

get the first supply), the supply of labor far exceeds the demand, and this with a piece system means partial employment, starvation wages and general dissatisfaction. What seems to have been overlooked by those who are demanding the abolition of piecework, however, is the certainty that it will, if agreed to, throw a great number of compositors out of employment altogether. About one-third or one-fourth, it is considered by some, will be displaced as not coming up to the standard of efficiency required for uniform time payments. But it is not the first, nor yet the second time this proposal has been made here.

The Edinburgh Typographia has nearly completed its work for the year. The session has been a prosperous one and the classes and lectures well attended. A new departure has been made during the past three months in the starting of a practical class for jobbing and display work, conducted by Mr. David Short, of Messrs. Baxter & Sons, Edinburgh. Mr. Short has a reputation for turning out work of the highest class, and if he can only succeed in conveying to his pupils a tithe of his own energy and good taste, they will indeed be lucky fellows. Each pupil is to set up with the type of the association, in the association's room, four jobs, and by this time the work is pretty well through. As the premises are small, the class was limited to twenty-four, but the number of applicants was three times that number.

The apprentice question is exercising employing printers a good deal now. Boys cannot be got as case apprentices nowadays. The once familiar advertisement, "Apprentice Compositors Wanted, Must be Good Readers," is never seen now, because that bait won't draw. The advent of the typesetting machine is one of the reasons of this. The advertisement for a year or so past has been, "Message Boys Wanted. Apply — & Co., Printers." But this has failed, too, and overseers are now 'at their wits' end to know what to do. One large office, which ten years ago had forty case apprentices, has now barely a dozen, and half of these will be journeymen in little more than a year.

The matter is quite different in the machine department. Apprentices could be got there in plenty, but by agreement between masters and men they are strictly limited. Profiting by their experiences during the recent strike, when the apprentices nearly all threw in their lot with the men, the master printers have revived an old custom, that of indenturing, and a large proportion of machine apprentices now are indentured for a specified number of years.

Nearly all the hand compositors have now been displaced in the *Scotsman* newspaper, and the paper is now practically produced by the linotype machine. I am glad to say that the proprietors have dealt very generously with the men, giving gratuities ranging from £10 to £50, according to length of employment.

An unfortunate dispute has been going on for the past three months between Messrs. Collins, of Glasgow, and their bookbinders, to the number of over one hundred. The dispute arose about wages, and was aggravated by the employers declaring their shop a nonunion one. Several efforts have been made to come to a settlement, but so far they have been unsuccessful. Indications seem to show that it will speedily be settled, however, as both sides are heartily sick of it.

G. F. S.

THE INLAND PRINTER BRINGS RESULTS.

Showing the power of advertising and the ground THE INLAND PRINTER covers, we will say that since we have advertised in your journal we have received orders for work from England, France, India, South Africa and Australia, as well as every State in the Union, Mexico, South America and Canada. We, therefore, have pleasure in congratulating you on your proposed increase in circulation of 17,000 in April.—*Electric City Engraving Company, Photo-Engravers, Buffalo, New York.*

WRITTEN FOR THE INLAND PRINTER.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOV.

NO. IV.—HERMAN IHLENBURG.

"THEY order this matter better in France," said Sterne of "Sentimental" fame; and, had his journey extended farther he might have added "and in Germany, too." Until quite recent times only American youths who were exceptionally favored had the advantage of industrial and art education in their schoolboy days, while for years this has had a



HERMAN IHLENBURG.

foremost place in the educational system of Germany. An investigation into the early life of the best German designers and engravers of type faces shows how well grounded they were in drawing. This was of incalculable benefit to them in after life, and its influence is marked. It is no invidious or odious comparison to thus speak of the superior average advantages accorded the youths of Germany. Americans are now more keenly

alive to the importance of the matter, and the present generation is more highly favored than former ones.

The career of Herman Ihlenburg, of Philadelphia, has been a very active one. Born in Berlin in 1843, he early turned his attention to drawing and painting, having a desire to become an engraver; but on reaching the age of fourteen he found employment as an apprentice in the type foundry of Trowitzsch & Son, in his native city. After having served his apprenticeship he left Berlin and took his first position in Dresden, in the employ of a seal engraver and die sinker. Having a strong predilection for punch cutting, he went on to Prague, Bohemia, where he was employed in G. Haase & Sons' type foundry (now the Stock Company, Bohemia). Although Prague is one of the most beautiful of European capitals, a city full of gayety and excitement, cutting punches of the multitude of Bohemian and Slavonic accents, which formed the principal occupation of Mr. Ihlenburg, was so trying on sight and nerves that he never became reconciled to his surroundings, and as soon as possible he traveled on. During the next year he visited various cities, working alternately at the Flinsch foundry, Frankfort-on-Main; Battenburg foundry (now Gustav Majeur), Paris; and Haase's foundry, Basle.

In 1866 Mr. Ihlenburg was engaged by L. Johnson & Co., Philadelphia, and with the exception of a year spent in New York, cutting for George Bruce's Son & Co., he has worked continuously for this foundry. Here he had ample opportunity to develop new ideas, and the creations of his genius contributed largely to the popularity of the foundry where he was employed. During the period of more than thirty years he has spent there, he has drawn and cut about eighty alphabets of more than three hundred sizes, including thirty-one borders. Not less than thirty-two thousand punches have been cut by his hand.

When Mr. Ihlenburg commenced his work in Philadelphia, borders did not have much sale; but when American printers saw the beautiful and artistic effects to be produced by the compositor with taste to direct his efforts, this branch of the designer and engraver's work rapidly developed. Up to 1875 all the punches for scripts and delicate borders were cut on steel; but his experiments in cutting the once much-admired Drapery Border and the Centennial Script in type metal showed that it was a great improvement.

Although the reader may not wish to undertake so formidable a list of names, it is due Mr. Ihlenburg, and as a faithful

record of his prolific graver, to enumerate the styles of type, and the names or numbers of the borders and ornaments, produced by him. This list is not arranged alphabetically, but as nearly in chronological order as the records would show; and those who are curious in the evolution of type designs will here find a prolific lead. The designs are as follows: Philadelphian, Minaret, Byzantine, Mediæval, Phidian, Mediæval Ornate, Eureka, Radiated, Unique, Treasury, Treasury Open, Centennial Script, Gothic Ornate, Romanesque, School Text, Radiant, Illuminated, Copperplate, Minster, Greenback, American, Filigree, Relievo, Relievo No. 2, Italic Copperplate, Japanesque, Obelisk, Oxonian, Glyptic, Glyptic No. 2, Glyptic Shaded, Ornamental Caps for Script, Ringlet, Queen Bess Script, Dado, Stylus, Bijou, Chaucer, Circular Black, Lady Text, Arboret, Arboret No. 2, Angular Text, Mortised, Mortised No. 2, Pencraft, Culdee, Crayon, Artistic, Tilted, Grolier, Pynson, Archaic, Gutenberg, Sansom Script, Nymphic, Stipple, Spiral, Fillet, Dynamo, Zinco, Columbian, Columbus, Newfangle, Childo, Johnson, Ferdinand, Houghton, Rimpled, Stylus No. 2, Lippincott, Bradley, Isabella, Schœffer Old Style, and Initials. The borders and ornaments were issued in this order: Drapery and Elliptical Border; Combination Ornaments Nos. 5, 6, 7, 8, 9; Book, Oriental and Zigzag Borders; Combination Ornaments 10 and 11; Card Ornaments Nos. 1, 2, 3, 4; Egyptian Border; Silhouette Border; Flourish Ornaments; Combination Border No. 95; Bill-head Logotypes; Card Ornaments No. 5; Combination Borders Nos. 96, 97, 98, 99 and 100. The discerning printer will recognize in the foregoing list very many of the most famous and best selling ornamental styles of type, borders and ornaments; and while the greater number are now seldom used, many of them are staples.

THE GOVERNMENT PRINTING OFFICE ON A WAR FOOTING.

The Government Printing Office, under the direction of Frank W. Palmer and the immediate supervision of Henry T. Brian, foreman of printing, on the night of March 28, performed a feat unsurpassed in the history of the typographical art. The first page of the Maine report reached the office about 4 o'clock in the afternoon, and consisted of the illustrations. The last, the text, including the president's message, the report of the board and the testimony, was in the office by 7 o'clock, but it did not commence to arrive in quantities sufficient to employ the force reserved for the work until 6 o'clock. About two hundred men were engaged in the various departments of the office



THE FRAM DRIFTING TOWARD THE NORTH POLE.

Wash drawing by Thomas May.

(See next page.)

during the night, but they had other work to attend to, such as the composition and printing of the Congressional Record. The illustrations were on the presses at 4 o'clock the next morning, and the text soon after, so that the completed pamphlet of 300 pages of text, with 200 words to the page, or about 60,000 words in all, and thirty pages of illustrations, was ready for distribution at the capitol on the morning of the 29th at 10 o'clock, before any of the members of the committees of the two houses that are to consider the report had arrived. An edition of 16,500 copies had been ordered by Congress.

Many a big job has been turned out of the printing office since Captain Brian took charge of the composing room twenty years ago, and he has been retained in office by all the administrations that have come and gone since then, because no Public Printer has ever been able to find so able a foreman as he. He came to the office as usual on the morning of the 28th, at 8 o'clock, and remained at his desk continuously until the last copy of the report was sent to the capitol, shortly before noon on the 29th.—*W. E. Curtis in the Chicago Record.*

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THE APPRENTICESHIP OF HORACE GREELEY.

BY EDWIN B. DEWEY.



ATHER, I guess you'd better make a bargain with Mr. Bliss." As the story goes it was Horace Greeley who thus addressed his parent. The scene was in the office of the *Northern Spectator*, a weekly newspaper published at East Poultney, Vermont. Those present were Amos Bliss, one of the proprietors of the newspaper; Zaccheus Greeley, and his son, Horace, a lad of fifteen years.

But to "begin with the beginning" of Greeley's eventful life. Horace Greeley was born at the Greeley homestead on his father's farm, four miles from Amherst, New Hampshire, on the third day of February, 1811. At that time Amherst was a thriving village and possessed, among other things, a newspaper—the *Farmers' Cabinet*. This was the first newspaper of which Horace Greeley had any knowledge, and it is said he read from it when but three years of age. Reading became a passion with him, and long before the post-rider, who brought the *Cabinet* each week, was due, Horace would walk down the road to meet him, so anxious was he to see the paper.

Doubtless Greeley's ambition to become an editor originated with the reading of the *Farmers' Cabinet*. He was but six years old when he emphatically declared that he was "going to be a printer." At an early age he learned that the way to the editor's sanctum was usually through the printing office, beginning with "devil" and working up. Hence, young Greeley proposed to learn the printer's trade when he became old enough.

Horace Greeley's mother was ambitious, and whatever she did she did with a will; the son inherited ambition. Mrs. Greeley was a great reader, and she remembered all she read; in this, also, was Horace like his mother.

Zaccheus Greeley, Horace's father, was born in 1781. In 1807, he and Mary Woodburn were married.

At this time Zaccheus was the owner of the farm upon which Horace was born. The winter of 1814-1815, Horace lived with his grandfather, David Woodburn, at Londonderry. Horace was then but four years of age, yet he attended the district school in that village and was the equal of pupils several years his senior. For several years following, Horace attended the school near Amherst.

Zaccheus Greeley finally lost his farm near Amherst, through poor management, and in 1821, with his family, moved to Westhaven, Vermont. Young as he was at this time, Horace was so advanced in his schooling that in knowledge he compared well with the country teachers of that day. Nevertheless, for three winters he attended the school at Westhaven. Horace continued to be an enthusiastic reader and devoured all the books it was possible for him to obtain. Ere he had reached his sixteenth birthday he had read nearly all the common histories, besides many story books.

Young Greeley's last winter of school at Westhaven was that of 1825-26. He was still determined to learn the printer's trade, and often urged his father to secure him a place. At East Poultney, eleven miles distant, the *Northern Spectator* was published weekly. One day Horace saw in this paper an ad. for an apprentice. He gained his father's consent, walked to East Poultney, and applied for the position. It was in the spring of 1826 that Horace Greeley approached Amos Bliss, managing partner of the firm of Dewey & Bliss, publishers of the *Spectator*, regarding the matter. After closely questioning him Mr. Bliss agreed to take Horace, providing his father would consent to the usual terms. Horace went home, and a few days later returned to Poultney, his father accompanying him.

The story of what took place at the *Spectator* office on this occasion is well told by James Parton in his "Life of Horace Greeley," published in 1855. He says: "At Poultney an unexpected difficulty arose, which for a time made Horace tremble in his high-low