

MONO TYPE

A Journal of Composing Room Efficiency

THE
MONOTYPE
IS A
COMPOSING
MACHINE
5 POINT TO
18 POINT

“THE MAN WHO HUNTS
UP THE CHEAPEST
PRINTER IS LIKE THE
MAN WHO RUNS HIS
FINGER DOWN THE
PRICES ON THE BILL
OF FARE, AND THEN
LOOKS TO SEE WHAT
HE GETS FOR IT”

*Franklin Printing Company
Philadelphia*

THE
MONOTYPE
MAKES TYPE
FOR THE CASES
5 POINT
TO
36 POINT

LANSTON MONOTYPE MACHINE COMPANY
PHILADELPHIA

What Every Buyer of Printing Should Know

THAT the typography — the word pictures that transfer your message to the reader's brain—is the vital part of every piece of printing; if the type be inferior no amount of money that is spent for cover, paper and pictures will make the job superior.

That the Monotype gives more legible words to the square inch than any other kind of machine composition.

That, considering *What You Get per Page* as carefully as *What You Pay per Page*, Monotype work is the cheapest kind of composition.

That the low cost of Monotype matrices (\$20.00 per font of 80 characters) makes it possible to use for your work the right face, the face that fits your business, and to have your own "Typographic Trade Mark."

That Monotype faces have all the distinction of the work of the old master designers; they do not look "machinery" for the Monotype imposes no limitations upon the skill of the letter designer.

That these beautiful Roman and bold faces may be combined according to your requirements, unrestricted by the limits of a machine; Monotype means *à la carte* typography; you order what you want and get it.

That corrections and alterations, made by hand at the case, cost less on Monotype work than with any other kind of machine composition.

That Monotype matter may be kept standing at very little expense and cheaply corrected for subsequent editions.

That because the Monotype uses hard metal, long runs may be printed direct from Monotype type and the cost of electrotypes saved.

That for making plates to print well and wear well Monotype work is unapproached by any other composing machine; the Monotype casts each letter separately, clean cut and sharp with deep counters, the equivalent of new foundry type hand set.

That Monotype composition is the Hall-Mark of Typographic Quality; it is used by the foremost magazines, the publishers of *de luxe* books and makers of the finest catalogs.

That *when the discriminating buyer of printing specifies Monotype composition he knows that his printing is as good as the best, the kind you see in The Saturday Evening Post, a typical specimen of Monotype typography.*

Specify Monotype Composition

Would you like to have our Specimen Book? A postal brings it.

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 COMPANY
PHILADELPHIA

VOLUME II

JULY-AUGUST 1914

NUMBER 4

What You Get per Page vs. *What You Pay per Page*

EVERY bit of printing, except perhaps bill heads and shipping tags, is made with the idea of influencing somebody to buy something, the printing itself in the case of books and magazines, or, in commercial printing, the article the printing describes. Printing is the greatest selling force in the world, and the masters of selling, the great buyers of printing, never lose sight of this fundamental principle: *The vital factors in printing are the letters that form the words that carry the message.*

To appreciate the importance of this principle, take a piece of printing apart, and look at it, item by item.

The cover of a book or catalog: To make a sale every salesman knows he must make a good "approach," for the manner in which he introduces himself and his proposition determines whether he gets a hearing. The cover of a piece of printing is the "approach" most important, for it determines whether the message it holds "gets across" or goes

in the waste basket; the cover's work is done, and well done, when it gets a hearing for the message.

The pictures arouse interest and help hold it, for we are all like children, "eye-minded," and the cuts coax your man to read your message.

The paper is the background for the cuts and the message. Let it be "costly as thy purse can buy" for it appeals to both the sight and the touch.

But the type is the vital point in all printing; it is both the record and the needle of the mechanism that is to speak your message to the man you are trying to reach. The type is the one thing in every piece of printing that makes a continuous appeal; *cover, cuts and paper have served their purpose when they coaxed the man to read the message the type conveys.*

Type is to the printed word what the human voice is to the spoken word. It is the vehicle that carries the message to the brain. The wisdom of sages will not hold your attention

if delivered in a colorless, sing-song voice, but you listen spellbound to the veriest platitudes when delivered by the orator. *The dull monotony of mediocre typography kills interest faster than pictures can stimulate it.*

The Monotype has brought attractive and forceful typography within the reach of all buyers of printing. It is no longer a luxury, something that you cannot afford. Quite the contrary, the best is the cheapest, not only cheapest in the long run but cheapest in the first cost.

First of all, nothing is more absurd than buying printing by the thousand ems, a silly system of measurement that completely ignores whether the faces used be fat or lean; whether there be few or many words to the page—as well buy carpet by the yard without considering its width. To the buyer of printing the first question should be: “What Do I Get per Page?” the second “What Do I Pay per Page?”

It is a well-recognized fact—and any Monotype user or representative of the Monotype Co. will prove it by resetting a page for you—it is well known that the Monotype puts more legible words to the square inch than any other kind of machine composition. In our book “*Profit, or Loss, in Type Faces*” we make clear the mechanical reasons why no composing machine but the Monotype can produce letters as closely fitted as the best foundry type and words as closely spaced as the work of the best hand compositor.

While white space between letters and words may be of advantage to the printer who wants to fat a job and make more pages to charge for, the dilution of type faces is of no more benefit to the buyer of printing than the watering of his milk.

In every job of printing the element of size is a most important question. If the job is to be compact to save paper, press work and the mailing costs, use Monotype composition.

If the job is to bulk big, use Monotype composition and add to the richness and

legibility of the printed page by leading the face or using a larger size of type; in short, *if you want to buy white space put it where it properly belongs, between the lines, and not between the letters and words to make them look gray and hard to read.*

Forget how much you must pay per page until you know exactly how much you want on the page, and *you will find you can buy square inches of Monotype legibility cheaper than the diluted product of other composing machines.*

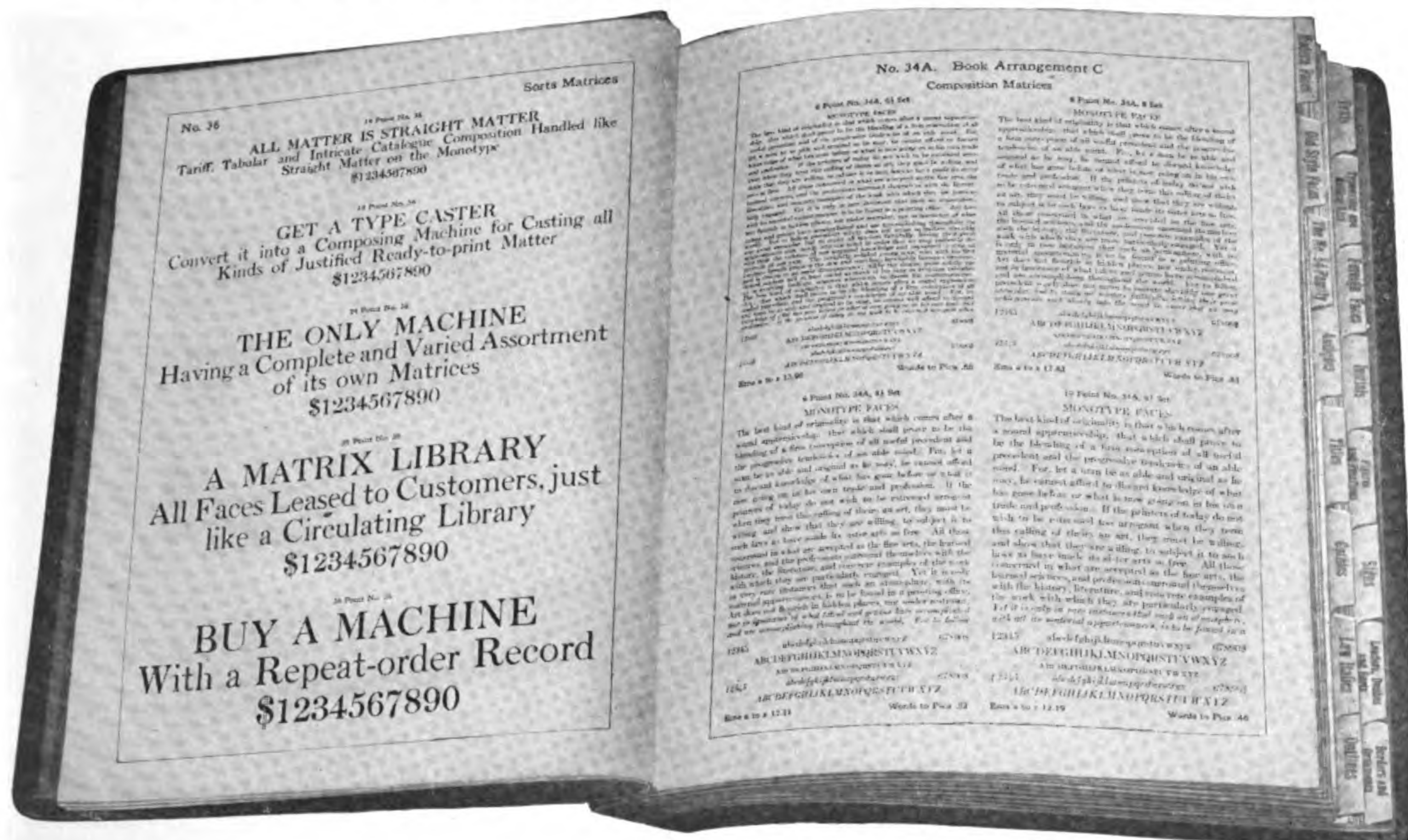
Monotype composition is the Hall-mark of Typographic Excellence—there is only one “just as good” and that is brand-new foundry type. But to set four square inches in new type a printer must spend more than fifty cents for material. You can get new type on your work in two ways; for nothing if you specify Monotype composition; by paying for it if your printer buys and uses new foundry type.

When you specify Monotype composition you have the satisfaction of knowing that you are using the same product as Houghton-Mifflin & Co., G. P. Putnam & Sons, Chas. Scribner & Sons and Harper & Bros. use in their finest books, for these great publishing houses use Monotypes exclusively. The greatest reference books of recent years, the *Encyclopædia Britannica* and the *Standard Dictionary* are Monotype set.

Consider the leading magazines, all Monotype composition: *Saturday Evening Post*, *Ladies' Home Journal*, *Scribner's*, *Harper's*, *Everybody's*, *McClure's*, *American*, *Cosmopolitan*, *World's Work*, *Country Life*, *Delineator*, and the *Philistine*.

Look at a copy of the *Saturday Evening Post*, the highest priced advertising medium in the world, and note the attention given to typographic detail. With a circulation of two million copies, two thousand dollars spent on a number means but a cost of *one tenth of a mill per copy*. Be certain, therefore, that if there were any better composition than Monotype composition the Curtis Publishing Company would use it.

This is the book that shows the faces that give the Buyer of Printing distinguished typography, *plus* all the advantages of machine composition



9 point No. 20A

The modern face without a hair line. Originally designed as a newspaper face, but very popular on magazine and advertising work. Saves make-ready on press and is everlasting in wear, printing from type or electrotypes.

This face is used on the Saturday Evening Post.

9 point No. 137E

A modified Caslon old style with shortened descenders, with a 9 point face fully as large as the original Caslon 10 point. This face produces a very beautiful impression when printed on a medium finish or the smooth antiques common today in magazine work.

Used by the American Magazine and Harper's.

10 point No. 31E

A round-faced old style of extraordinary legibility for an old style face so closely fitted. A little below normal in width and, therefore, desirable as a text letter for magazine and catalogue work where the maximum number of words to the page is essential in a face which is just high enough to give the appearance of a thin lead when set solid.

Scribner's, Everybody's and the Delineator use this face.

10 point No. 172E

A French old style letter that is different from anything heretofore cut in this country. It was "discovered" by Mr. J. Horace McFarland, of the Mount Pleasant Press, Harrisburg, and was cut for the Monotype under his direction.

This face is used in Suburban Life.

8 point No. 21E

In its roundness of design and weight of line this face is similar to the No. 31E, but about 10 per cent. more extended set-ways. Where a face of only medium color is desirable the No. 21E is probably more used than any other Monotype old style.

This face is used on the Ladies' Home Journal.

10 point No. 35A

A very distinctive modern that combines the characteristics of a typical French modern face and the Scotch Roman. It is a little lighter than the Scotch and for a modern face is probably as easy to read as any face of this pattern which has ever been cut.

This face is used on the Atlantic Monthly.

10 point No. 22E

The Cadmus face, the choice of discriminating typographers for fine books, magazines and catalogue work. It is similar to the faces known as French Old Style and Elzevir but is decidedly the best of this distinguished family of French faces. See also Monotype series No. 71E.

Used on McClure's Magazine and World's Work.

10 point No. 98J

A full body antique old style, the premier face of this style of letter most in demand on book, magazine and catalogue work where the texture of the paper or the general style of the work calls for a letter considerably blacker than the standard old style or modern Roman.

This face is used on the Fra Magazine.

If you doubt the part that good typography plays in the sum total of a good job of printing look at the *Post* again; remember that it is printed on rotary presses, two million copies a week.

"Every piece of printing is made to be sold or to sell the thing it describes" and, in selling, Distinctiveness is an asset second only to Quality. The manufacturer strives for a distinctive package, design or label, the merchant for distinctive show windows; trade marks are worth more than factories.

To the buyer of printing no feature of the Monotype is more helpful than the facilities it offers for distinctive printing. Look over the *Monotype Specimen Book*, you will find it to be full of type faces as beautiful, as full of character and as up-to-date as any produced by type foundries, for designers of Monotype faces are not hampered by mechanical limitations; since each letter is cast separately one face is never distorted so that it may be used with another.

The wise printer who uses Monotypes never tells the buyer of printing that he cannot have a desired face of type, never talks about the "limitations of machine composition" because a font of Monotype matrices, caps, lower case, figures and points, costs but \$20.00. Monotype users know, time being money, that *it costs less to give the buyer of printing what he wants than to talk him into taking what he does not want.* The repeat order is the cornerstone of successful business; and *the kind of talk that gets repeat orders is done by the kind of work that speaks for itself.*

Consider the indirect savings the Monotype makes for the buyer of printing. One of our greatest National advertisers once said that he never could write a thing until he saw it in type. The changes that blend the pictures, type and words into a harmonious, convincing whole are the cheapest part of printed salesmanship. On any printing, try as you may, the cost of alterations is a large part of the cost and a necessary part, too; cuts must fall right, pages balance properly and the galley proof is but the

first step in the production of the finished page.

Since the buyer of printing pays for alterations by the hour, what shall it profit him to accept an estimate for a low cost "per thousand ems" and then pay double for alterations? In Monotype composition alterations are made by a hand compositor using a case of Monotype type. With other composing machines alterations must be made by the machine operator, whose wages are greater than the hand compositor's, and the "wages" of the machine used (the cost of owning and operating it) to make corrections, amount to more per hour than the wages of the machine operator.

Even on large editions the use of Monotype composition frequently saves the cost of electrotypes because the Monotype makes type as hard as foundry type, and, since new type is used for every job, there is no necessity for electrotyping to save the type from wearing. One hundred thousand impressions from Monotype type on the finest coated paper for *de luxe* catalogs are frequently made, and it is not uncommon to print a quarter of million impressions from Monotype type.

The buyer of printing who has his work electrotyped for future editions should specify Monotype composition to protect his investment in plates, for the life of a plate made from Monotype type is much greater than from any other kind of machine composition. The Monotype casts each letter separately, sharp, clear cut with deep counters like the best foundry type.

But the best foundry type can only be brand-new type that has never been used; type used once is a very different thing. You know the value of new, unworn cuts—new type is even more important. The only way to be certain that brand-new type, sharp and bright, is used on your work is to insist upon Monotype composition.

When the discriminating buyer of printing specifies Monotype composition he rests assured that his printing is as good as the best. When he avails himself of the flexi-

bility of the Monotype he gets what he wants without any of the limitations of ordinary machine composition. And when the work is completed and he has profited by the savings the Monotype effects in the cost

of correction and by putting more words to the page, he finds that the best is the cheapest, and that in printing, quite as much as in hardware, "*The recollection of quality remains long after the price is forgotten.*"



Continuous Production in the Press Room

THE leading article in MONOTYPE for May, "Continuous Production," makes clear the advantages of simplification in printing machinery; simplicity is the cornerstone of the Monotype System which separates sharply the typographical operation of composition from the mechanical operation of casting printing surfaces. The Monotype in this, as in other respects, was years ahead of the times.

"*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.*" A most interesting illustration of this principle is to be found at the Curtis Publishing Company.

No printing office has been more progressive than the Curtis Company's in adopting new mechanical ideas. They have had to be progressive, because their chief problem has been to keep their mechanical equipment abreast of the growth of *The Ladies' Home Journal*, *The Saturday Evening Post* and *The Country Gentleman*.

A few years ago they installed for *The Saturday Evening Post*, with its two million circulation, the last word in web presses. Not only did these presses print all the black forms but they also inserted the two-color center page insert, put the cover on, wire-stitched and trimmed the magazines, so that from a roll of paper, two feeders and a coil of wire, the press delivered finished copies of *The Saturday Evening Post*.

Experience showed, however, that the additional mechanism required to feed in the inserts and covers and to bind the product introduced so much complication that the product of the presses declined. The Curtis Company have recently installed Kast Inserting and Wire Stitching Machines and removed from these presses all the mechanism for everything but straight printing. The Kast machine puts in the insert, puts on the cover and wire-stitches the magazine, and from the Kast machine the magazines are taken to a continuous trimming machine which cuts off the three edges. Thus, in order to get greater production on *The Saturday Evening Post*, the Curtis Company took all the complication off their presses and introduced two additional operations: (a) gathering and binding, (b) trimming.

"*Processes once complicated have been divided and sub-divided, because all experience shows that the highest efficiency, the greatest production, results from specialization.*"

Incidentally it may be noted that the Monotype makes for continuous production in the press room as well as in the composing room. The saving in make-ready time that comes from printing every job from new type, the speed with which press corrections are made with movable type all mean greater press capacity. One enthusiastic Monotype user says: "Even if I had no other reasons for using the Monotype I would do so because it more than pays for itself in my press room."

The Monotype Type Caster

“has been the means of systematizing our composing room, using our hand compositors more efficiently and also—this may seem strange to you—using our slug composing machines more efficiently.”

in the plant of the

La Crosse (Wis.) Leader-Press

Mr. Roland B. Gelatt, President of the La Crosse Press Company says in his letter to us:

I TAKE PLEASURE in telling you of the complete satisfaction we have had from the use of one of your Type Casters. While it is a pleasure to look at the cases full of type in our composing room, and to think of the money we have saved from not buying the type, the saving in type bills to my mind is the least valuable part of your Type Caster.

“It has been the means of systematizing our composing room, using our hand compositors more efficiently and also—this may seem

the form for every page and each addition on the steam table earlier.

“At the time we installed one of your Type Casters, it was explained to me that we could expect a daily average of from seventy-five to eighty-five pounds of type per working day. After a test of fifty-six (56) days I find that the calculations of your representative have been almost too conservative, as on looking over my recapitulation sheets for this period, they show an average of one hundred and twenty pounds

120 pounds of type a day

strange to you—using our slug composing machines more efficiently.”

“Having plenty of type, our men instead of waiting around for the rush of closing, set the ten and twelve point of our several big ads by hand. This method enables us to send proofs to our advertisers earlier in the day and to get back their corrections earlier. These corrections, (and ad corrections are a most important point in a newspaper office) are made without interrupting our slug composing machines in any way.

“In short, by setting these ads in Monotype type we relieve the slug composing machines of the bother of changing measure and sizes in the morning, and enable them to run to closing time straight away on our news matter without interruption, so that we put

per working day, of eight hours, including all time taken for changes, waiting for metal and cleaning machine.

“You are probably so used to comments on the quality of Monotype type that the following will not impress you as much as it has me. We have a line of Bold Italic at the top of one of our pages from which we have made over one hundred and twenty-five stereotypes, and this type has stood up just as well as any foundry type we ever had. Now this is interesting to me, because this type is made on your Type Caster from slug machine metal, so that when we are through with this line we will dump it into the hell-box.

“Yours truly,

“LA CROSSE LEADER-PRESS,

“By R. B. GELATT, *President.*”

**It pays to cast your own type in your own plant
on the Monotype**

“The Youthful Franklin”

THE McKenzie Statue of Benjamin Franklin, which represents “Poor Richard” as he arrived in Philadelphia at the age of seventeen, was unveiled June 16th at the University of Pennsylvania. To all who love the father of our craft in America, this inspiring statue and the remarks of the Hon. James M. Beck at its dedication, will have an especial interest. It is indeed surprising that before this, Franklin, the patron saint of young men, has not been portrayed as a young man.

While we do well to pay homage to Benjamin Franklin, who was, as Mr. Beck said: “In diplomacy, a Talleyrand; in invention, an Edison; in philanthropy, a Wilberforce; in science, a Newton; in philosophy, an Erasmus; in local politics, a Hans Sachs; in statecraft, a Richelieu; in humor, a Swift; in style, an Addison; in the power of narration, a Defoe; in the unequalled sweep of his versatility, a Leonardi da Vinci”—while we bow to the scholar, statesman, inventor and man of affairs; inspiration and help come from the mental picture of that young man of seventeen, arriving in a strange city, with all his earthly possessions tied up in a handkerchief.

From Mr. Beck’s address, we quote as follows:

“Franklin was not only the first and intellectually the greatest of Americans, but he was also the most typical. Both his virtues and his failings were characteristic of the American character as it has since developed. His shrewdness, utilitarianism, philosophic good humor, poise of judgment, tolerant spirit, democratic temperament, inventive genius, intellectual inquisitiveness, love of industry and pride in achievement are all characteristically American qualities.

“The two Americans who seem to me to come most directly from the very heart of America, and best typify the average American character, are Franklin and Lincoln. Both unite in their personalities the qualities of good humor, generous tolerance, philosophic optimism, intellectual versatility, freedom from conventionality, simplicity of ideas, and last, but not least, common sense. Franklin, like Lincoln, was the very genius of common sense. The great philosopher was more versatile than profound. His was a telescopic, not a microscopic,

vision. He was wonderfully clever and resourceful but not a master of details. He resembled Erasmus more than he did Darwin.

“He accomplished all he did by his freedom from intellectual conventionality and his sustained and



*The McKenzie Statue of Benjamin Franklin
at the University of Pennsylvania*

intelligent application of common sense to the problems that confronted him. This is not only a rarer but a higher gift than many suspect.

“Franklin was also a typical American in his love of work—not as a mere means to an end, but for the love of work, the joy of achievement. He was the most useful and industrious citizen that Philadelphia or America has ever known. No burden seemed to be too great for him, no sacrifice too severe.”

To the Buyer of Printing the *First: What You Get per Page?*

Some Specimens: Read these expert opinions of men who know that Monotype work is cheapest in the long run. See the flexibility of the Monotype matrix system, six different Boldfaces composed with the same Roman face (175A).

Mr. A. W. Finlay of the Geo. H. Ellis Co., Boston: "By publishing 'What You Get per Page vs. What You Pay per Page' you have done your customers and their customers, the Buyers of Printing, a distinct service. *We have no trouble in proving that the cost of the finished piece of work is less when Monotype composition is used—the Quality speaks for itself.*

The above shows No. 86J Boldface composed with Roman and Italic of 175A Modern Roman.

Mr. J. D. Bridge of the Rumford Printing Co., Concord, N. H.: "It is high time that buyers of printing gave more thought to 'What You Get per Page;' often they draw most careful specifications as to paper and overlook entirely what goes on the paper—the number of letters to the square inch. *By using Monotype composition you can often save from ten to twenty per cent. in the cost of paper and press work over ordinary machine composition.*"

The above shows No. 92J Boldface composed with Roman and Italic of 175A Modern Roman.

Mr. Charles H. Clarke of the John C. Winston Co., Philadelphia: "I have been much interested in your article 'What You Get per Page vs. What You Pay per Page,' because some of my brother printers worry a lot about my being such a terrible price cutter. One of the cherished delusions of the printing trade is that Monotype composition is expensive. *Actually, when the job is finished, it costs the buyer of printing less than any other kind of composition.*"

The above shows No. 118K Boldface composed with Roman and Italic of 175A Modern Roman.

Mr. John K. Fitch of Francis Emory Fitch, Inc., New York City: "Buyers of printing should appreciate that corrections and alterations cost less in Monotype than any other kind of machine composition. *There is mighty little advantage in accepting the 'low estimate' and then paying more in the end than a high grade piece of work would cost—the best is the cheapest.*"

The above shows No. 89K Boldface composed with Roman and Italic of 175A Modern Roman.

Mr. Oliver B. Wood of the Commonwealth Press, Worcester, Mass.: "Monotype composition improves the quality of product throughout every department of our plant. The customer has proved his realization of its value by being pleased first with results and second with price. *He has obtained results per page which have warranted our price per page.*"

The above shows No. 79J Boldface composed with Roman and Italic of 175A Modern Roman.

Mr. Henry P. Kendall of the Plimpton Press, Norwood, Mass.: "When buyers of printing pay more attention to 'What You Get per Page vs. What You Pay per Page' there will be less talk about the difference in printers' estimates—less disappointment in buying printing."

The above shows No. 97J Boldface composed with Roman and Italic of 175A Modern Roman.

THE Monotype is the type set out of machine type separately; there *and its words as closely spaced by the best hand composition.*

In the ordinary machine letters forming a line are crowded together; the space between the letters of the slug composing machine is less than in hand composition.

Our eyes are trained to *split a word up by white space* the eye; furthermore, this white space between letters and words on a page, *when you buy slug composition you don't want.*

Because the Monotype gives more words to the square inch it saves work and mailing, or, if you want you to get more distinction between words—putting the white space where it belongs.

The distinction of hand composition; the Monotype composition is the result of the skill of the letter setter in setting the type in the different faces in our Specimens.

Monotype composition makes it possible to order what you want—you can set any man and Boldfaces to suit your columns at the right and left.

Use the type face you want—our "trade mark"—for a font of 100 letters) costs only \$20.00.

**To Get Quality
the Right Job
Specify Monotype**

All things considered Monotype Composition costs less.

There are Just Two Questions

Second: What You Pay per Page?

chine that took the limitation, for it casts each its letters are as closely fitted as in the best foundry type

duct—slug composition—the together and the limitations require much more white space between the words and wider space in Monotype composition.

words as pictures, and to seen its letters is offensive to face “dilutes” the black of grey. Since unnecessary means fewer words to the on you are paying for white

e maximum number of legible you money on paper, press the job to bulk big, enables ing a larger face or leading belongs, between the lines.

ition for the cost of machine uses no mechanical limitations, a glance at the disk proves this.

à la carte typography—you combine our beautiful Roman requirements: See the

we your own “Typographic type matrices (80 charac-

and Quantity

the Right Price

Composition

More Specimens: They tell of the economy of Monotype composition and they show how Monotype faces may be combined to make the typography fit the job; with the same Roman (8A) six different Boldfaces have been combined.

Mr. T. E. Donnelley of the R. R. Donnelley & Sons Co., Chicago: “Thank you for sending me the advance copy of ‘What You Get per Page,’ a very clear statement of the advantages of Monotype composition. *On the Encyclopædia Britannica, we proved beyond question the savings in bulk that Monotype composition effects because it gives the maximum number of legible words to the square inch.*”

The above shows No. 118J Boldface composed with Roman and Italic of 8A Modern Roman.

Mr. W. H. Frederick of the Eddy Press Corporation, Cumberland, Md.: “‘What You Get per Page vs. What You Pay per Page’ deserves the careful study of every buyer of printing. When a man buys goods by the pound he makes sure that he gets full weight; *buyers of printing should pay less attention to ‘price per thousand ems’ and be sure they get full measure.*”

The above shows No. 89J Boldface composed with Roman and Italic of 8A Modern Roman.

Mr. H. A. Wisotzkey of the Maple Press, York, Pa.: “*The cheapest way to buy printing is to find the printer who appreciates the value of Repeat Orders. Such a printer can, if he takes full advantage of the possibilities of the Monotype, give his customers quality and service and save them money. We know, for our whole business is built upon being Repeat Order Printers.*”

The above shows No. 275J Boldface composed with Roman and Italic of 8A Modern Roman.

Mr. B. J. Doyle of The Keystone Publishing Company, Philadelphia: “Some of our good printers who love quality, talk a bit too much about it in selling printing—*we overlook the fact that our competitor who has not Monotypes can only talk price. We should make the buyer understand that the ‘cost per thousand ems’ is a small factor in the price of a finished piece of printing.*”

The above shows No. 161J Boldface composed with Roman and Italic of 8A Modern Roman.

Mr. Wilson H. Lee of the Wilson H. Lee Company, New Haven, Conn.: “In any purchase ‘What You Get’ is quite as important as ‘What You Pay.’ Our Sales Department has been most successful in proving to buyers the economy of Monotype composition; the savings in press work and paper that result from its use are far greater than any apparent, but not real, difference in cost per thousand ems.”

The above shows No. 25J Boldface composed with Roman and Italic of 8A Modern Roman.

Mr. Edward B. Passano of the Williams & Wilkins Co., Baltimore: “‘What You Get per Page’ is worth the study of all who buy printing, because the ‘cost per thousand ems’ is by no means the whole cost of the finished job. *Proving that Monotype composition means both Quality and Quantity is a most important part of the work of our Sales Department.*”

The above shows No. 275K Boldface composed with Roman and Italic of 8A Modern Roman.

less, for it gives you both Quality and Quantity

“Standards of Practice”

IN the “Standards of Practice for Printers” adopted at the Toronto convention, Standard No. 7 reads as follows:

“To place emphasis upon quality rather than price, service to the customer being the first consideration.”

We should like to add, with our enthusiastic endorsement of the above, another Standard that illustrates this company’s attitude towards its customers and its relation in general to the printing trade, as follows:

To co-operate with our customers that they may obtain the maximum return from their Monotype investment; to refrain from making claims of low production cost which can be used as a club to beat down prices of printing, placing machines in the hands of irresponsible persons at ridiculous prices and upon ridiculous terms; and to discourage in every possible way the establishment of printing plants by persons whose ability, credit, responsibility and business ethics are at all questionable.

LANSTON MONOTYPE MACHINE COMPANY
PHILADELPHIA

Quality Holds Its Place

ON this page we quote No. 7 from the “Standards of Practice,” adopted by the Graphic Arts Department of the Associated Advertising Clubs of the World at the Toronto Convention.

Our readers will note that printers are urged to “place emphasis upon quality rather than price,” and apropos of this admonition we quote from the *Printing Trade News* (New York) an editorial under the above heading which contains much pertinent truth on this subject.

“The sad part of many low prices,” says the *Printing Trade News* “is the fact that much of the printing that is sold is not worth more than the price asked, from a quality standpoint. And this does not seem to make much difference how low the price may be. Very few cheap jobs are any more than the cheapest of cheap printing and often worth much less than the actual price asked.

“A remarkable fact also is that there is but slight difference between the cost of cheap work and really

meritorious printing worth a decent price and a profit. A wrongly set line takes but little less time to set than one set in the correct type, and well displayed. It takes a little longer to make ready a job right than to just merely punch it up. The press can be run just about as fast on a good job as on a poor one, and the ink may cost a few cents more per 1,000. Take every item and the cost is but slight, but what a world of difference in the finished article!

“Quality will ever command the top price in printing, and a printer who does not deliver quality cannot secure the top price. This does not mean ‘super’ quality nor any fancy extras, but what may be called ‘commercial quality’ to separate the term from what is sometimes called ‘slop printing.’ Without giving this ‘commercial quality’ whatever the cost, the printer cannot secure top prices or even medium prices for work for the simple reason that the work is *not* worth it.”

We think that the writer of the above might have recorded the prevailing opinion of experts that quality is largely created or developed in the composing room, that the

growth of the printers' business comes from composing room quality and composing room service to customers, more than from the press room which, is now much more a problem of machines than men.

We believe in the importance of composing room service as the basis of healthy business building. Get a cylinder press, or add a cylinder press to those you already have when you have made the work for them through your composing room. If you follow this plan you do not add to the complications and inconveniences of competition.



Salesmanship in Print

THE paragraphs published herewith, reprinted from *Salesmanship in Print*, by the Dando Company, Philadelphia, tell how to get results from printed matter, and are worthy of emulation by printers or buyers of printing.

“‘To succeed,’ says William Hazlett, ‘a man should carry about with him the outward and incontrovertible signs of success.’

“You recognize the truth of that in all other departments of your business; be sure you extend it to cover your printed department.

“You demand that your verbal salesmen be well dressed; be sure that you see your ‘silent salesmen’ are also well dressed. As there are thousands of the ‘silent kind,’ the cost of the ‘dressing’ is subdivided to a negligible point, while the same factor that splits up the cost of ‘good dressing’ multiplies the force and effectiveness of it.

“Good printing does not necessarily imply high-cost printing.

“The business printer strives to secure
—not admiration for the printing, but *confidence in the firm.*

—not an impression of *cost*, but an impression of *excellence.*

—not *attention*, but *conviction.*

“Cost and *taste* are entirely different things.

“Remember that 5,000 *indifferent* impressions in lieu of 5,000 *right* impressions mean, say, \$30 to \$100 ‘saved’ on the printing as against \$5,000 to \$10,000 *lost.*

“A single order lost on a 5,000 run of booklets through a *wrong impression* may wipe out a hundred times the figured ‘saving.’

“Good printing should sell as a salesman does; such printing is never an expense, but always a *productive investment.*

“It is a fact proven to the hilt in the processes of American commerce that printed matter, properly used and prepared, *will carry the whole selling burden.*

“If you regard printing, therefore, in any sense as an *expense*, it simply proves that somewhere, somehow, you are not using it right.

“If you regard it as a *partial* help in getting business, you are still not regarding it in its right light; it should be as capable of producing results in its own department as your sales manager is in his department, and if it falls short of that test *something is wrong.*

“When a prospective customer enters your office or factory all the *surroundings* are speaking to him in your favor—your *personality* carries due weight—your business is running before his eyes—you have documents at hand to convince him that it is safe, profitable and wise to do business with you.

“Too many men forget that their printed matter does not carry office and factory impressions with it.

“This error is fatal and makes it resultless.

“On the precise class of *impression* created depends good, bad or indifferent business results.

“You want a *good* impression. Then be sure that your printed matter *reflects* it into the mind of the man you want for a customer.”



Another Star League Paper Installs Monotypes

THE *Rocky Mountain News* and the *Denver Times*, Denver, Colorado, now owned by the great Shaffer organization, will completely equip their ad rooms on the Monotype system. This means that in addition to all ad composition being done on the Monotypes, distribution up to 36 point will be eliminated.

The *News* and *Times* with the installation of their Monotypes, join the rapidly growing list of prominent dailies who find economy and quality in Monotype composition.

Type used in MONOTYPE for July-August: Text Pages, 10 and 12 point No. 175A series. Display ads and headings, Nos. 361, 37, 64 and 86 series and Monotype borders and ornaments.

page, the page tied up and passed on to the lock-up. As each page was entirely rule work lines running both ways with both top and side headings, a specific number of lines were keyboarded for each page, doing away entirely with any hand spacing. Not a brass rule was necessary in the entire job. The Monotype cut the hand composition estimate just in half, and turned out a much better job.

Another form covering a page $8\frac{1}{2}$ x 11 inches, set in 6 point, with rules spaced 12 points apart with several price columns, was keyboarded in one hour while the caster was running steadily on other work; then it was placed on the caster and run off in one hour and thirty minutes while the keyboard was busy on another job. This made the gross time on the job two hours and thirty minutes; but the overlapping time of keyboard and caster made the net time for this job just one hour and forty minutes. As there are approximately 12,000 ems of 6 point in this job, it is at once apparent that this class of composition is much faster than the usual run of work. It might be stated here that the Schooley plant has a machinist operator with no helper.

Form after form has been turned out by the Monotype here without a single brass rule being utilized, the machine rules lining perfectly and the appearance of the form rivaling wax plate work. In every instance much time has been gained, to say nothing of the saving in expensive brass rule and other equipment ordinarily required.

The average time on a page of rule work $8\frac{1}{2}$ x 11 inches, taken from a dozen similar jobs done in the past few weeks in 10 point, was, keyboard forty minutes and caster forty-five minutes, or one hour and twenty-five minutes total time. Horizontal rules spaced 20 points, and from seven to ten vertical columns with box headings.

No special equipment with the exception of the matrices has been found necessary so far at the Schooley Press in order to handle the work quickly and economically; and in no single instance has the Monotyped form proven as expensive as the old hand-set method. When to this is added the improvement in general appearance of the Monotyped job over the old hand-set brass rule form usually turned out, the argument seems to be entirely in favor of the Monotype for ruled form work.

A competition for cheapness, and not for excellence of workmanship, is the most frequent and certain cause of the rapid decay and entire destruction of arts and manufactures.—JOSIAH WEDGEWOOD



Condulet Bodies with Obround Openings—Continued

Type LB	Type LF	Type LL	Type LR
Type LB Condulet Bodies—Black Enamel Finish			
Type LF Condulet Bodies—Black Enamel Finish			
Type LL Condulet Bodies—Black Enamel Finish			
Type LR Condulet Bodies—Black Enamel Finish			

For finishes and other important information, see notes on page 24.
 Obround covers are listed on pages 31 and 32. Obround Conduletto fittings are listed on pages 184 and 185.
 Condulet bodies with Obround openings are listed on pages 21 to 26, inclusive, and on page 161.

Condulet Bodies with Obround Openings—Continued

Type LBB	Type LFB	Type LLB	Type LRB
Type LBB Condulet Bodies—Black Enamel Finish			
Type LFB Condulet Bodies—Black Enamel Finish			
Type LLB Condulet Bodies—Black Enamel Finish			
Type LRB Condulet Bodies—Black Enamel Finish			

For finishes and other important information, see notes on page 24.
 Obround covers are listed on pages 31 and 32. Obround Conduletto fittings are listed on pages 184 and 185.
 Condulet bodies with Obround openings are listed on pages 21 to 26, inclusive, and on page 161.

Two pages from a Condulet catalog, Monotyped, printed and bound by the Morrill Press of Fulton, N. Y., for the Crouse-Hinds Company of Syracuse, N. Y.

Monotypography

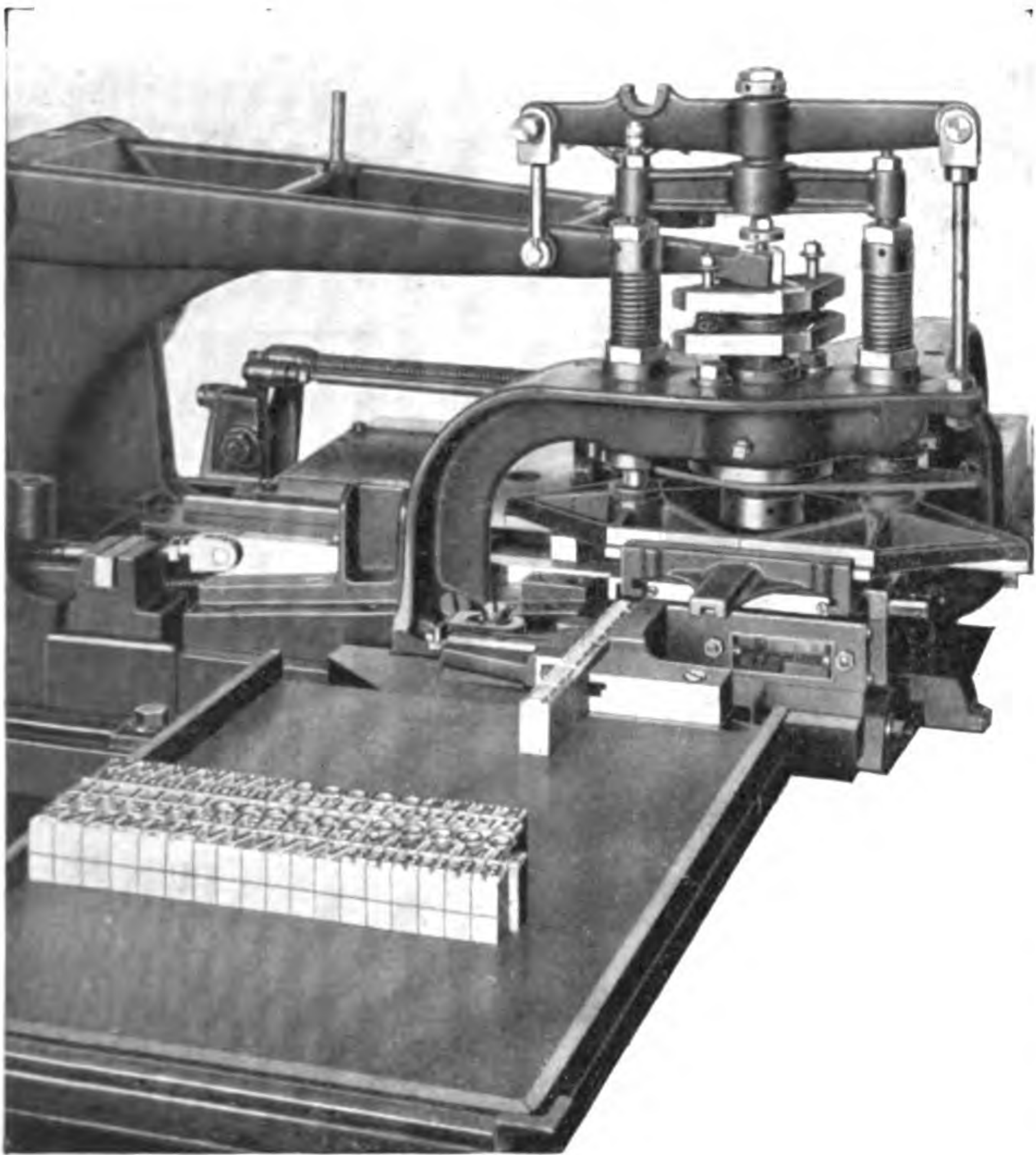
The Morrill Press of Fulton, N. Y., recently designed and printed for the Crouse-Hinds Company of Syracuse, N. Y., a handsome 208-page *Condulet Catalog*, page size 9 x 12, two pages of which are shown herewith. The excellent arrangement of the Monotyped tabular matter printed in black, with the rules and decorative border in buff, which is an innovation, and the tints worked into the different illustrations, show much thought and care in the planning, and excellent taste in the execution of this catalog, which combines both beauty and distinctive individuality. The whole is bound in cloth and stamped in green and black. Monotype faces Nos. 8A, 86J and 88J were used, and 35,000 impressions were printed direct from the type on heavy coated stock.

Printograms—"A House Organ with a Moral to Lovers of Good Printing," from the John P. Smith Printing Company, Rochester, N. Y., is a model for excellence in typography. They say in a recent issue; "Printograms is a product of our Monotype, which you are cordially invited to see in action—see it performing its duties at any convenient time."

The first issue of *The Book Maker*, the house organ of the E. W. Stephens Publishing Company, Columbia, Mo., is among the best of the Monotyped business builders we have had the pleasure to receive. The thoughts contained in the text, the subdued color scheme, and the decorative material are excellent. Among the inspiring articles is one by Mr. Stephens describing the growth of this printing plant, from its establishment in 1868 to its present standing among the large specialty houses of this country.

The *Franklin Advocate*, the Monotyped house organ of the Franklin Type & Printing Company, Lima, Ohio, in addition to being excellent typographically, features a new and pleasing color scheme in the selection of the stock and inks for the cover and text pages.

The Department of Journalism of the University of Kansas have recently started the publication of an exceptionally well-printed monthly, *The Kansas Editor*. The Monotype composition in the 36A series, and the arranging and printing, are all the product of their own printing plant at Lawrence, Kan.



Making Good

IN the last six weeks two big composing rooms, a Southern newspaper and a prominent New York City job office noted for its fine publication and catalogue work, displaced other type casters after a competitive trial and installed Monotype type casters.

Why?

Because the Monotype casts the best type, equal to new foundry type, from the largest assortment of matrices ever available with a type caster for the use of printers to cast their own type in their own plant.

And because no other type caster insures its owner against loss through idle time or in depreciaton; for the Monotype type caster is convertible, by adding the parts required, into the Monotype composing machine, the standard of high quality and operating economy in the best job offices and the big newspaper composing rooms in the country.

We have often remarked that a type caster without matrices is as useless as type cases without type, and that, to succeed, a type caster should have back of it a matrix service that insures to the printer getting the face of type that he wants when he wants it.

The Monotype matrix equipment now consists of over 1150 fonts and we are adding to this at the rate of five fonts a week.

Printers and publishers investigating the type caster service for their own plants would do well to look into the question of maintenance and matrix equipment before deciding "which machine?"



Monotype Quality Type

AS an example of the quality of the type cast on its Monotypes the *Boston Post* has favored MONOTYPE with a number of sorts from a font of 36 point No. 64 Series, cast from hard metal early in August, 1912, and having been used continually as a head letter up to June 27, 1914. These sorts show how Monotype type will wear under the hard usage of the steam table.

Casting Job Type on the Monotype

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

Over 1150 fonts of the newest and most up-to-date faces to select from.

Matrices may be purchased outright or 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.

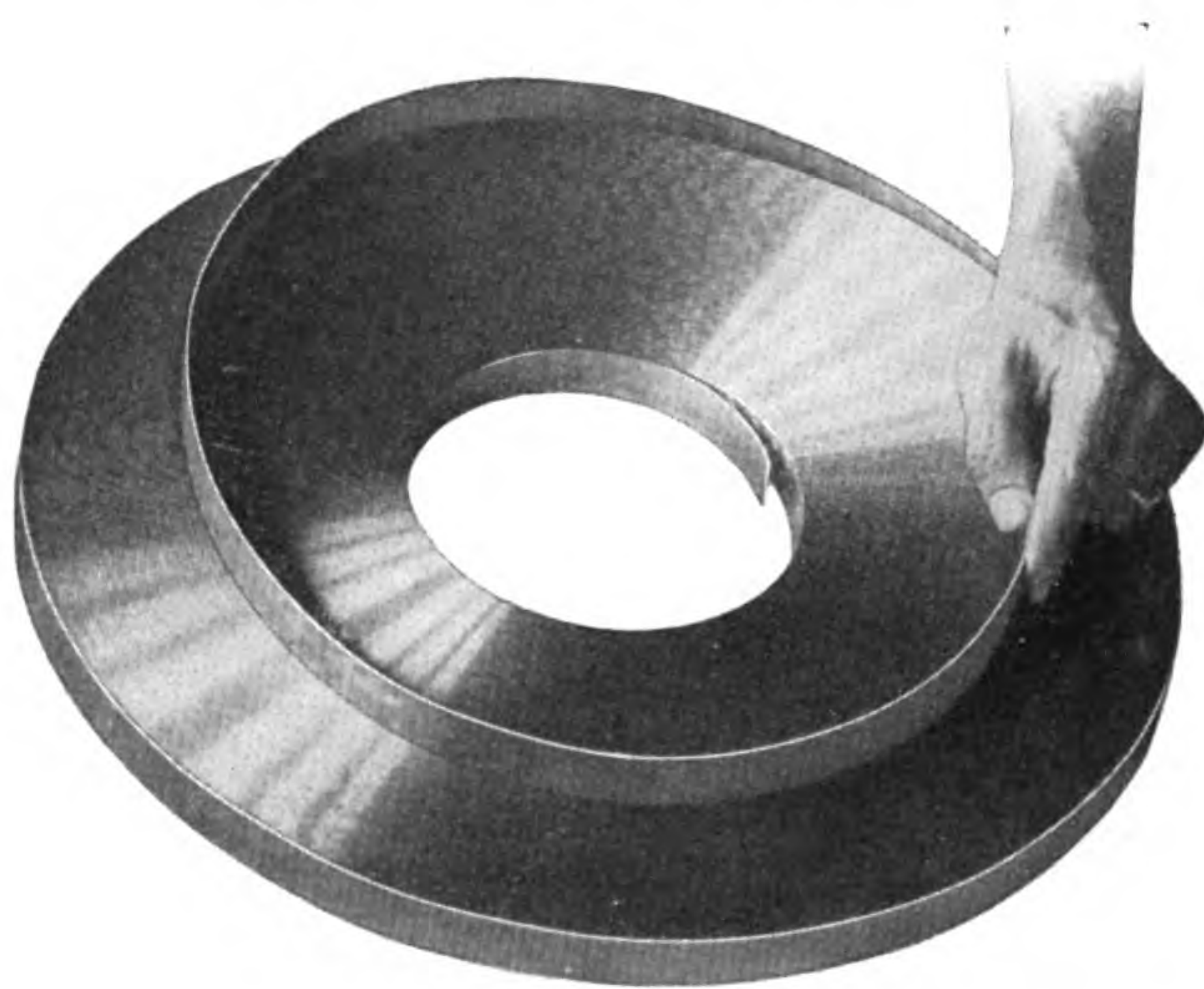
No other type caster is as economical.

No other type caster has this insurance policy—that it is convertible into a standard composing machine, without in any way restricting its use as a type caster, using the same molds, matrices, etc.

W
W
W
W
W
W
W
W
W
W
W

All Sizes
5 Point
to 36 Point

**\$36.00 Worth of Rule
Cast on the Monotype
in 2 hours**



**600 Feet—60 Pounds
of 2 point Rule**
(in one piece)

IF you buy your brass rule for as little as 6 cents a foot, 600 feet would cost \$36.00. In addition to its profitable by-product of type for the cases the Monotype now supplies the printer with rule and leads in strips which are cut to fit the job and never distributed.