

MONOTYPE

A JOURNAL *of* COMPOSING ROOM EFFICIENCY

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

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THE NEW YORK WORLD AD ROOM AND THE MONOTYPE

By JAMES C. LAMBERT

THE *New York World* was one of the pioneers in the adoption of the Monotype system for its ad work. Four machines were installed in its ad room January 7, 1909, and from time to time the battery has been increased, until now they are operating ten machines.

This move was looked upon by the newspaper fraternity as extraordinarily radical, but the Monotype Company knowing the efficiency of its machines, willingly entered into this work with an agreement attached to the original installation, that the machines would make good or be returned to the factory.

Other than an instructor on the keyboard and an experienced machinist on the casting machine, there were no experts used in this work. From the existing force of the *New York World* composing room, operators were trained on the Monotype keyboard. Difficulties there were of an executive and technical nature, which were ably overcome by the

composing room management. It must be remembered that the introduction of Monotypes in the ad room, meant a change of system affecting practically the entire force of ad men. Monotype efficiency and economy is felt from the time the copy is delivered by the ad man, until the type is locked up ready for the stereotyper. With the extraordinary volume of work which is done nightly by this force, it can be readily appreciated that a great deal of care in laying out the work, and in handling the men and machines was necessary. Lack of co-operation in any one unit would cause difficulty. We wish here to record our appreciation of the entire executive force of the *World* composing room for their patience, efficiency and skill and the absolute fairness in overcoming the early prejudices and difficulties that naturally arise in such an initial effort. And,

furthermore, to record here the ability shown in the successful and rapid development of the Monotype system along the lines of newspaper ad composition.



THE NEW YORK WORLD BUILDING

Their executive force today remains exactly the same as at that time.

Mr. J. G. Jackson, Superintendent
Mr. Robert H. Deery, Night Foreman
Mr. Edward Boselly, Day Foreman
Mr. Austin A. O'Brien, and
Mr. James C. Lambert, in charge of the ad room at night
Mr. Charles Harrison, in charge of the ad room during the day.

Our representative called at the *World* sometime ago and in the discussion of the latest developments of the Monotype in the ad room, Mr. Lambert brought out points of great interest to all Monotype users, and at our request, he consented to write the following for the readers of MONOTYPE:

"I have been asked to give my unbiased opinion of the Lanston Monotype machine after four years' practical knowledge of its use in the ad room of the *New York World*, the results obtained and its limitations.

Nothing in the world is an unqualified success, but, operated with knowledge and efficiency, the Monotype machine satisfies the needs of newspaper advertising composition in a manner impossible with any other machine.

The advantages are, machine speed, flexibility of individual type in corrections, no distribution, unlimited sorts, a new dress each day, saving of floor space not possible where body type of each size and face has to be 'laid' in at least a dozen cases, and the great saving in outlay for foundry type. Other advantages will readily suggest themselves, but the foregoing are the more important.

If all paragraphs whether they be 6, 8, 10 or 12 point could be turned out in uninterrupted production from one casting machine, it would be a most important step in the right direction. On the keyboard this is practically so today, a change of point size is so quickly done as to hardly delay the operator in setting any size from 5 to 18 point in composition. Could this be as quickly done on the casting machine, as on the keyboard, it would be a great advantage in the work, and I have hope that some day the Monotype Company will embody this instantaneous change idea in their casting

machine, and that all copy may be turned out from one casting machine, line for line, whether it be 6 or 12 point. They have however, to a certain extent, met this requirement by a most ingenious arrangement of a combination of fonts in various point sizes in one die case, or magazine. By this method, 30 point, 12 point and 10 point, or 12 point with 6 and 8 point, and innumerable other combinations are produced at one operation at the casting machine. In this case all characters are cast on the same body size, quads supporting the hangover of the larger sizes, giving the appearance, and to all practical purposes in these special instances, the same effect as if the 36 point figures of type were solid matter.

As an instance, in one of our grocery ads, the article for sale is set in 14 point boldface, the body of the item, 6 point Roman, and the selling price, 18 point boldface. The work on this is done at one operation on the keyboard without interruption of any kind for the operator, and is delivered at one operation from the casting machine without hand work, as readily as straight matter.

About eighty per cent of the advertisements printed in the *World*, are set in movable type. Each dry goods firm insists on having display and body type for its *exclusive* use. It can readily be seen how many cases would be necessary to accommodate the various faces and sizes of type required in a business as colossal as the *World's*, if every advertisement had to be set by hand. With the Monotype as part of our equipment, cases are needed only for corrections. This is a great advantage as it saves much valuable floor space. The *New York World* has, without doubt, the finest newspaper composing room in existence, but it would appear cramped and crowded if we had to find space for the compositors and cases that are eliminated by the use of the Monotype. How much simpler it is to turn over to the hand man the Monotype-set body type, have him set and put in place the headings, space out where required and 'dump' the completed 'take.'

The *modus operandi* in use here is, in the first place, to cut the copy in 'takes,' separating as far as possible the different sizes of type, and marking the measure and type

on each. The keyboard operator sets his part, and the caster does its work, and the resulting type is placed on a galley with the copy. The hand compositor sets the headings, inserts the cut, if there is one, puts in the necessary leads, and 'dumps' the finished 'take.' The whole process takes on an average of thirty minutes, including machine work, where formerly an hour or more would have been required. The average number of 'takes' cut up, range from one hundred and fifty on a 'slow' night, to about four hundred on a busy night. If the saving averaged only half an hour on each 'take,' it surely proves that the Monotype is a success as far as speed is concerned. But the saving is enormous, and continues all along the line to the finished product.

As advertising space in the *World* is costly, the general run of type for items is 8 point. In some cases the article being sold, will simply be set in an 8 point bold-face, but in many cases a 10 point, 12 point, or 14 point side head will be called for. In the old days this necessitated a journey to another case to set the larger type, a trip to a lead cutter to cut leads to justify it, and then back to the case to set the body matter. This was a waste of time and material. Now the Monotype operator does all this just as if he were setting straight matter. The same applied to the selling prices, which usually were still of another font and size, and another loss of time, and material ensued.

The make-up of an advertisement occupies less time than it formerly did, as the justification is better, and entails no loss of time in 'repair' work. When completed the advertisement is *solid*, giving less trouble in the lock-up, and, of course, as the type is all new, absolutely no trouble results from bad letters. Another very important benefit derived from the use of the Monotype, is that there is no delay in corrections. The galley of Monotype-set matter is corrected at a case without any delay, and without recourse to the machine. This is of great importance.

The distribution of advertisements was formerly a large item of expense, but now the display type in the larger sizes is re-

moved from the advertisement, and the remaining metal 'dumped' in the metal pot.

In the old days probably a dozen times a night the ad man would be notified by the compositors that type of a certain face and size had run short. This necessitated a waste of time to distribute or 'pick.' Even quads and spaces were used up before the end of the night. Now we have no lost time in this respect. The cases are kept well supplied with type and spaces, and should a case from which a compositor is working run low, he knows where the sorts cabinets are, each loaded down with an abundance of new Monotype type. We have an unlimited supply of braces, fractions, and in fact everything that an office without the Monotype lacks.

Since the introduction of the Monotype, the appearance of the *New York World* has been greatly improved. In many cases the advertising managers of some of the large dry goods stores ordered their copy set on the Monotype, as the advertisements made such a fine showing in the paper. A comparison of the clean sharp type of today, with an old edition of the *World*, previous to installation of Monotypes, shows a wonderful improvement in the typographical appearance.

One of the great troubles we had previous to the introduction of the Monotype, was the dropping out of selling prices. Frequently, only one figure of a price would drop, and in these cases the newspaper was held responsible for the difference in price, sometimes very costly. I cannot recall a single instance of this class of error since the Monotype has been used. In fact, it is impossible for such a thing to happen as the selling price is part of the item, just as the black-face type used for the article being sold, is part of the body matter.

The type founders' bill for new type in the old days was enormous, for often a new advertising manager in one of the large stores, meant a new style of type. On account of the many editions the *World* prints, the hardest type shows the effects of the hard usage it gets, and a mere 'sorting' up of the cases would cost between \$300.00 and \$400.00. Now the bill for type is so infinitesimal, that it is hardly worth mentioning.

Our 'wait order' copy comes to the *World* as a general rule, in very poor shape. In the majority of cases it is cut up so when the advertisement comes in for insertion that it means resetting. We can reset the body matter of the advertisement quicker on the machine than we can correct and overrun the original matter by hand. Yet for typographical errors, transpositions, etc., corrections can be made from the case. The economy of correcting this class of errors from the case, without requiring back-tracking to the machine will be plain to any printer. If the advertisements were inserted as originally set up, the newspapers could reduce their hand force about one-half, but they are reset and reset, and sometimes we will work on an advertisement a week or more, practically resetting it each night. I believe this is not peculiar to the *World* alone, but prevails more or less in all newspaper offices.

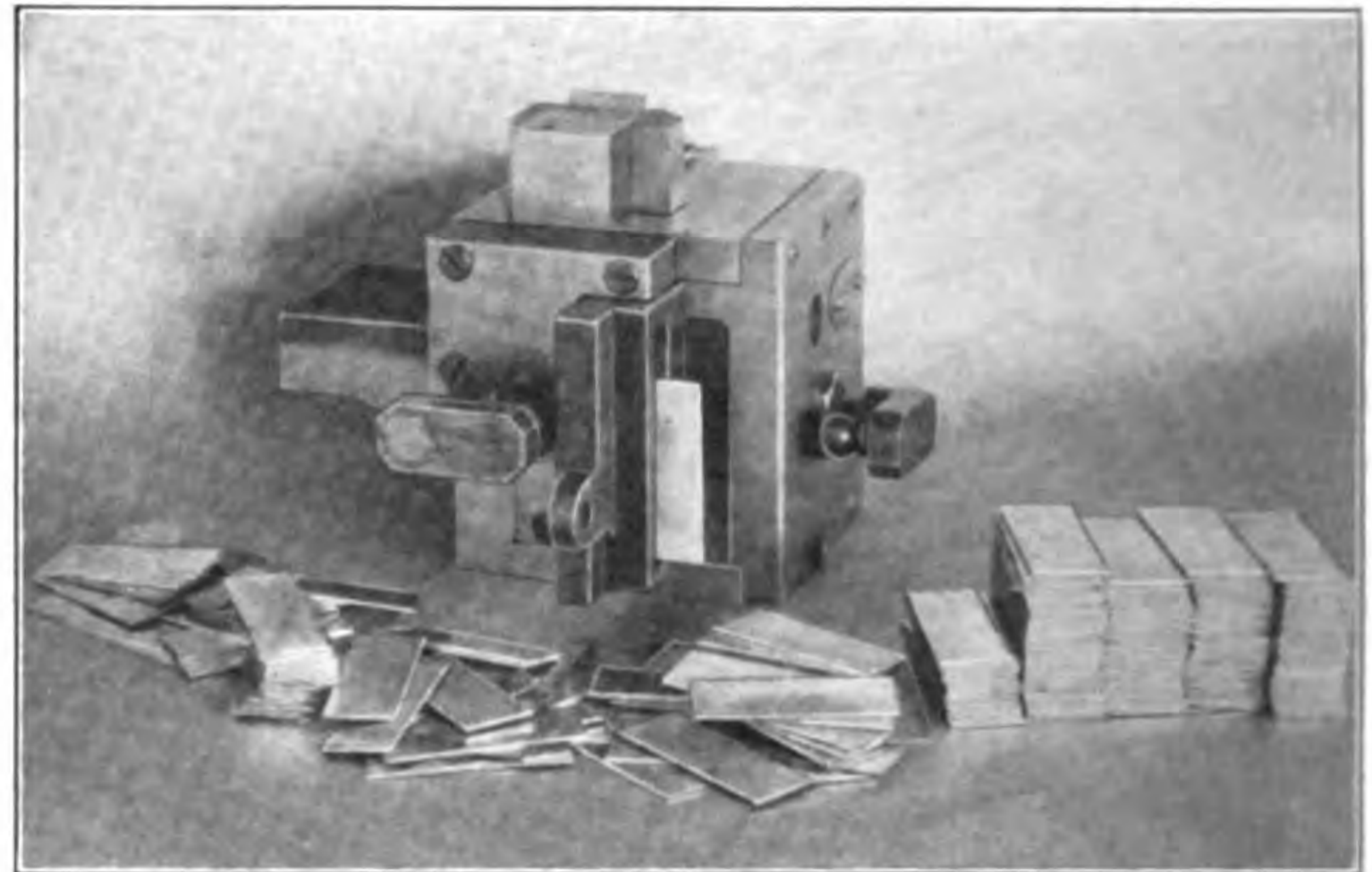
Business on the *World* has increased so in the past few years, that it would be impossible for anyone, unless he kept a record, to even attempt to estimate the saving of time and material since the Monotype was introduced, but the management, who keep such records, very soon duplicated their original order of four machines. Since then, two more have been added to our equipment, making ten in all.

When the Monotype machines were first introduced here we were all somewhat discouraged. But this feeling only lasted a short time. Soon the operators became proficient and we realized the advantage the machines were going to be to us. The machines were handicapped at first by the fact that the operators had to be taken from the men already employed on the paper, some of whom had never seen a Monotype machine. It was not expected that they would immediately become experts, but very soon they handled the work so satisfactorily, that there was no doubt in our minds as to the success of the machines on newspaper ad composition.

In conclusion I would say that my experience with the Lanston Monotype machine has been such, that I consider it absolutely indispensable for the setting of newspaper advertisements."

THE MONOTYPE LEAD MOLD

LEADS are cast at a speed of 55 a minute, 3300 per hour, or, in other words, enough to lead eighteen columns of newspaper matter. If purchased from the type foundry, an hour's product of the Monotype Lead Mold would cost approximately \$6.75. The purchase of a Lead Mold means not only the saving of this expense for leads, but the increased efficiency due to having plenty of leads for every workman.



THE LEAD MOLD SHOWING FIVE MINUTES' PRODUCT, OR 275 THIRTEEN PICA LEADS. THESE WOULD COST SIXTY CENTS AT THE TYPE FOUNDRY

The mold that does this is one of the standard Monotype units, and may be applied to any type caster or composing machine for casting leads.

Equally important to the newspaper composing room as type for the cases, are leads for the news columns and advertisements, which, owing to the low cost of making with the Lead Mold, can be "dumped" with the "dead matter."

Add to the price of leads purchased at the type foundry at fifteen cents a pound, the time spent in cutting them to measure, and the final lifting from the "dead matter," before it is "dumped," and you have an item of expense with a lack of efficiency, which is a serious handicap in a newspaper office.

Among the prominent newspapers who find it profitable to cast their own leads, with the Monotype Lead Mold, are the following:

The Post, Boston, Mass.
The Public Ledger, Philadelphia, Pa.
Louisville Herald, Louisville, Ky.
Cleveland Leader News, Cleveland, Ohio
Buffalo Evening News, Buffalo, N. Y.
Hartford Times, Hartford, Conn.
Los Angeles Examiner, Los Angeles, Cal.
Reading Telegram, Reading, Pa.

HOW MONOTYPES ARE MAKING GOOD ON A NEW ENGLAND DAILY

By JAMES H. SMYTH

Publisher of the Haverhill Herald, Haverhill, Mass.

THE adoption of new methods seems especially difficult for publishers and printers, because it is only the highest type of composing room foreman or workman who can be brought to give serious consideration to anything that revolutionizes existing practices.

Publishers are paying a high price for this conservatism, because the majority of them are obliged to adopt the recommendations of others in selecting composing-room and press-room equipment. The publisher of today is a product of the business office rather than an evolution from the composing stick or the make-up rule.

MAKING A START IN THE RIGHT PLACE

It has been my good fortune to establish a daily paper in a field ready to welcome it. The *Haverhill Herald* is comparatively new, but already an assured success. All of its equipment I selected with a view to the lowest possible cost of production without sacrifice of good typography, and, I believe I may, with due regard for modesty, make some claim to authority in the matter of printing machinery. I am a practical printer of twenty five years' experience, and there are few office tasks from the sweeping of the floor upward which I have not performed. As a journeyman hand printer I worked at various times in job, book and newspaper offices; was a linotype operator on a daily newspaper for seven years; superintendent of printing for the city of Boston, and head of its municipal plant for three years, during which term it was changed from hand to machine work by the installation of seven Monotypes. I was business manager of the *Boston Herald* after its reorganization three years ago, and am now publishing the *Haverhill Herald*, a ten to twelve page three edition afternoon newspaper. With this experience I ought to know something about type composition and costs, and the merits



JAMES H. SMYTH

of the composing machines now on the market.

AN ALL-MONOTYPED PAPER

The *Herald* is an all-Monotyped paper. So many of my newspaper friends have asked, "Why did you install Monotypes?" that I am going to answer all of them at one time in this article.

I equipped the *Herald* with Monotypes first and above everything, because from actual experience, I knew they could produce the paper at a lower cost than by any other method.

Second: We wanted to give our readers and advertisers the best printed newspaper they could buy. The great magazines have taught the reading public to appreciate quality in printing and good taste in display advertising.

Third: The volume of advertising of any daily newspaper varies from day to day and in different seasons so much, that the type-setting machine equipment must be flexible. The same machine should be equally adapted for both news and ad composition. Our ads require only one machine for some days, while on other days it frequently happens a page ad, coming in late, is divided among four or five machines. This is why Monotype flexibility pays, because to change from news to ad copy costs no more of the operator's time than changing from one "take" of news matter to another. If we used slug machines we would require at least eight of them to do the work now handled on six Monotypes, because every Monotype is both an ad machine and a news machine, depending on the copy the operator takes from the hook. No special models are required for ads and heads. The Monotype will perform any type composition that can be done by hand. It is simply a hand compositor multiplied from five to eight times.

GETTING RESULTS

Now, as to actual results on the *Herald*. Our building is small—45x100 feet, with



THE HERALD BUILDING
HAVERHILL, MASS.

stairway and elevator in the center at front, and freight elevator taking up space in the rear. The floor plan below, shows what we believe to be the best arrangement to promote efficiency in every department. You will note that copy goes from the business office, managing editor, telegraph or news room by the shortest route to the Monotype keyboards. The keyboard ribbons go to the casters through shelves in the partition. Each shelf is labeled for "Rush News," "Rush Ads," "Heads," "Regular News," and "Slow Ads." The casting machines take the keyboard spools from the most important shelf first. From the casters, the gal-

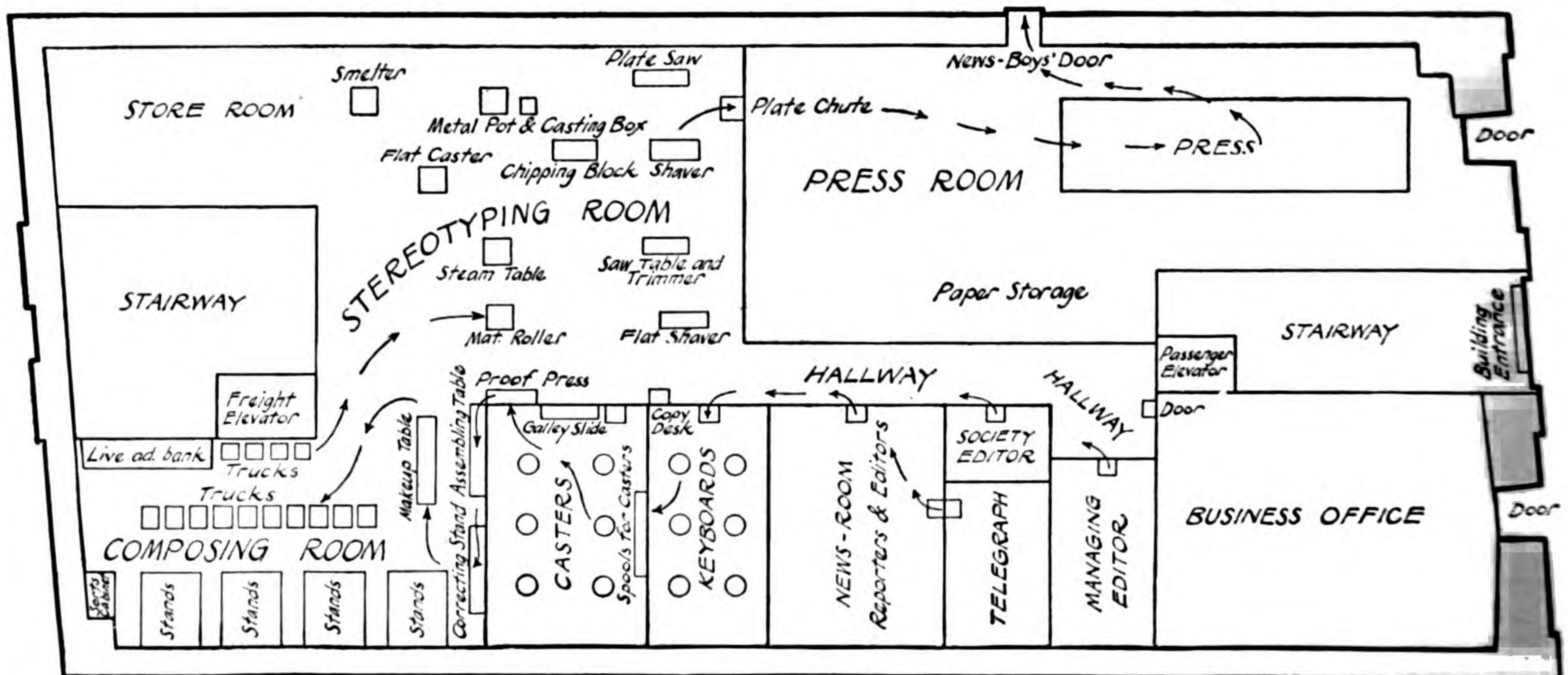
leys (13-em short galleys are used for all single column matter; these require no lock up) go through a chute to the proof press, and from the press they travel directly to the assembling table, correcting stand and make-up table. Page make-up is done entirely on trucks, owing to lack of space. Display ads come from the ad stands

direct to the trucks. There is no "back-tracking," because with individual type the machine operators set no correction lines. All corrections are made by hand at the case. Right here let me say that one man corrects all the news matter. With slug machines, we would require this one hand man to insert the corrected slugs, and in addition one more machine and most of the time of its operator to set them.

The floor plan shows also the arrangement of the stereotyping machinery and the direct travel of the plates to the press.

THREE TO SIX EDITIONS A DAY

I have heard publishers say that it is not possible to operate a newspaper on the Monotype basis and produce more than one edition per day. The regular daily practice in this office is three editions. The first, composed of entirely new matter, with nothing lifted from the paper of the day before except standing advertisements, goes to press at 10.45 A.M.; the second edition, containing news letters from outside correspondents, goes at 2 o'clock, and the city edition with the late news is closed at 3 o'clock. Whether the paper is ten or twelve pages makes no difference in the time of going to press in the morning. Every day we are considerably overset and quite a bit of matter not used. In addition to the regular three editions, we have had extras calling for a new make-up of one or more pages, raising on one occasion the number of



FLOOR PLAN OF THE HAVERHILL HERALD, SHOWING THE PATH OF COPY, (WITH NO BACK-TRACKING) FROM THE FRONT DOOR, TO THE NEWS-BOYS' DOOR

editions in one day to six, and frequently to five. For the important local football game on Thanksgiving Day we had a special wire on the side lines, obtaining the story of the plays as soon as they were made. When the game ended we closed the form, made the plate, printed the papers and had them at the grounds a mile and a quarter away before the crowd of six thousand people had left the park. The entire edition of eighteen hundred papers was sold and the Herald was the only newspaper on sale during the entire time our edition lasted.

TIME SAVED ON MAKE-UP

The make-up work requires the foreman and one assistant. Some printers say that Monotype is more difficult to handle in make-up than slug composition, but this is not true at the Herald. Men who are used to handling type ought not to find any difference in time of make-up between the two, and when a man claims to be a printer, at the same time saying he cannot handle type, he creates a vacancy in his position at once.



SECTIONAL VIEW OF THE HERALD COMPOSING ROOM

We are in competition locally with a slug machine office, and we have never failed a single time to reach the street first with the news.

Too often the attitude of the employer and his foreman toward new machinery and new methods is that of "show me," forgetting that to get the best results from anything, whether it be the individual workmen, slug machines, or Monotypes, the impulse should come from the publisher himself, and that he should require that the results which he looks for and expects are attained. Lack of adaptability, or prejudice, will not do much to energize a composing room, either in a newspaper or job printing office.

We do an immense amount of composition on the Monotype machines, and although our daily volume of advertising has been as high as eleven hundred inches in a single issue, we have never found it necessary to employ more than four hand men to turn this work out. Every operation on an ad which it is possible to do at the machine, is turned out in that way and at a saving of time and expense.

TYPE CASTING FEATURES


The typesetting feature of the Monotype is in too general use to need endorsement from me, but it may be worth while to know that we have saved \$2,000 in type purchases for this office, including an item of \$400.00 on single column leads alone, in making up our equipment. We are now installing a type storage system for all of our faces, and when this is completed, will entirely eliminate the distribution of all type 36 point and smaller.

A large advertisement for 'SIMONDS & ADAMS' featuring the headline 'What Shall I Give?' and 'Wondrous Activity Among Xmas Shoppers At this Great Christmas Store'. The ad includes a list of various goods and their prices, such as 'What Shall I Give? Mother', 'What Shall I Give? Father', and 'What Shall I Give? Sister'. It also features a 'GENTS CORNER' section with items like 'Suits and Overcoats' and 'Hats'. The ad is framed with decorative borders and includes the slogan 'IF YOU ARE NOT A PATRON OF OURS WE BOTH LOSE'.

A TYPICAL FULL PAGE HERALD AD SHOWING THE USE OF SIDE HEADS AND PRICE FIGURES, COMPOSED AND CAST AT ONE OPERATION



Economy and Cost the Monotype in the



TEN years ago you could count on few offices using Monotypes in the world. Today, different, the Monotype has met the growing demand of the newspaper industry for its versatility, in a composing machine.

On this page we reproduce the names of the leading newspapers of North America which are completely Monotype to set their big store and the type they require for hand work.

These newspapers and many others are set by a machine other than any other machine on quality; its by-product—type for the cases—because it is the best complete set in the world.

The Monotype is speedy, simple, versatile and reliable on ad work, from a variety of matrices (over 105) to set the modern newspaper.

Read in this number of MONOTYPING
which explain how and why





Complete Service from Newspaper Office

At the fingers of two hands the newspaper news or ad departments. Today it is pressed, and has kept in line with the wisher for economy, with quality and

ings of some of the great newspapers on the Monotype, or which use the letter ads, besides casting all the type

on the Monotype because it is better use of its low operating cost; because it costs less than pays the maintenance cost; because it is a composing and type casting machine

that is economical on news composition, and casts leads, and type for the cases that answers every requirement of

the articles by practical newspaper men the Monotype makes good



AS TO THE MATTER OF COST

In the matter of obtaining cost records, the book and job printers are far ahead of the newspapers. They are able to segregate the cost of every operation, and their cost summary sheets show at a glance just what the cost is for machine and hand work, as well as the individual output of each employe. We have originated, and are now putting into practice in the *Herald*, a complete cost and accounting system. This has not been in use long enough to publish the figures, but I do know, however, that there is no newspaper in this part of the country using slug machines, producing the same amount of work under the same scale of wages and hours with as low costs as in the *Haverhill Herald*.



EVERY KNOCK IS A BOOST

The shoe is beginning to pinch. We really believed that there wasn't a printer left in the country who had any doubts about the quality of Monotype composition or Monotype type.

If he exists he is respectfully referred to "Monotype Composition as it Leaves the Machine," written by "A. Mechanic" (?), which has just appeared in the late November number of the house organ of the Type Trust, originators of Type at Weight Fonts.

This squeal would be funny if it wasn't absurd. It shows a complete lack of imagination, and a sense of humor that is painful, and is a glowing endorsement of Monotype superiority from the Type Trust standpoint.

This issue of the Type Trust *Bulletin*, by the way, is set in a new series of Roman described by the editor as "elegant." At first we thought the article endorsing the Monotype was set on a slug machine with old matrices or from foundry type in use four or five months. Straight matter of this quality wouldn't pass for Monotype work in a second rate shop. The defects in alignment and fitting even in foundry type are inexcusable.

"Let the galled jade wince; our withers are unprung"—*Hamlet*.



Concentration is the first condition of success.—ROBERT HOE.

HAVE THESE ADVANTAGES
OCCURRED TO YOU?

The following quotations from recent letters illustrate Monotype advantages in the newspaper composing room and electrotyping department which are not generally recognized, and which are discovered only by the man who actually does, or oversees the work.

"In answering your question, to Mr. Hartwell, I will say that it takes no more ink to print from Monotype plates than it does from line caster plates. As to printing, I have less trouble with low type on the Monotype plates than the line caster plates, and especially with very small type. I get better results with the Monotype plates."—SAM KASTER.

"In reply to questions from your Mr. Hartwell, I have this to say:

Having had experience with both line caster and Monotype to stereotype from, I know that the final results obtained from the Monotype are superior to those of the line caster.

The Monotype gives a deeper and clearer cut mat, thereby giving a sharper, and deeper plate to print from.

Too much water on the form delays the drying, and care should be taken in the composing room to avoid this.

I find the Monotype superior to any other machine composition for my department."—GEO. W. KENNEL.

Mr. Kaster, and Mr. Kennel are with the *Louisville Herald*.

"PRAISE FROM SIR HUBERT STANLEY
IS PRAISE INDEED"

We may well be proud of the following spontaneous comment on the Monotype, from a letter we recently received from Mr. Henry W. Cherouny of New York. Mr. Cherouny might well be called the dean of the printing business in New York City, and the Cherouny Printing & Publishing Co., Inc., although one of the oldest printing establishments in New York, has retained all of the enterprise and aggressiveness of youth. At the time when most men are planning to lessen their business responsibilities, Mr. Cherouny, Sr., has been quite as active as his son Arthur in the selection and installation of new presses, and one of the best equipped Monotype plants in the country.

Mr. Cherouny says:

"I cannot forbear to express my thanks for putting your Monotypes in my place. The type which they produce is of a first-class order. The time which they save in the composing room is beyond our expectations. The time saved in the make-ready of our publication in the press-room and the satisfaction our work gives to customers cannot be expressed in figures—but the net product of our concern has increased considerably."

THE RICHMOND NEWS LEADER AND THE MONOTYPE

THE success of the Monotype in this progressive southern daily, is due, in no small measure, to the foresight and sticktoitiveness of the foreman of the composing room, Mr. A. H. Herndon. While it is a well known fact that newspaper printers, with years of experience handling slug matter, are as a rule, prejudiced against Monotype matter, they could not help but see the wisdom of the reasoning of the managing editor, when he called their attention to the fact that by using the Monotype, they would not only get a better training and insight into *real* printing, but would also have the advantage of working under ideal conditions.

That the men did take this advice in the spirit in which it was given, is readily shown in the clear, readable appearance of both the news and advertising matter of this paper, and the smooth, well arranged working of the composing room under all conditions.

Mr. Herndon's letter telling how quality composition made good on the *News Leader*, follows:

RICHMOND, VA., Dec. 12, 1913.

Lanston Monotype Machine Co.,
Philadelphia, Pa.

Gentlemen:

I must say we felt pretty blue in the *News Leader's* composing room when it was decided to install Monotypes, displacing the slug machines entirely. We felt that it would be best to keep two or three slug machines to pull us through on rush news matter, so that we could, by strenuous effort, at least break even with papers using slug machines exclusively. It was decided to give the Monotypes a thorough trial, however, and the slug machines were returned to the factory. The operators had about three weeks instruction before starting to set the paper entirely on the Monotype. Having had no previous experience with the machine, everyone predicted that the *News Leader* would go straight to the devil as a result of using single type composing machines. After four years' experience, we now laugh at the fears we entertained at that time.

The managing editor argued that so long as the boss was determined to have Monotypes, the only thing for us to do was to jump in and do the very best we could, and if, after a fair trial, they were



A. H. HERNDON

proven a failure, it was up to the owners to replace them. He told the operators that they were foolish to prefer hot, foul, metal pots under their noses to the cool, clean and comfortable Monotype keyboard, and that the training they would receive would give them a greater insight into the printing business. Every man took this advice in the spirit in which it was given, and today our force is the most intelligent and best trained I have ever seen together in a newspaper shop. Clean surroundings and fresh air accompany the Monotype, and these things help to get the best results.

For my part, I took hold of the Monotype determined to succeed, although I must say my faith was not strong.

It was thought that we would not be able to make up the paper with equal facility as with slugs, but we found this trouble to exist largely in our imagination, as we have never been obliged to employ extra make-ups on the *Leader*.

It is true that a workman without confidence in his tools cannot do good work. I soon found that the only trouble with the Monotype was our lack of confidence through ignorance of its merits. Experience taught us respect for the machine, and our men acquired speed and accuracy accordingly.

Proper copy-cutting in the rush hour, making the takes short, enables us to handle rush matter quicker than by any other method, as it is not necessary to take the proof back to the machine for corrections. Six operators set up the news and advertising matter; the heads are handled by one man, being set both by hand and machine.

We have a total force of eighteen men in our composing room, turning out up to 92 pages a week of six days (no Sunday paper being issued), and papers of from 14 to 20 pages are turned out without putting on any extra help. The average production is 6,550 ems per hour; daily output of the news operators on rush days is much higher than this.

In the ad room the Monotype shows up especially well. Four ad men handle from 35 to 55 columns of advertisements per day, which they could not possibly do without the aid of the Monotype. The ad room force were quick to realize the advantage of the Monotype, and being *printers*, have had no difficulty handling single type. A combination of the Monotype and good taste has given us the best looking advertisements of any paper in the city, and the fact that matter is turned out correct to measure, without sawing, the two-line price figures being set entirely on the machine, makes the work easy for the ad man. The greatest advantage in ad work, however, is the fact that with single type, no return to the machine for corrections is needed; the various



TYPICAL NEWS LEADER TITLE PAGE

sizes of type and measures are corrected as easily as if the matter were all one size and measure. The operator keeps going on fresh copy all the time, and by using the Monotype an advertisement can be sent out *corrected* to the ad writer without delaying the machine. If an advertisement contains a lot of small cuts, these are allowed for by the operator, and the cuts placed on the low quads, requiring no justification of the cut to the measure.

The *News Leader*, with a sworn average daily circulation of 29,055 copies for the month of November, has a new dress every day of clean, sharp type, giving it an individuality in appearance in marked contrast to papers set by other methods.

From experience based on the use of both machines, I can say that the Monotype is the best machine for newspaper work.

Yours very truly,
A. H. HERNDON,
Foreman.



No man is fit to be an editor of a newspaper in this age of error and consequent suffering, whose heart is not filled with sympathetic, compassionate love for his fellow-men—for all those whom he seeks to serve.—*National Printer-Journalist*.

EXPERIENCE IN SALESMANSHIP

EVERY young man should some time in his life have experience in salesmanship.

Selling goods is the best known cure for those elements in a man that tend to make him a failure.

The art of success consists in making people change their minds. It is this power that makes the efficient lawyer, grocer, politician, or preacher.

There are two classes of men. One seeks employment in a position where he merely obeys the rules and carries out the desires of his employer. There is little or no opportunity for advancement in this work. You get to a certain point and there you stick.

Such posts are a clerkship in a bank, a government job, such as letter-carrier, a place on the police force, or any other routine employment requiring no initiative. These kinds of work are entirely honorable and necessary. The difficulty is, they are cramping, limiting.

Some day you may have to take a position of this sort, but first try your hand at selling things.

Be a live book agent, peddle washing machines, sell life insurance, automobiles, agricultural implements or peanuts.

Salesmanship is a strong medicine. You have got to go out and wrestle with a cold and hostile world. You are confronted with indifference, often contempt. You are considered a nuisance. That is the time for you to buck up, take off your coat, and go in and win.

For the youth who proposes even to enter the ministry, a year's drill as canvasser for an encyclopaedia is of more value than two years in the monastic seclusion of a theological seminary.

I cast no slurs upon faithful occupants of posts of routine. They have their reward.

But, son, don't look for a "safe" place. Don't depend upon an organization to hold your job for you. Don't scheme and wire-pull for influence and help and privilege.

Get out and peddle maps. Make people buy your chickens or your essays. Get in the game. It beats foot ball.—DR. FRANK CRANE, in *Philadelphia Bulletin*.

NEW MONOTYPE FACES

TWO NEW FACES EVERY WEEK
ADDED TO THE MONOTYPE MATRIX EQUIPMENT
NOW OVER 1050 FACES

6 Point No. 134E, 6 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. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, the literature, and concrete examples of the work with which they are particularly engaged. Yet it is

8 Point No. 134E, 8 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. If the printers of today do not wish to be esteemed

10 Point No. 134E, 9½ 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

12 Point No. 134E, 11½ 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,

6 Point No. 98K, 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 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.

8 Point No. 98K, 8½ Set

Arrangement C2

MONOTYPE FACES

The very 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

9 Point No. 98K, 9 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

10 Point No. 98K, 10 Set

Arrangement C2

MONOTYPE FACES

The very 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,

12 Point No. 98K, 12 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



Printers could not long survive the battle for business without the "ultimate consumer," but Mr. Charles H. W. E. Buck, of the Buck Printing Company, Boston, rates the Monotype of some importance among the essentials of success when he said in a recent letter: "I now realize a Monotype to be just as essential to the success of a printing business as a buyer of printing is."

MONOTYPOGRAPHY

SPECIMENS OF MONOTYPE COMPOSITION PRINTED FOR PROFIT
BY MONOTYPE PRINTERS

We have received from the New York Monotype Composition Company, a post card in the form of a folder, two pages of which, are devoted to a showing of 14 and 18 point composition in Nos. 21E and 86J series. The fourth page shows, in a condensed form, specimens of Roman and boldface fonts of the smaller sizes on hand, with a note that new fonts and faces are constantly being added to the list.

A Specimen Book of Printing Types, is the title of a new book of type faces, initials, borders and ornaments issued by the Essex Press of Newark, N. J.

Printed on fine quality, white deckel edge stock, this book shows a number of Monotype faces, both solid and leaded, also a variety of display faces. The binding is handsomely done in green cloth and gray cover stock, stamped in gold.

One of the best printed and illustrated house organs, which it has been our pleasure to review, namely — the *Bulletin* of The Philadelphia Electric Company, comes from the press of S. H. Burbank & Co., of Philadelphia. It is set in Monotype No. 64J series, and printed throughout in light green and black, on a high-grade of enameled stock. A night view of the State House forms the design for the front cover, and among the illustrations is a full page view of an early Philadelphia street, with a contrasting picture of the same street today with modern electric lighting. Altogether the pages make a very handsome and appropriate holiday number, and is a credit, not only to the printer, but to their progressive advertising department.

Buck Printing Co., of Boston, Mass., making a speciality of posters, show cards, cloth banners, etc., on the back cover of their price list, call attention to the fact that their Monotype department is very efficient; casting their own type up to 36 point from their own matrices. They say, they doubt if any other office in New England has as large fonts of 18, 24, 30 and 36 point type at their command.

Monotype Composition, is the title of a new house organ of that young and progressive concern, the Pittsburgh Monotype Composition Co., which, they say, editorially, will be published every now and then in the interests of quality composition. This month's issue contains a reprint of "Profit and Loss, in Type Faces" and "Monotype Composition vs. Slug Composition." This article deserves a careful reading, and the thoughtful consideration of all buyers of composition.

Owen's Magazine with the sub-title "A Printing Office Booster," comes from Owen & Gray of Norfolk. Neatly printed in Monotype No. 64J series, on a gray stock, and replete with useful information, this publication should find favor among all those interested in the art-preservative.

The Big, Broad View, one of a series of advertising folders, done in the new popular poster form, comes from the John T. Palmer Company, Philadelphia, and makes a good showing of Monotype No. 97 series in the larger sizes. Well printed, in red, orange and green on a buff antique stock, with a specimen halftone from a recent machinery catalogue tipped on, this folder is characteristic of the high class of printing turned out by this concern, and should help to bear out the opening sentence which reads: "In this much-discussed question of buying printing, the big, broad question is not how much it will cost, but what impression will it make?"

The Lancaster Printing Company, of Lancaster, Pa., making a speciality of doing edition work for publishers, have issued a striking four page circular, in which they call attention to the advisability of keeping books on file in rolls of paper in your own office, rather than in plates or metal in a printing office. The circular is printed in three colors, with several halftone group pictures of some of the publications issued by this concern; also a reproduction of several handsome volumes of a history, bound in purple and stamped in gold, with gold edges, printed for a New York client. They also call attention to the fact that, with the Monotype, their resources are unlimited, and that if such an occasion became necessary, they could cast enough of a certain border or ornamental design to reach around Times Square, and in less time than it would take to purchase it and have it delivered.

The Type Trust's every-other-month *Bulletin*, refers in its last issue to the beautiful programs of the Boston Symphony Orchestra concerts, printed by the George H. Ellis Co. We also extend to the Ellis Co. our felicitations on the beauty of these programs, because type cast on the Monotype in the Ellis plant easily divides the honors with one of the newest products of the Type Trust.

Our Pi, is the title of a new house organ from the press of John A. Phillips, New York. The initial edition, we think, must be a "peach." One paragraph says: "These *Pies* are going to be made by 'Allofus,' from the office boy to the boss, with a common desire to make each one a good *Pi*."

MONOTYPE QUALITY COMPELS THE SELLING OF IT

MONOTYPE SALES NOTES

BEFORE THE HOLIDAYS
ARE AN INDICATION THAT MONOTYPES
DID TOP A FEW CHRISTMAS
STOCKINGS

The Atlantic Printing Company, of Boston, Mass., have ordered a type caster.

Noble Scott, Limited, of Toronto, has installed a standard Monotype equipment.

The Friedman Print, of New York City, has ordered a standard Monotype equipment.

A standard equipment and a type caster have been ordered by the M. V. Klich Printing Company, of Chicago, Ill.

C. W. Calkins, of Boston, Mass., has installed an additional standard Monotype equipment.

B. Plow & Company, of Montreal, Quebec, Canada, have ordered a standard Monotype equipment.

T. B. Simonds Printing Company, of Hartford, Conn., have ordered a standard Monotype equipment.

The Birmingham News Publishing Company, of Birmingham, Ala., have installed a Monotype type caster.

E. W. Stephens Publishing Company, of Columbia, Mo., has installed another style D keyboard.

McMullen Printing Company, job printers of St. Louis, Mo., have installed a standard Monotype equipment.

Two standard Monotype equipments have been installed in the plant of Peterson & Kimball Company, Chicago, Ill.

A Monotype type caster has been ordered by the Berkeley Press, of New York City, to be used on their magazine and publication work.

Atlantis, Inc., of New York City, the largest daily Greek newspaper outside of Athens, have installed two more style D keyboards, making their total equipment, four casting machines and seven keyboards.

Moore Bros. Printing Company, publishers of the Ontario Blue Book, and high grade printers of Toronto, have ordered a standard Monotype equipment.

Western Printing & Lithograph Company, of Racine, Wis., turning out a general line of high class job printing, have ordered a standard Monotype equipment.

Brown & Phelps, of Minneapolis, Minn., have installed a standard Monotype equipment with style DD keyboard. This firm does composition for the trade.

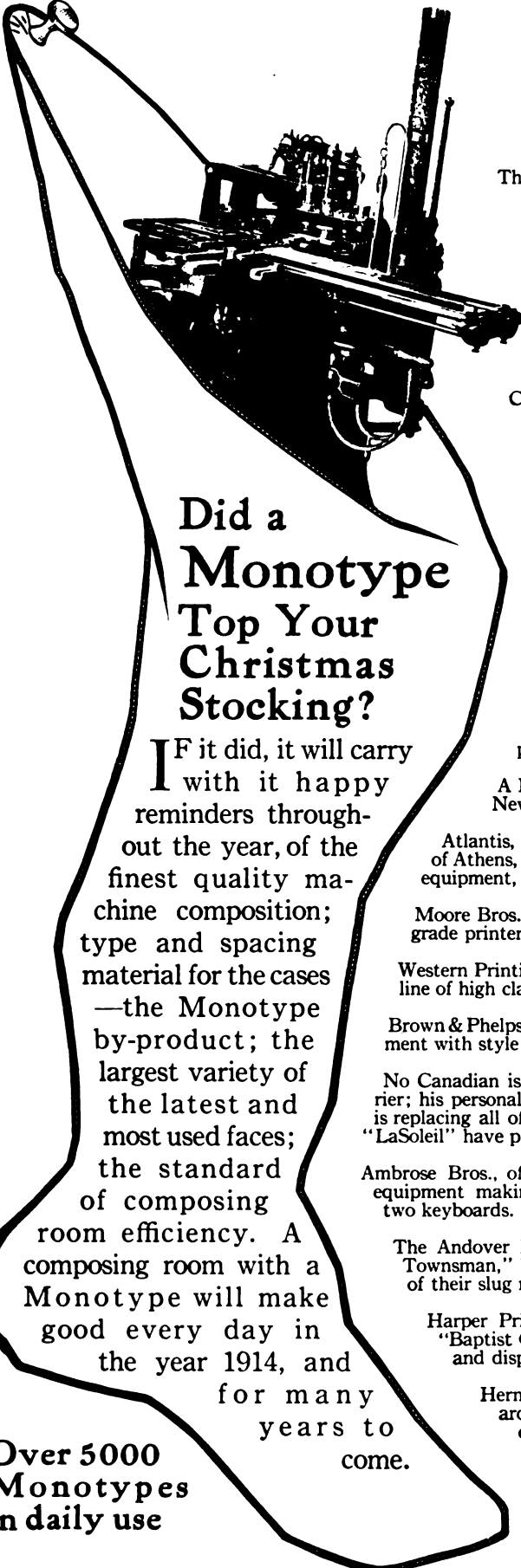
No Canadian is better known or more generally admired than Sir Wilfrid Laurier; his personal organ "LaSoleil," one of the greatest French dailies of Canada, is replacing all of its slug machines with Monotypes because exhaustive tests by "LaSoleil" have proved that the Monotype way is the profitable way.

Ambrose Bros., of Norwood, Mass., have installed another standard Monotype equipment making their total Monotype equipment, two casting machines and two keyboards.

The Andover Press, of Andover, Mass., publishers of the weekly "Andover Townsman," have installed two standard Monotype equipments and disposed of their slug machine.

Harper Printing Company, of Philadelphia, Pa., publishers of the weekly "Baptist Commonwealth" have ordered a standard Monotype equipment and disposed of one of their line composing machines.

Herman Schulz & Company, of Boston, Mass., have installed a standard Monotype equipment with style DD keyboard. This firm now operates two casting machines and two keyboards.



Did a Monotype Top Your Christmas Stocking?

If it did, it will carry with it happy reminders throughout the year, of the finest quality machine composition; type and spacing material for the cases—the Monotype by-product; the largest variety of the latest and most used faces; the standard of composing room efficiency. A composing room with a Monotype will make good every day in the year 1914, and for many years to come.

Over 5000
Monotypes
in daily use

START THE NEW YEAR RIGHT WITH
A MONOTYPE

Two Things to Get a *RIGHT* Start on for 1914

First: Get started right on casting your own type. Be sure that the matrix equipment of the type caster you buy—variety and style of faces, library service, and reliability of the concern you deal with is beyond question.

If your work does not justify the use of a composing machine, we can tell you how and why it would pay you to cast your own type with the Monotype Type Caster in your own plant, because the Monotype Type Caster as a type foundry and service machine is satisfying its users all over the country.

Second: If you need a composing machine you need type none the less, and if you start 1914 with a Monotype you will have not only a Type Caster but a Composing Machine to set type in justified lines, 5 pt. to 18 pt. In the one machine, the Monotype Type Caster and Composing Machine, you get all the service—machine composition and type for the cases—that would require two machines of different makes to supply.

The Monotype system of composition and type casting is the foundation of an efficient and economical composing room service for the printer and his customer.

Our new specimen book of over 1050 faces sent on request.

Lanston Monotype Machine Co.
Philadelphia

New York
World Building

Boston
Wentworth Building

Toronto
Lumsden Building

Chicago
Rand-McNally Building

Cuba, the West Indies and Mexico, A. T. L. Nussa, Teniente Rey, No. 55, Havana