




# MONO TYPE

A JOURNAL OF  
COMPOSING ROOM  
EFFICIENCY

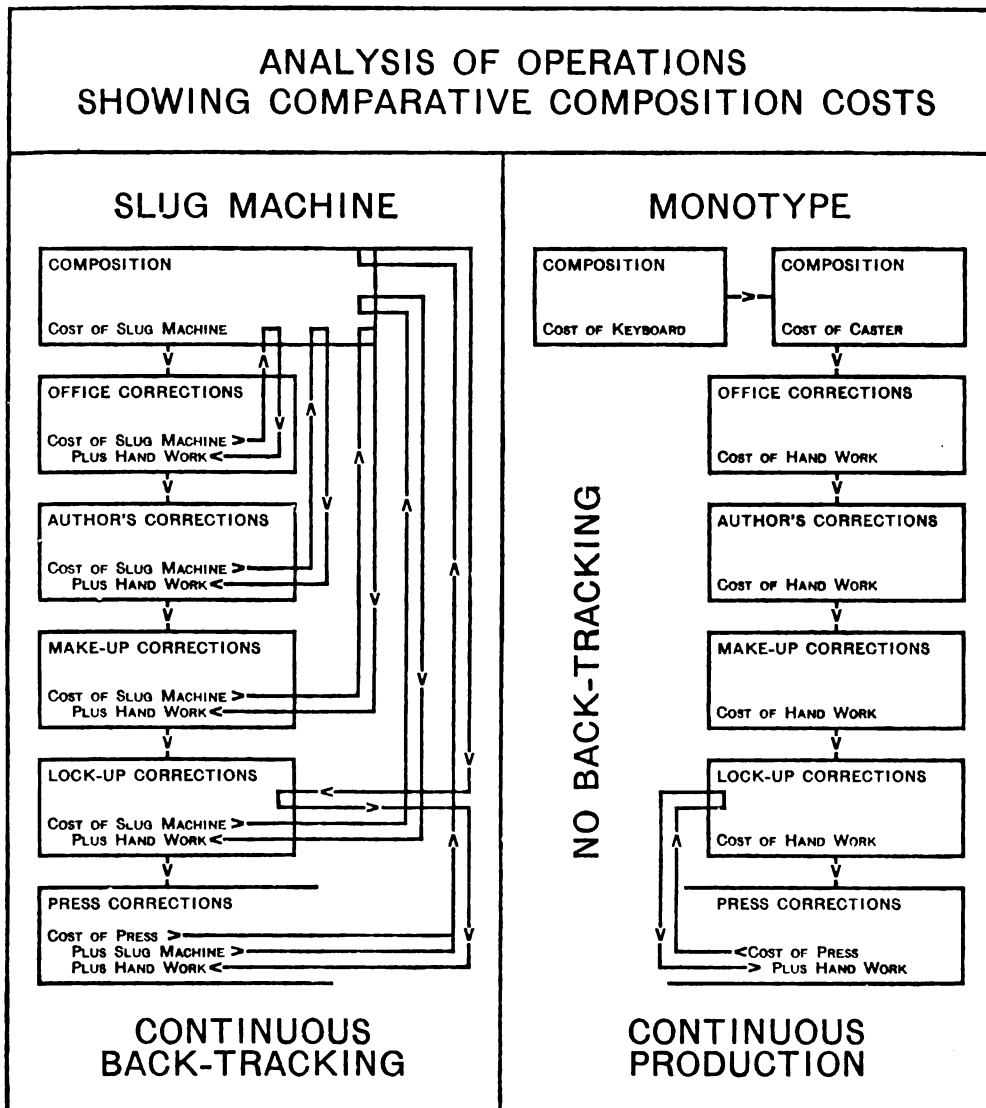


LANSTON MONOTYPE  
MACHINE COMPANY  
PHILADELPHIA

S.H.



# Continuous Production vs. Back-Tracking



ALL TYPE AND RULES (EXCEPT TWELVE POINT) KEYBOARDED AND CAST AT ONE OPERATION ON THE MONOTYPE

## What Every Printer Knows

- EVERY PRINTER** knows that corrections are the rule (not the exception) from copy to press.
- AND,** he knows that most of the actual corrections (not faked) will be the change or insertion of characters that do not require over-running.
- AND,** he also knows that the average corrections can be made by hand for a very small part of the cost of re-setting the entire line on any machine.
- AND,** he realizes that the only machines which make money for him are those from which he obtains **CONTINUOUS PRODUCTION**.
- AND,** he knows it is impossible to obtain Continuous Production from any machine that must be used for every correction, no matter how trivial.
- AND,** he will not be misled by fake arguments based on impossible conditions, but will decide for himself in favor of the machine which does not require fake arguments to boost its use.

# Monotype

A Journal of Composing Room Efficiency

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NUMBER 8

## Which Machine? Quality, Quantity and Actual Cost

"Ask the man who has owned both"



MONOTYPE as a mark of quality in composition has the same significance as the word "Sterling" on silver. Specified by discriminating buyers of printing, used by the best-known magazines (see pages 120 and 121) the product of the Monotype speaks for itself—"Good wine needs no bush."

In "Profit, or Loss, in Type Faces," see MONOTYPE for May, we made clear the fundamental difference between type or Monotype composition and the product of line casters, and the fact that type composition, or Monotype, which gives brand new type for every job, not only has a superiority absolutely unobtainable from solid lines, but also, in addition to *quality* gives *quantity*, more letters to the inch, because with a solid line it is impossible to obtain the close fitting and thin spacing of hand-set type, or Monotype.

It would be difficult to over-estimate the importance of this method of machine composition to the printing industry or its value to users of printing. It came into use at a time when all type was set by hand, or on very crude machines, and it made possible a volume of printing at prices heretofore unheard of. But even the most enthusiastic advocate of the line-casting method cannot claim that it has done anything for the quality of printing, for it is a well-known fact that this method of machine composi-

## Monotype: A Journal of Composing Room Efficiency

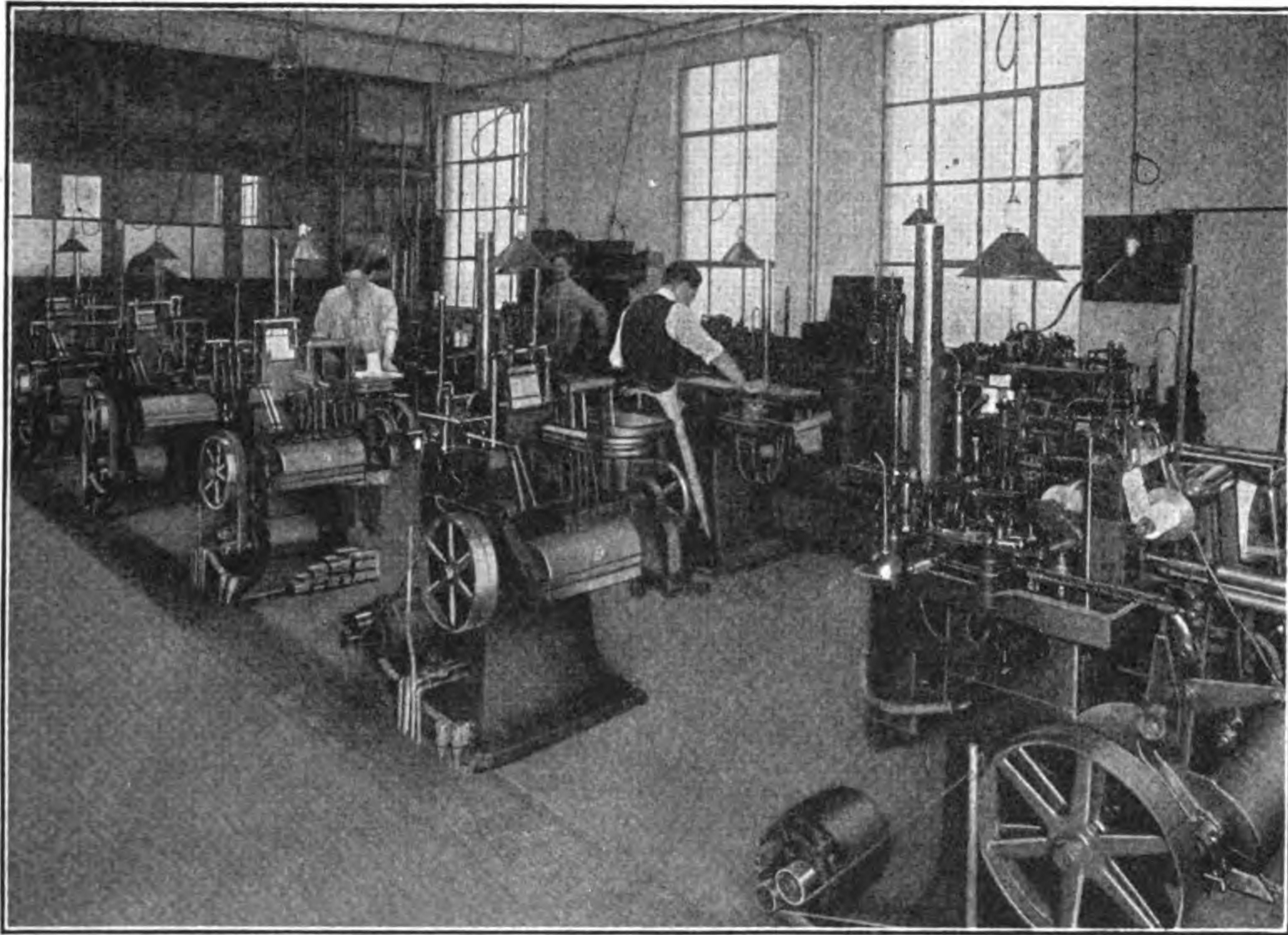


*Monotype Keyboards in Wright & Potter Plant, Boston*

tion, with its expensive and impractical system of correcting, has lowered the standards of the Art Preservative. The line-casting method has attained a place in the printing industry solely because the product is sold for less than hand composition.

It has never been the policy of the Monotype Company to feature the low cost of composition. Monotype composition is worth exactly as much as hand composition; it is worth more unless practically new type be used in hand work. As it is to the advantage of printers that the cost of machine composition should not be exploited we have been quite content to make clear in our publicity what the Monotype does and how it does it; furthermore, to attempt to apply cost records obtained in one plant to unknown conditions in another plant has been the root of all price cutting, the curse of the printing business.

Certain it is, that but for the impression that Monotype composition costs more than other kinds of machine composition, no printer would consider the purchase of a machine to cast lines instead of letters. This lure of low cost may induce some printers to buy line casters to compete with the hordes of trade composition plants throughout the country, to say nothing of the cheapest machines of this class now sold on the "little payment" basis, but the business man in the printing business, the man who buys the machinery that helps him sell, is more interested in the price



*Monotype Casters, Wright & Potter Plant, Boston*

at which he knows he can sell the product of a machine than he is in the claims of its makers for low production costs.

What are production costs? The price of composition on the galley is of interest only to the man who sells that product. But fortunately for the men who have invested their brains and money in printing plants there is a lot more to this business of putting ink on paper than simply producing composition, pulling a galley proof and shipping this matter out with the proof. The cost of composition in reality does not cease until the job is off the press; for delays in the press room, due to inferior printing surfaces, often eat up all the paper profits of the composing room. There is scarcely a printing office where the pay-roll for other employees of the composing room does not far exceed the wages of its machine operators because, in the final analysis, composing machines furnish only the raw material for the hand compositors. And this condition will continue until some genius creates a composing machine that delivers forms read, corrected, made up and locked up ready for press; until authors cease from correcting, and printers are at rest.

*The test of efficiency in a man is what he does day in and day out and the character of the people he works for and satisfies; machines may be judged by the same standard.*

There has been no more interesting development in the printing indus-



*John Gosselin*

try, since we perfected our Keyboard with the universal typewriter arrangement of keys, the low quad mold and the cellular matrix system, than the substitution of Monotypes for line-casting composing machines in offices that have used both kinds of machines and tested them day in and day out. The remarkable thing about this reversion to type is that it has occurred not only in printing offices where quality of product might be the determining factor, but in every kind of office, even daily newspapers.

For some time we have wished to give our readers an unprejudiced statement of why printing offices that have used both Monotypes and other composing machines are displacing their line casters.

We have been fortunate, indeed, in securing such a statement, an analysis of the whole composing machine question, from Mr. John Gosselin, of the Wright & Potter Company, of Boston, one of the largest printing offices in the United States.

To the printers of New England Mr. Gosselin needs no introduction, for his work in the Wright & Potter Company, printers to the State of Massachusetts, is so well known that comment is superfluous. While "quality counts" in anything under Mr. Gosselin's supervision, it is obvious that on state printing, cost and speed of production cannot be second to quality and, consequently, before other machines were discarded by Wright & Potter the Monotype had to meet every requirement on rush work, answer every question of costs.

Those who know the Monotype Company realize that we would not publish Mr. Gosselin's article without the most careful consideration and investigation. We submitted this article to twenty-six of our customers who, like the Wright & Potter Company, have replaced other machines with Monotypes, and we have on file the letters of these gentlemen endorsing all that Mr. Gosselin says. As these letters were not written for publication their statements are even stronger than Mr. Gosselin's. The standing of the authors of these letters is indicated by the fact that they own and operate 84 Monotypes. Our representatives are authorized to show these letters to any who have a legitimate interest in them.

In publishing Mr. Gosselin's article we do a real service to all seekers for improved composing room methods, and we make even more secure our right to call this paper "A Journal of Composing Room Efficiency." The character and standing of the gentlemen who have contributed to MONOTYPE have been recognized by all and commented upon by most of our readers. We are right in regarding such support as a tribute to the merit of the Monotype.

Mr. Gosselin here sums up the performance of the Monotype in com-

parison with other methods of machine composition. His conclusions are of the greatest importance to employing printers who want *quality* with *quantity* and *facts about the ultimate cost of machine composition*:

## Which Machine?

BY JOHN GOSSELIN

At your Mr. Lewis' request I write you regarding Monotypes, giving a brief statement of our experience with your machines.

We first installed two Monotypes in 1906 and have since increased our Monotype plant to ten Casting Machines and twelve Keyboards. Our plant now includes your 18-point attachment and double Keyboards, both of which we find most valuable for our work, which includes every variety of composition from the simplest straight matter to the most intricate tabular work; and I find, after repeated tests, the Monotype is the fastest and most efficient method of composition.

The question I am most frequently asked is whether I have not found that it costs more to make up Monotype matter than that of other composing machines. While the actual time of make-up on Monotype straight matter may be longer than the make-up of other composing machine product, there are so many items besides make-up that enter into the work of getting the pages ready for press after the matter leaves the composing machine, such as corrections, alterations, over-runs, etc., that I have found that it is faster and cheaper to handle Monotype matter than any other.

The secret of successful management of a composing room is to have each job, when it starts, move smoothly from the copy desk to the press room without stops and delays; for example, in laying out our new building it was of the utmost importance that all paper stock should move smoothly, without any "back-tracking," from the receiving department, through the press room and bindery to the shipping room. Exactly the same principle applies to the composing room; with Monotypes, when a job leaves the composing machines, in our establishment, it never comes back, and the machines are constantly employed in turning out new matter.

It is superfluous to say anything about the quality of Monotype product, as it is the most practical printing surface there is. The speed with which press corrections can be made has been an important factor in the increase of our Monotype department.

I find a considerable saving in make-ready by using Monotype composition because the biggest problem of any printing office manager is to obtain maximum efficiency from his press room; for example, a cylinder press is certainly worth \$2.50 an hour. If we only save half an hour on make-ready on a 16-page form by using Monotype composition, and we save considerably more than this, it means a saving of \$1.25, or 7 $\frac{3}{4}$  cents a page. It is clear, therefore, that the actual savings in make-ready by using Monotype far outweigh any claims that can be made for savings any other way.

It is the final result that counts. It is not a question of "ease of handling;" it is a question of cost of handling. Owing to the constantly increasing cost of labor, we have adopted the Monotype as a partial solution of our production problem.

I do not consider it necessary to refer to the advantages of the Monotype on tabular work. I have tried out all methods for tabular matter and I know that the Monotype is *the* machine for this class of matter.

It is a pleasure to me to give this brief account of my experience. In fact, I find it difficult to refuse any requests of yours because of the manner in which you take care of your customers. Thanks to your Service Department, our operator problem has been greatly simplified, and because of your policy in regard to making improvements so that they are furnished at small cost to old customers, our entire Monotype department is today as up-to-date as if it were all just new from the factory.

## What the Electrotyper Thinks of Monotype Composition

THE electrotype printed below, showing a portion of a page of the last edition of Dorland's *American Illustrated Medical Dictionary*, is an interesting example of the accuracy of Monotype type and another illustration of its advantages for electrotyping. Messrs. Westcott & Thomson, of Philadelphia, produced the first edition of this dictionary in the Spring of 1911; this Fall, more than two years later, they made the plates for a later edition, revised and greatly enlarged.

Part of the type from which this electrotype was made was cast in 1911 and the type for the additions and corrections, more than twenty-five per cent of the specimen shown, was added in 1913. A high-grade publication like MONOTYPE cannot countenance guessing contests, so we offer no prize for the "first correct solution" of the puzzle—the 1913 type in this specimen.

Referring to the advantages of Monotype composition for electrotyping, Mr. Charles J. Thomson says:

"The product we are getting from our Monotypes is in every way satisfactory for our purposes; it is equal in every respect to new foundry type; better than partially worn type mixed with new sorts and is superior to any other kind of machine composition. In fact, from our Monotype composition and with improved foundry methods we are making plates today that require less finishing than ever before.

"We have just finished the plates of a Medical Dictionary, the quality of which were especially pleasing to us. These plates were from Monotype composition and, in connection with this book, it may be interesting for you to know that in the Spring of 1911 we did the composition and made the plates for this work, a book of about 1000 pages; after making the first set of plates, the type was kept standing to be used again for revised editions. We have just now finished making another set of plates for such a revision in which have been added about 120 pages of new words. These new words were inserted throughout the entire book, necessitating over-running the entire

**oniomania** (o'ne-o-ma'ne-ah) [Gr. *ωνιος* for sale + *μανια* madness]. An insane desire to make purchases.

**onion** (un'yun) [L. *u'nio*; *ce'pa*]. The plant *Allium ce'pa* and its edible bulb. It is expectorant, diuretic, and stimulant, and the syrup is used in bronchitis in doses of 1 fl.dr. (4 c.c.).

**Oniscus asell'us** (o-nis'kus). The sow-bug, an insect-like isopod found in cellars, etc.; diuretic and stimulant. It is principally used in homeopathic practice.

**onkinocoele** (on-kin'o-sel) [Gr. *δγκος* swelling + *ις* fiber + *κήλη* tumor]. A swollen condition of a tendon-sheath.

**onobalo** (o-no-ba'yo). A powerful arrow-poison from Obok, in Africa. It has a depressant action on the heart.

**onomatology** (on-o-mat-ol'o-je) [Gr. *ὄνομα* name + *λόγος* treatise]. The science of names and nomenclature.

**onomatomania** (on-o-mat-o-ma'ne-ah) [Gr. *ὄνομα* name + *μανια* madness]. The obsession of names: persistent dwelling of the mind upon some particular name.

**ononin** (o-no'nin). A glucosid, C<sub>30</sub>H<sub>34</sub>O<sub>13</sub>, from the root of *Ono'nis spino'sa*.

**Ononis spino'sa** (o-no'nis). A leguminous plant of Europe. It is diuretic; used mainly in homeopathic practice.

**onotoxin** (on-o-tok'sin). A proprietary remedy for gonorrhoea.

**ontogenesis, ontogeny** (on-to-jen'es-is, on-toj'en-e) [Gr. *ὄν* existing + *γενᾶν* to beget]. The development of the individual organism or ovum.

**ontogenetic, ontogenic** (on'to-jen-et'ik, on-to-jen'ik). Pertaining to ontogenesis.

**onyalai, onyalia** (o-ne-al'a-e, o-ne-a'le-ah). A disease occurring among the blacks of Portuguese West Africa, and marked by the formation, on the palatal and buccal mucous membrane, of blebs containing semi-coagulated blood and without signs of constitutional disorder.

**onychatrophia, onychatrophy** (o'nik-at-ro'fe-ah, o-nik-at'ro-fe) [Gr. *ὄνυξ* nail + *α* priv. + *τροφῆ* food]. Atrophy of a nail or of the nails.

**onychauxis** (o-nik-awks'is) [Gr. *ὄνυξ* nail + *αἰξειν* to increase]. Overgrowth of the nails.

**onychia** (o-nik'e-ah) [Gr. *ὄνυξ* nail]. 1. Same as *paronychia*. 2. Ulceration of the nail matrix. **o. latera'lis**, *paronychia*. **o. malig'na**, *onychia* with fetid ulceration and loss of the nail. **o. parasit'ica**, *onychomycosis*. **o. periungua'lis**, *paronychia*. **o. sic'ca**, syphilitic inflammation of the nail matrix in which the nail becomes thick and brittle.

FROM DORLAND'S  
"AMERICAN ILLUSTRATED MEDICAL DICTIONARY"  
Copyright, 1913, by W. B. SAUNDERS CO., Philadelphia



## Monotype: A Journal of Composing Room Efficiency

composition from the very first page. In this second set of plates we were unable to detect the slightest variation in the height or appearance of the new type from the old.

"Practically the same equipment, matrices, molds, etc., used to set the new pieces were used to set the sixth edition, and we were unable to detect any difference

in height or appearance in the type as cast at the different times.

"The electrotype plates for the seventh edition we consider as fine a set of plates as we ever turned out; in the rough they were as near perfect as we could possibly expect them; the face was good, and we were not troubled with high or low letters."





# Some Monot

## that are Enthusiastic about the Quality of Matter Composition

**T**HE READERS OF THESE MAGAZINES are the buying power of America, and to reach them manufacturers spend millions every month for advertising space between these covers. These magazines are teaching all the buyers of the United States to know and value quality in printing.

### To the Man Who Sells Printing

The keenest brains in the printing world are enlisted in magazine making. The plants in which are printed the magazines here shown are *the testing laboratories of printerdom*. No improvement in printing machinery can hope for success until the experts of these plants have pronounced it good—until it has passed the most rigorous tests for *quality of product and cost of production*.

In the selection of your composing machine you cannot be wrong if you follow the example of these magazines. Their composing room problem is yours—*magnified*.

They know the value of the Monotype both in producing and in selling printing. They know the advantage of using the Monotype on the simplest kind of straight matter; producing the kind of work that stands the test of criticism and helps sell the magazine, just as surely as it will help you sell printing.

To every man who buys or sells printing these Mon





# ed Magazines

## y and Cost of Monotyped Straight Type for the Cases

They know that the Monotype is the only composing machine with by-product—casting type for the cases, 5 point to 36 point, for ad composition. Think of it; idle time and old type turned into new faces! The value of this by-product pays all the maintenance cost and a handsome return on the money invested in the Monotype.

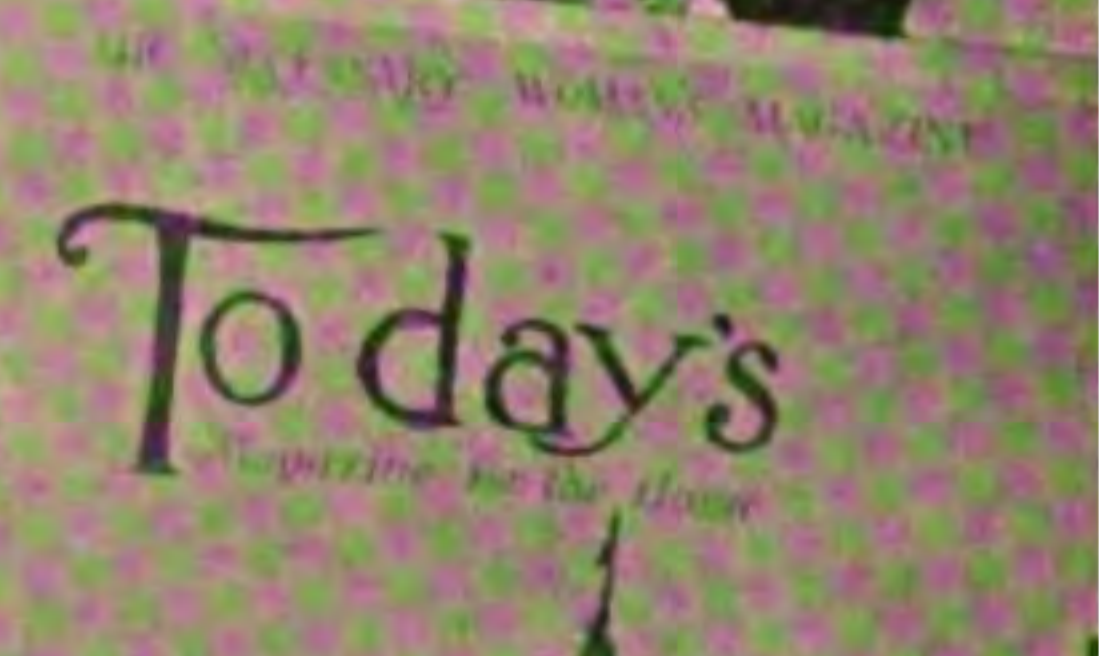
### To the Man Who Buys Printing

Every dollar you pay to your printer is spent to reach the people who read the magazines shown on this page—the people that these magazines have taught to know quality in printing.

Have not these magazines taught you? Did you not learn from them the value of illustrations, of good press work and handsome covers? The message carried by your printing is only for the readers of these magazines. Can you afford to put before these readers printing that is less legible or less attractive in its made-up form than the pages of your favorite magazine?

Masters of advertising and selling are the men who make these magazines and none know better what the public wants. Profit by their example and insist on Monotype composition. Unless your printer uses Monotypes he could not give you printing equal to the quality of these magazines.

magazines carry the message of Monotype quality



# The Commonwealth Press

of Worcester, Mass.

## "Law Briefs to High-Grade Catalogues"

BY ARTHUR T. CHASE



*Arthur T. Chase*

IT was three years ago that the Commonwealth Press, of Worcester, Mass., installed one Monotype keyboard and caster as an experiment. Today their equipment consists of three DD and two D keyboards, together with four casting machines.

During this time the machines have been used almost exclusively upon the high-grade catalogue and magazine work which this firm produces, and many thousands of pounds of job type, spaces, quads, sorts and borders have been cast for use in hand composition.

The Commonwealth Press is located in the new Graphic Arts Building, at 25 Foster Street, occupying the fifth and sixth floors. Since absorbing the business of the Blanchard Press and uniting

the two largest printing offices in Worcester into one plant, the Commonwealth Press has become one of the largest printing offices in New England, with facilities calculated to materially quicken service in every department and handle the large contracts offered by customers.

The general offices are located on the Foster Street side of the fifth floor, extending about three-quarters the length of the street front of the building. They are light and airy, and contain the most modern of office furniture and equipment. At the easterly end are the private offices of Mr. Wood, president; Mr. Edward H. Marsh, the secretary, and Mr. Frank S. Blanchard, formerly of the Blanchard Press.

The composing, Monotype, job press, stock and shipping departments take up the remainder of the fifth floor.

The greater part of the easterly side of the building is occupied by the composing room, with a maximum amount of natural light at all times of the day. The arrangement of cases, slug and lead racks, proof presses, etc., has all been done scientifically, enabling each man to produce more work efficiently under the best of conditions.

In the southeasterly corner of the room is located the type casting department, partitioned off from the composing room proper. Here are the four Monotype casters under the charge of one machinist and an assistant. The air compressor and type casters in our plant are all operated by individual motors.

The Commonwealth Press is unusually well supplied in the matter of Monotype faces, having over twenty-five different book and job faces from 6 to 12 point.

The keyboard room is likewise partitioned off from the composing room and directly next to the caster department, so that the machines are under the machinist's eye at all times, and any trouble can be remedied without unnecessary steps.

On the westerly side of the building, on this fifth floor, is located the job press department. Fourteen presses of varying sizes and speeds are continually employed on the smaller work suited to these presses. Here, as with the Monotypes, all presses are operated by individual motors.

The sixth floor of the building is given over to a battery of cylinder presses, nine in number, varying in size from the large "00" Miehle, with automatic feeder attachment, to the small pony Miehle, which can be operated with a two-horse power motor.

The office of the superintendent is located directly in front of the entrance to the composing room, from the main corridor. It is slightly elevated and central, permitting the superintendent to oversee the operation of the entire floor and be easy of access to the employees. The proof-readers have their desks in a partitioned-off office directly back of the superintendent's desk, easily and quickly accessible.

We have been liberal users of the Monotype Matrix Library, for we now have the entire series of both the No. 64J and No. 64K, 86J, 86K, 98J, 79J and the Caslon, with Caslon Italic, besides several other series of bold faces, and as rapidly as conditions will permit we are adding other of your fine type faces.

We have found the Monotype a great help in the matter of standing jobs, enabling us to keep certain type forms standing without crippling the cases.

One thing which we found to be a necessity was some adequate system



*Home of the Commonwealth Press, Worcester, Mass.*

of keeping sorts for the cases. Now we have a cabinet in which are stored leaders on all bodies and combinations, quads and spaces from 6 to 36 point, borders and type sorts of every description. This sort cabinet is in charge of our property man and all boxes are looked after each day, and when necessary the sorts are cast in spare moments to fill any shortage.

We have run all classes of work on the Monotype machines, from law briefs to high-grade catalogue work, with marked success. We have standing seven hundred pages of the New Testament, set in ten point solid. To set that type under the old hand conditions would have taxed the resources of any shop, and there were few shops that had the material sufficient to set the seven hundred pages before a form was sent to press, let alone supplying all the accents and special characters.

Our caster room is kept busy continually, either in the composition of new matter or with the production of sorts and type. We consider that the Monotype is far superior as to quality over any other type of composing machine, and much more easy to handle in the production of the high-class of work that this office does.

## Progress

THE Page Printing and Binding Company, of Sherbrooke, Que., have shown a commendably fine public spirit in sending to the business men of their community the following invitation to visit their plant and see the Monotype. The installation of new machinery in a printing office is not often the subject of such distinguished consideration:

You are cordially invited to  
come and see the wonderful  
**MONOTYPE MACHINE**  
at work in our establishment  
PAGE PRINTING & BINDING CO.  
Albert St., Sherbrooke, Que.

This is a statement of importance to the business community.

It means the establishment of a new industry.

It means the most important stride forward in the printing business of this section since the first printing press began its work.

It means that there has been brought to Sherbrooke the most wonderful piece of printing office machinery that has ever been produced.

It means the passing of old methods and the inauguration of the latest and most up-to-date systems of handling the setting and making of type.

It means fresh, new type for each new job; something that was utterly impossible to the job printer heretofore.

It means to every customer an improved appearance in his printed matter, and a better service than has been possible.

It means an evidence of our abounding faith in the future of business in the Eastern Townships, and our confidence that good quality and good service will meet the hearty support of all the users of printed matter.



## Captain J. Stearns Cushing

1854 - 1913

**I**N the death of Captain Cushing the printing industry has suffered the loss of one of its greatest leaders, a master of the craft and an inspiration to all men in it. Starting with a capital of but \$500, Captain Cushing built up perhaps the most famous printing plant in America. He demonstrated the fallacy of that by-word of inefficiency—"The composing room is the sink-hole of the printing business."

Even greater than what he accomplished at the Norwood Press is the impress he made upon the Printing Art of America. He set a new standard of quality; he never debased his ability by the production of an unworthy piece of work, and in type faces, in high standards of typographic style, especially in improving text books, he created much that cannot die.

To the Monotype Company Captain Cushing's death is indeed a personal loss. One of the first to recognize the possibilities of the Monotype, his experience and wise counsel have been of inestimable value to us in perfecting our machine and in extending its use.

For several years we have made grateful acknowledgment to Captain Cushing, in the introduction to our Specimen Book, for his help in the design of our faces. It is but fitting, therefore, that at this time we should record our indebtedness to one who did so much for us.

From us has gone a much loved friend and counselor.

*"Thy rising day saw never wofull night,  
But past with praise from off this worldly spot.*

*"What hath he lost, who such great grace hath woon?  
Doong peers for endless peeres, and hope unsure,  
Of fortune's gifts for wealth that still shall dure;  
Oh! happie race with so great praises run."*

# Monotype Sales Notes

The Smith-Grieves Typesetting Company, of Kansas City, Mo., have ordered two standard Monotype equipments and have discarded a type caster. This plant does composition for the trade and has built up a very flourishing business within the last few years.

The Cherouny Printing Company, of New York, have installed two standard Monotype equipments and an extra casting machine, to be used on magazine or publication work. The Monotype equipment in this plant insures a quality of magazine work equal to that maintained by the publications reproduced on pages 120 and 121, of this number of MONOTYPE.

Hillson & Etten Company, of Chicago, have installed another equipment for use on catalogue and railroad tariff work.

Another Style D keyboard has been shipped to the Modern Printing Company, of Montreal, Quebec.

The Detroit Typesetting Company recently installed another casting machine, bringing their total Monotype equipment up to three casting machines and three keyboards.

An additional Style DD keyboard has been installed by John T. Palmer Company, of Philadelphia. This plant handles a fine line of catalogue and general work and uses the DD keyboard for setting two sizes of type at one time in the same or different measures.

The University of Toronto has just installed an additional casting machine.

The Times Printing Company, of Hamilton, Ont., who publish *The Times*, and do a general job business, have ordered a standard Monotype equipment.

The Lawrence Publishing Company, of Cleveland, Ohio, publishers of the *Ohio Farmer*, a weekly agricultural and home journal, have purchased a Monotype type caster.

The Wynkoop-Hallenbeck-Crawford Company, of New York, have installed two additional casting machines. They now operate eleven casting machines and thirteen keyboards.

The Oxford Printing Company, of Oxford, Pa., which publish the *Weekly News*, have ordered a standard Monotype equipment.

The Madison Square Press, of New York, who do a fine grade of job printing, have installed a standard Monotype equipment.

Wells & Co., of Chicago, who make a specialty of quality, have installed a standard Monotype equipment.

Additional Monotypes have been installed by the Railroader Printing House, of St. Paul, Minn., and the Joyce Press, of Bridgeport, Conn.

Fathers of the Blessed Sacrament, Montreal, just purchased a standard Monotype equipment for their plant, which handles a number of religious booklets and pamphlets.

We have just shipped another Style D keyboard to the Royal Gazette Company, Ltd., of Hamilton, Bermuda.

We have just installed a standard Monotype equipment in the plant of Schumert & Warfield Company, printers and lithographers, of New Orleans, La.

**G**ET the customer's idea. Give him what he wants. If you haven't got it, get it for him. Willingness to adopt the buyer's viewpoint I have found the most effective way of building a business.

J. D. LOWMAN,  
President, Lowman-Hanford Company, Seattle, in *System*.

**T**HE ability to give your customer what he wants is worth a lot more than the time you save by not having to argue him into being half-satisfied with what you can give him.—MONOTYPE *Sermonette*.



# Monotypography

SPECIMENS OF MONOTYPE COMPOSITION PRINTED FOR PROFIT  
BY MONOTYPE PRINTERS

"Henry's Scrap Book," published by the Thos. P. Henry Linotyping Company, Detroit, is one of the best little house organs we have received in a long time. It is set in the Monotype Caslon series Nos. 37E with 79J boldface heads, and is gotten up in a charming typographic style.

R. G. McLean, Ltd., of Toronto, have sent us one of those folding mailing posters which have lately been used very successfully by good advertisers. The printing of these posters is a simple matter for the Monotype shop, as the type used is very seldom smaller than 36 point and requires a quantity of this size that would cost a good deal of money if purchased from the type foundry.

The Sutcliffe Printing Company (Catalog Service Company), of South Bend, Ind., sent us a copy of the American Woodworking Machinery Company catalogue, set on their Monotype in the No. 21E series. It is one of the best specimens of typography we have received from a Western printer in a long time, and embodies a rather unique idea in showing across the top of the two center pages a large planer and under this twelve pages of only half the height, showing the detail of the big planer. The halftone printing and the colored cover of this catalogue are in the best style of the art.

From the New York Monotype Composition Company we have just received the "Book of Select Type Faces," showing all of their Monotype faces with practical demonstrations of their adaptability to various classes of composition. Monotype printers take a great deal of pride in getting up specimen books for the use of their customers and prospects, but none that we have received shows type faces and borders used to better advantage than this book, which consists of 96 pages, 7 x 10, nicely bound in gray paper with two-color cover.

Clarence S. Nathan, one of the hustling printers of New York, whose business simply keeps on growing, has sent out a handsome four-page notice of removal to larger quarters. Mr. Nathan's Monotypes help him to keep "the quality up" and the cost down, because the machines in his plant

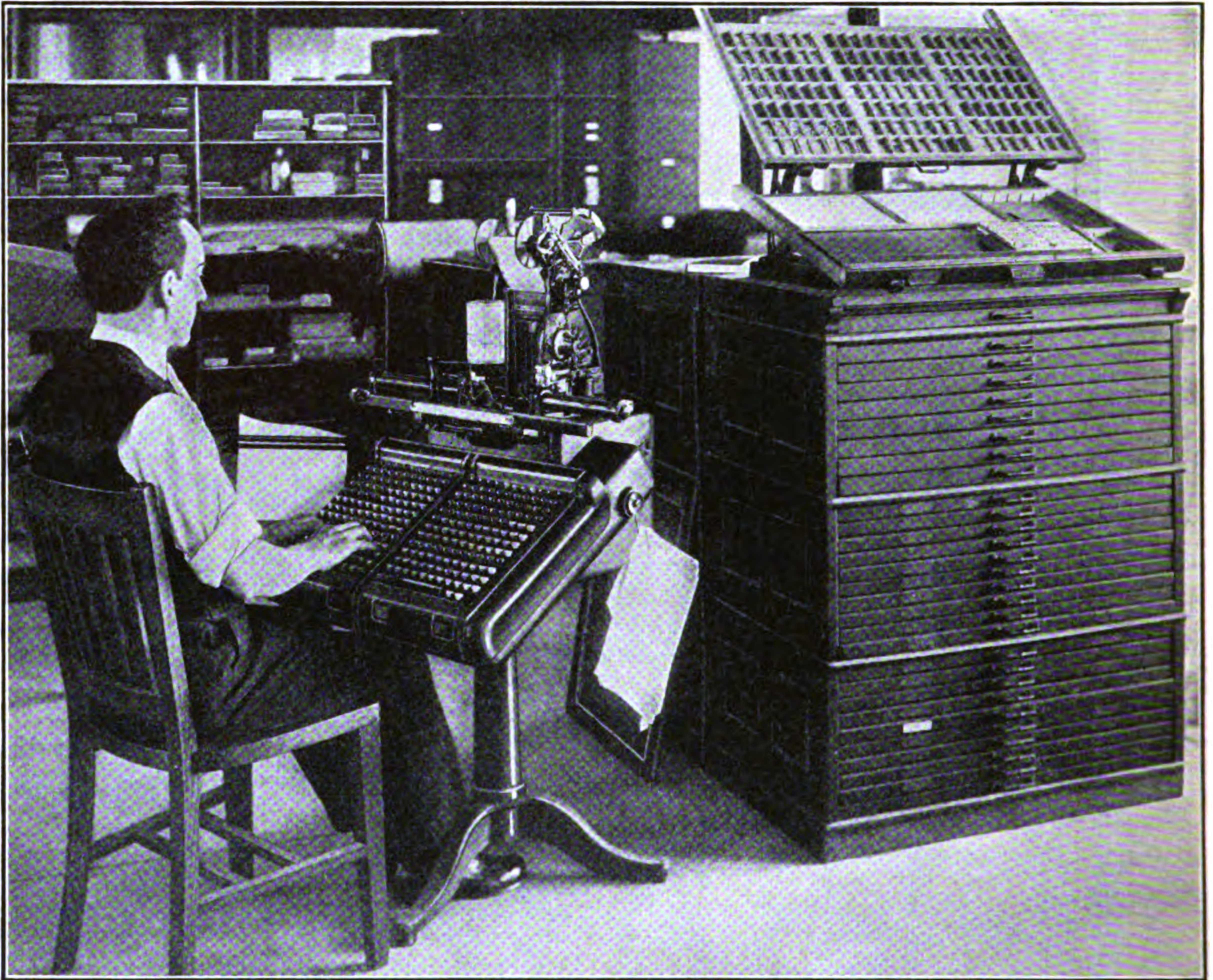


are the foundation of a well-ordered composing room system; furnishing all the machine composition and type, borders and spacing material for the cases.

Munder-Thomsen Company, Baltimore, have recently produced for the Tiffany Studios, New York, a very handsome and elaborate book calling attention to the indoor and outdoor memorials of both glass and stone produced by these studios. The many illustrations are all photogravures, and the booklet is set throughout in capitals of the Monotype 38E series.

The Pittsburgh Monotype Composition Company have issued a very complete specimen book of Monotype faces. This concern is owned and managed by two former Monotype operators and is doing a flourishing business. The catalogue is well printed and illustrates advantages of the Monotype on many varieties of work.

## What is Easier, More Heathful, More Remunerative to a Printer than Operating a Monotype Keyboard?



Compositors and printers could find no better stepping-stone to advancement—better pay, better work, sanitary surroundings and the chance to make good—than to learn to operate the Monotype. Skilled operators earn the maximum wage, and the demand is greater than the supply.

### **The Monotype School is Free**

It teaches the compositor or printer to handle on the Monotype all kinds of composition. We give the instruction; the student gives his time. Schools are maintained in Philadelphia and St. Louis.

Learning to operate the Monotype keyboard is just like learning to operate a typewriter. Compositors or printers who cannot attend the school can obtain much valuable preliminary training through the use of our text books and a rented typewriter in their own homes. Write for full particulars and application blank for admission.