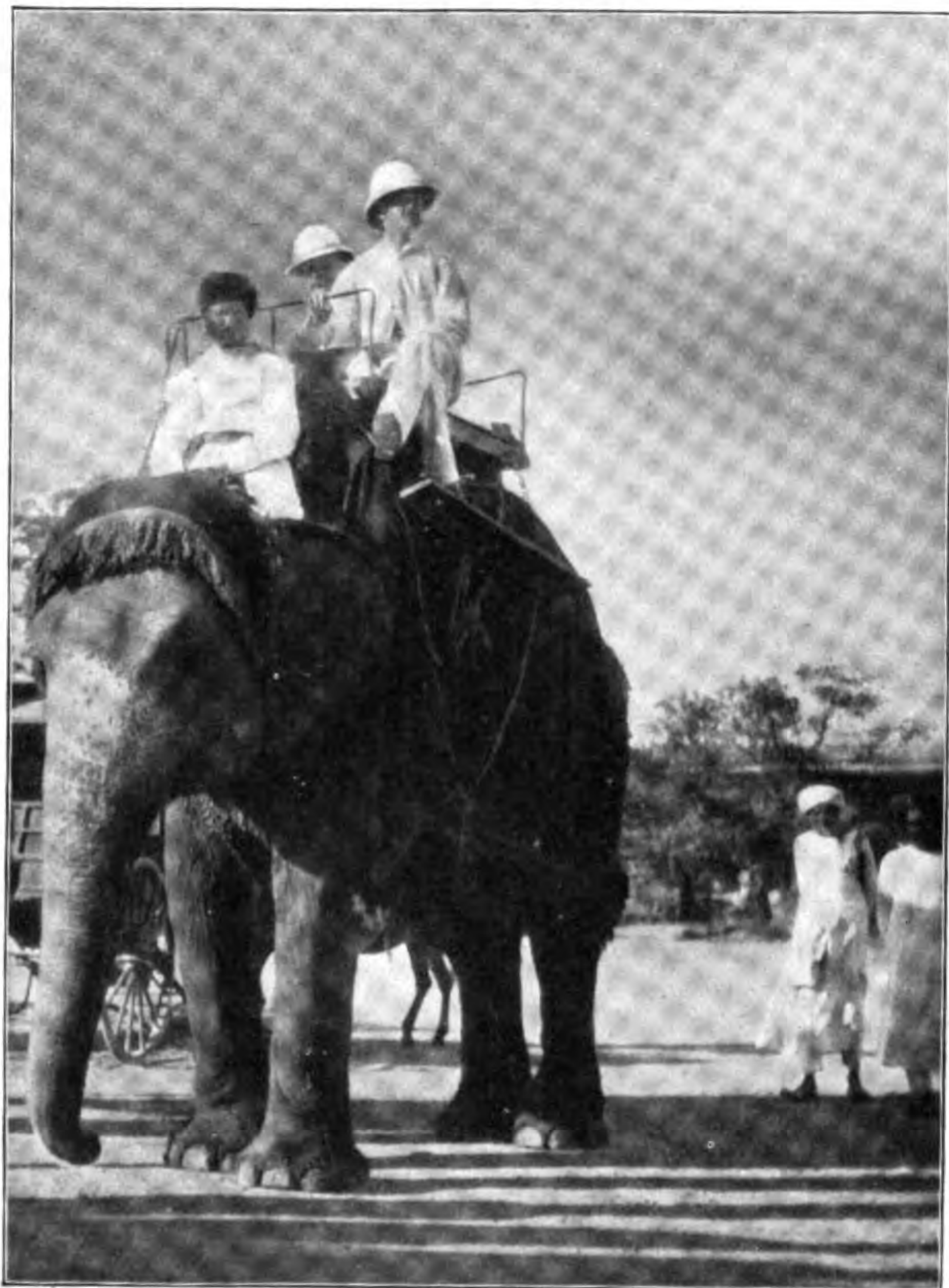


like the craftsmen of old, he is at once painter, sculptor, architect and mechanical draftsman. He labors with untiring zeal, and the amount of work he does is prodigious—it has been said that the book-covers alone which he has created, if stretched out in a line, would reach from New York to Chicago—and no two of them alike.

The late William T. Walters, of Baltimore, was so attracted to Winchell's talents some years ago that he tendered him an offer to study abroad at his expense. The offer was a tempting one, but was rejected owing to lack of confidence, as he never regarded himself seriously as an artist capable of great things. He rather turned his attention along the channels of practical everyday commercial art.

The personality of Winchell is not well known, even to his contemporaries, and after forming a mental picture of



MR. WINCHELL AT HYDERABAD, INDIA.

him from his profession and his achievements, the first meeting with him is an agreeable surprise. He modestly acknowledges forty years, but looks ten years younger. He is inclined to the humorous in social moments; thoughtful and serious when discussing business; dreamy in repose, indicating the rare combination of business ability and artistic temperament. He is a clever talker, enjoys and can tell a good story, and has a wide circle of personal friends attracted to him by an irresistible magnetism. There is probably not a score of men living who have visited so many strange and remote corners of the world, and to get under the magic spell of his voice when he is in the humor for reminiscence, is one of the greatest of intellectual treats. His success in his chosen field has been phenomenal. A few of Mr. Winchell's designs are shown on page 710. Lack of space prevents the printing of others.

THE BENEFITS DERIVED ARE LASTING.

I regard THE INLAND PRINTER as the mightiest help for the printer in the small city, and the benefit derived through the study of this splendid journal will be lasting.—*J. F. Papenhagen, Herald Jobrooms, Defiance, Ohio.*



MR. WINCHELL IN JAVA.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. XXV.—THE EARLY AMERICAN REPRESENTATIVES OF THE LETTER-CUTTER'S ART.

OF the early engravers, or punch-cutters as they were formerly called, it is impossible to give any detailed information, as very meager records of their lives are extant and absolutely nothing concerning the styles or faces of type they cut. The work of remodeling and refitting the old foundries, with the occasional visits from fire, have probably destroyed most of their work if not all of it. The first typefoundries were no doubt supplied with matrices or drives from the English or European founders, so for a considerable time there was no demand for the cutter's services; but with the growth of printing and publishing and the consequent demand for type, it finally became necessary for the founder to have his own punches. The constant wear and the occasional accidents made it necessary to duplicate matrices, and where the original punch was on the other side of the Atlantic it became impracticable to thus depend on the original.

Probably the first person to regularly engage in punch-cutting in the United States was Edwin Starr. Any cutting prior to his advent was only in the nature of emergency work, and might have been done by some person not regularly engaged in the business, as an engraver or silversmith. Mr. Starr, however, saw the opportunity to make a business for himself. He was first apprenticed to the trade of a silversmith, but his brothers having gone into a typefoundry he was easily persuaded to join them. He was first



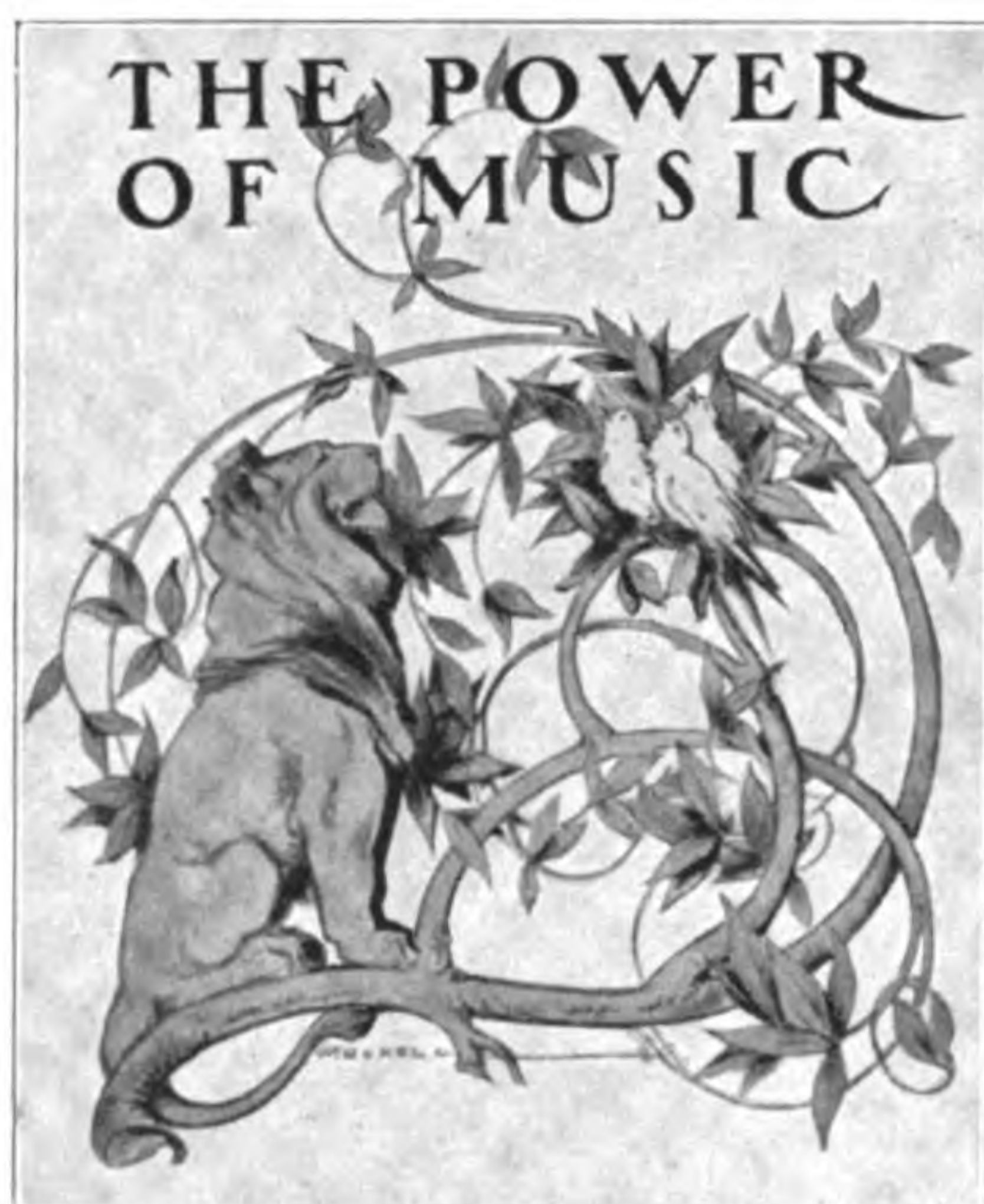
MR. WINCHELL IN PEKIN, CHINA.

employed in the foundry of Elihu White, and he soon developed a degree of skill and accuracy that have not often been equaled and never excelled. He made the cutting of punches on steel his special study and pleasure. In after years when engaged in business in Albany he issued a circular in which it was stated that nearly all the type cast in the



BOOKLET COVER.
Designed by E. E. Winchell.

United States prior to 1825 was from punches cut by his own hand. This statement could not be controverted and was substantially correct. Edwin Starr was the fourth son of Timothy Starr, fifth in descent from Dr. Comfort Starr, who settled in Boston in 1635. It is not recorded where he was born, but probably in New York, and before 1790. In partnership with a brother, and under the name of Starr Brothers, he opened a typefoundry at Pittsburg about 1832, but the venture was an unfortunate one. Afterward he was employed in the typefoundry of D. & G. Bruce in New York, where he ranked as their best workman. Of a peculiar temperament, he had not the faculty of adapting himself to his associates, and his life was full of bitterness and disappointment. All his ventures in business on his own account, or



BOOKLET COVER.
Designed by E. E. Winchell.
(By courtesy of Wilcox & White Company,
Meriden, Conn.)

associated with his brothers, proved futile. Yet his work was of the highest quality, and he was recognized as a genius. Among the many ingenious and valuable inventions introduced by him was a method of printing in two or more colors by a changeable type (patented), to prevent the counterfeiting of banknotes. He also introduced a circular type

for postoffice use. After a long and eventful life Edwin Starr died January 19, 1853.

Another brother, Henry Starr, took up engraving and letter-cutting, and was very skilful. His life was spent chiefly in Baltimore and Philadelphia, and he died in the latter city, but the date is not known. He did good and capable work, but did not have the skill or ingenuity of Edwin.

Next to Edwin Starr in point of skill was William F. Hill. This gentleman was engaged in the work of cutting punches for typefounders, about 1820, or possibly before that time, and his work was in demand. He had the reputation of producing more ornamental effects than Starr or any other cutter of the period. His work was taken by the different foundries, Elihu White, D. & G. Bruce, and Binny & Ronaldson. He died on Staten Island, many years ago, of ship-fever.

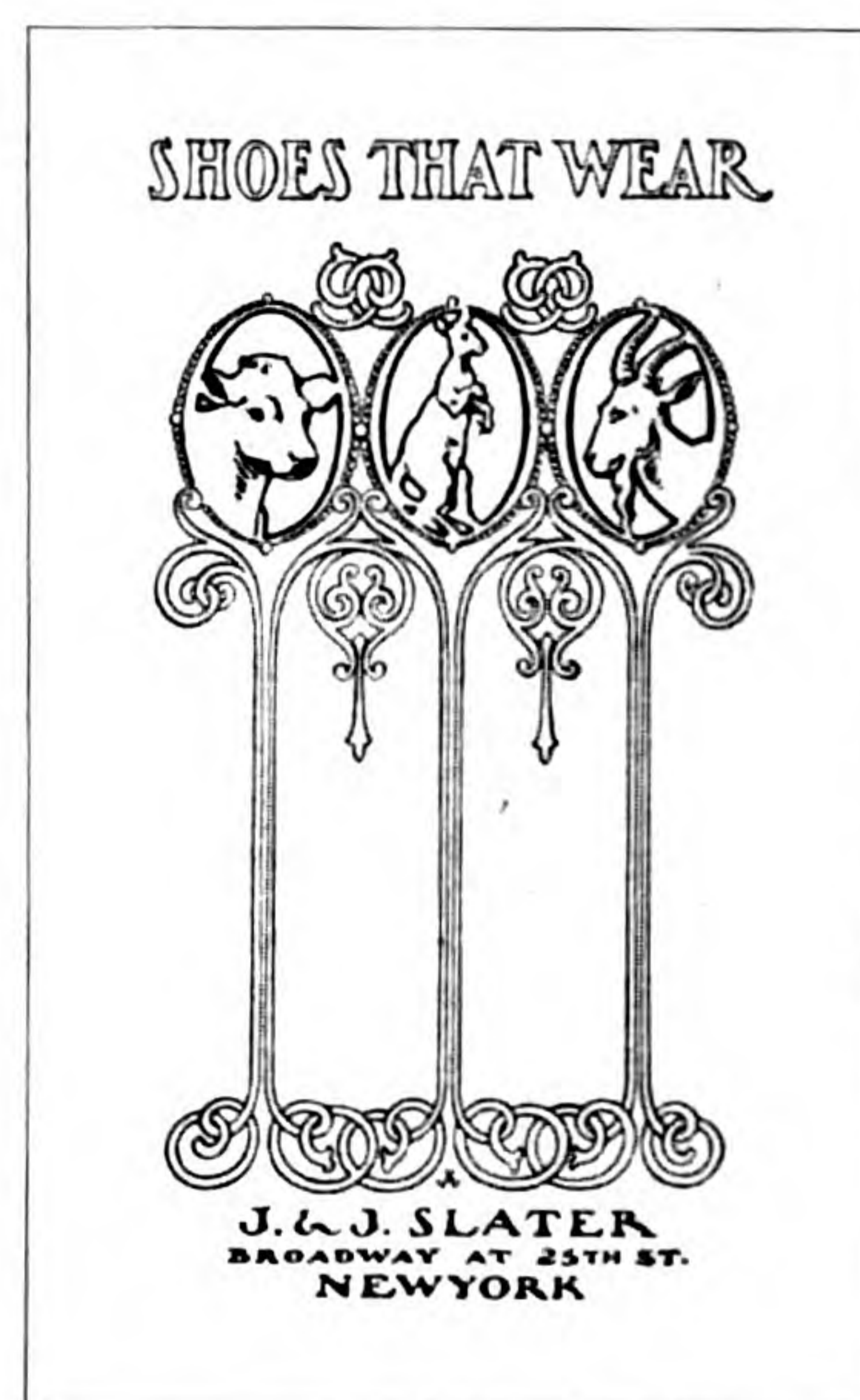
Another cutter of this period was David Bruce, Jr., who died in 1892, an account of whom has already been published in this series of sketches. George Bruce, the junior partner in the firm of D. & G. Bruce, was also a cutter, but did not work at that branch of the business very much.

George B. Lothian, son of Robert Lothian, who attempted to start a typefoundry in New York, but failed, had learned something of the business from his father and from Elihu White. He made an unsuccessful attempt to establish a typefoundry at Pittsburg, and in 1822 undertook to make type for the firm of Harper & Brothers. Mr. Lothian was a cutter of merit, and the faces of Greek cut for the Anthon Classical Series were much admired, and are still looked upon as correct models.

Thus while these early representatives of an exclusive guild left behind them some strikingly beautiful specimens of their skill, there is so little known about their lives that it is safe to say very few persons now living ever heard the names mentioned. Their work was done at a time when printers and typefounders were reaching out for something more pleasing than the current type faces in use in England and on the Continent, and there are evidences of originality of treatment of the alphabet, which was an agreeable change to both printer and reader.

ORIGIN OF "TOMMY ATKINS."

The regular soldier of the British army owes his nickname of "Tommy Atkins" to a pure accident. Years ago Sir Garnet Wolseley, now commander-in-chief of the armies of Great Britain, published a little volume called "The Soldier's Pocket Book of Field Service." In illustrating the manner of properly filling out field reports he happened to use the name "Thomas Atkins." "The Pocket Book" is the English soldier's military bible, and the name "Thomas Atkins" was at once adopted as his proper nickname. Later, Thomas was abbreviated to "Tommy," and the accidental name passed down into history.—*Chicago Daily News*.



BOOKLET COVER.
Designed by E. E. Winchell.