

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. XXII.—HENRY BREHMER.

THE characteristics of the German designers and engravers are faithfulness to detail and to the accepted standards of ornamentation. The designs which have originated within recent years in Germany or in centers dominated by German influence will prove this. It is



HENRY BREHMER.

evidently the effect of the training given the youths of that country. Only occasionally do you find a bold young German who has the temerity to break away from his school. Much of the type-designing which has made the industry of typefounding in America famous has been done by German artists. They have left their impress indelibly on the art; and while the taste of the past few years has departed far from the purely ornamental in type-designing,

and, as a natural consequence, in printing, one can not but admire the product of their skill.

The subject of this sketch is Henry Brehmer, who has spent the past thirty-five years in New York, where he has constantly followed the occupation of designer and engraver of type. Mr. Brehmer was born in Magdeburg, Germany, April 5, 1840, where he was educated and learned his trade. It was in 1854 that he entered the establishment of Albert Falkenberg, in his native city, where not only all branches of typefounding were carried on, but engraving and printing as well. After serving his apprenticeship of five years he continued in the same establishment for two years more, after which he went to Berlin, finding employment in several places, and a portion of the time with Frowitsch & Sohn. His next experience was in the well-known typefoundry of Haas'sche, in Basel, Switzerland.

Mr. Brehmer came to America in 1865, through an offer made by the late James Conner, and he continued in Mr. Conner's employ from December, 1865, until the spring of 1872. After leaving the Conner foundry, he worked for a short time for Farmer, Little & Co., and later he was employed by George Bruce's Son & Co., where he produced most of the work which has made him a familiar figure in the typefounding business. He has also done some work for Phelps, Dalton & Co., Boston, and has produced a number of faces for the Lindsay Typefounding Company. Recently he has given his time to cutting a face specially for a noted New York printer.

The list of faces designed and engraved by Mr. Brehmer is a considerable one, and an inspection of them will show the character and quality of his work. For James Conner's Sons he cut Gothic Condensed No. 5, Egyptian Extended, Siderographic, Siderographic Ornate, Siderographic Shaded, and others. For George Bruce's Son & Co. he produced the various series of Ornamented numbered respectively 1053, 1057, 1067, 1076, 1078, 1079, 1080, 1081, 1082, 1084, 1085, 1086, 1091, 1540, 1553, 1557, 1559, 1560 and 1562; Ornamented Black No. 543 and No. 544, together with the lower-case of Meridan, five-line and seven-line Penman Script. He also cut Combination Borders Nos. 58, 59, 65, 66, 67, 68, 69, 70 and 71.

For the Lindsay Typefoundry, Mr. Brehmer designed and cut Irene, Alma, Mathilde, Gretchen, Sarah, Elizabeth, Caroline, Marguerite, Maria, Katherine, Martha, Frances, Priscilla, practically all the ornamental faces produced by that foundry. The faces cut for Phelps, Dalton & Co. were

Renaissant and Æsthetic, and while the list is a brief one, these two series were among the popular ones ten or fifteen years ago.

Mr. Brehmer is not an old man, and he is actively engaged in his favorite occupation, with all the enthusiasm which characterized his earlier career. He is yet capable of producing much that is new and novel, and the printing world may expect further products of his genius.

THE FIRST HOT-PRESSER OF PAPER.

The practice of hot-pressing, by which so beautiful a gloss and flatness is given to printed paper—particularly that used for high-class books—was the invention of Mr. Thomas Turnbull, the founder of the well-known firm of cardboard makers of that name. A little over one hundred years ago, as all persons know who have looked over old letters of that period, writing papers were made with an extremely rough surface, on which it now seems difficult to understand how pens could have been made to mark. Even the system of "rolling" was then unknown, and printing paper was invariably disfigured by a coarse surface, while the impression of the type, where the paper was thin, was generally to be seen through the reverse side. Our forefathers probably thought such matters unworthy of serious attention, although now every stationer and bookseller knows that the public have since learned to regard them as important. No one, at all events, had hitherto thought of remedying them, and the improvement finally came from the ingenious idea of a man in no way connected with paper-making or publishing.

Thomas Turnbull was a young workman in the employment of Mr. Sparrow, a packer and hot-presser of cloths, which were the only articles then hot-pressed. Mr. Sparrow having died, a number of circulars announcing the fact to his customers were ordered by his widow to be printed. The circulars, when they came from the printer's, damp and uneven, with impression marks on the back, were disagreeable to the eye of the young workman. He had a leisure half-hour, and it struck him to put each between glazed boards, and subject the printed paper to the same pressure, from hot iron plates screwed down by powerful machinery, which he had been accustomed to give to cloth and silk. The result showed an improvement so striking that he was at once convinced that the new application of the process, trifling as it seemed, was important. Having an enterprising mind, he soon afterward took a small shop in Booth street, Spitalfields, set up presses, and went himself to stationers and publishers with specimens of his work. The system spread, although, as in the case of other luxuries, it was at first ridiculed as an absurd piece of foppery. Mathias, in his satirical poem, entitled "The Pursuits of Literature," published in 1794, frequently denounced the new absurdity. "All books," he says, "are now advertised to be printed on wire-wove paper, and *hot-pressed*, down to the 'Philosophical Transactions' and Major Rennell's learned 'Memoir on Hindostan,' as if the intention were that they should be looked at and not read." Thomas Turnbull extended the hot-pressing system to cardboard making, in which art he gained a great reputation, which is still enjoyed by his descendants.—*Colonist and Exporter*.

ONE AMONG TEN THOUSAND.

Find enclosed \$2 for THE INLAND PRINTER, one year. I have taken the publication for years and enjoy studying its pages; to me it is "the one among ten thousand." You are doing a great work in bringing nearer to perfection the "art preservative."—*Charles F. Hildreth, The Advance Printing Company, Port Huron, Michigan.*