

MONO TYPE

A Journal of Composing Room Efficiency

THE
MONOTYPE
IS A
COMPOSING
MACHINE
5 POINT TO
18 POINT

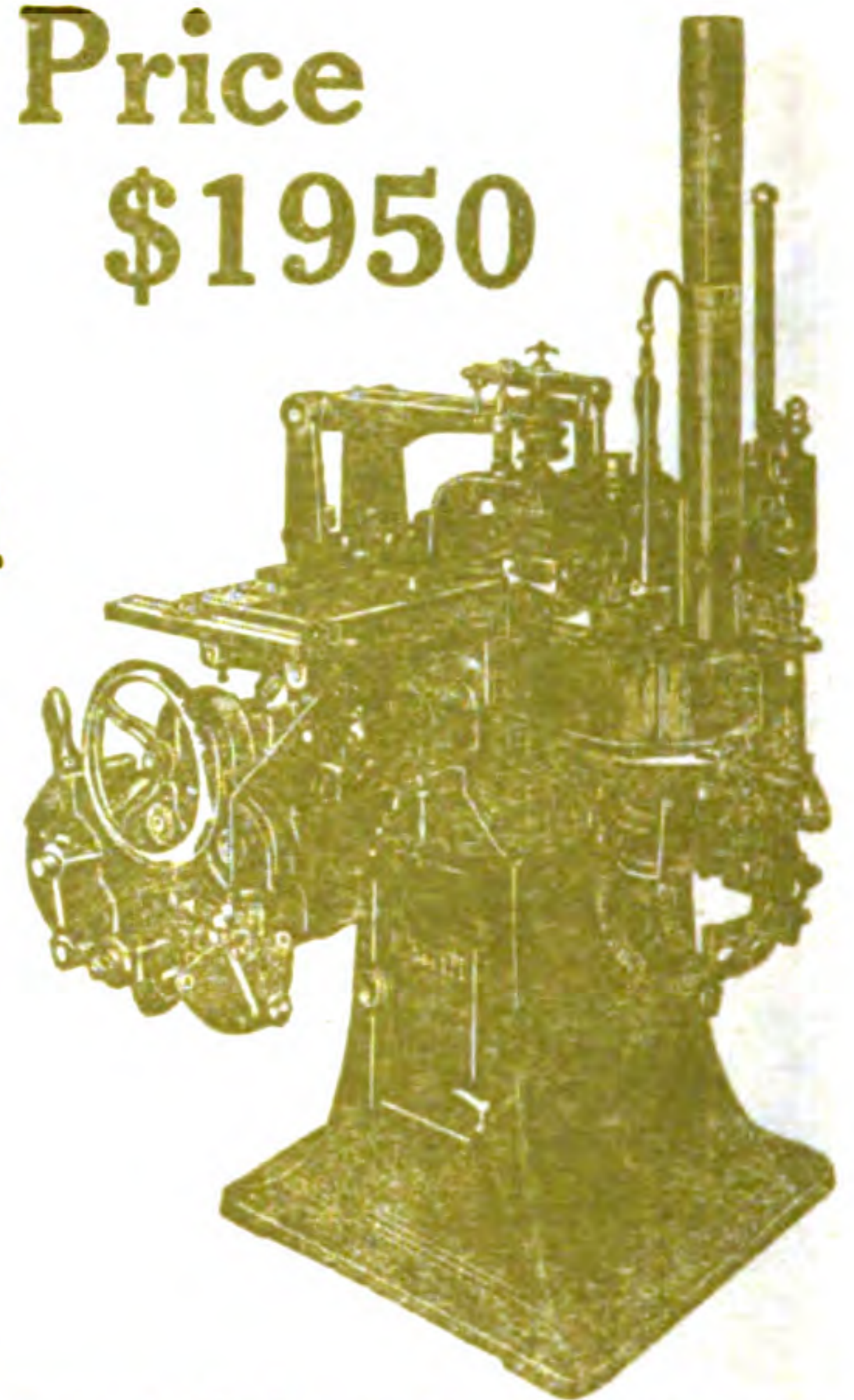


THE
MONOTYPE
MAKES TYPE
FOR THE CASES
5 POINT
TO
36 POINT

LANSTON MONOTYPE MACHINE COMPANY
PHILADELPHIA

It Pays to Cast Your Own Type on the Monotype Type Caster

Price
\$1950



Price includes molds for casting type, high and low quads and spaces in 6, 8, 10, 12, 14, 18, 20, 24, 30 and 36 point.

Over 1100
fonts of Matrices
to select from,
leased on the
library plan
for \$1.67
per font

BECAUSE it makes more type and better type for a smaller operating and maintenance cost than any other Type Caster.

BECAUSE the choice of matrices, faces, borders and ornaments, is as up-to-date for all kinds of work, as the resources of a type foundry.

Let us send you our new specimen book showing over 1100 faces and some type caster facts that carry conviction.

“Until type founders make type of steel, depreciation on foundry type is a needless waste of real money”

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

VOL. I, NO. 7

NOVEMBER, 1913



MONOTYPE

A JOURNAL OF COMPOSING ROOM EFFICIENCY

Published Monthly by LANSTON MONOTYPE MACHINE COMPANY, PHILADELPHIA



“A Simple and Equitable System for Measuring Type Composition”

By Wm. B. MacKellar

“THE same antiquated and unjust method of estimating the value of 1000 ems of type composition upon the basis of the em quad still continues its unreasonable existence”—so said one of America’s greatest type founders, Wm. B. MacKellar, over twenty-five years ago.

We are fortunate indeed in being able to reprint on the following pages Mr. MacKellar’s admirable paper, “A Simple and Equitable System for Measuring Type Composition,” and with it the endorsement of this method of measurement by the International Typographical Union at Buffalo in June, 1887.

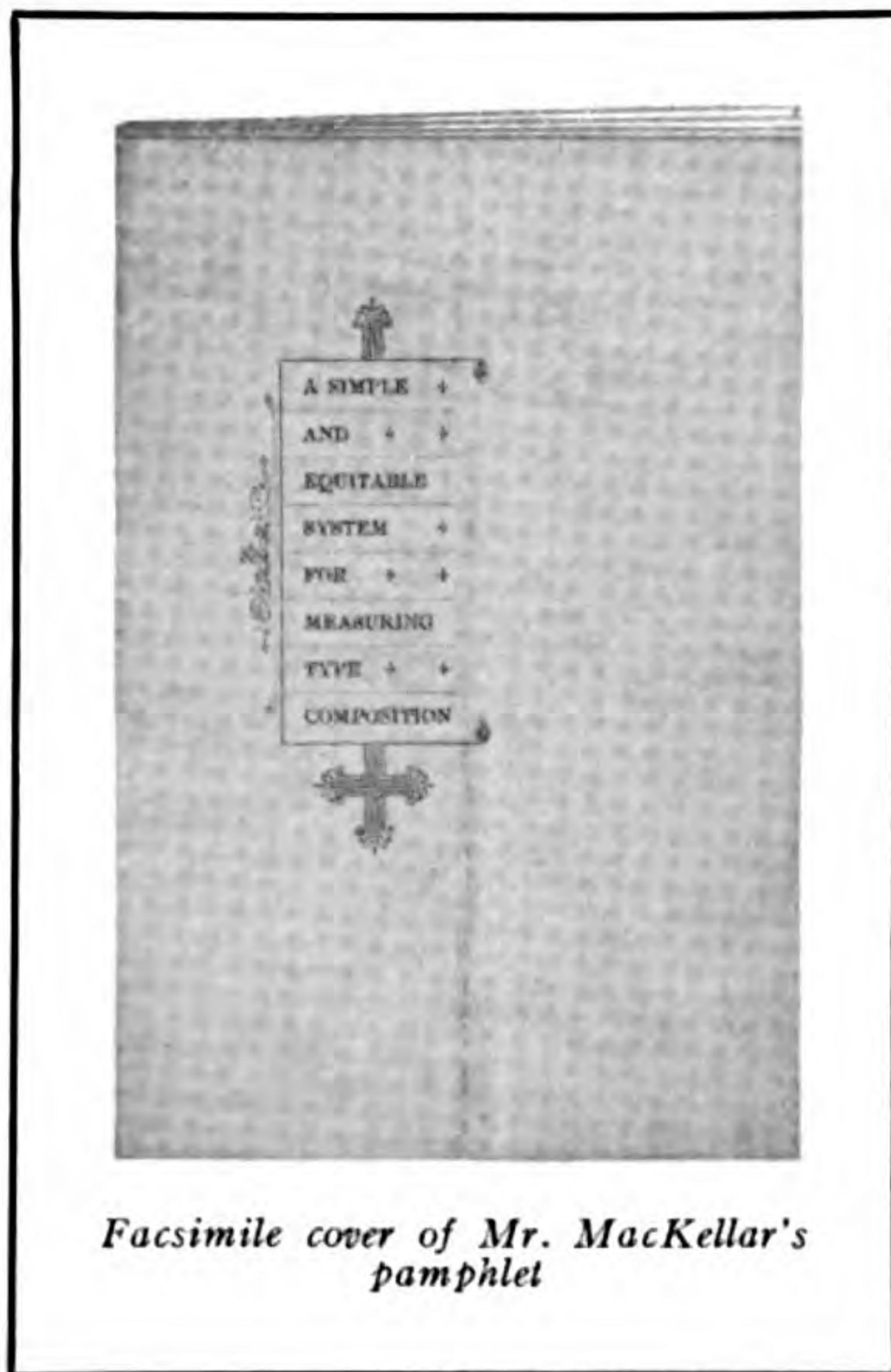
We reproduce the specimens accompanying Mr. MacKellar’s paper, “Example of a Brevier *Lean* Face” and “Example of a Brevier *Fat* Face.” The same matter is set in both faces, and, according to what Mr. MacKellar calls the “antiquated and unjust method,” the same matter in the fat face makes *twenty per cent.* more “ems” than it does in the lean face. Mr. Mac-

Kellar says: “Under the old system of measurement by the em quad the compositor on the ‘lean’ type is compelled to set the additional eight lines to make 1000 ems, being unjustly made to perform twenty per cent. more labor to receive the same pay as another compositor working on the ‘fat’ type.”

“To receive the same pay”: It is indeed a commentary on the salesmanship of the printing business that the question of a rational system for measuring composition, of such vital importance—in the olden days when compositors set type by a piece scale—has slumbered for so many years.

The compositors who sold their product to the printer demanded an equitable system of measurement. But the printer has continued to sell his product by a system of measurement that subjects him to losses of, in many cases, twenty per cent.

What shall it profit a printer to have a cost system, accurate to three places of decimals, and then sell his product by a tape



Facsimile cover of Mr. MacKellar's pamphlet



line stretched so much that he gives forty inches to the yard?

Composition is the only product that is sold by guess instead of by a rational system of measurement. Would any printer tolerate a press counter that could not count closer than twenty per cent.?

There has never been a time more propitious for the introduction of a rational system for measuring composition than *now*. The splendid work of the Cost Congresses has taught that, like all other industries, the part of the printing business that most needs the study of the "boss" is selling. It is fundamental that no merchant with a false system of weights and measures can prosper: either he will rob himself or his customers.

To all interested in the elimination of "The Antiquated and Unjust Method of Estimating the Value of 1000 ems" we commend the admirable paper of Mr. Edward B. Passano, "A Rational System for Measuring Composition," which we reprinted in "Monotype" for August and of which we will gladly furnish copies.

The system that Mr. Passano advocates is identical with that urged over twenty-five years ago, except in one point: Mr. MacKellar advocated the em of the face as the unit of measurement, disregarding the possibility of great variation in the other letters of the face. Mr. Passano, working on the principle that the Monotype Keyboard is a machine for measuring type faces with mathematical accuracy (the entire Monotype system of justification is based upon this fact)—uses as his unit of measurement the width of the Monotype em, that is, the em of a face wherein the width of all characters for all faces bears a definite and fixed ratio to the width of the em. We quote from our introduction to Mr. Passano's paper:

"Briefly, the rational, or set ems, system of measurement is based on the axiom, 'Things equal to the same thing are equal to each other.' Thus, two faces are the same for the purpose of measurement (have the same set) when the same matter set in the same measure with the same size spaces runs line for line

in both faces. Consequently, when once a type or slug face has thus been compared with a Monotype face and its set determined, it is just as easy to keep records of output of this type, or slug face in set ems and, what is even more important, to estimate on new work in set ems as if this type, or slug face were composed on the Monotype. All that is required to use the Monotype table for changing pica ems to ems of any set is to know the set of the face and the measure in picas."

Mr. MacKellar knew type faces—he made them; twenty-five years ago he described the system of measurement in vogue then and *in vogue today* as "antiquated and unjust."

Twenty-five years ago the piece compositors endorsed Mr. MacKellar's "Simple and Equitable System" because it meant that they would be fairly paid for their effort and would consequently make more money.

Mr. Employing Printer, you sell your product—you *are the piece worker today*; if you are interested in being fairly paid, in making more money, the first step is to tell us to send you Mr. Passano's paper, "A Rational System for Measuring Composition," and with it, "Condensed Faces and their Uses" and "Profit, or Loss, in Type Faces."

Mr. MacKellar's paper, which follows, is printed in full from the original pamphlet:

THE - - -
MACKELLAR -
SYSTEM - - -
FOR - - -
MEASURING -
TYPE - - -
COMPOSITION

URING the past few years several methods have been proposed to replace the one in vogue for the measurement of type composition. From the complexity of their nature, or from their lack of practicability, they have met with little favor.

The dissatisfaction prevailing among kindred interests in the craft, and of the employer and the employed, demands that some remedy be at once applied that shall correct the existing inconsistencies in measuring composition and also the inequalities of remuneration for it.

In this paper is presented a simple, just and comprehensive plan, new in feature yet easily applied. As it interests not only individual cities, but affects the well-being of the printing fraternity throughout the entire country, it is a matter for thoughtful con-



EXAMPLE OF A BREVIER LEAN FACE.

Measures 25 m's.

mmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmm

In tying up a page use fine twine, winding it four or five times round it, and fastening at the right-hand corner by thrusting a noose of it between the several turnings and the matter with the rule, and drawing it perfectly tight, taking care always to keep the end of the cord on the face of the page. While tying it, keep the forefinger of the left hand tight on the corner, to prevent the page from being drawn aside. The twine being fastened, the compositor removes the page from the ledges of the galley, to see if the turns of cord lie about the middle of the shank of the letter; if they lie too high—as most commonly they do—he thrusts them lower; and if the page be not too broad, he places the fore and middle finger of his right hand on the off side of the head of the page, and his thumb on the near; then, bending his other fingers under, he presses them firmly against the head of the page; he next places the fingers of his left hand in the same position at the foot of the page, and, raising it upright, lays it on a page-paper; then, with his right hand he grasps the sides of the page and the paper, which turns up against the sides of the page, and sets it in a convenient spot under his frame, placing it on the left hand, with the foot toward him, that the other pages that are in like manner set down afterward may stand by it in an orderly succession until he comes to impose them. If the page be a quarto, folio, or broadside, it is, of course, too wide for his grasp, and he therefore carries the galley and page to the imposing-stone, and turns the handle of the galley toward him, and, taking hold of the handle with his right hand, he places the ball of the thumb of his left hand against the inside of the head ledge of the galley, to hold it and keep it steady, and by the handle draws the slice with the page upon it out of the galley, letting the slice rest

EXAMPLE OF A BREVIER FAT FACE.

Measures 21 m's.

mmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmmm

In tying up a page use fine twine, winding it four or five times round it, and fastening at the right-hand corner by thrusting a noose of it between the several turnings and the matter with the rule, and drawing it perfectly tight, taking care always to keep the end of the cord on the face of the page. While tying it, keep the forefinger of the left hand tight on the corner, to prevent the page from being drawn aside. The twine being fastened, the compositor removes the page from the ledges of the galley, to see if the turns of cord lie about the middle of the shank of the letter; if they lie too high—as most commonly they do—he thrusts them lower; and if the page be not too broad, he places the fore and middle finger of his right hand on the off side of the head of the page, and his thumb on the near; then, bending his other fingers under, he presses them firmly against the head of the page; he next places the fingers of his left hand in the same position at the foot of the page, and, raising it upright, lays it on a page-paper; then, with his right hand he grasps the sides of the page and the paper, which turns up against the sides of the page, and sets it in a convenient spot under his frame, placing it on the left hand, with the foot toward him, that the other pages that are in like manner set down afterward may stand by it in an orderly succession until he comes to impose them. If the page be a quarto, folio, or broadside, it is, of course, too wide for his grasp, and he therefore carries the galley and page to the imposing-stone, and turns the handle of the galley toward him, and, taking hold of the handle with his right hand, he places the ball of the thumb of his left hand against the inside of the head ledge of the galley, to hold it and keep it steady, and by the handle draws the slice with the page upon it out of the galley, letting the slice rest

Mr. Mackellar's illustration of a loss of twenty per cent. in selling a lean for the same price as a fat face

sideration, and it should receive the earnest attention it deserves.

At the session of the International Typographical Union of the United States, held in 1886, a committee was appointed to take into consideration the existing variations in the thickness of lower-case alphabets of plain, or newspaper, type. The committee met, and reported a resolution objectionable in principle and difficult of uniform application. The entire scale of measures of lower-case alphabets, from Pica down to Diamond, was increased one em, as follows:

	Old Scale	New Scale		Old Scale	New Scale
Pica	12	13	Minion	13	14
Small Pica	12	13	Nonpareil	14	15
Long Primer	12	13	Agate	15	16
Bourgeois	12	13	Pearl	16	17
Brevier	13	14	Diamond	17	18

The fact that no one type-founder in the United States makes type of all sizes with lower-case alphabets thick enough to meet the requirements of the decisions of the committee, at once shows the hardship and impolicy of the resolution. It compels the printer or publisher using type not coming up to the standard given to pay an extra price for composition.

The effect of this proposed radical change in the thickness of type was probably not estimated by the committee. A compliance with such a provision would not only compel the re-cutting of a large proportion of fonts of type of all sizes, involving a great and unnecessary expense, but would restrict the choice of an author or a publisher to type of a broad



face, even though the necessities of the case demanded a thin face—as for Directories, Dictionaries, Encyclopedias—and would increase the size and cost of books of such character.

Since the date mentioned the subject has been several times agitated at recent meetings of the International Typographical Union, but without arriving at any satisfactory reformation. The same antiquated and unjust method of estimating the value of 1000 ems of type composition upon the basis of the em quad still continues its unreasonable existence.

To supersede the present system, and to dispense with the radical and unequal lower-case measures referred to, I propose to abolish the em quad (or the square of the type) as the standard for measuring matter, and to adopt instead the lower-case letter m of the font. This system is based on the principle of self-adjustment, and is so comprehensive that it affords equal rights to all:

1. It secures to the compositor a just and equal compensation for setting any variety of "lean" or "fat" type.

2. Instead of the present arbitrary exaction, it leaves the choice or selection of faces to the printer or publisher.

3. It in no wise interferes with the present system of plain faces made by the type-founder.

It is patent to all that each letter of the lower-case alphabet bears a fixed relative proportion one to the other. In a font of "lean" type the letter m will be proportionately thinner than the letter m of a font of "fat" type, and so with the other letters.

Taking the first example, we find that 25 letter m's fill the measure, while in the second example it requires but 21 letter m's to accomplish the same purpose. This difference of 4 letter m's is caused by the variation in thickness of the letter m's of the two different faces. Both examples contain 1000 m's, and it will be noticed that an equal number of type is contained in each 1000 m's, though one example exceeds the other in length by 8 lines. Under the old system of measurement by the em quad the compositor on the "lean" type is compelled to set the additional eight lines to make 1000 ems, being unjustly made to perform twenty per cent. more labor to receive the same pay as another compositor working on the "fat" type.

The principle explained adapts itself with a similar result to every face and body of plain type that is made.

A protection is afforded to the system to guard it from all abuse, real or imaginary, on the part of type-founders and publishers. The lower-case letter m is the keystone of the system, and its artistic and mathematical proportions cannot be encroached upon. Irrespective of any size or face of plain type, the alphabet must occupy a space of not less than

fifteen type of its individual lower-case m. This forms a barrier impossible to be crossed without instant recognition.

The system proposed is not complex, and the compositor is not compelled to enter into other than ordinary calculation. If he wishes to ascertain the measure of his matter in the type with which he is working, he takes the lower-case letter m of the font and sets a complete line of that letter in his stick. If the line in counting embraces 25 lower-case letter m's, he knows at once that 40 lines will make 1000 letter m's. If in another office a "leaner" type be used, and it is found 30 letter m's are required to fill the measure of his stick, 1000 m's will be contained in $33\frac{1}{3}$ lines. If a still "leaner" type be used, taking in 33 letter m's in the measure, but $30\frac{1}{3}$ lines will be required to constitute the 1000 m's.

In every instance the letter m, increasing or decreasing in size in proportion to the length of the lower-case alphabet, whether "lean" or "fat," will invariably regulate the number of lines to be set to make 1000 m's, or portion thereof. A critical examination will disclose the fact that the same number of individual type, and the same number of movements in setting and distributing, are performed in every 1000 m's of matter so set, regardless of what plain face of type be used.

The utility of this system is also demonstrated when applied to the measurement of bastard faces. It is well understood that the thickness of an alphabet or its individual characters will not change when placed upon any body other than its own. As an example, if a Nonpareil face be cast upon a Minion body, the type will be no thicker than when cast upon Nonpareil, but the body will be larger, being Minion. In calculating, the compositor, in setting it, will receive pay the same as Nonpareil in the width of the matter set, and in depth or bodywise the rate of Minion.

Under this system no change need be made in the present rate per 1000 m's, as the letter m in a font of "fat" type is about equivalent in size to the em quad, and the "lean" faces will receive compensation in inviolable ratio to their thinness.

So far as this system has been presented to the attention of printers, it has received favorable indorsement. As it is so correct and equitable in its effects, and will prove a medium so productive of harmonious results, it is hoped it will meet with the universal indorsement of the craft.

WM. B. MACKELLAR.

May, 1892.

The foregoing matter was presented at the session of the International Typographical Union held at Buffalo in 1887, and the system which it demonstrates received the approval of the members of the Convention. It was referred to a committee, which reported unanimously in its favor, as follows:



BUFFALO, June 9, 1887.

To the Officers and Members of the International Typographical Union:

Your Committee on Standards and Measurements of Type report that they deem it advisable and recommend the system of measurement, as presented by Mr. William B. MacKellar, as being the simplest and easiest method now in vogue, and also recommend that the Secretary-Treasurer have copies of the same printed, and that every Subordinate Union under the jurisdiction of the International Typographical Union be provided with fifty (50) copies of the same; also, that it be presented and acted upon finally at the next session of the International Typo-

graphical Union, to be held at Kansas City, and that each Subordinate Union send her delegates instructed.

WM. P. HECK,

Philadelphia, Pa.

N. W. MAJOR,

Reading, Pa.

JOHN C. V. KRAFT,

Buffalo, N. Y.

CHARLES A. MILLER,

Harrisburg, Pa.

PATRICK J. BARRY,

Pittsburgh, Pa.

Selecting a Composing Machine for the "Country Shop"

By OLIVER OTIS, Treasurer and General Manager of *The Rockland Opinion*, Rockland, Me.

THE selection of mechanical equipment for the country print shop, publishing a newspaper and doing miscellaneous job printing should receive more careful thought and analysis than is usually accorded it. This is especially true in the selection of a composing machine.



Oliver Otis

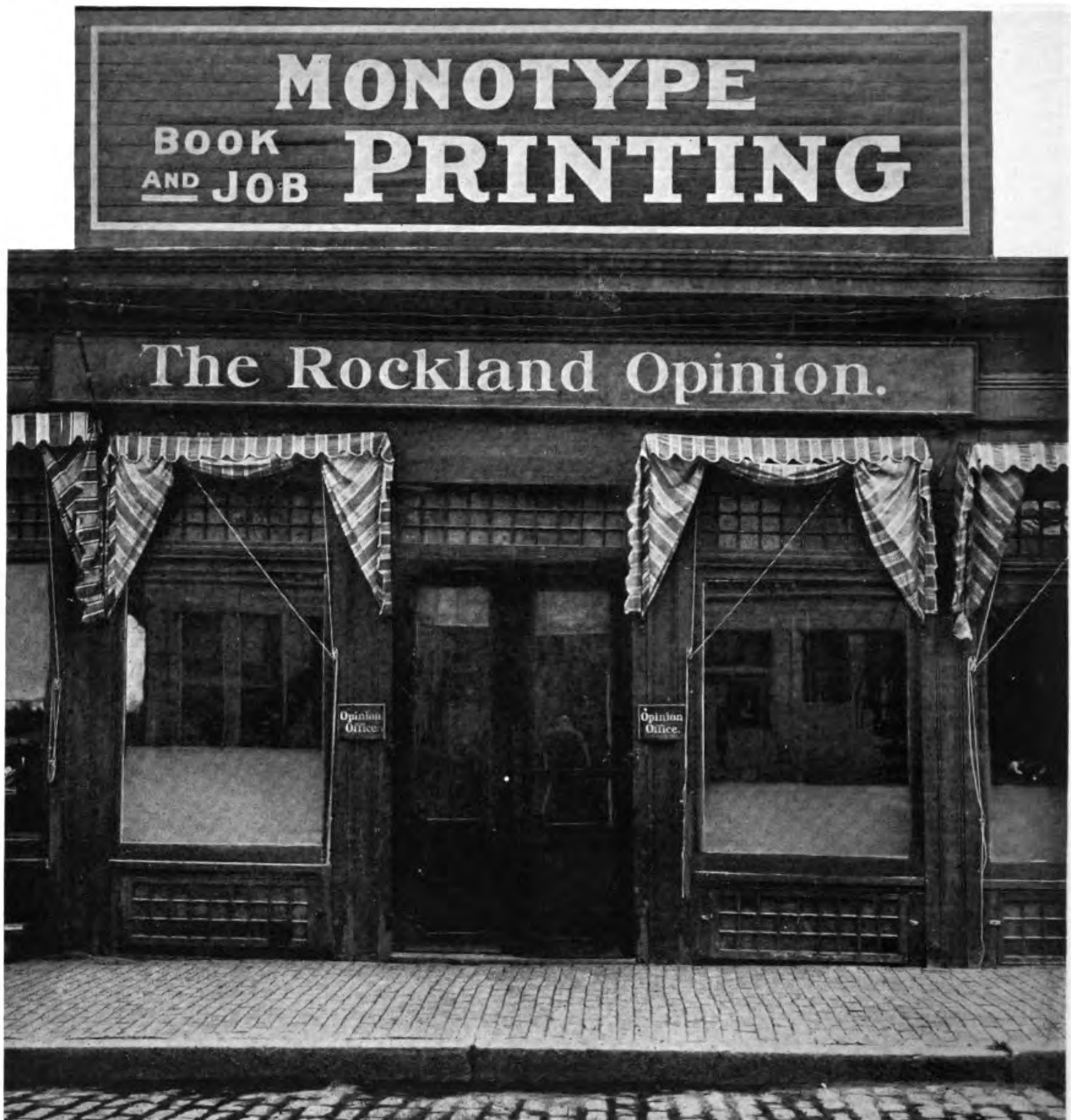
The country publisher rarely approaches the selection of a composing machine from a standpoint of efficiency or adaptability to his needs and requirements, nor does he apparently consider the question as to whether the investment will yield a profit. Quite frequently he just buys the same type of machine some neighboring paper has been using for several years, with apparently no basis for his decision except the primitive inclination to imitate.

Another favorite fallacy of the country publisher is the selection of a machine solely because of its low price. In selecting this most important addition to his plant he considers only the amount of money involved and his ability to pay for it under conditions then existing. If he finds that, without making any additional effort and without short-changing the family, he can pay for the machine, he buys—with absolutely no regard for the profit-making ability of the machine selected.

There is no logical reason why the country publisher should not receive a legitimate return on the money he has invested in his equipment, nor is there any reason why he should not receive a profit on every job that goes through his plant, including the newspaper, yet many publishers seem to think the principal mission of a composing machine in the country shop is to uphold the dignity of the community and to increase the prestige of the paper in that community.

It is undoubtedly true that the addition of a composing machine to the country shop adds to the paper's prestige in the community, but in many instances this prestige is purchased at an excessive cost. Such a machine standing idle three or four days each week is a very expensive luxury, and few publishers can really afford such high-cost prestige.

When the high cost of his idle machine becomes sufficiently impressed upon the publisher's mind he sometimes rushes out and secures straight matter composition from his neighbors and competitors to keep his machine busy, but because of the uniformly low quality of his product he is compelled to sell it at such a low price that his equipment still fails to show a profit. In some instances he operates his machine two and even three shifts before it actually earns a profit. How long would any employer retain the services of a workman whose work was so crude that he had to be on duty sixteen to twenty hours per day to earn his wages? If the country publisher will dis-



Office of THE ROCKLAND OPINION, Rockland, Me. A Monotype System country office; newspaper—straight matter and ads—job work and type for the cases produced on the Monotype

regard the primitive instinct of imitation and will analyze his own needs and requirements and his own possibilities for growth and development, the result will be the selection of proper equipment; and the selection of proper equipment will be followed by an enlargement of his field of usefulness in serving his constituents, and the publisher will find that "paying for it" will take care of itself.

In the classification of printing establishments the country shop is unique in many ways. It "prints everything." The city

shop specializes along one particular line of work and has the services of several composing machines, while the country shop must handle every conceivable kind of a job that comes along and is probably forever limited to one machine.

The composing machine to be a real success—to be a profit-maker—in the country shop must be able to do more than merely set the straight matter for the paper. It must set that straight matter so well that the news columns will have character, that the matter therein contained will print so



clear and sharp as to delight the eye of the old folks who read it on the farm. That same machine must not only set the ads, but must set them the way the advertiser wants them set,—it must be able to give him what he wants when he wants it. That same machine must set *all* the job work, no matter how intricate or complicated it may be, in a manner that will reflect credit to the plant and profit to the owner.

In short, a composing machine to be a profitable investment for the country shop must be as versatile as the shop itself, and it must perform all its functions with such a degree of efficiency and character as will enable the country publisher to compete successfully with the city shop which sends its salesmen to his town or uses the mails so effectively.

The business-getting possibilities of the country shop are almost without limit. The newspaper it publishes may be made a veritable house-organ, every line of which would be a powerful argument for the placing of work with that plant. The mechanical appearance of the country paper is of vital importance for increasing circulation and advertising value and getting new business. While a few publishers may not agree with this statement, it is a notable fact that the most successful papers are those which present a clean, sharp, well-printed appearance.

Why do the numerous stock catalogs and the annual county fair catalog usually go to the city printer? Why do practically all the desirable jobs go to the city printer? To get better results, of course.

The city printer employs skilled pressmen, and it certainly requires the services of such a workman to produce fairly good printing from the low quality, garden variety of machine composition. The country shop, of course, cannot have these highly skilled pressmen and if their machine composition be of the garden variety, the result is a very poor quality of finished product.

Mr. Country Printer, if every form you placed on your press was composed in brand-new foundry type, wouldn't your

finished product compare favorably with that of the city printer who takes all the desirable work away from your town? It certainly would.

When the need for a composing machine confronts the country publisher, let him consider his plant as a business institution existing for the purpose of making a profit for its owner. Let him analyze his own requirements and his possibilities for development. If he will do this, he will not select a machine solely because it is cheap, neither will he select a machine through imitation. He will expect the machine he does select to DELIVER THE GOODS.

He will select a machine that will give character to his news columns.

He will select a machine that will give individuality to his advertising columns and satisfaction to his advertisers.

He will select a machine that will produce all his job work in a satisfactory and profitable manner.

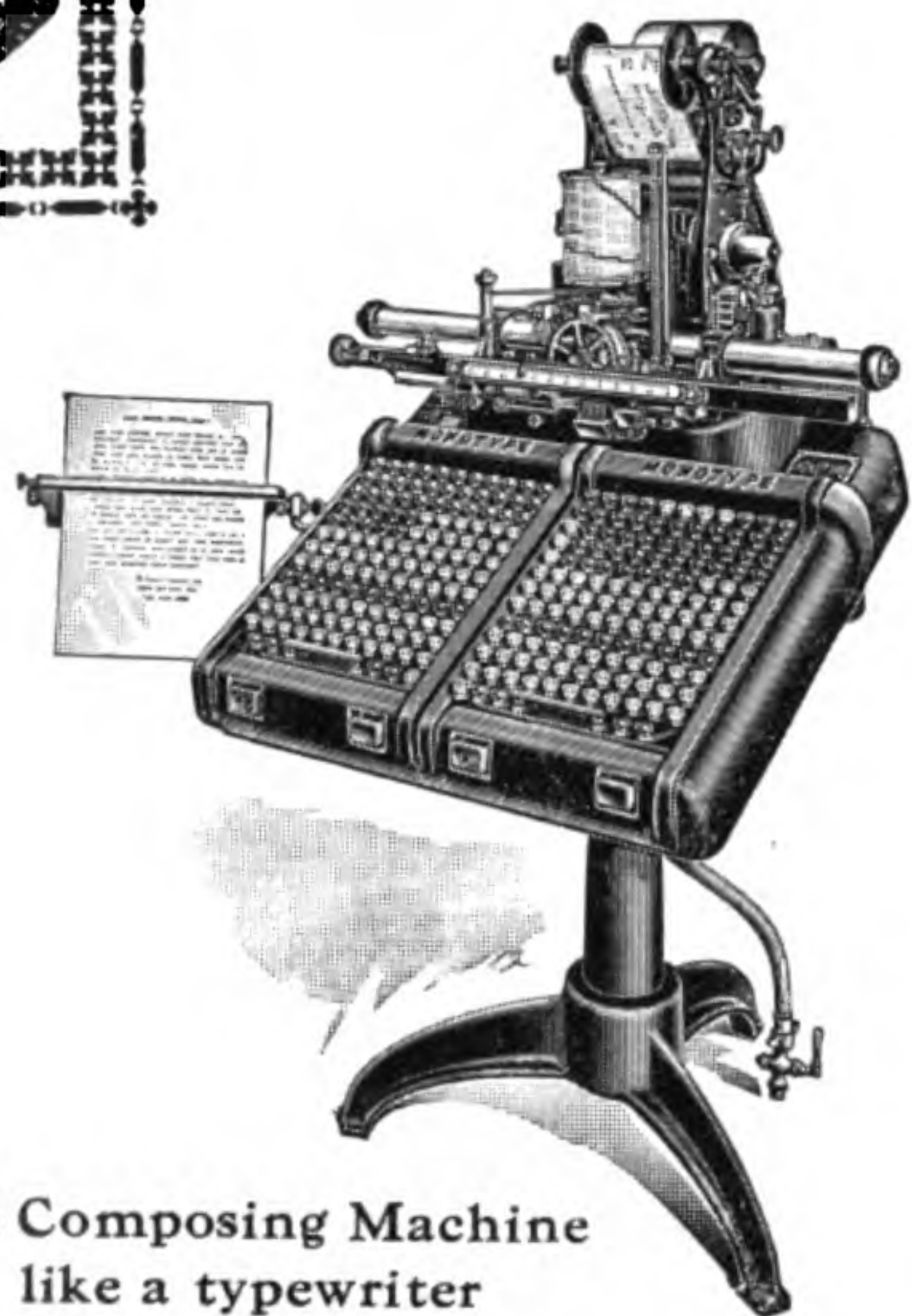
He will select a machine that will be as versatile as the shop itself.

He will select a machine that will be a profitable investment.

He will select a Monotype.

Thin-paper Classics

LONDON is the birthplace of the thin-paper classic and popular novel, doubtless a development of the Bible printing industry. Almost a score of publishers in England are now producing the popular classics and standard works of fiction in thin paper editions and as work of this class requires the finest printing qualities from the plates or type, the Monotype is almost universally used in the composition. We have just received three volumes from the Collins' Clear-Type Press and two volumes from the famous Everyman's Library, which is published by J. M. Dent. Mr. Dent is one of the pioneers in this department of printing and has had special Monotype faces cut for use on his publications. The books before us, which were made to sell at the cheapest possible price, are fine specimens of composition and press work.



Does it Pay the Small Printer?

The Composing Machine
like a typewriter

THE small printer is not a specializing printer.

Most printers are not specializing printers.

The small printer and most of the big ones make money by doing more than one kind of work.

And any printer should think twice before considering a composing machine that casts lines of type (slugs).

The handicaps of this system of composition cannot be overcome by the lure of low price.

Nor will a low price on line casters attract the printer who wants all-round service in a composing machine.

The small printer, and nearly all printers, not only want, but they should have versatility—a machine to handle any kind of work quickly, economically, profitably.

Printers get all these features in the Monotype, and more, type for the cases, 5 to 36 point, and, added to this, a uniformity of printing excellence in the product that commands the highest price and satisfies customers.



The factory behind
of composing
big and



There is nothing to the short haul, narrow range disadvantages of the line caster for the non-specializing printer.

He wants type, set automatically in justified lines on a galley, ready to use.

He wants type and spacing material for the cases.

He wants composing room service—machine composition and sufficient type (tools) to insure 100 per cent. productive time from every composing room employee.

He should have the “elastic” Monotype.

He can start with a Type Caster to cast type if he wants to. The Type Caster grows with the business, for the

unit for setting type in justified lines can be added when he wants it, and he has both a Composing Machine and a Type Caster.

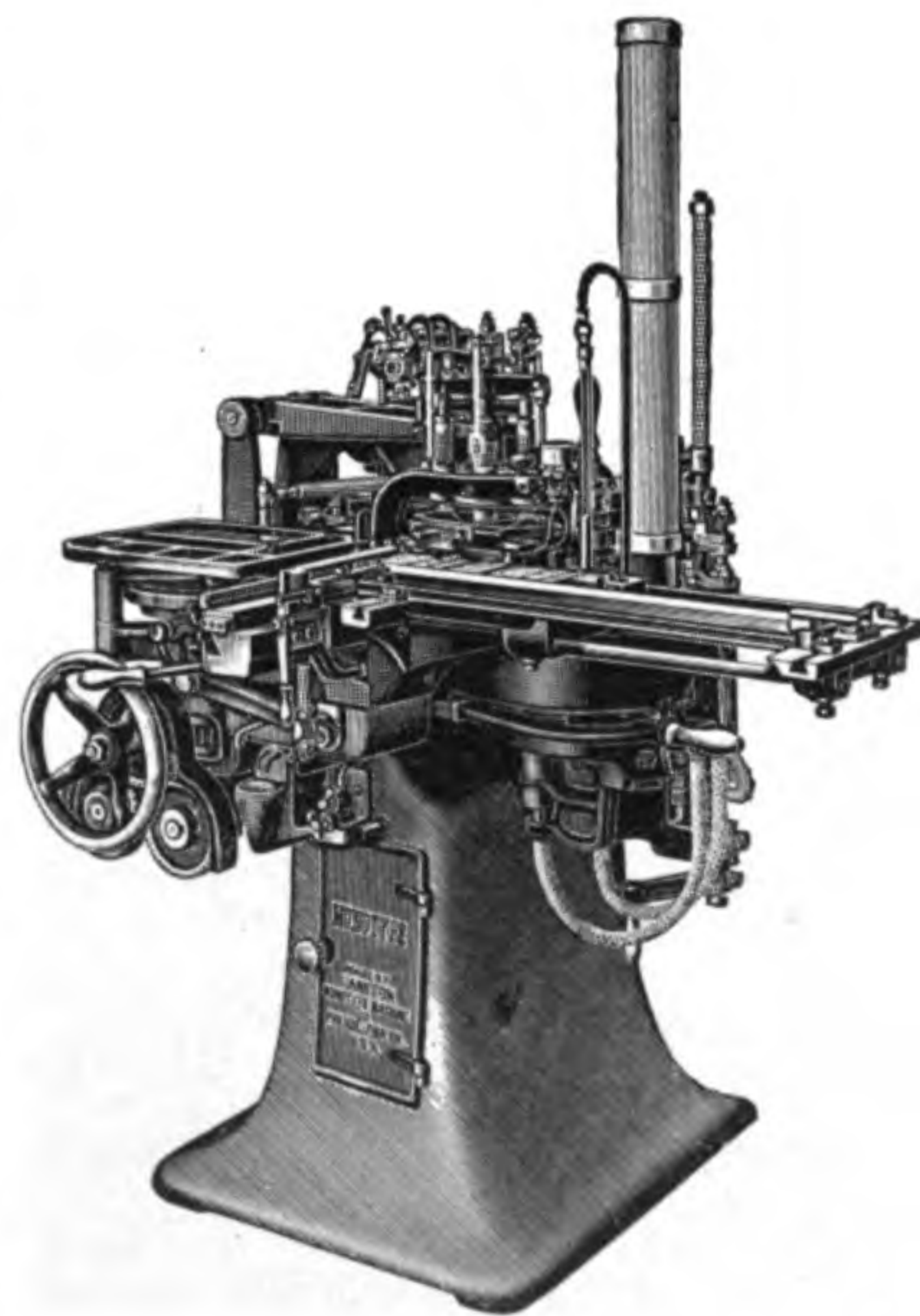
He wants the one-model Monotype—always the latest model.

Does the small printer want a line caster; does any printer WANT a line caster as badly as he NEEDS a machine that both sets and casts TYPE?

Does it Pay any Printer?



Monotype guarantee service for the printer



“The Versatile Machine that both makes and sets type”



Wear of Overhanging Monotype Figures on Press

ONE hundred thousand impressions is a thorough test of the wear of type on press. When the job is set with overhanging price figures it is convincing proof that these figures are entirely practicable for work that is to be printed direct from type.

The use of the overhanging figure is quite general in the newspaper composing

dinary newspaper pages. All of the type is Monotype composition, including two-line price figures set with the body type at one operation. Even with a sheet this size there was no trouble either in lock-up or breaking of the overhanging figures.

In his letter accompanying the sheets sent to us Mr. Stewart Scott, Jr., says:

"We consider these sheets immensely interesting in view of the fact that we made one hundred and five thousand impressions from the Monotype composition before the sheets we are sending you were printed. You will notice the overhanging figures, which were set on the machine by using your mushroom figure scheme. While I would not advise an eighteen-point figure on a six-point body, we have had uniform success with them when the body is larger."

The Monotype Man

YES, I run these Monotype machines, I'm mighty proud to say—

Have you ever seen a slicker-looking bunch?
We've been good pals together for many and many a day,
And we'll keep on being pals, I have a hunch.

Why, from keybars up to tower and from cam shaft up to pump,
Like a surgeon knows the inner parts of man,
I know their metal vitals—and it takes more than a chump
To know their ills and keep 'em spick and span!

There's a sort of fascination that the work holds out for me;
No; it's not the wage I get that grips me fast.
I've a cottage in the suburbs and a little legacy
To keep me till life's final quad is cast.

Once I thought that I'd retire and take my ease at home,
With garden plot and books and good old pipe;
But, gee! it was so quiet it fairly numbed my dome!
For such a life 'twas plain I wasn't ripe.

I missed the sharp staccato of the keyboard's rapid click,
The music of the caster's rhythmic hum;
By day the nervous restlessness would almost make me sick,
In dreams my ears with well-known racket rung.

And so I'm back again once more, back where I feel my worth,
Contented with my lot, from nerves set free;
Like freshly minted silver, I watch the type come forth,
I listen to the keyboard's click with glee.

There isn't any uniform that I'd more proudly wear
Than this old, oil-splashed jumper-suit of mine;
And "Monotype Machinist" is the title that I bear—
"King" for me could never be one-half as fine.

I run these Monotype machines; but when, from Charon's boat
I've landed on the thither shore of Styx,
I wonder if I'll be contented in that land remote,
Where there'll be no caster hum nor keyboard clicks!

—W. S. MARSH.



Newspaper size catalog page, over 100,000 impressions printed from type with overhanging figures

room, but we have been inclined to overlook great practical value in the job office, especially in catalog work which features the price of the goods advertised.

One of the best examples we have seen of the use of Monotype overhanging figures for mail-order catalogs is printed by the Stewart-Scott Printing Company, St. Louis, for the Grand-Leader Department Store. This is an illustrated catalog, page size about 14 x 19. The printing is direct from type, eight pages up, the size of eight or-



The Young Composer's Opportunity

THE introduction of the Monotypes into the newspaper field has started a new and rather extraordinary demand for good keyboard operators, men who are thoroughly good printers. If the young printers realized the demand for operators that existed, there would be a continual stream of ambitious young men heading toward our free schools in Philadelphia and St. Louis. We are training hundreds of men every year, but we are not getting enough, and an opportunity exists for the man who has good average ability, dependability and a thorough grounding in the compositor's trade.

Most newspaper printers get their first training in the book or job shop. Indeed, it is generally recognized that the job shop is the ideal place for a young man to get his training. It has been proved again and again that a man with this training as a ground work very soon makes a good newspaper ad man or operator

We doubt if there is a better newspaper crew today than that gotten together at the *Lynn Telegram*. Yet a good part of the force is made up of men who had spent most of their lives working at book and job shops, but the men were selected carefully and wisely by the foreman, and it is remarkable to note the speed with which good book and job men become live-wire make-ups and ad men, under the guidance of the trained newspaper men on the force. Watching them put out a 24-page paper at the *Lynn Telegram*, with 6 Monotypes, is the most convincing argument necessary to prove that there is not a better force anywhere.

With the growing needs of the Monotype Company, it is hardly possible to conceive of the future opportunity for ambitious young men on this road to success. To the young printer, well grounded, two or three months on a newspaper, following a school course, will make him an operator capable of handling a position in any newspaper in the country, and with the extraordinary growth of the Monotype Company opportunities are as good, or perhaps better, today than ever.

The printer who, in addition to his trade, learns the Monotype, has another "trade" at his command. It is rare to find a man of this type out of work. The demand for his services is ever present. The newspaper business, due to the short hours and high scale of wages, is attractive to many.

We want more young printers, men just starting out in their career as journeymen, to come to our school, and they will find that it is the quickest road to better conditions and the finest opportunity a man can have if he has the right sort of ambition.

Baltimore Endorses Monotype School

THE monthly bulletin of Baltimore Typographical Union No. 12 in its issue of October 26, contains the following notice in reference to the schools of instruction maintained by the Monotype Company in Philadelphia and St. Louis:

"No greater opportunity for advancement has ever been presented to the members of Baltimore Typographical Union than that granted by the Lanston Monotype Machine Co., of Philadelphia, to learn to operate its machine. The company particularly desires earnest, capable printers—union printers—as learners, knowing by experience that they represent the better class of skilled workmen, and naturally will produce a larger product with the machine. Already 5000 machines are in daily use, and eventually every newspaper, book and catalogue office will find this machine necessary to its equipment. For fine printing its product is of high class, and to be used as a caster of all necessary sorts in the composing-room it is indispensable. Therefore, the future of this machine presents *now* an opportunity to every progressive printer. Through the courtesy of Mr. H. L. Walker, of the Monotype School, the chairman of the Committee on Apprentices has information concerning the proper method of procedure for learners, and it is yours for the asking."

We highly appreciate the courtesy of the Baltimore Union in printing this notice in their bulletin, and we would be very glad, indeed, to furnish local secretaries throughout the country with full details about the Monotype system of instruction and the general plan of the schools.



The Catalog de Luxe

ABOUT three months before he saw a copy of the Packard 1913 catalog, the editor of MONOTYPE was told that this was positively the last word in automobile catalog-making, and as a belated copy has just come to hand we are quite inclined to agree with the opinion of our informant, for this job is one of the finest pieces of commercial printing we have ever seen.

From every standpoint, form—the feel of the book as you hold it in your hand—typography, letterpress printing, decorative and mechanical illustration, the work is perfect, and we feel no small pride in the fact that the composition is in the Monotype No. 37E series throughout.

From the Corday & Gross Co., of Cleveland, who printed the Packard catalog, we have also received four additional automobile catalogs, each displaying the advantageous use of Monotype faces in both body and display pages.

In this collection there is a notable example of getting practically two printed products for one composition expense.

The original example is the Detroit Electric catalog, 8 x 11, and the by-product in this instance was identically the same catalog reduced photographically to 5 x 7 and printed by the offset process. Both the type set on the Monotype and the illustrations reduced in this manner lose none of their clear and distinct lines by the offset process, and, while this may not be the first commercial specimen of “duplicating” on a job of this kind, it is the best we have as yet seen.

Monotype faces that are uniformly and closely fitted, as all good faces should be, can be “opened up” automatically increasing the white between the letters and words to take up the spread of the face due to offset-transfer.

Bad cracks in business are bound to occur: the thing is simply to minimize them; and as we are making headway every day, if a few blunders are made, don't pull your hair and swear up the elevator. Keep cool—most of our work is well done.—Hubbard.

The Value of Inspection

THERE is nothing more fascinating to watch than a large, well-groomed, smoothly running engine. It is kept absolutely free from dust, every friction point or surface is well oiled. It is properly fed and given rest. At intervals every individual part is inspected for flaws and note taken of the effects of use. In the purr and hum and rhythmic click of its finely adjusted parts it will speak to you in a way that is almost human.

How many printers regularly inspect the human machines in their employ? How many perform for their men the same duties that they consider essential for their machines, and how many of them do it before some part breaks? An adequate cost system, supplemented by records of service and efficiency of your employees, is the medium through which you can successfully conduct an inspection of the human machines in your employ.

Ads and Sales

THE ordinary newspaper or periodical reader doesn't dream of the potency of good advertising. One of the largest if not quite the largest general advertiser in the United States is a manufacturer in the Philadelphia metropolitan district.

There is a never-ending race at that plant between the advertising department and the builders. The advertisers bring in so much business that the builders are kept busy enlarging the factory.

Something like \$1,000,000 a year is spent on advertising this company's output, which is a luxury in every sense. At the present moment orders for new business are so far ahead of the capacity of the plant that it would seem a hopeless job ever to catch up. But the advertisers never relax.

The head of that great concern now knows almost better than anybody else that before you can reap a harvest you must first sow the seed. The advertisers are the chaps who are doing that.

Philadelphia Ledger



Monotypography

SPECIMENS OF MONOTYPE COMPOSITION
PRINTED for PROFIT by MONOTYPE PRINTERS

“How the booklet goes through the printing shop” is the title of a well-designed and well-printed brochure sent out by the Wm. F. Fell Co., of Philadelphia, as part of a consistently good advertising campaign. The booklet is set in the Monotype Scotch face No. 36A, and is typographically good because no attempt has been made at ornamental elaboration.

The Union Bank Note Co., of Kansas City, are helping in the good work of boosting prosperity by sending out a very neatly Monotyped, illustrated and printed folder containing the cream of prosperity philosophy.

“The Sparrell Way” is the title of a very handsome booklet containing excellent advertising and typographic suggestions sent us by the Sparrell Print, of Boston. It is published “when the spirit moves us for the entertainment of many and the profit of some,” and in addition to showing typographic specimens composed in their Monotype faces, some of the decorative commercial designs produced by the Sparrell Print are strikingly illustrated. On page 11 of the issue before us there are halftone illustrations of the Sparrell Print press room, Monotype casting room, and the sample room, containing an exhibition of the work of the Sparrell Print.

“The Coal Resources of the World” (Vol. 1) is the title of a large quarto recently printed by the Murray Printing Co., of Toronto. The body of the work is set in 12 pt. No. 36A (Scotch) and is interspersed with numerous small and full page tables. In its general form and especially in the typographic arrangement and printing this publication is quite up to the best standards of English and American bookmaking of a pretentious character.

From Le Syndicat des Imprimeurs du Saguenay we have received a copy of the album of Chicoutimi, 10½ x 13½ inches in size and containing 48 pages. The paper is very handsomely gotten up and is profusely illustrated with a series of excellent portraits and plates illustrating the industrial life of the community. The album is set in Monotype series No. 16E.

We have received a copy of the “Ad-Sell Book” published by the Ad-Sell League, with headquarters in South Bend, Indiana. This was designed and printed by the Sutcliffe Printing Co., of South Bend, and is set throughout in Monotype series No. 164, with all the advertising pages confined to the Monotype No. 64 family. The composition on this book is decidedly above the average, and the letterpress in dull black ink is excellent, giving the full tone photographic quality to the halftones, which is characteristic of the best modern work in illustrated catalogue and book making.

The Inland Typesetting Co., of Indianapolis, who do Monotype composition for the trade, have issued a neat and well-printed specimen book of the Monotype faces and borders in use in their plant. In addition to showing straight Roman faces a great many pages are devoted to a showing of the combinations which they can produce on the Monotype, as well as the bold faces, typewriters and the borders and ornaments. A feature of the Inland service as a trade plant is the sending of a font of type with each job to cover corrections or alterations made by the author, an advantage on trade work that is appreciated by the small printer.

Did you know you had a Type Foundry in town?

The border and every letter in this advertisement were cast on our New Monotype Type Casting Machine.

WE make all the Type and Border used in this office on the Monotype. If you have your printing done at the OPINION OFFICE you will get new type in every job. Type that has not been used in a hundred other jobs and the face all battered up. Isn't it worth something to you?

The border about this advertisement is made up of silhouettes of the Keyboard and Caster of the Monotype.

The Rockland Opinion
THE HOME OF GOOD PRINTING

Boosting the Monotype as a new industry in the small town



Cellular Matrices



Sorts Matrices



Monotype Trademarks and Monograms

MOST successful advertisers trademark their goods, and at small cost Monotype printers can trademark their own or their customers' printing without stint as to the number of characters required or give any consideration to wear and tear on the type.

Monotype trademarks, ad cuts and monograms are most economical in use because their cost is insignificant compared with similar characters purchased from the type foundry which frequently cost ten times as much as their equivalent weight in good job type, although they depreciate at the same rate.

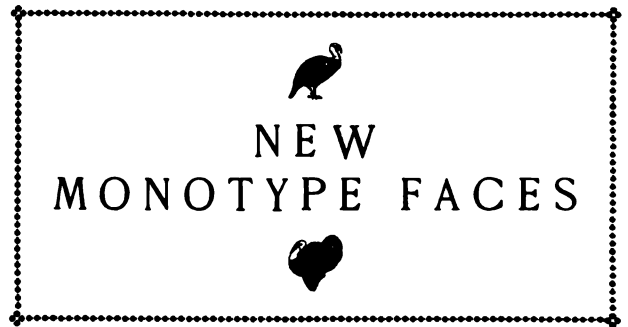
The Monotype printer buys a matrix from which he can cast enough type to cover a newspaper page and he doesn't have to worry about wear and the consequent re-purchase of more type from the foundry.

Many of our customers have taken advantage of our exceptionally well-equipped department for this special matrix work, which is done by expert designers and matrix and type cutters who have no superiors in their line.

The matrices are made in all sizes up to 36 point square from prints, drawings and

rough sketches, and the charge is made in accordance with the amount of detail which is carried out in the design. The samples here shown illustrate a variety of possibilities within the limit of 36 points square.

Nothing identifies a printer's work with his plant or his personality so well as a good trademark, and since the Monotype brings special work of this class within a small price, the trademark idea in advertising can be exploited among the printers' customers with mutual advantage. Prices for trademarks and monograms will be furnished upon application.



9 Point No. 98J, 9 Set Arrangement C

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 the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is

7 Point No. 161J, 8 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 firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is

7 Point No. 150A, 8½ Set Arrangement C

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 the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard the knowledge of what has gone before or what is now going on

7 Point No. 150C, 8½ Set Arrangement C

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 the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession.




MONOTYPE SALES NOTES



The Abendpost Co., Inc., of Chicago, publishers of *The Abendpost*, a German daily, recently discarded two of their slug machines and have installed two standard Monotype equipments for straight matter and ad composition.

The E. S. Upton Printing Co., of New Orleans, have added the latest improvements to their Monotype equipment and, with the consequent increase of efficiency in this department, have disposed of one of their slug machines.

The News Publishing Co., of Truro, N. S., Canada, has ordered an additional keyboard to handle their constantly growing business. This plant issues a daily and weekly paper and has a well-equipped job department.

The Monotype Composition Co., of Boston, has installed an additional Monotype. The plant, which now consists of three casting machines and three keyboards, does composition for the trade and is building up a good business.

Crane & Co., of Topeka, Kansas, have purchased an additional DD keyboard. This plant now operates two casting machines and four keyboards.

A Style DD keyboard has been added to the equipment of the Federal Printing Co., of New York city, which now operates five casting machines and six keyboards.

The Moore Print Shop, of Toronto, who make a specialty of catalogs, booklets and the finer grades of job printing, have just ordered a standard equipment.

The Smith-McCarthy Typesetting Co., of Chicago, have just installed an additional style D keyboard and now operate four casters and six keyboards.

The Sampson & Murdock plant, of Boston, who have just purchased a style D keyboard, now use four casting machines and six keyboards on their directory work.

A second standard equipment has just been shipped to the Jackson & Bell Co., of Wilmington, N. C. This plant has now disposed of all of its slug machines.

La Cie de Publication "Le Soliel," Ltd., of Quebec, publishers of the daily newspaper, *Le Soliel*, has ordered two standard Monotype equipments to be used on the Quebec Government reports.

We have added the name of the *Commercial Appeal*, of Memphis, Tenn., to the long list of Southern newspapers which have installed Monotype type casters.

The Hall Litho. Co., of Topeka, Kansas, handling railway tariffs, has installed a Monotype equipment to handle their growing business.

Two standard Monotype equipments are now operated in the plant of the Conway-Brief Co., of Detroit.

***The compositor now
in your composing
room is the man to
operate your Mono-
type 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

New Holiday Borders and Ornaments



24 PT. 332



30 PT. 332



18 PT. 332



18 PT. 243



30 PT. 243



30 PT. 242



18 PT. 242



14 PT. 331



24 PT. 331



18 PT. 331



24 PT. 326



36 PT. 326



36 PT. 325



24 PT. 325



36 PT. 226



24 PT. 226



18 PT. 333



24 PT. 225



36 PT. 225



24 PT. 222a



24 PT. 222



12 PT. 328



24 PT. 327



24 PT. 330



18 PT. 328



36 PT. 327



36 PT. 330



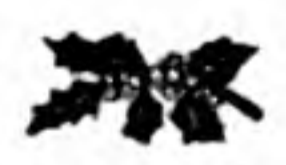
36 PT. 329



36 PT. 163



36 PT. 162



24 PT. 329



18 PT. 222



36 PT. 222a