

will soon stop at Canyon Diablo to enable passengers to witness the weird dances of those tribes. It is the next best thing to going out on the reservation and seeing the Indians on their native heath. There are also unique Indian pueblos near the Santa Fe tracks at Laguna and Isleta, New Mexico. The views shown in connection with this article are but a few of the several hundred secured by Mr. Simpson on his trip.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. XVII — EDWARD MILLER.

THE subject of this sketch was born in New York in 1817, and died in Milwaukee, Wisconsin, in 1896. The best information to be had is that he learned his trade with James Conner, the master under whose instruction so many of the best typefounders in America were graduated. Later he worked also for William Hagar, and in fact he worked alternately for Mr. Hagar and Mr. Conner, as suited these two employers, who were at all times on friendly terms — terms of the closest intimacy. Mr. Miller was a general or all-around typefounder, equally skilful in the various operations of the manufacture of type.

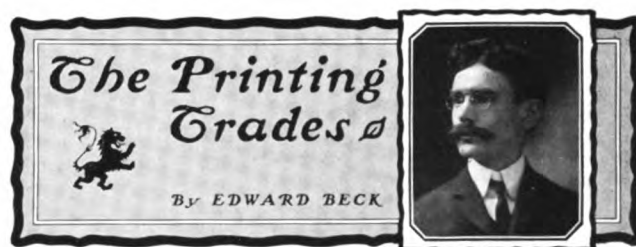


EDWARD MILLER.

In the year 1851 Mr. Miller came into possession of a considerable sum of money, and Mr. Hagar, feeling a friendly interest in him, advised him to start a typefoundry at Albany, New York. He offered him a series of matrices, such as would be most necessary in that field, and four casting machines, with molds and other tools and implements required, such as he could spare from his foundry, at a very reasonable price. After considering the proposition, Mr. Miller made the purchase and in a short time started the Albany Typefoundry. The business proved prosperous and soon grew to considerable volume, but he found it too confining to assume the entire management of affairs, so he sold a half interest to a Mr. Gilchrist, a man who knew absolutely nothing about typefounding. A short time after the purchase the partners failed to agree, and Gilchrist offered to buy, or sell his interest, so Mr. Miller sold his interest and returned to New York.

It was about this time James Conner was preparing to establish a typefoundry in Chicago, and he asked Mr. Miller to take the management. This he declined, but offered to buy the plant and enter the field himself, which arrangement was entered into. While it was his plan to open in Chicago, on coming west he concluded Milwaukee offered greater inducements, so he established, in 1856, the Northwestern Typefoundry in the latter city. In 1861 Mr. Miller sold this business to Sias & Hill, neither of whom were practical workmen. In 1863 the foundry was again sold, this time to J. A. Noonan, who again was not a typefounder. Mr. Noonan continued in the business until 1870, having as his manager John T. Reton. About this time the foundry was bought by Benton & Gove, and later the firm was changed to Benton & Waldo, and finally to Benton, Waldo & Co., by whom it was owned and operated until 1892, when it was sold to the American Type Founders Company, and is now run as a branch of that company.

Mr. Miller was considered one of the best practical typefounders in his time, and he had the friendship and esteem of his associates. He was essentially a workman, and did not feel sufficient confidence in his business ability to take entire control of that end of it; but as an associate in business he was successful. He continued actively in the business until near the end of his life. As a workman he was accurate and practical in all his operations. Having learned his trade from one of the most eminent of his time, it was not necessary for him to spend his life in experiments which sometimes prove extremely expensive.



Contributions are solicited to this department from the secretaries of the United Typothetae, the International Typographical Union, the International Printing Pressmen's Union, and the allied trades. It is the purpose to record briefly all the more or less important transactions of these organizations during the month, with such other matters as may be of interest to all concerned.

ANNUAL DINNER OF THE EMPLOYING PRINTERS' AND PUBLISHERS' ASSOCIATION OF DETROIT.

Proprietors of Detroit printing establishments listened to some plain and practical suggestions from W. C. Sprague, publisher of the *American Boy*, at the fourth annual banquet of the Employing Printers' and Publishers' Association of Detroit, held at the Fellowcraft Club on Tuesday evening, December 3.

Mr. Sprague turned his toast, "Consolidation Applied to the Printing Trade," to the purpose of calling attention of the printers to what he considered shortcomings on their part. He preferred the term "coöperation" to that of "consolidation," and proceeded to explain what he meant by its use. Rather than consolidation, or the forming of a trust, he urged coöperation, which would enhance printing interests generally and not stifle competition. There should not be competition in the matter of prices. Every firm should agree that each should have a fair profit. Competition should be along the line of good service. According to Mr. Sprague, business men who want cheap work are not the class who as a rule make the best customers. Neither do they know what is best for themselves. He had found that good printing pays a profit where poor printing is a loss. The character of a firm's stationery or advertising matter is often accepted as an indication of the character of the firm itself. It had struck Mr. Sprague as strange that printers who, perhaps, better than any one else know the value of printers' ink, are themselves among the poorest of advertisers. And he regarded solicitors of printing — at least those in Detroit — as inefficient through having a wrong conception of their work.

"The solicitor as I have come to know him," said Mr. Sprague, "usually strikes me on the subject of price first. He educates me in that way against his own interests. A solicitor who gains my respect is the one who comes to me, and without harping immediately on price, tells me his firm can do better work in a certain line than any one else in town and proves it by the specimens he brings with him. And then, too, I should like occasionally to see the man who does my printing. Not the man, perhaps, who sets up the job, but the man who is in the practical part of the work and knows all about it, as, for instance, the foreman of the printing-room. I should like him to talk over the work with me, that he might give me suggestions and get an idea of just what I want. I want the best work, not the cheapest, and I believe the great majority of good business men feel the same way."

Mr. Sprague was listened to with close attention and his statements brought approving comments from those to whom they particularly applied, promising a revision of the soliciting system as a result.

James E. Scripps, proprietor of the *Evening News*, spoke interestingly of the "Origin of the Printer's Art," beginning with the efforts of Gutenberg and Caxton and following the progress made to the present day. He told of the primitive methods and struggles of the pioneers, and paid them the compliment of saying that the type of the latter half of the



The INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXVIII. No. 4.

CHICAGO, JANUARY, 1902.

TERMS { \$2.50 per year, in advance.
Foreign, \$1.20 per year extra

THE PRINTER AND THE INK MAN.

BY F. W. THOMAS.



PRINTERS spend a good deal of money for ink. The average grade of job ink costs ten times as much per pound as the average grade of paper, but it is safe to say that the relative care exercised to save its being wasted bears no such relation to the care taken of stock. The average job-office has a cupboard filled with an assortment of cans of ink in various stages of degeneracy. New cans are opened while there are still half and quarter filled cans of the same ink which is rapidly changing into masses of skin, to be condemned later and thrown into the alley. Some pressmen have a faculty for digging an irregular hole into a fresh can of ink. It is of course impossible to scrape the skin off from the surface of the ragged hole when the ink is next used, and soon the whole can is dried up and mixed with the skin. Pressmen unfamiliar with the chemical composition of inks insist on mixing some favorite form of dope with every ink they use, and if the mixture does not work they blame the ink instead of the dope. These and many similar abuses often serve to condemn good ink and make trouble between the printer and the ink man.

It is not, however, to these more patent wastes of ink that I wish to call attention in this article, but rather to the peculiar evils that come from the almost universal custom among printers of buying their inks from many different concerns instead of adopting one make of ink as "standard" and using that make of ink exclusively.

A printer buys a lot of black from one maker. About the time his pressmen become accustomed to that ink and know its drying and working qualities, he is beguiled into placing the next order with another salesman who looks at a sample of the work done with that ink and agrees to duplicate it at the same or a

lower price. The ink comes. Now it may be as good as the other, but it's a little different, and the pressman putters. He can not back up a work-and-turn form as before, and a press stands still. Maybe it dries too quickly, if a colored ink, and after noon hour is found hard as the iron of the disk, and it takes an hour to get it cleaned up. The ink man is blamed and quite possibly it is not his fault. Maybe he was told to have it "extra quick drying," but his idea of "extra quick drying" was different from the previous maker's idea, and the ink is not the same. The result is lost time. Even more aggravating is the variation in shade of different makes. We will suppose that the printer has bought a lot of bronze-brown and runs a number of jobs in it. After buying a new lot from some other maker, one of those first orders is duplicated. The color of the new ink is somewhat darker, but because it is marked bronze-brown the pressman goes ahead in blissful ignorance of the trouble that is coming when the customer complains that this job is not like the previous one, and possibly accuses the printer of having used a cheaper ink.

There is another trouble. Labels have a habit of coming off from cans, and sometimes one make of ink is taken out of the fountain and put into an empty can from another maker. Then when the ink is actually faulty no one knows whose make it really is, and nothing practical can be done to prevent a repetition of the trouble.

I formerly bought ink from nearly every salesman who came along. They were all good fellows and most of them sold good ink, but I had all of these troubles that I have been telling about, and finally came to the conclusion that the only way out was to choose the most satisfactory concern in the bunch, considering the quality of their inks, their promptness in filling orders and their location, as of course a concern located near me could get goods to me quicker and at less expense for transportation than one located at a distance.

When the selection had been made I wrote that concern a letter telling them what I had decided to do,