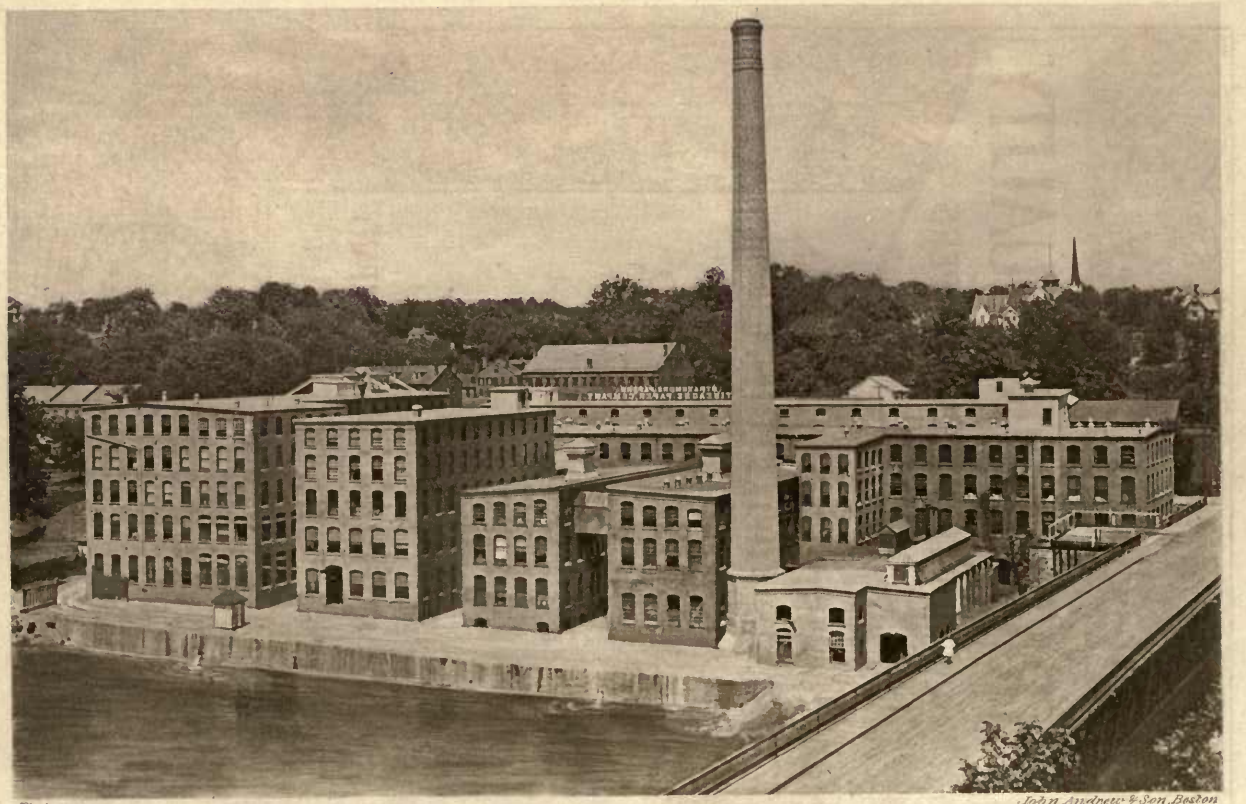
The STRATHMORE QUALITY BOOK PAPERS



Photogravure

John Andrew & Son, Boston

Mills of Mittineague Paper Company
Where the "Strathmore Quality" papers are made.

Volume I; Series 149; Issued Oct. 15, '06

THE MUNDER-THOMSEN PRESS
Baltimore, Md.

The Purpose of This Book

WE have endeavored to make this book an object of beauty, as well as of utility. We have sought to show Strathmore papers in the best manner, and to emphasize their value in the production of fine printing. One who has not undertaken a similar task cannot appreciate the amount of labor and cost it involves. It is offered to the trade, to printers, to publishers, and to advertisers in the hope that it may be useful to them, and that it will give them pleasure as a worthy example of paper-making, printing, and book-making.

We ask that it be accepted with our compliments. Do not mutilate it. Ask your dealer, or ask us, for sheets or samples, for dummies, for proving or testing, and they will be gladly furnished.

Mittineague Paper Company

MITTINEAGUE PAPER COMPANY

ITS ADVANCEMENT AND PRODUCT

WHEN this Company was organized, in 1892, it was the purpose of the founders to begin the manufacture of a line of printing papers that should be unique by reason of their quality and their adaptability to satisfy a demand that was arising in the paper market. How perfectly this intention has been realized is shown by the fact that the business of our mills has increased from a daily output of from two and a half to three tons to a daily output of from twelve to fifteen tons, and the further fact that the floor area of the mills has risen from 45,000 square feet to 175,000 square feet. The product has increased 500 per cent. and the floor space 400 per cent. These are significant facts, and they gain significance from the further fact that our product is not heavily stocked by dealers, and the output is never far ahead of the demand.

Aside from the manifest fact that this is a record that must gratify any manufacturer, we

are gratified, and feel that our judgment has been justified, that the demand for such quantities of the high grade papers we produce betokens a substantial increase in the demand for artistic printed matter. Some proportion of the great advance in the printing art, and the increased public appreciation of the beautiful work of many presses, is manifestly due to the "Strathmore Quality" papers that have been shipped all over the world from our Mittineague Mills during the past fourteen years.

Our endeavor has been to produce papers which should be distinctive in appearance and texture, with printing qualities that would bring out the full value and beauty of type and design, and made from stock that insured long life and strength. This book is the evidence of our success. It shows forty distinct book papers, and shows them under conditions that provide the printer, publisher or advertiser, with a definite basis upon which to form an opinion. Nearly all the different methods of printing and plate-making are represented among these beautiful sample pages. In all of them the paper is given its proper place, and its true value is admirably brought out. The simple

typographic effects were chosen to allow the paper to be shown in its true relation. Nothing in this book is too difficult for any good printer. The lesson of it is simplicity, artistic harmony and good paper. The printer or advertiser who studies the three elements of good printing—paper, typography, ink—soon discovers that value, beauty, distinction and power depend upon his knowledge of paper, type and ink; and that the first and most important is paper.

It would be interesting and instructive to give here a sketch of the development of paper-making as it is practiced at the Mittineague Mills, but it is not possible. We aim, in this book, to show what we have done, and are doing, rather than how we do it. We have studied the paper question constantly, and have constantly experimented. The Strathmore product is, in consequence, different from any other paper, and it is different because the processes of its manufacture are different. It is made by special machinery, of pure linen and cotton rag stock, by workmen who have been trained in the Strathmore methods. Every smallest detail, every piece of machinery, every foot of the mills, is subject to the standard of "Strathmore Quality." We have from the

first appealed to the best printers, the most expert advertisers, the most liberal publishers. We have challenged intelligence, and we could do so in no other way than by the exhibition of intelligence. We have put papers into the hands of printers, publishers and publicity experts that have enabled them to produce results that were not only unknown but impossible before Strathmore papers came on the market.

To summarize, there are forty items of book papers in this book, some of which had not previously been shown. Twenty-one items are antique finish, seven are medium plate finish, six are plate finish, and six are fabric finish. The printing and cut processes shown include photogravures, wood engravings, four-color half-tone plates, as also three, two and one color, half-tones combined with line engravings, "mash outs" by plate and rule with half-tone and line, line engravings in colors and in black; and a beautiful showing of typographic effects, plain and in colors. All of the cuts and typography were made in the ordinary manner, and the printing has been executed as the regular run of work is put through printshops.

Strathmore Japan

DECKLE EDGE

MANUFACTURED BY

MITTINEAGUE PAPER COMPANY

MITTINEAGUE, MASS., U. S. A.

Strathmore Japan

DECKLE EDGE

No.	Weight	Color	Finish	No. pp. to inch	Code
547	Regular	Natural	Antique	336	Kokura
546	Regular	Natural	Medium	384	Nagasaki
545	Regular	Natural	Plate	472	Tokyo
877	Extra Thick	Natural	Antique	288	Hyogo
876	Extra Thick	Natural	Medium	276	Kyoto
875	Extra Thick	Natural	Plate	290	Matsue
550	Regular	White	Antique	336	Mito
549	Regular	White	Medium	384	Sendai
548	Regular	White	Plate	472	Osaka

25x38 size; Deckle Edges long way of the sheet; 500 sheets to the ream and wrapped in half ream packages. Each sheet watermarked along one edge. Special sizes and weights made in ton lots or more of a kind.

Dummies for determining bulking qualities and sheets for proving purposes furnished upon application.

Edition 2

25 x 38, Regular. Natural, Antique Finish.
No. 547.

Strathmore Japan

DECKLE EDGE

THIS paper is identified with the finest productions of the world and is distinctly a new departure in paper manufacture. It is a valuable addition to the limited number of fine papers now on the market and one that possesses qualities and characteristics not heretofore developed in a machine-made paper.

The finest quality of new linen rags obtainable constitute the elements of this paper, and their manner of treatment throughout the entire process of manufacture is such that the rag fibre is preserved in its full strength and permanency in the finished sheet.

Never before has a paper been produced that combines such strength and durability, long fibre, characteristic "flower," purity and permanency of texture and color. In these respects it embodies the best qualities of the wonderful Imperial Japan, but omits the harsh, severe printing surfaces of that famous paper. Instead of which STRATHMORE JAPAN is manufactured in three practical finishes: Plate, Medium and Antique, thus making the paper applicable for all the various printing processes employed in modern reproductive work and adapted for high grade book, catalogue and circular work.

STRATHMORE JAPAN
25 x 38, Regular. Natural, Antique Finish.
No. 547.

BACK TO ARCADY

FRANK WALLER ALLEN

BOSTON
HERBERT B. TURNER & COMPANY
1905

Entered at Stationers' Hall
London

STRATHMORE JAPAN
25x38, Regular. Natural, Medium
Finish. No. 546.

MY LADY O' ROSES

I

YESTERDAY was the first of June. All day great clouds floated about the sky and near evening it rained. Immediately before night the gloom in the west was swept away by some invisible destiny, and the sunset crimson-patched the hills and rain bespattered homes until it seemed that a halo of golden glory lingered about the very brow of the village itself.

PROGRAMME

Love's Old Sweet Song	Molloy-Smith
Toreador Song	Bizet
The Old Turnkey	White
Drink to Me only with Thine Eyes	Old Song
The Three Fishers	Goldbeck

ORCHESTRA

The Owl	DeKoven
Border Ballad	Cowen
To Anthea	Hatton
Soldier's Farewell	Kinkel
Lullaby	Brahms

LOTUS QUARTET

HOTEL BELVEDERE, FEBRUARY FOURTH
NINETEEN HUNDRED AND FIVE

STRATHMORE JAPAN
25x38, Regular. Natural, Medium
Finish. No. 546.

This same finish and weight has been used for the five reading pages in the front of this book.

One of the illustrations by Howard Chandler Christy from
"The Old Gentleman of the Black Stock" by Thomas Nelson Page

STRATHMORE JAPAN
25 x 38, Regular. Natural, Plate Finish
No. 545.

And as to the stories you've heard (No,
Don't tell me you haven't—I know!)

From Bret Harte's "Her Letter"
Illustrated by Arthur I. Keller

STRATHMORE JAPAN
25 x 38, Regular. Natural, Plate Finish
No. 545.

STRATHMORE JAPAN
25x38, Extra Thick. Natural
Antique Finish. No. 877.

FOREWORD

BELIEVING as we do that the utmost frankness is due to the depositors and shareholders of every financial institution, it has been our practice to elect annually three stockholders to examine once or more during the year the "books, accounts, securities, and financial condition of the Company."

These examinations, while useful, are in their nature less exhaustive than those made by independent and experienced auditors, and we have therefore employed The Audit Company of New York to make a thorough examination of our operations during 1905, and of our condition at the end of that year. The examination began on December 1st, 1905, and was completed on January 10th, 1906. It was made by a corps of men experienced in bank work, and embraced every detail of the business. The certificate of the Company will be found on a later page.

DOUGLAS H. GORDON,

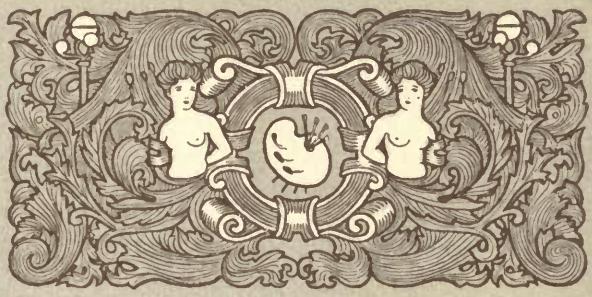
President.

STRATHMORE JAPAN
25x38, Extra Thick. Natural
Antique Finish. No. 877.

She came to the village church.

STRATHMORE JAPAN
25 x 38 — Extra Thick, Natural.
Medium Finish. No. 876.

The J. G. VALI-
ANT COMP-
ANY offer
EXCLVSIVE
WORK for
EXCLVSIVE
PEOPLE



STRATHMORE JAPAN

NO PURER paper is possible of manufacture and an analysis will show positively an all rag fibre without a trace of chemical or mineral "filler." ¶ In making STRATHMORE JAPAN strength, durability and permanency are the features sought for, with due regard to the requirements of the printer, and in obtaining these qualities a wonderful and beautiful texture was developed, which has no comparison in any paper. The skilful treatment of the new rag stock brought out a bright pure color in both the Natural and White. The soft, rich tone of the Natural and the clear, clean, handsome White are unequalled and add beauty to the sheet, and both are as permanent as the fibre. ¶ No one but an expert could detect the right and wrong side of the sheet; both print equally well. The paper, on account of the different finishes, is adapted to typographic work of all kinds, half-tone in one or more colors, photogravure, photogelatine, chromolithography, etc. ¶ Distinctiveness, individuality, originality, finest quality, adaptability and practicability are some of the characteristic features of STRATHMORE JAPAN and the desire of the publisher, printer and advertiser for serviceable printed matter, whether for high grade, attractive books, pamphlets or advertising forms, may be fully satiated in this beautiful paper. ¶ Another sample of this item is shown in the signature containing the frontispiece and title page, both of which are done by the photogravure process.

STRATHMORE JAPAN
25 x 38 — Extra Thick, Natural.
Medium Finish. No. 876.

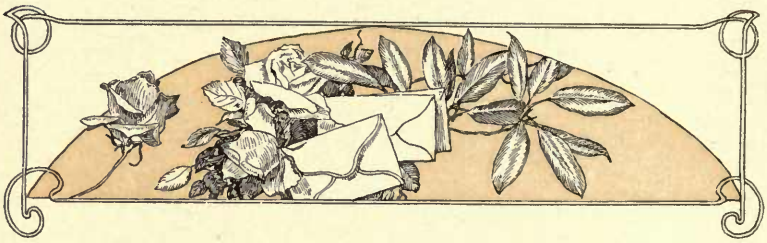
Strathmore Japan

EXTRA THICK

THE regular weight STRATHMORE JAPAN has created a demand for a paper having the same characteristics, but a heavier weight for cover purposes, folders, programmes, menus, book inserts, etc. This demand, therefore, is the reason of the Extra Thick STRATHMORE JAPAN, as shown by this and the two following signatures. It is carried in the Natural color only, Plate, Medium and Antique finishes, and is accordingly fitted for use with all the various printing processes that would be employed for its uses.

This new weight is in every way equal in quality to the regular weight and has all its many beautiful and original features, and will be of great assistance to the artistic printer in satisfying the demand for something new and attractive for high grade jobs of the above nature.

For photogravure work this sheet offers the best opportunities for the finest results. Notice the beautiful and realistic effect secured in the frontispiece showing the STRATHMORE QUALITY Mills.

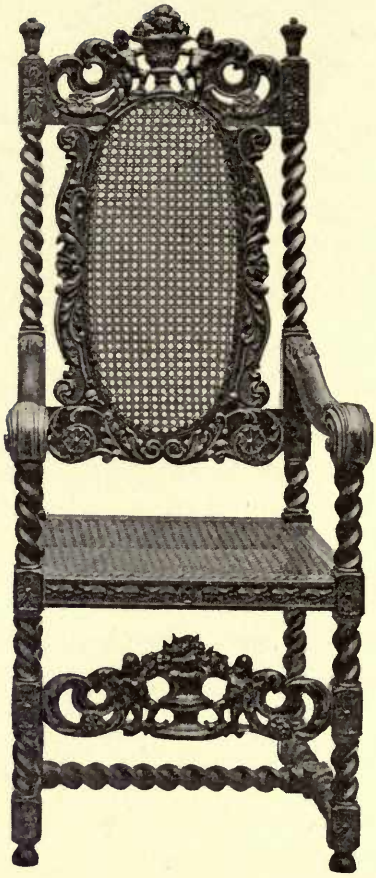


I'M sitting alone by the fire,
Dressed just as I came from the dance,
In a robe even *you* would admire,—
It cost a cool thousand in France;
I'm be-diamonded out of all reason,
My hair is done up in a cue:
In short, sir, "the belle of the season"
Is wasting an hour upon you.

STRATHMORE JAPAN
25 x 38 — Extra Thick, Natural.
Plate Finish. No. 875.

In short, sir, "the belle of the season"
Is wasting an hour upon you

From Bret Harte's "Her Letter"
Illustrated by Arthur I. Keller



STRATHMORE JAPAN
25 x 38 — Extra Thick, Natural.
Plate Finish. No. 875.

I HATE the dreadful hollow behind
the little wood,
Its lips in the field above are dabbled
with blood-red heath,
The red-ribb'd ledges drip with a
silent horror of blood,
And Echo there, whatever is ask'd
her, answers "Death."

For there in the ghastly pit long
since a body was found,
His who had given me life—O father!
O God! was it well?—

STRATHMORE JAPAN
25 x 38 Regular. White, Antique
Finish. No. 550.

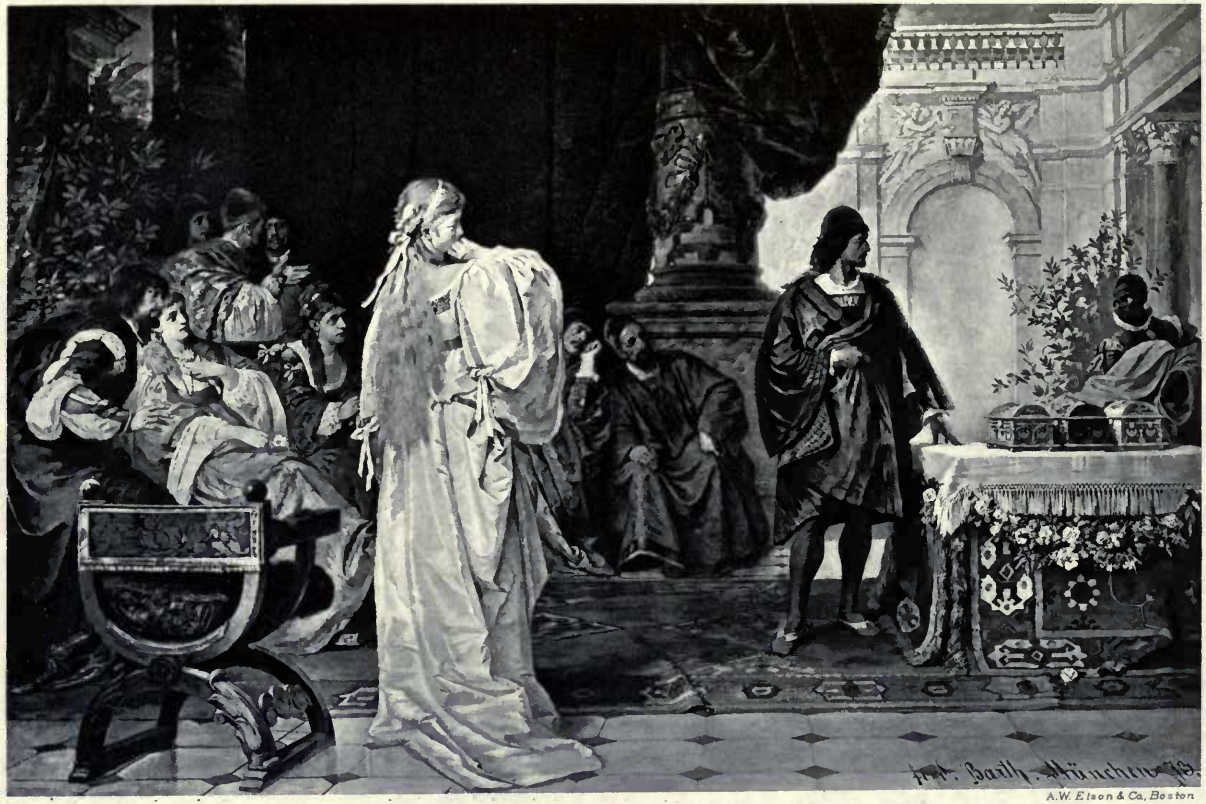
PHOTOGRAVURE ON STRATHMORE JAPAN

ON the fifth page of this signature and for the frontispiece and title page will be found three examples of photogravure, all executed on STRATHMORE JAPAN, regular and extra thick, White and Natural, Antique and Medium finishes respectively.

An examination of these specimens, which show three distinct classes of subjects, and represent practically the range to which photogravure is put, will show the adaptability of this paper in the various items for this beautiful process. Note the "lifting qualities" of the paper as well as the manner in which it assists the plates in bringing out the different tones of the subjects and the delicate line work and shading of the title.

The advantages of STRATHMORE JAPAN, regular weight, for edition purposes where the photogravure process is used for illustrations, is very apparent, and the extra thick for inserts, titles, etc.

STRATHMORE JAPAN
25 x 38, Regular. White, Antique
Finish. No. 550.



A.W. Elson & Co., Boston

Choosing the Caskets

Merchant of Venice

STRATHMORE JAPAN
25x38, Regular. White, Antique
Finish. No. 550.

SONNETS FROM THE PORTUGUESE

I THOUGHT once how Theocritus had sung
Of the sweet years, the dear and wished for years,
Who each one in a gracious hand appears
To bear a gift for mortals, old or young:
And, as I mused it in his antique tongue,
I saw, in gradual vision through my tears,
The sweet, sad years, the melancholy years,
Those of my own life, who by turns had flung
A shadow across me. Straightway I was 'ware,
So weeping, how a mystic Shape did move
Behind me, and drew me backward by the hair;
And a voice said in mastery while I strove:—
"Guess now who holds thee?"—"Death," I said.
But there
The silver answer rang: "Not Death, but Love."

Specimen Page of "Sonnets from the Portuguese"
Designs by Bertram Grosvenor Goodhue
By permission of
Small, Maynard & Company, Publishers, Boston.

STRATHMORE JAPAN
25 x 38, Regular. White, Antique
Finish. No. 550.

Colonial Trust Co.

Baltimore, Md.

STRATHMORE JAPAN
25 x 38, Regular. White, Medium
Finish. No. 549.

Colonial Trust Company

THIS Company makes a specialty of Orphans' Court business. It draws wills, takes charge of them and other testamentary papers, and, as executor, guardian, administrator, trustee, etc., it will faithfully carry out their provisions. It accepts trusts for a definite or indefinite period, subject to life conditions, or revocable at the pleasure of the one creating the trust. Trust funds and investments are kept separate from the assets of the Company.

This Company is a legal depository for moneys paid into court, and for executors, administrators, guardians and trustees. It will open accounts with banks, corporations, firms and individuals, and will allow on daily balances the highest rate of interest consistent with safe banking. It will make special rates on deposits left for a definite period. It acts as transfer and financial agent for corporations, paying coupons, dividends, etc.

This Company takes entire charge of real estate and has an organization for its economical management, making repairs, etc., with the view of bringing in the best possible returns. The Company's charges are moderate and are made only on collection of income. No additional charge is made for attending to repairs, taxes or insurance. Collection of ground rents a specialty.

IT is our endeavor to ship nothing but perfect stock. If, therefore, on opening this package you find stock that is imperfect in any way, please advise us or the Selling Agent the exact nature of the imperfection and send this slip with your letter.

MITTINEAGUE PAPER COMPANY

MITTINEAGUE, MASSACHUSETTS, U. S. A.

Lot No. _____ *Plater No.* _____

Sorted by _____

The above is a fac-simile of the slip that appears on the top of each package of the various brands of "STRATHMORE QUALITY" Bond, Book and Cover Papers. It is self-explanatory and means just what it says: "It is our endeavor to ship nothing but perfect stock." If anything but perfect stock is shipped we want to know about it so steps may be taken to prevent a repetition of the imperfection or occurrence of similar ones.

Mittineague Paper Company

Makers of "STRATHMORE QUALITY" Paper

STRATHMORE JAPAN
25 x 38, Regular. White, Medium
Finish. No. 549.

PART OF COVER DESIGN
Courtesy of Profitable Advertising, Boston

HALF-TONE WORK ON STRATHMORE JAPAN

THE half-tone work executed upon the three papers adapted to this process manufactured in STRATHMORE JAPAN, viz.: Natural Plate, Regular Weight; Natural Plate, Extra Thick and White Plate, Regular Weight, is worthy of particular notice, and will show to what perfection this paper has been brought for the successful operation of this class of work.

It will be noted that the half-tones have been executed in a variety of classes of subjects by the difficult four color down through the three, two and simple one color work, and the splendid results secured mechanically and artistically further demonstrate the possibilities and advantages of this beautiful paper for high grade publications.

The screen of the half-tone in all cases has been 120 line, and all have been run in the regular way.

STRATHMORE JAPAN
25 x 38, Regular. White, Plate Finish.
No. 548

From the Christy Edition of "The Courtship of Miles Standish."
Used by special permission of the publishers,
The Bobbs-Merrill Company. Copyright, 1903.

STRATHMORE JAPAN
25 x 38, Regular. White, Plate Finish.
No. 548

Old Cloister

DECKLE EDGE BOOK PAPERS

MANUFACTURED BY

MITTINEAGUE PAPER COMPANY

MITTINEAGUE, MASS., U. S. A.

Old Cloister

DECKLE EDGE BOOK PAPERS

No.	Color	Web	Finish	No. pp. to inch	Code
949	White	Wove	Antique	304	Aldus
950	White	Laid	Antique	304	Froben

25x38 size; 80 lbs. to ream of 500 sheets and wrapped in half ream packages. Deckle Edges long way of sheet.

Odd sizes, weights and finishes may be made in ton lots of a kind.

Sheets for proving and dummy purposes furnished on application.

Edition 1

25x38—80 lbs. White, Wove
Antique Finish. No. 949

Old Cloister

DECKLE EDGE BOOK PAPERS

THIS paper represents the highest possible type of pure book paper in that it combines strength, durability and permanency with a soft, pliable feel, characteristics which heretofore have only been found in the hand made papers.

OLD CLOISTER book paper incorporates the wonderful strength and durability of STRATHMORE JAPAN and the beautiful, soft, delicate feel of STRATHMORE DECKLE EDGE and OLD STRATFORD book papers, and it was only through the knowledge obtained and the facilities employed in the manufacture of these celebrated papers that the production of OLD CLOISTER book papers was possible of accomplishment.

OLD CLOISTER book papers are in every way equal to the best hand made papers in pure rag qualities, permanency of color and fibre in addition to the features above named, and are the superior of these papers in even and perfect distribution of fibre and uniformity in thickness, color and surface. There is also no perceptible difference in the two sides of the sheet.

To the printer this paper offers opportunities for the display of his best mechanical and decorative skill. The sheet is perfect to make ready, handle and print and permits of the use of type and original cuts on the longest runs without injury to either.

Every essential qualification for books of permanent and intrinsic value is present in this paper and it may be used for such a class of work with the same feeling of entire security as with the best hand made papers, and without their excessive cost.

Old Cloister Book
25 x 38—80 lbs. White, Wove
Antique Finish. No. 949

SONNETS FROM THE PORTUGUESE
BY ELIZABETH BARRETT BROWNING

M DCCCC II

II

UT only three in all God's universe
Have heard this word thou hast said,—Himself, beside
Thee speaking and me listening! and replied
One of us—that was God! —and laid the curse
So darkly on my eyelids as to amerce
My sight from seeing thee,—that if I had died,
The deathweights placed there would have signified
Less absolute exclusion. "Nay" is worse
From God than from all others, O my friend!
Men could not part us with their worldly jars,
Nor the seas change us, nor the tempests bend:
Our hands would touch for all the mountain-bars:
And, heaven being rolled between us at the end,
We should but vow the faster for the stars.

Old Cloister Book
25 x 38—80 lbs. White, Laid
Antique Finish. No. 950

III

NLIKE are we, unlike,
O princely Heart!
Unlike our uses and our destinies.
Our ministering two angels look surprise
On one another, as they strike athwart
Their wings in passing. Thou, bethink thee, art
A guest for queens to social pageantries,
With gazes from a hundred brighter eyes
Than tears even can make mine, to ply thy part
Of chief musician. What hast thou to do
With looking from the lattice-lights at me,
A poor, tired, wandering singer,—singing through
The dark, and leaning up a cypress tree?
The chrism is on thine head,—on mine, the dew,—
And Death must dig the level where these agree.

Specimen Pages of "Sonnets from the Portuguese"
Designs by Bertram Grosvenor Goodhue
By permission of
Small, Maynard & Company, Publishers, Boston.

OLD CLOISTER

DECKLE EDGE COVERS

ONE of the best selling lines of the "STRATHMORE QUALITY" Cover brands. It is carried in a fine and distinct Linen finish, not yet approached elsewhere, and the five colors, which are along the deeper shades, are of such a character as to bring out the richness and detail of a design to perfection and the full brilliancy of the printer's inks. They are manufactured in 20½ x 25 and 23 x 28½, light and heavy weights in each color, with Deckle Edges the long way of the sheet.

Samples of all items may be seen in the "STRATHMORE QUALITY" Covers and Bristols Sample Book, and sample sheets for proving purposes may be secured of Selling Agents or ourselves.

MITTINEAGUE PAPER COMPANY

Makers of
"STRATHMORE QUALITY"
Papers

OLD CLOISTER BOOK
25 x 38—80 lbs. White, Laid
Antique Finish. No. 950

Strathmore

DECKLE EDGE BOOK PAPERS

MANUFACTURED BY

MITTINEAGUE PAPER COMPANY

MITTINEAGUE, MASS., U. S. A.

Strathmore

DECKLE EDGE BOOK PAPERS

No.	Weight	Size	Color	Web	Code
579	21	9x24	White	Wove	Alsace
580	26	10x28	White	Wove	Cuba
581	40	12x36	White	Wove	Servia
582	33	16x22	White	Wove	Columbia
583	66	16x44	White	Wove	Corsica
878	21	9x24	Cream	Wove	Azores
879	26	10x28	Cream	Wove	Albania
880	40	12x36	Cream	Wove	Arcadia

Each item carried in Antique, Medium Plate, High Plate and Hand-made Finishes. Hand-made Finish cannot be supplied in 16x44 size, however.

All sizes same basis for weight; Deckle Edges long way of the sheet; Watermarked along one edge; 500 sheets to the ream and wrapped 250 sheets to a package.

Code and Number indicate Size, Weight and Color only; be sure to state Finish when ordering.

White is also manufactured in Extra Thick as follows:

No.	Weight	Size	Color	Web	Code
586	42	9x24	White	Wove	Amazon
587	52	10x28	White	Wove	Nile
588	80	12x36	White	Wove	Congo
589	66	16x22	White	Wove	Danube
590	132	16x44	White	Wove	Rhine

Antique Finish only carried in stock.

All sizes same basis for weight; Deckle Edges long way of the sheet; Watermarked along one edge; 500 sheets to the ream and wrapped 100 sheets to a package.

STRATHMORE DECKLE EDGE COVER PAPERS are manufactured to be used with the Book papers, and a description of the same may be found on the second page of the Cream, Hand-made, sample.

Edition 11

White Wove, Antique Finish
See above Schedule for Sizes and Weights

Strathmore

DECKLE EDGE BOOK PAPERS

THE trade name "Strathmore" enjoys an enviable reputation in the paper world and was first applied to these beautiful papers, which, when placed upon the market, were the pioneers of their kind and all others are but imitations. The unequalled quality and original features of these papers are responsible for the establishing as a standard the Strathmore Deckle Edge Book Papers and in a great measure for the success and prestige of the name "Strathmore."

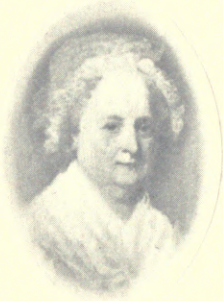
As is well known to the trade, these papers are made in narrow widths between Deckle Edges, as shown by opposite schedule, which permits of the Deckle Edges on each page instead of every two alternate pages as in this book* and to this feature is due many of the handsomest and most artistic pieces of work ever produced in the way of booklets, brochures, and other similar light work.

The quality of the stock is plainly discernible. It is positively 99% pure clean rag fibre and contains no chemicals. The Deckle Edges are even and feathery, nothing scraggly or coarse about them, and the two sides of the sheet are so similar there is no noticeable difference.

*In order to include the papers in this book they had to be folded to the same size as the other papers, but as there is no flat size made in Strathmore that will fold as required, it was necessary to cut down from the largest size, thus allowing only one Deckle Edge in the flat sheet or two in the folded, as shown.

STRATHMORE DECKLE EDGE BOOK
White Wove, Antique Finish
See Schedule for Sizes and Weights

The Martha Washington Seminary



Washington, D. C.

Strathmore Deckle Edge Book, Extra Thick
White Antique Finish
See Schedule for Sizes and Weights

The Martha Washington Seminary

FOR YOUNG WOMEN

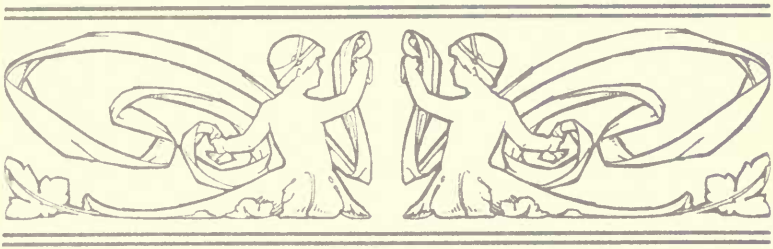
EDWARD W. THOMPSON, Ph. B.
Principal

1212 and 1214 Fourteenth Street, N. W.

Fronting on Luther Place

Washington, D. C.

STRATHMORE DECKLE EDGE BOOK
White, Medium Plate Finish
See Schedule for Sizes and Weights



INTRODUCTORY

TO live in Washington is in itself a liberal education. For the purposes of study and research the advantages of the National Capital are not surpassed by those of any other city in our country, and it is not difficult to imagine a time when it will be the world's greatest educational centre.

It is essentially the city beautiful, and one of peculiar charm. Here are beautiful parks, broad streets, statuary and galleries of art, all making a strong appeal to our sense of the beautiful. Here are gardens and fountains and magnificent architecture in a city whose atmosphere is one of repose, quiet, refinement and happiness.

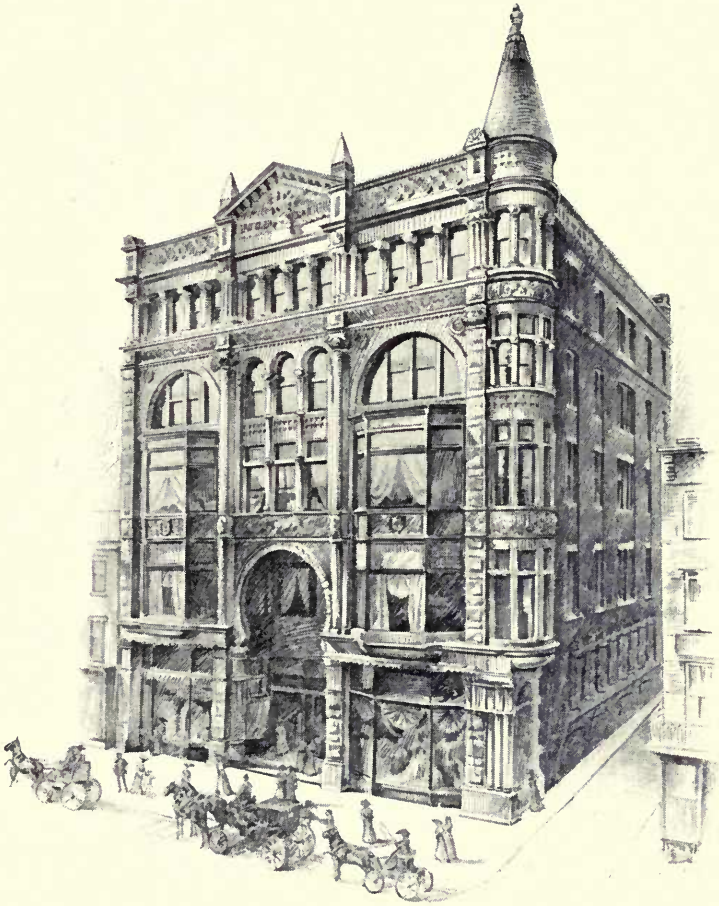
Washington's climate is the soft and even climate of the Seaboard, and the number of those who come from the north, east, south and west to enjoy here a winter's residence is annually increasing. A more delightful and appropriate place to spend one's student days than the National Capital can hardly be found.

Here it is one's privilege to meet men and women of eminence in our national life, and to hear discussed

THE PIED PIPER
Wood Engraving from "The Jones Fourth Reader"
Ginn & Company, Publishers

This Medium Plate finish is specially suitable for the finest line work and stipple effects. The texture and the formation of the paper permits of the best possible type work on all of the finishes; no ragged edges or pin holes. Nor is it necessary to push the type away into the paper to secure an even impression. Owing to the uniform thickness and the absence of lumps, grit or other hard substances there is no perceptible wear on either type or plates in the longest runs on Strathmore. Sheets for proving purposes will be gladly furnished by Agents.

STRATHMORE DECKLE EDGE BOOK
White, Medium Plate Finish
See Schedule for Sizes and Weights



FOR half-tone work in one or more colors where it is desirable to use cuts not finer than 120 line screen this High Plate finish offers many advantages over the coated papers. It takes a perfect impression and the effect is especially soft, deep and rich without the glassy and shiny look of the coated stock. Strathmore has a pure white without the blackish white mottled look of many coated papers. Neither is it possible for the surface to "pick" for the printing surface is the paper itself. The harsh, brittle feel of the coated stock is also entirely done away with in Strathmore. These papers are delightful to the touch, being soft and velvety yet having a firmness that denotes their ingredients.

For booklets, folders, etc., that are to serve a practical purpose as well as be artistic and dainty Strathmore Deckle Edge Book Papers have exceptional possibilities. Sheets for dummy purposes gladly furnished.

STRATHMORE DECKLE EDGE BOOK
White, High Plate Finish.
See Schedule for Sizes and Weights

THE

MARYLAND SOCIETY
OF THE COLONIAL DAMES
OF AMERICA

PRESENTS

MRS. MARTHA GIELOW

IN AN EVENING OF HER
PLANTATION SONGS
AND STORIES

LEHMANN'S HALL
TUESDAY, NOVEMBER EIGHTH
NINETEEN HUNDRED AND FOUR

STRATHMORE DECKLE EDGE BOOK
White, Hand-Made Finish
See Schedule for Sizes and Weights

P·R·O·G·R·A·M·M·E

ORIGINAL MONOLOGUES, CHARACTER SKETCHES AND CRADLE SONGS FROM "MAMMY'S REMINISCENCES" AND THE "OLD PLANTATION DAYS."

1 A visit to Mammy's Cabin.

2 "How Miss Is'bel run er way to git mar'ied"

3 "De 'Pianner Juett' what Malindy Jones an' Ca'line Wilsin sing dat time befo' de wah."

INTERMISSION—FIVE MINUTES.

4 The Village Seamstress.

New England character sketch—Kate D. Wiggin.

5 The True Account of the Surrender of Cornwallis.

As told by Uncle Epham, an eye witness—Thomas Nelson Page.

6 { 1 Evening on the Plantation.
  { 2 "Er White Horse turn'd loose."

Plantation Sermon.

7 "Blow li'l breezes."

Nursery Scene and Cradle Song.

O·F·F·I·C·E·R·S

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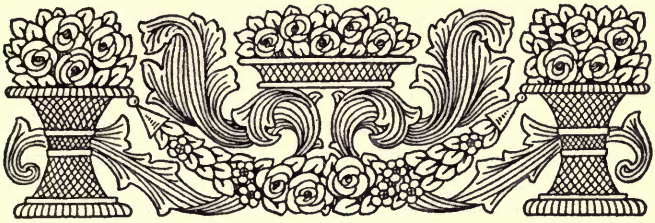
ADDRESSES

DELIVERED ON THE OCCASION OF THE UNVEILING OF THE MURAL DECORATIONS "THE BURNING OF THE PEGGY STEWART" PAINTED BY CHARLES YARDLEY TURNER AND "RELIGIOUS TOLERATION" PAINTED BY EDWIN HOWLAND BLASHFIELD

ISSUED BY THE MUNICIPAL ART SOCIETY OF BALTIMORE

STRATHMORE DECKLE EDGE BOOK
Cream, Antique Finish
See Schedule for Sizes and Weights



The Painter

TO often a building is dedicated or a monument unveiled with slight reference, or none, to the man from whose mind it was evolved. Surely we owe such a one a passing tribute, particularly as the future is apt to remember him when our names are forgotten. The painter, especially, has claims upon us, for he, more than others, is called upon to be faithful to his ideals. Ceaseless struggle and actual privation often mark his early career. Not infrequently they prove his gaunt companions to the end, even though fame pause later in her flight to weave a magic round his name.

Charles Yardley Turner attributes his success as a painter to his mastery of technique, by hard work, and to his determination to understand. One would think that art is surely something which the worker may take up or throw aside at will, working spasmodically if he choose,

My Symphony

TO live content with small means ❧ to seek elegance rather than luxury, and refinement rather than fashion ❧ to be worthy, not respectable and wealthy, not rich ❧ to study hard, think quietly, talk gently, act frankly ❧ to listen to stars and birds, to babes and sages, with open heart ❧ to bear all cheerfully, do all bravely, await occasions, hurry never ❧ in a word to let the spiritual, unbidden and unconscious, grow up through the common ❧ this is to be my symphony

William Henry Channing

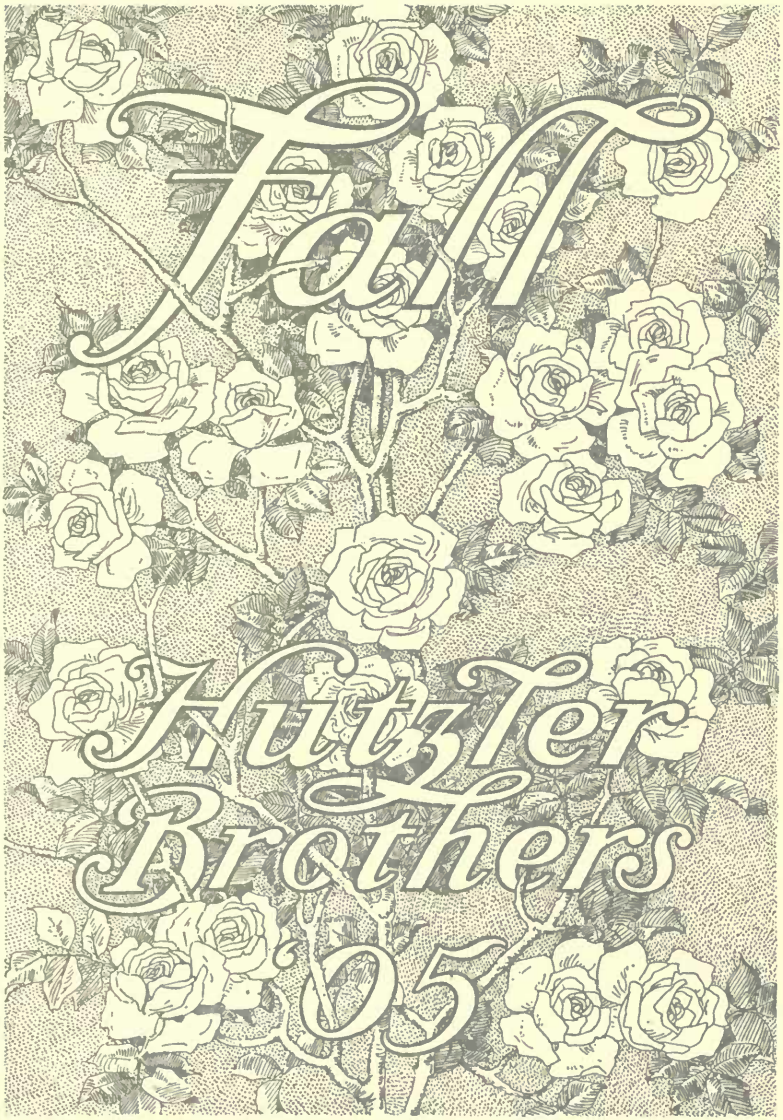
ONE OF THE "CORNHILL DODGERS"
Published by Alfred Bartlett, Boston

In addition to the White, a Cream is now manufactured in these papers, as shown by this and the three following signatures. The schedule is on the second page of the Strathmore Deckle Edge section.

This is a very attractive shade and offers opportunities for handsome displays. It possesses a suggestion of color, but of a neutral tone, so that practically the same color harmonies can be employed as on the White and frequently with much more pleasing effects.

For proving purposes sheets of any items will be gladly furnished by Agents.

STRATHMORE DECKLE EDGE BOOK
Cream, Antique Finish
See Schedule for Sizes and Weights


Fall
Hutzler
Brothers
05

STRATHMORE DECKLE EDGE BOOK
Cream, Medium Plate Finish
See Schedule for Sizes and Weights

FALL DISPLAY

OF THE

CHOICEST EUROPEAN NOVELTIES

SELECTED PERSONALLY BY OUR VARIOUS
REPRESENTATIVES WHO HAVE JUST
RETURNED FROM THE FASHION
CENTERS OF EUROPE

MODEL SUITS AND WRAPS, FURS
EXCLUSIVE MILLINERY, LACES
LACE ROBES, WOOL DRESS GOODS
SILKS, LINGERIE, WAISTS
INFANTS' AND CHILDREN'S WEAR

TUESDAY AND WEDNESDAY
SEPTEMBER THE 26TH AND 27TH, 1905

HUTZLER BROTHERS

THE STRATHMORE GIRL

Particular attention is directed to the beautiful clear pure color of these papers, both the White and Cream. This is as permanent as rags can make it, as absolutely no chemicals nor mineral filler of any kind are used in the manufacture of the paper, which also accounts for the entire absence of any semblance of lumps, grit or other foreign substances. All of the papers fold without cracking and emboss perfectly.

STRATHMORE DECKLE EDGE BOOK
Cream, Medium Plate Finish
See Schedule for Sizes and Weights

FRONTISPIECE from "Back to Arcady."

THE Cream, Plate Finish, Strathmore Deckle Edge Book Paper, displayed in this signature is the only Cream shade manufactured for half tone printing in Deckle Edge papers aside from the Natural, Strathmore Japan, which, of course, is somewhat different in shade and texture.

The exceptional beauties of this stock are at once apparent both in color and decorative possibilities. Notice the ideal blending of the ink with the paper on all the finishes in this shade and the delicate daintiness and softness of the opposite half tone as well as its realistic reproduction of the artist's drawing. The shade of the paper also loses to a great extent the screen of the half tone and the general effect is all that could be desired.

The fine line engraving shown on the first page of this signature is another example of the class of work that may be faultlessly executed on this stock. The Medium finish will also take the same style of cuts in a highly satisfactory manner and illustrations of the same may be seen in the signatures of this finish, both White and Cream.

From the Christy Edition of "The Courtship of Miles Standish."
Used by special permission of the publishers,
The Bobbs-Merrill Company. Copyright, 1903.

STRATHMORE DECKLE EDGE BOOK
Cream, High Plate Finish
See Schedule for Sizes and Weights

Announcement

The James R. Armiger Company formerly of 31 East Baltimore Street, announce the opening of their new store, No. 310 North Charles Street, and invite their friends and the public to an inspection of the finest jewelry store in Baltimore. No pains have been spared to make this an ideal of what a jewelry store should be and the stock will speak for itself.

¶ The reputation we have made in the past will be only an incentive on our part to further efforts in the future to furnish the finest goods that can be bought at the lowest possible prices. A visit will be considered a favor to us and we promise to endeavor to entertain and not urge you to buy

James R. Armiger Company

STRATHMORE DECKLE EDGE COVER PAPERS

THESE are manufactured to be used in connection with Strathmore Deckle Edge Book Papers and are accordingly made half an inch wider and longer than the sizes in the book papers to allow for an overhang with Deckle Edges on front and back covers. They are made by the same process from nearly the same class of rags as is feasible considering the purposes of the two papers and of a substantial weight. The finishes in both papers are practically the same so that in general appearance and make-up the two papers are identical and may be used for the complete booklet in perfect harmony.

They are made in White and Buff as follows:

White,	9½ x 24½,	27 lb.
"	10½ x 28½,	32 lb.
"	12½ x 36½,	53 lb.
Buff,	9½ x 24½,	27 and 50 lbs.
"	10½ x 28½,	32 and 60 lbs.
"	12½ x 36½,	53 and 95 lbs.

For samples and information in detail in regard to these Covers refer to the "Strathmore Quality" Covers and Bristols Sample Book. There are no samples of the Covers shown in this book.

Sheets of both Book and Cover papers will be sent for proving or dummy purposes by Agents.

STRATHMORE DECKLE EDGE BOOK
Cream, Hand Made Finish
See Schedule for Sizes and Weights

Table Showing How Strathmore Deckle Edge Cover and Book Papers Make Up

The Deckle Edge on paper will appear the long way of the book also on front and back covers

9 x 24

Cuts 4 sheets	9 x 6	folds 4 pages	4½ x 6
Cuts 2 sheets	9 x 12	folds 8 pages	4½ x 6
Cuts 1 sheet	9 x 24	folds 16 pages	4½ x 6

9½ x 24½ makes 4 Covers

10 x 28

Cuts 4 sheets	10 x 7	folds 4 pages	5 x 7
Cuts 2 sheets	10 x 14	folds 8 pages	5 x 7
Cuts 1 sheet	10 x 28	folds 16 pages	5 x 7

10½ x 28½ makes 4 Covers

12 x 36

Cuts 4 sheets	12 x 9	folds 4 pages	6 x 9
Cuts 2 sheets	12 x 18	folds 8 pages	6 x 9
Cuts 1 sheet	12 x 36	folds 16 pages	6 x 9

12½ x 36½ makes 4 Covers

16 x 44

Cuts 4 sheets	16 x 11	folds 4 pages	8 x 11
Cuts 2 sheets	16 x 22	folds 8 pages	8 x 11
Cuts 1 sheet	16 x 44	folds 16 pages	8 x 11

Other desirable size booklets are possible by such methods as halving the long side of the folded size, making 4½ x 3 from 4½ x 6, or doubling the size, making 4½ x 12. Also by making only two cuts or two folds in the length of the sheet instead of three.

Menu

Boiled Rock

Cream of Cauliflower

Roast Vermont Turkey with Cranberry Sauce

Roast Ribs of Prime Beef

French Green Peas — Baked Sweet Potatoes

Marrow Squash

Stewed Sugar Corn — Plain Celery

Fruit — Coffee

Nuts

Apollinaris

Old Stratford

DECKLE EDGE BOOK PAPERS

MANUFACTURED BY

MITTINEAGUE PAPER COMPANY

MITTINEAGUE, MASS., U. S. A.

Old Stratford

Deckle Edge, All Rag Book Papers

No.	Weight	Web	Color	Finish	No. pp. to inch	Code
292	80	Wove	White	Rough Antique	256	Shakespeare
293	80	"	"	Smooth Antique	264	Milton
294	80	"	"	Medium Plate	352	Dickens
295	80	"	"	High Plate	448	Thackeray
296	60	"	"	Rough Antique	344	Macaulay
297	60	Laid	"	Rough Antique	344	Tennyson
298	80	"	"	Rough Antique	256	Browning
299	80	"	"	Smooth Antique	264	Burns
300	80	"	"	Medium Plate	352	Scott
264	80	"	Toned	Smooth Antique	264	Byron

25x38 size; Deckle Edges long way of the sheet. Each sheet watermarked along one edge. 500 sheets to the ream; wrapped 250 sheets to a package.

Special sizes, weights and colors made in ton lots or more of a kind.

Dummies for determining bulking qualities and comparison with other makes as well as sheets for proving purposes will be furnished upon application.

Edition 5

25 x 38—80 lb. Rough Antique
White Wove. No. 292

Old Stratford

DECKLE EDGE BOOK PAPERS

OLD STRATFORD is an absolutely all rag paper, and the manufacturers guarantee that the stock will analyze 99% of pure cotton fibre and that no starch or mineral of any kind is used in its manufacture. This produces a practically permanent sheet. The paper has wonderful bulking qualities, far in excess of any other, and consequently a lighter weight may be used as compared with other makes to bulk up to a required thickness. This difference in weight largely offsets the difference in cost between OLD STRATFORD and a cheaper stock. The nearly identical appearance of the two sides of the sheet is another distinctive feature. The right and wrong sides are almost unknown factors; either side prints and looks as well as the other. Combined with the above characteristics is the beautiful pure clear color and incomparable texture, with surfaces that are adapted to the various printing processes of modern book and smaller work, as shown by this and following signatures.

OLD STRATFORD
25x38—80 lb. Rough Antique
White Wove. No. 292

ITALIAN BACKGROUNDS

BY

EDITH WHARTON

ILLUSTRATED BY E. C. PEIXOTTO

NEW YORK
CHARLES SCRIBNER'S SONS
MCMV

that in itself repays the effort of the climb to Cerveno. This tabernacle is a complicated architectural composition—like one of the fantastic designs of Fontana or Bibbiena—thronged with tiny saints and doctors, angels and *putti,* akin to the little people of the Neapolitan *presepii:* a celestial company fluttering

Si come schiera d' api che s' infiora

around the divine group which surmounts the shrine.

This prodigality of wood-carving, surprising as it is in so remote and humble a church, is yet characteristic of the region about Brescia and Bergamo. Lamberti of Brescia, the sculptor of the famous frame of Romanino's Madonna in the church of San Francesco, was one of the greatest wood-carvers of the Italian Renaissance; and every church and chapel in the country through which we were travelling bore witness to the continued practice of the art in some graceful frame or altar-front, some saint or angel rudely but expressively modelled.

We lunched that day at Breno, a town guarded by a ruined castle on a hill, and sunset brought us to Lovere, at the head of the lake of Iseo. It was the

OLD STRATFORD
25 x 38—80 lbs. Smooth Antique
White Wove. No. 293.

The Church at Saronno

Strathmore Parchment Onion Skin—Unglazed.
Also made in Glazed,
Both in 9 lb., 17 x 22 ; and 10 lb., 16 x 26.

that in itself repays the effort of the climb to Cerveno. This tabernacle is a complicated architectural composition—like one of the fantastic designs of Fontana or Bibbiena—thronged with tiny saints and doctors, angels and *putti,* akin to the little people of the Neapolitan *presepii:* a celestial company fluttering

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E C Peixotto
1901

We sang it after him

FRONTISPIECE from Kate Douglas Wiggin's "Penelope's Irish Experiences."
By permission of Houghton, Mifflin & Co.

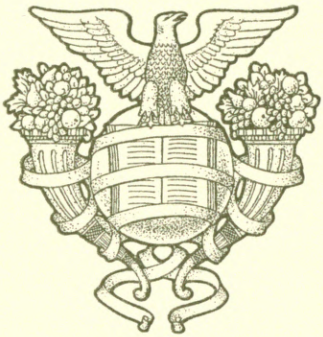
Note the entire absence of wire marks on this and other items, the even feathery deckle edge, as well as the type and ink receptive qualities.

Both the Rough Antique and Smooth Antique finishes in Wove and Laid are made especially for books without illustrations, although these surfaces are adapted for head and tail pieces, decorative borders, fancy initials and other line cuts with not too fine lines, as demonstrated by specimens. All of the papers are suitable for the printing of wood cuts.

OLD STRATFORD
25 x 38—80 lbs. Smooth Antique
White Wove. No. 293.

Washington College

For Young Ladies



1906

THIRD AND T STREETS, N. E.

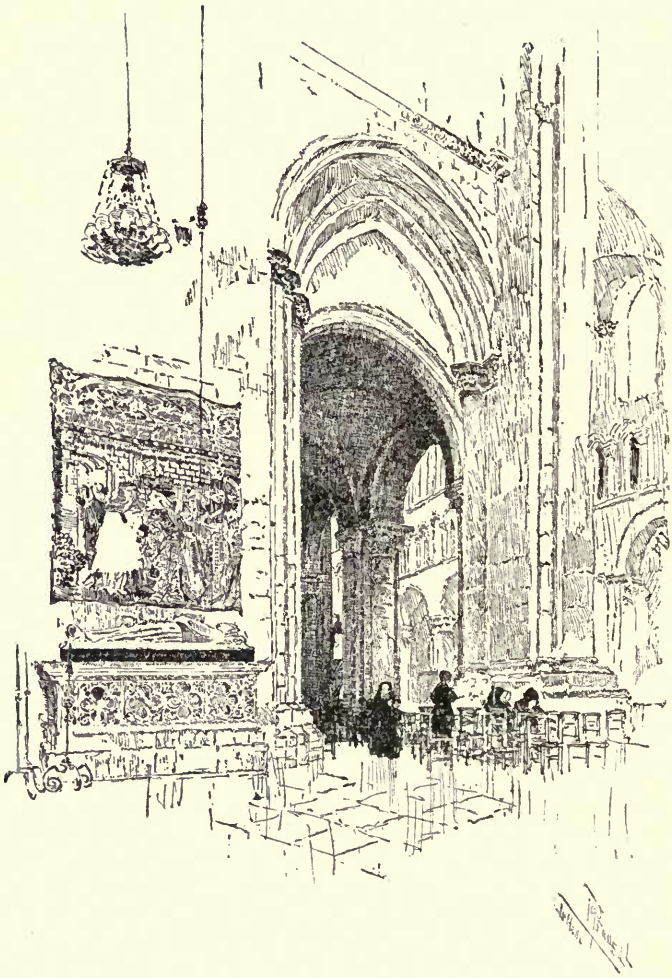
WASHINGTON, D. C.

OLD STRATFORD
25 x 38—80 lbs. Medium Plate
White Wove. No. 294.

IN establishing a school for girls and young women at the National Capital, we chose to form one of distinctly College grade, as offering the most inviting grade and field for school work in the city. The wisdom of such choice has been fully attested. Education may be distinguished as Primary, Academic, College, and University. The place of the College is between the Academy and the University. This place we occupy—offering also some years of Primary and Academic work in our Preparatory School.

Every young lady, if possible, should have a College education, no matter what her work in life may be. Only a few women will, or can, enter the professions—except that of teaching, and for that the College may prepare. All who can, should first do the College work, and then, if a higher or a professional training is desired, go to the University for that.

The mission of the Young Ladies' College is to fully prepare young women for their places in the home and in society. Its work is necessarily more extensive than the Academic and distinct from it; and, necessarily, less exten-



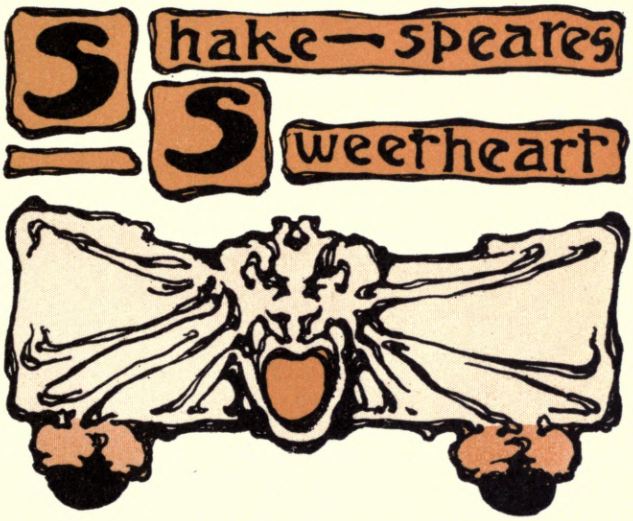
LE MANS CATHEDRAL: NAVE, FROM TRANSEPT

From "A Little Tour in France" by permission of Houghton, Mifflin & Co.

The soft, silky feel of the Medium Plate and High Plate finishes is especially pleasing. Also note the absence of any harshness, brittleness or crackle in all the items. These disagreeable features are ever present in the cheaper grades owing to the necessary use of mineral filler and wood pulp, both of which destroy the life of the color and texture. OLD STRATFORD is practically indestructible in this respect, being 99% of pure rag stock.

The White Wove and Laid Medium Plate finish are for illustrated books containing fine line engravings, zinc etchings, wood cuts, etc.

OLD STRATFORD
25 x 38—80 lbs. Medium Plate
White Wove. No. 294.


Shake—speares
Sweetheart

OLD STRATFORD
25x38—80 lbs. High Plate
Finish. No. 295.

SHAKE-SPEARES SWEETHEART

BY

SARA · HAWKS · STARLING

· PICTURED · BY ·

CLARA · ELSENE · PECK

PUBLISHED · AT · PHILADELPHIA
BY · GEORGE W. JACOBS · & · CO.
· ANNO DOMINI · 1905 ·

Shakespeares Sweetheart

PUBLISHED OCTOBER, 1905.

This finish has a half tone printing surface without the repellent glare and stiffness of the coated papers. For illustrated books, this finish permits of the text and illustrations being run on the same paper, thus obviating the expensive and objectionable insertion of coated stock, thereby securing a much more attractive and durable book.

Note the beautiful, soft, restful effect obtained with half tones on this paper, as shown by illustrations. We advise that the screen of the half tones be not finer than 120 line for the best results.

OLD STRATFORD
25x38—80 lbs. High Plate
Finish. No 295.

How Master Jonson Came to Stratford

Five years have now passed since he left us—and the world that will forever love and mourn him. Five times have the seasons run their course since he fell asleep beside the Avon, never to waken more. Five long and lonely years! And yet—and yet—to me it seems that he is never far away. Lonely in body have I been, but never hath my soul dwelt solitary. My grief for him is as no other's; yet my joy is such as none can ever take from me. I was his, he was mine. The world's poet was my beloved, too. It makes me almost catch my breath to say it, and I often marvel why this crown of my life was given me. 'Tis a mystery sweet as strange, a very sacrament of wonder and of love. And a mystery, whether human or divine, we may adore, but never comprehend.

For I was Shakespeare's sweetheart—verily and alone his sweetheart, even after I became his wedded wife. From that first wondrous day when we read in

each other's eyes the new-born love which was to live forever, to the time when he left me for awhile, five years ago; nay, even until now, I am Shakespeare's sweetheart. And so it is my right, as it is also my pride and delight, to tell the story of our love for the great multitudes who held Will dear, for the shadowy, unborn multitudes who shall pay homage to his memory in years to come. Truly, the story is sacred to me; but he is not mine alone; he is also the world's, the world that loved him, that he loved.

After all, however, Master Ben Jonson is responsible for my trying to tell this tale of mine. For yesterday, with a great noise and bustle, as is his wont, he rode up to the gates of New Place and called loudly for me. I was sitting in the garden, sewing, and the instant after he had bellowed forth my name he beheld me.

"Good-morrow, Mistress Shakespeare," he cried, waving his hand to me. "Thou art the very dame I wish to see. Art weary, art busy? If so, I will leave my errand until later. This sorry nag of mine must be stabled at the inn;" and he gave a vicious dig at the poor beast he bestrode. Master Jonson is not at his best on horseback.

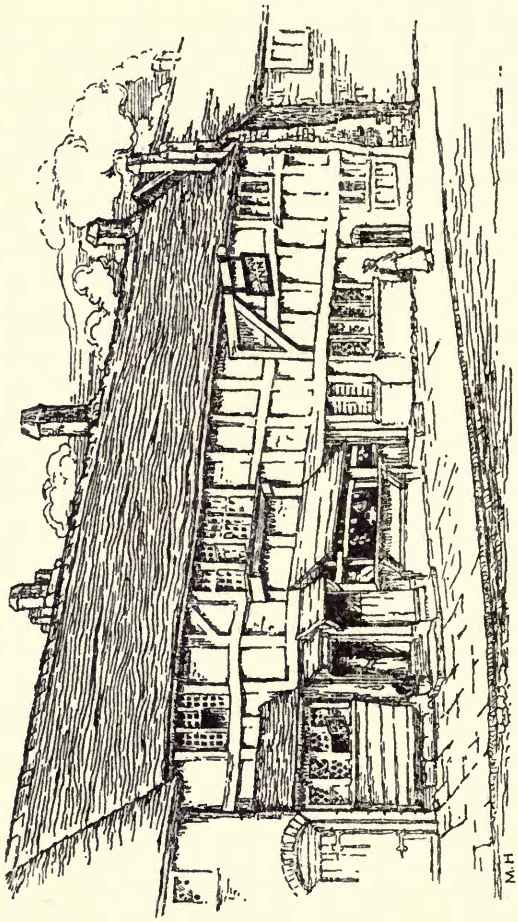
OLD STRATFORD
25x38—60 lbs. Rough Antique
White Wove. No. 296.

"I am neither weary nor busy, Master Jonson," I replied, walking down to the gateway, that we might converse more freely. "Prythee, come in at once; Will's friends are always welcome at New Place."

"Marry, it is about Will that I would speak with thee," he said, bluntly, looking at me with shrewd, kindly eyes. "Moreover, I am mistaken sorely if my errand shall not please thee. Natheless, on my way hither I ordered dinner at the inn, and I must e'en go there first. Then I will return, an it like thee. I have many things to talk about."

I expressed my pleasure at the prospect, and he looked delighted. "I will return, then, as speedily as may be," he said, beginning a somewhat unsuccessful attempt to turn his horse about. "Au revoir, Mistress Shakespeare, and may all the gods of Olympus—— The devil take thee, thou evil-faced, sorry steed! Accursed be the day I hired thee! Wilt thou obey my rein? Ah, at last. Go on, thou imp of Satan!" With which cheerful adjuration Master Jonson ambled away, too absorbed in guiding his steed to take further notice of me then.

I laughed a little as I watched his ungraceful progress; but as I turned from the gate I sighed.



The Shakespeare House in Old Stratford as it appeared in the beginning of the nineteenth century.

Reproduced from W. J. Rolfe's "Shakespeare the Boy." Copyright, 1896, by Harper & Brothers.

The opaqueness, bulk and firmness of the 60 lb. Wove and Laid OLD STRATFORD is equal to considerably heavier papers in other brands. The similarity of the two sides of the sheet is particularly noticeable in this weight also and the type impression clear cut and sharp.

OLD STRATFORD
25x38—60 lbs. Rough Antique
White Wove. No. 296.

To the Bankers of America

THE UNITED STATES FIDELITY
AND GUARANTY COMPANY
BALTIMORE, MD.

OLD STRATFORD
25 x 38—60 lbs. Rough Antique
White Laid. No. 297.

To the Bankers of America

The surest criterion, the safest gauge of value and of efficiency is—SUCCESS

MEASURED by this standard our company is par excellence the surety company of the bankers of America. We do the largest business of all the companies writing fidelity bonds upon the officers and employes of banks and trust companies. We stand ahead of all competitors in the volume of depository bonds issued guaranteeing the safety of public moneys on deposit by the state, county or city treasurers and other officials.

¶ We have now in force bonds upon several thousand banks and trust companies located in every state and territory of the United States. In the year of 1904, we outstripped all other surety companies, having written $700,000 more in premiums than any other company in the United States. There is no state missing from our roll of honor, and we are the only company legally authorized to do business in every state of the American Union.

¶ The list of banks bonded by us is a roster of the greatest banking institutions of the country, including the National City Bank and the Bank of Commerce in New York, and the largest banks in every city of the country, as well as those of more modest but none the less exalted reputation. Banking is universally regarded as standing at the head of all other gainful pursuits, and is looked up to with more or less consideration and even veneration by all other departments of business. We have with enterprising

Menu

HORN HARBOR OYSTERS ON HALF SHELL

CONSOMME BOILED ROCK MOCK TURTLE

CELERY OLIVES PICKLES

TURKEY, CRANBERRY SAUCE

MACARONI WHITE POTATOES GREEN PEAS

TOMATOES

SMITHFIELD HAM

ICE CREAM CAKES FRUIT

COFFEE CIGARS

OLD STRATFORD
25 x 38—60 lbs. Rough Antique
White Laid. No. 297.

CITIZENS NATIONAL BANK OF BALTIMORE

CAPITAL, - $1,000,000.00
SURPLUS, - $1,850,000.00

INCORPORATED
1849

OLD STRATFORD
25 x 38—80 lbs. Rough Antique
White Laid No. 298.

THE history of the Baltimore banks is a record of which the city is, and well may be, proud, and which other financial centres may envy her without blame, for it is a record of true enterprise linked to wise conservatism; and the combination has given the banks of the Monumental City a fame for solid security that is world-wide. And the best of the history of Baltimore's banks is epitomized in that of the CITIZENS NATIONAL, the officers of which review with satisfaction each step of the progress of the institution from the time of its organization as a State bank in 1849 to the present. Since that long past day the times have changed, and banks, as well as other things, have changed with them. Yet with all the innovations progress-

Hutzler Brothers

ANNOUNCEMENT

Spring, Nineteen Six

This sheet has a distinctive character not possible in the Wove papers, and the beautiful ribbing secured is not met with elsewhere.

This and all of the papers take embossing perfectly, and the effect obtained with blind embossing is most gratifying and striking. The 80 lb. Rough Antique, Laid or Wove, is most desirable, however, as the rough finish offers a pleasing contrast with the smooth surface of the embossed part. Samples of embossing will be furnished on application.

OLD STRATFORD
25 x 38—80 lbs. Rough Antique
White Laid. No. 298.

THE SONNET

WHAT is a sonnet? 'Tis the pearly shell
That murmurs of the far-off murmuring sea;
A precious jewel carved most curiously;
It is a little picture painted well.
What is a sonnet? 'Tis the tear that fell
From a great poet's hidden ecstasy;
A two-edged sword, a star, a song—ah me!
Sometimes a heavy-tolling funeral bell.
This was the flame that shook with Dante's breath;
The solemn organ whereon Milton played,
And the clear glass where Shakespeare's shadow falls:
A sea this is—beware who ventureth!
For like a fjord the narrow floor is laid
Mid-ocean deep to the sheer mountain walls.

RICHARD WATSON GILDER

GUILIELMUS REX

THE folk who lived in Shakespeare's day
And saw that gentle figure pass
By London Bridge, his frequent way,—
They little knew what man he was.

The pointed beard, the courteous mien,
The equal port to high and low,
All this they saw or might have seen—
But not the light behind the brow!

The doublet's modest gray or brown,
The slender sword-hilt's plain device,
What sign had these for prince or clown?
Few turned, or none, to scan him twice.

Yet 'twas the king of England's kings!
The rest with all their pomps and trains
Are mouldered, half-remembered things—
'Tis he alone that lives and reigns!

—THOMAS BAILEY ALDRICH

OLD STRATFORD
25x38—80 lbs. Smooth Antique
White Laid. No. 299.

SIR HENRY IRVING

PEACE

THE LORD bless thee and keep thee; The Lord make His face to shine upon thee & be gracious unto thee; The Lord lift up His countenance upon thee and give thee peace.

ONE OF THE "CORNHILL DODGERS"

Published by Alfred Bartlett, Boston

OLD STRATFORD
25x38—80 lbs. Smooth Antique
White Laid. No. 299.

The Bellevieu-Manchester Apartments

Erected by

Madison Construction Company

Baltimore, Maryland

OLD STRATFORD
25 x 38—80 lbs. Medium Plate
White Laid. No. 300.

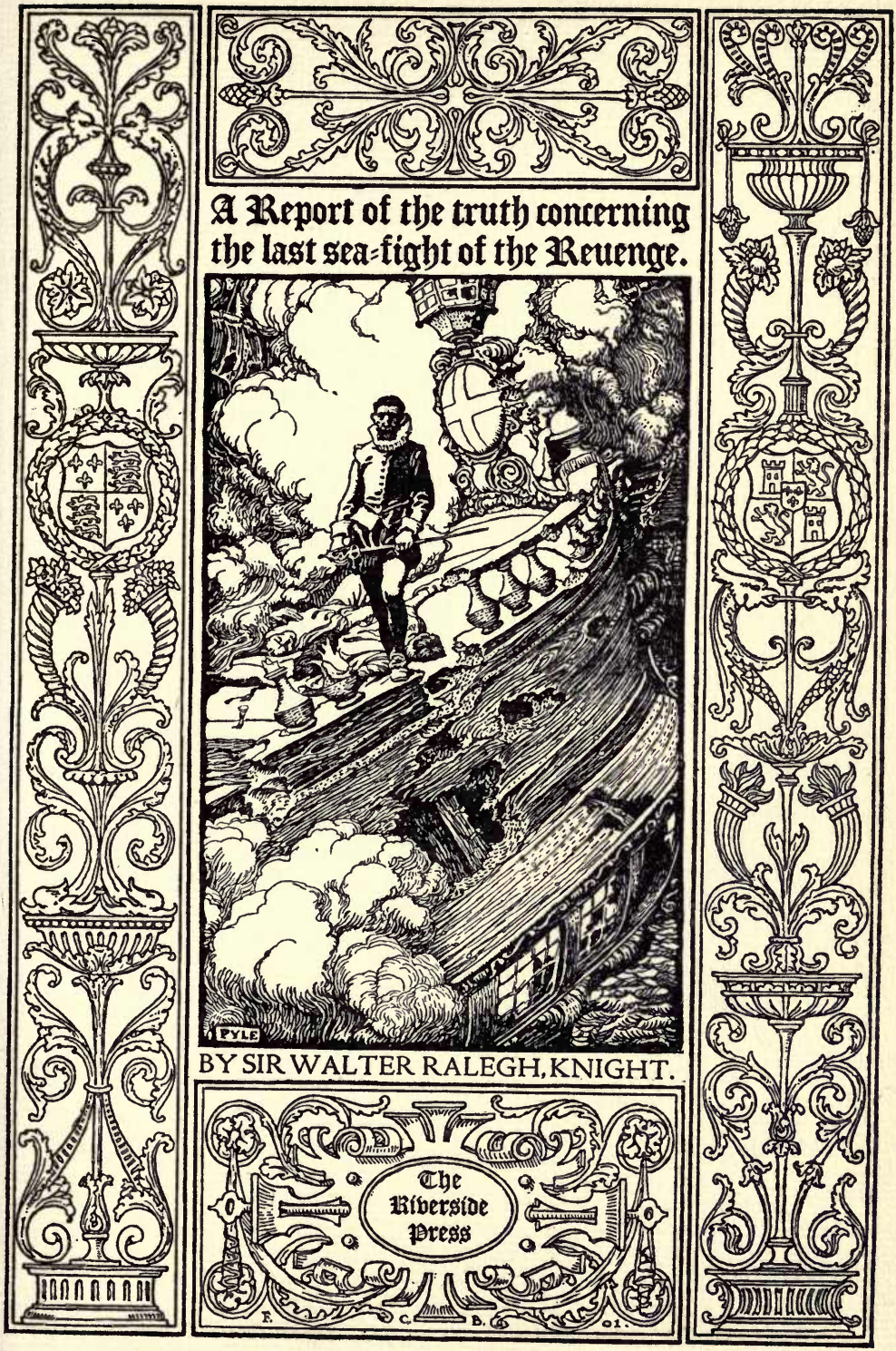
The Bellevieu-Manchester Apartments

THE Bellevieu-Manchester Apartments are situated in the central part of the very best northern residential section. The elevation is unusually high, the location sufficiently removed from the noise and impure atmosphere so common to the more congested sections, and is generally recognized as one of the most healthful in the city.

An excellent view of Eutaw Place and Madison Avenue may be had from both buildings, while the main entrance to Druid Hill Park is only four blocks away. The architectural scheme is designed to reflect simple elegance and is especially free from that quality of cheap ornamentation which often mars the outward appearance of buildings of this character. The basement extends entirely under both buildings, but above the ground floor they are separated by a large open space beautified by grass, flowers and fountains.

This scheme represents the very latest architectural improvements and is the only plan whereby each apartment may enjoy not only a front view but have plenty

Courtesy of THE INTERNATIONAL SYNDICATE,
Baltimore, Md.



By permission of Houghton, Mifflin & Co.

THIS signature shows the Toned, Laid, Smooth Antique Finish, OLD STRATFORD, and it will be noticed that the shade has been deepened and is more pronounced than that formerly manufactured, which was hardly distinct enough.

The present Toned is a very beautiful shade, especially soft and restful to the eye, and its presence as a color is barely perceptible and, therefore, one that never becomes tiresome or offensive. Its permanency is absolute and in combination with OLD STRATFORD quality represents a most admirable sheet of paper.

The piece of half-tone work shown on the opposite page is exceptionally striking and extremely unusual in that it is executed on a Laid sheet and its duplication on any but OLD STRATFORD texture is doubtful. This was accomplished by mashing out the paper with a hot brass plate on a job press and a 120 line cut run in the usual manner. Notwithstanding the tremendous pressure brought to bear upon the stock there is not the least indication of a break and the paper feels as firm and substantial as the rest of the signature. The effect is certainly very beautiful and the depth and richness of tone of the subject is much enhanced by the surrounding Laid marks. This class of work may also be repeated with gratifying success on the other Antique papers in OLD STRATFORD either Wove or Laid.

OLD STRATFORD
25 x 38—80 lbs. Smooth Antique
Toned Laid. No. 264.

Part of Cover Design
Courtesy of Profitable Advertising, Boston

Rhododendron Cover and Folding Bristols

A standard brand of Cover stocks that are admirably adapted to their several purposes and will harmonize perfectly with any of the papers shown in this book or brands of other manufacture. ¶ Both lines are manufactured in 20½x25 size, Deckle Edges long way of the sheet, in nine staple colors, ranging from a light Cream to a heavy Black, including Browns, Green, Blue and Gray. The Cover paper is carried in Antique and Telanian finishes and the Bristols in Telanian only. Plate finish can be supplied in each on order of sufficient quantity.

For Samples refer to the "STRATHMORE QUALITY" Covers and Bristols sample book

Manufactured by
MITTINEAGUE
PAPER COMPANY
Mittineague, Mass., U. S. A.

OLD STRATFORD
25x38—80 lbs. Smooth Antique
Toned Laid. No. 264

Alexandra

DECKLE EDGE BOOK PAPERS

MANUFACTURED BY

MITTINEAGUE PAPER COMPANY

MITTINEAGUE, MASS., U. S. A.

Alexandra

DECKLE EDGE BOOK PAPERS

No.	Weight	Size	Color	Web	Finish	Code
506	80	25x38	White	Wove	Antique	Lowell
505	60	25x38	White	Wove	Antique	Longfellow
507	60	25x38	White	Laid	Antique	Whittier
508	80	25x38	White	Laid	Antique	Howells
611	80	25x38	White	Wove	Linen	Hawthorne
612	80	25x38	White	Wove	Crash	Cooper
509	60	25x38	Buff	Laid	Antique	Irving
510	80	25x38	Buff	Laid	Antique	Holmes
613	80	25x38	Buff	Laid	Linen	Bryant
614	80	25x38	Buff	Laid	Crash	Twain

500 sheets to the ream. Deckle Edges long way of the sheet. Each sheet watermarked along one edge. Wrapped in half ream packages.

Sheets for proving or dummy purposes furnished by Selling Agents or the Manufacturers.

For orders of a ton or more of a kind special sizes and weights can be made.

Edition 2

25 x 38—80 lbs. White Wove Antique
No. 506

Alexandra

DECKLE EDGE BOOK PAPERS

TO produce a paper that could be sold at a medium price and still have many of the characteristics of the all rag papers shown in this book was only made possible through being able to employ the facilities and special machinery used in the manufacture of those papers. That a successful paper along these lines has been produced is shown by these samples of ALEXANDRA BOOK. ALEXANDRA is not a pure rag paper as are the other papers shown, nevertheless it contains about 90% of clear rag stock and does not contain any starch or chlorides. The sheet is well formed, has good body and strength. It is soft and pliable to the touch and the deckle edges are even and feathery. The bulking qualities are unequalled by any other moderate priced paper and the nearly identical appearance of the two sides of the sheet is also a distinct advantage. The specimens of work shown herewith, which were executed under ordinary conditions, demonstrate that the different finishes in which the papers are carried give entirely satisfactory printing surfaces and opportunities for the finest press work. It will be further noted that owing to the excellence of the manufacture of ALEXANDRA the finished printed form more nearly approaches the results obtained on the all rag papers shown in this book than any other medium price stock.

ALEXANDRA BOOK
25 x 38—80 lbs. White Wove Antique
No. 506

The Order of Service for Laying of the Corner-Stone of Northminster Presbyterian Church of New York

At Three o'clock in the Afternoon
on Saturday, September Thirtieth
Nineteen Hundred and Five

End Leaves and Lining Papers

FOR this purpose and also book cartons many of the Cover papers manufactured by us work admirably well. Examples of their adaptability may be seen in the end leaves of this book, which are taken from RHODODENDRON COVERS, Antique finish, and the end leaves and lining papers of both the "STRATHMORE QUALITY" Commercial Writing Papers and the "STRATHMORE QUALITY" Covers and Bristols Sample Books, which are also taken from the same line in the Telanian finish. The great variety of qualities, colors and finishes in the different lines makes possible many beautiful and distinctive effects and affords a selection to suit any taste or color scheme.

A complete assortment of all the papers may be seen in the last mentioned book and sample sheets for testing purposes will be gladly sent by Selling Agents or ourselves.

Mittineague Paper Company

Mittineague, Mass., U. S. A.

ALEXANDRA BOOK
25 x 38 — 60 lbs. White Wove Antique.
No. 505.

The Washington School For Boys

WISCONSIN AVENUE, WASHINGTON, D. C.

A DAY AND BOARDING SCHOOL
FOR BOYS OF ANY AGE

Year-Book

1906 - 1907

LOUIS LEVERETT HOOPER, A. M.
HEAD-MASTER

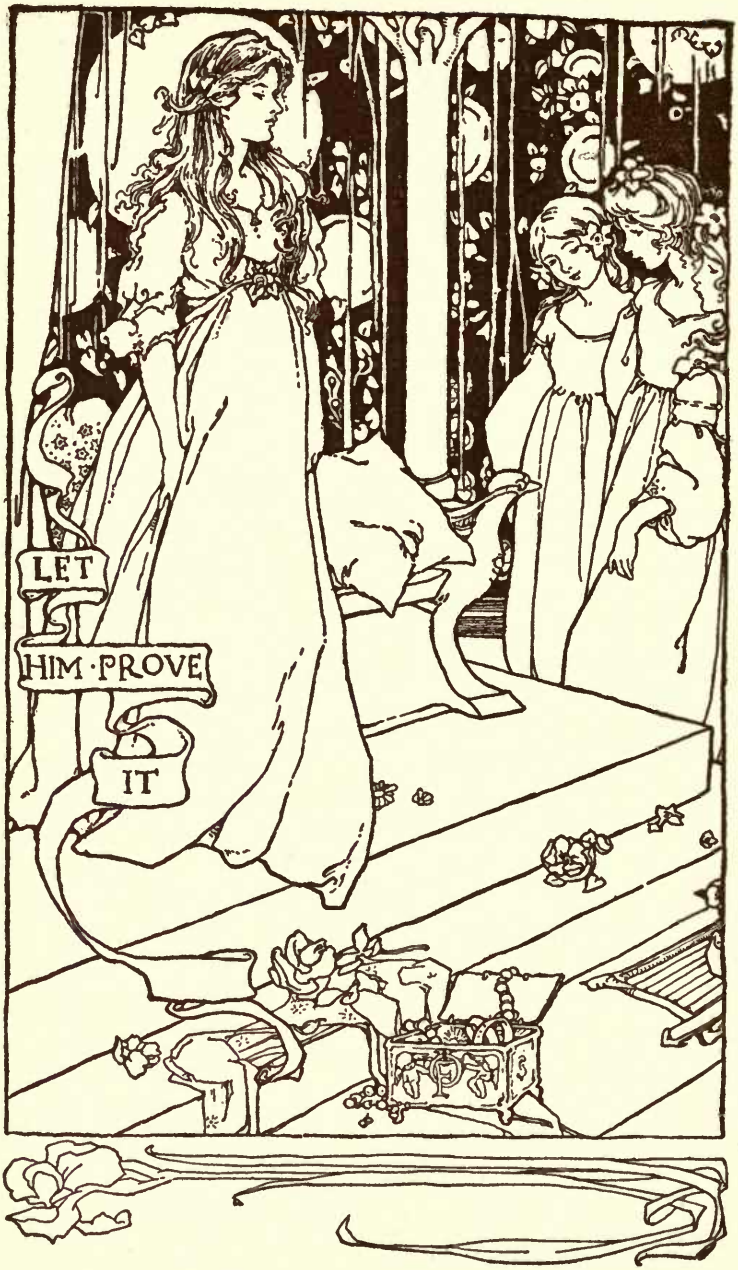
ALEXANDRA BOOK
25 x 38—60 lbs. White Laid Antique
No. 507

The Washington School For Boys

BOYS differ as much in their intellectual needs, as in their personal appearance. One is stupid and can take few studies, another is bright and makes rapid progress. One begins his school work at fourteen, another at five. One has lived abroad and speaks French and German, another is strong in English, but weak in mathematics. One is being prepared for a college requiring Greek, another for a technical school where he will specialize in science. In a word, in previous training, in mental ability, and in future plans, no two boys are exactly alike.

Corresponding to this wide difference in the boy there should be a similar difference in his mental training; each pupil in a school should be considered not as one of a class but rather as an individual; a careful study should be made of his peculiar needs; he should take few studies or many as is best for him; his advancement in one study should not affect his standing in others; he should begin each at that point for which his previous training has fitted him. In a word, the school unit should be the boy not the class.

The Washington School was one of the first in the country to recognize fully the difference in the intellectual needs of its pupils and it is one of the few which, by discarding entirely a rigid course of study, carries the principle to a logical conclusion. In place of the fixed curriculum, the grade, or the form found in most schools, there are offered in The Washington School seventy-eight different courses each representing from a half-hour to three and a half hours of class room work a week. From these courses the Head-Master selects for each



FRONTISPIECE from Abbie Farwell Brown's "The Flower Princess."
By permission of Houghton, Mifflin & Co.

ALEXANDRA BOOK
25 x 38—60 lbs. White Laid Antique
No. 507

Report of an examination of Assets and Liabilities of the Merchants National Bank

Made by the Audit Company of New York at the close of business, May 31st, 1905

The President and Directors of The Merchants National Bank of Baltimore herein submit to the shareholders of the Bank, as also to its depositors and correspondents, a report of an audit of its books just completed, the examination having been in progress since June 1st last, and in charge of accountants from the office of the Audit Company of New York, the examiners being practical bank men of wide experience.

¶ The work was conducted in the most thorough and painstaking manner, and as expeditiously as the volume of business to be reviewed would permit. The report and its conclusions will doubtless be appreciated by all who are interested in the bank, either as owners or clients.

ALEXANDRA BOOK
25 x 38—80 lbs. White Laid Antique
No. 508

Merchants National Bank

BALTIMORE, MD.

BALANCE SHEET AS OF THE CLOSE OF BUSINESS, MAY 31st, 1905

Resources

Time Collateral Loans	$2,953,212.61	
Demand Collateral Loans	2,813,980.39	
Bills Receivable	2,261,567.79	
Domestic Bills	662,704.17	
		$ 8,691,464.96
Overdrafts		1,933.68
U. S. Bonds for Circulation	$ 360,000.00	
U. S. Bonds for Deposits	90,000.00	
Other Stocks and Bonds	471,442.00	
		921,442.00
Real Estate	$ 339,423.81	
Reconstruction	59,950.76	
		399,374.57
Due from U. S. Treasurer		7,000.00
Five Per Cent. Redemption Fund		18,000.00
Due from other Banks and Bankers		2,104,443.03
CASH—On Hand and in Vaults	$1,245,346.66	
Cash Items	55,759.85	
Exchanges for Clearing House	530,658.80	
On Hand in Reserve Banks	1,214,611.71	3,046,377.02
		$15,190,035.26

Liabilities

Capital Stock		$1,500,000.00
Surplus		750,000.00
Profit and Loss Account		101,777.81
Dividends Unpaid		70.00
Due to other Banks and Bankers		7,570,459.09
DEPOSITS—Individual Deposits	$4,883,628.92	
Cashiers' Cheques	666.81	
Certificates of Deposit	19,575.00	
Certified Cheques	3,857.63	
		4,907,728.36
Circulation		360,000.00
		$15,190,035.26

Ballad of Heroes

BECAUSE you passed, and now are not—
Because, in some remoter day,
Your sacred dust from doubtful spot
Was blown of ancient airs away—
Because you perished—must men say
Your deeds were naught, and so profane
Your lives with that cold burden? Nay,
The deeds you wrought are not in vain!

Though, it may be, above the plot
That hid your once imperial clay,
No greener than o'er men forgot
The unregarding grasses sway—
Though there no sweeter is the lay
From careless bird—though you remain
Without distinction of decay—
The deeds you wrought are not in vain!

No. For while yet in tower or cot
Your story stirs the pulses' play;
And men forget the sordid lot—
The sordid care, of cities gray—
While yet, beset in homelier fray,
They learn from you the lesson plain
That life may go, so Honor stay—
The deeds you wrought are not in vain!

Envoy.

Heroes of old! I humbly lay
The laurel on your graves again;
Whatever men have done, men may—
The deeds you wrought are not in vain.

—Austin Dobson.

ALEXANDRA BOOK
25 x 38—80 lbs. White Laid Antique
No. 508

The Municipal Art Society of Baltimore

THE Annual Meeting of The Municipal Art Society of Baltimore will be held at McCoy Hall, Johns Hopkins University, on Wednesday evening, January 13th, 1904, at eight o'clock. Mr. Frederick Law Olmstead will address the Society on the subject of his Report upon Development of Public Grounds for Greater Baltimore. ¶ Four new directors are to be elected to take the place of Directors whose terms expire. The nominating Committee have proposed the names of the following gentlemen to succeed themselves: Messrs. D. C. Gilman, Michael Jenkins, John N. Steele and J. B. Noel Wyatt. ¶ After the meeting the members will be received by a committee of ladies, Mrs. Jesse Tyson, Chairman; a light collation will be served.

Respectfully,

JOSIAS PENNINGTON,

Secretary.

ALEXANDRA BOOK
25 x 38 = 80 lbs. White Wove,
Linen Finish. No. 611.

The

Chesapeake and Potomac Telephone Company

requests the honor of a

visit from you at

The New Wolfe Exchange

any week-day between the hours of ten and twelve

forenoons, and two and four o'clock afternoons

An official of the Company will be pleased

to show the operation of the plant.

No. 126 North Wolfe Street

Baltimore

Please present this Invitation

at the Exchange.

ALEXANDRA BOOK
25 x 38 = 80 lbs. White Wove,
Linen Finish. No. 611.

SEASON 1905-06

THE LINEN STORE

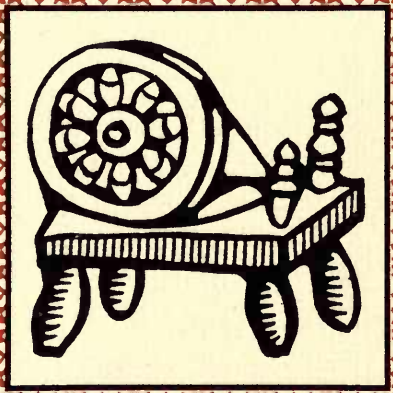
Clark & Company

5 West Lexington St.

ALEXANDRA BOOK
25x38—80 lbs. White Wove, Crash Finish
No. 612

ALEXANDRA BOOK
25x38=80 lbs. White Wove, Crash Finish
No. 612

LEHNE ANTIQUE COMPANY



ALEXANDRA BOOK
25 x 38 = 60 lbs. Buff Laid Antique
No. 509.

ART TO BE VENERATED MUST NEEDS BE OLD

ANTIQUE ART
AND ITS SURVIVALS

THE PAST IS THE FASHION PLATE OF ART

YOU are cordially invited to inspect our incomparable stock of High Class and Original Antiques, both restored and in the rough. Our showrooms include many of the finest and rarest specimens of Colonial, Chippendale, Hepplewhite, and Sheraton Furniture extant. Especial attention is called to our exhibit of fine old original Chairs, a line well worthy of critical inspection. From the prodigal periods of Louis XV and XVI we are showing many exquisite pieces, resplendent with those rich and extravagant embellishments which speak more eloquently than words of the gilded decadence and refined degeneracy of the times which they have survived. In this connection we are also offering some very beautiful types of Empire Art.

¶ Especial note is made of the very fine and curious old Grandfather's Clocks and the old English Mantel and Chime Clocks which will prove of exceptional interest to connoisseurs of this line.

¶ Our display of old Silver Pieces in rare and exquisite designs, Sheffield and other renowned makes, is most generous and worthy of review.

THEN shall thy light break forth as the morning, and thine health shall spring forth speedily: and thy righteousness shall go before thee; the glory of the Lord shall be thy rearward. Then shalt thou call, and the Lord shall answer; thou shalt cry, and He shall say, Here I am. If thou take away from the midst of thee the yoke, the putting forth of the finger, and speaking vanity; And if thou draw out thy soul to the hungry, and satisfy the afflicted soul; then shall thy light rise in obscurity, and thy darkness be as the noonday: And the Lord shall guide thee continually, and satisfy thy soul in drought, and make fat thy bones: and thou shalt be like a watered garden, and like a spring of water whose waters fail not. And they that shall be of thee shall build the old waste places; thou shalt raise up the foundations of many generations; and thou shalt be called The repairer of the breach, The restorer of paths to dwell in.

—*Isaiah 58, 8-12.*

ALEXANDRA BOOK
25x38=60 lbs. Buff Laid Antique
No. 509.

The Maryland Casualty Company

Condensed Information

about its

Management, Equipment, Policy Forms,
Agency Organization and
Helps to Agents

Baltimore
1906

ALEXANDRA BOOK
25x38—80 lbs. Buff Laid Antique
No. 510.

Management

CERTAIN features of a Casualty Company's work should be looked into with great care in order to be sure that the company's disposition is broad and fair, and that it is financially able to live up to its contracts.

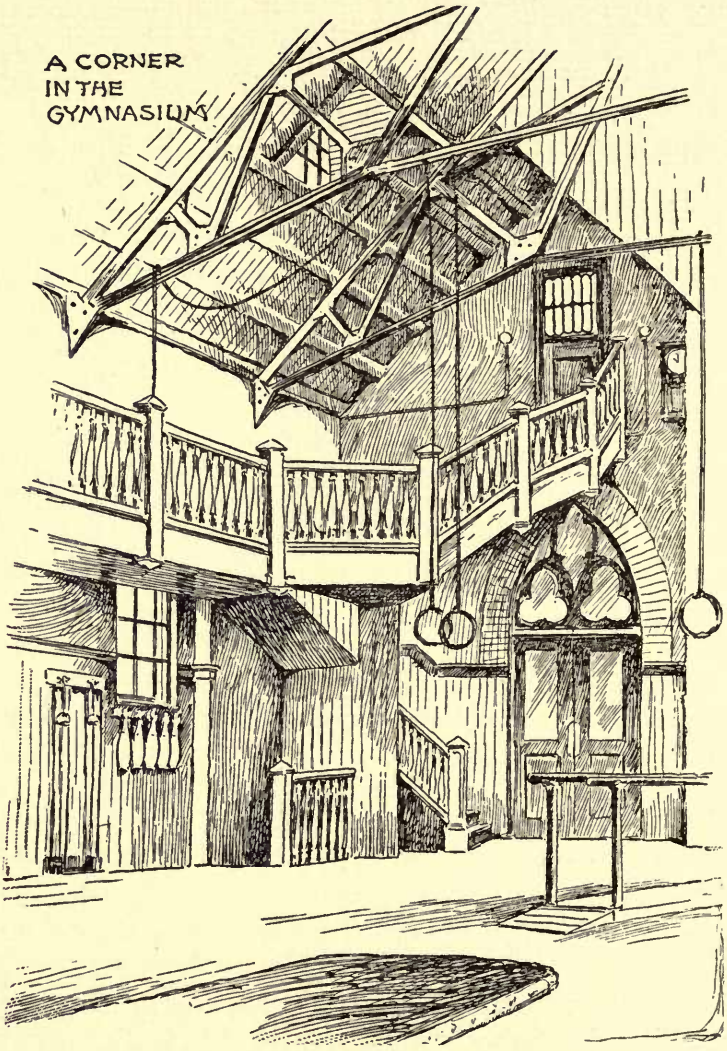
¶The Company's many appreciative letters from policyholders present the best possible proof of the fairness of its disposition and methods.

¶The unusually well selected character of the Maryland's investments, and its very large surplus to policyholders, furnish conclusive evidence of the ability and conservatism of its financial management.

¶It is a well known fact that certain securities appear to be favorites with speculators. When there is a boom in the stock market, they advance with it; when the reaction comes, they drop. These conditions are reflected in the financial statements of companies holding them, so that in boom times their surpluses increase, and when the drop comes, they shrink. The securities of the Maryland, however, are not that kind, as a reference to its statement will show.

¶Every investment proposition which is offered to it is most carefully scrutinized and investigated so that the company's holdings are limited to only the most approved and safest securities. No investment which has the slightest speculative feature is tolerated.

¶The Maryland has built for itself an enviable reputation for fairness in its dealings with claimants. An agent of the Maryland will get for his clients the quickest settlement of all claims consistent with rea-



Courtesy of FAIRMONT SEMINARY,
Washington, D. C.

ALEXANDRA BOOK
25x38—80 lbs. Buff Laid Antique
No. 510.

Some Truths About Tiles

FROM the pre-historic pots and crucibles of primitive man, to the beautiful products in wedgewood, faience and illuminated tiles of the present day, CLAY and its products have held sway as one of the essential elements in the arts, sciences and manufactures. Its durability and sanitary properties, even under the crude processes of the ancients, are evidenced in the excavations at Pompeii, and by the ceramic ware handed down by the Aztecs and the Cliff Dwellers.

¶ The evolution from the coarse vessels of the ancients to the wares of today is not more marked than from the mud houses of the savages to the products in terra cotta, faience and tiles of modern manufacture, but the material, good honest CLAY, is the same, and will endure forever.

¶ Tiles were used freely by the Orientals in the Middle Ages, some of the best examples of which are still found at Damascus, Cairo, Moorish Spain and in the Mosques of Persia. From the twelfth to the sixteenth century the beautiful lustred tiles were much used, and in the sixteenth century majolica tiles were produced in southern Spain, rare examples of which still exist in the Alhambra, and in Italy there are many fine specimens from the master hand of Lucca Della Robbia.

¶ From the twelfth to the sixteenth century, floor tiles were produced in the northern countries of Europe, but as late as the sixteenth century tiles for mural decoration were imported from Spain into England.

ALEXANDRA BOOK
25 x 38—80 lbs. Buff Laid, Linen Finish
No. 613.

¶ In the last century England, Germany and France have made great advancement in the manufacture of tiles, but it was not until the latter part of the last century that the attention of American manufacturers was turned to this product, and while we still import from Europe certain lines of ceramics, particularly in the mosaic, yet the commercial enterprise of America prevails, and there are today some eighteen factories in this country, using the most modern methods, and producing tiles, particularly in the encaustic, hydraulic and glazed kinds which are unsurpassed in the world.

¶ Ceramic mosaics were only introduced in this country after 1880, and there are many excellent examples of them in the large buildings of Baltimore. They possess many advantages over marble mosaics, are imperishable, and in pavements the wear of a lifetime is scarcely perceptible, and on account of this, and because of their close texture and wide range in colorings, they have practically supplanted marble mosaics in Europe and will do so in this country.

A CRY FROM THE SHORE

"COME down, ye graybeard mariners,
Unto the wasting shore!
The morning winds are up. The gods
Bid me to dream no more.
Come, tell me whither I must sail,
What peril there may be,
Before I take my life in hand,
And venture out to sea."

"We may not tell thee where to sail,
Nor what the dangers are:
Each sailor soundeth for himself,
Each hath a separate star.
Each sailor soundeth for himself:
And on the awful sea
What we have learned is ours alone;
We may not tell it thee."

"Come back, O ghostly mariners,
Ye who have gone before!
I dread the dark, impetuous tides:
I dread the farther shore.
Tell me the secret of the waves;
Say what my fate shall be—
Quick! for the mighty winds are up,
And will not wait for me."

"Hail and farewell, O voyager!
Thyself must read the waves:
What we have learned of sun and storm
Lies with us in our graves;
What we have learned of sun and storm
Is ours alone to know.
The winds are blowing out to sea,
Take up thy life and go!"

Ellen Mackay Hutchinson

ALEXANDRA BOOK
25 x 38—80 lbs. Buff Laid, Linen Finish
No. 613.


WE WILL
PROTECT YOU
AGAINST
Burglary
Theft or
Larceny
THE UNITED STATES FIDELITY
AND GUARANTY COMPANY - BALTIMORE MD.

ALEXANDRA BOOK
25 x 38 — 80 lbs. Buff Laid, Crash
Finish. No. 614.

THIS book is published with the belief that it would prove a good investment and yet the possibilities of the same from an educational standpoint have been borne in mind from its inception. Consequently in decorating the different samples the harmony of the paper and of the example selected has been considered, the appropriateness of the type or design and its color balance and in all ways the effort has been to make the book an honor to the printing art in the hope that the various illustrations shown will be suggestive and beneficial and instill a further desire to produce only such printed things that are really worth while.

Therefore, if the book is at all successful along these lines it will in some measure have served its purpose.

Mittineague Paper Company

THE above Trade-Mark is on the label of each package of the papers shown in this book and is also on the labels of the "STRATHMORE QUALITY" brands of Bond & Cover Papers and Bristol Boards.

It is an identification of papers and boards that represent entire value and, further, is a positive guarantee of perfect goods.

MITTINEAGUE
PAPER COMPANY

NOTE.—Any questions regarding this book, methods of printing, inks, type, or engravings used will be gladly answered by the printers.

ALEXANDRA BOOK
25 x 38 — 80 lbs. Buff Laid, Crash Finish. No. 614.

deckle edge book papers

Walsworth Co
Cowles

Mittineague

All Type Used Made by
American Type Founders Company