

## The Inland Type Foundry, 1894-1911



**T**HE Inland Type Foundry opened its doors on 2 January 1894<sup>1</sup> at 217-219 Olive Street in Saint Louis,<sup>2</sup> and for seventeen years it was one of the most successful enterprises the industry had ever known. It was established by three sons of Carl Schraubstadter (1827-97), who had been one of the owners of the old Central Type Foundry in the same city. The three sons were William A. Schraubstadter (1864-1957), Oswald Schraubstadter (1868-1955) and Carl Schraubstadter, Jr. (1862-1947), and they were president, vice-president, and secretary and general manager, respectively, of the new venture.

According to Henry Lewis Bullen,<sup>3</sup> the Inland Type Foundry probably never would have come into existence if the Central Type Foundry had not been sold to the American Type Founders Company in 1892. \* William Schraubstadter, then only twenty-eight years old, was superintendent of his father's foundry at the time it was sold to the new combination. 'A narrow policy prevented his retention in that position, and so the services of the best typefounder of these times were lost and a formidable competitor created.'<sup>3</sup>

Many years later Nicholas J. Werner<sup>4</sup> recalled that William had operated a punch-cutting machine as early as 1882 in his father's foundry, and credited the young man with being one of the first to carry out direct engraving of matrices with such a machine, although Bullen<sup>5</sup> wrote that the machine 'lacked precision and required to be supplemented by hand work'. Carl Schraubstadter, Jr.,<sup>6</sup> had written about the electrotype process of producing matrices as early as 1887. Presumably, at that time, he was employed by his father in the old Central Type Foundry of Saint Louis.

It was not a propitious time for any new enterprise. The nation had hardly recovered from the panic of 1893, and fewer than three months after the Inland Type Foundry opened its doors Jacob Coxey led his army of unemployed to Washington to demonstrate

NOTE Superior figures in the text refer to 'References', pages 44 ff.

\*The Central Type Foundry and the Boston Type Foundry were the only foundries sold outright for cash to the American Type Founders Company in 1892. See [H. L. Bullen,] 'Discussions of a Retired Printer', no. XII, by Quadrat, *The Inland Printer* xxxix (July 1907), 513-519.

in favor of legislation for emergency work projects to help the jobless.<sup>7</sup>

But the three young men—William, thirty; Oswald, twenty-six; and Carl, Jr., thirty-two—were resourceful, determined, and skilled in their craft. News of their plans had reached the trade press as early as September 1893.<sup>8</sup> The first advertisement of the new firm was modest enough:

#### PRINTERS' TYPE vs. TYPE FOUNDERS' TYPE.

Starting out with entirely new equipment of our own design and manufacture, and being unprejudiced by tradition or association with older concerns, we have been able to adopt innovations and improvements in type making of the greatest importance. These changes enable the printer to save a large percentage of the cost of composition, improve the quality of his work and reduce the outlay for material. They appeal alike to proprietor, foreman and compositor. A circular descriptive of these improvements mailed free to any address. We are not in the Trust and solicit your patronage.<sup>2</sup>

The 'innovations and improvements in type making' were the standard line and point set which the Inland Type Foundry applied to the casting of its type faces. In this system the unit of set was one eighth of a point, so far as small and condensed faces were concerned, and it was increased to unit widths that were multiples of a quarter-point, half-point or a full point as the width was extended for the larger faces. The number of widths of the characters in a font of body type varied from thirteen to twenty.<sup>9</sup>

Linn Boyd Benton had devised 'self-spacing' type in the old Northwestern Type Foundry of Milwaukee in 1883 on the unit-width system,<sup>5</sup> and Barnhart Brothers & Spindler of Chicago had brought out point-set type in 1893.<sup>10</sup> In Benton's system, however, width of the quads and spaces depended on the width of the unit on which a given face was cast, so that an 8-point quad cast for use with one design would not be as wide as the 8-point quad of another design, even though both 8-point designs were said to be 'self-spacing'.

The Barnhart scheme remedied this vexing problem by the use of standard quads and spaces in every size of point-set type, so that one 8-point quad would be exactly as wide as any other standard 8-point quad, regardless of the face. But the Barnhart point-set

type did not line at the bottom; leads were required to bring two faces of different sizes into line.

The Inland plan went a step farther than the Barnhart plan in that all faces of one body line were made to line with one another at the bottom, obviating the use of leads for this purpose.<sup>9</sup> The point set of the Inland Type Foundry included standard-width spaces and quads, as did the Barnhart plan.

Many years later Nicholas J. Werner,<sup>11,12</sup> who had been in charge of specimen printing for the old Central Type Foundry\* and subsequently supervised such work for the Inland Type Foundry, claimed that he had originated the standard lining system five years before the Inland Type Foundry was established, and he added that no one 'connected with that concern is entitled to any credit for its devising'. †<sup>11</sup>

At first the Inland Type Foundry dealt in products of the Keystone Type Foundry, the Great Western Type Foundry and others, in addition to its own limited products. In June of 1894 a house organ called the *Printers' Quarterly* (no copy of which has come to hand) was established by the foundry.<sup>13</sup> Woodward, a variation of De Vinne, and named for William H. Woodward, one of the earliest job printers in Saint Louis,<sup>14</sup> was issued in August 1894. ‡

The first specimen book of the Inland Type Foundry was issued early in 1895. A paper-bound book of ninety-six pages, it exhibited such standard faces as Miller & Richard's Tudor Black, and also Caledonian italic, Modern italic, French Old Style and Modern and Old Style faces. By September of 1895 a supplement which showed original Inland type faces was published,<sup>15</sup> and the young foundry

\*The verso of the title page of the specimen book of the Central Type Foundry for March 1889 bears this note: 'Edited, composed and arranged by N. J. Werner, with Central Type Foundry, assisted by J. A. Thayer, Jr., with Boston Type Foundry.'

†See N. J. Werner, 'On the Lining of Typefaces', *The Artist Printer* II (May 1891), 355-356. He seems also to have been the author of 'Erratic Printing Type', *The Artist Printer* I (June 1889), 9-11, which is signed simply 'A Suffering Artist', but to which he later referred as his own in references 11 and 12.

‡The practice of the Inland Type Foundry of naming type faces after its customers apparently brought the foundry a measure of good will and friendly relations. Stevens L. Watts recalls that in 1922 the proprietor of the Brandon Printing Company in Nashville, Tennessee, proudly showed him an Inland specimen book containing a display of the Brandon series, named for this printing house. This was eleven years after the Inland Type Foundry had ceased to exist.



was well on its way to a complete line of its own special designs in both type faces and ornaments.\* The supplement exhibited such new Inland faces as Saint John, Cosmopolitan, Extended Old Style, Inland, Iroquois, Title Gothic Slope and a series of new ornaments and decorations. Saint John, a face<sup>16</sup> said to have been based on some lettering done by Will Bradley for the Christmas cover of a printers' journal in either 1890<sup>17</sup> or 1894,† had been issued by the Inland Type Foundry in August of 1895, and Inland, a face designed by Nicholas J. Werner,‡ had been presented in the fall of the same year, as was Cosmopolitan. Preetorius [*sic*] was another Inland face of 1895, but it did not appear in the supplement of that year.

Skinner, Invitation Script and Bruce Title were offered in 1896 and Woodward, Condensed Woodward, Extended Woodward and Poster Woodward all were patented in 1897. Studley was an Inland face named for Robert P. Studley,<sup>14</sup> reported as the first user of

## The Inland Type Foundry, old Type Founders

18 POINT SAINT JOHN PATENTED 29 OCTOBER 1895

# The Inland Type, 1234

30 POINT WOODWARD

lithographic presses in Saint Louis. It was said<sup>4</sup> to be only a modification of Woodward. Edwards was patented in 1897.

Another type face of 1897 was MacFarland, which was not original with the Inland Type Foundry. Inland cast and sold it by arrangement with Genzsch & Heyse, of Hamburg, Germany, which called the face Römische Antiqua.<sup>18</sup> The A. D. Farmer & Son Type-founding Company brought out a similar face they named Bradford after the colonial printer. Inland's naming of it was in honor of J.

\*Many of the ornaments displayed in the first Inland specimen book of 1895 are to be seen in the 1925 specimen book of Barnhart Brothers & Spindler, which obtained the matrices when the Inland Type Foundry was absorbed by the American Type Founders Company in 1911.

†The year is debatable; Bradley<sup>17</sup> remembered it as 1890, Bullen<sup>16</sup> said that Bradley did the lettering in the latter part of 1893 and he reproduced the cover of the printing journal in question dated December 1894.

‡Werner<sup>4</sup> in 1932 said he had also designed Gothic No. 8, Bruce Title, Skinner, Woodward Extended, Woodward Condensed and Becker for the Inland Type Foundry.

Horace MacFarland, proprietor of the Mount Pleasant Press in Harrisburg, Pennsylvania.<sup>19</sup> In the same year the firm bought the Western Engravers' Supply Company<sup>20</sup> of Saint Louis. The headquarters on Pine Street were fast becoming too small.



Two years later the young foundry began to publish its well-known *Practical Printer*, sold at 25 cents a year and issued every month. By 1904 the circulation of the lively little publication had reached 9,200 and was 'larger than that of any other printers' trade paper, with one exception.'<sup>21</sup> In 1908 *The Practical Printer* boasted<sup>22</sup> of not missing an issue in ten years of existence. It printed practical papers by such figures in the printing field as MacFarland,<sup>23</sup> Gress,<sup>24,25</sup> Frazier<sup>26-29</sup> and Farrar,<sup>30</sup> as well as lesser-known persons.


Another publication of the Inland Type Foundry, of which at least three editions were issued, was *Printers' Wit and Humor*,<sup>31</sup> a spirited booklet which apparently was sold for 10 cents a copy. It contained excerpts from the writings of Mark Twain, Opie Reed, H. L. Baker and others, and at the same time provided an excellent medium for the display of Inland type faces in various sizes and styles.

As the year 1899 opened, the Inland Type Foundry took advantage of the Caslonian revival stimulated earlier by Will Bradley, Walter Gilliss and others. The foundry negotiated with H. W. Caslon & Company of London for exclusive rights to the casting and sale of Caslon types in America. Caslon Text was offered by Inland in January 1899, and later *The Practical Printer*<sup>32</sup> reproduced the following letter dated 30 January 1899 from the famous old English firm:

You will have the satisfaction of knowing that *your house is the only one in America* that has purchased the right to cast these founts from us, and that it has been supplied with absolutely correct and complete originals for the purpose.

Caslon Old Style roman was ready for sale by Inland in August of 1900.

Faust, Old Style No. 11, Condensed Gothic No. 5, Olympia, Manila, Osborne, Ionic, Gothic No. 8, Extended Studley, Palmer and Becker were presented by Inland in 1899. A curious transaction, not common among makers of foundry type, was one reported late in 1899 in which the Inland Type Foundry<sup>33</sup> disclosed that



punches for its Old Style No. 13 had been supplied by the Mergenthaler Linotype Company, and that Inland Old Style No. 13 was in fact Mergenthaler's Old Style No. 1.

Early in 1900 the Inland Type Foundry issued a blast<sup>34</sup> at the rumor that the business was ready to sell out to the American Type Founders Company or in fact had already done so:

In the last few months some one has persistently circulated the report that the Inland Type Foundry has been sold, or was to be sold, to the trust. As, in case this report were not contradicted, it might injure that concern's standing with customers who know its absolute independence, the proprietors wish to state in the most emphatical and unequivocal terms that neither they nor any of them have sold or given an option on their property, their stock or any part thereof, and that they have not negotiated for such sale with anyone, nor have they authorized anyone else to enter into such negotiations. The Inland Type Foundry is growing more rapidly than any other concern in the same business, and is not for sale at any price.

We trust that this statement, which is made without reservation, will be accepted as final and that no one will believe these utterly absurd reports.

Courts and the famous Blanchard series were issued in 1900. By the fall of 1900 the original headquarters of the Inland Type Foundry had become much too small, and so the type-casting and finishing departments were moved to the loft of a building at 214-216 Pine Street,<sup>35</sup> across the way from the office. Only a few months later the foundry opened a branch at 188 Monroe Street in Chicago to 'better handle our increasing trade in Chicago and its vicinity...'.<sup>36</sup> It was opened for business on 17 January 1901, with Carl Schraubstadter there in person, handing out Carolina perfecto cigars to the guests and doubtless making no attempt to conceal his satisfaction that his new Chicago manager, Frank S. Verbeck, had been employed by a Chicago rival, Barnhart Brothers & Spindler, from 1882 until joining Inland in 1897.<sup>37</sup>

With a thriving business at the factory in Saint Louis and a branch newly established in Chicago, the Inland Type Foundry now boldly attacked the much larger firm of Barnhart Brothers & Spindler in the latter city:<sup>38</sup>

For pure, unadulterated nerve none can surpass that of a certain Chicago type foundry, in advertising its imitation of the Standard Line

system. The Inland Type Foundry adopted this system and began with it over seven years ago, and has been successful in introducing it into all the first-class offices and a majority of the minor ones of this country, yet *now* comes this Chicago concern and claims to have evolved it, incidentally prating about the time, study and experiment necessarily expended to make the system meet the many different requirements of printers. This concern claims also that, even before printers asked for the lining system, it had the idea in contemplation, and this claim is made, mind you, all this time after the Inland Type Foundry had introduced its Standard Line—having done all the studying and made all experiments before a single type was offered for sale.




But other matters of greater contemporary importance supervened in this commercial feud. Caslon Old Style italic was introduced in September of 1901 in these words:<sup>39</sup>

In presenting it, it is but fair to state that this face has been almost entirely recut. . . . While we have purchased the right to cast this face, the changing and correcting we have done, amounting to nearly the entire recutting of the face, make it differ considerably from the original.

A month later the foundry leased a seven-story building with 65,000 square feet of floor space at Twelfth and Locust Streets in Saint Louis,<sup>40</sup> and by December of that year it was installed in the new headquarters,<sup>41</sup> where it was to remain until the sale of the foundry in 1911. On the first floor the new quarters were sumptuous indeed, furnished in Flemish oak with furniture upholstered in red leather, and with Turkish rugs, brushed-brass fixtures, and flowering plants, ferns and palms in the windows. The seventh floor housed the metal-mixing facilities and the casting department; the sixth floor contained a vault which guarded in excess of '75,000 matrices, valued at more than \$150,000, each for a different letter and character, and all modern and up to date, being produced within the last eight years.<sup>42</sup>

A hundred girls or more were busy on the sixth floor arranging type on long composing sticks for the workmen to dress, groove and finish the bodies by hand.

The fifth floor was given over to the manufacturing department and the laying-on room, where girls assembled individual foundry lines of characters into completed fonts of type. The fourth floor was the printing department, in charge of Nicholas J. Werner,



where specimen sheets, labels, letterheads and *The Practical Printer* were printed. On the third floor was a machine shop for the construction of machinery required in the casting and other departments of the foundry, and also a woodworking shop. The second floor was the stockroom where printers' equipment and type were kept; more space for weight fonts in boxes was provided in the basement. Each department of the foundry had its own distinctive style of jumper, apron or jacket, and even the office boys wore special uniforms.<sup>42</sup>

In the decade in which the Inland Type Foundry occupied this spacious building a galaxy of new types streamed from the casting rooms, of which some designs were notable indeed. Matthews came out in 1901; Rogers, Haight (designed by A. V. Haight, of Poughkeepsie, New York),<sup>43</sup> McClure, Havens, Comstock (sponsored by A. H. Comstock, of Omaha, Nebraska)<sup>44</sup> and Hearst were products of 1902.

Hearst later elicited a protest from Frederic W. Goudy,<sup>45</sup> who recounted how, during his Chicago career, he had done some lettering for an edition of *Mother Goose* illustrated by W. W. Denslow. 'To my surprise, a little later on, the Inland Type Foundry of Saint Louis, without consultation with me, brought out a new type copied—not inspired—from my Denslow lettering, and added insult to injury by naming it "Hearst".' By February of 1903, nonetheless, Marshall Field & Company of Chicago had adopted Hearst as a display face in its advertising material.<sup>46</sup>

As the year 1903 opened the Inland Type Foundry could afford an expansive mood:<sup>47</sup>

During 1902 the Inland Type Foundry produced more new and popular type faces than all the other foundries combined. Look thru the specimen pages of this magazine for full confirmation of this statement. If you want to keep up-to-date, and if you want your work to have that indefinable something called style, you must buy the type faces made by the Inland Type Foundry.

Early in 1903 the foundry presented one of its most successful type faces, Winchell, designed by Edward Everett Winchell, art director of the Matthews-Northrup Printing Works of Buffalo, New York.<sup>48</sup> Winchell, a bold and forceful letter, remained widely popular long after the Inland Type Foundry ceased to exist, and at one time threatened to rival the ubiquitous Cheltenham Bold of the



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18 POINT WINCHELL

American Type Founders Company. Winchell is still to be found in some shops, perhaps because, like Comstock and MacFarland, it became available in matrices made by the Lanston Monotype Machine Company.

In the spring of 1903 the Inland Type Foundry gave its own estimate of the ingredients of its success:<sup>49</sup>

The Inland Type Foundry is ten years old. Every type foundry which has started since it commenced business has either failed or passed into other hands. Four of the oldest type foundries in the country have also passed into other hands during that period. An analysis of its success shows the following ingredients: The best goods, 40%; reasonable prices, 20%; best service, 20%; judicious advertising, 10%; push, hustle and enterprise, 10%; total, 100%.

In the fall of that year it repeated its blast of 1900 against the rumor that the foundry would sell out:<sup>50</sup>

The Inland Type Foundry has refused even to consider every proposition to sell out or combine with other concerns. The Inland Type Foundry does not ask or give trade discounts to any of the other typefoundries, and is the only large typefoundry absolutely free and independent from all other concerns. It can afford to be so, but a large share of your business will make it even more so.

Avil, Francis and Dorsey, the latter thus designated after a printing company of that name in Dallas, Texas,<sup>51</sup> were announced in 1904, as were Condensed Gothic No. 10 and Condensed Winchell. Kenilworth, an obvious imitation of the highly successful Cheltenham, was shown as the year ended.

On 1 February 1905 Inland opened a branch office at 160 William Street in New York City to accommodate clients in New England, eastern New York, eastern Pennsylvania and New Jersey.<sup>52</sup> The foundry announced with pride that 85% of orders received were dispatched on the same day, remarking that "The Inland Type Foundry's service is far ahead of all others in this respect."<sup>53</sup>

Extra Condensed Gothic No. 1, Condensed Title Gothic No. 11. Extra Condensed Title Gothic No. 12, McNally, Foster, Webb and New Caslon were Inland offerings of 1905. French Script was pre

sented with the assurance that 'It is an exact reproduction of the new script letter which has been made so popular by Tiffany.'<sup>54</sup>

A forthright attack<sup>55</sup> upon the practices of other foundries was unleashed by the Inland foundry in the summer of 1905:

Unlike its competitors, the Inland Type Foundry is not a silent partner in the print shops which do most damage to the trade. The Inland does not furnish the greater part of the capital to start up new plants. That's the reason all new plants are not Inland make. All printers understand that Inland type is the best, but many buy the other kind because they can buy it on long credit.

Toward the end of the year Inland explained<sup>56</sup> the rationale for the design of its new face, Webb:

The Webb Series is the *only* outline face correctly cut. Outline faces have been made, but they were produced by taking an existing heavyface and cutting out the center. Such outline faces are always unsatisfactory in appearance and are always weak in color. Not only is the Webb of a new, striking and handsome design, but it was designed and engraved especially for an outline face. Its companion face, the Foster, while of the same general design, was separately engraved, and an examination will show that the Webb is slightly larger than its corresponding size of Foster.

New Caslon italic, Mitchell and Heavy Caslon were additions of 1906. In July of that year came another fulmination:<sup>57</sup>

Every single improvement which has taken place in type founding during the last twelve years has been inaugurated by the Inland Type Foundry. Others have followed in its lead, but its product is still far ahead of its nearest competitors. You cannot afford to buy the imitation when the best costs no more, but if you do buy from imitators you still profit by its inventions and innovations.

Litho Roman, another Inland success, and Shaw Text ushered in the year 1907, and were followed by Condensed Caslon and Hammond Typewriter, Recut Caslon and Title Litho Roman. In January 1908 the Inland Type Foundry explained why Recut Caslon had been designed:<sup>58</sup>

In short, the Recut Caslon as made by the Inland Type Foundry, is probably what the great typefounder, Caslon I, would have cut had he lived in the twentieth century instead of the early part of the eighteenth.

Underwood Typewriter, for which punches were supplied by the Underwood Typewriter Company<sup>59</sup>, was an early presentation of 1908, and Condensed Litho was introduced a month later. Otherwise 1908 was a quiet year for the foundry, but in 1909 five new faces were presented: Bold Litho, Alfred, Condensed Title Star Gothic, Condensed Title Herald Gothic and Light Litho, as were a series of curious ornaments based on designs by Aubrey Beardsley. Alfred derived its name, it was disclosed,<sup>60</sup> from Frederick Alfred, secretary of the J. W. Pratt Company of New York City.



On 28 October 1909 the entire stock of the Inland Type Foundry's Chicago branch at 188 Monroe Street was destroyed by fire, and temporary offices were taken on the third floor of a building at 175 Monroe Street.<sup>61</sup> On 3 January 1910 the foundry announced<sup>62</sup> the opening of a new office and wareroom in the same building, in which it had obtained the ground floor and the basement. The furnishings were characteristically handsome:


The desks and other furniture are solid mahogany, and the walls and fixtures are finished to match. The floor is mosaic; handsome Turkish rugs and brass fixtures make it homelike and attractive. Every requisite of a modern office is installed. Immediately back of the bookkeeper's cage is a display room for machinery and wood goods, the stock itself kept in dustproof cabinets. A telephone exchange connects all departments. Altogether, it is the handsomest, best arranged and best equipped printers' supply house in the North.

In addition, however, the new Chicago quarters had an especial historic flavor, for it was here that Sterling P. Rounds (1828-87), pioneer printers' outfitter of Chicago, friend of Abraham Lincoln, Ulysses S. Grant, John A. Logan and other notables of the war years, public printer of the United States from 1882 to 1886, and proprietor of the celebrated *Rounds' Printers' Cabinet*\* from 1856 to 1886, had had his headquarters from 1873 to 1884.<sup>63</sup>

Litho Antique, another conspicuous success in point of sales, was a January offering of 1910, and was followed by Light Dorsey, Condensed Dorsey, Light Dorsey italic, Light Litho Gothic and Drew.

In January of 1911 *The Practical Printer* remarked:<sup>64</sup>

\*This famous old printing publication of the American West was sold by Rounds' son in 1887 to the Union Type Foundry. It was taken to Omaha, Nebraska, and soon perished.



Volume 13 makes its bow to the printing public. Not many printing trade magazines live as long as has **THE PRACTICAL PRINTER**. We hope to make Volume 13 better than any of the preceding years, in spite of the unlucky number.

Before the year was ended the ominous portent of the number 13 was to be demonstrated.

But production continued, and Title Shaded Litho, another widely selling Inland face, came out in February of 1911, and in March appeared the curiously striking Pen Print. Compressed Litho followed in April and Litho Gothic in May; in July Oliver Printype was shown. It was produced at the request of the Oliver Type-writer Company from strikes supplied by that firm.<sup>65</sup>

In May of 1911 Inland achieved some distinction in New York City. On the 24th of that month the New York Public Library was opened by President Taft, Governor John A. Dix of New York and Mayor William J. Gaynor of New York City. The printing shop of this handsome marble edifice had been installed at a cost of \$65,000, including 3,000 pounds of type, 'all of which is the standard line and unit set of the Inland Type Foundry . . .'.<sup>66</sup>

Offset Light Litho Gothic, copyrighted in 1911, was an odd face which printed the characters in reverse. Bold Pen Print, introduced in September, appears to have been the last type face from the Inland Type Foundry, for in that month the terse announcement was made:<sup>67</sup>

With this issue the Practical Printer will cease publication. The publishers wish to thank all those who have shown interest in it either as readers, writers or advertisers.

Thus, the Inland Type Foundry, audacious adversary of the 'type trust', innovator of many designs in type and improvements in founders' machinery, came at last into the possession of the American Type Founders Company. It was not alone in this melancholy destiny, however. Earlier in 1911 Barnhart Brothers & Spindler likewise had passed into the possession of the American Type Founders Company,<sup>68</sup> and that venerable Chicago type foundry had been incorporated as an entirely new firm in New Jersey on 23 May 1911.<sup>69</sup>

For reasons best known to the principals in the transaction, many of the matrices of Inland were placed in the hands of Barnhart Brothers & Spindler. In the 1925 catalogue that company displays scores of Inland ornaments, cast cuts and other material, most of them still bearing the original Inland serial numbers. The old Inland Palmer script of 1899 reappears in the Barnhart catalogue as Stationers Semiscript 1863; the Alfred series of 1909 emerges in the Barnhart specimen book as Adcraft Medium 1502; the Inland Kelmscott series became Barnhart's Morris Jensonian 1790; and Edwards, an Inland face of 1897, reappeared as Barnhart's Bizarre Bold 1548.

Other Inland faces, such as Saint John, Comstock, Blair, Brandon, Pen Print and Pen Bold, MacFarland, Matthews, Studley, Hearst, Blanchard italic, Webb, Foster, Caslon Oldstyle roman and italic, Condensed Gothic No. 1, Oldstyle italic No. 20, Oldstyle No. 9 roman and italic and Roman No. 20, went to the American Type Founders Company, where the matrices for all are still preserved. The American Type Founders Company enlarged the Pen Print series,\* and the Intertype Corporation in 1927 issued Pen Bold in sizes from 10 to 36 points.

## AMERICAN TYPE FOUNDERS

24 POINT PEN PRINT OPEN 466 CUT BY AMERICAN TYPE FOUNDERS COMPANY AFTER THE INLAND TYPE FOUNDRY'S PEN PRINT OF 1911

There were a number of sound reasons for the success of Inland, prime among which were the experience, skill, shrewdness and aggressiveness of the three Schraubstadter brothers, competent sons of an impressive figure in the history of American type founding. They were accomplished type founders before they ever established their own firm. The Inland Type Foundry probably attracted some clients who resented or distrusted the 'type trust' represented by the American Type Founders Company, but geographic factors aided Inland immeasurably in its quest for markets in the middle west. Situated in the heart of the lead-producing area of the nation, it could ship type throughout the middle west much less expensively than the American Type Founders Company could ship from

\*Pen Print also appeared in the 1924 specimen book of Stephenson, Blake & Company, Limited, of Sheffield, England.

Jersey City. Finally, Inland was a calculating, hard-hitting advertiser. How carefully this aspect of the business was prosecuted was recounted in 1902:<sup>42</sup>



It not only advertises in trade papers and has a monthly publication of its own, *The Practical Printer*, but issues circulars, booklets and other pieces of advertising on three regular mailing days in each month. These go to a very carefully selected list of possible customers, and accurate memoranda are made of the results obtained through such circulation. By means of the card index system, any one in the office can readily find out if letters have come in, whether orders have been received and other particulars regarding customers or possible customers. The lists have been very carefully sifted, and printed matter is not sent unless it is known that the parties are engaged in the printing business, and are of such importance that orders might result at some future time. The same rule applies to applications for specimen books, these books going only into the hands of the right people. All the details of the advertising business have been reduced to an exact science. No printed matter sent out by any foundry is looked for with more pleasure and anticipation than that forwarded by the Inland.

William A. Schraubstadter remained in Saint Louis, managing his business interests and investments, and died in that city on 2 December 1957, characteristically keen and alert until the end.<sup>70</sup> Carl Schraubstadter, who had left Inland shortly before it was sold in 1911, traveled around the world and lived some years in Japan before he returned to this country. He then lived in New York City until his death in 1947.<sup>70</sup> Oswald Schraubstadter joined the staff of the American Type Founders Company in Jersey City, where he remained for years until he retired. He died on 19 January 1955 in New York City.<sup>70</sup> He was the one, it is said,<sup>71</sup> who revived Bruce's famous black No. 1 for Hal Marchbanks, which led to the development of Ultra Bodoni.

**ACKNOWLEDGMENT** The author is indebted to Mrs. Madeleine Schraubstadter Bell, daughter of the late William A. Schraubstadter, who supplied much data and examined the final manuscript.

JAMES ECKMAN

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17. Will Bradley, *Will Bradley, His Chap Book* (New York: The Typophiles, 1955), 37, 93.
18. R. C. Mallette, 'Review of Type Specimens', *The Inland Printer* xxx (March 1903), 931-932.
19. 'Trade Notes', *The Inland Printer* lxxxiv (Nov. 1929), 113-116.
20. 'Trade Notes', *The Inland Printer* xix (Aug. 1897), 587.
21. *The Practical Printer* vi (Jan. 1904), 9.
22. *The Practical Printer* x (Dec. 1908), 192.
23. J. H. MacFarland, 'Seven-Point Type', *The Practical Printer* i (Jan. 1899), 5-6.
24. E. G. Gress, 'Improvising a Border—Overcoming Difficulties', *The Practical Printer* iv (July 1902), 104.
25. E. G. Gress, 'The Point System and the Case Label', *The Practical Printer* v (June 1903), 103.
26. J. L. Frazier, 'The Front Office and Rush Jobs', *The Practical Printer* xii (Oct. 1910), 147-148.
27. J. L. Frazier, 'The Printer's Stationery', *The Practical Printer* xii (Nov. 1910), 166.
28. J. L. Frazier, 'The Printer and His Reputation', *The Practical Printer* xii (Dec. 1910), 179.
29. J. L. Frazier, 'Samples as Trade Winners', *The Practical Printer* xiii (April 1911), 52-53; 'The Printer's Sign', 54-55.
30. G. P. Farrar, 'The Opportunities for Compositors', *The Practical Printer* xiii (Aug. 1911), no pagination.
31. *Printers' Wit and Humor. A String of Jokes and Anecdotes Appertaining to Editors, Compositors, Proofreaders and the Devil. Used as Matter for Extended Point-Set Type Specimens, with a Preface Explaining the Point-Set System as Applied to a Number of Choice Romans and Old Styles Cast on Standard Line* (Saint Louis: Inland Type Foundry, ed. 3, 1902). 88 pp.

32. *The Practical Printer* II (Aug. 1900), 113.
33. *The Practical Printer* I (Dec. 1899), 187.
34. 'A Denial', *The Practical Printer* II (Feb. 1900), 17.
35. *The Practical Printer* II (Oct. 1900), 145.
36. *The Practical Printer* III (Jan. 1901), 1.
37. 'Inland Type Foundry's Chicago House', *The Inland Printer* XXVI (Feb. 1901), 826.
38. 'The Effrontery of an Imitator', *The Practical Printer* III (Aug. 1901), 122-123.
39. *The Practical Printer* III (Sept. 1901), 142-143.
40. *The Practical Printer* III (Oct. 1901), 153.
41. *The Practical Printer* III (Dec. 1901), 185.
42. 'The Inland Type Foundry's New Home', *The Inland Printer* XXVIII (March 1902), 907-912.
43. *The Practical Printer* IV (Oct. 1902), 152.
44. R. C. Mallette, 'Review of Type Specimens', *The Inland Printer* XXX (Feb. 1903), 757-759.
45. F. W. Goudy, *A Half-Century of Type Design and Typography, 1895-1945* (New York: The Typophiles, 1946), I, 49-50, 55.
46. *The Practical Printer* V (Feb. 1903), 25.
47. *The Inland Printer* XXX (Jan. 1903), 632.
48. *The Practical Printer* V (April 1903), 57, 62-63.
49. *The Practical Printer* V (May 1903), 73.
50. *The Practical Printer* V (Sept. 1903), 137.
51. *The Practical Printer* VI (Sept. 1904), 138.
52. *The Practical Printer* VII (Jan. 1905), 2.
53. *The Practical Printer* VII (Feb. 1905), 25.
54. *The Practical Printer* VII (May 1905), 78.
55. *The Practical Printer* VII (Aug. 1905), 120.
56. *The Practical Printer* VII (Dec. 1905), 184.
57. *The Practical Printer* VIII (July 1906), 104.
58. *The Practical Printer* X (Jan. 1908), 8.
59. *The Practical Printer* X (Feb. 1908), 26.
60. *The Practical Printer* XI (May 1909), 73.
61. 'The Inland Type Foundry in Chicago', *The Inland Printer* XLIV (Dec. 1909), 424.
62. 'The Inland Type Foundry Chicago House the Handsomest in the North', *The Inland Printer* XLIV (Jan. 1910), 597.
63. 'The Inland Type Foundry on Historic Ground', *The Inland Printer* XLIV (March 1910), 916.
64. *The Practical Printer* XIII (Jan. 1911), 8.
65. *The Practical Printer* XIII (July 1911), 108.
66. C. A. Hartman, 'A Printing-Office De Luxe', *The Inland Printer* XLVII (July 1911), 569-571.
67. *The Practical Printer* XIII (Sept. 1911), 136.
68. 'Typefounders' Reorganization', *The Inland Printer* XLVII (July 1911), 604.
69. *Annual Report of Barnhart Brothers & Spindler for the Period Ending August 31, 1912* (Chicago: Barnhart Brothers & Spindler, 1912). 8 pp.
70. Madeleine Schraubstadter Bell, personal communications to the author 23 December 1959 and 9 January 1960.
71. S. L. Watts, personal communication to the author 15 June 1960.





## Inland Type Foundry Specimen Books

Perhaps more than any other American type foundry since the early years of Conner & Cooke and the Bruce foundry, the Inland Type Foundry was given to issuing specimen books which are baffling in the matter of dates of publication, pagination and internal arrangement. Frequently the total number of pages as reflected in the last numbered page of a specimen book is erroneous, for in some cases entire signatures appear to have been omitted without correction of the pagination of the remaining pages. At other times additional pages are designated simply by the device of a, b, c and so on. Sometimes the date stamped on the cover of an Inland specimen book does not agree with the date printed on the title page of the same book, indicating that in some cases sheets were held in storage and bound at a date later than that which appears on the title page. When the Inland Type Foundry brought out a loose-leaf specimen book in 1903 the confusion was compounded, for as certain sheets in such a volume became obsolete the natural tendency would be to discard them. Conversely, it would be most difficult to ascertain how many new sheets the Inland Type Foundry sent out to owners of the loose-leaf specimen book for inclusion in that volume.

Most of the titles represented in the subjoined list were examined through the courtesy of Roland Baughman, head of special collections in the Columbia University Libraries. Others who have generously lent Inland specimen books for extended examination are James M. Wells, custodian of the Wing Foundation of the Newberry Library, Chicago; Ray Nash, of Dartmouth College; T. J. Fox, of Boston; and Willard D. Morgan, of New York City. Miss Marjorie Karlson, of the reference department of the Washington University Libraries, St. Louis, has been especially helpful in providing information about early imprints in that city. Special collections also have been examined in the Library of Congress, Washington, D. C.; the New York Public Library; and the University of Minnesota Library.

1895

Improved Types for Printers. A Catalog and Price List giving Specimens of Types and Rules in which are embodied all the Latest Ideas and Improvements calculated to enable the Printer to produce Superior Work in a most Economical Manner. Among which Betterments especially to be mentioned are [*sic*] the Casting of Types on Systematic

Widths and on Standard Line. Inland Type Foundry. 217-219 Olive Street. Saint Louis. February, 1895.

7½ × 5⅝ inches. 96 pp. Cover is gray paper, on which the same form used for the title page has been imprinted in iridescent blue ink, with the exception of the words 'February, 1895', which are omitted from the cover. The rear cover is blank. There are no end papers; the inside front cover faces the title page. The copy of the book examined had been rebound (presumably by the American Type Founders Company's Typographic Museum) in three-quarters leather and marbled boards, but the original gray paper covers were bound in. Across the rebound spine of this copy, in gilt capital letters, are the words 'First Specimen Book of Inland Type Foundry—St. Louis, 1895.'

The title page, printed in black, is set entirely in various sizes of Tudor Black, a Miller & Richard face. The words 'Improved Types' are set in 36-point Tudor Black; the words 'Standard Line' in 30 point. Between the words 'Standard Line' and 'Inland Type Foundry' on the title page is the insigne of the Inland Type Foundry.

The verso of the title page bears a box, composed of 6-point Inland border No. 648, embellished with two units from 42-point Inland band border No. 4220; enclosed within this box are the words, set in 10- and 6-point Tudor Black, 'Inland Type Foundry | Wm. Schraubstadter, President | Oswald Schraubstadter, Vice-President | Carl Schraubstadter, Jr., Sec'y and Mnger.'

Pp. 3-6 are devoted to 'Pertinent Facts', and p. 6 is dated February 1895. A price list occupies p. 7; 'Hints on Ordering', p. 8; 'How to Estimate', p. 9; and body and book faces are shown from p. 10, with displays No. 20 series, through p. 30, which shows Old Style No. 10. German type is seen on pp. 31-33, 12-point Typewriter on p. 34, and Standard Line leaders on p. 35. Caledonian italic, Modern italic, French Old Style italic and Modern and Old Style series are shown on pp. 36-40; display faces, 41-65; cast ornaments, piece borders and brass rules, 66-95; and p. 96 is the index. The Woodward series, on pp. 46 and 47, appears to be the only patented Inland face in this specimen book.

1895

Improved Types for Printers. A Catalog and Price List giving Specimens of Types and Rules in which are embodied all the Latest Ideas and Improvements calculated to enable the Printer to produce Superior Work in a most Economical Manner. Among which Betterments especially to be mentioned are [*sic*] the Casting of Types on Systematic Widths and on Standard Line. Inland Type Foundry. 217-219 Olive Street. Saint Louis. February, 1895.

7⅞ × 5⅝ inches. 6 leaves plus 144 pp. plus 12 leaves. The binding is in limp red leather, with a 2-point rule blind-stamped as a border on the front and rear covers, ⅜ inch from each of the four edges. Front and rear covers bear no imprinting; in the copy examined the leather spine had disintegrated.

Glued in between the two end papers in the front of the book are six leaves, printed on one side only, showing the Full-Face Series, Condensed Title Gothic No. 2, Condensed Gothic No. 4, 48-point Tudor Black, 16-point Old Style No. 9, 6-, 12- and 18-point Ionic, Condensed Title No. 2, specimens of fractions and cast ornaments, Series 27 through 31. Probably these six leaves were sent out separately by the foundry and glued into the front of this book as the leaves were issued.

This book is identical with the previous title until p. 95 is reached. In the previous volume p. 96 is the index; in this volume it is given over to laborsaving brass leaders, as is p. 97. Pp. 98 and 99 show brass circles and braces; p. 100, brass dashes; pp. 101 and 102, testimonials. P. 103 begins a supplement showing type faces by other foundries and carried in stock by the Inland Type Foundry; this supplement extends through p. 142. Pp. 143 and 144 are an index to the entire volume.

Immediately following p. 144 is a section of 12 leaves, dated September 1895, and headed 'Type Book' in 48-point Saint John capitals. The recto of leaf 1 bears the message: 'Kind Printer! Don't throw away or file this Supplement, but paste it in our Specimen Book of Improved Types, issued February, 1895, of which you have a copy.' This supplement notes that 10 additional series or more than 70 new fonts have been added to Inland products since the specimen book was issued in February 1895. The supplement shows Saint John, Saint John initials, Cosmopolitan, Extended Old Style, Inland Series, Iroquois, Sheridan Antique, Gothic No. 6, Title Gothic, Title Gothic Slope, Condensed No. 1, Condensed No. 2, Condensed Title No. 2, Schwabacher, German Full Face, Condensed German No. 1, New Art ornaments, Series 25 and 26 cast ornaments, time-table figures, accents, signs, logotypes, cast cuts and fists and stars.

The original appearance of this supplement was noticed in *The Inland Printer* xvi (Nov. 1895), 210.

1897

Specimen Book and Catalog. A Price List of Printers' Supplies, showing Types and Rules in which are embodied all the Latest Ideas that enable the Printer to produce Superior Work in a most Economical Manner. Among which Betterments may be especially mentioned the Casting of Types on Standard Line and Unit Sets. February, 1897. Inland Type Foundry. Saint Louis.

7 $\frac{5}{8}$  × 5 $\frac{1}{2}$  inches. 240 pp. (The last page in the book is numbered 352, but this no doubt is an error. Pagination is consecutive and inclusive until p. 144; the next page is numbered 257, and thenceforward the pagination is again consecutive and inclusive. Apparently, signatures amounting to 112 pages were omitted when the book was bound.) The cover is bound in boards faced with beige cloth. Midway on the front cover the words 'Specimen Book' are stamped with 48-point Saint John; beneath these two words the phrase 'of Printing Types and Brass Rules' is stamped in 18-point Saint John; beneath this phrase the words 'Inland Type Foundry' are stamped in 48-point Saint John capitals and 36-point Saint John small letters. 'Saint Louis, Mo., U. S. A.', stamped in 18-point Saint John, completes the four-line indicium on the front cover. The stamping is in dark brown. The rear cover bears no printing. The words 'Inland Type Foundry' are stamped in 12-point Saint John in three lines on the spine, at right angles to the long axis, in dark brown. The end papers are light brown.

The title page, printed in black, is set entirely in various sizes of Saint John; between the words 'Standard Line and Unit Sets' is the insignie of the Inland Type Foundry. The verso of the title page lists William A. Schraubstadter as president, Oswald Schraubstadter as vice president and Carl Schraubstadter, Jr., as secretary and manager; this information is set in two sizes of Skinner and is enclosed in a box made of 6-point border, Series No. 76. This page also bears the words 'Copyrighted, 1897'. At the bottom of the page is a note explaining that the composition of the vol-

ume was supervised by N. J. Werner, of the Inland Type Foundry, and that the printing and binding were done by the Woodward and Tiernan Printing Company of Saint Louis.

A section called 'Pertinent Facts' begins on p. 3; 'Read Carefully!' occupies pp. 8 and 9; a standard-line justification table and a price list appear on pp. 10 and 11; estimates of the costs of outfitting job and newspaper offices on 12-15; 'Important Novelities!' on 16; and 'Standard Line Leaders' on 17. Body type is shown from p. 18, showing Roman No. 20, through p. 49; display faces begin on p. 50, with Invitation Script, and are interrupted on pp. 56-63 by showings of Caledonian italic, Modern italic, French Old Style and Modern Roman; display faces resume on p. 64 with Extended Old Style and proceed to p. 113, which shows Kelmscott; Ratdoldt (here misspelled 'Radtolt') and Saint John initials are shown on pp. 114 and 115; then display faces continue with Saint John on p. 136. German faces begin on p. 137 and end on p. 143; p. 144 displays Condensed Gothic No. 4, made by the Standard Type Foundry of Chicago. Cast cuts made by the Pacific States Type Foundry appear on p. 257 [145]; pp. 258-305 [146-193] exhibit Inland cast cuts and piece borders; mailing-list type, point-set figures, fractions, auxiliaries, miscellaneous cast cuts, datelines and newspaper headings are shown on pp. 306-335 [194-223] and brass rules, braces and leaders on pp. 336-346 [224-234]. Pp. 347, 348 and 349 [235, 236 and 237] are devoted to testimonials, and pp. 350, 351 and 352 [238, 239 and 240] constitute the index. (The page numbers within square brackets represent the true pagination of the volume.)

When this specimen book was ready for distribution the Inland Type Foundry advertised it thus (*The Inland Printer* xviii [March 1897], 623): 'Worth twenty-five dollars! Yet sent absolutely free, only to printers of standing, on receipt of name of the Superintendent, or such other employee as buys the type. If you have no rating in the agency books, send 25 cents, which will be allowed on the first order or refunded when the book is returned.'

1898

Ralph Green's *Check List of American Nineteenth Century Type Foundry Books* includes an 1898 specimen book 8½ by 5½ inches, 212 pages, attributed to the Inland Type Foundry, and owned by the Columbia University Libraries. Actually, however, this volume is the specimen book of Conner, Fendler & Company of New York City, a supply house which simply maintained stocks of Inland types.

Another Columbia University possession sometimes included among Inland specimen books is an August 1898 catalogue of the Gether & Drebert Company of Milwaukee, Wisconsin. This firm, again, was simply a printers' supply house which sold Inland types.

1899

Specimen Book and Catalog. A Price List of Printers' Supplies, showing Types and Rules in which are embodied all the Latest Ideas that enable the Printer to produce Superior Work in a most Economical Manner. Among which Betterments may be especially mentioned the Casting of Types on Standard Line and Unit Sets. Inland Type Foundry. Saint Louis. February, 1897.

7 $\frac{7}{8}$  × 5 $\frac{3}{4}$  inches. 296 pp. (The last page bearing a number in this book is numbered 355, but this is an error, as will be shown.) The cover is bound in plain red cloth. Printed in black on the front cover, in varying sizes of French Old Style capitals and small capitals, are the words 'June, 1899 | Specimen Book | of Printing Type | and Brass Rules | Inland Type Foundry | Saint Louis, Mo., U. S. A.' The spine is imprinted in black with 'Inland | Type | Foundry' at right angle to the long axis, the word 'Inland' being 1 $\frac{7}{8}$  inches from the top edge of the spine. The rear cover is blank; the end papers are plain white paper.

Since the title page and year of copyright (1897) of this volume are identical to those of the specimen book of 1897, it has been suggested that this book is simply a set of sheets from the 1897 book in a different binding, stamped 'June, 1899'. Actually, however, this book differs considerably from the specimen book of 1897. The pagination is identical to that of the 1897 book until page 22; then pages 22a, 22b, 26b, 40a, 40b, 40c, 40d, 40e, 40f, 40g, 40h, 49a, 49b, 49c, 49d, 49e, 49f, 49g, 50a, 50b and 50c are added. Display faces end on p. 174 [196]; the following page, showing cubs, scrolls and bikes of the Pacific States Type Foundry, is numbered 257 [197]. Other cast cuts occupy pp. 258-263 [198-203]; ornaments are shown on 264-271 [204-211]; piece borders, 272-305 [212-245]; mailing-list material, time-table figures, point-set figures, fractions and auxiliaries, 306-321 [246-261]; miscellaneous cuts, 322-325 [262-265]; fists, electrotyped date lines, newspaper headings, brass rules, braces and leaders 326-246 [266-286]; and testimonials, 347-350 [287-290]. Pp. 351 and 352 [291 and 292] advertise Inland lead cases, and 353, 354 and 355 [293, 294, 295] constitute the index. The final page in the book, 356 [296], is an advertisement of the Western Engravers Supply Company, identified as a subsidiary of the Inland Type Foundry.

The page numbers within square brackets represent the true pagination of the volume. Signatures amounting to 60 pages apparently were omitted from this book.

#### 1900

The following announcement appeared in *The Practical Printer* II (May 1900), 74: "The Inland Type Foundry is about to print a new edition of its specimen book, and offers a prize of \$10.00 for the best design for the title page. The copy is as follows: "Specimen Book and Catalog. A Price List of Printers' Supplies, showing Type and Rules in which are embodied all the latest styles that enable the Printer to produce superior work in a most economical manner. Among which betterments may be especially mentioned the casting of types on Standard Line and Unit Sets. Inland Type Foundry, Saint Louis. September, 1900." "

It will be noticed that this proposed specimen book was dated September 1900. A copy of it has not come to hand, nor is there any mention of a new Inland specimen book in subsequent issues of *The Practical Printer* until the issue of November 1900 (II, 162), in which the title page of a new specimen book is reproduced. This title page was designed by Stephen Schinner, of Dayton, Ohio, and was set in the Blanchard series. Apparently it won the prize of \$10.00 mentioned above. *The Practical Printer* did not mention the subject of a new specimen book again until the issue of April 1901 (III, 57), with this brief note: "The new specimen

# Inland Type Foundry 123456789

18 POINT HEAVY CASLON

# Inland Type Foundry, St. Louis

18 POINT EDWARDS. RENAMED BIZARRE BOLD 1548 BY BARNHART  
BROTHERS AND SPINDLER IN 1925

# *Inland Type Foundry 1234567890*

30 POINT PALMER SERIES. RENAMED STATIONERS SEMISCRIPIT 1863  
BY BARNHART BROTHERS AND SPINDLER IN 1925

# THE INLAND TYPE FOUNDRY OF SAINT LOUIS, 1234567

12 POINT PEN BOLD 1287 AS CUT BY INTERTYPE CORPORATION IN 1927

# INLAND TYPE FOUNDRY 1234567890

36 POINT EXTRA CONDENSED TITLE GOTHIC NUMBER 12

# INLAND TYPE FOUNDRY, 123

18 POINT COMSTOCK

book of the Inland Type Foundry, recently issued, shows over 740 faces, not counting the Italics, that go with each body-letter, and they are all cast on Standard Line and Unit Sets. There is no longer any reason why a printer can not select a complete office from the products of this foundry.'

Presumably this note concerned the Inland specimen book dated March 1901, for a specimen book described as 'recently issued' in April 1901 would hardly have been issued in September 1900. Moreover, the title page of the Inland book of March 1901 was set entirely in Blanchard, as was the title page of Stephen Schinner's winning design.

It is therefore reasonable to assume that the Inland Type Foundry did not issue a specimen book in 1900, but rather, delayed that project until the publication of the book dated March 1901.

1901

Specimen Book and Catalog. A Price List of Printers' Supplies, showing Types and Rules in which are embodied all the Latest Styles that enable the Printer to produce superior work in a most economical manner.

Among which betterments may be especially mentioned the casting of Types on Standard Line and Unit Sets. March, 1901. Inland Type Foundry. Saint Louis-Chicago.

8×5½ inches. 464 pp. Cover: deep-red cloth. Three eighths of an inch from the top edge of the front cover the words 'March, 1901', printed in black, are set in 10-point Blanchard capitals and figures, centered. Beneath these two words the words 'Specimen Book and a Catalogue of Printers' Supplies Inland Type Foundry Saint Louis and Chicago' are enclosed in a box of double rules and are set in varying sizes of Blanchard and Condensed Blanchard, also imprinted in black. The spine is black-stamped with the words, in three separate lines, 'Inland Type Foundry', set in 12-point Condensed Blanchard at right angles to the long axis of the spine; these words are set off by two parallel double rules. The top double rule is ¼-inch from the top edge of the spine. The rear cover is blank. The end papers are plain paper.

The title page is set in varying sizes of Blanchard and Blanchard italic, and is enclosed by one bold rule and two lighter rules on all sides. The words 'Specimen Book' are set in 24-point Blanchard italic, capitals and lower case; and the words 'Inland Type Foundry' are set in 14-point Blanchard italic, capitals and lower case.

The verso of the title page bears the words 'Inland Type Foundry' set in 18-point Blanchard capitals. The words 'Copyrighted 1901' are set in 6-point Blanchard; set in 6-point letterspaced Blanchard italic capitals are the names of William A. Schraubstadter, president; Oswald Schraubstadter, vice president; and Carl Schraubstadter, secretary and manager. The foregoing matter is enclosed within a box of light rules.

The foreword, pp. 3-12, is called 'Pertinent Facts', dated March 1901 and signed simply 'Inland Type Foundry'. A section headed 'Read Carefully' fills pp. 13-15. A standard-line justification table, price lists and estimates of the costs of outfitting job and weekly printing offices and the like occupy pp. 16-24. Specimens of body types begin on p. 25, with a display of No. 20 series for newspapers, and continue through book faces to p. 78. Display and jobbing faces begin on p. 79, with an exhibit of Modern Roman, and proceed through p. 191, which page shows the Kelmscott series. Ratdolt initials are shown on p. 192 and Saint John initials on p. 225. Saint John, Saint John Outline, Becker, Tudor Black and Caslon Text are shown on pp. 226-234; German faces are displayed on 235-241. Cast cuts, ornaments and piece borders are exhibited on 242-309. Leaders, point-set figures and fractions, electrotyped date lines and newspaper headings, metal rule, brass rule and brass leaders occupy 310-381. Pp. 383-456 are given over to a price list and illustrated catalogue of printers' goods; 457-464 are devoted to indices.

1901

Specimen Book and Catalog. A Price List of Printers' Supplies, showing Types and Rules in which are embodied all the Latest Styles that enable the Printer to produce superior work in a most economical manner. Among which betterments may be especially mentioned the casting of Types on Standard Line and Unit Sets. December, 1901. Inland Type Foundry. Saint Louis-Chicago.

8×5½ inches. 464 pp. Cover: deep-red cloth. Enclosed by a box of double rules are the words 'Specimen Book and Catalog of Printers' Supplies' set in Condensed Blanchard and Blanchard italic and imprinted in black. The top rule border of this box is

$\frac{3}{8}$ -inch from the top edge of the front cover. Just below and outside this box, centered, are the words and figures 'December, 1901' set in 10-point Blanchard capitals. At the bottom of the front cover is another box, enclosed by the same rules as those in the upper box, within which are the words 'Inland Type Foundry Inventors and Originators of the Celebrated Standard Line Unit Set Type Saint Louis and Chicago' set in varying sizes of Blanchard, Blanchard italic and Condensed Blanchard. The lower rule of the box is  $\frac{1}{2}$ -inch from the bottom edge of the front cover. The spine is similar to that of the preceding volumes, but the words 'Inland Type Foundry' are set in 18-point Condensed Blanchard capitals. Cover and spine are imprinted in black ink. The rear cover is blank.

The title page, save for the words 'December, 1901', set in 8-point Blanchard, is identical to that of the earlier volume, as is the verso of the title page. This volume, however, has end papers bearing a figured design printed in deep blue.

Up to p. 66 the contents, page by page, of this book are identical to the contents of the earlier volume. On p. 67, however, a 5-point size has been added to the Old Style No. 11 series, and this addition affects the pagination of the ensuing pages. Thus, Modern Roman commences on p. 80 rather than on p. 79, and other changes in content cause the section on display types to end on p. 201, with a showing of Kelmscott, rather than on p. 191, as in the preceding volume. Ratdolt initials are seen on p. 202 and Saint John initials on p. 203. Saint John Outline, Becker, Inland Copperplate, Tudor Black and Caslon Text are displayed on 204-214, and German types on 215-221. Ornaments and piece borders occupy 222-289; leaders, point-set figures and fractions, miscellaneous auxiliaries, cast cuts, electrotyped date lines and newspaper headings, 290-347; metal rule, brass rule, dashes and ovals, 348-368. A price list and illustrated catalogue of printers' goods occupy pp. 369-452; 453-456 are given over to testimonials, and 457-464 to indices. Inland Copperplate is a face shown in this book which does not appear in the preceding book of March 1901.

## 1902

Specimen Book and Catalog. A Price List of Printers' Supplies, showing Types and Rules in which are embodied all the Latest Styles that enable the Printer to produce superior work in a most economical manner. Among which betterments may be especially mentioned the casting of Types on Standard Line and Unit Sets. May, 1902. Inland Type Foundry. Saint Louis-Chicago.

8×5 $\frac{1}{2}$  inches. 464 pp. Cover: deep-red cloth. The cover, spine, and papers and title page are identical to those of the specimen book of December 1901, but the verso of the title page bears a halftone etching of the St. Louis office and factory of the Inland Type Foundry, with the names of the three Schraubstadter brothers as officers of the firm, and the lines, set at the lower left-hand margin of the page, 'Copyrighted, 1902 by the Inland Type Foundry', in 6-point Blanchard italic.

The foreword, 'Pertinent Facts', begins on p. 3 and ends on p. 12, is dated December 1901 and is signed by the Inland Type Foundry. A section entitled 'Read Carefully' fills pp. 13-15. A standard-line justification table and estimates of the costs of fitting out job and newspaper offices occupy pp. 16-23. Body type is shown from p. 25 exhibiting the No. 20 series for newspapers, and ends on p. 79. Modern Roman, on p. 80, commences the section on display and jobbing faces, which ends on p. 214 with a showing of Caslon Text. German faces are shown on pp. 215-221, and orna-



ments, cast cuts and piece borders on 222-289. Standard-line leaders, point-set figures and fractions, auxiliaries, accents, miscellaneous cuts, electrotyped date lines and newspaper headings are displayed on pp. 290-347; metal rules and brass rules, dashes, leaders and circles and ovals, pp. 348-368. A price list and illustrated catalogue of printers' goods extend from p. 369 through half of p. 452; testimonials are given from the lower half of p. 452 through p. 456; and pp. 457-464 are given over to indices.

1903

Specimen Book and Catalog. A Price List of Printers' Supplies, showing Types and Rules in which are embodied all the Latest Ideas that enable the Printer to produce superior work in a most economical manner. Among which betterments may be especially mentioned the casting of Types on a Standard Line and Unit Sets. March, 1903. Inland Type Foundry. Saint Louis—Chicago—Buffalo.

12 $\frac{3}{8}$  × 9 $\frac{5}{8}$  inches. 264 pp. plus 2-page discount sheet preceding the title page and 4 pp. of indices after p. 264. Cover is of red cloth and has the form of a loose-leaf binder. Enclosed in a box made of two 2-point rules on the front cover are the words 'Inland Type Foundry Inventors and Manufacturers of Standard Line Unit Set Type Specimen Book and Catalog' in various sizes of McClure. All printing on the front cover is in black; the rear cover is blank.

The title page is enclosed by a border of three rules set widely apart, and is set in various sizes of Condensed Blanchard, Blanchard and Blanchard italic. The verso of the title page bears a halftone engraving of a photograph of the plant and office of the Inland Type Foundry, and the page contains the copyright notice dated 1903.

The preface on p. 3 notes that specimen books ordinarily cost the Inland Type Foundry more than \$1.00 a copy, and that postage and expressage amounted to more than \$1500 annually. This book is identified as the first loose-leaf specimen book to be issued by the Inland Type Foundry. The loose-leaf binding was adopted, it is noted in the preface, because hard-bound specimen books commonly were obsolete almost as soon as they were off the press.

Pp. 4-7 describe the Inland Type Foundry's products and methods; p. 8 presents directions for ordering goods; pp. 9-14 are devoted to a price list, estimates, schemes of job fonts, standard-line justification and the like. P. 15 shows a comparison of alphabets of various faces; 16-21 exhibit newspaper faces. Book faces are shown on 22-43, Modern Roman and Old Style Roman on 44, and display faces on 45-132. German faces occupy pp. 133-135, and Radtolt [*sic*] initials are shown on p. 136. Ornaments and cast cuts are offered on pp. 137-144; Bowman borders on p. 145; and various cuts and ornaments on pp. 146-149. Piece borders are exhibited on 150-175, and standard-line leaders, point-set figures, fractions, auxiliaries, accents and miscellaneous cast cuts on 176-199. Date lines, specimen newspaper headlines, newspaper headings, brass rules, metal corners, brass leaders and circles are on pp. 210-218. A printers' catalogue of equipment occupies 219-232, and 263 and 264 are given over to testimonials by printers.

The appearance of this specimen book was noted by R. C. Mallette (*The Inland Printer* xxxi [Aug. 1903], 696-697) with the words 'For the first time, also, the loose-leaf system of binding was applied to a type-specimen book and seems to be very satisfactory.'

1906

**Specimen Book & Catalog. A Price List of Printers' Supplies showing Types and Rules in which are embodied all the latest ideas that enable the Printer to produce superior work in a most economical manner. Among which betterments may be mentioned the casting of Types on Standard Line and Unit Set. Inland Type Foundry, Chicago, Saint Louis, New York. June, 1906.**

12 $\frac{3}{8}$  × 9 $\frac{3}{8}$  inches. 536 pp. (The last page bearing a number in this book is 204, but this is not the true number of pages in the volume, as will be shown.) The cover is identical to the cover of the loose-leaf specimen book of 1903.

This is another loose-leaf book. The title page is set in various sizes of Inland Caslon Bold, roman and italic, printed in black. It is enclosed by a border, printed in orange and made of 1-point rules set parallel 12 points apart and joined at each corner by a square of rules. Below the center of the title page Inland cast cut No. 48019 is printed in orange.

The verso of the title page bears a halftone etching of a photograph of the plant and office of the Inland Type Foundry, and the page contains the copyright notice dated 1906. The preface on p. 3 is identical to the preface of the loose-leaf specimen book of 1903, and pp. 4-15 are the same as the corresponding pages in the 1903 book.

Newspaper faces begin on p. 16 with Roman No. 20 and continue through p. 21. Book faces commence on p. 22 with Roman No. 20 and extend through p. 32. P. 32k is next, with a showing of Kenilworth, which runs through pp. 32l, m, n, o, p, q, r, s, t, u and v. From this point onward the pagination changes radically from that of the loose-leaf specimen book of 1903. Supplementary pages, given small letters of the alphabet in sequence, have been added to pp. 44, 48, 50, 52, 54, 60, 62, 66, 70, 72, 74, 76, 80, 82, 86, 88, 90, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 120, 122, 123, 124, 126, 130, 136, 145, 148, 160, 202 and 214.

Some of the supplementary pages, as in the example cited on p. 32k, do not begin with the letter a, but start with later letters of the alphabet. If the lacunae thus created were filled in, the book would have 132 additional pages or a total of 668 pp. In the copy examined pp. 185 and 186 were missing, but there were two different pages numbered 183 and two numbered 184.

Displays of printing types proper fill pp. 16-135 [379]. Pp. 136 [380]-136h [388] show initials; cast cuts, ornaments and piece borders are exhibited on 137 [389]-175 [441]. Standard-line leaders, point-set figures, fractions, auxiliaries, accents, miscellaneous cuts, newspaper headings, brass rules, dashes, ovals, circles and metal corners occupy pp. 176 [442]-217 [487]. P. 218 [488] is given over to testimonials, and 219 [489]-262 [532] to a price list and illustrated printers' catalogue. Pp. 263 and 264 [533 and 534] are devoted to more testimonials. The index is a single unnumbered sheet [pp. 535 and 536].

P. 62u [141] is a showing of the Inland face, Light Litho, with a copyright notice dated 1909, which would indicate that this 1906 volume was in use until at least 1909.

The page numbers above enclosed within square brackets represent the true pagination of the volume.

1907

**Specimen Book and Catalogue. A Price List of Printers' Supplies, Type, Rules and Accessories of the Very Latest Designs which facilitate the**

economical production of Superior Printing. A Notable Improvement is the Casting of All Type on Standard Line & Unit Sets. January, 1907. Inland Type Foundry. New York. Saint Louis. Chicago.

9 $\frac{3}{8}$  × 6 $\frac{1}{4}$  inches. 243 pp. The cover is bound in deep-red cloth. An inch and three sixteenths from the top margin of the cover is the word 'Pony' followed in two lines by 'Specimen' and 'Book', all three words set in 42-point New Caslon capitals. In the center of the cover the words 'Standard Line' are set in 30-point New Caslon italic, and beneath them, centered, is the word 'Type' in 36-point New Caslon roman capitals. Near the lower margin of the front cover are the words 'Inland Type Foundry Saint Louis-Chicago New York' set in two sizes of New Caslon roman capitals. The spine bears the words 'Inland Type Foundry' in 30-point New Caslon roman capitals, imprinted along the long axis of the spine. All printing on the cover and spine is in black; the rear cover is blank. There is no border or box on the cover.

The title page is set in various sizes of New Caslon and is surrounded by a 3-rule border which encloses a single rule to give a panel effect. The word 'Type' is set in 36-point Caslon Text, and the words 'January, 1907' are set in 12-point Caslon Text. The verso of the title page bears a halftone etching of the home office and factory of the Inland Type Foundry, different from the etching in the same position in the 1902 volume. The names of the three Schraubstadter brothers are set in New Caslon roman capitals and the words 'Copyrighted 1906 Inland Type Foundry Saint Louis' are set in New Caslon italic at the lower left-hand margin of the page.

The foreword, 'Pertinent Facts', begins on p. 3 and ends on p. 4. A price list and standard-line justification table occupy pp. 5, 6 and 7, and book and newspaper faces are displayed from p. 8, showing Roman No. 20, through p. 41, showing Kenilworth. Modern Roman opens the section on display and jobbing faces, which ends on p. 172, with a showing of Cosmopolitan. Initial letters, cast cuts, piece borders, page ornaments and miscellaneous cuts occupy 173-212, and standard-line leaders, figures, fractions and brass rules 218-224. A price list and illustrated catalogue fill pp. 225-239. A note on p. 240 goes thus: 'This Pony Specimen Book shows our type and rule in a condensed form, but on miscellaneous material, space will not permit the showing of our full line.' Pp. 241, 242 and 243 are given over to the index.

Pretorious, Inland, Edwards and Saint John Outline are faces shown in the 1902 catalogue which do not appear in this book.

1907

Specimen Book and Catalog. A Price List of Printers' Supplies, Type, Rules and Accessories of the Very Latest Designs which facilitate the economical production of Superior Printing. A Notable Improvement is the Casting of All Type on Standard Line & Unit Sets. September, 1907. Inland Type Foundry. New York. Saint Louis. Chicago.

9 $\frac{3}{8}$  × 6 $\frac{1}{4}$  inches. 243 pp. The cover and title page of this volume are identical to the cover and title page of the specimen book dated January 1907. The verso of the title page bears a halftone etching of the home office and factory of the Inland Type Foundry and the names of the three Schraubstadter brothers as officers of the firm, but the copyright notice is dated 1907, rather than 1906, as in the previous edition. The foreword, 'Pertinent Facts', begins on p. 3 and ends on p. 4. A price list and standard-line justification table occupy pp. 5, 6 and 7, and book and newspaper faces are dis-

played from p. 8, showing Modern Roman No. 20, through p. 41, showing Kenilworth. Modern Roman begins the display of job faces on p. 42, and Cosmopolitan ends it on p. 170. Initial letters are presented on p. 171, and ornaments, cast cuts, miscellaneous cuts and piece borders occupy 172-212. Standard-line leaders are shown on p. 213, mailing-list types on 214, and figures, fractions, auxiliaries and brass rules 215-224. P. 225 begins a price list and illustrated catalogue of printers' goods which ends on p. 239. P. 240 presents the same note from the Inland Type Foundry as is contained on p. 240 of the January 1907 specimen book, and pp. 241, 242 and 243 are given over to the index.

1910

Supplement to Pony Specimen Book. Type, Rules and Accessories of the Latest Designs Which Facilitate the Economical Production of Good Printing. A Notable Feature is in the Casting of All Our Type on the Standard Line and Unit Sets. March, 1910. Inland Type Foundry. Saint Louis. Chicago. New York.

8 $\frac{7}{8}$  × 5 $\frac{7}{8}$  inches. 64 pp. The cover is of red paper, and the words 'Supplement to Pony Specimen Book March, 1910 Inland Type Foundry Saint Louis New York Chicago' are set in varying sizes of New Caslon and are enclosed by a combination of Acme piece border, section A. The cover is printed in black. The inside front cover advertises the Inland Type Foundry's press brake, and the inside rear cover advertises standard labor-saving iron furniture. The rear cover is devoted to Inland brass galleys and is enclosed by a combination of Acme piece border, sections A and B.

The title page is set in varying sizes of New Caslon and is enclosed by border No. 1879, inside of which is a rectangle formed of two fine rules. The verso of the title page bears a halftone etching of the plant and home office of the Inland Type Foundry, below which are the names of the three Schraubstadter brothers as officers of the foundry; but there is no notice of copyright. An 'Introductory Note' on p. 3 points out that this supplement shows type faces, borders and ornaments which were not displayed in the pony specimen book of 1910.

A revised price list occupies pp. 4 and 5, and book faces are exhibited on pp. 6-8. Typewriter faces appear on p. 9, and various display faces on pp. 10-38. Initial letters are seen on p. 39, and cast cuts and piece borders on 40-56. Litho Antique, copyrighted in 1910 (also shown in the larger specimen book of that year), is presented on p. 57, and piece borders appear again on pp. 58 and 59. Brass corners, rule and the like occupy pp. 60, 61, 62 and 63, and p. 64 is the index.

1910

Specimen Book and Catalog. A Price List of Printers' Supplies and Accessories of the Latest Designs to Facilitate the Economical Production of Superior Printing. A Very Notable Improvement is the Casting of All Our Type on Standard Line and Unit Sets. September, 1910. Inland Type Foundry. Saint Louis. Chicago. New York.

9 $\frac{1}{2}$  × 6 $\frac{5}{8}$  inches. 308 pp. The cover is of red cloth, and the front cover is surrounded on four sides by a border made of units of 12-point Acme border, printed in black. Near the top of the front cover the words 'Pony Specimen Book' are set in 48-point Litho Antique capitals in three separate lines and are printed in black. Just below the

center of the front cover the words 'Standard Line' and 'Unit Set' are set in two lines in 12-point Litho Antique capitals, and the word 'Type' is set in 48-point Litho Antique capitals in a third line, all printed in black. At the bottom the words 'Inland Type Foundry' in one line are set in 18-point Litho Antique capitals, printed in black. The words 'Saint Louis' and 'Chicago' are printed immediately below in black, in 12-point Litho Antique capitals. The word 'Chicago' forms a third line, and also is set in 12-point Litho Antique capitals, printed in black. The words 'Inland Type Foundry' are set in 30-point Litho Antique capitals and printed in black on the long axis of the spine. The rear cover is blank.

The title page is enclosed by 6-point Inland border No. 683, and each side of this border itself is enclosed by a 1-point rule. The words 'Specimen Book and Catalog' are set in 30-point Light Dorsey capitals; the rest of the title page is set in varying sizes of Light Dorsey capital letters. Between the words 'Standard Line and Unit Sets' and 'September, 1910' is the insigne of the Inland Type Foundry. The title page is printed entirely in black.

The verso of the title page bears a halftone reproduction of a photograph of the home office and factory of the Inland Type Foundry, the names of William A. Schraubstadter, Oswald Schraubstadter and Carl Schraubstadter as president, vice president and treasurer and general manager, respectively; and the notation, 'Copyright, 1910, By Inland Type Foundry.'

'Pertinent Facts' is the heading of p. 3, which is continued to p. 4. Price lists and a standard-line justification table occupy pp. 5-7; specimens of type faces begin on p. 8 with Roman No. 20, and end on p. 211 with Condensed Latin. Initial letters, cast ornaments and cuts are shown on pp. 212-228, and piece borders, miscellaneous cast cuts, standard-line leaders, figures, auxiliaries, fractions, brass rules and corners on 229-288. A price list and printers' catalogue extend from p. 289 through p. 304, and pp. 305, 306, 307 and 308 are the index.

The pages in this book are in unbroken numerical sequence.

#### 1912

On page 24 of his *Duplicates of Type Specimen Books Etc., United States and Foreign, for Sale by the Typographic Library and Museum of the American Type Founders Company*, dated October 1934, Henry Lewis Bullen wrote that the library contained an Inland Type Foundry specimen book published in 1912. The existence of such a book is open to question. The book has not been found in any collection of a major American library and it could not be located in the American Type Founders Company collection now owned by the Columbia University Libraries. In 1912 the Inland Type Foundry had been out of existence for a year, and its equipment had been divided between Barnhart Brothers & Spindler and the American Type Founders Company. It would have been pointless for either of these two companies to issue an Inland specimen book in 1912.

JAMES ECKMAN