

threw the cigar skyward and it circled above the heads of the aldermen like a "nigger-chaser," diffusing a red glare all over the council chamber. There were shouts and cat-calls, and it was only with the greatest effort that the chairman restored order.

Hildreth never finished his speech.



Harry Ballard, the city editor of the *Inter Ocean*, whom the *Chicago Evening Post* wrote up as fighting a crazy man off the fire escape, under the impression that it was a "scoop" breaking into the office, is now on the *New York Evening Telegram*. Ballard must have reformed, for the *Telegram* is quite partial to "beats," as they call them in the East. This does not refer to Ballard.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. XIX.—NICHOLAS JOSEPH WERNER.

READERS of THE INLAND PRINTER who have felt sufficient interest in the subject to follow this series of articles to the present may have noted the fact that the majority of those written about have been either Scotchmen or Germans. This sketch is devoted to an American, and not only that, but a Westerner.

Nicholas Joseph Werner was born in Belleville, Illinois, March 14, 1858, and his parents moved from there to Doni-



NICHOLAS J. WERNER.

phan, Kansas, when he was less than a year old. His father died in 1864, the widowed mother continuing the tinware business established by her husband, and finding it necessary to draft into service all her son's time not devoted to school. At the age of fifteen he began "to learn his trade" as a printer, starting in an office boy on one of the morning dailies in Atchison, Kansas. This paper being a short-lived one, he was next employed on one of the older dailies, and in a short time became the

"make-up" of the forms, ad. man, etc. About that time the proprietor sold out his Atchison paper and went to St. Louis, where he bought a share in a journal in that city, and Mr. Werner went with him. His home has been in St. Louis ever since.

After working in a number of printing offices, varying from small to large jobrooms and morning dailies, and in varying periods from a week up to four years, he became the compositor in the specimen department of the Central Type Foundry in 1882, when that establishment was still a small concern. He got out four or five specimen books, besides the periodical, the *Printers' Register*, issued as a house organ by the Central.

Finding that there was not enough work in the printing line to occupy him constantly, he between times learned the process of dressing and finishing type, at which occupation he spent a considerable portion of his time. Later he had the keeping of matrix and manufacturing records, and his opinions and judgment on new faces and the fitting of them began to be called for, and to a large extent were respected by his superiors. In this way he became more intimately acquainted with the business of type designing and engraving, as well as with the engravers employed in the house, especially with Gustav Schroeder, with whom he later on was associated under the title of Schroeder & Werner, both severing their direct connection with the foundry.

With the aid of routing machinery, and in a general way following the process of the manufacturers of wood type,

during their partnership Messrs. Schroeder & Werner produced the first eight sizes of the popular De Vinne series, eight of the Victoria Italic, also the complete series of Hermes, Jefferson, Novelty Script, Multiform, and Johnston Gothic lower-case for the Central Type Foundry. For the Boston Type Foundry they produced the lower-case for the Façade Condensed, the caps having been previously cut by Julius Herriet, Jr. For Barnhart Brothers & Spindler they cut the Era series, one of the best and most popular faces produced by that foundry.

About this time Mr. Schroeder was desirous of taking up his residence in California, and the partnership was dissolved, Mr. Werner continuing on his own account. He then finished the full series of De Vinne and Victoria Italic, and designed and cut the De Vinne Condensed, De Vinne Italic, Midgothic, and Antique No. 6. A little later he cut the Quentell series, also for the Central, after designs by W. P. Quentell, of Kansas City, which has proven one of the popular faces of recent years. For Stevenson, Blake & Co., of Sheffield, England, he cut a series called by them Flemish Extended, and for Marder, Luse & Co., the four larger sizes of Caxton Bold.

During his employment as a compositor Mr. Werner noted many ways in which type could be improved in respect to body, line, set, etc., and he was at all times an ardent advocate of any change which would render the compositor's task easier or more certain of that perfect symmetry so much desired. He believes he is entitled to more credit for his efforts to bring about these changes and improvements than for what actual work he has done as a designer and engraver of type-faces, although his designs and engravings are of a high class.

The point system of type-bodies was one of Mr. Werner's early ideals, and he hailed with delight its general introduction, though he would have preferred that it had been based on the English foot and inch instead of the present rather accidental base. When the Central Type Foundry adopted the point system, he sought to have a uniform standard of alignment of faces adopted at the same time, but there were found to be mechanical difficulties in the way which prevented it. However, he succeeded in having all newly cut or copied faces so cast, though not fully realizing his ideal.

When the Inland Type Foundry began business there was an opportunity to adopt correct standards of body, line, and set, and those suggested by Mr. Werner were generally used. Here was an opportunity for him to propagate his ideas at length, and he arranged to give all his time to that foundry. In its employ he has designed and in part engraved the Skinner, Extended Woodward, Condensed Woodward, and Gothic No. 8 series, as well as two new series shortly to be put upon the market.

Mr. Werner has devoted a good portion of his spare time to technical matters connected with printing and type founding, and he has been a frequent contributor to printing-trade journals. During the existence of the *Artist Printer* he wrote many articles for that journal, and readers of THE INLAND PRINTER will remember his occasional contributions to its pages.

MR. R. HOE AS A HISTORIAN.

One of the most interesting and comprehensive pieces of history relating to the art of printing was that given to the daily press by Mr. R. Hoe during the past month. In a review of three decades he traced the wonderful advance made in the art of printing down to the wonders of the present day, and the account in its grasp of detail and accuracy of statement has made a memorable impression — and caused it to be copied in every country where the art of printing is known.