

## DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. XXVIII—BERNE NADALL.

THE subject of this sketch was born in Louisville, Kentucky, February 28, 1869, and when but four years old manifested a talent for art. His mother was an artist of the French school, and no doubt it is to her teaching and example that the early development of his artistic tempera-



BERNE NADALL.

ment is due. The talent was carefully cultivated until the death of the mother, when he was placed under the instruction of H. Clay Woolford, a prominent artist of the South; but for some reason they were not harmonious, and he made little progress. Two years later Mr. Nadall began studying with Al. Legras, a classmate of the famous Carl Brenner, and from that time he made rapid progress. He afterward went to the Louisville School of Design for a term, and in less than a year he was working for the Louisville daily papers, the *Post*, the *Daily Commercial* and others. It was during his connection with the *Post* that he cartooned the "Newman Ward Granite Steal," an exposé of a swindle on the city, and the result was a suit for damages in the sum of \$200,000 against his paper. As a consequence, he left Louisville for Chicago, where he was employed for a time in designing and decorating, and his services were soon sought by printers and publishers. During this period he did good work in designing initials, head and tail pieces, page ornaments and titles, until he finally found congenial work for Barnhart Brothers & Spindler, the Great Western Type Foundry, of Chicago. This proved an incentive to greater exertion and closer study, and he soon determined to go abroad to make a careful study of design in its application to the typefounder's needs. He first went to Birmingham, England, the great industrial center, where every facility is afforded the student, and afterward he spent some months in Paris. Later he returned to Birmingham and applied himself diligently. He went abroad at the end of 1896, and with the exception of a brief visit to Chicago and his old home in the early part of 1899, he has remained continuously at work. Besides devoting a large part of his time to study, he has found employment for the remaining portion in designing type faces and ornaments for English typefounders. In this capacity he has not only had an opportunity to improve his art sense of the best features of the type face to be made, but he has gained a general knowledge of the possibilities and limitations of the typefounding business. Experience of this sort can only be to his ultimate advantage, and must result in reaching the front rank of designers, because it is backed by great energy and persistence.

Of Mr. Nadall's productions in England, American printers have not had an opportunity to judge, as there is very little type of English manufacture which finds its way into their offices. He is yet a young man, and really has his reputation to make, but he is bound to make it. The work he did for Barnhart Brothers & Spindler was not extensive, but showed an originality of treatment and a latent talent in letter designing which give promise of better things. For this firm he designed a considerable number of borders and ornaments, all of which have met with a hearty reception from printers. His principal type designs are *Mazarin*, *Mazarin Italic*, *Fifteenth Century*, *Tell Text* and a lightface

type of pleasing design known as Nadall. This latter was probably cut lighter than the designer intended, and its usefulness thus somewhat impaired, as it has not been found durable at the press.

Mr. Nadall has not yet signified his intention of returning to America, but the time has nearly expired which he allotted himself for study, and his return may be expected at any time.

## A USEFUL APPLIANCE.

A useful little invention for use in the printing-office has been patented by Mr. A. C. Fowler, says the *British and Colonial Printer and Stationer*, and is intended for the assistance of the display compositor by providing him with a level surface on which may be built up jobs that would be awkward to handle on a sloping galley. It consists of an iron clamp that fixes to front edge of the lower-case; attached to the clamp there is a sliding piece with crosstop, that may be fixed by means of a screw at any desired elevation above the frame. On this crosspiece the front edge of a galley may be rested, and so give a level surface on which making up can be done. It may be attached to any sort of composing frame, and by a half-turn of thumb-screw the galley,



BOOK-PLATE.

Drawn by Isaac Morgan, Chicago.

or case, can be raised to a horizontal position, thus greatly facilitating the composition of borders, ornate work, curved and diagonal lines, etc. It is immediately adjustable for all sizes and styles of galleys, cases and frames. To artistic printers it should prove an article of service, saving, as it does, considerable time and space, together with the many advantages derived from being able to build up and complete work entirely on the composing frame. In offices where space is a consideration it will be useful for the laying up of forms, correcting tables, prices current, etc., on the frame instead of the stone.