

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 EFFICIENCY BASED ON THE WORK OF THE MONOTYPE BOTH AS A COMPOSING MACHINE AND AS A TYPE CASTER



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Continuous Production

Always on Live Copy—The Monotype

THE efficiency of a machine is measured by months and years. Success is an average—not a record made once on a perfect track—therefore, machines must be judged, *not by the results of short tests, but by the results of their continuous production*, for one nonproductive hour eats up the gains of several productive hours.

In the effort for 100 per cent. efficiency, American engineers, with the effect of the non-productive hour always before them, have striven for simplicity in the design of machinery. Processes once complicated have been divided and subdivided, because all experience shows that the highest efficiency, the greatest production, result from specialization. America leads the world in manufacturing shoes and yet it takes more than fifty men and fifty special machines to make one pair of shoes in an American factory.

This principle of specialization and simplification we have applied to composing machines and the result is the Monotype—the continuous production machine. *Continuous production*, because the Monotype is always composing live copy and is never interrupted to make correc-

tions or alterations. *Continuous production*, because any changes in matter once set are made by a hand compositor using Monotype type and never “back-tracking” to the composing machine.

Not so many years ago the Monotype was to be laughed to oblivion because, forsooth, it was not a “one-man machine” whatever that may be. Today no feature of the Monotype is more appreciated, or more valued, than the separation of the keyboard and the caster.

The advantages of separating the typographic and the mechanical functions of a composing machine are so great that they need only be stated to be appreciated.

The Monotype keyboard is as simple as a typewriter, as easy to operate; the majority of compositors who have learned it use the “touch system” and keep their eyes on their copy, transforming written words into finger strokes at the maximum speed with the minimum effort.

Removed from the heat and fumes of molten metal, undisturbed by mechanical difficulties, the keyboard operator uses a machine as trouble-proof as a typewriter; his mind is concentrated on copy and he cares no more for the problems

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of casting than if he were telephoning to a type foundry.

He is continuously producing new matter, he is never interrupted to set correction lines or author's alterations, he wastes no time setting matrices by hand from a "pi-box," for there are no mechanical limitations to his composing machine. He hits the keys—that's all.

There are no "back-tracks" to his machine to correct matter previously set and, *therefore, he never changes his machine* except for a new job in different face or measure; *any change he makes quicker than a compositor can set his stick and put up a pair of cases.*

So long as there is copy on the hook a Monotype keyboard operator is in the production column, and when there is no copy, a "dark" keyboard means that but \$650.00 worth of machinery is idle.

The Monotype casting machine, controlled by the ribbon perforated at the keyboard, automatically does the mechanical work of composition, transforming the brain work of the keyboard operator into brand-new type set in justified lines.

The casting machine is as fully automatic as a rotary press. It never asks questions about style, never stops to decipher bad copy, never argues with the proof-reader; its metal fingers never grow weary, and it has no brain to become fagged. It is the mechanical perfection of "stick-at-it-iveness," *as efficient at midnight as at midday.*

When a take, short or long, a paragraph or a galley, is finished the casting machine stops and signals for more work. The attendant puts on a new ribbon and starts the machine. *Continuous production.* Why, while the finished galley is being taken off and carried to the galley rack, the casting machine has made several lines which it holds on its shelf until the new galley is put in place.

As the casting machine is never used for corrections or alterations, as no work ever "back-tracks" to it, changes in measure, face and point size are made only before starting a new job different from the job just finished. Note this: Not only can the casting machine be changed from one job to another more quickly than any other composing machine, but also,

because it is never changed for corrections and alterations the nonproductive time of changing the Monotype is negligible.

The casting machine is unique, for—and in this respect there is no machine like it in the world—the printer sells its product as a composing machine to his customers, and he uses its by-product, type for the cases, to make his hand compositors more efficient. Therefore, there can be no nonproductive time for a Monotype casting machine; if there is no copy "on the hook," no matter to compose, it makes type for the cases to increase the efficiency of the hand compositors.

The word Monotype means much more than a composing machine, it denotes a complete system of composing room efficiency based on the use of the Monotype both as a composing machine and a type caster; for the Monotype co-ordinates the machine work and the hand work of the composing room. Printers are too prone to think only of the economies to be effected by the use of composing machines, overlooking the fact that there are more hand compositors employed today than ever before in the printing industry and that in the average composing room the hand workers outnumber the machine operators at least four to one.

In making money in business the department is the test, and the *continuous production in the composing room that earns real money is the continuous and uniform production of completed pages locked up*, to print from direct, or to electrotype or to stereotype. The production of uncorrected matter on the galley of a composing machine is but an insignificant part of the total work of the composing room.

As a means of increasing the efficiency of a whole composing room, of approaching nearer 100 per cent. continuous production, the Monotype stands alone. In the composing room that uses Monotypes, corrections and alterations of matter previously set are made by hand compositors using type cast on the Monotype, so that the original composition, the office corrections and the author's alterations proceed simultaneously, without friction and without "back-tracking."

The saving of time and the saving of temper that result from the Monotype system of cor-

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rections, the elimination of "back-tracking" to the composing machine for corrections and alterations, the protection of the Monotype keyboard operator from these wearying interruptions; these indirect savings are far more valuable than the savings in cost that come from making corrections with a case of type instead of a costly slug composing machine, whose operating expense amounts to more than double the wages of its operator.

A RUSH JOB! Time it yourself from copy to form. Just as the copy is cut in short takes, three or four lines, just so do these short takes go from the keyboard to the casting machine and, as fast as the matter is cast, it is read, and then corrected by a hand compositor. The Monotype operator has just set the last word of the copy, the casting machine is right behind him and his last take is read and corrected in the form which, a minute or two after the last key was struck, is locked up and is on its way out of the composing room.

Suppose the composing machine operator had to make his own corrections by setting new lines:—when he finished the original composition he would start to set these correction lines, and when these were finished they would be placed in the galleys and the matter read. Then the composing machine operator would set any new lines to correct mistakes in the correction lines and when these were set, and

not until then, would the job be locked up and the composition finished.

In short, *continuous production results from the Monotype system of composing room practice, because where the Monotype is used each operation connected with sending a form to press, or to the foundry, is completed satisfactorily without any possibility of this work interfering with other operations.* Thus, the keyboard operator does the technical part of composition uninterrupted, the casting machine does the mechanical part undelayed, and the hand compositor makes the corrections and the inevitable alterations undisturbed. *Continuous production from each of these team-workers—one handling of the copy by the keyboard operator, one handling of the matter by the casting machine, one handling of the galley by the hand compositor.*

The Monotype system is the four-track air line to quick production of forms complete, for the press room or the foundry. Composition, casting, corrections, alterations, proceed simultaneously on the same job. There are no delays, no friction, no interference between workmen, because each man has his own share of the total production and there is never any back-tracking or side-tracking. The Monotype system means not only continuous production from the composing machine, but it means even more—continuous production from the composing room.

WHILE our experience has proven conclusively that we can operate Monotypes more efficiently than we could line casters, perhaps the greatest advantage of all has been the increase in our ability to sell. All we have to say is "we have Monotypes" and we immediately get consideration.

From a New England Monotype user.

MONOTYPE

Combination Lining Gage and Eye Glass

*"Too much stress cannot be placed upon the importance of lining up accurately. *** The owner of a Monotype is the proprietor of a type foundry and he should insist upon the proper inspection of the product of his foundry." From "THE MONOTYPE SYSTEM."*

THIS new lining gage combined with the type founders' eye glass is the result of a careful motion study of lining up, and will be appreciated heartily by all operators. Not



only does the new gage insure accuracy, because, since the eye glass and knife edge move together, it is impossible to get a false reading by looking at the glass from an improper angle, but also this new tool saves unnecessary motions, for the operator picks glass and gage up together.

No time is lost focusing the glass and gage, because once the focal distance is adjusted to suit the operator's eyes this adjustment is maintained.

The graduations on the micrometer screw of the lining gage are the same as the micrometer screws for adjusting the centering pin. Thus, directly from the reading of the lining gage the operator moves the micrometer screws the exact distance required.

The lining gage is furnished with a plush-lined case, which holds the gage and eye glass in position properly focused ready for use without any adjustment. Space is provided in the case for nine line standards. Price of improved lining gage with eye glass holder (not the eye glass), complete in plush-lined case, \$15.00.

In line with our policy of sharing our improvements with Monotype users we will exchange old-style gages for the improved gage for \$10.00. As the new gage saves time and promotes accuracy it will very quickly pay for itself.



The Monotype Ribbon All "Velvet"

AN interesting use of the Monotype ribbon comes to us from one of the large Eastern colleges that has its own printing department. Last year the department produced for the use of the students a book on "Electricity" that proved so popular that it was republished by a Boston publisher, and for this new edition the composition was done in Boston from the ribbons used for this work when first published.

Monotype users appreciate the value of saving ribbons for jobs that are liable to repeat, and for repeat orders the ribbon, like type for the cases, is a by-product of the Monotype composing machine. For pick-up, the Monotype is velvet.



At the present time over a billion pounds of white paper are consumed for newspapers every year. As soon as a child is old enough to read, it begins to prepare the way for an increase in the consumption of white paper.—*The Publisher's Guide.*

“A Bit of History”

From “Pep”

The House Organ of the Leicht Press



Emil Leicht

WAY back in the “sixties,” Joseph Leicht, the founder of the Joseph Leicht Press, was a passenger on one of the old river steamboats that stopped at Fountain City, Wisconsin. The little village looked good to him, and, being a printer by trade, he applied for a job on the little German paper which was one of the institutions of the town. Mr. Leicht was successful from the beginning, and within a year became the owner of the paper.

In time he found the little village too small for his ambition, so, taking his family and worldly goods, he loaded them on a little packet bound for Winona, Minnesota. Arriving at Winona, he started a German paper with the usual small job printing department connected with newspapers of that day, although his editorial experience led him to develop the newspaper end of the business.

In 1888 he proceeded to teach his son the art of “sticking” type, to wash rollers and all the other print shop jobs. And here is where the Joseph Leicht Press came into being.

The newspapers, job plant, editorial rooms and business office were all in one room. On the editor’s busy day the unfortunate who came in with a job of printing was told to come around some other time when the momentous work of getting out the paper was not occupying the

editors’ attention, for they, in their zeal to get out a good paper, supposed everybody knew, or ought to have known, that publication day was no time to bring in a job of printing.

The son foresaw the possibilities of the job printing end of the business. Perhaps he saw in a measure the great part the printing press was to play in the development of business. At any rate he proceeded to organize the little shop and started by “ditching” the editors, or rather elevating them to the second story where they would not interfere with a customer who happened to be unfortunate enough to bring in a job on their busy day.

It was a good combination—Leicht, father and son. What the one lacked the other seemed to have. The son was Emil Leicht, the present head of the Joseph Leicht Press. Raised in a printing office and coached by his father—a German craftsman of the old school who did things and did them well—he had the opportunity to

learn every part of the trade thoroughly, therefore the little print shop of the Leichts succeeded and grew amazingly.

From time to time labor-saving machinery and equipment of every description were added to the different departments. The Monotype as an ideal factor in efficiency and complete com-



Fountain City, Wisconsin

MONOTYPE



Home of the Leicht Press, Winona, Minnesota

posing room service was first brought to our attention in the Fall of 1910. We had formerly looked upon the Monotype as a machine for intricate tabular work, a composing machine for a printing office which handled railroad tariffs and work of that nature. We had several slug casting machines which were giving fair satisfaction on certain classes of work, but these, of course, had their limitations.

We were most fortunate in installing the Monotype, for with it we get quality and production. The appearance of our work has been greatly improved—advanced, as it were, a few grades into a higher class. We are today producing a quality of printing which would be impossible to produce with any other composing machine than the Monotype.

A revelation to us was the speed of the Monotype on straight matter, for we were under the impression that nothing could beat the slug method for speed. We are agreeably surprised to find that we are getting a greater production on straight matter from the Monotype than we ever were able to get from the slug composing machine. In addition we gain time when it comes to corrections, as the work of the Monotype caster is not interrupted on account of corrections, as all corrections are made by hand at the case, leaving the machine free to run on new copy. We have also cast up tons of type and spacing material, which means a big saving in foundry bills.

We can't see how it would be possible for us to get along without the Monotype today, in fact, we feel as if we would rather go out of the business than to again run a printing plant without the Monotype.

The business succeeded primarily because of the thoroughness of the knowledge of its founders. But the ability of Mr. Leicht to surround himself with an efficient organization had much to do with its success.

The personnel of the present organization includes men of wide experience in the various departments of the business. The force of workmen is under the most careful supervision of the foremen of the various departments.

Two years ago a model fireproof building was erected. Four stories in height, lighted on three sides, it is admirably planned for the requirements of the business.

With such splendid facilities and efficient organization, the Joseph Leicht Press today, after an existence of thirty-three years, is the most modern general printing plant in the Northwest and is in a position to fill any order for general printing and execute it efficiently, correctly and economically.



Monotype Exhibited at Graphic Arts Exposition

THE International Book Trade and Graphic Arts Exposition was opened in Leipsic by King Frederick August of Saxony on May 6th. The exposition is the largest and most comprehensive of its kind ever held.

The exposition is held in celebration of the 150th anniversary of the Royal Academy of Graphic Arts and of the book trade at Leipsic. Foreign nations have taken a very lively interest. In the American exhibit the Government Printing Office at Washington is represented, and in the Typographic Division the Monotype is represented by an operating exhibit, with an extensive library of books and all kinds of catalog and commercial printing composed on the Monotype.

The main building is given up to the German book trade and it fully illustrates all the industrial and manufacturing processes of printing and bookmaking.

One of the curiosities of the exposition is a paper mill, 200 years old, for making hand-made paper?

Monotypes in Foster's Daily Democrat Dover, N. H.

"DO YOU know that's the very thing I like about the Monotype," said the Hon. George J. Foster, of *Foster's Daily Democrat*, Dover, N. H., in speaking to the writer about Monotype versatility. As Mr. Foster spoke he took from his desk the *Annual Report of the City of Dover*, a book of over 400 pages, which he explained had been composed on their two Monotypes last month, in addition to their newspapers, without any inconvenience whatever.

"We have quite a volume of job work every month, beside our publications, which at times require quick changes, along with quality of production," said Mr. Foster. Continuing he said, "Frequently we are called upon to print a poster or a large circular requiring quite an amount of display type, which we can quickly cast from your matrix library, 'dumping' it all in the melting pot when we are through, which of course, means a big saving in type foundry's bills, in addition to the saving in floor space.

"When we first considered the change in composing machines for our office, we realized that what we needed was versatility. Our product was not only straight matter, but consisted of miscellaneous job work and tabular composition of the better class—we selected the versatile machine, the Monotype."

The two Monotype equipments were installed in the *Democrat* office a little over four years ago. The installation of these machines did not mean the bringing in of help from the outside to operate them. Mr. Foster's son, Mr. Arthur Foster,

was taught to take care of the two casters by one of the Monotype Company's inspectors. One of the two young ladies who operate the keyboards was taught in the plant. The other one, from a nearby town, had some experience in that line before. These two keyboard operators at present writing are very proficient on any kind of newspaper, book or tabular composition.



Sectional View of the Composing Room and Keyboard Department of the Foster Plant.

Besides a considerable amount of job work the *Democrat* office prints three newspapers: *Foster's Daily Democrat*, an eight page paper; *Foster's Weekly Democrat*, an eight page paper, and a four page college weekly. This makes a total of sixty pages per week, apparently a remarkable amount for two composing ma-

chines, but easily handled by the two Monotypes. The average output is 80,000 ems a day.

The foreman of the composing room, Mr. Place, is a compositor of the old school. When the writer talked to him he had only words of praise for the Monotype, and upon being asked how he liked to handle Monotype type, Mr. Place said he has been in the printing business thirty-five years and would rather handle Monotype type than any other kind he knows of.

In the composing room of the Foster plant there can be found case after case of Monotype type which has been cast up from matrices furnished through the matrix library.

The circulation of the *Daily Democrat* is about 4000. Going into details regarding the newspaper, one might say that the *Democrat* office is run in about the same way as a Metro-

Continuous Production

DIVIDE the work of the composing machine into its parts (a) setting the matter, (b) casting the printing surface from molten metal. Consider now the two kinds of composing machines:

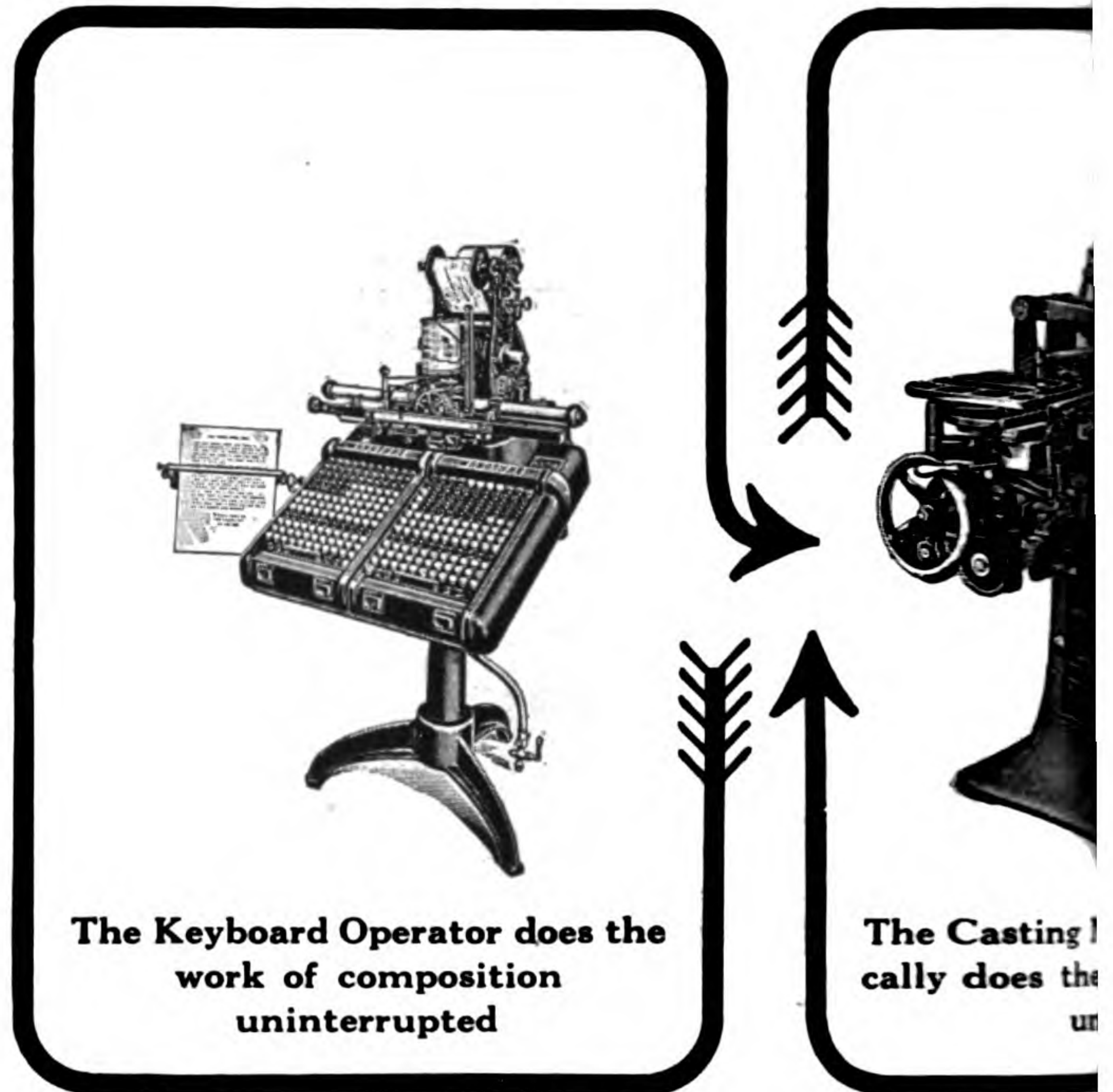
In the slug machine the typographic operation of setting the matter and the mechanical operation of casting the slugs are combined in one machine.

Since a chain is no stronger than its weakest link, the slug machine can be no more productive than the least productive part of its operations.

The Monotype separates the two operations of type setting and type making; the keyboard sets the matter and the caster makes the sharp, deep-cut type in automatically justified lines.

The keyboard is as simple, as trouble proof as a typewriter. Its operator gives no thought to the mechanical problems of casting; he is annoyed neither by fumes of gas nor demands to stop work on live copy to correct or alter other jobs. *He changes his machine only if his next job is different from the last, and any change—measure, face or point size—takes less time than to put up a pair of cases.*

The casting machine is as automatic as a rotary press; bad copy or difficult matter cannot reduce

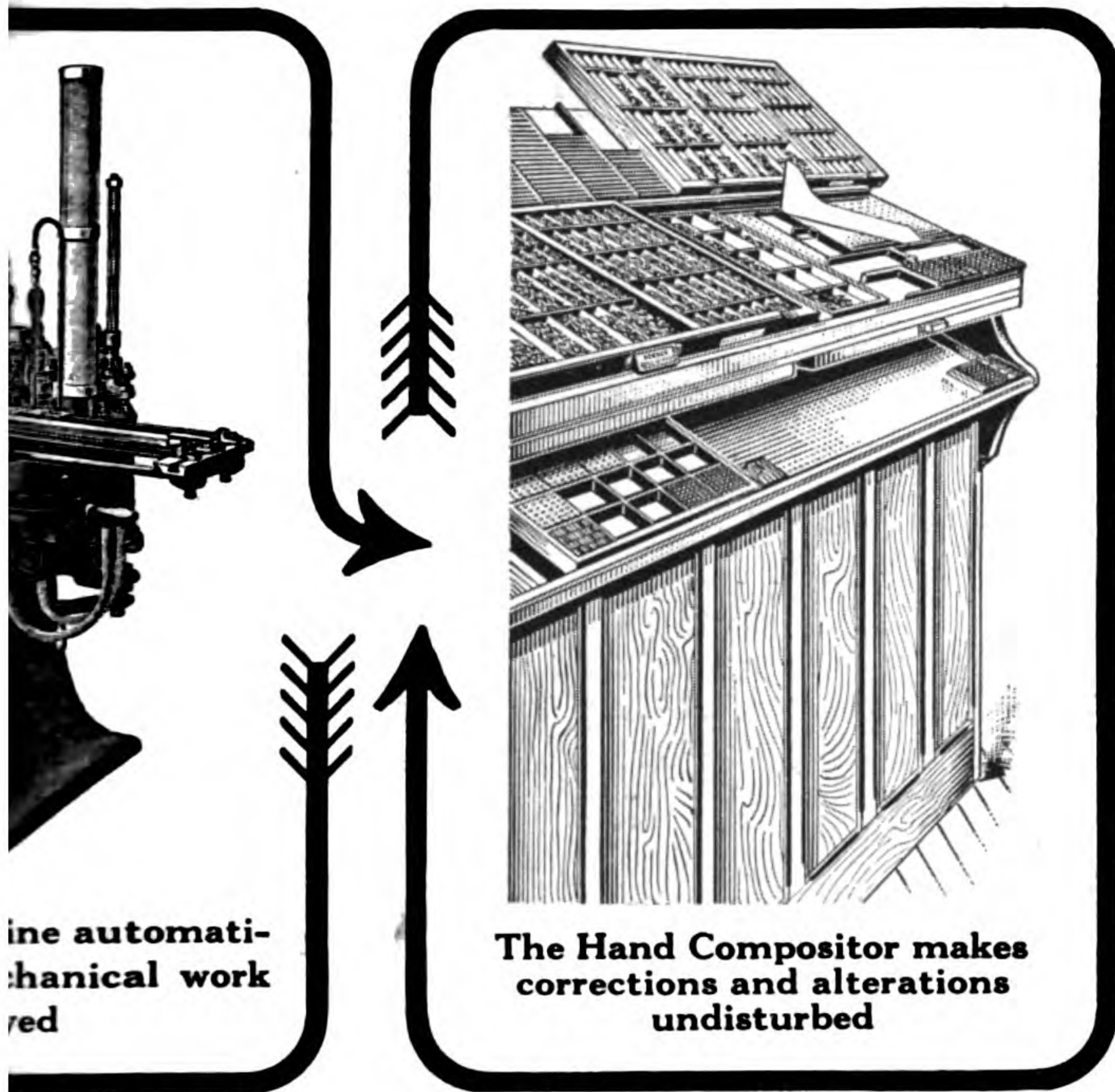


its product. It never gets out of order at midnight as at midday.

The hand compositor set on the Monotype never "back-tracks" for a new slug to make a letter or punctuation point.

In short, any interruption of all of a slug machine by the Monotype. Bad copy is the operator's fault but it cannot be corrected by the keyboard operator neither can the casting machine solve casting problems.

n — No Back-Tracking



You can't stop the return from money invested in a Monotype. If there is no copy only \$650 worth of Monotype—the keyboard—is idle; the caster turns idle time into new type; *the by-product of the Monotype composing machine is type for the cases*, the value of which pays a good return on the investment.

Maximum Production results from Continuous Production—the tortoise in the old fable was the first efficiency expert. The Monotype solves the whole problem of the composing room because—

is weary; it is as efficient in correcting or altering a job as if you wait for anything; he does the composing machine a correction of a single letter. In a delay or accident stops you can't stop all of the work slow up the keyboard affect the caster, and the operator knows nor cares about

It enables its operator to work without interruption.

It supplies the hand compositor with the equipment—type—he must have to do his work efficiently.

It makes this new type so cheaply that it costs less to use new type than to distribute old type.

It systematizes the work of the whole composing room; new composition, corrections and alterations proceed simultaneously without friction.

The Monotype eliminates back-tracking.

Always on Live Copy Type Caster

MONOTYPE

A Good Sign of Southern Progress

politan daily, but, of course, everything is handled on a much smaller scale. All straight matter for the news columns, headings and ad work is taken care of by their Monotypes. The news matter is cast up in 13 pica columns and is run off the casters on nine inch galleys. It is then proved, corrected, and made up into pages. The forms are sent down to the first floor, where they are stereotyped and printed.

One has but to read the accompanying letter, or better still, talk to Mr. Foster, to learn that he is pleased in every particular with the method of doing composition in his plant, and takes the quality and quantity of the output as a matter of course, for he appreciates the capabilities of his composing machines.

DOVER, N. H., MARCH 11th, 1914.

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

Gentlemen: It gives me a great deal of pleasure at this time to again express my favorable opinion of the Monotype as a practical and efficient machine for handling newspaper as well as job work.

I consider that we are able to, and do turn out a larger volume of matter on our two Monotypes than we could on any other two composing machines, and besides, we have the added advantage of superior quality which the Monotype gives.

Our two machines have enabled us to set up entirely, during the last month, the *Annual Report of the City of Dover*, comprising something over 400 pages, without in any way interfering with the issue of our eight page daily paper.

Thanking you for your many courtesies,

Yours very truly,

GEO. J. FOSTER & Co.

He considers his Monotype investment such an advantage that he often makes use of the fact that he operates Monotypes as an argument in boosting his business, and he describes his plant as the best equipped in southern New Hampshire.



Don't train exclusively with your own crowd. Give yourself a chance to grow wise by dwelling part of the time with afflicted people who do not think as you do. They will give you useful changes of thought, so that you won't get tired of yourself so soon.—*Life*.

THE Winston Printing Company, of Winston-Salem, N. C., have just completed improvements in their new location, in the Starbuck Building on Liberty Street, which makes their plant one of the best equipped printing houses in the state.

A standard Monotype equipment has been installed in their composing room, and all departments of their large and commodious quarters have been conveniently arranged along with the latest machinery for doing printing, ruling and binding of all kinds.

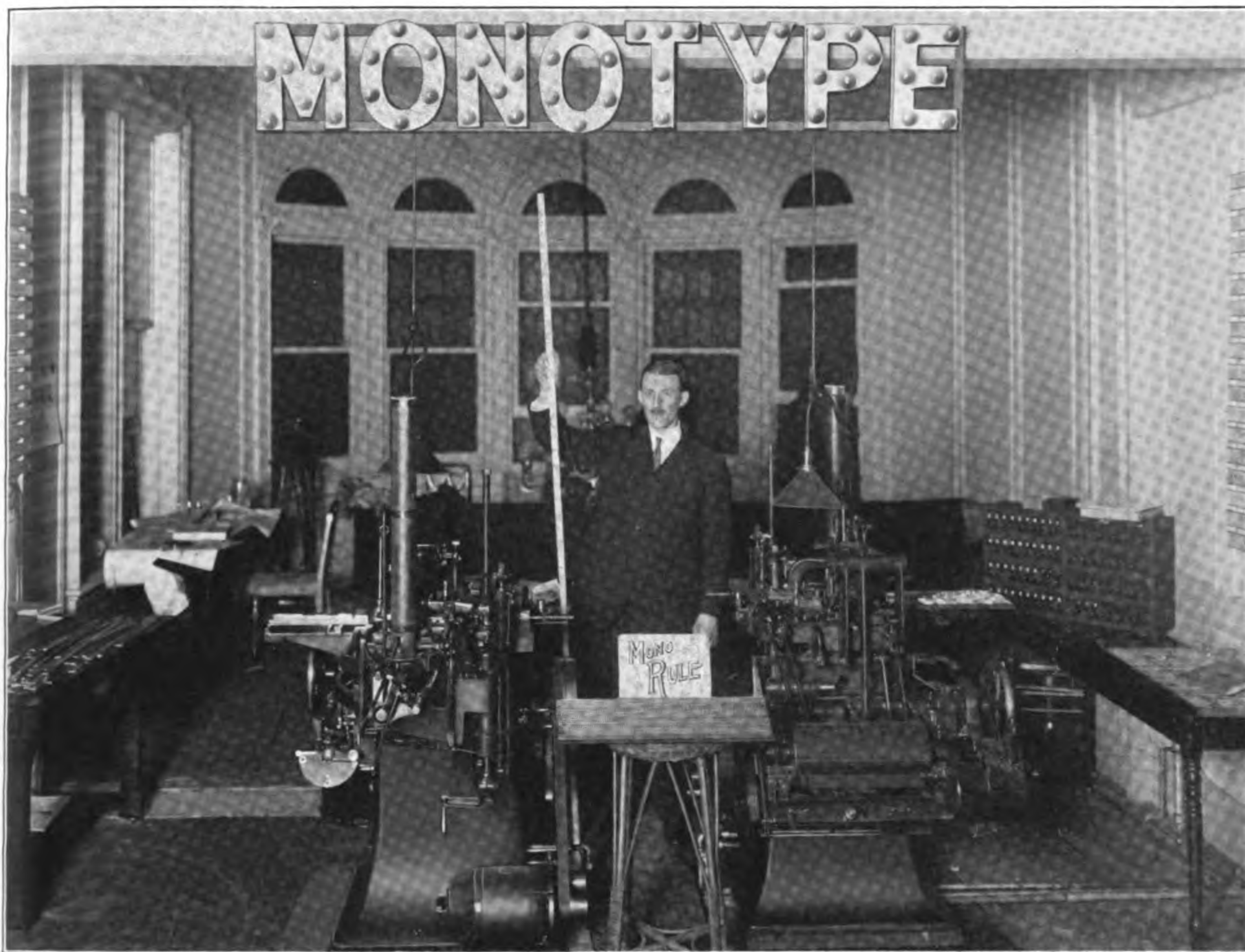
That this progressive Southern plant sees the wisdom and advantages of being able to furnish new type for every piece of printed matter, along with an unlimited supply of display faces, cast from the Monotype matrix library, is apparent from a full page advertisement which appeared in the *Twin City Daily Sentinel* of March 21, 1914, in which they said:

“We have been promising ourselves for some time, that we would tell the public about our equipment, but being kept so busy, we scarcely could find time. We are busy now, have been busy, and are going to stay busy. A new addition to our plant is the wonderful Monotype machine. Every piece of type in this page, including the border, was made on this marvelous machine. We are taking the liberty of reproducing two pieces of printing, selected at random, to show the class of work that is done. We feel that you will appreciate the neatness of the composition done on the Monotype, and are making it a point, that every job that goes out of our place shall be composed of new type.”

The improvements made will make a visit to this office of great interest to printers or users of printing in this section of the state.

Type used in MONOTYPE for May. Text pages: 10 and 12 point No. 34A series. Display ads and headings, Nos. 36, 37, 86 and 175 series, and Monotype borders.

MONOTYPE



Monotype Type Casters casting rule and type at the A. N. P. A. Convention. The operator appears in the illustration, holding a strip of rule, which is eight feet long

Monotype Exhibit at Big Newspaper Convention

ONE of the noteworthy exhibits on the convention floor of the Waldorf-Astoria Hotel, New York, during the convention of the American Newspaper Publishers Association, April 20 to 25, was that of the Monotype in the main hall, showing two type casters, one casting type for the cases 5 to 36 point, and one casting leads and rules in strips.

The type caster equipped with the lead mold was the first in operation outside of the plant in Philadelphia and created a great deal of interest among the newspaper publishers and their mechanical representatives in attendance at this convention. No lead or rule caster has hitherto attempted to cast leads and rules in strips, but galley after galley was produced at this exhibit, cut to lengths of 22 inches and cast at the rate of 32 inches a minute. Some of the

6 point strips which were run continuously through the machine measured from 26 to 30 feet, and a great many representatives of newspapers from all over the country took away with them souvenir packages of nonpareil column rule and different patterns of parallel rule for use in making up page borders, etc. The type cast on the Monotype during the exhibit, especially the sizes from 14 to 36 point inclusive, was said by experts to be of as fine quality and face as any type ever cast by a foundry, and frequently letters 36 point square were broken to show that the type was solid from head to foot.

Specimens of the work of the Monotype rule caster will be printed very soon in these pages, and full details given regarding the price and capacity of the mold.

An Acknowledgment

WE would be ungracious indeed if we did not publicly express our appreciation of the many letters we have received congratulating us on "A Scream and a Howl."

It was our intention to take no further notice of the silly attempt of the Linotype Company to distract attention from the fact that in 1913 twenty-three printing offices superseded slug machines with Monotypes, but the following letter from Mr. Oliver B. Wood, President of the Commonwealth Press, calls attention to a more serious side of this matter:

MR. J. MAURY DOVE, President
Lanston Monotype Machine Company
Philadelphia, Pa.

WORCESTER, MASS., APRIL 21, 1914.

Dear Sir:—

Let me congratulate you on your reply "A Scream and a Howl" to the absurd claims of the Linotype Company in their recent publication. From your point of view, your good-natured answer is admirable, because such advertising only draws attention to the Monotype, and I feel safe in saying that a printer who investigates Monotypes and other composing machines buys Monotypes.

However, there is a much more serious side to this linotype advertising:

Such incorrect and distorted data must inevitably give a very wrong impression as to the cost of composition, and will certainly foster price-cutting and shopping for impossibly low prices.

Most of the master printers' organizations of the country are on record as being squarely opposed to the publication of hour costs by manufacturers of machinery, and the Linotype Company will certainly be most strongly condemned by all who have the interests of the printing trade at heart for the misleading and incorrect use they have made of the data obtained by the National Typothetae.

Yours truly,
COMMONWEALTH PRESS,
(Signed) Oliver B. Wood, President.

In October, 1912, we published the advertisement under the heading "Up-to-Date" in all of the trade papers; we reprint it on the opposite page, because all those interested in bettering printing conditions will say that it is quite as up-to-date as ever.

As for our advertising—nothing succeeds like success—we certainly shall not follow the example of the Linotype Company by engaging in hysterical discussions about costs, by bringing out 57 varieties of models and by selling second-hand machines at one-third their original cost. Employing printers do not look with favor upon the manufacturer who sells Printer "A" a new machine, taking in part payment an old machine, which is then sold to Printer "B," who uses it to compete with Printer "A." Undisturbed we shall continue to follow the policy we announced several years ago, and from which we have never deviated:

"We hold that a manufacturer of machinery owes it to the users of his machines to co-operate with them in obtaining the maximum return from their investment, and that the manufacturer who publishes extravagant claims of low production costs places in the hands of buyers of printing a club to beat down prices of printing, thereby robbing the printer of part of his legitimate profit."

Up-to-Date

MR. W. J. Hartman's address, "The Printer and Supply Man," before the Second International Cost Congress at St. Louis, in October, 1910, expressed so clearly our own views on the relations that should exist between the manufacturers and users of machinery, that we printed this and sent out 25,000 copies. From our foreword to this book, we quote as follows:

"We hold that the manufacturer of machinery owes it to the users of his machines to co-operate with them in obtaining the maximum return from their investment and that the manufacturer who publishes extravagant claims of low production costs places in the hands of buyers of printing a club to beat down prices of printing, thereby robbing the printer of part of his legitimate profit."

The Boston Typothetæ Board of Trade, on December 7, 1911, passed the following Resolutions, which were later adopted by the Ben Franklin Club of Chicago, the New England Cost Congress, the Ben Franklin Club of Cleveland, the Graphic Arts Club of Portland, Maine, and the Middle Atlantic States Cost Congress:

WHEREAS: the machine hour costs collected by the various printing trades associations are no more an indication of the relative efficiency or profitableness of different types of printing machinery than they are evidence of the ability of the proprietors of the different offices from which these figures were obtained, and

WHEREAS: it is impossible to draw any conclusions from these hour costs without complete information as to the conditions under which the machines are operated, the kind of work on which they are used, and the number of productive hours, it is hereby

RESOLVED: that we place ourselves squarely on record as being opposed to manufacturers of machinery using these figures to substantiate claims for low production costs, which not only defeat the very object for which these figures were obtained, but also mislead purchasers of machinery; and be it further

RESOLVED: that advertising machinery on the basis of "decrease your costs, make lower prices to get business," etc., is detrimental to the printing industry and should be discontinued by all parties selling machinery.

**The Monotype is as Up-to-Date and as Helpful to Printers
as the Selling Methods of the Monotype Company**



**Lanston Monotype Machine Company
Philadelphia**

First published October, 1912.—See opposite page.

14 Point No. 1501

NO NEWSPAPER OFFICE

Has an efficient composing room without an abundant supply of leads and spacing material at all times

\$1234567890

18 Point No. 1501

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

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A full font contains 81 characters as listed above

24 Point No. 1501

THE MONOTYPE LEAD MOLD

Will make leads of the proper length with wonderful rapidity

\$1234567890

30 Point No. 1501

A STANDARD UNIT

It can be attached to any machine now in your plant

\$1234567890

36 Point No. 1501

NEW LEADS

May be used for each job

\$1234567890

MONOTYPOGRAPHY

SPECIMENS OF MONOTYPE COMPOSITION PRINTED
FOR PROFIT BY MONOTYPE PRINTERS



Some of the catalog printers of today might well study the methods of the Cargill Company, of Grand Rapids, Mich., who are turning out some of the best catalogs printed in this country. Three masterpieces of the catalog art recently completed by this concern are: *Industrial Works*, *Locomotive Cranes*, for the Industrial Works, Bay City, Mich., *Corsets de Luxe*, and *Correct Corsetry*, for the American Lady Corset Co., of Detroit, Mich. The first named book, which was designed primarily to show the use and labor-saving advantages of locomotive cranes in general, and Industrial Works Cranes in particular, contains 56 pages, 9x12, composed in Monotype No. 150A series, and is printed throughout in black, with a combination line border on each page printed in light green and light brown, enclosing the text and superb halftone illustrations. The heavy dark brown antique cover stock has been stamped in gold with a border and trade mark in brown. *Corsets de Luxe*, is composed in Monotype No. 37E series, and printed in black on a heavy buff stock, with marginal illustrations in light brown. The full page illustrations—"Frenchy" perhaps will best describe them—are lifelike in color combinations. The engraved cover design has been printed in three colors on an imported hand made cover stock. *Correct Corsetry* also features the No. 150A series, and is printed in black on a heavy cream colored stock. The illustrations from wash drawings, and well arranged text, are enclosed in wide marginal borders printed in buff. The cover, which is a buff antique stock, is printed in red and black.

The Evolution of a Building Lot, is the title of a very handsome 50 page book, describing the growth of The Travelers Insurance Company, Hartford, Conn., from 1863 to 1913. A number of pen drawings of the buildings, the office, and the executive heads of departments, are tastefully worked into a most interesting history of the site upon which the addition to the Travelers Building now stands. This book, composed in Monotype Scotch series, is a monument to the Travelers Press, the private printing department of this great concern.

We have received from the Con. P. Curran Printing Company, St. Louis, Mo., a catalog of large dimensions, containing 128 pages and cover, printed and bound for the Brown Shoe Company of the same city. The illustrations of shoes, many of them printed in the various colors of the leather, are tastefully arranged in engraved borders. Monotype faces Nos. 37, 79 and 86 series feature this elegant publication.

The Printing Department of the Metropolitan Life Insurance Company are turning out excellent specimens of ruled form work, composed and cast at one operation on their Monotypes. These forms are equal in every respect to forms which are usually handled in two printings on the press, from new brass rule. This, of course, means the saving of the expense for the rule and the additional press work.

A decided advertising novelty, a reproduction of which is shown herewith, comes in the form of a desk weight, from Westcott & Thomson, Philadelphia, who make a specialty of Monotype composition and electrotyping for the trade.



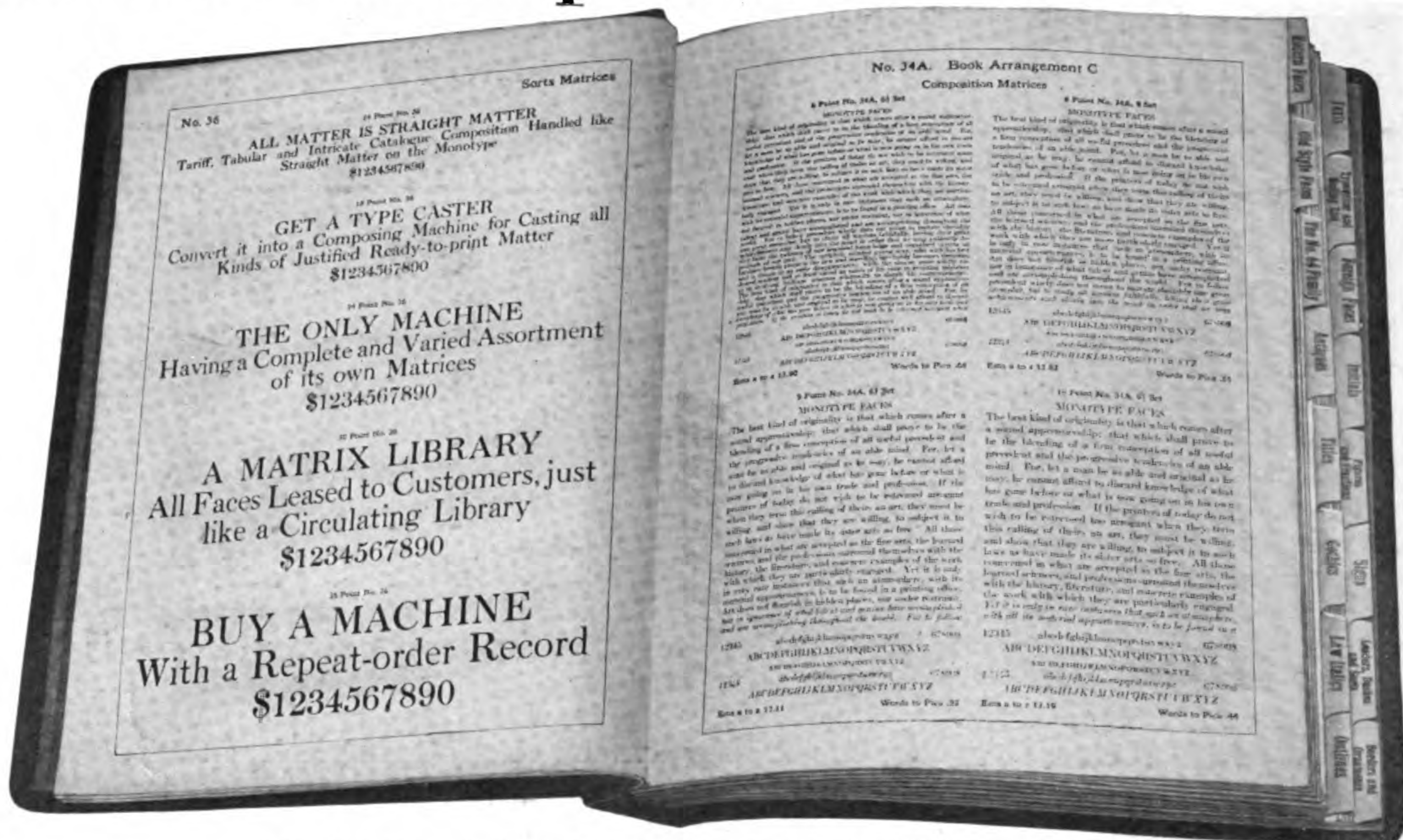
A most complete specimen book of Monotype faces and borders, comes from Edwin C. Bruen, Inc., 61 Barclay Street, New York, who furnish Monotype composition to the trade. The book contains 47 leaves of Monotype faces and borders. The mottled light brown cover stock, printed in gold and black, with raised surface letters and border to give embossed effect, which they also make a specialty of, makes a very striking book.

Physical Culture was one of the excellent Monotyped magazines in the 36A series, we were unable to make space for in the pages "Some Monotyped Magazines," published in MONOTYPE for December, 1913.

The Typotect, an interesting and original house organ, comes from the McQuiddy Printing Co., Nashville, Tenn. The name *Typotect* was coined by Mr. Gordon of this concern.

S. C. Toof & Company of Memphis, Tenn., have favored us with a very handsome engraved invitation to their Fiftieth Business Anniversary.

Index Your Specimen Book—Free



Monotype loose leaf specimen book showing (at right) the new index tabs for classifying Monotype faces, figures, borders and special characters.

Keeping your Specimen Book up-to-date means that you will find the face you want when you want it.

MONOTYPE users, publishers, advertisers and buyers of printing who use the Monotype loose leaf specimen book for reference, are requested to send their books to the Philadelphia office and we will insert the new index tabs with celluloid tips which divide the Monotype matrix equipment into the following groups of faces:

**Modern Faces
Old Style Faces
The No. 64 Family
Antiques
Titles
Gothics
Law Italics
Outlines**

**Texts
Typewriter and Mailing List
Foreign Faces
Initials
Figures and Fractions
Signs
Leaders, Dashes and Sorts
Borders and Ornaments**

While reclassifying the faces now shown in your book, we will insert specimen sheets of new faces in complete series, and separate proofs of additional point sizes which have been added to some of our present series of faces. These new sheets embrace a total of 86 fonts. There will also be included new sheets showing Monotype leaders, dashes, and other special characters.

Send your specimen book to us by prepaid express. We will prepay its return to you.

Lanston Monotype Machine Company
24th and Locust Streets
Philadelphia