

# MONO TYPE

*A Journal of Composing Room Efficiency*

THE  
MONOTYPE  
IS A  
COMPOSING  
MACHINE  
5 POINT TO  
18 POINT

THE WORD MONOTYPE  
MEANS MUCH MORE THAN  
THE NAME OF A MACHINE;  
IT INCLUDES A COMPLETE  
SYSTEM OF COMPOSING  
ROOM EFFICIENCY BASED  
ON THE WORK OF THE  
MONOTYPE BOTH AS A  
COMPOSING MACHINE AND  
AS A TYPE CASTER

THE  
MONOTYPE  
MAKES TYPE  
FOR THE CASES  
5 POINT  
TO  
36 POINT

LANSTON MONOTYPE MACHINE COMPANY  
PHILADELPHIA

M O N O T Y P E

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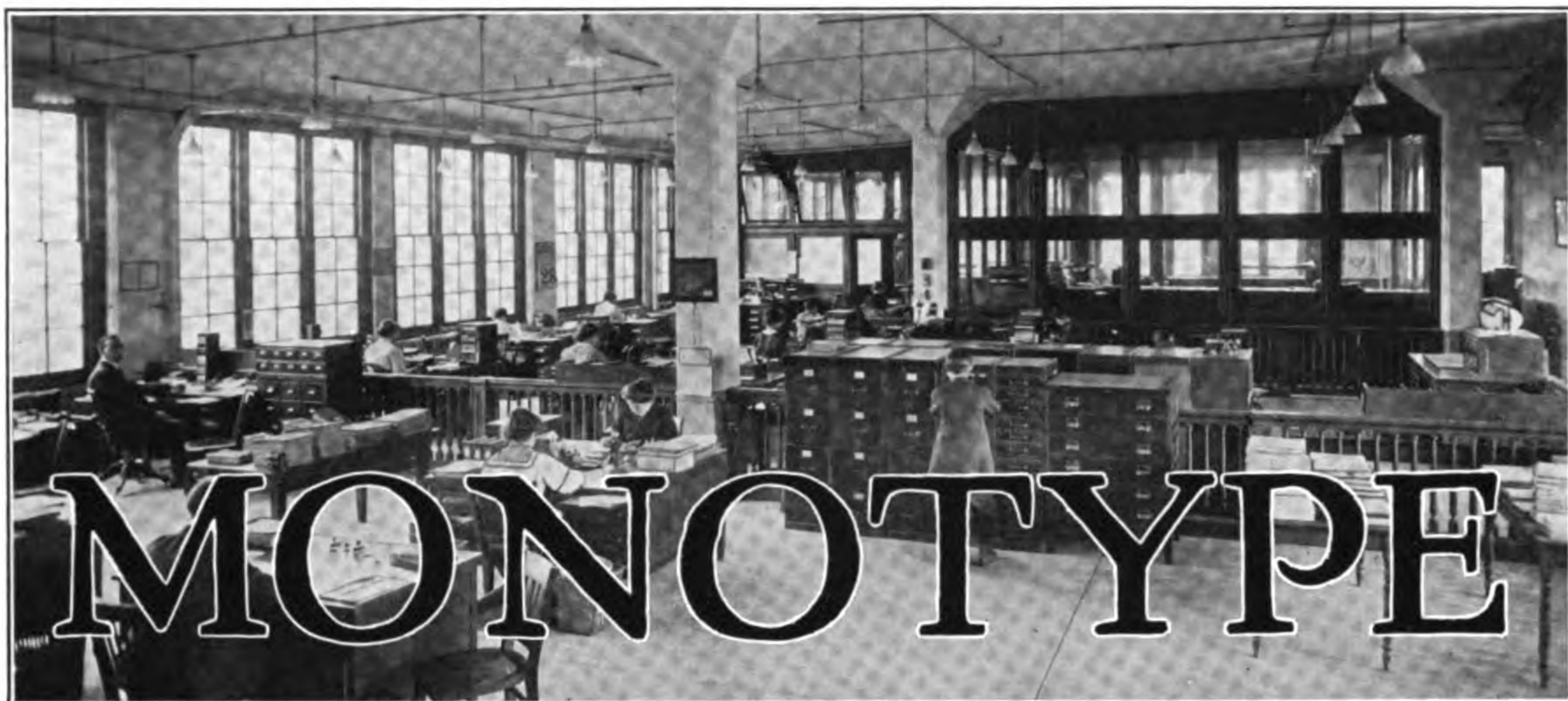
VERY type in every issue  
**E** of MONOTYPE, up to and  
including 36 point is  
Monotype type; faces, borders,  
ornaments and spacing material.

No other composing machine  
or type caster offered to the  
printer so completely fulfils every  
requirement of the composing  
room on all kinds of work.

When you ask yourself “which  
machine?” ask us to send you  
positive proof of the Monotype’s  
continuous performance on profi-  
table work—any kind of compo-  
sition; type for the cases.

Q U A L I T Y

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# MONOTYPE

A JOURNAL OF COMPOSING ROOM EFFICIENCY

Published Monthly by LANSTON MONOTYPE MACHINE COMPANY, PHILADELPHIA

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

VOL I

OCTOBER 1913

NO 6

## Hand Work on Machine Composition

**A** NUMBER of articles have appeared in the trade papers recently, apropos of a pamphlet distributed by the type trust, calling attention to what purports to be an error in the method of compiling cost records in composing rooms using composing machines. Briefly, the suggestion contained in these articles amounts to this: As machine composition cannot be completed without hand work, this necessary composing room hand labor on machine product should be carried as an additional charge against the composing machines.

On the surface, this suggestion looks as if it had some merit, for who will dispute that all the expense incurred in the production of forms ready for press or the foundry should be charged for, and charged for at the proper cost rate per hour or per thousand, based upon the best

methods of obtaining actual costs for each and every operation entering into this portion of the work of the printing plant.

As the printer looks upon composition today from the standpoint of the method of production—Monotype, linotype or hand—it is natural that this suggestion sounds good, and that is the evident intention of its authors; but one point has been lost sight of and that is, that the printer of today is past the kindergarten stage of cost keeping and insists upon his costs being kept upon a basis which enables him to charge against the individual operation or individual operator all of its natural cost factors—and nothing else.

In all modern cost and efficiency systems the question of departmentization is based upon common cost factors, and where two or more similar operations have varying cost factors, these operations are considered as separate departments so far as cost keeping is concerned. The Monotype Company recognizes the importance of this separation of operations, and have always recommended that the work of keyboarding and casting should be considered as separate departments in compiling costs, because of the fact that while they are both necessary for the producing of matter on the galley, the elements that make the productive hour or the cost per 1000 ems in each of these two operations vary materially and have no comparative relation to each other.

While we do recommend that the cost of correcting first proofs be charged against the keyboard operator who sets the matter, we do not establish the hour cost of this correcting by any consideration of the keyboard hour cost. The keyboard product should be charged directly with this expense of correcting first proofs, as there would be no expense along this line, if the ideal condition could be attained, that is, the perfect operator who made no errors.

Let us consider, for a moment, the part that the typesetting machine plays on the composing room stage. Mr. DeVinne said, over twenty-five years ago, that the typesetting machine, when perfected, would only do the drudgery of the labor of composition, or, as we understand it, merely set the type in justified lines. Modern invention has so

far not progressed much beyond that point, and while we now can do much more than the mere setting of type in justified lines on composing machines, we can still say that the machine does but little more than produce matter on the galley.

The use of the composing machine, therefore, does not in any way affect the subsequent work of the composing room and has so little bearing upon the cost factors of hand work, that there can be no reason for considering the machine in relation to the hour cost on hand work, except so far as it is covered in the subsequent paragraphs of this article.

The advocates of this new method will be surprised to note that we do agree with them in one particular, and are strongly in favor of separating the compilation of hour costs of hand composition into two classes; one of which is hand work requiring the use of foundry type, and the other hand work on machine product.

Permit us to quote Mr. DeVinne again, and mention his statement of thirty years ago that it required an investment of about one thousand dollars to supply one compositor with sufficient type and facilities to make his labor profitable. This investment is even greater today than then, if foundry type is used, but consider the conditions at that amount. With the recognized depreciation on foundry type, this means that you must add at least two hundred and fifty dollars per year to your compositors' wages (and overhead), and divide this amount by his productive hours; always keeping in mind that even if he is a make-up or stone-hand, he has to carry the proportion of twenty-five to thirty-three and one-third per cent. of the expense of the very necessary cost of distributing this foundry type; this distribution expense being the greatest factor in the non-productive time.

Now take the man working on machine product. No investment in type is necessary for the making of his work efficient, not counting the advantages of new type for every job, and the cost of metal plus the casting expense of sorts is certainly less than half the cost of the foundry type—and here note this point—he has no distribution expense. It has been our privilege to make

comparisons between offices working entirely with foundry type, and also those working entirely with Monotype type, along the line of the productive hour costs. In one city, where the average hour costs of hand composition run around one dollar and thirty cents, we find that in the exclusive Monotype shops, the hour costs of hand composition average about one dollar, and with about the same proportion of productive hours, eliminating, of course, in the hand shops, the actual time of distribution.

From this data, you will not be surprised, therefore, to note that we are strongly in

favor of separating these two kinds of hand work, in so far as cost keeping is concerned as it will tend to enable the printer to know his costs better, and to decide from his own records the most economical way to get results in his composing room. That is what the printer wants, and I doubt if any one who takes an interest in knowing his costs will be misled by the arguments and statements of interested parties, who, by plausible suggestions, are endeavoring to divert his attention from the true method of cost keeping for their own advantage.

## The Monotypes at the *Lynn Telegram*

*An Interview with the Foreman*

HOW on earth do you do it with six machines?" is the first question every visiting printer asks the foreman at the *Lynn Telegram*, a daily and Sunday paper published at Lynn, Mass. This is but natural, when we consider that as high as 122 pages have been issued in a seven-day week and with a force of men, including substitutes, averaging a total of but eighteen.

Twelve pages are issued on Monday, Tuesday and Wednesday, twelve or sixteen on Thursday, rarely less than twenty-four on Friday, ten on Saturday with sixteen to twenty pages on the Sunday issue. The *Lynn Telegram* has six casting machines and six keyboards. Only five of the keyboards are operated regularly, the sixth machine being used as a head letter machine although, being a DD keyboard, could be used on news if needed—this is done Saturday nights when the Sunday paper is under way.

In a recent interview with the foreman, a practical newspaper man of about twenty years' experience, regarding the efficiency of his plant compared to others in which he has been employed and in some, had charge, he emphasized the following points:

"I was formerly an out-and-out slug-machine, slug-method man. At one time I did not believe the Monotype had any place in a newspaper composing room—unless the work was practically all ad work or complicated matter. When the suggestion was

first made to me of a Monotyped daily newspaper, I and the other printers, who were talking it over, had a good laugh. One man suggested that pails of glue be furnished the make-ups instead of water, which sally was considered extremely funny.

"About seven years ago I had my first experience with the Monotype on ad work. That was at the *Boston Post*, where it made good to the extent of beating out the slug machines on every test which was made—and they were many. Still, little faith was held in the machine for straight matter. We argued: 'Suppose the operator is twice as fast on the Monotype as on the other machines—what good will that do. The casters cannot keep up with him and when he gets a job set, there is still the long wait for the casters to run it off.' We never stopped to realize that the casting machine would be running ALL the time (even while the keyboard operator stops to decipher copy, etc.) and that by cutting the 'takes' in the same way that we would on the other machines, the result would be better in speed and infinitely better in quality.

"When the *Lynn Telegram* started last fall with a full equipment of Monotypes a little of that same 'doubting' was left. This feeling existed not only with me but on the part of every printer who came to work at that office. None had ever seen an ALL-Monotyped newspaper; some were 'from

Missouri' while many of the men were, frankly, opposed to the machine—prejudiced. Today there is not one man in the *Telegram's* composing room but who would not argue (and convincingly) all night long with the man who will say the slug machine is as good as the Monotype for newspaper work. They don't guess or think—THEY KNOW.

"The present efficiency of the composing room, like Topsy, grew. It wasn't there for

the caster man turns over the matter to them.

"In reply to the question: 'What would you do should an operator be ill or leave suddenly,' he said:

"It was realized at the start that some men might leave. Therefore, every man in the office was offered an opportunity to practice on the keyboards on his day off or after working hours. Several men have taken up this opportunity and those who went at it in earnest—made good. Today, while but two of the original force remain, there is no lack of good operators and the incentive in having had some of their number graduate from a floor job to the machine at a better salary, keeps men practicing. The future will take care of itself as far as the keyboards are concerned. It is preferable to have local men on the keyboards as they are better satisfied, understand local conditions and feel a certain amount of loyalty to the paper that an outsider, no matter how conscientious, cannot feel. As the average speed of my operators is better than 7500 ems per hour, there has been no loss of efficiency through breaking in green men."

"As the proofs are corrected by hand from a case, the operator is not stopped for corrections except in the case of an 'out.' There is no back tracking. The operator keeps on 'live' copy.

"The same man who corrects the proofs assembles the matter on long galleys for the make-ups, being occasionally helped by an apprentice boy who also sets the large hand-set heads.

"It was suggested that the make-ups must have a pretty hard proposition handling so much loose type, especially during the final closing up rush.

"Well, you can see for yourself, but better still come over and ask the make-ups what they think about it. The writer was introduced to two men, one, a former make-up and ad-man on the *Portland (Maine) Express* and the other a make-up for many years on the *Boston Traveler*—both slug machine newspapers.

"Both of these men said they were afraid to tackle the job at first as so much had been told them about the trouble of Monotype



the first few weeks, for but one man of the entire force had ever worked in a daily newspaper office before. The remainder were job compositors, all local men, and men that any small city like Lynn can furnish. Today every man on the *Telegram* could qualify as an expert in his department. The ad side, with the aid of two substitutes, have set up as high as 1200 inches of new advertising between 7 a.m. on Friday and press time which is at 2.00. They can do it because they know how to handle the product of the Monotypes and know how to mark advertising copy so that there is nothing but the display to set and borders to lay out when

make-up. 'I was told,' said one of them, 'that when a man picked up three lines of Monotype matter, the middle one would fall out. I hardly believed that, still it did jar me a little to think of handling page after page of loose type.' He reached over and picked up a handful in each hand and dropped the matter into the page and then added: 'I don't say that I can beat the other fellow with either Monotype or slugs, but I do say that I can make-up a page just as quickly as can the other; any man who says he cannot handle Monotype type is not a printer.'

"The other make-up had been working away on the classified page, at the same time listening to our conversation. He glanced up and said, 'I guess Jim has said all there is to say, except that I have worked with some of the fastest make-ups in Boston and I have yet to see one who can make up pages any faster than we do here. We beat both opposition papers on a murder extra last fall, one by five minutes and the other by over a minute and if the occasion demands, we can do it again.'

"I was asked regarding the length of preparation that was necessary to get out the twenty-two and twenty-four page editions which are a weekly occurrence on the heavy advertising days. 'Preparation?' Say, do you know we start in with not an advertisement beyond the regular daily stuff and then have the ads pile in about 9 o'clock, just as I am about to tell the subs there is nothing doing; that we frequently jump to sixteen pages after 11 o'clock and then, sometimes, to twenty-four pages at 12—and our press time is 2 p.m. Out of 2000 or more inches of a big day, we get an average of 400 inches in type in advance. This condition is due to the intense rivalry between the papers in this town.

"As to the management's satisfaction with the Monotype, let me say that I have a half dozen letters from Manager Enwright expressing his appreciation of the efficiency of the force in being able to cope with such situations. They believe they could not do it with so few machines unless they had Monotypes. The boys in the composing room KNOW we could not and Mr. Enwright has made the statement that he

is willing to put his six machines against any eight slug machines anytime.

"He also believes that any two of his ad men can produce as much work as three men in the average office, due to the efficiency made possible in handling ads by the Monotype system. For, you must remember, my men do not have to 'back-track' on corrections, nor do we run a saw mill to get the ads in shape. They are always delivered to exact measure from the machine whether it be four or sixty picas.

"Lately, Manager Enwright made the statement that he had the most efficient composing room in New England and that he based his opinion upon his own long experience with the slug machines and the results others are accomplishing as compared to the *Telegram's* results. He spoke very highly of the treatment accorded him by the Monotype Company, for he claims that much of the present efficiency of his composing room is due to the special training on newspaper work which was placed at his disposal through the Monotype Company's inspectors."

### *Harper's* Now Monotyped

Ask any printer to run over the names of the prominent magazines and nine out of any ten mentioned will bear unmistakable evidence of "Monotype Quality." The latest magazine to come into the Monotype fold is *Harper's*, and the comparison of the October number, the first set on the Monotype, with previous numbers produced from slugs shows a typographical and general improvement that is astounding even to a printer. For two very important reasons—Economy on the whole cost, facility in handling, etc., and Quality—magazines cannot be produced satisfactorily unless set in type. Foundry type is out of the question and would be condemned on the score of quality unless set in new type for each issue, and the slug method condemns itself as it lowers the typographic standards of the magazine with any artistic pretensions. A Monotyped magazine has all of the advantages of machine composition plus the facility and ease of handling individual type.



*Monotype Exhibit at the "Million Dollar" Printing Exposition in Toledo*

### The Printing Show in Toledo

**T**WO THINGS stand out conspicuously in connection with the recent printing show held in Toledo the first week in September: First, the magnitude and the variety of the mechanical exhibits which, the official reports state, represented more than a million dollars; and, second, the decision of the printers and publishers interested in the show going on record against trade and industrial displays in connection with their cost congresses and all similar gatherings. In the official organ, the *Toledo Expo News*, the printers say that "the big Toledo exposition has taught them the lesson that too much information is distracting to the best of minds and that the best results may be obtained by divorcing the sessions for education from the lessons provided by the manufacturers in their mechanical displays."

Every printer who attended the convention speaks enthusiastically of the thoroughness of the arrangements, the mechanical exhibits and the prominence of the speakers,

but from our point of view, an exposition of this character cannot be anything else but an exposition and it is a mistake to make a combination show and cost congress with other incidental distractions. Any one of these enterprises in itself is sufficient to take up the time of those who attend, and, after all, it is attendance that makes these trade conventions successful.

The Carnegie Technical Institute will cooperate with the Pittsburgh Typothetae in the establishment of its new School of Printing, and will provide an equipment of the most complete character, the estimated cost of which is \$50,000; provided the Typothetae furnishes the students. A committee has been appointed to work with the Institute officials, and there is every prospect that this will be one of the best equipped printing schools in the country.—

*U. T. A. Bulletin.*

The lanes of failure lead into the highways of success.



## Condensed Faces

THE article "Condensed Faces and Their Uses" in April MONOTYPE has met with much favorable comment from the printing trade. Even some Monotype users had failed to appreciate fully the advantages of their machines for condensing copy into fewer pages, thus saving paper, press work and binding.

The specimen here shown is an additional example of the use of a condensed face for

Address.	Description	No.	Situation, Attractions, etc.
13 Hardwick Street	Apartments	2	3 minutes from station and esplanade.
Bay View, Trinity Terrace	Private Bldg.	2	20 mins. station; 5 mins. esplanade and pavilion.
7 Hardwick Street	Apartments	2	2 minutes to station; close sea; central.
14 St. Thomas Street	Apts. or Board	4	2 minutes from sea and promenade.
Falcon Hm., 27 Hardwick St.	Apartments	4	Close to sea and station.
11 Waterloo Place, Esplanade	Apartments	5	On sea front; close station, church and post office.
Somerleigh, 15 Market Street	Apartments	3	3 mins. from pier; gardens and sea; stamp.
43 St. Leonard's Road	Private Apts.	3	Sunny aspect; comfort studied; good cooking.
Locke Farm, Litton Cheney	Farmhouse	4	Close to sea; near Dorchester and West Bay.
20 Avenue Road	Apartments	2	3 minutes from sea; stamp.
Holland Ho., Little George St.	Apartments	2	1 minute from sea; central position.
13 Hope Street	Apartments	3	Close to harbor; esplanade and pier.
Strathmore, 20 Abbotbury Rd.	Apts. or Board	3	Moderate; house well situated; recommended.
3 Myrtle Cottage, Wyke Regis	Private	1	Pleasant; quiet; bracing; near halt and sea.

*The thinnest face ever cut for a composing machine*

narrow measure work where abbreviations or run-overs would be objectionable. This is set in Monotype 5½ point No. 7A Roman and 6 point No. 49J Gothic cast on 5½ point body. These faces are much more condensed than the thinnest face ever put on a slug machine. A more extended face could not have been used except by making the measure wider, then photographing down to the size required.

Offices doing tabular work adopt the Monotype, not only because of the ease and speed of handling intricate matter, but because of the advantages of condensed faces for railroad time tables, tariff box headings and narrow measure tables of all kinds.

## Increase Product 15 to 20 per cent.

Monotype printers who have applied the wide spacing attachment to their machines are demonstrating to their own satisfaction that it is easily possible to produce two kinds of composition, the extended, paper-covering kind, similar to slug work, and the closely-fitted Monotype composition which is equal to setting in new foundry type, except that it is produced for machine cost.

In a letter which we have just received from Messrs. Macgowan & Slipper, of New York, they say, referring to the wide spacing attachment, which they put in on trial:

"The Wide Spacing Attachment that you installed in our plant on trial proved of such value to us that we did not hesitate to accept it long before the ninety days' trial period expired. We figured that the value of an increase in production, or to be absolutely correct, in paper covering material, as demonstrated by one of our operators of from fifteen per cent. to twenty per cent. on some of our cheaper work, was a very generous interest on the amount invested. As a matter of fact, our books show that the Attachment has easily paid for itself in the short time it has been in operation.

"We had practically no trouble in keeping our Monotypes running on high-grade work before the Wide Spacing Device was introduced; the ability, however, of being able to handle both kinds of composition, the cheap and the good, enhances their value to such an extent that it is a pleasure to us to testify and endorse another reason for your claim that the Monotype is 'the versatile machine that keeps itself busy.'"

## Presidential Endorsement

In the *Typographical Journal* for August, 1913, President Lynch of the I. T. U. endorses the Monotype system of keyboard instruction, and urges printers to improve their opportunities. He says:

"In another column we are reprinting from 'Monotype,' the Lanston Monotype Company's house organ, an article setting forth opportunities to master the Monotype keyboard. It will be noted that the tone of the article is distinctly pronounced in its advocacy of printers as operators of the Monotype machine.

"Our members owe it to themselves to accept every opportunity that presents itself to add to their qualifications and skill as compositors. Machine operation opens a wider field of usefulness and opportunity. Many of our members are skilled operators on both the Monotype and the Linotype."

The Lanston Monotype Machine Company issues from the Philadelphia office its house-organ entitled MONOTYPE, a journal of composing-room efficiency. For clean, clear, legible effect nothing has come before us recently so pleasing to the eye as this little book. It is a house organ which we predict will make a wide place for itself in the interests of good type and typography—

*The Pacific Printer*

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# Start with a Type Caster

**E**VERY PRINTER needs type and needs composition; that's obvious. No need to emphasize the economy and profitability of having plenty of type.

But, by starting with a Monotype Type Caster, you make the first step toward an efficient working system for the whole composing room.

Our Type Caster supplies at small operating cost all the type, spacing material, borders and ornaments you require in any size from 5 point to 36 point.

In quantity it furnishes all the type required for any size job—type equal in wearing and printing qualities to new foundry type.

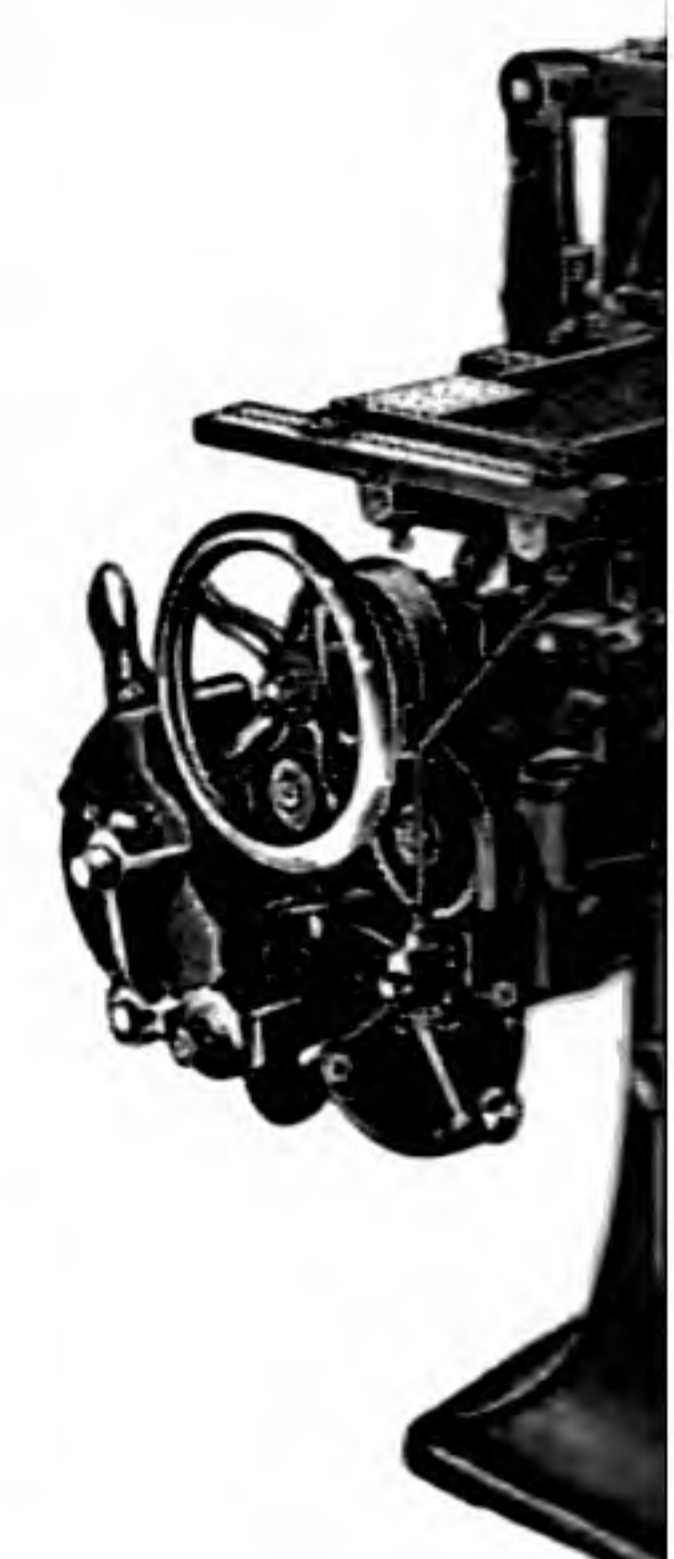
In short, the Monotype Type Caster gives you “type on tap”—off the shelf or off the machine—when you want it, or when your customer wants it.

Type in the cases; no picking or turning or waiting adds twenty per cent. to the productive time of every compositor.

Making your own type eliminates distribution; saves make-ready on press.

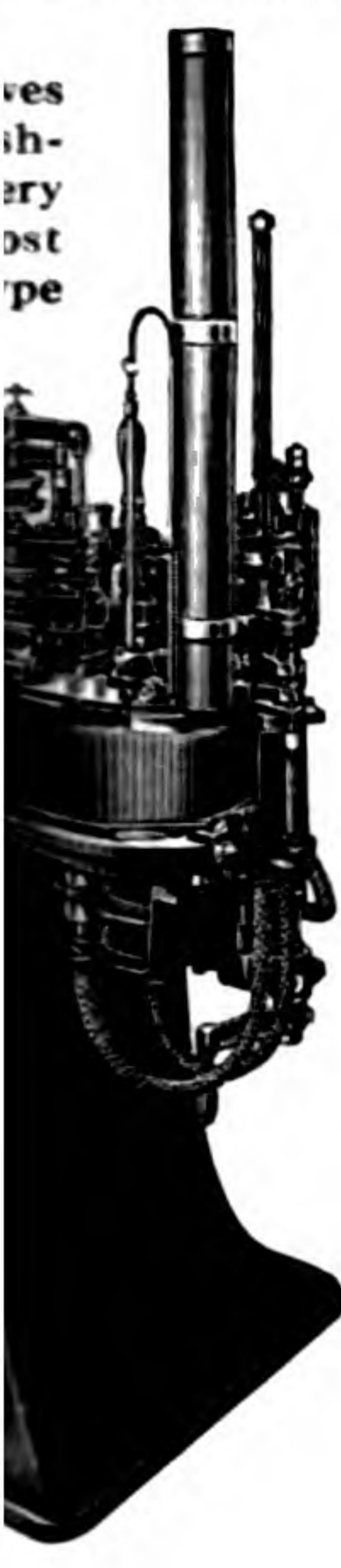
The direct saving on casting your own type shows in the cost sheet; the indirect saving extends to every department of the business.

Over 1050 fonts of matrices for rental on the library plan at a cost of \$1.67 per font. Includes all the standard Roman and boldfaces and the newest faces for job and catalogue work.



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# The Type Caster becomes a Composing Machine

**B**ECAUSE it's built on the Unit System. Type is the starting point on every job and every printer with a growing business has in his mind's eye the day when he can't afford to set type by hand and keep up with the procession of progressives.

Get started right by making your own type on the Monotype because you have more than half paid for the composing machine you will eventually need.

It's built on the Unit System.

In office furniture the Unit System means starting with a letter and card file, and extending the use of this file by adding a catalogue unit.

Book cases are "elastic" if built on the Unit System.

The Monotype System is "elastic" because it starts with a Type Caster and grows with the business. The unit for setting type in justified lines, 5 point to 18 point, is added when you want it—without impairing the value of the Type Caster to make type for the cases.

The Monotype System is the foundation of an efficient and economical composing room service for the printer and his customer.

One model—and that always the latest—is only possible when built on the Unit System.



Monotype faces and borders

## The Answer to the Type Caster Question

**D**OES it pay to cast your own type?  
Does it pay to eliminate distribution?

Does it pay to make every compositor's day's work 100 per cent. efficient?

Does it pay to save make-ready on press with new type for every job?

Does it pay to buy foundry type, that is old type after it is once used?

Does it pay to expect printable electro-types from worn-out foundry type?

Does it pay to use a type caster with a matrix service that is reliable, ever ready and efficient?

To all of the above the type trust says, "No, it doesn't pay to cast your own type."

Why, because the type trust wants to sell you new type that will be old type before you know it so that it can sell you more type.

We don't have to advertise the fact—plain as the nose on your face and indisputable—that it does pay to cast your own type because satisfied users of the Monotype type caster are doing that for us.

In the June-July issue of MONOTYPE we printed the names of eighty newspapers making their type in their own plants on the Monotype.

We couldn't use the names of these papers in our advertising if they were not satisfied with our type caster on three all-important points, viz.: (1) economy of casting their own type in their own plants; (2) the high quality and durability of the type produced, and (3) our matrix service—the font you want when you want it, whether sold outright or leased on the library plan.

We print in the August issue of MONOTYPE letters from eight of the publishers in this list giving their own testimony in support of the important points covered in the paragraph above, and in MONOTYPE for September the *Columbus Dispatch* says that it hasn't purchased \$100 worth of type in two years, which would be a record in a medium size shop. Besides, the Monotype type caster in this plant "paid for itself within a year after its installation."

If you have any doubt on the type caster question read these type caster advertise-

ments, and, as for faces, send for a copy of our pony specimen book. It shows over 1050 new and up-to-date fonts, as well as figures, fractions and the special sorts needed in every shop.

Does the type caster pay in the newspaper office, in the job office, in the small shop?

Of course it pays. The cost system will help you to prove it because *the type caster is to the printer what the tool room is to the machine shop*. It is a department producing nothing for direct sale, bringing in no direct income, yet vital to the life of a competitive business because it does have a direct effect on the cost, and thus the selling price, of the manufactured product. If the type caster provides tools (type) for the compositor at less cost than they can be bought from the dealer, then the type caster makes possible either a lower selling price to secure business or a larger profit on business that is not competitive.

Does it pay to cast your own type?

It does!

And don't forget that a type caster without faces is as useless as type cases without type.

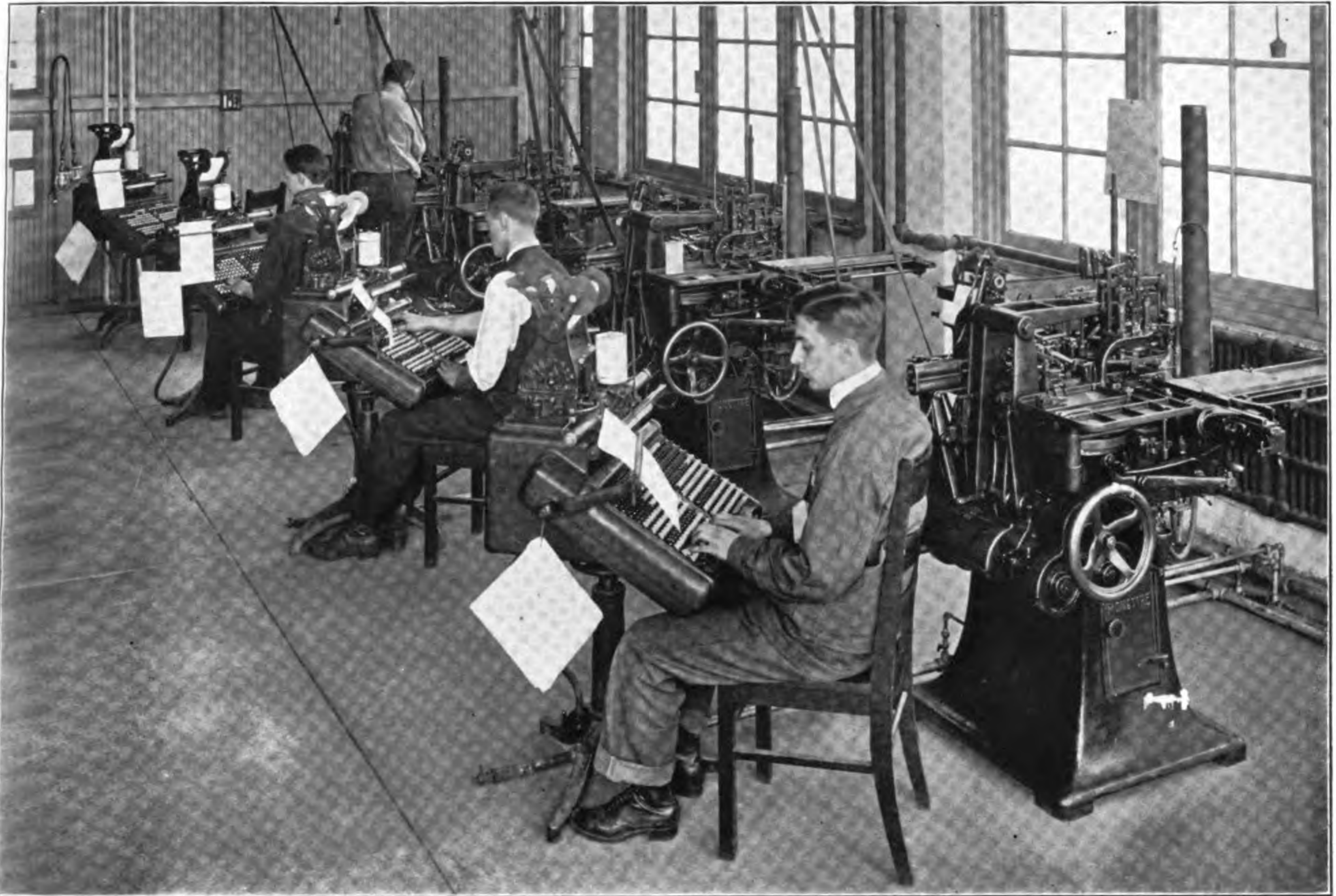
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### The Selling End

**G**OOD salesmanship is not selling goods—it is getting profits. No matter how big a man's sales may be they are of no value if there is no profit in them. Better a small sale with large profit than a large sale at small profit. This thought should be continually impressed on salesmen, and they should be judged by the profits they bring rather than by the amount of their sales. If the proprietor of the shop does the selling he should enforce it on his own mind no less thoroughly, and constantly watch lest he yield to the temptation to take a big order and then write on the cost sheet the fatal words "no profit"—*Buffalo Bulletin*.

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



#### COMBINATION PLANTS IN THE MONOTYPE SCHOOL

*These four one-machine plants are devoted exclusively to training men to operate the Keyboard and, at the same time, to oversee the Casting Machine without other assistance. Compositors only are eligible for this work, which forms a post graduate course after the student has learned to operate the Keyboard and Casting Machine separately.*

### The Free Monotype School

**T**HE Monotype School offers to the ambitious printer better opportunity for advancement than any other field to which he could turn. The Monotype being used not only all over the United States, but also in every civilized country in the world, gives to the printer who becomes a Monotype operator a trade which he can ply wherever he may be. Furthermore, there is but *one model Monotype*; therefore the printer who learns the Monotype in our school is equipped to operate the machine wherever found. Any work he can do by hand he can do on the machine at many times his speed at the case.

The work of the operator, whether on the casting machine or keyboard, is varied and interesting because the Monotype is much more than a straight matter machine. It is in use for setting practically all the railroad tariffs and time tables of the

United States and Canada. It does the composition on such works as the Encyclopedia Britannica, the Standard Dictionary and the reports of the scientific bureaus of the United States Government. It sets the larger part of the high-grade automobile catalogues and most of the standard magazines. Indeed, there is no class of composition from the simplest newspaper matter to the most intricate tabular and blank forms that is not being Monotyped.

The Monotype School is free. The student gives his time and we give the instruction. Books and tools (for the caster course) are supplied to students at cost. Nearly a tenth of an acre of floor space, with twenty-eight keyboards and thirty-two casters, is devoted exclusively to instruction purposes.

Write today for full particulars and application blank for admission. This will place you under no obligation to us.

# MONOTYPOGRAPHY

SPECIMENS OF MONOTYPE COMPOSITION  
PRINTED for PROFIT by MONOTYPE PRINTERS

“Practical advertising in Color,” issued by Edward Stern & Co., of Philadelphia, is a very fine piece of color printing which illustrates an advantage of the Monotype composing machine as a type caster. As this booklet which is 12 by 9 oblong, is set entirely in 24 point No. 172, an exclusive Monotype face patterned on a fine French model (see MONOTYPE for April) it would have required an amount of foundry type beyond the ordinary requirements of the shop. This series is in great demand for wide-measure, large-page catalogue work.

In the June-July issue of MONOTYPE we refer under this heading to a pretentious book produced by the Munder-Thomsen Co., of Baltimore, descriptive of the Woolworth Building. A reproduction from opposing pages from this booklet, which was set in the Monotype No. 38 series, is shown on this page.



Pages from the Souvenir Book presented to guests at the opening of the Woolworth Building. Printed from Monotype type.

The Advent Christian Publication Society, of Boston, installed a standard Monotype equipment in November, 1912, and a month later added a style D keyboard. They publish the *World's Crisis*, a paper established in 1854, and their issue of February 12, was the largest ever sent out. In the “General Mention Column” of that issue they state that “the usefulness of the Monotype was emphasized afresh in the preparation of the large amount of display

matter in this number. All the ads with the artistic arrangement of the various kinds of type were set up on the machine.”

In an illustrated folder entitled “Equipment and Delivery,” The Complete Press (Matthews-Northrup Works, of Buffalo) have a convincing heart to heart talk with quality consumers of printing. The circular is illustrated with a half-dozen very artistic pen drawings. One of these shows the Monotype keyboard and caster. We cannot resist quoting from this folder the following, which appears on the last page:

*“There is one entry that should appear under equipment, but does not—Brains. The place to make or break a piece of quality printing is in the office, not the shop. Intelligent workmen will follow instructions, and if all the details are carefully thought out in the office, there is every reason to expect a successful and business-winning product.”*

Mr. N. S. Weston, Manager of the Vickory & Hill plant, of Augusta, Me., operating a single Monotype equipment, says that they are getting a good output from their machines and that on a recent job they averaged 5000 ems per hour.

The Boston Globe have just issued a very neat catalogue of their type borders. It shows no less than sixty-five Monotype borders and ornaments.

The Pacific Label and Carton Co., of Seattle, have sent us their catalogue of Monotype faces which is gotten up in a handy and compact form and should be very useful to their customers and attract a good deal of new work to their shop. That this concern places a high commercial and artistic value upon their Monotype equipment is evident from the following which is printed on each of the specimen pages of Monotype type:

“The Monotype from a mechanical point of view is vastly superior to the machine of a few years ago. We are not now urging that point upon our customers; but rather the mechanical perfection of the printed matter that is produced. The produce is what we sell, and the output of this machine has proven to give the best results on the press, a greater range of possibilities in arrangement and ease of alterations, which give the best results, from the buyer’s standpoint.”

"A Book of Monotype Specimens" just received from the Indiana Printing Co., is not only an artistic showing of the Monotype faces and borders in use in this plant but contains as well some very striking examples of different forms of job printing laid out with a decidedly modern scheme of arrangement. The quality of the letterpress and the typographical arrangement of all of the pages in this booklet is



Typical pages from the Indiana Printing Company's Specimen Book of Monotype faces and borders.

equal to the very best work of the type founders and is evidence of the fact that the Monotype user can produce type in quality equal to the best foundry product. Four typical pages from this specimen book, which is 5 by 10 in size, are shown on this page. The whole idea and arrangement of the job is certainly a credit to the Indiana Printing Co., and should prove a very handy and useful specimen book to put in the hands of their customers.

The Angel Guardian Press, of Boston, are sending out a neatly printed set of blotters, each illustrating a mechanical department of the plant. The Monotype is described as "the twentieth century mechanical wonder that is worth going out of your way to see in operation."

The Matthews Northrup Works, of Buffalo, send us a clever little booklet with the alluring title: "Erasing the T in Can't." It's up to some printer to get in the advertising lime light by remarking that he put the I in Will.

A San Francisco printer advertises "Slugs that Print." Verily, this is the exception that proves the rule



# Monotype

S A L E S N O T E S



The Bryant Press, Ltd., of Toronto, has discarded four slug machines and installed two more standard Monotype equipments. This plant turns out a very fine quality of work and naturally find the Monotype distinctly advantageous on high-grade magazine and book work. They are now operating five casting machines and six keyboards.

Rein & Sons, of Houston, Texas, printers of magazines, directories, etc., who made an original installation of a Monotype type caster to cast type for the cases, and now handling a sufficient amount of composition to justify the employment of a composing machine, have had their Monotype type caster converted into the standard Monotype by simply adding the parts required.

The Amoskeag Manufacturing Co., of Manchester, N. H., have installed a standard Monotype equipment to be used largely on manifold work, miscellaneous printing, and their semi-monthly paper. This adds another to the long list of private plants operating Monotypes exclusively in their composing rooms.

The Loring-Axtell Co., Springfield, Mass., printers of high-grade books, catalogues, booklets, and commercial work, have installed a standard Monotype equipment.

The Plimpton Press, of Norwood, Mass., who specialize on the higher grades of book printing and school book work, now operate seven Monotype casting machines and twelve keyboards. The original installation consisted of D boards entirely. These have all been converted into the DD type and two new keyboards of this style have recently been installed.

The Eddy Press Corporation, of Cumberland, Md., is now an all-Monotype plant, as they have just installed another Monotype displacing the last of seven slug machines.

L'Action Sociale, of Quebec, has discarded a slug machine and put in an additional Monotype equipment for their job, catalogue and book work.

The Con. P. Curran Printing Co., of St. Louis, have added two additional casting machines to their plant.

Every Evening Printing Co., of Wilmington, Del., the largest paper in the State, have added an additional casting machine to their all-Monotype plant, which now consists of six casters and six keyboards. In both the news and advertising pages the typographical appearance of *Every Evening*, which is published by this company, is not surpassed by any daily published in the United States.

The A. S. Gilman Co., of Cleveland, have installed another Monotype caster. This plant now consists of three casting machines and four keyboards.

Four casting machines and three keyboards are now being operated in the plant of the J. B. Savage Co., of Cleveland, Ohio. They have recently installed an additional caster and discarded one of their slug machines. Monotype casting machine No. 288, sold to the Savage Co. in October, 1901, is still doing successful service in this plant, as stated by their Superintendent, whose letter in regard to this machine appeared on page 71 of the September issue of MONOTYPE.

The Franciscan Missionaries of Mary have purchased a standard Monotype equipment for the printing department of this institution which is located in Quebec, Canada. In addition to the books published by the Franciscan Missionaries, they issue a monthly magazine. Other educational institutions connected with religious orders which have purchased Monotypes for their printing departments are the Benedictine Press, of Mount Angel, Oregon, Angel Guardian Press, Boston, Mass., Ave Maria, Notre Dame, Ind., Canadian Messenger Press, Montreal, Christian Bros., Montreal.

## Joseph Hays' Promotion

Mr. Joseph Hays, who has been in charge of the Western territory of the Lanston Monotype Machine Company, has received a well merited promotion. Mr. Hays has been made Assistant to the President and will hereafter devote his time to special work. His duties will, however, take him frequently into the Western territory where he will have an opportunity of meeting his old friends. Messrs. Richard Beresford and James H. Sweeney who have in the past acted as assistants to Mr. Hays, have been promoted and placed in charge of the Western territory.

Ability doesn't count, Knowledge is useless, Experience has no worth without the force of Optimism.—*Kaufman.*

## The Monotype in Government Printing Offices

ORDERS for Monotypes were received in July from the Central Government Press, Bombay, India, and the Government of Portuguese (Pangim, Goa) India. The following list is of interest, for it shows some of the different countries that endorse the Monotype, using a total of 298 machines. Of these, 221 machines were installed on repeat orders. The figures in boldface after countries indicate repeat orders:

	<i>No. of Monotypes</i>
United States Government, Washington.....	<b>165</b>
Canadian Dominion Government, Ottawa.....	<b>13</b>
Indian Government, Simla and Calcutta.....	<b>26</b>
Ceylon Government, Colombo.....	<b>14</b>
New South Wales Government, Sydney.....	<b>6</b>
Australian Federal Government, Melbourne....	<b>6</b>
Queensland Government, Brisbane.....	<b>1</b>
Transvaal Government, Pretoria.....	<b>5</b>
New Zealand Government, Wellington.....	<b>12</b>
South Australian Government, Adelaide.....	<b>6</b>
West Australian Government, Perth.....	<b>3</b>
Egyptian Government, Cairo.....	<b>3</b>
Reichsdruckerei, Berlin.....	<b>6</b>
Finnish Government, Helsingfors.....	<b>1</b>
Russian Government, St. Petersburg.....	<b>8</b>
Jamaica Government, Jamaica.....	<b>2</b>
Austrian Government, Vienna.....	<b>9</b>
Government of Cyprus, Nicosia.....	<b>1</b>
Mexican Government, Mexico City.....	<b>1</b>
Fiji Islands Government, Suva.....	<b>1</b>
Gold Coast Government, Accra, W. Africa.....	<b>1</b>
Greek Government, Athens.....	<b>2</b>
Government of Punjab, Lahore, Karachi, India	<b>1</b>
United States Government, Panama.....	<b>1</b>
Central Government Press, Bombay, India.....	<b>1</b>
Government of Portuguese (Pangim, Goa) India.	<b>2</b>
Government of Victoria, Melbourne.....	<b>1</b>
<b>Total.....</b>	<b>298</b>

We may well say again that the versatile Monotype is used all round the world for all-round work. Every Monotype throughout the entire world is the same model.

Stand up. Cheer up. Grit up. Front up like a man to your task, whatever it may be, and get in tune with the daring and dauntless spirit of the age. You will then find that the best way to dispose of a task that "cannot be done,"—is to *do it.*—*The Human Factor.*

Do you try to buy high-grade printed matter the same as you would pig iron and coal at so much per. It can't be done. Why? Because printed matter to be right, must be sixty per cent. brains mixed with forty per cent. of material and mechanical execution.—*Franklin Printing Co., Philadelphia.*



Tom Lawson's New Book

IT wouldn't be news to any person to say that Mr. Lawson was writing again, but it will interest every person to know that the Wall Street baiter has again broken out in book form. This time it's "High Cost Living" and in accordance with his usual custom Mr. Lawson has dressed his new baby in all the fine feathers of the printers' and the binders' art; hand-made paper, rubication, colored illustrations and binding in flaming red flexible ooze—very Roycroftie. The book is set in Monotype 12 point Scotch (No. 36A) and is folio in size. It is a fine example of good composition and letter-press printing and reflects credit on the printer, Nathan Sawyer, of Boston. Copies were sent gratis to every United States Senator and member of the House.

New Monotype Faces

- 6 Point No. 275J, 7 Set Arrangement C2  
**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
- 6 Point No. 113J, 6 Set Arrangement C1  
**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 useful precedent and
- 6 Point No. 139J, 6½ Set Arrangement C1  
**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 useful pre-
- 8 Point No. 139J, 8 Set Arrangement C1  
**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
- 12 Point No. 139J, 11 Set Arrangement C1  
**MONOTYPE FACES**  
 The very best kind of originality is that which comes after a sound apprenticeship; that the

**The compositor now in your composing room is the man to operate your Monotype Keyboard**

NO simpler machine has been offered to the printing trade than the Monotype Keyboard. It is purely a device to multiply the typographic skill of its operator.

THE compositor who goes to the Monotype keyboard has only one thing to learn—how to finger the keys correctly in order to obtain the maximum output with the minimum of effort. He need know nothing of mechanics or of metal. He does not have to learn how to set type; he learned that at the case. He can do on the keyboard any kind of composition he can do at the case.

TO learn to finger the keys correctly, the compositor rents a typewriter and practices at home. He need lose no time from work and is at no

expense save a nominal rental for the typewriter. For this practice the Smith-Premier is the best adapted because like the Monotype it has the straight line key arrangement and no shift key. Many successful operators have thus acquired speed on the Monotype before they ever sat down to a keyboard.

THE Monotype Company has always advised and urged its customers to use their own home people on the keyboard, because all our experience proves that printers who are familiar with the work of the office and the requirements of its customers make the most efficient operators.

WHY then import operators?

**To Compositors: Our books—"The Monotype System" and "Operating the Monotype Keyboard"—will help you prove to your employer that you are his next keyboard operator**

# 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 without cost 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.*