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Vol. II

APRIL 1914

649513

No. 1

MONO TYPE

F.B.

A Journal of Composing Room Efficiency

LANSTON
MONOTYPE
MACHINE
COMPANY

PHILA
DELPHIA

The Monotype combines in one machine the fastest Composing Machine for straight, tabular, or intricate matter, 5 point to 18 point, and is the only Type Caster that casts new type in sizes 5 point to 36 point for a lower cost than distribution of used type.



*IPA

Printers were led to believe until a few years ago that it was a waste of time and money to cast their own type. The disturbing element in this interesting situation was the Monotype Type Caster.

Now, the printer thinks for himself; he sees the wisdom of having an adequate supply of very necessary composing room tools—type for the cases and plenty of sorts and spacing material—he casts his own type.

Result: Compositors turn out more and better work in the estimated time, with a consequent reduction in the hour cost.

Every full case of type, every full space case, with plenty of borders and leads, means increased profits. No hunting for sorts; no pulling of letters; reduces the possibility of errors to a minimum—and no annoyed customers on account of delayed proof.

No time lost in the press room on make-ready from worn out type—new type for every job equal in quality to foundry make.

A Monotype Type Caster in the composing room gives the printer all the advantages of a type foundry. He casts his own type when he wants it—one pound or a thousand—just as he wants it.

Send for our pony specimen book to-day—it shows the faces (over 1100 fonts to choose from) and tells the type caster story.

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.

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



MONO TYPE



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

Vol. II

APRIL · 1914

THE NEW YORK
PUBLIC LIBRARY
649513
ASTOR, LENOX AND
TILDEN FOUNDATIONS
R 1916

No. 1

Another All-Monotype Daily

“Le Soleil,” Quebec, Canada, discards slug machines

LE SOLEIL (The Sun) is the pioneer newspaper in French Canada to adopt the Monotype for its news, advertising and job departments. To say that this change from slug methods has been accomplished within the short space of four months, and has resulted in a tremendous saving of money, time and floor space, will convey some idea of the progressive management of this important French daily.

Not only have all the slug machines in *Le Soleil* plant been discarded for Monotypes, but the introduction of the Monotypes into this plant has completely revolutionized the whole composing room system.

To begin with, two Monotypes were first installed to handle ads and job work. The showing made by these machines and the ease with which the slug machine operators mastered the Monotypes so impressed the manager, Mr. Henri Gagnon, that he began to see great possibilities in an all Monotype newspaper and job office; and this in spite of opposition and indifference from some of the heads of the mechanical



HENRI GAGNON

departments. But Mr. Gagnon was young, progressive, and determined to serve his superiors and the best interests of the paper, and inside of two months five additional machines were installed.

Very shortly Mr. Gagnon had all of his mechanical experts working for him and with him, and this enthusiasm spread to every man in the composing room. Operators daily became more expert, and soon it was demonstrated that five Monotypes could handle all of the news work, headings and ads, leaving two machines for job work, the latter consisting mostly of Quebec provincial government reports and blue books.

Like most newspapers depending on slug machines entirely for their composition, *Le Soleil* had tons and tons of worn-out foundry type in both the news and job departments, so one Monotype for a time was devoted exclusively to casting new type from 6 to 36 point in five or six good series of nine or ten sizes to a series, using the old foundry type metal. This type was distributed over the news and job rooms, giving every man on the floors ample type and spacing material, and the saving in floor space in both



TITLE PAGE FROM "LE SOLEIL," QUEBEC

departments more than provided for the placing of new stands, galley racks, make-up tables and other composing room accessories which were badly needed to make the plant efficient to handle a growing business.

The recasting of this old foundry type into new and up-to-date faces and the all-Monotype composition of the news columns made *Le Soleil* shine resplendent in a new dress. Advertisers and readers complimented the management on the greatly improved appearance of the paper, and newspaper publishers, superintendents and foremen from other French papers in Quebec province visited *Le Soleil* plant to see how it was done.

In every sense of the word *Le Soleil* is a metropolitan paper. It looks metropolitan, and is, editorially and typographically, in a class with the biggest papers in Canada or the United States. Quebec is a city of over 80,000 people, four-fifths French, and to reach this growing field *Le Soleil* prints 25,000 copies of from ten to sixteen pages

daily, and twenty pages on Saturday. Under the management of Mr. Gagnon its advertising shows a steady growth, and he is most enterprising in supplying illustrated news features which are quite unusual for newspapers in towns the size of Quebec.

The accompanying floor plan of *Le Soleil* composing room demonstrates at a glance the "straight line" method of handling all the copy for news and ads. From the sound of the bell in the morning there isn't a step backward—foreman's desk to keyboard; keyboard to caster—to proof room—to corrector; corrections made at the case by hand, no back-tracking to a slug machine—make-up—and steam table.

By two o'clock each afternoon the final copy for the last edition is off the machine; and in the rush season, while the legislature is in session, all the Monotypes have frequently been put on a rush government report, or the whole battery run on a night shift for weeks turning out the most complicated kind of tabular and report work.

Certainly no slug machine composing room could or would ever attempt to handle newspaper copy at a maximum speed, and on the same machines, frequently with the same operators, jump right into wide measure 8 point, with tables and foot notes.

Like all newspaper offices which have discarded slug machines for Monotypes, *Le Soleil* finds that they can handle Monotype



A VIEW, SHOWING A SECTION OF THE KEYBOARD ROOM, "LE SOLEIL," QUEBEC

matter just as easily and as quickly as slugs. In fact, the advantage is all with the Monotypes, on account of the time saved in correcting, the better appearance of the paper through the elimination of careless make-up, common to slug-made newspapers, and a vastly improved typographical style, which advertisers now demand. As Mr. Gagnon told the writer, "We haven't lost a cent of money or a minute of time through this change; on the contrary we are running more smoothly now than we ever did and turning out a bigger and better paper for a lower cost per column than we did under the slug machine method. Everything in *Le Soleil* is on time—plates for each edition reach the press room on the minute, papers are on the street to the dot, and no trains are missed."

Since time saving is the essence of efficiency in newspaper making and management, the saving of minutes here and there coupled with improvements in the mechanical forwarding of work has so impressed the owners of *Le Soleil* with the Monotype System that Mr. Gagnon wrote us a letter under date of March 7, from which we quote the following paragraphs:

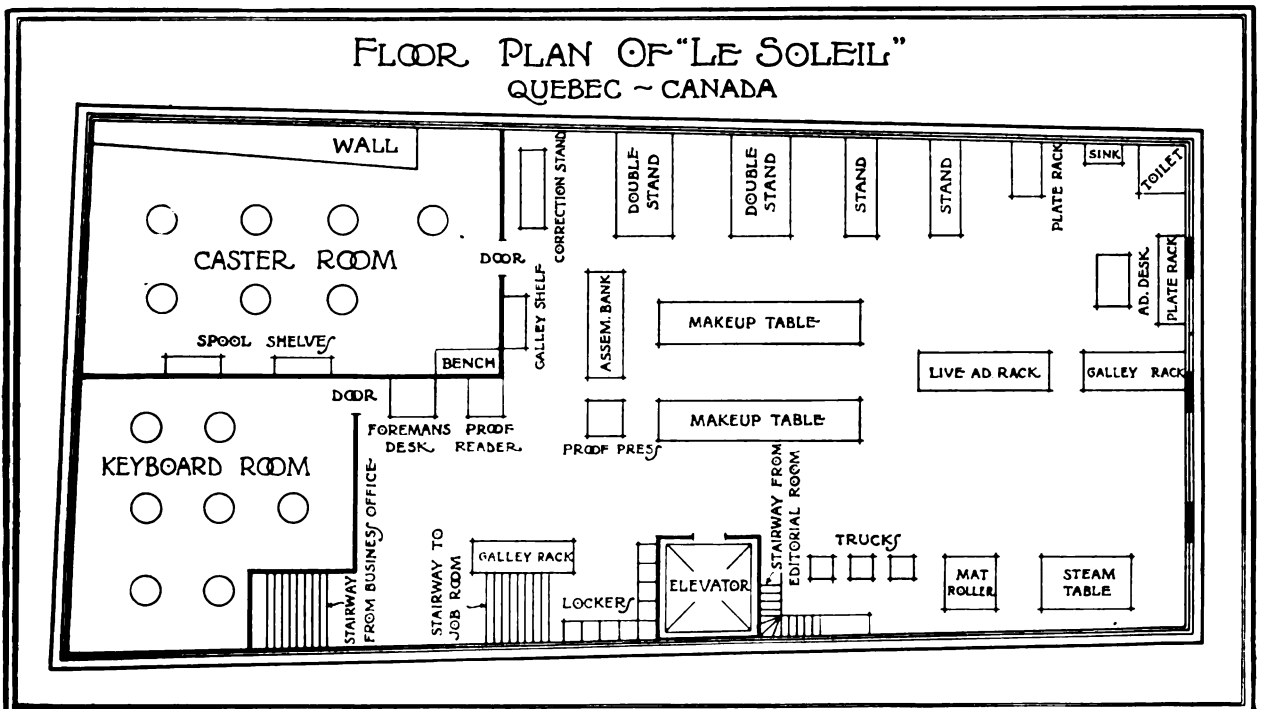
"Your Mr. McMahon tells me that you

are much interested in the success we have had since replacing our linotypes with Monotypes and you would like to hear from me personally. We are very much pleased all through, and we are receiving many letters from both subscribers and advertisers commenting on the typographical improvement of our paper.

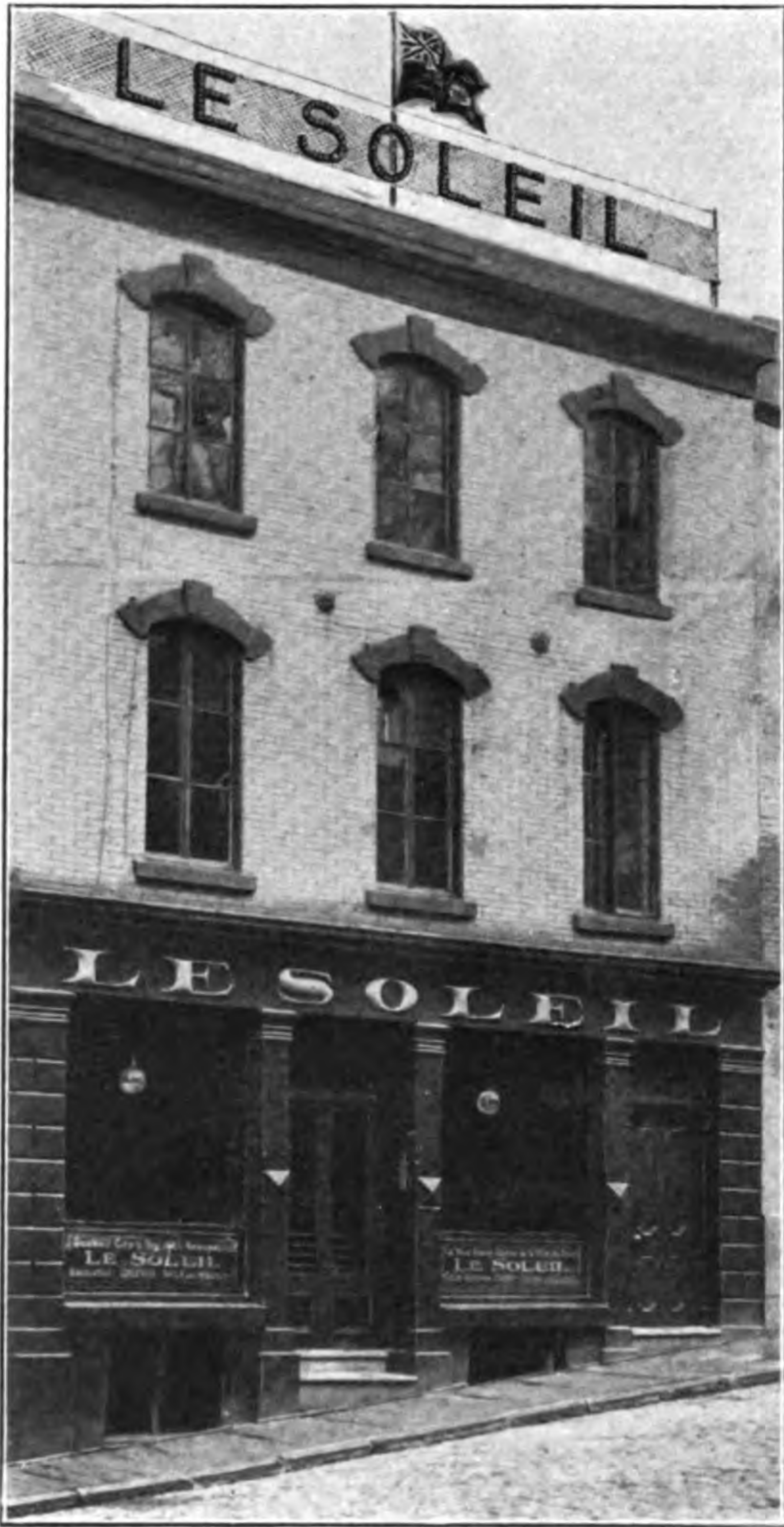
"We put the men from the linotypes on to the Monotype keyboards, shutting down two of the linotypes at a time, about three days apart. Our men took to the Monotypes readily, and as far as inconvenience goes we did not know we changed from one make of machine to another. Some of our men are setting more than 4400 ems an hour, which is very good, considering the short time they have been on the machines. Your instructor says we Frenchmen learn faster than English speaking men.

"We formerly operated seven linotypes on the news matter, setting all ads and headings by hand. We now set the ads and heads, same as the news matter, on six of our seven Monotypes. When our men have more experience five machines should do, which will leave the two others for the job department.

"I have been very busy in making several



changes in the plant and the job room has been rushed for some time. When the rush lets up a bit I will send you some figures on



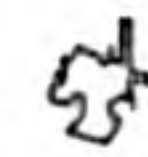
"LE SOLEIL" BUILDING, QUEBEC

my present costs that I feel will interest you."

Le Soleil is the organ of the Liberal party in Quebec, and is owned by Sir Wilfrid Laurier, the leader of the opposition in the Dominion Parliament; and Sir Lormer Gouin the present Governor of Quebec. Mr. Henri Gagnon, the general manager, was for six years on *La Presse* and four years with *La Patrie*, both of Montreal, as an outside advertising man and in minor managerial positions. Before going to Quebec last October he was manager of *La Tribune*, published in Sherbrooke, Quebec.

The Monotype Company considers itself

especially fortunate in its pleasant associations with the management of *Le Soleil*, for the success of the Monotype System in this newspaper plant has been the gradual development of an interchange of ideas on efficiency and economy in the management of a newspaper composing room.



Twenty and One-half Pounds of Type an Hour

OR ONE hundred and thirty-four pounds in six and a half hours. Does it pay to cast your own type? Or would you rather buy type foundry product that is no better at forty-five or fifty cents a pound, and write it off your books at, say, thirty per cent. a year.

We have just received a proof of a font of Monotype 30 point No. 86, cast from old foundry type. The run was six and a half hours' steady going and the result one hundred and thirty-four pounds of sparkling new type laid in two California job cases.

This record was made in the plant of J. J. Harpell, in Montreal, and the proof before us with the figures quoted is signed by H. Mould, foreman, and E. T. Cooper, caster operator.

We don't have to advertise output records like this to sell Monotype type casters, or to convince printers that it pays to cast their own type on the Monotype, and always have new type, from an assortment of matrices that includes over 1100 fonts.



Eighty Per Cent. Monotype

There are five daily papers published in the city of Quebec. Four of these papers use Monotypes in their composing rooms, including one which uses Monotypes exclusively for news, ads and job work. These papers are *The Daily Telegraph*, *L'Action Sociale*, *L'Evenement* and *Le Soleil*. The last named is the most recent installation in Quebec, and is fully described in the article, "Another All-Monotype Daily," on the first page of this issue of MONOTYPE.

Which Machine?

Quality, Quantity and Actual Cost

“Ask the man who has owned both”

This article was published in "Monotype" for December and is reprinted for two reasons. First: Because the letter of Mr. Gosselin, Superintendent of the Wright & Potter Company, Printers to the State of Massachusetts, is a common-sense analysis by a man who has used both Monotypes and slug composing machines. Second: Because a number of our customers tell us that to republish this article by a man of Mr. Gosselin's standing and reputation is the best possible answer we can make to the fake claims and misleading figures on production costs printed in a recent slug machine advertisement.

Truly the Monotype Company can well say "We are advertised by our loving friends." We have in our files thirty-two letters from prominent printers endorsing all that Mr. Gosselin says. These gentlemen speak from their own experience, for like Wright & Potter they have discarded linotypes and replaced them with Monotypes.

Perhaps it is not out of place to state here that twenty-three prominent printing offices in the United States and Canada displaced slug machines with Monotypes in the year 1913.—Editor MONOTYPE.

IN "Profit, or Loss, in Type Faces," see MONOTYPE for May 1913, we made clear the fundamental difference between type or Monotype composition and the product of slug composing machines. The fact is 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*—that is, 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.

Even the most enthusiastic advocate of slugs cannot claim that it has done anything for the quality of printing. It is a well-known fact that this method of machine composition, 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; and the Cost Congresses of this country are squarely on record that *the exploitation of "Hour Costs" by manufacturers of printing machinery is a serious injury to the printing industry.*

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 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. 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 the 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 industry, 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.

Mr. Gosselin here sums up the performance of the Monotype in comparison 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



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 key-

boards. 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 \$1.24, or 7¾ 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 in 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.



Monotype Quality Pays Dividends.

Big Daily Finds Economy in Monotypes

The installation of a complete battery of Monotypes in the *Louisville Herald* somewhat over two years ago, made something of a stir in newspaper circles. The *Herald* had been produced on slug machines for years, and the change to Monotypes was at once condemned as impractical by many newspaper men old in experience and set in their ways. The outcome of the change to the "impractical" Monotype system is shown by the letter of recent date from the *Herald*, which we publish herewith:

LOUISVILLE, KY., FEB. 23, 1914.

*Lanston Monotype Machine Co.,
Philadelphia, Pa.*

Gentlemen: Since your exclusive equipment of Monotypes was installed in the *Herald* plant in February 1912, we have been carefully watching our costs to determine whether what we originally looked upon as an experiment would result in success.

The composing room is operating smoothly and economically, and our costs at this time are less than at any period in the past three years, which includes a year previous to the installation of Monotypes.

The typographical appearance of the news is superior to anything previously produced, and our advertisers have been satisfied as never before.

The fact that we added five machines to our original equipment is perhaps the best argument of our belief in the Monotypes.

Yours very truly,

(Signed) C. F. GLADFELTER,
General Manager.

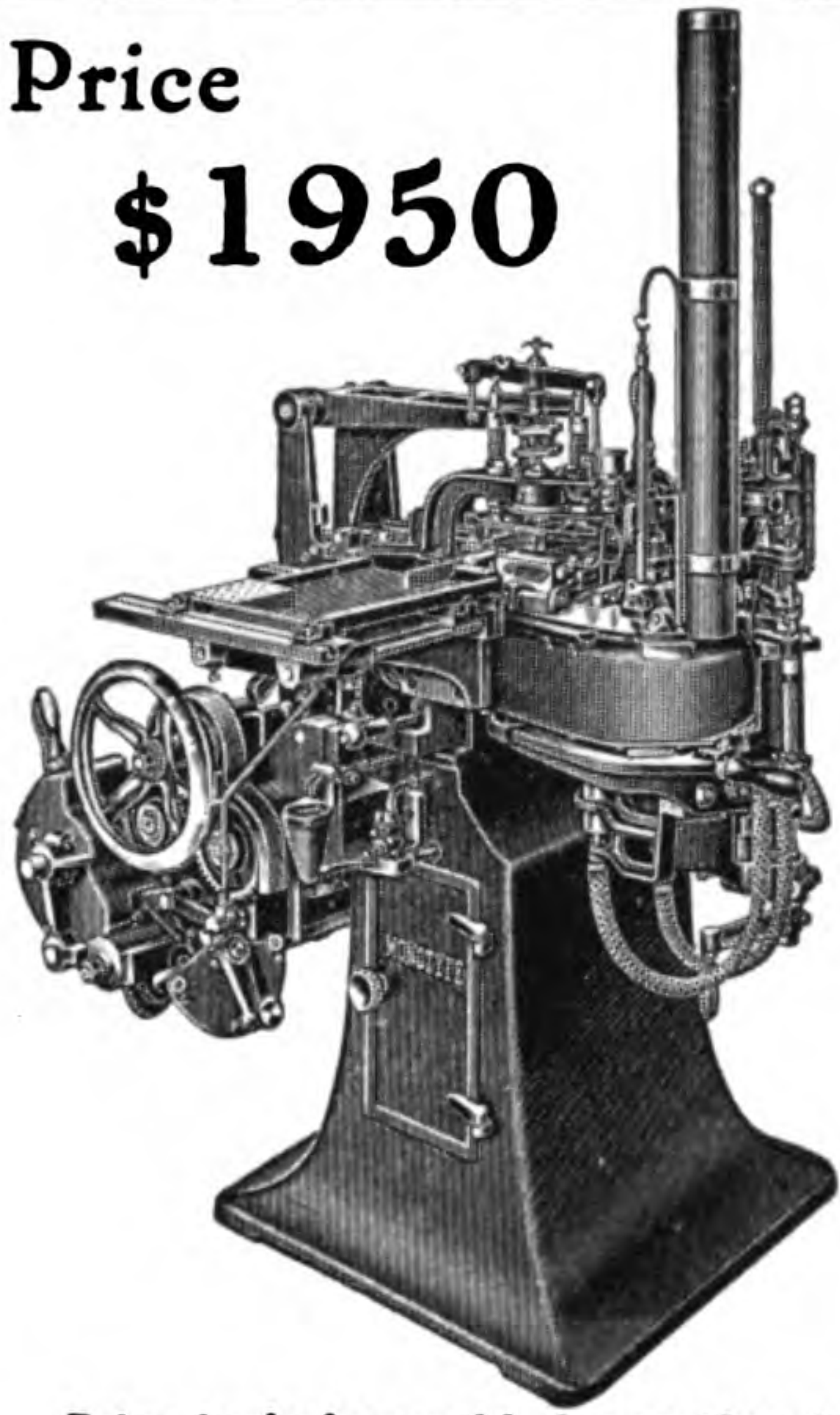


Early Composing Machines

In the January number of *The Printer's Register* for 1870, there appeared the following: "In the matter of composing machines, a fair trial has been given, and with the best results, to Mr. Hattersley's invention, while his rival, Mr. Mackie, has at last completed his typesetter, which is characterized by much novelty and inventive ingenuity."

To the kindness of Mr. K. I. Colgan, we are indebted for the use of the volumes of the *Register* from which we hope to publish in MONOTYPE articles relating to the use of these machines.

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.

THE EVENING MAIL, New York

You will be interested in the results I am getting from your type caster—using the non-distribution method. Our one caster produces an average of 120 lbs. per working day.

The result is that I save about two men's wages on the floor. The machinist on the type caster is an additional man, my actual saving, therefore, is about one man's wages.

There is, of course, an additional tidy sum saved in type foundry bills, as we buy no type, space material, borders, etc. up to 36 point. The appearance of our ads has greatly improved due to having plenty of new type always on hand.

Let me say right here that I get just as good type from the Monotype as I ever bought from the type foundry, by using good metal.

(Signed) John Anderson,
Superintendent, Composing Room.

EVENING STAR, Washington, D. C.

We bought a Monotype caster last September, and have waited until now to give you a report as to its efficiency.

We started casting regular fonts of type from 12 to 36 point, making two or three full cases of each of 31 different fonts of type. The machine has worked 463 hours with a total output of 5772 pounds, an average of 12½ pounds an hour, or 100 pounds a day of assorted type.

We are fast converting all of our old type and worn faces into fine new type. The Monotype caster and your library matrix service have both given perfect satisfaction.

(Signed) Fleming Newbold,
Business Manager.

LONDON FREE PRESS, London, Canada

In reply to your inquiry of June 6th, regarding Monotype type caster. The saving made in cost of type we cast during the first four months' use more than paid for the machine. We have had the lead mold in operation for two months and its product has been satisfactory in every way.

(Signed) A. Blackburn,
Secretary-Treasurer.

The Ideal For the Daily, W The M

CASTS more type—equal in quality to the best foundry type—than any other type-caster.

Over 1100 fonts of the newest and most up-to-date faces to select from

Matrices leased on the library plan at a cost of \$1.67 per font.

No other type caster has the matrices.

No other type caster has the speed
No other type caster is as economical.

No other type caster has this insurance policy—that it is convertible into a standard composing machine, without in any way restricting

Lanston Monotyp

New York
World Building

Boston
Wentworth Building
Cuba, the West Indies & Mexico, A

Type Caster kly or Job Office notype

its use as a type caster, using the same molds, matrices, etc.

Back of the Monotype Type Caster is an unequalled maintenance and matrix service that insures getting what you want when you want it, which means that your Monotype Type Caster is always casting type, and not loading down the overhead with idle time.

Visitors to the Printing Exposition and the American Newspaper Publishers' Association Convention in New York, April 20-25, can see the Monotype Type Caster casting type and leads on the Convention floor of the Waldorf-Astoria Hotel.

Machine Company

hia

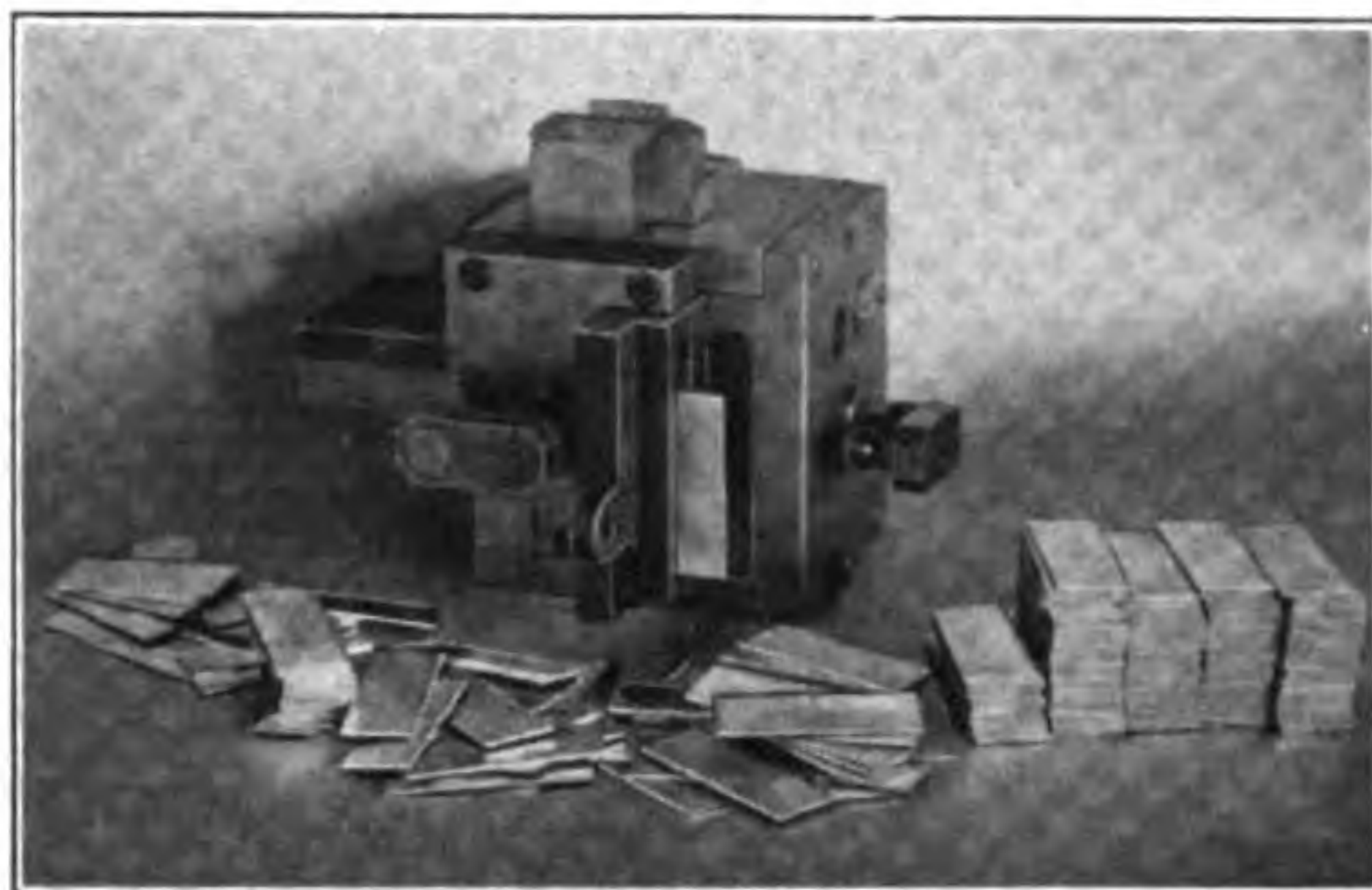
Toronto

Lumsden Building

Chicago

Rand-McNally Building

ussa, Teniente Rey No. 55, Havana



The Lead Mold showing five minutes' product or 275 thirteen pica leads. These would cost sixty cents at the type foundry.

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 mold that does this is one of the standard Monotype units, and may be applied to any Monotype Type Caster or Composing Machine for casting leads.

Equally important to the 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."

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.

Edward H. Butler

1850—1914

EDWARD H. BUTLER died in Buffalo on the 9th inst. He was the founder of the *Buffalo Sunday News* and the *Buffalo Evening News* and continued to be the editor and proprietor of these publications until the day of his death.

He founded the *Sunday News* in 1875 and the *Evening News* as a daily in 1879. The *Evening News* was the second or third newspaper (daily) in the United States to be sold



EDWARD H. BUTLER

at the price of one cent. He entered the newspaper field with his daily at a time when other papers were charging a higher rate and he started off with a great circulation from the first. He added to that year by year and the *News* expanded until the present circulation exceeds 110,000 and its advertising patronage makes it one of the best newspaper properties in the United States.

Mr. Butler's success was due to his great ability. He was at the time of his death probably the only newspaper proprietor in the first rank who was the founder and had been the sole owner of his paper from its beginning to the end of his life. He was indebted, therefore, to his own exertions for his great success. Mr. Butler was one of the big newspaper men in the strictest sense of the word. At the same time he had a business capacity hardly surpassed by that of any newspaper man in the history of the business. He was his own business manager and his own editor, combining both func-

tions from first to last, and in that respect it is doubtful if any other newspaper proprietor of the day can fairly be described as a rival to Mr. Butler.

Mr. Butler was born in Le Roy, N. Y., in September 1850. He came to Buffalo in his 23rd year and put his savings into the *Sunday News*, and from that into the daily. He also established a paper and managed the *News*, of Bradford, Pa., but the Buffalo business grew on his hands at such a rate, that he sold his Bradford interest and confined himself thereafter to his Buffalo newspaper.

The loss to Buffalo in Mr. Butler's death is, by common consent, beyond calculation. There is not a charitable or educational institution of merit in the community but what he remembered in his will. He knew in that respect nothing of creed, but cared only for the work that the institutions were doing and contributed handsomely to their welfare and support.



Another Daily Makes Good With One Monotype

The accompanying letter from the Cape Girardeau Publishing Co., tells of the success of the Monotype in the country daily newspaper and job printing office.

CAPE GIRARDEAU, MO., MARCH 7, 1914.

*Lanston Monotype Machine Co.,
Philadelphia, Pa.*

Gentlemen: We are pleased to say that our Monotype machine at present is giving us every satisfaction. We had a little trouble at the start, due no doubt to the fact that our men were inexperienced in newspaper work, and also were a little slow in handling the type. The daily and weekly both come out on time now without any apparent effort; the one Monotype producing all the type for same in good time. In addition it has provided all the display type for advertisements and headings.

We understand that your Mr. Knapton, who has been withdrawn temporarily, will be back as soon as possible to finish up the work he had on hand.

We also appreciate the service your Mr. Walsh has rendered us in the capacity of systematizing our office work. He has done his work in an efficient manner.

Very truly,

A. J. FLENTGE, Pres.

Cape Girardeau Pub. Co.

The Importance of Edited Copy

By G. E. EASTON, Superintendent

Keystone Publishing Company, Philadelphia, Pa.

ONE of the most important and still the most neglected opportunities for securing efficiency in the composing room, is the editing of copy before it reaches the keyboard operator. In my long experience in systematizing and installing methods for the saving of time in printing offices, I have never found anything more important than this feature.

It is the height of absurdity to give a man written instructions to cut paper and give a machine operator no instructions whatever except badly written and punctuated copy—that is, written instructions that are obviously wrong. Of course, it is impossible to avoid misunderstandings between the composing room and proof room so long as the personal equation of individual proof-readers determines what is right and what is wrong.

The cost of edited copy is insignificant compared with its advantages. If a mistake is made in composition the proof-reader must mark the mistake on the proof and then a compositor must change the composed matter. If the proof-reader made his mark originally on the copy, the time of making the correction is saved.

A machine operator when hitting the keys is producing five times as much matter as a hand compositor; but when the operator stops hitting keys to decipher copy, which he can do no faster than a hand compositor, it is the same thing from the point of view of production as if five hand compositors got together and tried to decipher the copy.

Any one who has made a scientific study of proof-reading knows that it is impossible for two or more proof-readers to hold, with mechanical exactness, to the same style of punctuation. Frequently when copy is not edited, many corrections are made that are after all simply a matter of opinion between proof-readers. If the proof-reader expresses



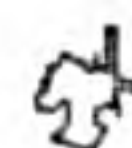
G. E. EASTON

his opinion by marking the copy and then is required to stick to this after the matter is set, this waste of time is eliminated.

I send you, herewith, a perfect proof; needless to say edited copy was used. This matter set in 10 point Monotype No. 20A, 17 picas wide, contains 2440 ems and was set at a speed of over 6000 ems per hour.

In my judgment, one of the most important features of machine composition is overlooked when edited copy is not insisted upon. The logical arrangement of keys on your keyboard enables the operator to quickly acquire a uniform method of fingering, and always hit the same key with the same finger. Therefore, with properly edited copy it ought not to be difficult to produce on the Monotype proofs like the one sent; but without properly edited copy such proofs are obviously impossible, and it is equally impossible to attain the full output of the machine, because a large part of the operator's mental effort, instead of being concentrated on transforming the copy into finger strokes, must be given to determining what to do to the copy to get it by the proof-reader.

In connection with the above I wish to express my appreciation of the excellent work of Miss Louise Daehling, who frequently sets absolutely perfect proofs on the keyboard, and our most capable casting machine operator, Mr. Roscoe C. Van Os.



Type used in MONOTYPE for April.
Text pages: 10 and 12 point No. 21E series. Display ads and headings, Nos. 97 and 37 series, and Monotype borders.

Selecting the Right Machine

In the selection of the composing machines for *El Heraldo* of Cuba, M. Marquez Sterling did not follow the usual beaten path of the newspaper publisher to slug machines—he came to the States to select for himself and, wanting the best he selected the Monotype. The letter we publish from M. Marquez Sterling, is self-explanatory of the success of the Monotype on this daily.

HABANA, CUBA, MARCH 16, 1914.

*Lanston Monotype Machine Co.,
Philadelphia, Pa.*

Gentlemen: Knowing that a report from the *Heraldo de Cuba* will interest you greatly, I am most pleased to state that we are doing very fine with our battery of five Monotypes.

When I went to the States in July 1913 to investigate composing machines for our paper, I was somewhat prejudiced against the Monotype. However, I made exhaustive investigations and, especially after watching carefully the making of the all-Monotype daily paper at Lynn, Mass., I came to the conclusion that the Monotype is better than other composing machines from every point of view.

Our practical experience with this machine has conclusively proved the fact. The *Heraldo de Cuba*, one of the biggest daily papers in this country, is a purely Monotyped paper and its typographical appearance cannot be approached by any newspaper in Cuba using slug machines.

We are thoroughly pleased with our battery of Monotypes from every point of view and would not change our machines for any other.

Yours very truly,
M. MARQUEZ STERLING,
President.



What "The Fourth Estate" said about the Monotype

THE *Fourth Estate*, in its Twentieth Anniversary number, referring to improvements in composing machinery, during the past twenty years, has the following to say about the Monotype:

"The Lanston Monotype has undergone many improvements. It now serves many purposes. The machine casts type for the cases, borders, ornaments and spacing material; or casts and composes type in justified lines through its own style assembler. Many of the biggest newspapers and other forms of publications are installing Monotypes on

account of the many uses to which they can be put.

"Ten years ago the number of newspapers using Monotype in their news or ad departments could be counted on the fingers of one hand. Today the machine can be found in almost every newspaper office. It has kept in line with the growing demand of the newspaper publishers for economy, with quality and versatility."



The Important Man

You are Important if you put yourself in the way of Important things to be done—and do them.

The years, since History began, have produced Dreamers and Air Castle builders, whose imaginary achievements would have astounded the world had they actually put their mind pictures into reality. But all along, such have breathed out their span and died ordinary and unknown.

The Important Man is he who puts his Dreams and great Imaginations into Works.

The men who pave our streets and plough our soil, and run our machines, and write our books—and who do whatsoever useful things that come to hand—are Important Men. The task is not always indicative of the Importance of the Man. But the Man is always indicative of the Importance of the Task.

Your future Importance depends upon the Importance you place in the things you now do.—*Philadelphia Bulletin*.



The smallest book ever printed since type was invented is, perhaps, the microscopic edition of Dante's "Divine Comedy," which was exhibited at the Paris Exposition of 1882. The volume of 500 pages was somewhat less than half an inch square. Two sheets of paper sufficed to contain all the 14,323 verses. The type in this little book was cast in 1834, but no complete book had hitherto been turned out, the difficulties for compositors and revisers being so arduous that no one would continue the work for any length of time. We have not as yet thought to reproduce this font.—*Monotype Recorder*.



NEW BUILDING OF "SYDNEY (N.S.) POST"

"Sydney Daily Post" All-Monotyped

THE *Sydney Daily Post*, of Sydney, N. S., publish a 10 to 16 page morning and evening paper on three Monotypes. A recent copy of this all-Monotyped newspaper contained some full page and smaller ads which would be a credit to a big metropolitan daily, and the typography of the news columns with display and small headings is quite up to the best American newspaper standards.

All of the Monotype operators of the *Post* with the exception of one machinist, who came to our school, were trained in their own plant by our instructor, and in a recent letter from the *Post* they said that after six years' experience with slug machines they could not possibly replace their three Monotypes with an equal number of machines of any other make.

The *Post* have recently moved into a new and handsome building of brick and concrete construction, which was erected at a cost of \$40,000, and in its planning the best engineering skill on arrangement and routing of the work has been employed, so that all the work passes from one department to another with a minimum of lost time and labor.



Cultivate presence of mind in emergencies; it is what you do when called upon suddenly that often decides your whole future.

The Modern Printing Co. Montreal

THE MODERN Printing Co., of Montreal, in the arrangement and equipment of their composing room made every provision for the production of work with a minimum expenditure of time. Two keyboards and two casting machines which are installed in their machine composition department are giving excellent results. The keyboard report for the month of February, shows a total of 1,301,787 ems, in 359 $\frac{3}{4}$ hours. The caster report for the same month, shows a total of 1,353,957 ems, in 313 hours. This grand total of 4325 ems per hour for the month, was made on catalogs, intricate tabular matter and French law books, with a by-product of over 41 hours for sort casting.

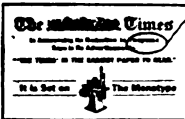
Hamilton cabinets and stands of the latest design, plentifully supplied with up-to-date type faces up to 36 point, cast on their Monotypes, make a compact and well arranged composing room. No time is wasted walking from one section of the room to another, as an abundance of type and spacing material is always at hand, with a liberal supply of any other very necessary composing room equipment.

The Modern Printing Co. are very enthusiastic over the fact that their two Monotype equipments have more than replaced their former units of machine composition—*three line casting machines.*



First Printing House in Halifax

The first printing office in Halifax, N. S., was opened in 1751 by Bartholomew Green, who came from Boston. The office was situated on Grafton Street, north of Duke Street. The printing plant was brought from Boston in the sloop "Endeavor." After Green's death, John Bushell, who had been in partnership with Green in Boston, came to Halifax and took over the business. On March 23, 1752, he issued the first newspaper printed in the Dominion of Canada, and the oldest newspaper with a continuous existence in America. It was first called the *Halifax Gazette*, but now styled *Royal Gazette*.



On May 5, 1913

To-DAY THE PRICE IS

From the "DAILY MAIL" of March 11, 1914.

"Mechanical Inventions have now reached the stage when it is possible to issue the complete 'Times' on the present superb paper at ONE PENNY per copy."

"The Times" is entirely set by 36 "Monotypes"



"London Times," One Cent

ON May 5, 1913, the *London Times* announced its reduction in price to two-pence, and in an advertisement printed in the *Daily Telegraph*, the *Times* claims that it is the largest, most complete, and the most easily read newspaper in the world.

A few weeks ago announcement was made that the price would be still further reduced to one penny.

In commenting upon this announcement the *Daily Mail* (London) on March 11, 1914, says:

"Mechanical inventions have now reached the stage when it is possible to issue the complete *Times* on the present superb paper at one penny per copy."

American newspaper readers will recall that but a few years ago the *Times* was anything but well printed. Its present high standard of typographical excellence is unquestionably due to the introduction of Monotypes into the composing room, for the *Times* is entirely composed on a battery of 36 Monotypes.



A recent addition to the relics of the Pioneer's Society of Tucson, Arizona, is the first printing press used in Arizona. It is a curious relic of the early days of the territory. The press is a Washington and was brought to Tucson in 1851 by way of Cape Horn. It was used at Tubac to get out the *Arizonian* and afterwards at Tucson, printing the *Citizen*. Governor E. C. Hughes published the *Star* on this press, and in 1879, at Tombstone, the *Nugget*, the first paper of the famous mining camp.—*Print Shop Talk*.

Third Canadian Cost Congress

THE Third Canadian Printers' Cost Congress will be held in Toronto, on Thursday and Friday, April 16 and 17, 1914. A general invitation is extended to all printers to attend.

The two previous Cost Congresses have been productive of much good, but there still remains a large amount of work to be done before the printing business of Canada can be placed upon the high commercial plane to which it is entitled as the sixth largest industry in the Dominion.

Every printer, whether his plant is large or small, is urged to attend and bring with him that competitor whose methods and prices are worrying him. There will be something for all, even to the smallest.

Prominent Canadian and American printers of International reputation will be present and speak from their experience, and aid you in solving your problems of cost and efficiency. Among the speakers, of whom there will be a number, are: C. W. Rous of Rous & Mann, Limited, Toronto, Subject: *The Cost of Getting Business*; E. Lawrence Fell, Franklin Printing Co., Philadelphia, Pa., Subject: *The Results of the Cost System in Actual Use*; Edward B. Passano, Waverly Press, Baltimore, Md., Subject: *Management by Efficiency*; B. F. Corday, Corday & Gross, Baltimore, Md., Subject: *Over-equipment*.

There will be a reception at the King Edward Hotel on Thursday afternoon at 2.30 p. m., followed by an auto ride around the city. In the evening there will be a Tea at the King Edward and a Theatre party. On Friday evening there will be a Dinner, with some entertainment, to which the ladies are invited, and the Congress will close with the presentation of the famous printers' drama, in two acts, written by a printer, about a printer, for printers—*The Revised Proof*—to be played by a cast composed of Toronto printers.

The Reception Committee are arranging for the entertainment of the ladies who will accompany the delegates.

There is every indication of a large attendance, with plenty of good things both in the way of business and of pleasure.

Monotypography

Specimens of Monotype Composition Printed for Profit by Monotype Printers

Announcing a New Service, a booklet issued by the Herald Press, of Montreal, is printed throughout on a buff hand-made paper, in black, light brown and a tint of green. The striking cover design and text pages, make a very handsome publication. Also a large two-page circular from the same concern, on one page, gives an interesting history of the plant, with a number of illustrations of departments. The second page calls attention to the Herald Service Department and shows a number of excellent specimens of printed matter, designed and printed for clients. This circular is composed in Monotype No. 8A and 79J series.

Efficiency Plus Individuality, is the title of a handsome booklet from the Southam Press, Ltd., of Toronto. The gray cover stock was imported from Germany, and the color was made exclusively for this booklet. The text is composed in Monotype No. 78 series. A number of excellent halftones, with engraved borders, show views of the building, offices, and workrooms. The embossed cover design has a border of a double row of the letters of the alphabet interspersed with old-fashioned ink mullers. Halftone black and a green tint ink are used, and the inside of the book is roughed.

Boletin de Artes Graficas, for March, the Monotyped house organ of A. T. L. Nussa, Havana, Cuba, features a neat cover design, set in Monotype borders, and printed in two colors.

A series of books and pamphlets on concrete construction, composed on the Monotype, from the Wm. F. Fell Co., Philadelphia, printed for the Association of American Portland Cement Manufacturers, help to bear out the reputation of the house of Fell Co.,—"A standard of press work."

It would be a difficult matter to say which is the best feature of the Easter number of *Keystone*, a magazine of 184 pages and cover, published by the Keystone Publishing Company of Philadelphia, Pa., in the interests of the watch and jewelry trade. The *Keystone* was formerly a slug machine publication, but some months ago this Company discarded their slug machines for the Monotype. From the cover, which is printed in colors, to the last page in the book, the workmanship is excellent. The advertisement pages have been handled in a faultless manner; and the text pages, set in Monotype No. 20A series, feature a number of original headings. In the heading, "Philadelphia Notes," the letters are hand-drawn over photographic views of historic, civic and industrial Philadelphia, each letter showing some spot of interest. The presswork is of the best; the type and halftones being well handled.

A booklet of large dimensions, descriptive of the Southam Building, Montreal, is both handsome and impressive. The embossed cover design in several colors, is very striking on the heavy, linen finish, gray antique stock. The inside pages are printed in two shades of plate green, two shades of buff and rich deep brown, on India tint coated paper, which has been roughed. The unique illustrations, simple type arrangement and excellent press work, give a character and distinction to the booklet not frequently attained even in this class of work. The whole is bound together with a brown silk cord, and enclosed in a special gray antique envelope.

Advertising Literature in Foreign Languages, is the title of an excellent piece of foreign language work composed on the Monotype, by the South Publishing Press, New York City, N. Y.

Good advertising literature is a feature of R. G. McLean, Limited, Toronto. The poster form of circular reproduced herewith, shows the value of the Monotype as a type caster in the McLean plant. This circular, the original size of which is 19x25 inches, printed in red and black, is set in 36 point, Monotype No. 111 series.

**Let the West's Bumper Crop
Pile up Golden Profits for You**

200,000,000 bushels of Wheat safely harvested and pouring in a golden flood to the Eastern ports means the resumption of every legitimate activity in the West. With its renewed and strengthened prosperity will come an enormous expansion in the demand for the manufactured products of the East. All Canada will respond to the beneficent influence of Nature's generosity.

Where will your sales be a year from to-day? How many new customers will you have put on your books? How much increased trade will you be receiving from each of the old customers? The answer depends largely upon the amount and kind of advertising you do now.

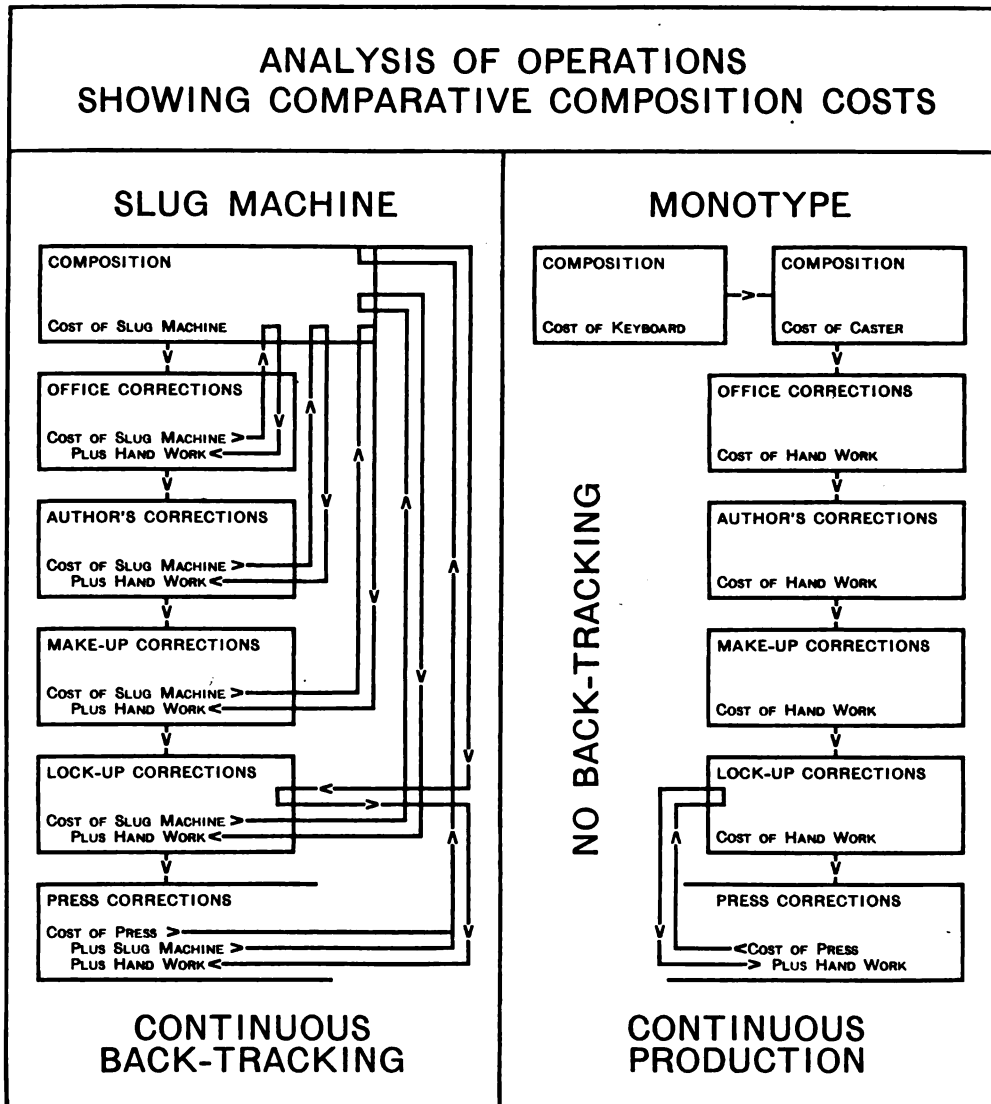
Will it be the stereotyped, commonplace kind, or will each piece of printed matter be built around a new idea? Will it illustrate your strongest selling arguments and have the "punch" that brings the business?

Why not bring new light to bear on your printed advertising? Let us show you how the prosaic problem of showing your goods can be made interesting and compelling.

Let us design just one of your "printed harvesters" and then test its capacity to gather "grist for your mill."

R. G. McLean, Limited, Toronto
26-34 Lombard Street

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.