

## CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

### THE CARTOON SYNDICATE AND THE HOME ARTIST.

To the Editor: GUTHRIE, OKLA., August 30, 1906.

I submit herewith a cartoon for THE INLAND PRINTER. The idea that the cartoonists who are loudest in their out-



cry against the trusts should themselves be working for a trust seems too good a point to be overlooked.

WIN FAZEL.

### JOE MITCHELL CHAPPLE ON COMPOSING MACHINES.

To the Editor: BOSTON, MASS., Sept. 12, 1906.

I have always believed that THE INLAND PRINTER is an advocate for "a square deal" on every question, and have felt that if there ever was a trade journal that could be depended upon to give the whole truth in regard to any

part of the printing business — that journal is your own. You know there are usually two sides to any story.

In a recent issue of THE INLAND PRINTER I read with much interest the reproduction of the address given by Mr. J. Linn Ladd before the Texas Press Association at Corpus Christi on typesetting machines for a country printing-office. I began life in just such an office, and still have a lively interest in all places that are akin to my "first job." I do not like to see information go out which my experience absolutely contradicts — information which must be misleading to fellow publishers. I have no doubt of the earnestness and sincerity of Mr. Ladd, but his experience is singularly different from my own and that of hundreds of the other publishers with whom I am personally acquainted. In fact, his ideas are so much at variance with those generally accepted among persons engaged in the printing business, that I think it only fair that both sides of the question should be heard.

Mr. Ladd speaks of youths and maidens setting type for from \$3.50 to \$6 per week in the East, while the average pay in Texas — he claims — is \$10. In my many years of experience here in Boston, I have never yet discovered any one of even average intelligence who would work at \$6 per week — the lower price is absolutely out of the question. The average wages in the East compare very favorably with those in Texas, the wages of young compositors averaging from \$6.50 to \$10, and those of operators of typesetting machines from \$9 to \$15 and upward per week, according to individual ability.

Some years ago I installed a typesetting machine in our *National Magazine* office here and another in our Ashland office, and for three years these did all our composition, so that my opinion is based on actual experience and not on mere hearsay. I have no hesitancy in saying that the Simplex Typesetting Machine is all that the Unitype Company claim for it. They give instructions in operating the machine, and my people had the benefit of these lessons when the machines were installed, and I remember that one of the special cautions given was to have the type absolutely dry before putting it into the distributor. I believe they were careless about this at first, but soon learned that the rule was not given them by the Unitype people without a good reason, and when it was conscientiously observed we never had the slightest difficulty. Of course all machines have their limitations, but there are numbers of publishers throughout the country who have handled the Simplex and who never dreamed of parting with it until their business grew beyond the machine and something of larger scope was required.

This was our own case in this office, and we now have a Monotype equipment installed. I was much amused at Mr. Ladd's analysis of that machine — it only took him three-quarters of a minute by the watch to decide that the machine was not worthy of consideration. There are thousands of skilled printers who have given it months of study, and to-day it is proving, by concrete results, in Boston and elsewhere, that it is one of the most successful typesetting machines ever used. When we found here that our forms required larger scope than could be given by the Simplex, we put in the Monotype, and on our machine we can set all type from five to twelve point, and besides this we can make all the advertising and display type up to thirty-six-point — all that our own office needs for advertising and all needed by the country daily newspaper in Wisconsin.

The operation of the Monotype keyboard is simplicity itself. There are 225 characters. Upper and lower case roman and small caps. and italic may be set at the same time, or in place of small caps. a gothic or antique may be used, and the manipulation of the keyboard is iden-

tically the same. The keys for each face are of a different color, so that complications are entirely unnecessary. I took an operator from the Simplex to operate this machine, and in less than two weeks she was setting from 3,500 ems per hour—in fact, we have found that the keyboard is as simple as that of a typewriter.

For the caster we secured a man from the Lanston Company, and of course we are paying the union scale and operating eight hours only, and yet I think our records will compare favorably with those of any composition-room where other machines are used, and where, perhaps, the hours are longer. By the way, the Lanston school at Philadelphia is always able to supply competent help. Since the Monotype equipment has been in our office, we have not stopped fifteen minutes through any fault of the machines—or any other fault, for that matter. When we run out of copy, the caster-man makes sorts and type for the entire composing-room, relieving us of much expense from the typefoundry.

Mr. Ladd's reference to the Monoline machine is also interesting, because I investigated it very thoroughly at the exposition in St. Louis and found it limited, being useful for newspaper work only. I think Mr. Ladd errs in saying this machine can be obtained for \$750, as I understood the price was \$1,100.

In reference to the cost of operating machines, Mr. Ladd says that the expense of a justifier on the Simplex is offset by the cost of heat for melting the metal on the Linotype machine. As this item would be about the same on the Linotype and the Monotype, I find that my experience varies widely from Mr. Ladd's statement. Either of these machines running nine hours a day would consume 1,100 feet of gas per week, which would average about \$1 or \$1.25—if a justifier can be obtained at this price, I have not been able to find one.

The Linotype Junior was probably put out to offset the Simplex \$1,500 newspaper machine. I have nothing to say against any machine, but after thorough investigation we purchased the Monotype, but I wish to say right here that I never can forget the effective work done for us by the Simplex. Perhaps I have something of the zeal of a boy in my new possession, but at least I should like to see the whole truth recorded in reference to the Monotype and the Simplex machines. My weakness is to be enthusiastic over all the machinery used in our own office, and I dislike to see mistaken statements made about any part of it, and I feel sure that THE INLAND PRINTER desires to see that correct information goes out to its readers concerning these machines, which are certainly revolutionizing the work of all printing-offices, especially that of the country newspaper offices. As a printer, the Monotype appeals to me because it retains the individual touch, while it secures the necessary speed now required for the art preservative, and I think if Mr. Ladd—or any other editor of a country newspaper, will give more than three-quarters of a minute to the investigation of these machines, he will find that they are exactly suited to the work for which they are designed.

With cordial best wishes, I am,  
Sincerely yours,  
JOE MITCHELL CHAPPLE.

#### THE EDITORIAL "WE."

"Heard the news?" asked the small lady with the sharp nose. "It has been discovered that the 'Snorts and Puffs' man of the *Daily Hyphen* has been leading a double life."

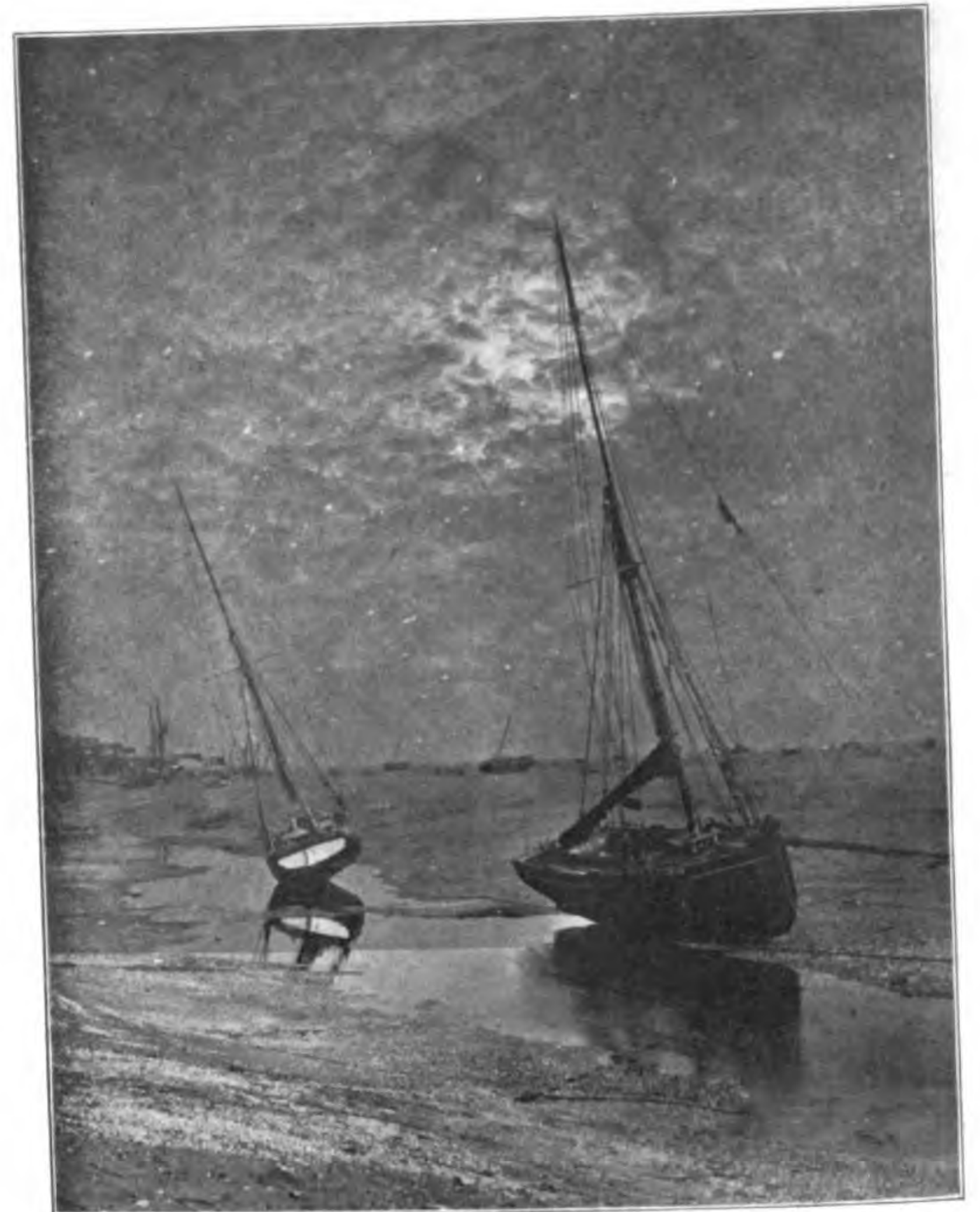
"I suspected as much," said the large, placid lady. "I could see no other reason for his referring to himself always as 'we.'"—*Exchange.*

#### LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.



ET another mounting plate is being introduced to printers by a Leeds firm. It is of cast iron, and is called by its inventor the "Holdfast." The upper surface is flat with a slightly roughened finish, and the under side is hollow with supporting ribs. No nails, screws, or fasteners are used to hold the plates in position, they are simply heated slightly and laid down on the plate with a wax preparation that is supplied. It is claimed that by the use of this method a great deal of time is saved, as the plates can be very quickly laid down, and, the wax becoming hard in a few minutes, the machineman can get to work very much quicker than by many of the methods at present in use. The plates are held so firmly that no slipping can occur, while the iron bed on which they are mounted secures the absence of warping and rockiness which is often experienced with wooden blocks, at the same



LOW TIDE ON THE THAMES ESTUARY.

time it offers a resistance to pressure that ensures a rigid impression. If it is desired to shift a plate or lay down a new set, this can be done on the machine without removing the bed from its lock-up.

Newspaper printers on this side are interested in a new device for printing late news which appears to be of a simple yet reliable construction. The capacity of the type holder, or "fudge-box" as we call it here, is such that one line or a column of matter may be printed. The attachment is mounted on an auxiliary shaft on a rotary press and consists of a number of boxes into which the late news is fastened by an ingenious piece of mechanism that acts practically instantaneously. Each box is self-contained and any box may be removed without interfering with the others, while each is so securely locked that the contents can not possibly fall out. It is the custom in this country to leave a column or part of a column blank in the early editions of a newspaper, and in subsequent editions late