Type Specimens.

The finest specimen-book of the year has come to us from the foundry of WILHELM WOELLMER, Berlin, followed by a parcel of specimen lines so varied that more than five pages of this issue are devoted to their display. All the examples shown are original designs of the house, and they are but a fraction of those shown in the book. We have also received two supplementary books showing that the firm keeps fully up to the times, and, causing one to wonder, as we often do, where a sufficient market is found for all the novelties. At the head of this page is shown the fine Mauritische combination, on 48 body. It consists of three characters only, all on square body, and is cast for one, two, or three-color work. There are two quite independent borders. The first character, numbered 1-2-3, is equally appropriate as running-piece and corner, and, when printed in a light tint, it forms a good ground-pattern, readily composed. The characters 4-5-6, 7-8-9, are respectively running-piece and corner. Both borders are exhibited above. The initial at the head of this column is one of a series for one and two colors called Ceres Initials, made in three sizes. In the two smaller sizes the initial is solid; in the largest size, as will be noted, an artistic effect is produced by softening off the lower part of the letter in a graduated tint. A combination, in great favor with German printers, is the Shield border, from which an endless variety of tablets may be composed, from a plain double-rule panel to the most ornate shield. Out of twenty-eight characters we show eleven. One of the finest and most elaborate combinations of this firm is the Renaissance, in five sections, from 6 to 48. The original series has a white design on solid ground, and the five series comprise 188 characters, the full font (which would only be required in a large office) weighing nearly a hundredweight. As if this exhaustive combination were not sufficient, the sorts are duplicated in a second series, the Light Renaissance, in which the solid background is omitted, and which many printers will prefer. We show specimens of both in this column, and further examples, as well as headpieces electrotyped from the design, elsewhere. There are vertical as well as horizontal characters; and effective sidepieces, as well as panelled borders, are readily composed. On another page, our readers will find several examples of the fine Rococo combination; also electro headpieces constructed from the same, some of which we annex. This design contains in all eighty characters, some of them very large and beautiful. A later and very pretty series is the Ranken Border, containing four characters, and cast for one or two colors. The terminal piece is a very effective and useful feature of this design. A series of Silhouette Ornaments (known in America as 'Pointers'), contains a large variety both in size and

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design. We show half-a-dozen out of a series of thirty-four. For
gold and color work the bold series of Borders, 13 to 16, is not easily
surpassed. It is on 48 body, and includes in all eighteen characters.
Series 13 contains eight, arranged for horizontal and vertical
designs; series 14, two, running-piece and corner; and 15 and 16,
four each. We show the complete series on page 10. All these
designs are also supplied on 24 body. A long article might easily
be entirely devoted to the series of Free Ornaments, containing 156
characters, they are so numerous and varied. They range in body
from 3 to 48, and the complete synopsis would fill a column.
Primarily intended for use in conjunction with brass-rule, they
include all kinds of ornaments suitable for the free decoration now
in vogue, and contain pieces suitable for terminal and corner orna-
ments, running borders, and groundworks. As in several other
recent combinations a charming effect is produced by the gradual
softening-off of the pattern, as in the examples we show. There
are some excellent brass terminals and centres for various faces of
rule, and numerous free and flourished ornaments of great beauty.

Some of the pieces are on oblique and curved bodies, two of the
characters being on the eighth part of a circle. An ingenious idea is a
band divided obliquely for a ribbon or panel to cross. It is arranged
to correspond with other characters in the design, so that the band
can be continued to any extent. Many of the characters are
appropriate to groundwork patterns. On page 8, we show some of
Voellmer’s recent styles in job-letter, nine in all, in various sizes.
The faces are all in the modern fashion, and suitable for general job-work.
The Lined Renaissance is a clean-cut face of the Latin style,
moderately condensed, a touch of ornament being added by the
fine shade-line at right and foot of the letter. Eight sizes, 12 to
96. The Light Renaissance is wider, a white letter with heavy
shade, in six grades, 14 to 48. Fantasia is a pretty and useful
ornamented style, bold, legible, and durable. In six sizes, 16 to
60. Mignon is lighter in face, and neat in design. Three sizes
only, 10, 12, and 16, all shown. Circular Schrift is a very pretty
style, between roman and ronde in character. Three grades, 16, 20,
and 28. Japonia is more fanciful, and is cast in five sizes, 12 to
96. Barnum is a somewhat striking style—a heavy letter of the
color-brush character, banded with white. Four sizes, 30 to 48.
Cursive Ornamented is a fancy italic, in a style now very popular.
In six sizes, 10 to 96. Heavy Rondo is a good letter for headlines
and magazine advertisements. Five sizes, 20 to 60. On page 7
we show a few of the ornamental brass-rule faces which are a

specialty of the house. In addition to these a variety of the now
familiar Combination Rule Borders are manufactured. A few of the
numerous electrotyped vignettes and headpieces of the house are
also shown. They are accurately mounted, and show signs of having been carefully gone over
with a graver—a precaution often neglected. We defer notice of the novelties in the supplemen-
tary specimen-books recently to hand, merely
noting in the meantime a new series of job-letter
called Staffeta. This style is apparently identical
in face as well as in its four sizes with the
Barnum, except that the white band is absent, the letter being solid. The two fonts
could in that case be used effectively in register
color work. The Staffeta, however, has duplica-
tions of the e, h, and s which we do not see in the Barnum specimen-lines.

Of late we have received very few specimen sheets from Messrs.
SCHELTER & GIESECKE, the last to hand including the ambitious
and magnificent Raphael combination, which would require more
than one article to do it justice. A small parcel of specimen types
has reached us, including two novelties. One of
these is a flight of Swallows, a favorite motive in
German ornament, and the series will be found a
very useful one. There are ten characters, consisting, as will be
seen, of five pairs. The other design is a series of Rule Terminals,
adapted to standard faces of brass rule. We show the whole scheme.
There are 21 characters in all: nine pairs, and three which can be
used either right- or left-handed.

The INLAND FOUNDRY, Chicago, has produced an elegant series
entitled Skinner. It is a medium-faced latin, with minims, and is
produced in eight sizes, from 6 to 30. The effect in actual use is
very clean and attractive. Being cast, like all the faces of this
foundry, to unit set, justification is easy and accurate, while its other
feature, standard line, enables it to be used with any other font by
the same makers without card adjustment, and it ranges correctly
with their leaders and leader-rule. The advantage of this latter
feature when the letter is used in program or tabular work, is clear.
The Bruce, caps only, is a letter of very similar character, less wide
in set.

Hansen Old-style, by H. C. HANSEN, 24 Hawley Street, Boston, is
one of the latest additions to the rapidly-increasing family of
Jenson faces, and is a good letter of its class. It is shown in ten
sizes, 8 to 48.

The AMERICAN TYPEFOUNDER’S COMPANY show in ten sizes,
6 to 60, Doric Italic, closely resembling the similarly-named face by
Caslon (see p. 12). Taylor Gothic, six sizes, 10 to 48 (others in
preparation), is not easily described. It is a kind of old-style sans,
the thick letters are not to our liking, but the general effect is good.
Unresil.

I wrote to characterize in one word the most prominent feature of the closing years of that word would be unrest. From the widest sphere of international concerns to the most intimate social relationships this unquiet spirit has extended. Oftentimes—in most cases, apparently—the feeling rests upon no rational basis. There is a widespread love of change for its own sake alone, even though it involve disaster.

Signs of this tendency are apparent in much of the current English literature and art. The wave seems now to be receding, but during the three or four years of its flow it has cast up much mire and offensive spoil of all kinds. Not content with native "innovations," publishers have diligently exploited foreign sources. France and Germany have been ransacked for much that is unsavory and corrupt; and the puerilities and pettiness of the "stuttering Zola" of the far North have been translated and published, and have figured on the English stage before an astonished public. No considerations of morality have restrained the more advanced revolutionaries, but even they might have been expected to draw the line at insanity. Not so, however, or we should not have had the ravings of the unfortunate Nietzsche translated, annotated, and published, and seriously discussed in certain reviews.

Among the so-called Philistine critics who now denounce the movement is Mr. Harry Quiller; but he was certainly one of its pioneers when he brought out that curious medley, the scarlet-clad Universal Review. The Yellow Book, in its earlier issues, afforded a fair example of the current stage of the movement in both departments, but its early eccentricities have since been done out. In art we have the development of which Beardsley was one of the first apostles—startling designs in broad flat masses of crude color, unlike anything in heaven or earth or sea. Beardsley's ideals—heavy-lipped and wan-eyed Cyprians—sufficiently indicated the ethical tendencies of the movement; but where no such objection can be raised, as in such books as the Pagant and the Parole, it has substituted a weird and unnatural form of decoration for the intelligible tradiotional fashion of illustration. The growing popularity of the nude—partly accounted for, perhaps, by the multiplication of art schools—is shocking to some; but the nude is not necessarily suggestive or objectionable. The new art too often is. In the Sketch some time ago, appeared a page of "grotesques," remarkable as the work of a girl of fourteen, without any art training. They were clever, but diabolical. Every connoisseur had the leer of a fiend, and a double entendre in one of the sketches was so thinly disguised that it is a marvel that it escaped the editor's eye. It is not a healthy state of things when mere children can rival their elders in such a line as this. For years Britain has led the way in elevating the art of the satiric draftsman. Punch, fifty years ago, was a jester, and little else. Douglas Jerrold, the editor, refused John Gilbert's work, because he "did not want a Michael Angelo on the staff." Now, the cartoons of Tenniel sometimes reach the sublime, and Punch's caricatures are often the truest portraits. But in other quarters may be found a revival of the savage art of the past. A high-priced and short-lived review, professing to publish "lettermen" which is literature and illustrations which are art, contained a caricature of Mr. Arthur Roberts as hideous and repulsive as the little girl's grotesques in the Sketch. Stranger still, in the Christmas number of the Saturday Review, may be found an almost equally offensive work by the same hand. To call such productions "art" is an abuse of language. It would almost seem, when the trail of the serpent is thus to be seen upon the work, not only of mature hands, but of those of children, as if a considerable section of the imaginative art of the day was obsessed by some unclean demon. Looking through some of the more expensive books that have lately issued from the English press, one seems to realize a kind of apotheosis of Catnach, and glorified editions of the literature of the Seven Dials.

The movement has affected, to no small extent, the mechanical art of bookmaking. Following the late William Morris, publishers are introducing heavy-faced romans, of the later fifteenth-century style. Like Morris also, they huddle up headings in irregular and unsightly masses, and confuse the reading by omitting indentions and by setting break-lines in the centre. Leads are abandoned, or used as little as possible; headings, initials, and heavy solid borders are set close to matter; running-heads omitted altogether, or placed at the ends of lines. The special features of the composition are exactly such as have hitherto characterized the productions of careless or ignorant workmen; but by the use of fine paper, the best presswork, and wide margins—sometimes extravagantly wide—these eccentric pages, otherwise intolerable, find acceptance, if not approval. Books, too, are now produced in all manner of unusual shapes and sizes, which may perhaps suit the dilettante, but which are a tribulation to the librarian.

Type-design is not greatly affected at present. There is no very noticeable eccentricity in any of the large family of Jenson faces now in the field. Apart from their historic interest, they have a definite value in certain classes of work. They have probably come to stay, and will doubtless be even better appreciated when used more in accordance with conventional methods. The delirium in type design broke out about twenty years ago, and has now nearly subsided. A few of the earlier cranky faces—the "Harper," for instance, the first of all—are still to some extent used; but no founder now would cut, nor do we think any practical printer would buy, such a letter as the "Mikado" of the Cleveland Foundry.

Probably, in another twenty years, public and publishers alike will look on the Evergreens and Savage of the present decade with a mild contempt such as is now bestowed on the fearful circulars of 1880 adorned with Japanese ornaments in mauve and green; while such Beardsley posters and Beerbohm caricatures as survive will be relegated to their fitting place—a Chamber of Horrors. Yet the revolt against mere conventionalism, and the striving after fuller freedom of design, characteristic of the new movement, are signs of a healthy awakening. The wild extravagances with which it is still associated, some of which are merely luridious, and others painful, will pass away. By that time a lasting influence will have been brought to bear on the art of bookmaking, and when the sitting influence of time has operated, the result will be in the direction of real progress.

A number of notices under the head "Type Specimens" are held over. We expect to be able to show some popular American faces in an early issue.

We have to acknowledge receipt of a large and handsome specimen book from the American Typefounders' Company, as well as smaller books showing the Cushing types and other specialties of the Company. A fuller notice is deferred. We shall probably, in an early issue, be able to show some of the later designs of the associated foundries of the United States.

"Years ago," says an English writer, "when I was reading for the Indian Civil Service, I went to a fashionable bookseller in Westbourne-grove, and told him to get me the 'Pax' of Aristophanes. A few days later I called, and he informed me that he had sent to Goodall and De la Rue, but they had no cards of the game I had ordered!"
Grade Exchanges.

L'Institut des Impressionistes, Lyons, contains a double-page example of rule-and-tint work by Jules Blanc, entitled "Paysage Lyonnais." It represents a stone bridge over a rocky stream, with cottages, trees, and mountains in the background. There are two workings of rule, by which cross-hatching to any extent are obtained, and the picture is completed by three tints, stone-color, blue, and green. The work shows remarkable skill and patience, but only a French compositor would consider it worth while to produce a picture by this tedious method. In the January issue we find an example of job-work in two colors and two tints which, while it shows accurate workmanship, is, like much French color-work, disappointing, the effect being quite inadequate to the time and labor employed. There is a weakness and want of decision about the work which contrasts with the bold effects produced by English and German artists in type.

With No. 78, for the Spring Season, 1896, Caslon's Circular has attained its majority. We are glad to say that we have the entire series of this interesting paper from the beginning.

The Journal für Buchdruckerkunst has commenced a series of articles dealing with the composition of the Russian language. The American Bookmaker closes a volume with the January number, and announces a change of title and widened program for the future. Throughout its whole career the Bookmaker has been an able and worthy exponent of the art.

The Inland Printer still expands. The December number contains a practical article, with illustrations, on "The Value of the Pen-Stroke" (the modern ornament ...) by Mr. E. McClure. The recent fashions in type design are discussed by correspondents from various points of view. The editor of Typo writes on "Typographical Nomenclature," advocating the introduction of regular system, and, incidentally, suggesting the use of the word minims in place of the awkward term "lowercase." There is a biographical notice of the late William Morris, with a good portrait. In the January number, Mr. French writes on "Type Expression," giving a remarkable effects produced by the linotype. Mr. Ralph writes on the right use of initials; and Mr. A. K. Taylor asks "Where am I at?" "Many a man feels on Saturday night," he says, "after he has paid off his hands, that he really wishes that he could trade places with some one of them, happy in knowing what he would receive at the end of each week for his week's work ... A man does not stand in his business; he is either making or losing money." Mr. Mills writes on "An Australian artist-D. H. Souter," and "several examples of his clever work." Newspapers illustrates a deals with Mr. L. D. Bradley, of the Chicago Inter-Ocean, and his work. We notice a complaint of the Government having "gone into the advertising business," with all the advantages. What would American printers and publishers think if they had to face state competition such as prevails in New Zealand?

Inventions, Processes, and Wrinkles.

Caslon's Galley Quoin and Hold-fast Clump.—Caslon and Co., London, have introduced to the trade two valuable inventions, which can be used either separately or in conjunction. The first is the patent galley quoin, a metal fixture let into the side of the galley, of which it forms a part, and into which it can be completely shut when not in use. Ordinary furniture or reglet is used, the side-stick being superseded, and much less space is therefore needed for locking. In the diagram, A represents the wooden galley side; B, the fixed part of the metal quoins; C, the metal sliding quoins, and D, the bottom of the galley. An advantage of the galley is, that screw-heads in the interior are dispensed with, the metal lining presenting an uninterrupted smooth surface from end to end. Those who have had matter caught in sliding and upset by a projecting screw-head, will appreciate this feature. The second diagram shows a galley locked up.—The other invention is the "hold-fast" galley clump, supplied with a steel pin fitting into holes drilled at intervals in the furniture or side-stick, as the case may be. With this safeguard, the type cannot fall out, though the galley be tilted downward. The furniture is 6 cms. wide, and is made to any length required. We have made trial of both these inventions, and find them to be all they are claimed to be. Galleys with the fittings are supplied at the same rate as those of the old pattern. We find the convenience and saving of time so great in the use of these galleys that we intend to buy no more of the old-fashioned style.

Fire-proof Paper, for printing and writing purposes, is now manufactured in Berlin by a new patented process. Ninety-five parts of asbestos fibre of the best quality are washed in a solution of permanganate of calcium and then treated with sulphuric acid as a bleaching agent. Five parts of wood-pulp, as used in paper factories, are added, and the whole is placed in the agitating-box with an addition of lime-water and borax. After being thoroughly mixed the material is pumped into the regulating box, and allowed to flow out of a gate on an endless wire cloth, where it enters the usual paper-making machinery. It is easy to apply water marks to this paper, which ordinarily has a smooth surface, but which can be satin-finished, this being preferable for writing purposes. Paper thus produced is said to resist even the direct influence of flame, and remains uninjured even in a white heat.

The following advertisement is to be found in a Wellington paper of the current month. It suggests painful reflections:

NOTICE.—Mr. Stewart and Richard Allan do not call for their efforts and pay account within 14 days from this date will be sold by public auction.—W. TUCKER, Queen's Hotel.

In Denmark and in Norway the posts of shorthand writers at the respective Parliaments are chiefly occupied by women, it having been found that women, as a rule, succeed far better than men in this form of reporting.
Regarding the meeting of the Wellington Branch of the Institute of Journalists, held on 23rd December, Mr. R. A. Low- 
man in the chair, a motion, expressing the regret felt by members at the loss of its late Secretary, Mr. H. R. Dix, and sympathy with his family, was passed, and directed to be sent to Mrs. Dix. Mr. C. Earle, who had temporarily carried out the duties of the office, consented to continue to act until the annual meeting, and was thanked for his previous services. The Council was asked to hasten the steps to incorporate the institution under the Act of Parliament already passed.

The Hon. W. Jennings, M.C., has been elected President of the Auckland branch of the New Zealand Journalists' Institute.

The Auckland Institute of Journalists gave a harbor excursion in honor of Mr. Cooper, editor of the Scotsman. Dr. Hooken, of Dunedin, was among the guests.

At the annual meeting of the Auckland Typographical Society on 15th February, it was stated that there was a credit balance of £214, an increase of £390. A young man named Leonard Cole, a compositor, one of a holiday party, was accidentally drowned in the Manawatu river, near Foxton, on the 20th January.

Mr. W. H. Smith, editor and proprietor of the Palmerston Daily Times, has, on account of failing health, retired from the field of journalism. It is his intention to engage in farming. We hope that in his new sphere he may have every success, and find renewed health and strength.

The wayzegoose of the Wellington Times and Mail was held at Ross's Gardens, Hutt, on the 20th February, some 200 people being present, and passed off very successfully. A tug-of-war, Composers v. Eachelists, was won easily by the compositors.

During a fire which occurred at Arrowtown recently, several bystanders (says an exchange) thinking that the office of the Lake County Press was in danger, started to remove the plant, the result being that all the type set for the next day's issue was transformed into pie, and the journal made its next appearance in the form of a single sheet printed on one side only.

One of the proprietors of Stone's Directory, visiting Wellington, picked up in a bookseller's shop a copy of Hagen's Shilling Almanac and Directory, just issued. Opening the book, his eye fell on an error, which he recognized as a misprint in his own book that had caused him some little annoyance. Further investigations showed that the directory consisted of the city names copied bodily from his own work without taking any account of the changes of some nine months. The publisher refusing to make any amendments, an injunction was applied for and issued by the Supreme Court, setting aside the whole of the book, costs being given against the pirate.

The journalistic obituary includes the People, a weekly paper established in Wellington about a year ago by Mr. E. A. Hagen to advocate protection, bimetallism, state banking, land nationalization, and a number of other ideas too advanced for the daily press. With the People, a number of other ventures pass out of existence, as during its career it absorbed a variety of small organs, all more or less shaky—Dungbeet, a woman's paper, the Fancier's Gazette, and lastly the Weekly Herald, of which the less said the better. In November last, business suddenly and unexpectedly called Mr. Hagen to the United States. The People was then in difficulties, and the concern is now in liquidation.

With the close of 1896 the Napier Evening News expired, after a troubled career, financially and politically, of twelve years, in which time it probably changed proprietors and editors more frequently than any other paper in the Colony. Insolvent during the greater part of the time, it adopted the peculiar expedient of sending round the hat to avert the threatened crash. A sum of £1500 was asked for on one occasion, and about half that amount was actually subscribed by political sympathisers, whereby the inevitable collapse was staved off for a time. The News has had the advantage for the past six years of special favors in Government advertising, but it has never succeeded in gaining popular support. Towards the last it became exceptionally bitter and personal. Very few people, a correspondent writes, outside the select circle who had a monetary interest in keeping the derelict afloat, will be sorry to see it disappear beneath the billows of the sea of oblivion.

A strike of the compositors engaged on the Melbourne Herald occurred at the end of December, but the paper was published as usual. A man named Webb, printer and stamp-dealer, was arrested in Melbourne early in January, on a charge of extensive frauds by removing the postmarks from stamps and re-selling them. Webb afterwards confessed that by means of a solution of salts of lemon he was able to do this. The Victorian stamps, he explained, lent themselves admirably to the process, but many of the stamps of the other colonies were useless, because the color ran. Accused admitted having cleared £400 worth, and a search revealed £500 worth of Victorian stamps in his house.

Cardinal Moran, one of the New South Wales candidates for the Federal Convention, took occasion in an interview with a reporter of the Daily Telegraph, to propose a boycott of the Sydney Morning Herald, one of the oldest and most influential journals in the colonies, which he denounced as the organ of the Congregationalists.

The cardinal saw his mistake too late. On the same morning as the report of the interview appeared, the Herald contained an article favorable to his candidature, and sternly deprecating the sectarian spirit which would exclude any person from the convention on the score of creed. Thenceforth, however, the Herald made no further reference to the cardinal, completely ignoring his candidature.

Our French contemporaries report the marriage, on 5th October, of M. Paul Blyeys, editor of the excellent weekly Revue des Arts Graphiques, to Mile. Marguerite Commaillie.

On account of the strenuous support given by the Elecien, the liberal organ at Quebec, to the recent Manitoba schools settlement, it has been interdicted by the Roman Catholic Bishops. Its publication has been suspended, and a new journal, the Soleil, with the Premier as one of the directors, has been issued in its place.

OBITUARY.

Hewett.—On 2nd January, Mr. H. Hewett, inventor of the ball-pointed " pen.

Pitman.—On 20th January, at Bath, Sir Isaac Pitman, aged 84. In our first volume [1898] will be found a brief biography of the venerable inventor of stenography. His system, published in 1837, was the first scientific attempt to combine stenography with phonetics, and with the various improvements introduced over the course of sixty years, it is now practically the universal system for the English-speaking world. Sir Isaac Pitman took a prominent part in social reforms, and was at the head of the English spelling reformers. His system of phonetics, though it has not met with wide acceptance, is by many degrees the best as well as the best-known of the many schemes that have been devised in Britain and the United States.

An anecdote of Young Australia narrated by a contemporary is characteristic. The priest was examining a class, and asked a youngster in knickerbockers for a definition of absolution. To his dismay, the answer came without hesitation: Absolution—brown flannel, three years old, by Australian Peer out of Penitent, imported. Penitent, the dam of Penances, the colt as once stretched old Carbine, a week, but she hisse up a dawin' of it.
PAPER-CUTTING MACHINES.

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<td>340</td>
<td>160</td>
<td>120</td>
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<td>AZ</td>
<td>210</td>
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<td>4700</td>
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KARL KRAUSE, Machine Maker, LEIPZIG.

BARNHART BROS. AND SPINDLER
GREAT WESTERN TYPEFOUNDRY
Chicago, Ill., U.S.A.

Complete Outfits furnished to Printers & Publishers all over the world. Presses, new or second-hand, Cutters, Type, and Material. We make only Superior COPPER-MIXED TYPE.

GOVERNMENT CONTRACTS A SPECIALTY.

Send for Specimen-Book, Prices, and Discounts.

The most wonderful Machine for Country Newspaper Printing.

VAUGHN IDEAL HAND CYLINDER

(Patented July 26, 1892)

An impression is taken by each forward or backward turn of the crank.
The Press runs so easily that a boy or girl of 15 can operate it without undue exertion.
It occupies the least floor space.
It is the fastest Hand Cylinder made.
It is lightest, although built of iron and steel.
It is the safest to operate, and makes least noise.
It does excellent newspaper work, and invariably gives satisfaction.

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No. 1—8-Col. Folio, or 5-Col. Quarto, bed 28½ x 43 . . . $200.00
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FOR SALE BY ALL TYPEFOUNDEES AND DEALERS.

The CHALLENGE MACHINERY Co., Sole Manufacturers
Also Manufacturers of CHALLENGE-GORDON JOB PRESSES, ADVANCE and CHALLENGE PAPER-CUTTERS, &c.

CHICAGO, U.S.A.
The Woellner Foundry.

Woellner's novelties occupy so large a portion of our space this month that a brief account of the celebrated Berlin foundry is not out of place. The foundry was established by Mr. Wilhelm Woellner on the 15th November, 1867, and in a very short time took its place among the leading houses in the trade, its reputation being now world-wide. Its modest outfit, at its institution, consisted of one type-casting machine, one furnace, and a single dressing-bench. It now includes more than a hundred type-casting machines, besides a great number of the latest auxiliary machines. The whole of the work, from the original drawings and designs by the artists, is executed on the premises. There is a large galvanic establishment in which the electrotypes are produced by dynamo machines; and a brass-rule factory furnished with every requirement. Foreign accents are supplied with all fonts when required, and nearly all the job letters are provided with the numerous extra sorts adapting them to the Russian language. The specimen-book issued by the firm in 1896 is one of the most complete and beautiful ever produced by any foundry, and two or three supplements have since appeared.

Our first acquaintance with the Woellner foundry was in the year 1876, when some of its novelties were favorably noted in the London Printers' Register. At this time the German founders had not begun to cast types for the English market. We obtained, among other articles, the rivet and screw designs for one and two colors. This was an original device of the Woellner foundry, often imitated since. Our box went down with the Queen Bee, off Farewell Spit, and the types we show above lay for a month at the bottom of the sea, with little or no injury. Woellner also brought out a ribbon similar to that of Stephenson, Blake & Co., with extra characters, and a greater variety of shaded end-pieces. The firm also executed the popular ribbon and flower border, varying the design by introducing some additional characters.

These designs, once deservedly popular, are now a little old-fashioned; but as the present issue of Typo abundantly proves, the firm has kept well to the front in the production of novelties.

The manufacture of brass rule is an important branch of the business, nearly a thousand faces, plain and ornamental, appearing in the specimen-book. Of these we are able to show a small selection. The figures on the left show the catalogue number, those on the right the body in German points. Most of the ornamental faces with white patterns on solid ground are also made as half-tint designs, the latter, as may be seen by three examples annexed, being distinguished by the addition of the letter A to the number. We find that the types for the English market, including electros and brass rules, are all adjusted with the greatest accuracy to English height.

| 409 | 3 |
| 435 | 6 |
| 448 | 6 |
| 411 | 6 |
| 427 | 6 |
| 487 | 6 |
| 404 | 8 |
| 639 | 6 |
| 404 | 6 |
| 933 | 10 |
| 911a | 10 |
| 937a | 12 |
| 1128 | 6 |
| 1119 | 6 |
| 10000 | 6 |
| 1131 | 12 |
| 1120 | 12 |
| 941 | 4 |
| 918 | 6 |
| 904 | 6 |
| 931 | 8 |
| 925 | 10 |
| 947 | 10 |
| 926 | 12 |
| 927 | 16 |
| 950 | 36 |

From German exchanges just to hand we gather that the firm has received a certificate of honor from the jury of the Berlin Art and Industrial Exhibition of 1896; also a bronze medal from the State Department of Trade—the first ever issued by the Minister of Trade to a type-foundry. Other honors awarded to the firm are prize medals, first or second, at the Exhibitions of Vienna, 1873; Nürnberg, 1877; Sydney, 1879; Melbourne, 1882; and Barcelona, 1888.
MODERN JOB FACES, from the Foundry of W. WOELLMER, Berlin.

CIRCULAR SCHRIFT.
1028 Among the numerous Grammars and Methods 30
Ohbesen the rare violinist  Chapter i
1030 Boston 4 Franklin 2 Reims

JAPONIA.
1212 The Brass Rule Factory of the Firm uses working tools of the highest precision, the speciality of which has been warranted by law to the house
1215 Woellmers Type Foundry
1217 Japonia the

FANTASIA.
1172 Literary Review
1170 The Fantasia 15689 Wellington

Printers
HEAVY-FACED RONDE.
1074 Book Agent Publisher
1076 Advertisements

Ronde

MIGNON.
1023 The most complete collection of Works relating to the Niagara Falls 1234567890
1222 Artists Engraving Designs for Heraldry
1043 Sydney 12 Philadelphia 89 Chicago COMPOSING ROLLERS

Rochester the LIGHT RENAISSANCE.

Brass Rules ELECTROS

AH W N

BARNUM.

Barnum Electros Sydney
1225 German Celluloid
1227 Woellmer Type Founder

NEW ZEALAND 1234 Melbourne MANUFACTURING COMPANY
EXAMPLES OF RENAISSANCE AND LIGHT RENAISSANCE COMBINATIONS.

W. WOEILMNER, BERLIN.

See also electro examples on pages 7 and 11.
NEW FACES BY H. W. CASLON & CO.

COMBINATION BORDER No. 19.

DEVINNE COMPRESSED.

Nereids Huntsman

DORIC ITALIC No. 1.

General Election Suburban

ON SALE BY W. H. GREEN & Co., WELLINGTON

SOLE AGENTS FOR NEW ZEALAND.

Electro No. 1568.


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A variety of these choice ornaments are in stock at the office of Typo. Specimens on application.

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