

engine-turned or ornamentally engraved. The second prize will be a 14-carat, 16 size, gold-filled watch, either Waltham, Elgin or Hampden movement, and engine-turned or ornamentally engraved. The five engrossed certificates will be given to the five compositors whose work is judged next in quality to that of the winners of the prizes. A gold medal, suitably engraved, will be presented to the proprietor of the establishment in which the job is set up that wins the first prize.

The time is limited, though sufficient if the matter is taken in hand at once. We trust that all printers will do their best in helping to make the contest as interesting as possible. All specimens submitted will be exhibited at the exposition, so it is desired that it be as representative as it can be made.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. XXVII—HENRY SCHUENEMANN.

IN contrast with the names recently under review in this department, we have here a young man; and while he has been actively engaged for a number of years in designing and engraving for typefounders, is not yet thirty-four



H. SCHUENEMANN.

years old. Henry Schuenemann was born in Cleveland, Ohio, April 16, 1866, of German parents. His education was received in the common schools of that city, and when yet little more than a boy he secured employment in the Cleveland Type Foundry, then under the management of the H. H. Thorp Manufacturing Company. After an apprenticeship of three years in the various departments of the typefoundry he was promoted to the work of type-cutting, and here he continued actively engaged until the sale of the foundry in the fall of 1892 to the American Type Founders Company, when work in original designing and engraving was discontinued at that branch. Shortly after that time Mr. Schuenemann opened up a shop on his own account, and did work for all typefounders in need of his services. After two years of this work a position was offered him with the Rogers Typograph Company, and he had more work than he could do. Each one of these machines required about four hundred steel letters or characters, and he cut the roman alphabet for a number of them.

After some time spent in this employment at Detroit, a position was offered Mr. Schuenemann at the Central Type Foundry Branch, by W. F. Capitaine, the superintendent of that foundry. Here he did good work for some time, but the change in the plans of the company so reduced the demand for his services that he found it advisable to return to Cleveland, where he is now employed as a machinist with F. H. Bultman, who was his first superintendent of the Cleveland Type Foundry. He is thus no longer engaged in type-designing and engraving, but the few years spent in that occupation proved his skill and originality in that field.

During Mr. Schuenemann's connection with the old Cleveland Type Foundry he cut Mikado in four sizes, Alpine in four sizes, Chic in two sizes, Gazelle in three sizes, Illyrian in two sizes, Acadian No. 3 and No. 4, each in three sizes, Oxford in four sizes with three sizes of initials, Euclid in seven sizes, Ivanhoe in eight sizes, Walton in four sizes, Waverly Circular in three sizes, Capital, besides various ornaments and borders. When working on his own account he cut Clifton in nine sizes for Barnhart Brothers & Spindler.

In St. Louis Mr. Schuenemann cut for the Central Branch of the American Type Founders Company the series of De Vinne extended in thirteen sizes, from 6-point to 60-point, the 7-point size of De Vinne and several sizes of French Old

Style in steel, besides parts of various other series, where one or more sizes might be added.

His work has been characterized by a certain lightness and delicacy which is pleasing, and while it may be lacking in some of the originality and strength of the older cutters, it was certainly of a promising character. Some of his faces have been closely copied by other foundries, as in the case of Waverly. Had he kept on in his work, it is safe to say he would have reached a very high place in the scale. The printing and typefounding industries need men of originality, endowed with the artistic idea; and they can ill afford to have one of their skilled workers abandon the field.

Mr. Schuenemann is married and has a family, and his life will very likely be spent in the place of his birth, Cleveland. It is certainly to the honor of this city that a designer and engraver of type of so much ability should have been born and bred, and accomplished so much within its precincts. With the wonderful changes in the business of typefounding and printing, the race of designers and engravers is also changing. The work is becoming more and more mechanical, and the ease and rapidity with which new faces are produced has apparently aroused typefounders to the necessity of fewer styles, but what is better, to a change of policy which will be of equal advantage to printer and typefounder.

GRADUATES OF THE "PRINT SHOP."

It is interesting to note the number of eminent men of the present day whose education began in a printing-office. William Dean Howells learned the trade in Hamilton, Ohio; Amos J. Cummings has set type in nearly every State of the Union; Congressman James M. Robinson worked on the Fort Wayne (Ind.) *Daily News*; Richard Watson Gilder, the poet-editor of the *Century Magazine*, once set type and did the presswork on the *St. Thomas Register*, at Flushing, Long Island. William P. Hepburn, of Iowa, used to be a compositor, and a fast and accurate one. So were Charles B. Landis, of Indiana, William H. Hinrichsen, of Illinois, George D. Perkins, of Iowa, and a host of other prominent men in the country.—*Chicago Daily News*.



ST. LOUIS EXPOSITION ADVERTISING DESIGN.

The Lifeograph Company has arranged the above design for the promoters of the St. Louis Exposition, to be held in that city in 1903. It is intended to be used for advertising purposes, and will undoubtedly become a familiar trade-mark before the exposition opens. The design so clearly speaks for itself that no explanation of it is necessary.