of the stock. Omit the ornamentation at the lower right-hand corner, and work the reading matter belonging to this corner in black only and occupying the same position which it now does.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. XII.—JULIUS HERRIET, SR.

IF one may judge from the average age attained by persons engaged in designing and engraving type, the occupation must be considered a healthful one. The number now living at a very advanced age, and in possession of all their faculties, is remarkable. One of these is the subject of this sketch, Julius Herriet, Sr., of New York. Mr. Herriet was born in Brunswick, Germany, February 9, 1818, and at the age of fifteen he was apprenticed as a typecaster in the large type foundry of Friederich Vieweg & Son, in his native city. That was in the days of hand casting, long before the invention of Bruce's casting machine, and the fumes and heat from the furnace over which the casters worked soon told on young Herriet's health, and he was forced to abandon it. He then apprenticed himself to the printing business, the proprietor being a Mr. Reichard, who, though a hard master, saw that his apprentices were well instructed in the art. Even at that early date Mr. Reichard cast large octavo pages in a lead matrix, making very good stereotype plates. His process of casting was a secret carefully guarded. Besides learning letterpress printing, Mr. Herriet had an opportunity to learn copperplate engraving, his employer being an expert in that branch.

JULIUS HERRIET, SR.

After completing his apprenticeship, Mr. Herriet engaged with a partner in the printing business on his own account, and also published a newspaper, called *Blätter der Zeit.* The sentiment of this paper was strongly republican, and the period an exciting one (1848); so if its editor had not fled to America he would probably have shared the fate of his journal, which was confiscated by order of the government. Toward the end of 1849 he reached this country, a stranger and penniless. As he could draw and paint, he soon found employment in a window shade factory. Feeling that a change would be advantageous, after a time he went to Philadelphia, and, through the good offices of a friend, was given an opportunity to enter the employ of the Johnson Type Foundry. This was in 1854, when the type founders were beginning to multiply matrices rapidly by the electrotype process. Mr. Herriet was occupied in facing up the letters for the battery, a task for which his experience as an engraver and printer fitted him.

At intervals specimen sheets from European type founders were sent to Mr. Herriet, and he suggested to Richard Smith, one of the partners in the Johnson foundry, the advisability of issuing something at regular intervals to show the new productions of the foundry. This was the inception of the *Typographic Advertiser*, which for nearly forty years served the purpose admirably, and won for the foundry much of the notoriety it held. The first number was issued April, 1855, and at the same time Mr. Herriet was devoting a portion of his time to the issue of the quarto specimen book, besides facing types for the battery in the process of electrotyping matrices for the foundry. The exactions proving too heavy, he left Philadelphia for New York, and after reaching the latter city he completed the pica size of Gothic Tuscan for the Johnson foundry.

Mr. Herriet at once began the designing and engraving of type in New York, and his first work was an alphabet of Shaded Roman, which was accepted by Bruce, but on examination it was found that the mold for that particular size would not cast an extended face, so he took it to Conner's foundry, where it was immediately accepted and an order given for two more sizes. This led to steady employment from the Conner foundry for several years. His next engagement was at Bruce's foundry, but after a time he again returned to Conner's, where he continued until advancing years induced him to give up work.

The list of Mr. Herriet's productions is a lengthy one, and dates from his engagement with the Johnson foundry, for which he cut five sizes of National (both plain and for two colors), Gothic Tuscan in five sizes, many ornamented faces, Modern Text and Modern Text Open in eight-line and ten-line pica, besides several of the earlier borders. For the Bruce foundry he either designed or cut, or both, the following faces: Nos. 308, 853, 882, 1048, 1025, 1047, 1056, 1058, 1060, 1515, 1517, 1521, 1522, 1523, 1525, 1526, 1527, 1528, 1532, 1533, 1539, 1542, 1543, 1545, 1549, 1554, Extended Black (No. 513), Italian Black (No. 525), Extra Condensed Black (No. 526), Ray Shaded Black (No. 529, cut on steel by West after designs by Herriet), Slope Black (No. 538), and German Text (No. 580). For the Conner foundry he cut the following: Latin Ornate, Latin Ornate Shaded, Nero, Franklin Text (plain, open and shaded), Oblique Shaded, Inverted Shaded, Text, Text Italic, Title Extended (great primer size only), Expanded (largest size only), Italian Extra Condensed, Octagon (plain and shaded), Roman Shaded, Ornamented Text (plain and shaded), Old Style Title, Cosmopolitan, Mayflower, Pilgrim, Curved Antique, Word Logotypes, Utility Ornaments, Rustic Ornaments, Ribbon Ornaments, and Section Ornaments.

Mr. Herriet is a many-sided man, of broad and liberal culture, and observant of the changes around him. He has seen wonderful improvements in printing and type founding since reaching the years of discretion, has known many of his contemporaries in his special work, and has been an appreciative and just critic. He bears cheerful testimony to the skill and genius shown by each in his specialty, and has only kind words for all. Though now past eighty, he is able to recall much of his past life and work, and with a little prompting from Mr. Munsen and Mr. Liegel, now managers of the Bruce foundry, has furnished the essential facts for this sketch.

RETAINS ITS VALUE AS AN ADDRESS BOOK.

On June 27 last, Messrs. Loring Coes & Co., manufacturers of machine knives, Worcester, Massachusetts, wrote THE INLAND PRINTER as follows: "We are compelled to own that we do not understand how a monthly medium like THE INLAND PRINTER retains its value as an address book until the next issue appears. We have today, 27th, four replies on our desk to our ad. in June number, each mentioning the paper, and each from a well-rated house. *And this is not a new thing.* We fancy you are as pleased as we are with this, and our hope is that you as well as ourselves will feel the benefit accruing from the work we are putting out in response to these replies. You may make use of this or us as you desire." This house is one that has always been ready to accord THE INLAND PRINTER credit for assisting it in the matter of giving publicity to the goods it manufactures. They have stated in former communications that their business has been very materially increased through advertising in THE INLAND PRINTER, and the above is simply another acknowledgment of the gratification they feel at having arranged for space in its pages.

A STORY is told of a very enterprising Jew who would give himself away and go to any length of self-abnegation in order to effect a sale. He was showing off a cloth on his arm. "Just feel de closch, butiful, soft as shilk, make you a lovely schuit of closch." Customer: "Yes, but (sniffing) it smells so!" Jew: "Thash not the closch. Thash *me!*"

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