

MONO TYPE

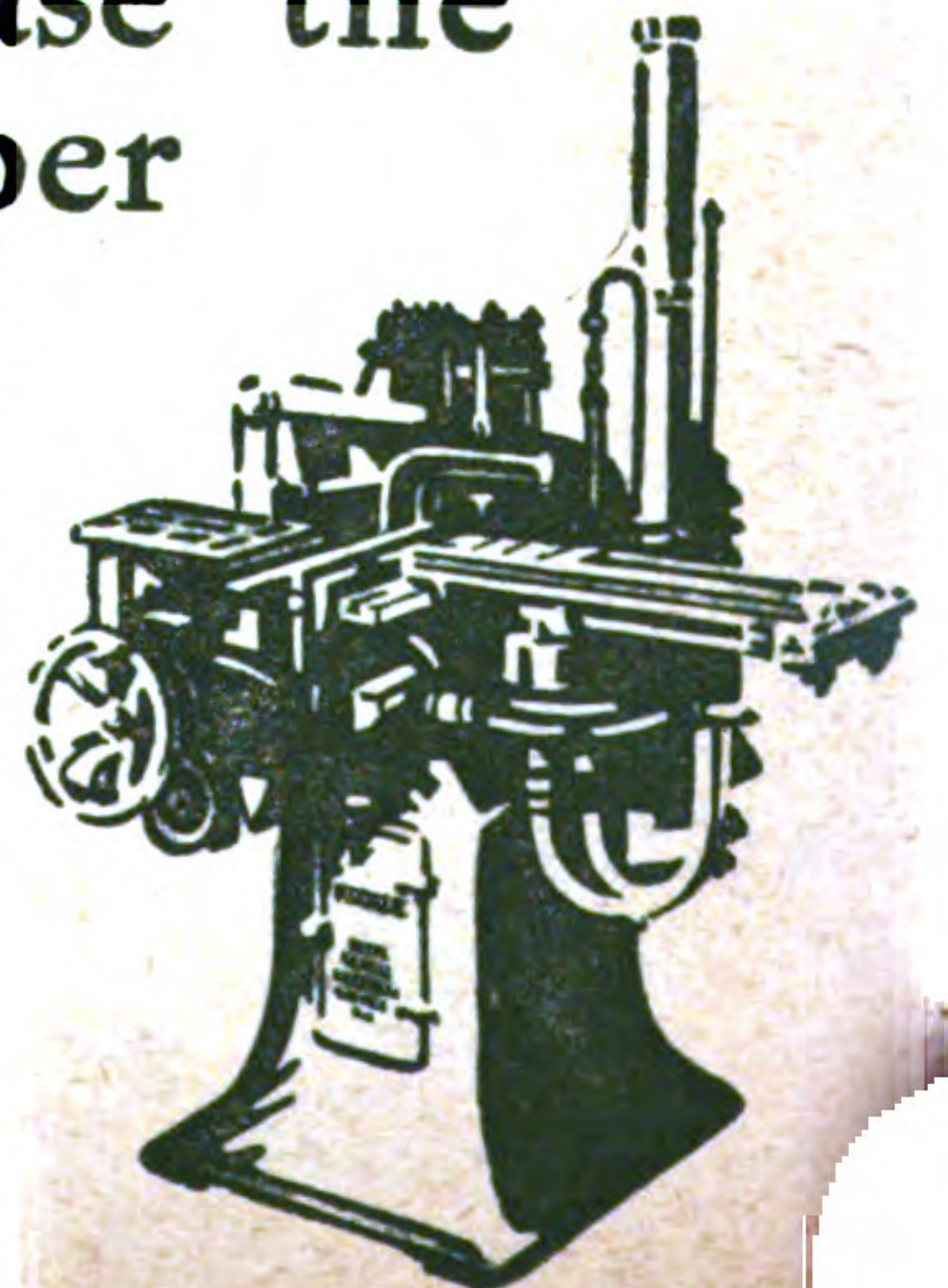
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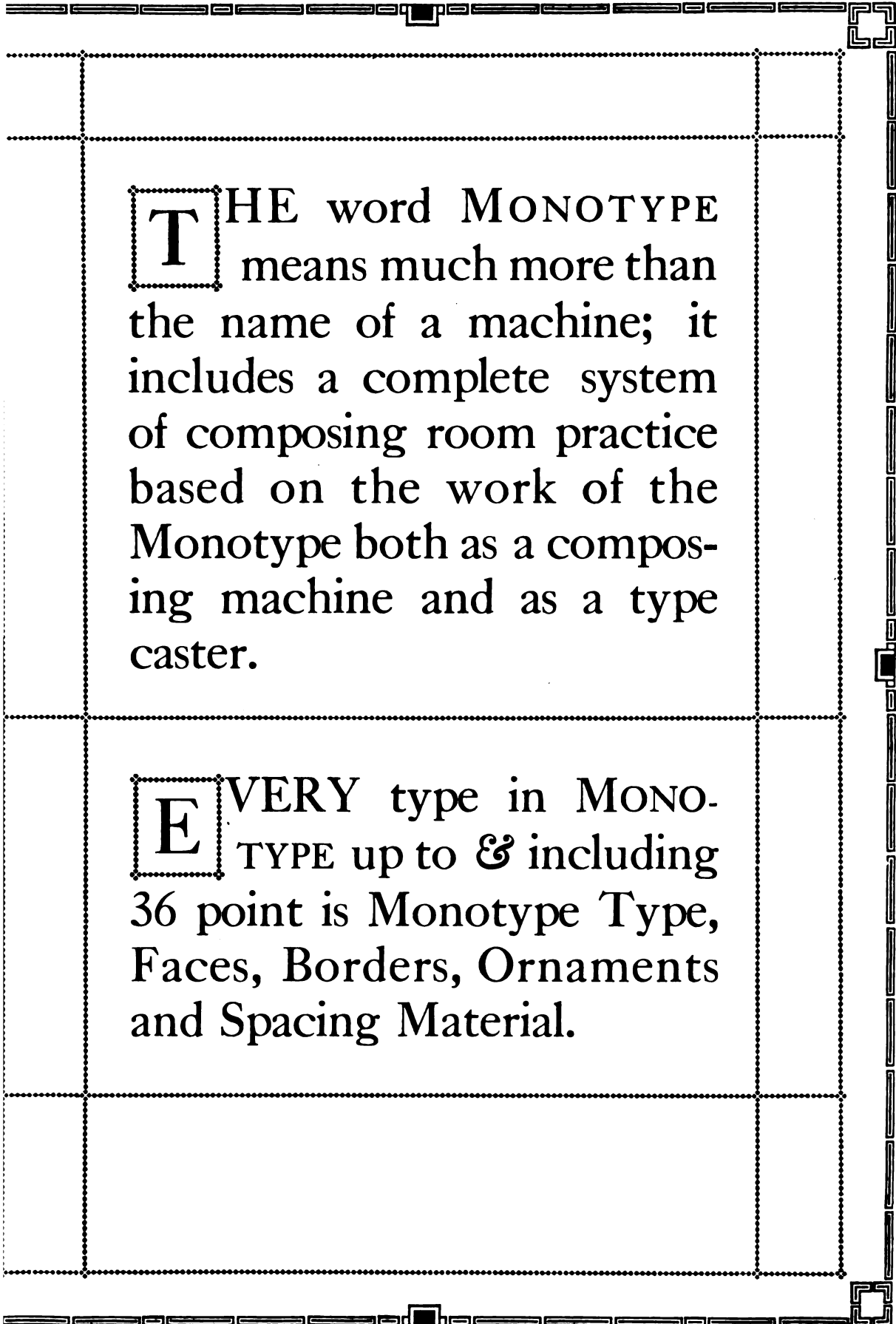
A Journal of Composing Room Efficiency

**LANSTON
MONOTYPE
MACHINE
COMPANY**

**PHILA
DELPHIA**

“THE Elastic Monotype makes the face fit the space when, either for artistic or commercial reasons, it is desirable to decrease the number of words per 1000 ems. A condensed or extended face may be cast from the same font of matrices.”





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.

EVERY type in MONOTYPE up to & including 36 point is Monotype Type, Faces, Borders, Ornaments and Spacing Material.

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



MONO TYPE



A JOURNAL OF COMPOSING ROOM EFFICIENCY
Published Monthly by LANSTON MONOTYPE MACHINE CO., PHILADELPHIA

VOL. I

MAY 1913

NO. 2

Profit, or Loss, in Type Faces

IN MONOTYPE for April we called attention to the possibilities of extra condensed faces both as a means for making more compact and convenient reference books, catalogs, etc., and also for saving press work and paper on large editions.

There is a much more important distinction in composition than fat and lean faces: There are two kinds of composition, hand-set type, or Monotype, and matter produced on slug machines.

Monotype users should never lose sight of the very profitable fact that the Monotype may be used for either of these totally different kinds of composition. On the quality job, to give a product identical with brand-new foundry type, and then, for the cheap job, by a simple adjustment, the same font of matrices may be used to duplicate the fat faces and wide spacing of slug composition. And even to slug composition the Monotype adds the superior appearance and wearing quality of letters cast separately.

Why overlook the basic fact that in every kind of selling

quality commands a price. Even the corner grocer sells eggs for different prices—*there's a reason*. Right here is a great economic truth—a large number of our citizens eat cold storage eggs; either because they like them or because they don't think fresh eggs worth the difference in price. So the corner grocer, who never attended a cost congress, sells at least two kinds of eggs.

If you are in competition with slug machine users a careful study of the following will increase your profits on composition from ten to twenty per cent:

In type the letters are very closely fitted because each letter is cast separately, and in setting type the compositor observes the typographic tradition of close spacing, not only because this makes better looking work, avoiding objectionable "rivers," but also because the nearer he keeps his spaces to three-to-em the less the work of justifying the lines. Slug composition is a totally different proposition:

First, slug machine faces are always fatter than similar foundry faces because the letters composing a slug are produced in one cast from an assembled line of matrices; it is obvious therefore that these slug letters cannot be as close together (close fitted) as type where each letter is cast separately, because, between adjacent letters on a slug, there must be a white space equal to the thickness of the two matrix walls that separated these letters in the assembled line of matrices when the slug was cast.

Second, slug machine faces cannot be as closely spaced as type because the slug machine justifying space is made by two wedges, a space band, which cannot be thin, for at best these space bands are very fragile. Standard space bands, we quote from a slug machine catalog, "present a minimum thickness of .0375 of an inch and expand to .100 of an inch. These bands are most commonly used;" thus the minimum space is almost an en-quad of six point, and furthermore, no slug machine operator dares to close space, for the bane of his existence is tight lines.* The slug machine must use the same size spaces for all point sizes, while Monotype spaces, like spaces used in hand composition, are proportional to the size of the face. Furthermore, the Monotype operator close spaces, like a hand compositor, because both can tell at a glance how much more matter is required to fill the line and whether a line can be justified without dividing the final word.

Third, the slug machine almost invariably trims the slug larger than its rated point size, and slug machine operators know that trimming a slug a little large helps output records amazingly. It is ob-

vious therefore that a slug machine, when setting a face similar to a type face, puts fewer words to the square inch than does the hand compositor setting this type face:

"There are two kinds of composition, hand-set type, or Monotype, and matter produced on slug machines."

Monotype or Hand Composition: The Monotype furnishes a product identical with new foundry type set by hand. Its letters are as closely fitted as any foundry type, for each letter is cast separately. It is as closely spaced as the work of the most skilful hand compositor, not only because the spaces between words are always proportional to the size of the face, but also because its operator knows exactly how much is required to complete a line and, therefore, it is even easier for him to avoid wide spacing than it is for a hand compositor.

Slug Composition: The Monotype has not earned the title of the "versatile machine" for nothing and when, for commercial reasons, it is desirable to open up a face, put space between letters and wide space like a slug machine, *the same machine, the same matrices, may be used to give fifteen per cent more product for the same effort* (the same number of keystrokes in setting the same matter). But,

A NEW IDEA in machinery has been embodied in the latest construction of the MONOTYPE, for, like "elastic" book cases, modern filing cabinets and composing room furniture, **the Monotype is built up of units** which may be combined to suit the needs of each individual printing office. Thus, the MONOTYPE user can build up his equipment to suit his business exactly, since he can buy just the units required to fit his individual needs—the printer who chooses Monotypes uses "made-to-order" machines.

FIGURE 1

Eleven lines of a MONOTYPE face (10 pt. 8A with 11J) cast on its minimum set (10): *The equivalent of brand-new foundry type set by hand—the perfection of quality.*

even thus opened up, individual type gives a better product typographically than slug composition, for the work of the Monotype never loses the advantage in a clearness and sharpness of face that comes from casting each letter separately, of using harder metal that will wear longer on press, and the perfection of height-to-paper that reduces make-ready to the minimum—in this respect a slug trimmed with a knife can never approach type cast in a mold.

What the opening up of faces means will be clear from the following specimens. Remember that *these four specimens were cast on the same Monotype, from the same matrices, and each specimen represents identically the same amount of effort by the operator, the same number of keystrokes.*

Fig. 1 shows the quality that made the Monotype famous—letters as closely fitted as the best

*Mr. C. S. Peterson said in a recent address on slug composition: "Next, the matrices must be examined with a microscope to pick out dropped letters, caused by operators sending in lines too tight. 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."

foundry type, words as closely spaced as the work of the most skilful hand compositor. This is standard Monotype work without any adjustment of the machine to fat the face. Note that *this specimen makes eleven lines.*

bars and stopbars can be changed in less than two minutes.

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FIGURE 2

Twelve lines cast from the same matrices as used for Fig. 1. Setting identically the same matter, hitting the same keys, the operator adds a line (almost 10%) to his output by wider spacing; the letters themselves are as closely fitted as in Fig. 1

Fig. 2, the next specimen, makes twelve lines, identically the same matter, same number of keystrokes, letters as closely fitted as in Fig. 1. How is one line in eleven gained, almost ten per cent? Simple enough: Fig. 1 is set with standard Monotype spacing, the *minimum space four units* ($\frac{4}{8}$) the width of the Cap M of the face being set. Fig. 2 is just a little wider spaced, no extra effort for the operator, he has to space wider because the *minimum space is seven units.*

Same machine, same matrices: for \$35.00 you can increase your output almost ten per cent: All that is necessary is a left keybar to bring the nut-quad to casting position for a justifying space, instead of the six unit space, and a set of stopbars to count the justifying space as seven units, instead of four. And

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FIGURE 3

Twelve lines cast from the same matrices used in Fig. 1. For same keystrokes the operator makes one more line (12 instead of 11) by "opening-up" the face (using $10\frac{3}{4}$ instead of 10 set).

mind you this equipment will wide space for any matrix combination that takes this left keybar; and once more, mind you—with this equipment the operator could not close space if he wanted to. And yet, when you want close spacing, like Fig. 1, the key-

FIGURE 4

Thirteen lines cast from the same matrices used for Fig. 1. Note that the same operator effort, the same keystrokes, produce two more lines (18% more matter) because both methods of fattening have been used, see Figs. 2 and 3. We have now the paper covering qualities of the slug face, plus all the advantages of individual type, except close fitting and thin spacing.

Another method of fattening like a slug machine: Fig. 3—cast on the same machine, with the same matrices as used for Fig. 1—makes twelve lines, instead of eleven, because the face has been "opened up" three-quarters of a set. Instead of composing this matter, Fig. 3, with a ten-set scale, and casting it with a ten-set wedge, to make the letters as closely fitted as foundry type, a ten and three-quarter set scale (\$1.50) and the corresponding wedge (\$7.50) were used, and so a little more white space was put between the letters; not much, not so much as between the letters of most slug faces, but enough to gain almost ten per cent even with close Monotype spacing between words.

Figs. 1 and 3 prove that the Monotype is indeed "the elastic machine that makes the face fit the space." There is money in the ability to cast either a fat or lean face at will from the same font of matrices on the same machine; *be sure you get it.* Compare the alphabets used in Figs. 1 and 3:

abcdefghijklmnopqrstuvwxyz 10 set,
 10 pt. 8A, same as Fig. 1
 { length of lower } 12.83 10 pt. ems.
 { case alphabet }
 abcdefghijklmnopqrstuvwxyz $10\frac{3}{4}$ set,
 10 pt. 8A, same as Fig. 3
 { length of lower } 13.81 10 pt. ems.
 { case alphabet }
 abcdefghijklmnopqrstuvwxyz 10 set,
 10 pt. 11J, same as Fig. 1
 { length of lower } 14.34 10 pt. ems.
 { case alphabet }
 abcdefghijklmnopqrstuvwxyz $10\frac{3}{4}$ set,
 10 pt. 11J, same as Fig. 3
 { length of lower } 15.43 10 pt. ems.
 { case alphabet }

And now look at Fig. 4, thirteen lines for the same effort, the same number of keystrokes, that made eleven lines in Fig. 1; a gain in output of eighteen per cent! Fig. 4 was set on the same machine, with the same

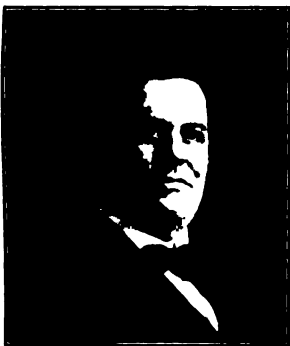
the least investment and—it helps you grow and grows with you.” The printer who selects a Monotype can do more than just run his business—he can develop it; he can push his business along the lines of least resistance and greatest profit, getting the most out of himself as well as out of his machinery. As the printing industry in his community develops along any line, he will be found in the fore-front helping that development.



The Type Casters in The Houston Chronicle Composing Room

By WALTER B. NAIL, Foreman

THE newswriters tell me that the first rule in writing an article is to tell the story in the opening paragraph. Here it is: The Monotype Type Casters have revolutionized the handling of ad work in the *Chronicle* composing room. They have saved time and they have saved money, and both of these savings are quite important in any newspaper plant where quick and economical production is desired.



WALTER B. NAIL.

Now for the detail: In the Fall of 1909 the *Chronicle* began planning for a new building to accommodate its fast growing business. It was determined to make the plant among the finest in the country. The latest labor-saving machinery for the composing room,

stereotyping room and press room was looked into in every detail. It fell to my lot, with the assistance of Mr. L. A. Fridell, foreman of the ad room, to select the equipment for the composing department. In going over in detail the large job I had on my hands my first thought was naturally, the advertising side—that is, in selecting an ad room that could turn out a large volume of business in the quickest and most economical way. I investigated type casting machines, and selected the Monotype because it seemed to be the only type caster in general use in newspaper offices, and because the Monotype Company was

able to show a specimen book of matrices for making every type face we desired except two. These two faces were designed and delivered in all point sizes of each a short while after the machines were installed.

Two Monotype casters were ordered and installed in a special room built for them in a corner of the composing room, with windows for air and light on two sides and glass partitions on the other two sides. The *Chronicle* moved into its new quarters the latter part of February, 1910. Two months before, the casters had been started making type for the new office. Two full cases were made up of all sizes of each series, permitting duplicate cabinets on each side of the ad room, and this was all ready in advance of moving day.

THE NON-DISTRIBUTION SYSTEM

For a long time one of our problems had been to handle the Friday and Saturday ads and at the same time get a good start for the big Sunday morning edition. Even with our good supply of foundry material, which was considered ample under ordinary conditions, the men had to stop and distribute. Time was lost by two men working from one case and by hunting for sorts and spacing material, a needless and expensive waste of time in any composing room.

I had heard of a few papers making their own type where distribution had been entirely eliminated for all point sizes within the capacity of the casters, but could hardly believe it possible to make new job type at less than the cost of distribution. I did realize, however, the value of a big supply of every font of the type in general use even if we continued to distribute, so in making the designs for the new furniture provision was made for storage of type in addition to that in the cases. This extra type is kept in drawers in cabinets, each drawer containing removable wooden boxes, each box holding five pounds of type. There are 2100 of these boxes. The compositor sorts up his cases from the storage boxes, and the machine operator is required to keep up the supply of type in the boxes. There is a special cabinet for spaces and quads. Boxes are pro-

vided for from ten to twenty pounds of each size of space and quad of the nine point sizes from 6 to 36.

We found that one man operating the two casters made from 200 to 300 pounds of new type every day. Allowing 10 per cent depreciation per year on the machine, matrix and metal investment, 6 per cent interest, insurance, taxes and wages of operator, this type costs less than four cents per pound to manufacture. I do not believe it possible to distribute type in any newspaper composing room for twice this amount. We therefore adopted the non-distribution system for all ad and head letter type 36 point and smaller.



SECTION OF MONOTYPE STORAGE CABINET IN *The Houston Chronicle*.

This system has been successful far beyond my expectations. It saves four hours a day in the head corner; it enables us to set an average of 60 columns of ads every weekday and from 225 to 250 columns on Sunday with eight regular men in the ad room and from four to six extras Friday and Saturday. The saving in wages paid in the ad room and head corner not only equals all the cost of owning and operating the type casting plant, but is fast returning the original investment.

We simply lift the brass from the ads and all the rest goes into the metal box. This avoids getting the cases mixed, as is always the fact in offices where type is distributed.

Of course the type is cast from the same metal used by the linotypes. This obviates any chance of the metal being mixed in melting and saves separating the type and the slugs in the same ad. There is another good feature of the non-distribution system. It adds to the efficiency of every man in the ad room, because fewer men can do the work, avoiding confusion and interference and resulting in better typographical effect. And, too, it is not always possible to find competent men for extra work. Having plenty of material to work with, dead ads stand from Wednesday to the following Monday, when they are cleaned up by the regular force while copy is light.

New type every day is a distinct advantage to the advertiser, because it means clean, well-printed ads. It helps the stereotyping room get good plates, as the type is all the same height and the face is not worn or broken.

HOW THE MONOTYPE MET AN EMERGENCY

One other feature I want to mention. About two years ago an advertiser sent copy to the composing room for a page ad with instructions that it must go in 36 point No. 86 (similar to Cheltenham Bold). While we had a large quantity of this face cast up, we did not have enough to set the entire page. We put one type caster on it and by the time the compositor had the ad room supply set, the caster operator had delivered two more complete cases. I doubt very much if there is an office in America that could duplicate that advertisement from foundry type. Still another feature is the great variety of corner pieces, borders, braces, index characters and many other special characters which are often used in an up-to-date ad room, but which most offices cannot afford to carry in stock in foundry type. Matrices for these characters are furnished by the

Monotype Company at a cost of forty cents each. A large quantity may be made for use in a special edition, then later re-cast into something else.

HELPING OUT ON THE BASE BALL EDITION

We do something else with the Monotype product that was not thought of until a year ago, and, I might say, was originated in the *Chronicle* composing room. Under our old system we stamped the scores as they came in by innings. It occurred to us to have the Monotype Company furnish matrices for casting the figures from one to nine and the square blank, with steel punches of the same face. Now we make up a form of cyphers and correct them up to the time the starter leaves us. Later returns are punched in after the plates are on the press.

We cast these figures on 12x14 point bodies, also 12x12 point bodies; for the score by innings we use 12x14 point, but for the runs, hits and errors we use 12x12 point when corrected in the composing room. The 12x14 has a shoulder on the side and does not require a space between the figures and the run column, but the 12x12 being flush at both sides makes the figures fit together when the runs and hits are ten or over.

I have never believed in inexperienced labor on machinery where the product must be perfect if it is to increase efficiency or effect economy. We were fortunate in securing an experienced operator, Mr. Raymond W. Miller, to whom is due a great deal of credit for the success of the Monotypes in the *Chronicle*.



Chaos, the Stuff That System is Made Of

WE believe in high tariff, low tariff, no tariff. We talk what we believe, and bristle our feathers when the next man talks otherwise. But it is all healthy. It will all reappear in the final result. It will all show itself when the contents of the melting-pot have had time to cool. Let every man, therefore, who has ideas talk them the best he knows how. When the average has finally been struck it will prove itself to be the best possible for the general whole. Chaos is the stuff that system is made out of.—CHAS. H. PARKHURST.

The Public Printer's Annual Report

THE annual report of the Public Printer, made to the President of the Senate, is a handsome octavo volume of 600 pages. For two reasons it is especially interesting to Monotype users, for it is not only in itself an excellent example of Monotype composition on straight matter and tabular work but the report contains some very striking figures as to the extent to which the Monotype is used by the Government Printing Office at Washington. Read these interesting statistics:

Total production of ems (for 1912) . . .	2,060,524,800
Tabular Matter in total ems	34%
Of the total ems—	
Linotype machine produced . . .	41%
Monotype machines produced . .	57%
Hand compositors produced . . .	2%

The actual production in ems for each of these three classes is as follows:

Monotype production (57%)	1,174,499,136
Linotype production (41%)	844,815,168
Hand production (2%)	41,210,496

Total production 2,060,524,800

The total Monotype product is 57%. The total tabular matter was 34%. Even if the Monotype did all the tabular matter, this would leave 23% of the straight matter produced in the office, that is, in addition to producing all of the tabular matter the Monotype produced practically one-quarter of the straight matter.

In addition to producing 57% of all the composition used in the Government Printing Office, the Monotype produced during the fiscal year ending June 30, 1912, 116,696 pounds of type. And on page 40 of the report it is stated that the only expense for type during the year ending June 30 was \$335.87

Think of it, the largest printing office in the world spending less than \$1.00 a day for type. In fact, the Government Printing Office Monotypes, which were installed primarily to handle straight matter and tabular composition, gave a by-product for the year covered by this annual report of over 100,000 pounds of type.

Most people stare up the steps of success. A few step up the stairs.—*School of Printing, Boston.*

Our Type Caster don't

Price

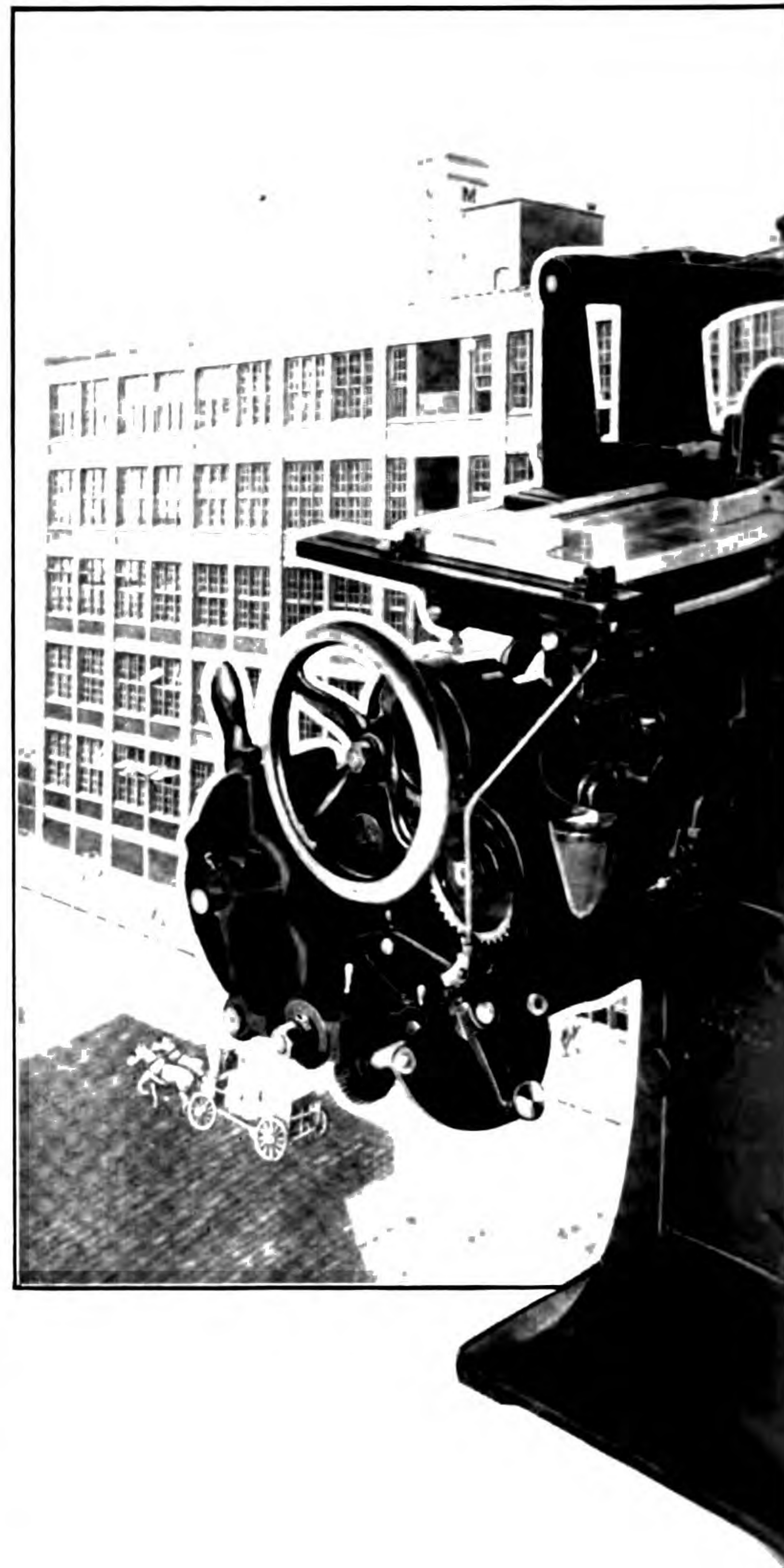
OUR Type Caster is not a composing machine, it makes type—that's all. It is the casting unit of the Standard Monotype and may *at any time* be converted into the Monotype Composing Machine for making *and setting* type. The cost of converting the Type Caster is only the difference in price between the two machines. When \$1950 makes it the composing machine (price \$3900) the Type Caster loses none of its efficiency as a Type Caster, and, when there's no composition, it turns idle time and old type into new and up-to-date faces.

Your \$1950 is protected when you buy our Type Caster; you have paid half on your next composing machine.

Matrices \$1.67 a Font

Our Matrix Library gives you a choice of more than 1050 different fonts—"for use when you please as long as you please" for \$1.67 a font. Our Type Caster is the bung starter that gives you "type on tap."

This price (\$1950) includes molds for casting type, high and low quads and in 6, 8, 10, 12, 14, 18, 20, 24, 30 and 36



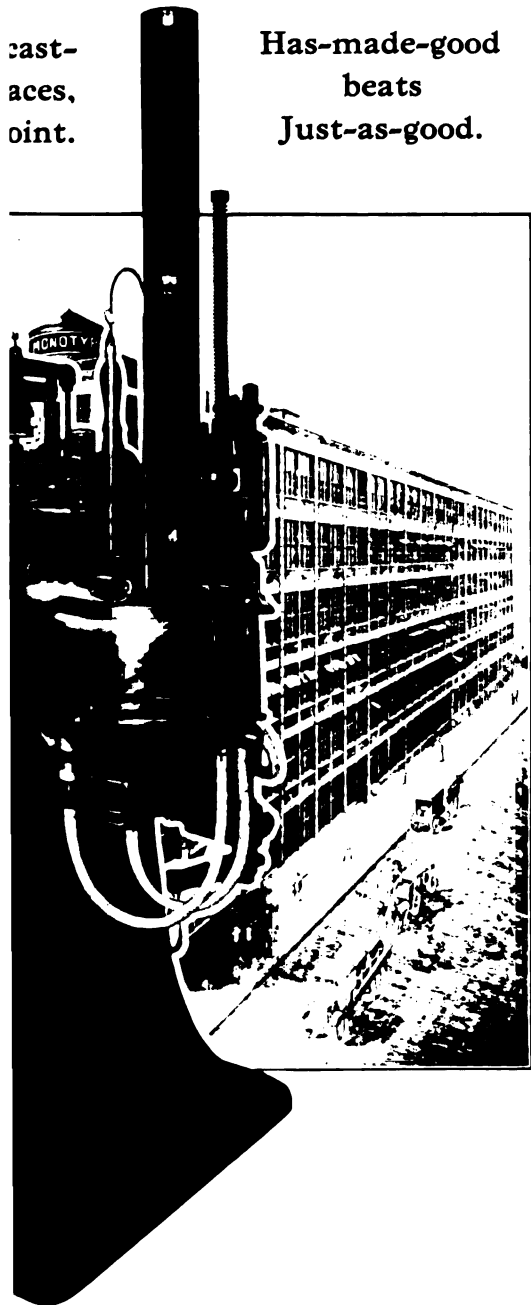
There is a Factory behind

Your name and address, please? We want

Best set Type; it makes it \$1950

cast-
aces,
oint.

Has-made-good
beats
Just-as-good.

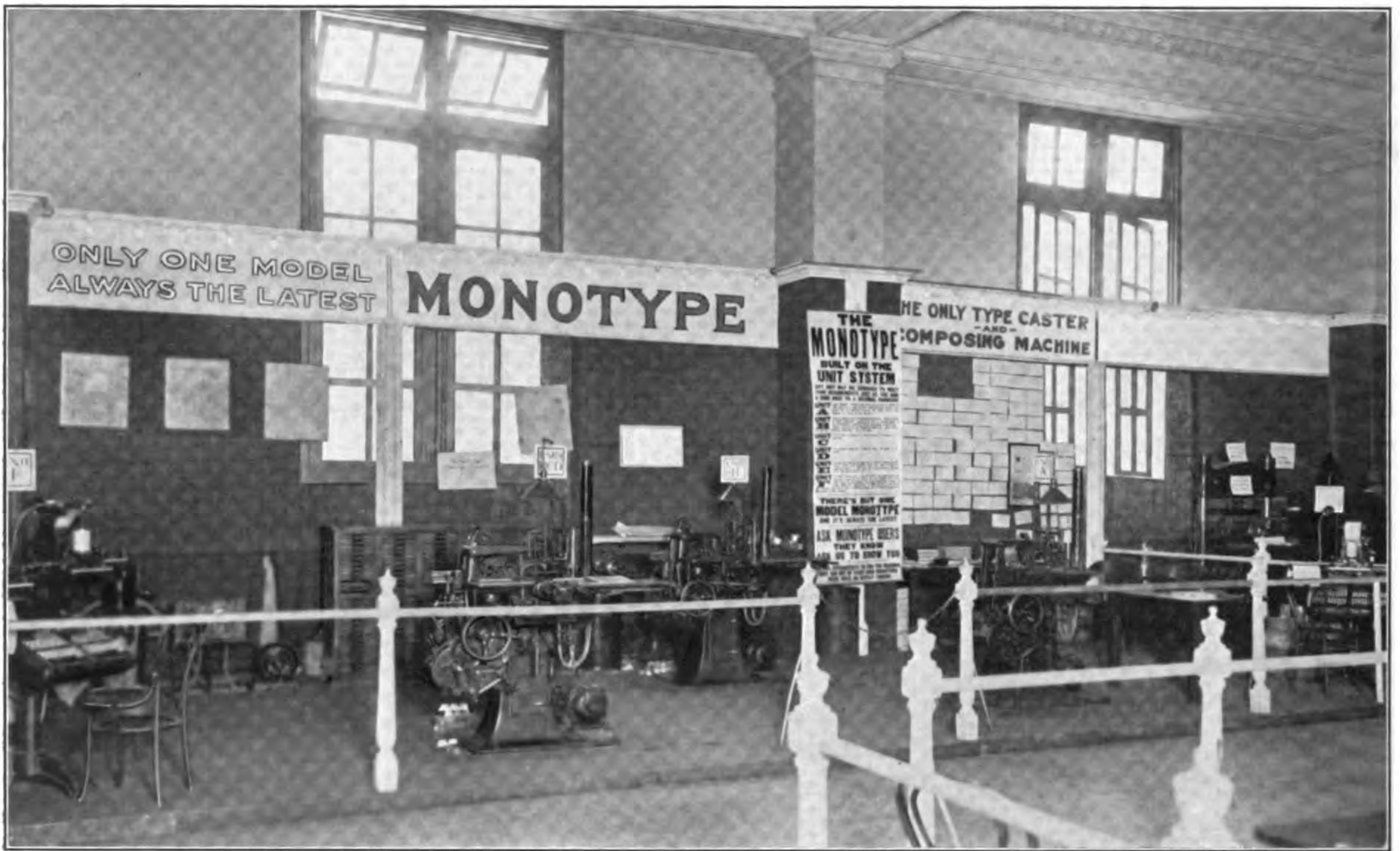


(1) There is a factory behind our Type Caster. (2) We originated machines for printers to make their own type—have made over 4500. (3) We make in our own factory every matrix used with our Type Caster—over 1050 fonts. (4) Our inspectors are everywhere—ask any Monotype user the value of Monotype Service. (5) The purchase of a Type Caster is a service proposition and to get service you must buy or rent matrices for the faces you want to cast. (6) Our Type Caster makes type so fast that it costs less to make new type than to distribute type that has been used.

“To discriminating buyers the guarantee of future service that only past success can give is worth more than the extravagant claims of inexperience.”

“A Type Caster without matrices is as useless as type cases without type.”

Send us your **TYPE CASTER**
to send you our Specimen Book of Faces



MONOTYPE EXHIBIT AT THE PRINTING AND ADVERTISING SHOW IN NEW YORK.

The New York Printing Show

SINCE Mr. Harry Cochrane, the managing director of the National Printing and Advertising Exposition, held in New York the latter part of April, has decided to hold another in 1914, and on a much larger scale, it is quite evident that the show just closed was a success.

In its review of the Exposition the *Master Printer* (Philadelphia) has this to say of the Monotype exhibit:

If the Monotype corps had been distributing dollar bills they could not have attracted a larger gathering than they did with their exceedingly instructive exhibit.

They showed a style D and a DD keyboard, a composing machine setting from 6 to 12 pt., a type caster casting type from 5 pt. to 36 pt., and a composing machine setting 18 pt. These machines were kept in operation constantly on all classes of work illustrating the economies of the Monotype system of machine composition and casting type for the cases.

One of the features of the Monotype exhibit that attracted a large crowd of spectators was the operation of one of its keyboards on average copy at a speed of from 10,000 to 13,000 ems per hour. It is needless to say that to maintain this rate of speed the operator worked by the touch system, for his

eyes were constantly on copy, and when working on narrow measure it seemed like a fraction of a second for him to travel from one end of the line to the other.

One of the things which we did not foresee in estimating the value of this exhibit was the great number of Monotype printers and Monotype operators who called to see the machines actually demonstrating practical uses for the Monotype with which they were unfamiliar.

Mr. Cochrane intimates in the preliminary announcements which have been sent out that next year's show will be a graphic arts exposition in every sense of the word, and that there will be a department devoted to an exhibition of books and typographical and press work specimens which should prove highly interesting and instructive to visiting printers.

Indecision is said to have been Madero's ruin. Tom L. Johnson used to say that the secret of a good executive was to decide promptly and to be right part of the time.
—*Kansas City Star*.

CIRCULATION
Each Morning
LARGEST
In Kentucky

THE LOUISVILLE HERALD

10 PAGES
TODAY

WEATHER FORECAST:
Fair

VOL. LXXIII. NO. 125. LOUISVILLE, KY., MONDAY MORNING MAY 5, 1913. ONE CENT.

**SENATE GETS
TARIFF BILL
THIS WEEK**

Measure Probably Will Be
Passed By House In

**Will Ask U. S. To
Aid In Rescue Of
Girl From Harem**

Daughter Of New Orleans Man And
Wife of Indian Prince Writes
Of Hardships In Appeal

[Special to The Herald.]
NEW ORLEANS, LA., MAY 4.—
The State Department at Washington
will be asked to assist in the rescue of
Miss Amiana, who is being held
in a harem.

**MONTENEGRO
TROOPS GIVE
UP SCUTARI**

Emperor William Receives
Dispatch While Attending
Opera Savir

**RIOTS BREAK
UP LONDON
LABOR MEET**

Wild Scenes of Disorder,
Culminating In General
Strike Mark Free Str

Mystery In Girl's Murder



**U.S. OFFICERS
KILLED FROM
AMBUSCADE**

Two Deputy Marshals Shot
To Death and Third Is
Wounded

The Louisville Herald and the Monotype

THE sale of a complete battery of Monotypes a little over a year ago to *The Louisville Herald* made something of a stir in newspaper circles. The *Herald*, like most other newspapers, had been produced on slug machines for years; no consideration had been given to changing the system in the composing room. The slug habit was established.

They had the misfortune to lose their entire plant through fire and after the most careful and thorough investigation of modern, up-to-date methods, the management surprised the newspaper community by installing Monotypes, to the exclusion of slug machines.

Their judgment was at once condemned as impractical by many newspaper men, old in experience and set in their ways. The critics overlooked one point, however. That was that the Star League management had made a most painstaking and thorough investigation of the Monotype and its possibilities. They had used slug machines; they studied the Monotype and then based their decision on facts. The critics, on the other hand, had been trained and brought up under slug machine conditions and the "crystallized" mechanical habits of years had them firmly held. These critics knew nothing of the Monotype, therefore their judgment was one-sided.

The results have vindicated the judgment of the *Herald* management in no uncertain way. Mechanically, typographically and economically the *Herald* has been benefited. This has given opportunity to make a direct comparison between the old slug methods and the new Monotype system—a comparison based on an equal number of

machines. Their old paper had been produced on twelve slug machines and the new paper on twelve Monotypes. The result of this comparison was decidedly in favor of the Monotype, and to meet its growing needs in the advertising and news departments the *Herald* has just installed five additional casters and three keyboards.

The *Herald* is the pioneer in Kentucky in the introduction of the Monotype system as against the slug system for the production of a daily newspaper.

The Monotype Company, with the cooperation of the *Herald*, pursued its usual policy of training the old force. They were given an opportunity to learn the Monotype and the Monotype system. A selected portion of the old force was even brought to Philadelphia to take a course in the Monotype Company's school, the remainder being trained by Monotype instructors on the ground. It is gratifying to state that there are no better operators in the country today than many of the converted slug machine operators on the *Herald*. It is a fact that good slug machine operators invariably make good Monotype operators and that in a very short time. The arrangement and simplicity of the Monotype keyboard lend themselves to his efforts, and once he is accustomed to the Monotype keyboard he never willingly will return to a line casting machine.

The first issue of the *Herald* under the Monotype system was produced with much less trouble than had been anticipated. Trouble there was, and Syd. Gilroy, superintendent of the composing room did very little sleeping for some days; but he had three distinct tasks on his hands: first, starting a brand-new office (the old one having been totally destroyed); second, he had a

KEYBOARD ROOM OF THE ALL-MONOTYPED *Louisville Herald*.

brand-new type of composing machine with which he was at that time unfamiliar; and third, the majority of his force had been trained for years in the ways of the slug machine and they had to learn new methods under a better system of composing room practice, which is introduced in a newspaper plant with the Monotypes.

While the Monotype means a change in composing room practice; and a change in system, it is a system with which all printers are familiar. Monotype corrections are made from the case by hand correctors; thus the operator and machine are practically 100% on live copy. Think what this means in production—no interruption to operator. This hand correction was first looked upon with disfavor by the old force, but it was soon proved that corrections could be made from the case as quickly as it had formerly taken to place the corrected slugs. Thus the time previously required by a man and a machine in producing corrected slugs was eliminated. The

operator is left in peace to work steadily on live copy.

One of the great sources of economy at the bank has been the production of the 30 pt. head at one operation. *The Louisville Herald* head consists of 30 pt. boldface, and 12 pt. lightface caps and lower case, and 12 pt. Antique Roman caps. A man rattles these off at the keyboard without leaving his seat. Not a lever or part of the machine is touched or changed to produce this combination, merely a case of hitting keys.

The ad room was the first to feel the effects of the Monotype in getting off the forms. After two weeks, operation, the ad foreman expressed his great satisfaction with the manner in which the type was being delivered to his department. The old saw mill method was eliminated; waiting for corrected slugs eliminated; the takes delivered to exact measure with price figures inserted; combinations of faces that had formerly appeared in the ad room in two or more takes

CASTING MACHINE ROOM OF THE ALL-MONOTYPED *Louisville Herald*.

to be made up, appeared already made up from the machine.

Gradually the whole force realized the improvement. The old force was converted, and to-day you will find no better boosters of Monotype for the daily newspaper than the old hands of the *Herald* who had never seen a Monotype until its introduction on their paper. The composing room is running like clock-work. The new system and methods are firmly established, and the 150 pages per week which they produce present no difficulties.

The *Herald* is acknowledged to-day the best printed paper in Kentucky and, in fact, one of the most clearly printed papers in the country. The clear cut, sharp Monotype type makes a clear cut plate. It takes the ink better and gives a clear readable print. Competition in the newspaper field does not diminish. Every vantage point must be taken to insure success. Good typography for the news columns as well as ads

will have more serious consideration in the future than it has ever had in the past.

The photographs which accompany this article show the caster and keyboard rooms. They are separate.

The keyboard operators no longer know that metal troubles exist. They are no longer sitting where their noses are within a few inches of a metal pot. Levers and revolving cams have been removed from their horizon. They now can devote themselves exclusively to their business—the business of a printer with a simple machine that permits them to deliver their best work with the least strain and without interruption.

When any display type, space material or borders are required, it is not a fight with the management to place an order with the type foundry; it is a case of entering an order on the machinist for what is required, and this material up to 36 pt. is produced on the same machine that at other times will turn out galley after galley of news matter.

MONOTYPE SALES NOTES

NOTE: A Standard Monotype Equipment consists of a style D Keyboard, Casting Machine, four full fonts of matrices, four molds for composition in sizes from 6 to 12 point, and two molds for casting type from 14 to 36 point inclusive.

The Cleveland Leader-News has recently installed two type casters

The Eddy-Press Corporation, of Cumberland, Md., has discarded one of its slug machines and installed a standard Monotype equipment.

Juan Alemany Lopez, Havana, Cuba, has ordered a standard Monotype equipment.

The Chas. H. Fryer Adv. & Ptg. Co., doing a general line of job printing in Providence, R. I., has installed a standard Monotype equipment with DD keyboard.

The Godsey Publishing Corporation of Petersburg, Va., has had a standard Monotype equipment installed in its new plant where it will launch a new weekly newspaper in addition to conducting a general printing business.

A standard Monotype equipment has been installed in the plant of the Industrial Ptg. Co., of Baltimore. This firm does all the catalogue and advertising work for the Baltimore Gas & Electric Co.

Hammonds Ptg. & Litho. Works of Roanoke, Va., has installed a standard Monotype equipment to take care of its job printing and railroad tariffs.

Crain Printers, Ltd., of Ottawa, Canada, has installed two standard Monotype equipments.

The Goodwin Press, of Geneva, N. Y., has installed a standard Monotype equipment.

W. J. Rouleau and W. F. Dunn, of St. Paul, Minn., have started in business to make type for the trade and have installed one Monotype type caster and one casting machine.

Mr. G. J. Harpell, President and Gen'l Mgr., of the Industrial & Educational Press, Toronto, Canada, has installed two standard Monotype equipments which will be used on the *Shareholder Magazine* and *Commercial Journal*, two Montreal papers which he purchased recently.

Mr. Frank Cabibi, New Orleans, La., has ordered a standard Monotype equipment.

H. S. Adams, of Frankford, Philadelphia, has ordered a standard Monotype equipment with a DD keyboard.

MONOTYPE Repeat Orders

Another standard Monotype equipment has been installed in the plant of the Bell Telephone Co., Montreal, Canada, making its total equipment three casting machines and four keyboards.

The City of Boston Printing Department, has installed two more casting machines; it now has nine casting machines and fifteen keyboards.

Two standard Monotype equipments have been installed in the plant of the Homestead Co., Des Moines, Ia., making its total Monotype equipment three casting machines and four keyboards.

The Rand-McNally Co., of Chicago, has just installed a Monotype type caster. It operates in addition, four casting machines, and four keyboards.

The Beverly Printing Co., Beverly, Mass., has just installed another D keyboard.

E. C. McCullough & Co., Manila, P. I., have ordered two complete Monotype equipments.



Monotype Baseball Figures

Monotype newspapers who wish to furnish their patrons with returns from the big league games before the fly balls are returned to the home plate should use quick-vision Monotype matrices in their score-columns.

These figures give distinction and prominence to the baseball feature of a newspaper and save time in composing and press rooms,

I	2	3	4	5	6	7	8	9	R	H	E
0	2	0	1	1	1	3	0	■	8	9	1
0	0	1	0	2	1	0	0	0	4	9	3

as the matter is set up before the game starts, with the blank characters and without breaking forms or tying up presses the score by innings is punched in the blank type characters as the returns are received. See article by Mr. Walter Nail on page 21.

The Monotype font of baseball figures (12 pt. No. 132) consists of the figures 1 to 0 and black square and are sold at the regular rate of 30 cts. each. The price of the stencil punches 1 to 0 is \$1.50 each.

New Monotype Faces

Two new faces every week added
to Monotype Matrix Equipment
Now over 1050 fonts

6 Point No. 60K, 7½ Set
MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending

8 Point No. 60K, 9 Set
MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to

10 Point No. 60K, 11 Set
MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprenticeship; that

12 Point No. 60K, 12½ Set
MONOTYPE FACES

The best kind of originality is that which comes after a sound appren-

6 Point No. 68K, 7 Set
MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm

8 Point No. 68K, 8½ Set
MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be

10 Point No. 68K, 10 Set
MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall

12 Point No. 68K, 12 Set
MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; at

8 Point No. 69J, 7 Set
MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all

10 Point No. 69J, 8½ Set
MONOTYPE FACES

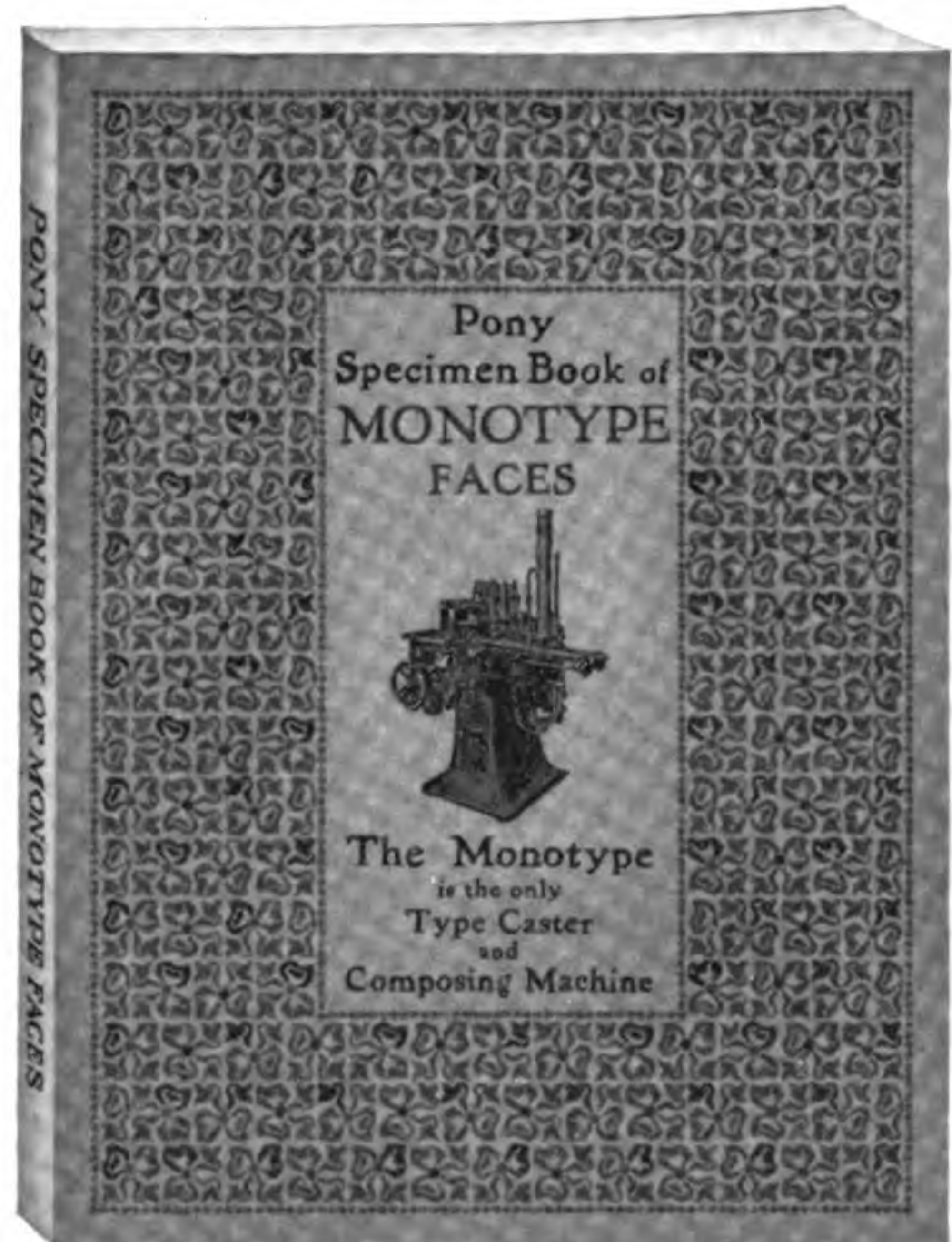
The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending

10 Point No. 117K, 10 Set
MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be

Pony Specimen Book of Monotype Faces

IN book making, India paper and very thin grades of ordinary super or machine finish stock are enabling printers and publishers to get into a very small compass reference works and catalogues which under former conditions would be very bulky and unwieldy. In line with this idea of condensing within the smallest possible space the great-



est amount of information, we have just issued our Pony Specimen Book of Monotype faces, which is less than half an inch thick and contains specimens of 1016 faces and over 500 fonts of figures. The same type matter which we have used in printing our loose leaf book has been used in this publication. On account of its permanent binding this book could not possibly be kept in an up-to-date form, as we have completed over fifteen faces since this book came from press. A copy of the Pony Specimen Book will be sent to printers, publishers or advertisers interested in Monotype work.

Every school boy and girl who has arrived at the age of reflection ought to know something about the history of the art of printing.—HORACE MANN.

Happiness is a by-product of hard work well done.

There are *two kinds* of Composition TYPE and SLUGS

Answer.—There is no trick about it at all. All the wide measure matter in each issue of THE LINOTYPE BULLETIN is set by means of twin slugs. In the January issue referred to the measure was 41 ems, and was composed of two 20½-em slugs. This month the measure is 38 ems, and is composed of two 19-em slugs. By the exercise of only reasonable care any competent operator can secure the same results. In fact, specimens of wide measure Linotype work are constantly being sent us, many of them three or four slugs in width, all equally good examples as THE LINOTYPE BULLETIN. It is merely a matter of being careful on the part of the operator.

12
Lines

Slug Composition
(reproduced line for line) as done by the Slug Machine. Observe the characteristic white space between the letters and the necessary wide spacing.

This is set in 8 point Elzevir Slug Face : abcdefghijklmnopqrstuvwxyz

This is set in 8 point 22E Monotype Face: abcdefghijklmnopqrstuvwxyz

Answer.—There is no trick about it at all. All the wide measure matter in each issue of THE LINOTYPE BULLETIN is set by means of twin slugs. In the January issue referred to the measure was 41 ems, and was composed of two 20½-em slugs. This month the measure is 38 ems, and is composed of two 19-em slugs. By the exercise of only reasonable care any competent operator can secure the same results. In fact, specimens of wide measure Linotype work are constantly being sent us, many of them three or more slugs in width, all equally good examples as THE LINOTYPE BULLETIN. It is merely a matter of being careful on the part of the operator.

12
Lines

“Slug Composition”
as done by the Monotype equipped with wide spacing attachment. But even to slug composition the Monotype adds the typographic distinction and wearing quality of letters cast separately.

Answer.—There is no trick about it at all. All the wide measure matter in each issue of THE LINOTYPE BULLETIN is set by means of twin slugs. In the January issue referred to the measure was 41 ems, and was composed of two 20½-em slugs. This month the measure is 38 ems, and is composed of two 19-em slugs. By the exercise of only reasonable care any competent operator can secure the same results. In fact, specimens of wide measure Linotype work are constantly being sent us, many of them three or four slugs in width, all equally good examples as THE LINOTYPE BULLETIN. It is merely a matter of being careful on the part of the operator.

11
Lines

Type Composition
as done by the Monotype. Note the close fitting of foundry type and the thin spacing of the skilful compositor. The perfection of Quality: The equivalent of new foundry type for each job.

These 11 lines were composed on the same Monotype, with the same matrices, as the 12 lines above. The wide spacing attachment gives one more line for the same operator effort (same keystrokes) increasing production about ten per cent.

If your business requires two Standards of Quality

For cheap work the paper-covering quality of fat, slug faces.

For high-grade work the quality of closely fitted and spaced type.

Why own two kinds of composing machines?

Same Monotype, with same matrices, gives you fat or lean composition.

Non-productive hours are the sink-hole of the printing business—
Use the Versatile MONOTYPE and *keep busy*, for whether Quality or Price be the factor, the MONOTYPE gets the job and holds it, too.

BUY the Monotype; it helps you SELL