this class, all but one were carried away by a picture of summer scenery, Le Breton's "Christmas Morning" being the exception.

Among the local exhibitors, Charles B. Parsons won very general commendation for his work, "Thoughts of Thanksgiving," showing a country maiden with mind intent upon the gold-hued pumpkin and the other concomitants of the annual feast.

The catalogue, it may be well to state, was in itself an artistic creation in its green cover with silver lettering, the work of the Wilson Printing Company, of Detroit.

THE INLAND PRINTER reproduces three of the conspicuous pictures of the exhibition for such of its readers as are interested in camera work, two of them being shown on opposite page, and the other on page 692.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. XIV.—DAVID BRUCE.

PROBABLY the most interesting figure in the history of type founding in America was David Bruce, who was long actively engaged in the various operations pertaining to the production of printing type. He was best known as the inventor of the type-casting machine, but he had a thorough knowledge of every branch of the type founding business—mold making, punch cutting, matrix fitting, casting and dressing. He was the designer and cutter of a considerable number of faces of type, mostly cut on steel, and it is for the purpose of recording his work in that department that this sketch is written. It was really in the capacity of a cutter where he began his career in type founding, and as early as 1820 he was so engaged in the foundry of his uncle and father, David and George Bruce, for whom he cut many of the fonts of that period. His first work was the cutting of brass matrices in which the large-sized types of the period were cast. Those were the days when wood type was unknown, and the type founder furnished fonts of five to fifteen lines in size for posters and handbills, cast in brass matrices, cut or engraved in intaglio, a process which has now given way to the electrotype matrix.

DAVID BRUCE.

David Bruce was born at No. 40 Dey street, New York, February 6, 1802, and after leaving school went into the type foundry of David and George Bruce. His long and useful life was ended September 13, 1892, he having reached the age of ninety-one years. He retained his faculties and his activity until a short time before his death, and much of his time in the latter years of his life was devoted to study and writing. His was a trenchant pen, and the occasional communications to typographical journals, or to the periodicals devoted to free thought, as the *Truth Seeker* and *Religio-Philosophical Journal*, were characterized by a directness and grace of expression surpassed by few who make literature their calling.

Mr. Bruce began work in the type foundry when sixteen years old, and a year later was apprenticed to William Fry, a printer of Philadelphia. Subsequently he returned to the Bruce type foundry in New York, and here, with the exception of two years spent in Albany in charge of a foundry, he continued his work in the various departments until 1834, having been a partner in the firm two years. He then withdrew and retired, to reside on his father's farm in New Jersey. It was his idea to construct a machine capable of casting type more rapidly than could be cast by hand, and more perfect than could be produced on the crude machine constructed and in use by the foundry of Elihu White. His first patent was granted and sold to his uncle, George Bruce, in 1836. Patents covering new features and improvements were issued to him March 17, 1838, and November 6, 1846. Although the uncle had requested to have the privilege of purchase of any new patents, he sent his machinist to examine and report on the improved machine. For some reason the report was adverse, and Mr. Bruce turned to the Boston Type and Stereotype Foundry for a purchaser. It thus came about that the improved type-casting machine, the one in general use today, was first used in Boston.

David Bruce started a type foundry in Williamsburg, Long Island, in 1846, and had eight machines running, casting type from matrices made from punches of his own cutting. He was so wrapped up in his casting machine that he sold his foundry to Peter C. Cortelyou.

It is impossible to now secure even an approximately complete list of faces designed and cut by David Bruce, as his work practically ceased in 1865. It is known that many of the romans, italics, two-line letters and titles made by the Bruce foundry during its long and honorable career were designed and cut by him. He also cut Secretary, Madisonian and Hancock scripts, Rimmed Shade, Title Expanded, Roman Extended, Ionic, and a great variety of borders and ornaments, music type, etc. With the industry and pluck of the Scottish stock from which he sprung, he knew no faltering or failure, and his life was one of successes and honor. He may be said to be the historian of type founding in America, and future generations will thank him for the facts recorded by him. During the period when *The Printer* flourished in New York, from June, 1858, to its suspension in 1867, Mr. Bruce contributed many articles to its columns, and these were devoted to recollections of early type founders who were contemporary with him in that business.

Photo by F. E. Foster, Iowa Falls, Iowa.

THE OLD OAKEN BUCKET.

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