much sympathy expressed for Mrs. Pilling in his deep affliction. Mrs. Pilling was a young woman, in the prime of life, and leaves a family of four young children. She was a native of Victoria, where most of her friends reside, and was related to the present minister of mines in that colony.

The suggestion that schools in this country should be all adapted to the regions south of the equator is bearing fruit. The principal that time is a fine character, kindly and generous in thought and nature, a splendid type of the old school of gentleman—now a vanishing quantity amongst us. He is still young in his great age, as stated in the last but one, and seldom misses a day in putting in an appearance, even though it is a brief one, as the papers in the office of the paper, which its ability and splendid business capacity have placed in a foremost position among the press of the colony. We hope Mr. Bell may continue to exercise for many years to come those wise intellectual gifts that he has so long employed in the public interest.

Mr. Fish, late M.P., and present mayor of Dunedin, has been presented by his admirers with a purse of gold, to console him for his defeat at the general election. In response, he made a long speech, which has been very mildly described as temperate. It was chiefly notable for its references to the press. The editor of the Dunedin Press exemplified as a surfeited flautist—'a foil clericl slanderer, with a vicious mind. Addressing himself to the liquor ring, he said there were times when anything was justifiable. They need not kill their enemies, but they must kill their bootlegs. They have been in Dunedin, in the Times and the Star, Robert Noble Adams and John Wesley Jago. Well, they must buy the papers and advertise in them, but if they wanted bad printing done, these papers were employed there they should not go near the offices,—The whole tirade, as reported, fills more than a column. It is worthy of note that neither of the Dunedin newspapers have been in a position to advocate prohibition. Being in a decent position, they oppose Mr. Fish, who apparently invites the liquor trade to fight his private battles. The two gentlemen singled out for abuse belong to the editorial departments of their respective offices, and have no control over the editorial policy. This public attack on private citizens was therefore peculiarly cowardly, and it has been very properly resented by the Otago press.
According to the report in all three Wellington papers, the steamer <i>Bushire</i> on her last trip crossed the equator in 9° N. It is as rare as it is great to find these records thus unanimous, even as to matters of fact.

The Wellington <i>Times</i> lately announced that Sir Westby Perceval was the first young New Zealander to attain the honor of knighthood. Other papers having disputed the claim of the Agent-General’s claim to be the first New Zealander, the <i>Times</i> admitted that he was not, born in the colony—but that was an unimportant detail. Then the <i>Post</i> pointed out that an earlier knight and undoubtedly New Zealander is Sir Walter Buller, born at the Bay of Islands in 1838. By this time there does not seem to be much of the original item left.

The following resolution, passed at a recent committee meeting of the Bluebird Agricultural and Pastoral Society, deserves to be placed on record: “The committee’s attention having been drawn to the unfair manner in which some owners and exhibitors are placed in the reports of some shows, hereby resolve to instruct the stewards of the respective classes not to give any opinions of their own to a reporter of the merits or demerits of any exhibits; but that it be a respectful request to the judges in each class to give their opinions to the reporters on being applied to for the same; and it is most urgently and respectfully suggested that the reporters attending the Bluebird show carefully avoid giving opinions to the judges, and not those of the stewards, exhibitors, or others than the judges aforesaid.”

The friends of the Melbourne <i>Evening Standard</i> (says <i>Table Talk</i>) will be glad to hear that the management has surrounded its temporary financial difficulties, and full wages are again paid throughout the establishment. This step also settled the difficulty which had arisen between the board and the employees of the Melbourne <i>Evening Herald</i>. Full wages are now paid in both offices, and a legitimate victory is claimed for the Typographical Society.

The subscribers to the Adelong and Tumut Times (N.S.W.) ought to be notified by the telegraphic news furnished by that enterprising paper, if the following recent budget be a fair sample: LATER TELEGRAMS. London, Wednesday. Further conflicting reports are to hand about Captain Wilson and party. Lobengula’s brother says that the party wiped out the Czar and ordered the construction of forty torpedo boats for the protection of the Baltic, and yet peace is preached.—Cyclone is in a state of revolt over domestic reasons.—Mr. Gladstone’s health necessitates the attendance of doctors. It is said that he is suffering from humorous complaints.

The first number of a new weekly organ, representing the social and religious interests of the Australian Jewish community, was published in Sydney on 5th January. It is called the Australian Hebrew Times, and is a well-written journal of sixteen pages, mostly religious in character. (See <i>Table Talk</i>.) This new <i>Table-Talk</i> is the third attempt to start a journal in the interests of the Jewish community. The first Jewish newspaper was called the <i>Australian Israelite</i>, and was brought out in 1870, the editor being Mr Benjamin Joseph, a brother in law of Sir Benjamin Benjamin, and who is now proprietor of the Taneyworth News. Mr Joseph’s eldest son is the chief of the West Australian <i>Herald</i>, and is reputed to be the fastest and best short-hand writer in Australia. One of the writers on the journal was Mr. E. A. Blair. The second newspaper was the <i>Jewish Herald</i>, a fortnightly periodical, price 1s, started in 1889 by a Melbourne syndicate, which still exists, the present proprietor being Mr. A. McKinlay, M.L.A.

The jury in the libel case Siep’s v. Syme (Melbourne Age) retired on Thursday, 28th December, and on Saturday, 30th, they brought in a general verdict for the plaintiff—damages, £100. Mr Justice Hodges said that a general verdict could not be received, and required a separate finding on each of the eleven counts. The jury were then locked up till Tuesday, spending their New Year in custody. They were only able to agree on one count, and on this they gave damages. The eighth count, on which the verdict was given, the Age did not attempt to justify. The paper had accused Mr Siep of animosity, maliciously alleging that he had on one occasion at the Newport store £250,000 of stock that should not be there at all, a large proportion of which was out of date and useless. The railway storekeeper averred that the total stock represented only £10,000, and that not £20 worth was out of date or useless. In regard to working cost, the Age was shown to have arrived at its results through egregious errors in its methods of computation; and when the foundation there was for some of its charges, there was much animus displayed, and a good deal of reckless exaggeration. The defendants’ costs amount to £210, and the plaintiffs to about half as much. The case extended over ninety sitting days, and certain points still remain to be argued. The end is not yet in sight, Mr Siep having already given notice that he will proceed to a new trial on the ten counts on which the jury disagreed.

Side by side in the Adelaide papers, during the week, were printed one paragraph stating that the police intended to stringently enforce the Anti-Gambling Act, and another announcing that an ex-minister had won the Assembly sweep.

The Marquis of Lorne has read a paper before the Imperial Institute, in which he advocates the institution of a new order, to be conferring the honor of knighthood on persons who have contributed in any way to the welfare of the community. The Marquis evidently understands the little weaknesses of colonial social democracy.

Mr Ellis, late of the <i>Daily News</i>, has been appointed city editor of the <i>Times</i>. Joshua Barlow, composer, at the patriarchal age of 85, still picks up type in a newspaper office at Norwich, Connecticut. He is the only surviving printer who worked at case with Horace Greeley. A London telegram of 21st inst. reports that Mr and Mrs Zierenberg, the plaintiffs in the celebrated libel action against truth, have been committed for trial for perjury.

According to the <i>Times</i>, there were about a hundred candidates for offices in the New Zealand Institute of Journalists, who should have been opposed by certain journalistic members of the House of Representatives, as tending to stifle free and open competition in the literary trade, and as likely to have the effect of squeezing out the smaller class of journals. Such, it says, has not been the effect of incorporating the Institute of Journalists at home.

The mischief that may be done by an incendiary press has been forcibly illustrated in Canada. A sourmilk stew at Montreal has been working up an anti-British agitation, and had gone particularly frantic over the statue of Nelson in that city. Several youths thereupon conspired to blow up the monument with dynamite. Among them were a son of the ex-Premier and a son of the chief of police. The latter, almost at the last moment, seems to have realized the possible results of the contemplated crime, and divulged the plot, which was the result that the conspirators were arrested in the act. Had their design been not frustrated, they would probably have had to undergo a capital penalty, for the dynamite they had provided was sufficient to wreck not only the monument, but the town hall and the buildings on all sides of the square. The principal offender, the editor, escapes scot-free.
Type Specimens.

ARNHART BROS. & SPINDLER, in the latest number of the Typefounder, show an unusual collection of novelties. The Pantograph script is an upright condensed style, firmly and gracefully cut. There is a moderate amount of flourish in the caps, but no wildness nor eccentricity. In four sizes, 24- to 60-, and an 18-face is in preparation. This is a style with a decided character of its own, and the full series would be a desirable acquisition to any printer. Two "contour" or outline faces—the Acme Open and Fair Open, correspond with the solid faces Acme and Fair, and are in hair-line outline. There must be a demand for these light faces in the States, as so many have appeared during late years, but we rarely meet them in actual use. Probably they are chiefly used as outlines in color work. The Acme Open series is in five sizes, 12- to 40; the Fair in four, 12- to 36. Canton, ten sizes, 6- to 60, resembles the popular DeVine, and has the same kind of ugly box. Its chief point of distinction lies in the very acute-angled serifs of the m, n, and similar letters—a feature we do not admire. Mayo, eight sizes, 6- to 24, caps only, is a good style. It is a wide and rather heavy oblique sans, with just an indication of the Latin style. It is quite impossible to describe its characteristic features. We think that the delicate indication of a serif to the H, T, &c., is rather a disadvantage than otherwise, as liable to wear off in use. About a dozen styles are added to the somewhat heavy 12-Unique borders; but none deserving any special note. Midway Midgets is a series of 36 comic vignettes in outline, about an inch long. Excepting No. 2, the Ferris wheel, they are all caricature representations of various nationalities. As they are well drawn, with a considerable amount of humor, they are likely to become popular.

Messrs. PALMER & REY, San Francisco, have added to their original faces a very neat and graceful letter for circulars entitled Tristan Italic. In character it is something between a round and an old-style italic. Ornament is subordinated to legibility, and the letter may rank with the best faces of its class. It is in five sizes, 8- to 24, and the two largest are provided with a second series of extra-flourished initials.

Some "booklet" specimens, in which we note two or three novelties, reach us from the CENTRAL Foundry, St. Louis. Modern Antique Wide is a face with a general resemblance to the Bold Latin of the St. Louis Foundry, but appreciably lighter in face, and with very slight distinction in width between the light lines and bodymarks. In this respect it differs from their former face entitled Modern Antique. Several new borders have been added to the 12-series; No. 73, a simple irregular waved line, about 2 thick, is very neat and serviceable. Stellar Ornaments, light outline stars, 8 characters only, are a pretty series of corner and centre pieces.

The PATENT TYPEFOUNDING COMPANY, London, have added to their Floral Art Initials (shown in our issue for February, 1894), a third and smaller series, about seven ems in depth. As single letters are supplied at a shifting each, it is a cheap set. Equally cheap is the smallest of the two sizes of new Vignette Initials, about seven ems in depth; the larger size about ten ems. The letters are very similar to the earlier series, and like it, are supplied if required, for two colors; but a landscape sketch takes the place of the floral back-

ground. Two series of Art Ornaments, four and six characters respectively, represent flowers—the corolla merely, no leaves nor stems—scattered loosely over the work. They are very pretty. For series No. 2, four tint characters for color work are provided.

A sheet of new Vignettes, 36 in number, some of which we are able to show in the present issue, has reached us from Messrs. SCHIETELAER & GIESERKES, Leipzig. While they are marked by the artistic skill characterising the productions of this well-known house, few of them, we think, would be of much service to the colonial printer. The two game subjects, 10945, shown on this page, and 10946, on page 6, are excellent examples of animal-drawing, and the engraver's work is finely executed. The rampant goats with the liquor—familiar bacchanalian emblems in Germany—would only puzzle the ordinary reader. The signification of §21 on the goblet is unknown to us. If it were §21, it would serve to indicate the excitement of the liquor trade at the clause which they contrived to have secretly, silently, and surreptitiously inserted in the last New Zealand act. These designs are shown in two sizes. Seven of the blocks are comic studies of frogs; our readers will appreciate their humor. Among the miscellaneous vignettes are conventional representations of various heavenly bodies, some in silhouette, sur-

rounded by rays; two graceful winged figures of Fame, with wreath and palm; a really artistic study of a lamp, the drawing brought out by a narrow solid panel background (11576), and four very pretty little mortised vignettes (11664-67), suitable for the insertion of initial, monogram, "Fini", &c.

Now that nearly every founder is producing heavy-faced scripts and italics, there seems little room for originality; but in their new face, Pionier, Messrs. GENZSCH & HEYSE, of Hamburg, have really produced a novelty. There is little of the script character about this style, which is really a heavy backslope Latin Italic. In carrying out such an idea, it would have been quite possible to produce a type of great ugliness—in Pionier, on the contrary, each letter is well shaped.
The question lately arose in a New Zealand court as to whether a landowner lawfully might drink from a stream running through his own property. He argued that at present he may—if he makes no appreciable diminution in the body of the water.

The *British Australasian* has started a series of prize competitions. It recently offered the fabulous sum of one guinea for "the best suggestions for improving the efficiency of our Agents-General." No suggestions of any particular value were received; but the Agents-General were wild—which was perhaps all that the editor intended.

A notice in an unknown tongue, headed *Sumi Coate Mepirobi*, has long been posted up on the notice-board at Leith Docks, and has even been reprinted. A correspondent of the *Pall Mall Gazette*, after considerable study, has found the key to the cipher. It is the outcome of the struggles of an English compositor with a Russian manuscript, and the writer supplies a corrected version, which we quote, side by side with the original:

**Sumi Coate Mepirobi.**

In Russian, the correct reading is:

*Sumi Coate Mepirobi*

The interpretation of which is: "*Leith Saloon's Home.*—This building is now open to sailors of all nations. We doubt whether the corrected version would be intelligible to an ordinary Russian sailor. Russian, in the Roman character, is as effectually disguised as English would be in Greek.

For some obscure reason the nine of diamonds has been called "*The Curse of Scotland,*" and various mythical explanations have been given. An English paper says: "*The order, for the execution of Queen Mary, the news of Solway Moss, the command for the massacre of Glencoe, or for refusal of quarter at Methven, were not written on the back of the nine of diamonds, as people positively allege. Nor are the nine lozenges on the Stair the cause. In fact, the nine of diamonds used to be printed in the form of a sailboat on the cross, and the St. Andrew's cross is the cross of Scotland. The 'cross' was corrupted into the 'curse', and that is the whole secret, or if that is not the whole secret, we are not likely to find a better. *Anger is a second thought*—this theory is, we doubt its correctness, and we would like to verify the statement as to the alleged ancient playing-cards."

We suspect that the expression originated in the old astrology. The pack of cards is wholly astrological, is still used for divination, and was doubtless originally devised for that purpose.

The nine of diamonds was probably discovered by some bookbinder to threaten evil; any serious disaster following would be taken as fulfilling his prediction, and any existing heraldic device of nine lozenges would naturally become associated with the "*curse.*"

A weak point in the "*curse*" theory is that other cards in the pack would answer equally well.

No respectable printer objects to the law requiring him to attach an imprint to his work. When, as often happens, in the case of a scrupulous or libellous publication, it is absent, the omission may be reasonably assumed to be intentional. It is, however, a hardship that its inadvertent omission, in ordinary and legitimate work, should subject the printer to injury at the will of anyone bearing a personal grudge. In this respect the home statute, protecting the printer from private malice, is in advance of our own. To prevent the recurrence of so grave a perversion of the machinery of justice as occurred in the prosecution of Mr Fraser, the *Taranaki Herald* suggests that the following clause, adapted from the English act, be incorporated with the New Zealand law: "*No information shall be laid unless the same be accompanied, prosecuted, or filed in the name of the Attorney-General.*" The circumstances of the late Christchurch case were peculiar, and we hold that in convicting Mr Fraser the magistrate made a mistake. There was not even inadvertent omission. It is monstrous that it should be possible for a man who by irregular means gains possession of an author's proof—an obviously imperfect document—to successfully proceed against the printer for absence of imprint. Publication is essential to the offence. There had been no publication, and there was consequently no case. Even admitting a technical breach of the law, the magistrate took no care to advise himself of his discretionary powers. Two magistrates for once are not fettered by verbal technicalities—it is fundamentally a court of equity and good conscience. It is therefore not only the right but the duty of the magistrate to advise himself of his plain intention, and to strictly overrule mere legal quibbles. Our civil tribunals were not designed as the instruments of private or corporate malice against law-abiding citizens.

Social democracy seems to have reached our halls of learning. It is undeniable for a republican citizen to judge for himself was the dictum of a Christchurch student in a recent examination paper.

Melbourne Table Talk of 12th January has an interesting chapter on the trade papers of New South Wales. Among the specialist periodicals casually mentioned is one devoted to Volapük, and another, conducted by a blind man, entitled *The Eye Witness.* One of the best and most prominent trade papers is the *Storkekeeper,* designed to establish a medium of communication between retail grocers and home manufacturers and distributors. The first issue appeared in August, 1889, and it has been a success from the first. The Christmas number for 1893, containing 98 pp., 15 x 12, is said to be the largest paper yet printed in Australasia. It is owned and edited by Mr J. A. Stanley Adam, formerly with Hazell, Watson, & Viney, London. The *Amsterdam Builder and Contractors' News* was started in May, 1887, by a limited liability company, which went into liquidation early in 1893, when Mr Charles Smith purchased the paper. It is a high-class illustrated weekly, 24 pp., 19 x 12, and is known in all parts of the world. The editor is Mr James Green, formerly of the London *Building News,* and the sub-editor Mr James Shaw, formerly of the *Lyttelton Times.*—The *Building and Engineering Journal* is a handsome weekly, six years old, of 20 pp., 15 x 10, and will not suffer by comparison with home organs of the profession. It is owned by a company, and edited by Mr F. C. Jarrett. The *Australian Photographic Journal* is a neat monthly paper, 10 x 7, containing 18 pp. reading matter besides advertisements. It is now two years old, and has a wide circle of subscribers in the Australasian colonies. The *Coachbuilder and Stoller* was started in 1889, and is now owned by J. E. Bishop & Co. Mr J. E. Bishop is editor. The paper is published monthly; it contains 16 pp. of reading matter; it employs a literary editor, and from a literary, technical, or artistic point of view, is an excellent periodical.

To Mr H. Willetts, of Wellington, an old Birmingham printer, we are indebted for the loan of a typographical curiosité. It is printed in gold on a sheet of deckle-edge blue paper, 18 inches wide by 14 deep. The text is engraved on a salter board, or cross, and the St. Andrew's cross is the cross of Scotland. The 'cross' was corrupted into the 'curse,' and that is the whole secret, or if that is not the whole secret, we are not likely to find a better. *Anger is a second thought*—this theory is, we doubt its correctness, and we would like to verify the statement as to the alleged ancient playing-cards. We suspect that the expression originated in the old astrology. The pack of cards is wholly astrological, is still used for divination, and was doubtless originally devised for that purpose.

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Mr Lord Mayor, and gentleman en of this high an d hour ble Court,—It is true that at last have been made of the great o en si on, should n be a man ut of true so mality and honour shou ld feel:—it is not possi ble that the true rit of a Briton shou ld be not be kinded w en here this is a day crowned and lasting an honour and from this he de ed as a man to us whom in a be, ouran which are to be, warriors and us to men: which they their poor and to she so 1, on a reduced scale, the first two letters. In the original, the lines "Thomas" and "Attwood" are in brevior, the letters in the first being thirteen lines deep, and the second fifteen lines; *Esq.* is in nonpareil, eleven lines deep. The letters are modelled on the fat-faced roman in vogue at the time, and correspond to types of approximately 84, 10, and 55 line pics. Some of the letters, as A, W, and S, presented more difficulty to the compositor than those we show, but all are perfectly shaped. Even the comma after *Attwood,* (including eight words), and the period after *Esq.* are brought in, and the compositor, having a small surplus at the end, ingenuously disposed of it by setting in two lines of nonpareil, 45 inches long, by way of a dividing rule. The words "With the Freedom of the City of London" are in a two-line engliss open black—all the rest in plain roman. Mr Attwood, in the days of the Reform Bill agitation, was largely instrumental in securing representation for Birmingham, and in his speech, which is magnificent and flowery, he dilates eloquently on his own merits. This interference with the number of the changes which sixty years have made. The fine language of our grandfathers seems as obsolete as the eighteenth-century types of the printers of the period. It had a taste for elaborate typography. One of his exploits in this direction was the composition of the Rev. Mr Dodd's famous sermon on M.A. T. L. in his possession a pamphlet, also printed in gold on bronze-blue, from which it appears that sixty years ago Mr Showell was a deacon of the old Cannon-st. Baptist Church, Birmingham, founded in 1737.
Mr. William Morris on Printing.

At the Arts and Crafts Society's rooms, London, on 2nd November, a large audience assembled to hear a lecture by Mr. William Morris, on “The Printing of Books.” Printing, said the lecturer, was not an ancient art; and it had this quality about it, that it was not an essential art. That was to say, it had been books, and complete books, long before printing was ever thought of. It held a not much greater place as an art per se than the great spinning machines in the North did to the original spindle. Printing simply meant the rapid multiplication of books. At the best, printing as a distinct fine art was perhaps the shortest lived of all the arts. The first complete book they knew of was printed in or about the year 1455; that was to say, it was printed when the Middle Ages were beginning to wear towards their end. A hundred years from that period—in the year 1535—from the point of view of an artist, the art of printing had quite come to an end. There was no good printing, or very little indeed; there was no first-rate printing at all—as late as the year 1535. Although the art was a short-lived one, he did not think we ought to complain that it was not invented before it was invented. He was not going to show the company highly-decorated examples of books, for what he wanted to impress upon them was this, that a printed book without any decoration at all could have a certain fitness or beauty about it merely by the stamps and signs being beautifully put together.

Mr. Morris proceeded to show on a screen numerous examples of the printer's art from the earliest times down to the present, beginning with a specimen of Gutenberg's work of the date of 1455, which was the first example of printing in two colors in one book known to the world. The lecturer regarded as the most perfect example of Roman type the translation of Pliny's "Natural History," of the date 1471, printed by Jenson. In estimating the merits of the two forms of letter, Gothic and Roman, in the latter the capitals and in the Gothic the lower-case letters won the day. On the score of beauty, the lecturer pleaded for the use of a certain amount of Gothic type for printing of books, remarking that if he had his own way he should print all books in Gothic. The medievales had the advantage over us in the matter of paper, for almost all paper used for printing books in the present day was bad, and very little tolerable, whereas in the Middle Ages the paper was good and durable, and had qualities which appealed to the eye. He did not know what was to be done about modern paper, unless we managed to print more books from hand-made paper. Machine-made paper was a mere makeshift. With regard to the one-shilling book, if the paper was to be cheap, it ought somehow or another to look cheap. It ought not to have that desparate look of shabby elegance that most of the kind had (laugh). Concluding, Mr. Morris advocated printing on good paper, and the use of well-designed type. It was, he said, just as cheap to pick up pretty stamps as ugly ones, and the type must be put in the proper position on the pages, and when they did they would have a book which anybody could read with pleasure. It was quite clear no books would ever again be in writing, or very few, and in a very short time we should get rid of printing also. He gave printing about fifty years to last or one hundred at the most. Printing would go in course of time, and he proposed that while it lasted as many beautiful books as possible should be printed.

Members of deliberative bodies are generally supposed to keep an eye on the Press gallery, but they do not usually directly address its occupants. Recently, however, a member of the Transvaal Volksraad thus prefaced his remarks: «Mr Chairman, honorable members, and reporters.» So much taken aback were the pressmen, that they forgot to take notes of the speech.
Grade Exchanges.

Any dainty is the Christmas number of the Stationer, Printer, and Fancy Traders Register, in its cover of bronze and blue, and with its text and cuts in a pleasant shade of blue-black. With so many exchanges, it seems an extravagance of time to spend nearly an hour with a single number, yet that is what we have been tempted into doing. There are nearly a hundred pages, the articles are well selected and well chosen, the engravings choice, and the advertisements —well, they are genuine, too, and are interesting in the way. This excellent paper, we see, is in its thirty-fourth year of publication.

Mr. Morrison’s Stationery and BookSELLing last month told its readers to be on the watch for the Christmas number. It is now to hand, and is an extraordinary issue, from the handsome chamois wrapper to the end. Full quarto size, with red ruled borders, superbly printed, and embellished with the best engravings from the best Christmas books, it is in all respects a grand success.

From the curiosities of advertising at the Chicago exhibition, the Journal für Buchdruckerhand hat quoted two. One is that of a firm of pianoforte makers bearing the curiously similar names of Storch & Strach. On their placards the firm name is thus set out:

STARCH

With similar typographical economy does a manufacturer in another branch set forth both his name and his ware.

Valentines

The Journal is one of the finest Craft papers in the world. Nothing of importance escapes the editor; no opinions are passed off at second hand, but every subject is dealt with in a thoughtful and thoroughly practical manner.

The most interesting feature of the British Printer for September-October is the specimen of a picture in Hunslet & Hänser’s new photocompositions process, in three workings. It is a still-life subject — fruit in a scarlet vase, and a brilliantly colored parrot. It is in all respects equal to ordinary work in from ten to fifteen printings, and is, we feel sure, the color process of the future. Professor Hunslet, by means of a complementary light-filter, secures three negatives of the colors; each making the whole of one of the three primaries, whether singly or in combination — thus the negative answering to blue represents all the shades of blue, purple, and green in the original. No artificial arrangement approaches the accuracy of selection thus secured. The subjects vary in relief by what is known as the single-line process, the lines for each color lying at a different angle. When worked in register, in the pigment most nearly resembling the prismatic primaries, the effect is wonderfully pure.

We have reason to note the improvement in all respects which the Revue des Arts Graphiques exhibits on its predecessor, the Gutenberg-Journal. The issues for November and December are finely printed, and are embellished with a number of exquisite engravings from the Christmas and New Year publications of the leading French houses.

The Newspaper Man (Palmer & Rey, San Francisco), keeps up its crusade against the custom of the daily press of publishing realistic details of murders and other crimes of violence. It maintains that decency is continuous — the practice of the foul effusions of advertising quacks — is on the increase. Of the vampires that prey on society, these men are the worst; yet we are sorry to say that they find ready access to nearly every newspaper in New Zealand.

The Printing World for October contains a long illustrated article describing the great engraving establishment of Messrs John Swain & Son. The frontispiece, from a wash drawing, is a beautiful piece of process-work. "Off the Line of New York is a charming example of chronotype. We find an interesting obtuse notice of Mr John Bishop, who volunteered as missionary printer at Creek Town, Old Calabar, for the United PresbyterIan Church, and who, after doing good work, fell a victim to the deadly climate. Some attractive novelities are shown in the advertising pages.

Paper and Pencils for November contains a splendid half-tone etching — a portrait of William Cullen Bryant. Other excellent half-tone specimens appear in the same number, which is as usual full of practical technical information.

In its new form, the Printing Times and Lithographer takes a high place among its trade contemporaries, and as regards the practical value of its technical articles it is not excelled by any. We hope that Mr J. W. Harland’s treatise on the Theory and Practice of Line, now appearing serially in its pages, will, on its completion, be published in separate form — it would take its place as a standard text-book. In the nextness of its pages, the subject of its present number, the Printing Times is a model.

Trade Lists and Samples.

Golding & Co., Boston.—Illustrated catalogue of printers’ material. 100 pp., beautifully printed, with handsome embossed cover.

Jackson Bros., Limited, 50 Call Lane, Leeds.—List of specialties (chiefly drawing instruments and materials) for technical schools — a 16-page illustrated catalogue. One of this firm’s specialties — the new ‘Injector’ drawing pen — was described in a recent issue.

F. T. Wimbie & Co., Clarence-st., Sydney.—An elaborate advertisement set in rules and borders, brought out with lithographic tools. It represents a single angle of a room, showing both floor and ceiling, and a folding screen in front, on which the advertisement is displayed. The colors are well chosen, and the perspective, though necessarily imperfect, is better than in most specimens of the kind.

Ten thousand copies are offered to the public. As their bosom is in a most candid manner, says the prospects of a new company in Melbourne. The composer has scored a bull’s-eye.

As an authority on demonology, the Dunmowline Press, a Scottish paper, rivals the War Cry. It says:— The devil is not yet in hell, but ruling in heavenly places. Spiritualism, hypnotism, and sleep-walking are the operations of the demon, who will not rule in hell because he is fated to be tormented with chains for ever and ever.

The Rev. Philip Thomas (denomination and locality not stated) is another demonologist. The press, he says, is the adversary of Christ’s kingdom upon earth, and as a whole is unmistakably hostile to Christ. The senior editor of the press is the devil, and the press does the work of the devil. If this be a fair sample of the books wherewith this gentle pastor feeds his flock, there must be a mighty famine in the sheepfold.

The Gaelic Journal of Dublin prints the following characteristic piece of vituperation, dating from about 1580. Pat Murphy (we alter the name) was High Sheriff of Clare:

"The Lord is pleased when man refrains from sin; Satan is pleased when he is a soul death wins.

Mankind is pleased when a villain dies; Now Pat Murphy dies.

The Journal does not state—perhaps is not aware—that with the exception of a few verbal alterations, to give it a personal application, the entire quatrain is stolen.

A collection of James Russell Lowell’s letters has been published. They contain occasional verses scattered through the letters (says the Scotsman) to make of themselves a respectable book. Here is a delightful scrap, for instance:

Thank Heaven! whatever the rate is At which come other things are sold, Nature is ever paid — free graces, Children below the ages of six old.

And here is a delightful invitation to dine upon sucking pig — not, by the way, the only pig poem in the book.

Fragment of a Vindication in the Manner of the Late Divine Mr. Abraham Cowley.

Come, oh my Fields,
Leaving the City with all unison went, East at halfpast two on Thursday night:—
Come, try what Steele’s Country fields:
Come and eat Figs! For such the structure Of that delicious Creature, That e’en another Week will be too big:
Come, and bring her with you
By whose fair Presence grace.

An Irish Steer—
Nay, a more ample Board was an imperial Feast

Wanted.

By a steady man, a situation as FOREMAN in a Country Newspaper or Jobbing Office. Twenty years’ experience. First-class references. Address E. C. Typo, Wellington.

For Sale.

2 cnt. Primer @ 9/4 d; 8½d 9½d. Great Primer @ 64; 8½d 4-line Clarendon @ 6½; 20½d 2-line English Lithograph Italian @ 1½; 8½d various Jobbing Fonts for 20s; 2 Hand Rollers (18 and 6 inch) for 6s; 16-inch new Roller-Mould and Frame and Stock complete, 35s; 1½ Fancy Dashes, 8s. Apply Observer, Oxford, Canterbury.

To Almanac Publishers.

Astronomical, Tidal, and other Tables supplied on reasonable terms, and localised to suit any locality in the Colony.—T. B. Hassett, Port Ahuriri, Napier.
ESTABLISHED 1867.
Recognized by the New Zealand Typographical Association, the N.Z. Master Printers' Association, and the New Zealand Institute of Journalists.

TYPO.
A MONTHLY TRADE JOURNAL AND LITERARY REVIEW
Circulating throughout the Printing, Bookbinding, and Stationery Trades in New Zealand and the neighboring colonies.

Subscription: 5/- per annum, in advance. Beyond the colony, 6/-.
Single copy, 6d.
Advertisements, 3½ inch.—Wide column, 5/-; narrow column, 3/-; Situations wanted, 1/-. Discount on standing ads.
Advertisements of Situations Vacant—16 up to 40 words.

Agents for Australian Colonies:
ALEX. COWAN & SONS, LIMITED
395 Flinders Lane, Melbourne.

Agents for the United Kingdom:
JOHN HADDON & Co.

Agents for the German Empire:
G. HEDLER
Grimmaischer Steinweg 3, Leipzig.

Whoso are authorized to receive Advertisements and Subscriptions, Samples, &c.

R. COUPLAND HARDING
Publisher, WELLINGTON, New Zealand.


THE Paper and Printing Trades Journal (QUARTERLY)
Subscription—4/− per annum, post-free. Postage Stamps of any nationality received in payment.

THE PRINTING WORLD A Practical Journal for Practical Men. 4th Monthly. 5s per annum post-paid.

GEO. W. JONES

27 January, 1894.

The price of Edison-Swan incandescent lamps in Wellington, if we may trust a local paper, must be somewhere below zero. It states that, owing to expiration of patent rights, the lamps are now to be had "about 50 per cent. cheaper than formerly."

We have New Year greetings cards from the Lyttelton Times and Star companionships, Christchurch, and from Messrs Sands and McDougall's, Melbourne. The latter is in a "Harper's" type, gold bronze, on a white scroll lying obliquely on a dark embossed ground. We reciprocate the kindly greetings of our friends.

OBITUARY.
Parkman.—On 8th November, at Boston, aged 70,Frederick Parkman, one of the most eminent and accurate of American historical writers.

Walton.—The death of Mr Henry Fraser Walton, one of the proprietors of The Times newspaper, and a justice of the peace and county councillor for Nottinghamshire, has been announced. He was the second son of Mr George Walton; was born in Printing House Square on 17th April, 1832, educated at Eton and by a private tutor and matriculated at Exeter College, Oxford, in 1850. He took his b.a. degree in 1854, and m.a. in 1846. He married in July, 1846, Isabet Katherine, third daughter of Mr John Dawson, who died in 1887.

Bremner.—It is with regret (says the Stationary Trades Journal for November) that we announce the death of Mr D. Bremner, the chief sub-editor of St. James's Gazette. Mr Bremner was an exceedingly able journalist, as the bright news-column of the St. James's Gazette always testified, and his acquaintance with industrial subjects and applied science enabled him to write many articles of weight and authority on such matters. His connexion with the Scotsman, the Manchester Examiner and Times in its radical days, the old Pull Mail Gazette, and finally with the St. James's, showed the position he attained in his profession. His death will be keenly felt by his colleagues, by whom he was greatly esteemed.

Vizetelly.—A London telegram of 2nd inst. records the death of Mr Henry Vizetelly, the well-known engraver and publisher, aged 77. For many years his specialty has been the publication of English editions and translations of French novels; and it is not long since his issue of some of Zola's works got him into trouble. He published also some unexpurgated editions of the old English dramatists. He was an author as well as a publisher, having written several books on the history and manufacture of wines. His latest work, published only last November, is entitled "Sunlight Back through Seventy Years." He was associated with Mr Ingram in the first publication of the Illustrated London News. The first idea was to make the paper a kind of Police Gazette. It is creditable to Mr Vizetelly's judgment that the scheme was modified at his suggestion, and the result was the paper which became the model of the world's illustrated journalism.

STONE'S WELLINGTON COMMERCIAL, MUNICIPAL, & GENERAL DIRECTORY PROVINCIAL GAZETTEER, AND NEW ZEALAND ANNUAL 1893-4.

PUBLISHERS: STONE, SON, & CO.
Crawford-street, Dunedin.

WANTED.
BOOK.—"Lessons in the English Language for Maori Schools," in two parts, by the Rev. Archdeacon W. L. Williams, published by the Government Printer, Wellington, 1875. For a perfect copy, the advertiser would give double the published price. Address Typo, Wellington.

WANTED.
Printing World, Nos. 3 and 4 (March and June, 1891.) 1/- each offered, or in exchange, clean copies of No. 5. Send to office of Typo, Wellington.
**Type Specimens.**

**New and useful styles appear in the latest number of the Typographic Advertiser of the Mackellar Foundry. Columbus, a fine bold letter, a kind of ornamental DeVinne, has now a lowercase added to all five sizes, and will, we think, become a standard face. Columbus Outline, in preparation, to work with it in register, will also be a valuable display style where a large and light face is required. Rimples, eight sizes, 8- to 48, is somewhat in the DeVinne style also, but ragged in contour. As there is a market for such faces, the founders are fully justified in supplying them; but we do not think that the style will last. The whole of the first page is set in the 8- of this peculiar face, with distressing effect. Polo, in five sizes, 8- to 60, is another wedge-face. It is fanciful and free, but not extravagant. We notice duplicate forms of B, d, and n, and there may be others. Houghton, five sizes, 8- to 60, is a heavy face, the lowercase Irish in character. A similar form is to be found in some of the caps, but they are so extravagantly recorded as to mar the effect of the lines. With a series of caps in quieter taste, this would be a much more useful letter. In addition to the scrolls with which the caps are furnished, there are separate flourishes for attachment to the projecting points. The series of Caxton Black is now completed by the addition of two larger sizes, 42 and 54.

Messrs ARCHIBALD & FOWLER, 32 York Place, Edinburgh, have lately been producing artistic and aesthetic vignettes for the trade. The Edinburgh series of Initials is one of their novelties. The letters are open, after the Quaint pattern, about 4 ems pica in depth, decorated in free style with floral and conventional ornaments, the blocks varying in depth from about 6 to 10 ems.

In Press and Paper (Tokyo) for November we see a set of six odd little Japanese ornaments, and two borders, 30 and 36. No synopsis is given, but they appear each to consist of two characters, a conventional floral ornament, not much to European taste. The text being all in the Japanese character, we cannot give the name of the foundry.

The Paris foundry of OH. DOUBLET has brought out, under the name of Nouvelles Fantaisies Lithographiques, a new fancy letter in five sizes, 12 to 48. It is a variant of the Washington, the form of which face has been faithfully followed, and a light outline added at the right and foot of the letter. The effect is very good.

Messrs GENZSCH & HEYSE, of Hamburg, send us a beautifully printed pamphlet, setting forth in detail their new Pompadour combination, with numerous examples of its use. It is to a great extent on the same lines as Reinhold’s fine Rococo, but is less extensive, as regards number of characters. It is in four sections, each of which may be used apart from the rest. The first of these, taken singly, would be of more use to the ordinary job printer than either of the others, and supplies the framework on which the more elaborate designs are built. It contains 62 characters, about half of which constitute an exceedingly pretty and flexible double light line combination. Section 2 consists of larger pieces, in the irregular scroll style characteristic of the rococo combinations, and sketched with due regard to light and shade. Sections 3 and 4, 13 and 18 characters respectively, are similar in style, but of larger size, most of the pieces in the last section being about 8 ems square. In the illustration given, the border is displayed in many ingenious ways, some of the examples being richly brought out in tint and color. A feature of this design is, that figures are entirely absent.—The heavy back slope italic, Pionier, is a real artistic success. With each font, in addition to the plain caps, is supplied a second alphabet, tastefully decorated in silhouette with a spray of long slender leaves; also end flourishes. These latter possess a new feature in being extensible, so that the display line may, if desired, be underlined its full length. The series includes six sizes, 20- to 60, and the ornamental initials of each font combine well with the caps of the next smaller size.

Some months ago we noted the Excelsior and Keil Grotesque of the AkTiengesellschaft, and the Favorite Ornaments of the same foundry. This month we show complete specimens. The Keil Grotesque differs from the original Kellschrift (Wedge-type) only in the absence of the fine line at side and foot. This, we think, is an improvement all through, especially in the larger sizes, where the fragile line is a decided disadvantage. We know of no modern job face surpassing the Keil Grotesque in beauty and general usefulness. Its only drawback is the kern on the B and other characters. For lines of caps, duplicate sorts, without the kern, would be useful. The Excelsior is the same as an earlier face, the Tedesca, with an outline.

21

The Paradise of Paraguay

added at side and foot. In this case the light line is a decided improvement, modifying as it does a certain hardness and angularity characteristic of the original face. We show a line of each; the remainder of the series will be found on page 14, where also is shown the full synopsis of sections 2 to 5 of the pretty Favorite Ornaments. Apart from its use in combination, as shown in our headpiece, this series is specially rich in single vignettes, which can be quickly and effectively used as tail-pieces, corner ornaments, and so on. Any character can be made to fill any space from 1 to 8 ems.

**Offenbach on the Main**

DC. A full set contains 100 characters, they are carefully classified, and each section is complete in itself. With sections 1 and 3 are supplied a quantity of metal 2 fine rule, to extend the water-line, where necessary, in the aquatic subjects.