

MONO TYPE

*A Journal
of Composing Room Efficiency*

Monotype
Continuous Production
Insures
Maximum Efficiency

S.H.

LANSTON MONOTYPE
MACHINE COMPANY
PHILADELPHIA

Does Every Printer Know—

THAT every Monotype is a type caster—and that over 5000 of them are daily turning the printers' idle time into money—Type for the Cases?

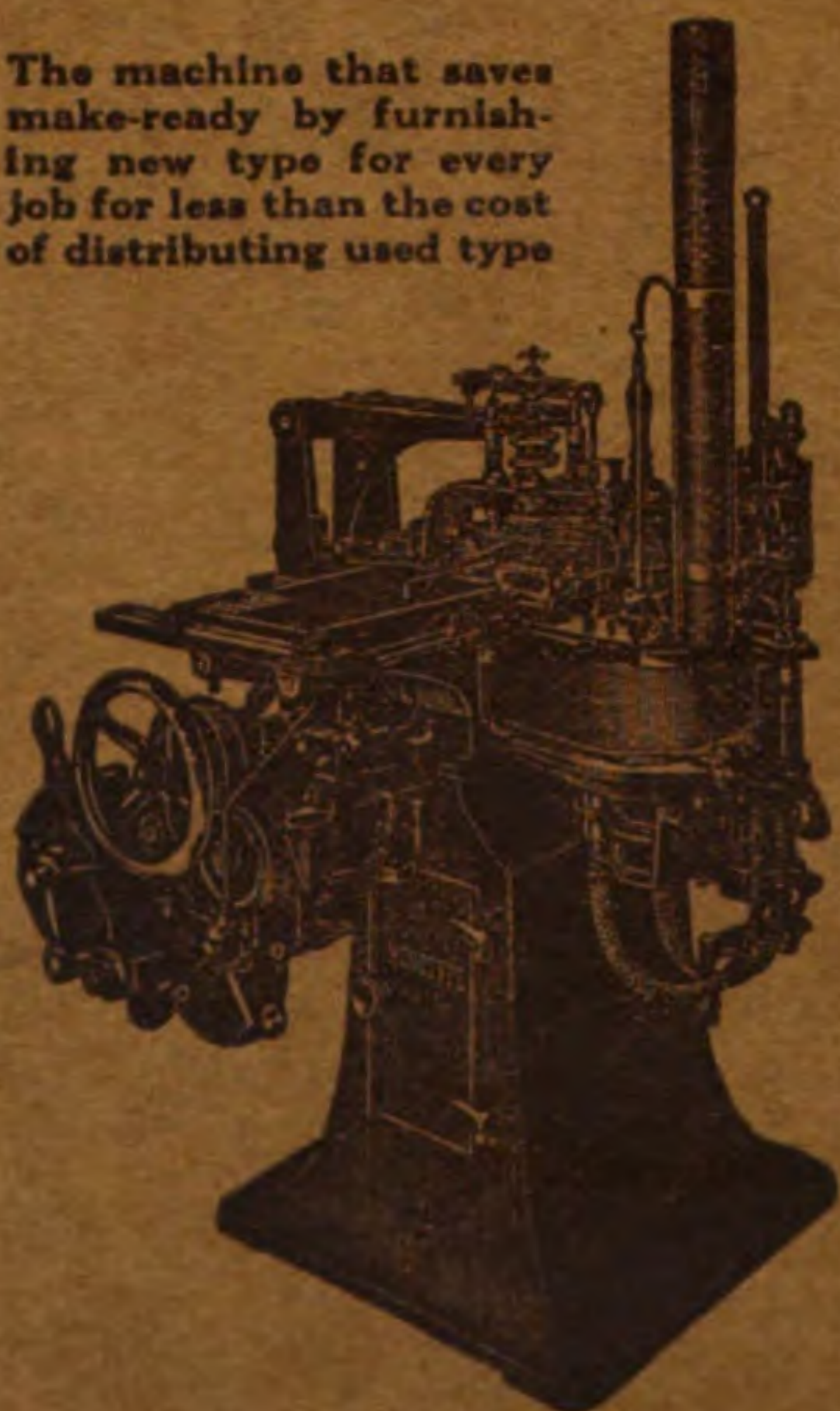
THAT fonts of matrices cost less than fonts of type, and that our Type Caster doesn't cost as much as you think?

THAT speed and economy on the big jobs, with beauty and legibility of type faces, do not limit the usefulness of the Monotype composing machine?

THAT the Monotype will make every minute of the day profitable, casting type for the cases from an unexcelled Matrix Library of over 1100 fonts to choose from?

THAT the Monotype will cast type, ornaments, borders, quads and spacing material from 5 to 36 point?

The machine that saves make-ready by furnishing new type for every job for less than the cost of distributing used type



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.

PUBLISHED MONTHLY BY

LANSTON MONOTYPE MACHINE CO.

VOL. II, No. 3

PHILADELPHIA

JUNE - 1914

Some Notes on Composing Room Efficiency

"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." And this: "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 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." This also: "The continuous production in the composing room that earns real money is the continuous production of completed pages locked up to print from. 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."

THE remarkable increase in the production of hand compositors that comes from supplying them with all the type they require to work efficiently has stimulated Monotype users to the further study of composing room methods. The printer who has seen the saving of time and energy that results from supplying each compositor with his own cases of all the faces he uses; the printer who has plugged the leak of distribution by eliminating distribution, does not sit down and cry for new worlds to conquer. Having seen the "sink-hole" of the business changed to a highly profitable department he hustles to apply efficiency methods to other operations in his composing room.

Efficiency begets efficiency, so he no longer tolerates making up on a frame, or the needless tying up and untying of pages. We here record some of the efficiency helps that have been devised by Monotype users.

Undoubtedly one of the most helpful recent articles on composing room efficiency is *Make-up in the Book and Job Office* by Mr. Wisotzkey, of the Maple Press, published in MONOTYPE. Because of the great demand for this common-sense analysis of the whole problem of make-up, we have reprinted this in pamphlet form and will furnish copies on application and also

detailed drawings for this make-up table, shown in illustration on page thirty-four.

Briefly, Mr. Wisotzkey's system for eliminating "back-tracking" in the composing room centers around his special make-up table shown in Fig. 1. Among the many advantages of this are: (a) it is of the proper height to enable the make-up to work in a natural position without strain or fatigue; (b) with eight galleys spread out before him the make-up gets a "bird's-eye" view of his work and can plan it so that the minimum amount of work will give the desired result; (c) the space for galleys of folios, running heads and cuts is a great convenience.

Mr. Mayo-Smith, of the Plimpton Press, where order and system have been reduced to an exact science, has applied a characteristic improvement to this table. Attached to the front side is a rail, parallel with the top of the table, and a wooden box, for dead-wood and used type, slides along this rail so that since the box is always under the make-up's hand, he drops type in it instead of on the floor. Since it costs money to clean type metal it saves money to keep type off the floor. Of course this box is complete in every detail; the bottom is a slide and beneath this is a chute so that to dump this type, pull-out the slide.

Those who had the inspiration of hearing the

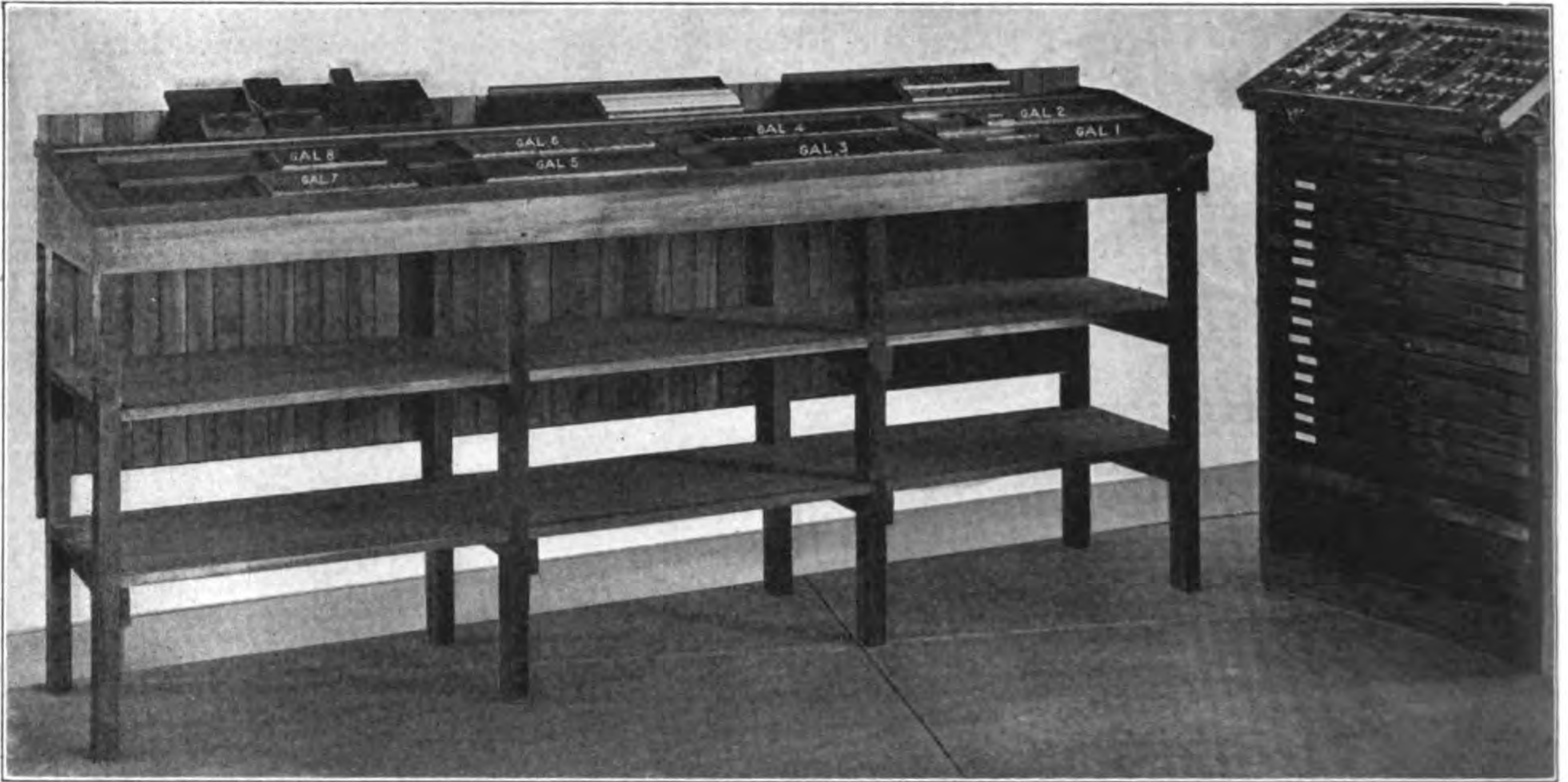


FIGURE 1.

THE WISOTZKEY MAKE-UP TABLE

This simple and inexpensive piece of composing room furniture will pay for itself many times a year. Note especially that it is considerably lower than a type-stand, so that a man may work on make-up without the strain of reaching up. Also note the slight angle of the top, enough to keep type in position, but not enough for galleys to slide. This table can be made by any carpenter from the detailed drawings we will gladly furnish

paper on Scientific Management by Mr. Kendall at the last Typothetae Convention naturally expect to see much on a visit to the Plimpton Press, and indeed they see even more than they expect.

The Plimpton Press has almost succeeded in taking page cord out of the printing business, and their results show that cord is even more costly than red tape.

As pages are made-up on the galley they are separated by a piece of furniture about an inch wide, two or three pages to a galley, depending upon size. Page proof is sent out in strips, two or three pages to a strip. The pages are thus held on galleys until after all author's alterations have been made, when they are tied up by an apprentice, simply to

facilitate placing them in the chases. The advantages of making page corrections on a galley holding three

pages, so that space may be gained or lost with the least amount of work, are too obvious to need comment.

To illustrate the attention given to details at the Plimpton Press note this: The keyboard operator receives properly prepared copy and complete job instructions, which include the number of lines to put on the galley, determined by the number of lines to the

page; thus, the matter comes from the caster room with two pages or three, as the case may be, on the galley; a simple application of common sense that saves a surprising amount of lifting by the make-up.

The most important part of the Plimpton Press make-up system, invented by its superintendent, Mr. W. Barter, is shown in Fig. 2.

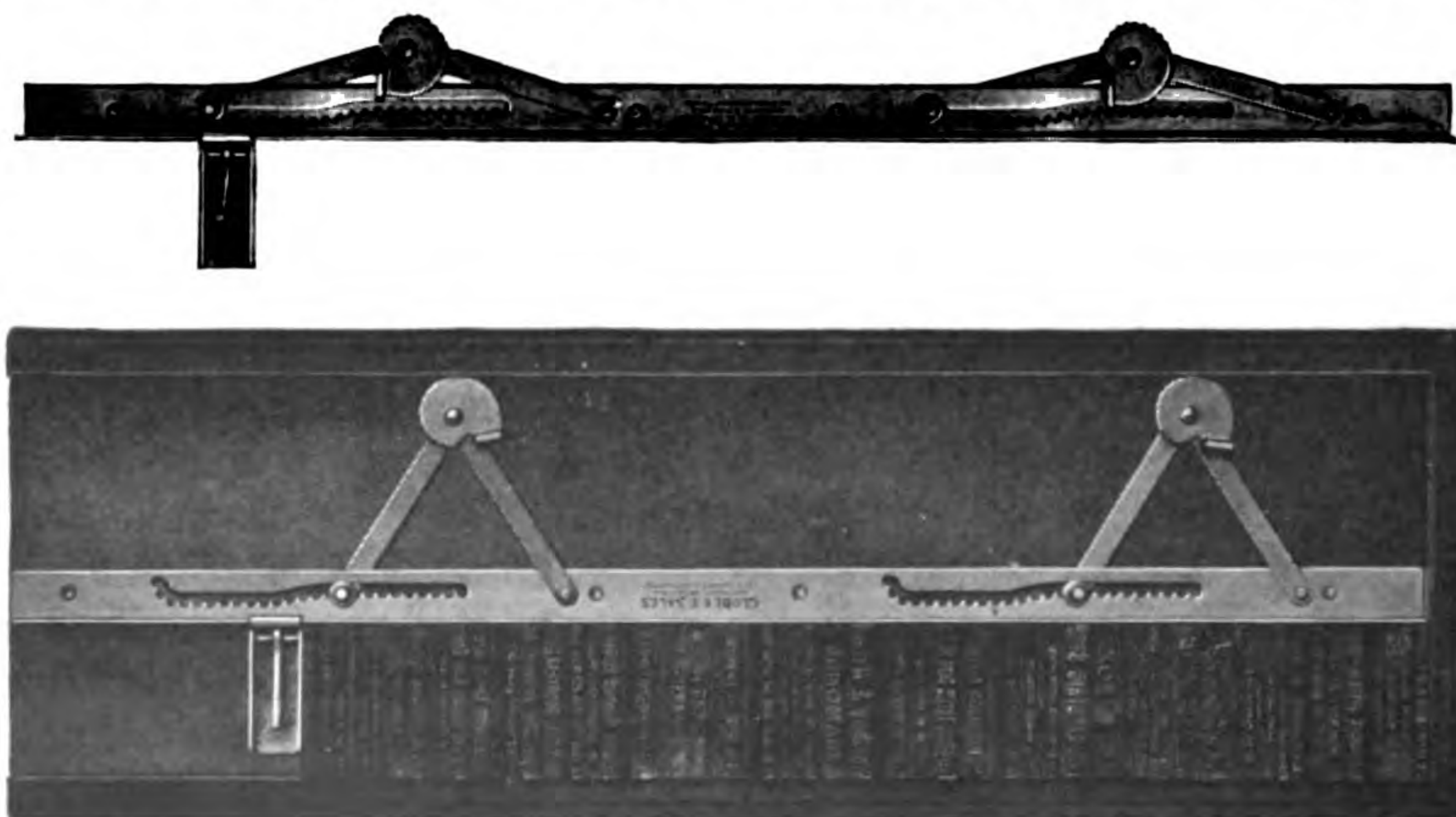


FIGURE 2.

The Globe Galley Lock—a combined side stick and foot piece made of pressed steel and adjustable for different width pages. Manufactured by the Globe Equipment Efficiency Sales, Norwood, Mass.

The Globe Galley Lock is a combination of a side stick and foot piece that has many advantages. One motion places the complete lock on the galley, where it is very

quickly adjusted for any width page. Thus, there is nothing to lose, nothing to hunt for, and nothing to wear out, for the lock is made of pressed steel. Each galley, before leaving the caster room, is locked up with the Globe Lock, which remains with the galley until the pages are tied up.

Of course, the first cost of the Globe Galley Lock is more than an ordinary side stick, but since it is a fundamental principle of scientific management that saving motions is the same as saving money, its value is evident. This is the age of metal composing room equipment, and in lots of one hundred these Galley Locks cost but fifty cents each, with an additional discount for still larger quantities.

Of course the Plimpton Press method of keeping pages on galleys until lock-up, requires a large equipment of galleys; this plant now buys pressed steel galleys exclusively.

The search for a cheap "home-made" galley for use in offices where much matter is kept standing, has disclosed two most ingenious money savers; while galleys with bent sides like these are not true enough to use advantageously on the casting machine, they are just as good for storage as the most expensive brass galleys.

Fig. 3 shows a galley invented by Mr. Smith of the John P. Smith Printing Co., of Rochester. This is made of No. 23 gage (Brown & Sharpe) galvanized sheet iron; note the ingenious way in which the corners are cut out so that the sides and ends may be turned up. To give stiffness and a smooth finish the metal for the sides and ends is turned over. Any tinsmith or metal cornice-worker is equipped to make these galleys in quantities, and the size illustrated $8\frac{1}{2}$ " x 12" costs, in Rochester, five cents each.

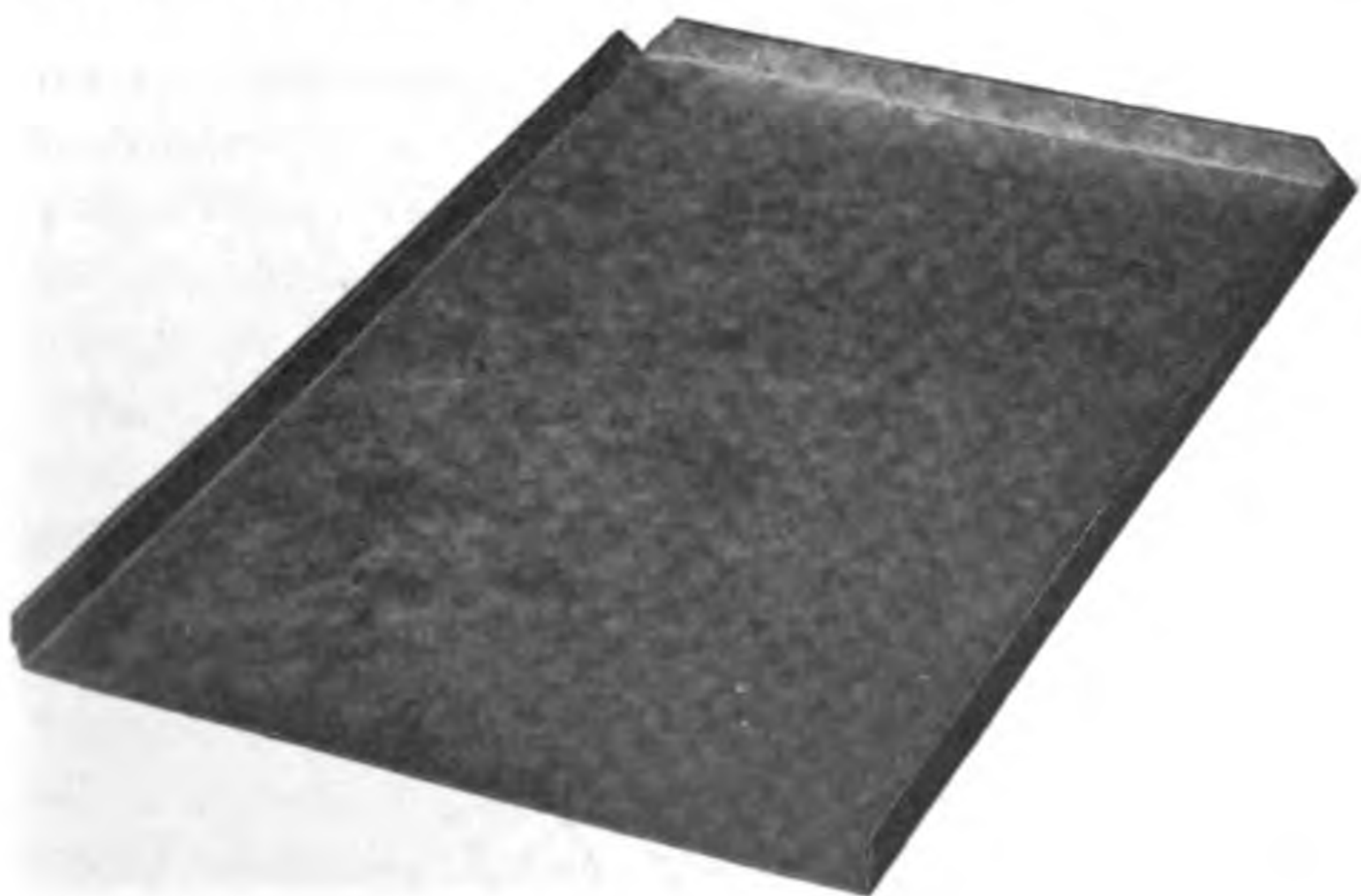


FIGURE 3.

A cheap and substantial "home-made" storage galley used by the John P. Smith Printing Co., of Rochester, N. Y.

Mr. Truman, the Superintendent of Poor's Railroad Manual Co., has devised a splendid galley for his requirements. In this office, space is at a premium, and so these galleys are made as narrow as possible to hold

these pages. In passing, it may be said that if ever a prize were offered for the maximum number of ems produced per foot of floor space, it would be handed to Mr. Truman on a platter.

This galley is made of 23 gage sheet tin by the Gotham Can Co. of New York. The sides and ends are turned over for stiffness and finish and the corners are soldered. In lots of 100 these galleys $5\frac{1}{2}$ " x 18" cost seven cents each. Note the taper side stick so that a

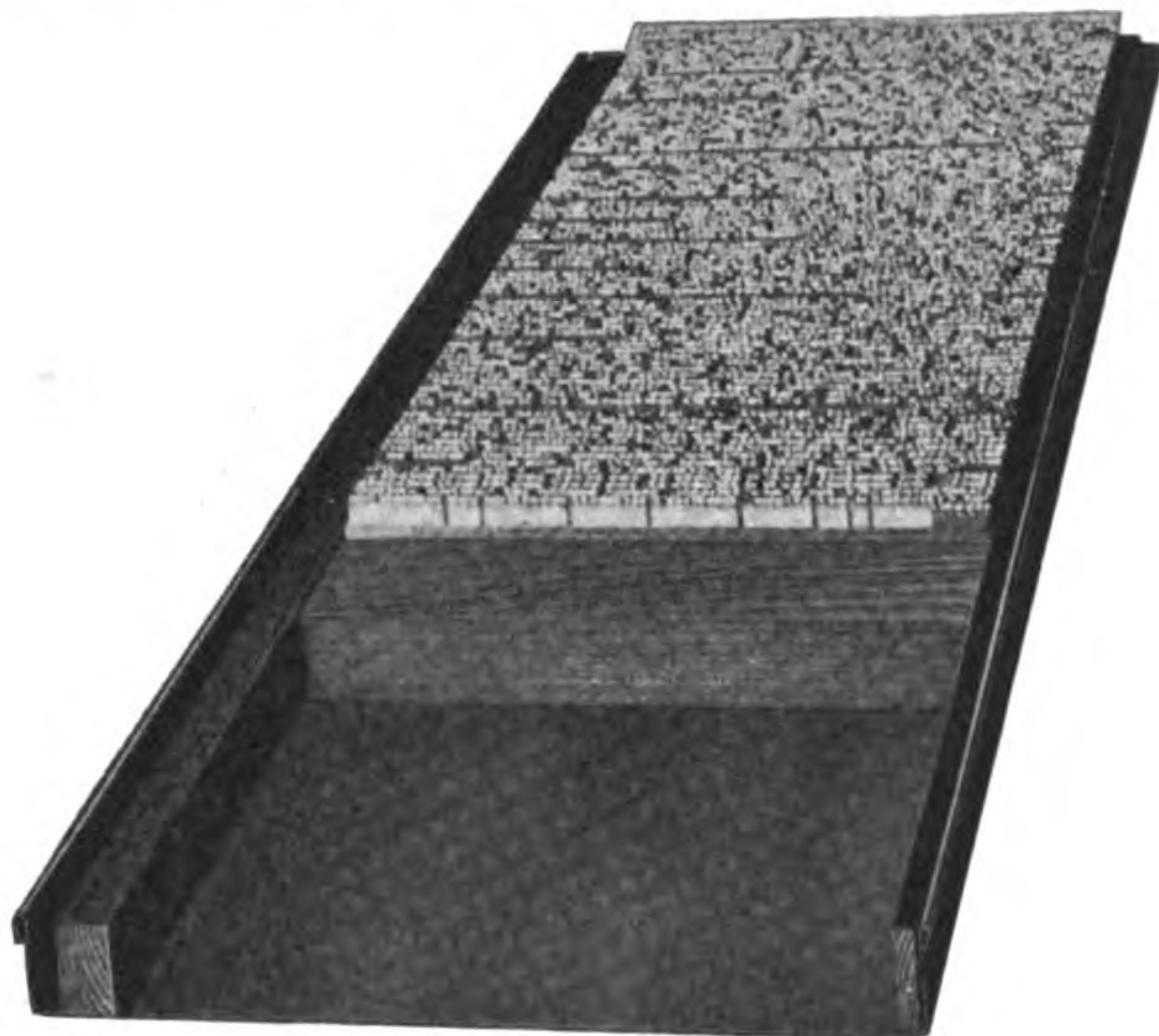


FIGURE 4.

A tin storage galley devised by Mr. Truman of Poor's Railroad Manual Co., New York City, costing complete with side stick and foot piece only ten cents

reglet pushed in between the stick and the galley edge locks the type and the foot piece; a reglet is used on the side of the galley opposite the side stick. In similar quantities the side stick and foot piece cost three cents per galley.

The Plimpton Press uses a cheap and most substantial galley rack built up of 2" x 3" (the 3" is parallel with the galley sides) verticals running from floor to ceiling. Through these run $\frac{1}{2}$ " planished steel rods, three to support each galley, one each at the back, middle and front.

The "transportation system" alone of the Plimpton Press is worthy of a special article; ordinary wooden galley racks (two galleys wide) are mounted three on rubber tired wheels about 6" diameter. When make-up on a book is to be started the "move-man" places the galleys required in this rack and rolls them to the make-up, placing this rack at the end of the make-up table. Thus, the make-up takes the galleys he has to work on from a rack right beside his make-up table, and as the galleys are finished puts them back in the same rack. Some saving of needless steps!

That question of needless steps deserves much more attention than it gets in most offices. When a compositor

is using his feet he is almost invariably 100 per cent. nonproductive.

As a filler of a "long-felt want" Mac's Yielding Type Guards, Fig. 5, are worthy of especial attention. For use at the end of galleys, or to be inserted in blank spaces to save time and furniture (see Fig. 6,) these Yielding Type Guards pay for themselves many times over. They are so cheap that there is no excuse for not

pages and briefs printed from type, these special guards would pay and repay for themselves many times a year.

For generations compositors have been wrapping cord around pages and then putting foundry guards around the same pages, and then unwrapping the same cord. Messrs. Duthie and Jackson decided that since the foundry guards had to go around the pages

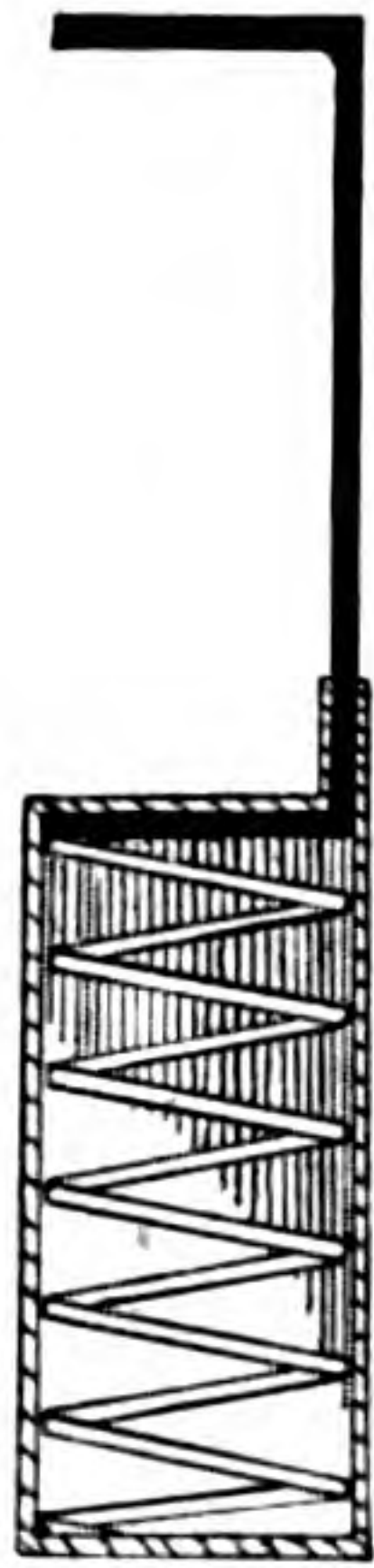


FIGURE 5.
Mac's Yielding Type Guard

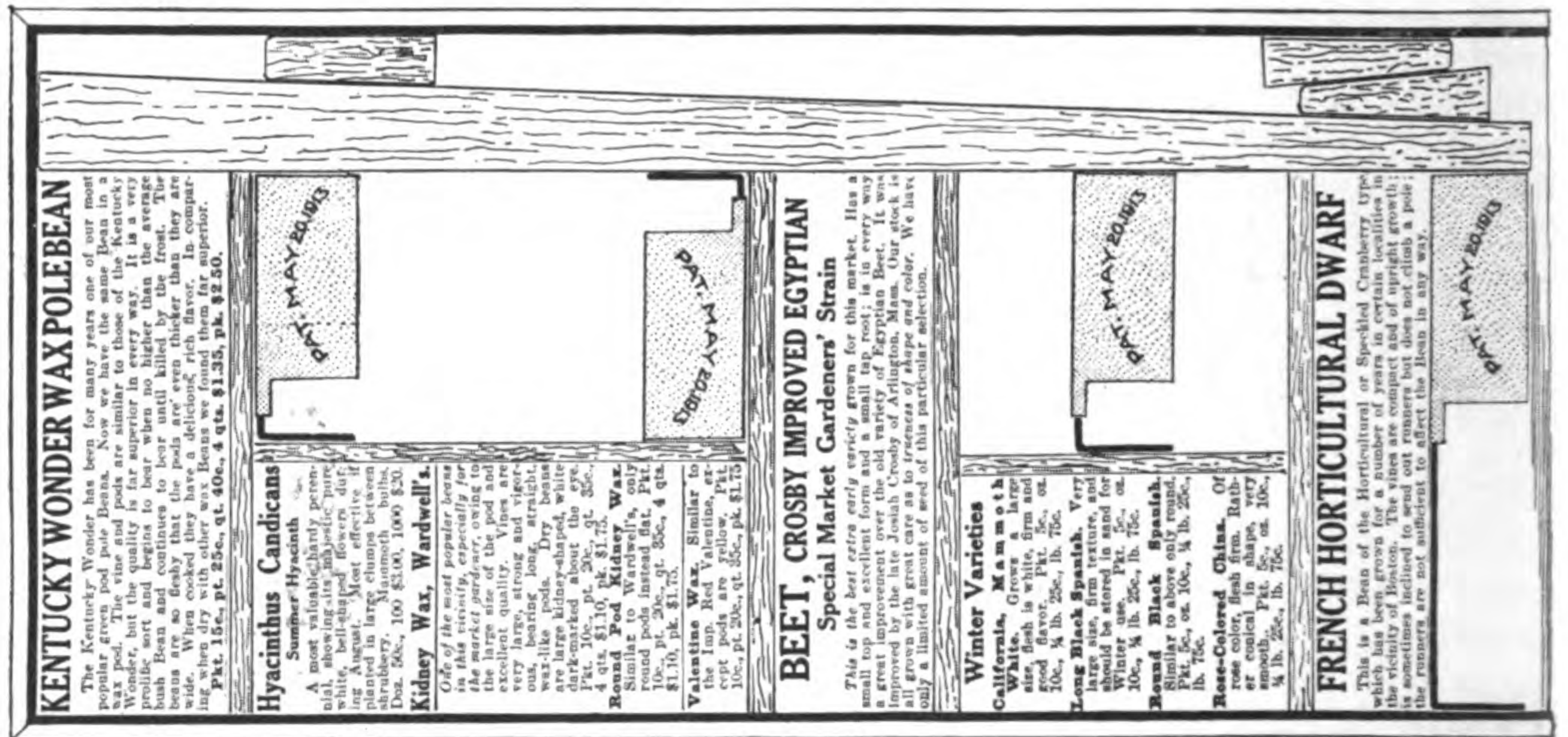


FIGURE 6.
A view of the many uses for Mac's Type Guard

using them; they are made in three different sizes and when purchased in quantities cost, depending on sizes, about eight cents each. To test these guards write to W. G. MacMillan, 268 West 141st Street, New York City, and enclose \$1.00. He will send you a dozen free, because he credits this \$1.00 on the order you place after testing the Guards.

For clean-cut originality and a striking example of how common sense eliminates useless motions the combination "page-cord" and foundry guards invented

anyhow, the common sense thing to do was to put them there earlier in the process of getting the page to foundry, not only to save time in the rush of lock-up, but also to hold the page together. So they

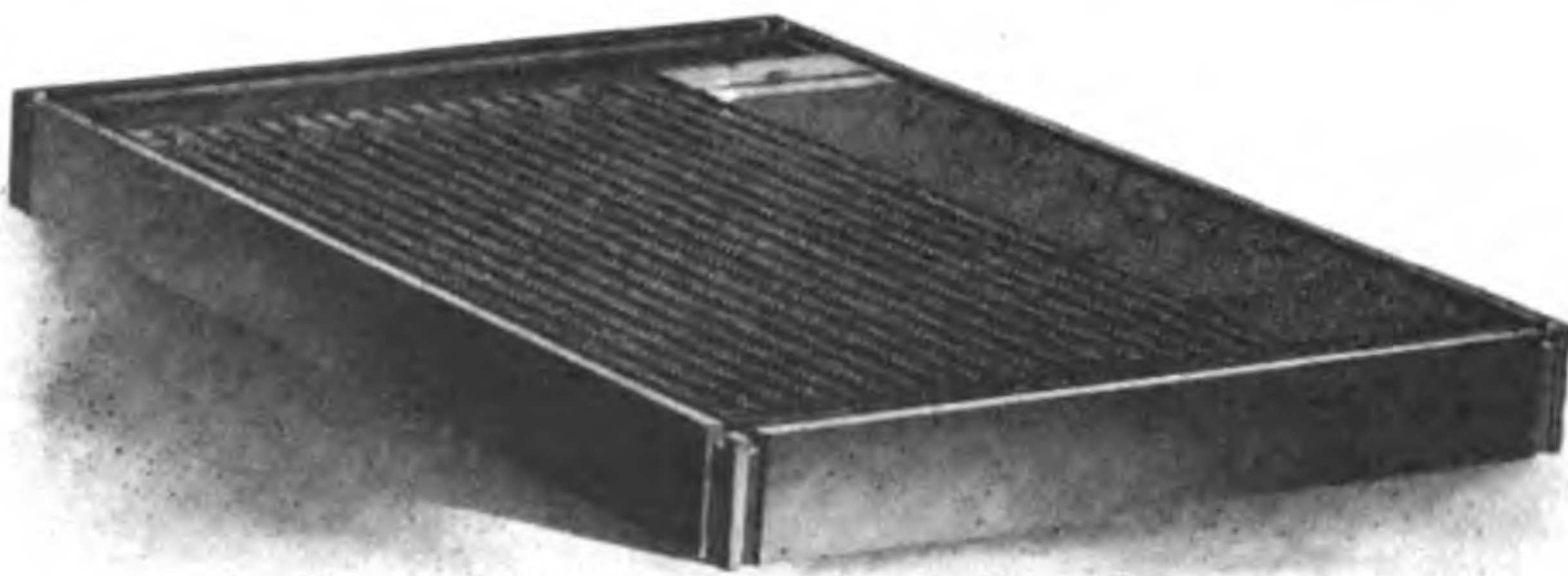


FIGURE 7.

The combination page tie and foundry guard used by William Green, New York City

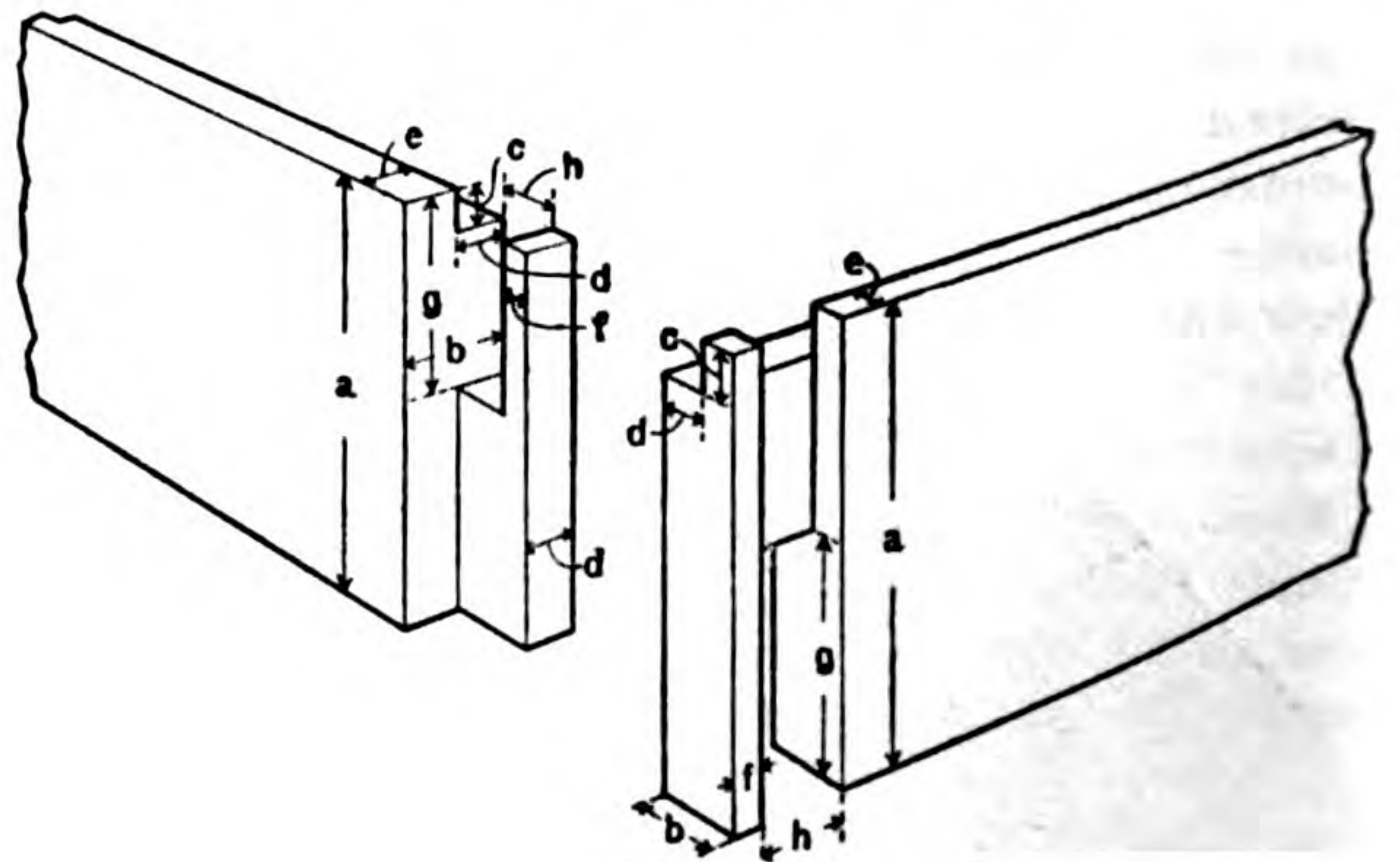


FIGURE 8.

a = .9185" (Type Height)
b = 1/4" c = 3/32" d = 1/8" e = 1/8" f = 5/64" g = 15/32" h = 11/64"

Details of joint of foundry guard shown in Fig 7. Note, these dimensions are most important, for while the joint must be tight enough to hold the page in proper shape, it must have sufficient clearance so that the lock-up will come on the type

by Foreman Duthie, and Monotype machinist, Jackson, of William Green's, New York City, seems almost in a class by itself. Of course, this is applicable only to pages of standard size, but for an infinite variety of work, magazines, or, if made low to paper, for tariff

notch the ends of the guards, to make them fit together and form a frame around the type, as shown in Fig. 7, with the result that each page leaves the make-up in

what is practically its own chase. Of course the notches must be properly proportioned, as shown in Fig. 8, so that pressure of lock-up will come on the type and not on the guards.

In making up, the compositor puts in the galley the guard for the side of the page nearest him, using this as a gage for the page length. When the page is completed he puts the opposite guard in place and unites these two with the right hand guard. The left hand guard should then be fitted over the notch in the guard nearest him and swung towards his right hand while he pulls the guard on the further side of the page toward him, so that the left guard can be pushed down in place. In this way the page fits tightly within the four guards, and there is no danger of the lock-up not coming on the type. The page may then be slid off the galley into its place without any possible chance of the type being pied or getting off its feet. Simple

enough; so simple that the marvel is that it was not thought of before. And that suggests a story.

From "time immemorial" the rear end of a train has been marked by flags in the day time and lanterns at night. Not long ago a bright young division superintendent said "Why not abolish flags? The lanterns unlit are just as good markers in the day time as flags. We'll save the cost of flags and the damage to the lanterns kicking around the car floor in the day time." And all the grey-beards said "Why not?" Today there are no flags used for markers on the Pennsylvania system or the Harriman lines.

When a man used to the Monotype way goes in an office using foundry type, a handful of which costs fifty cents, he realizes that some of the rear cars in the printing business are still using green flags.

This is a very appropriate little story, for every railroad man knows that green means "Go slow."



Excursion Guide Books Monotyped by the Printing Bureau, at Ottawa, Canada

THE past few years have shown a decided improvement in travel literature of all kinds. Not only have the great railroads and steamship companies distributed vast quantities of attractive and artistic booklets and other advertising literature, but they have set a standard for the Government Printing Offices to follow in this respect.

One of the first of the Government Offices to see the opportunities presented in advertising of this nature, was the "Printing Bureau," at Ottawa, Canada. Several volumes of Guide Books, Monotyped and printed in Nos. 21 and 79 series, for the Geological Survey, Department of Mines, are standard works of their kind.

Mr. Fred Boardman, Superintendent of Printing, Department of Public Printing and Stationery, at Ottawa, has favored us with several of these Excursion Guide Books, namely: *Excursions in Eastern Quebec and the Maritime Provinces*, in two parts; *Excursions in the Eastern Townships of Quebec and the Eastern*

Part of Ontario; Excursions in the Neighborhood of Montreal and Ottawa; Excursions in Southwestern Ontario, and Excursions in the Western Peninsula of Ontario and Manitoulin Island.

Typography and press work are large factors in the charm of these books, and an effort has been made to overlook none of the niceties of good book making. The illustrations have been carefully arranged in the text with bookish page margins, the whole printed in black lusterless ink on a dull finish coated book paper.

The gray covers, well printed in black, have an ingenious pocket arrangement on the inside of the back cover, containing a number of maps of the different mines and other points of interest.

The "Printing Bureau" has increased its Monotype equipment from two machines of five years ago, to seventeen machines today. A visit to Ottawa for the purpose of observing the ideal layout and efficiency of its Monotype department, will amply repay any master printer.

*In these days of keen competition
Monotype quality is indeed a big asset
to any printing business.*

*George W. Taylor, The Taylor Press,
Boston, Mass.*



The "Book Side" at the Hugh Stephens Plant, Jefferson City, Mo., showing arrangement of sort cabinets. Each alley contains a complete assortment of Monotype faces. Men do not leave alley at any time. Eight complete plants in one

The Problem of Sorts Handling

By HARRY S. NEAL

Cost Accountant and Efficiency Engineer

THE problem of handling sorts in the average large printing plant, especially where the Monotype is the machine unit of production, presents two questions which must be satisfactorily answered before the proper department efficiency can be obtained. The first of these is: Ease of accessibility; and the second, a method of continual supply as nearly automatic as possible.

In the Hugh Stephens plant of Jefferson City, Mo., these two features have been solved in a manner which has proven highly satisfactory to the firm. Being State printers they handle a large volume of book work, on which the Monotype is used to a great extent. This class of business differs from the average because of the limited time allowed from receipt of copy to

finished product. This is particularly true during the session of the Legislature when bills brought up one day must be delivered the next. The question of sorts under these conditions is an important one.

In this plant the "book side" has made a series of composing units as shown in the accompanying illustration. There are six cabinets, for each of which has been constructed a special top, one side of which has a short galley frame and the opposite a work frame. This top extends ten inches beyond the cabinet proper, and under this extension are placed the sorts cabinets. On the case side of these cabinets is a complete assortment of Monotype faces used in the plant so that each compositor has no need of leaving his "alley" to handle any of the work that may

be given to him. Each face is placed in the same location in each cabinet, and the case is properly labeled with its cabinet number, location number and the face it contains. This arrangement has proven a great time saver.

The sorts cabinets are built in units of 100 drawers, giving room for two complete fonts. These drawers are 6" wide, 3" deep and 9½" long, some single, others divided into sections, these divisions depending upon the letter contained. Each cabinet is labeled, giving the cabinet letter and face contained in the drawers. On the drawers themselves is a label containing the cabinet letter in which it belongs, the letter or letters contained, and the face, in the accompanying diagram.

| |
|---|
| Cabinet A "a" 6 on 8 Point Monotype |
|---|

Drawer Label

This manner of labeling makes the sorts cabinets as nearly "fool-proof" as it is possible to make them, and any person who can read can readily find any sort drawer wanted.

When the drawers are filled with sorts, a tag bearing the information as to face, letter and location is placed on the inside of the drawer, edgewise along the side. As soon as the sorts have been removed until the edge of this tag is visible, it is removed and taken to the caster room and hung upon a hook on a board made for this purpose. Each hook is labeled and the tag is placed upon the proper hook.

This becomes a signal to the caster operator to replenish this particular sort drawer, and at the

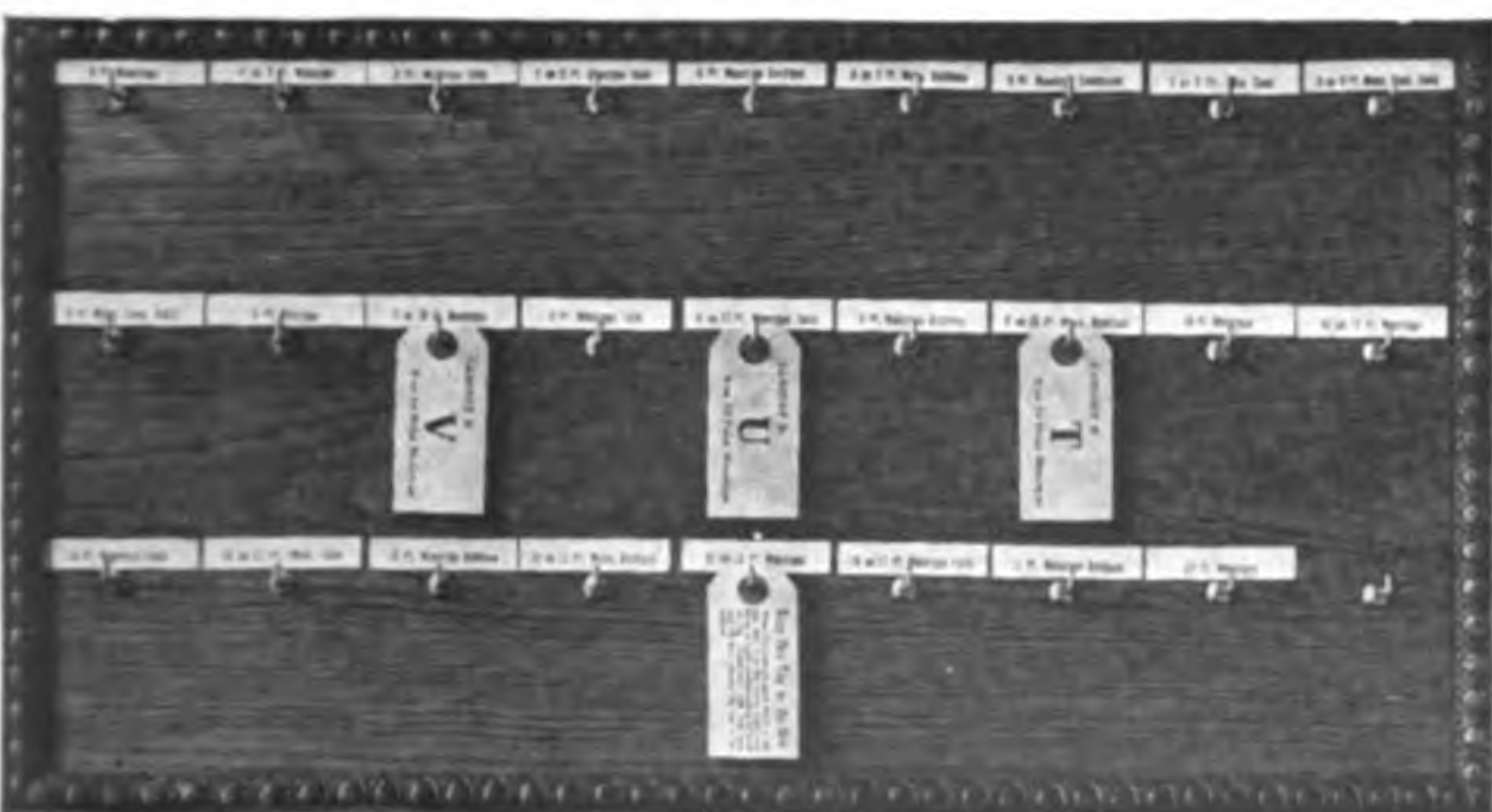


Illustration shows the board used for the Sort Tags in the caster room

same time there still remain enough sorts in the drawer to carry the work along until this has been done. This method has now been in operation in this plant for several months and so far has worked splendidly, requiring practically no attention.

Books Written in Prison

A PUBLISHER was talking about Oscar Wilde's strange book, *De Profundis* with its pathetic cover decoration of a bird beating its wings against the bars of a cell.

"Wilde's is not the first good book to have been written in jail," he said. "Jail, in fact, seems to be a good place to write books in. Literary men surpass themselves there.

"John Bunyan wrote *Pilgrim's Progress* in jail.

"Cervantes wrote *Don Quixote* in prison.

"Defoe laid the plans for *Robinson Crusoe* during a term of confinement imposed on him for the writing of a pamphlet called *The Shortest Way With the Dissenters*.

"Leigh Hunt wrote *Rimini* in jail.

"Sir Walter Raleigh, during his fourteen years' imprisonment in the Tower of London, wrote his excellent *History of the World*:"

"Silvio Pellico and Tasso both did their best work in jail."

This array of great books written in prison is a forceful argument in favor of putting every fellow in jail who writes a poor book. He would there be brought to his proper level, and while contemplating his past misdeeds, could produce something worth while from the inspiration of actual experience.

By the way, the publisher that spoils good literature by poor typography should not be overlooked.—*Pure White*.

Type used in MONOTYPE for June:
 Text Pages, 10 and 12 point No. 31E series. Display ads and headings, Nos. 37, 86 and 97 series, and Monotype borders.

Eliminating the Waste of

53c. per day pays the investment
in fonts of Monotype matrices which
and have always for your own

HAVE you too many varieties of type?

Have you too much type of an insufficient variety?

Scientific management of a composing room requires that every workman be supplied with sufficient tools in order to get as nearly 100 per cent. productive or efficient time as possible.

The tools of the composing room employee is type, and, curiously, there is just as much danger of inefficiency in furnishing a compositor with too much type—too many varieties—as too little.

Plenty of type for each point size of not more than five good series (45 fonts) is an ideal equipment for the average shop.

Start with a Monotype Type Caster. When add the parts to set type

It l

Your

You

Time, Effort and Money

the depreciation charges on 45
can buy on deferred payments
in your own composing room

The cost of owning the matrices of these faces to cast your own type on the Monotype is about one-quarter what you would pay for distribution of worn-out foundry type.

Monotype matrices in the 6, 8, 10 and 12 pt. sizes are sold at \$20 a font and for the 14, 18, 24, 30 and 36 pt. sizes \$24 a font, making the total cost of owning nine fonts of matrices

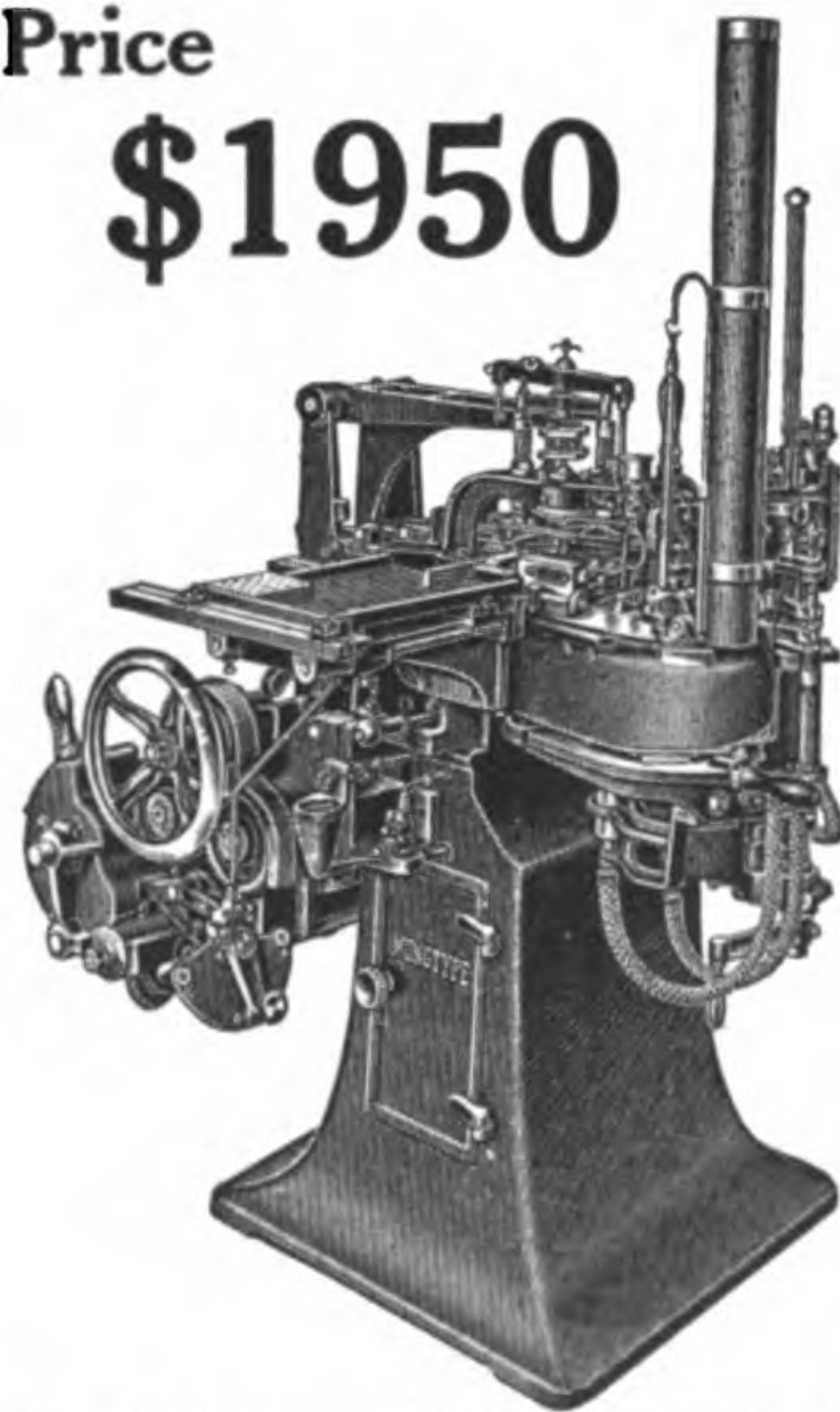
of any series \$200.

Figure it out for yourself and ask us to furnish you specimen sheets showing the faces we would suggest for a shop of your size and for your class of work.

need a Composing Machine,
the galley

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 Graphic Arts and Crafts Year Book

1913-1914

VOLUME VI of the *Graphic Arts and Crafts Year Book* for 1913-1914, from the press of The Republican Publishing Company, Hamilton, Ohio, brings to the attention of the printer and the allied crafts a review which covers a period of almost two years, of all that is new and best in the different departments of the nation's sixth industry.

Rising, as it were, out of the great flood which swept through the Miami Valley in the spring of 1913, destroying the plant of the publishers and causing a serious setback to its completion, this book is to be highly commended, and Mr. Walter L. Tobey, the editor, is to be congratulated on producing a volume which is not only larger, but more beautiful than the preceding numbers. The typography, margins, decorative page headings, illustrations, paper, presswork, lettering and designing, and the arrangement of the exhibits and advertisements, in fact, everything that goes to the making of this handsome 1000 page book, are most pleasing to the touch and to look upon.

The readers of MONOTYPE, and Monotype users in particular, should take a lively interest in this book, not only for the knowledge which may be gleaned from the articles which have been prepared by authorities in every branch of the craft, but also for the fact that it is practically a monotyped publication, as eight out of the ten sections have been composed and printed direct from Monotype composition in the Nos. 20, 37 and 97 series. A particularly pleasing effect is obtained in the first section of the book where the 97 series with engraved page headings and initials has been printed in black on natural Antique Japan vellum.

Among the many interesting features are, of course, the illustrations, which are the best examples of the various kinds of half-tone, line engraving and process work made in this country at the present time. Perhaps the most striking is the frontispiece, "Making Port," by The Gerlach-Barklow Company, Joliet, Ill. Other inserts in process color printing from

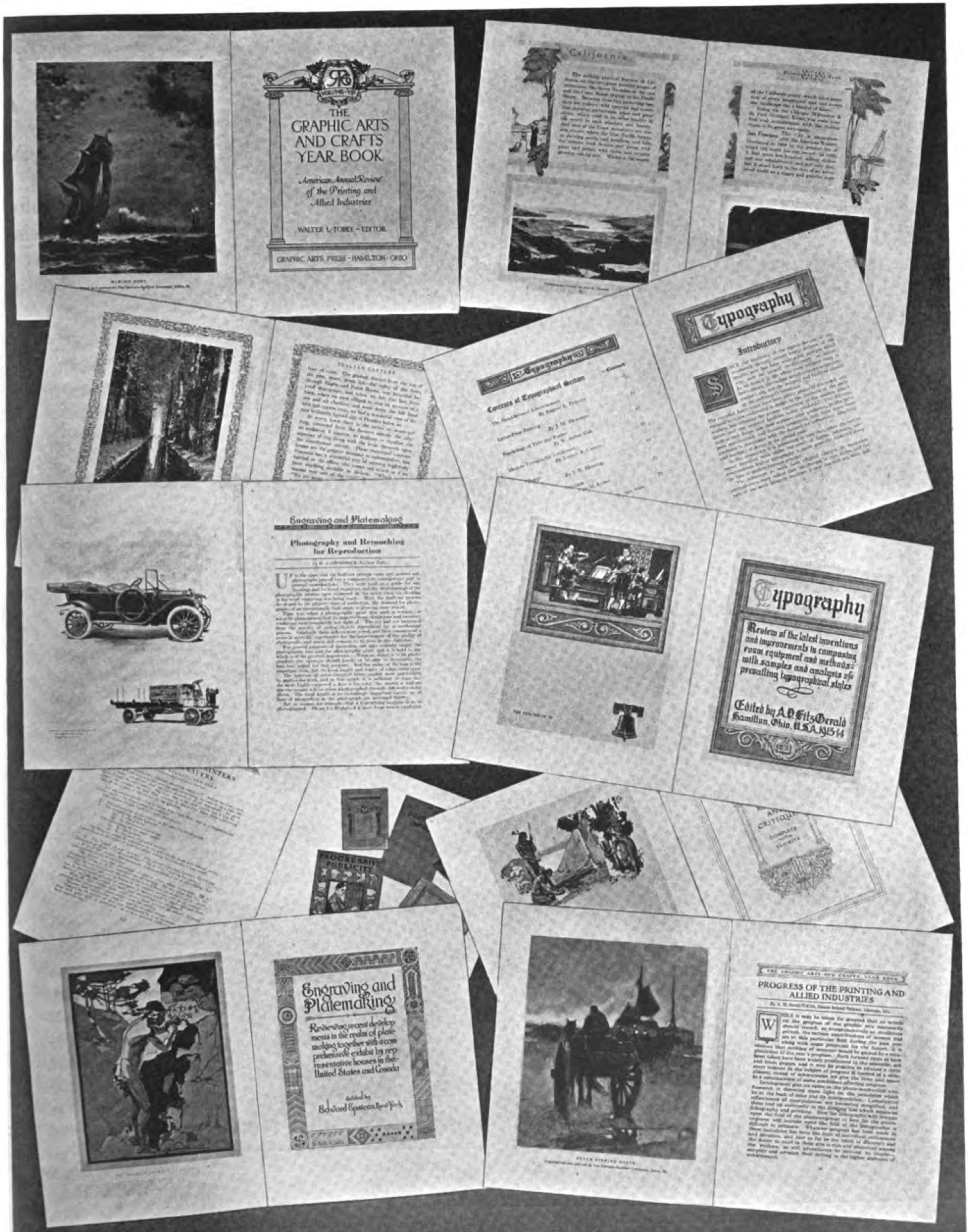
The Gerlach-Barklow Company and other well known color printers, are shown throughout the book.

The Cameo Art Prints shown by the Plimpton Press, Norwood, Mass., make a soft and pleasing page for book work. The photogravure effect is obtained by printing with dull finish ink on Cameo paper.

Among the printers who are represented by examples of halftone work in one or more colors, may be mentioned, Munder-Thomsen Company Baltimore and New York; Norman T. A. Munder and Company, Baltimore, Md.; Republican Publishing Company, Hamilton, Ohio; and Stone Printing and Manufacturing Company, Roanoke, Va.

Every department of the allied arts is represented by men who rank high in their respective fields. Following the editorial and reviews by Messrs. Walter L. Tobey, A. H. McQuilkin and Henry Lewis Johnson, are articles on Organization Work and Technical Education. Commencing with section two, Advertising, Engraving and Platemaking, Typography, Presswork, Paper and Supplies, Binding, Selling and Efficient Management are taken up in order. Accompanying the articles are representative specimens of what is being accomplished in the different departments of the craft.

The volume has been dedicated to "the active, alert men of today who by their co-operation and get-together spirit have given a new impetus to advertising as the modern business vehicle; to progressive manufacturers of type, paper, inks and equipment, which are having so large a part in the advancement of present day standards; to users of printing requiring information as to the resources for work applicable to their own purposes and advancement; to craftsmen seeking ideas and standards for advancement in their own work; to those whose enterprise and achievements are conspicuous in the departments of this publication." The volume may be secured from the publishers at \$5.00 a copy.



Pages from the Graphic Arts and Crafts Year Book
The American Annual Review of the Printing and Allied Industries

The Versatile Monotype Matrix Case in the Newspaper Ad Room

THE capacity of the Monotype Matrix Case, which carries the separate matrices for 225 characters, is at least 30 per cent. greater than the magazine of any other composing machine—and when we say 225 matrices we mean any characters you choose—any combination desired of Roman, Italic, boldface, small caps, figures, special characters, reference marks, price figures, etc.

This flexibility of the matrix case has been of great assistance to the newspaper ad room in the making up of special arrangements to meet the exacting conditions of the advertising men, and at the same time making it possible to avoid hand work on the ad after it leaves the machine.

Several of the large metropolitan newspapers using the Standard 6N₁ and 6N₂ Arrangements have worked out some very interesting combinations of faces to meet these conditions. Mr. James Tole, superintendent of the *New York Globe* composing room, has favored MONOTYPE with practical examples of several of these special arrangements, which we publish herewith.

Matrix case arrangement No. 1 was made up especially to handle the advertising of James McCreery & Co., of New York City, and combines in the one matrix case, 12 pt. No. 97J, 12 point No. 36A and 10 point No. 97J, in addition to 14F86J figures for the selling price.

Pleated and Negligee Shirts, Pajamas and Imported Silk Neckwear at unusual prices.

On Friday and Saturday

Negligee or Pleated Bosom Shirts of Scotch Madras; also soft Negligee Shirts of Mercerized materials.

values 2.00 and 2.50 1.55

Matrix Case Arrangement No. 1.

Arrangements Nos. 2, 3, 4 and 5 were made up specially to accommodate the advertising of

Arnold, Constable & Co., also of New York, the style of which is continually varying. One day

BALMACAAN KNITTED TOP COATS—The very newest of warmth without weight, all wool fabrics. Knitted of soft fleecy yarns and is also rainproofed; newest heather mixtures, the very finest grades. **Special 26.50**

PURE SILK SHIRTS—Plain woven silks of good weight, also many neat patterns of satin stripes; all excellent qualities and grades that will wash and give good satisfaction. **Reg. \$4.50 4 for 10.00 2.75**

Matrix Case Arrangement No. 2.

CREPE DE CHINE—40 inches wide; printed in the latest floral designs. **Regularly \$2.00 and \$2.50 yard 1.50**

PRINTED SATIN FOULARDS—Imported, 40 inches wide, in Navy Blue and White only. **Regularly \$2.00 yard 1.50**

IMPORTED SWISS RIBBED UNION SUITS—Of fine Lisle Thread, tight or lace trimmed knee. **Regularly \$2.25 1.75**

Matrix Case Arrangement No. 3.

they will use a side head of 8 point No. 86J in combination with the 10 point No. 64J and 10 point No. 64K, and probably the next day the combination will be 10 point No. 86J, 12 point No. 64J and 12 point No. 64K, and then again they will change the combination to 8 point No. 86J, 10 point No. 86J, 12 point No. 64J and 12 point No. 64K, in addition to 18F11J

CREPE DE CHINE BLOUSES
—Heavy quality; allover embroidered in the Oriental and pastel colors. **Regularly \$12.80 7.95**

CORSAGE FLOWERS—Roses, American Beauty, La France. **Regularly 95c 75c**

DRESS SETS—Fine organdie, daintily embroidered, scalloped edge; white only. **Regularly \$3.50 2.50**

CORSAGE FLOWERS—Velvet roses, in all the new colors. **Regularly 1.25 58c**

Matrix Case Arrangement No. 4.

Matrix Case Arrangement No. 5.

figures. Arrangement No. 4 combines 6 point No. 5A, 8 point No. 64J, 8 point No. 8C and 8 point No. 86J price figures. Arrangement

No. 5 is the same as No. 4, with the exception of the change in the price figures to 10 point 86J.

Before making up these combinations, these advertisements were always a source of much inconvenience and a great expense to the *Globe*, as the 8 point No. 86J used for the side heads is 8½ set, and the 10 point No. 86J 10¼ set; there was therefore no way to avoid setting these in two operations, and inserting the side heads by hand

Owing to the fact that the 8 point No. 86J is placed in the matrix case according to the unit value of the different characters, regardless of the keyboard positions, it is necessary to cap the keys at the keyboard, thus eliminating hand work, which frequently required several hours for inserting the side heads.

Mr. George Perton, night foreman of the *Globe* ad room, who has made a thorough study of the Monotype system, handles the most of these special arrangements, and is ably assisted by Mr. Harry Bailey, day foreman of the ad room.



It's a Good Letter After All

SOMEONE has advanced the opinion that the letter "e" is the most unfortunate letter in the English alphabet, because it is always out of cash, forever in debt, never out of danger and in hell all the time. For some reason, he overlooked the fortunates of the letter, as we call his attention to the fact "e" is never in war and always in peace. It is the beginning of existence, the commencement of ease and the end of trouble. Without it there would be no meat, no life and no heaven. It is the center of honesty, makes love perfect and without it there could be no editors, devils nor news.—*Fourth Estate*.



The printer who talks quality rather than price is an ornament to the profession.—*Printing Trade News*.



A success is an undertaking that is conducted at a profit. An artistic success is one that is conducted at a loss.

Monotype Matrix Library in Bermuda

THE following from a letter from Mr. J. J. Bushell, Manager of The Colonist Press, of Hamilton, Bermuda, shows the advantage of our unique system of furnishing matrices through our Matrix Library "for use when you please, as long as you please":

"We also desire to record our appreciation of your Library System; through its most efficient service we have recast a large quantity of old foundry type into new faces which combine the durability of the old-time metal with the attractiveness of modern typographic designs."



Type and Paper

AMONG the greatest single factors of influence in the forgings of big happenings and the wonders of civilization, have been the seemingly simple factors of type and paper. And yet with their increasing power and grandeur, they seem the least appreciated in themselves.

The thirst and hunger for what type and paper had to give, is what inspired the forefathers of what you are today.

Victor Hugo in speaking of the past century, said that it was "the grandest of centuries. It freed the slave in America, elevated the pariahs of Asia, extinguished the funeral pyre in India, and crushed the last firebrands at the martyr's stake in Europe." Also, that it proclaimed "the sovereignty of the citizen and the inviolability of life," as well as put a crown upon "the people." But how could such achievements have come without type and paper?

What you enjoy in knowledge and what you glory in as your heritage in life and nature, you owe largely to type and paper.

Oh, type and paper, what poetry and romance and wonder you express; how tremendous your mission, how eternal your influences; what responsibility you have thrust into the hands of human beings, and how you have touched thought and made it action!

As you read your newspaper or magazine or book today, pay a silent tribute to type and paper. Pay it in worthwhile deeds.—*Philadelphia Bulletin*.

New Monotype Faces

Two new faces every week added to
Monotype matrix equipment,
now over 1100 fonts



6 Point No. 275K, 7 Set

Arrangement C2

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made

6 Point No. 102J, 7½ Set

Arrangement C3

Monotype Faces

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned

8 Point No. 275K, 8½ Set

Arrangement C2

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish

8 Point No. 102J, 9 Set

Arrangement C3

Monotype Faces

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must

10 Point No. 275K, 10 Set

Arrangement C2

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he

10 Point No. 102J, 11 Set

Arrangement C3

Monotype Faces

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of

12 Point No. 275K, 12 Set

Arrangement C2

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let

12 Point No. 102J, 12½ Set

Arrangement C3

Monotype Faces

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot

5 Point No. 76J, 5½ Set

Arrangement C1

MONOTYPE FACES

The very best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those concerned in what are accepted as the fine arts, the learned sciences, and professions surround themselves with the history, literature, and concrete examples of the work with which they are particularly engaged. Yet it

5½ Point No. 149J, 6 Set

Arrangement C1

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let any man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free. All those who are concerned in what are accepted as the fine arts, the learned

Monotypography

Specimens of Monotype Composition printed for profit by Monotype printers



Two representative pages from an excellent catalog
 Monotyped and printed by the Herald Press of Montreal, Canada, for Henry Birks & Sons of the same city
 The close fitting of faces, characteristic of Monotype, is here shown to advantage

Manlius Type, "the kind that makes friends," is the appropriate introduction used by the Manlius Type Foundry, Inc., of Syracuse, N. Y., to their Specimen Book of type faces. Monotype faces are appropriately arranged with pertinent facts as to why it pays the printer to purchase Monotype type from the Manlius Type Foundry.

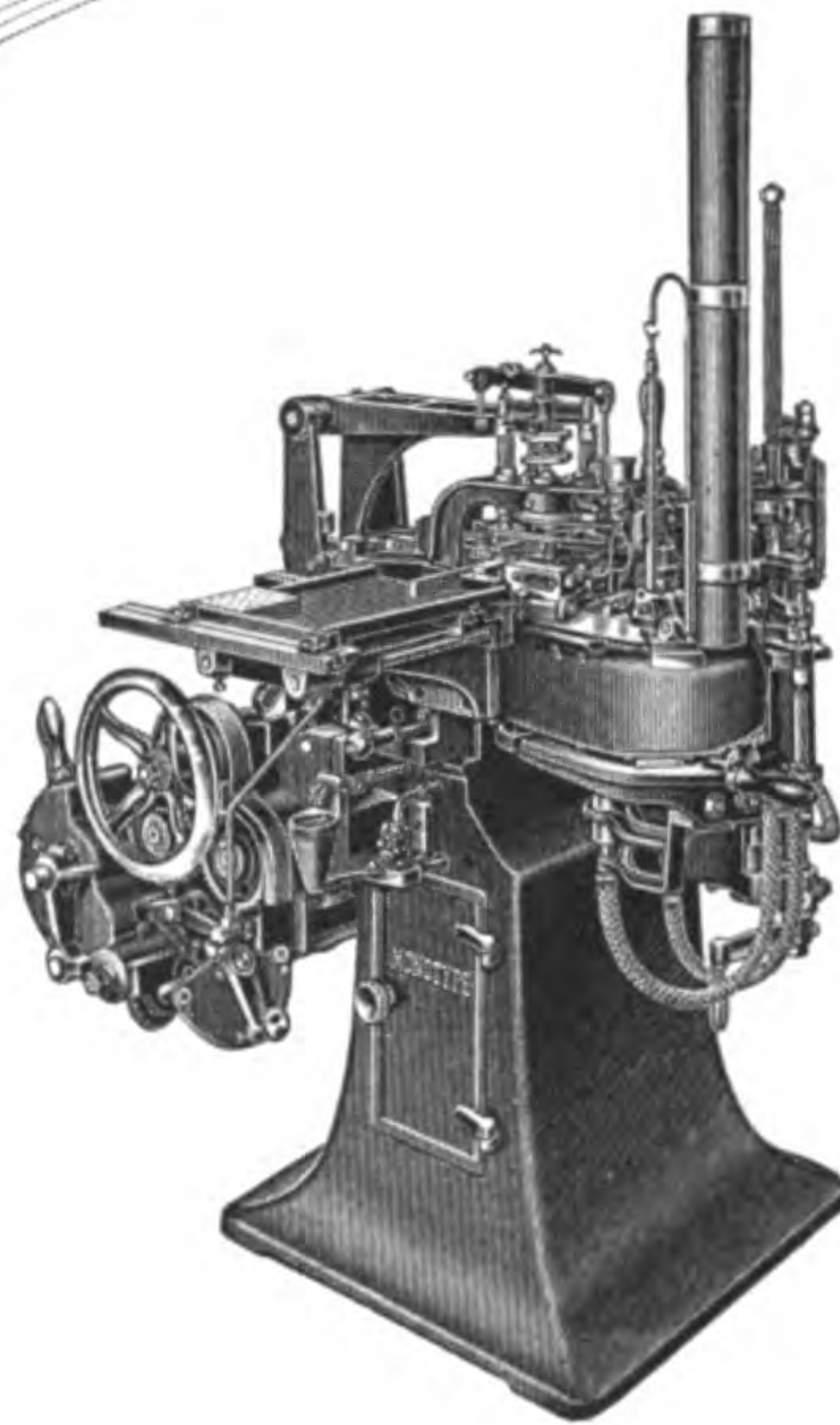
The Rockland Opinion, of Rockland, Me., are making excellent use of their Monotype as a type caster. A three column advertisement, appearing in a recent issue, calls to the attention of their advertisers, a new series of type, just completed, Monotype No. 12, from 8 point to 36 point, with a large assortment of borders and ornaments, now available for their use.

The Valley Printing Co., of Saginaw, Michigan, have just completed a very striking and artistic calendar, composed in Monotype faces and borders, and printed in a pleasing harmony of colors.

Wynkoop, Hallenbeck & Crawford Co., of New York City, have issued a very artistic booklet composed in Monotype No. 38E series, which gives in detail the advantages of the new Hallenbeck-Hungerford Building at Lafayette, Franklin and White streets, New York City, erected especially to meet the requirements of printers and publishers.

Impressions—"done into Monotype," is the title of a neatly arranged and original house organ from The McCormick-Armstrong Press, Wichita, Kansas. In commenting on business conditions they say, "We have just completed the City Directory, which is larger this year than ever, and kept our Monotype busy twenty-three hours a day for five weeks."

Drew's Imprint, a monthly publication printed by the Drew Press, in the interests of the H. & W. B. Drew Company, Jacksonville, Florida, is a good example of silent salesmanship.



2 point rule
Cast on the Monotype
5 feet a minute

At type foundry prices for lead rule the
Monotype would produce \$12.00
worth of lead rule
an hour

Another illustration of the Continuous Production feature
of the versatile Monotype

Over 31 feet of 2 point
Monotype Lead Rule
cast in six minutes