

to day that for which business men will pay money, while the ethical or ideal purposes of art for its own sake were accented by the training obtained at the Chicago Art Institute and the Palette and Chisel Club, which constantly aims at the higher and better possibilities of the profession.

It is greatly to be regretted that Swanson's lifework ceased while yet it had barely reached a beginning. But those of us who knew him will receive a helpful impulse toward that in our work which is true and beautiful.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. XVI.—HARRISON T. LOUNSBURY.

THE designer and engraver of type twenty years ago worked on entirely different lines from his successor of the last decade of the century. The fashion of that time demanded elaborately ornamented designs, something which the printer could substitute for the work of the lithographic engraver. While the styles of that date are now very seldom sold, or seldom used by the printer who has them stored away in a forgotten corner, one cannot but admire the faithfulness to detail and the appreciation of the artistic in the designs. The shaded type faces in due time gave place to the more simply ornamented, and these again to the grotesque; but designers have now gone back to the models of the fifteenth century, and a plainness prevails which is apparently the extreme swing of the pendulum.



H. T. LOUNSBURY.

A representative of the guild of designers and engravers, who in his lifetime was an honored member, forms the subject of this sketch. He belongs to the period when the ornate was the vogue, but his productions were among the best of their class.

Harrison T. Lounsbury was born near Peekskill, New York, in 1831, where he grew up and received his education. When twenty-one years old he journeyed to New York, where he sought and obtained employment in the type foundry of George Bruce's Son & Co. With the exception of a few months spent with the St. Louis Type Foundry in 1854, Mr. Lounsbury remained until his death in 1892 in the employ of the Bruce foundry. During the greater part of this long period he was in charge of the jobbing department of the foundry, but found time to engrave many fonts of type, besides attending to his duties as foreman. His old associates remember him and speak of him as painstaking and conscientious in all he undertook, and his employers held him in high esteem.

Mr. Lounsbury was essentially a cutter or engraver, and so far as can now be learned his work was all on soft metal. V. B. Munson, who has been connected with the Bruce foundry for more than thirty years, and is now its proprietor, says of him: "He was for many years in our jobroom, and worked up, with great credit to himself, the larger sizes of Penman Script in metal." This work occupied the major portion of Mr. Lounsbury's time for more than a year. This series of script is generally conceded a monument to the foundry which produced it, and a liberal share of the credit is due the subject of this sketch, although he did not design it, nor did he cut the first size.

It is extremely difficult to procure authentic information now of the work performed by Mr. Lounsbury. He is known to have engraved many of the beautiful borders, shown in such profusion in the large Bruce Specimen Book, from page 213 to page 308. The combination borders, Nos. 57, 59 and 60, of Japanese, Egyptian and Assyrian design or symbolism,

are strikingly effective when intelligently handled by the compositor, and many of the characters have no equal in the type founder's art. He also cut the Flourishes shown on page 212. Among type faces which he is known to have engraved are No. 646 (an Ionic or Doric Outline), 1007 (a Round Gothic Shaded), 1031, 1032, 1041, 1519 (a slightly extended Rimmed Roman), 1529, 1541 and 1548. Of these various ornamental faces, No. 1541 is in the style of lettering used by plate engravers a generation or two ago, and though never attractive to the printer, shows most careful treatment. Perhaps the best work done by Mr. Lounsbury, excepting always the Penman Script, is the series of Ornamented No. 1049, or as it was at first known, Ray Shaded No. 2. This was at once accepted as the perfection of a shaded letter, far surpassing in its general tone the Ray Shaded which preceded it.

Mr. Lounsbury was not a designer, but he had the faculty of working up suggested designs, or adapting and improving on those furnished. It is a rare faculty, designing and engraving, and is seldom possessed by the same individual. He lived and worked at his chosen calling at the period of greatest activity in American type founding, an industry which challenges the admiration of the whole world for its originality of design, its accuracy and quality.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

See "The Harmonizer" and White's "Multi-Color Chart" under "Estimating Notes, Queries, and Comments."

THE COLOR PRINTER.—By John F. Earhart. Price, \$15—now reduced to \$10.

PRESSWORK.—By William J. Kelly. A manual of practice for printing pressmen and pressroom apprentices. 96 pages; cloth bound, \$1.50.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used.

"NORWICH: THE ROSE OF NEW ENGLAND," is the title of a beautifully illustrated album-shaped history of this unique city, published by Messrs. Cranston & Co., Norwich, Connecticut. The copy has been sent to us by an old friend of THE INLAND PRINTER, and a wise student of the good things that pertain to artistic printing, by name Mr. L. A. Manning, foreman of the pressroom of the firm named. This little brochure contains a decidedly interesting account of lovely Norwich, which is heightened into artistic merit by over two dozen well executed and masterly printed half-tone illustrations. The presswork of this attractive work was all done on platen presses, by Mr. Manning, who modestly requests an opinion on its merits. *Answer.*—The little book reflects much credit on the publishers, the engravers, and especially on the artisan whose skill has produced such a commendable piece of half-tone printing.

TROUBLED WITH ELECTRICITY.—E. C. P., of Boston, Massachusetts, says: "I have an old-style cylinder press, which, at times, gives me so much trouble with electricity that I am unable to do anything with it. Quite a number of years ago I bought your paper regularly, and I am not quite certain that at that time there was an advertisement running in it for a device which was warranted to overcome this trouble, so I write to ask that you advise me whether or not you have back numbers for sale containing this article; and if not, if you have any back numbers for sale that contain helpful suggestions on the subject?" *Answer.*—Such articles as you allude to have been published in this journal from time to time, particularly during the last three years.