

paper that could resist the action of time. The papermakers did not view the matters in that light; they rather agreed to leave the manufacture of paper free, and to throw the responsibility as to its quality on the state's agents. No objection was made against the effort to secure samples of durable qualities, but it was preferred to in no way interfere with the efforts of private industry. The agitation may be regarded as closed. At the Bibliotheque Nationale I have had frequent occasion to look up old files of newspapers, and I must say the paper displayed no signs of premature decay after forty years.

EDUARD CONNER.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. XVIII—JULIUS HERRIET, JR.

THE subject of this sketch, Julius Herriet, Jr., is an American by birth and training. It is not a usual thing for father and son to follow the same occupation in America, for which our perfect freedom of action and bent may be responsible. Our youths are pretty certain to have formed an opinion relative to a career which is different from the parents. However, there are exceptions, and we have one of the examples in Mr. Herriet, who is a son of Julius Herriet, Sr., who was for a generation employed in designing and engraving faces, an account of whom appeared in *THE INLAND PRINTER* for January, 1899.



JULIUS HERRIET, JR.

Julius Herriet, Jr., was born in New York, July 4, 1861, and there he grew to manhood and received his education in the public schools of the city. He

completed his course in school at the age of fourteen, when he went into the printing office his father was then conducting in conjunction with his work of designing and engraving type faces. Mr. Herriet thinks it must have been a sore trial to his father when he first attempted to learn that branch of business from the senior. After many unsuccessful attempts, he says he was at last of some assistance to him, though typecutting was a rather monotonous occupation for a boy of his age.

A little later, Mr. Herriet went to Hinds, Ketcham & Co. (now the United States Printing Company) as an apprentice, to learn the engraving of color plates or tint-blocks on type metal, where he remained for three years. The desire for change grew too strong to resist, and he returned to his father to aid him in his work. During this time he assisted in engraving Octagon Shaded, a series of blacks, an Egyptian Border, and many of the trade cuts brought out by Conner's Sons from 1881 to 1886. In 1886 Mr. Herriet again left the employ of his father, and opened an office of his own. He took space with the Manhattan Press, located at No. 76 Park Place, a building which afterward became notorious when it collapsed and fell asunder, causing the death and serious maiming of a number of persons employed therein. Here he cut his first alphabet independently, a font of typewriter characters for Farmer, Little & Co., called Typewriter No. 2.

The late John K. Rogers, of the Boston Type Foundry, had dealings with the Manhattan Press, and on one of his visits Mr. Herriet made his acquaintance, which resulted in an engagement of his services as an engraver for the Boston Type Foundry. After going to Boston he was actively employed for several years, and during the time produced a number of well-known styles for that foundry. The first series cut in Boston was the Makart, in three sizes. This was followed in due time by Coburg, Quincy Script, Webster and Rogers (named after John K. Rogers). All charac-

ters of the Rogers are cut in one uniform width or set, which became a necessity to its successful composition in zigzag or diagonal designs. Later he cut Samoa and Façade Condensed. All the foregoing were Mr. Herriet's own designs. Then he cut several sizes of Mural and Façade, some of them to the point-set and uniform-lining system, which had been advocated in a series of articles written by N. J. Werner and published in the *Artist Printer*.

Mr. Herriet finally tired of Boston and returned to New York. There he cut the series of Fashion Extra Condensed for Farmer, Little & Co. He then went to Bridgeport, Connecticut, where he was employed by the Marigold Printing Company, combining his knowledge of composition and typecutting. While there, he began the Times series for the Keystone Type Foundry, and decided to go to Philadelphia to complete the work. After completing the series, he returned to New York. During his stay in Bridgeport he learned of some experiments in producing type in steel or other hard metal for typewriters, and conceived the idea that the same machinery could be utilized for producing a printing type. On returning to New York he hunted up the inventor of the machine, and joined him in a series of experiments, which they followed up sufficiently to demonstrate its feasibility. Not having enough money to properly introduce the idea, after several interviews with representatives of a large type foundry, who encouraged them to continue their experiments and offered to pay for the experiments, but declined to guarantee any share of the profits or proceeds of future operations, the project was abandoned.

Mr. Herriet, after practically abandoning type designing and engraving for fully five years, is once more actively engaged for the A. D. Farmer & Son Type Foundry. He is yet a young man, and probably has a long and useful career ahead of him.

SOME CHICAGO EMPLOYING PRINTERS IN CALIFORNIA.

MR. WILLIAM E. CURTIS, the correspondent of the *Chicago Record*, in a recent issue of that excellent paper, gives some side lights on the avocations of one of the more prominent printers of Chicago in his ranch in California. Writing from Pasadena, Mr. Curtis says:

"One of the largest and finest fruit ranches in Southern California belongs to Andrew McNally, of the well-known literary firm of Rand, McNally & Co., of Chicago. He has a beautiful home at Altadena, where his family lives the greater part of the year, and several hundred thousand dollars invested in up-to-date fruit culture near La Mirada, a short distance south of Los Angeles.

"The natives say you can find on Mr. McNally's ranch all the latest inventions and the most improved devices for fruit raising, and that it is the model ranch of the country. Especial attention is given to the cultivation of the lemon, olive and grapefruit, and they say that Mr. McNally's crops will soon be so large that he will be forced to squeeze the oil out of his olives and the juice out of his lemons by machinery and ship the product in tank cars to the Eastern markets. Therefore, when you see a trainload of lemon juice coming into town at any future time, you can safely say that it belongs to Andrew McNally.

"Mr. McNally is the inventor of the grape-bitters, a specific for la grippe and all malarial diseases, which I mentioned the other day. It is a natural and an agreeable remedy. He squeezes the juice of the grapefruit into tanks with machinery and treats it chemically so that it preserves indefinitely its medicinal properties and delightful flavor. The manufacture is still on a small scale, but Mr. McNally intends to enlarge it gradually as the demand increases, because he believes that his bitters will be recognized universally as a blessing.

"The most important event in Mr. McNally's experience in this country was the discovery of a whisky spring. His men