

The foot plate is identical in treatment with the plate of hands given on page 164, November number. The reader should compare the two that he may understand that method may be learned from the drawing of one object and applied to the drawing of a thousand other objects. You must not expect that in a brief series of this kind we can give specimens of every object that the printer may have occasion to draw — we should have to publish an encyclopædia for that — but we do purpose to give *methods* which will enable him to draw every kind of tangible object with light and shade upon it. These hands and feet studies may be used as guides to show how any such object may be “modeled,” i. e., shaded so that the object seems to be solid.

By mistake this plate is referred to in Chapter VIII, page 298, of the December number as having appeared in the September number. No installment of “Drawing for Printers” appeared in that month.

(To be continued.)

## DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.—INTRODUCTION.



MACHINERY is fast changing what were once called art and artisanship into trades, and occupations which formerly depended exclusively on the skill and cunning dexterity of the individual — the handicrafts of our fathers — are likely to become traditions. Type founding, standing at the head of the group of skilled employments which includes the printer's craft, is undergoing great changes. The introduction of improved apparatus and labor-saving machinery has so modified the conditions of its development that it is now a highly specialized trade. In the early history of printing the printer was his own type founder, and not only cast and finished his type, but often performed the preliminary operations of cutting the punches, driving and fitting the matrices as occasion required. The discovery of the electrotype process of multiplying matrices became an incentive to type founders to create new faces, resulting in a bewildering variety of slightly differing styles of type. This made it possible to bring out new styles at a moderate cost, as the pattern letters are cut on soft metal and electrotyped, instead of the old method of cutting everything on steel. This was soon followed by the steam perfecting casting machine, although the driven matrices are almost a necessity with them.

The most recent advance in the rapid reproduction of pattern letters is the mechanical cutting of all the sizes in a series, say from 6 point to 60 point, from one set of patterns or drawings. This is done rapidly on a delicate machine on the principle of the router, the various sizes being cut automatically and in exact proportion by the application of the pantograph movement. Now another improvement has been made, the matrix being cut with a similar machine, instead of the pattern letter, which has to be electrotyped. This latter method has its limitations, and is not yet available for all faces of type. It is in the line of improvement, however, and by its use the cost of producing matrices is very much reduced.

The last third of the nineteenth century has been the most prolific period in the history of printing and type founding in the number, variety and beauty of new type faces produced. At

the beginning of the century the printer had for his selection a half dozen series of Romans, with a moderate assortment of titles, two-line letters, a few fonts of Greek, Hebrew, and “Flowers,” or borders. Now the variety is so great that one who first essays to select an outfit is confused and at sea as to what he shall take and what reject. The specimen book of the principal type founding corporation in America now shows no less than 164 sizes and faces of Romans and Old Styles, each with its accompanying italic, from 5 point to 12 point in size; while in plain and ornamental display type there are 575 series, each series averaging five sizes or bodies. Add to this array all that the other type founders are producing, and one is inclined to the opinion that “of making type there is no end.”

The active development of the type founding industry has produced a large number of ingenious designers and engravers of type, about whom the public knows very little. Formerly men of this class were regular employes of the type founders, but latterly they have separated themselves, and the best ones now carry on the business independently, having their own workroom or place of business. They design a new alphabet, and having submitted drawings or trial proofs from engraved letters, an order is taken for one or more sizes. The soft composition metal used for the engraved letters permits a freedom of manipulation which would be practically impossible in steel, and the engraving or cutting of the pattern letters is much more rapid.

The craft of letter designers is one of wide influence, for upon them rests the responsibility of cultivating the public taste in the shape and form of letters. The evolution of our Roman alphabet is an interesting study. Having for its students and critics the scribes, sculptors, and engravers of dies for coinage, it has, since the invention of printing, brought to its service artists of renown who were pleased to study every individual letter. The alphabets drawn by Albrecht Dürer show that care in the smallest details for which this great artist was celebrated. While the art of printing tends to crystallize the form of letters, the genius of the designer rings innumerable changes on their lines, angles and curves. He has extended, condensed, inclined, rimmed, shaded, outlined and ornamented; he has exaggerated what were at first tolerated as eccentricities until they became monstrosities; until now he who is endowed with true artistic feeling goes back to early models, such as the type founders of the sixteenth century produced. Thus the printer of the twentieth century will have for his use designs not unlike the fonts used by Manutius, by Sweynheim, and their contemporaries.

Believing that the readers of THE INLAND PRINTER would be interested in an account of designers and engravers of type, with references to the particular styles produced by each, it is proposed to furnish a series of sketches, embodying such data as have been procurable. It is hoped that the publication from month to month may awaken an interest in the subject, and that other facts may be placed at the disposal of the writer. There will be no attempt at a critical study of type faces, the purpose being rather to put on record, before it is too late, such facts about these men to whom type founders and printers alike are deeply indebted, as may be worthy of record. The first article in the series will be devoted to James West, a gentleman identified with the business for forty years.

### CERTAINLY.

In the absence of the regular golf editor, the following question from a beginner was referred to the turf editor for an answer: “In a game of golf is it right to fuzzle your put, or is it better to fetter on the tee?” The turf editor set his teeth firmly, stared hard at the wall in front of him a few moments, and wrote the following reply: “In case a player snaggles his iron it is permissible for him to fuzzle his put, but a better plan would be for him to drop his guppy into the pringle and snoodle it out with a niblick.”—*Chicago Tribune*.

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## BOSTON'S MUNICIPAL PRINTING OFFICE.

BY THOMAS A. WHALEN, SUPERINTENDENT.



THE information I have been able to obtain convinces me that the city of Boston is the only city in the United States at the present time that owns and operates a printing office in which all the city printing, composition and presswork is done. The effort of Boston to attend to its own business in this matter of printing has been regarded in some degree as a serious innovation of doubtful utility, entirely without precedent, at least in American cities, a thing of very dubious if not dangerous nature. The opposition which it has met with has been extremely bitter, very much like to that which assailed the proposition for municipal ownership of the water supply of Boston over fifty years ago. Conservatives and people financially interested in the old water company offered strenuous and successful resistance for quite a number of years to the acquisition of the water supply; very similar elements of opposition have been arrayed against the municipal printing plant. Old precedents, customs and usages, die hard. We have always on hand conservatives and persons pecuniarily interested against any change in the established order of things; each progressive step in civilization is attended by a struggle; every reform is strongly resisted. Municipal ownership of water in Boston has been a great success for many years. The supply is abundant and cheap and the service eminently efficient. This is admitted by everybody. The municipal printing plant—a small matter, of course, to compare with our great water department—is yet too young in its operation to furnish a fairly decisive test, but judging by the measure of success it has already attained during the nine months of its existence or up to the date of this writing, it will serve ultimately to accomplish all that its advocates claimed for it.

I have been requested by the editor of THE INLAND PRINTER to prepare a short statement or narrative of the principal facts relating to the establishment and

operation of the municipal printing plant in the city of Boston, and I will endeavor to comply with the request as briefly and as clearly as I can without entering into minute details.

For many years past the most active and thoughtful members of Typographical Union No. 13, to which I have the honor to belong, have been agitating for and urging the institution of a city printing office. It was not, however, until the election of the Hon. Josiah Quincy as mayor, two years ago, that their agitation seemed to have made much impression on those in authority or to have shown any great promise of immediate fruits.

Mayor Quincy gave not only a gracious ear to their representations, but entered into careful calculations as to the probable cost of the undertaking to the city—the probable saving to the public—and as further evidence of his favorable attitude in the matter he appointed the writer as Superintendent of City Printing in June, 1896. His course of action and the motives which prompted it are thus expressed in his annual address, delivered to the city council January 4, 1897.

He said: "For a number of years the typographical union has been endeavoring to secure the recognition by the city of the organization of the printing craft, through the appointment of some member of the union as superintendent of printing. I stated a year ago that in some foreign countries organizations of wage-earners take a constant, active and intelligent interest in municipal questions, and some of their members occupy important positions and render useful services in connection with city government, and that similar coöperation might well be encouraged to a greater extent than in the past in American cities. After mature consideration I concluded that it would be advisable, in pursuance of the policy thus indicated, to place in charge of the city printing some member of the typographical union thoroughly qualified to fill such a position, and that this step would be in the public interest. I am now entirely satisfied that this has proved to be the case. It seems to me highly desirable to make organized bodies of