

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. XX.—JOHN GRAHAM.

THE subject of this sketch is a Philadelphian by birth and education, and while his long residence in Chicago has made a thorough Westerner of him in all that contact with the push and enterprise of the West can do, he delights to recall the city of his birth and the incidents in his career before coming West. John Graham was born November 7, 1851, and he is consequently in the prime of his life. At about the age of twelve years he began work-



JOHN GRAHAM.

ing in a printing office, and during the next few years he made frequent changes of employers, thus having an opportunity of studying the various methods pursued in the different offices. He learned every branch of the business, was able to run the different kinds of presses, and familiarized himself with fine ornamental printing. For a short time he was engaged in steel-plate printing, but this did not attract him; so in 1870 he entered the employ of the MacKellar, Smiths & Jordan Type Foundry, where his services were given to the specimen department. Here he worked on type specimen printing, specimen books, and the *Typographic Advertiser*. Those who are the fortunate possessors of that periodical may see Mr. Graham's first work for the firm on the number issued for January, 1870.

During his connection with the MacKellar, Smiths & Jordan foundry, Mr. Graham had an opportunity of learning many of the operations of type founding, and he became very much interested in type designing and cutting. This branch of the business finally had such attractions for him that in 1880 he gave notice to his employers that he would quit working for them. He did not mention to any one what his plans were, but he was determined to become a type cutter. He joined an evening class to study letter drawing, and next bought a set of engraving tools from a type engraver of Camden, New Jersey, Mr. Delacroix. He continued in this way for a year, studying and experimenting all the time. He says he liked the occupation so well that he never tired or lost interest. Naturally such diligent study and work brought satisfactory improvement, and Charles Eneu Johnson, his lifelong friend, one day spoke to Richard Smith, of the MacKellar, Smiths & Jordan Company, calling his attention to Mr. Graham's efforts. This resulted in an interview, when proofs and a few designs were submitted, and Mr. Smith gave him his first order. The design was the one called Pictorial by the foundry, and the order was to cut three sizes—18-point, 24-point and 36-point. The design proved a popular one, and the type was sold in large quantities all over the country, there being at that time a demand for a new face of ornamental character slightly condensed.

In 1882 Mr. Graham went to Chicago, where he became identified with Marder, Luse & Co. His first employment in his new field was to design and cut Spinner Script and Spinner Script No. 2 in four sizes. He soon followed with Modoc in four sizes, Chicago Script, and Inclined Program. About this time he designed and cut a minion type specially for the Illinois Type Foundry, to be used in printing on maps. After a few years thus spent, Mr. Graham decided to open a small foundry himself, which he did. He cut among his first new faces a ten-point roman, which he called No. 2; but after casting a few thousands of pounds he decided there was no profit in roman type. He then turned his attention and talents to designing and cutting new borders, and the next few years were devoted to this special work. His success was

assured, and his foundry soon built up a reputation in that special field. Some of his border designs have not been surpassed in delicacy and refinement, and they were always cast with a perfection and finish which gave satisfaction to the compositor who used them, while for bold and striking effects his Alligator Border was very popular.

Mr. Graham's career has been characterized by an ambition for excellence in all he undertook. When beginning his first font of type, Mr. Smith suggested that he take at first some design which which would be easily handled; but he felt it would be far more to his credit to produce something calling for more skill. He has since that cut scripts and other designs which are considered most difficult to handle.

When beginning his career as a designer and engraver, Mr. Graham acknowledges his indebtedness to Rudolph Gnichwitz, then superintendent of the MacKellar, Smiths & Jordan Foundry, who gave him much valuable assistance and advice. He is now engaged at his regular business of designing and engraving in Chicago, and the printing craft may expect something new at almost any time.

HORACE GREELEY AND THE COLORED RACE.

The following "Greeley story," by Hon. Amos J. Cummings, may not be new to some of our readers, but is worth recording:

"One day, during reconstruction times, when Greeley, through the *Tribune*, was urging on the cause of the colored man, insisting that he should have the right to vote, sit on juries, hold office, and to perform all and singular the functions of full-fledged and untrammelled American citizenship, there came to him in his sanctum a negro in holiday attire. He was a dandy, or, as would be said nowadays, a dude. He was arrayed in clothes of fashionable cut, a silk hat overtopped the short, close black curls about his cranium, and he wore gloves and toted a cane.

"As he entered, the great editor was busy upon an editorial. Now it was thoroughly understood about the *Tribune* office that when Mr. Greeley was writing he was on no account to be disturbed. On this particular occasion he was in the throes of composition. His face bent low over his desk, and his hand flew rapidly over the paper from left to right. The colored visitor, ignorant of all this, marched straight in and sat down in a chair alongside the editorial desk.

"'I called, Mistah Greeley, to ask yo' to write an editorial urging the colored people to study the sciences.'

"The editorial face bent a little closer to the desk, the hand bearing the pen flew yet faster across the paper. After waiting a minute for an answer, and none coming, the colored man, regardless of the remonstrating frowns of the others in the room, again said, in louder and yet more pompous tones:

"'I called, Mistah Greeley, to ask yo', sah, to write an editorial urging upon the colored men the study of the sciences, sah.'

"Still no answer. Only the face bowed closer over the desk, and the hand flying faster over the paper. Again the pompous colored man, impatient for an answer, lifted up his voice to still louder and more insistent tones.

"'I called, Mistah Greeley, to ask yo', sah, to write an editorial, sah, urging upon the colored people the importance, sah, of studying the sciences.'

"Without looking up, the great editor replied in shrill and strident tones:

"'Damn you, get out. Go away. Go to hell! Go anywhere! Go to New Jersey and raise potatoes!'

"The colored man went," Cummings would conclude, "but whether he went to New Jersey or to any of the other places where Greeley told him to go, I don't know, but it is certain he was never again seen about the *Tribune* office."