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VOL .1

APRIL 1913

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NO. 1

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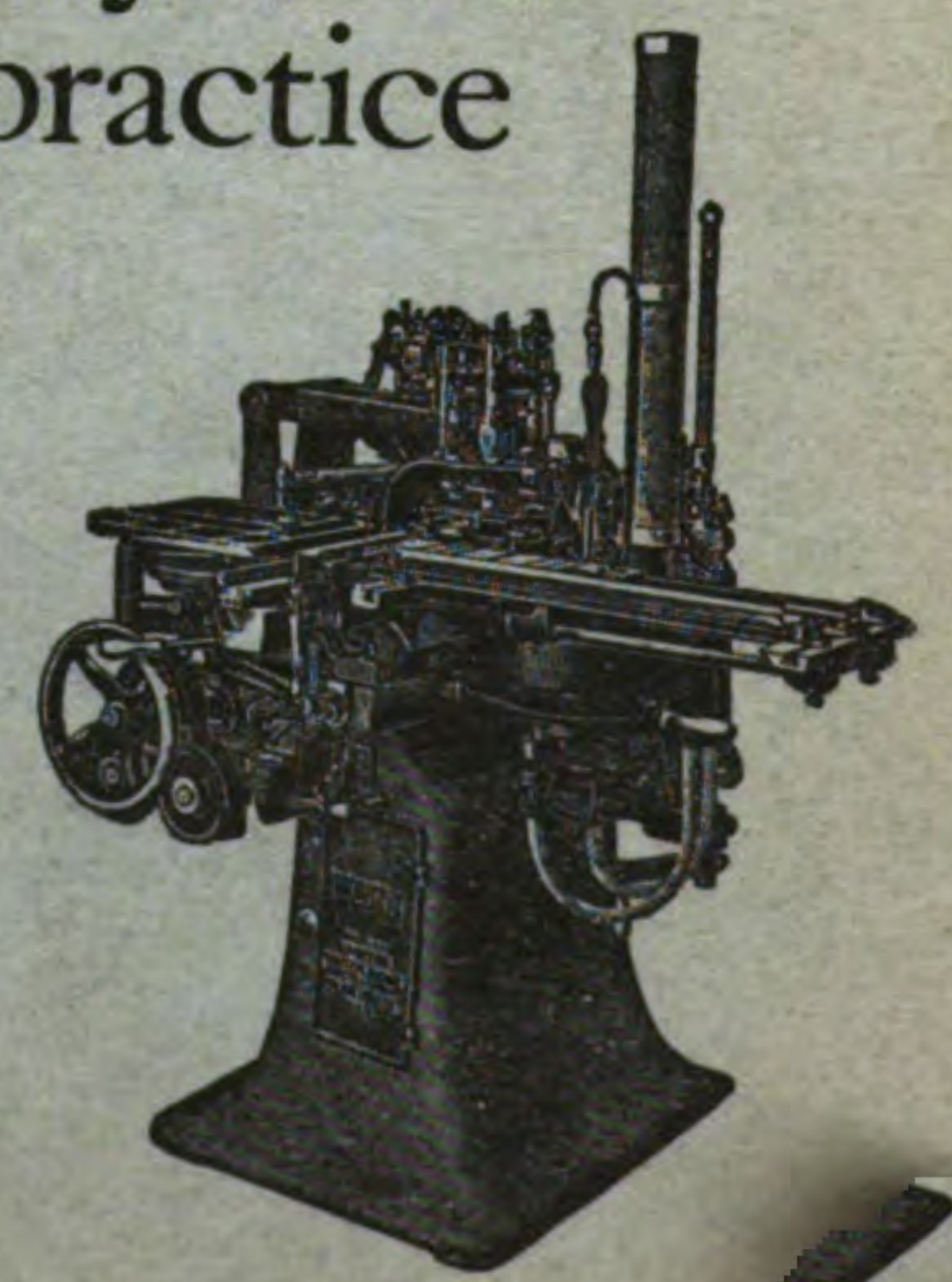
F.B.

A Journal of Composing Room Efficiency

**LANSTON
MONOTYPE
MACHINE
COMPANY**

**PHILA
DELPHIA**

“THE word Monotype means much more than the name of a machine; it includes a complete system of composing room practice based on the work of the Monotype both as a composing machine and as a type caster.”



The Monotype Builds Business

EVERY TYPE
in
MONOTYPE
is
Monotype Type

*Faces, all sizes up to 36 point
Borders, Ornaments and
Spacing Material*



*Nearer one hundred per cent. efficient than any
other Composing Machine or Type Caster*

MONOTYPE will be mailed free to interested printers, publishers and advertisers

Monotype

A JOURNAL OF COMPOSING ROOM EFFICIENCY

PUBLISHED MONTHLY BY

LANSTON MONOTYPE MACHINE CO.

PHILADELPHIA

VOL. I

APRIL 1913

THE NEW YORK
PUBLIC LIBRARY
649512
ASTOR, LENOX AND
TILDEN FOUNDATIONS
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NO. I

Predication



MONOTYPE, in spite of its alluring sub-title, compelling in these days of cost-accounting and plant analysis, will try to be just a little more than "a journal of composing room efficiency."

Our belief in the quotation on the front cover, coupled with the actual performance of the Monotype in practice is bound to get us into the domain of other departments of the printing business, where quality of product and plant efficiency are sources of profit.

MONOTYPE should be helpful to Monotype printers in every country under the sun. We will show the new faces, and the best of the old ones, illustrating uses for them that will be practically and profitably helpful to the proprietor, superintendent, foreman and operators.

To the printer without a Monotype—our eventual customer—MONOTYPE will make its appeal as a purveyor of composing room ideas, typographical, mechanical and

THIS PAGE SHOWS 18 POINT COMPOSITION, SET ON THE MONOTYPE IN NO. 164J

administrative, based partly on the work of the Monotype, and its "service" value to the printer, publisher and advertiser.

Efficiency must get underneath; it must start at the bottom. The Monotype System starts at the bottom and starts right, composing type in automatically justified lines and casting type for the cases; generating efficiency that spreads over the whole plant.

No book could possibly cover all of the special uses of the Monotype because our customers are solving new problems and applying the Monotype to new uses every day. We may well say that the Monotype System has been made by printers for printers. The makers of the Monotype claim no credit for the discovery of new processes; they have but perfected new methods of using the processes that have stood the test of time. The printing industry was born when movable types were invented and as long as quality and economy count in that great industry movable types will be used and new applications will be found for the Monotype System.

Condensed Faces and Their Uses

ONE of the most interesting publications of recent years is the new Encyclopedia Britannica printed on India paper—it has opened the eyes of buyers of printed matter to the fact that it is possible to have reference books that are easy to refer to and as convenient to handle as books read for amusement only.

Mr. Frederick Taylor, the father of scientific management devoted months to the study of shovels to determine the shape and weight of the tool that would enable the laborer, the two-dollar-a-day man, to handle the maximum amount of material with the minimum amount of effort. The Encyclopedia Britannica applies "scientific management" to the high-price man, for it gives him properly proportioned tools to dig out the information he wants with the minimum physical effort.

But, in addition to convenience and the saving of storage space, there is another all-important factor to urge the general adop-

tion of more convenient and easily handled reference books and catalogs, and that is cost. While India paper is out of the question for commercial printing a similar reduction in bulk may be effected by the use of properly selected condensed faces. A saving in the number of pages in any publication means not only greater convenience to the man who uses it but it also means, to the man who pays the bills, less postage, paper and press work.

But this saving in pages must not be made at the expense of legibility or the publication becomes worthless. Our magazines have educated the American reading public to know and demand good printing; each year we read more, each year we strain our eyes more, reading newspapers in trolley cars and trains, and, consequently, the way to the waste basket is paved with hard-to-read printing.

In the choice of faces for a piece of printed matter the first considerations are: "Who is

going to read it?" "Why will he read it?" "When will he read it?" A novel or magazine read for entertainment is a very different typographic problem from a reference book, a dictionary, telephone directory or general catalog. The reference book is not read continuously and then put aside, it must be handy and convenient, "findability" is quite as essential as legibility. It takes a book-keeper longer to find the place to make an entry than it does to write the figures he must post; it takes you longer to find a name in a telephone directory than to read the call number after you have found the place.

It is a mistake to assume that the compact typography essential in reference books requires a sacrifice of legibility. As a matter of fact compactness of the proper kind makes for easy reading. The first aid to legibility is closely fitted types. Our eyes are trained to take in complete words and we rarely break a word up into component letters. In reading an account of the Turkish war, the average man does not stop to spell out the names of the different generals and probably he could not pronounce many of them after he had finished reading; he recognizes them without difficulty, however, when he meets them again on the printed page because that particular letter combination is a symbol or picture that conveys a definite impression to his brain.

The closer the letters making up a word are fitted the easier it is for the eye to take in that word at a glance; if you doubt this, note how you slow up the next time you meet some hair spaced words in matter run around a cut in a magazine. Furthermore, whitespace between letters detracts from the black lines of the letters, making the printing gray, with less contrast between the words and the white paper of the page; it is easier to read pen and ink writing than lead pencil writing because of the greater contrast between the writing and its background, the paper.

Wide spacing between words is quite as objectionable to the eye as white space between letters; the hand compositor justifies his lines closely (the average justifying space in hand composition is three-to-em) first, so that the eye can get from one word to the next with the minimum effort; second, to

avoid "rivers," which always offend the eye and distract the reader's attention from the text.

It is obvious, therefore, that a closely fitted face, with reasonable spacing, is more readable, even though there are more words to the square inch, than a face where the background comes through the text, that is, with too much white between letters and words.

Because of the importance of close fitting and spacing Monotype composition is universally used for printing of the highest quality. Casting each letter separately, the Monotype can and does produce letters quite as closely fitted as foundry type. Furthermore, in Monotype composition the justifying spaces are proportioned to the size of the face.

To appreciate fully the advantages of the Monotype in making compact books, consider the action of the slug machine in casting a "linotype;" in this case the matrices for the letters forming a word are assembled side by side and the words are separated by wedges called space-bands. It is obvious that between the letters forming a word on a slug must be a space equal to the thickness of the walls of the two adjacent matrices, consequently, the letters of the word must be separated by the thickness of at least a cardboard. The excessive space between words is even more noticeable; in the slug machine these spaces are made by the space-bands, each space-band is composed of two steel wedges which are pushed together to increase the space between words and justify the line.

The minimum size space that can be made with the space-band in general use is .0375"; that is, the smallest size justifying space used with a condensed six point face on a slug machine is the same size as the minimum size space used with a fat twelve point Monotype face. Furthermore, since the bane of the slug machine operator's existence is tight lines he always wide spaces and takes no chances; as Mr. Peterson, who operates 22 slug machines, said in a recent address in regard to tight lines—"The letters being unable to drop freely into place, the sharp edge of the mold cuts off the shoulder on any that may be sticking up. Next time such a matrix is used there is no shoulder to

hold it in place, and it drops below its fellows, forming a low letter." On the other hand, the tendency of the Monotype operator is to close space, like a hand compositor, because both can tell at a glance how much

I don't care how unambitious or modest a President is, I don't care how determined he is that he himself will not secure his renomination (and there are very few indeed who go to that extent), still his subordinates equally interested with him in his re-election will, whenever they have the opportunity, exert their influence and divide their time between the public service and the effort to secure their chief's renomination and re-election.

FIG. 1

more matter is required to fill the line and whether a line can be justified without dividing the final word.

The amount of valuable space wasted by wide spacing that hinders legibility is shown by Fig. 1, a photographic reproduction, exact size, from a magazine composed on a slug machine in an eight point face, the length of lower case alphabet of which is 13.54 ems. *Note that this matter makes nine lines.*

Now compare this slug specimen with the specimen shown in Fig. 2; the same matter set on the Monotype is a slightly more extended face, length of lower case alphabet 13.63 ems. Because of its rational spacing, the matter set on the Monotype takes but eight lines, *a gain of one line in nine (12½%) over the slug machine work.* Thus, although one would think that these two

I don't care how unambitious or modest a President is, I don't care how determined he is that he himself will not secure his renomination (and there are very few indeed who go to that extent), still his subordinates equally interested with him in his re-election will, whenever they have the opportunity, exert their influence and divide their time between the public service and the effort to secure their chief's renomination and re-election.

FIG. 2

faces would set line for line, because their lower case alphabets are practically the same length, the Monotype face gives a book over ten per cent. smaller and at the same time saves ten per cent. on paper, press work and postage. Furthermore, there is no comparison in legibility between the two faces; in the closely fitted Monotype face the space allotted to a letter is used for the letter; note the full, round character of the letters and the absence of white space between them.

Of course, if a Monotype user wishes to "fat a face" by putting white space be-

tween the letters he can easily do so by opening it up as explained in chapter vi. of "The Monotype System."

The increasing demand for very condensed faces for use in compact, easily-handled catalogs and books of reference has led the Monotype Company to make special combinations for this work. Fig. 3 shows six point 1A Roman combined with six point

The Treason of the Jingo G. K. Chesterton 17
The Jingo ought to be shot as a traitor, declares the great English essayist.
America and Europe Compared . . . Guglielmo Ferraro . . . 80
A Charge: the American is a dreamer, conquering a continent, a martyr to speed.
The Autobiography of Admiral Dewey 50
With Dewey at Manila when he gave the order: "You may fire when you are ready, Gridley."
The Unsolved Problems of Science . Henry Smith Williams . 365
The confessional of three hundred scientists of the big problems they have done and left undone.

FIG. 3

49J gothic, with extra wide boldface figures for prices, symbols, etc., while Fig. 4 shows the same gothic and boldface figures combined with five and one-half point 7A Roman. These are the most condensed faces ever made for machine composition, and they are quite beyond the realm of possibility for slug machines.

It should be noted that these special combinations in no way introduce complications

Y3262 Rich lustrous feather, 15 inches long, over 8 inches wide. Very beautiful specimen. Colors, black or white. Shipping wt. 6 oz. Price . . . 65
Y3266 This feather measures 17 inches. Comes in black or white only. Shipping weight 6 oz. Price 95
Y3268 Splendid quality feather. One you would pay \$1.75 for in the average retail store. 18 inches long, 9 inches wide. Colors, white or black. Shipping weight 6 oz. Price 98
Y3270 19 inches long. Milliners everywhere ask at least \$1.00 for this same quality feather. Colors, black or white. Shipping weight 6 oz. Price 55
Y3276 A gorgeous plume, measuring 20 inches long. A value that cannot be duplicated retail at less than \$2.00. Colors, black or white only. Shipping weight 11 oz. Price 95

FIG. 4

that reduce the speed of the Monotype operator. He has no "shift key" to bother him, or different "magazines" to worry about. The keyboard gives him a separate key for each letter and figure and he can set the gothic quite as fast as the Roman because the keys for all four alphabets are arranged exactly the same as the keys on any standard typewriter: "He hits the keys—that's all."

Produce, produce! Were it but the pitifullest infinitesimal fraction of a product, produce it in God's name. It is the utmost thou hast in thee. Out with it, then!—CARLYLE, *Sartor Resartus*.

The Monotype is the cash register of the composing room because it stops the leaks.

The Printing Exposition

AS we go to press, everything is in readiness for the big National Exposition of printing and advertising which opens in the new Grand Central Palace in New York, April 19 and continues until Saturday, April 26. It is predicted that the coming show will be more representative of the printing industry in the completeness of its exhibits and in the plan and scope of the whole enterprise than any other exhibition previously arranged by or for printers. The automobile industry, the electrical business, farming, and a host of other branches of modern activity are represented annually by shows which have for their primary purpose the showing to the world at large what progress has been made in the particular field represented and it is expected that the coming exposition will be worthy of the printing craft whose industry is now sixth in importance in the United States. The Monotype will be represented by an actual working exhibit as complete as the one set up in the Waldorf Astoria, New York, last year, during the American Newspaper Publishers' Association convention. In addition to the two styles of keyboards, we will show a standard composing machine, a composing machine with the 18 point attachment, and a composing machine operating as a type caster. As in all Monotype exhibits, the matrix equipment will be sufficiently complete for demonstrating Monotype advantages on all classes of work, and in the library there will be shown actual examples of book work, catalogs, tariff and tabular printing produced by Monotype users, as well as a complete file of the daily and weekly newspapers operating Monotypes in their advertising or news departments.



The Real Scientific Management

THE so-called "scientific methods of management" aim to get facts, not only about machines and materials, but about men and women. They strive to adjust the worker to the work; to train him in it; to equip him for it; to provide everything needed for its easy and wasteless performance; and to recompense him well for the larger product made. But emphasis must again be

placed upon the fact that it is the presence of the cordial and hearty spirit of sympathetic co-operation between the employer and the workmen in the factory that is the core and center of these new methods. If that spirit is wanting, the new methods are not there, no matter what the management may be said to be.

This is truly one of the cases where "the letter killeth, but the spirit maketh alive." No amount of orders from owners, of blank forms, and clerical staffs will make up one of these so-called "scientific" systems.

Back of them all, fundamental to them all, is the broad spirit of team-work without which, whatever the management may be, the phrase "scientific management" has no meaning.—William C. Redfield in the *Atlantic Monthly*.



Competition in Printing

COMPETITION is as necessary in printing as in every other business. But unrestrained, unintelligent competition, the cutting of prices below actual costs and legitimate profits, will sooner or later wreck any industry.

That this is so, look at the rigorous methods adopted by manufacturers in other lines to prevent retailers from price cutting.

That this is so, read the testimony in Government suits against Standard Oil and other combines, showing that the practice of the trust in cutting prices below costs is its surest weapon in crushing out free competitors and in securing unquestioned control of any industry.

That this is so, consider the policy of the United States Government, which always has and will still continue under the Wilson administration to protect manufacturers, by a reasonable tariff levied on imports, from unrestrained competition with foreign manufacturers.

Let us have competition in printing by all means, competition in quality, competition in service, and competition in price down to the lowest point that the figures quoted will cover the actual cost of production plus a profit.—*Boston Typothetae Board of Trade*.

Advertising is the self-starter of sales—*The Houghton Line*.

MONOTYPE

14 Point No. 172

MATRIX LIBRARY MEMBERS

Keep Fonts on Hand for Use When they Please as Long as They Please
to Convert Idle Time into Money

\$1234567890

18 Point No. 172

CHANGE OUR TYPE CASTER

Into a Composing Machine when you Need it Without
the Loss of a Single Penny

\$1234567890

24 Point No. 172

THE MONOTYPE KEYBOARD

It Separates Type Setting from Making
and Casting Type

\$1234567890

30 Point No. 172

SIMPLE JUSTIFICATION

The width of every Character is
Automatically Registered

\$1234567890

36 Point No. 172

CHANGE THE FACE

But not the Key Arrangement

\$1234567890

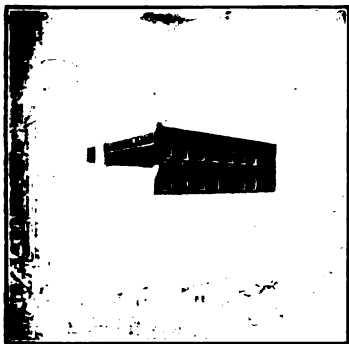
The New Monotype Factory

THE new Monotype factory, of which a picture is printed on pages 9 and 10, is an astounding evidence of remarkable growth in an amazingly short space of time. But ten years ago the Company occupied only two floors in one wing of the building shown in this column. The new factory provides twenty times this floor space; a record of growth that means honest performance, a machine of merit, and satisfied customers.

The new building is of reinforced concrete, flat slab construction, without beams or girders, and is designed to provide the maximum amount of light.

The factory has five stories with basement on an L-shaped ground plan—the larger limb of the L measuring 67 feet 3 inches by 237 feet 6 inches, and the smaller 45 feet 10 inches by 109 feet 1 inch.

Cement floors are used throughout, designed on the first, second, third and fourth floors for 150 pound live load, per square foot; on the fifth for 120 pounds live load.



For the storage of the many valuable patterns, dies, etc., there are large vaults built in connection with each floor.

There are three elevators in the building—one for passengers exclusively, one for freight exclusively, and one combination for both freight and passengers. All are operated by electricity.

Although not designed for a printing establishment, the new building is thoroughly modern in its arrangement and appointments, and printers visiting Philadelphia will be heartily welcomed to inspect both the office and manufacturing departments.



“The Story of the New Type”

THE type used in this number of MONOTYPE, (No. 172) is not new, but is an “old-new” face, which has occasioned much favorable comment and criticism from American typographers. As an old style let-

ter, it is distinctly different from anything heretofore cut in this country, and our readers may be interested in its American origin. We could not possibly tell the story of the new face as well as the man who “discovered” it, so we quote from an article written by “The Printer” of *Suburban Life*, in which magazine the new face was first used on publication work.

“The Caslon face The Printer has used to make plain and pleasant the words of the magazine was designed, or, rather, refined from the crude letters of earlier founders, by William Caslon I, in 1718. Discarded early in the nineteenth century for nameless letter abominations devised in those dark days of typography, it was dug up when good taste again controlled, though American imitations of it were crude.

“But times changed, and fashions with them; slowly, it is properly true, with types of good taste, and not extensively even then. There are no ‘new’ type faces or styles; in fact, there are only revivals and refinements of the letter forms evolved in the earlier centuries. It is one of these that now comes into first American use in this issue of *Suburban Life*.

“Nearly a year ago, searching in New York for certain books, The Printer came incidentally upon a paper-covered volume of De Maupassant, printed in what touched his eye as a most beautiful and most readable type. He recognized an old face, which later investigation showed had been designed in 1812 by the great French founder, Firmin Didot, but was here refined so that the printed page it produced was a sheer delight to the appreciative eye.

“‘Here’s a new dress for *Suburban Life*,’ said The Printer to himself. Securing the De Maupassant volume, he began to bother his friends of the Monotype Company—for it was desired to use for making more perfect the typography of the magazine that mechanical marvel which casts every type new and ‘sets’ it into the words and lines as a consequent of the click of the typewriter-like key. Then came drawings large and small, many discussions relating to the swing of the ‘R,’ the flourish on the ‘f,’ the little ‘serifs’ on the ‘p,’ ‘q,’ ‘d,’ and other ‘ascenders’ and ‘descenders,’ and trials of words long and short, as the letters were each painstakingly cut into the ends of steel punches. The relation of the face to smooth paper, its ‘color’ capacity, and, above all, its critical legibility, were studied and scanned, until finally The Printer was satisfied, and the resulting sets of ‘matrices’ came to be ready for his use.

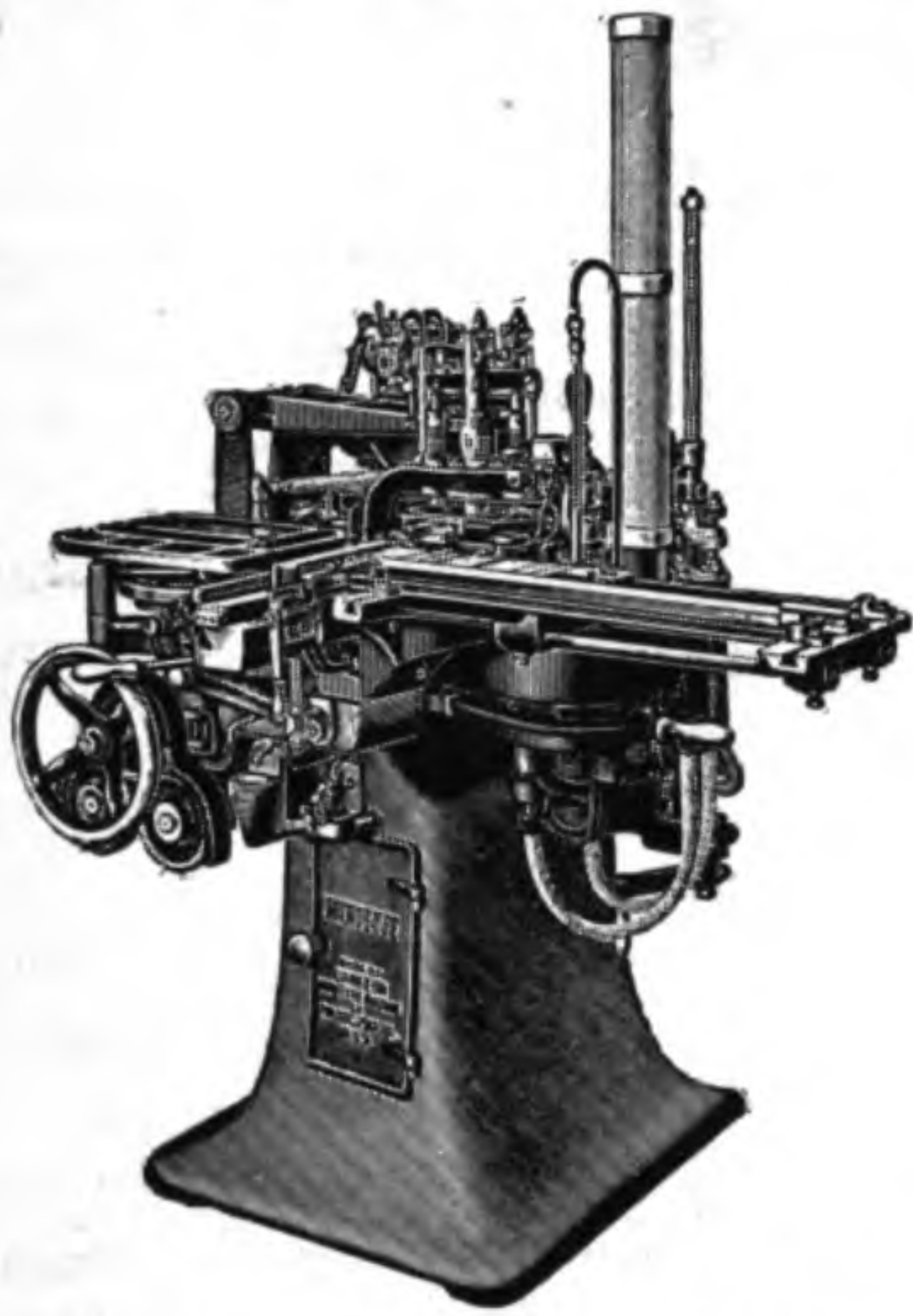
“The new face The Printer has christened ‘Suburban French.’ It seems to him to combine an expression of the free air that suburban living stands for with the solid elegance characteristic of the land of the fleur-de-lis.

“That this new-old type-face may justify its existence and its use in making better the better words of this better magazine is the hope and aim of The Printer.”

The No. 172 series can be obtained for composition and in combination with any boldface fonts in the 6, 7, 8, 9, 10, 11 and 12 point sizes. The 14 to 36 point sizes for casting type for the cases are shown on page 6.

THE NEW MONO

THE standard Monotype is both a Type Caster and Composing Machine. If you start with the convertible Type Caster, you can add the parts (when you want them) and you have two machines in one, a Composing Machine to cast type in automatically justified lines, and a Type Caster to



"The Versatile Machine that Keeps itself Busy."

cast body and display type equal to new foundry type. The Monotype is the only Composing Machine that produces a quality and variety of product that commands the same price as hand composition. Nine-tenths of the sales-producing catalogues (straight matter) and railroad tariffs (tabular matter) are composed on the Monotype, convincing testimony of its range of work and economy of operation.



It is the Only Composing Machine

AS A TYPE CASTER Casts type in all sizes, 5 point to 36 point, body type, display type, borders, spaces, and quads. Over 1050 fonts of matrices to choose from, on the library plan, at an average rental of \$1.67 per font. You can't afford to consider a type caster without an adequate assortment of up-to-date faces.

T Y P E F A C T O R Y



THE Composing Machine like a typewriter sums up the Monotype.

The arrangement of all alphabets on the keyboard is the same as any standard typewriter. It is just as fast on small caps or Italic as it is on Roman lower case. There is no shift key to worry the operator, no pi-box, no mechanical or metal

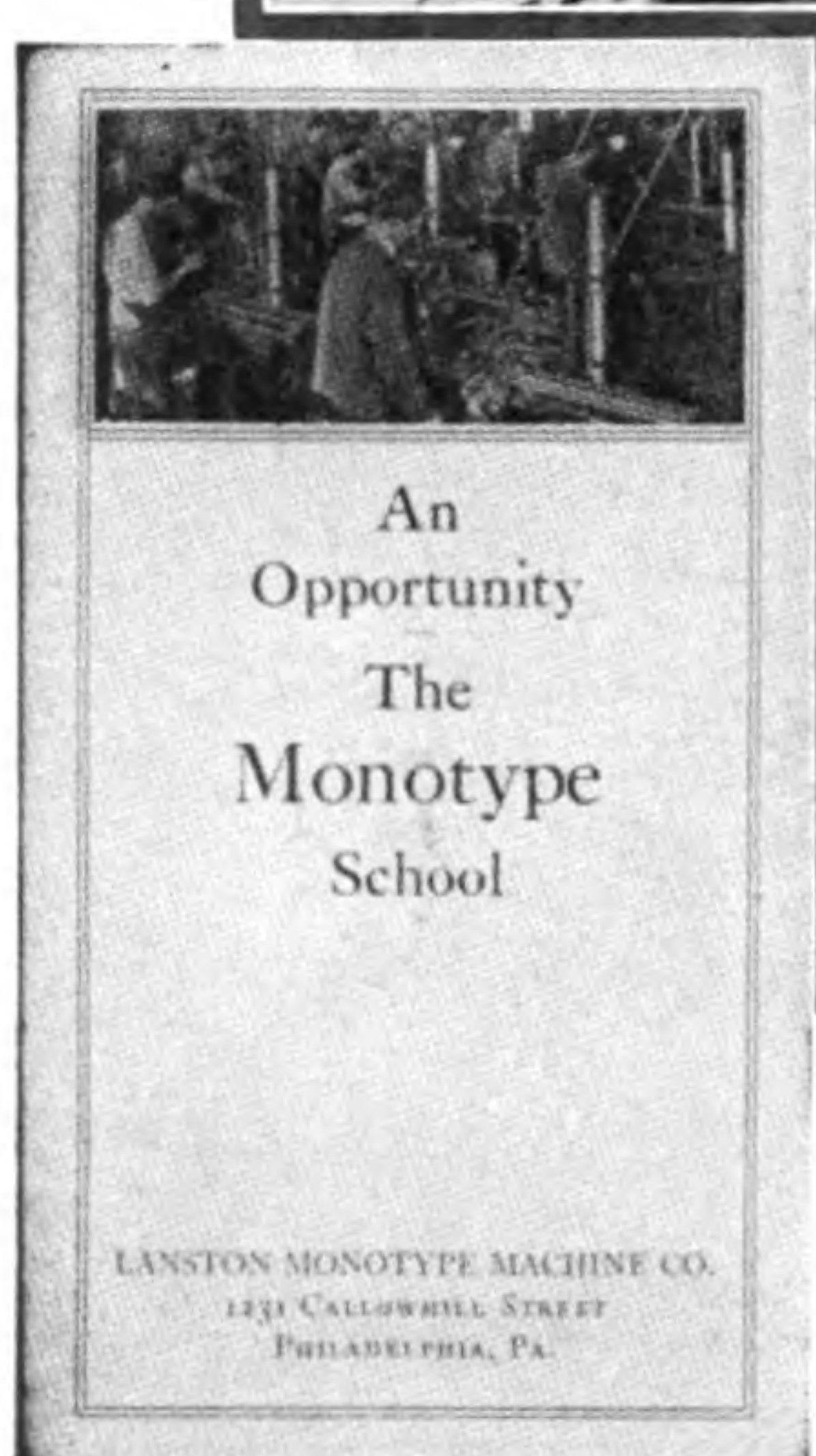


"The simplest, fastest, and most flexible Composing Machine"

distractions, and every character in the matrix case, or magazine, has its corresponding key on the board. It accommodates six different alphabets, with ample provision for the extra characters you are sure to require. It is the simplest, the fastest, and the most flexible composing machine in the world; the easiest to learn and the easiest to operate. Would you buy a typewriter without the universal Keyboard?

Type Caster—Two Machines in One

AS A COMPOSING MACHINE For all kinds of composition, plain or intricate, in all sizes, 5 point to 18 point. Any measure up to 84 picas. All characters and fonts of matrices interchangeable, permitting



KEYBOARD SCHOOL

ON THESE TWENTY MACHINES COMPOSITORS ARE TAUGHT KEYBOARD OPERATING, INCLUDING THE CORRECT METHOD OF FINGERING, PRINCIPLES OF THE MONOTYPE SYSTEM, AND PRACTICE FOR SPEED. THE CASTER STUDENT IS ALSO GIVEN A COURSE IN THIS CLASS TO BROADEN HIS KNOWLEDGE OF THE MONOTYPE SYSTEM; TO TEACH HIM THE RELATION BETWEEN THE KEYBOARD AND CASTER

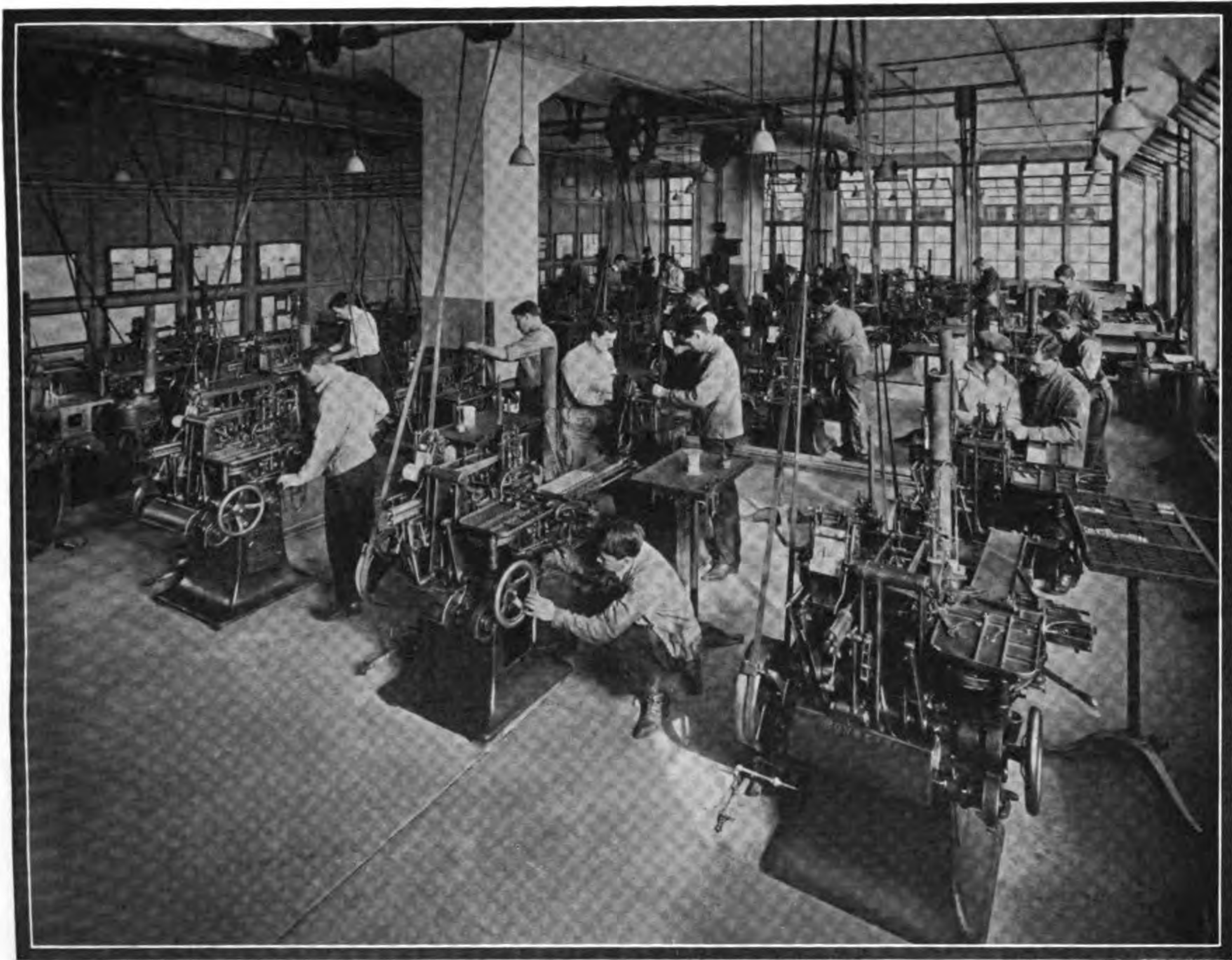
The Monotype School

WE maintain in Philadelphia a school for the training of operators on both the casting machine and on the keyboard. And when we say a "School" we mean a *real school*—not a place where a man is put into the factory to help build the machines and learn what little he can pick up about their care and operation, not a school where theory and book learning are taught without practice, but a department entirely separated from the factory departments, a department with a carefully worked out system of teaching under competent instructors who devote their entire time to this special Monotype service bureau. In this school every student is given a machine by himself the day he enters and from that time on he must work out in practice everything which he learns, where he must demonstrate to the

satisfaction of the instructors that he thoroughly understands each and every step before he is permitted to advance to the next operation.

The school occupies over 4200 square feet of floor space in the front corner of the first floor of our new factory. There is nothing commercial produced in this department—except operators, if they can be termed commercial. We devote to the work of instruction 32 casting machines and 28 keyboards. The casting machines are shown in the general view of the casting machine school and the keyboards devoted exclusively to practice in operating are shown in the view of the keyboard school.

There are two distinct courses in the school, the casting machine course and the keyboard course. The former includes the care, adjustment and operation of the casting mach-



CASTING MACHINE SCHOOL

GENERAL VIEW, SHOWING THE ROOM AND EQUIPMENT, CONSISTING OF 32 CASTING MACHINES AND 9 KEYBOARDS, DEVOTED EXCLUSIVELY TO THE INSTRUCTION OF CASTER OPERATORS. THIS IS A SEPARATE ROOM FROM THE KEYBOARD SCHOOL

ine, together with its molds and matrices; also the care and adjustment of the keyboard, with just enough of its operation to demonstrate thoroughly the Monotype System and the relation between the keyboard and the casting machine. In short, the casting machine operator is to be the machinist in charge of the entire plant equipment, to keep it in adjustment and good running condition.

The keyboard course, on the other hand, is confined exclusively to the operation of the keyboard, that the student may acquire the correct method of fingering, practice for accuracy and speed, and the application of the principles of the Monotype System to the composing room knowledge which the keyboard student (who must be a compositor) already possesses.

No tuition fee is charged for either course in this school. The only expense, other than for instruction books and the tools each

caster operator should have in his kit, is for the student's board and lodging while in Philadelphia. This can be obtained at a reasonable rate in a desirable neighborhood within easy walking distance of the school.

The school is maintained for the benefit of our customers. The best satisfaction is obtained by selecting a man from your own plant to send to the school to be trained and return to operate your equipment. More and more of our customers are coming to realize how much this service bureau means to them and how much better satisfaction they can obtain by sending one of their employees, who is already familiar with their methods, than by relying on help brought from other cities. This is demonstrated by the fact that we are getting a "repeat order record" for training operators the same as for our machines.

We also take into the school, as we have vacancies, a certain number of students who

I AM the right hand of Commerce. My fingers are on the pulse of the world.

I am the vanguard of Progress. Throughout all history civilization itself has followed in the paths I have made.

Where I go, waste places are made fertile; toil is lightened; comfort succeeds privation.

I am the scourge of Ignorance, the arch enemy of Conservatism. Prejudice cannot stand before me. I pull down ancient traditions with a laugh, but build fairer edifices upon the ruins.

It is for me that navies are built; for me that armies take the field. Wars are fought for my sake—and at my behest comes Peace.

It is I who keep the factory chimneys alight. It is I who speed the wheels of Industry. Invention finds its reward through me. Without me Capital is helpless, and Labor itself stands idle. I force the ports of all nations; I climb the gates of all cities; I speak all tongues.

Wherever you shall find man, there also you shall find me—and at work.

For I am the right hand of Commerce. I am—THE SALESMAN.

GEORGE H. PERRY

apply in their own behalf. These we train to supply the demand from customers who cannot send one of their own employees. Application blanks and detailed information will be furnished on request.

Further articles of interest in regard to the school will be published in these columns from time to time. All questions will be cheerfully answered, either in MONOTYPE, if the information asked for be of general interest, or by letter, if only of personal interest to the inquirer.



Death of Tolbert Lanston

TOLBERT LANSTON, inventor of the Monotype, died February 18, in Washington, D. C. Several years ago he was stricken with paralysis and had been an invalid since that time. He was born at Troy, O., February 3, 1844, and lived in Ohio and Iowa until the civil war, in which he served as a volunteer. In 1865 he was appointed clerk in the pension office at Washington and remained there for twenty-two years, during which he studied law and was admitted to the bar at Washington. Early in life he turned his attention to inventions and produced an adding machine, a mail lock, a hydraulic dumb-waiter, adjustable horse shoes and other patents. In 1885 he turned his thoughts toward a typesetting machine, and in 1887 took out his first patents. He was the first of modern inventors of typesetting machines to adapt the perforated tape system to control the mechanism of a typemaking machine, and his invention inaugurated a new class of composing machines. In his first apparatus he proposed to make the type by compression, but in 1890 the plan was changed to cast it instead. In 1897 the first Monotype machine was completed. In 1896 Mr. Lanston was awarded the Cresson gold medal by the Franklin Institute of Philadelphia. He is survived by his widow and a son, Aubrey Lanston.



Monotype Matrices for Use on Monotype Machines Only

The following appeared in *Printing Trade News*, issue of March 25, 1913:

"Printing Trade News:

Gentlemen:—In the *Printing Trade News* for February 25, I note the following on page 48: "The Cleveland Press is making type from Monotype matrices on the Thompson type caster."

"This statement is not exactly true. On March 5, 1913, E. E. Martin wrote us that they were using the Thompson machine to cast quads and spaces, and that they are not infringing our rights by using Monotype matrices on any machine but the Monotype.

"The Monotype Co. originated machines for printers to make their type. We have to-day considerably more than 1000 different fonts which Monotype users may obtain through our matrix library. This assortment of matrices represents an investment of several hundred thousand dollars, which investment we made for the benefit of Monotype users and not for the makers of other type casters.

Very truly yours,

(Signed) W. Bancroft."

Philadelphia, March 13, 1913.

There ought to be no further excuse for makers of "Near-Type Casters" making a claim that Monotype matrices can be used on their machines, and buyers of type casters should remember that "a type caster without matrices is as useless as type cases without type."



Monotype Sales Notes

The Department of Public Printing, Ottawa, Ont., Canada, recently installed three additional Monotype casting machines and three keyboards, making the total Monotype equipment eleven casters and thirteen keyboards.

The Springfield Ptg. & Bdg. Co., of Springfield, Mass., have installed another Monotype casting machine and two more keyboards, at the same time discarding the slug machines previously used. Their present Monotype equipment consists of three casting machines and four DD keyboards.

The McAlpine Publishing Company, of Halifax, N. S. have installed three standard Monotype equipments.

The Imperial Publishing Company, of Halifax, N. S., Canada, have displaced their slug machines for two standard Monotype equipments.

The L. P. Hardy Co., South Bend, Indiana, Evans Printing Co., Mobile, Ala., Lagonda Publishing Co., Springfield, Ohio, and the Advent Christian Publication Society, Roxbury, Mass., have each recently installed a standard Monotype equipment. The McDonald Ptg., Co., Cincinnati, Ohio, has installed one caster and two keyboards, S. C. Toof & Co., Memphis, Tenn., two casters and three keyboards, and the Inland Typesetting Co., Indianapolis, Ind., two casters and two keyboards.

The "Times" Printing Number

A NEWSPAPER undertaking of great interest to the printing craft of the entire world was the publication last September of the Printing Number of the *London Times*, which was issued as a supplement to the paper of September 10. The greatest living authorities on the history, art and mechanical development of printing contributed to this number, which was a marvel of typographical excellence, illustrating at the same time the wonderful possibilities of black and white decoration for the modern newspaper.

It is conceded that the *Times* is one of the world's best printed newspapers and it is well known that this is made possible because it is composed on a battery of thirty-four Monotypes.

The contents of the Printing Number were judged of sufficient technical value to the craft to justify reproduction in book form for purposes of reference. Instead of resetting all of this matter after the stereotyped plates had been made for printing the newspaper, the *Times* used the same type to make up the pages for the book. The copy of the book which we have just received does not show any deterioration in quality; the letterpress, in fact, is up to the best book-making standards.

The Imprint

THE *Imprint* is the name of a new publication devoted to printing and the allied arts and is published in London. The first number, that for January, 1913, has come to hand and clearly indicates that our fellow craftsmen in England have now a publication of their own which, while distinctly different from similar publications on this side, is artistic in format and directed by a staff of competent editors.

That the Monotype is a formidable contender for honors in the development of printing as an art is shown by the following appreciation which we quote from the January number:

"The newly-designed type in which our pages are presented to the reader was cut by the Lanston Monotype

Company at our instance. We are exceedingly pleased with it, and congratulate the Monotype Company on having produced the finest face that has been put on the general market in modern times. Its compeers among privately owned types—the very best of them—will find it bears any comparison.

"Though cut for *The Imprint*, it is on sale to the general public; we have made no attempt to tie it up; for our policy is sincerely to improve the craft of which we are so proud. The type has been christened 'Imprint Old Face.'"

The heading of this article is a facsimile reproduction of the title letter of *The Imprint* and in a future number of MONOTYPE we hope to be able to show the new Imprint Old Face printed directly from type.

Monotype School in St. Louis

THE Monotype School of instruction, which opened in St. Louis, Mo., January 6, is increasing in popularity, and is likely to be most successful in the new field. Three sessions of the school are held daily for the first five days of the week, morning, afternoon and evening sessions. The school is under the supervision of W. G. Walsh, who reports that many of the pupils have applied themselves so well as to entitle them to certificates of graduation within the limit of the minimum instruction period. There is a waiting list of students, all of whom will receive an opportunity to secure the instruction when vacancies occur, and in order of their application. There is no cost for this tuition.

Can You Beat It?

A PRACTICAL printer who is a printing trade journalist and knows what he is talking about gets into a trade journal argument with a type foundry salesman because he said that "where foundry sorts are always at a premium a type caster is a useful thing indeed." The type foundry man replied that "a type caster never saved a cent for the printer." He could not tell that story, and get away with it, to the many successful printers and good printers who cast all of their type up to 36 point on the Monotype, and when the trade journalist remarked that "home-made job type" is good, where the forms are always electrotyped, he might have gone further, if he had the Monotype in mind, by stating that Monotype type wears as well on the press and in electrotyping as any foundry type ever made.

Monotypography

SPECIMENS OF MONOTYPE COMPOSITION
PRINTED for PROFIT by MONOTYPE PRINTERS

We have just received a copy of the Superior Almanac for 1913, printed by Magee Brothers, of Piqua, Ohio. Mr. W. A. Meeks, the Monotype operator in this plant, says the job was run from type cast from ordinary Monotype metal and that the copy sent us was one of the last taken from a run of 208,000 impressions.

In the *Canadian Printer & Publisher* for February there is an excellent article descriptive of the Herald Press, of Montreal, which shows a view of the Monotype casting machine room. The Herald Press has sent us within the last year some of the finest examples of commercial printing set in Monotype faces which we have received.

The Herald-Western Co., of Calgary, Alberta, sent us a very neatly printed booklet of 128 pages, Monotyped from cover to cover, of which they printed an edition of 400,000 impressions directly from the type. The sample copy sent us was one of the last delivered on the order and it does not begin to show the wear common to foundry type which has been in use less than one year.

A recent catalog printed by Rogers & Co., of Chicago, for the Case Automobile Co., is set in our No. 36A (Scotch) series and, like all Rogers' product, is typographically attractive and artistic.

"Monotype Versatility"

THIS is the title of a book recently issued by the Lanston Monotype Corporation, of London, containing examples of almost every conceivable kind of plain and intricate composition which has been exclusively composed on the Monotype. In speaking of this publication the *Printers Register*, of London, says: "It is a concrete example of great mechanical excellence. In its conception a practical mind has been at work. Seventy-five different examples of Monotype composition are shown, and every one is an actual job. Apparently there has been no selection of easy things—always indicative of limitations. On the contrary, unless one knew as an actual fact that every job had been machine set it would be difficult to be convinced otherwise."

"Quality Printing," a little brochure just issued by the Southam Press, of Toronto, is set in Monotype series No. 21E and printed in orange-yellow and black. It is quite up to the standard of the fine commercial printing turned out by the best American shops.

"Stillson Uptown" is one of the best pieces of printing publicity which we have received in some time. It is set in 18 and 24 point Monotype series No. 37, and the pastel tints in which the full-page borders are printed contrast sharply with the fine specimens of Stillson commercial printing which are neatly tipped in on several pages. "Brains it has nix" is the caption under the frontispiece, showing a massive cylinder press, indicating that Stillson makes up this deficiency in turning out attractive work for his customers.

Edward Stern & Co., of Philadelphia, have recently printed an all-Monotype catalog, "Copper Clad Steel Wire," which they have set in Monotype series No. 64, printing directly from type on fine quality coated paper. It contains straight matter, tabular matter, and matter requiring three or more justifications to a page, and is a striking example of Monotype flexibility on high-grade catalog printing.

THE editor of MONOTYPE will be glad to receive from keyboard and caster operators any items that would be of interest to their fellow craftsmen. Many of the versatile accomplishments of the Monotype have been demonstrated by operators who put a little bit more head into their work than the other fellow, and not a few short cuts to efficiency and increased product have been successfully worked out by the employees behind the business office. If it is necessary to illustrate by photographs or by specimens of actual composition any items that are submitted the editor will be glad to supply these instructive and helpful features.

By-Products

"It is constantly the case that the by-products of a complex industry are found to be the sole source of business profits."—*Encyclopedia Britannica*

The Monotype is the fastest and most flexible composing machine. Its by-products are:

Type for the Cases: the value of this type, made in spare moments, pays the maintenance cost and a handsome return on the money invested in any Monotype plant.

Quality: The man who thinks he can't pay for Quality gets it as a by-product if he uses the Monotype and "Quality pays handsomely—it is the only lever to raise prices and increase profits."

During the Fiscal Year ending June 30, 1912, the Government Printing Office at Washington spent but \$335.87 for foundry type. In addition to handling 57% of all composition, the Government Printing Office Monotypes gave a "by-product" of over 100,000 pounds of type