

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. XXIV.—CHARLES E. HEYER.

THE West has developed its own class of designers and engravers, and there has been wrought out by them a style of work free and untrammelled. The advocates of the antique or conventional models probably look with disfavor on these Western innovations, but at the same time the popularity and immense sale of many of them is proof that the printers and the public saw something to attract the eye.



CHARLES E. HEYER.

The time was, and within recollection of middle-aged printers, when Western typefounders only cast romans, italics, and plain job faces, leaving the production of the ornate and novel to the older foundries of Boston, New York and Philadelphia. With the growth of the art of letter-designing and letter-cutting the positions in the Eastern foundries became scarce, and at the same time Western enterprise and push

saw its opportunity to enter the field as competitors for a class of business which always proved profitable. The rapid rise of the Great Western Type Foundry and the Chicago Type Foundry, of Chicago, and the Central Type Foundry, of St. Louis, contested the palm of popularity for a time, or until the American Type Founders Company bought out so many typefoundries.

One of the early members of the guild of type designers and engravers to come West was Charles E. Heyer. This gentleman was born in Berlin, Germany, September 30, 1841, and in due time entered the establishment of Decker (which later, in 1870, became the Government printing-office and typefoundry), where he learned his trade. Like all able-bodied young Germans he had to do military duty, and at the proper age he entered the army, serving through two wars, those of 1864 and 1866. Mr. Heyer came to America in 1867; he traveled a few months in the West, when he returned to Boston. There he met the late John K. Rogers, manager of the Boston Type Foundry, and entered his employ. He continued with this foundry for ten years, during which time he was constantly employed in his profession, and he produced at this time many new things. In 1877 he came West, to Chicago, and with the exception of a few months spent in traveling in Colorado and California for his health, the remainder of his life was spent there. His active work in Chicago began in November, 1879, when he engaged his services to Barnhart Brothers & Spindler, a connection suddenly terminated May 1, 1897, when he died from heart failure.

Mr. Heyer's productions for Barnhart Brothers & Spindler's foundry embrace the larger portion of the new faces brought out since they began to produce original designs. The list is a long one, and enterprising job printers will readily recall most of them, as follows: Armenian, Armenian Extended, Maltese, Maltese Open, Occident, Occident Shaded, Lyric, Sylvan Text, Challenge, Emerald, Arcade, Castle, Solar, Grant, Princeton, Fair, Avon, Canton, Canton Open, La Salle, Mazarin, Mayo, Opaque, Heyer, Lightface Era, besides the long list of popular scripts, Lakeside, Princess, Jewel, Grace, Myrtle, and Plate. He also designed and engraved Elite, Wave, Florette, Art and Leaflet Ornaments, Midway Midgets, Brownies, etc.

Mr. Heyer was trained early in life in freehand drawing, and the effects of his early training may be seen in his type-designing, which is characterized by a departure from all

that is conventional in the alphabet. In his private and social life he was popular, and his loss is keenly felt. He was a keen observer of men and events, and was well posted in many departments of human knowledge.



CONDUCTED BY J. I. C.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods as may be for the best interest of the printing trades. All letters for this department should be marked "J. I. C.," care The Inland Printer, and addressed to 212 Monroe street, Chicago.

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

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. \$1.50.

INLAND PRINTER ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. Prices: 400 pages, 2,000 jobs, \$5; 200 pages, 1,000 jobs, \$3.50. Specimen page and descriptive circular on application.

CAMPSIE'S VEST POCKET ESTIMATE BOOK, for the convenience of solicitors of printing. Contains thirteen pages of useful information for estimators, and ninety pages of printed blanks adapted for making detailed estimates on any class of work. 50 cents, prepaid.

THE HARMONIZER, by J. F. Earhart.—An invaluable aid to the estimator on colored work. Shows the effect of a great variety of harmonious combinations of colored inks on colored stock. Gives a practical illustration to the customer. \$3.50. The Inland Printer Company, Chicago.

PAPER STOCK ESTIMATING SIMPLIFIED.—A useful book for users of paper. It will aid in making estimates quickly and accurately. It gives the cost of 1,000 sheets of paper at almost any weight and price per pound, and will aid in checking paper dealers' bills, as well as aid dealers in selling goods, saving time and figures to both. \$5.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover paper of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. Reduced price, 40 cents.

ESTIMATE ON 500 RECEIPT BOOKS.—A subscriber writes: "I gave an estimate some days ago upon 500 Receipt Books, 3 1/8 by 8 1/4, including the stub. There were twenty-five receipts in each book, and the same were perforated at the same time the printing was done. The paper was an ordinary 24-pound folio, which we figured in at 7 1/2 cents. We lost this order, and we are at a loss to know how our competitors who secured the order can make any money, or even a living at this price. Our estimate was as follows:

12,500 Receipts, bound in books of twenty-five, with Manila, 100-pound cover, same printed on the inside, one page all in black ink, bound with two wire staples, reinforced on the outside with cloth strip on back, covering staples.

Paper, 17 by 22, 24-pound, and Manila for covers..... \$4.00
Composition (setting up two) and inside cover..... 2.00
Presswork, 5,000 impressions 4.00
Binding 500 books, at 1 cent each .. 4.75

\$14.75

Answer.—My friend, has it ever occurred to you that there are many ways to get out this job? Why not take a little more time, and figure this out upon another plan? It is well often to imagine that you are your own competitor, and at the same time your own customer. The writer would have figured to do this work upon 17 by 28, 32-pound. On this size paper you would get 16 out, and a more convenient way to run two on. The folio sheets give you a long strip 32 by 17 to feed, and can not bind two on. You will find it a very hard sheet to handle and make time on your presses. The double cap gives you two on, the square way, and I have no