

the measure of furniture — preferably fifteen picas wide. This is for the purpose of facilitating the locking up of the form, and as it takes no more of the compositor's time and materially assists the stoneman it should not be neglected. Where a panel arrangement is used, with a panel for the stamp, care should be taken that this panel conforms to the shape and size of the stamp. Fig. 1 is a sample of carelessness in this respect and is but one of

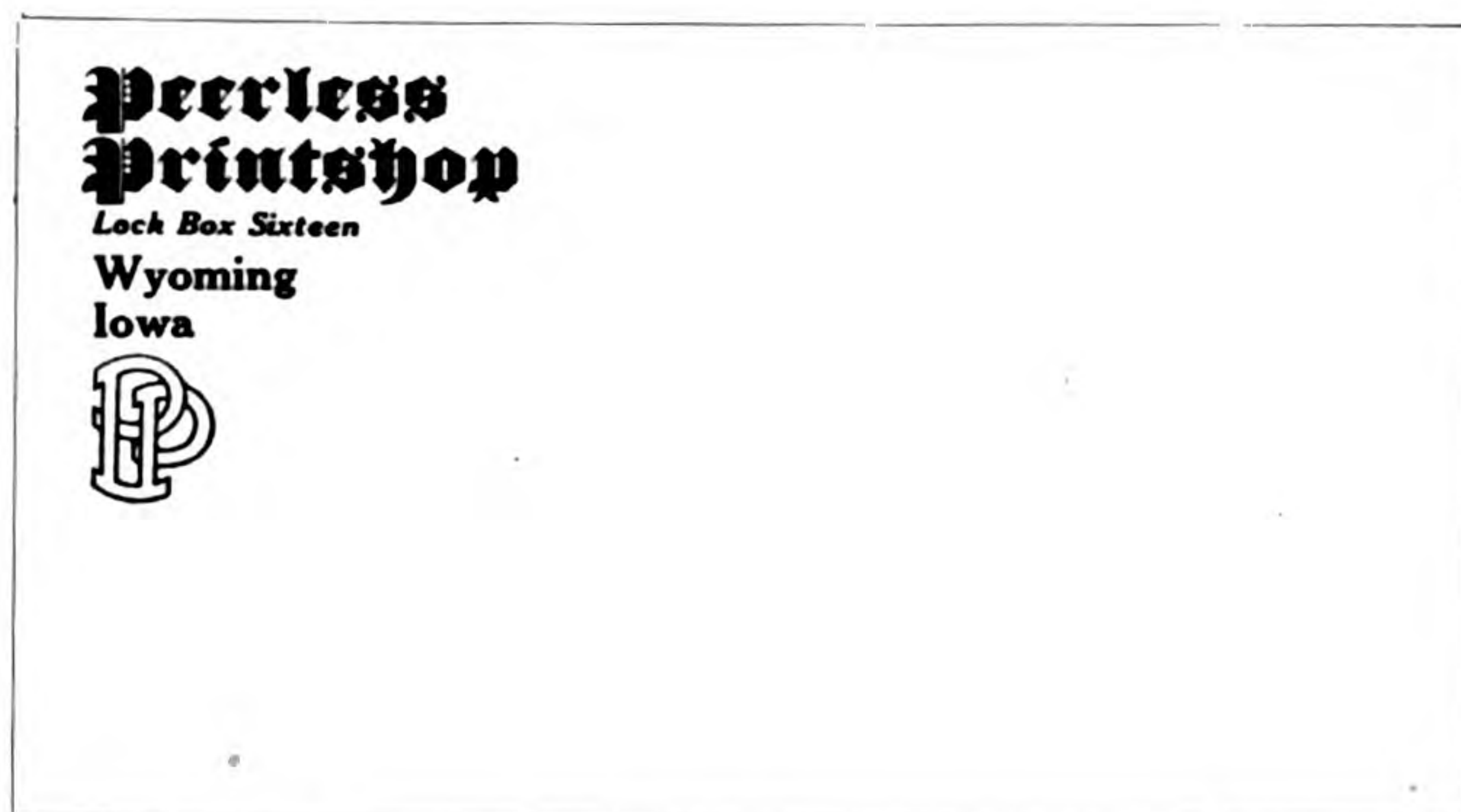


FIG. 4.

many which reach this department. To arrange an envelope of this character, spend considerable time in its composition and then print it in such shape that the placing of the stamp will not only look bad but will cover part of the reading matter, is seemingly inexcusable. If the printing on an envelope will warrant the making of panels and a more or less intricate design, it will certainly warrant the slight additional trouble necessary to see that such design is correct and answers its purpose. A little thing, possibly, but if worth doing at all it is worth doing well.

Many envelopes are now printed in two, three, and even four colors, with elaborate tint-block designs, and while



FIG. 5.

some printers give much thought to the color combinations, how many think of the effect of the stamp on the color scheme? Another small thing — and the first argument against it is that stamps vary in color. This is true, but the envelope printed to form an enclosure for an advertising circular will carry a one-cent green stamp, while the regular commercial envelope will nearly always carry a two-cent stamp. If it is worth while figuring on a color scheme for an envelope, and especially one on which the printing approaches or runs around the stamp, the effect of this stamp should be taken into consideration.

The practice of constructing meaningless panel designs is in vogue in corner cards as well as in other forms of printing. Fig. 2 is an example of this style of work. Even though the rule design possessed merit or beauty, the mechanical defects are such that it could not be considered in comparison with a plain, neat corner card. Design or ornamentation which is not constructed with a definite

object in view or which does not fulfil a definite purpose is valueless and should not be used. In this instance the panels at the ends consumed the major part of the time required to set the whole job and, after all, detract from the finished appearance rather than add to it.

A proper consideration for proportion, ornamentation and the use of color is found in Figs. 3, 4 and 5. Fig. 3 is printed in black and red, the initial in the feature line being in red. On Fig. 4 the line showing the postoffice box and the monogram are in orange, the balance being black. Fig. 5 is printed in reddish-brown and yellow-green on light-brown stock, the type matter being in brown.

THE TYPESETTING MACHINE FOR THE COUNTRY PRINTING-OFFICE.*

This is a business topic, and I shall endeavor to treat of it in a business-like way. Neither the subject nor the occasion calls for "fine writing." If I go sufficiently into detail to make this treatise of value to my fellow publishers, it will be long to the verge of weariness without wasting either time or space on embellishments.

The time has been, and not so very long ago, when hand composition was so cheap in the country that machines were out of the question — not thought of. Apprentices were to be found in nearly every country office, and nearly every country town had a surplus of resident printers of varying degrees of proficiency, but usually fairly good at straight case-work. But those days are gone, in Texas at least. I am told that in the Northern and Eastern States case hands, both youths and maidens, of fair intelligence and proficiency may still be had for \$3.50 to \$6 per week. But the booming Southwest is so full of all manner of development enterprises offering rich rewards for brain and brawn that anything less than \$10 a week is no temptation to a young man who has sufficient intelligence to hold a job in a printing-office. To say that \$10 a week is unreasonably high wages for such service would not be true; and yet, very few country printing-offices can afford to pay that much for hand compositors. And \$10 a week, mind you, is now the minimum wage in Texas. Twelve to fifteen dollars are more common.



J. LINN LADD.

This scarcity of good compositors and the weariness and vexation of spirit caused by the large proportion found to be inefficient, often indifferent and sometimes cankered with vice, caused me to take up, some three years ago, consideration of the question of installing a machine in my office; and if I can give you in fifteen minutes the benefit of my three years of investigation, I may in some measure justify the committee who gave me this assignment.

The first machine investigated by me was the Simplex typesetting machine, manufactured by the Unitype Company of New York and Chicago. And right here let me say that if you want the machine side of the argument placed before you in its most seductive form — or rather forms, for they have legions of them — just write the Unitype Company, Chicago, Illinois, that you are interested in the problem, and they will do the rest. They are the most per-

* A paper read before the Texas Press Association, at Corpus Christi, on June 7, 1906, by J. Linn Ladd, of the Bay City Tribune.

sistent "follow-up" people on earth. And in all the tons and tons of advertising matter that will find its way into your postoffice box, you will not find a dull line. Their advertising man, whoever he may be, is an artist. For three years I have read every line they have sent me, and I have never found any of it tiresome.

And yet, I did not buy a Simplex machine. I visited Orange, Victoria and San Angelo to see the Simplex; I talked with men from Illinois, Minnesota and Ohio who had owned the Simplex and had it at work in their offices, and I

country office that can count upon these conditions for thirty-six consecutive months? And remember, if you default in one payment, the Mergenthaler Company will protest your note and exercise its option to declare all notes due and foreclose its mortgage. Of course the man who has the cash to pay for his machine can avoid the mortgage pitfall; but even then, hand composition will be more economical in most country offices.

I was much interested in the Monotype machine and went to see one in operation; and it just took me three-quarters of a minute by the watch to determine that no man who has anything else to look after has any business with a Monotype machine. It does beautiful work and does it fast; but the Linotype machine is as simple as a meat-ax when compared with the Monotype.

Up to this point in my investigations I had been led to believe that the Linotype Junior was a failure — a mere makeshift gotten out to bluff off the Simplex, and I had not given it any serious consideration. But just as I was about to give up hope of finding a machine adapted to my conditions I heard of a Linotype Junior that was in successful operation in a Mexican office in San Antonio. Straight to the Alamo City I went. I found the Mexican to be an intelligent, cultivated and exceedingly courteous gentleman. He

told me that when the machine arrived he had tried in vain to get one of the machinists from the English offices to set it up for him, and he finally unpacked it and installed it himself. All of his employees were Mexicans, and two of them operated this machine, each working nine hours, so that it ran eighteen hours a day.

Upon further investigation I learned that the Junior had been much improved since this Mexican had bought this machine, and I finally contracted for a Junior. It was installed last September and has proved to be a money-saver in my office. In fact it is easily paying for itself. My foreman who, however, is quite a mechanical genius,

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corresponded with men at Jennings, Louisiana, who had the Simplex lying idle in their offices (one in each office there), because they could not get satisfactory service out of them, and this was true also at Orange. At Victoria the Simplex gives fairly good and economic service. At San Angelo and Dublin its owners are delighted with it.

At the end of two years of investigation my conclusion was that in a dry atmosphere, like that at San Angelo or Dublin, the Simplex will always prove a joy and delight; and that in a moderately dry air, like that at Victoria, it will beat hand composition. But in a damp atmosphere, and especially in a salt-laden atmosphere, the Simplex is a dismal failure. The reason is apparent. The distribution cylinder, carrying the type in perpendicular channels, rapidly revolves over a stationary cylinder having like perpendicular channels with ridges to fit the characteristic nicks in each letter; and the instant a letter is whirled over its own peculiar channel it should drop, by its own weight, into its place. In order to do this, the type must be perfectly dry and the channel, with all of its ridges or tongues, must be bright and smooth. The slightest moisture will cause the bottom type to adhere to the next one above, and thus it will fail to drop. The smallest particle of rust in the channel will cause it to clog up.

During the two years that I was investigating the Simplex, I was also getting what information I could obtain about the Linotype and the Monotype machines; and as soon as I became convinced, much against my inclination, that the Simplex would not work satisfactorily at Bay City, I took up the study of the other machines with renewed vigor. But I was never able to figure a profit out of the Standard Linotype for my office, or any other single country office, for that matter. The machine, metal and installation cost \$3,250 to \$3,600. After paying \$600 to \$750 down, the monthly instalments required by the company are \$66 each, with interest. Operating expenses are \$85 to \$110, making, with the instalment note, a monthly drain of \$150 to \$175 on the cash resources of the office. A large and constant run of bookwork or outside composition might enable a country office to stand this drain; but where is the

Seventh Annual Concert of the Milwaukee Musical Association East-Side Hall, Monday Evening, August 26

soon acquired a speed of about a galley of leaded eight-point an hour. The monthly payment is only \$30, and it easily saves more than that much in the composition bill.

Perhaps I should state here that the Mergenthaler Company restricts the Junior to thirteen ems measure and to one style of type-face in only two sizes, six-point and eight-point. Of course this is to keep it out of competition with their standard machine, as far as possible.

And this question of competition reminds me that in the midst of my long period of typesetting machine investiga-

tions I visited the World's Fair at St. Louis, and there saw all the machines, side by side; and the most interesting one among them was the Monoline machine from Canada. It was almost as flat of top and about as high as an ordinary table, and occupied floor space of about 2½ by 4 feet. It is much simpler than the Simplex or Linotype Junior. It casts a deeper cut and prettier slug than the Linotype, and was easily and quickly adjustable to any size of type or length of line. The operator in charge told me that this machine sells in Canada at \$750 to \$1,100, but that it could not be sold or used in this country till the Mergenthaler Company's patent on the slugcasting device expires. But it made my mouth water and almost made my eyes water to see this \$1,100 Canadian machine so very superior to our \$1,500 American machines, and apparently superior to our \$3,000 machines, beyond the reach of a free-born American citizen.

The Simplex machine costs \$1,500 for a thirteen-em machine and \$1,700 for an adjustable machine setting any measure up to thirty ems pica. It will handle type of but one size body, but three sizes of face can be put on this body; for instance, eight, nine and ten point faces can be put on a ten-point body, giving the effect of solid ten-point, nine-point leaded with one-point leads and eight-point leaded with two-point leads. And ordinary leads may be put between all these lines if desired, as the machine handles the leads automatically. The type for the Simplex is just any ordinary type and costs regular price per pound, with four cents extra to have it nicked to fit the machine channels. The first payment required on a Simplex is \$250 and the subsequent payments are \$25 a month with interest.

The Linotype Junior costs \$1,500, \$250 down and \$30 a month and interest for thirty-five months and then the remainder, \$200, the thirty-sixth month. Either of these machines will pay for itself in any country office that employs more than one case hand. Indeed, if the editor of the paper, who employs one man to do the job and ad. work and another to do the case-work, cares to operate the machine himself, he can soon learn to do his writing upon it as readily as upon the typewriter, and in this way do both his editorial work and his typesetting in one operation, and thus pay for his machine with the wages he would have paid the one compositor. In addition to the \$250 to be paid down on the machine, \$200 will have to be paid for say five hundred pounds of type, in case Simplex is purchased, and \$100 for one thousand pounds of Linotype metal in case the Linotype Junior is purchased, and in either case the expense of freight and installation will be about \$50.

The Simplex machine breaks some type, but this is about offset by the deterioration of the Linotype metal, which loses something by way of vapor and skimmings every time it is remelted. In order to equal the speed of the Linotype Junior, the Simplex operator must have a boy or girl to justify the lines for him, as this has to be done by hand; but this expense is about offset by the cost of keeping a fire constantly burning under the melting pot of the Junior.

Which of these machines, then, would I advise you to buy? That depends. If you are in a reasonably dry country, buy the Simplex. It does prettier work — individual types always do prettier work than slug type — and in most country offices it sets type fast enough without a boy or girl to justify, and it will set any measure up to thirty ems pica. Besides, the payments are easier. If your atmosphere is damp or salt, by all means buy the Linotype Junior. In towns of good size, like Cuero for instance, having two prosperous dailies, their proprietors might find it advantageous, I fancy, to jointly purchase a Standard Linotype, employ a machinist operator, and use it each for an hour at a time, alternately. This suggestion, however, is specu-

lative; all that goes before it has been dug out of the sure mine of experience.

Of course power must go into the office along with typesetting machines, if it is not already there. Very little power is required; one-half horse-power will operate a Standard Linotype, and half that much will run a Simplex or a Junior. A small water motor is a good source of power. An electric motor would be my second choice, but the gasoline engine is not to be sneezed at, and it has become so cheap as to be available in any office anywhere.

Now in conclusion permit me to say that if the words "I" and "my" seem to occur in the foregoing with suggestive or monotonous frequency, it is because the writer believed that the value to his fellow publishers of what he might say upon the subject would lie in the fact that it is the sum and substance of the personal observation and experience — not of his own particular ego, but of a typical country publisher.



THE MILWAUKEE SENTINEL.
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TEXAS PAPERS BAR FREE NOTICES.

The following resolution was adopted by the Texas Press Association at its recent convention at Corpus Christi:

WHEREAS, From time immemorial there has been an idea in some remote quarters that a weekly newspaper is public property, to be used as a free horse by all organizations, social, religious and otherwise, and that no charge should be made for publishing various and sundry notices; therefore, be it

Resolved, That it is the sense of the Press Association that all notices of entertainments, of whatever character, where the object is to raise money, and all resolutions of sympathy, cards of thanks and notices of that nature, come under the head of legitimate advertising and should be paid for; and this association, in behalf of reputable and progressive journalism, would urge that its members and all publishers demand, as a business proposition, that such matter be so regarded and so paid for.

THE KIND OF PRINTER THAT SUCCEEDS.

I had the good fortune to secure one of your books on the "Mechanism of Linotype," and it has proved a great help to me in my care of two machines. As I had no factory experience, and only a few weeks' instruction from an operator, you can imagine what a help Mr. Thompson's book was to me. I saw the ad. in the rear in regard to THE INLAND PRINTER, so I am sending you \$1.50 for a six months' trial.— Thomas F. Flynn, Northampton, Massachusetts.