TYPOTHETAE NOTES

ANNUAL DINNER OF THE EMPLOYING PRINTERS' AND PUBLISHERS' ASSOCIATION OF DETROIT.

Half a hundred members and guests of the Detroit Employing Printers' and Publishers' Association sat down to the third annual banquet of the association, given at the Fellowcraft Club, on Wednesday evening, December 5. After the bountiful repast had been disposed of, John Taylor, the president, conveyed a welcome to the guests in a very neat address. "Fellow-millionaires," the salutation made famous at the Typothetæ banquet in Kansas City, was used with good effect by Mr. Taylor, and the guests certainly looked the title. Mr. Taylor felicitated the members upon the good feeling prevailing among the master printers of Detroit and spoke encouragingly of the success achieved by the association. He referred very feelingly to the demise of three of the members during the year, touching particularly upon the memory of the late Harry Winn, who was chairman of the banquet committee of a year ago. Thomas H. Matthews, of Eby & Matthews, and George M. Gregory, of the Richmond & Backus Company, were the other members whose faces were missed at the annual gathering. Mr. Taylor concluded his address by the announcement that in lieu of the customary speeches, the committee had this year provided a vaudeville entertainment for the guests. An adjournment was then taken into the adjoining auditorium, where a first-class performance, lasting until early in the morning, was enjoyed. Those present at the gathering were:

Thomas Smith, Thomas Smith Press; John F. Eby, Eby & Stubbs; W. H. Ranney; Theodore L. Backus, president the Richmond & Backus Company; Edward C. Suckert and Julius A. Suckert, William Suckert's Sons; Frank Feldman, Dresskell-Jupp Paper Company; Charles S. Roehm, Jr., Charles S. Roehm & Sons; A. Wannfried, Queen City Printing Ink Company, Cincinnati; H. T. Cliff, Cliff & Higgins; W. H. Speaker, Speaker Printing Company; E. T. Gillett, Moser-Burgess Paper Company, Chicago; Charles F. Backus, the Richmond & Backus Company; W. C. Jupp, Dresskell-Jupp Paper Company; Thomas Higgins, Cliff & Higgins; James Hendrick, Dresskell-Jupp Paper Company; Edward N. Hines, Speaker Printing Company; Harry Normandin, Winn & Hammond; J. Edward Liggett, The Richmond & Backus Company; Charles J. Johnson, John F. Eby & Co.; A. C. Ransom, Ault & Wiborg Company, Cincinnati, Ohio; J. W. Morrison, Morrison Printing Company; A. E. Stevens, treasurer Paige & Chope Company; Theodore S. Hanna, Diem & Wing Paper Company; J. G. Starling, Graham Printing Company; Charles T. Goewey, Whiting Paper Company; Jim H. Cousins, Cousins Paper Company; William A. Raynor, Raynor & Taylor; Hy H. Holland, Schober Printing & Stationery Company; D. H. Graham, Bradner Smith & Co., Chicago; W. E. Barie and J. H. Gould, the Richmond & Backus Company; George William Beatty, Central Ohio Paper Company; F. R. Watson, Parke, Davis & Co.; A. F. Peck, Beecher, Peck & Lewis; George F. Kenny; Theodore E. J. Quinby, Record Printing Company; M. M. Daniels, American Type Founders Company; Thomas Williamson, Detroit Free Press Printing Company; Levi F. Eaton, Peninsular Engraving Company; Fred H. McClure, American Type Founders Company, Cleveland; T. W. Barry and A. V. Phister, Record Printing Company; E. A. Meiser, Detroit *Free Press;* John Taylor, Raynor & Taylor; P. N. Bland, Detroit *Journal;* Charles W.

Lloyd, the Richmond & Backus Company; Rev. W. S. Sayres; Arthur J. Gervais, Paige & Chope Company; Edward Beck, THE INLAND PRINTER; Harry E. Beecher, Beecher, Peck & Lewis; Charles F. Bornman, John Bornman & Son; T. F. Willis, Chatfield & Woods Company, Cincinnati; J. P. Miner, Barnhart Brothers & Spindler; Robert Williamson, Detroit Pree Press Printing Company.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. VI.— DAVID BRUCE.

THE subject of this sketch was certainly a remarkable man, one possessed of qualities which overcome every obstacle and lead to success. Every occupation or business in which he engaged — and his life was a varied one— enlisted all his powers, and he did not abandon anything until

Photo by A. F. Rowley.
"THE GOOSE HANGS HIGH."
From collection of H. W. Fay, De Kalb, Ill.

he had mastered all its details. David Bruce was born November 12, 1770, in the town of Wick, County of Caithness, Scotland. His parents were farmers, but the father, thinking himself oppressed by the "laird," removed to Edinburgh, with a numerous family and crippled finances. It was his intention to have gone to America, but the sacrifices of his removal from Wick were so great that he had to abandon the idea.

At an early age young David Bruce succeeded in getting himself apprenticed to learn the art of printing at the King's printing-office in Edinburgh. This was not until he had been to sea and suffered through impressment for a short term in the channel fleet under Lord Howe, with no good impression of his country's navy. He served his full time as an apprentice to the printer's trade, after which he determined to try his fortunes in the United States, the plan having the approval of his parents, and he reached New York in the spring of 1793. He found employment at once as a pressman on a daily paper.

New York at that time had a population of but 40,000, and the printing trade was at a low ebb. American printers depended solely on importations of type from England and Scotland, and most of the ink and paper were obtained from the same source. The attempts at manufacture were crude and both paper and ink produced here were poor in quality.

The following year, 1794, Mr. Bruce found employment in Philadelphia, in the office of Hall & Sellers, who had succeeded to the business of Franklin & Hall. Feeling that the United States offered opportunities for young men, he sent for his younger brother, John, but not before he had been drafted by Government and sent to join the army in Egypt. The parents were distressed with this loss, and fearing a repetition when the next son, George, should reach a suitable age, they sent him to Philadelphia. David thus had the care and responsibility of his younger brother, but at once found a place where he was apprenticed to the printer's trade. Meanwhile he had married, and had the added responsibility of a growing family. The two brothers continued in Philadelphia for several years, when New York seemed to offer attractions for journeymen printers, and they repaired thither.

In 1806 they commenced business on their own account. This venture was made after the printing of Lavoiser's

to typefounding and stereotyping. The partnership with Edwin Starr was of short duration, so the brothers, David and George, found themselves with a typefoundry on hand and a limited knowledge of the business. Their energy and ability conquered every obstacle, and the business steadily grew. Their first specimen-book appeared in 1815, and in 1822 David withdrew from the business and retired to a farm in New Jersey. Two years later (in 1824) he again engaged in typefounding, but his energies were directed more to improvement in the methods, and he experimented on a typecasting machine. He again retired to his farm, where he lived in luxury to the end of his days. Mr. Bruce died at the house of his son, David Bruce, Jr., in Brooklyn, March 15, 1857, at the age of eighty-seven.

APPEAL TO LITHOGRAPHERS OF THE UNITED STATES, CANADA AND SOUTH AMERICA.

The following communication has been submitted with a request that it be published in full:

"We, the lithographic engravers and designers, and the lithographic artists of New York city, each combined in strong fraternal and coöperative league with the process engravers,

LEFT OVER FROM THANKSGIVING.
From collection of H. W. Fay, De Kalb, Ill.

Photo by Ralph Cary.

"Chemistry" was offered them by the publishers. Having no office, nor the means of purchasing one, they hired the use of a font of type for the purpose. At that time no printer in America was using a standing press for dry-pressing sheets, and the Messrs. Bruce introduced one. The results were so satisfactory that publishers gave them all the work they could handle.

In 1812 David Bruce recognized the importance of stereotyping, and determined to add that business to printing. He took passage to England to acquire a knowledge of the new trade, but found to his disappointment the secret was closely guarded by its inventor. However, he learned something from an individual who had been employed by Fowless, of Glasgow, and returning to New York he began a series of experiments. He constructed on his own plans the necessary apparatus, and in 1814-15 the first two sets of plates of a bourgeois New Testament and a nonpareil school Bible made in America were produced. The machine for planing the backs of the plates, to make them of uniform thickness and level, was invented by David Bruce, and but one plate in the entire set required a slight overlay. This was a most important invention, and at once overcame the chief difficulty.

When D. & G. Bruce began stereotyping, typefounders imagined it would seriously interfere with their business, so they were not inclined to furnish the high spaces and quadrats wanted. This induced the firm to turn their thoughts to typefounding, and a partnership with Edwin Starr was arranged. This new field at once opened possibilities not dreamed of in the printing business, and they gradually abandoned printing for typefounding. This was in 1815, and before the end of 1816 they were devoting all their time and energies

steel and copperplate engravers, lithographic printers, etc., all organized for the purpose of closer communion between members of the craft, as well as to foster feelings of harmony and friendship, deriving mutual business benefit and information from each other, and further understanding that THE INLAND PRINTER is universally recognized in the printing craft as a graphic journal of the widest circulation and most authoritative tone, adopt this means of reaching all the members of the craft by inserting this letter in its columns, and appealing thereby to all interested to form branches in other centers of lithography to coöperate with their respective bodies in New York city, and thus form a harmonious and concerted action among all members of the profession, from the stone-grinder, pressman, engraver, artist, transferrer, up to the salesman, tending to improve the quality of work, the establishment of just scales and rates and a conscientious understanding between employer and employe, all in the spirit of the advanced thought everywhere discernible in the matters of human progress and endeavor. All those who have any views or communications in regard to or in reference to the subject in question will receive prompt attention by addressing William Miller, 336 Flatbush avenue, Brooklyn, New York."

THE INLAND PRINTER IN AUSTRALIA.

Your journal I consider is the best of its kind produced and does not savor so much of the advertising of printers' furnishers and typefounders as usual in English journals, but contains solid and useful reading matter, while the display ads. are works of art in themselves.—E. Newlands, Manager, The Atlas Press, Melbourne, Australia.

FADS IN TYPOGRAPHY.

ABOUT ANTIQUES AND ITALIANS, THE SCOTCH FACE, AND CONDENSED TWO-LINE LETTER.

BY THEO. L. DE VINNE.

THE fat-faced romans and italics in some favor during the first quarter of the nineteenth century were soon condemned by publishers as unsuitable for good books, but the belief that greater boldness and blackness would improve the attractiveness of type was maintained by all job-printers. To conform to this prejudice English typefounders introduced a new form of fat-faced black letter, or as Hansard called it, a "Very New Old English." This was followed by a bold-faced Antique (better known now in England as Egyptian) and an "English Italian" in which the thickness and color of stem and serif were reversed — the stem having the slight hair line, and the serif the usual thickness of the stem or thick stroke. Hansard adds this comment to an exhibit of the new styles: "Oh! sacred shades of Moxon and Van Dijke, of Baskerville and Bodoni! What would ye have said to the typographic monstrosities here exhibited, which Fashion in our age has produced? And those who follow, as many years hence as you have preceded us, to what age or beings will they ascribe the marks here exhibited as a specimen?"

The new form of black letter was denounced by Dibdin as "frightful, gouty, disproportionate, eye-distracting and taste-revolting." Its period of popularity was brief. The educated book-lover of our time prefers for his work the style of black letter made in the fifteenth century, even if some characters are uncouth and out of line. The new style of "Modern Antique" or Egyptian was more successful, but it has been supplanted by a dozen new faces of better cut, and some of them will never go out of fashion. The "English Italian" was a dismal failure from the start. Many attempts have since been made to modify the crudity of the design, but to no good result; the transposition of thin and thick strokes in type is an innovation that the reader will not tolerate.

English newspapers that took a proper pride in their neat typography refused to use the new Antiques or Italians in their advertisement columns. After a

period of impatient tolerance, the fat-faced black letter also was thrown out. There was a general agreement among publishers that all bold display types were job-printers' types, proper enough for handbills and posters, but entirely improper in books and newspapers. They decided that the advertisement must be made conspicuous by a more careful composition of plain roman types and a more generous relief of white space. It was a sensible decision. Whoever critically examines a bound copy of a high-class old-fashioned English newspaper made between 1820 and 1860 can not fail to note its careful composition and improved readability. Are the advertisements of our time as effective? They cost the advertiser a great deal more for composition, engraving and presswork, but does the screaming advertisement of today win a greater proportion of buyers?

The decision then made by English publishers that there was no better style of type for general work than roman and its mated italic, still left open the unsettled question, What is the best cut of roman and italic? The Caslon cut had been put aside for its alleged angularities and old-style mannerisms. The fat-face had been rejected for overblackness and frailty under wear. New forms of roman successively introduced by the eminent typefounders, Jackson, Figgins, Fry and the third Caslon, did not meet full approval. Yet it was difficult for any captious critic to find fault with the proportions or the mechanical finish of the new faces of roman, for they were round, shapely and symmetrical, but not as attractive as had been expected. After all the care and skill lavished on them they were not as readable as the then despised faces of the first Caslon. Where was the fault? Why did types that seemed perfect after a close examination of each character prove not so acceptable and readable in a mass?

To answer this question properly we must consider the great change that had been made in presses and methods of presswork. The Caslon types of the eighteenth century had been printed by presses made of

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