

**SPECIMENS OF POINT LINE**

# **TYPE**

**STEPHENSON, BLAKE & COMPANY**

**And SIR CHARLES REED & SONS**

**SHEFFIELD - - - ENGLAND**

**STEPHENSON, BLAKE & Co.**

**122 BAY STREET, TORONTO**





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SPECIMENS  
OF  
POINT LINE TYPE

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COLONIAL PRINTERS  
PLEASE NOTE.

¶ The Founts quoted on the pages represent weights generally stocked for the Home market, but Smaller Founts of most of the Series can be supplied by our Agents to meet the convenience of Colonial Printers.

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SPECIMENS  
OF  
POINT LINE TYPE

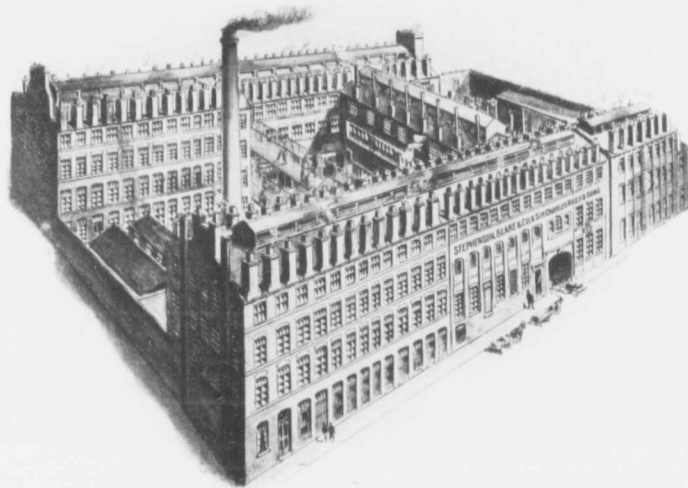
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&c. &c.



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122 Bay Street, Toronto

Manager - - C. H. CREIGHTON

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**TORONTO:**  
122 BAY STREET (C. H. Creighton, Manager).

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## INTRODUCTORY NOTICE TO THE POINT LINE SPECIMEN BOOK.

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**W**E have pleasure in offering to the Printing Trade this new and revised Edition of our Specimen Book, and trust that in respect of matter and arrangement it will be considered far in advance of its forerunners, while equal, if not superior, to them in point of artistic merit.

The title of the book itself bears witness to the changes which have taken place in the system of typefounding during recent years, while its issue also marks an epoch in the histories of two foundries which, sprung from a common origin some century and a half ago, are now once more amalgamated under one management.

To the discriminating printer the most important feature of the book will undoubtedly be the evidence, now offered for the first time in a concrete form, that we can supply our complete collection of Body and Jobbing Types not only on American Point Bodies, but also on a uniform Lining System.

In addition to possessing these economic advantages, we think it will be readily admitted that our Selection of Type Faces—now strengthened by the addition of numerous series from Sir Charles Reed & Sons' Specimen Book—is unapproached by that of any other Foundry in respect of completeness, variety of style, and artistic merit.



In the production of new series of letter of marked beauty and recognised utility, we have of late years been exceptionally prolific, and our selection of Borders has also been increased by the addition of some strikingly effective designs.

Other useful features of this book which we believe will be welcomed, are its division into sections, and the provision of an index. Some page numbers are omitted at the end of each section to allow of the insertion, in their proper sequence, of future specimens, which will bear page numbers for this purpose. We trust our friends will make a note of this arrangement.

Although Specimens of Wood Letter are not included in this book, it may not be out of place to mention that we have pleasure in forwarding our Wood Letter Book on application, and that all orders for Wood Letter will receive our prompt and most careful attention.

We take the present opportunity of thanking those Printers, who in the past have been regular users of our Type, for their loyal support, and we desire to assure them, and the Printing Trade in general, of our determination in the future to leave nothing undone to maintain and, if possible, enhance the reputation which, we have reason to believe, our Type and Material at present enjoys for accuracy, finish and durability.

STEPHENSON, BLAKE & Co.  
AND  
SIR CHARLES REED & SONS.

Sheffield and London, 1908.



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**Table 3**

5 Point	...
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8	"
9	"
10	"
11	"
12	"
14	"
18	"
24	"
30	"
36	"
48, 60, 72, 84	Points

**POI**

Figure  
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LINE		

Subtract

# THE AMERICAN POINT SYSTEM, BODY, LINE AND SET.

ALTHOUGH the American Point System is now generally understood and appreciated by British Printers, it cannot be said to have as yet secured such full adoption in this country as in America. Under these circumstances a few words in explanation of the system may not be out of place.

The American Point System (like the French Didot Point System) was, in the first instance, merely a systematic arrangement of type bodies, each body being a multiple of a common unit. The scope of the "system" has, however, since been extended so as to regulate both the position of type faces on their bodies as regards alignment, and also the thickness of types.

**Point Body.**—In 1886 the United States Type Founders' Association adopted the present American Point Standard, taking as their unit a pica measuring  $\frac{1}{66044}$  inch divided into twelve equal parts which were called points. The American point therefore measures  $\frac{1}{13837}$  inch. The above figures are given on the authority of the American Type Founders' Co.

Under the Point System each size of type is cast on a body measuring an exact number of these points. Leads, clumps, brass rules, metal furniture and all similar material, being made both as regards body and length to point measurements, are also in mathematical agreement with all Point bodies—not as under the old dispensation merely with some one particular founder's pica and multiples thereof! The convenience of such an arrangement must be obvious to the most conservative printer.

The gradation of point bodies and their relation to the old bodies is shown in the following table:—

**Table Showing Relation of Point to Old Bodies.**

5 Point	...	Rather larger than	...	Pearl.
6	...	Same as S. B. & Co.'s	...	Nonpareil.
7	...	Shade smaller than	...	Minion.
8	...	Rather larger than	...	Brevier.
9	...	Rather larger than	...	Bourgeois.
10	...	Rather larger than	...	Long Primer.
11	...	Shade larger than	...	Small Pica.
12	...	Same as S. B. & Co.'s	...	Pica.
14	...	Rather larger than	...	English.
18	...	Rather larger than	...	Great Primer.
24	...	Same as S. B. & Co.'s	...	2 lines Pica.
30	...	Rather larger than	...	2 lines English.
36	...	Same as S. B. & Co.'s	...	3 lines Pica.
48, 60, 72, 84 Point, &c.	...	same as similar multiples of S. B. & Co.'s Pica.	...	

**Point Line.**—This is a term signifying that the distance between the bottom edge of the printing surface or face of the type and the bottom edge of the type body (in other words "the beard") measures a definite number of points, varying according to the size of body.

All type faces of the same class on the **same size** of body have the **same amount** of beard—that is, are cast **to the same alignment, and line together accurately** as shown in these lines, without any haphazard justification such as was formerly necessary whenever Antiques or other display founts were required to line with Romans.

Moreover, under the Point Lining System all faces, irrespective of class or size of body, can, with a minimum expenditure of time and trouble, be made to line accurately together by the use of point leads, quads or clumps.

To suit different classes of letter, there are three descriptions of Point Line:—

1. **Point Common Line.**—For ordinary founts consisting of both capitals and lowercase.
2. **Point Title Line.**—For founts of full-faced capitals.
3. **Point Script Line.**—For Script and similar faces which have long-tailed descending sorts.

The diagrams appended below show the beards agreed upon by the British Type Founders' Association in 1903 for Point Common and Point Title Lines.

**Point Set.**—This is the application of the Point System to the thickness of types. Under its provisions every sort in a fount has a definite width of body, which width is a multiple of a given "unit."

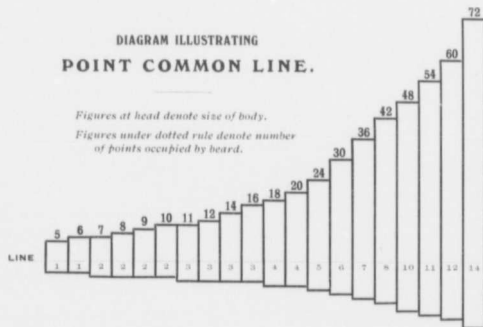
This unit varies in magnitude according to size of body from 1 point to  $\frac{1}{4}$  point, or in special cases even  $\frac{1}{8}$  point. The units generally recognised are:—

- For 12 Point and smaller bodies ... ..  $\frac{1}{4}$  point.
- For 14 Point to 30 Point inclusive ... ..  $\frac{1}{2}$  point.
- For all bodies larger than 30 Point ... .. 1 point.

A large number of the series shown in this book, including all recent productions, are cast to Point Set.

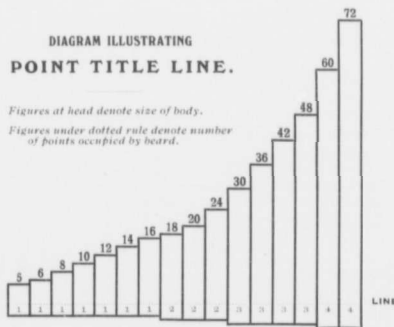
**DIAGRAM ILLUSTRATING  
POINT COMMON LINE.**

*Figures at head denote size of body.  
Figures under dotted rule denote number  
of points occupied by beard.*



**DIAGRAM ILLUSTRATING  
POINT TITLE LINE.**

*Figures at head denote size of body.  
Figures under dotted rule denote number  
of points occupied by beard.*



TO LINE ONE SIZE WITH ANOTHER—

*Subtract the beard of the smaller body from that of the larger: the result gives the number of points of spacing required at foot of smaller body. The remaining difference in body must be made up at head.*

## MISCELLANEOUS INFORMATION.

### HOW A BODY FOUNT IS MADE UP.

A fount of body letter is made up in the following proportions, unless any other assortment is specially requested:—

Capitals ... .. 9 per cent.	Lowercase, Points and Leaders ... .. 56 per cent.
Small Capitals ... .. 4 "	Spaces ... .. 15 "
Figures ... .. 6 "	Quads ... .. 10 "

Rules, accents and fractions are not supplied, except in new complete founts, or when specially asked for. The weight varies according to size of type, the same proportions being used for all. Italic is only supplied when ordered.

When ordering additions and sorts, it will save much time and trouble if a pattern type of each fount required is sent with the order. A Cap **H** and lowercase **m**, as little used as possible, are the best to send.

### TO ESTIMATE QUANTITY OF BODY LETTER REQUIRED.

To ascertain the quantity of body letter for a newspaper, magazine, book or other work, find the number of square inches in the matter to be set, and divide this by 4; the quotient will be approximately the weight of type required in lbs., but as the cases can never be entirely set out, it is necessary to add an extra 25 per cent. to large founts, and 40 per cent. to small founts, to allow for unused type left in the cases.

### NUMBER OF WORDS TO THE SQUARE INCH.

In calculating the number of pages a manuscript will occupy, the following figures may be used as representing the number of words to the square inch:—

18 Point, solid ... 7	10 Point, solid ... 21	7 Point, solid ... 38
14 Point, solid ... 11	10 Point, leaded ... 16	7 Point, leaded ... 27
12 Point, solid ... 14	9 Point, solid ... 28	6 Point, solid ... 47
12 Point, leaded ... 11	9 Point, leaded ... 21	6 Point, leaded ... 34
11 Point, solid ... 17	8 Point, solid ... 32	5 Point, solid ... 69
11 Point, leaded ... 14	8 Point, leaded ... 23	5 Point, leaded ... 50

"Leaded," as here used, means "whiting out" with 2-point leads.

### QUANTITY OF TYPE REQUIRED TO FILL A CASE.

The following table shows how much type each box in the case will hold when filled:—

a c d h i m n o r s t u	boxes, each hold ... .. 2 lb.
b f g l p v w y	boxes, each hold ... .. 12 oz.
j k q x z and all figure	boxes, each hold ... .. 6 oz.
e	box holds ... .. 3 lb.
Cap. and small cap.	boxes, each hold ... .. 5 oz.
Comma box holds	... .. 12 oz.
Full point and other point	boxes, each hold ... .. 6 oz.

A pair of cases holds about 50 lb. of type, a double case 20 lb. to 25 lb.

### NUMBER OF ENS IN 1 lb. OF TYPE.

Four square inches (2 in. x 2 in.) of solid type weighs approximately 1 lb. The number of ens contained in 1 lb. of the various bodies are:—

ENS.	ENS.	ENS.	ENS.	ENS.
5 Point ... 1686	7 Point ... 846	9 Point ... 512	11 Point ... 342	
6 Point ... 1152	8 Point ... 648	10 Point ... 414	12 Point ... 288	

### RETURN OF OLD TYPE.

Old type should be securely packed and plainly addressed (labels for this purpose will be sent if desired), and full advice sent to us when despatched, giving number of boxes and weight. Old types should not be mixed with old leads, clumps, furniture or brass, as these are all credited at different prices. For particulars of allowances, see Price List.

Type melted up, zinc plates, or metal containing zinc, will not be received at any price.

### NUMBER OF LEADS TO THE POUND.

The following table indicates the approximate number of metal and brass leads to the pound of the several lengths and thicknesses given:—

LENGTH	3-point		2-point		1½-point		1-point	
	Metal	Brass	Metal	Brass	Metal	Brass	Metal	Brass
3 ems ... ..	166	250	313	332	418	500	627	
4 ems ... ..	125	187	235	250	313	374	470	
5 ems ... ..	100	150	188	200	251	300	376	
6 ems ... ..	83	125	156	166	209	250	313	
7 ems ... ..	71	107	134	142	179	214	268	
8 ems ... ..	61	94	117	122	156	187	235	
9 ems ... ..	55	83	104	110	139	166	209	
10 ems ... ..	50	75	94	100	125	150	188	
11 ems ... ..	45	68	85	90	114	136	171	
12 ems ... ..	42	62	78	84	104	125	156	
13 ems ... ..	38	58	72	76	98	116	144	
14 ems ... ..	35	53	69	70	89	107	134	
15 ems ... ..	33	50	62	66	84	100	125	
16 ems ... ..	31	47	58	62	78	94	117	
17 ems ... ..	29	44	55	58	74	88	110	
18 ems ... ..	28	42	52	56	69	83	104	
19 ems ... ..	26	39	49	52	66	79	99	
20 ems ... ..	25	37	47	50	62	75	94	
21 ems ... ..	24	36	45	48	60	71	89	
22 ems ... ..	23	34	43	46	57	68	85	
23 ems ... ..	22	33	41	44	55	65	82	
24 ems ... ..	21	31	39	42	52	62	78	
25 ems ... ..	20	30	38	40	50	60	75	
26 ems ... ..	19	29	36	38	48	58	72	
27 ems ... ..	18	28	35	37	46	55	69	
28 ems ... ..	18	27	34	35	44	53	67	
29 ems ... ..	17	26	32	34	43	52	65	
30 ems ... ..	16	25	31	33	42	50	62	

### SIZES OF PAPER.

	Broad-side.	Folio.	Com. 4to.	Com. 8vo.	Long 8vo.	16mo.	12mo.
DOUBLE ROYAL	25 × 40	20 × 25 12½ × 20	10 × 12½	6½ × 20	6½ × 10	6½ × 13½	
DOUBLE DEMY	22½ × 35	17½ × 22½ 11½ × 17½	8½ × 11½	5½ × 17½	5½ × 8½	5½ × 11½	
DBL. LGE. POST	21 × 33	16½ × 21 10½ × 16½	8½ × 10½	5½ × 16½	5½ × 8½	5½ × 11	
DOUBLE CROWN	20 × 30	15 × 20 10 × 15	7½ × 10	5 × 15	5 × 7½	5 × 10	
DOUBLE POST	19½ × 31½	15½ × 19½ 9½ × 15½	7½ × 9½	4½ × 15½	4½ × 7½	4½ × 10½	
DOUBLE FCAP.	17 × 27	13½ × 17 8½ × 13½	6½ × 8½	4½ × 13½	4½ × 6½	4½ × 9	
IMPERIAL	22 × 30	15 × 22 11 × 15	7½ × 11	5½ × 15	5½ × 7½	5½ × 10	
SUPER ROYAL	20½ × 27½	13½ × 20½ 10½ × 13½	6½ × 10½	5½ × 13½	5½ × 6½	5½ × 9½	
ROYAL	20 × 25 12½ × 20	10 × 12½	6½ × 10	5 × 12½	5 × 6½	5 × 8½	
MEDIUM	18 × 23 11½ × 18	9 × 11½	5½ × 9	4½ × 11½	4½ × 5½	4½ × 7½	
DEMY	17½ × 22½ 11½ × 17½	8½ × 11½	5½ × 8½	4½ × 11½	4½ × 5½	4½ × 7½	
LARGE POST	16½ × 21 10½ × 16½	8½ × 10½	5½ × 8½	4½ × 10½	4½ × 5½	4½ × 7	
CROWN	15 × 20 10 × 15	7½ × 10	5 × 7½	4½ × 10	4½ × 5	4½ × 6½	
SMALL POST	15½ × 19½ 9½ × 15½	7½ × 9½	4½ × 7½	3½ × 9½	3½ × 4½	3½ × 6½	
FOOLSCAP	13½ × 17 8½ × 13½	6½ × 8½	4½ × 6½	3½ × 8½	3½ × 4½	3½ × 5½	

### SIZES OF CARDS.

Double Large ... ..	4½ × 6 in.	Reduced Small ... ..	2½ × 3½ in.
Double Small ... ..	3½ × 4½ in.	Town ... ..	2 × 3 in.
Large ... ..	3 × 4½ in.	Extra Thirds ... ..	1½ × 3 in.
Small ... ..	2½ × 3½ in.	Third Large ... ..	1½ × 3 in.

### CHASES.

When ordering chases of any size other than those given as ordinary stock sizes in the Price List, the best and only safe plan is to send a diagram with the order, giving both the "inside" and "outside" measurements. If news chases, give also the width of the folding-bars.

*Please do not cut or mutilate this Specimen Book in any way; it is only necessary to give the correct title as quoted in the book, and body of any fount, or number of any border, rule or ornament, to secure the accurate execution of the order.*

Abbey  
Accent  
Alexanc  
Alexanc  
Algeria  
Antique  
Antique  
Arabian  
Athenia  
Athenia  
Athenia  
Augusta  
Auriol  
Auriol O  
Baskerv  
Black, N  
Bold Bri  
Bold Grc  
Bold Ital  
Bold Lat  
Bold Lat  
Bold Mer  
Bold Rur  
Booklet  
Booklet I  
BORDERS  
Auriol I  
Auriol O  
Celtic E  
Celtic C  
Combin  
Combin  
Corners  
Crinkle  
Cymric  
Display  
Egyptian  
Fanntyp  
Fanntyp  
Fillets a  
Floral O  
Garland  
Manx O  
Maple B  
Marigold  
Miscellai  
Multifon  
New Bo  
Ornamer  
Pen Dasl  
Persian C  
Plain Da  
Rule Ter  
Runic Bc  
Simplex I  
Spray Or  
Tablet Bc  
Violet Bo  
Wave Da  
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Westmins  
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number of  
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1-point

at Brass

0	627
4	470
0	376
0	313
4	268
7	235
6	209
0	188
6	171
5	156
6	144
7	134
0	125
4	117
8	110
3	104
9	99
5	94
1	89
8	85
1	82
1	78
1	75
1	72
1	69
1	67
1	65
1	62

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Furnished throughout  
on the Latest and  
most Approved  
Methods.



**TYPE**  
of Highest Quality on the  
Point Lining System.



**MATERIAL**  
of the Latest Design and  
Superior Finish.

**STEPHENSON, BLAKE & Co.**

And **SIR CHARLES REED & SONS.**

Foundry: SHEFFIELD. 33 Aldersgate St., LONDON.

**THE MODERN PRINTER**

Chief Offices:  
High Street, Richmond.

A COLLECTION OF  
SPECIMENS PRINTED  
AND DESIGNED BY  
**STUDENTS**

**NUMBER FOURTEEN**  
**PRICE ONE SHILLING**

ISSUED FROM THE  
**TECHNICAL SCHOOL**  
**HIGHER BRIDGETON**

Practical Example of Lining Old Style No. 5 Italic in display.

# Home Gardening

Published Monthly • Price Sixpence



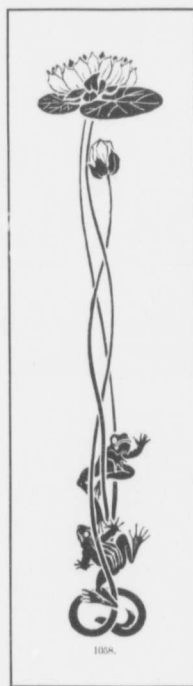
1107.

GARDENING appeals so strongly to the suburban residents of our great cities, that we feel justified in launching yet another Publication bearing on the subject for the consideration of all those who take an interest in this healthy recreation.

The Amateur Gardener will find in the pages of this Magazine all that is necessary to enable him to indulge in a fascinating hobby, while a number of the articles will have special bearing on subjects which present difficulties to many growers of Fruit, Flowers or Vegetables.

A handsome Supplement, produced in natural colours, will form a feature of each number, and the illustrations will be equal, if not superior, to anything yet issued at the price.

The Editor invites the co-operation of subscribers, space being reserved for any contributions of general interest.



1108.

Ready Monday, 30th August

Only a limited edition of first number printed  
Order early of Bookstall or Newsagent



LINING OLD STYLE No. 5 ITALIC (XVIII<sup>TH</sup> CENTURY).

48 POINT.  
*THIRD EDITION*  
*Nursery Rhymes*

36 POINT.  
*DESIRABLE PREMISES*  
*Manchester Cathedral*

30 POINT.  
*HIBERNIAN PERFORMERS*  
*Rehearsals every Thursday*

24 POINT.  
*HANDSOME MARINE SPECIMEN*  
*European Restaurant Companies*

18 POINT.  
*BRITISH FOUNDERS*  
*Accurate Point System*

12 POINT.  
*This series of Italic will be welcomed by the printer as an adjunct to the Lining Old Style No. 5 Roman. 1234567890*  
*STEPHENSON, BLAKE & Co.*

8 POINT.  
*This series of Italic will be welcomed by the printer as an adjunct to the Lining Old Style No. 5 Roman, and also on account of its suitability for general display purposes. Both series are cast on the American Point Lining System*

*RECOGNISED TIME SAVING METHOD*

STEPHENSON, BLAKE & Co.

14 POINT.  
*FURNISHING COMPANIES*  
*having Branches established for the convenience of many Clients*

10 POINT.  
*This series of Italic should be welcomed by all printers as an adjunct to the series of Lining Old Style No. 5 Roman, or for using by itself*  
*LETTER FOUNDRY, SHEFFIELD*

6 POINT.  
*This series of Italic will be welcomed by the printer as an adjunct to the Lining Old Style No. 5 Roman, and also on account of its suitability for general display purposes. Both series are cast on the American Point Lining System, which ensures perfect alignment when one size has to be justified with another, by the use of point leads, quadrats and spaces*

*SPECIMEN TYPES FORWARDED ON REQUEST*

SIR CHARLES REED & SONS.



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STEPHENSON



**BASKERVILLE  
OLD FACE**

*Original dies engraved about 1768.  
The larger sizes of this series serve also for Lining Georgian Old Face.*

72 POINT.

**DECEMBER  
Renovation**

60 POINT.

**HARBINGERS  
Rustic Maiden**

48 POINT.

**CUSTOM HOUSE  
Historic Research**

STEPHENSON, BLAKE & Co.

SIR CHARLES REED & SONS.

LIFE OF DR. JOHNSON. 341

THE coming to the throne of these <sup>1762.</sup>  
kingdoms of King GEORGE THE <sup>Ætat. 53.</sup>  
THIRD opened new and brighter prospects to men of literary merit, who had been honoured with no mark of royal patronage during the preceding reign. His present Majesty's education in this country, as well as his taste and beneficence, prompted him to be the patron of science and the arts; and early this year Johnson having been represented to him as a very learned and good man

*Paragon on Eighteen Point (lead).*

LIFE OF DR. JOHNSON. 341

THE accession to the throne <sup>1762.</sup>  
of these kingdoms of King <sup>Ætat. 53.</sup>  
GEORGE THE THIRD opened up a new and brighter prospect to all men of literary merit, who had been honoured with no mark of royal favour during the preceding reign. His present Majesty's education in this country, as well as his beneficence and superior taste, prompted him to be the patron of science and the arts; and early in this year Johnson having been represented to him as a very learned and just man, without any certain provision, his Majesty was pleased to grant him a pension of three hundred

*Fourteen Point.*

LIFE OF DR. JOHNSON. 341

THE coming to the throne of these <sup>1762.</sup>  
kingdoms of King GEORGE THE <sup>Ætat. 53.</sup>  
THIRD opened up a new and brighter prospect to men of literary merit, who had not been honoured with any mark of royal favour in the preceding reign. His present Majesty's education in this country, as well as his taste and beneficence, prompted him to be the patron of science and the arts; and early this year Johnson having been represented to him as a very learned and good man, without any certain provision, his Majesty was pleased to grant him a pension of three hundred pounds a year. The Earl of Bute who was then Prime Minister, had the honour to announce this instance of his sovereign's bounty, concerning which, many and various stories, all equally erroneous, have been propagated, maliciously representing it

*Twelve Point.*

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*Ten Point.*

THE LIFE OF DR. JOHNSON. 341

THE accession of GEORGE THE THIRD to <sup>1762.</sup>  
 the throne of these kingdoms, opened a <sup>Ætat. 53.</sup>  
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 been represented to him as a very learned and  
 good man, without any certain provision, his  
 Majesty was pleased to grant him a pension  
 of three hundred pounds a year, which would

*Eighteen Point.*

THE LIFE OF DR. JOHNSON. 341

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 person who mentioned this subject to him, and

*Ten Point.*

THE LIFE OF DR. JOHNSON. 341

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 the person who first mentioned this subject to him.  
 Lord Loughborough told me, that the pension was  
 granted to Johnson solely as the reward of his literary  
 merit, without any stipulation whatever, or even tacit  
 understanding that he should write for administra-  
 tion. His Lordship added, that he was confident the  
 political tracts which Johnson afterwards did write,  
 as they were entirely consonant with his opinions,  
 would have been written by him, though no pension  
 had been granted to him. Mr. Thomas Sheridan and

*Eight Point.*

341

<sup>1762.</sup>  
 Ætat. 53.

LINING BASKERVILLE OLD FACE.

Original dies engraved about 1768. The larger sizes of this series serve also for Lining Georgian Old Face.

36 POINT.

Most British printers  
have heard of the once  
famous Printing House  
**BIRMINGHAM.**

30 POINT.

Most British printers have  
heard of the famous Printing  
House and Foundry carried  
on in Birmingham about the  
**GENUINE OLD FACE**

24 POINT.

Most British printers have heard of the  
once famous Baskerville Printing House  
and Type Foundry which flourished about  
the middle of the 18th century, carried on  
**STEPHENSON, BLAKE & Co.**

**STEPHENSON, BLAKE & Co.**  
and Sir Charles Reed & Sons.

Foundry and Joinery Works, SHEFFIELD. LONDON : 33 Aldersgate Street, E.C.

LINING OLD STYLE, No. 6.

72 POINT.

**HEREFORDSHIRE**  
**French Minerals**

60 POINT.

**MODERN HEROINES**  
**Desirable Residence**

48 POINT.

**BOHEMIAN PERFORMERS**  
**Fashionable Decoration**

### REAL ORIGIN OF THE POINT SYSTEM.

**S**HEFFIELD was not without its point system pioneer, for it is recorded that in 1840 Messrs. Bower Bros., who carried on a type foundry, originally established in that town early in the century, published proposals for establishing a graduated scale of sizes for the bodies of printing types, and fixing the height to paper, based upon pica as the common standard. Such a scheme, however, was not welcomed by printers, and failed; and because of the relations which already existed up to that period

18 POINT.

14 POINT.

### ORIGIN OF THE POINT SYSTEM.

SHEFFIELD was not without a pioneer of the point system, for it is recorded that in 1840 Messrs. Bower Bros., who carried on a type foundry, originally established about the year 1810, in that town, published proposals for deciding a graduated scale for the bodies of printing types, and fixing also their height to paper, based on pica as the common standard. The idea was, however, not welcomed by printers, and failed; and in view of the relations which up to that date had existed between printers and type founders, it is clear that the former could have had founts cast to any point system they liked, by the simple expedient of ordering them on that basis; but, as a matter of fact, the printers of those days were used to a large choice of bodies, and selected such according to the needs of the moment, and without doing

12 POINT.

### REAL ORIGIN OF THE POINT SYSTEM.

SHEFFIELD was not without a point system pioneer, for it is recorded that in 1840 Messrs. Bower Bros., who carried on a type foundry, originally established about the year 1810, in that town, issued a proposal for establishing a graduated scale of sizes for bodies of printing types, and fixing the height to paper, based upon pica as the common standard. Such a scheme was, however, not welcomed by printers, and failed; and in view of the relations which had existed up to that date between printers and type founders, it is clear that the former could have had their founts cast to any point system they liked, by the simple expedient of ordering them on that basis; but, as a matter of fact, printers of those days were accustomed to a large choice of bodies, and selected a particular body according to the needs of the moment, and without regard either to system or uniformity. Under these circumstances it is, perhaps, scarcely to be wondered at that they regarded the hard and fast gradations of the French, and the other suggested point systems, as unaccommodating and inconvenient. It is still less remarkable that the British type founders, accurately gauging this feeling, should refrain from pressing the matter further, but devoted themselves rather to the introduction and improvement of mechanical appliances, as well as to the engraving of new type faces. Even in the United States, a new country, and therefore naturally more receptive of new ideas, it was a

8 POINT.

6 POINT.

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DESCRIPTIVE ACCOUNT OF THE POINT SYSTEM.

**S**HEFFIELD was not without its point system pioneer, for it is stated that in 1840 Messrs. Bower Bros., who carried on a type foundry, originally established in that town about the year 1810, published a proposal for establishing a graduated scale of sizes for the bodies of printing types, and fixing the height to paper, using pica as a common standard. Such a scheme was, however, not welcomed by the printer, and failed; and in view of the relations which already existed up to that date between printers and type founders, it is quite clear that the former could have had their founts cast to any point system they liked by the simple expedient of ordering them on that basis; as a matter of fact, however, printers of that day were accustomed to a large choice of bodies, and selected a particular body according to the needs of the

14 POINT.

DESCRIPTIVE ACCOUNT OF THE POINT SYSTEM.

Sheffield was not without a point system pioneer, for we have it recorded that in 1840 Messrs. Bower Bros., who carried on a type foundry, originally established about the year 1810, in that town, issued a proposal for establishing a graduated scale of sizes for bodies of printing types, and fixing the height to paper, based upon pica as the common standard. Such a scheme was, however, not welcomed by printers, and failed; and in view of the relations which had existed up to that date between printers and type founders, it is clear that the former could have had their founts cast to any point system they liked, by the simple expedient of ordering them on that basis; but, as a matter of fact, printers of those days were accustomed to a large choice of bodies, and selected a particular body according to the needs of the moment, and without regard either to system or uniformity. Under these circumstances it is, perhaps, scarcely to be wondered at that they regarded the hard and fast gradations of the French, and the other suggested point systems, as unaccommodating and inconvenient. It is still less remarkable that the British type founders, accurately gauging this feeling, should refrain from pressing the matter further, but devoted themselves rather to the introduction and improvement of mechanical appliances, as well as to the engraving of new type faces. Even in the United States, a new country, and therefore naturally more receptive of new ideas, it was many years before the point system was successfully introduced, and then its introduction was due to accident rather than to design. As the result of a fire, one of the most important firms of type founders in America were compelled to renew their plant, which had been destroyed. They first planned a system of bodies on the basis of seventy-two picas to the foot, but finding that this unit would be inconvenient, as making the bodies unsuitable in size for existing type faces, they abandoned it. They then adopted as their twelve point standard the pica of the MacKellar, Smiths and Jordan Co. foundry, on the ground that there was more type in use cast by this firm than that of any other foundry. In 1878 they offered for sale type based on their new system, which became known as the

6 POINT.

ORIGIN OF THE POINT SYSTEM.

**S**HEFFIELD was not without a point system pioneer, for it is stated that in 1840 Messrs. Bower Bros., who carried on a type foundry, originally established about the year 1810, in that town, published proposals for establishing a graduated scale of sizes for the bodies of printing types, and fixing their height to paper, based upon pica as the common standard. The scheme was, however, not taken up by printers, and failed; and in view of the relations which had existed up to that period between printers and type founders, it is clear that the former could have had their founts cast to any point system they liked, by the simple expedient of ordering them upon that basis; but, as a matter of fact, printers of that time were accustomed to a large choice of bodies, and selected a particular body according to the needs of the moment, and without regard either to system or uniformity. Under such circumstances it is, perhaps, scarcely to be wondered at that they regarded the hard and fast gradations of the French and other

10 POINT.



LINING OLD STYLE, No. 6.

86 POINT.

Sheffield had its pioneer of the point system, for it is recorded that suggestions which carried  
**POINT SYSTEM NOTES.**

80 POINT.

Sheffield was not without a pioneer of the point system, for we find that a firm which carried on a business as type founders, established nearly  
**ORIGIN OF POINT SYSTEM.**

84 POINT.

Sheffield was not without a pioneer of the point system, for it is recorded that a firm which carried on business as type founders, originally established in that town during  
**ORIGIN OF THE POINT SYSTEM.**

## LINING OLD STYLE, No. 5.

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category of Antiques, and however useful for purposes of display, cannot be considered suitable for bookwork. The Lining Old Style No. 5 Series will appeal to Book Printers

ORDER THIS GENERALLY USEFUL SERIES

Printers will note that in this eighteenth century Old Style Series the strength of the lines, while less bold than in modern imitations, has not the weakness of genuine Old Face when printed under present day conditions. Although essentially a Book Letter, the larger sizes of the Lining Old Style No. 5 will recommend themselves for general Display

MODERN REQUIREMENTS DEMAND ECONOMY

☞ Charged at Book Letter Prices for Founts of 25 lb. and upwards (15 lb. 6 Point)—smaller Founts priced as Antiques. Italic is now in preparation.

LINING OLD STYLE, No. 5 (XVIII<sup>TH</sup> CENTURY).

72 POINT.

# SPECIMENS Department

60 POINT.

# RECOGNISED British House

STEPHENSON, BLAKE & Co.

SIR CHARLES REED & SONS.

ORIGIN OF THE POINT SYSTEM.

STEPHENSON, BLAKE & Co.

SIR CHARLES REED & SONS.

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STEPHENS

LINING OLD STYLE, No. 5.

48 POINT.

# FRENCH PRINTS Master Craftsmen

36 POINT.

## GEORGIAN MANSIONS Famous Royal Residence

30 POINT.

## MODERN HEALTH RESORT Bracing and Equable Climate

24 POINT.

## EXHIBITION OF ANCIENT RELICS Opening Ceremony 23rd February

18 POINT.

### AMERICAN METHOD Point Body, Line & Set

14 POINT.

### LABOUR SAVING SYSTEMS Benefit Master and Workman

12 POINT.

THIS eighteenth century Old Style will appeal to the Printing Trade on account of the quaint characteristics it embodies

STEPHENSON, BLAKE & Co.

10 POINT.

NOTE that the strength of the lines, while less bold than in modern imitations, has not the weakness of genuine Old Face when printed under conditions of present day typography.

QUAINT DESIGNS FOR PRINTERS

8 POINT.

MODERN imitations of genuine Old Faces belong to the category of Antiques, and however useful for purposes of display, cannot be considered suitable for bookwork. The Lining Old Style No. 5 Series will appeal to Book Printers

ORDER THIS GENERALLY USEFUL SERIES

6 POINT.

Printers will note that in this eighteenth century Old Style Series the strength of the lines, while less bold than in modern imitations, has not the weakness of genuine Old Face when printed under present day conditions. Although essentially a Book Letter, the larger sizes of the Lining Old Style No. 5 will recommend themselves for general Display

MODERN REQUIREMENTS DEMAND ECONOMY

¶ Charged at Book Letter Prices for Founts of 25 lb. and upwards (15 lb. 6 Point)—smaller Founts priced as Antiques. Italic is now in preparation.

## ORIGIN OF THE POINT SYSTEM.

**S**HEFFIELD was not without a pioneer in the point system, for it is recorded that in 1840 Messrs. Bower Bros., who carried on a type foundry, originally established in that town about the year 1810, published proposals for establishing a graduated scale of sizes for the bodies of printing types, and fixing their height to paper, based upon pica as common

18 POINT.

## ORIGIN OF THE SYSTEM.

SHEFFIELD was not without a point system pioneer, for it is recorded that in 1840 Messrs. Bower Bros., who carried on the type foundry originally established in that town about the year 1810, published proposals for establishing a graduated scale of sizes for the various bodies of printing types, and fixing their height to paper, based upon pica as the common standard. Such a scheme was not welcomed by the printer, however, and failed; and in view of the relations which up to that date had existed between printers and type founders, it is clear that the former could have had their founts cast to any point system they liked, by the simple expedient of ordering them upon

12 POINT.

## ORIGIN OF THE POINT SYSTEM.

SHEFFIELD was not without a point system pioneer, for it is recorded that in 1840 Messrs. Bower Bros., who carried on a type foundry, originally established about the year 1810, in that town, published proposals for establishing a graduated scale of sizes for bodies of printing types, and fixing their height to paper, based upon pica as the common standard. Such a scheme was, however, not welcomed by printers, and failed; and in view of the relations which already existed up to that date between printers and type founders, it is clear that the former could have had their founts cast to any point system they liked, by the simple expedient of ordering them on that basis—but, as a matter of fact, the printers of those days had a very large choice of bodies, and selected any particular body according to the needs of the moment, and without regard either to system or to uniformity. Under such circumstances it is, perhaps, scarcely to be wondered at that they regarded the hard and fast gradations of the French, and other proposed point systems, as unaccommodating and inconvenient. It is still less remarkable that the British founders, accurately gauging this feeling, should refrain from pressing the matter further, but devoted themselves rather to the introduction of some

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### REAL ORIGIN OF THE POINT SYSTEM.

**S**HEFFIELD was not without its point system pioneer, for we are told that in 1840 Messrs. Bower Bros., who carried on a type foundry, originally established about the year 1810, in that town, published proposals for establishing a graduated scale of sizes for the bodies of printing types, and fixing their height to paper, using pica as the common standard. Such a scheme was, however, not welcomed by the printer, and failed; and in view of the relations which already existed up to that date between printers and type founders, it is clear that the former could have had their founts cast to any point system they wished, by the simple

14 POINT.

### REAL ORIGIN OF THE POINT SYSTEM.

Sheffield was not without its point system pioneer, for it is recorded that in 1840 Messrs. Bower Bros., who carried on a type foundry, originally established early in the century, in that town, issued proposals for establishing a graduated scale of sizes for bodies of printing types, and fixing their height to paper, based upon pica as the common standard. Such a scheme was, however, not welcomed by printers, and failed; and in view of the relations which had existed up to that date between printers and type founders, it is clear that the former could have had their founts cast to any point system they wished, by the simple expedient of ordering them on that basis—but, as a matter of fact, printers of that day were accustomed to a large choice of bodies, and selected a particular body according to the needs of the moment, and without consideration either of system or uniformity. Under these circumstances it is, perhaps, scarcely to be wondered at that they regarded the hard and fast gradations of the French, and other suggested point systems, as unaccommodating and inconvenient. It is still less remarkable that the British type founders, who accurately gauged this feeling, should refrain from pressing the idea further, but devoted themselves rather to introducing and improving mechanical appliances, as well as to the engraving of new type faces. Even in the United States, a new country, and therefore naturally more receptive of new ideas, it was many years before the point system was successfully introduced, and then its introduction was due to accident rather than design. As the result of a fire, one of the most important firms of type founders in America were compelled to renew their plant, which had been destroyed. They planned in the first instance a system of bodies on the basis of seventy-two picas to the foot, but finding that this unit would be inconvenient, as making the bodies unsuitable

6 POINT.

### ORIGIN OF POINT SYSTEM.

**S**HEFFIELD was not without its point system pioneers, for it is recorded that in 1840 Messrs. Bower Bros. who carried on the type foundry established originally about the year 1810 in that town, published proposals for establishing a graduated scale of sizes for the bodies of printing types, and fixing the height to paper, based upon pica as the common standard. Their scheme was, however, not welcomed by printers, and failed; and in view of the relations which, up to that period, already existed between printers and type founders, it is clear that the former could have had founts cast to any point system they liked, by the simple expedient of ordering them on that basis—but, as a matter of fact, printers of that day were accustomed to a large choice of bodies, and selected a particular body according to present needs, and without considering either system or uniformity, so that perhaps

10 POINT.

30 Point.

## LINING OLD STYLE, No. 2.

WE have pleasure in submitting this Series of *Old Style* No. 2 cast upon the American Point Lining System

**Popular Series.**

THE popularity of our Old Style No. 2 Series is so great that, under ordinary circumstances it would be a work of superfluity to call attention to its well known features. The reckless assertions, however, which have been published, to the effect that none of the old Houses are able to supply Founts on the *American Point Line*, seem to render it necessary for us to show by means of this Specimen that we cast our Body Founts on this System.

11 Point.

THE FULL RANGE of ten sizes as shown in this specimen includes 5, 7, 9 and 11 POINT,

### AMERICAN POINT LINE.

THE American Point Lining System has been so exuberantly advertised in this country that we feel sure our refusal to discuss here either its provisions or its practical and obvious advantages will merit the warmest gratitude of every Printer. It appears, however, to be but honest that, in referring to the adoption of this system in our Foundry, we should *correct misapprehensions* by letting it be known that the credit for the reform belongs to the American Type Founders who initiated it, and who have thereby

as well as the bodies 18, 24 and 30 POINT, the whole making up a *Series* of the utmost utility.

18 Point.

### AMERICAN POINT SYSTEM.

WE are now refitting old Printing Offices completely *on this System*, all founts (including Body Letter) being cast on American Point Line.

24 Point.

fully maintained the reputation of their country for inventive genius.

12 Point.

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9 Point.

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7 Point.

**A Question of Price.**—IT has often been said that "Experience must be paid for," but her teachings are made needlessly expensive by the want of forethought sometimes displayed by Printers about to equip new Offices. Specious offers of *cheap type on improved principles* are apt, on occasion, to deceive the most experienced Printers; how much more tempting, then, must they not appear to the inexperienced beginner?

Whereas, however, an odd fount of inferior quality in an established Office is a matter of small moment, a complete outfit of similar inferiority is certain to severely handicap the beginner in his efforts, if not to foredoom his otherwise successful enterprise to failure.

Prospective purchasers should therefore carefully investigate these tempting offers before closing with them, in order to ascertain whether the slightly lower prices asked are due to the superior philanthropy of the vendor, or to the inferiority of his wares.

9 Point.

Stephenson,



LINING OLD

RESOURCES

IT is frequently urged, on behalf of a new House, that its methods and plant are new and up-to-date, while those of its older established competitors are antiquated and obsolete. A comparison between the resources of an old-established Type Foundry and a new one is, however, quite obviously in favour of the older House, seeing that a Type Founder's plant of original steel punches and matrices can only be got together after very many years of patient industry. The new Type Founder must therefore struggle for a long period with a painfully inadequate plant, or if his conscience be sufficiently dull, resort to the dishonest expedient of making electrotyped matrices from types surreptitiously obtained from the established Type Founders, whose faces (or rather inferior counterfeits of them) he is thus enabled to offer as his own productions.

This nefarious method is adopted by nearly all the so-called cheap houses, who, in their endeavour to undersell the legitimate Type Founders, act the unenviable part of parasites, injuring the body upon which they feed. It appears extraordinary that even a house which most floridly advertises its own original creations should not disclaim to be dependent for the majority of those founts which form the foundation of a Printing Office (Antiques, De Vannes, Sans Serifs, and the like), upon wretched "piracies" of other Founders' faces.

7 Point.



**Quality worth paying for.** IT may be safely taken for granted that every manufacturer asks for his goods the highest price which he thinks they will obtain in the market. When, therefore, prices for ostensibly the same article vary, it is fair to assume that those makers who sell at lower prices do so only because their goods are admittedly inferior in general estimation to those for which a higher price is asked, and because they cannot, by reason of this inferiority, compete on equal terms. The difference in price thus represents a *difference in value*, but not necessarily or even generally an equal difference: for while a House supplying first quality goods can maintain its prices only so long as it worthily sustains its

reputation for the excellence of its supplies, the degree of the inferiority of the cheaper article is not so easily measured, and, it is to be feared in most cases, greatly exceeds the difference in price. For ourselves, as our friends well know, we have never asked for their support on the plea that our prices are the lowest, but always on the ground that our Type is of the highest quality, its superiority in metal alone often accounting for our higher prices.

8 Point.

Blake & Co.



STYLE No. 2.

LIMITATIONS.

ONE of the most extraordinary charges ever made against us in the way of competition is our willingness to oblige customers by casting additions to or renewals of old founts on the old or even on special bodies, instead of refusing to supply on any but the American Point System. Such a charge is of course merely an exhibition of jealousy on the part of a competitor whose limitations in the way of plant oblige him to cast all his type on one system, whether his customers like it or not. The fable of the fox who, himself being without a tail, proclaimed the many evils attaching to tails in general, is irresistibly brought to mind.

So far as this Foundry is concerned, the truth is that we are in the fortunate position of being able to supply our Type upon, practically, any known System which may occasionally be required. Moreover, we have always considered ourselves obliged, as a matter of honour, to furnish sorts and additions to any fount we have at any time supplied, no matter on what inconvenient system or body that fount may have been cast. So far as our immediate convenience is concerned, nothing would suit us better than that our customers should unanimously demand any one system. We have, however, never been in the habit of dictating to Printers as to the system upon which they should order; and though we naturally advocate the American System as mutually beneficial to both Printer and Type Founder, we are well aware that many of the largest offices in the kingdom are unable, at present, to adopt it in its entirety.

While, therefore, not refusing to cater for the wants of old Offices, we offer exceptional facilities to the progressive Printer, including a large choice of Lining Body Founts, both Modern and Old Style, *complete with Italics and all accessories*, such as no House outside the Association can show.

5 Point.

A WORLD WIDE REPUTATION.

THE general use of this Old Style Series by the leading Printers of the day, is in itself a sufficient testimony to its merits, while a careful study of its features will infallibly lead to an endorsement of the favourable opinion which they have pronounced upon it. Its predominant claims to be placed in the front rank may be briefly summarised as being a combination of the following qualities: extreme elegance of outline, marked clearness and legibility, added to an *altogether unsurpassed character for durability*, which is not the least important factor in its popularity. Nor is this reputation confined to this or any one country: our Agents in various quarters of the globe, with one accord, report the very marked partiality shown by their customers for this Series of Old Style.

The statement has been freely made that none of the Associated Houses would ever be able to supply type on "STANDARD" LINE, because the necessary re-adjustment of their plant for this purpose would be too stupendous a work to be attempted. Speaking for ourselves, however, we have but followed the good example of the American Type Founders, and we ask from Printers no special thanks, except such as may be expressed in the form of orders for Point Line founts.

In response to many demands received from admirers of the Old Style No. 2 Series, we have recently completed it by the addition of this 5 point size. Although on so small a scale it will be gladly recognised that the face loses none of the well-known characteristics of the series. Elegance, combined with clearness and legibility, are still the distinguishing features. On this account we feel sure that the suitability of the fount, for jobs where a *multum in parvo* effect is required, will be welcomed by those users of the series who must have often been hard put to it for a smaller size than 6 point. We therefore confidently commend this fount to the notice of Printers, not only as a useful adjunct to the rest of the series, but also on its own merits.

10 Point.



6 Point.



## LINING OLD STYLE, No. 4.

*N.B.—The 9 and 11 Point of this series are also cast on 8 and 10 Point bodies respectively under the title of 8 and 10 Point Lining Old Style No. 3. The 5, 6 and 12 Point are identical in both series. Printers who have Lining Old Style No. 3 please note.*

### DESCRIPTIVE ACCOUNT OF THE POINT SYSTEM.

SHEFFIELD was not without its point system pioneer, for it is recorded that in 1840 Messrs. Bower Bros., who carried on a type foundry, originally established about the year 1810, in that town, published proposals for establishing a graduated scale of sizes for the bodies of printing types, and fixing their height to paper, based upon pica as the common standard. Such a scheme was not welcomed by printers, however, and failed; and in view of the relations which already existed up to that date between printers and type founders, it is obvious that the former could have had their founts cast to any point system they liked, by the very simple expedient of *ordering them upon that basis*; but, as a matter of fact, printers of that day were accustomed to a large choice of bodies, and selected any particular

*12 Point.*

### DESCRIPTIVE ACCOUNT OF THE ORIGIN OF THE POINT SYSTEM.

SHEFFIELD was not without its point system pioneer, for it is recorded that in 1840 Messrs. Bower Bros., who carried on a type foundry, originally established during the year 1810, in that town, published proposals for establishing a graduated scale of sizes for the bodies of all printing types, and fixing their height to paper, based upon pica as the common standard. Such a scheme was, however, not welcomed by the printer, and failed; and in view of the relations which already existed up to that date between printers and type founders, it is clear that the former could have had their founts cast to any point system they liked, by the simple expedient of ordering them on that basis—but, as a matter

of fact, printers of that day were accustomed to a large choice of bodies, and selected some particular body according to the needs of the moment, and without regard either to system or uniformity. Under such circumstances it is, perhaps, scarcely to be wondered at that they considered the hard and fast gradations of the French, and other suggested point systems, as unaccommodating and inconvenient. It is still less remarkable that the British type founders, accurately gauging this feeling, should refrain from *pressing the matter further*, but devoted themselves studiously to the introduction and improvement of mechanical appliances, and to the engraving of new type faces; and even then

*9 Point.*

### ACCOUNT OF THE INTRODUCTION OF THE POINT SYSTEM.

SHEFFIELD was not without its point system pioneer, for it is recorded that in 1840 Messrs. Bower Bros., who carried on a type foundry, originally established about the year 1810, in that town, published suggestions for establishing a graduated scale of sizes for the bodies of printing types, and fixing their height to paper, based on pica as the common standard. Such a scheme was, however, not welcomed by the printer, and failed; and in view of the relations which already existed up to that period between printers and type founders, it is obvious that the former could have had their founts cast to any point system they required, by the simple expedient of ordering them on that basis—but, as a matter of fact, printers of that day were accustomed to a large choice of bodies, and selected some particular body according to the needs of the moment, and without regard *either to system or uniformity*. Under such circumstances it is, therefore, scarcely to be wondered at that they should regard the hard and fast gradations of the French, and other suggested point systems, as very unaccommodating and inconvenient. It is still less remarkable that the British type founders, accurately gauging

*11 Point.*

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DESCRIPTIVE ACCOUNT OF THE POINT SYSTEM.

SHEFFIELD was not without its point system pioneer, for it is recorded that during 1840 Messrs. Bower Bros., who carried on a type foundry, originally established about the year 1810, in that town, had published proposals for establishing a graduated scale of sizes for the bodies of all printing types, and fixing their height to paper, based upon pica as the common standard. Such a scheme was, however, not welcomed by the printer, and failed; and in view of the relationship which already existed up to that date between printers and type founders, it is obvious that the former could have had their founts cast to any point system they liked, by the simple expedient of ordering them on that basis—but, as a matter of fact, printers of those days were accustomed to a large choice of bodies, and selected a particular body according to the needs of the moment, and without regard either to system or to uniformity. Under such circumstances it is, perhaps, scarcely to be wondered at that they regarded the hard and fast gradations of the French, and other suggested point systems, as very unaccommodating and inconvenient. It is still less remarkable that the British type founders, accurately gauging this feeling, should refrain from pressing the matter further, but devoted themselves rather to the introduction of

10 Point.



REAL ORIGIN OF THE POINT SYSTEM.

SHEFFIELD was not without its pioneer of the point system, for it is recorded that in 1840 Messrs. Bower Bros., who carried on a type foundry, originally established during the year 1810, in that town, published suggestions for establishing a graduated scale of sizes for the bodies of printing types, and fixing their height to paper, based upon pica as the common standard. Such a scheme was, however, not welcomed by printers, and failed; and in view of the relations which already existed up to that period between printers and type founders, it is clear that the former could have had their founts cast to any point system they liked, by the simple expedient of ordering them on that basis—but, as a matter of fact, printers of that day were accustomed to a large choice of bodies, and selected some particular body according to the needs of the moment, and without regard either to system or to uniformity. Under such circumstances it is, perhaps, scarcely to be wondered at that they regarded the hard and fast gradations of the French, and other suggested point systems, as very unaccommodating and inconvenient. It is none the less remarkable that the British type founders, accurately gauging this feeling, should all refrain from pressing the matter further, but devoted themselves rather to the introduction and improvement of mechanical appliances, and to engraving of new type faces. Even in the United States, a new country, and therefore naturally more receptive of new ideas, this

8 Point.

STEPHENSON, BLAKE & CO.'S  
SERIES OF  
LINING OLD STYLE No. 4.

A USEFUL TIME TABLE FOUNT.

THIS face, the first 5 Point Body Fount produced on Point Line in this country, is worthy of special attention. While its elegance of outline and Old Style characteristics render it, as a Book Fount, eminently pleasing to the eye, its great clearness and legibility mark it as exceptionally suitable for tabular matter, such as Railway Time Tables. An example of its use in this form, in conjunction with 5 Point Lining Bold Latin and Bold Latin Condensed Figures, is appended, and will, it is hoped, be found both useful and suggestive. Attention is invited to the use of the Italic figures. These are exceptionally clear and effective, and on this account well suited to the purpose of a Railway Time Table, where it is often desirable to distinguish certain trains from others.

IMPROVED SERVICE BETWEEN SHEFFIELD AND L.O.

Trains leave	a.m.	a.m.	a.m.	a.m.	a.m.	p.m.	p.m.	p.m.	p.m.
<b>SHEFFIELD</b>	7 45	7 45	9 12	11 14	11 45	1 50	7 58	4 20	5 15
Workshop	8 30	8 30	9 40	11 38	12 8	2 10	8 36	5 48	8 0
Ratford	8 20	8 15	10 10	12 3	12 42	2 25	8 58	6 25	8 32
Tuxford	9 26	9 26	12 14	12 14	12 14	3 9	9 54	6 57	11 35
Duneries Junction	8 40	8 28	12 27	12 27	12 27	3 24	9 54	6 54	11 58
Carlton	8 49	8 41	12 27	12 27	12 27	3 37	9 53	6 53	12 4
<b>Newark</b>	8 59	8 54	10 33	12 38	1 9	4 18	9 36	6 36	10 12
Claypole	10 3	10 3	12 38	12 38	12 38	4 30	9 35	6 35	10 10
Hougham	10 11	10 11	12 38	12 38	12 38	4 37	9 35	6 35	10 10
Barkstone	10 16	10 16	12 38	12 38	12 38	4 40	9 35	6 35	10 10
<b>Grantham</b>	9 10	10 24	10 53	12 58	1 29	5 5	10 30	7 20	9 30
Peterborough	10 30	11 36	12 58	12 58	12 58	6 15	10 30	7 20	9 30
Hitchin	11 50	11 50	12 58	12 58	12 58	7 54	10 30	7 20	9 30
Hatfield	12 13	12 13	12 58	12 58	12 58	8 32	10 30	7 20	9 30
Finchley Park	11 37	11 37	12 58	12 58	12 58	8 45	10 30	7 20	9 30
<b>LONDON</b>	11 45	1 5	3 55	5 15	6 25	7 35	8 45	9 55	11 5

\* Runs on Saturdays only during July, August and September.

5 Point.

DESCRIPTIVE ACCOUNT OF THE POINT SYSTEM.

SHEFFIELD was not without its point system pioneer, for we have it recorded that in 1840 Messrs. Bower Bros., who carried on a type foundry, originally established about the year 1810, in that town, published proposals for establishing a graduated scale of sizes for the bodies of printing types, and fixing their height to paper, based upon pica as the common standard. Such a scheme was, however, not welcomed by printers, and failed; and in view of the relations which already existed up to that date between printers and type founders, it is clear that the former could have had their founts cast to any point system they liked, by the simple expedient of ordering them upon that basis—but, as a matter of fact, printers of those days were accustomed to a large choice of bodies, and selected a particular body according to the needs of the moment, and without regard either to system or to uniformity. Under such circumstances it is, therefore, scarcely to be wondered at that they considered the hard and fast gradations of the French, and other suggested point systems, as unaccommodating and inconvenient. It is still less remarkable that British type founders, accurately gauging this feeling, should refrain from pressing the matter further, but devoted themselves to the introduction

6 Point.



18 Point

## LINING RONALDSON OLD STYLE.

THE ORIGIN OF TYPES and the nomenclature which has grown around them, is a branch of typographical antiquity which has always been shrouded in more or less obscurity. Imagining, as we do, that the moulds of the first printers were of a *primitive construction*, and though conceived on true principles, were adjusted

11 Point (Solid).

### HISTORY OF PRINTING.

THE ORIGIN OF ALL TYPES and the nomenclature which has grown around them, is that branch of typographical antiquity which has ever been shrouded in more or less obscurity. Imagining, as we do, that the moulds of the first printers were of primitive construction, and although conceived on true principles were adjusted to the various sizes of letter they had to cast more by eye than by rule, it is easy to understand that founts would be cast on no other principle than that of ranging in body, line and height in themselves, without regard to the body, line and height of other founts used in the same Press. When two or more founts were needed to mix in the same work, the necessity of a uniform standard of height would then become apparent. When two or more founts were wanted to mix in the same line, a uniformity in body, and if possible in alignment, would be found

11 Point (Leaded).

### HISTORY OF PRINTING.

THE ORIGIN OF ALL TYPES and the nomenclature which has grown around them, is that branch of typographical antiquity which has ever been shrouded in more or less obscurity. Imagining, as we do, that the moulds of the first printers were of primitive construction, and although conceived on true principles were adjusted to the various sizes of letter they had to cast more by eye than by rule, it is easy to understand that founts would be cast on no other principle than that of ranging in body, line and height in themselves, without regard to the body, line and height of other founts used in the same Press. When two or more founts were needed to mix in the same work, the necessity of a uniform standard of height would then become apparent. When two or

12 Point (Leaded).

### HISTORY AND PROGRESS OF PRINTING.

THE ORIGIN OF ALL TYPE BODIES and the nomenclature which has grown around them, is a branch of typographical antiquity which has always been shrouded in more or less obscurity. Imagining that the moulds of the first printers were of primitive construction, and though conceived on true principles, were adjusted to the various sizes of letter they had to cast *more by eye than by rule*, it is easy to understand that founts would be cast on no other principle than that of ranging in body, line and height in themselves, irrespective of other founts used in the same Press. When two or more founts were required to mix in the same work, then it would

9 Point.

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7 Point.

INTRODUCTION OF PRINTING.

THE ORIGIN OF TYPES and the nomenclature which has grown around them, is a branch of typographical antiquity which has always been shrouded in more or less obscurity. Imagining, as we do, that the moulds of the first printers were of a very primitive construction, and, although conceived on true principles, were adjusted to the various sizes of letter they had to cast more by eye than by rule, it is easy to understand that founts would be cast on no other principle than that of ranging in body, line and height in themselves, irrespective of the body, line and height of other founts used in the same press. When two or more founts were required to mix in the same work, then such a necessity as uniform standard of height would become more apparent. When two or more founts were required to mix in the same line, then uniformity in body as well as in alignment would become necessary. When it

9 Point.

INTRODUCTION

THE ORIGIN OF ALL Type Bodies, and their nomenclature which has grown around them, is a branch of typographical antiquity which has for ever been shrouded in more or less obscurity. Imagining as we do, that the moulds of the first printers were of primary construction, and though conceived on true principles, were adjusted to the various sizes of letter they had to cast more by eye than by rule, it is easy to understand that founts would be cast on no other principle than that of ranging in body, line and height in themselves, irrespective of the body, line and height of other founts used in the same press. When two or more founts were required to mix in the same work, then the necessity for a uniform standard of height would become apparent. When two or more founts were required to mix in the same line, uniformity in body, and if possible in alignment also, would then be found necessary. When initials or marginal notes were required to be incorporated with the text, the advantage of a mathematical proportion between one body and another would suggest itself. At first, doubtless, the printer would name his sizes of type according to the works for which they were used. His Canon type would be the largest character in which he printed the canon of the Mass. His Cicero type would be the letter used in his editions of that classical author. His Saint Augustin, his Primer, his Philosophie, his Pica type, would be the names by which

7 Point.

INTRODUCTION OF PRINTING.

THE ORIGIN OF ALL TYPES and the nomenclature which has grown around them, is the branch of typographical antiquity which has always been shrouded in more or less obscurity. Imagining as we do that the moulds of the first printers were of a primitive construction, and, though conceived on true principles were then adjusted to the various sizes of letter they had to cast more by eye than by rule, it is easy to understand that the founts would be cast on no other principle than that of ranging in body, line and height in themselves, irrespective of the body, line and height of other founts used in the same press. When two or more founts

were required to mix in the same work, the necessity of a uniform standard height would then be apparent; but if two or more founts were required to mix in the same line, then a uniformity in body, and also, if possible, in alignment, would be found necessary. If either initials or notes were required to be incorporated with the text, the advantages of accurate proportion between one body and another would suggest itself. At first, doubt

8 Point.

INTRODUCTION OF PRINTING.

THE ORIGIN OF TYPES and the nomenclature which has grown around them, is a branch of typographical antiquity which has always been shrouded in more or less obscurity. Imagining, as we do, that the moulds of the first printers were primitive in construction, and, although undoubtedly conceived on true principles, we adjusted to the various sizes of letter they had to cast more by eye than by rule, it is easy to understand that founts would be cast on no other principle than that of ranging in body, line and height in themselves, irrespective of the body, line and height of other founts used in the same press. If two or more founts were required to mix in the same work, the necessity of a uniform standard of height would then become apparent. When two or more founts were required to mix in the same line, then a uniformity in body, and if possible in alignment, would be necessary. If initials or marginal notes were required to be incorporated with the text, then the advantage of accurate proportion between one body and another would suggest itself. At first, doubtless, the printer would name

LINING RONALDSON OLD STYLE COMPLETE IN EIGHT SIZES.

10 Point.

to mix in the same work, then the necessity of a uniform standard of height would soon become apparent. When two or more founts were required to mix in the same line, uniformity in body, and, if possible, in alignment, would then be found necessary. When initials or marginal notes were required to be incorporated with the text, then the advantage of a mathematical proportion between one body and another would suggest itself. At first, doubtless, the Printer would name his sizes of type according to the works for which they were used. His Canon type would be the large character in which he printed the canon of the Mass. His Cicero type would be the letter used in his editions of that classical author. His Saint Augustin, his Primer, his Brevier, his Philosophie, his Pica type, would be the names by which he would describe the sizes of letter he used for printing the works whose names they bore.

It may also be assumed with tolerable certainty that in most of these cases, originally, the names described not only the body, but the 'face' of their respective founts. The period at which this confused and haphazard system of nomenclature resolved itself into the definite printer's terminology it is difficult to determine. Probably it was a

6 Point.

STEPHENSON, BLAKE & CO.'S  
 LINING MODERN SERIES No. 17.

NOTWITHSTANDING the fact that this generation evinces so strong a liking for Old Style faces, this is purely a matter of fashion, and it must not be thought that the day of Modern romans and italics is past. There are indeed many persons of undoubted excellence of taste who distinctly prefer an elegant and well cut Modern letter to an Old Style. To such persons our Lining No. 17 Series here shown will irresistibly appeal as eminently suited for book, journalistic and commercial work, and it is now supplied *in common with our other standard faces* on the American Lining System, the types used in this specimen being cast on American Point Line.

12 Point.

THE TYPEFOUNDERS' RING.

MOST PRINTERS are familiar with the term The Ring, as applied to the Association of British Type Founders. It is popularly supposed that the Ring exists for the sole purpose of upholding prices. It would, however, be more correct to describe it as an association for the preservation of honesty and fair dealing among type foundry. The chief difference between the Ring founder and an outside founder is not to be found in their respective price lists, but generally lies in the fact, that while the former offers for sale no face or design to the ownership of which he cannot show a clear title, the "Pirate Founder's" specimen book teems with type faces annexed *without payment or acknowledgment* from the books of their legitimate owners.

11 Point.



**A Question of Price.**—It has frequently been said that "Experience must be paid for," but her teachings are made needlessly expensive by the want of forethought sometimes displayed by printers about to equip new offices. Specious offers of cheap type on improved principles are apt, on occasion, to deceive the most experienced printers; how much more tempting, then, must they not appear to the inexperienced beginner?

But although an odd fount of inferior quality in an old-established office is a matter of small moment, a complete outfit of similar inferiority is certain to severely handicap the beginner in his efforts, if not to foredoom his otherwise successful enterprise to failure. Prospective purchasers should therefore *carefully investigate* these tempting offers before closing with them, in order to ascertain whether the slightly lower prices asked are due to the superior philanthropy of the vendor, or to the lower quality of his wares.

10 Point.

THE ELECTROTYPE PROCESS.

THE DISCOVERY of the process of depositing metals upon any given surface by means of electricity has proved of great utility. With respect, however, to the type founder's art, this otherwise valuable application of electric force has not been an unmixed blessing, since it has placed in the hands of unscrupulous persons a ready means of counterfeiting, at trifling cost to themselves, the productions of founders who have, at very great expenditure of capital and labour, engraved the original steel punches, metal faces, or matrices, without which originals no type face can, in the first instance, be produced. As the types placed on the market are exact replicas, so far as face is concerned, of the original engravings, the "pirate" type founder has merely to procure, at usual type prices, small founts of the series he purposes to purloin, and by means of the electrotype process make therefrom copper or nickel matrices. From these he casts counterfeit types, of *inferior finish and quality of metal*, to be unblushingly offered to the public as his own original productions.

9 Point.

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# STEPHENSON, BLAKE & CO.'S LINING MODERN SERIES No. 17.

**Quality worth paying for.** IT MAY BE TAKEN for granted that every manufacturer asks for his goods the highest price which he thinks they will obtain in the market. When, therefore, prices for ostensibly the same article vary, it is fair to assume that those makers who sell at lower prices do so only because their goods are admittedly inferior in general estimation to those for which a higher price is asked, and because they cannot, by reason of this inferiority, compete on equal terms. The difference in price thus represents a difference in value, but not necessarily or even generally an equal difference; for while a House supplying first quality goods can maintain its prices only so long as it worthily sustains its reputation for the excellence of its supplies, the degree of the inferiority of the cheaper article is not so easily measured, and, it is to be feared in most cases, greatly exceeds the difference in price. Type metal is an alloy composed of a number of constituents greatly varying in costliness. It is therefore a comparatively easy matter for a type founder with no particular character for honesty at stake, to so manipulate the respective proportions of these constituent metals as to considerably reduce the cost price of his type, without material alteration to its outward appearance, thus enabling him to undersell Houses of known reputation.

8 Point.

## RESOURCES OF OLD TYPE FOUNDRIES.

IT IS FREQUENTLY URGED on behalf of a new House that its methods and plant are new and up to date, while those of its older established competitors are antiquated and obsolete. A comparison between the resources of an old-established Type Foundry and a new one is, however, quite obviously in favour of the older House, seeing that a type founder's plant of original steel punches and matrices can only be got together after very many years of patient industry. The new type founder must therefore struggle for a long period with a painfully inadequate plant, or if his conscience be sufficiently dull, resort to the dishonest expedient of making electrotyped matrices from types surreptitiously obtained from the established founders, whose faces (or rather inferior counterfeits of them) he is thus enabled to offer as productions of his own to an unsuspecting public.

This nefarious method is adopted by nearly all the cheap type founders, who, in endeavouring to undersell the legitimate Houses, act the unenviable part of parasites, injuring the body upon which they feed. It appears extraordinary that even a type founder who most floridly advertises his own original creations should not be ashamed to put himself in such a position, amounting to a tacit confession that as regards the bulk of those fonts which form the foundation of a printing office (Antiques, Sans Serifs, De Vinnes, and the like), he is dependent upon the Associated Houses, the fruits of whose capital and enterprise he has appropriated without payment or permission.

7 Point.

## LIMITATIONS OF NEW FOUNDRIES.

THE ASSOCIATED TYPE FOUNDRERS are often taxed with being behind the times because they still cast types to the old bodies when preferred by their customers, instead of refusing to supply on any but the American Point System. It is surely the strangest claim to celebrity ever put forward by a type founder, that the limitations of his establishment are such that he is able to supply his type on only one system, whether his customers like it or not. The fable of the fox, who, himself being without a tail, proclaimed the many evils attaching to tails in general, is irresistibly brought to mind.

So far as the Associated Foundries are concerned, the truth is that they are in the fortunate position of being able to supply their type upon, practically, any known system which may be required. Moreover, speaking for our own foundry, we have always considered ourselves obliged, as a matter of honour, to furnish sorts and additions to any font we have at any time supplied, no matter on what inconvenient system or body that font may have been cast. So far as our immediate convenience is concerned, nothing would suit us better than that our customers should unanimously demand any one system. We have, however, never been in the habit of dictating to customers on what system they should order their fonts; and though we naturally advocate the American System as mutually beneficial to both printer and type founder, we are quite content that the general adoption of this system should be brought about by a process of evolution, and we are still glad to oblige old friends by supplying old fonts on old bodies. While, therefore, not refusing to cater for the wants of old offices, where the difficulties of introducing the Point System are very great, we offer unequalled facilities to the progressive printer, including a large choice of body fonts, both Modern and Old Style, complete with italics and all accessories, cast on the American Lining System.

6 Point.

## ACTIONS SPEAK MORE LOUDLY THAN WORDS.

THIS SPECIMEN claims attention as showing the first complete Modern series to be produced on Point Line in this country, as our Lining Old Style No. 3 was the first Old Style to be cast on this principle. Progressive printers will not be slow to recognise from such incidents how hollow are the charges of inaction and want of enterprise occasionally levelled in interested quarters against the Associated Houses. It may, however, be well to impress upon the printers of this country that we are not content with offering our ability to supply an old series of Old Style on American Point Line, but that we are daily supplying all our leading Body Fonts, whether Modern or Old Style, on this principle. The 7 Point is exceptionally suitable for tabular matter, such as Railway Time Tables, and an example of its use in this form, in conjunction with 5 Point Lining Bold Latin and Bold Latin Condensed Figures, is appended, and will, it is hoped, be found both useful and suggestive. Attention is invited to the use of the Italic figures. These are exceptionally clear and effective, and on this account well suited to the purpose of a Railway Time Table, where it is often desirable to distinguish certain trains from others.

### SERVICE BETWEEN SHEFFIELD AND LONDON.

Train	Sheffield	Workup	Retford	Tuxford	Dukeries Junction	Carlton	Newark	Claypole	Honnam	Barkston	Grantham	Nottingham	Hitchin	Stamford Park	London
7.45	7.45	8.00	8.10	8.30	8.30	8.40	9.00	9.10	9.20	9.30	9.40	9.50	10.00	10.10	10.20
8.04	8.04	8.15	8.25	8.45	8.45	8.55	9.15	9.25	9.35	9.45	9.55	10.05	10.15	10.25	10.35
8.11	8.11	8.20	8.30	8.50	8.50	9.00	9.20	9.30	9.40	9.50	10.00	10.10	10.20	10.30	10.40
8.21	8.21	8.30	8.40	9.00	9.00	9.10	9.30	9.40	9.50	10.00	10.10	10.20	10.30	10.40	10.50
8.31	8.31	8.40	8.50	9.10	9.10	9.20	9.40	9.50	10.00	10.10	10.20	10.30	10.40	10.50	11.00
8.41	8.41	8.50	9.00	9.20	9.20	9.30	9.50	10.00	10.10	10.20	10.30	10.40	10.50	11.00	11.10
8.51	8.51	9.00	9.10	9.30	9.30	9.40	10.00	10.10	10.20	10.30	10.40	10.50	11.00	11.10	11.20
9.01	9.01	9.10	9.20	9.40	9.40	9.50	10.10	10.20	10.30	10.40	10.50	11.00	11.10	11.20	11.30
9.11	9.11	9.20	9.30	9.50	9.50	10.00	10.20	10.30	10.40	10.50	11.00	11.10	11.20	11.30	11.40
9.21	9.21	9.30	9.40	10.00	10.00	10.10	10.30	10.40	10.50	11.00	11.10	11.20	11.30	11.40	11.50
9.31	9.31	9.40	9.50	10.10	10.10	10.20	10.40	10.50	11.00	11.10	11.20	11.30	11.40	11.50	12.00
9.41	9.41	9.50	10.00	10.20	10.20	10.30	10.50	11.00	11.10	11.20	11.30	11.40	11.50	12.00	12.10
9.51	9.51	10.00	10.10	10.30	10.30	10.40	11.00	11.10	11.20	11.30	11.40	11.50	12.00	12.10	12.20
10.01	10.01	10.10	10.20	10.40	10.40	10.50	11.10	11.20	11.30	11.40	11.50	12.00	12.10	12.20	12.30
10.11	10.11	10.20	10.30	10.50	10.50	11.00	11.20	11.30	11.40	11.50	12.00	12.10	12.20	12.30	12.40
10.21	10.21	10.30	10.40	11.00	11.00	11.10	11.30	11.40	11.50	12.00	12.10	12.20	12.30	12.40	12.50
10.31	10.31	10.40	10.50	11.10	11.10	11.20	11.40	11.50	12.00	12.10	12.20	12.30	12.40	12.50	1.00
10.41	10.41	10.50	11.00	11.20	11.20	11.30	11.50	12.00	12.10	12.20	12.30	12.40	12.50	1.00	1.10
10.51	10.51	11.00	11.10	11.30	11.30	11.40	12.00	12.10	12.20	12.30	12.40	12.50	1.00	1.10	1.20
11.01	11.01	11.10	11.20	11.40	11.40	11.50	12.10	12.20	12.30	12.40	12.50	1.00	1.10	1.20	1.30
11.11	11.11	11.20	11.30	11.50	11.50	12.00	12.20	12.30	12.40	12.50	1.00	1.10	1.20	1.30	1.40
11.21	11.21	11.30	11.40	12.00	12.00	12.10	12.30	12.40	12.50	1.00	1.10	1.20	1.30	1.40	1.50
11.31	11.31	11.40	11.50	12.10	12.10	12.20	12.40	12.50	1.00	1.10	1.20	1.30	1.40	1.50	1.55
11.41	11.41	11.50	12.00	12.20	12.20	12.30	12.50	1.00	1.10	1.20	1.30	1.40	1.50	1.55	1.55
11.51	11.51	12.00	12.10	12.30	12.30	12.40	1.00	1.10	1.20	1.30	1.40	1.50	1.55	1.55	1.55

\* Runs on Saturdays only during July and August.

5 Point.

## LINING MODERN SERIES No. 16.

12 POINT.

The Emperor CHARLES THE FIFTH was certainly the first monarch of the age in rank and dignity, and whether we consider the greatness or the variety of his undertakings, it must be acknowledged that the part which he acted was the most conspicuous. It is from an attentive observation of his conduct, and not from the *exaggerated praise* of the native or the undistinguishing. A.D. 1560.

### HISTORY OF THE EMPEROR.

10 POINT.

The Emperor CHARLES THE FIFTH was certainly the first monarch of the age in rank and dignity, and whether we consider the greatness or variety of his undertakings, it must be acknowledged that the part which he acted was the most conspicuous. It is from an attentive observation of his conduct, not from the exaggerated praise of the native or the undistinguishing censure of the foreign historians, that an idea of his genius and abilities is to be collected. He possessed qualities so peculiar that they prominently mark his character and. A.D. 1560.

### HISTORIC REIGN OF THE EMPEROR.

8 POINT.

The Emperor CHARLES THE FIFTH was certainly the first monarch of the age in rank and dignity, and whether we consider the greatness or the variety of his undertakings, it must be acknowledged that the part which he acted was the most conspicuous. It is from an attentive observation of his conduct, not from the exaggerated praise of the native or the undistinguishing censure of the foreign historians, that a true idea of his genius and abilities is to be collected. He possessed qualities so peculiar that they prominently mark his character, and not only distinguish him from all the monarchs who were his contemporaries, but account for that *superiority over them* he so long maintained. Though he had naturally so little of the martial turn. A.D. 1560.

### HISTORIC REIGN OF THE EMPEROR CHARLES.

6 POINT.

The Emperor CHARLES THE FIFTH was certainly the first monarch of the age in rank and dignity, and whether we consider the greatness or the variety of his undertakings, it must be acknowledged that the part which he acted was the most conspicuous. It is from an attentive observation of his conduct, not from the exaggerated praise of the native or the undistinguishing censure of the foreign historians, that a true idea of his genius and abilities is to be collected. He possessed qualities so peculiar that they prominently mark his character, and not only distinguish him from all the monarchs who were his contemporaries, but account for that superiority over them he so long maintained. Though he had naturally so little of the martial turn that, during the *most ardent and bustling period of life*, he remained in the cabinet inactive, yet when he chose at length to appear at the head of his armies, his mind was so formed for vigorous exertion in every direction, that he acquired such. A.D. 1560.

### HISTORICAL REIGN OF THE EMPEROR CHARLES.

11 POINT.

The Emperor CHARLES THE FIFTH was certainly the first monarch of the age in rank and dignity, and whether we consider the greatness or the variety of his undertakings, it must be acknowledged that the part which he acted was the most conspicuous. It is from an attentive observation of his conduct, not from the exaggerated praise of the native or the undistinguishing censure of the foreign historians, that a *true idea of his genius* and abilities is to be collected. He possessed such. A.D. 1560.

### HISTORIC REIGN OF THE EMPEROR.

9 POINT.

The Emperor CHARLES THE FIFTH was certainly the first monarch of the age in rank and dignity, and whether we consider the greatness or the variety of his undertakings, it must be acknowledged that the part which he acted was the most conspicuous. It is from an attentive observation of his conduct, not from the exaggerated praise of the native or the undistinguishing censure of the foreign historians, that a true idea of his genius and abilities is to be collected. He possessed qualities so peculiar that they *prominently mark his character*, and not only distinguish him from all the monarchs who were his contemporaries. A.D. 1560.

### HISTORICAL SKETCH OF THE EMPEROR.

7 POINT.

The Emperor CHARLES THE FIFTH was certainly the first monarch of the age in rank and dignity, and whether we consider the greatness or the variety of his undertakings, it must be acknowledged that the part which he acted was the most conspicuous. It is from an attentive observation of his conduct, not from the exaggerated praise of the native or the undistinguishing censure of the foreign historians, that a true idea of his genius and abilities is to be collected. He possessed qualities so peculiar that they prominently mark his character, and not only distinguish him from all the monarchs who were his contemporaries, but account for that superiority over them he so long maintained. Though he had naturally so little of the martial turn that, during the most ardent and bustling period of life, he *remained in the cabinet inactive*, yet when he chose at length to appear at the head of his armies. A.D. 1560.

### HISTORY OF THE REIGN OF THE EMPEROR.

5 POINT.

The Emperor CHARLES THE FIFTH was certainly the first monarch of the age in rank and dignity, and whether we consider the greatness or the variety of his undertakings, it must be acknowledged that the part which he acted was the most conspicuous. It is from an attentive observation of his conduct, not from the exaggerated praise of the native or the undistinguishing censure of the foreign historians, that a true idea of his genius and abilities is to be collected. He possessed qualities so peculiar that they prominently mark his character, and not only distinguish him from all the monarchs who were his contemporaries, but account for that superiority over them he so long maintained. Though he had naturally so little of the martial turn that, during the most ardent and bustling period of life, he remained in the cabinet inactive, yet when he chose at length to appear at the head of his armies, his mind was so formed for vigorous exertion in every direction, that he acquired such knowledge in the art of war, and such talents for command, as rendered him equal in reputation and success to the most able generals of the age. He was wont to ponder every subject that demanded his consideration with a careful and deliberate attention; and dwelling upon it with a serious application, and revolving it in silence within his own breast, he then communicated the matter to his ministers, and after hearing their opinion took his resolution. A.D. 1560.

### HISTORIC REIGN OF THE EMPEROR CHARLES THE FIFTH.

## LINING MODERN SERIES No. 18.

9 POINT.

The Emperor CHARLES THE FIFTH was certainly the first monarch of the age in rank and dignity, and whether we consider the greatness or the variety of his undertakings, it must be acknowledged that the part which he acted was the most conspicuous. It is from an attentive observation of his conduct, not from the exaggerated praise of the native or the undistinguishing censure of the foreign historians, that a true idea of his genius and abilities is to be collected. He possessed qualities so peculiar that they prominently mark his character, and not only distinguish him from all the monarchs who were his contemporaries, but account for that superiority over them he so long maintained. Though he had naturally so little of the martial turn that, during the most ardent and bustling period of life, he remained in the cabinet inactive, yet when he chose at length to appear at the head of his armies, his mind was so formed for vigorous exertion in every direction, that he acquired such knowledge in the art of war, and such talents for command, as rendered him equal in reputation and success to the most able generals of the age. He was wont to ponder every subject that demanded his consideration with a careful and deliberate attention; and dwelling upon it with a serious application, and revolving it in silence within his own breast, he then communicated the matter to his ministers, and after hearing their opinion. A.D. 1560.

### HISTORY OF THE EMPEROR CHARLES.

7 POINT.

The Emperor CHARLES THE FIFTH was certainly the first monarch of the age in rank and dignity, and whether we consider the greatness or the variety of his undertakings, it must be acknowledged that the part which he acted was the most conspicuous. It is from an attentive observation of his conduct, not from the exaggerated praise of the native or the undistinguishing censure of the foreign historians, that a true idea of his genius and abilities is to be collected. He possessed qualities so peculiar that they prominently mark his character, and not only distinguish him from all the monarchs who were his contemporaries, but account for that superiority over them he so long maintained. Though he had naturally so little of the martial turn that, during the most ardent and bustling period of life, he remained in the cabinet inactive, yet when he chose at length to appear at the head of his armies, his mind was so formed for vigorous exertion in every direction, that he acquired such knowledge in the art of war, and such talents for command, as rendered him equal in reputation and success to the most able generals of the age. He was wont to ponder every subject that demanded his consideration with a careful and deliberate attention; and dwelling upon it with a serious application, and revolving it in silence within his own breast, he then communicated the matter to his ministers, and after hearing their opinion took his resolution with a decisive firmness which seldom follows such slow and seemingly hesitating consultations. His force in execution was not less remarkable than his patience in deliberation, nor did he discover greater sagacity in his choice of the measures which it was advisable for him to pursue than fertility of genius in finding out the means for rendering his pursuit of them successful. While others were ambitious of distinguishing themselves by all the qualities of an accomplished knight, and endeavoured to imitate the enterprising genius of chivalry in war, as well as its pomp and courtesy during peace, the fame. A.D. 1560.

### HISTORY OF THE REIGN OF THE EMPEROR.

8 POINT.

The Emperor CHARLES THE FIFTH was certainly the first monarch of the age in rank and dignity, and whether we consider the greatness or the variety of his undertakings, it must be acknowledged that the part which he acted was the most conspicuous. It is from an attentive observation of his conduct, not from the exaggerated praise of the native or the undistinguishing censure of the foreign historians, that a true idea of his genius and abilities is to be collected. He possessed qualities so peculiar that they prominently mark his character, and not only distinguish him from all the monarchs who were his contemporaries, but account for that superiority over them he so long maintained. Though he had naturally so little of the martial turn that, during the most ardent and bustling period of life, he remained in the cabinet inactive, yet when he chose at length to appear at the head of his armies, his mind was so formed for vigorous exertion in every direction, that he acquired such knowledge in the art of war, and such talents for command, as rendered him equal in reputation and success to the most able generals of the age. He was wont to ponder every subject that demanded his consideration with a careful and deliberate attention; and dwelling upon it with a serious application, and revolving it in silence within his own breast, he then communicated the matter to his ministers, and after hearing their opinion took his resolution with a decisive firmness which seldom follows such slow and seemingly hesitating consultations. His force in execution was not less remarkable than his patience in deliberation, nor did he discover greater sagacity in his choice of the measures which. A.D. 1560.

### HISTORY OF THE EMPEROR CHARLES.

6 POINT.

The Emperor CHARLES THE FIFTH was certainly the first monarch of the age in rank and dignity, and whether we consider the greatness or the variety of his undertakings, it must be acknowledged that the part which he acted was the most conspicuous. It is from an attentive observation of his conduct, not from the exaggerated praise of the native or the undistinguishing censure of the foreign historians, that a true idea of his genius and abilities is to be collected. He possessed qualities so peculiar that they prominently mark his character, and not only distinguish him from all the monarchs who were his contemporaries, but account for that superiority over them he so long maintained. Though he had naturally so little of the martial turn that, during the most ardent and bustling period of life, he remained in the cabinet inactive, yet when he chose at length to appear at the head of his armies, his mind was so formed for vigorous exertion in every direction, that he acquired such knowledge in the art of war, and such talents for command, as rendered him equal in reputation and success to the most able generals of the age. He was wont to ponder every subject that demanded his consideration with a careful and deliberate attention; and dwelling upon it with a serious application, and revolving it in silence within. A.D. 1560.

### HISTORICAL REIGN OF THE EMPEROR CHARLES.

#### SERVICE BETWEEN SHEFFIELD AND LONDON.

Trains leave	A.M.	A.M.	A.M.	A.M.	P.M.	P.M.	P.M.	P.M.	P.M.
<b>SHEFFIELD</b>	7 45	9 12 11	14 11	44 1	50 1 5 2	32 4	0 4	16 6	10
Worksop	8 9	9 40 11	38 12	8	1 58 2	5 14	20 4	45 6	22
Retford	8 29 10	10 12	3 12	12	2 23 3	10 4	35 5	28 6	55
Carlton	8 49	12 27 12	56	...	3 35	...	5 42	...	...
<b>Newark</b>	<b>8 58 10 33 12 36 1</b>	<b>9 2 21</b>	<b>3 24 3 46 5</b>	<b>9 5 53 7 24</b>	...	...	...	...	...
Chapel	9 6	...	1 17	...	3 40 4	5	5 59	...	...
Hougham	9 15	...	1 25	...	3 48 4	16	6 7	...	...
<b>Grantham</b>	<b>9 18 10 53 12 58 1</b>	<b>4 7 3</b>	<b>0 4 17 4</b>	<b>29 5 47 6 22 7 46</b>	...	...	...	...	...
Peterboro	10 9 11 36	...	2 10 3	42 4 23	...	6 29 6 50 8 2	...	...	...
Hitchin	10 50	...	3 14 16	...	...	7 43 8 51	...	...	...
Hatfield	10 13	...	3 25	...	5 16	...	8 15	...	...
<b>LONDON</b>	<b>11 45 1 8</b>	...	<b>3 55 5 16 6</b>	<b>0 6 47 8</b>	<b>6 8 50 9 58</b>	...	...	...	...

\* Runs on Saturdays only during July and August.



## LINING MODERN SERIES No. 20.

12 POINT.

The Emperor CHARLES THE FIFTH was certainly the first monarch of the age in rank and dignity, and whether we consider the greatness or the variety of his undertakings, it must be acknowledged that the part which he acted was the most conspicuous. It is from an attentive observation of his conduct, and not from the exaggerated praise of the native or the undistinguishing *censure of foreign historians*, that an idea of his genius and abilities is to be collected. A.D. 1560.

### HISTORY OF THE EMPEROR.

10 POINT.

The Emperor CHARLES THE FIFTH was certainly the first monarch of the age in rank and dignity, and whether we consider the greatness or variety of his undertakings, it must be acknowledged that the part which he acted was the most conspicuous. It is from an attentive observation of his conduct, not from the exaggerated praise of the native or the undistinguishing censure of the foreign historians, that an idea of his genius and abilities is to be collected. He possessed qualities so peculiar that they prominently mark his character, and not only *distinguish him from all the monarchs* who were his contemporaries, but account for that superiority. A.D. 1560.

### HISTORIC REIGN OF THE EMPEROR.

8 POINT.

The Emperor CHARLES THE FIFTH was certainly the first monarch of the age in rank and dignity, and whether we consider the greatness or the variety of his undertakings, it must be acknowledged that the part which he acted was the most conspicuous. It is from an attentive observation of his conduct, not from the exaggerated praise of the native or the undistinguishing censure of the foreign historians, that a true idea of his genius and abilities is to be collected. He possessed qualities so peculiar that they prominently mark his character, and not only distinguish him from all the monarchs who were his contemporaries, but account for that superiority over them he so long maintained. Though he had naturally so little of the martial turn that, during the most ardent and bustling period of life he *remained in the cabinet inactive*, yet when he chose at length to appear at the head of his armies. A.D. 1560.

### HISTORY OF THE EMPEROR CHARLES.

11 POINT.

The Emperor CHARLES THE FIFTH was certainly the first monarch of the age in rank and dignity, and whether we consider the greatness or the variety of his undertakings, it must be acknowledged that the part which he acted was the most conspicuous. It is from an attentive observation of his conduct, not from the exaggerated praise of the native or the undistinguishing censure of the foreign historians, that a true idea of his genius and abilities is to be collected. He possessed *qualities so peculiar* that they prominently mark his character. A.D. 1560.

### HISTORY OF THE EMPEROR.

9 POINT.

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### HISTORICAL SKETCH OF THE EMPEROR.

7 POINT.

The Emperor CHARLES THE FIFTH was certainly the first monarch of the age in rank and dignity, and whether we consider the greatness or the variety of his undertakings, it must be acknowledged that the part which he acted was the most conspicuous. It is from an attentive observation of his conduct, not from the exaggerated praise of the native or the undistinguishing censure of the foreign historians, that a true idea of his genius and abilities is to be collected. He possessed qualities so peculiar that they prominently mark his character, and not only distinguish him from all the monarchs who were his contemporaries, but account for that superiority over them he so long maintained. Though he had naturally so little of the martial turn that, during the most ardent and bustling period of life, he remained in the cabinet inactive, yet when he chose at length to appear at the head of his armies, his mind was so formed for vigorous exertion in every direction, that he *acquired such knowledge in the art of war*, and such talents for command, as rendered him equal in reputation and. A.D. 1560.

### HISTORY OF THE REIGN OF THE EMPEROR.

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LINING MODERN SERIES Nos. 16 & 20.

(For smaller sizes see pages 14 and 16.)

48 POINT, No. 20.

DISTRICT NOTICE  
Election of Guardian

36 POINT, No. 20.

TELEPHONE SYNDICATE  
General Meetings in February

30 POINT, No. 20.

NOTICE IS HEREBY GIVEN that  
in future SPECIAL Meetings of above  
Companies will be held on *Mondays*

24 POINT, No. 20.

DEPOSIT EMPORIUM  
has numerous BRANCHES  
for maintaining thorough

18 POINT, No. 20.

HOME DEPOSIT BANKS  
with numerous BRANCHES in  
England for communication  
with *principal* merchants in

14 POINT, No. 20.

PROVINCIAL CREDIT BANKS  
have numerous BRANCHES open for  
the *convenience* of customers under  
superintendents throughout England  
and also 2360 Correspondents always

24 POINT, No. 16.

BANKING COMPANIES  
having many BRANCHES for  
maintaining most *thorough*

18 POINT, No. 16.

NORTHERN CREDIT BANKS  
having numerous BRANCHES both  
in England and America, under-  
take *private* communications with

14 POINT, No. 16.

NORTHERN CREDIT EMPORIUM  
has numerous BRANCHES established for  
*convenience* of Customers under thorough  
supervision throughout many commercial  
centres and 2680 Correspondents resident

## The Guide for Authors and Printers.

FIVE centuries have now passed since Caxton introduced "the noble mystery and craft" into this country, and during all those years writers and printers in England have been wishing for an authoritative Style Book. Mr. F. Howard Collins has filled the void of centuries. The "Author and Printer," however, is more than a mere style book. It is difficult to coin a title which aptly embraces all that the work contains. English words of difficult or doubtful spelling, words and phrases in foreign languages, contractions, principles of punctuation, notes on grammar, typographical rules, capitalisation—all are included in this remarkable "manual for authors, editors, printers, correctors of the press, compositors, and typists." The publication of this volume is an event of great importance, not only in the history of Printing, but also in that of Language and Literature. Mr. Howard Collins has spent several years in its production. Far from the madding crowd, in his quiet country retreat at Torquay, he has toiled at his task with a devotion worthy of the cause. The heavy burden has at last fallen from him—he has created what no other man has more than attempted.

Mr. F. Howard Collins was born at Edgbaston, Birmingham, in the year 1857. Schooldays, in the ordinary sense of the word, he hardly remembers, as his education was entrusted almost entirely to tutors.

Organisation and systematising, it would seem, have always been marked traits of his character; and it is these qualities, combined with unflagging perseverance, that have enabled him to succeed where other men have failed. Until overtaken by a serious illness in 1899, Mr. Collins led a very active life, his holiday pursuits including even Alpine climbing and yachting. The science of navigation, indeed, appealed to him very strongly. Not only has he devised several useful instruments to aid navigation, but he has also written works on the tides of the coasts of Britain, while his analysis (on a new system) of yacht-racing is now an annual feature in the *Field*. Other journals that have had many contributions of his are *Nature* and *The Times*. In 1884 Mr. Howard Collins began his long and intimate acquaintance with the "Synthetic Philosophy" of Herbert Spencer, admiration for it leading him to compile indexes to each work; and with the knowledge thus gained commenced, with Mr. Spencer's approval, the "Epitome of the Synthetic Philosophy of Herbert Spencer." This work, which is now in its fifth English edition, embraces the whole of the Philosophy, as finally revised by Mr. Spencer before his death. An American edition has been printed, and it has also been translated into French, German, Russian, and Austro-Hungarian. All his works are well known and highly valued.

### PLANING A FORME.

NEARLY every reference to the operation of planing a forme emphasises the need to be "gentle"; but rarely, if ever, do we encounter a remark about the differences existing in formes as regards planing. Perhaps the fear of being misunderstood deters instructors from suggesting that there are occasions when a little more power is required than the "gentle tapping" so often enjoined. To speak of planing a forme as an art will conjure up a smile in many quarters. The office wag may retort that it cannot be the "art *preservative*," while the man whose frame is next the stone will express his appreciation in his own way. Nevertheless, planing a forme is an art, to which a little more consideration than is generally given will yield ample repayment.

There is as great a difference in the requirements of various formes as in the conduct of those who handle mallet and planer. A blow which, in one case, would break off all the kerned sorts or print fine rules on the face of the planer, would do no harm and be quite necessary on another forme; while a stroke which would be effective on an octavo circular would be utterly useless in other circumstances. What is the use of teaching a youth to "gently tap the planer," if he sees a frequent exhibition of qualities which might do credit to a village blacksmith? Example is far more potent than precept, but a youth may easily err in trying to follow example without some word of explanation. Hence these notes are addressed to the juniors. To prevent misunderstanding it may be emphasised that we do not advise that Indian clubs and dumb bells be discarded in favour of exercises with a mallet. The immediate object of this article is to make clear the folly of "laying on" in some instances and the necessity in others.

A printing surface requires such a fine degree of accuracy that the units comprising a forme need to be forcibly reduced to a perfect level. Particles of dust and dirt and varieties of compression in a stick or on a galley conspire to raise some of the characters above the normal height, and the most satisfactory way to remedy this defect is to apply sufficient pressure to a planer or smoother laid upon the face of the forme. Care should be taken that the planer is quite true and clean. When the planer is frequently used on inked formes, and the ink allowed to dry, a sticky accumulation forms on the face, much to the detriment of small type. Unless the face of the planer is clean, true and reasonably hard, it cannot do the work for which it was originally designed.

VERNON POSSNETT.

### IN CASE OF FIRE.

As the best reply to a correspondent who is anxious to know how he stands in the event of fire on his premises, we may re-quote from the information supplied by the Master Printers' Association:—

1. A printer is not liable for the loss or injury to his customers' goods arising from accidental fire during the period of his having custody of the goods, including the time during which they are in use for work in progress.
2. A printer's liability for loss of or damage to goods whilst warehousing them, caused by robbery, damp, vermin, etc., does not differ from his liability in the case of loss or injury from fire.
3. The attention of customers is especially drawn to the fact that their property is liable to injury or destruction from numerous causes, and under circumstances in which the consequent loss would not fall upon the printer. These risks are now undertaken by insurance offices either directly or through the trade.
4. Customers' goods generally consist of paper, electro, stereo, and other plates, wood or other blocks, completed work, the value of the re-composition of standing type (the type itself being the property of the printer), and the value of drawings upon stone, etc.

Magazine Page set in Lining Old Style No. 2—10 Point, 8 Point, and 6 Point; Headlines in Lining Westminster Old Style.

## Printing in Russia.

AT a time when attention is constantly being directed to the land which bulks so large in the map of Europe, something concerning the conditions attendant on the exercise of the craft of printing amongst its people will be appropriate. An American contemporary states that from the moment a Russian subject petitions the Czar's Government, through the Minister of the Interior, for a concession to conduct either a printing or publishing business, he is subject to the most galling regulations, restrictions and surveillance that the Muscovite mind is capable of conceiving. A most searching enquiry is made by the secret police into the antecedents of the applicant, and if it is found that the slightest suspicion was ever entertained as to the loyalty of any member of the family, this fact is held to be sufficient reason for a peremptory refusal of the concession, even though the life record of the applicant may have been beyond reproach from an official standpoint. The policy of the Russian Government is restrictive in the extreme. Publicity and the dissemination of progressive ideas are most strictly tabooed, and as a precaution,

the Government exercises complete control over every printing office and typefoundry throughout the empire, and neither of these establishments can be opened without first securing very special authorisation, which each year is becoming more and more difficult to obtain.

The Minister of the Interior, next to the Czar the most powerful official in Russia, has absolute sway in the matter of granting petitions, and he may render his decision when he sees fit, and it is no uncommon occurrence for the petitioner to find a final resting place in an obscure pigeon hole, the applicant having to await this official's pleasure. An appeal would be worse than useless. Should the printer be so fortunate as to obtain the concession, the

### EXCEEDINGLY HEAVY RESPONSIBILITIES

that accompany it and the resistive censorship that fetters his every action, and his helpless dependence upon a number of venal officials devoid of scruples of any kind, are sufficient to crush out much of the enterprise with which he may have originally been endowed.

## MODERN DISPLAY.

AREPUTATION for artistic printing of an advanced class is probably the most valuable asset that any printing firm can possess. It is only to be gained by truly consistent work—far above the ordinary. Many firms have laid themselves out for this particular branch of the trade with more or less success. The greatest difficulty to contend with lies in making the work pay.

In the production of high-class printing there can be no time limit, either for composition or machine. Time is a secondary consideration, the primary object being an excellent result; naturally this increases the estimate difficulty. Many printers complain that their clients will not pay a fair price for jobs of this description, therefore they cannot afford to experiment; they want good ordinary work—jobs that will pay.

But the printer who intends to specialise in art work should not be discouraged with this view, for customers are beginning to realise that good printing can go into any society. He must make his own trade. In order to do this it is necessary to produce in the smartest possible manner, according to his resources, some *original up-to-date ideas in the way of advertising*; something that stands out amongst everyday ordinary stuff, and speaks for itself. When he has sufficient examples ready, post them to prospective customers, together with prices for various quantities. He cannot expect to drive home the

nail the first blow, but he can follow up the first despatch with a second example, and so on, until he hears from the recipient. Of course, all this means sinking a little capital, yet in the end may prove a profitable investment.

The latest demand on our craft is that of writing copy for customers. This was left in the hands of outsiders for some considerable time, but the modern printer has awakened to the fact that there is money in it. The man who has the ability to make type talk, should at least have a good idea of how to put together good forcible advertising matter.

R. WORTHINGTON.

## Sheffield Typographia.

THE Sheffield Printing and Kindred Trades Technical Classes commenced the new session by a lecture from Mr. A. W. MORRIS, entitled "Four Centuries' Progress in the Realms of Typography," on Saturday, October 1st, 1904. This lecture is a counterpart of that already delivered by Mr. Morris so successfully in London and various other centres, and was much appreciated by the large attendance of members.

The list of lectures for the session 1904-5 is as follows:—

- Nov. 2.—Modern Designs Applied.—Mr. W. SLINN.
- Nov. 16.—Aligraphy, Practical Demonstration.—Mr. MORRIS.
- Nov. 30.—The Development of Illustration.—Mr. W. BOOKER.
- Dec. 14.—How to Succeed as a Display Compositor.—Mr. BLACKSHAW.
- Jan. 18.—Modern Methods in the Caserom.—Mr. SAMBROOK.
- Feb. 15.—Technical Education as Applied to the Printing Craft.—Mr. G. J. BELTON.
- Feb. 22.—The Modern Development of the Art of Printing.—Mr. W. J. EAMES.
- Mar. 1.—Progress of Lithography.—Mr. F. K. COOPER.
- Mar. 15.—Process Block Making.—Mr. W. J. BATES.

Magazine Page set in Lining Old Style No. 3—10 Point, 8 Point, and 6 Point; Headlines in Lining Windsor.

NEWSPAPER FOUNTS AND HEADING TYPES.

THE NORTHERN DAILY

**FOREIGN NEWS.**

German Financial Press and  
New Russian Loan.

THE NEUTRALITY OF CHINA.

ARBITRATION AND PEACE.

Statements which seem to reflect the views of parties interested in the successful flotation of the new Russian loan are published in the financial Press, with the admitted object of reassuring the German public regarding the absolute security of the new issue as an investment. The statements are introduced by an ostensibly unreserved confession of the difficulties and dangers with which the State and the Government of Russia are confronted both at home and abroad. It is admitted that the war with Japan has hitherto consisted of

9 Point Lining No. 17.

Headings set in Lining Bold Latin Condensed; running Headline in 12 Point Lining Tifling No. 9. Other styles of Headings submitted as requested.

**SECONDARY EDUCATION.**

THE NATIONAL FEDERATION OF HEAD  
TEACHERS AT CAMBRIDGE.

The eighth annual conference of the National Federation of Head Teachers' Associations was opened at Cambridge yesterday afternoon, and was well attended, about eighty representatives being present. In their report the council congratulated the federation upon the increase in membership, which far exceeded that of any previous year. There are now 47 associations, consisting of 4000 head teachers, the increase being due partly to the fact that many associations had opened their doors to admit colleagues from the non-provided schools.

THE PRESIDENTIAL ADDRESS.

The new President, in his address, said that nobody who was interested in education could view the present dearth of teachers with equanimity. The federation regarded it with much fear and trembling for the immediate future of the schools, and in London some believed that the calamity was upon them. It was of no use to say that in 15 years' time there would be a great many unemployed teachers, because how is that going to affect the present state of affairs

8 Point Lining No. 17.

**THE PICTURE GALLERIES.**

Special Preliminary Notice of the Watts  
Display at Burlington House.

Again, as in the case of Leighton and Millais, the death of a great artist has suggested to the Royal Academy to interrupt the regular series of Old Masters Exhibitions and to present instead a representative collection of works of the painter whose loss all are mourning; and again as in the two other cases, the result is astonishing. Twice before, indeed, at the Grosvenor and at the New Gallery, Mr. Watts's pictures have been collected in large numbers; but in neither case was the show so complete and overwhelming as that which will be open to the public on Monday at Burlington House. From one point of view it is almost

**E**DUCATION AT HOME AND ABROAD. Messrs. HARRISON & Co. having an intimate knowledge of the BEST SCHOOLS and TUTORS in this Country and on the Continent, will be pleased to aid parents in their selection by sending prospectuses and particulars (free of charge) of reliable and highly recommended Establishments. HARRISON & Co., Educational Agents, Cannon-street, London, E.C.

**N**OTICE TO EXECUTORS AND OTHERS. HENRY LEARMONT & Co., 37 Piccadilly, and 140 Strand, Booksellers, PURCHASE LIBRARIES or smaller collections of books in town or country, and give the utmost value in cash. Experienced valuers sent. Removals without trouble or expense to vendors. VALUATIONS FOR PROBATE. Estd. 1816.

7 and 6 Point Lining No. 17.

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9 Point Lining No. 16.

**HIGHER EDUCATION.**

THE NATIONAL FEDERATION OF HEAD  
TEACHERS AT CAMBRIDGE.

The eighth annual conference of the National Federation of Head Teachers' Associations was held at Cambridge yesterday afternoon, and was well attended, about eighty representatives being present. In their report the council congratulated the federation upon the increase in membership, which so far exceeded that of any previous year. There are now 47 associations, consisting of 4000 head teachers, the increase being due partly to the fact that a number of the associations had opened their doors to teachers in non-provided schools.

THE PRESIDENTIAL ADDRESS.

The new President, in his Address, said that nobody who was interested in education could look upon the present dearth of teachers with equanimity. The federation viewed it with much fear and trembling for the immediate future of the schools, and in London some believed that the calamity was upon them. It was of no use to say that in 15 years' time there would be many an unemployed young teacher, because how does that affect the present? Teachers they must have in great numbers, and they must keep them, but to

8 Point Lining No. 16.

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Headings set in Lining Grotesque No. 6; running Headline in 12 Point Lining Tifling No. 6. Other styles of Headings submitted as requested.

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9 Point Lining No. 30.

SECONDARY EDUCATION.

NATIONAL FEDERATION OF HEAD TEACHERS CONFERENCE AT CAMBRIDGE.

The Annual Conference of the National Federation of Head Teachers' Associations was opened at Cambridge yesterday afternoon, and was well attended, about eighty representatives being present. The council in their report heartily congratulated the federation upon the increased membership, which exceeded that of any previous year. There are now 47 associations, consisting of 4000 head teachers, the increase being due partly to the fact that many associations had opened their doors to admit colleagues from the non-provided schools.

THE PRESIDENTIAL ADDRESS.

The new President, in the course of his address, said that nobody who was interested in education could view the present dearth of teachers with equanimity. The federation regarded it with much fear and trembling for the immediate future of the schools, and in London some believed that the calamity was upon them. It was of no use to say that in 15 years' time there would

8 Point Lining No. 20.

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7 Point Lining No. 20.

Headings set in Lining Metropole Condensé; running Headline in 12 Point Lining Telling No. 2. Other styles of Headings submitted as requested.

THE NORTHERN DAILY

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9 Point Lining No. 18.

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7 and 6 Point Lining No. 18.

Headings set in Lining De Vinne Condensé; running Headline in 12 Point Lining Telling No. 10. Other styles of Headings submitted as requested.

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12 POINT.

*This bold and striking Series of Old Style Italics are, in addition to their ordinary uses with book letter, suitable for display work. £1234567890.*

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11 POINT.

*This bold and striking Series of Old Style Italics, in addition to their ordinary uses with book letter, are very well adapted for general display work. £1234567890.*

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10 POINT.

*This bold and striking Series of Old Style Italics are, in addition to their ordinary uses with book letter, admirably adapted for many descriptions of display work. £1234567890.*

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*This bold and striking Series of Old Style Italics are, in addition to their ordinary uses with book letter, admirably adapted for all general display purposes. £1234567890.*

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*This bold and striking Series of Old Style Italics, in addition to their ordinary uses with book letter, are admirably adapted for general display purposes, having marked characteristics. £1234567890.*

CAST TO CORRECT POINT STANDARD.

6 POINT.

*This bold and striking Series of Old Style Italics are, in addition to their ordinary uses with book letter, admirably adapted for general display work, as they combine strongly-marked characteristics with elegance and legibility. £1234567890.*

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11 POINT.

*The Directors are always prepared to purchase the interest in Policies issued by the Society, should the persons who hold them wish to sell. £1234567890.*

AMERICAN POINT SYSTEM.

10 POINT.

*The Directors are prepared to purchase the interest in any Policies granted by the Society, should the persons holding them be anxious to sell the same. £1234567890.*

AMERICAN POINT LINE SYSTEM.

9 POINT.

*The Directors are prepared to purchase the interest in any Policy granted by the Society, should the person in whom the interest may be vested wish to sell the same. £1234567890.*

CAST ON AMERICAN POINT LINE.

8 POINT.

*The Directors are prepared to purchase the interest in Policies granted by the Society, should the persons in whom the interest may be vested wish to sell the same after the lapse of five years. £1234567890.*

CAST TO CORRECT AMERICAN STANDARD.

7 POINT.

*The Directors are prepared to purchase the interest in any Policies granted by the Society, should the persons in whom the interest may be vested wish to sell the same, premiums having been paid for five years. £1234567890.*

CAST TO CORRECT AMERICAN STANDARD.

6 POINT.

*The Directors are prepared to purchase the interest in any Policies granted by the Society, should the persons in whom the interest may be vested wish to sell the same, on condition that premiums have been paid for five years. £1234567890.*

CAST TO CORRECT AMERICAN STANDARD.

LINING NEWSPAPER TITLINGS,

Cast as Newspaper Initials to line at head with body founts when so ordered;  
otherwise supplied on Point Title Line.

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24 A. 16 POINT, No. 5. About 6 B.  
**NORTHERN DAILY RECORD**

26 A. 16 POINT, No. 9. About 6 B.  
**STEPHENSON, BLAKE & Co.**

28 A. 16 POINT, No. 6. About 6 B.  
**POINT SYSTEM LECTURES**

28 A. 14 POINT, No. 9. About 5 B.  
**MANCHESTER DIRECTORATE**

28 A. 14 POINT, No. 6. About 5 B.  
**EDUCATIONAL CONFERENCES**

28 A. 12 POINT, No. 6. About 4 B.  
**PERFORMANCES DURING MARCH**

28 A. 12 POINT, No. 2. About 4 B.  
**RESIDENCES IN DORCHESTER**

30 A. 12 POINT, No. 10. About 4 B.  
**MANUFACTURES FROM BIRMINGHAM**

34 A. 12 POINT, No. 9. About 4 B.  
**PARLIAMENT AND NATIONAL FINANCE**

34 A. 10 POINT, No. 10. About 3 B.  
**LABOUR SAVING FACES FOR PRINTERS**

40 A. 10 POINT, No. 9. About 3 B.  
**FURNISH ON AMERICAN POINT LINING SYSTEM**



LINING TITLING, No. 6.

Cast as Newspaper Initials to line at head with body founts when so ordered:  
otherwise supplied on Point Title Line.

16 A. 24 POINT. About 8 B.  
**MOUNTAINS**

20 A. 20 POINT. About 7 B.  
**PHOTOGRAPH**

20 A. 16 POINT. About 6 B.  
**MEDICAL NOTES**

20 A. 12 POINT. About 4 B.  
**POINT LINE SYSTEM**  
**MODERN REFORM**

16 A. 22 POINT. About 7 B.  
**HOUSEMAID**

20 A. 18 POINT. About 7 B.  
**FIRST REPORTS**

20 A. 14 POINT. About 5 B.  
**EVENING CONCERT**

22 A. 10 POINT. About 3 B.  
**WORCESTER CATHEDRAL**  
**SERVICES FOR 1906.**

LINING TITLING, No. 8.

Cast as Newspaper Initials to line at head with body founts when so ordered:  
otherwise supplied on Point Title Line.

16 A. 24 POINT. About 8 B.  
**MARINERS**

20 A. 20 POINT. About 6 B.  
**PERIODICAL**

18 A. 16 POINT. About 5 B.  
**BRITISH HORSE**

20 A. 12 POINT. About 4 B.  
**ENGLISH PRINTERS**  
**REPEAT ORDERS**

16 A. 22 POINT. About 7 B.  
**RESIDENCE**

20 A. 18 POINT. About 6 B.  
**PRODUCTIONS**

24 A. 14 POINT. About 5 B.  
**PARISH REGISTER**

20 A. 10 POINT. About 3 B.  
**RECEIPTS FOR MARCH**  
**AMOUNT TO £680.**

LINING TITLING CONDENSED, No. 2.

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12 A. 36 POINT. About 10 l. B.  
**DISCOURSE**

20 A. 24 POINT. About 8 B.  
**BEDFORDSHIRE**

28 A. 20 POINT. About 6 l. B.  
**FOREIGN MERCHANTS**

32 A. 16 POINT. About 5 B.  
**STEPHENSON, BLAKE & Co.**

36 A. 12 POINT. About 3 B.  
**FURNISH WITH POINT LINE TYPE**

36 A. 8 POINT. About 2 B.  
**DICTIONARY OF DISTINGUISHED STATESMEN**  
**AMERICAN PAINTERS AND SCULPTORS**

18 A. 30 POINT. About 9 B.  
**MANCHESTER**

24 A. 22 POINT. About 7 l. B.  
**THOROUGHFARES**

30 A. 18 POINT. About 6 B.  
**PRACTICE OF MEDICINE**

34 A. 14 POINT. About 4 B.  
**TOPOGRAPHY OF SHROPSHIRE**

40 A. 10 POINT. About 2 l. B.  
**EDITED AND COMPILED BY EXPERTS**

30 A. 6 POINT. About 1 B.  
**REMINISCENCES AND ANECDOTES OF FAMOUS SOLDIERS**  
**BIOGRAPHICAL NOTICES AND PORTRAITURE, 1830.**

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LINING TITLING, No. 7.

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22 A. 30 POINT. About 6 l. B.  
**FRONTISPIECES**

36 A. 16 POINT. About 5 B.  
**MODERN RESEARCH**

32 A. 12 POINT. About 3 l. B.  
**PROBLEMS IN GEOMETRY**

28 A. 18 POINT. About 6 B.  
**CHURCH REPORT**

28 A. 14 POINT. About 4 B.  
**MILITARY CAMPAIGNS**

48 A. 10 POINT. About 3 B.  
**SPECIMENS PRINTED IN 1908.**

LINING OLD ROMAN.

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10 A. 36 POINT. About 10 B.  
MONARCHIES

18 A. 24 POINT. About 8 B.  
FRENCH PUBLISHER

24 A. 18 POINT. About 6 B.  
STEPHENSON, BLAKE & Co.

32 A. 12 POINT. About 4 B.  
LECTURES ON EGYPTIAN LITERATURE

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LINING OLD STYLE TITLING.

---

10 A. 36 POINT. About 9 J B.  
PARIS MODELS

14 A. 24 POINT. About 7 B.  
MONTHLY REPORTS

22 A. 18 POINT. About 6 B.  
THE SHEFFIELD HOUSE

30 A. 14 POINT. About 5 B.  
FAMOUS AMERICAN PRINTERS

32 A. 12 POINT. About 4 B.  
LABOUR SAVING POINT LINE SYSTEM

# DISPLAY BOOK LETTER

The various Series of Display Book Letter included  
in this Section are sold at ordinary Book Letter  
Rates when supplied in Founts of 120 lb.  
and upwards, including spaces and  
quads. Smaller weights, letter  
only (with spaces and quads  
at space and quad price)  
are charged at the  
same rate as  
Antiques,  
Etc.

STEPHENSON, BLAKE & CO.

and  
SIR CHARLES REED & SONS

Foundry: Sheffield. London: 33 Aldersgate St.

# HALLAMSHIRE

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## OLD STYLE.

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REGISTERED  
Nos. 425811-2.

**S**TEPHENSON, BLAKE & Co. have much pleasure in submitting this Specimen of Lining Hallamshire Old Style, which will appeal to the Printer as being suitable for either Book or Display Work. The character has been designed to meet the demand for quaintness, combined with bold and striking effect, so fashionable in present-day printing of every description.

18 Point.

26

### HISTORY OF HALLAMSHIRE.

Where is now collected a numerous and active population was anciently a deep solitude, the silence of which was broken only by the rivers pouring their waters in natural cascades through the woodland scenery, and by the cries of wild animals.

Who was the first to raise the axe amongst the forests of Hallamshire, or who first established himself and his family in one of its romantic valleys, it is in vain now to attempt to recover. England boasts to have more and better early native historians than any other country of what may be called modern Europe; and yet we are seldom able to fix, with certainty, the era of the foundation of our cities and towns, much obscurity rests upon the ancient topographical divisions of our country, and even upon many important points of its general polity and history.

Direct historical evidence is wholly wanting: and if from a few existing remains of the ante-Norman period of our history, and by deduction from the view given of

12 Point.

14 Point.

**HINTS ON DISPLAY.** How few compositors recognise the true scope of their art in the meaning of the word, which is the putting together of materials provided by type founders. They are not, and should not endeavour to be, engravers or brass rule finishers. How few comprehend the value of relieving white space about lines of type or cuts. How many times has an elaborately constructed bit of decorative composition, on which the compositor had spent a day, been reset in simpler style to the customer's greater satisfaction in less than half the time. It is comforting to know that filed and twisted brass rules are now out of fashion, and supplanted by flat-faced rules that are cut to join accurately, and to be subdivided in panels of appropriate sizes.



10 Point

80

The century sounds word. any pr knows by thos of the his sty who req proved avenge of the to nonc name. at the p Chipi a Worc the begi self in Martin London well-kn doorwa to his worksh

STEPHE



PREFACE TO PANTOGRAPHIA

SOME of the ancients who embraced the Atomic philosophy of Epicurus, and some moderns of very high rank in the republic of letters, think language was the offspring of human invention, after men had lived long enough in a state of society, to perceive the insufficiency of unarticulate cries and gestures to express the increased variety and precision of their ideas. It being thus evident that there is no instinctive, articulate language, it has become an inquiry of some importance, how mankind were first induced to fabricate articulate sounds, and to employ them for the purpose of communicating their thoughts. Children learn to speak by insensible imitation; and, when advanced some years in life, study foreign languages under proper instructors; but the first men had no speakers to imitate, no formed language to study: by what means they learned to articulate becomes a question on which, I apprehend, only two opinions can be formed. Either language must have been originally revealed from Heaven, or be the fruit of human industry. The greater part of the

6 Point Hallamshire Old Style.

THE ORIGIN OF LANGUAGES



12 Point Hallamshire Old Style.

INTRODUCTORY CHAPTER.

FOR four centuries the noise of controversy has raged around the cradle of Typography. Volumes have been written, lives have been spent, fortunes have been wasted, communities have been stirred, societies have been organised, a literature has been developed, to find an answer to that famous triple question: When, where, and by whom was found out the unspeakably useful art of printing books? And yet the world to-day is little nearer a finite answer to this question than it was when Ulric Zel indited that memorable narrative to the Cologne Chronicle in 1499. Indeed, the dust

10 Point Hallamshire Old Style.

80 THOMAS CHIPPENDALE.

The earliest of the best-known men of the eighteenth century was Thomas Chippendale. How familiar the name sounds! In point of fact it has become quite a household word. Throughout the United Kingdom everyone with any pretensions to the remotest knowledge of furniture knows this famous master by repute. He is considered by those able to judge as the "King of Designers," in spite of the scathing criticism to the contrary against some of his styles, by his successor—the great Sheraton to wit—who regarded his designs as obsolete. Time has, however, proved entirely different. Thomas Chippendale has been avenged since the Renaissance occurred in the latter half of the nineteenth century, and he stands out to-day second to none in his own particular style, to which he gave his name. The record prices obtained for his finest productions at the present day are a striking proof of this.

Chippendale, the date of whose birth is unknown, was of a Worcestershire family, and his father came to London at the beginning of the eighteenth century. He describes himself in 1752 as a cabinet maker and upholsterer, of St. Martin's Lane (in those days an aristocratic quarter of London); and it is worthy of note that No. 60 of this well-known thoroughfare, where the quaintly carved stone doorway existed until quite recently, formed the entrance to his premises, consisting of his dwelling-house, shop, workshops and timber yard. Here Chippendale and his

Hartley Coleridge.

XLVII.

NOT IN VAIN.

Let me not deem that I was made in vain,  
Or that my being was an accident  
Which Fate, in working its sublime intent,  
Not wished to be, to hinder would not deign.  
Each drop uncounted in a storm of rain  
Hath its own mission, and is duly sent  
To its own leaf or blade, not idly spent  
Mid myriad dimples on the shipless main.  
The very shadow of an insect's wing,  
For which the violet cared not while it stayed  
Yet felt the lighter for its vanishing,  
Proved that the sun was shining by its shade.  
Then can a drop of the eternal spring,  
Shadow of living lights, in vain be made?

8 Point Hallamshire Old Style.

LINING HALLAMSHIRE OLD STYLE.

Published Monthly.

# The Typographer

A Journal for Young Printers

JANUARY  
1907



Office of The Technical Institute,  
130 Gresham Street, London.  
Henry Donaldson, Editor and Instructor.

## New Dishes

Suitable for the Mansion  
or the Cottage. Compiled  
by Miss Edith Stanhope.

Issued gratis with the  
Compliments of The  
Rational Association,  
Nile Street, Glasgow.

## MUSIC RECITALS

MISS JANE DRAYTON

PERFORMED AT THE ST. JAMES'S HALL  
ST 18th, 1907. ADMIT ONE

THE MOST DISTINGUISHED PATRONAGE

The Hamilton Company's  
Cases and Material.

The Chandler & Price Co.'s  
Presses and Cutters.

National Telephone No. 42.  
Telegrams: Stephenson, Sheffield.  
A1 Code used for Abroad.

LONDON:  
33 Aldersgate Street, E.C.

# Stephenson, Blake & Co.

LETTER FOUNDERS

Manufacturers of Brass Rule and Material

SHEFFIELD AND LONDON

LINING HALLAMSHIRE OLD STYLE.

Job Fount. 7 A, 14 a. 48 POINT. About 25 lb.

# Stephenson, Blake & Co.

Job Fount. 5 A, 8 a. 72 POINT. About 33 lb.

# Cast ALL Faces

Job Fl., 24 A, 50 a. 24 POINT. About 18 lb.

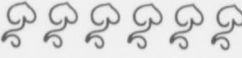
The Hallamshire series is cast Point Body, Line & Set

Job Fl., 50 A, 100 a. 14 POINT. About 13 lb.

The Hallamshire Old Style gives great legibility when set solid, as in these paragraphs, thus dispensing with leading.

Job Fl., 70 A, 150 a. 10 POINT. About 10 lb.


The Hallamshire Old Style Series is suitable for News Advertisements, its unique characteristics being attractive. **COMMANDING ATTENTION.**



**PRICES.**

—

This Series, and also the others shown in the Display Book Letter Section, are sold at the ordinary Book Letter Rates when supplied in Founts of 120 lb. and upwards, (with spaces and quads included). Smaller weights, letter only (with spaces and quads at space and quad price), charged at Antique Rates.



Job Fl., 30 A, 74 a. 18 POINT. About 15 lb.

The Hallamshire Old Style well exemplifies the fashion of the day

Job Fl., 60 A, 125 a. 12 POINT. About 12 lb.

The Hallamshire Old Style Series can readily be supplied by most of **OUR COLONIAL AGENTS**

Job Fl., 100 A, 190 a. 8 POINT. About 8 lb.

The Hallamshire Old Style Series is sold at prices which will enable Printers, who are lovers of the antique, to avail themselves of its pleasing features for Book Work, without pecuniary sacrifice on the part of either themselves or their clients.

Job Fl., 100 A, 200 a. 6 POINT. About 5 lb.

The Hallamshire Old Style Series is a Genuine Old Style, showing remarkable clearness even in this 6 Point size, and will be found very useful in various kinds of General Jobbing **HIGHLY STRIKING IN ARTISTIC DISPLAY.**

Job Fount. 10 A, 22 a. 36 POINT. About 21 lb.

# On the American Lining System.

Job Fount. 5 A, 8 a. 60 POINT. About 36 lb.

# Study Economy

Job Fount. 16 A, 34 a. 30 POINT. About 20 lb.

# The American Method at British Prices.



## LINING BOOKLET.

STEPHENSON, BLAKE & Co. desire to call attention to the BOOKLET Series, which is introduced to provide an *elegant and attractive type* for the highest class of Bookwork, Pamphlets, Reports, Price Lists, detailed Catalogues, and Booklets.

12 Point.

Job Fount. 48 A. 100 a; about 12 lb.

### THE USES OF THE BOOKLET SERIES.

SINCE its first introduction as a tasteful and refined "Booklet" type, this Series has developed into popular favour as a most useful and attractive letter for bookwork, for which its clear and elegant cut, its open and legible appearance, and its great cleanness and durability in wear eminently qualify it. Being provided with full equipment of SMALL CAPITALS, *italics*, and all details necessary for book founts, it has been largely adopted by some of the most important houses both in London and the provinces for high class book and magazine printing with very gratifying results, its use for such purposes having given the greatest satisfaction. To meet this condition of things, the prices have been arranged so that while for ordinary jobbing and display purposes small founts are supplied at the usual prices charged for Antiques and similar faces, large founts, such as are required for book and magazine printing, are priced at the same rates as *ordinary roman body founts*—as shown in current Price List. These rates apply also to the various series included in this section of the Specimen Book.

10 Point.

Job Fount. 70 A. 136 a; about 10 lb.

STEPHENSON, BLAKE & Co.

ALICE MEADOWS,

VIOLINIST.

25 Portman Square, W.

STEPHENSON, BLAKE & Co.

### CROWN ASSURANCE SOCIETY.

ESTABLISHED 1709.

THE CROWN ASSURANCE SOCIETY is one of the oldest institutions of its kind in the United Kingdom, having been founded in 1709. At first the Society transacted Fire Insurance business only, but from 1824 its operations have been extended to Life Assurance. The Society has been in existence for nearly two hundred years, and throughout that period has grown in usefulness and in reputation for financial soundness and liberality.

Total Subscribed Capital ...	£500,000.
Total Paid up Capital ...	£230,000.
Funds to Dec. 31, 1903 ...	£3,896,714.

#### DIRECTORS.

Chairman: WALTER MACREDDY, Esq., J.P., M.P.  
 Deputy Chairman: Right Hon. GUTHRIE MOSS.  
 Sir JAMES WHITTAKER, Bart.  
 Sir THOMAS GRIGSON, M.P.  
 AUSTIN RICHARD HENDERSON, Esq.  
 FREDERICK B. PUTNAM, Esq.

6 Point.

Job Fount. 77 A. 162 a; about 5 lb.

### HOLIDAY RESORTS.

JERSEY is probably the most important of the Channel Islands, and visitors might spend at least a month there without exhausting its many points of interest. The climate is equal to any in Europe, whilst its record of sunshine is unsurpassed anywhere in the British Isles. As he approaches St. Helier's, the attention of the visitor cannot fail to be attracted by that very interesting pile of masonry, Elizabeth Castle, which was erected by Sir Walter Raleigh upon a shoal of rocks to protect the entrance to the port—but which now can only be regarded as useful for garrison purposes. Another equally prominent object, Mount Orgueil Castle, stands out very conspicuously near Gorey, situated on the eastern side of the island—though, like Elizabeth Castle, it is no longer looked upon as a fortification. There are several first-class hotels, boarding houses and lodgings, and there is plenty of amusement throughout the summer months. Passengers who prefer to go first to either Guernsey or Jersey may do so if they wish, but in fine weather it is considered more convenient to continue the outward journey to St. Helier's, so as to arrive in time for dinner. Throughout the summer excursions are made almost daily to Alderney, Sark and Herm. Sark has the reputation of having once been the abode of pirates.

GUERNSEY is 198 miles from Waterloo, 119 miles from Southampton, 30 miles north-west of Jersey, and is the first of the Channel Islands reached when sailing from England. Never excessively hot in summer nor severely cold in winter, the climate is so healthy that many English families have made their *permanent place of residence* in Guernsey, and they are as enthusiastic in praising its advantages as are the great number of tourists who flock to its shores regularly each summer. St. Peter Port, the principal town of the island, has provided three separate bathing places which have no equal on the British coast.

Job Fount. 75 A. 150 a; about 8 lb.

8 Point.

SIR CHARLES REED & SONS.

## LINING BOOKLET ITALIC.

26 A. 100 a. 12 POINT. About 12 lb.  
*PICTORIAL DESCRIPTIONS*  
*having become popular among*  
*various classes of students in*

28 A. 102 a. 10 POINT. About 10 lb.  
*THERE ARE THOSE WHO DELIGHT*  
*to master the processes of photography*  
*and find greater pleasure in producing*

30 A. 188 a. 8 POINT. About 8 lb.  
*NUMBERS OF THESE WORKERS SELDOM*  
*get results, as we usually understand the term,*  
*contenting themselves with making technically*  
*perfect negatives, from which they promise to*

36 A. 224 a. 6 POINT. About 6 lb.  
*ARCHITECTURAL STUDIES SOMETIMES PRESENT*  
*considerable difficulties, though usually they are neither*  
*so formidable nor so numerous but that any determined*  
*photographer can master them should the necessity arise*

SARLE COATS.

MILLINERY.

*GRAHAM & ROBINSON*  
*have the pleasure to announce*  
*that their Showrooms are now*  
*freely supplied with Novelties*  
*suitable for the Winter Season.*

COSTUMES.

RIDING HABITS.

*LETTER FOUNDRY, SHEFFIELD, and*  
*33 ALDERSGATE STREET, LONDON.*

*We have pleasure in submitting this Specimen*  
*of Booklet Italic, which will appeal to Printers*  
*as being suitable for work of a refined charac-*  
*ter, used either alone or in conjunction with our*

### POPULAR BOOKLET ROMAN

SHOWN ON PRECEDING PAGE.

*Both series are cast on the American Lining*  
*System, and we venture to think they will form*  
*a useful and exceedingly attractive addition to*  
*the equipment of a modern printing office.*

*STEPHENSON, BLAKE & Co.*

Telephone: 9483 East.

Telegrams: "Exehan"

### *THE NATIONAL EM*

*Manufacturers and Wholesale Dealers in Artists' Sund*

*49-58 CORONET SQUARE*

*LONDON, E.C.*

*MR. S. GRAINGER, Representative.*

### *PROGRAMME OF MUSIC.*

*WEDNESDAY, JUNE 10th.*

1 March of the Peers	Iolanthe	Sullivan
2 Overture	Les Sirènes	Auber
3 Selection	Lohengrin	Wagner
4 Two Hungarian Dances		Brahms
5 Morceau Mignon	Salut d'Amour	Elgar
6 Selection	The Bohemian Girl	Balfé
7 Two Songs without Words		Mendelssohn
8 Ballet Music	Faust	Gounod
9 Duet	Lo! Here the gentle Lark	Bishop
10 Nocturne	The Turkish Patrol	Michaelis
11 Three Dances	Henry VIII	German
	Morris Dance	Shepherds' Dance
		Torch Dance
12 Reminiscences of all Nations		arranged by Godfrey
13 Intermezzo	Cavalleria Rusticana	Massagni
14 Selection	Patience	Sullivan
15 Coronation March	Le Prophète	Meyerbeer

*"GOD SAVE THE KING."*

*the Kindest of Thoughts*  
*and all Good Wishes*  
*Christmas and the New Year,*  
*from*  
*Mrs. NEIL HOPKINS.*

GE  
 RCESTER.

*Christmas, 1908.*

LINING ANTIQUE OLD STYLE, No. 2

and LINING ANTIQUE ROMAN (see footnote).

5 A. 10 a.

48 POINT.

About 25 B.

# MANCHESTER Borough Elections

9 A. 16 a.

36 POINT.

About 21 B.

## ELECTION NOTICES for the Northern District

14 A. 22 a.

30 POINT.

About 21 B.

## ELECTRIC POWER COMPANY has Branch Establishments for the convenience of Customers 234567890

18 A. 40 a.

24 POINT.

About 17 B.

## NEWINGTON SUPPLY ASSOCIATION High commercial and financial reputation has secured the thoroughly independent valuation

24 A. 50 a.

18 POINT.

About 14 B.

## NORTHERN COUNTIES INSURANCE COMPANY The Directors have gratification in announcing that the profits of the year amount to £305,916. This remarkable

This series of Lining Antique Old Style, No. 2 has been shown in recent Specimen Books under the title of Lining Antique Roman, with the following sorts (in the style here printed), namely—E W e in 24 and 30 Point, and E F M W e r s y in 6, 8, 10, 12 and 18 Point—substituted for the corresponding letters used in the present Specimen. In all other respects the series are identical. The Lining Antique Roman sorts will not be supplied with Founts unless specially ordered.

## LINING ANTIQUE OLD STYLE, No. 2

and LINING ANTIQUE ROMAN (see note on page 108).



**WHENCE** it cometh to this, SANCHO, replied his master, it is highly needful for a knight errant to wander about seeking adventures; that by achieving some he might acquire such fame and renown, that, when he comes to the court of some great monarch, he shall be known by his works beforehand; and scarcely shall the boys see him

## READINGS FROM MICHAEL.

WHENCE it comes to this, Sancho, said his master, it is highly needful for a knight errant to go about in search of adventures; that by achieving some he might acquire such fame and renown, so that, when he comes to the court of some great monarch, he shall be known by his works beforehand; and scarcely shall the boys see him enter the gates of the city, but they shall all follow and surround him, crying aloud. This is the knight of the sun, or of the serpent, or any other device, under which he might have achieved brilliant exploits. This is he, will they one and all say, who overthrew the huge giant Broccabrundo of the mighty force in single combat; he who disenchanting the great Mameluco of Persia from that long enchantment, which had held him confined for nearly nine hundred years. Thus from hand to hand they shall go forth blazoning his deeds; and presently at the bustle of the boys, and of the rest of

8 Point.

72 A, 100 a; about 8 B.

## SELECTIONS FROM WORKS OF MICHAEL CERVANTES.

Whence it comes to this, Sancho, replied his master, it is highly needful for a knight errant to go about in search of adventure; that by achieving some he might acquire such fame and renown, so that, when he comes to the court of some great monarch, he shall be known by his works beforehand; and scarcely shall the boys see him enter the gates of the city, but they shall all follow and surround him, crying aloud. This is the knight of the sun, or of the serpent, or any other device, under which he might have achieved brilliant exploits. This is he, will they one and all say, who overthrew the huge giant Broccabrundo of the mighty force, in single combat; he who disenchanting the great Persian Mameluco from that long enchantment, which had held him confined for nearly nine hundred years. Thus from hand to hand they shall go forth blazoning his deeds; and presently at the bustle of the boys, and of the rest of the people, the king of that country shall appear at the windows of his royal palace; and as soon as he spies the knight, knowing him by his armour, or by the device on his shield, he must necessarily say that

76 A, 105 a; about 5 B.

6 Point.

WHENCE it comes to this, Sancho, replied his master, it is highly needful for a knight errant to go about seeking adventures; that by achieving some he may acquire such fame and renown, that, when he comes to the court of some great monarch, he shall be known by his works beforehand; and scarcely shall the boys see him enter the gates of the city, but they shall all follow and surround him, crying aloud, this is the knight of the sun, or of the serpent, or any other device, under which he might have achieved great exploits. This is he, will they all say, who easily overthrew the huge giant Broccabrundo of the mighty force, in single combat; he enchanted

## SELECTIONS FROM MICHAEL CERVANTES.

10 Point.

60 A, 100 a; about 10 B.

LINING ANTIQUE OLD STYLE, No. 2.

FRANK GARSFORD  
President

PERCY BENTLEY  
Secretary

NEW CENTURY CLUB

(Limited Membership)

For Study and  
Recreation

Wolverhampton Mansions,

DN, 19

M E N U



.. SOUPS ..

Ox-Tail Gravy St. Julienne



.. JOINTS ..

Sirloin of Beef Shoulder of Mutton  
Boiled Mutton and Caper Sauce  
Roast Pork Lamb and Mint Sauce



.. VEGETABLES ..

Fried and Boiled Potatoes Asparagus  
Green Peas Runners



.. SWEETS ..

Stewed Fruits Ices Custard  
Cheese and Celery

GEORGE WILLIAMS.

land Road,  
Islington, N.

TRAVELS IN  
SCOTLAND  
DURING THE  
REVOLUTION



London:

THE MACAULAY  
PUBLISHING CO.

BURGUNDY  
PRICE LIST

This Series of Lining  
Antique Old Style  
very suitable for  
Booklets and  
Price Lists  
of every  
descrip  
tion.



BIRMINGHAM DIRECT  
SUPPLY ASSOCIATION

THE THIRTY-FIFTH  
ANNUAL REPORT  
OF THE FIRE AND  
LIFE ASSOCIATION OF  
GREAT BRITAIN WILL  
CONTAIN A PROPOSAL  
FOR ALTERATION AND  
ADDITIONS TO RULES.

PARTICULARS OF SALE  
MAY BE OBTAINED ON  
APPLICATION TO THE  
AUCTIONEER, MR. WALTER  
MASON. THE COLLECTION  
IS MAINLY COMPOSED OF  
ANTIQUARY FURNITURE, OIL  
PAINTINGS BY VICTORIAN  
MASTERS, EMBROIDERIES  
OF TWELFTH CENTURY, &c.

POINT LINE TYPE

Space-Saving Material  
and Office Furniture of  
the Best Manufacture.  
Chandler & Price Co.'s  
Gordon Platen Presses  
and Cutting Machines

DURABLE METAL

Stephenson, Blake & Co.,

— LETTER FOUNDERS, —

Foundry:  
SHEFFIELD.

Sheffield & London.

LINING SERIES

# WINCHESTER

## OLD STYLE

POINT BODY · POINT LINE  
POINT SET



This series is sold at Reduced Rates if  
ordered in founts (including spaces and  
quads) suitable for Bookwork

### STEPHENSON, BLAKE & Co.

and

### Sir Charles Reed & Sons

Letter Foundry, SHEFFIELD

LONDON: 33 Aldersgate Street

## ECCENTRICITY IN COMPOSITION.

PERHAPS it is only the expression of revolt against orthodoxy which shows itself in the eccentric arrangements of lines of type. Types are made square to be used square, but there is a spirit abroad which is ever prompting us to use material in a different way. When compositors have learnt the lesson that this sort of thing may be a great consumer of time, the day is not far distant when they will meekly return to things orthodox. Then the daily time-note ceases to haunt, and resumes its place amongst the nebulæ

18 POINT.

11.1

## MEMORY AND SUCCESS.

In the pressure and strain of modern life, success becomes every day a matter more difficult of attainment, for in the pursuit of success, various factors play a part, among the more prominent being trustworthiness, industry, and a readiness of resource. But, important as are these qualifications, there is one which is even far more indispensable, and that is a thoroughly good memory. It is probably safe to assert that no man ever has, or ever will, attain success on his own merits unless he possesses a decidedly sound memory. And yet, strange as it may seem, although memory is of the first necessity in striving for success, few faculties are more inexcusably neglected in cultivation. This circumstance no doubt arises from the prevalent, though entirely erroneous, impression that a man's memory is a quantity definitely fixed by nature and incapable of improved

12 POINT.

STEPHENSON, BLAKE & Co.

110 B

## THE CORNISH RIVIERA IN WINTER.

Three quarters of a century and more have passed since this rare and curious little volume made its appearance, but the struggle for supremacy between foreign and home health and pleasure resorts still continues, and it is only comparatively recently that the dwellers in London, the Midlands, and further afield, have, to any appreciable extent, realised the fact that the blessings of warmth, sunshine, and a mild climate may be enjoyed during the winter months without crossing either the Channel or the Continent, or incurring toil and expense of a sojourn in Egypt, a visit to Algiers, or even a trip to Nice or San Remo. ¶ It is obviously in the best interests of the British householder and taxpayer that the favourable climatic conditions of Cornwall between September and April should be made as widely known as possible. To this end reliable statistics on the subject of the winter climate of Cornwall have been added to a brief account of the prominent features of this old world county, which have rendered it an object of supreme interest both to English and foreign travellers from time immemorial. The once prevalent idea that Cornwall was to be visited only in summer or autumn is fast disappearing. ¶ Englishmen, and also English women, at the commencement of the twentieth century, have realised the truth of what had been boldly asserted at the beginning of the nineteenth, but the dangers and difficulties of that far-off epoch have long since vanished. A pleasant journey of eight hours only divides London from Penzance, and carefully organised services of motors bring different points of interest within easy reach.

8 POINT.

6 POINT.

SIR CHARLES REED & SONS.

STE

## SIMPLICITY OF TREATMENT IN DISPLAY.

**U**NDoubtedly a great deal of truth lies in the remark that no royal road leads to the attainment of a thorough knowledge of the art of job display work. Comparatively few workmen reach even a moderate degree of efficiency in this branch of the composing department, for the simple reason that very few indeed will devote the amount of thought and study, outside the ordinary office routine, which is necessary to the subject, if success is to be secured. ¶ At the present time it is generally recognised that every job or advertisement of importance should first of all be designed; in other words, that a rough, more or less perfect, sketch should be made of the wording, which sketch is to act as a guide to the compositor for the arrangement and whiting-out of the job.

14 POINT.

## PROFITABLE INVESTMENT IN SUPPLIES.

Just as the successful investment in type, paper and ink is by no means the selection of the cheapest, but rather the power to choose the one quality which is the most economical and at the same time fulfils its required purpose, so it is in dealing with blocks, when the prices for the same class of work may vary as much as 50 per cent. There is bound to be a difference in the quality somewhere, for the increase, although it may partly but cannot altogether represent more profit, high rent and poor organization, must mean that the expenses of production have somehow been reduced by means of much cheaper material and labour, and a lack of that thoroughness which, for best work, is most essential. The pence saved on a cheap block frequently means the losing of as many shillings when on the machine. It is a false and expensive policy to let price be too big a factor in the purchase of blocks. Of course, buy as cheaply as you can, but first see that the quality is right. ¶ These points should be left with the man who is in touch with the actual printing, but seeing that usually this is not so, it behoves everyone who has the ordering of blocks to put himself in that position as far as possible, and to ascertain carefully the conditions under which each block will be worked, the number of copies to be printed, the class of paper to be used, and whether it will be kept for stereotyping or electrotyping. The wood mounts are the most common cause of difficulties in the machine room, for if they are of new, soft wood, they perceptibly yield in due time to the constant pressure of the platen or cylinder, thus defeating the object of the overlay. If stored for any little time they warp or shrink under atmospheric conditions, so that not only is the wood out of truth, but the metal is curved also, and remounting is not the simple remedy it would seem. The best timber for mounts is a hard and close-grained wood, such as mahogany or oak; neither of these, if well seasoned, change much with storing, whilst a thin coat of varnish to the base is a further protection. A warped block is such a time-waster that a number of special mounting woods have been introduced to take the place of the ordinary timber. The best known is the laminated wood, which consists of several sheets of wood being glued together with the grains all lying in different directions, thus preventing warping.

6 POINT.

## HOLIDAY TOURS ABROAD.

For many years the Swiss tours have been a dominant feature of the Polytechnic programme, and certainly they can offer unique facilities, for they possess a beautifully wooded estate of over seventy acres on the shores of Lake Lucerne, on which have been erected some very fine buildings. The estate is most conveniently situated a little over a mile from the town of Lucerne, and accommodation is provided for six days, and a return ticket from London for the charge of five guineas. The travellers also have the advantage of the Polytechnic special train, which obviates the tiresome changing of carriages and Customs formalities at Basle. The week can be profitably occupied in carrying out a unique series of excursions, including the ascents of the Rigi and Pilatus, and the trip on the wonderful Gotthard railway, besides a visit to the interesting sights of Old Lucerne. The extra charge for this series is extremely moderate. ¶ A well-arranged tour to Paris has also proved very popular, facilities for everything in the way of sightseeing, under the superintendence of experienced conductors,

10 POINT.



LINING WINCHESTER OLD STYLE.

Job Found. 5 A. 10 a.

72 POINT.

About 22 B.

# HOME Product

Job Ft., 22 A. 64 a. 18 POINT. About 15 B.

NATURE STUDIES  
Winter in the Country

Job Ft., 48 A. 100 a. 14 POINT. About 10 B.

PICTORIAL SPECIMEN  
Printed by British Labour

Job Ft., 60 A. 140 a. 12 POINT. About 12 B.

STEPHENSON, BLAKE & Co.  
Letter Founders, Sheffield  
London: 33 Aldersgate Street, E.C.

Job Ft., 70 A. 150 a. 10 POINT. About 10 B.

PRINTING OFFICES FURNISHED  
throughout on the latest and  
most approved Labour Saving Methods

Job Ft., 90 A. 100 a. 8 POINT. About 8 B.

Highest Quality Type and Spacing Material  
THE AMERICAN POINT LINING SYSTEM  
Guaranteed cast to Correct Standard

Job Ft., 90 A. 100 a. 6 POINT. About 5 B.

THE WINCHESTER OLD STYLE SERIES DESIGNED  
and Engraved in Great Britain for producing  
Bookwork and General Printing of the very highest class

Job Found. 7 A. 14 a.

48 POINT.

About 24 B.

## DURABLE Fashionable

Job Found. 12 A. 24 a.

36 POINT.

About 22 B.

## WINCHESTER Old Style Series

Job Found. 18 A. 36 a.

30 POINT.

About 20 B.

## BRITISH GOODS Moderate in Price

Job Found. 24 A. 50 a.

24 POINT.

About 18 B.

## MODERN PRINTING Commands Recognition

Job Found. 5 A. 10 a.

60 POINT.

About 20 B.

# CHOICE SERIES Economic Designs

Spaces and Quads are sent with Founts (at space and quad price) unless otherwise ordered.

LINING WINCHESTER OLD STYLE ITALIC.

5 A. 8 B. 30 POINT. About 21 B.  
*SPRING* Costume

5 A. 10 B. 38 POINT. About 18 B. 7 A. 10 B. 36 POINT. About 15 B.  
*HEROICS* *CENTURIES*  
*Architecture* *Modern House*

10 A. 22 B. 30 POINT. About 14 B. 18 A. 40 B. 24 POINT. About 14 B.  
*PERFORMING* *BRITISH SOLDIER*  
*Evening Concerts* *Picturesque America*

32 A. 60 B. 38 POINT. About 16 B. 44 A. 50 B. 14 POINT. About 13 B.  
*EMINENT MUSICIANS* *WINCHESTER ITALIC MUST*  
*Bradford Cricket Festival* *appeal to all Printers on account of its*  
*suitability in various classes of display.*

56 A. 120 B. 12 POINT. About 12 B. 68 A. 150 B. 10 POINT. About 10 B.  
*WINCHESTER OLD STYLE ITALIC* *THE WINCHESTER OLD STYLE ITALIC*  
*Companion to the Winchester Old Style* *forms an adjunct to the Winchester Old Style, besides*  
*being a high-class letter for display. £1234567890\$*

90 A. 180 B. 8 POINT. About 8 B. 96 A. 200 B. 6 POINT. About 5 B.  
*LINING WINCHESTER OLD STYLE ITALIC FORMS* *THE WINCHESTER OLD STYLE ITALIC FORMS AN ADJUNCT*  
*an adjunct to the Lining Winchester Old Style Roman series, besides* *to the Winchester Old Style Roman series, besides serving the purpose of a high-class*  
*erving the purpose of a high-class jobbing letter. All members of the* *jobbing letter. All members of the Winchester family work harmoniously together, being*  
*cast on the popular American Point Lining System, which ensures accurate alignment*

Spaces and Quads are sent with Founts (at space and quad price) unless otherwise ordered.

Note that Capitals *A B D E F M N P R T* and lowercase *r* are supplied in duplicate—plain and ornamental.

*Specimen from Stephenson, Blake & Co.*

— and SIR CHARLES REED & SONS —

*Letter Founders · Wood Letter Cutters · Brass Rule Makers*  
*Manufacturers of Superior Cases, Frames, Cabinets, Racks, &c.*

LETTER FOUNDRY: SHEFFIELD.

LONDON: 33 ALDERSGATE STREET.

LINING WINCHESTER BOLD.

5 A. 6 a. 22 POINT. About 20 B.  
**RIGHT Design**

28 A. 60 a. 18 POINT. About 15 B.  
**MODERN DISPLAY**  
demands recent faces

40 A. 30 a. 14 POINT. About 12 B.  
**THIS SERIES ENRICHES**  
and brightens all classes of  
work, and brings in orders.

56 A. 110 a. 12 POINT. About 12 B.  
**LINING WINCHESTER BOLD**  
will be found effective when used  
with Lining Winchester Old Style

64 A. 130 a. 10 POINT. About 10 B.  
**WINCHESTER BOLD EMBRACES**  
those characteristics which appeal most  
to printer and public. £1234567890\$

84 A. 163 a. 8 POINT. About 8 B.  
**THE LINING WINCHESTER FAMILY MUST**  
become popular in both Magazine and Newspaper  
Advertisements, for which it is eminently suitable

80 A. 170 a. 6 POINT. About 5 B.  
**MEMBERS OF THE LINING WINCHESTER FAMILY**  
should find their way into all Printing Offices, because each  
series is useful if shown either by itself or in combination

7 A. 11 a. 18 POINT. About 15 B.  
**PRINTING**  
Enhanced

10 A. 30 a. 16 POINT. About 22 B.  
**BOHEMIANS**  
Entertainers

14 A. 34 a. 16 POINT. About 21 B.  
**MANOR HOUSE**  
Health Resorts

20 A. 44 a. 21 POINT. About 18 B.  
**ENGLISH PRODUCT**  
Winchester Family

5 A. 8 a. 60 POINT. About 25 B.  
**GRAND HOMES**  
Dramatic Recital

Spaces and Quads are sent with Founts (at space and quad price) unless otherwise ordered.

LINING WINCHESTER BOLD CONDENSED.

5 A. 6 a. 72 POINT. About 24 B.

# HOMES Furnished

5 A. 10 a. 48 POINT. About 15 B.

## PROMENADE Manchester

9 A. 16 a. 36 POINT. About 14 B.

## MODEL PRINTER Eastern Resorts

10 A. 22 a. 30 POINT. About 12 B.

## HISTORIC MANSION Norman Residence

14 A. 32 a. 24 POINT. About 10 B.

## HANDSOME MONUMENTS Antique Inlaid Furniture

5 A. 10 a. 60 POINT. About 19 B.

# BEDFORD GARDENS Diamond Ornament

Spaces and Quads are sent with Founts (at space and quad price) unless otherwise ordered.

20 A. 40 a. 18 POINT. About 8 B.

### DESIRABLE SPECIMENS Coronation Splendour

30 A. 56 a. 14 POINT. About 7 B.

### FOURTH DRAMATIC RECITAL Numerous Bohemian Artists

36 A. 64 a. 12 POINT. About 6 B.

### ELECTRIC LIGHTING CONTRACTORS Estimates and Specifications Superior Freehold Estate, £3250

44 A. 84 a. 10 POINT. About 5 B.

### LINING WINCHESTER BOLD CONDENSED Stephenson, Blake & Co. Sheffield Handy Booklet Forwarded on Application

48 A. 94 a. 8 POINT. About 4 B.

### Announcement of Metropolitan Phonograph Company MUSICAL MASTERPIECES ACCURATELY REPRODUCED Magnificent Orchestra of English Performers

52 A. 120 a. 6 POINT. About 3 B.

### PANORAMIC REPRESENTATION OF LEADING EUROPEAN CAPITALS Numerous Testimonials from Educational Authorities Particulars of Entertainments with Programme sent on Request

Practical Examples of the Lining Winchester Family in Ordinary Display.

*SOUTH AFRICAN*



SELECTED LOTS NOW ON VIEW  
AT GRAND HOTEL, SHEFFIELD.

# IMPERIAL DIAMONDS

Expert Representative will be in  
attendance during June and July.

(TIARAS)

CHOICEST STONES

**ROBERT MARTIN**

We are daily receiving  
appreciative letters from  
our customers referring  
to Goods bought at the

**Household Stores**

and we recommend with  
confidence every article  
supplied from our stock  
or made to order.

**MARINE PARADE**

**Reliable Modern Furniture**

*Artistic—Substantial—Inexpensive.*

## CORONATION

SPECIAL BARGAINS.

Visitors to the City are requested to call and inspect  
our Enlarged Premises, and at the same time to enquire for a  
copy of our recently published

**FREE PICTORIAL CATALOGUE.**

WHEN YOU ARE THINKING ABOUT YOUR

# Christmas Numbers

bear in mind that the *British Magazine*  
is the leading *Journal for Gentlewomen.*



The *Special Number* this year will excel  
in the variety of its *Stories and Pictures.*



**T**HIS BEAUTIFUL SERIES OF OLD STYLE LETTER AND ORNAMENTS OFFERS TO EVERY ENTERPRISING PRINTER FACILITIES HITHERTO UNKNOWN FOR CREATING A NEW AND PLEASING FORM OF DISPLAY, WHICH SHALL COMBINE THE ALWAYS DESIRED FEATURES OF DISTINCTNESS AND TELLING EFFECT WITH TRULY ARTISTIC SURROUNDINGS. BOTH THE LETTER, AND THE VARIOUS ORNAMENTS INCLUDED IN THE SERIES—BORDERS, FESTOONS, & PAGE ORNAMENTS, ALSO INITIALS—POSSESS GENUINE ORIGINALITY AND RICHNESS OF DESIGN, AND COMBINE SOME OF THE EARLIEST OLD STYLE CHARACTERISTICS WITH CHASTE & CONSISTENT ELEGANCE. THIS FINE INSPIRATION HAVING BEEN DRAWN FROM A FAMOUS FLORENTINE ARTIST & SCULPTOR OF THE 15TH CENTURY



**SYNOPSIS OF FOUNTS.**  
 A Synopsis of the complete Series of Lining Westminster Old Style, which is cast on the American Point System, Body, Line and Set, will be found on the third of these specimen pages, showing the full gradation of sizes from 6 to 60 point. A most pleasing result is produced by the use of this Series either as a Book or Display letter, owing to the admirable effect of the combination of Type, Ornaments and Initials, all of which have been designed in harmony with each other.

**PRICES OF FOUNTS.**  
 STEPHENSON, BLAKE & Co., in introducing this Series of Lining Westminster Old Style, have so arranged the prices that, while for all ordinary jobbing and display purposes small founts are supplied at the usual prices of Antiques and similar faces, larger founts, such as are required for book and magazine work, and including the usual proportion of spaces and quads, are priced at the same rates as ordinary roman body founts.



A separate Booklet has been prepared giving complete details of the whole Series—including the Ornaments, Festoons, Borders, and Initials—together with various displayed examples illustrating their uses in practically every variety of printed work. Copies of this Booklet will be forwarded to our customers upon application.

FULL SPECIMENS OF THE WESTMINSTER PAGE ORNAMENTS, BORDERS, FESTOONS AND INITIALS WILL BE FOUND IN THEIR RESPECTIVE SECTIONS—SEE INDEX AT BEGINNING OF BOOK.



**STEPHENSON, BLAKE & Co.**  
 SHEFFIELD AND LONDON.

Registered No. 407841.



# LINING WESTMINSTER

## OLD STYLE



ANYONE who considers the history of Westminster will observe with some surprise that he is reading about a city which has no citizens. In this respect Westminster is alone amongst cities and towns of the English speaking race: she has had no citizens. Residents she has had—tenants, lodgers, subjects, sojourners within her boundaries—but no citizens. The sister city within sight, and almost within hearing, can show an unequalled roll of civic worthies, animated from the beginning by an unparalleled tenacity of purpose, clearly seeing and understanding what they w

and why, and could obtain their desires.



### HISTORY OF WESTMINSTER RELATION TO CAXTON

To write about Westminster and not to speak of Caxton would be well nigh impossible. As well write upon America and forget Columbus. Even at the risk of doing again what has already been done by the antiquary or by the historian, even though one may have found little to add to the investigations and discoveries of those who have gone before, we must still speak of Caxton, because through his agency was effected the change—that of printing for manuscript—which has proved the most momentous, the most far-reaching, the most fruitful of all the changes and inventions of modern days. The Reformation threw open the door for freedom of thought; the Renaissance restored to the world the literature and philosophy of the past. Printing scattered broadcast the means of acquiring knowledge. The humble beginnings of this revolution, the life and achievements of the man by whose hands it was effected in this country, are not so widely known that they may be assumed as common knowledge. Let us ask, for instance, who was Caxton?

STEPHENSON, BLAKE & Co.  
SHEFFIELD AND LONDON

8 Point.

### HISTORIC BUILDINGS IN WESTMINSTER.

THE Houses of Parliament, their constitution, their history, their buildings, all belong to the history of the Empire. They happen to stand in the City of Westminster, but their history does not form part of the City History. The House of Commons has been called to Westminster almost without interruption for about six hundred years. It sat for three hundred years in the Chapter House of the Abbey: then for three hundred years more in the Chapel of St. Stephen: when that was burned down, the site was preserved and set

apart for the new building.

10 Point.

knowledge had been handed down from father to son. Freedom, which has been enjoyed and assured by these things.

WHEN I am in a serious humour I very often walk by myself in Westminster Abbey, when the gloominess of the place, and the uses to which it is applied, together with the solemnity of the building and the conditions of the people who lie in it, are apt to fill the mind with a kind of melancholy or rather thoughtfulness that is not disagreeable. When I look upon the tombs of the great, every emotion of envy dies within me: when I read the epitaphs of the beautiful, every inordinate desire goes out: when I meet with

The beginning of the City and Abbey of Westminster is an oft-told tale, but a tale never truly and properly told. Antiquaries, or rather historians who have to depend on antiquaries, are apt to follow each other blindly. Thus, we are informed by everyone who has treated of this beginning, that the place upon which the Abbey stands was selected originally as a fitting place for a monastic foundation, because of its seclusion, silence and remoteness. There is no doubt as to the meaning of some of the earlier writers upon this subject. The idea in their minds was of a place deliberately chosen by the founders of the first Abbey, and adopted by Edward the Confessor, as a wild, deserted, secluded place, difficult of access, remote from the ways of men, where in silence and peace the holy men might work and meditate. Let us examine into this assumption; the result, we venture to think, will upset many cherished opinions. In the examination of ancient sites there are five principal things to ascertain before any conclusion is attempted—that it is to say before we attempt to restore the place as it was, or to identify it.

12 Point.

6 Point.

LINING WESTMINSTER OLD STYLE.

Job Fount, 5 A, 8 a.

60 POINT.

About 26 lb.

# The NEW Face

REGISTERED NO. 407841.

Job Fount, 10 A, 20 a. 36 POINT.

About 21 lb.

## FOR BOOK or Job Work

Job Fount, 20 A, 40 a. 24 POINT.

About 18 lb.

## WESTMINSTER Old Style is a Quaint and Effective Letter

Job Fount, 48 A, 100 a. 14 POINT.

About 13 lb.

¶ Westminster Old Style having no delicate Hair Lines, possesses Exceptional Wearing Qualities, a consideration with the Printer  
**ELEGANCE AND UTILITY**

Job Fount, 72 A, 140 a. 10 POINT.

About 10 lb.

¶ Westminster Old Style works in harmony with the Westminster Series of Ornaments, Borders, Festoons, &c., the whole forming a Unique and Valuable Artistic Combination  
**SPECIMEN SENT ON APPLICATION**

Job Fount, 80 A, 160 a. 6 POINT.

About 5 lb.

¶ Westminster Old Style, when used in conjunction with the Series of Ornaments, Borders, &c., provides the Modern Printer with a fine range in the field of Typography. ¶ The Compositor with up-to-date ideas can, with the aid of this Series, get up many Highly Attractive Designs which would otherwise have to be specially done by an artist.  
¶ This means a considerable saving in time and cost of composition.  
**RECENT DEVELOPMENT IN PICTORIAL TYPOGRAPHY**

Job Fount, 14 A, 28 a. 30 POINT.

About 20 lb.

## HIGH GRADE Lining Series at Moderate Price

Job Fount, 32 A, 64 a. 18 POINT.

About 15 lb.

¶ Westminster Old Style suits all Classes of Work and pleases all Customers by its tasteful proportions  
**REGISTERED DESIGN**

Job Fount, 60 A, 124 a. 12 POINT.

About 12 lb.

¶ Westminster Old Style is produced in 11 sizes, from 6 to 60 Point inclusive, cast on American Point Lining System, the many advantages of which will be freely admitted by all Printers who can appreciate the introduction of a System  
**STEPHENSON, BLAKE & Co.**

Job Fount, 86 A, 176 a. 8 POINT.

About 8 lb.

¶ Westminster Old Style will be warmly welcomed by the Advertisers, who now recognise the importance of choosing their own Type and Borders for use in setting their Advertisements, selecting faces that are attractive to the eye, and preferring embellishments which appeal to the public taste.  
¶ The Advertiser who takes advantage of his opportunities for contact with practically the whole of the world, must consider every phase and aspect of the work he puts forth.  
**WESTMINSTER SERIES FOR ADVERTISEMENTS**

Job Fount, 7 A, 14 a.

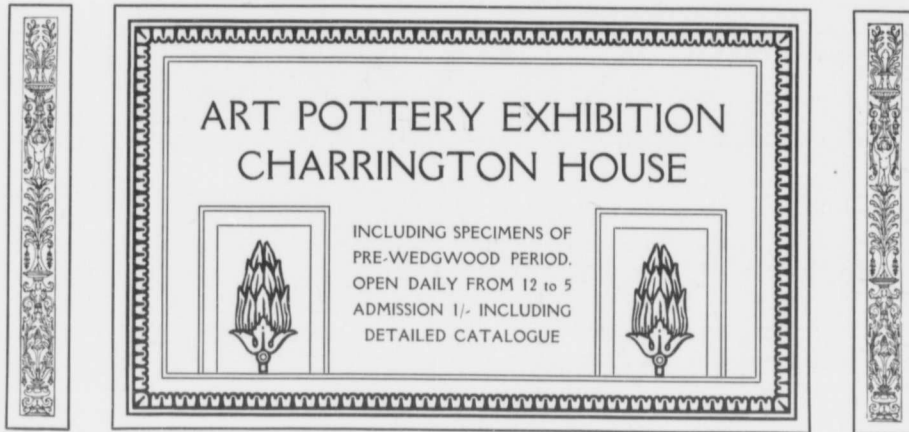
48 POINT.

About 25 lb.


# Stephenson, Blake & Co.



LINING WESTMINSTER OLD STYLE.



ART POTTERY EXHIBITION  
CHARRINGTON HOUSE




INCLUDING SPECIMENS OF  
PRE-WEDGWOOD PERIOD.  
OPEN DAILY FROM 12 to 5  
ADMISSION 1/- INCLUDING  
DETAILED CATALOGUE





 MENU 



Crevettes Melon Glacé

Sole Grillée Maitre d'Hôtel

Blanchailles

Poularde de Surrey à la Broche  
Salade

Petits Pois à l'Anglaise  
Pommes Nouvelles

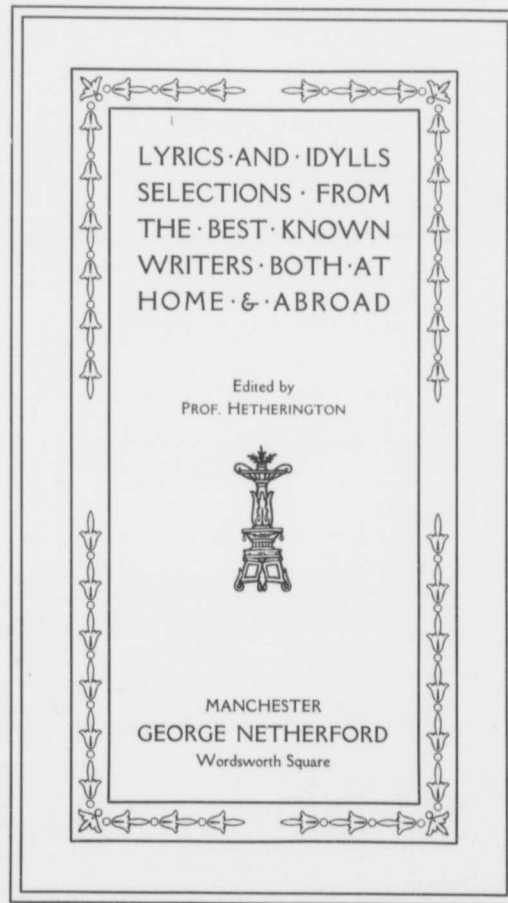
Aspèrges au Beurre Fondu

Fraises Rafraichies au Kirsch

Canapé Forestière


Dessert Café

PRINCESS VICTORIA  
YACHT CLUB



LYRICS · AND · IDYLLS  
SELECTIONS · FROM  
THE · BEST · KNOWN  
WRITERS · BOTH · AT  
HOME · & · ABROAD


Edited by  
PROF. HETHERINGTON




MANCHESTER  
GEORGE NETHERFORD  
Wordsworth Square

REED'S LINING ITALIAN OLD STYLE,  
ROMAN AND ITALIC.

THE POPULAR SERIES  
.. OF ..  
*LINING ITALIAN  
OLD STYLE*

 THIS SERIES of Lining Italian Old Style is sold at ordinary Book Letter Rates when supplied in Founts of

*OLDE ENGLISH  
FANCYE FAYRE*

  
*Dancing round the Maypole.  
Egg and Spoon Race.  
Obstacle Race.*


*Point Body, Line and Set.*

*Popular Series of*

**ITALIAN OLD STYLE**

*Roman and Italic.*

FOUNDRY: SHEFFIELD.


  
LONDON:  
33 ALDERSGATE STREET.



**Stephenson, Blake & Co.**

And SIR CHARLES REED & SONS.

120 lb. and upwards, including spaces and quads. Smaller weights, letter only (with the spaces and quads at space and quad price), charged at same rate as Antiques, &c.

  
**STEPHENSON, BLAKE & Co.**

AND  
**SIR CHARLES REED & SONS,**

*Letter Founders.*

Foundry,  
SHEFFIELD.

33 Aldersgate Street,  
LONDON.

 *SPECIAL WINE LIST.* 

	<i>Per dos.</i>		<i>Per bot.</i>	
	<i>s.</i>	<i>d.</i>	<i>s.</i>	<i>d.</i>
<i>Sherry, Amontillado Dry.</i>	40	0	3	6
<i>Ditto, Rich Brown</i>	46	0	4	0
<i>Claret, Bordeaux</i>	17	0	1	5
<i>Ditto, Larose 1893</i>	28	6	2	6
<i>Burgundy, Volnay, 1893</i>	34	6	3	0
<i>Chablis, Montrachet</i>	36	0	3	3
<i>Hock (Dienhard), Oppenheim</i>	28	0	2	6
<i>Moselle, Berncastler Doctor</i>	42	0	4	0
<i>Port, Light Tawny</i>	40	0	3	6
<i>Ditto, Dow's 1890 Vintage</i>	63	0	5	6

REED'S LINING ITALIAN OLD STYLE.

Job Fount. 9 A. 14 a.

48 POINT.

About 22 B.

# THE ORIGIN OF TYPE and the nomenclature £123

Job Fount. 18 A. 36 a.

30 POINT.

About 30 B.

✿ THE ORIGIN  
and nomenclatures  
of all Type having  
grown around £23

Job Fount. 24 A. 50 a.

24 POINT.

About 18 B.

✿ THE ORIGIN OF  
all Type Bodies and the  
nomenclature which has  
grown around them, is a  
branch of typographical  
antiquity which £12345

Job Fount. 32 A. 60 a.

18 POINT.

About 15 B.

THE ORIGIN OF TYPE  
Bodies and the nomenclature  
which has grown around, is  
the branch of Typographical  
antiquity which has always  
been shrouded in more or less  
obscurity. Imagining, as we  
do, that moulds of the first  
Printers were most primitive  
in construction and conceived  
on true principles, they were  
ITALIAN OLD STYLE  
✿ LINING SERIES ✿

Job Fount. 12 A. 24 a.

36 POINT.

About 21 B.

## STEPHENSON, BLAKE & Co.

Sir Charles Reed & Sons,  
33 Aldersgate Street, London, E.C.

1 20 lb.

E  
3

## REED'S LINING ITALIAN OLD STYLE

HERE SHOWN  
AS A BOOK LETTER

Job Fount. 20 A, 90 a; about 14 lb.

14 Point.

### THE ORIGIN AND NOMENCLATURE OF TYPE.

✻ Imagining, as we do, that the moulds of the first Printers were of a primitive construction, and, *though conceived on true principles*, were adjusted to the various sizes of letter they had to cast more by eye than by rule, it is easy to understand that founts would be cast on no other principle than that of ranging in body, line, and height in themselves, irrespective of the body, line, and height of other founts which were used in the same Press. When two or more founts were required to be used in the same work, then the necessity of a uniform standard of height would become apparent. When two or more founts were required to mix in the same work, then the necessity of a uniform standard of height would become apparent. When two or more founts were required to mix in the same work, then the necessity of a uniform standard of height would become apparent.



#### THE ORIGIN OF TYPE BODIES

✻ Imagining, as we do, that the moulds of the first printers were of a primitive construction, and, though conceived on true principles, they were adjusted to the various sizes of letter they had to cast more by eye than by rule, it is easy to understand that founts would be cast on no other principle than that of ranging in body, line and height in themselves, irrespective of the body, line and height of other founts used in the same Press. When two or more founts were required to mix in the same work, the necessity of a uniform standard of height would become apparent. When two or more founts were required to mix in the same line, a uniformity in the body, and, if possible, in alignment, would be found necessary. When initials or marginal notes were required to be incorporated with the text, then the advantage of a mathematical proportion between one body and another would suggest itself. At first, doubtless, the Printer would name his sizes of type according to the work for which they are used. His Canon type then

8 Point.

Job Fount. 26 A, 100 a; about 8 lb.

Job Fount. 72 A, 140 a; about 10 lb.

10 Point.

#### THE ORIGIN OF TYPE BODIES.

✻ Imagining, as we do, that the moulds of the first printers were of a primitive construction, and, though conceived on true principles, *were adjusted to the various sizes of letter* they had to cast more by eye than by rule, it is easy to understand that founts would be cast on no other principle than that of ranging in body, line and height in themselves, irrespective of other founts used in the same Press. When two or more founts were required to mix in the same work, then the necessity of a uniform standard of height would become apparent. When two or more founts were required to mix in the same work, then the necessity of a uniform standard of height would become apparent.

Job Fount. 60 A, 124 a; about 12 lb.

12 Point.

#### THE ORIGIN OF TYPE BODIES.

✻ Imagining, as we do, that the moulds of the first printers were of a primitive construction, and, though conceived on true principles, were adjusted to the various sizes of letter they had to cast *more by eye than by rule*, it is very easy to understand that founts would be cast on no other principle than that of ranging in body, line and height in themselves, irrespective of the body, line and height of other founts used

Imagining, as we do, that the moulds of the first printers were of a primitive construction, and, though conceived on true principles, were adjusted to the various sizes of letter they had to cast more by eye than by rule, it is easy to understand that founts were cast on no other principle than that of ranging in body, line and height in themselves, irrespective of the body, line and height of other founts used in the same Press. When two or more founts were mixed in the same work, then the necessity of a uniform standard of height would become apparent. When two or more founts were wanted to mix in the same line, then a uniformity in body, and, if possible, in alignment, would become necessary. When initials or marginal notes were required to be incorporated with the text, then the advantage of a mathematical proportion between one

#### THE ORIGIN AND NOMENCLATURE OF TYPE BODIES

Job Fount. 90 A, 180 a; about 5 lb.

6 Point.

REED'S LINING ITALIAN OLD STYLE ITALIC.

5 A. 5 a. 48 POINT. About 14 B.  
**ORIGIN OF  
Type Bodies**

7 A. 12 a. 36 POINT. About 12 B.  
**THE ORIGINAL  
nomenclature £23**

10 A. 18 a. 30 POINT. About 11 B.  
**THE ORIGIN AND  
nomenclature of our  
Type Bodies £23456**

12 A. 24 a. 24 POINT. About 10 B.  
**THE ORIGIN OF TYPE  
as well as the nomenclature  
which has grown £23456**

16 A. 34 a. 18 POINT. About 9 B.  
**THE ORIGIN OF ALL TYPE  
Bodies and the nomenclature which  
has grown around them, is a branch  
of Typographical antiquity £3456**



24 A. 50 a. 14 POINT. About 7 B.  
**THE ORIGIN OF TYPE  
Bodies with the nomenclature  
which has grown around them  
is the branch of typographical  
antiquity which has ever been**

24 A. 50 a. 12 POINT. About 6 B.  
**THE ORIGIN OF ALL TYPE  
Bodies and the nomenclature which  
has grown around them, is a branch  
of typographical antiquity which has  
always been shrouded in more or**

22 A. 70 a. 10 POINT. About 5 B.  
**THE ORIGIN OF ALL TYPES AND  
the nomenclature which has grown  
around them, is a branch of typographical  
antiquity which has always been  
shrouded in more or less obscurity.  
Imagining, as we do, that the  
moulds of the first Printers were primitive**

20 A. 80 a. 8 POINT. About 4 B.  
**THE ORIGIN OF ALL TYPES AND THE  
nomenclature which has grown  
around them, is a branch of  
typographical antiquity which  
has been shrouded in more or  
less obscurity. Imagining, as  
we do, that the moulds of the  
first Printers were of a primitive  
construction, and though  
conceived on true principles,  
were adjusted to the £3457890**

20 A. 80 a. 6 POINT. About 3 B.  
**THE ORIGIN OF TYPES AND THE  
NOMENCLATURE which has  
grown around them, is a branch  
of typographical antiquity  
which has always been  
shrouded in more or less  
obscurity. Imagining, as we  
do, that the moulds of the  
first printers were of a  
primitive construction, and,  
though conceived on true  
principles, were adjusted to  
the various sizes**





PLAIN DISPLAY LETTER

STEPHENSON, BLAKE & Co.  
and  
SIR CHARLES REED & SONS

Foundry: Sheffield. London: 33 Aldersgate St.

Set in Lining Hallamshire Old Style.

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LINING OLD STYLE CONDENSED.

9 A. 14 n. 42 POINT. About 16 lb.

# ELEGANT GARMENTS

## Fashionable Costume

14 A. 24 n. 24 POINT. About 10 lb.

### USEFUL DESIGN

#### Title Page Series

18 A. 36 n. 20 POINT. About 8 lb.

### MODERN PRINTERS

#### Peruse Specimens Judiciously Displayed

24 A. 44 n. 18 POINT. About 8 lb.

### HANDSOME PRODUCTION

#### Decorated Screens Building Estimate, £680.

32 A. 70 n. 12 POINT. About 6 lb.

### RESTORATION OF MONUMENTS

#### Returns for March and April Directions for Secretary

12 A. 18 n. 30 POINT. About 12 lb.

# STEPHENSON, BLAKE & Co.

## Furnish Offices Completely

## ANCIENT ROME: THE PANTHEON

Extracts from Four  
Papers read before  
the Royal Historical  
Society in Bradford



THE ANTIQUARIAN PRESS  
NORTH BERWICK

LINING SPARTAN.

7 A. 12 A. 24 POINT (CAPS. AND SM. CAPS.) About 11 l. B.

DIAMONDS  
BRIGHTON

10 A. 18 A. 18 POINT (CAPS. AND SM. CAPS.) About 8 l. B.

FRENCH MINER  
NOTED BANDS

16 A. 24 A. 12 POINT (CAPS. AND SM. CAPS.) About 6 l. B.

BEAUTIFUL SPECIMEN  
PRINTING EXHIBITION

20 A. 30 A. 10 POINT (CAPS. AND SM. CAPS.) About 4 l. B.

MODERN ENGLISH RESIDENCE  
HANDBOOK ON FLOWERS, 2 6

22 A. 32 A. 6 POINT (CAPS. AND SM. CAPS.) About 3 l. B.

DESIRABLE SERIES FOR CHOICE PRINTINGS  
EMINENTLY SUITABLE FOR TASTEFUL  
STATIONERY, INVITATIONS AND PROGRAMMES

22 A. 32 A. 5 POINT ON 6 POINT (CAPS. AND SM. CAPS.) About 2 l. B.  
GUARANTEED ACCURATE TO THE AMERICAN POINT STANDARD  
MANUFACTURED OF DURABLE METAL IN SHEFFIELD  
STEPHENSON, BLAKE & CO. AND SIR CHARLES REED & SONS

LINING SPARTAN BOLD.

7 A. 12 A. 24 POINT (CAPS. AND SM. CAPS.) About 11 l. B.

MERCHANTS  
FURNISHING

10 A. 18 A. 18 POINT (CAPS. AND SM. CAPS.) About 8 l. B.

MANSION HOUSE  
EASTER RESORT

16 A. 24 A. 12 POINT (CAPS. AND SM. CAPS.) About 6 l. B.

EUROPEAN MONUMENTS  
MARCH DONATION, £25

20 A. 30 A. 10 POINT (CAPS. AND SM. CAPS.) About 4 l. B.

HANDSOME CHRISTMAS PRESENT  
DESIRABLE LEASEHOLD PREMISES

22 A. 32 A. 6 POINT (CAPS. AND SM. CAPS.) About 3 l. B.

PARISIAN FASHIONS FOR DECEMBER FESTIVALS  
NUMEROUS TESTIMONIALS FROM NOBILITY  
BRANCHES IN MANCHESTER AND BOURNEMOUTH

22 A. 32 A. 5 POINT ON 6 POINT (CAPS. AND SM. CAPS.) About 2 l. B.  
MUSICAL PROMENADE CONCERTS ON WEDNESDAYS AND THURSDAYS  
REFRESHMENTS AT MODERATE PRICES IN RESTAURANT  
PARTICULARS FROM HONORARY SECRETARIES OR THE TREASURER

*Spaces and Quads are sent with Founts (at space and quad price) unless otherwise ordered.*

NORMAN BURNSIDE & COMPANY

HAVE MUCH PLEASURE IN SUBMITTING TO THEIR CLIENTS  
THIS CATALOGUE SHOWING ILLUSTRATIONS OF THE NEW

COURT MODELS

WHICH HAVE BEEN SELECTED BY THEIR REPRESENTATIVE  
FROM THE LATEST PRODUCTIONS OF LONDON AND PARIS

NORTH STREET EMPORIUM, BIRMINGHAM



LINING SPARTAN EXTRA BOLD.

7 A. 12 A.

24 POINT (CAPS. AND SM. CAPS.)

About 11 1/2 B.

**HANDSOME PRODUCTION  
DESIRABLE FURNITURE**

10 A. 18 A.

18 POINT (CAPS. AND SM. CAPS.)

About 8 1/2 B.

**MORNING PROMENADE CONCERTS  
ENTERTAINING PERFORMANCES**

16 A. 28 A.

12 POINT (CAPS. AND SM. CAPS.)

About 6 1/2 B.

**ELABORATE SPECIMENS OF AMERICAN PAINTING  
SOUVENIR BROCHURE IN PREPARATION  
NORTHERN PRINTING AND PUBLISHING SOCIETY**

20 A. 36 A.

10 POINT (CAPS. AND SM. CAPS.)

About 4 1/2 B.

**CLEARANCE BARGAINS IN MILLINERY AND HOSIERY DEPARTMENTS  
LUNCHEON AT 12.30 IN REFRESHMENT ROOMS  
PARTICULARS POSTED ON APPLICATION TO RESIDENT MANAGER**

32 A. 52 A.

8 POINT (CAPS. AND SM. CAPS.)

About 2 B.

**THIS SPARTAN FAMILY IS CAST THROUGHOUT  
ON POINT TITLE LINE, THUS ENSURING  
ACCURACY IN LINING TOGETHER ALL BODIES**

32 A. 52 A.

5 POINT ON 6 POINT (CAPS. AND SM. CAPS.)

About 2 B.

**JUSTIFICATION IS NOT REQUIRED FOR THE FOUR SMALLEST FACES  
WHICH LINE AUTOMATICALLY ON SAME BODY  
STEPHENSON, BLAKE & CO. AND SIR CHARLES REED & SONS  
FURNISH POINT LINE DIAGRAM GRATIS TO PRINTERS**

*Spaces and Quads are sent with Founts (at space and quad price) unless otherwise ordered.*

THOMAS DENTON  
FRED. S. MARKHAM

**DENTON & MARKHAM**  
ESTATE AGENTS

23 SOUTHAMPTON STREET  
EASTBOURNE

STEPHENSON, BLAKE & Co.

TELEPHONE No. 25      ESTABLISHED 1863

**FRANCIS ROBERTS**  
BURNHAM STREET, MANCHESTER

SUPERIOR      HIGH-CLASS  
ARTISTS' MATERIALS      DECORATOR

140 B

SIR CHARLES REED & SONS.

STB

LINING ATHENIAN.

7 A. 30 POINT. About 8 lb.  
HANDSOME SPECIMEN

10 A. 24 POINT. About 7 lb.  
STEPHENSON, BLAKE & Co.  
✦ ENGLISH ✦ DESIGN ✦

14 A. 20 POINT. About 6 lb.  
RUSTIC ✦ HOMES  
✦ PRINTER ✦

18 A. 18 POINT. About 6 lb.  
EMINENT FRENCH  
DECORATOR

18 A. 16 POINT. About 5 lb.  
AMERICAN METHODS  
✦ NEW STYLES ✦

24 A. 12 POINT. About 4 lb.  
BIRMINGHAM COMPANIES  
ANNUAL MEETING

18 A, 20 A. 10 POINT (CAPS. AND SM. CAPS.) About 5 lb.  
POPULAR ATHENIAN SERIES  
✦ ON POINT BODIES ✦

24 A, 26 A. 8 POINT (CAPS. AND SM. CAPS.) About 4 lb.  
FACILITATES ACCURATE ALIGNMENT  
APPROVED POINT TITLE LINE

28 A, 40 A. 6 POINT (CAPS. AND SM. CAPS.) About 2½ lb.  
DEMONSTRATING PLAINLY THE CONVENIENCE, ECONOMY AND  
✦ ADAPTABILITY CLAIMED FOR THE AMERICAN POINT SYSTEM ✦

LINING ATHENIAN CONDENSED.

14 A. 24 POINT. About 5 lb.  
GARDEN PRODUCE  
MERCHANTS

18 A. 18 POINT. About 4 lb.  
FASHIONABLE COSTUME  
SPRING NOVELTIES

24 A. 16 POINT. About 4 lb.  
ENTERPRISING PRINTERS  
✦ ORDER FOUNTS ✦

32 A. 12 POINT. About 3 lb.  
SAMPLE BOXES POINT LINE TYPE  
SENT ON APPLICATION

40 A. 10 POINT. About 3 lb.  
CHANDLER & PRICE PLATEN MACHINE  
✦ STOCKED IN LONDON ✦

48 A. 8 POINT. About 2 lb.  
STEPHENSON, BLAKE & CO., LETTER FOUNDERS  
✦ SHEFFIELD AND LONDON ✦

LINING ATHENIAN EXPANDED.

REGISTERED No. 427452.

5 A.

42 POINT.

About 16 B.

**PRINTERS**

5 A.

36 POINT.

About 12 B.

**REFURNISH**

7 A.

30 POINT.

About 10 B.

**YOUR OFFICES**

9 A.

24 POINT.

About 8 B.

**MODERN PRODUCT**

14 A.

18 POINT.

About 7 B.

**ECONOMIC ENTERPRISE**

20 A.

14 POINT.

About 6 B.

**DETAILED CATALOGUE FREE**

22 A.

12 POINT.

About 5 B.

**INTRODUCTION  
FURNISHED**

28 A.

10 POINT.

About 4 B.

**CONTEMPORARIES  
MANUFACTURE**

30 A.

8 POINT.

About 3 B.

**LATEST DEVELOPMENT  
POINT LINING SYSTEM**

30 A. 40 A.

6 POINT (CAPS. AND SM. CAPS.)

About 2 B.

**COMPETITIVE ADVERTISEMENTS  
ENTIRELY REVOLUTIONISED  
CAPITALS AND SMALL CAPITALS**

29 BUCKLESBURY, E.C.

FACTORY: BRISTOL.

**RICHARD SCRIVENER,**

SOLE AGENT FOR THE

**SPEEDY PHOTOGRAPHIC FILMS.**

LONDON, \_\_\_\_\_

LINING LATIN.

5 A. 60 POINT. About 12 lb.  
RESIGN

9 A. 36 POINT. About 8 lb.  
PENSIONER

18 A. 24 POINT. About 6 lb.  
POINT LINE TYPE

40 A. 12 POINT. About 4 lb.  
CORRECT AMERICAN SYSTEM

7 A. 48 POINT. About 10 lb.  
EDITIONS

12 A. 30 POINT. About 7 lb.  
NORTH DEVON

26 A. 18 POINT. About 5 lb.  
FRENCH BIOGRAPHIES

44 A. 10 POINT. About 3 lb.  
NOVELTIES IN PRINTING MATERIAL

50 A. 8 POINT. About 2 lb.  
REPORTS ON NATIONAL EDUCATION IN 1906

LINING LATIN EXPANDED.

5 A, 6 a. 36 POINT. About 12 lb.  
MINOR  
Homes

14 A, 18 a. 18 POINT. About 8 lb.  
USEFUL SERIES  
Desirable Method

32 A, 44 a. 10 POINT. About 5 lb.  
MODERN LABOUR SAVING  
Novelties for Printers  
By Stephenson, Blake & Co.

9 A, 12 a. 24 POINT. About 10 lb.  
MEDICATED  
Perfumery

24 A, 32 a. 12 POINT. About 6 lb.  
PERIODICAL NOTICES  
Farming Returns  
Epitaphs in Bedfordshire

40 A, 50 a. 8 POINT. About 4 lb.  
HANDY POINT LINE DIAGRAMS  
May be had from Sheffield,  
Or 33 Aldersgate Street, London.

LINING EXPANDED.

20 A. 18 POINT. About 8 lb.  
**STEPHENSON, BLAKE & Co.**  
**SHEFFIELD & LONDON**

30 A. 12 POINT. About 6 lb.  
**FURNISH PRINTING OFFICES UPON**  
**LABOUR SAVING PRINCIPLES**

30 A. 10 POINT. About 5 lb.  
**SUPERIOR TYPE,**  
**ORNAMENTS**  
**AND BORDERS**

30 A, 40 A. 8 POINT (CAPS. AND SM. CAPS.) About 5 lb.  
**AMERICAN SYSTEM**  
**ACCURACY IS GUARANTEED**  
**IN EVERY DETAIL.**

48 A. 6 POINT. About 2 lb.  
**LETTER FOUNDERS, SHEFFIELD**  
**LONDON PREMISES:**  
**33 ALDERSGATE STREET, E.C.**

**SUPERIOR LACES**  
OF DESIRABLE WIDTHS,  
AND MOST SUPERB  
**EMBROIDERIES**  
IN THE LATEST DESIGNS.  
**CHESTERFIELD & COMPANY,**  
**REGENT ST., LONDON.**

LINING EXPANDED, No. 2.

30 A, 44 A. 12 POINT. About 10 lb.  
**HAMILTON COMPANY'S LABOUR SAVING**  
**American Cases, Cabinets, Furniture, &c.**

30 A, 54 A. 10 POINT. About 8 lb.  
**CHANDLER & PRICE Co.'s PRESSES AND CUTTERS**  
**Stitching and Punching Machines by Various Makers**

42 A, 64 A. 8 POINT. About 6 lb.  
**STEEL FURNITURE, MADE TO CORRECT AMERICAN STANDARD**  
**In Sheffield, with the Greatest Accuracy and of Superior Finish**

BES

Fair

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REED'S LINING WIDE ROMAN.

9 A, 12 a.

24 POINT.

About 10 lb.

Types need a generous white space not only without those  
**LINING WIDE ROMAN**

14 A, 18 a.

18 POINT.

About 8 lb.

Types need a generous relief of white space not only within but without each character  
**HANDSOME DISPLAY SERIES**

24 A, 32 a.

12 POINT.

About 7 lb.

32 A, 44 a.

10 POINT.

About 5 lb.

Types require a generous relief of white space both within and without all the  
**MODERN NAMES**

Types require a generous relief of white space both within and without each character to give proper value to their broadest  
**TASTEFUL PRINTINGS**

36 A, 44 a.

8 POINT.

About 4 lb.

36 A, 44 a.

6 POINT.

About 3 lb.

Types need generous relief of white space both within and without each character, to give proper value to the black lines, and every reader notices  
**STEPHENSON, BLAKE & Co.**

Types require a generous relief of white space not only within but without each character, to give proper value to their black lines. Every reader notices that a display line in condensed type is not so  
**LETTER FOUNDRY, SHEFFIELD**

BEST WORK.

**ROBINSONS,**  
Photographers,  
BIRMINGHAM.

Fair Prices.

MISS GRANT.

The Cedars,  
Normanton.

**MASTERMAN BROTHERS**

are now showing their  
New Fashions in

**GLOVES**

selected from Leading  
Manufacturers.

Chapelton Arcades, Brighton.

LINING WINDSOR.  
Regd. No. 427900.

5 A. 6 a. 72 POINT. About 36 lb.  
**NUMBERS**  
**Reduction**

5 A. 6 a. 60 POINT. About 28 lb.  
**HUNGARIAN**  
**Contrivance**

5 A. 10 a. 48 POINT. About 23 lb.  
**BOURNEMOUTH**  
**Manufacturers**

9 A. 16 a. 36 POINT. About 22 lb.  
**NORTHERN HERALD**  
**Insurance Policies**  
**Holiday Arrangements**

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## LINING WINDSOR.

Regd. No. 427900.

16 A. 34 a.

24 POINT.

About 18 lb.

# BOLD ADVERTISEMENT DISPLAY

## American Point Lining System

### Tabular Composition Revolutionised

48 A. 100 a.

12 POINT.

About 12½ lb.

The WINDSOR Series when displayed is unequalled for the clear and telling effect which is required in the production of **ATTRACTIVE PRINTING**

56 A. 114 a.

10 POINT.

About 10 lb.

The WINDSOR Series is of very important interest to the Printer who does work for Advertisers, that increasing class of modern business men who value new and **STRIKING TYPE FACES**

68 A. 150 a.

8 POINT.

About 8 lb.

The WINDSOR Series is supplied at prices which put it within the reach of small as well as large printers. In this respect it compares favourably with certain other series of British and American origin. £125 **WINDSOR CAPITALS FOR HEADINGS**

70 A. 150 a.

6 POINT.

About 5 lb.

**WINDSOR SERIES IN GREATER BRITAIN.**

AUSTRALIA.—Alex. Cowan & Sons, Ltd., Melbourne and Sydney; Webster & Co. Ltd., Brisbane.

NEW ZEALAND.—Whitcombe & Tombs, Ltd., Wellington, Christchurch and Dunedin.

INDIA.—Oakes & Co. Ltd., Madras.

SOUTH AFRICA.—Charles H. Lamb, Capetown.

CANADA.—British Type Founders' Agency, Limited, 70 Pearl Street, Toronto.

24 A. 54 a.

18 POINT.

About 15 lb.

**TWENTIETH CENTURY PRODUCTION**  
Printers admire the distinguished appearance of the Windsor Family, now obtainable in **Solid, Outline, Condensed, and Elongated**

STEPHENSON, BLAKE & Co.

147

SIR CHARLES BEED & SONS.

12 A. 24 a.

30 POINT.

About 20½ lb.

# EFFECTIVE DESIGN

36 A. 72 a.

14 POINT.

About 13 lb.

The WINDSOR Series is now strengthened by the introduction of this size, which fills a gap in gradation, and which will be found of the utmost utility **FOUNTS NOW READY**

30 POINT.

# Popularity Unsurpassed



LINING WINDSOR OUTLINE.

(Regd. No. 427900.)

3 A. 4 a.

72 POINT.

About 22 lb.

DELIGHTS  
Customers

3 A. 4 a.

60 POINT.

About 20 lb.

HARMONISE  
Two Colours

3 A. 6 a.

48 POINT.

About 15 lb.

CHOICE DESIGN  
Pleasing Result

7 A. 12 a.

36 POINT.

About 14 lb.

SUPERIOR PRINTING  
Prominence Ensured

LINING WINDSOR OUTLINE.

(Regd. No. 427900.)

8 A. 16 a. 30 POINT. About 13 B.  
**LINING WINDSOR FAMILY**  
**Solid—Outline—Condensed—Elongated**

10 A. 20 a. 24 POINT. About 12 B.  
**THIS WINDSOR**  
**Outline is cast to**  
**fit Windsor Solid**

16 A. 26 a. 18 POINT. About 10 B.  
**PRINTERS HAVING**  
**Windsor Solid should**  
**now order the Outline**  
**for Two Colour Work**



1104

**CHANDLER**  
**PRESSES**

WRITE FOR BOOKLET EXPLAINING THE  
ECONOMICAL WORKING ADVANTAGES OF  
CHANDLER & PRICE GORDON PLATENS.

**STEPHENSON, BLAKE & Co.**

— AND —

**Sir Charles Reed & Sons.**

**SHEFFIELD.**

**LONDON.**

LINING WINDSOR CONDENSED.

Registered No. 455879.

5 A. 10 a.

60 POINT.

About 36 B.

# BODY & JOB TYPE

## Old and New Series

**STEPHENSON, BLAKE & Co.**

22 A. 100 a.

14 POINT.

About 18 B.

**T**HE phenomenal popularity achieved by our Series of Lining Windsor has created an irresistible demand for a Condensed Letter in the same style, and we have very much pleasure in submitting this companion series of LINING WINDSOR CONDENSED, which is complete in twelve sizes, ranging from 6 to 72 Point.

**SHOULD BE IN EVERY PRINTING OFFICE.**

### WINDSOR CONDENSED IN GREATER BRITAIN.

AUSTRALIA.

Alex. Cowan & Sons, Limited,  
Melbourne and Sydney.  
Webster & Co., Ltd., Brisbane.

NEW ZEALAND.

Whitcombe & Tombs, Ltd., Wellington,  
Christchurch and Dunedin.

INDIA.

Oakes & Co., Ltd., Madras.

SOUTH AFRICA.

C. H. Lamb, P.O. Box 382, Capetown.

CANADA.

British Type Founders' Agency,  
Ltd., 70 Pearl Street, Toronto.

**LETTER  
FOUNDERS, Sheffield and London.**

7 A. 14 a.

48 POINT.

About 23 B.

# Supplied on American POINT LINING SYSTEM

## LINING WINDSOR CONDENSED.

Registered No. 455879.

64 A, 100 a. 12 POINT. About 12½ B.

**BEGINNERS SHOULD NOTE** that we now supply Complete Printing Outfits in the latest American Style, including all Body and Jobbing Founts on a Uniform Lining System.

100 A, 200 a. 8 POINT. About 9½ B.

**BEGINNERS SHOULD NOTE THIS FACT** that we regularly supply Complete Printing Outfits in the Latest American Style, including Chandler & Price Platen Machines, Hamilton Cases, Cabinets, &c., and Body and Jobbing Founts cast on a Uniform Lining System, enabling them to be used together in any combination without fudging.

FURNISH ON UP-TO-DATE METHODS

12 A, 24 a. 36 POINT. About 22 B.

**STEPHENSON  
Blake & Co. can**

24 A, 50 a. 24 POINT. About 18 B.

**SUPPLY ALL FOUNTS  
On American Point Line**

5 A, 10 a. 72 POINT. About 30 B.

**POINT BODY  
Line and Set**

72 A, 150 a. 10 POINT. About 10 B.

**BEGINNERS SHOULD NOTE THE** fact that Outfits include not only Lining Body and Jobbing Founts, but also American Pattern Labour Saving Machinery and Office Fittings, on view in London at

33 ALDERSGATE STREET, E.C.

110 A, 200 a. 6 POINT. About 5 B.

**BEGINNERS SHOULD NOTE THE FACT THAT** we supply everything for the Progressive Printer, and that our Complete Outfits embody the latest American improvements and labour-saving devices. Both time and money are saved by the use of our Point Lining Type in conjunction with Hamilton Polished Wood Cabinets, which economise space and labour while embellishing an office, and Chandler & Price Gordon Platen Machines, the best of their class.

30 A, 74 a. 18 POINT. About 16 B.

**THE UP-TO-DATE PRINTER** desiring Latest Improvements should write for Sample Types

18 A, 40 a. 30 POINT. About 21 B.

**LABOUR SAVING  
Point Line System**

LINING WINDSOR ELONGATED.

Registered No. 479817.

5 A. 6 B. 72 POINT. About 21 B.  
**PRINTED SPECIMENS**  
**Windsor Elongated**

5 A. 8 B. 60 POINT. About 17 B.  
**RECOGNISED RESOURCES**  
**Stephenson, Blake & Co.**

7 A. 12 B. 48 POINT. About 15 B.  
**MODERN REGISTERED DESIGNS**  
**Economic American Methods**

9 A. 18 B. 36 POINT. About 12 B.  
**GUARANTEED OF BRITISH MANUFACTURE**  
**Stocks held in Sheffield and London**

## LINING WINDSOR ELONGATED.

Registered No. 479817.

18 A, 30 a.

24 POINT.

About 10 lb.

**PLEASING RESULTS OBTAINED WITH LINING WINDSOR FAMILY**  
**Quartette of Popular Series for Modern Artistic Printing**

12 A, 22 a.

30 POINT.

About 11 lb.

**HANDSOME TWENTIETH CENTURY PRODUCTIONS**  
**Material and Workmanship of Highest Quality**

21 A, 30 a.

18 POINT.

About 8 lb.

**LINING WINDSOR ELONGATED MUST**  
appeal to Printers as a useful member  
of the highly popular Windsor Family

44 A, 90 a.

12 POINT.

About 6 lb.

**WINDSOR ELONGATED COMPLETES THE FAVOURITE**  
Lining Windsor Family, and Printers will appreciate the  
convenience of having such a popular character in various  
widths, all cast on American Point Line. £1234567890.

32 A, 64 a.

14 POINT.

About 7 lb.

**LINING WINDSOR ELONGATED IS CAST POINT**  
Body, Line and Set, working in harmony with  
the other three members of the Windsor Family

44 A, 90 a.

10 POINT.

About 5 lb.

**LINING WINDSOR ELONGATED IS THE LATEST MEMBER OF**  
the Windsor Family, and Printers will appreciate the convenience  
of having so popular a character in various widths, especially as  
all the four series are cast on the American Point Lining System

# The WINDSOR FAMILY

PRACTICAL EXAMPLE  
of the  
Windsor Family  
shown in  
Display Form  
with  
Manx Outline Border.

COMPLETE IN FOUR SERIES, ALL ON POINT LINING SYSTEM.

**Stephenson, Blake & Co.**  
and  
**Sir Charles Reed & Sons.**

**WINDSOR Elongated.**  
**WINDSOR Condensed.**  
**WINDSOR Solid.**  
**WINDSOR Outline.**

LINING DE VINNE.

5 A, 6 a. 60 POINT. About 27 lb.  
**COMPOSITION**  
rendered easy

48 A, 100 a. 12 POINT. About 12 lb.  
**UNDIMINISHED POPULARITY  
OF DE VINNE SERIES  
EFFECTIVE AND DURABLE**

64 A, 134 a. 10 POINT. About 10 lb.  
**THE POINT LINING SYSTEM AFFORDS  
ECONOMICAL AND  
LABOUR SAVING ADVANTAGES**

**CRESCENT**  
I looked upon his  
Of guilt or fear  
He stood as prou  
As even o'er des  
  
There was a que  
A spirit that co  
The deadliest for  
And dared it for

5 A, 10 a. 48 POINT. About 20 lb.  
**ROMAN  
Series  
De Vinne**

**N WARFARE.**  
—but not to claim  
earth-born treasure,  
ild a vaunting name,  
in tents of pleasure.  
at the way is smooth,  
the thorns are roses;  
  
wishful eye of youth  
unny beam reposes;—  
sterner work to do,  
hy passage through:  
gulfs are burning—  
here is no returning.

**Printing Offices Furnished by  
Modern Methods  
Stephenson, Blake & Co.**

**The Manipulation of Types and Borders is a  
pleasure when cast on  
the American Point Lining System**

5 A, 10 a. 54 POINT. About 26 lb.  
**THE AMERICAN  
Lining System**

## LINING DE VINNE.

14 A. 32 a.

30 POINT.

About 20 lb.

# COMPLETE PRINTING OFFICES Equipped on Latest Methods

9 A. 16 a.

36 POINT.

About 20 lb.

# PRINTERS' FURNISHERS Stephenson, Blake & Co.

18 A. 40 a.

24 POINT.

About 18 lb.

## THE MAGNIFICENT PROMENADES Roman Buildings suggestive of Architectural Grandeur

28 A. 60 a.

18 POINT.

About 15 lb.

## EXHIBITION OF WATER COLOUR PAINTINGS Subscribers Tickets Free on Application Splendid Representations of several Old Masters

40 A. 80 a.

14 POINT.

About 14 lb.

## AMERICAN POINT LINE IS THE SYSTEM FOR PRINTERS Types and Borders are Justified Rapidly and Easily Labour Saving, Economical and Accurate

72 A. 150 a.

8 POINT.

About 8 lb.

### COMPLETE PRINTING OFFICES FURNISHED ON LATEST AND APPROVED METHODS

Highest quality type, cast on the American point lining system by Stephenson, Blake & Co., who are agents for the world renowned Hamilton Manufacturing Company's space-saving cabinets, cases and material; also for the Chandler & Price Company's Gordon platens and cutters, all of which are on view at their London Showrooms, 33 Aldersgate Street

STEPHENSON, BLAKE & Co.

72 A. 150 a.

6 POINT.

About 5 lb.

### CONVINCING ARGUMENT WHY EVERY PRINTER SHOULD FAVOUR THE DE VINNE SERIES CAST ON THE AMERICAN POINT LINING SYSTEM

The De Vinne Series prints clearly, wears well, and makes exceptionally sharp, durable electros. Advertisers who prefer the Old Style character, will find in this Series an exceedingly useful variation, and the reading public will be impressively attracted by advertisements when set in this characteristic letter, while the still increasing demand has now established it as a permanent type fashion. An examination of the printed matter produced by printers of all classes will be sufficient evidence of the foregoing

SIR CHARLES REED & SONS.



LINING DE VINNE CONDENSED.

5 A. 12 a. 60 POINT. About 26 B.  
**CONDENSED TYPES**  
**for Effective Display**

MADE ACCURATELY TO THE  
AMERICAN POINT STANDARD

**Steel = =  
Furniture**

Manufactured in  
Sheffield, the . .  
Home of Steel. .

SOME OF THE ADVANTAGES DERIVED BY  
USING STEEL FURNITURE.

Saves space in the office.  
Forms are lighter and truer, and  
are more securely locked up.  
Ensures greater accuracy, especially  
in colour work.  
Does not rise on the machine.  
Practically indestructible.  
Makes six times as much blank space  
as equal weight of metal furni-  
ture in less time.

Full particulars as to prices and assortments  
will be gladly forwarded by

**Stephenson,  
Blake & Co.**

SHEFFIELD AND LONDON.

STEPHENSON, BLAKE & Co.

7 A. 10 a. 48 POINT. About 22 B.  
**POINT SYSTEM**  
**Type or Borders**

20 A. 44 a. 30 POINT. About 20 B.  
**COMPLETE PRINTING**  
**Offices furnished on the**  
**most approved methods**

40 A. 92 a. 18 POINT. About 17 B.  
**PRINTERS SHOULD NOT HESITATE TO**  
**adopt the American Point Lining System**  
**in its entirety. They will be amply repaid**

80 A. 150 a. 10 POINT. About 10 B.  
**THE PRIME OBJECT OF ALL PRINTED MATTER IS TO**  
**attract attention. How to secure this and thereby add to**  
**its value is the study of progressive printers who strive**  
**to meet the demands for the best in modern typography**

88 A. 196 a. 6 POINT. About 5 B.  
**IF YOU ADOPT THE AMERICAN POINT SYSTEM ENTIRELY THROUGHOUT YOUR COMPOSING**  
**Department, including all Types, Borders, Rules, Leads, Clumps and Justifying Material, you will**  
**soon recomp yourself for the extra expense, as the Lining System is a great saver of time and labour,**  
**besides being absolutely accurate, thus proving more profitable and economical than the Old System**  
**which has no particular standard wherewith to recommend itself to the compositor to work upon**

LINING DE VINNE CONDENSED.

7 A. 14 a.

34 POINT.

About 26 lb.

# POINT LINING SERIES De Vinne Condensed

12 A. 24 a.

36 POINT.

About 20 lb.

**FINE RESULTS  
may be obtained  
by using this 12**

30 A. 54 a.

34 POINT.

About 18 lb.

**MONEY EASILY SAVED  
and composing a pleasure  
by using Type cast on the  
American Lining System**

64 A. 150 a.

12 POINT.

About 12 lb.

**HIGH-CLASS ADVERTISING IS CONCEDED  
to be, without a doubt, the keynote to success  
in the majority of commercial undertakings,  
and Stephenson, Blake & Co.'s Type will be  
found of material assistance in obtaining that  
effect which will catch the eye of the reader**

100 A. 200 a.

8 POINT.

About 8 lb.

**PRINTERS SHOULD EMBRACE THE OPPORTUNITY AND  
make a bid for Art Work. Those who are eager to keep pace  
with the times, are invited to call at the London Warehouse  
of Stephenson, Blake & Co., 33 Aldersgate Street, E.C., and  
inspect the Chandler & Price Co.'s Gordon Platen Machine;  
Paper Cutters, Wire Stitching, and Punching Machines by  
various makers always on view. If too busy to call, full  
particulars will be forwarded on receipt of your trade card**

STEPHENSON, BLAKE & Co.

**You Recognise**

There is a difference between  
book and news paper, and  
between book and news ink,  
and you have to pay much  
more for the former than for  
the latter. Ink and paper are  
used but once.

**THERE IS A  
DIFFERENCE**

between best and worst type.  
Type is constantly in use, and  
if you can effect any saving  
of labour with it, the best  
kind is worth many times the  
worst.

Highest Quality Type, cast  
to the correct American Point  
Line Standard, labour saving  
and durable, is supplied by

**STEPHENSON,  
BLAKE & Co.**

Sheffield and London.

CONFER WITH US if you are about  
to re-organise your Office, or if you  
are about to start a new Printing  
Establishment. We shall be pleased  
to place ourselves at your disposal.

LINING DE VINNE ITALIC.

5 A, 6 a. 48 POINT. About 14 lb.  
**ROMAN** *Herdsmen*

5 A, 10 a. 36 POINT. About 13 lb.  
**PURSUING**  
*Exceptional*

10 A, 22 a. 24 POINT. About 11 lb.  
**CONSIDERATION**  
*Established nearly  
fourteen years ago*

18 A, 40 a. 18 POINT. About 10 lb.  
**HISTORICAL EVENTS**  
*Invention of Electricity  
Spanish-American War  
American Point Lining*

24 A, 50 a. 12 POINT. About 6 lb.  
**EFFECTIVENESS SECURED BY**  
*using this popular Series. Cast on  
the American Point Lining System  
throughout, all bodies line together  
by justifying them with Point Lead*

32 A, 64 a. 10 POINT. About 5 lb.  
**PRICES BASED ON GUESSED FIGURES**  
*The check for uncertain estimating is to keep  
records of every item of expense that enters  
into the work of all departments and comparing  
them with the estimates when job is finished,  
thus showing profit and loss at a glance 1234*

36 A, 74 a. 8 POINT. About 3 lb.  
**PROGRESS OF PRINTING FROM MOVABLE TYPE**  
*There is, perhaps, no craft which has shown more  
interesting phases of development during the present  
decade than the printing business, and there has been  
a feeling that in some of its important sub-divisions  
there would be unparalleled progress in the near future*

44 A, 90 a. 6 POINT. About 3 lb.  
**ITALIC CHARACTERS, WHICH ARE USUALLY CONSIDERED**  
*accessories of the Roman, have an origin quite independent of that  
letter, and are thought to be an imitation of the writing of Petrarch,  
being used by Aldus Manutius for the printing of most beautiful  
classics. Aldus produced six different sizes between 1501-1558*  
STEPHENSON, BLAKE & CO., LETTER FOUNDERS  
Foundry: Sheffield  
London Offices: 33 Aldersgate Street, E.C.

ALL TOURS SPECIALLY CONDUCTED.

*Trip to*  
the town of  
**WATERFORD**  
and West Coast of

**IRELAND**

Arranged by  
**Travers, Ltd.**

SPECIAL TOURS  
**ROUND THE WORLD.**

For further particulars enquire within.

LINING LATIN ELONGATED.

7 A. 10 a. 72 POINT. About 25 B.  
**STEPHENSON, BLAKE & Co.**  
**American Point System**

7 A. 10 a. 60 POINT. About 18 B.  
**PRESENTMENTS**  
**Encumbrances**

9 A. 12 a. 48 POINT. About 15 B.  
**NORTHUMBERLAND**  
**£1234567890**  
**Masonic Remains**

12 A. 16 a. 36 POINT. About 12 B.  
**NATIONAL MANUSCRIPT**  
**Benedictine Memorial**

24 A. 28 a. 24 POINT. About 10 B.  
**DESCRIPTIVE CALENDAR**  
Historical Literature  
Developments of Science

36 A. 50 a. 18 POINT. About 8 B.  
**BOURNEMOUTH AND DORCHESTER**  
Democratic Representative  
Preliminary Financial Statement

50 A. 70 a. 12 POINT. About 6 B.  
**REPERTORY OF MATHEMATICAL TREATISES**  
Astronomy Notes published 1796  
Anecdotes of Famous German Composers

60 A. 74 a. 10 POINT. About 5 B.  
**BENEFIT BUILDING SOCIETIES IN MANCHESTER**  
Reminiscences of Eminent Contributors  
Descriptive Catalogue of Household Furniture

LINING BOLD LATIN CONDENSED.

5 A. 8 a. 72 POINT. About 33 lb.  
**DIRECTORIES**  
**Merchandise**

5 A. 8 a. 60 POINT. About 26 lb.  
**BOLD PRINTING**  
**Advertisement**

7 A. 14 a. 48 POINT. About 20 lb.  
**MORNING CONCERTS**  
**Debenture Holders**  
**Committee of Enquiry**

9 A. 20 a. 36 POINT. About 22 lb.  
**NATIONAL CREMATORIUM**  
**Afternoon Performance**  
**Valuable Freehold Property**

## LINING BOLD LATIN CONDENSED.

24 A, 30 a.

34 POINT.

About 18 B.

**THE CHARACTER OF NAPOLEON BONAPARTE**  
Wrapped in the solitude of his own originality, he possessed that bold, independent and decisive mind

28 A, 37 a.

30 POINT.

About 20 B.

**SWANSEA HORTICULTURAL SOCIETY**  
The Exhibition Committee announce two Competitions open to Amateur Gardeners

30 A, 68 a.

18 POINT.

About 16 B.

**ELECTION ADDRESS TO THE RATEPAYERS OF ISLINGTON**  
Amongst the most important subjects which will in the future affect the welfare of the British nation as a whole, undoubtedly

60 A, 125 a.

12 POINT.

About 12 B.

**SERIES OF BOLD LATIN CONDENSED**  
Attractive News Headlines are provided by using this letter, which is also suitable for the principal lines of Advertisements

68 A, 135 a.

10 POINT.

About 10 B.

THE FIGURES OF THIS SERIES BEING CAST on an en-quad body, will be found exceedingly effective in railway and every other description of tabular work, catalogues or price lists where bold figures are specially required £1234567890

80 A, 170 a.

8 POINT.

About 8 B.

THE REPEATED HANDLING OF TYPES IS QUITE AS injurious as the impression of the press or machine. The wear of type in the composing room is far greater than is generally supposed; it is battered in distribution and composition, whilst the compositor inexperienced in planing a forme is universally recognised as the typefounder's friend

76 A, 160 a.

6 POINT.

About 6 B.

**STEPHENSON, BLAKE & CO. AND SIR CHARLES REED & SONS** Furnish Printing Offices with highest quality Type cast on the latest development of the American Point Lining System, time and space saving Material and Furniture to meet all requirements. Machinery of every description, including the world-famous Chandler & Price Gordon Presses and Cutters, Wire-Stitching and Eyeletting Machines

STEPHENSON, BLAKE & Co.

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SIR CHARLES REED & SONS.

### PRINTING OFFICE **FURNITURE**

#### AND MATERIAL

Is unequalled for quality and finish when made by the world-renowned Hamilton Manufacturing Company.

#### DUST-PROOF CASES

#### WOOD LETTER CABINETS

#### DUST-PROOF COMPOSING FRAMES

#### CASE AND FORME RACKS

#### ELECTRO CABINETS

These are constructed on labour and space saving principles, and printers should inspect them at the Offices of

**STEPHENSON, BLAKE & CO.,**

33 Aldersgate St., London, E.C.

LETTER FOUNDRY: SHEFFIELD.

LINING BOLD LATIN.

5 A, 10 a.

48 POINT.

About 36 B.

# MAGNIFICENT Lining Series

56 A, 114 a. 10 POINT. About 10 B.

**NEW POINT LINE DIAGRAMS,**  
Simple and Instructive, showing  
at a glance how to use Point Line  
Type, forwarded on application to  
Messrs. Stephenson, Blake & Co.

68 A, 150 a. 8 POINT. About 9 B.

**POINT LINE IS A TERM SIGNIFYING**  
that the distance from the line to the  
edge of the Type measures a definite  
number of Points. All ordinary Body  
and Jobbing Founts which consist of  
Capitals and Lowercase are cast upon

64 A, 135 a. 6 POINT. About 5 B.

**POINT LINE IS A TERM SIGNIFYING THAT**  
the distance from the line to the edge of the  
Type measures a definite number of Points.  
All Ordinary Body and Jobbing Founts which  
consist of capitals and lowercase are cast upon  
what is called Point Common Line. In this the  
depth of the beard varies in the case of the

60 A, 125 a. 5 POINT. About 4 B.

**POINT LINE IS A PHRASE SIGNIFYING THAT THE**  
distance from the line to the edge of the type measures a  
definite number of points. All ordinary body and jobbing  
founts which consist of capitals and lowercase are cast  
upon what is called Point Common Line. In this the  
depth of beard varies in the case of the different bodies,  
being just sufficient to carry the descending sorts. The

12 A, 24 a.

30 POINT.

About 21 B.

## BOLD LATIN Durable Type

18 A, 36 a.

34 POINT.

About 19 B.

## FORCEFUL AND attractive display in advertisements

24 A, 50 a.

18 POINT.

About 15 B.

## A BUSINESS AXIOM Honest dealing creates many friends £123456

48 A, 100 a.

12 POINT.

About 11 B.

## THIS EXCELLENT SERIES MAY be used with decided advantage in Advertisements, the Figures being clear and prominent £1234567890

9 A, 18 a.

36 POINT.

About 25 B.

# AMERICAN SYSTEM Correct Standard

LINING WIDE LATIN.

5 A, 8 a. 42 POINT. About 28 lb.  
**ROMANTIC**  
**Nominated**

5 A, 6 a. 48 POINT. About 28 lb.  
**HEROINE**  
**Remains**

7 A, 10 a. 36 POINT. About 25 lb.  
**BIRMINGHAM**  
**French Made**

9 A, 12 a. 30 POINT. About 22 lb.  
**BEDFORDSHIRE**  
**Garden Chairs**

14 A, 18 a. 18 POINT. About 16 lb.  
**MODERN**  
**Reforms**

26 A, 40 a. 14 POINT. About 14 lb.  
**DEPARTMENTS**  
**Consideration**

48 A, 60 a. 10 POINT. About 10 lb.  
**TYPE AND ORNAMENTS**  
**American Point System**

40 A, 50 a. 12 POINT. About 12 lb.  
**WIDE LATIN SERIES**  
**Suits Colour Work**

60 A, 80 a. 8 POINT. About 8 lb.  
**TYPOGRAPHICAL HARMONY**  
**Colour Schemes Simplified**

48 A, 74 a. 6 POINT. About 5 lb.  
**AMERICAN MATERIAL ON VIEW**  
**at 33 Aldersgate Street, London**



REED'S LINING LATIN OLD STYLE.

5 A, 8 a. 60 POINT. About 25 B.  
**RHENISH MUSIC**  
**Health Resorts**

7 A, 14 a. 48 POINT. About 25 B.  
**ENGLISH ROMANCE**  
**Handsome Mansion**

7 A, 14 a. 42 POINT. About 22 B.  
**NORMANTON EMPORIUM**  
**Western Frontage**  
**Modern French Design**

9 A, 20 a. 36 POINT. About 21 B.  
**MANCHESTER DISPENSARIES**  
**Bournemouth Promenade**  
**Estimates and Specifications**

REED'S LINING LATIN OLD STYLE.

24 A. 20 a.

24 POINT.

About 18 lb.

**REVOLUTION IN TYPOGRAPHICAL DISPLAY**  
Acknowledgment of Modern Principles  
Correct Interpretation of Original Designs

18 A. 27 a.

30 POINT.

About 30 lb.

**DIGNIFIED COMMERCIAL PRINTING**  
Appreciated by Manufacturers  
Harmonious Borders and Ornaments

30 A. 68 a.

18 POINT.

About 16 lb.

**ASSOCIATION IS NECESSARY TO STANDARDISE PRICES**  
Which, by their Fairness and Stability, would  
Benefit equally both the Manufacturer and the Consumer

60 A. 125 a.

12 POINT.

About 12 lb.

**BY THE ADOPTION OF FIXED PRICES**  
Competition is shifted to quality and  
service: at equal prices those giving  
best value will secure the most orders

68 A. 136 a.

10 POINT.

About 10 lb.

**UNREGULATED COMPETITION LOWERS THE**  
quality, reduces wages and degrades Commerce  
to individual bargaining, in which trickery and  
untruthfulness often secure better terms than  
those who would not use such base arguments

80 A. 170 a.

8 POINT.

About 8 lb.

**REALLY EFFECTIVE STATIONERY IS NOT SO MUCH**  
the matter of having high-priced paper and expensive  
copperplates, but simply the application of a little dis-  
cretion in choosing the paper combined with a dignified  
type design, the type being specially chosen to meet the  
requirements of every individual customer's business

76 A. 160 a.

6 POINT.

About 5 lb.

**GREATER WORKING VALUE WILL BE FOUND IN A COMPLETE**  
Series of well-graduated sizes, purchased in founts sufficiently large  
enough not to disappoint while working out of them, than anyone can  
possibly derive from a selection costing twice as much and made up of  
incongruous faces, each selected on account of its own particular merit  
**STEPHENSON, BLAKE & Co. and SIR CHARLES REED & SONS**

Telegrams  
Stephenson, London

Telephone Nos.  
12393 Central and 3420 London Wall

London  
33 Aldersgate Street, E.C.

**STEPHENSON, BLAKE & Co.**

AND

**SIR CHARLES REED & SONS**

LETTER FOUNDERS . . WOOD LETTER CUTTERS . . MANUFACTURERS OF BRASS RULE  
OFFICES COMPLETELY FURNISHED WITH TYPE CAST ON THE POINT LINING SYSTEM

Letter Foundry: Sheffield

London,

REED'S LINING BOLD GROTESQUE.

3 A. 46.

96 POINT.

About 45 B.

**BRANCH  
Moulds**

3 A. 46.

72 POINT.

About 30 B.

**PROGRESS  
Advertise**

4 A. 66.

60 POINT.

About 24 B.

**RESOLUTIONS  
Constructed**

5 A. 10 a.

48 POINT.

About 24 B.

**DISCRIMINATION  
Nomenclature**

REED'S LINING BOLD GROTESQUE.

9 A, 18 a. 36 POINT. About 22 B.  
**SECONDARY EDUCATION**  
**Executive Government**

8 A, 16 a. 42 POINT. About 22 B.  
**DISTINCTIVE SERIES**  
**American Standard**

12 A, 24 a. 30 POINT. About 21 B.  
**INTERNATIONAL EXHIBITION**  
**Manufacturers Represented**

18 A, 36 a. 24 POINT. About 18 B.  
**ADVERTISEMENT**  
**Display Character**

24 A, 48 a. 18 POINT. About 16 B.  
**PRINTING OFFICES**  
**equipped throughout**

40 A, 80 a. 12 POINT. About 12 B.  
**AMERICAN LINING SYSTEM**  
**Facilitates Composition and**  
**helps to increase the Output**

52 A, 110 a. 10 POINT. About 10 B.  
**AMERICAN POINT LINE SYSTEM**  
**All Series Line readily with each**  
**other, irrespective of size, when**  
**justified together with point lead**

52 A, 110 a. 8 POINT. About 8 B.  
**THE AMERICAN POINT LINING SYSTEM**  
**is thoroughly explained in a little leaflet,**  
**which also shows by means of Diagrams**  
**the method of justifying one size of type**  
**with another to ensure perfect alignment**

60 A, 120 a. 6 POINT. About 5 B.  
**POINT LINE IS A TERM WHICH SIGNIFIES THAT**  
**the distance from the line to the edge of a type**  
**measures a definite number of points, and all**  
**ordinary body and jobbing founts consisting of**  
**Capitals and Lowercase are cast upon what is**  
**universally recognised as Point Common Line**

Stephenson, Blake & Co. and Sir Charles Reed & Sons regularly  
**FURNISH OFFICES THROUGHOUT**  
On the Latest and Most Approved Principles.

REED'S LINING BOLD RUNIC.

---

5 A. 8 a.

80 POINT.

About 26 B.

**MENSURATION**  
**Performances**

7 A. 12 a.

48 POINT.

About 23 B.

**GRAND CONCERTS**  
**Dramatic Recital**

9 A. 16 a.

42 POINT.

About 22 B.

**GOVERNMENT SECURITY**  
**Capital Investment**  
**Documentary Evidence**

12 A. 24 a.

30 POINT.

About 20 B.

**FINANCIAL CORRESPONDENCE**  
**Branches in Edinburgh**  
**Northern Furnishing Company**

REED'S LINING BOLD RUNIC.

36 A, 68 a. 18 POINT. About 16 B.  
**STEPHENSON, BLAKE & Co. and SIR CHARLES REED & SONS**  
Highest Quality Type on the American Lining System  
Printing Offices Completely Furnished on Modern Principles

20 A, 40 a. 24 POINT. About 18 B.  
**AGENTS FOR HAMILTON CO.'S MATERIAL**  
**Chandler & Price Co.'s Gordon Platens**  
**Improved Metal Furniture and Quotations**

52 A, 114 a. 12 POINT. About 12 B.  
The origin of our Type Bodies, and the nomenclature which has grown around them will remain shrouded in obscurity  
**INTRODUCTION OF TYPOGRAPHY**

68 A, 134 a. 10 POINT. About 10 B.  
Properly to understand the important question of the Point System, it is necessary to go back to the earlier days of the nineteenth century, when the type founder worked absolutely and  
**INTRODUCTION OF THE POINT SYSTEM**

**ADVERTISEMENTS COMMAND ATTENTION**  
When Displayed in this Lining Series of  
**BOLD RUNIC**  
**SAMPLE BOXES OF TYPE**  
Explaining the Point System may be obtained from  
**STEPHENSON, BLAKE & Co. and SIR CHARLES REED & SONS.**

REED'S LINING RUNIC ELONGATED.

4 A. 6 a. 96 POINT. About 30 B.  
**BRIGHT Series**

6 A. 8 a. 72 POINT. About 25 B.  
**RUNIC ELONGATED  
Plain Character**

5 A. 8 a. 60 POINT. About 18 B.  
**POINT LINING SERIES  
American Standard**

9 A. 12 a. 54 POINT. About 20 B.  
**PRINTERS SHOULD SECURE  
Highest Grade Material**

REED'S LINING RUNIC ELONGATED.

14 A, 20 a.

30 POINT.

About 13 B.

**APPROPRIATE FOR NEWSPAPER HEADINGS**  
**Condensed Series for Advertisements**

10 A, 14 a.

42 POINT.

About 14 B.

**PROMINENT SHEFFIELD FOUNDRY**  
**Specimens of Modern Printing**

30 A, 32 a.

24 POINT.

About 10 B.

**LINING RUNIC ELONGATED**  
**American Point System**

26 A, 40 a.

18 POINT.

About 9 B.

**ARTISTIC TYPOGRAPHIC DESIGNS**  
**rapidly produced by using**  
**Stephenson, Blake & Co.'s Type**

38 A, 50 a.

14 POINT.

About 7 B.

**ECONOMY IN MODERN PRINTING OFFICES**  
**Facilitated by the Introduction of**  
**Space and Labour Saving Wood Material**

36 A, 54 a.

12 POINT.

About 6 B.

**RUNIC ELONGATED FOR MAGAZINE DISPLAY**  
**This Series affords excellent scope in**  
**Headings or narrow measure Advertisements**

52 A, 64 a.

10 POINT.

About 5 B.

**DISTINCTIVE PRINTING QUICKLY ATTRACTS ATTENTION**  
**Our Point Line Specimen Book contains many**  
**Types and Borders which should please your Customer**

**FRAMES**

Reduce the  
Expenses in your  
Composing Room by using  
**Dust Proof Cabinet Frames**  
They hold more Cases than  
Ordinary Frames and  
are cleaner.

**ECONOMISE TIME**

Write at once for full particulars to  
**Stephenson, Blake & Co.**



## LINING METROPOLE CONDENSED.

10 A, 18 a. 36 POINT. About 14 B.  
**HARMONIOUS DESIGNS**  
**Letterpress productions**

48 A, 94 a. 8 POINT. About 4 B.  
**POINT LINE IS A TERM SIGNIFYING THAT** the distance from the line to the edge of the type measures a definite number of Points. All ordinary body and jobbing founts which consist of capitals and lowercase are cast upon what is called Point Common Line. In this the depth of the beard varies in the case

18 A, 34 a. 24 POINT. About 11 B.  
**ECONOMICAL ADVANTAGE**  
afforded by Point Line type  
Finish and accuracy proved

24 A, 44 a. 18 POINT. About 8 1/2 B.  
**THIS CONDENSED SERIES SHOULD**  
find favour with printers desirous  
of obtaining an effective and useful  
letter with bold figures 1234567890

32 A, 64 a. 12 POINT. About 6 B.  
**SUITABLE FOR ADVERTISING, COMMERCIAL**  
and other printing. Bold and striking in design  
and cast on the American Point Line System, its  
artistic effect and adaptability to the necessities  
of a modern printing office are self-evident 123

44 A, 84 a. 10 POINT. About 5 1/2 B.  
**EFFECTIVE, HIGH-CLASS ADVERTISING CATCHES THE**  
eyes of readers. The primary object of printed matter  
is to attract attention, and this may best be done, not  
by using heavy and tasteless types, but by a more quiet  
and tasteful style of display, which, while showing a good  
variety of type, has the necessary amount of white space

14 A, 24 a. 30 POINT. About 12 B.  
**PRINTING OFFICES FURNISHED**  
on latest and approved methods

56 A, 112 a. 6 POINT. About 3 B.  
**FOUNTS OF FULL FACED CAPITALS WITHOUT LOWER**  
case are cast on a line called Point Title Line, the  
beards provided for such faces being of course very  
shallow. Scripts, and other similar faces in which the  
descending sorts have very long tails, are cast on a line  
called Point Script Line. This line is much higher on  
the body than Point Common Line, the beards being



**TO PRINTERS!**  
**TO PRINTERS!!**

Complete Printing Offices  
furnished with the highest  
quality Type cast on the

**AMERICAN POINT LINE SYSTEM**

by Stephenson, Blake & Co.,  
who are also agents for the  
world-renowned Hamilton  
Manufacturing Company's

**AMERICAN PRINTING MATERIAL**

which is space-saving and  
up-to-date in every detail;  
also the Chandler & Price  
Company's . . .

**GORDON PLATENS and CUTTERS,**

all of which may be seen at  
their London Showrooms.

**Stephenson, Blake & Co.,**  
— LETTER FOUNDERS, —  
**33 Aldersgate St., London, E.C.**

Foundry: Sheffield.





Two popular series which should  
find a place in all Printing Offices



# CHATSWORTH

— AND —

## Chatsworth Condensed



This style of letter forms an admirable substitute  
for the older Antiques and Clarendons, and both  
series are on Point Body, Point Line and Point Set

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**STEPHENSON, BLAKE & Co.**

and Sir Charles Reed & Sons

LINING CHATSWORTH.

5 A. 6 A.

72 POINT.

About 33 B.

# PRICE Cards

28 A. 34 A. 18 POINT. About 15 B.

**MODERN DEVICES**  
Uniform Methods

40 A. 40 A. 14 POINT. About 15 B.

**ECONOMIC QUESTIONS**  
Save Time and Money

48 A. 100 A. 12 POINT. About 12 B.

**THIS CHATSWORTH SERIES**  
Popular with Clients  
Requiring Tasteful Designs

64 A. 120 A. 10 POINT. About 10 B.

**Offices Completely Furnished**  
**SIMPLE POINT LINING SYSTEM**  
Stephenson, Blake & Co.

76 A. 154 A. 8 POINT. About 8 B.

**CHATSWORTH FOR NEWSPAPER DISPLAY**  
Prominent Advertisement Series  
Favoured by Monthly Magazine Printers

72 A. 150 A. 6 POINT. About 5 B.

**MATERIAL GUARANTEED TO CORRECT STANDARD**  
Detailed Estimates sent on Application  
Highest Grade Woodwork of Every Description

7 A. 12 A.

48 POINT.

About 25 B.

## REMINDS Donation

9 A. 16 A.

36 POINT.

About 20 B.

## MONUMENT Easter Cake

12 A. 24 A.

30 POINT.

About 20 B.

## CHATSWORTH Useful Series

18 A. 28 A.

24 POINT.

About 18 B.

## FRENCH GARDENS Oriental Perfume

5 A. 6 A.

40 POINT.

About 36 B.

# MERCHANDISE Danish House

LINING CHATSWORTH CONDENSED.

5 A. 8 a.

72 POINT.

About 30 lb.

# BRIGHT Design

7 A. 14 a.

48 POINT.

About 25 lb.

## EDINBURGH Steamship

12 A. 24 a.

36 POINT.

About 22 lb.

## BIOGRAPHERS Rustic House

18 A. 40 a.

30 POINT.

About 22 lb.

## PERSIAN CARPETS Sewing Machine

24 A. 41 a.

24 POINT.

About 18 lb.

## CHRISTMAS GREETING Household Furniture

5 A. 10 a.

60 POINT.

About 27 lb.

# MODERN METHOD Eastern Branch

36 A. 74 a.

18 POINT.

About 16 lb.

**BEAUTIFUL COUNTRY  
Residences within easy  
distance of Manchester**

48 A. 90 a.

14 POINT.

About 10 lb.

**LINING CONDENSED SERIES  
forming useful companion to  
the ever popular Chatsworth**

61 A. 130 a.

12 POINT.

About 12 lb.

**BOTH CHATSWORTH CONDENSED  
and Chatsworth will be found most  
useful in General Work 234567890**

72 A. 150 a.

10 POINT.

About 10 lb.

**NEWSPAPER ADVERTISING ATTRACTS  
attention when the Chatsworth Family  
are introduced for the principal lines**

96 A. 180 a.

8 POINT.

About 8 lb.

**PRINTERS SHOULD PROCURE THE CATALOGUES  
of Wood Material and Wood Letter now produced  
in Sheffield on the latest labour-saving principles**

## Kentmere Gaslight Ivorettes

MEAN

**No Mounting, No Cockling  
No Dark Room  
No Trouble, No Waste  
Wonderful Results**

Use Kentmere Gaslight Ivorettes for printing snap-shots, and develop with Kentmere Powder Developer.

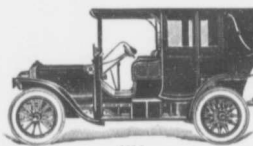
Kentmere Gaslight Ivorettes sold in 1/- and 2/6 boxes, any size, any surface.

Kentmere Powder Developer sold in 9d. bottles, enough for 200 prints.

Ask your dealer for them, or, if he does not stock, send direct to the mills and we will forward post free.

**KENTMERE LTD.,  
STAVELEY,  
WESTMORLAND.**

Phone:  
768 and 4590  
East



Wires:  
"Autogarage  
London"

# MOTORS

LIMITED

**Supply all kinds of Motor Cars  
for Sale, or Hire by the hour,  
day or week. Competent and  
reliable Drivers ready any hour  
of the day or night on demand**

Motor Garage and Works:

**PORTSMOUTH SQUARE  
LEYTONSTONE, E.**

YOUR DEALER CAN PROVE THAT

## RUDGE-WHITWORTH BICYCLES

POSSESS A WORLD-WIDE REPUTATION

## Music Rolls for all Piano Players

*Including all the Latest Music, from 9d. per Roll.*

Write for Catalogue, stating name of your Piano Player—

**THE MUSETTA PIANO PLAYER COMPANY,  
83 New Oxford Street, W.; or 258-262 Holloway Road, N.**

# Turog Bread

**Is the best Bread, and is best for you—Doctors and Scientists say so. But be sure it is TUROG, for by its special process of preparation all the nourishment of the Wheat is retained in TUROG Flour. It is light in crumb, cuts without crumbling, and keeps fresh for several days.**

OF BAKERS EVERYWHERE.

LINING BRITANNIC.

10 A. 18 a. 30 POINT. About 21 lb.  
**STEPHENSON, BLAKE & Co.**  
**Sheffield and London**

14 A. 28 a. 30 POINT. About 20 lb.  
**PRINTING OFFICES FURNISHED**  
**Entirely on Modern Methods**

20 A. 40 a. 31 POINT. About 18 lb.  
**HIGHEST QUALITY TYPE AND BORDERS**  
**Cast on the American Point System**

28 A. 64 a. 18 POINT. About 16 lb.  
**CHANDLER & PRICE Co's**  
**Platens and Cutters**

08 A. 140 a. 10 POINT. About 10 lb.  
**STOCKED BY STEPHENSON, BLAKE & Co.**  
**At 33 Aldersgate Street, London**  
**Full particulars supplied on application**

32 A. 104 a. 12 POINT. About 12 lb.  
**HAMILTON MANUFACTURING Co.'s**  
**Reliable Space-saving Material**

76 A. 150 a. 8 POINT. About 8 lb.  
**ROUND CORNERING AND PUNCHING MACHINES AND**  
**WIRE-STITCHERS BY VARIOUS MAKERS**  
**Printers should call and inspect for themselves**

ESTABLISHED 1875	<b>FRED. MORELAND &amp; CO.</b>
<b>Steam Power</b>	<b>PRINTERS</b>
Telephone: 93 BANK	<b>Rathbone Square, LONDON, E.C.</b>

LINING BOLD BRITANNIC.

---

2 A. 6a.

60 POINT.

About 27 lb.

**PROMENADES**  
**Notice Board**

5 A. 10 a.

48 POINT.

About 24 lb.

**BRANCH HOUSES**  
**Modern Domain**

9 A. 16 a.

36 POINT.

About 21 lb.

**PROMINENT PRINTERS**  
**Order Best Faces**  
**Guaranteed Accurate**

10 A. 21 a.

30 POINT.

About 20 lb.

**FORCEFUL DISPLAY LETTER**  
**Bold Britannic Series**  
**Suitable in Election Work**

## LINING BOLD BRITANNIC.

18 A, 36 a.

24 POINT.

About 19 B.

# USEFUL ORIGINAL MODERN DESIGN Enhances Ordinary Printing Bold Display in General Demand

36 A, 72 a.

18 POINT.

About 15 B.

# BRITISH PRINTERS SHOULD PURCHASE Composing Room Material on American System Type Cast Point Body, Line and Set

36 A, 72 a.

14 POINT.

About 15 B.

# STRIKING FACES NECESSARY IN EVERY PRINTING OFFICE Small or Large Founts are readily Supplied The Bold Britannic Series attracts many Admirers

## WOOD LETTER

### SPECIMEN BOOK

Our Wood Letter is, with the exception of larger sizes, cut on End Grain Wood, and is of special accuracy, finish & durability—features which will appeal to Printers. For Specimens of Wood Letter, Ornaments and Borders, see our Book

### ON APPLICATION

## FOR THE PRINTER

14 A, 28 a.

12 POINT.

About 12 B.

**METAL IS GUARANTEED DURABLE**  
in productions from our Foundry  
a fact of greatest importance to  
Printers who have large orders

32 A, 110 a.

10 POINT.

About 10 B.

**PRINTERS OBSERVE HOW SUITABLE**  
this series is for Advertisements and  
work requiring a Bold and Attractive  
appearance. Figures are 1234567890

60 A, 180 a.

8 POINT.

About 8 B.

**ADVERTISEMENT PRINTERS CANNOT DO BETTER**  
than order Bold Britannic Series for their work.  
Striking effects readily obtained with minimum  
amount of labour, reducing cost of production,  
pleasing Customers, and also increasing profits

60 A, 180 a.

6 POINT.

About 5 B.

**PRINTERS IN DOUBT REGARDING THE ADAPTABILITY AND**  
usefulness of this Original and Striking Letter should send  
at once for Booklet showing many Practical illustrations of  
every-day work entirely in the Lining Bold Britannic Series  
Stephenson, Blake & Co. and Sir Charles Reed & Sons.



LINING BRITANNIC ITALIC.

---

5 A. 12 a.

42 POINT.

About 25 lb.

***HANDSOME MODES***  
***Smart Costumes***

5 A. 10 a.

48 POINT.

About 25 lb.

***MODERN DESIGN***  
***Consideration***

7 A. 10 a.

36 POINT.

About 22 lb.

***BRIGHT ADVERTISING***  
***Increases Business***

10 A. 22 a.

30 POINT.

About 20 lb.

***AMERICAN POINT SYSTEM***  
***Accuracy Guaranteed***

16 A. 34 a.

24 POINT.

About 18 lb.

***GOVERNMENT ADMINISTRATION***  
***Hague Peace Conference***  
***Royal Shakespearian Society***

## LINING BRITANNIC ITALIC.

24 A. 54 a.

18 POINT.

About 16 lb.

**SPLENDID SERIES FOR ADVERTISEMENTS**  
*Especially when Used in conjunction  
with Lining Britannic and Bold Britannic*

44 A. 90 a.

12 POINT.

About 13 lb.

**BRIGHT AND COMMANDING**  
*Effects rapidly produced by  
using the Britannic Family.  
Cast entirely on Point Line*  
**DISTINCTIVE SERIES**

48 A. 100 a.

10 POINT.

About 10 lb.

**THE LINING BRITANNIC FAMILY**  
*should be introduced wherever a  
striking effect is required. Cast  
throughout on the Point System  
the Series are interchangeable.*  
**STANDARD GUARANTEED**

50 A. 130 a.

8 POINT.

About 8 lb.

**THE LINING BRITANNIC ITALIC SHOULD**  
*be freely introduced wherever bold and  
striking effect is required. This Series  
being Cast on the Point System, readily  
lines with any Member of the Family by  
justifying varying sizes with Point Lead*

**ADVANTAGES OF LINING TYPE**

64 A. 184 a.

6 POINT.

About 5 lb.

**THE BRITANNIC FAMILY SHOULD BE INTRODUCED**  
*where Bold and Striking Characters are required.  
Made of Highest Quality Metal and containing no  
Serifs, the Lining Britannic, Lining Bold Britannic  
and Lining Britannic Italic are admirably adapted  
for long runs on the Machine, such as would often  
be required when printing Drapery Catalogues, &c.*

**POINT SYSTEM FACILITATES OUTPUT**

# SUPERIOR SILKS

**2/9** COLOURED TAFFETAS and GROS GRAINS. Coupes and Sample Lengths in all Shades. Price per yard **2/9**

**3/6** RICH PLAIN SILKS in the following Makes: Peau de Soie, Faille, Satin Mousseline. Price per yard **3/6**

**1/8** SILK NINON, MARQUESITE AND VOILE. Splendid lot, all colours. About 5000 yds. Price per yard **1/8**

**FROBISHER & MACKINTOSH**  
LINGERIE HOUSE, 195 REGENT SQUARE, LONDON, W.

LINING GROTESQUE, No. 6.

9 A, 24 a.

36 POINT.

About 23 B.

**MODERN IMPROVEMENT**  
**The Nineteenth Century has**  
**made notable progress with**

30 A, 40 a.

24 POINT.

About 17 B.

**NORTHUMBRIAN**  
**Panoramic Views**  
**of Mountains and**  
**Rivers supplied on**

28 A, 54 a.

18 POINT.

About 15 B.

**RECONSTRUCTIONS**  
**American Point Line**  
**System only adopted**  
**throughout this book**

48 A, 100 a.

12 POINT.

About 12 B.

**GENIUS OF SHAKESPEARE**  
Many persons are very sensible  
of the effect of fine poetry on  
their feelings, who do not well  
know how to refer such feelings  
to their causes; and it always

68 A, 134 a.

10 POINT.

About 10 B.

**THE GENIUS OF SHAKESPEARE**  
Many persons are very sensible  
of the effect of fine poetry upon  
their feelings, who do not well  
know how to refer these feelings

80 A, 174 a.

8 POINT.

About 8 1/2 B.

**HIS EXQUISITE POETICAL CONCEPTION**  
All his excellencies, like those of Nature  
herself, are thrown out together; and,  
instead of interfering with, support and  
recommend each other. A thousand slight  
harmonious touches and indications give

80 A, 174 a.

6 POINT.

About 5 B.

**THE MOST EXQUISITE POETICAL CONCEPTIONS**  
Images and descriptions given with such brevity  
and introduced with such skill, greatly adorn the  
sense which they accompany. Although his sails  
are purple and perfumed, and his prow of beaten  
gold, they waft him more rapidly and directly than  
if they had been composed of baser material. All  
his excellencies, like those of Nature 1234567890

14 A, 54 a.

30 POINT.

About 21 B.

**INTERESTING REPRODUCTION**  
**Photographs Copied and Enlarged**  
**with Experience and Promptitude**

LINING GROTESQUE, No. 10.  
(Reed's Grotesque, No. 6.)

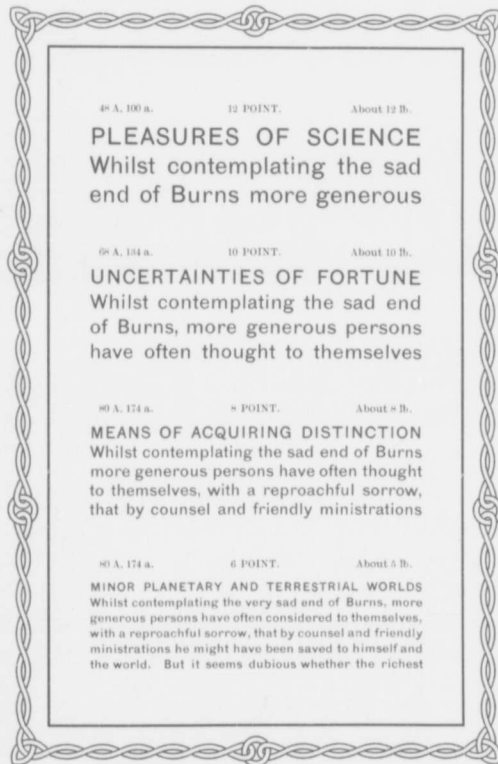
9 A, 19 a.

42 POINT.

About 20 B.

# MORNING COSTUME

## Fashionable Materials



20 A, 40 a.

21 POINT.

About 17 B.

## MANCHESTER

Popular Services  
from Ship Canal

28 A, 54 a.

18 POINT.

About 15 B.

## SOUTHERN SHORES

Frequent Train Service  
between Edinburgh and  
Eastbourne via London

44 A, 80 a.

14 POINT.

About 13 B.

## BEAUTIFUL DEVONSHIRE

Charming and varied scenery  
may be found in the vicinity of  
old Clovelly, familiarly known  
as England's Eden by the sea

14 A, 34 a.

30 POINT.

About 22 B.

## NORTH HIGHLAND ROUTE

embraces many famous places  
combining pleasure in Scotland

5 A. 4 a.

72 POINT.

About 24 B.

# **BOHEMIAN Nominates**

5 A. 6 a.

60 POINT.

About 24 B.

# **PRODUCTION Lining Series**

5 A. 10 a.

48 POINT.

About 24 B.

# **REMEMBRANCE Popular Design**

7 A. 14 a.

36 POINT.

About 21 B.

# **EVENING CONCERTS Pianoforte Recitals**

LINING GROTESQUE, No. 8.

12 A, 24 a.

30 POINT.

About 20 B.

**STEPHENSON, BLAKE & CO.**  
**Cast Superior Quality Type**

18 A, 36 a.

24 POINT.

About 18 B.

**ON THE AMERICAN LINING SYSTEM**  
**Guaranteed Accurate to Standard**

20 A, 50 a.

18 POINT.

About 16 B.

**BY THE ADDITION OF**  
**new and artistic Types**  
**you help out new ideas**

44 A, 80 a.

12 POINT.

About 12 B.

**ADVERTISING IS NOW AN ART,**  
**dependent upon practice; it is a**  
**skilful combination of knowledge**  
**and capital £1234567890**

52 A, 110 a.

10 POINT.

About 10 B.

**LENGTHY ARGUMENT UNNECESSARY.**  
**Good business men know that a neat,**  
**tasteful job of printing will attract the**  
**attention and inspire confidence £123**

60 A, 150 a.

8 POINT.

About 8 B.

**HAVING TYPE ATTRACTIVE IN DESIGN IS HALF**  
**way towards good printing. You could hardly**  
**expect a builder to construct first class houses**  
**from the materials of old, dilapidated buildings**

60 A, 150 a.

6 POINT.

About 6 B.

**FOR MANY YEARS THIS USEFUL GROTESQUE SERIES HAS**  
**been in conspicuous usage in nearly every printing office,**  
**and is to-day as popular as ever. Its great legibility and**  
**effectiveness make it preferred in many places where**  
**the less easily read fancy letter would be unsatisfactory**

**This Series**

**should**  
**appeal**  
**to . . .**

**A perusal**  
**of this**  
**book will**  
**be time**  
**well**  
**spent.**

**YOU**

**It contains**  
**some**  
**neat and**  
**attractive**  
**designs,**  
**for both**  
**Printer**  
**and**  
**Advertiser.**

**It is an**  
**Ideal . .**  
**Letter .**  
**for . . .**

**Advertising**

LINING GROTESQUE, No. 9.

---

5 A, 10 a.

72 POINT.

About 33 B.

**RIGHT PRODUCE  
Recommended**

5 A, 10 a.

60 POINT.

About 26 B.

**HANDSOME BORDER  
Moderate in Price**

7 A, 14 a.

48 POINT.

About 24 B.

**CUSTOMERS DEMANDING  
High Grade Printing**

12 A, 24 a.

36 POINT.

About 22 B.

**GROTESQUE SERIES NECESSARY  
Popular with General Public**

## LINING GROTESQUE, No. 9.

24 A, 44 a.

24 POINT.

About 18 B.

**THIS HANDSOME SERIES OF LINING GROTESQUE**  
**Cast throughout Point Body, Line and Set**

18 A, 40 a.

30 POINT.

About 21 B.

**AMERICAN METHODS AT BRITISH PRICES**  
**Simple and Accurate Composition**

30 A, 74 a.

18 POINT.

About 15 B.

**GROTESQUE SERIES SHOULD**  
**form an important feature**  
**in Magazine Advertisement**

48 A, 90 a.

14 POINT.

About 13 B.

**ADVERTISERS FAVOUR GROTESQUES**  
**because of their great simplicity**  
**and readability in all kinds of work**

64 A, 130 a.

12 POINT.

About 12 B.

**PRINTERS FAVOUR GROTESQUES BECAUSE**  
**of their greater durability: there are no**  
**serifs to be bruised or hair-lines to gap**

72 A, 150 a.

10 POINT.

About 10 B.

**POINT LINE ENABLES THE COMPOSITOR EASILY**  
**to secure the Accurate Alignment of any one**  
**size with another without resorting to the use**  
**of card or paper. En Quad Figures 1234567890**

90 A, 180 a.

8 POINT.

About 8 B.

**THIS FINE GROTESQUE SERIES POSSESSES AN INDIVIDUALITY**  
**which will appeal to both Printers and Advertisers as being**  
**clearly cut, forceful and attractive, whilst embodying all the**  
**Latest Developments of the American Point Lining System.**

100 A, 200 a.

6 POINT.

About 5 B.

**PRINTERS WHO EXPERIENCE DIFFICULTY WITH FASTIDIOUS CUSTOMERS**  
**regarding the choice of Types to be used in their work will sometimes**  
**find it good policy to fall back on the Grotesque character which, amid**  
**the constantly changing Fashion in Typography, still finds favour with**  
**the general public, and promises to hold its own for years to come.**

### COMPLETE PRINTING OFFICES FURNISHED



Beginners should note the fact that we are regularly supplying  
Complete Printing Office Outfits, which embody all the latest  
American labour-saving devices in Type, Material and Machinery



**WITH LABOUR-SAVING TYPE & MATERIAL**



5 A, 6 a.

84 POINT.

About 24 B.

**PERMANENT FASHION**  
**Demand Enhanced**

5 A, 6 a.

72 POINT.

About 21 B.

**AMERICAN POINT SYSTEM**  
**Practical Achievement**

5 A, 6 a.

60 POINT.

About 16 B.

**SPLENDID CONDENSED SERIES**  
**Useful Gradation of Sizes**

10 A, 12 a.

48 POINT.

About 15 B.

**PRODUCTIVE ADVERTISEMENTS CREATED**  
**With Forceful and Attractive Letter**

LINING CONDENSED SANS SERIFS, No. 7.

20 A, 24 a. 30 POINT. About 12 B.  
**DEVELOPMENT OF INTERESTING TERRITORIAL ARMY SCHEME**  
Proposals of the Government Carried by Large Majority

14 A, 16 a. 30 POINT. About 12 B.  
**MANCHESTER ECONOMIC ASSURANCE CORPORATION**  
Representatives of British Theatrical Enterprise

24 A, 24 a. 24 POINT. About 10 B.  
**BROMSGROVE HORTICULTURAL SOCIETY**  
Regulations of Metropolitan Police

40 A, 50 a. 18 POINT. About 10 B.  
**ENGINEERING EXPERIMENTS AT PORTSMOUTH**  
Photographic Views of Mountain Scenery

48 A, 60 a. 14 POINT. About 8 B.  
**OBSCURE IMAGININGS AND IMPERFECT DEDUCTIONS**  
The dogmatic speculations of former ages only exist at present in the prejudices of the vulgar. 1234567890

64 A, 80 a. 12 POINT. About 8 B.  
**IMPROVEMENT IN LOCAL GOVERNMENT BOARD ADMINISTRATION**  
The dogmatic speculations of former ages only exist at present in the prejudices of the vulgar, or in circumstances 234567890

68 A, 84 a. 10 POINT. About 6 B.  
**HAGUE PEACE CONFERENCE DISCOURSES ON INTERNATIONAL DISARMAMENT**  
The dogmatic speculations of former ages only exist at present in the prejudices of the vulgar, or in circumstances where, as if conscious of their weakness, they willingly keep themselves in the shade 67890

88 A, 100 a. 8 POINT. About 5 B.  
**STEPHENSON, BLAKE & Co. AND SIR CHARLES REED & SONS, LETTER FOUNDERS**  
The dogmatic speculations of former ages only exist at present in the prejudices of the vulgar, or in circumstances where, as if fully conscious of their weakness, they willingly keep themselves in the shade. They also maintain themselves 1234567890

HIGH-CLASS, ARTISTIC  
**PRINTING**

IS SELDOM SATISFACTORILY PRODUCED  
WITH INFERIOR MATERIAL.

STEPHENSON, BLAKE & Co. are continually furnishing Offices throughout on most approved methods, and with Material which cannot be excelled for quality.

TYPES and BORDERS are cast on the latest development of the American Point System, of highest quality metal.

FRAMES are built on space-saving principles, and combine strength with durability.

CASES embody all the modern ideas, including three-ply bottoms and best finish.

BRASS RULE entirely on Point Bodies, and a great variety of faces.

MACHINERY by the best makers, embracing Wharfedales, Platens, Cutters, &c.

BEGINNERS SHOULD ENTER INTO  
**CORRESPONDENCE**

immediately with  
**STEPHENSON, BLAKE & Co.**

And SIR CHARLES REED & SONS  
Sheffield and London

LINING CONDENSED SANS SERIFS, No. 5.

5 A. 6 a. 72 POINT. About 25 B.

# ELEGANT DESIGN Durable Material

7 A. 10 a. 48 POINT. About 17 B.

## FURNISHER Harmonium

9 A. 12 a. 36 POINT. About 13 B.

## MEMORANDUM Demonstration

14 A. 20 a. 24 POINT. About 9 1/2 B.

## MORNING PERFORMER Physical Department

24 A. 40 a. 18 POINT. About 8 B.

STEPHENSON, BLAKE & Co.  
have pleasure in submitting  
this Favourite Series cast on

40 A. 60 a. 12 POINT. About 7 B.

AMBITIOUS COMPOSITORS SHOULD  
carefully study the various Specimens  
issued by the Type Founder, as well as  
the Advertisement pages £1234567890

48 A. 64 a. 10 POINT. About 5 B.

TECHNICAL EDUCATION PROVES VALUABLE  
when the student determines to overcome the  
difficulties and to learn something of the Prin-  
ciples and Theory of the Art Preservative, and

60 A. 80 a. 8 POINT. About 4 B.

PUBLIC TASTE IS BEING SILENTLY EDUCATED AND  
improved, and will not tolerate bad printing, thus giving  
striking demonstration of this important progress in art.  
The advertiser must command the attention of the public

5 A. 8 a. 60 POINT. About 26 B.

# BRITISH PRODUCTION Everywhere Popular

LINING CONDENSED SANS SERIFS, No. 10.

(Reed's Condensed Grotesque, No. 2.)

12 A, 10 a. 30 POINT. About 10 B.  
EMINENT HIBERNIAN PRODUCE MERCHANTS  
Metropolitan Musical Society Regulations

ENGLAND

TOURING EXCURSIONS  
EMBRACING THE  
Cathedral Cities  
Noted Ruins  
AND ALL  
PLACES OF HISTORIC INTEREST

AUTOMOBILES LIMITED  
Kingsway Garage, London

10 A, 24 a. 24 POINT. About 9 B.  
CONDENSED SANS SERIFS  
are popular because simplicity

20 A, 40 a. 18 POINT. About 8 B.  
CONDENSED SANS SERIFS HIGHLY  
popular on account of their readability

40 A, 60 a. 14 POINT. About 7 B.  
CONDENSED SANS SERIFS ARE VERY POPULAR  
because of their readability, and the Printer knows  
that in years to come they will ever hold a place

61 A, 90 a. 12 POINT. About 6 B.  
CONDENSED SANS SERIFS REMAIN POPULAR BECAUSE  
of their readability, and the Printer knows that in years to  
come they will always hold a foremost place in Typography

68 A, 94 a. 10 POINT. About 5 B.  
CONDENSED SANS SERIFS ARE POPULAR BECAUSE OF THEIR  
readability, and the Printer knows that in years to come they will ever  
hold a foremost place in Typography. There is room in every printing

88 A, 120 a. 8 POINT. About 4 B.  
CONDENSED SANS SERIFS ARE POPULAR BECAUSE OF THEIR READABILITY  
and the Printer knows that in years to come they will always hold a foremost place  
in Typography. There is room in every printing establishment for several variations

10 A, 12 a. 42 POINT. About 12 B.  
DESIRABLE MODERN RESIDENCE  
Handsome Parisian Ornaments

LINING CONDENSED SANS SERIFS, No. 1.

12 A. 36 POINT. About 11 B.  
**CONTINENTAL ENGRAVINGS**

16 A. 30 POINT. About 8 B.  
**ORIGINAL BORDERS AND NOVEL DESIGNS**

24 A. 24 POINT. About 6 B.  
**IMPROVED FACILITIES FOR DISPLAY COMPOSITION**

32 A. 18 POINT. About 5 B.  
**CONDENSED SANS SERIFS WILL ENHANCE AN ADVERTISEMENT**

48 A. 12 POINT. About 4 B.  
**ADOPT POINT SYSTEM THROUGHOUT AND  
ENSURE MATHEMATICAL PRECISION**

50 A. 10 POINT. About 3 B.  
**THESE FIGURES BEING CAST ON NUT QUAD BODIES  
ARE SUITABLE FOR TABULAR WORK 123456**

60 A. 8 POINT. About 2 B.  
**NEW POINT LINE DIAGRAMS MAY BE OBTAINED ON APPLICATION TO  
STEPHENSON, BLAKE & CO., AT SHEFFIELD OR LONDON**

62 A. 6 POINT. About 1 B.  
**COMPLETE PRINTING OFFICES FURNISHED WITH THE HIGHEST QUALITY TYPE  
CAST ON THE AMERICAN POINT LINING SYSTEM  
TYPES AND BORDERS ARE GUARANTEED CORRECT TO STANDARD**

72 A. 12 POINT LINING CONDENSED SANS SERIFS, No. 2. About 4 B.  
**OFFICES PLANNED AND FITTED THROUGHOUT ON LATEST AND APPROVED PRINCIPLES  
SPACE AND LABOUR SAVING FURNITURE AND MATERIAL OF EVERY DESCRIPTION**

**ANGELUS-BRINSMEAD  
PIANO**

**UNIQUE COMBINATION OF TWO WORLD-FAMED INSTRUMENTS.**

The established reputation and high standard of the ANGELUS Player and BRINSMEAD Piano ensure pre-eminent artistic qualities of tone and expression and the perfection of touch and repetition; also the maximum of reliability and durability. Any make of Piano taken in part exchange for the ANGELUS PLAYER PIANO, which may be purchased for cash, or by deferred payment.

Kindly call, or write for Catalogue and full particulars to

**HERBERT MARSHALL,**  
ANGELUS HALL, REGENT HOUSE, 233 REGENT STREET, LONDON, W.

**G.N.R.**  
**EXPRESS EXCURSIONS**  
FROM KING'S CROSS TO

HUNTINGDON, PETERBORO, SPALDING, BOSTON, GRIMSBY, GRANTHAM, NOTTINGHAM, NEWARK, and RETFORD. NOTTINGHAM, LEEDS, NEWCASTLE, LINCOLN, MIDDLESBORO, BRADFORD, SHEFFIELD, GRIMSBY, and 500 other Stations.

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WEDNESDAY, NOV. 20, for 2, 3, or 4 days, and FRIDAY, NOV. 22, for 2 days.

For full particulars of these and regular weekly Excursions to numerous other Great Northern Stations, apply to the Chief Passenger Agent, Great Northern Railway, King's Cross, London, or to any G.N. Station or Office.

**OLIVER BURY, General Manager.**

LINING CONDENSED SANS SERIFS, No. 4A.

7 A. 42 POINT. About 15 B.  
**MODERN METHOD**

12 A. 42 POINT.  
**PRINTE  
AMER**

30 A.	18 POINT.	About 5 B.
STEPHENSON, BLAKE & Co. SHEFFIELD & LONDON		
32 A.	12 POINT.	About 4 B.
MANUFACTURERS OF POINT LINE TYPE OF HIGHEST QUALITY		
30 A.	10 POINT.	About 3 B.
OFFICES FURNISHED THROUGHOUT WITH EVERYTHING TO CORRECT STANDARD		
30 A.	8 POINT.	About 2 B.
POINT LINE ENABLES THE PRINTER TO WORK ALL BODIES ACCURATELY TOGETHER		
44 A.	6 POINT (CAPS. AND SM. CAPS.)	About 2 B.
POINT LINE DIAGRAMS, SHOWING AT A GLANCE HOW TO USE POINT LINE TYPE, FURNISHED ON APPLICATION FOUNDRY, SHEFFIELD; AND 33 ALDERSGATE STREET, LONDON.		
48 A.	6 POINT on 6 POINT.	About 1 B.
COMPLETE PRINTING OFFICES PLANNED AND FURNISHED ON THE LATEST AND MOST APPROVED METHODS, THE OUTFITS INCLUDING SPACE AND LAGOUR SAVING FURNITURE AND MATERIAL OF SUPERIOR MANUFACTURE		

42 POINT. About 13 B.  
**POINTS  
MODE**

12 A. 36 POINT.  
**PERFECT  
MANUF**

36 POINT. About 10 B.  
**IGNMENT  
METAL**

16 A. 30 POINT.  
**DURABLE AN  
MAGAZINE**

30 POINT. About 8 B.  
**RTISEMENTS  
TERATURE**

24 A. 24 POINT.  
**TECHNICAL EDUC  
REFORMATION**

24 POINT. About 6 B.  
**PRINTING TRADE  
RCUMSTANCES**

9 A. 48 POINT. About 14 B.  
**POINT LINING SYSTEM**

LINING GROTESQUE, No. 4A.

8 A. 60 POINT. About 17 lb.  
**HIMES**

8 A. 48 POINT. About 15 lb.  
**ROMAN**

9 A. 36 POINT. About 11 lb.  
**MARINERS**

12 A. 30 POINT. About 10 lb.  
**ENRICHMENT**

14 A. 24 POINT. About 7 lb.  
**MODERN DESIGN**

24 A. 18 POINT. About 6 lb.  
**BRIGHTON HOSPITAL**

30 A. 14 POINT. About 5 lb.  
**STEPHENSON, BLAKE & Co.**

40 A. 12 POINT. About 5 lb.  
**BIOGRAPHICAL REMINISCENCES**

40 A. 10 POINT. About 4 lb.  
**OFFICES FURNISHED THROUGHOUT  
POINT LINE TYPE AND MATERIAL**

STEPHENSON, BLAKE & Co.

190

22 A. 8 POINT. About 3 lb.  
**THE AMERICAN POINT SYSTEM  
PERFECT ADJUSTMENT SECURED  
AUTOMATIC ALIGNMENT**

40 A. 60 A. 6 POINT (CAPS. AND SM. CAPS.). About 3 lb.  
**THIS SERIES IS CAST THROUGHOUT UPON  
POINT TITLE LINE, ENABLING THE PRINTER  
TO LINE ALL THE SIZES ACCURATELY TOGETHER**

48 A. 5 POINT ON 6 POINT. About 1 lb.  
**POINT LINE DIAGRAMS, SHOWING AT A GLANCE HOW TO USE POINT  
LINE TYPE, WILL BE FURNISHED ON APPLICATION TO  
THE FOUNDRY, SHEFFIELD, OR ALDERSGATE STREET, LONDON.**

NORTH BOAT CLUB  
MAY 28TH, 1908.

**Menu**

HORS D'ŒUVRE.  
\*  
CONSOMMÉ PRINTANIER.  
VELOUTÉ DE TOMATE AU RIZ.  
\*  
FILETS DE SOLE, FLORENTINE  
BLANCHAILLE.  
\*  
TOURNEDOS MONTPENSIER.  
CHAUDFROID DE CAILLES, COLMAR.  
\*  
SELLE DE MOUTON DE GALLES.  
HARICOTS VERTS.  
POMMES DE TERRE DAUPHINE.  
\*  
SAVARIN AUX FRUITS.  
\*  
DESSERT. CAFÉ NOIR.

SIR CHARLES REED & SONS.

LINING GROTESQUE, No. 3A.

9 A. 26 POINT. About 10 l B.  
**REMOVE**

12 A. 30 POINT. About 11 l B.  
**MENTIONS**

20 A. 24 POINT. About 9 l B.  
**NORMANTON**

24 A. 18 POINT. About 7 l B.  
**INCARCERATION**

30 A. 14 POINT. About 6 l B.  
**PRONOUNCEMENTS**

40 A. 12 POINT. About 5 l B.  
**PHONOGRAPH COMPANIES**

48 A. 10 POINT. About 4 l B.  
**APPLICATIONS CONSIDERED**

60 A. 8 POINT. About 3 l B.  
**REMARKABLE MODERN DISCOVERY**

**PRINTING**

BUSINESS MEN KNOW THAT NEAT, TASTEFUL PRINTING WILL ATTRACT ATTENTION AND INSPIRE CONFIDENCE.

GOOD PRINTERS KNOW THAT BEST QUALITY TYPE & MATERIAL ARE ESSENTIAL TO PRODUCE GOOD PRINTING.

NEW TYPES AND BORDERS, OF SUPERIOR QUALITY AND DESIGN, CAST UPON THE AMERICAN POINT LINING SYSTEM, ARE CONSTANTLY BEING ISSUED BY . . .

**STEPHENSON, BLAKE & Co.**

40 A, 60 A. 6 POINT (CAPS. AND SM. CAPS.). About 3 l B.  
 INTERESTING DOMESTIC AND COMMERCIAL RELATIONS  
 ADVENTURES IN THE AMERICAN BACKWOODS  
 DETERIORATION OF TEXTILE INDUSTRIES IN GERMANY

40 A. 5 POINT on 6 POINT. About 1 l B.  
 NUMEROUS DESCRIPTIONS OF ARCHITECTURAL AND MONUMENTAL REMAINS  
 FORMATION OF PHILANTHROPIC SOCIETIES IN WESTERN AUSTRALIA

LINING GROTESQUE, No. 7A.

30 A, 32 A. 6 POINT (CAPS. AND SM. CAPS.). About 3 l B.  
**ORCHESTRA OF CONTINENTAL PERFORMERS**  
**SELECTIONS DAILY DURING MARCH**  
**SOUTH KENSINGTON TECHNOLOGICAL EXAMINERS**  
**FULL PARTICULARS ON APPLICATION**

44 A, 60 A. 5 POINT on 6 POINT (CAPS. AND SM. CAPS.). About 2 l B.  
**PRELIMINARY ANNOUNCEMENT OF DEMONSTRATIONS THROUGHOUT WIGAN**  
 HANDSOME SPECIMEN VOLUME OF ARCHITECTURAL DESIGNS  
 COMPARISONS OF ENGLISH AND AMERICAN TRADE PUBLICATIONS  
 COMPENDIUM OF PENMANSHIP CONTAINING ORIENTAL PRODUCTIONS  
 PORTFOLIO OF ENGRAVINGS ISSUED IN 1896

ESTABLISHED 1893.

**THE GRAMOPHONE COMPANY,**

17-25 DORCHESTER STREET,  
 CUMBERLAND AVENUE,  
 LONDON, W.C.

REPRESENTATIVE:  
**MR. FRIER.**

**ANNOUNCEMENT.**

HAVING BEEN FAVOURED BY THE BEST OPERATIC SINGERS OF THE DAY, WE HAVE GREAT PLEASURE IN INVITING YOU TO A GRAMOPHONE CONCERT, HELD EVERY WEDNESDAY AFTERNOON AT 3.30. FAMOUS BANDS, LEADING TENORS, AND INSTRUMENTAL SOLOS IN GREAT VARIETY. AGENTS ARE INVITED TO EXAMINE OUR MACHINES AND RECORDS.

**The Gramophone Company.**



LINING CONDENSED SANS SERIFS ITALIC.

9 A. 12 a.

36 POINT.

About 1 1/2 B.

*Artistic decorations enhanced by  
the judicious selection of colours*  
**TYPOGRAPHICAL DESIGNS**

10 A. 24 a.

24 POINT.

About 11 B.

*Artistic type designs are enhanced by the judicious  
harmonising of colours and careful selection of paper*  
**SPECIMENS OF LETTERPRESS PRINTING**

*Marlborough, Son  
and Bournecastle*

75 Westminster Parade, Tooting, S.W.



*Great Sale of Swiss Embroidered  
Curtains, Nottingham and Scotch  
Net Curtains, Blouses, Household  
Linen, elegant Broderie Anglaise  
Muslin Robes, all reduced in price*

STEPHENSON, BLAKE & Co.

20 A. 40 a.

18 POINT.

About 8 1/2 B.

*Artistic printing is not dependent so  
much on the selection of high priced  
paper and expensive copperplates as*  
**SELECTION OF TYPE DESIGNS**

40 A. 54 a.

12 POINT.

About 6 B.

*Artistic printing is not dependent so much on the  
selection of highly priced papers nor of expensive  
copperplates, but simply the application of a little*  
**DISCRETION IN SELECTING TYPE FACES**

48 A. 64 a.

10 POINT.

About 4 B.

*Artistic printing is not dependent so much on the selection  
of highly priced paper nor of expensive copperplates, but is  
simply the application of a little discretion in the selection  
of paper combined with dignified type designs. 1234567890*  
**TYPE SPECIALLY CHOSEN TO SUIT REQUIREMENTS**

60 A. 80 a.

8 POINT.

About 4 B.

*Artistic printing is not dependent so much upon the selection of highly  
priced paper and expensive copperplates, but is simply the application  
of a little discretion in choosing the paper combined with a dignified  
type design, the type being specially chosen in every instance to meet*  
**REQUIREMENTS OF THE INDIVIDUAL CUSTOMER'S BUSINESS**

192

SIR CHARLES REED & SONS.

LINING BOLD ITALIC GROTESQUE.

14 A. 20 a.

30 POINT.

About 12 lb.

*Printers consider various economical advantages before ordering founts, for recent improvements*  
**FACILITATE MODERN COMPOSITION**

14 A. 24 a.

24 POINT.

About 10 lb.

*Printers must consider various economical advantages before ordering new founts, for the improvements recently introduced*  
**EMBRACE NUMEROUS LABOUR SAVING METHODS**

20 A. 30 a.

18 POINT.

About 8 lb.

*Printers must consider every economical advantage when ordering new founts, for the improvements recently introduced are*  
**RECOGNISED AS REMUNERATIVE**

44 A. 00 a.

12 POINT.

About 6 lb.

*Printers should consider the economical advantages before ordering new founts, for the improvements recently introduced by the founders are of greatest*  
**IMPORTANCE TO PROGRESSIVE EMPLOYERS**

48 A. 00 a.

10 POINT.

About 5 lb.

*Printers must consider the various economical advantages before ordering new founts, for the improvements recently introduced by the founders are too important to be ignored, reducing as they do the cost of production. 1234567890*  
**FURNISH ON THE AMERICAN POINT LINING SYSTEM**

60 A. 84 a.


8 POINT.

About 4 lb.

*Printers should consider the various economical advantages before ordering new founts, for the improvements recently introduced by the founders are too important to be ignored, embracing as they do time and labour saving methods, thereby reducing the cost of production*  
**SAMPLE BOXES OF POINT LINE TYPE FORWARDED FREE**

EVERYTHING ON THE  
**American System**

**BORDERS  
ORNAMENTS  
POINT LINE TYPE  
BRASS RULE  
MATERIAL**



**STEPHENSON, BLAKE & Co.**  
and  
**Sir Charles Reed & Sons**

**SHEFFIELD** **LONDON**

LINING SKELETON ANTIQUE, No. 2.

9 A, 12 a. 30 POINT. About 19 B.  
**POINT LINE TYPES**  
Accurate and Durable

LINING SKELETON ANTIQUE, No. 1.

60 A, 130 a. 8 POINT. About 5 B.  
METROPOLITAN AND PROVINCIAL UNION BANKING COMPANY  
having various Branch Establishments throughout England, and several  
Correspondents at home and abroad, presents numerous facilities to parties  
changing their residence or intending to travel, as well as to Officers of the

46 A, 96 a. 10 POINT. About 6 B.  
METROPOLITAN AND NATIONAL BANKING COMPANY  
having various Branch Establishments throughout England,  
and numerous Correspondents at home and abroad, gives great

40 A, 80 a. 12 POINT. About 8 B.  
METROPOLITAN AND NATIONAL COMPANY  
having various Branch Establishments throughout  
England, and several Correspondents at home and

28 A, 56 a. 18 POINT. About 10 B.  
NATIONAL AND PROVINCIAL BANK  
has many Branch Establishments among

18 A, 36 a. 24 POINT. About 12 B.  
NATIONAL BANKING HOUSE  
having many Branches among

14 A, 28 a. 30 POINT. About 15 B.  
MUNICIPAL BANKS  
Established Branches

10 A, 18 a. 36 POINT. About 15 B.  
**COMPLETE PRINTING OUTFITS**  
Stephenson, Blake & Co. Sheffield

12 A, 22 a. 30 POINT. About 18 B.  
**FIRST BANK**  
having Branch

16 A, 40 a. 24 POINT. About 17 B.  
**PERSIAN BANK**  
Branch established

22 A, 50 a. 18 POINT. About 14 B.  
**BANKING COMPANY**  
having several Branches

36 A, 72 a. 12 POINT. About 10 B.  
**NATIONAL DEPOSIT BANK**  
having opened many Branches at  
home and abroad, with over 2408

40 A, 80 a. 10 POINT. About 8 B.  
**MUNICIPAL BANKING COMPANY**  
having Branches established throughout  
England with numerous Correspondents

44 A, 88 a. 8 POINT. About 6 B.  
**METROPOLITAN BANKING CORPORATION**  
having numerous Branches established throughout  
England, with 3620 Correspondents at home and  
abroad, this Bank presents unlimited facilities to

LINING ANTIQUE, No. 3.

3 A. 6 a.

84 POINT.

About 45 B.

**DIN  
ham**

7 A. 12 a.

48 POINT.

About 35 B.

**MASON  
merchant**

12 A. 24 a.

30 POINT.

About 20 B.

**ERITH BANK  
having branches**

20 A. 34 a.

18 POINT.

About 15 B.

**PROVINCIAL BANKS  
having Branches founded  
for convenience of clients**

56 A. 114 a.

10 POINT.

About 10 B.

**MUNICIPAL BANKING COMPANIES  
having Branch Establishments throughout  
England, and 230 Correspondents abroad,  
grant numerous facilities to parties about**

70 A. 150 a.

6 POINT.

About 5 B.

**NATIONAL AND PROVINCIAL BANKING COMPANY  
having numerous Branch Establishments throughout England  
and 380 Correspondents at home and abroad, this Bank gives  
several facilities to parties changing their residence or about to  
travel, as well as to Officers of the Army and Navy for sending**

5 A. 8 a.

60 POINT.

About 33 B.

**HOME  
mound**

9 A. 16 a.

36 POINT.

About 22 B.

**BANKING  
new Branch**

20 A. 44 a.

24 POINT.

About 18 B.

**DEPOSIT BANKS  
having many Branch  
establishments about**

44 A. 90 a.

12 POINT.

About 12 B.

**NATIONAL CREDIT COMPANY  
having now Branches established  
in London and 280 Agents abroad,  
presents great facilities to parties  
about to change their residence or**

60 A. 120 a.

8 POINT.

About 8 B.

**NATIONAL AND PROVINCIAL CORPORATION  
having many Branch Establishments in England,  
and 360 Correspondents abroad, presents various  
facilities to parties who contemplate a change of  
residence or about to travel, as well as to Officers  
of the Army and Navy for receiving or sending of**

54 A. 110 a.

5 POINT.

About 5 B.

**METROPOLITAN AND PROVINCIAL BANKING CORPORATION  
having numerous Branch Establishments throughout England, and  
over 290 Correspondents at home and abroad, this Bank gives great  
facilities to parties changing their residence or about to travel, as well  
as to Officers of the Army and Navy for receiving or sending their  
remittances, and last year the aggregate value of guaranteed deposits  
amounted to £25,470, showing a decided increase above the previous**

5 A. 6 a. 72 POINT. About 92 B.

# NOMINATIONS Parliamentary

10 A. 18 a. 36 POINT. About 21 B.

## PROVINCIAL Deposit Banks

36 A. 50 a. 24 POINT. About 18 B.

## BIRMINGHAM BANKS having numerous Branches throughout 230 important

56 A. 112 a. 12 POINT. About 12 B.

## MUNICIPAL BANKING CORPORATION having prosperous Branches established in England, with 2840 Correspondents at home and abroad, gives facilities to any

72 A. 150 a. 8 POINT. About 8 B.

## METROPOLITAN AND PROVINCIAL BANKING COMPANY having numerous Branch Establishments in England, and also 2430 Correspondents at home and abroad, this Bank offers great facilities to parties changing their residence

14 A. 36 a. 36 POINT. About 30 B.

## BANKING HOUSE having Branches in over 260 towns and

36 A. 66 a. 18 POINT. About 15 B.

## PROVINCIAL COMPANIES having Branch Establishments and over 2680 Correspondents

64 A. 140 a. 10 POINT. About 10 B.

## METROPOLITAN AND NATIONAL BANK having a very prosperous Branch Establishment in Amsterdam, and over 2950 Correspondents at home and abroad, gives great facilities to parties

80 A. 170 a. 6 POINT. About 5 B.

## METROPOLITAN NATIONAL AND PROVINCIAL CORPORATION having numerous Branches established throughout England, and 2830 Correspondents at home and abroad, this Bank gives great facilities to parties about to change their residence or intending to travel, as well as to Officers of the Army and Navy for the receiving or forwarding of

9 A. 16 a. 48 POINT. About 26 B.

# OFFICES FURNISHED Sheffield and London

## LINING EXTENDED CLARENDON.

22 A. 40 a.

18 POINT.

About 12 B.

The **ORIGIN** of Type-Bodies and the nomenclature which has grown around them is a branch of Typography £678

42 A. 88 a.

12 POINT.

About 12 B.

**THE ORIGIN** of Type-Bodies and the nomenclature which has grown around them, is a branch of our Typographical antiquity which has always more or less been shrouded in obscurity. Imagining, as we do, that the moulds of the first Printers were £123

48 A. 100 a.

10 POINT.

About 10 B.

**THE ORIGIN** of all Type-Bodies and the nomenclature which has grown around them, is a branch of Typographical antiquity which has always been shrouded in more or less obscurity. Imagining, as we do, that the moulds of the first Printers were of a primitive construction, and, though conceived on true principles, were to £1234

62 A. 128 a.

8 POINT.

About 8 B.

**THE ORIGIN** of all Type-Bodies and the nomenclature which has grown around it, is a branch of Typographical antiquity which has always been shrouded in more or less obscurity. Imagining, as we do, that the moulds of the first Printers were of a primitive construction, and, though conceived on true principles, were adjusted to the various sizes of letter they had to cast more by eye than by rule, it is easy to understand that founts would be cast on no other principle than that of body £12345

58 A. 120 a.

6 POINT.

About 6 B.

**THE ORIGIN** of all Type-Bodies and the nomenclature which has grown around them, is a branch of Typographical antiquity which has always been more or less shrouded in obscurity. Imagining, as we do, that the moulds of the first Printers were of a primitive construction, and, though conceived on true principles, were adjusted to the various sizes of letter they had to cast more by eye than by rule, it is easy to understand that founts would be cast on no other principle than that of ranging in body, and line, and height in themselves irrelative £123

50 A. 104 a.

5 POINT.

About 5 B.

**THE ORIGIN** of Type-Bodies, and the nomenclature which has grown around them, is a branch of Typographical antiquity which has always been shrouded in more or less obscurity. Imagining, as we do, that the moulds of the first Printers were of primitive construction, and, though conceived on true principles, were adjusted to the various sizes of letter they had to cast more by eye than by rule, it is easy to understand that founts would be cast on no other principle than that of ranging in body, and line, and height in themselves, irrespective of the body, height, and line of other founts used in the same Press. When two or more founts were required to £1234

## LINING CLARENDON.

A very Useful Series for Sideheads, Dictionaries, Time Tables, Catalogues, Price Lists, &c.

86 A. 74 a.

14 POINT.

About 10 lb.

An eminent Austrian Musician residing for a considerable time in our Metropolis, has taken the trouble to communicate several

### WESTMINSTER BRIDGE

72 A. 150 a.

10 POINT.

About 10 lb.

Granite embankments have changed the Thames into a pleasant object and a healthy and most agreeable resort. Our roads and pavements are safer, smoother and less noisy, and humanity has provided refuges for the pedestrians threatened by storms 12345678

### THAMES EMBANKMENT IMPROVEMENT

60 A. 135 a.

11 POINT.

About 11 lb.

There is considerable evidence that such acquired facilities of passing into certain modes of cerebral action can very often be transmitted, more or less complete 12345

### TRANSMISSION BY INHERITANCE

60 A. 135 a.

12 POINT.

About 12 lb.

Gardening is both a source of interest and pleasure, and helps to maintain good temper and good health. Moreover 2345

### THE PLEASURES OF GARDENING

80 A. 170 a.

8 POINT.

About 8 lb.

The highest characterisation is that where the work has been mentally cartooned beforehand, by a process that is intensely conscious, but patient and silent, an occult evolution of life: then follows the glory of welding words, and £1234567890

### QUALITY OF FINISH IN POETIC EXECUTION

80 A. 170 a.

6 POINT.

About 5 lb.

This Clarendon Series is now cast on the American Point Lining System, and should prove invaluable to Printers who make a special feature of Time Tables, Catalogues, Dictionaries, Price Lists, besides being very useful for Sideheads, Cut-in-Notes, &c. Below will be found a few examples of it used in conjunction with Body Founts also cast on Point Line £1234567890

STEPHENSON, BLAKE & Co. and SIR CHARLES REED & SONS  
Foundry, Sheffield; and 33 Aldersgate Street, London

72 A. 150 a.

9 POINT.

About 9 lb.

The erudition manifested is extraordinary, almost every page abounding with quotations from Latin authors, the great variety of learning, quotations from scarce and curious books, sparkling with wit

### VARIETY OF LITERARY INFORMATION

	A.M.	A.M.	A.M.	A.M.	A.M.	A.M.	A.M.
MANSION HOUSE .....	7 56	8 6	8 16	8 26	8 36	8 46	8 56
Blackfriars .....	7 59	8 9	8 19	8 29	8 39	8 49	8 59
Temple .....	8 1	8 12	8 22	8 32	8 42	8 52	9 1
Charing Cross .....	8 4	8 14	8 24	8 34	...	8 54	9 4
Westminster .....	8 6	8 16	8 26	8 36	...	8 56	9 6
St. James's Park .....	8 11	8 18	8 28	8 38	...	8 58	...

**TYPE, n.** A raised letter, figure, accent or other character, cast in metal or cut in wood, used in printing.

**Type-metal, n.** A metallic compound of lead, antimony, tin and copper.

**Printer, n.** One who prints, impresses or stamps; especially, one who prints newspapers and books.

**Printing-press, n.** A press used for printing books, newspapers, bills and the like.

### American Lining System.

POINT LINE signifies that the distance from the line of the face to the edge of the type measures a definite number of points. All type so cast will line correctly at the foot by justifying with point leads, clumps or quads. Founts which consist of upper and lowercase characters are cast upon what is

### Point Common Line.

termed Point Common Line, and type so cast to any one size, either jobbing or body letter, will line accurately at the foot without justification.

## FLOWERIN

3 Achilles Eupatorium, flat heads, yellow flowers	1 6
2 Achilles Mongolica, corymbs white, single flower	0 8
4 Achilles The Pearl, double white, grand	1 0
6 Aconitum Napellus bicolor, blue and white	2 0
5 Aconitum Napellus Albus, fine white	1 8
8 Agrostemma Coronaria Flos Jovis, fine rich pink	2 6
3 Ailstromeria Aurantiaca, orange, Peruvian Lily	1 0
9 Astilbe rivularis, drooping cream plumes	3 0
1 Buplebium salicifolium, neat bush, yellow	0 4
3 Campanula grandis, blue saucer shaped flowers	1 0
9 Camp. Persicifolia alba, large white	2 8
2 Camp. Pyramidalis, Chimney Camp, blue	0 8
4 Centaurea Montana, true blue, large	1 0

STEPHENSON, BLAKE & Co.

## CHAMPAGNE.

	Vintage.	Per doz. bots.	Per doz. bots.
2. Achille Morat, first quality, sec. ....	1893	39 0	21 6
3. " " tres sec. ....	1892	46 0	25 0
19a. Bollinger, extra quality, very dry ...	1892	82 0	43 6
33a. Achille Morat, Vin. Rose Brut .....	1893	56 0	30 6
35. Desbordes, extra quality, extra dry... ..	1892	70 0	37 6

**Advantages of the Use of Steel Furniture:** Saves space in the office; formes are lighter and truer; greater accuracy is ensured, especially in colour work; practically indestructible; makes six times as much blank space as an equal weight of metal furniture at much less cost for time.

198

SIR CHARLES REED & SONS.

FANCY DISPLAY AND  
CIRCULAR LETTER

STEPHENSON, BLAKE & CO.

and  
SIR CHARLES REED & SONS

Foundry: Sheffield. London: 33 Aldersgate St.



LINING DE VINNE ORNAMENTED.

3 A. 4a.

72 POINT.

About 23 B.

# FINE Cards

10 A. 32 a.

18 POINT.

About 9 B.

**AMERICAN POINT**  
Lining System will  
aid the Composer

24 A. 30 a.

12 POINT.

About 6 B.

**AMERICAN POINT LINING**  
System saves both time and  
labour, and is an invaluable  
aid to intricate composition

28 A. 30 a.

10 POINT.

About 5 B.

**THE AMERICAN POINT LINING**  
System considerably reduces the  
intricacy of colour jobs, and is of  
great assistance in tabular work

30 A. 14 a.

8 POINT.

About 4 B.

**THE AMERICAN POINT LINE SYSTEM**  
is fully explained in a little leaflet, which  
also shews by means of diagrams how all  
sizes can be made to line automatically by  
justifying them together with Point Leads

5 A. 6 a.

48 POINT.

About 17 B.

## CHIMES Journal

7 A. 10 a.

36 POINT.

About 14 B.

## IRONCLAD Broadside

7 A. 10 a.

30 POINT.

About 13 B.

## HISTORICAL Productions

9 A. 30 a.

24 POINT.

About 11 B.

## NOVEL DESIGNS Conversational

3 A. 4a.

60 POINT.

About 19 B.

# BIRMINGHAM Music Stores

LINING DE VINNE ORNAMENTED ITALIC.

3 A. 4 a. 75 About 25 lb.  
**MAIN  Points**

3 A. 6 a. 48 POINT. About 12 lb.  
**FURNISH  
With Care**

5 A. 10 a. 36 POINT. About 10 1/2 lb.  
**POINT LINE  
Economises**

7 A. 16 a. 30 POINT. About 10 lb.  
**SAVES MONEY  
Time & Labour**

10 A. 22 a. 24 POINT. About 10 lb.  
**ENLARGES OUTPUT  
Reduces Expense**

3 A. 4 a. 60 POINT. About 16 lb.  
**ESTABLISHED  
Sheffield House**

10 A. 32 a. 18 POINT. About 8 lb.  
**DETAILED ESTIMATE  
sent for Complete Outfit  
on the American System**

24 A. 50 a. 12 POINT. About 6 lb.  
**THIS HIGHLY STRIKING ITALIC  
forms an artistic companion series  
to its Roman namesake the recently  
issued Lining De Vinne Ornamented**

32 A. 70 a. 10 POINT. About 5 lb.  
**BEGINNERS SHOULD NOTE THIS FACT  
that we regularly supply Complete Outfits  
in the latest American style, including all  
Body and Jobbing Feunts cast Point Line.**

36 A. 74 a. 8 POINT. About 4 lb.  
**OUR COMPLETE OUTFITS INCLUDE BOTH BODY  
and Jobbing Type cast on a Uniform Lining System,  
together with the latest and best Labour Saving  
Machinery, Fittings, Cases, Frames, Cabinets, &c.**

LINING HOGARTH.

---

5 A. 6 a.

60 POINT.

About 23 B.

LINING SERIES  
Quaint Design

5 A. 8 a.

48 POINT.

About 16 B.

SUPERIOR PRINTING  
Artistic Stationery

7 A. 10 a.

36 POINT.

About 13 B.

MODERN PRODUCTIONS  
Facilitate Composition

10 A. 10 a.

30 POINT.

About 12 B.

SOUTH KENSINGTON MUSEUM  
Natural History Department

10 A. 24 a.

24 POINT.

About 10 B.

DESCRIPTIVE HISTORICAL CALENDARS  
Enthusiastic Arctic Explorers  
Anecdotes of Celebrated Statesmen

## LINING HOGARTH.

18 A. 40 a.

18 POINT.

About 9 lb.

### TEMPERANCE DEMONSTRATION IN PORTSMOUTH Detailed Catalogue of Household Furniture Pronouncing Dictionary of the English Language

24 A. 54 a.

12 POINT.

About 6 lb.

PRINTING OFFICES FURNISHED  
with Highest Quality Type  
on the American Point System

32 A. 64 a.

10 POINT.

About 3 lb.

ECONOMICAL OFFICE FURNITURE AND  
Wood Material Kept in Stock at  
Sheffield, and Aldersgate St., London

40 A. 84 a.

8 POINT.

About 4 lb.

AMERICAN STANDARD STRICTLY GUARANTEED  
No other Point Measurement Correct  
Intending Purchasers should ask for Samples

44 A. 94 a.

6 POINT.

About 3 lb.

STEPHENSON, BLAKE & Co., SHEFFIELD AND LONDON  
Furnish Outfits on the American System  
Including Body Letter and Display Founts on Point Line

**HOGARTH,**  
The Quaint  
Old Style.

**H**OGARTH, since its first production, has come into favour as perhaps the most original and artistic of the quaint Old Style display faces now greatly used in the highest class of printed work. It may be observed that the series now comprises a complete gradation of sizes from 60 point to 6 point, making it most effective and useful for every style of display.

STEPHENSON, BLAKE & Co.

Systematise your Office.

— — — — —

Have you considered the advisability  
of installing the

**POINT LINE SYSTEM**

in your Composing Room?

Types produced on this Principle  
Economise Labour.

— — — — —

Write to STEPHENSON, BLAKE & Co. for particulars.

**PRINTING OFFICES**

Planned and Fitted throughout with highest  
quality Point Lining Type, Printing Material  
of the latest design, reliable Machinery, &c.

STEPHENSON, BLAKE & Co.

Sheffield & London.

LINING CHANTREY.

REGISTERED No. 425341.

# Home - - Gardener

This Publication  
was first issued  
in January 1904

2 A. 28. 60 POINT. About 101 B.

# STEPHENSON Blake & Co.

Westmoreland Avenue,

SALISBURY, \_\_\_\_\_ 190

*M*

## Bot. of CORNELIUS STRONG,

Servants'  
Liveries  
Made up

Tailor and Habit Maker.

Uniforms  
Dress Suits  
Mantles

and immediately  
met with favour.  
The CHRISTMAS  
Number contains

## Coloured - - Supplement

Showing Favorite Plants  
in full bloom, with Hints  
on Modes of Cultivation.

2 A. 10 a. 40 POINT. About 131 B.

# THE CHANTREY Protected Series

7 A. 14 a. 30 POINT. About 131 B.

# DESIGNED AND CAST In Sheffield, England

## LINING CHANTREY.

REGISTERED No. 425341.

10 A, 20 a.

30 POINT.

About 94 B.

**THIS CHOICE SERIES**  
is named after  
**Sir Francis Chantrey**

20 A, 40 a.

18 POINT.

About 8 B.

Sir Francis Chantrey, the famous  
sculptor, was born in the parish  
of Norton, a suburb of Sheffield  
ELECTED ROYAL ACADEMICIAN  
Genius Fittingly Rewarded

# HUNTINGDON ART STORE

WE EXTEND A CORDIAL INVITATION TO YOURSELF AND FRIENDS TO VISIT OUR

## FIRST ANNUAL CLEARANCE SALE

Saturday, November 12th.

Music Afternoon and Evening.

**W**E have been making great preparations for the Autumn and Winter trade, and are now fully prepared to cater to the tastes and needs of the most fastidious purchasers of Interior Decorations, Art Metal Work, Bric-a-Brac, &c. We are showing new ideas in Curtains and Draperies.

**CORNER OF NEW GRAINGER STREET AND SCOTSWOOD ROAD.**

32 A, 64 a.

12 POINT.

About 54 B.

The proximity of the great Sculptor's birthplace to Sheffield, coupled with the resemblance which the design bears to monumental lettering, make the name chosen most appropriate for the Series

CAST BY STEPHENSON, BLAKE & Co. SHEFFIELD

London: 33 Aldersgate Street, E.C.

Design Registered on 25th January, 1904.

STEPHENSON, BLAKE & Co.

12 A, 24 a.

24 POINT.

About 8 B.

**THE SERIES IS SUPPLIED**  
**American Point Body,**  
**Line & Set, warranted**  
**The CORRECT STANDARD**

229

SIR CHARLES REED & SONS.

LINING ARABIAN.

9 A. 16 a.                      30 POINT.                      About 12 B.  
**THE AMERICAN SYSTEM**  
**Point Body, Line and Set**

7 A. 10 a.                      36 POINT.                      About 14 B.  
**ADMIRABLE SERIES**  
**New Display Letter**

10 A. 24 a.                      24 POINT.                      About 10 B.  
**OFFICES COMPLETELY FURNISHED**  
**With Point Type and Material**

18 A. 40 a.                      18 POINT.                      About 8 B.  
**HANDSOME DESIGN**  
**Artistic Effects**  
**Elegant and Tasteful**

24 A. 50 a.                      12 POINT.                      About 6 B.  
**MODERN EMBELLISHMENT**  
**Effective Display Type**  
**Suited to all Styles of Work**

32 A. 64 a.                      10 POINT.                      About 5 B.  
**CASES AND PRINTING MATERIAL**  
**Kept in Stock and on View**  
**London Warehouse: 33 Aldersgate Street**  
**And Letter Foundry, Sheffield**

36 A. 74 a.                      8 POINT.                      About 4 B.  
**AGENTS FOR CHANDLER & PRICE PLATEN**  
**Chandler and Price Paper Cutter**  
**Strongest-built and Best Machines of their Class**  
**Particulars and Prices on Application**

LINING ROMANY.

5 A, 14.

60 POINT.

About 33 lb.

**HOMER**  
**Roman**

5 A, 14.

36 POINT.

About 14 lb.

**HISTORIAN**  
**Nominator**

5 A, 64.

30 POINT.

About 13 lb.

**NORTH MEAD**  
**Farm House**

5 A, 84.

24 POINT.

About 10 lb.

**MODERN DESIGN**  
**Persian Carpets**

9 A, 12 a.

18 POINT.

About 9 lb.

**ROMANCE**  
**American**

14 A, 20 a.

12 POINT.

About 6 lb.

**FASHION NOTES**  
**Home Chat**  
**Restored 1907**

18 A, 24 a.

10 POINT.

About 5 lb.

**POPULAR ARTISTS**  
**Highest Grade**  
**Saturday Evening**

20 A, 32 a.

8 POINT.

About 4 lb.

**NOVEL ROMANY SERIES**  
**Point Line System**  
**Standard is Guaranteed**



LINING OLYMPIAN.

2 A. 4 B. 48 POINT. About 14 B.  
**MODERN PRINTS**  
**American Method**

8 A. 16 A. 24 POINT. About 10 B.  
**PROFITABLE**  
**Investment**

12 A. 24 A. 18 POINT. About 8 B.  
**ARTISTIC SERIES**  
**Lining Olympian**

22 A. 44 A. 12 POINT. About 6 B.  
**ACCURACY GUARANTEED**  
**with Type cast on the**  
**American Lining System**

28 A. 60 A. 10 POINT. About 5 B.  
**COMPLETE PRINTING OFFICES**  
**Furnished on the latest**  
**and Most Approved Methods**

32 A. 64 A. 8 POINT. About 4 B.  
**SPECIMENS OF OUR LATEST TYPES,**  
**Borders, Furniture & Material**  
**forwarded on receipt of Trade Card**

3 A. 8 B. 30 POINT. About 12 B.  
**STEEL FURNITURE**  
**Made to American Point**

**STEPHENSON,**  
**BLAKE & Co.,**

In issuing this book to the  
trade, have great pleasure  
in drawing the attention  
of printers to their new . . .

**TYPES and**  
**BORDERS**

Of the highest durability,  
superior both in quality  
and design, suitable for  
producing every class of  
work, and cast upon . . .

**AMERICAN POINT**  
**BODY, LINE and SET.**

LINING FLEMISH EXPANDED.

7 A, 10 a. 24 POINT. About 8 lb.  
**HIGHEST QUALITY TYPE**  
**American Point System**

5 A, 8 a. 30 POINT. About 10 lb.  
**PRINTING MATERIAL**  
**Write for Catalogue**

10 A, 10 a. 18 POINT. About 7 lb.  
**OFFICES FURNISHED THROUGHOUT**  
**Modern and Approved Principles**

20 A, 24 a. 12 POINT. About 6 lb.  
**DUST PROOF FRAMES AND WINDOW CABINETS**  
**Superior Punching and Eyeletting Machines**

24 A, 32 a. 10 POINT. About 4 lb.  
**GORDON PLATEN PRESSES AND PAPER CUTTING MACHINES**  
**Stephenson, Blake & Co.'s Chases are Exceptionally True**

LINING ETRURIAN.

9 A. 30 POINT. About 8 lb.  
**AMERICAN METHOD**

7 A. 36 POINT. About 10 lb.  
**BRITISH PRICES**

12 A. 24 POINT. About 6 lb. 16 A. 18 POINT. About 4 lb.  
**RECOGNISED POINT STANDARD**  
**FOUNDRY GUARANTEED**

LINING OLD STYLE GROTESQUE.

5 A. 48 POINT. About 14 B.  
**MACHINES**

7 A. 36 POINT. About 10 B.  
**DANCE MUSIC**

10 A. 30 POINT. About 9 B.  
**MODERN METHODS**

16 A. 24 POINT. About 8 B.  
**FAVOURITE CHARACTER**

20 A. 18 POINT. About 6 B.  
**EASTBOURNE  
COMPANY**

28 A. 12 POINT. About 4 B.  
**OCTOBER MEETING  
MEMORANDUM**

32 A. 8 POINT. About 2 B.  
**DESCRIPTIVE MASTERPIECE  
PUBLISHED IN 1907.**

32 A. 10 POINT. About 3 B.  
**RATIONAL AMUSEMENT  
HEALTHY HOMES**

**COURT HEALTH AND PLEASURE BY VISITING**

**DOUGLAS**

**IDEAL PLACE FOR BOATING, BATHING, FISHING AND GOLFING.  
CHEAP BOOKINGS BY VARIOUS ROUTES.**

**STEPHENSON, BLAKE & Co.**  
*and SIR CHARLES REED & SONS.*

LINING OLD STYLE OUTLINED.  
(Registered No. 559282.)

3 A. 60 POINT. About 14 B.  
**SPECIMENS**

5 A. 48 POINT. About 14 B.  
**RESIDENCE**

7 A. 36 POINT. About 9 B.  
**EASTERN PICTURE**

10 A. 30 POINT. About 9 B.  
**SPRING RESORTS**

18 A. 24 POINT. About 9 B.  
**OUTLINED SERIES POPULAR**

20 A. 18 POINT. About 6 B.  
**PRINTING COMPETITIONS, 1910.**

*Practical Examples of Lining Old Style Outlined.*

The New Remedy for  
Weak or Falling Hair.

Ask your Chemist for  
Free Sample and List.

# SUNLIGHT POMADE

ASSISTS NATURE.

NOURISHES ROOTS.

Royal Arcade, Manchester, \_\_\_\_\_ 19

## BOT. OF HOBBIES LTD.

*Specialities in Games and Pastimes.*

## BRADFORD CHORAL SOCIETY.

*Handel House, Regent Street,*

PARTICULARS OF MEMBERSHIP  
FROM HON. SECRETARY.

\_\_\_\_\_ 19

LINING SHADED LATIN.

5 A. 42 POINT. About 8½ B.  
HIGH GRADE NOTE

7 A. 36 POINT. About 7 B.  
FURNISHER

9 A. 30 POINT. About 6 B.  
MODEL SERIES

12 A. 24 POINT. About 5 B.  
PARIS COSTUME

15 A. 18 POINT. About 4 B.  
POINT LINING FACES  
LABOUR SAVING

22 A. 12 POINT. About 3 B.  
STEPHENSON, BLAKE & Co  
LETTER FOUNDERS

22 A. 10 POINT. About 2½ B.  
AMERICAN POINT STANDARD  
WRITE FOR SAMPLES

LONDON, \_\_\_\_\_ 190

BOT. OF FRED. CARTON  
PRINTER AND PUBLISHER

LINING GLORIA AND LINING ALGERIAN.

36 Point—5 A. about 13 B. 36 POINT LINING GLORIA, with 48 POINT INITIALS—FOR TWO COLOURS. 48 Point—2 A. about 8½ B.  
POINT LINING METHOD

36 Point—5 A. about 13 B. 36 POINT LINING ALGERIAN, with 48 POINT INITIALS. 48 Point—2 A. about 8½ B.  
DESIGNS FOR PRINTERS

LINING ALEXANDRA.

(REGD. NO. 392936.)

2 A. 6 a. 72 POINT. About 10 B.  
**This Quaint Letter**

1 A. 21 a. 24 POINT. About 8 B.  
**Will appeal to every Progressive Printer  
Being very suitable for General Artistic Display**

Stephenson,  
Blake & Co.



Letter Founders

Foundry, Sheffield; and at  
33 Aldersgate Street, London, E.C.

3 A. 10 a. 48 POINT. About 15 B.  
**Distinctive and  
Economical**

6 A. 41 a. 18 POINT. About 6 B.  
**Sample Box of Point Type upon Application  
Correct American Standard Guaranteed**

5 A. 16 a. 36 POINT. About 12 B.  
**Ease, expedition and  
accuracy attained**

8 A. 60 a. 12 POINT. About 4 B.  
**The Alexandra Series is not only most novel and striking in  
appearance, but has the further advantage of being  
Cast on the American Point System, Body, Line and Set**

2 A. 7 a. 60 POINT. About 17 B.  
**American Point System**

LINING GRAPHIC.

3 A. 14 a.

42 POINT.

About 13 B.

Northern Amateur Dramatic Society  
Distinguished Performances

6 A. 44 a. 18 POINT. About 7 B.

This Popular Series is cast upon the American Lining System, thereby ensuring true alignment

4 A. 20 a.

20 POINT.

About 11 B.

Bot. of Charles Hardy  
Printer & Stationer

2 A. 8 a.

60 POINT.

About 18 B.

Stephenson, Blake & Co.

8 A. 60 a. 12 POINT. About 4 1/2 B.

Mr. and Mrs. Edward Turner  
send Best Wishes for a  
Right Hearty Christmas and  
Joyous New Year.  
1907. ☞ 1908.

4 A. 24 a.

24 POINT.

About 11 B.

Received from Benson Limited  
Estimated Cost, £20.  
Memorandum of Agreement

2 A. 10 a.

54 POINT.

About 15 1/2 B.

The Sheffield Foundry  
London: 33 Aldersgate Street



REED'S LINING SHAKESPEARE.

5 A. 8 a. 42 POINT. About 15 lb.  
**MUSICAL RECITALS**  
Concerts for September

5 A. 8 a. 48 POINT. About 15 lb.  
**UNIQUE DESIGNS**  
Brighton Arboretum

7 A. 10 a. 36 POINT. About 12 lb.  
**SOMETHING ATTRACTIVE**  
Restored British Cathedrals

9 A. 10 a. 30 POINT. About 10 lb.  
**SOCIAL EVENINGS**  
Modern English Song

10 A. 11 a. 24 POINT. About 9 lb.  
**FAMOUS PARIS HOUSE**  
Branches in Amsterdam

12 A. 10 a. 18 POINT. About 8 lb.  
**EMINENT DRAMATIC AUTHORS**  
Adaptations from Ancient Writers

28 A. 40 a. 12 POINT. About 6 lb.  
**METROPOLITAN SOCIETY OF HORTICULTURE**  
Members Instructed by Several Competent Teachers

**"LEST WE FORGET."**

Greetings  
and  
Sincere  
Good Wishes  
for Christmas  
and the  
Coming Year  
From  
Minnie Palmer.

The Hawthorns,  
Wallington.

REED'S LINING MACAULAY.

2 A, 6 a.

60 POINT.

About 15 B.

# Modern Design

3 A, 10 a.

36 POINT.

About 10 B.

## Point System High Grade

4 A, 20 a.

24 POINT.

About 8 B.

## Elegant and Durable Macaulay Series

5 A, 34 a.

18 POINT.

About 6 B.

Repeated handling of types is as injurious as the impression

5 A, 34 a.

12 POINT.

About 4 B.

Repeated handling of type is as injurious as the impression of machines, and new type is necessary to obtain good Printing

8 A, 50 a.

10 POINT.

About 3 B.

Repeated handling of types is quite as injurious as the impression of machines, and to obtain Printing with the characters faultless new type is necessary

3 A, 8 a.

48 POINT.

About 13 B.

# Handsome Bouquet Garden Parties

## Music

An Exhaustive Paper relative to the style of present day composers and the predominating method a century ago.



Ernest Walter  
London and Paris.

LINING IONIAN.

3 A. 10 a.

48 POINT.

About 15 B.

Northern Educational Bureau  
Picturesque Westmoreland

3 A. 14 a.

36 POINT.

About 12 B.

Twentieth Century Endowment Society  
Restoration of Ancient Carthage

4 A. 24 a.

30 POINT.

About 10 B.

Programme for Wednesday  
First Science Course  
Typographical Antiquities

5 A. 37 a.

24 POINT.

About 8 B.

Metropolitan Electric Corporation  
Government Appointments  
Cheap Excursions to Newcastle

100th Performance

The  
Mikado

Souvenir

Modern Playhouse  
Haymarket, W.

Particulars and Catalogue Free

Drake Pianos

258 Westinghouse Street, S.E.

LINING BOLD MERCANTILE ITALIC.

3 A. 14 s.

18 POINT.

About 31 B.

*Continental Machinery  
Dutch Establishment*

4 A. 16 s.

36 POINT.

About 15 B.

*Remarkable Flower Cultivation  
New Dramatic Performance*

4 A. 18 s.

30 POINT.

About 15 B.

*International Exhibition at Wilmington  
Combined Industries Represented*

4 A. 24 s.

24 POINT.

About 111 B.

*Fine Mountain Scene  
Smart Fashion  
Desirable Building*

6 A. 34 s.

18 POINT.

About 6 B.

*Local Government Board  
Alexandra Palace  
Literary Contributors*

7 A. 50 s.

12 POINT.

About 6 B.

*Series of Bold Mercantile Italic  
Figures 1234567890  
American Point Line System*

*Practical Handbook.*

*Automobiles  
and  
Steam Power*

*Enterprise Publication Co.  
London and York*

LINING AURIOL OUTLINE.

24 A. 50 a. 12 POINT. About 6 B.  
ARTISTIC PRINTERS MUST  
appreciate this Dainty Outline  
Series, which most effectively  
brightens all high grade work.

12 A. 22 a. 18 POINT. About 8 B.  
AURIOL OUTLINE  
will be found useful  
for Society Printing.

9 A. 16 a. 24 POINT. About 9 B.  
PRINTERS SHOULD FURNISH  
Their Offices with Economy

5 A. 8 a. 36 POINT. About 10 B.  
ARTISTIC \* DESIGNS  
Command Attention

*For particulars of Auriol Borders and Ornaments used in these pages, see pp. 324 and 325.  
The Capitals only of 36 Point and 24 Point can be supplied to work in Two Colours, as shown below.*

SHOWN IN TWO COLOURS.

5 A (Solid only). 36 POINT. About 4 B.  
MODERN METHOD

9 A (Solid only). 24 POINT. About 4 B.  
ELEGANT AND PRACTICAL  
ELEGANT PRACTICAL


EXAMPLES OF LINING AURIOL OUTLINE with AURIOL BORDERS, &c.

**WHIST**

HINTS for  
BEGINNERS



HAROLD RENTON  
- North Shields -



Madame CARDINHAM  
has pleasure in intimating  
that she is showing Latest  
Novelties in Millinery, also Silk  
Blouses in Popular Shades. ✦

HERBERT STEPHENS,  
Photographer.

North Finchley.

CHRISTMAS, 1907.

Heartiest Greetings  
for a Very Happy Christmas and a  
Prosperous New Year  
from  
BERNARD LESLIE-STEWART.

Madysmith Gardens,  
Stockton-on-Tees.

**STEPHENSON, BLAKE & CO.**

and Sir Charles Reed & Sons,  
LETTER FOUNDERS,

WOOD LETTER and MATERIAL MANUFACTURERS.

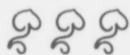
LONDON: 33 Aldersgate Street. Letter Foundry, SHEFFIELD.

# Lining AURIOL Series.

(REGISTERED NO. 419719.)

For full particulars of Auriol Borders and Ornaments shown on these pages see pp. 324 and 325.

THE introduction of this elegant and useful series opens up a new era in the history of Typography. The Artist who designed it drew each letter and ornament with a brush, instead of with pen or pencil, the steel punches being cut in faithful imitation of the original drawings. It will be agreed that this interesting departure has yielded extremely gratifying results, and the "Auriol" series will be recognised by all printers as a successful reproduction of artistic brushwork.



The very effective Ornaments, showing a striking originality in design, will form rich embellishments for most occasions, and although introduced in connection with this particular series of letter, they can be appropriately used in all classes of Artistic Display.

STEPHENSON, BLAKE & Co.

7 A. 17 a.                      30 POINT.                      About 12 B.

## POINT SYSTEM

### Unique Design

12 A. 30 a.                      24 POINT.                      About 10 B.

## ARTISTIC NOVELTIES

### Typography Enriched

24 A. 44 a.                      18 POINT.                      About 9 B.

The Point System now regulates both alignment and body of type

### STEPHENSON, BLAKE & Co.

32 A. 64 a.                      12 POINT.                      About 6 B.

Several of the American founders objected to a point system based upon a pica capriciously selected, instead of upon some regular division of the foot or metre. ☞ £1234567890 ☞

### ENGLISH AND AMERICAN FOUNDERS.

44 A. 100 a.                      10 POINT.                      About 5 B.

The spread of Technical Education brought into existence among us a new spirit, which may be called the spirit of standardisation. A genuine desire grew up in the breasts of progressive printers for a systematic arrangement of type bodies in this country as in America and on the Continent. ☞ £1234567890 ☞



### TECHNICAL EDUCATION FOR PROGRESSIVE PRINTERS.

244

SIR CHARLES REED & SONS.

89

LINING AURIOL AND ORNAMENTS.





Mr. and Mrs. Frank Graham  
AT HOME

on the occasion of the Marriage of their  
daughter Charlotte Marion with  
Thomas Hetherington, son of  
Sir John and Lady Hart, of The Grange,  
Ellham, on 26th September, 1907.

Service will be held at St. George's  
Church, Hanover Square, at 2 o'clock,  
conducted by the Bishop of London.

26 Ennismore Gardens. R.S.V.P.



Motor Club

MENU.

Ox Tail and Clear Soup.

Boar's Head. Sirloin of Beef.

Quarter of Lamb.

Roast and Boiled Chickens.

Bakewell Puddings.

Wine Jelly. Brandy Cream.

Champagne, Claret, Port, Liqueurs.



Mrs. E. Smithson.

Mount Crescent,  
Bournemouth.

WILLIAM CARLING,  
Photographer.

Upper Norwood.

CHRISTMAS, 1907.

With Heartiest Greetings  
and Best Wishes for a very Happy Christmas  
and a Prosperous New Year,  
from  
Mr. & Mrs. MILNE-THOMSON.

86 Burlington Avenue,  
Newcastle-on-Tyne.



ENGADINE. (NOT ON POINT LINE.)

3 A. 18 B. 86 POINT. About 11 B.  
Elegant Designs from Stephenson, Blake & Co.  
Sheffield, and 33 Aldersgate Street, London

5 A. 24 A. 30 POINT. About 10 B.  
Ornaments from Hungary  
Summer Fashions

6 A. 30 A. 24 POINT. About 6 B.  
Orchestral Concerts on Monday  
Handsome Souvenir Edition

8 A. 30 A. 18 POINT. About 6 B.  
Branches under Competent Management  
Collection of Photographures  
Rambles among Welsh Mountains

9 A. 30 A. 12 POINT. About 4 B.  
Descriptions of Christmas and Eastertide Services  
Estimate for Furniture and Decoration  
References to Parents and Guardians supplied

Mr. Charles Lewis.  
  
North Stainley.

Northam Dialectic Society.

---

English Literary History

---

THE COMMITTEE ANNOUNCE A FURTHER  
Course of Friday Lectures  
DURING THE WINTER.

Historical Review of Elizabethan Poets and Dramatists.  
Goldsmith and his Predecessors and Contemporaries.  
Comparison of Anglo Saxon and Norman Publications.  
Prose Writers from Fourteenth to Sixteenth Centuries.

---

EDWARD BROUGHAM,  
September, 1907. Honorary Secretary.

Our Affectionate Greeting.

---

May Heartiest Enjoyment be yours this Merry Christmastide.

---

From Philip and Dora Elphinstone.  
Bristol, Bath.

REED'S WAVERLEY. (NOT ON POINT LINE.)

3 A. 16 a.

42 POINT.

About 12 B.

Stephenson, Blake & Co. Letter Founders  
Printing Offices Furnished Complete

4 A. 24 a.

30 POINT.

About 10 B.

This Waverley Series will be found suitable in various descriptions of modern work

6 A. 40 a.

24 POINT.

About 8 B.

The Waverley Series is popular on account of its suitability in Circular work as well as for Display purposes

8 A. 50 a.

18 POINT.

About 6 B.

The Waverley Series is popular on account of its suitability in Circular work, while for Display purposes it will be found useful and striking, as shown in the examples herewith.

Picturesque Guide Books.



Cumberland

. . . and . . .

Westmoreland.



Price Sixpence.

From  
Gordon Livingstone.

Xmas 1907.

Accept Good Wishes  
for a  
Bright and Merry Christmastide  
and a Happy New Year.

LINING CHARLEMAGNE.

7 A. 36 POINT. About 8 B.  
POPULAR \* DESIGNS \*

10 A. 30 POINT. About 7 B.  
STEPHENSON, BLAKE \* & \* CO.  
SHEFFIELD & LONDON \*

NOVELTIES

Pocket Books of all Makes  
Timepieces from France  
Handsome Japanese Trays  
Silver Mounted Cabinets  
Magic Lanterns and Slides  
Better Cases in Morocco  
Dance and Menu Cards  
Decorated Indian Screens  
American Painted Photos

GEORGE DENT,

FANCY GOODS EMPORIUM,

NORTH PARADE, ROCHESTER.

Embraces this opportunity of thanking the  
Residents in Rochester and surrounding  
district for the support accorded him, and  
solicits inspection of his new Premises.

18 A. 32 B. 24 POINT. About 11 B.  
THIS ELEGANT AND DISTINCTIVE SERIES  
will enable the Progressive Printer to obtain those Striking  
Effects in Typography now so much desired by his Patrons

24 A. 24 B. 18 POINT. About 9 B.  
PROGRESS OF PRINTING  
Perhaps there is no profession which has  
shown greater development during the  
present decade than that of Typography

36 A. 24 B. 12 POINT. About 6 B.  
THE AMERICAN LINING SYSTEM  
has undoubtedly been the greatest advancement of all.  
Since its introduction, paper and card as means of  
justification and aids to alignment, have been almost  
entirely banished from the modern Composing Room

## REED'S LINING RECHERCHÉ.

6 A. 24 a.

24 POINT.

About 10 B.

Every Printer realises the necessity of having in his office a letter which will appeal to Customers

8 A. 20 a.

16 POINT.

About 8 B.

Every Printer realises the necessity of having in his office a letter which will appeal to Customers on account of its two-fold merit of beauty and utility, and the series here shown is

10 A. 24 a.

12 POINT.

About 6 B.

Every Printer realises the necessity of having in his office a letter which will appeal to Customers on account of its two-fold merit of beauty and utility, and the series here shown can be recommended either for special classes of Artistic work, or for use in ordinary Printing. £1234567890

12 A. 20 a.

10 POINT.

About 4 B.

Every Printer realises the necessity of having in his office a letter which will appeal to his Customers on account of its two-fold merit of beauty and utility, and the series here shown can be recommended either for special classes of Artistic work, or for use in ordinary Printing, such as Circulars, Programmes, Menu, Invitation and Christmas Cards

Professor Treadwell

Requests the pleasure of your Company on the occasion  
of his

Seventh Annual Dance

held at the

Terpsichorean Hall, Kentish Town, N.W.

Saturday, November 23rd, 1907.

M \_\_\_\_\_

6 to 11 p.m.

Wishing You

... a ...

Merry

Xmas

... and a ...

Prosperous

New

Year.

LINING VERONESE.

3 A. 14 a.

36 POINT.

About 12 B.

Hungarian Costumes

4 A. 24 a.

30 POINT.

About 11 B.

British Souvenir Edition  
Modern Fashions

4 A. 40 a.

24 POINT.

About 9 B.

Handsome Continental Decorations  
Entertaining Performance

5 A. 40 a.

18 POINT.

About 7 B.

German Reproduction of Famous Picture  
Establishment at Manchester

9 A. 24 a.

12 POINT.

About 5 B.

Stephenson, Blake & Co., Letter Founders, Sheffield  
Furnish on American Lining System

Full Particulars of Spray Ornament used in this Specimen will be found on page 336.

SCRIPTS, BLACKS, &c.

STEPHENSON, BLAKE & CO.

and

SIR CHARLES REED & SONS

Foundry: Sheffield. London: 33 Aldersgate St.

Set in Lining Hallamshire Old Style.

LINING SCRIPT, No. 3.

This Series is now cast on Sloping Bodies, avoiding risk of breakage.

2 A. 10 a.

60 POINT.

About 12 B.

*Bo. of Messrs. Walsingham & Co.*

2 A. 10 a.

60 POINT.

About 12 B.

*Fred. Westinghouse & Company, Manufacturers  
Incorporated by Royal Charter in 1895*

2 A. 10 a.

60 POINT.

About 10 B.

*D<sup>r</sup> to aforesaid. Martin Christopher Newcomb, 21365  
Stephenson, Blake & Co., Sheffield and London*

2 A. 10 a.

60 POINT.

About 10 B.

*The Committee of Birmingham Manufacturers immediately placed  
themselves in direct communication with several Continental Traders in  
order to obtain information as to the duties it would be desirable to impose*

2 A. 10 a.

24 POINT.

About 8 B.

6 A. 34 a.

18 POINT.

About 6 B.

*The Committees of Birmingham  
Traders immediately placed themselves  
in communication with the Continental  
Manufacturers in order to obtain much*

*The Committee of the Birmingham Traders  
immediately put themselves in direct communication  
with the Continental Manufacturers in order to  
obtain information as to the duties which it would  
be desirable to impose on the articles manufactured*

Sheffield & London.

March, 1908.

Dear Sirs,

We have much pleasure in calling attention to this Series of Imperial Script, which in its general style and finish closely resembles the best copperplate work. The popularity of this Series is already quite phenomenal, and is due not only to its most elegant appearance, but also to its durable qualities.

The Types are cast to American Point Standard on sloping bodies, and, as no sort overhangs, are thus free from an objection usually inherent in Scripts. The utmost care has been taken to ensure accurate junctions, and in this respect also the Series claims to be superior to most, if not all, other Scripts.

The Dotted Lines \_\_\_\_\_ which are included in each font, will be found both useful and economical as regards time and labour.

Hoping to be favoured with your esteemed orders, which will receive our most careful attention,

We remain,

Yours faithfully,

Stephenson, Blake & Co.



10 & 24 POINT LINING IMPERIAL SCRIPT.



LINING IMPERIAL SCRIPT.

Bo<sup>d</sup> of Stephenson, Blake & Co.  
Letter Founders, Sheffield and London.

2 A. 7 B. 42 POINT. About 11 lb.  
*London Fashion*

2 A. 12 B. 36 POINT. About 9 lb.  
*Continental Railway*

2 A. 16 B. 30 POINT. About 9 lb.  
*Grand Summer Display*

4 A. 22 B. 24 POINT. About 6 lb.  
*Memorandum from Armstrong*

6 A. 40 B. 18 POINT. About 4 lb.  
*The famous Royal Hungarian Band  
performs daily during September*

7 A. 64 B. 12 POINT. About 2 lb.  
*Testimonials from gratified Parents and Guardians  
Prospectus and Terms sent on application*

*Imperial Script.*

✦

*The important advantages offered by this Series, its elegance of design, great durability (owing to the types being cast on sloping bodies), and its remarkable resemblance to copperplate work, have secured for it great popularity, greater perhaps than has been achieved by any other series, and have rendered it an indispensable adjunct to every printing office.*

*Founts are stocked in the following useful weights as given:*

42 Point, in founts of . . . . .	11, 16, and 20 lb.
36 Point, in founts of . . . . .	9, 13, and 17 lb.
30 Point, in founts of . . . . .	9, 12, and 15 lb.
24 Point, in founts of . . . . .	8, 12, and 15 lb.
18 Point, in founts of . . . . .	8, 12, and 15 lb.
12 Point, in founts of . . . . .	5, 8, and 12 lb.

*pleasure to request  
your presence and support at the*

*Laying of the Foundation Stone*  
*of the New Building by the*

*Most Hon. the Marquis of Londonderry,*

*On Wednesday, August 26th, 1907.*

*Ceremony at 3 p.m.* *R. J. C. P.*

*Mr. Ernest Knight,*  
*North Finchley.*

*Mr. N. W. Plerson,*  
*Canby Avenue,*  
*Edinburgh.*

*Mr. R. W. Donald.*

*Rowland & Hayes*

*Wholesale and Retail*

*Drapers and House Furnishers,*

*North Church Parade,*

*Wolverhampton.*

*Madame Beaumont begs to introduce  
for inspection the undermentioned Novelties in the  
Choicest & Newest Fashions:*

*French Twill Morning Wrappers.*

*Real Lace Handkerchiefs.*

*Plain and Fancy Dress Fabrics.*

*Embroidered Cashmere Gowns.*

*Travelling Lust and Shower Cloaks.*

*Indian Printed Draperies.*

*32 Burlington Gardens.*

*Autumn Season, 1907.*

12, 18, 24, 30 & 36 POINT LINING IMPERIAL SCRIPT.

LINING PARISIAN RONDE.

To Printers and Stationers.

PLEASE NOTE.

We supply Complete  
Lining Outfits  
on the latest  
American Methods,  
Best Quality only.

Our Complete Outfits  
include both  
Body and Gobbing  
Fonts on the  
Lining System,  
thus saving  
Time and Labour

American Style  
Cases and  
Wood Cabinets,  
Chandler & Rice Co.'s  
Gordon Blaten  
Machines and  
Cutters, the best  
of their class.

Letter Foundry, Sheffield.

Dear Sirs,

We have much pleasure in asking your  
attention to the New Series of type shown in this  
and the following pages, which we have recently  
produced with very great success under the name of

Lining Parisian Ronde.

This new style of letter combines the legibility of  
ordinary Script with the elegance and adaptability  
of the best work of the engraver, and is largely  
used both in America and on the Continent as the  
favourite type for every kind of Society Stationery.

Being cast on the American Point Lining  
System and on square bodies, no difficulty will be  
experienced in composition, distribution or corrections  
with this Series.

Yours faithfully,

Stephenson, Blake & Co.

and Sir Charles Reed & Sons.

London: 33 Aldersgate Street.

# Menu.

Friday, March 6th, 1908.

Ox Tail Soup.

Boar's Head. Sirloin of Beef.

Venison.

Roast and Boiled Chickens.

Fruit Tarts.

Bakewell Puddings.

Wine Jelly.

Hotel Metropole, Whitby.

## LINING PARISIAN RONDE.

### DANCES.

1. Country Dance \_\_\_\_\_
2. Waltz \_\_\_\_\_
3. Quadrille \_\_\_\_\_
4. Waltz \_\_\_\_\_
5. Scotch Reel \_\_\_\_\_
6. Waltz \_\_\_\_\_
7. Schottische \_\_\_\_\_

Christmas, 1907.

Thoughts  
Wishes  
and the New Year  
from  
Graham.

Corporation, Limited.  
£10,000.

This is to Certify that \_\_\_\_\_

has paid the undermentioned sum on account of Shares in above  
Company, the Certificate being dated \_\_\_\_\_

Rowland Hastings,  
Secretary.

£ : : \_\_\_\_\_

## LINING PARISIAN RONDE.

Cast on Square Bodies.

14 POINT.

Lining Parisian Ronde being cast on Square Bodies can be composed or distributed with the same facility as ordinary type. 1234567890

18 POINT.

Suitable for Wedding Invitations and every Description of Society Printing

24 POINT.

Copperplate Printing may be imitated with this Fine Series

30 POINT.

Artistic Printing produced by High Class Material

36 POINT.

Handsome Series of Lining Parisian Ronde

48 POINT.

The American Lining System.

Mr. Carr

### WEIGHTS OF FOUNTS.

48 Point—2 A. 10 a.; about 12 lb. 24 Point—5 A. 39 a.; about 10 lb.  
36 Point—3 A. 18 a.; about 10 lb. 18 Point—7 A. 74 a.; about 10 lb.  
30 Point—5 A. 24 a.; about 10 lb. 14 Point—7 A. 64 a.; about 6 lb.

Dotted Lines (as shown in date line below) are included in Founts, together with the following special sorts:

ð r r. w. ð œ ; , + - / & /

Miss Watson.

# Sheffield Letter Foundry

High Class Lining Type and Material,

London:  
33 Aldersgate Street.

Sheffield, \_\_\_\_\_ 190

## DISPLAY SCRIPT.

These Founts are cast on Sloping Bodies, line with each other, and lock together without any justification.

2 A. 5 a.

51 POINT.

About 12 B.

*Bo<sup>th</sup> of Norman Francis*

2 A. 5 a.

42 POINT.

About 8½ B.

*Devonshire Insurance Corporation*

2 A. 5 a.

30 POINT.

About 7 B.

*D<sup>r</sup> to Benjamin Greenbank & Company*

*From Stephenson London*

## LINING FREEHAND.

1907.

1908.

Heartiest Wishes  
for a  
Joyous Christmastide  
— and —  
Glad New Year.  
From  
Archibald W. Henderson.

24 Lordship Park,  
Green Lanes, N.

7 A. 74 a.

18 POINT.

About 12 B.

This Script can be composed and distributed like ordinary Type, and is well suited for work in which an imitation of handwriting is desired.

10 A. 120 a.

12 POINT.

About 10 B.

Attention is also requested to the novelty of the design, the accurate joining of letters, and simplicity of the Fount, which contains no duplicate or tied sorts. The Dotted Lines ——— included in each Fount will be found useful and economical.

12 A. 120 a.

10 POINT.

About 8 B.

The Upright Style of Handwriting has superseded that of Sloping in the estimation of Educational Authorities, and is also taught in Public Schools. The imitation in Type of this popular style of Penmanship should appeal to every Printer.

REED'S LINING CIVIL SERVICE RONDE.

18 POINT.

Dear Madam,

In the accompanying Booklet will be found a few selected designs of artistic Inlaid Linoleums, in the preparation of which neither expense nor effort has been spared to produce the highest quality and best results. From the hygienic point of view, Linoleums are to be preferred to Carpets; they do not harbour dust and are quickly and easily cleaned.

Assuring you of our best services,

Yours faithfully,

MARK RUSHFORD & Co.

6 A, 50 a; about 10 lb.

REED'S LINING UPRIGHT RONDE.

18 POINT.

Dear Sir,

We beg to remind you that our Eighteenth Annual Sale takes place during the forthcoming week, and should it not be convenient for you to visit our establishment may we assure you that all orders forwarded by post will receive prompt and impartial attention. All goods purchased whilst the Sale is proceeding are subject to a discount of 20 per cent. off prices shown in Catalogue.

Hoping to receive your highly esteemed commands, we have the honour to remain,

Yours faithfully,

ROBINSON & WEAVER.

8 A, 60 a; about 10 lb.

LINING COMMERCIAL ITALIC.

14 A, 74 a.

14 POINT.

About 10 lb.

The Directors have much pleasure in submitting their Seventh Annual Statement for the consideration of the Shareholders, and though the year 1905 will be remembered by the prostration of many important

STEPHENSON, BLAKE & Co., SHEFFIELD AND LONDON.

18 A, 112 a.

10 POINT.

About 8 lb.

The Directors have much pleasure in submitting their Seventeenth Annual Statement for the consideration of the Shareholders, and though the year 1905 will be remembered by the prostration of many important branches of

METROPOLITAN AND PROVINCIAL BANKING CORPORATION.

16 A, 104 a.

12 POINT.

About 10 lb.

The Directors have much satisfaction in submitting their Seventeenth Annual Statement for the consideration of the Shareholders, and though the year 1905 will be remembered by the prostration of many important branches of trade and

METROPOLITAN AND PROVINCIAL BANKING CORPORATION.

STEPHENSON, BLAKE & Co.

280

SIR CHARLES REED & SONS.

## LINING TYPE-WRITERS.

18 A. 110 a.

12 POINT, No. 2.

About 10 B.

TYPE-WRITING.--The increase in the use of Type-Writing Machines for correspondence has called for a Type face in close imitation of the same, and we hope that the founts here shown may meet with approval generally. We haave the pleasure to submit this Specimen of No. 2 Type-Writer, which has been produced to meet the growing demand for a character which satisfactorily imitates the style of letter used on the most approved and most recent Type-Writing Machines.

18 A. 104 a.

12 POINT, No. 3.

About 10 B.

TYPE-WRITING.--The increase in the use of Type-Writing Machines for correspondence has called for a Type face in close imitation of the same, and we hope that the founts here shown may meet with approval generally. We have the pleasure to submit this Specimen of our "Standard" Type-Writer, which has been produced to meet ~~the~~ the growing demand for a character which satisfactorily imitates the style ~~and~~ of letter used on the most ~~a~~pproved Machines.

18 A. 104 a.

12 POINT, No. 4 (RIBBON FACE).

About 10 B.

TYPE-WRITING.--The increase in the use of Type-Writing Machines for correspondence has called for a Type face in close imitation of the same, and we hope that the founts here shown may meet with approval generally. We have the pleasure to submit this Specimen of our "Ribbon-Face" Type-Writer, which has been produced to meet the growing demand for a character which satisfactorily imitates the style of letter used on the most recent Type-Writing Machines.

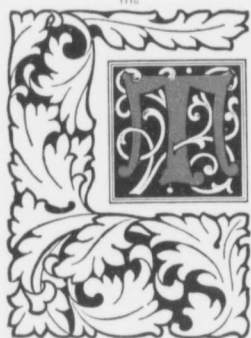
20 A. 150 a.

10 POINT.

About 10 B.

TYPE-WRITING. --The steadily increasing use of Type-Writing Machines for correspondence has called for a Type face in close imitation of the same, and we hope that the founts here shown may meet with the approval of the trade. We would ask attention to the new size of Type-Writer in which this paragraph is set, as it may be preferred for jobs where the get-in is of importance. We have frequently been asked for a smaller face than is generally used, and we trust that this 10 Point will meet a long-felt want, and that we shall be favoured with your esteemed orders.





ypographical  
Students are  
aware that if  
profitable as  
well as effec-  
tive work be  
aimed at, the  
simplest style  
and design is  
essential. If  
an initial, or  
border, orna-  
ment, or cut,  
be introduced

and a colour judiciously used, the value of a printed page is enhanced without injury to the simplicity of design, but the use of twisted rule, masses of borders, etc., often placed indiscriminately, not only increase the cost of composition, but tend to detract, rather than beautify and enforce the salient features of the work. This Series was designed with the above in mind, and the examples on these pages show to what extent we have succeeded.

## Point Body

### Notice to Our Clients

On Thursday next, the twenty-eighth of June, at half-past three in the afternoon, our new and spacious premises, replete with beautifully fitted Showrooms, will be opened for inspection, when we hope we may be favoured with your presence

Wardlows, Ltd., Oxford Street, W.

## Washington

11 A, 90 a, 2 B. 6 POINT. 28 A, 100 a, 4 B.

When a man has become famous, dignified ancestors are sure to be provided for him. Efforts have been made to connect George Washington with more than one family of consequence in England bearing his name. It has only recently been discovered, however, that the two Washington brothers who came to America in Cromwell's day were of

8 A, 34 a, 3 B. 10 POINT. 15 A, 110 a, 6 B.

The last named date is the one that is universally observed as the birthday of Washington. The little George had afterward several brothers and sisters

6 A, 40 a, 4 B. 14 POINT. 12 A, 80 a, 9 B.

It is said that while George was living with his brother he was one day in Alexandria

10 A, 18 a, 6 B. 24 POINT. 6 A, 30 a, 15 B.

## Moorland Walks

2 A, 12 a, 9 B. 36 POINT. 4 A, 24 a, 19 B.

## Alexandra

2 A, 4 a. 60 POINT. About 16 B.

## Yearly

2 A, 4 a. 84 POINT. About 24 B.

## Send

## Text Series

9 A, 20 a, 21 B. 8 POINT. 19 A, 140 a, 2 B.  
John Washington marched as Colonel at the head of a number of Virginians in attacking an Indian fort in Maryland. While some white men were holding a parley with some chiefs at

6 A, 30 a, 4 B. 12 POINT. 12 A, 100 a, 8 B.  
Washington's ancestors seem to have been very good businesslike men. True Virginian Planters

5 A, 22 a, 5 B. 18 POINT. 10 A, 54 a, 11 B.  
When not quite sixteen years of age, his mother

2 A, 14 a, 71 B. 30 POINT. 4 A, 94 a, 13 B.  
French Court

2 A, 6 a, 12 B. 48 POINT. 3 A, 12 a, 101 B.  
Vandals

2 A, 4 a. 72 POINT. About 20 B.  
Grite

2 A, 4 a. 96 POINT. About 22 B.  
Gun

## The Eastertide Service



CELTIC BORDER

Church of Saint Matthew  
Ewell and Ditton Hill Roads  
Surbiton.

## Line & Set



Established A. D. 1813

William Dove

Wishes to make known to all his Patrons that at the Opening of his New Premises a big show of Fancy Waistcoats for which he is far-famed, will be made; also an entirely new stock in up-to-date Highland Suitings.

No. 234 Martin Street

# Chambers, Sanderson & Company

## Jewellers

Statuary

Watchmakers, Silversmiths, Diamond Setters  
Antique Wall Clocks

Antiques

Telephone: 258 Oxford.

36 Mountford Road, Oxford.

190

### Menu.

Clear Ox-tail Soup Mulligatawny Soup

Boiled Turbot and Shrimp Sauce

Filletted Plaice

Roast Beef Horseradish Yorkshire Pudding

Boiled Mutton and Caper Sauce

Vegetables in Season

Roast Duck Roast Chicken Ham

Gooseberry and Currant Tarts Topsy Cake

Eustard Wine and Orange Jellies

Cheese and Salad

### Machinery

Of every description for the Printer, including  
Wharfedales, Cylinder and Rotary Machines,  
Platens, Guillotine Cutting Machines, &c. &c.  
Made throughout and on view at our own Works



### Rowlands & Co.

Cardigan Street, Edinburgh

No. \_\_\_\_\_

London. \_\_\_\_\_

190

## Great Western Bank

(Strand Branch)

Pay to \_\_\_\_\_

or Order

the Sum of \_\_\_\_\_

£ : :

LINING AUGUSTAN BLACK.

2 A. 24 a. 24 POINT. About 6j B.  
**Amalgamated Society of European Coach Builders**  
**Preliminary Announcement of Inauguration**

4 A. 26 a. 18 POINT. About 5 B.  
 Notice is Hereby Given that a meeting of the leading Manufacturers has  
 been arranged to take place on the Second Tuesday in October

7 A. 30 a. 12 POINT. About 4 B.  
 Notice is Hereby Given that a Meeting will be called for the purpose of considering Resolutions  
 relating to the admission or otherwise of Manufacturers residing beyond the boundary prescribed

10 A. 74 a. 10 POINT. About 3 B. 10 A. 74 a. 8 POINT. About 2 B.  
 Notice is Hereby Given that a Meeting will be held for the purpose of considering certain Resolutions relating to many  
 Westminster Mineral Water Company, Limited Notice is Hereby Given that a Meeting will be held for the purpose of  
 considering Resolutions relating to the admission or otherwise of certain  
 Exhibition of Paintings in Water Colours by British Artists

LINING  
 CONDENSED OLD ENGLISH.

2 A. 12 a. 48 POINT. About 10j B.  
**Barmouth Times**

3 A. 16 a. 36 POINT. About 8 B.  
**Manchester Observer**

4 A. 20 a. 30 POINT. About 7 B.  
**Hampstead Borough Council**

5 A. 40 a. 18 POINT. About 4 B.  
**Botanical Specimens from North America**  
**Exhibition of Electrical Contrivances**

5 A. 44 a. 12 POINT. About 3 B.  
**Combination of West Australian Mining Companies**  
**Promenade Concerts during the Winter Months**

LINING COLUMBIAN TEXT.

2 A. 14 a. 48 POINT. About 10 B.  
**Hibernian Ceremonies**

3 A. 14 a. 42 POINT. About 8j B.  
**Memories of Westminster**

3 A. 16 a. 36 POINT. About 6j B.  
**Mineralogical and Geographical**

3 A. 20 a. 30 POINT. About 5 B.  
**Songs of Great Britain and Ireland**

4 A. 24 a. 24 POINT. About 4 B.  
**Financial Statement of Local Government Board**

4 A. 32 a. 18 POINT. About 3 B.  
**Managing Directors of the Metropolitan Gas Syndicate**

LINING SAXON BLACK.

2 A. 4 a.

72 POINT.

About 22 B.

Malden Times

2 A. 6 a.

60 POINT.

About 14 B.

Birmingham Courier

2 A. 8 a.

48 POINT.

About 12 B.

Corporation Appointment  
American Productions

2 A. 12 a.

36 POINT.

About 10 B.

Popular Continental Nominations  
British and Foreign Specimens

4 A. 20 a.

30 POINT.

About 9 B.

Quarterly Appointment of District Inspector  
Dominican and Benedictine Settlements

4 A. 24 a.

24 POINT.

About 7 B.

Financial Statement of the Oriental Trading Syndicate  
Prospectuses of the Lancaster Banking Company

## LINING SAXON BLACK.

5 A. 40 a.

18 POINT.

About 9 B.

The Directors of the Birkenhead  
Electric Railway Company have  
Popular French Presidents

6 A. 40 a.

12 POINT.

About 4 B.

The Directors of the North Devon Electric  
Railway Company are prepared to consider  
applications for supplying general stores.  
Manufacturers' Supply Association

### The Letter Founders' Review.

Published Quarterly  
Price 2/6  
Editor: H. A. Stanley

Northumberland Avenue,

London

8 A. 40 a.

10 POINT.

About 5 B.

The Directors of the Liverpool Electric Railway  
Company are prepared to consider Tenders for the  
supply of General Stores. Manufacturers and  
Appointment of New Sanitary Inspector

8 A. 50 a.

8 POINT.

About 2 B.

The Directors of the Liverpool Electric Railway Company  
are prepared to receive Tenders for the Supply of General  
Stores. Manufacturers and others desirous of tendering for  
same should apply to the undersigned on the Forms provided  
Nelson Centenary Celebrated in October, 1905

## LINING MISSAL CAPITALS.

5 A.

30 POINT LINING MISSAL CAPITALS.

About 3 B.

Salisbury Cathedral  
Memorial Windows

5 A.

24 POINT LINING MISSAL CAPITALS.

About 2 1/2 B.

Nuneaton Demonstration  
British Emblems

5 A.

18 POINT LINING MISSAL CAPITALS.

About 2 B.

Specimen of Restored Painting  
Austrian Telephone

STEPHENSON, BLAKE & Co.

287

Morning Services

Arrangements during Lent



St. Bartholomew's, Highbury

Rector: The Rev. G. Pearson

SIR CHARLES REED & SONS.




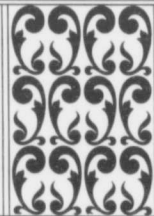

LINING ABBEY TEXT.

25. \* a. 60 POINT. About 18 B.

# Aberystwith Herald

3 A. 20 a. 30 POINT. About 11 B.

Black Letters have for years  
been conspicuous in Printing

	<i>M</i> _____	Oriental Press, Chichester.
	<b>Bought of Fred. Brandon</b>	
	Photographic Artist and Fancy Stationer	
	Commercial Printer and Lithographer	
		

*For Specimen of Display Ornaments here used, see page 313.*

4 A. 24 a. 24 POINT. About 8 B.

Black Letters have for years been  
of conspicuous service in Printing  
Durable and Effective Series

3 A. 10 a. 48 POINT. About 15 B.

# Stephenson, Blake & Co.

STEPHENSON, BLAKE & Co.

288

SIR CHARLES REED & SONS.

LINING ABBEY TEXT.

6 A. 40 a. 18 POINT. About 7 B.  
**Black Letters have for years  
been in conspicuous demand  
and are to-day most popular**  
**Stephenson, Blake & Co.**

10 A. 60 a. 14 POINT. About 6 B.  
**Black Letters have been in conspicuous  
service for years in nearly every Printing  
Office throughout the country, and they  
are to-day more popular than ever before**  
**Letter Foundry, Sheffield and London**

6 A. 10 a. 36 POINT. About 12 B.  
**❧ Popular Evening Concert ❧**

12 A. 60 a. 12 POINT. About 3 B.  
**Black Letters have been in conspicuous service  
for many years in nearly every Printing Office  
in the land, and they are to-day more popular  
than ever. The great legibility of this Series**  
**Types and Borders Correct Standard.**  
**Offices Furnished on Point Lining System.**

14 A. 70 a. 8 POINT. About 2 B.  
**Black Letters have for many years been in conspicuous use  
in nearly every Printing Office in the land, and to-day they  
are more popular than ever. The very great legibility of this  
Series makes it preferred where the less easily read old black  
letter would be unsatisfactory, and consequently Abbey Text  
has become a standard fashion in type for general printing.**  
**Superior Printing Material of every Description.**  
**Frames, Cases and Furniture to suit all Requirements.**

LINING BLACK, No. 3.

2 A. 12 a. 36 POINT. About 10 B.  
**Annual Christmas Gathering**

3 A. 16 a. 31 POINT. About 6 B.  
**Famous Portraits in the Grecian Museum**  
**Readings from Ancient Dramatists**

4 A. 20 a. 18 POINT. About 5 B.  
**Descriptive Catalogue**  
**Recitation from Dickens**  
**Morning Recitals**

5 A. 30 a. 12 POINT. About 4 B.  
**Dealer in Persian Tapestries**  
**Sweden and Norway**  
**North American Rambles**

6 A. 40 a. 10 POINT. About 3 B.  
**Presentation of Colours to the Regiment**  
**Mechanicians and Statesmen**  
**Photographs of English Mountains**

6 A. 40 a. 8 POINT. About 2 B.  
**Revised Edition of the Tragedy of Macbeth**  
**Mercantile Stationers in Edinburgh and Glasgow**  
**Masterpiece of Roman Literature**



LINING ALEXANDRIAN BLACK.

3 A. 12 a.

48 POINT.

About 12 l.

# The Origin of Bodies

4 A. 18 a.

30 POINT.

About 5 l.

The Origin of our Type-Bodies, and the names which have grown around them is a

6 A. 24 a.

24 POINT.

About 6 l.

The Origin of all Type-Bodies, and the nomenclature which has grown around them is a branch of your

8 A. 30 a.

18 POINT.

About 4 l.

The Origin of our Type-Bodies, and the nomenclature which has grown around them, is a branch of Typographical antiquity

8 A. 44 a.

14 POINT.

About 3 l.

The Origin of Type-Bodies, and the nomenclature which has grown around them, is a branch of Typographical antiquity which has ever been shrouded in more or less obscurity. Imagining, as we do, that the moulds of the first

8 A. 50 a.

12 POINT.

About 3 l.

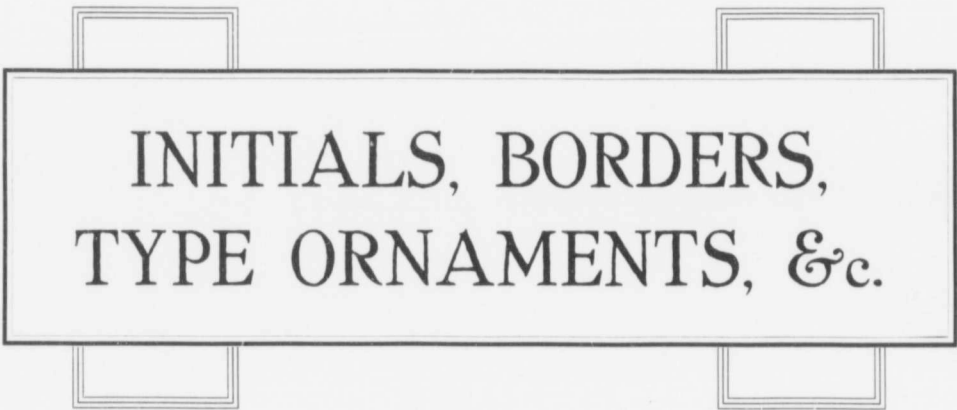
The Origin of our Type-Bodies, and the nomenclature which has grown around them, is a branch of Typographical antiquity which has always been shrouded in more or less obscurity. Imagining, as we do, that the moulds of the earlier Printers were of a primitive construction

8 A. 50 a.

8 POINT.

About 1 l.

The Origin of all Type-Bodies, and the nomenclature which has grown around them, is a branch of Typographical antiquity which has ever been shrouded in more or less obscurity. Imagining, as we do, that the moulds of the first Printers were of a primitive construction, and, though conceived on true principles, were adjusted to the various sizes of letter they had to cast, more by eye than by rule, it is very easy to understand that founds would be cast on no other principle than that of ranging in body, line and height in themselves, irrespective of the body



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and  
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For Prices and Particulars see General Price List.

SERIES No. 1.—Solid, Open, and Two Colours.



SERIES No. 2.—Solid, Open, and Two Colours.



SERIES No. 3.—Solid only.



# TEXT INITIALS, With Mortised Ornaments.

(Electros Mounted on Metal.)

SERIES No. 4.—SIX LINE (72 Point), for One or Two Colours.



SERIES No. 5.—FIVE LINE (60 Point), for One or Two Colours.



SERIES No. 6.—FOUR LINE (48 Point), for One or Two Colours.



For Prices of Sets and Separate Initials, see General Price List.

# MORTISED INITIAL BLANKS.

(Electros Mounted on Metal.)



1102.



1103.



1104.



1107.

SUPPLIED IN SETS OF  
 4 Electros. Nos. 1102, 1103, 1104, 1105.  
 4 .. Nos. 1106, 1107, 1108, 1109.  
 3 .. Nos. 1110, 1111, 1112.  
 Or may be ordered separately.

For Prices see General Price List.



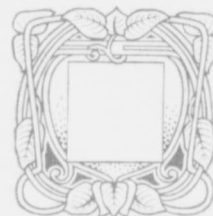
1108.



1106.



1105.



1109.



Mortised  
 for 4-Line.

1112.

STEPHENSON, BLAKE & Co.



Mortised for 6-Line.

1110.

316



Mortised for 5-Line.

1111.

SIR CHARLES REED & SONS.

# FLORAL, LANDSCAPE, AND OLD STYLE INITIALS.

(For Prices of Sets and Separate Initials, see General Price List.)

60 POINT INITIALS.



72 POINT FLORAL INITIALS.



72 POINT LANDSCAPE INITIALS.



ORNAMENTED INITIALS, No. 1 (ELECTROS).



72 POINT ORNAMENTED INITIALS, No. 2.



48 POINT OLD STYLE INITIALS.



42 POINT OLD STYLE INITIALS.



30 POINT OLD STYLE INITIALS.



ORNAMENTED INITIALS, No. 3.

(Electros Mounted on Metal.)

SERIES No. 7.—For One or Two Colours.



SERIES No. 8.—For One or Two Colours.



SERIES No. 9.—For One or Two Colours.



For Prices and Particulars see General Price List.

LINING ROYAL BLACK INITIALS.

72 POINT.



42 POINT.



48 POINT.



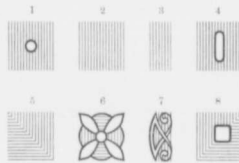
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# SIMPLEX BORDER

All on 24 Point body, and effective  
either with or without Brass Rule.



## SYNOPSIS.



## WEIGHTS.

SET No. 1 comprises Complete Assortment of about 10 lb.  
 " 2 " " " " " 7½ lb.  
 " 3 " " " " " 5 lb.  
 Set No. 2 includes extra proportion of piece No. 2.

**STEPHENSON, BLAKE & Co.**  
and Sir Charles Reed & Sons.



**SIMPLEX BORDER**

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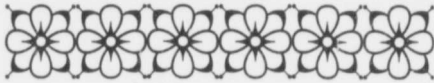
*Tuesday, March 25th, 1912.*

## NEW BORDERINGS.

Designed for use in General Artistic Work as Borders and Bands, and specially suitable for Modern Newspaper Display and Cover Borders.  
Cast on American Point System. For Prices see General Price List at beginning of book.

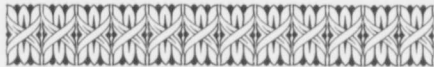
36 POINT. 8½ in. = 1 lb.

No. 239.



30 POINT. 10¼ in. = 1 lb.

No. 243.



24 POINT. 12½ in. = 1 lb.

No. 240.



No. 241.



No. 242.



No. 242.



No. 250.



No. 260.



No. 261.



No. 244.



STEPHENSON, BLAKE & Co.

24 POINT—Continued.

No. 266.



No. 247.

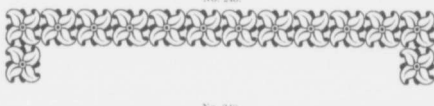


18 POINT. 16½ in. = 1 lb.

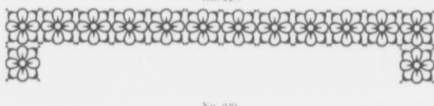
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No. 246.



No. 248.



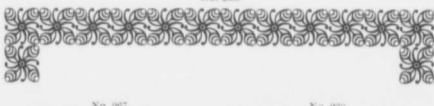
No. 249.



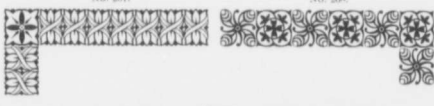
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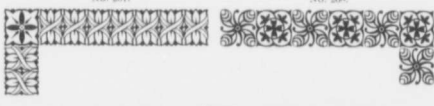
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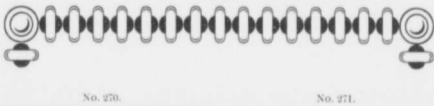
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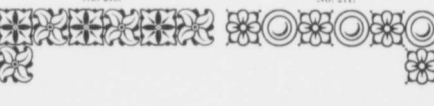
No. 268.



No. 270.



No. 271.

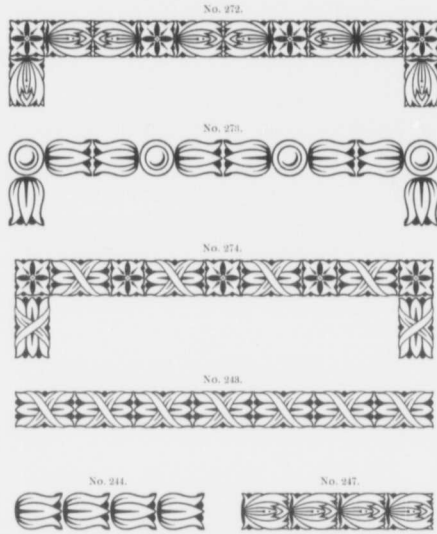


SIR CHARLES REED & SONS.

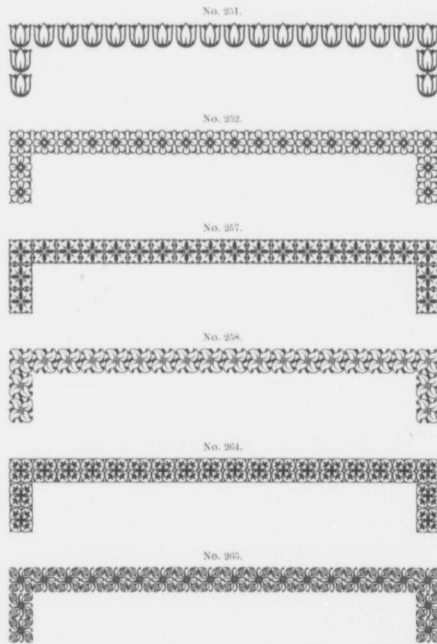
## NEW BORDERINGS.

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### 18 POINT—Continued.

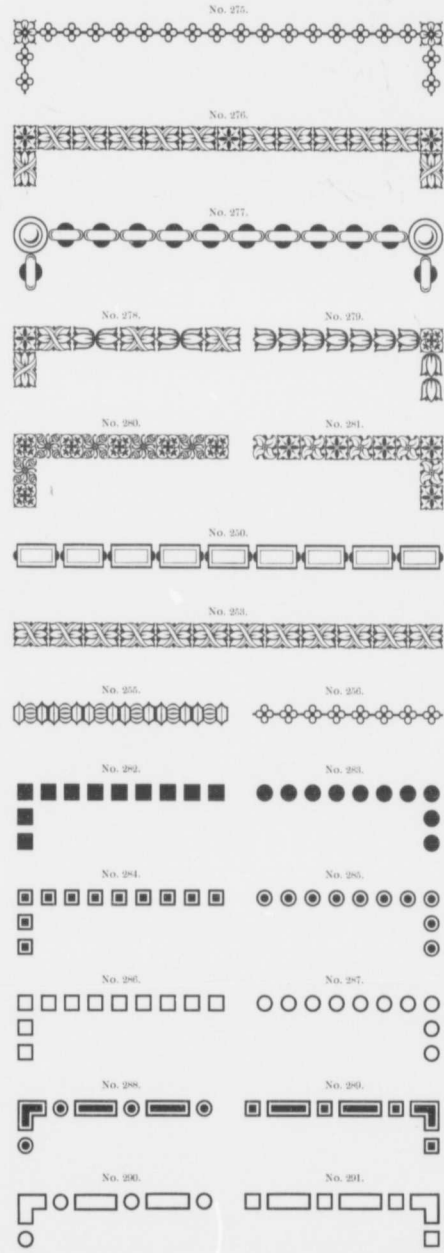


### 12 POINT. 25 in. — 1 lb.

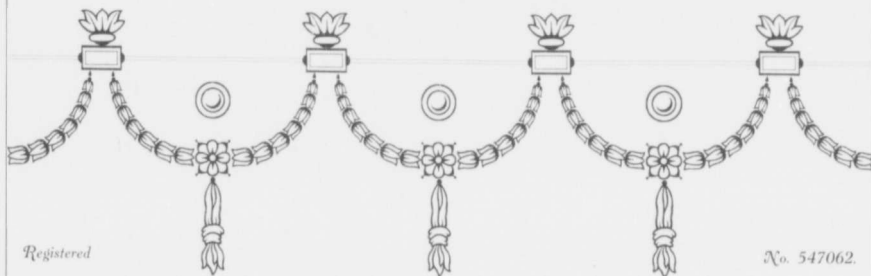


STEPHENSON, BLAKE & Co.

### 12 POINT—Continued.



SIR CHARLES REED & SONS.

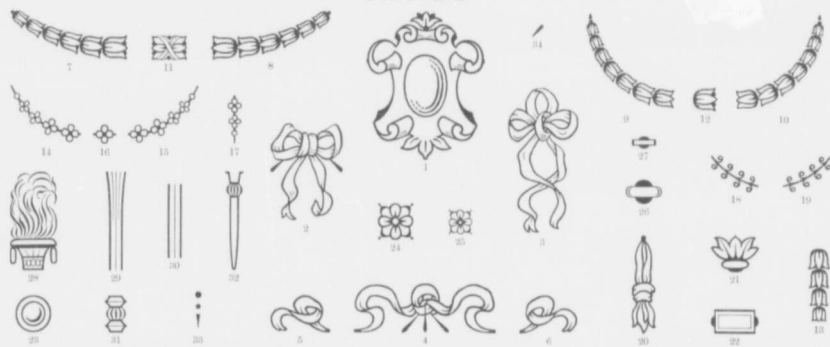


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Special Border Cases, size of Half Upper Case (to fit Handy Cabinet), can be supplied.

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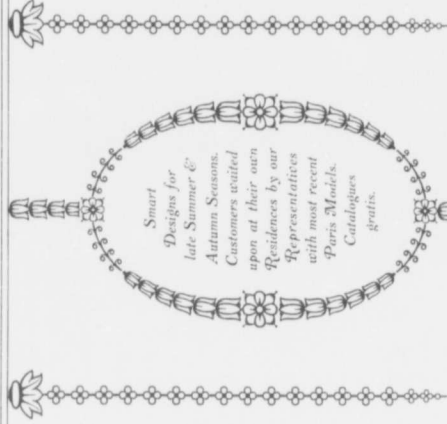
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# Costumes



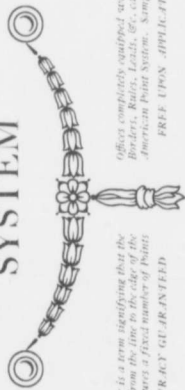
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Point Line is a term signifying that the  
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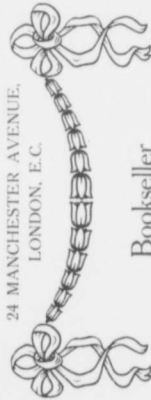
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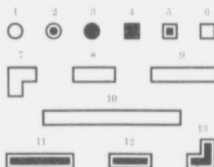
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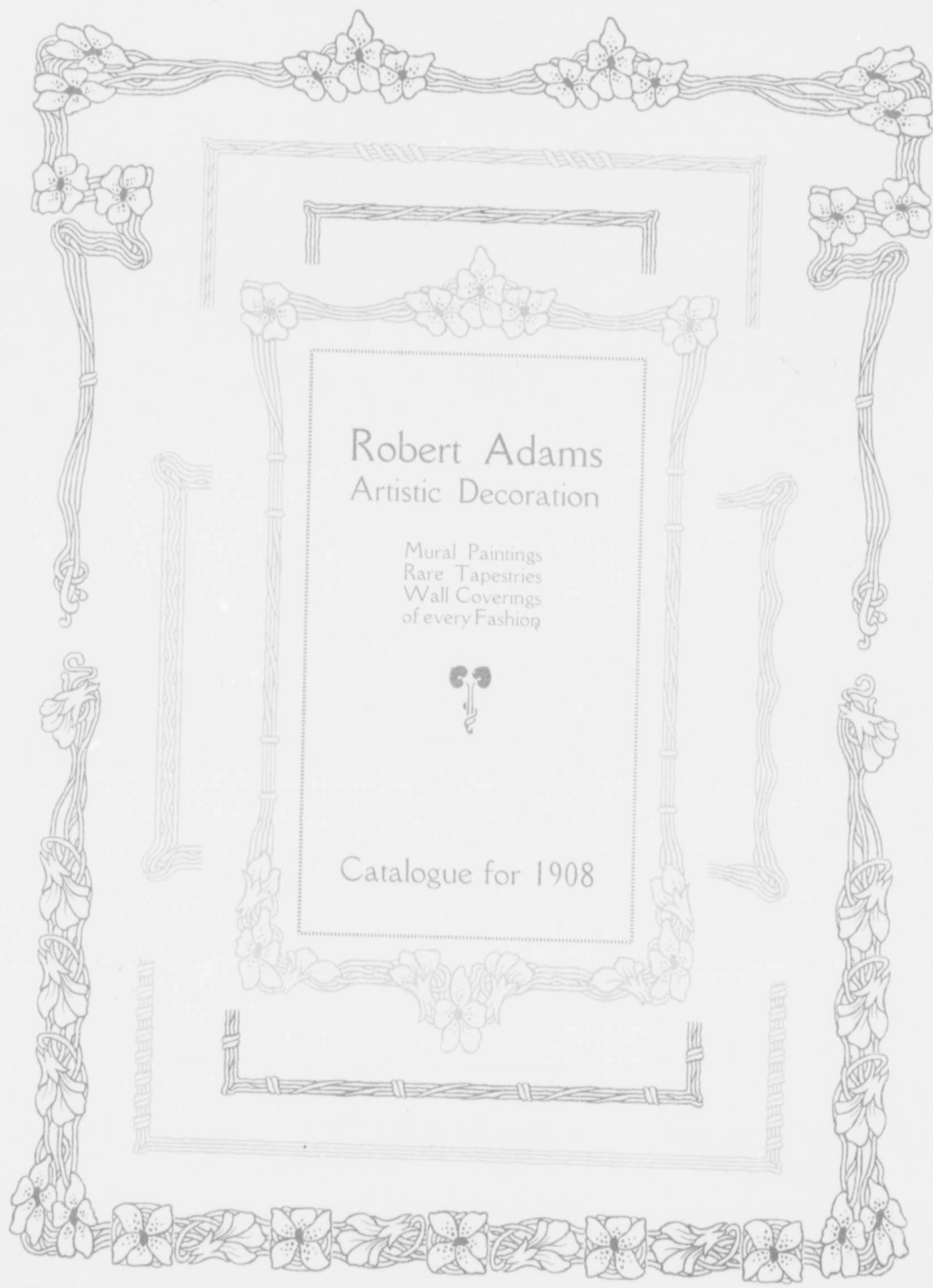
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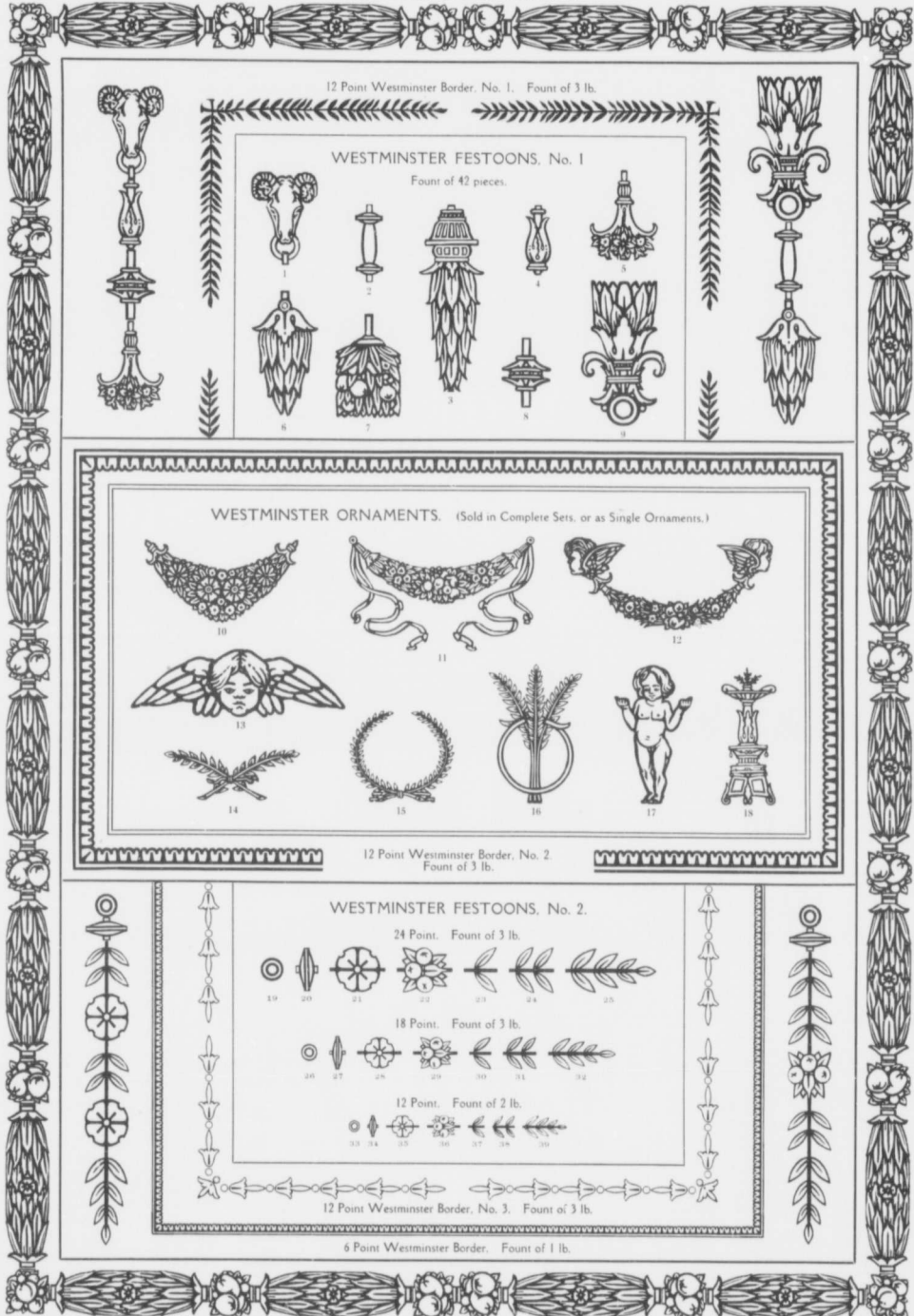
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Catalogue for 1908

24 Point Westminster Border. Fount of 4 lb.



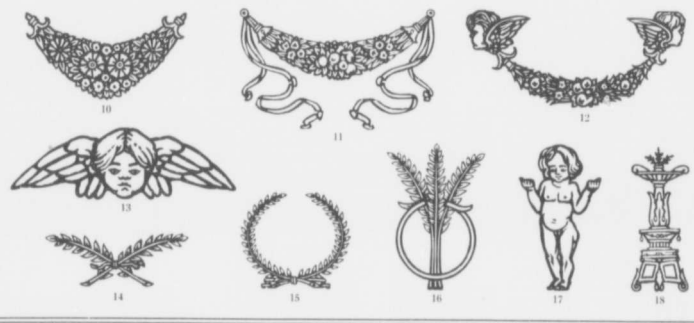
12 Point Westminster Border, No. 1. Fount of 3 lb.

WESTMINSTER FESTOONS, No. 1

Fount of 42 pieces.



WESTMINSTER ORNAMENTS. (Sold in Complete Sets, or as Single Ornaments.)



12 Point Westminster Border, No. 2. Fount of 3 lb.

WESTMINSTER FESTOONS, No. 2.

24 Point. Fount of 3 lb.



18 Point. Fount of 3 lb.



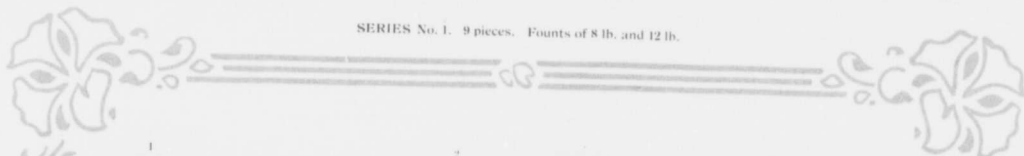
12 Point. Fount of 2 lb.



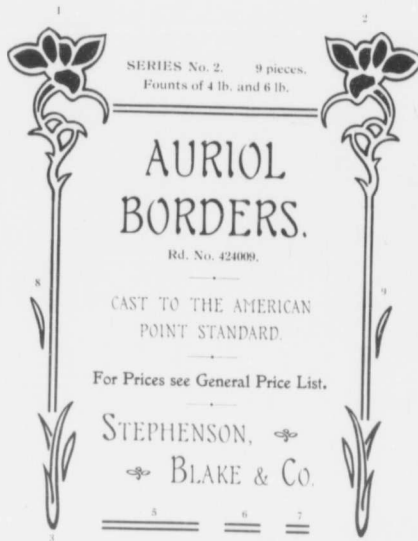
12 Point Westminster Border, No. 3. Fount of 3 lb.

6 Point Westminster Border. Fount of 1 lb.

SERIES No. 1. 9 pieces. Founts of 8 lb. and 12 lb.



SERIES No. 2. 9 pieces.  
Founts of 4 lb. and 6 lb.



# AURIOL BORDERS.

Rd. No. 424009.

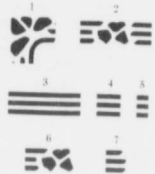
CAST TO THE AMERICAN  
POINT STANDARD.

For Prices see General Price List.

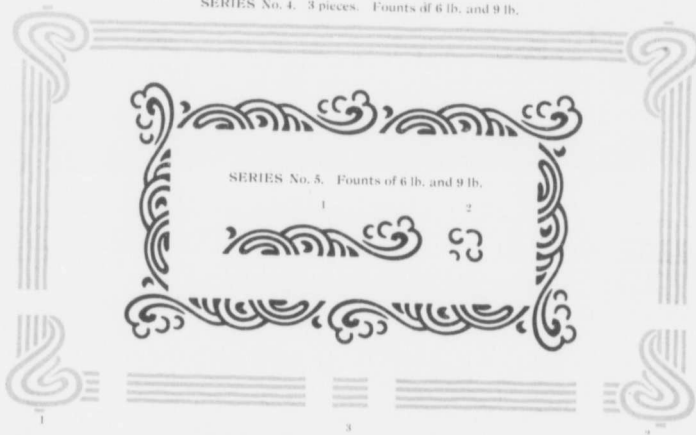
STEPHENSON, &  
& BLAKE & CO.



SERIES No. 3.  
7 pieces.  
Founts of 4 lb. and 6 lb.



SERIES No. 4. 3 pieces. Founts of 6 lb. and 9 lb.

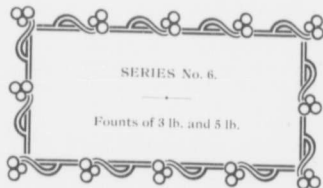


SERIES No. 5. Founts of 6 lb. and 9 lb.

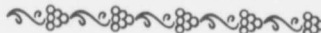


SERIES No. 6.

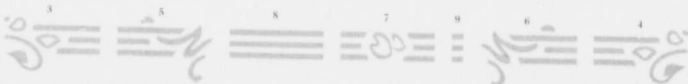
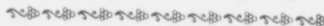
Founts of 3 lb. and 5 lb.



SERIES No. 7. Founts of 3 lb. and 5 lb.



SERIES No. 8. Founts of 2 lb. and 3 lb.





SET No. 1, including Assortment of Brass Rule. For Prices see General Price List.



SET No. 2, including Assortment of Brass Rule. For Prices see General Price List.



SET No. 3, including Assortment of Brass Rule. For Prices see General Price List.

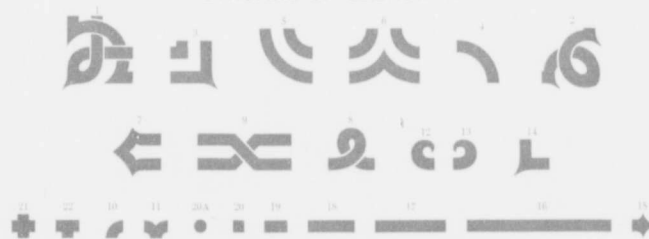


# The . . . CELTIC BORDER

CAST ON AMERICAN  
POINT SYSTEM.

SIMPLY JUSTIFIED.  
EASILY COMPOSED.

## SYNOPSIS OF SECTION 1.



For Prices of Sets see General Price List. Extra pieces at Border Prices.

## SYNOPSIS OF SECTION 2.



For Prices of Sets (pieces 23 to 27 only) see General Price List. Extra pieces at Border Prices.

For prices of Complete Sets, including both Sections, see General Price List.

The great popularity of this Border has necessitated the production of an Outline Series of the same character, which can be used with great effect, either separately, or for Two Colour Work in conjunction with the solid. Specimens of this Outline Series will be found on pages 328-329.



STEPHENSON, BLAKE & Co.

Letter Founders,

Telephone No. 42.

SHEFFIELD.

EXAMPLES OF  
CELTIC BORDER

IN VARIOUS COMBINATIONS.



SHEFFIELD:  
STEPHENSON, BLAKE & Co.

London: 33 Aldersgate Street.





STEPHENSON, BLAKE & Co.'s

# CELTIC OUTLINE BORDER

Works in conjunction with Celtic Solid as a Two-colour Border.

## SYNOPSIS OF SECTION 3.



For Prices of Sets see General Price List. Extra pieces at Border Prices.

## SYNOPSIS OF SECTION 4.



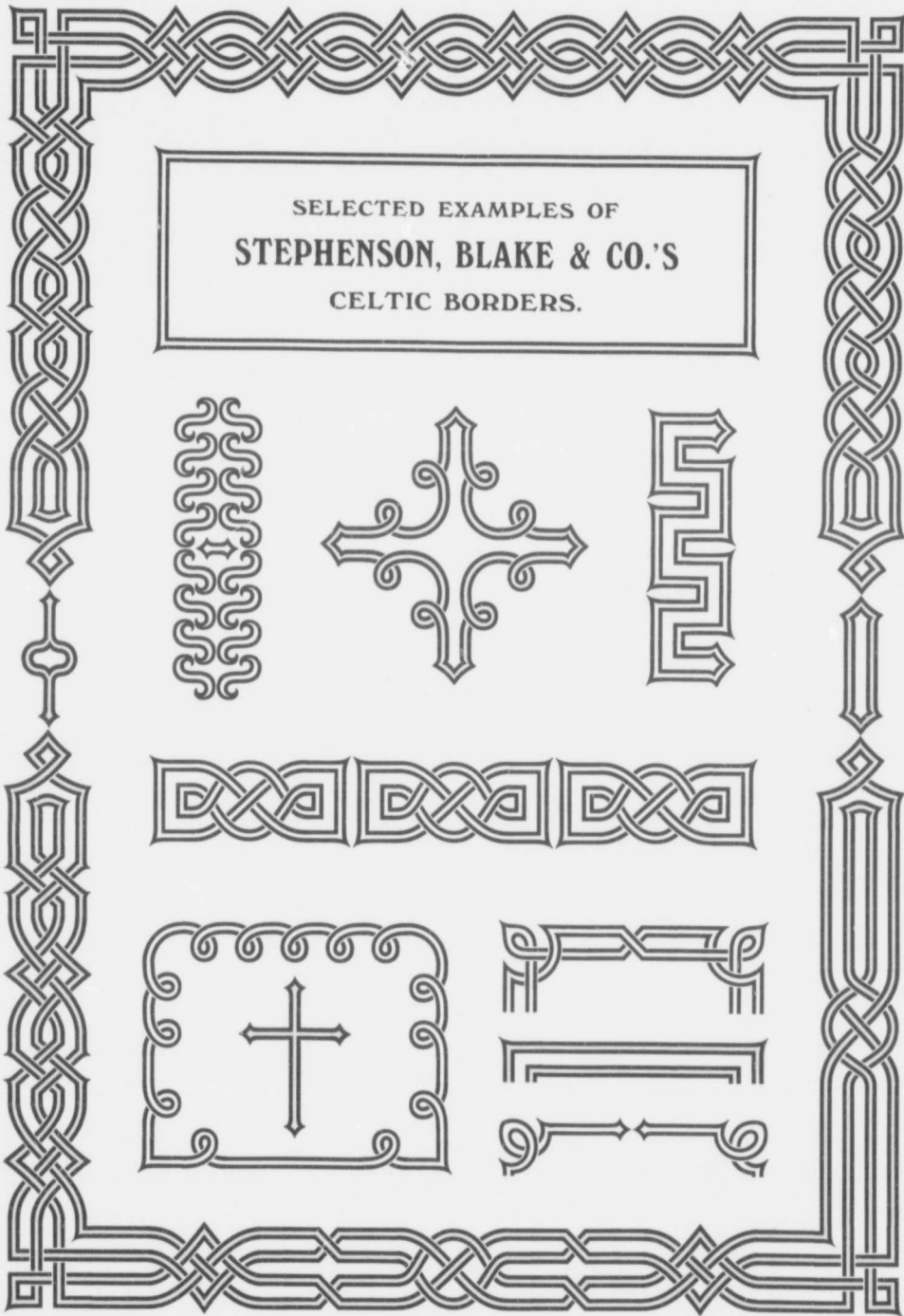
For Prices of Sets (pieces 50 to 54 only) see General Price List. Extra pieces at Border Prices.

For Prices of Complete Sets, including both the above Sections, see General Price List.

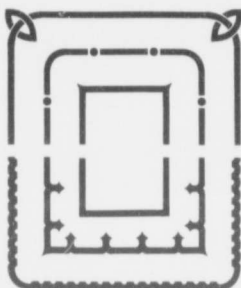
## THE CELTIC BORDER.

This popular Border has now been augmented by the Outline Series here shown, which we feel confident will at once appeal to Advertisers and the Printing Trade generally. Either Solid or Outline used alone are highly effective, while together they are specially suitable for two-colour work.

ALL ON THE AMERICAN POINT SYSTEM. EASILY COMPOSED.



This neat Border  
is cast upon the  
**AMERICAN  
POINT SYSTEM**  
and presents an  
unlimited variety  
of combinations.



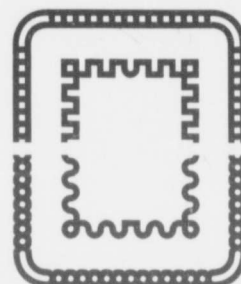
Produced to meet  
the very general demand  
for Line Borders.

THE . . .

**CYMRIC  
BORDER**

Offices furnished  
throughout on American  
Point Lining System.

**BORDERS**  
To suit Any Class of  
Work, from a Small  
Label or Large Show  
Card to an Attractive  
Advertisement, may  
be most easily set up.



PRINTING  
MATERIAL  
of  
SUPERIOR  
MANUFACTURE  
and  
LATEST DESIGN.

**PRICES.**  
For Prices of Sets see General Price List.  
Small Case can be supplied to hold either of the Sets.  
Additional pieces at Border Prices.

The  
Chandler & Price  
Company's  
**GORDON . . .  
PLATENS  
and  
CUTTERS.**

**STEPHENSON, BLAKE & CO.**

Letter Founders

Sheffield & London

COMPONENT PIECES.

1	2	3	4	5
6	7	10	11	12
13	14	15	16	17
18	19	20	21	22
23	24	25	26	

... THE ...  
**EGYPTIAN BORDER**

CAST ON MULTIPLES OF 6 POINT. EASILY COMPOSED.

**SYNOPSIS**



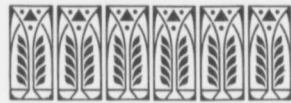
**ASSORTMENTS**

- SET No. 1 - Complete Assortment.
- SET No. 2 - Smaller Complete Assortment.
- SET No. 3 - Pieces Nos. 1 to 6, 10 to 36.
- SET No. 4 - Pieces Nos. 1 to 15.

Extra pieces at Border Prices. Special Border Case size of Half Upper (to B Handy Cabinet) can also be supplied.  
 For Prices see General Price List.



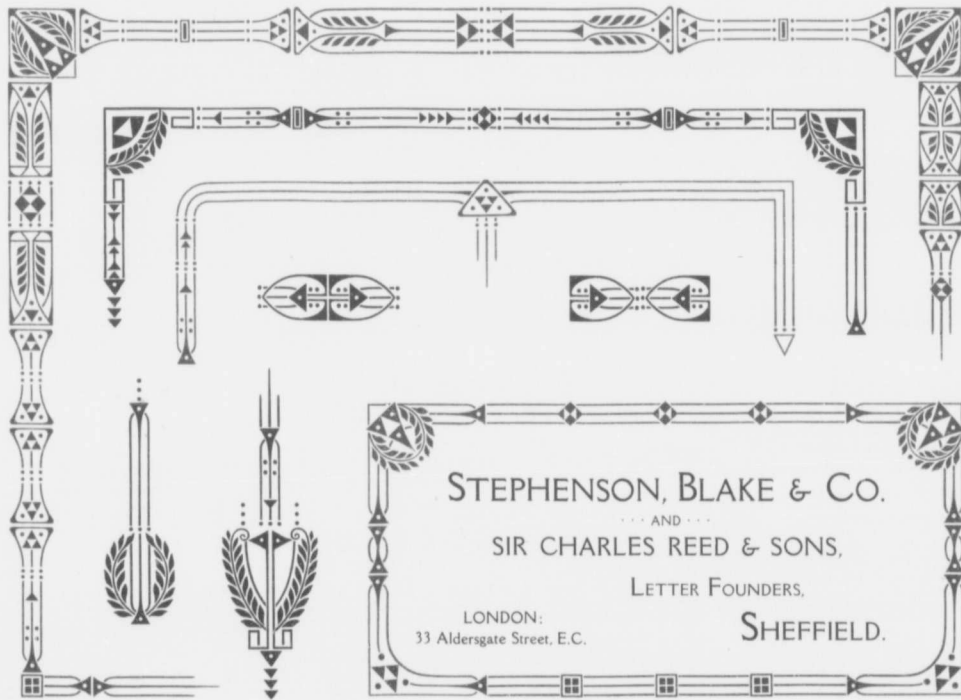
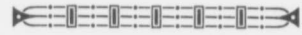
**STEPHENSON, BLAKE & Co.**  
 and  
**Sir Charles Reed & Sons**



# EGYPTIAN BORDER

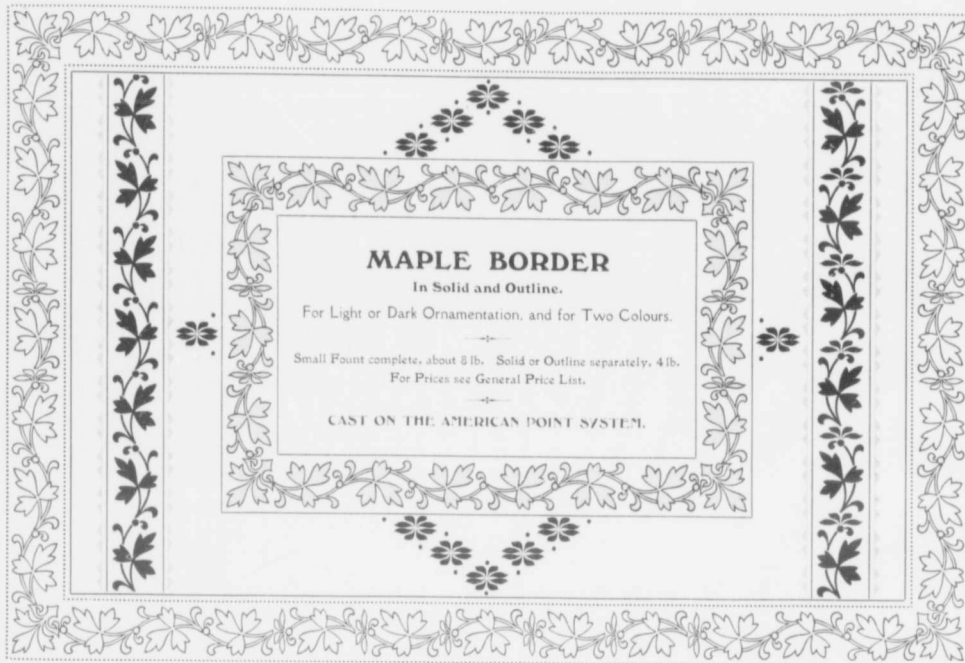


A FEW SUGGESTIONS  
FOR ITS USE



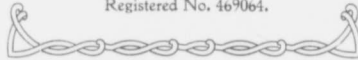
W. & A. G. STEPHENSON





# "MANX" OUTLINE BORDER

Registered No. 469064.



CAST ON THE AMERICAN POINT SYSTEM.

SMART . . .  
ATTRACTIVE.  
USEFUL . . .

A little Border and Rule  
interspersed with the  
Type improves  
the majority  
of Designs.

Easily Composed  
and  
Simple  
in Justification.

The . . .

## "MANX" OUTLINE BORDER

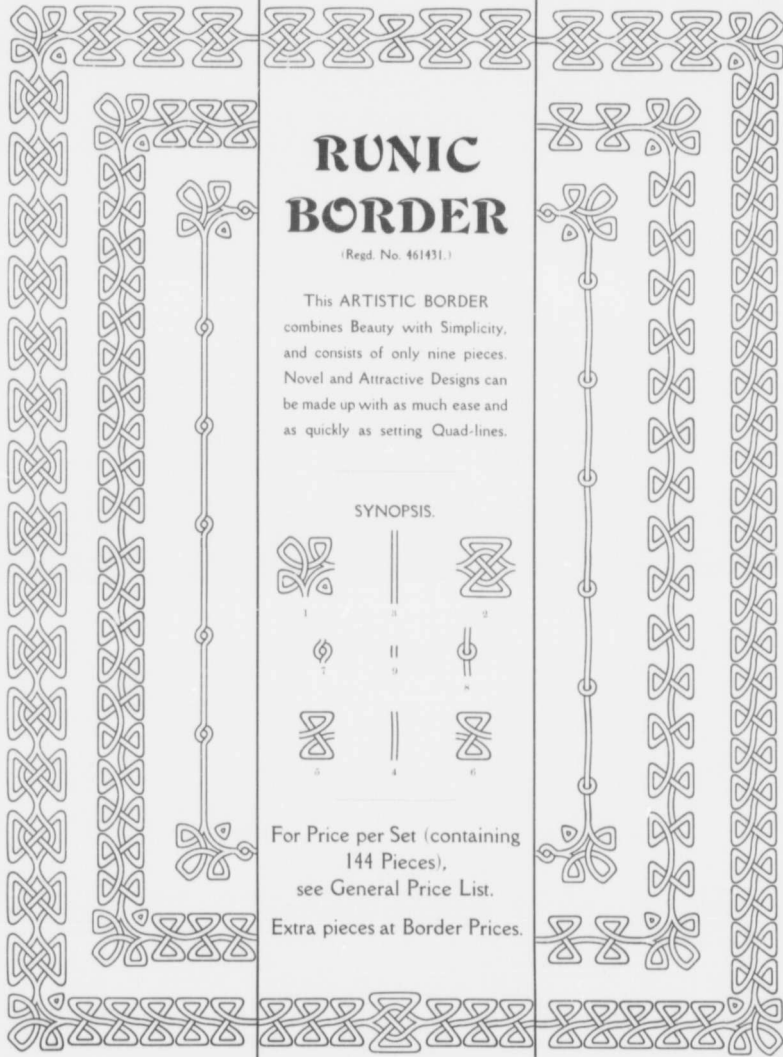
*presents a most clear appearance,  
will enhance an Advertisement,  
and can be adapted to nearly  
every variety of Jobbing Work  
with the most telling effect.*



For Price per Set see General Price List.  
Extra Pieces supplied at Border Prices.

### SYNOPSIS:



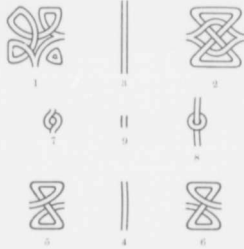


# RUNIC BORDER

(Regd. No. 461431.)

This ARTISTIC BORDER  
combines Beauty with Simplicity,  
and consists of only nine pieces.  
Novel and Attractive Designs can  
be made up with as much ease and  
as quickly as setting Quad-lines.

## SYNOPSIS.



For Price per Set (containing  
144 Pieces),  
see General Price List.

Extra pieces at Border Prices.



# FANNTYPE BORDER

Cast on 6 Points or Multiples thereof, and working with  
2 Point and 3 Point Brass Rule.

This Border requires only Point Leads, Spaces, and Quads  
for justification purposes.

## SYNOPSIS OF SECTION II.



For Prices of Sets  
(about 5 lb.),  
see General Price List.

Box can be supplied to hold  
Rule and Border.

*Sets of Brass Rule,  
on 2 point and 3 point  
Bodies, to work in . . .  
connection with the  
Fanntype Border . . .  
supplied complete in  
Mahogany Box—see  
General Price List.*

Also put up in  
8 lb. and 12 lb. Founts,  
including also Section III.

For Prices  
see General Price List.



# FANNTYPE BORDER

For Prices of Sets  
(about 5 lb.), see  
General Price List.

Box can  
be supplied to hold  
Rule and Border.

Also put up in 8 lb.  
and 12 lb. Founts,  
containing also  
Section II.

For Prices see  
General Price List.

Sets of Brass Rule, on  
2 Point and 3 Point  
Bodies, to work in con-  
junction with the  
Fanntype Border, are  
supplied complete in  
Mahogany Box—see  
General Price List.

## SYNOPSIS OF SECTION III.



Cast on 6 Points or Multiples thereof, and working with 2 Point  
and 3 Point Brass Rule.

This Border requires only Point Leads, Spaces and Quads for  
justification purposes.

**FLORAL ORNAMENT**

**PRICES.**

SET No. 1—Assorted for Trailing Ornament and Corners.  
 SET No. 2—Ditto, with additional supply for Borders.

Spaces and Quads are included in the Sets.  
 For Prices see *General Price List*.

**COMPONENT ORNAMENTS.**  
(LAST TO FIRST STANDARD)

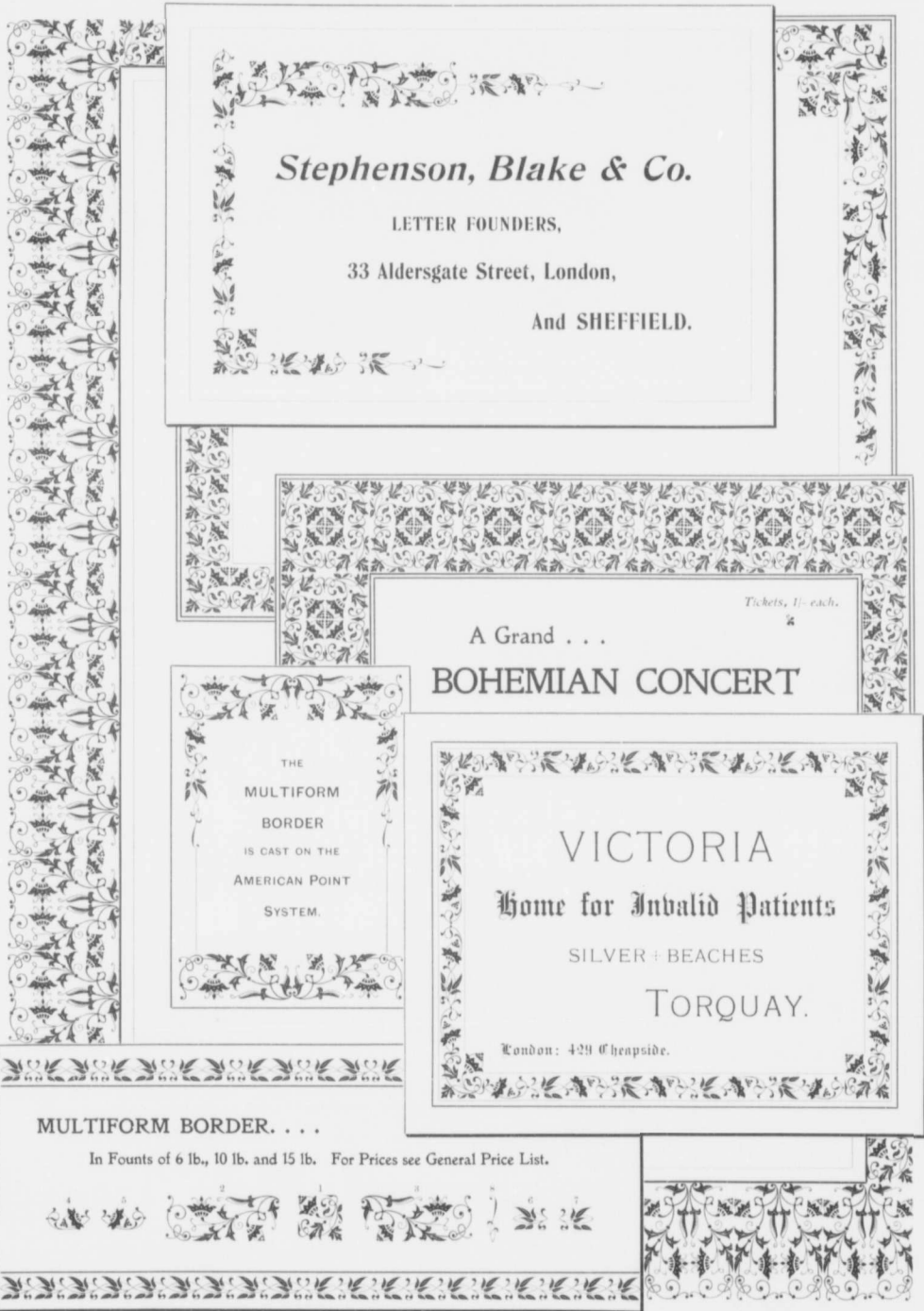
**Spray Ornament**

**STEPHENSON, BLAKE & Co.**

LETTER AND  
 LINE ORNAMENTS,  
 BORDERS,  
 CORNERS, DANGLES,  
 READILY COMPOSED,  
 CAN BE ENTIRELY  
 ON EVERY 6 AND 12  
 POINT BODIES.

**COMPONENT ORNAMENTS.**

For Prices of Sets, including Metal Rules, and  
 Spaces and Quads for justifying, see *General Price List*.



*Stephenson, Blake & Co.*

LETTER FOUNDERS,

33 Aldersgate Street, London,

And SHEFFIELD.

*Tickets, 1/- each.*

A Grand . . .

BOHEMIAN CONCERT

THE  
MULTIFORM  
BORDER  
IS CAST ON THE  
AMERICAN POINT  
SYSTEM.

VICTORIA  
Home for Invalid Patients

SILVER + BEACHES

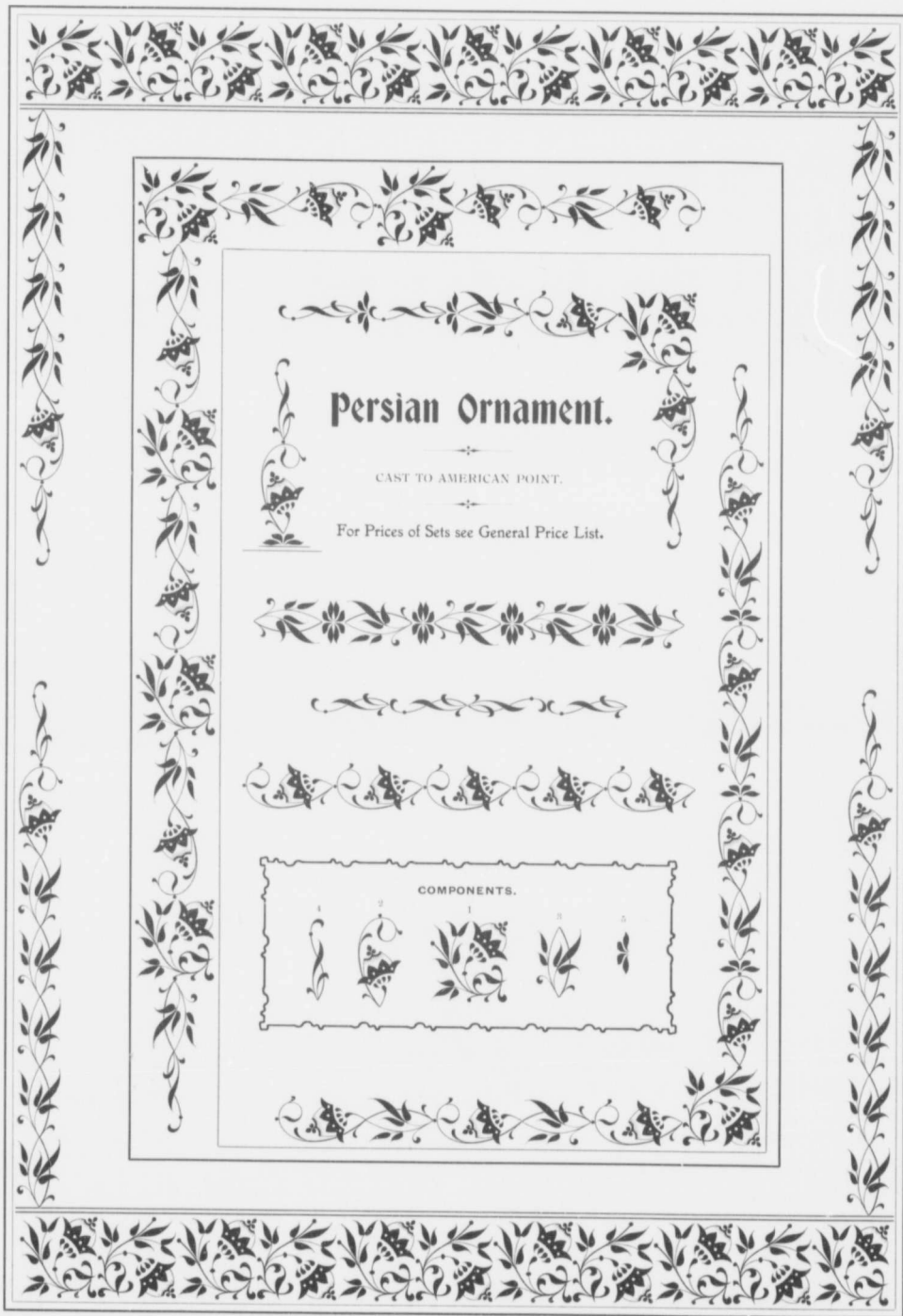
TORQUAY.

London: 429 Cheapside.

MULTIFORM BORDER. . . .

In Founts of 6 lb., 10 lb. and 15 lb. For Prices see General Price List.





## Persian Ornament.

CAST TO AMERICAN POINT.

For Prices of Sets see General Price List.

### COMPONENTS.













**MARIGOLD ORNAMENT.**

Cast to Point Standard.

THE  
**MARIGOLD**  
SERIES

IS UNIQUE AMONG  
TYPOGRAPHIC BORDERS.

INASMUCH AS IT OFFERS THE MEANS  
OF PRODUCING  
HARMONIOUS DESIGNS SUITED TO  
EVERY CLASS OF WORK,  
FROM THE SMALLEST LABEL  
TO THE LARGEST PAGE,  
AND WITH  
GREAT CHOICE OF PATTERNS.

**PRICES.**

For Prices of Sets see General Price List. Spaces and  
Quads are included in the Sets.

*With each Set is supplied complete Illustrative Specimen  
on card, for Compositor's use.*

**COMPONENT ORNAMENTS.**








## MISCELLANEOUS BORDERS.

Cast on the American Point System. For Prices see General Price List.

36 POINT.  $8\frac{1}{2}$  in. = 1 lb.

No. 97.



No. 98.



No. 99.



No. 100.



24 POINT.  $12\frac{1}{2}$  in. = 1 lb.

No. 101.



No. 102.



No. 103.



No. 104.



No. 105.



No. 106.



18 POINT.  $16\frac{1}{2}$  in. = 1 lb.

No. 107.



No. 108.



No. 109.



No. 110.



No. 111.



No. 112.



No. 113.



12 POINT. 25 in. = 1 lb.

No. 114.



No. 115.



No. 116.



No. 117.



No. 118.



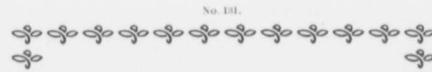
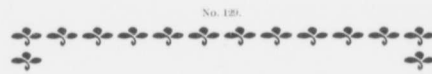
No. 119.



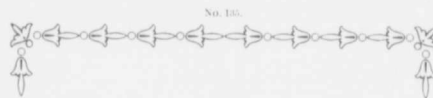
# MISCELLANEOUS BORDERS.

Cast on the American Point System. For Prices see General Price List.

## 12 POINT—Continued.



## 12 POINT—Continued.



## 10 POINT. 31 in. 1 lb.





# MISCELLANEOUS BORDERS.

Cast on the American Point System. For Prices see General Price List.

## 10 POINT—Continued.

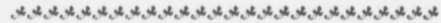
No. 146.



No. 147.



No. 149.



## 8 POINT. 38 in. = 1 lb.

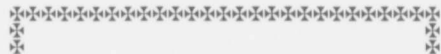
No. 148.



No. 149.



No. 150.



No. 151.



No. 152.



No. 153.



No. 154.



No. 155.



No. 160.



## 6 POINT. 50 in. = 1 lb.

No. 156.



No. 157.



No. 158.



No. 159.

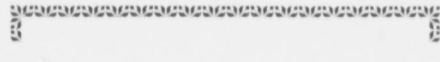


## 6 POINT—Continued.

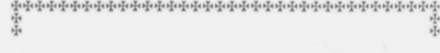
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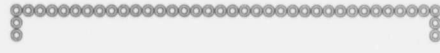
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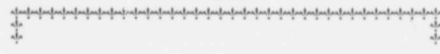
No. 162.



No. 163.



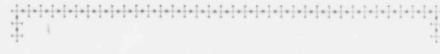
No. 164.



No. 165.



No. 166.



No. 167.



No. 168.



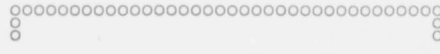
No. 169.



No. 170.



No. 171.



No. 172.



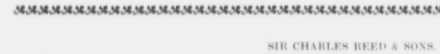
No. 173.



No. 174.



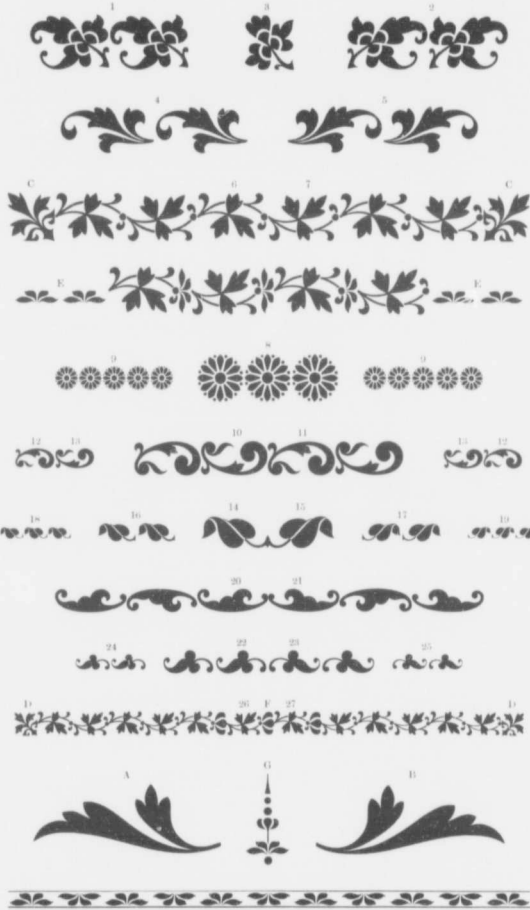
No. 175.





## Display Ornaments

CAST TO AMERICAN POINT STANDARD.



### Assortments

SET No. 1.—Complete Assortment, including sufficient of Nos. 6, 7, 26, 27 (with corners and small pieces) to form borders.

SET No. 2.—Small Complete Assortment for general display purposes.

*For Prices see General Price List.*



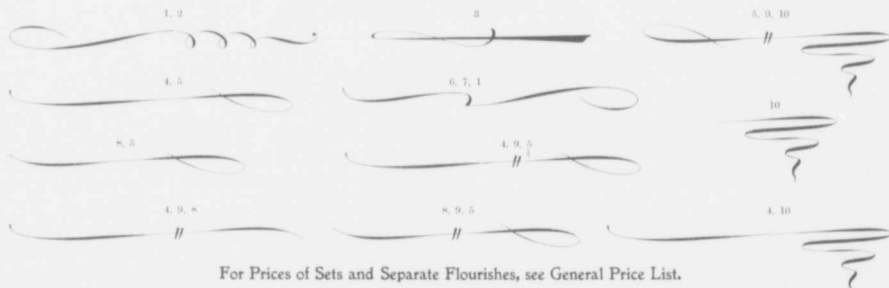
WORD ORNAMENTS (Cast on Point Bodies).



For Prices of Sets and Separate Pairs, see General Price List.

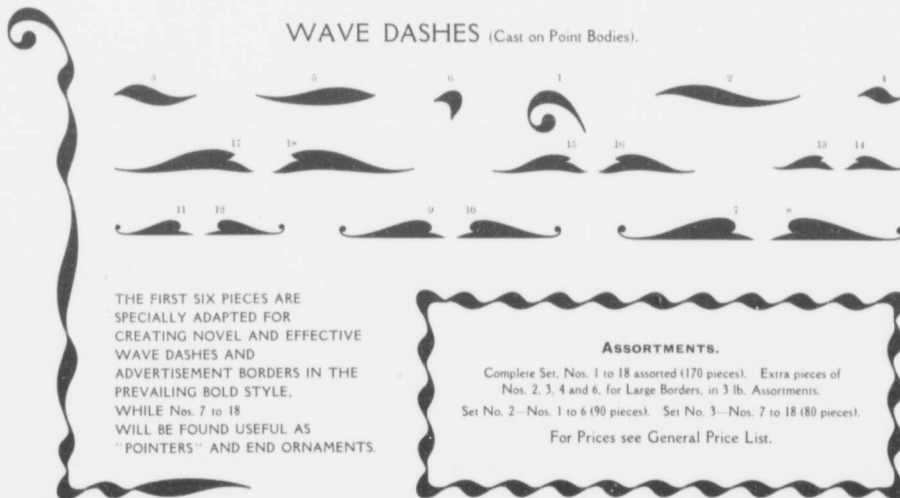
COMBINATION FLOURISHES (Cast on Point Bodies).

FOR SIGNATURES, DASHES, &c.



For Prices of Sets and Separate Flourishes, see General Price List.

WAVE DASHES (Cast on Point Bodies).



THE FIRST SIX PIECES ARE SPECIALLY ADAPTED FOR CREATING NOVEL AND EFFECTIVE WAVE DASHES AND ADVERTISEMENT BORDERS IN THE PREVAILING BOLD STYLE. WHILE Nos. 7 to 18 WILL BE FOUND USEFUL AS "POINTERS" AND END ORNAMENTS.

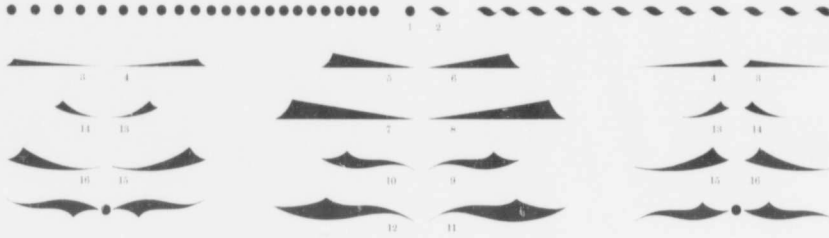
ASSORTMENTS.

Complete Set, Nos. 1 to 18 assorted (170 pieces). Extra pieces of Nos. 2, 3, 4 and 6, for Large Borders, in 3 lb. Assortments.  
Set No. 2—Nos. 1 to 6 (90 pieces). Set No. 3—Nos. 7 to 18 (80 pieces).  
For Prices see General Price List.

# PEN DASHES—Solid, Outline and Shaded.

## SOLID.

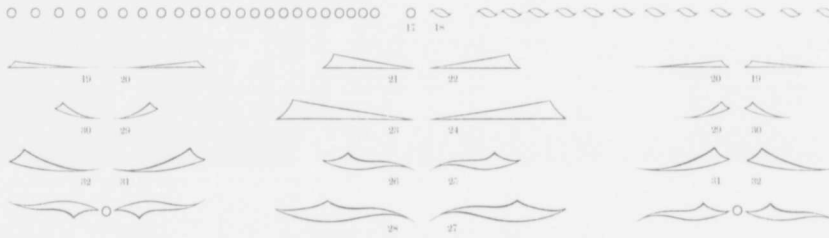
Cast on 6 Point and 12 Point Bodies.



For Prices of Sets see General Price List.

## OUTLINE.

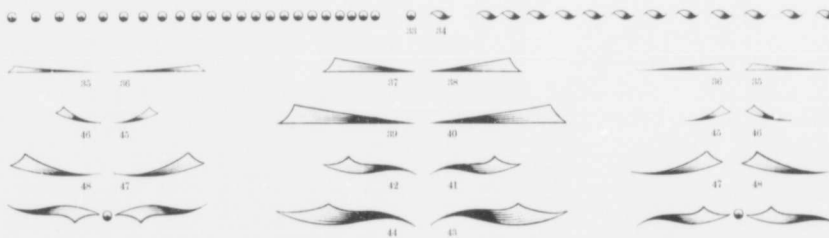
Cast on 6 Point and 12 Point Bodies.



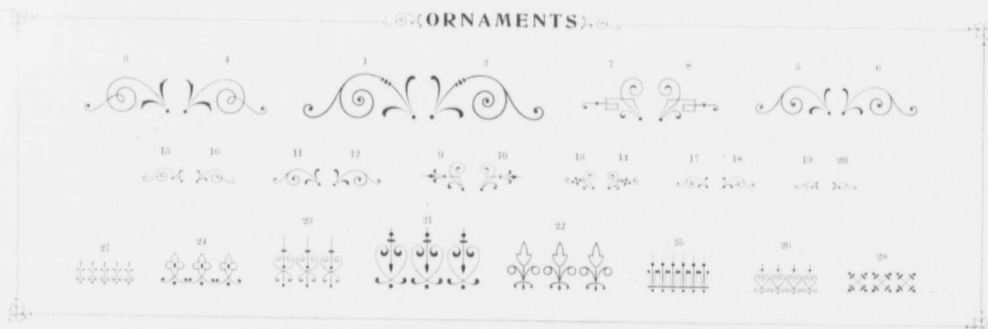
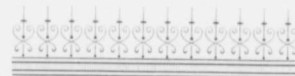
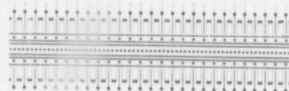
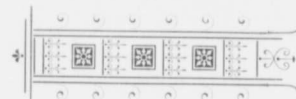
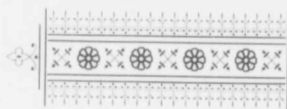
For Prices of Sets see General Price List.

## SHADED.

Cast on 6 Point and 12 Point Bodies.



For Prices of Sets see General Price List.



Supplied in Assortments of 10 lb., Nos. 1 to 26; or Assortments of End-pieces only (Five Pairs each of Nos. 1, 2, 3, 4, 5, 6, 7, 8, and Ten Pairs each of Nos. 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20).  
 SCROLL END-PIECES are also supplied separately, at Prices quoted in General Price List. Other numbers charged as borders for not less than 1 lb. of each.  
 Not being intended for use as borders, these Ornaments contain no Corners. For Medium Rule, Terminals, and other accessories, see their respective pages.

**RULE TERMINALS**

TERMINALS  
CAST ON POINT 800 ES.  
RULES  
CUT ACCURATELY  
TO AMERICAN POINT  
STANDARD.

ILLUSTRATIONS.

BANGOR TIMES

ESTABLISHED 1846

Safety Insurance Company.

FIRE + LIFE + ANNUITIES

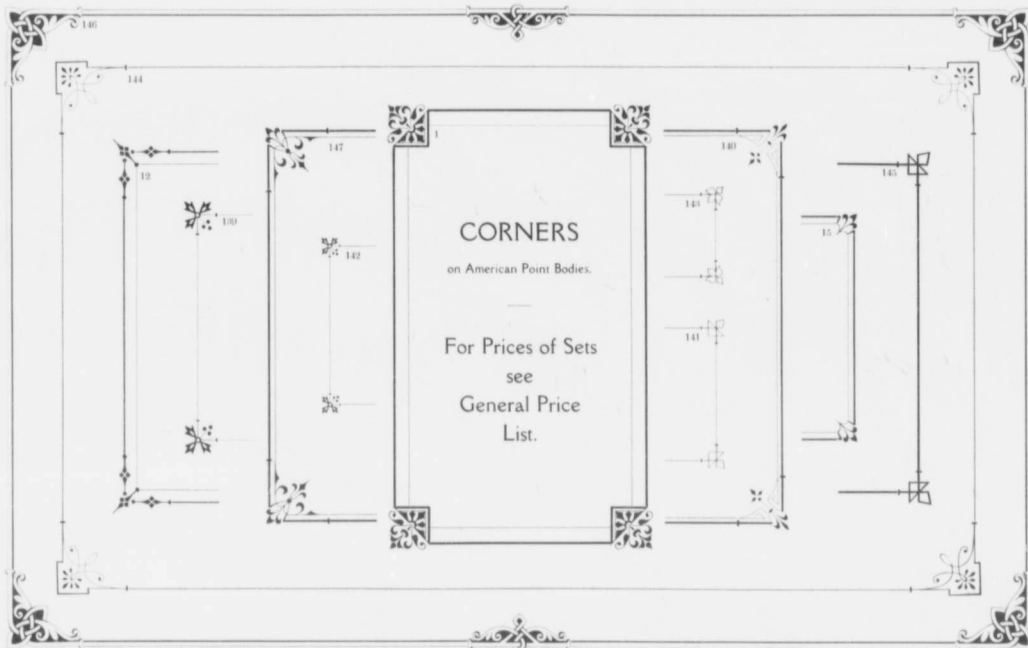
329 GRACECHURCH STREET,  
LONDON.

JOHN HENDERSON, AGENT

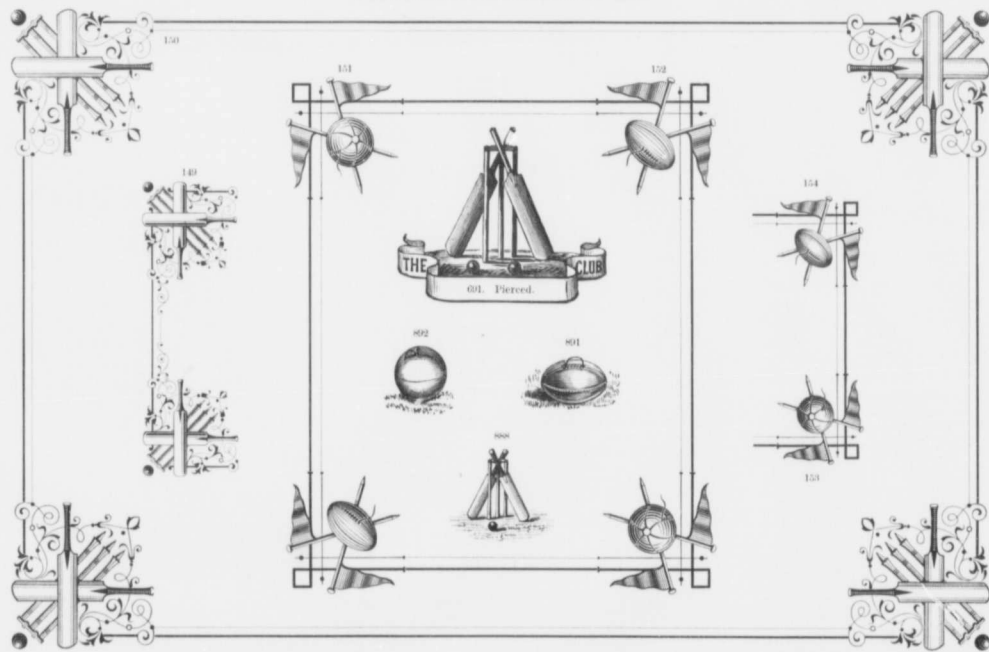
ASSORTMENTS OF RULE TERMINALS.

For Prices of Sets and Separate Terminals, see General Price List.

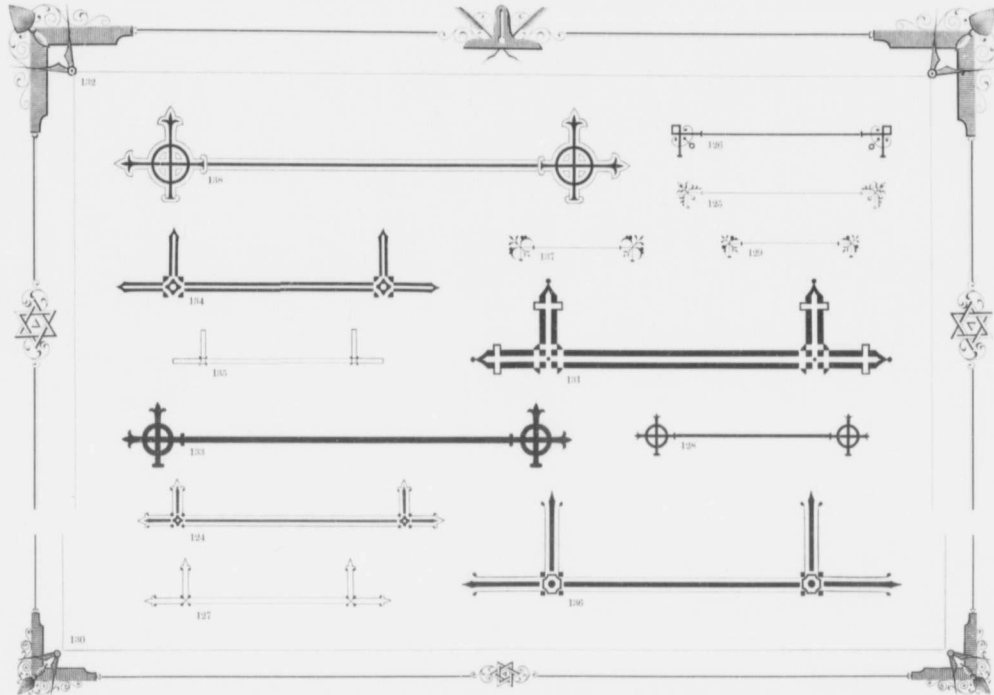
Assortments of 11 Point Medium and 3 Point Double Medium Brass Rule supplied in Boxes to work with these Terminals.  
For Prices and Particulars see Brass Rule Price List.



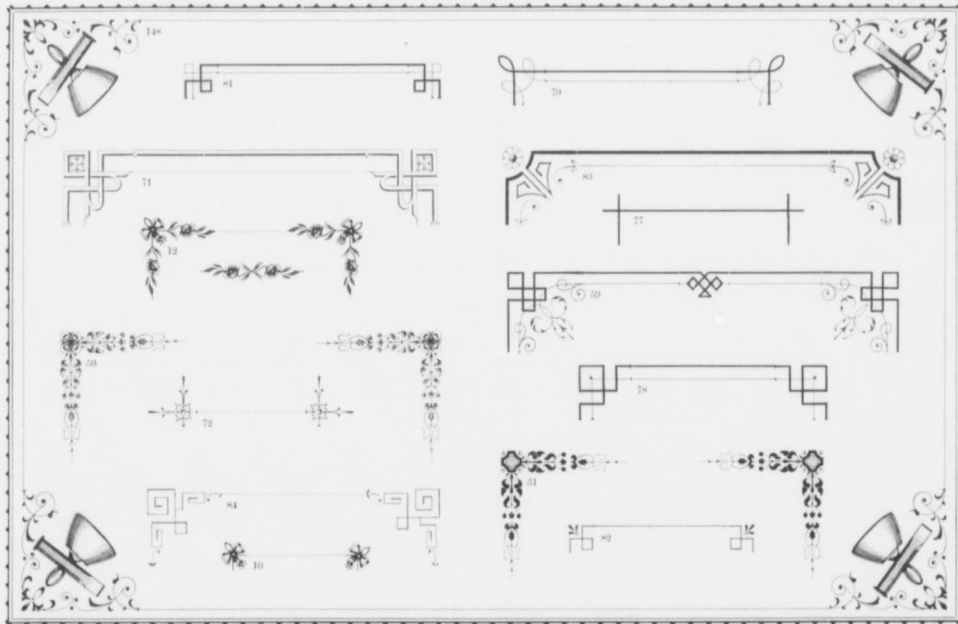
CRICKET AND FOOTBALL CORNERS (On American Point Bodies).  
For Prices see General Price List.



# CORNERS. On American Point Bodies.



For Prices of Corners shown on this page see General Price List.



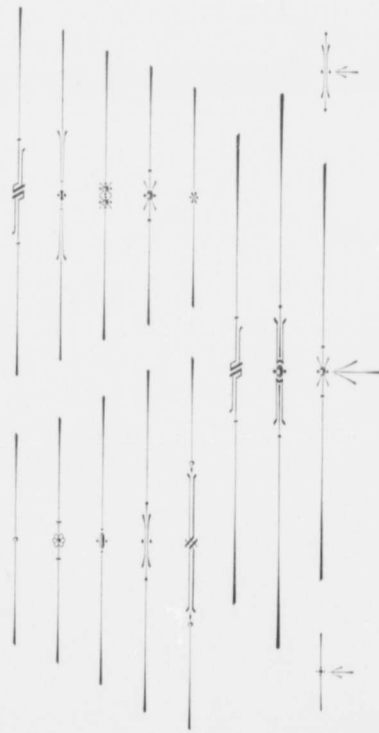


COMBINATION DASHES.

On American Point Bodies.



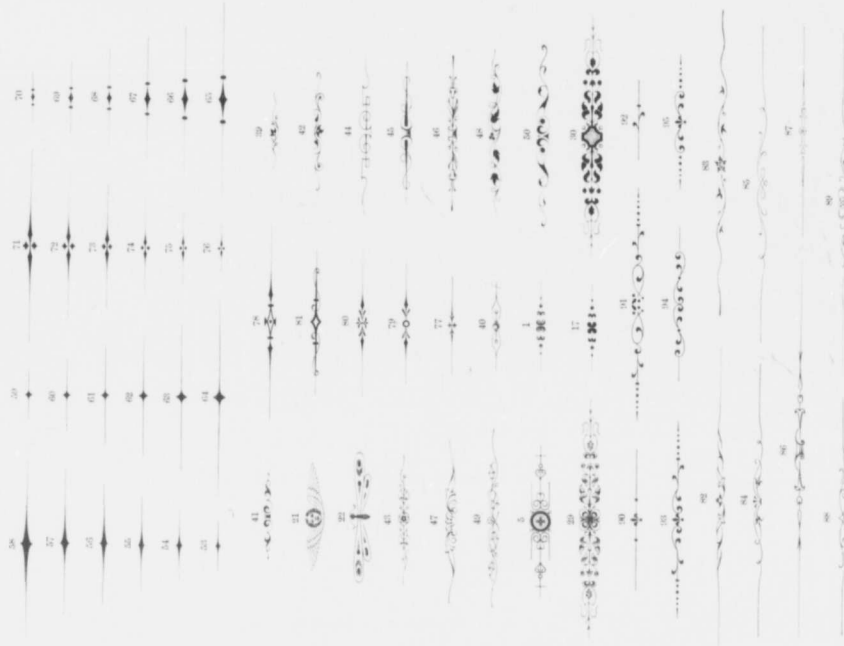
ILLUSTRATIONS.



For Prices of Sets, and Floral Middles and Ends, see  
General Price List.

PLAIN AND ORNAMENTAL DASHES.

On American Point Bodies.



For Prices see General Price List.  
Assortments of nine dozen, or one dozen of the same number, 25 per cent. less.

# SUNDRY USEFUL FRACTIONS, FIGURES, BRACES, &c.

30 POINT ROMAN AND ANTIQUE FRACTIONS. 36 POINT ROMAN AND ANTIQUE FRACTIONS. 34 POINT ROMAN AND ANTIQUE FRACTIONS.

$\frac{1}{4} \frac{1}{2} \frac{3}{4} / \frac{1}{4} \frac{1}{2} \frac{3}{4}$   $\frac{1}{4} \frac{1}{2} \frac{3}{4} / \frac{1}{4} \frac{1}{2} \frac{3}{4}$   $\frac{1}{4} \frac{1}{2} \frac{3}{4} / \frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{1}{8} \frac{3}{8} \frac{5}{8} \frac{7}{8} * \dagger$

18 POINT ROMAN AND ANTIQUE FRACTIONS. 12 POINT ANTIQUE FRACTIONS. 10 POINT ANTIQUE FRACTIONS. 8 POINT ANTIQUE FRACTIONS. 6 POINT ANTIQUE FRACTIONS.

$\frac{1}{4} \frac{1}{2} \frac{3}{4} / \frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{5}{8} \frac{7}{8} * \dagger$   $\frac{1}{4} \frac{1}{2} \frac{3}{4}$   $\frac{1}{4} \frac{1}{2} \frac{3}{4}$   $\frac{1}{4} \frac{1}{2} \frac{3}{4}$   $\frac{1}{4} \frac{1}{2} \frac{3}{4}$

8 POINT GROTESQUE FRACTIONS. 10 POINT GROTESQUE FRACTIONS. 12 POINT GROTESQUE FRACTIONS. 10 POINT GROTESQUE SPLIT FRACTIONS.

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{5}{8} \frac{7}{8} \frac{1}{2} \frac{1}{4}$   $\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{5}{8} \frac{7}{8} \frac{1}{2} \frac{1}{4}$   $\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{5}{8} \frac{7}{8} \frac{1}{2} \frac{1}{4}$   $1\ 2\ 3\ 4\ 5\ 6\ 7\ 8\ 9\ 0$   $1\ 2\ 3\ 4\ 5\ 6\ 7\ 8\ 9\ 0$

Antique Stars and Daggers also for 30, 36, and 48 Point; Antique Diagonals also for 48, 60, and 72 Point.

12 POINT BOLD FIGURES, EN QUAD THICK. No. 1. No. 2. No. 3.

**1234567890 12345690 23567890**

No. 4. No. 5.

**1234567890 1234567890**

10 POINT BOLD FIGURES, EN QUAD THICK. No. 6. No. 7. No. 8.

**1234567890 1234567890 1234567890**

No. 9. No. 10. No. 11.

**1234567890 1234567890 1234567890**

8 POINT BOLD FIGURES, EN QUAD THICK. No. 12. No. 13. No. 14. No. 15.

**1234567890 234567890 123467890 123456890**

No. 16. No. 17. No. 18.

**1234567890 1234567890 1234567890**

6 POINT BOLD FIGURES, EN QUAD THICK. No. 19. No. 20. No. 21. No. 22.

**1234567890 1234567890 1234567890 1234567890**

No. 23. No. 24. No. 25.

**1234567890 1234567890 1234567890**

BRACES, CAST TO 12 POINT EMS. 10 ems and below on 6 Point body, above on 10 Point.



24 POINT REVERSE FIGURES.

**1234567890**

ILLUSTRATION OF BOLD FIGURES, LOGOTYPES, &c., FOR RAILWAY GUIDES. Figures on quad thick.

10 P.M.	11 P.M.	* A.M.	P.M.	* a.m.	p.m.	* arr. dep.	* gov. exp.	fast gov.
2 56 4 30	2 56 4 30	2 56 4 30	2 56 4 30	2 56 4 30	2 56 4 30	2 56 4 30	2 56 4 30	2 56 4 30
3 20 5 17	3 20 5 17	3 20 5 17	3 20 5 17	3 20 5 17	3 20 5 17	3 20 5 17	3 20 5 17	3 20 5 17
4 19 6 38	4 19 6 38	4 19 6 38	4 19 6 38	4 19 6 38	4 19 6 38	4 19 6 38	4 19 6 38	4 19 6 38
7 38 9 46	7 38 9 46	7 38 9 46	7 38 9 46	7 38 9 46	7 38 9 46	7 38 9 46	7 38 9 46	7 38 9 46

\* Leader and Rule in one type, on 12 Point body.

9 Point. NEWS FIGURES AND FRACTIONS. 7 Point. 6 Point. 5 Point.

**£1234567890 £1234567890  $\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{5}{8} \frac{7}{8} \frac{1}{2} \frac{1}{4}$  £1234567890 £1234567890 £1234567890**

12 Point. OLD STYLE FRACTIONS. 11 Point. 10 Point. 9 Point.

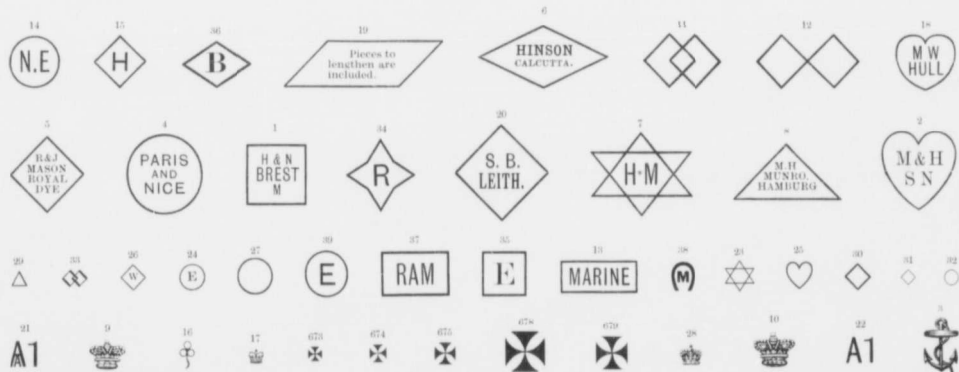
$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{5}{8} \frac{7}{8} \frac{1}{2} \frac{1}{4}$   $\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{5}{8} \frac{7}{8} \frac{1}{2} \frac{1}{4}$   $\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{5}{8} \frac{7}{8} \frac{1}{2} \frac{1}{4}$   $\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{5}{8} \frac{7}{8} \frac{1}{2} \frac{1}{4}$

8 Point. 7 Point. 6 Point.

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{5}{8} \frac{7}{8} \frac{1}{2} \frac{1}{4}$   $\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{5}{8} \frac{7}{8} \frac{1}{2} \frac{1}{4}$   $\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{5}{8} \frac{7}{8} \frac{1}{2} \frac{1}{4}$

## CATALOGUE MARKS. (For Prices see General Price List.)

Nos. 11, 12, 23, 25, 27, 29, 30, 31, 32, 33 and 38 are not perforated.



ACCENTS, SIGNS, PECULIARS, &c.

ACCENTS FOR THE PRINCIPAL EUROPEAN LANGUAGES.

Á Ê Ì Ó Û    ä ë î ó ú ý    ä ë î ó ú ý    Ä Ê Ì Ó Û  
 À È Ì Ò Ù    Å Ë Ì Ò Ù    å ë î ó ú ý    Å Ê Ì Ò Ù  
 Ă Ę Ĳ Ų    Ą ę ł ą ų    ă ę ł ą ų    Ă Ę Ĳ Ų  
 Ā Ē Ī Ū    ā ē ī ū    ā ē ī ū    Ā Ē Ī Ū  
 Ǽ Ǿ ǝ    ǽ ǿ Ǟ    ǽ ǿ Ǟ    Ǽ Ǿ ǝ  
 Ȧ Ğ Œ Œ Ū    ȧ ğ ŷ ŷ ū    ȧ ğ ŷ ŷ ū    Ȧ Ğ Œ Œ Ū

MATHEMATICAL SIGNS.

+ - × ÷ = :: ∴ (√∫) ± √ √ √ √ √ ∞ ∞  
 □ ⊥ △ ∠ < >

ASTRONOMICAL SIGNS.

☉ ☽ ☿ ♄ ♃ ♀ ♁ ☊ ☋ ☌ ☍ ☎ ☏ ☐ ☑ ☒ ☓ ☔ ☕ ☖ ☗ ☘ ☙ ☚ ☛ ☜ ☝ ☞ ☟ ☠ ☡ ☢ ☣ ☤ ☥ ☦ ☧ ☨ ☩ ☪ ☫ ☬ ☭ ☮ ☯ ☰ ☱ ☲ ☳ ☴ ☵ ☶ ☷ ☸ ☹ ☺ ☻ ☼ ☽ ☿ ☽ ☿ ♄ ♃ ♀ ♁ ☊ ☋ ☌ ☍ ☎ ☏ ☐ ☑ ☒ ☓ ☔ ☕ ☖ ☗ ☘ ☙ ☚ ☛ ☜ ☝ ☞ ☟ ☠ ☡ ☢ ☣ ☤ ☥ ☦ ☧ ☨ ☩ ☪ ☫ ☬ ☭ ☮ ☯ ☰ ☱ ☲ ☳ ☴ ☵ ☶ ☷ ☸ ☹ ☺ ☻ ☼

MISCELLANEOUS SIGNS.

□ ⊥ ⊂ ⊃ ⊆ ⊇ ⊂ ⊃ ⊆ ⊇

COMMERCIAL SIGNS.

£ \$ R Rs // / % ‰ @ # ℔ IP ℥ Ⓓ

MEDICAL SIGNS.

R 3 5 3 m

ITALIC FIGURES.

1 2 3 4 5 6 7 8 9 0

UNDERLINED FIGURES.

1 2 3 4 5 6 7 8 9 0

DOTTED FIGURES.

1 2 3 4 5 6 7 8 9 0

CANCELLED FIGURES.

1 2 3 4 5 6 7 8 9 0

FRACTIONS.

$\frac{1}{4} \frac{1}{2} \frac{3}{4} \frac{5}{8} \frac{7}{8} \frac{9}{16} \frac{11}{16} \frac{13}{16} \frac{15}{16}$   
 $\frac{1}{16} \frac{3}{16} \frac{5}{16} \frac{7}{16} \frac{9}{16} \frac{11}{16} \frac{13}{16} \frac{15}{16}$

SPLIT FRACTIONS.

1 2 3 4 5 6 7 8 9 0

LEADERS (1, 2, 3 and 4 ems).

.....

ALMANACK SIGNS.

M Th W Th F S

SUPERIORS.

H<sup>1</sup> a b e d e f g h i j k l m n o p q r s t u v w x y z 1234567890 H

INFERIORS.

H<sub>1</sub> a b e d e f g h i j k l m n o p q r s t u v w x y z 1234567890 H

Most of the above Accents, &c., can be supplied in all bodies from 6 to 12 Point inclusive.

LOOSE ACCENTS, &c.

LOOSE ACCENTS, on 5 Point Body—(justifying with a 3 Point Lead):

No. 2.      No. 1.      No. 3.

For Prices of Small Assortments, including spaces for justifying, see General Price List.

10 POINT.      18 POINT.      12 POINT.

10 POINT LOOSE ACCENTS.

8 POINT LOOSE ACCENTS.

LOGOTYPES FOR LISTS OF VOTERS, &c.

10 POINT LINING LOGOTYPES.

George	Thomas	House	dwelling	self	township	of
Henry	William	Houses	Tenement	tenant	Objected	Ditto
James	street	house	buildings	tenants	Math.	ditto
John	yard	houses	successive	others	stop	do.
Joseph	road	Dwelling-house	occupation	freehold	and	and or
Patrick	lane	dwelling house	Ocupier	freehold	Large	
Richard	land	Dwelling-	ocupier	Leasehold	Ex Large	
Robert	shop	Dwelling	occupied	leasehold	as	

11 POINT LINING LOGOTYPES.

Dwelling-house	street	(successive)	Gentleman	Grease
dwelling house	Road	mansions	Ocupier	

12 POINT LINING LOGOTYPES.

Charles	John	dwelling-house	street	terrace	court	(joint)
George	Thomas	Dwelling	road	place	office	
James	William	(successive)	lane	square	house	

SPECIMENS OF LINING FIGURES.

LINING HALLAMSHIRE OLD STYLE.

72 Point.  
5690

60 Point.  
4790

48 Point.  
35680

36 Point.  
34567890

30 Point.  
234567890

24 Point.  
1234567890£

18 Point.  
1234567890£\$

14 Point.  
1234567890£\$

12 Point.  
1234567890£\$

10 Point.  
1234567890£\$

8 Point.  
1234567890£\$

6 Point.  
1234567890£\$

LINING ANTIQUE ROMAN.

96 Point.  
60

72 Point.  
890

48 Point.  
67890

36 Point.  
4567890

30 Point.  
1234567890

24 Point.  
1234567890£

18 Point.  
1234567890£

12 Point.  
1234567890£

10 Point.  
1234567890£

8 Point.  
1234567890£\$

6 Point.  
1234567890£

LINING ITALIAN OLD STYLE.

48 Point.  
567890

36 Point.  
34567890

30 Point.  
1234567890

24 Point.  
1234567890£\$

18 Point.  
1234567890£\$

14 Point.  
1234567890£

12 Point.  
1234567890£\$

10 Point.  
1234567890£\$

8 Point.  
1234567890£\$

6 Point.  
1234567890£

LINING MODERN, No. 20.

48 Point.  
567890

36 Point.  
34567890

30 Point.  
234567890

24 Point.  
1234567890£

18 Point.  
1234567890£

SPECIMENS OF LINING FIGURES.

LINING WINDSOR.

72 Point.  
**890**

60 Point.  
**890**

48 Point.  
**7890**

36 Point.  
**567890**

30 Point.  
**4567890**

24 Point.  
**234567890**

18 Point.  
**1234567890£**

14 Point.  
**1234567890£\$**

12 Point.  
**1234567890£\$**

10 Point.  
**1234567890£\$**

8 Point.  
**1234567890£\$**

6 Point.  
**1234567890£\$**

STEPHENSON, BLAKE & Co.

LINING WINDSOR CONDENSED.

72 Point.  
**6890**

60 Point.  
**5680**

48 Point.  
**345780**

36 Point.  
**34567890**

30 Point.  
**234567890**

24 Point.  
**1234567890£**

18 Point.  
**1234567890£\$**

14 Point.  
**1234567890£\$**

12 Point.  
**1234567890£\$**

10 Point.  
**1234567890£\$**

8 Point.  
**1234567890£\$**

6 Point.  
**1234567890£\$**

354

LINING DE VINNE.

60 Point.  
**7890**

54 Point.  
**7890**

48 Point.  
**67890**

36 Point.  
**4567890**

30 Point.  
**234567890**

24 Point.  
**1234567890**

18 Point.  
**1234567890£\$**

14 Point.  
**1234567890£**

12 Point.  
**1234567890£\$**

10 Point.  
**1234567890£\$**

8 Point.  
**1234567890£**

6 Point.  
**1234567890£**

SIR CHARLES REED & SONS.

SPECIMENS OF LINING FIGURES.

LINING DE VINNE CONDENSED.

60 Point.  
**7890**

54 Point.  
**67890**

48 Point.  
**567890**

36 Point.  
**34567890**

30 Point.  
**1234567890**

24 Point.  
**1234567890£**

18 Point.  
**1234567890£**

12 Point.      10 Point.  
**1234567890£    1234567890£**

8 Point.      6 Point.  
**1234567890£    1234567890£**

LINING DE VINNE ITALIC.

48 Point.  
**7890**

36 Point.  
**567890**

24 Point.      18 Point.  
**12345    67890£**

12 Point.      10 Point.  
**123456£\$    123456789£\$**

8 Point.      6 Point.  
**1234567890£\$    1234567890£\$**

LINING WIDE LATIN.

48 Point.  
**90**

42 Point.  
**80**

36 Point.  
**890**

30 Point.  
**7890**

18 Point.  
**67890**

14 Point.  
**234567890**

12 Point.      10 Point.  
**12345    67890£**

8 Point.      6 Point.  
**1234567    234567890£**

LINING BOLD LATIN.

48 Point.  
**7890**

36 Point.  
**67890**

30 Point.  
**4567890**

24 Point.  
**234567890**

18 Point.      12 Point.  
**23456    567890£**

10 Point.      8 Point.  
**12345678    1234567890£**

6 Point.      5 Point.  
**1234567890£    1234567890£**

LINING BOLD LATIN CONDENSED.

96 Point.  
**90**

72 Point.  
**890**

60 Point.  
**7890**

48 Point.  
**567890**

36 Point.  
**34567890**

30 Point.  
**1234567890**

24 Point.  
**1234567890£**

18 Point.  
**1234567890£\$**

12 Point.  
**1234567890£\$**

10 Point.  
**1234567890£\$**

8 Point.  
**1234567890£\$**

6 Point.  
**1234567890£\$**

5 Point.  
**1234567890£**

SPECIMENS OF LINING FIGURES.

LINING BOLD GROTESQUE.

96 Point. **19**  
 72 Point. **90**  
 60 Point. **780**  
 48 Point. **890**  
 42 Point. **7890**  
 36 Point. **567890**  
 30 Point. **4567890**  
 24 Point. **23456789**  
 18 Point. **234567890£**  
 12 Point. **1234567890£**  
 10 Point. **1234567890£**  
 8 Point. **123456789**      6 Point. **1234567890£**

STEPHENSON, BLAKE & Co.

LINING BOLD RUNIC.

60 Point. **7890**  
 48 Point. **67890**  
 42 Point. **567890**  
 36 Point. **34567890**  
 24 Point. **1234567890**  
 18 Point. **1234567890**  
 12 Point. **1234567890**      10 Point. **1234567890**

LINING METROPOLE CONDENSED.

36 Point. **1234567890**  
 30 Point. **1234567890£**  
 24 Point. **1234567890£**  
 18 Point. **1234567890£**  
 12 Point. **1234567890£**  
 10 Point. **1234567890£**  
 8 Point. **1234567890£**      6 Point. **1234567890£**

356

LINING ELONGATED RUNIC.

96 Point. **7890**  
 72 Point. **67890**  
 60 Point. **67890**  
 48 Point. **4567890**  
 42 Point. **234567890**  
 30 Point. **1234567890£**  
 24 Point. **1234567890£**  
 18 Point. **1234567890£**  
 14 Point. **1234567890£**  
 12 Point. **1234567890£**  
 10 Point. **1234567890£**

SIR CHARLES REED & SONS.

SPECIMENS OF LINING FIGURES.

LINING ANTIQUE, No. 3.

84 Point.  
**80**

60 Point.  
**890**

48 Point.  
**7890**

36 Point.  
**67890**

30 Point.  
**34567890**

24 Point.  
**234567890**

18 Point.  
**1234567890£**

12 Point.  
**1234567890£**

10 Point.      8 Point.  
**1234567890    1234567890£**

6 Point.      5 Point.  
**1234567890£    1234567890£**

NUMBERED FIGURES.

72 Point.  
**3 4 5**  
THREE FOUR FIVE

LINING  
CONDENSED ANTIQUE, No. 3.

72 Point.  
**890**

48 Point.  
**567890**

36 Point.  
**4567890**

30 Point.  
**124567890**

24 Point.  
**1234567890£\$**

18 Point.  
**1234567890£**

12 Point.      10 Point.  
**1234567890£    34567890£\$**

8 Point.      6 Point.  
**1234567890£    1234567890£**

LINING SKELETON ANTIQUE, No. 2.

36 Point.  
**67890**

30 Point.  
**34567890**

24 Point.  
**1234567890**

18 Point.  
**1234567890£**

12 Point.  
**1234567890£**

10 Point.      8 Point.  
**1234567890    1234567890£**

LINING SKELETON ANTIQUE, No. 1.

36 Point.  
**34567890**

30 Point.  
**1234567890£**

24 Point.  
**1234567890£**

18 Point.  
**1234567890£**

12 Point.  
**1234567890£**

10 Point.      8 Point.  
**1234567890£    1234567890£**

LINING LATIN ELONGATED.

72 Point.  
**567890**

60 Point.  
**4567890**

48 Point.  
**234567890**

36 Point.  
**1234567890£**

24 Point.  
**1234567890£\$**

18 Point.  
**1234567890£**

12 Point.      10 Point.  
**1234567890£    1234567890£**



SPECIMENS OF LINING FIGURES.

LINING GROTESQUE, No. 8.

72 Point.

**90**

60 Point.

**689**

48 Point.

**890**

36 Point.

**7890**

30 Point.

**567890**

24 Point.

**34567890**

18 Point.

**1234567890**

12 Point.

**1234567890£\$**

10 Point.

**1234567890£\$**

8 Point.

**1234567890£\$**

6 Point.

**1234567890£\$**

STEPHENSON, BLAKE & Co.

LINING BOLD BRITANNIC.

60 Point.

**680**

48 Point.

**6890**

36 Point.

**67890**

30 Point.

**567890**

24 Point.

**34567890**

18 Point.

**1234567890**

14 Point.

**1234567890£\$**

12 Point.

**1234567890£\$**

10 Point.

**1234567890£\$**

8 Point.

**1234567890£\$**

6 Point.

**1234567890£\$**

358

LINING BRITANNIC.

36 Point.

**567890**

30 Point.

**4567890**

24 Point.

**234567890**

18 Point.

**1234567890£**

12 Point.

**1234567890£\$**

10 Point.

**12345678£\$ 1234567890£\$**

LINING BRITANNIC ITALIC.

48 Point.

**6790**

42 Point.

**5890**

36 Point.

**46890**

30 Point.

**347890**

24 Point.

**24567890**

18 Point.

**1234567890**

12 Point.

**1234567890£\$**

10 Point.

**1234567890£\$**

8 Point.

**123456789£\$ 1234567890£\$**

SIR CHARLES REED & SONS.

SPECIMENS OF LINING FIGURES.

LINING GROTESQUE, No. 4.  
(Point Title Line.)

60 Point.  
**589**

48 Point.  
**890**

36 Point.  
**67890**

30 Point.  
**567890**

24 Point.  
**234567890**

18 Point.  
**1234567890**

14 Point.  
**1234567890£\$**

12 Point.  
**1234567890£\$**

10 Point.  
**1234567890£\$**

8 Point.  
**1234567890£\$**

6 Point.  
**1234567890£\$**

5 on 6 Point.  
**1234567890£\$**

4j on 6 Point.  
**1234567890£**

STEPHENSON, BLAKE & Co.

LINING  
CONDENSED SANS SERIFS, No. 7.

84 Point.  
**7890**

72 Point.  
**67890**

60 Point.  
**4567890**

48 Point.  
**234567890**

36 Point.  
**1234567890£**

30 Point.  
**1234567890£**

24 Point.  
**1234567890£\$**

18 Point.  
**1234567890£\$**

14 Point.  
**1234567890£\$**

12 Point.  
**1234567890£\$**

10 Point.  
**1234567890£**

8 Point.  
**1234567890£**

359

LINING  
CONDENSED SANS SERIFS, No. 5.

72 Point.  
**7890**

60 Point.  
**67890**

48 Point.  
**567890**

36 Point.  
**34567890**

24 Point.  
**1234567890£**

18 Point.  
**1234567890£**

12 Point.  
**1234567890£**

10 Point.      8 Point.  
**1234567890£      1234567890£**

LINING CLARENDON.

36 Point.  
**234567890**

24 Point.  
**1234567890£**

18 Point.  
**1234567890£**

14 Point.  
**1234567890£**

12 Point.      10 Point.  
**1234567890      1234567890£**

8 Point.      6 Point.  
**1234567890£      1234567890£**

SIR CHARLES REED & SONS.

SPECIMENS OF LINING FIGURES.

LINING  
CONDENSED SANS SERIFS, No. 1.  
(Point Title Line.)

36 Point.  
**567890**

30 Point.  
**1234567890**

24 Point.  
**1234567890£**

18 Point.  
**1234567890£\$**

12 Point. 10 Point.  
**1234567890£\$ 1234567890£**

8 Point. 6 Point.  
**1234567890£\$ 1234567890£\$**

LINING OLD STYLE GROTESQUE.  
(Point Title Line.)

48 Point.  
**890**

36 Point.  
**7890**

30 Point.  
**567890**

24 Point.  
**34567890**

18 Point.  
**234567890**

12 Point.  
**1234567890£**

10 Point.  
**1234567890£**

8 Point.  
**1234567890£**

STEPHENSON, BLAKE & Co.

LINING  
WESTMINSTER OLD STYLE.

60 Point.  
**67890**

48 Point.  
**567890**

36 Point.  
**234567890**

30 Point.  
**1234567890**

24 Point.  
**1234567890£**

18 Point.  
**1234567890£\$**

14 Point.  
**1234567890£\$**

12 Point.  
**1234567890£\$**

10 Point.  
**1234567890£\$**

8 Point.  
**1234567890£\$**

6 Point.  
**1234567890£\$**

360

LINING HOGARTH!

60 Point.  
**5890**

48 Point.  
**46790**

36 Point.  
**356890**

30 Point.  
**24567890**

24 Point. 18 Point.  
**12345 67890**

12 Point. 10 Point.  
**12345678 234567890**

8 Point. 6 Point.  
**1234567890£ 1234567890£**

LINING CHANTREY.

60 Point.  
**567890**

48 Point.  
**4567890**

36 Point.  
**1234567890**

30 Point. 24 Point.  
**12345 567890**

18 Point. 12 Point.  
**12345678 1234567890£**

SIR CHARLES REED & SONS.

BRASS RULES, ELECTROS  
SPACING MATERIAL, &c.

STEPHENSON, BLAKE & CO.  
and  
SIR CHARLES REED & SONS

Foundry: Sheffield. London: 33 Aldersgate St.

## STEEL FURNITURE.

The advantages of Steel Furniture being fully recognised, this most useful addition to the Printing Office can now be supplied in convenient assortments, made from high-class steel, with the greatest accuracy and superior finish, by plant specially laid down for the purpose. The great utility of this Labour Saving Material is now well established, thus enabling it to be manufactured in large quantities, and by this means the cost of production is lessened. STEPHENSON, BLAKE & Co.'s Steel Furniture is, therefore, now offered at a very considerable reduction, as shown in the Price List, thus putting it within the reach of small as well as large printers. This Steel Furniture is made accurately to the American Point Standard in Sheffield; it is nickel-plated, and in addition is finely coated with a special lacquer, which forms a preventative against rust.

Some of the advantages derived by the use of Steel Furniture may be briefly stated:

Saves space in the office.

Saves labour in making up blank spaces in formes.

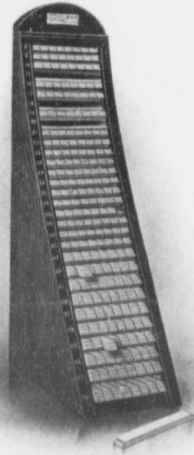
The formes are lighter, truer, and can be more securely locked up.

Greater accuracy, especially in colour work, ensured by its use.

No risk of working up on the machine.

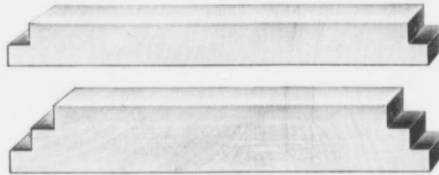
Being practically indestructible, it is more economical than any other kind of furniture.

Makes six times as much blank space as an equal weight of metal furniture at much less cost for time.



SET No. 1.

ILLUSTRATION  
OF  
STEEL  
FURNITURE.



24 POINT  
AND  
36 POINT  
BODIES.

As will be seen from the accompanying illustrations, the Steel Furniture is made in 24 Point and 36 Point body (which work together). The 24 Point is made with one notch and the 36 Point with two notches, and it is supplied in convenient assortments as follows:

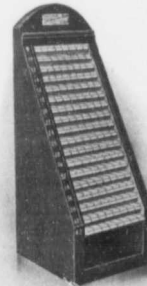
Set 1.—Complete Set (assorted as below*)	... ..	1380 in. ...
Set 2.—Half of Set 1	... ..	690 in. ...
Set 3.—The 24 Point portion of Set 1	... ..	600 in. ...
Set 4.—The 36 Point portion of Set 1	... ..	780 in. ...
Set 5.—Half of Set 3	... ..	300 in. ...
Set 6.—Half of Set 4	... ..	390 in. ...

ADDITIONAL PIECES:—8 to 14 ems, ; 16 to 22 ems, ; 24 to 30 ems, ;  
32 to 38 ems, ; 40 to 48 ems, ; 51 to 60 ems, ; 63 to 72 ems, each.

\*The Complete Assortment consists of 8 pieces each length (24 Point body) 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42 ems; and 8 pieces each length (36 Point body) 45, 48, 51, 54, 57, 60, 63, 66, 69, 72 ems; giving a total of 28 lengths, 224 pieces. In addition to these sizes, lengths of 9, 15, and 21 ems can be supplied in the 24 Point body; though not included in the sets, provision is made for them in the cases.

A Case is included with Sets 1, 2, 3 and 5.

All the pieces are interchangeable, and work with each other.



SET No. 3.

## IMPROVED LEADS.

These Leads are cast and finished by patented machinery, and are unapproached for accuracy and finish. They are supplied in full lengths of 16 inches; or will be cut to sizes as required from 4 ems upwards, and in any assortment, at an extra charge of      per lb.

**Assortments of Leads.**—Leads may be ordered in assortments, calculated on the following basis:—

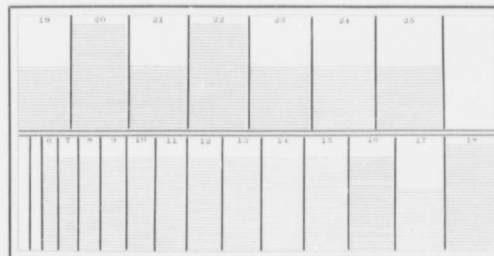
An assortment of 100 lb. gives 2½ inches in height of all the sizes provided for in the Washington Lead Rack.

An assortment of 36 lb. gives 2 inches in height of all the sizes provided for in the Eureka Lead Rack.

It will be seen that this formula provides a basis of calculation from which the printer may readily determine what weight will be required to fill the various divisions to whatever extent he may require; and as 1 inch of height gives, in 3 point—24 leads; in 2 point—36 leads; and in 1½ point—48 leads, the number of leads in any given height is also quickly ascertained.

## IMPROVED CLUMPS.

Cast in all bodies from 6 Point to 12 Point, on the American Point System, and supplied in the assortments described below, or cut to order to any size. They are manufactured with greatly improved accuracy and finish, and the form in which they are now offered will be found very economical and convenient. The annexed diagram shows the 60 lb. assortment in suitable case, and indicates the proportions sent of each length. Other assortments supplied to order.



SCALE 1.—60 lb. each of 6 Point and 12 Point, assorted from 6 to 25 ems, rising 1 em. Total 120 lb.

Two Cases for ditto,      each.

SCALE 2.—30 lb. each of 6 Point and 12 Point, same lengths. Total 60 lb.

Case for ditto,

Clumps are supplied in all bodies in 16 in. lengths; or will be cut to sizes as required from 4 ems upwards, and in any assortment, at an extra charge of      per lb.

**Numbered Clumps** for news work, 12 Point body, all widths to 16 ems,      per doz.

**Metal Corner Clumps**, for use with Mitred Borders, cast on 12 Point and 6 Point bodies,      per lb.

## IMPROVED METAL FURNITURE AND QUOTATIONS.

**Metal Furniture.**—Accurately cast to point standard, and made up in the following assortments, in weights of 60 lb. and 120 lb.:—

SCALE 1.—The following lengths and widths: 4, 5, 6, 7, 8, 10, 12, 14, 15, 16, 18, 20, 22, 24, 25, 30, 35, 40, and 45 ems, by ½, 1, 2, 3, 4, 6, 8, and 10 line.

SCALE 2.—The same widths, but stopping at 25 ems in length. Or,

SCALE 3.—The 6, 8, and 10 line widths may be omitted altogether.

**Quotations.**—Supplied to the following sizes in 12 Point ems:—2×3, 2×4, 2×6, 2×8, 3×3, 3×4, 3×5, 3×6, 3×8, 4×4, 4×5, 4×6, 4×8, 5×5.

# PLAIN AND FANCY BRASS RULES.

All Rules on the American Point System. Cut or Mitred to order. Quote Number when ordering.

## PLAIN RULES (in 24 inch lengths).

No.	Point.	Rule Sample
1	1 Point.	
2	1 1/2 Point.	
3	2 Point.	
4	3 Point.	
27	6 Point.	
28	8 Point.	
31	11 Point.	
32	2 Point.	
50	11 Point.	
51	2 Point.	
85	2 Point.	
86	3 Point.	
87	4 Point.	
88	5 Point.	
90	5 Point.	
107	5 Point.	
116	2 Point.	
117	3 Point.	
119	5 Point.	
120	6 Point.	
121	8 Point.	
122	10 Point.	
125	5 Point.	
126	6 Point.	
127	8 Point.	

## FANCY RULES (in 16 inch lengths).

No.	Point.	Rule Sample
151	11 Point.	
152	11 Point.	
153	11 Point.	
155	11 Point.	
156	11 Point.	
163	7 Point.	
164	7 Point.	
174	3 Point.	
173	3 Point.	
150	1 Point.	
166	7 Point.	
171	3 Point.	
175	3 Point.	
176	3 Point.	
177	3 Point.	
178	3 Point.	
179	3 Point.	
180	3 Point.	
181	3 Point.	
182	3 Point.	
191	5 Point.	
199	6 Point.	
205	6 Point.	
207	6 Point.	

## CASES OF BRASS RULE.

Cases of  $1\frac{1}{2}$  point and 2 point Brass Rule can be supplied, cut to any of the following Scales—the size being distinctly marked on each Rule:—

**Scale 1.** 64 Pieces each from 1 to  $15\frac{1}{2}$  ems, rising by 6 Points.  
 40 Pieces .. 16 to  $25\frac{1}{2}$  .. .. 6 Points.  
 40 Pieces .. 26 to 36 .. .. 12 Points.  
 30 Pieces .. 38 to 50 .. .. 24 Points.

**Scale 2.** Half of Scale 1.

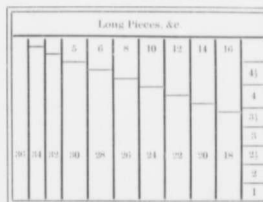
**Scale 3.** 24 Pieces each from 1 to  $15\frac{1}{2}$  ems, rising by 6 Points.  
 12 Pieces .. 16 to  $25\frac{1}{2}$  .. .. 6 Points.  
 12 Pieces .. 26 to 36 .. .. 12 Points.

**Scale 4.** 24 Pieces each, 1, 2,  $2\frac{1}{2}$ , 3,  $3\frac{1}{2}$ , 4,  $4\frac{1}{2}$ , and 5 ems.  
 24 Pieces each from 6 to 18 ems, rising by 24 Points.  
 18 Pieces .. 20 to 30 .. .. 24 Points.  
 6 Pieces each 32, 34, and 36 ems.

PLAN OF RULE CASE FOR SCALES 1, 2 AND 3.

Long Pieces, Double Rules, &c.															
46				48				50							
28				40				42				44			
32		33		34		35		36		37		38		39	
22 $\frac{1}{2}$		23		23 $\frac{1}{2}$		24		24 $\frac{1}{2}$		25		25 $\frac{1}{2}$			
18 $\frac{1}{2}$		19		19 $\frac{1}{2}$		20		20 $\frac{1}{2}$		21		21 $\frac{1}{2}$		22	
13		13 $\frac{1}{2}$		14		14 $\frac{1}{2}$		15		15 $\frac{1}{2}$		16		16 $\frac{1}{2}$	
Small Pieces.		4		4 $\frac{1}{2}$		5		5 $\frac{1}{2}$		6		6 $\frac{1}{2}$		7	
		7 $\frac{1}{2}$		8		8 $\frac{1}{2}$		9		9 $\frac{1}{2}$		10		10 $\frac{1}{2}$	
		11		11 $\frac{1}{2}$		12		12 $\frac{1}{2}$		13		13 $\frac{1}{2}$		14	

PLAN OF RULE BOX FOR SCALE 4.



### PRICES (INCLUDING CASE).

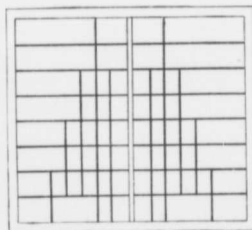
$1\frac{1}{2}$  point Rule: SCALE 1,                      SCALE 2,                      SCALE 3,                      SCALE 4,  
 2 point Rule: SCALE 1,                      SCALE 2,                      SCALE 3,                      SCALE 4,

### WAVED OR DOTTED RULE.

$1\frac{1}{2}$  point Rule: SCALE 1,                      SCALE 2,                      SCALE 3,                      SCALE 4,  
 2 point Rule: SCALE 1,                      SCALE 2,                      SCALE 3,                      SCALE 4,

## CASES FOR SETS OF LABOUR-SAVING RULES.

(For Particulars of Sets and Specimens of Rules, see page 366.)



No. 2 CASE FOR TWO SETS.  
16 $\frac{1}{2}$  in. x 14 $\frac{1}{2}$  in.

The Cases, of which illustrations are here given, are designed to hold the Sets of Labour-Saving Brass Rules, of which particulars are given on page 366. The No. 1 Case will hold any Set up to 6 Point body, and the No. 2 Case will accommodate any two Sets of any body.

The No. 1 Case being small is specially handy, its size enabling the compositor to place it near him wherever desired on the frame or stone.

The No. 2 Case is the size of a half upper case, and is made with straight fronts and cup-handles, so as to fit in a special Dust-Proof Cabinet.



No. 1 CASE FOR SINGLE SETS.  
10 $\frac{1}{2}$  in. x 8 $\frac{1}{2}$  in.



### ASSORTMENTS OF LABOUR-SAVING BRASS BORDER RULES.

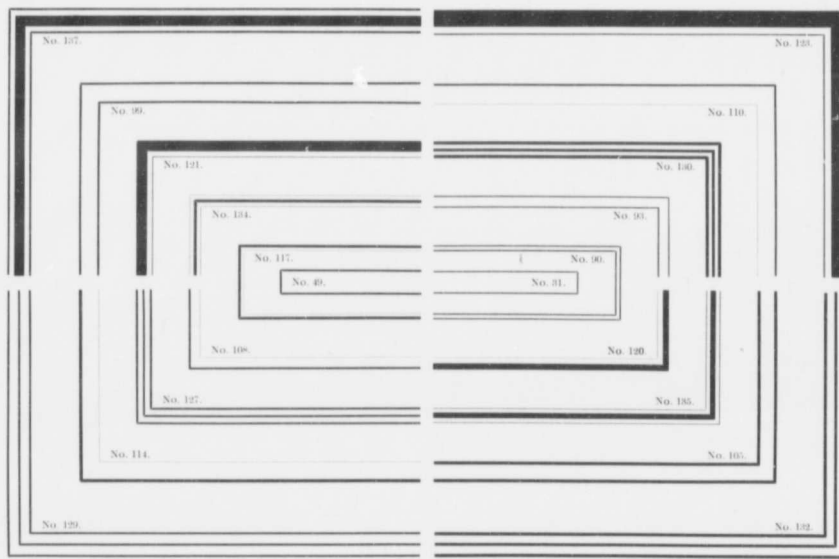
These Sets of Border Rules contain an assortment of various lengths, with mitred pieces for corners, at the following prices:—

	1 Point.	1½ Point.	2 Point.	3 Point.	4 Point.	5 Point.	6 Point.	8 Point.	10 Point.	12 Point.	
Single line Rules ... ..	...	...	...	...	...	...	...	...	...	...	per Set.
Double or Treble line Rules ... ..	...	...	...	...	...	...	...	...	...	...	per Set.

Cases to hold One Set. . . . . Cases for Two Sets. . . . . For particulars of Cases, see page 365.

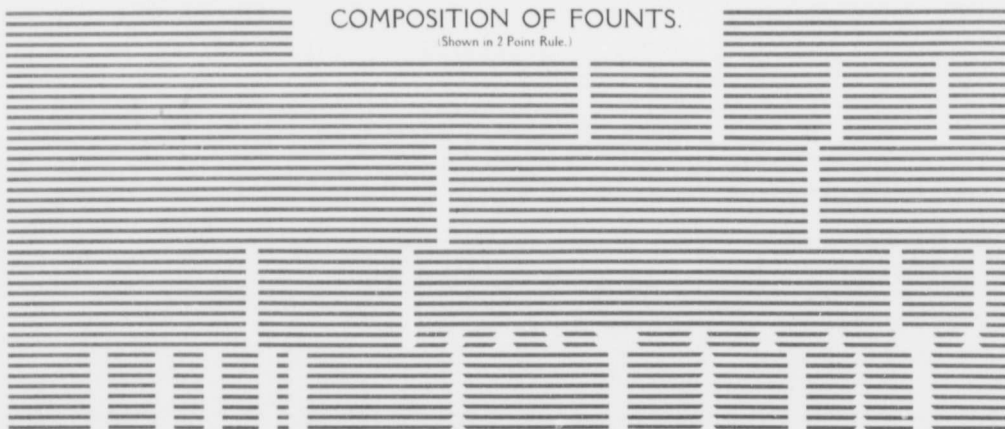
The assortment consists of eight pieces each ½, 1, 1½, 2, 2½, 3, 3½, 4, 4½ and 5 ems; ten pieces each 6, 8, 10, 12, 15 and 18 ems; eight pieces each 20 and 24 ems; eight pairs each 6, 3 and 2 em mitred pieces; eight pieces each 3 and 2 em double mitres; four pieces 1 em double mitres; 4 pairs 1½ em parallel mitred pieces. See illustration at foot of page.

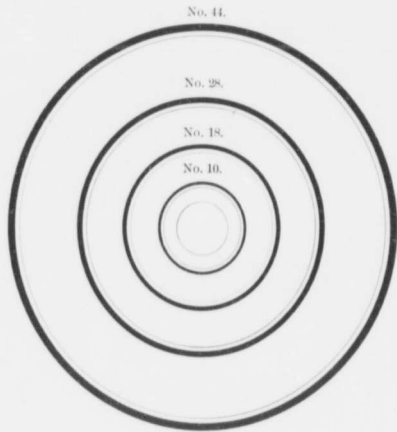
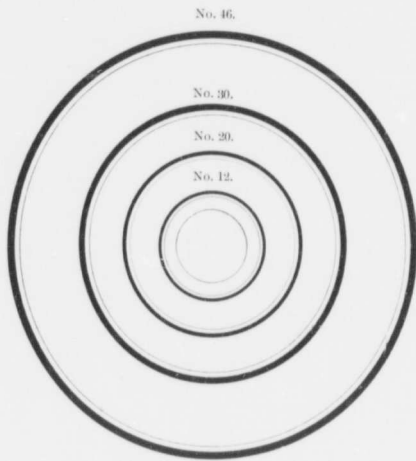
The Rules shown below are specially recommended for this purpose, but any other patterns are supplied at corresponding rates. Other assortments can be cut to any requirement.



### COMPOSITION OF FOUNTS.

(Shown in 2 Point Rule.)



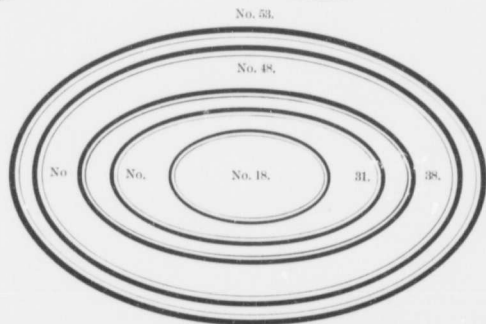
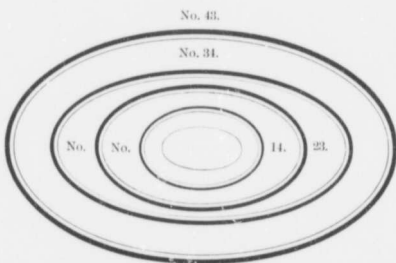
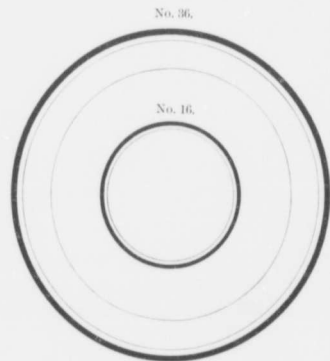
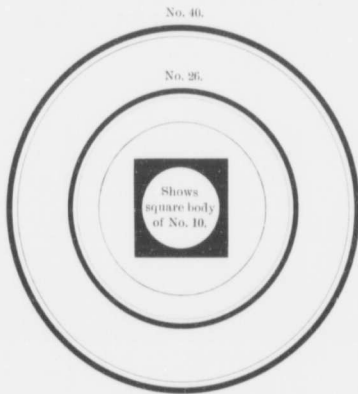


## CIRCLES

Turned out of Solid Brass,  
on "square" bodies.

The numbers of Circles and  
Ovals indicate the diameter  
in sixteenths of an inch (e.g.,  
No. 18 = 1½ inch).

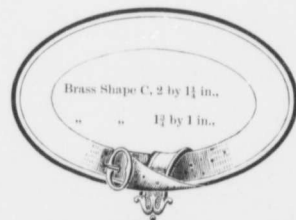
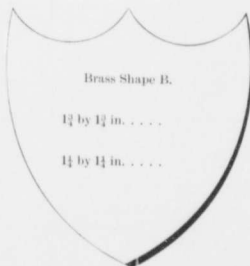
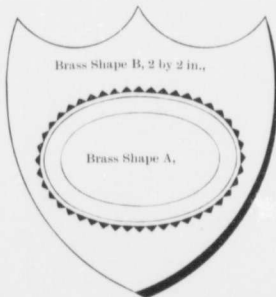
Inners not supplied unless  
ordered.



## OVALS

Turned out of  
Solid Brass,  
on  
"square" bodies.

Inners not supplied  
unless ordered.



STEPHENSON, BLAKE & Co.

367

SIR CHARLES REED & SONS.

For Prices see General Price List.

STEPHENSON, BLAKE & Co.'s

# WESTMINSTER PAGE ORNAMENTS.

Of this Series of Ornaments, Nos. 1080, 1081, 1082, 1085 and 1086 are mounted on wood, the others being mounted on metal. The prices are quoted for each separate Ornament, and a reduction is made when they are ordered in Sets, with a further reduction for the Complete Series.



1087.



1088.



1085.



1086.



1081.



1082.



1093.



1094.

### PRICES OF SETS.

No. 1081	Set	No. 1085	Set
.. 1082	.. No. 1.	.. 1086	.. No. 2.
.. 1083	.. 1084	.. 1087	.. 1088
No. 1089	Set	No. 1093	Set
.. 1090	.. No. 3.	.. 1094	.. No. 4.
.. 1091	.. 1092	.. 1095	.. 1096
No. 1097	Set	No. 1080	Complete Series.
.. 1098	.. No. 5.		
.. 1099	.. 1100		



1080.



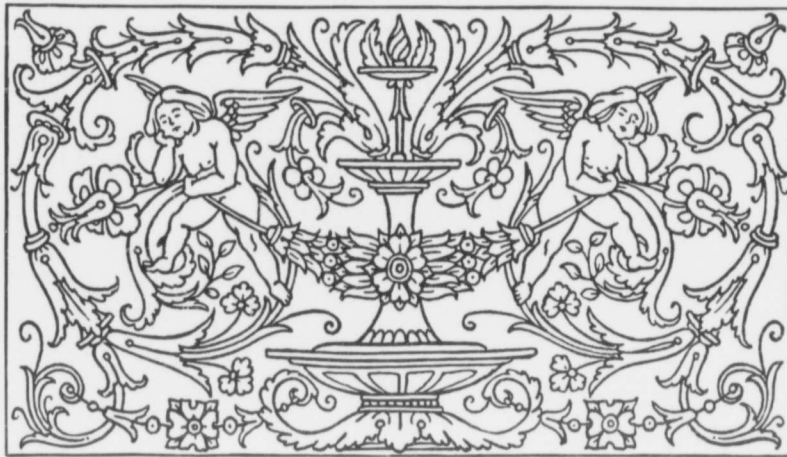
1080.

STEPHENSON, BLAKE & Co.

368

SIR CHARLES REED & SONS.

For Prices see General Price List.



1080.



1089.



1100.



1095.



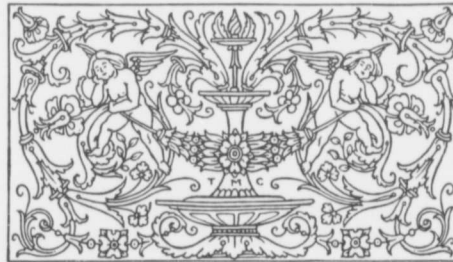
1086.



1091.



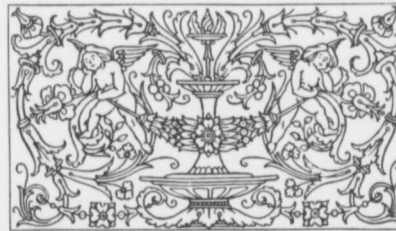
1092.



1083.



1084.



1087.



1088.

STEPHENSON, BLAKE & Co.

369

SIR CHARLES REED & SONS.

For Prices see General Price List.

NEW ART ORNAMENTS.



1135.



1136.



1146.



1148.



1137.



1149.



1147.



1145.



1101.

POMONA SERIES, No. 1.



1138.



1139.



1140.



1141.



1143.



1144.



1142.

POMONA SERIES, No. 2.



1150.



1153.



1152.



1153.



1154.



1156.



1151.

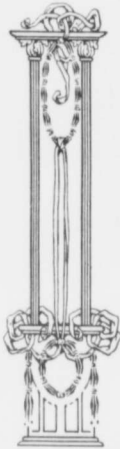
STEPHENSON, BLAKE & Co.

370

SIR CHARLES REED & SONS.

For Prices see General Price List.

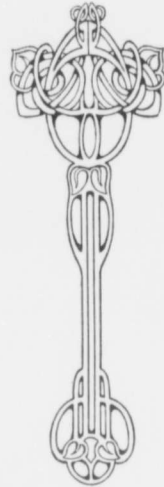
NEW ART ORNAMENTS.



1123.



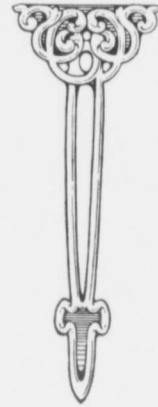
1133.



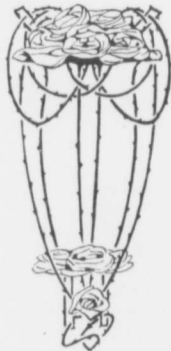
1124.



1134.



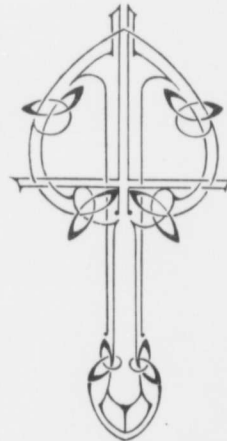
1125.



1127.



1128.



1126.



1131.



1129.



1130.



1132.

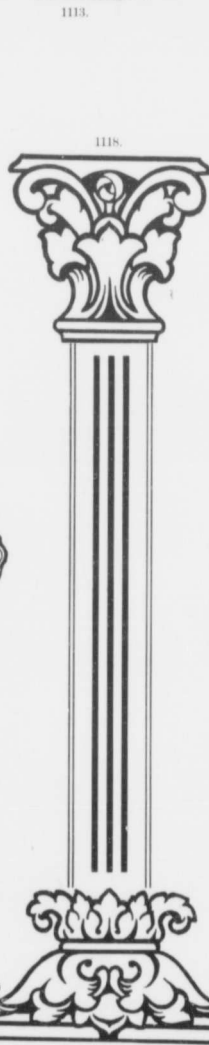
STEPHENSON, BLAKE & Co.

371

SIR CHARLES REED & SONS.

For Prices see General Price List.

OLD STYLE ART ORNAMENTS.



STEPHENSON, BLAKE & CO.

372

SIR CHARLES REED & SONS.

For Prices see General Price List.

## NEW ROYAL ARMS.

1171. 



1172. 



1173. 



1174. 



1175. 



1176. 



STEPHENSON, BLAKE & Co.

Nos. 1171, 1172, 1173, 1174, 1175 and 1176 are the Arms adopted by His Majesty King George V. in 1910, and authorised by H.M. Stationery Office.

Nos. 1178, 1179, 1180 and 1181 are the same design expanded.

Nos. 1182, 1183, 1184, 1185 and 1186 are the later design approved by His Majesty in 1911.

1181. 



1180. 



1179. 



1178. 



1182. 



1183. 



1184. 



1185. 



1186. 



SIR CHARLES REED & SONS.



QUEEN MARY'S ARMS.



PRINCE OF WALES' ARMS.

(As adopted in 1911.)



UNION OF SOUTH AFRICA ARMS.



STEPHENSON, BLAKE & Co.

SIR CHARLES REED & SONS.



The above Arms are from the design authorised by H.M. Stationery Office.

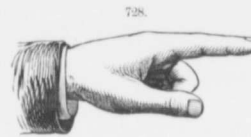


STEPHENSON, BLAKE & Co.

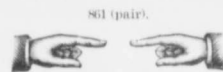
373

SIR CHARLES REED & SONS.

For Prices see General Price List.



\* Pierced for Type.



455. *M D C*



600. *L*

445. 456. 288. *M M L L*

688. *L*

STEPHENSON, BLAKE & Co.

374

SIR CHARLES BEED & SOXS.

For Prices see General Price List.

530.



687.



754.



682.



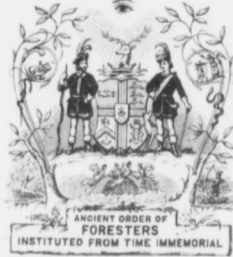
733.



681.



683.



371.



684.



743.



533.



737.



534.



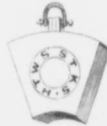
738.



531.



532.



1190.



MASONIC SIGNS (Set of Eleven)



(Also larger size, 9-17 cms.)

672.



673.



674.



675.



665.



671.



677.



678.



679.



930.



931.



685.



932.



686.



STEPHENSON, BLAKE & Co.

375

SIR CHARLES REED & SONS

For Prices see General Price List.

783.



787.



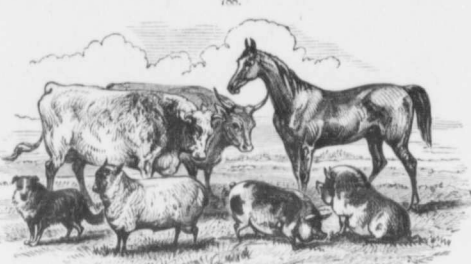
781.



927.



788.



917.



926.



791.



862.



792.



789.



966.

830.



794.



929.



838.



840.



842.



844.



845.



837.



433.



928.



841.



846.



843.



441.



STEPHENSON, BLAKE & Co.

376

SIR CHARLES DEED & SONS.

For Prices see General Price List.