

MONOTYPE

A Journal of Composing Room Efficiency

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

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The Monotype in the Macon Telegraph

By T. E. BILLINGS, Foreman of the Composing Room

WHILE much has been written and said about newspaper composing rooms which are so arranged and equipped that facility of production is retarded, I feel that it is my duty to state here just what the Monotype is doing in the *Macon Telegraph* composing room toward making every minute efficient and profitable. I learned from experience that the Monotype will meet the most exacting requirements in the newspaper office, no matter what the size of the publication may be.

The *Telegraph* installed a Monotype type caster in May, 1914, and it has not been idle a day since. Shortly after its installation, the Monotype Company sent one of their efficiency men to install the non-distribution system, and to systematize the handling of the product of the machine in the ad room.

Quick to note the faults in the arrangement of our ad room, this representative immedi-

ately drew up plans for its rearrangement, which were carried out without any expense for new furniture. The plans allowed for five complete alleys, giving an alley to each five men, our maximum force. All alleys were arranged alike, each being equipped with the

same faces and point sizes of type, or a total of eight series each. This arrangement has been a revelation to us for its simplicity, and has increased the production of our ad men considerably through avoiding any possibility of losing time during the rush hours, owing to several ad men trying to set type from the same case.

The illustration on next page gives

an excellent idea of our storage system for sorts. The galvanized iron boxes were made in two sizes, $6\frac{1}{4}'' \times 1\frac{1}{4}'' \times 3''$ and $6\frac{1}{4}'' \times 2\frac{1}{2}'' \times 3''$, the small size being used to store caps, figures and points, while the larger size was used for the lower-case characters. We built our own shelves for these boxes, each shelf carrying



P. T. ANDERSON,
Vice-Pres. and Gen. Mgr. of
the *Macon Telegraph*

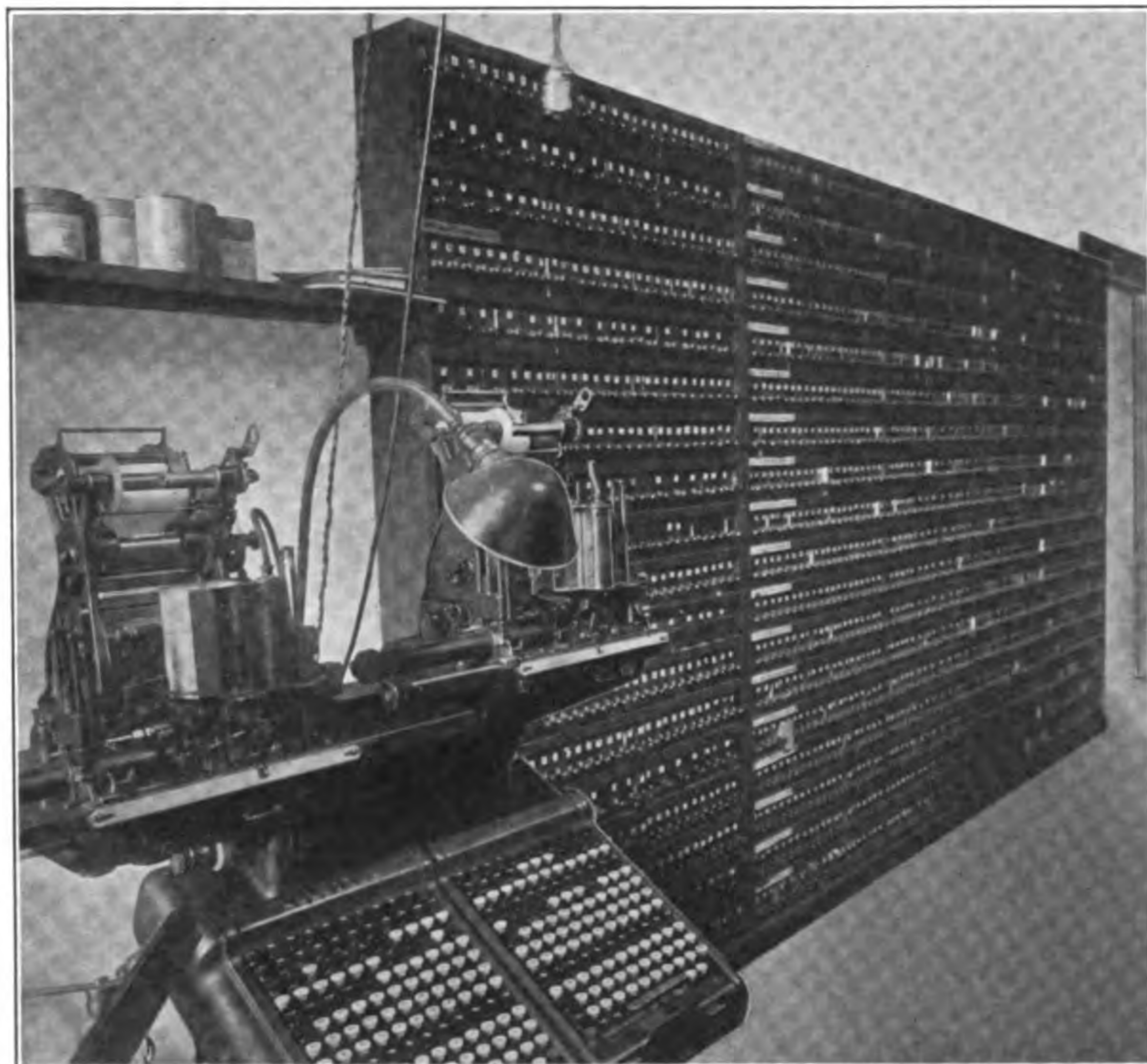


T. E. BILLINGS,
Foreman of
the *Macon Telegraph*

seventy-two boxes, or a complete font of type, and sufficient type in each font to fill five cases.

In addition to filling this storage cabinet we filled five cases of each font, a case for each of the five alleys. When this was complete we had distributed in our ad room eight complete series, five cases to each series, as well as five cases of each stored in boxes.

All this type is cast on the Monotype using



A view of the Excellent Storage System they have for Monotype Sorts, at the *Macon Telegraph*, Macon, Ga.

the same metal used in our slug machines. We now place no more value on display type than we do on slugs as it all goes into the same melting pot, with no distribution of any kind.

Each ad man works in his own alley with all the type needed right at his hand. When a case runs low plenty of type is always to be found in the storage cabinet which is kept filled from the caster. This eliminates all time spent hunting for type, spacing material, and border, as well as picking for sorts from standing matter, and this item amounts to no small saving in the course of a busy day in the ad room. The *smallest* saving made from the Monotype is in not having to buy type, and one would think this would be the largest.

The *largest* saving made is in the non-distribution of type. After an ad is run, slugs, display type, border and base go into the "hell" box. The ads are cleaned up every night without extra time and this alone should be appreciated by any newspaper man.

A short time ago, owing to the success of the Monotype as a sort caster, and the non-distribution system, we decided to have our caster

converted into a standard composing machine, thus enabling us to compose all kinds of matter for our ads in any size type from 6 to 18 point, and any measure up to 60 picas. This composing and type casting feature combined has not only increased the efficiency of our ad room, but has also increased the efficiency of our slug machines. Formerly, when we were setting ads on the slug machines, there was the constant changing for corrections as well as the hand man's time for inserting the slugs, to say nothing of the time lost sawing and fitting.

The ads are now set on our Monotype, and all type is delivered the desired measure "which fits the space." The corrections are all made by hand while the machine is running on new matter and there

is no saw used. The slug machines are now kept on news matter and we have no more changing for corrections, so you see the Monotype increases the output of these machines as well as the output of our men.

No one need be told about the quality of Monotype product. The display type we have made from soft metal is good for any number of runs, and if it were cast of hard metal would be equal to any foundry type made.

We had heard of newspaper offices making their own type on the Monotype, where distribution had been entirely eliminated for all point sizes from 5 to 36 point, but, before we installed the Monotype, we could hardly

believe it possible to make type for less than the cost of distribution.

New type every day is a distinct advantage to the advertiser, because it means clean, well-printed ads. It helps the stereotyping room get good plates, as the type is all the same height and the face is neither worn nor broken.

I have heard a lot about efficiency systems, labor saving furniture and the like, but I firmly believe the Monotype is the real and only all around efficiency system for a composing room. This system might have been installed without a Monotype, but the only way to do so would have been to purchase a type foundry.

‡

The Importance of Simplicity in Typography

By ROBERT F. SALADE

*"Hence then a general law, of singular importance in the present day, a law of simple common sense—not to decorate things belonging to purposes of active and occupied life * * * You must not mix ornament with business any more than you may mix play."*—JOHN RUSKIN, in *Seven Lamps of Architecture*.

THIS significant quotation from Ruskin in reference to the correct architecture of buildings can also be appropriately applied as a guiding rule for the correct architecture of typography. The absence of excessive or artificial ornamentation in printing is truly important and desirable.

"You must not mix ornament with business any more than you may mix play." What successful business man tolerates decoration of his letterhead or business card? Dignity and simplicity in such printing is essential because the one practical and useful purpose of business stationery is to be read, and to be read easily.

But there are many other kinds of printing that also are *"things belonging to active and occupied life."* Why over-decorate these things with fancy borders and expensive illustrations that only detract the attention of the reader from the typography—the type that is the vital point in all printing, for it is both the record and the needle of the mechanism that speaks the message to the man the printed word is to reach.

Simplicity should be the watchword of every typographer who has his art truly at heart, for simplicity in typographical architecture, with the proper attention to details and arrangement, can result only in plain, dignified, forceful work. The master typographer seldom intermingles ornaments with his composition, but follows a working plan of which simplicity is the keynote. Most important to the master typographer is the careful selection of the type face best suited to the

work in hand so that the completed printed page will be attractive, suitable, and above all, easy to read, for to quote again from Ruskin: *"Ornament is an extravagant and inessential thing."*

Within the last few years the house magazine has grown to be a great force in direct advertising. Without question, such magazines have stimulated certain businesses to a remarkable extent, and many successful business men regard their house organ as the cornerstone of their publicity. All expert publicity men are in complete accord as to the selling force of a house magazine well edited and well printed, but even more important, is the typographical make-up of such a publication, for its readers have neither the time nor the desire to puzzle over its pages to get the message of its publisher.

Now, elaborate hand-drawn borders and initials may look "pretty" in a house magazine, but prettiness in a house magazine serves only to increase its productive cost and decrease its pulling power. Profuse ornamentation in typography detracts the reader's attention and dissipates his interest; the house magazine, like the "hundred point" salesman must carry a punch.

Test the house magazine by the same standards as other publications. Consider the *Saturday Evening Post* with its circulation of more than two million copies a week; a magazine read by business and professional men, "big" people in every walk of life; a magazine whose advertising pages are equally

efficient in selling breakfast food, collars, automobiles and motors. People like to read the *Post* not only because it is interesting, but also because it is so easy to read. When next you have your copy of the *Post* in hand, note not only the perfection of the typography but also its simplicity, the absence of hand-drawn borders and initials, and over-ornamentation of any kind.

To the man whose printing depends upon satisfying buyers of printing, our American magazines carry a message of inestimable value. The keenest brains in the printing world are enlisted in magazine making, and these men know full well the value of good typography as a means to sell printing. They know the advantage of using the Monotype, the only composing machine that gives, for the cost of machine composition, the equiva-

lent of brand new foundry type set by the skillful hand compositor.

Instead then of wasting your time and your customer's money in over-ornamentation, study the effects of simplicity and perfection in typography as illustrated by the *Saturday Evening Post*, *The Ladies' Home Journal*, the *Delineator*, the *American Magazine*, *Atlantic Monthly*, *McClure's*, *Scribner's*, *Hearst's*, *Harper's Magazine*, *Everybody's*, *The World's Work*, *Country Life in America*, *Suburban Life*, *The Fra* and *The Philistine*, to name but a few of the best known magazines illustrating Monotype quality.

And then, if you are a Monotype user, consider the selling punch of this simple statement of fact: "The kind of typography I furnish is the kind you enjoy in your favorite magazine."

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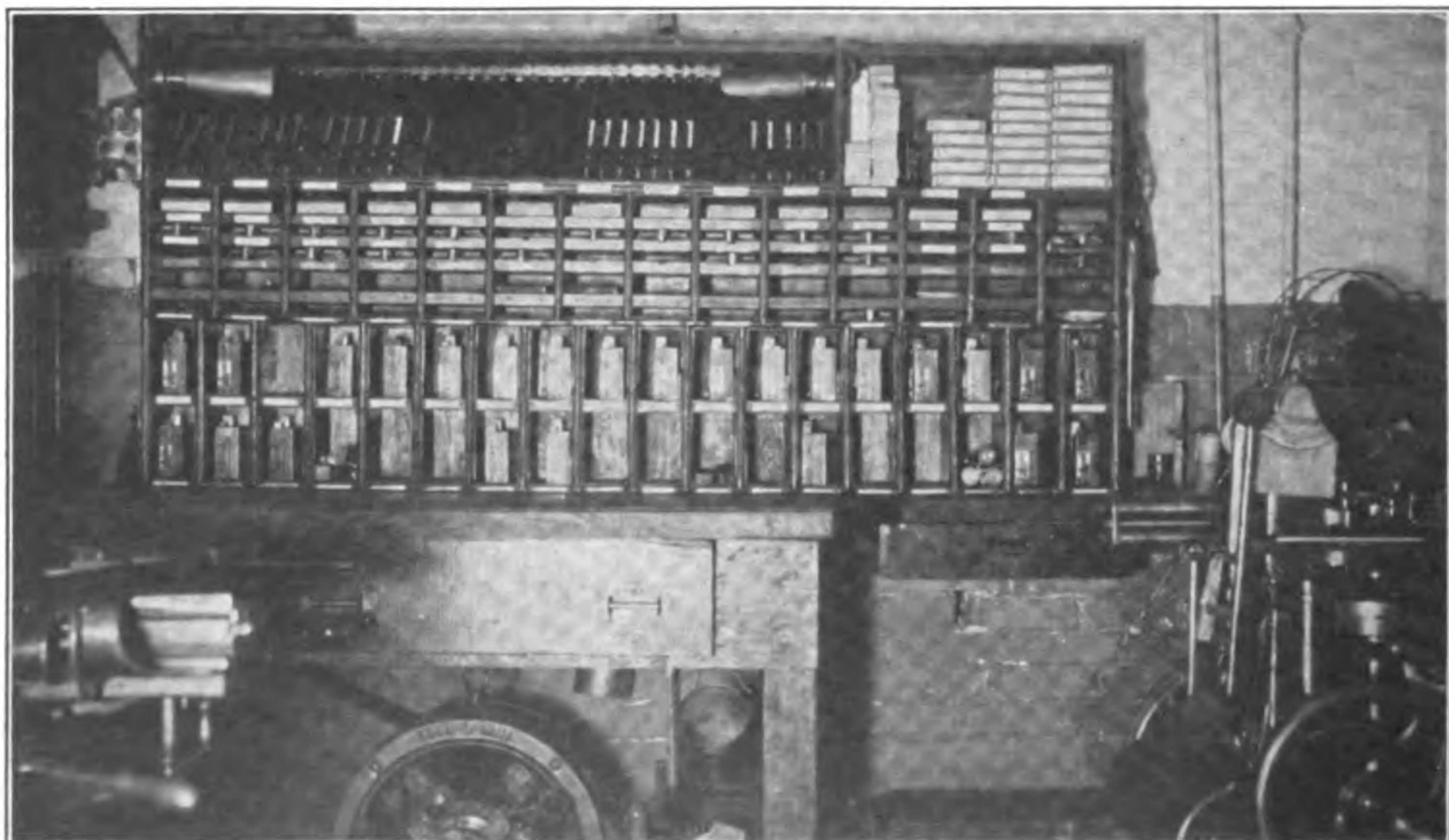
A Mold, Wedge and Matrix Storage Cabinet

IN MONOTYPE for June, 1914, we published an account of the storage system for Monotype sorts at the Hugh Stephens' plant, Jefferson City, Mo. As an additional efficiency arrangement in their caster room they have recently installed a mold, matrix and wedge cabinet, as shown in the illustration below.

This cabinet was built by their own car-

penter, and is an excellent arrangement of its kind, for a large plant. Everything wanted is right at hand, and everything is in its place.

At the top of the cabinet will be noted the two lights, arranged in such a manner as to throw the light directly on the face of the cabinet, making it easy for the operator to read the symbols on the different articles in the cabinet.



Mold, Wedge and Matrix Storage Cabinet at the Hugh Stephens' Plant, Jefferson City, Mo.

Composing Room Economy

How the Monotype Non-Distribution System Has Worked in the Washington (D. C.) Herald

MR. F. H. WHITMAN, foreman of the *Washington Herald*, recently brought to our attention the excellent service rendered by the Monotype and the non-distribution system in getting out the big Christmas edition of the *Herald*.

In making a comparison of former conditions with their present Monotype system, he stated that following a big edition they were invariably buried under "pi" caused by pulling sorts, rules, leads, etc., while on this occasion they carried almost twice as many ads as in any previous edition, and, when the night men went on the next afternoon, all dead matter was cleaned up and all cases were full.

To illustrate just what the *Herald* thinks of the Monotype and the new system, we quote Mr. Whitman as follows: "I am more than proud of our non-distribution system, which would be absolutely impossible without the Monotype caster and its equipment. On Saturday night I had the smallest force working since assuming the foremanship of the *Herald* composing room.

"Our compositors are more than enthusiastic, and cannot realize how they produce so many columns of ads in so short a time, and without pulling so much as a letter.

"Again let me say that I am very much pleased to have accomplished a real and practical non-distribution system—thanks to your excellent caster and the co-operation of your representatives."

Apropos to the above, Mr. Whitman, in the *Editor and Publisher and Journalist*, summed up the advantages of the non-distribution system in the following manner: "*The non-distribution 'plan' has come to stay. It is a saver, a time and labor economizer, it*

works out, it has stood the test and saved money, labor, time; that's all you can save in the newspaper business."

Mr. Whitman tells what he has accomplished with the non-distribution system at the *Washington Herald* in the following:



F. H. WHITMAN, Foreman of the
Washington Herald

"Only a few years ago, or in the present decade, type-setting by machinery was not given serious consideration. When the machines came, they came to stay and really revolutionized the method of producing, not only newspapers, but also books and catalogs. Since the introduction of machine composition, how often have we heard that ads and job work could never be machine set? But even ads and some jobs are set far more profit-

ably today by machine than by hand, yet there is still room for advancement in efficiency. Some of the big foundry companies are specializing this subject, and today the printing office that has not installed this system is not making the money that its trade warrants.

"I recently assumed the foremanship of a large metropolitan daily, and, finding the composing room cramped for space, installed such case cabinets, storage tables, make-up tables, etc., as to save 20 per cent. of the floor space and give room for more men in case of increased business. This alone saved the time of one man in five. To further economize on the production of the office it was necessary to take care of the greatest non-productive expense—that of distributing and replacing material. After two months of experimenting, over 75 per cent. of that cost was overcome by non-distribution.

"You may ask what I mean by 'non-distribution.' Well, simply this: Our linotypes

set all the type to 12 point, and our Monotype caster furnishes us with all the type from 14 to 36 point, quads, spaces, leads, rules, etc. We have a storage system from which an apprentice sorts up the cases daily, and instead of lumbering up the office with dead type, it goes direct to the hell-box from the forms. We cast all type from good quality linotype metal, therefore there is no more waste than the depreciation of the metal.

"This non-distribution system enabled us to more than double the number of columns of ads set for our Christmas editions over last year, and not an hour of overtime was used for distributing, and the cost per column was reduced exactly 30 per cent., besides the pleasure our men enjoyed by having plenty of material at all times, and not being annoyed by the usual clutterment of dead material which would have necessarily been in the way. Efficiency equipment and non-distribution are today the greatest subjects of economy that any printer or publisher can get, and they are both waiting with outstretched hands to be received.

"I believe that the *Washington* (D. C.) *Herald* has today the most complete system of handling ads and dead material, and the most compact type storage system used by any daily paper in the country, and we are still looking for improvements."

While Mr. Whitman has broadly covered the newspaper field, we might add that a number of book and job offices have installed the Monotype non-distribution system with much success in the saving of time, money and labor. This system covers the non-distribution problem thoroughly, now including, not only type and spacing material, but also rules, borders and leads in strips of any length, which may be cut to fit the job and dumped with no picking whatever, for less than the cost of new material.

Type used in MONOTYPE for *January-February*. Text pages: 8 and 11 point No. 157 E series. Display ads and page headings, Nos. 37, 97 and 98 series, Monotype borders and rules.

Monotype Club of St. Louis

IN MONOTYPE for September-October, 1914, we had the pleasure of publishing a short account, accompanied by an illustration, of the Chicago Monotype Club. This month we reproduce herewith a flash-light picture of



OFFICERS of the St. Louis Monotype Club:
Standing, left to right—Rawleigh Shepherd,
President; Jos. Lilly, Vice-Pres.
Seated, left to right—Leon Derr, Secretary;
Harry Hunt, Treasurer

some of the members of the Monotype Club of St. Louis, taken at one of their recent meetings held in the library room of the Printing Trades Club of St. Louis.

The Club was organized June 6th, 1908, with a charter membership of thirteen, and has grown steadily until it now comprises about ninety per cent. of the Monotype operators and caster men who are members of St. Louis Typographical Union No. 8.

The primary object in organizing the club



Members of the St. Louis Monotype Club

was sociability, but when the membership increased, sports and educational features were also introduced. Since the educational features have been added they seem to have precedence over the other features and con-

sist of talks on the best methods of turning out work, particularly rush jobs; a question box for the discussion of mechanical troubles and of new appliances and improvements.

Their social functions, which are always enjoyable affairs, consist of picnics and dances given at stated intervals. In the summer the keyboard men make it their business to try to defeat the caster men at baseball, and in the winter all hands unite in a supreme effort to produce a winning team in the Printing Trades Bowling League.

‡



MONOTYPE operators will be particularly interested in the greeting card shown herewith, received from Miss Florence B. Levine, a keyboard operator at the Hill Publishing Co., New York. It is composed entirely of Monotype material, and is a splendid specimen of seasonable monotypography. A photograph of Miss Levine, at the keyboard, was tipped on an Italian hand-made, deckle-edge, antique card, and wrapped in a piece of hand-made Italian parchment held together with a Christmas seal. The border, printed in holly-green, was decorated by hand with red and gold water colors. Each card was autographed, and so far as we know, the whole idea was original. It was certainly artistically worked out.

How the Monotype Makes Difficult Jobs Easy

MAKING the difficult job easy on the Monotype has been the means whereby a number of Monotype operators have been able to show their ability and fitness for positions as foremen and managers. Such a man is Mr. R. J. Lecture, a combination operator, and foreman of the U. S. Sample Company, Chicago, Ill., who has recently written us an account of how he overcame one of those trying situations which arise in every printing office. We quote the following from Mr. Lecture:

"We recently had a job which was so large that it could not be locked up in a chase and put on one of our presses, therefore it was locked up right on the bed of the press, the bearers being notched for the cross bar. After getting the job about ready to run, it was found necessary to move one page one pica, on account of the close margin.

"The only space we had was 6 points, so we cast the top line of this particular page, which was set in 12 point, on a 6 point body, allowing 6 points to overhang the bar.

"If you know of any other way, except the Monotype way, whereby this would have been possible, please let me know."

‡

"If Only I Were Santa Claus"

No token or gift seems to exemplify the spirit of the holiday season quite so well as a fine book. Such a book is: *If Only I Were Santa Claus*, received from Thos. P. Henry, president of the Thos. P. Henry Linotyping Co. of Detroit, Mich. No thought or care, which is part of the art of the book, has been overlooked in the production of this appropriate Christmas poem. The excellent text and illustrations are printed in black and brown on Tuscany hand-made paper. Bound in brown cloth and stamped in gold, this book is surely a most appropriate way of expressing good wishes and good cheer throughout the year.

‡

A Typographical Style Book in the hands of every workman, would be a paying investment for every office.



An Abridged

Some Exclusive Advan

In the Sales Department

Monotype; not just a machine, a system of producing composition that satisfies abundantly every requirement of particular buyers of printing.

Quality; the equivalent of the best hand work for the cost of machine composition. National Advertisers and big consumers of printing specify Monotype composition.

Specimens of Monotype work on every news stand; the Saturday Evening Post, Delineator, Scribner's, Everybody's, World's Work—you can furnish the typographic quality your customer enjoys in his favorite magazine.

Specimen Book; over 1200 type faces to choose from.

New Type for every job.

Flexibility; no machine limitations to annoy customers.

Tabular Matter; "double price matter is straight matter for the Monotype."

Intricate Work; look it up in the Encyclopædia Britannica and the New Standard Dictionary—specimens of Monotype composition.

Cost; cheap enough for daily newspapers.

Alterations; save your customers money on this annoying expense; made by a hand compositor, not a machine operator and a machine.

Matrices (Low Cost); use type faces to sell printing, give the buyer of printing what he wants. A font of 80 characters costs but \$20.00. (*Combinations*); condensed or extended Boldfaces may be combined with Roman without mechanical limitations. Buy the face you need and use it with the face you have.

Electrotypes (Saving in cost); long runs printed direct from Monotype type, which outwears, two to one, ordinary machine composition. (*Quality of*); plates made from Monotype wear as long as plates made from new foundry type, for each separately cast letter is sharp, clear cut, with deep counters.

Standing Matter; is job insurance; keep jobs that repeat standing.

Paper and Presswork Savings; on competitive work, use the Monotype; it puts more legible words in a given space than any other kind of machine composition.

By-Products; see center panel.

In the Composing Room

Monotype; more than a machine, a complete system of efficient composing room management, based on the use of the Monotype both as a composing machine and as a type caster.

Continuous Production; results only from separating typographic operation of keyboarding from the mechanical operation of type casting.

No Back-Tracking; the Monotype is always producing new matter, no work "back-tracks" to the machine to be corrected or altered.

Corrections and Alterations; made by hand at the case scale—not cost of machine operator *plus* wages of machine.

Keyboard Ribbon, recasting from; for matter that repeats (stubs, headings, etc.), same ribbon may be recast, giving

profitable pick-up; also saves electrotyping on jobs that print two, or more, up.

Quick Change; the Monotype can be changed in face, measure and point size quicker than any other machine—more than that, *it is not changed to correct or alter matter previously set.*

Typewriter Key Arrangement; the fastest keyboard ever devised; same as all standard typewriters.

Repeater Unit; mechanically operates keyboard at speed of 25,000 ems per hour for quads, leaders or any characters to be repeated.

Wide Measure; forty-two picas on any machine; sixty picas with wide measure attachment.

By-Pr

"It is constantly the case in the complex industry are for the sake of business profits."—E

Monotype l Type Sp Borders L

THE value of this Composing Machine made when other compositors are idle, pays all the maintenance, and returns on the money invested. Certain of this: Unless an advertiser material required by hand compositors attain real efficiency from the Monotype, the expense of supplying the material they require would be prohibitive.

Besides this Composing Machine, Monotype gives these valuable advantages:

First: Savings in distribution; no need to make new type than to distribute.

Second: Savings in printing from new type.

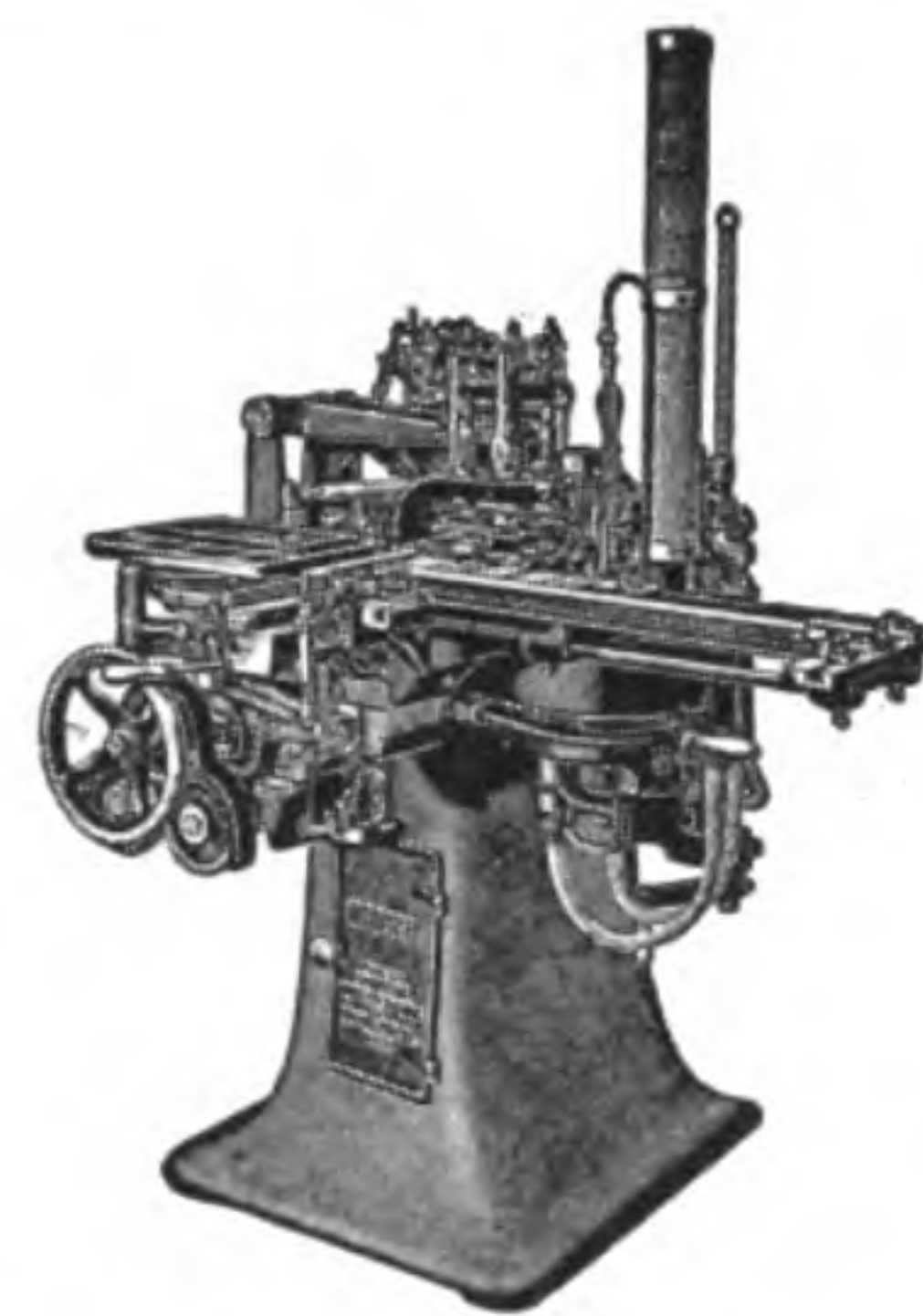
Third: The value of the metal saved by the Monotype. Standby insurance, and the cost of only interest on metal—your waste space—use it for the Monotype. The cost of Monotyped space and depreciation on metal.

Fourth: Saving the cost of type wear, or to print two copies.

Fifth: Selling help; Monotype Product without extra cost is the hall-mark of fine printing, and tends to raise prices and increase profits.

Dictionary

Advantages of the Monotype



By-Products

that the by-products of a
and to be the sole source
Cyclopædia Britannica

By-Products

Space Material Galleys Rules

Composing Room Equipment,
composing machines would be
space cost and a handsome
fitted in a Monotype. Be
office makes for itself the
compositors, it can never
and compositors, because
them with all the tools
inhibitive.

Composing Room Equipment the
available By-Products:

substitution; for it costs less to
distribute used type.

presses make-ready by always

standing matter created
standing matter is repeat order
keeping jobs standing is
make a "By-Product" of
storing standing matter.
standing matter is interest
at 8c per pound.

of electrotyping to save
or more up.

Monotype users get, as a By-
Product, Monotype Quality, the
and Quality is the lever
base profits.

In the Composing Room (continued)

Duplex, (Style DD,) Keyboard; (a) sets same job in two different faces, sizes and measures at one operation; (b) saves one handling of copy on matter with two sizes of type.

"Opening-up Faces" for commercial or for artistic reasons; face may be cast on wider bodies, thus putting white space between letters to make face more extended.

Relation of Typewriting to Monotype type; the keyboard being a counting and adding machine, space required for copy may be accurately predetermined.

Bases for Cuts made of quads, composed with matter around cut; reduce hand work, and save press make-ready.

Blank Forms; composed complete with horizontal and vertical rules joined perfectly; saves expense of brass rule, double printing or wax plates.

Ease of Handling; the hand work from composing machine to press is cheapest and quickest with Monotype, for this "handling" requires no "machining" of lines for alterations or overrunning.

Standard Line; all Monotype faces cast on same size body line; regardless of point size of faces.

Composing Room Tool; the Monotype increases efficiency of every employee of the composing room because—

Type for the Cases, cast when not busy on composition, supplies hand compositors with ample material (type, spaces, leads and rules) to work without needless steps, picking, resetting because of short fonts, or waiting for sorts.

Non-Distribution made possible by the Monotype, because it is cheaper to make new type than to distribute used type.

By-Products; see center panel.

In the Press Room

Saving in Make-ready; always printing from new type means increase in output and reduction in cost.

Saving in Time for Changes; made from type without stopping composing machine, saves double waiting time, double delay and double cost.

Long Runs direct from Type; a quarter of a million impressions, because the Monotype makes type as hard as the best foundry type.

Electrotypes from Monotype; wear as long as electrotypes made from new foundry type.

By-Products; see center panel.

In the Cost Sheets

Built on the Unit System, like elastic bookcases and filing cabinets; thus, Monotype users, instead of charging off a large amount annually for depreciation, exchange old units for improved units at small cost, keep their equipment up-to-date and eliminate depreciation.

The Real Loss of Depreciation is the loss of profit while you are running an obsolete machine in a competitive business. The Monotype user plugs this leak by keeping his equipment equal to new.

Only One Model—That Always the Latest; this unit system of building

machinery means just this—you start with the equipment you require and you keep your equipment suited to your business by adding units as you need them.

Non-Productive Hour; word obsolete in Monotype offices, for the "by-product" of Monotype, when not busy on composition, is type for the cases, borders, space material, leads and rules.

Matrix Library; enables Monotype users to keep rented fonts of matrices on hand to turn idle time and old type into new faces that sell printing.

By-Products; see center panel.

THE FAIR
The Store of To-Day and To-Morrow
100 N. LA SALLE ST. CHICAGO, ILL.

Home Furnishings for Thanksgiving
Lamps, tables, chairs, and more. Prices from 1.29 to 15.99.

Stylish Laces
Oxford shoes, lace-up shoes. Prices from 95c to 1.49.

Big Purchase of Afternoon and Evening Dresses: They're Beauties!
A fine collection of dresses, styles from New York. Prices from 14.50 to 27.50.

Remarkable Collection of Gowns
Beautiful gowns, lace, silk, satin, crepe. Prices from 14.50 to 27.50.

THE FAIR
The Store of To-Day and To-Morrow
100 N. LA SALLE ST. CHICAGO, ILL.

Monster Event in Talking Machines
A Big Purchase Will Be Offered Tomorrow at About 50% Off the Dollar in the Most Sensational Sale Ever Conducted.

Decorations and Favors
Thanksgiving baskets, favors, decorations. Prices from 10c to 1.00.

7-Piece Dining-room Set, 49.80
A dining room set of 7 pieces, including table, chairs, and benches. Price 49.80.

Big Display of Toys on Fourth Floor
FREE Animal Circus! Toys, games, and more. Prices from 1.00 to 5.00.

First-Aid Drug Sale
A large selection of first-aid supplies, including bandages, ointments, and pills. Prices from 6c to 1.00.

Women's Gloves
Silk, cotton, and wool gloves. Prices from 95c to 1.10.

Madame Isbell's Luxtone Beauty Secret
Luxtone Beauty Secret, a skin cream. Price 50c.

Free Perfume—Free Sheet Music
Free perfume and sheet music with purchases. Brands: Melrose, Vaucaire.

A typical two page ad from *The Tribune*, for "The Fair," one of Chicago's leading department stores

How the Monotype Serves the Ad Room of a Great Chicago Daily

IN an announcement to readers and advertisers, *The Tribune*, one of Chicago's big dailies, which is noted for the excellence of its *advertising typography*, gives all credit to the Monotype and the non-distribution system for making this condition possible.

This appreciation, from which we make the quotation herewith, appeared with a fourteen column, two page ad for "The Fair," one of Chicago's leading department stores. They call attention to the fact that in addition to making one ton of type each week, for over 200 different type faces, over 50 tons of this type is always kept on hand.

This article was published for *The Tribune's* advertisers, that they might know that *The Tribune* furnishes them with new type for each publication; to show them the system

they have for handling the work by which they never use type more than once.

We might add, that the great productivity of the Monotype makes this possible, for it is cheaper to make new type on the Monotype than to distribute old type.

"One Ton of Type

is turned out each week by our Monotype machine for the use of *Tribune* advertisers.

"That is one reason why ads set up in the Composing Room of *The Tribune* have such a clean, clear, neat appearance.

"The smaller sized type in advertisements set by *The Tribune* is used only once—then melted up and fresh type cast.

"The Monotype machine casts 200 different type faces, most of them ranging from 6

point to 36 point. The type, when cast, is distributed among more than a thousand cases.

"Over 50 tons of this type is kept on hand, and the machine works 16 hours a day manufacturing more to take the place of that used.

"This type-making machine enables *The Tribune* 'Ad Room' to meet many an emergency that would 'stump' an ordinary shop. For instance, 400 corners of unusual shape were needed for the 'boxes' in a double-page advertisement. No print shop in the United States has that many in stock, but the Monotype machine cast the required number within half an hour."

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"The By-Product of the Monotype is Type for the Cases"

THE Canadian Government Printing Office at Ottawa, by far the largest printing office in the Dominion, and one of the largest printing offices in the world, spent during the last fiscal year for foundry type exactly \$12.00. All the rest of the type used in that great establishment was made therein at times when the machines could not be used on composition.

The by-product of the Monotype composing machine is type for the cases, and the value of this type, made in moments when other machines are idle, pays the maintenance cost and a handsome return on the money invested in any Monotype plant. Before the installation of Monotypes the Government Printing Office at Ottawa spent thousands of dollars annually for type. In reducing this expense to \$12.00 a year, \$1.00 a month, the credit is due to both the Monotype machine and the management of the Printing Bureau.

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WHEN a man buys goods by the pound he makes sure that he gets full weight. Buyers of composition should pay less attention to price per thousand ems and be sure they get full measure. The cost per thousand ems is by no means the whole cost of the finished job. Monotype composition means both quality and quantity.—*New York Monotype Composition Co.*

Scales Graduated to Sets

ON many classes of work it is a great convenience for the keyboard operator to be able to measure, in ems of the set being composed, the allowance to be made for a cut, side head or other matter to be inserted. For example, with a nine-set justifying scale on the keyboard, the operator finds the number of ems to allow for a cut, not by measuring the width of the cut in picas and then using the "Table for Changing Pica Ems"; instead, he measures the width of the cut with a nine-point type scale, reading the allowance to be made for this cut, in nine-set ems, direct from the type scale without the use of the table.

As yet, the type foundries have not made scales graduated to seven and one-quarter, eight and one-half and other sets of Monotype faces and therefore in our book "The Monotype System" (Chap. 19) we give a method for making these scales.

The Unit Scale Co., Lock Box 580, Cincinnati, Ohio, has brought out a set of six rules giving the twenty-one sizes from six to twelve set inclusive, "printed in black ink on heavy celluloid" for but fifty cents a set. Operators will find a set of these scales a great convenience as well as a time saver.

Of course, for close work, the casting off of tabular matter, to be combined with matter kept standing—that is, work where a difference of a unit in column width would interfere with the use of rules—it is much better to use the table, because these scales, like type foundry's rules, can only be graduated to half ems of their set.

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The Slave Driver!

THUS am I, like the Rich, with many Slaves
Of every face, and style, and size I need.
They serve me quickly; even one Slave saves
So many "men" and "cases." Yes, indeed,
With *half the floor-space* I much better do
Than any hand-type man, with fonts galore.
And then *my* Slaves look always clean and new:
And, if I need them, I just *cast* some more.
You see, if owning Slaves, YOU thus are free,
Within the moral law to gain much wealth,
It looks as though at last we'd found the key
To Happiness, Prosperity, and Health.
The Lanston Slaves are cheap, and good, and true;
This They'll do—make a richer man of YOU!

—H. J. H.

Make Your Printed Thoughts Easy to Read

THE proper setting is the one big factor in the success of any printed work. Types express thoughts, therefore the proper selection of the type, spacing, page margins, etc., must be in accord with the subject of the message the printed words are to convey to the reader.

Benjamin Sherbow of New York, who has studied typography, especially in its relation to good advertising literature, thoroughly understands the details that make a page of type either difficult or easy to read. Several pamphlets have been issued by Mr. Sherbow, in which he demonstrates the importance of a right selection of type faces and sizes of type, the spacing of the lines, and the amount and

proportion of white space that should surround the type page.

These pamphlets are called *Easy to Read*, *Comprehension* and *Type Can Suggest*. The pamphlet, *Easy to Read*, begins with these words: "The reason you put words into type, I take it, is to have them read. There are the peculiar exceptions, but as a rule, readability is the first requisite of good typography. Readability is hardly a strong enough word. Printed matter must be more than readable—it must be easy to read.

"This is particularly true of advertising literature. In that case it is more important to you than to your readers that your printed words be read. It is therefore to your un-

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To refresh your memory—this is the way the Standard Dictionary does it:

com'pre-hen'shon, 1kem'pri-hen'shen; 2eöm'pre-hën'shon, n. 1. The act, process, or result of grasping ideas, facts, etc., with the mind, or the power of doing so; ability to know; understanding; as, to attain a full comprehension of a fact. 2. The act or state of including, containing, or taking in; inclusion; as, the comprehension of many facts in a statement. 3. Comprehensiveness. 4. Logic. Content. 5. Rhet. Synecdoche. 6. Eccl. Hist. The principle or policy of including all Christians within one church organization. 7†. A summary or epitome. [**L.** *comprehensio*(n-), < *comprehensus*, pp. of *comprehendo*; see **COMPREHEND**.] **SYN.**: see **CONCEPTION**; **KNOWLEDGE**.

11

In good legible type and in a larger size, but without the aids to comprehension:

comprehension, 1 komprihenshon; 2 com-prehenshon, n. 1. The act, process, or result of grasping ideas, facts, etc., with the mind, or the power of doing so; ability to know; understanding; as, to attain a full comprehension of a fact. 2. The act or state of including, or taking in; inclusion; as, the comprehension of many facts in a statement. 3. Comprehensiveness. 4. Logic, Content. 5. Rhet. Synecdoche. 6. Eccl. Hist. The principle or policy of including all Christians within one church organization. 7†. A summary or epitome. [**L.** *comprehensio*(n-), < *comprehensus*, pp. of *comprehendo*; see **comprehend**.] **SYN.**: see **conception**; **knowledge**.

Two pages from Mr. Sherbow's pamphlet *Comprehension*, which shows how to make the printed work comprehensive by the use of the proper type faces

TYPE
can suggest

Type can suggest, not merely
by the words it spells, but by
the appearance of the type
itself:

femininity

common sense

questioned advantage to have your printed matter as easy to read as thought and skill can make it."

One page in this pamphlet shows the use of a type-face that is too large for the space it has to occupy. Mr. Sherbow points out that the general notion that the larger the type the easier it is to see it and read it, is a fallacy. Type can be too large for its purpose as well as too small.

Another page, in small type, is an ex-

ample of the opposite extreme. The type is much too small and crowded. It takes a good pair of eyes, or specs, to read such small letters easily. A single line is so long a journey for the eye to travel that the jump back to the next line is not made with rapid certainty. It is a distinct effort to keep your place. And perhaps the worst fault of all, from an advertiser's point of view, is that such a solid block of type as this page is not inviting. If you are reading it, it is only because

ANTIQUITY

DIGNITY

Severity

These reproductions, together with those on the following page, are from Mr. Sherbow's pamphlet, *Type Can Suggest*, and illustrate the suggestive powers of type faces

StrengthI
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Y**CHEAPNESS**

—and most things else (which I would illustrate if I were not arbitrarily confining myself to a sixteen-page book).

The importance of this to the advertiser lies in the fact that the effectiveness of his word-message can be furthered by the choice of fit types to give the right impression, suggestion and influence.

My work is the arrange-

you are interested in what I am saying—sufficiently interested to go to considerable trouble to read it. Nor is this page an over-drawn horrible example. A glance at any current magazine, at the advertising literature that came to your desk this morning, probably even your own printed matter, will show you an example quite as bad. In an advertising department such typography is often the result of lack of co-operation. Text is written without regard to the space in which it is to be set. Layouts and illustrations are made without regard to the text. And then the poor printer, between the devil and the deep sea, resorts to eight-point.

In the second pamphlet, *Comprehension*, which deals with the proper method of making the printed work comprehensive by the use of the proper type faces, Mr. Sherbow makes reference to the Monotyped *Funk & Wagnall's Standard Dictionary* as a remarkable book. He said: "By no means the least remarkable thing about a good dictionary is the skill and care with which it is put into type so that you may readily comprehend its text. *'The cost of good typesetting is very little more than the cost of bad typesetting—just the price of skill and care in planning the work. And to print legible, understandable text costs no more than to print the other kind.'*

"A good dictionary, by proper use of type not only saves time, but facilitates compre-

hension. The difference is not unlike two speakers. One talks in a muttered monotone, which you must follow with strict attention if you hope to understand his statements. The other speaks distinctly, with proper emphasis, and some significant gestures, so that you cannot fail to comprehend."

The marked difference in the legibility of the printed work that has been made easy to understand (as compared with the same text poorly typed), shows a very real benefit from the expenditure for good typesetting, as shown in the reproduction of page 10 and 11 from Mr. Sherbow's book, *Comprehension*.

Mr. Sherbow's third pamphlet, *Type Can Suggest*, deals with the selection of the proper type faces to fit the word-message—to give thought impression, suggestion and influence to the finished work.

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WHENEVER your attention is arrested by a printed thing well done, stop and ask yourself: Can such work be done by the printer who figures lowest?—*Franklin Printing Co., Philadelphia.*

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THE constant endeavor of business is to keep expenditure down and income up, because the ultimate aim of business is profit, and profit is the difference between total expenditure and total income.—*Thomas E. Dockrell.*

Monotypography

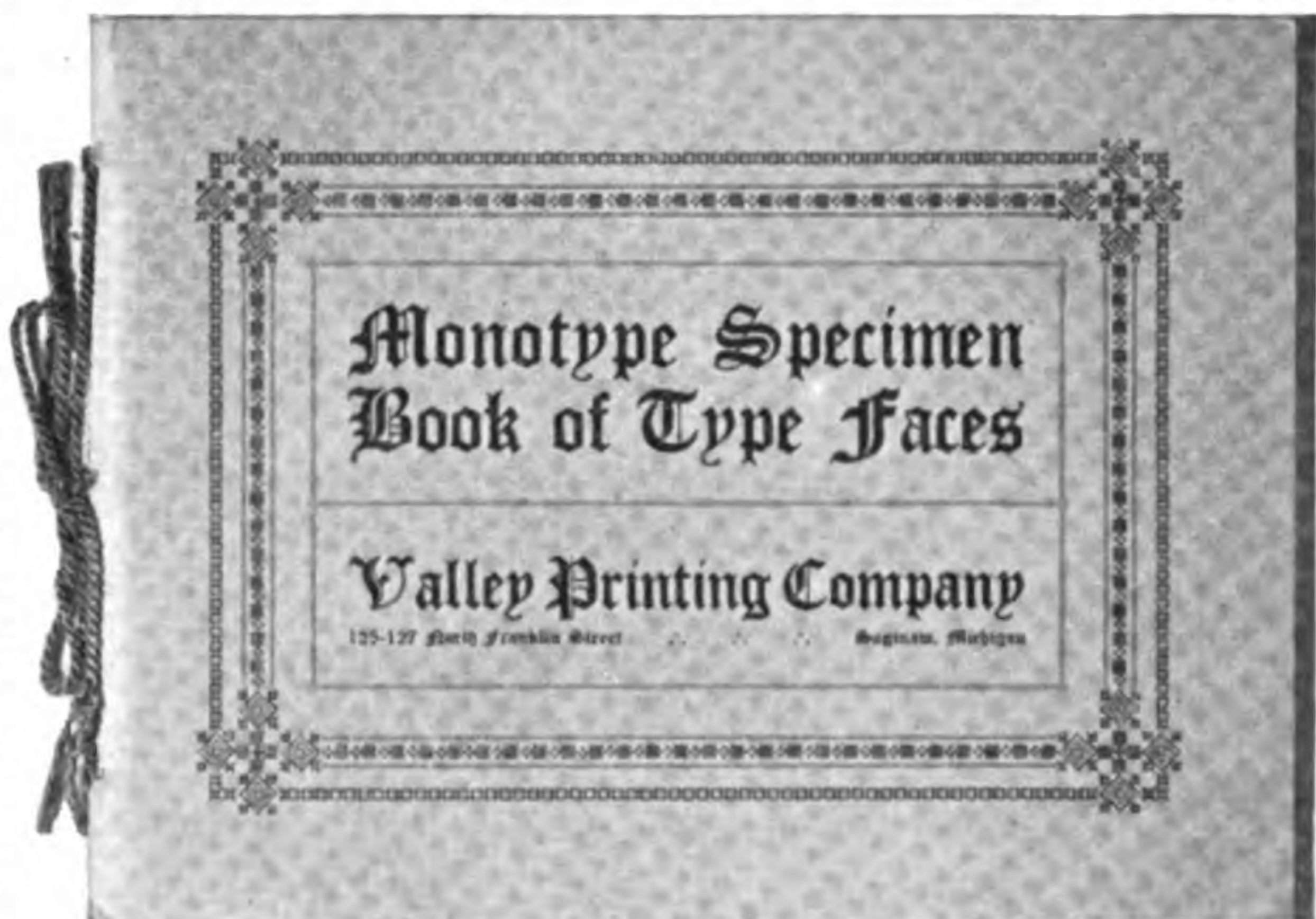
Specimens of Monotype Composition Printed for Profit by Monotype Printers

FROM Mr. James S. Masterman, Manager of the Metropolitan Press, the private printing department of the Metropolitan Life Insurance Company, we have received a de luxe volume of 196 pages, containing the early history of the Company; a summary of its business during the past 46 years, as well as an outline of the collateral welfare work which the Company is now doing. In reviewing the history of their printing department, which now includes two standard Monotype equipments, it is interesting to note what they say in the following about the increase in the production of this great department: "According to the Souvenir Bulletin printed and issued in 1897, the Company's printed matter for the year required 1,000,000 pounds of paper—from which 45,324,878 forms or circulars were printed. During the past year the Printing Department consumed 3,218,000 pounds of paper. It required 56,601,532 impressions of the presses to use up this paper in the production of 142,556,000 forms, circulars and booklets, etc., which does not include the calendars, nor *The Metropolitans* distributed in Canada, nor large quantities of forms and other matter printed in the Dominion and on the Pacific Coast." This book, which is the product of their Monotype department, embodies all of the distinctive features which are to be found in the making of the best books. The composition, in the 16E series, has been well printed on Strathmore Japan paper, with wide page margins, which add so much to the appearance of a fine book. The illustrations have been printed on a heavy coated paper; the small ones being tipped on throughout. Bound in white, and stamped in gold, this book combines art with craftsmanship in the making.

EVERY month the Smith-Grievés Typesetting Co., of Kansas City, Mo., call attention in their clever house organ, *Rush*, to some particular advantages of Monotype composition. In a recent issue, the two middle pages were composed in 18 point Monotype composition, and showed a view of their casting room. Under the heading, "Some Advantages of Machine-Set Big Type," they print the following: "These pages were composed and cast on the Monotype, just as they appear here. The Monotype casts type in justified lines up to 18 point. Here is a new avenue of profit for the printer. By this method he can have set, sale bills, hangers or any form of composition requiring a considerable amount of large type. Every printer knows what a 50 or 100 page catalog will do to his type. The proofs will be spotted with turned letters, which must later be replaced with the correct ones, causing lost time and added expense. More than this, while such a job is in the plant the 18 point type cases are 'set out' to such an extent that every compositor is picking letters from standing jobs, to his disgust and the employer's loss. The worry and expense is eliminated by sending the heads to us to be set on the machine. This saves time. This saves worry. This saves expense. This entirely eliminates distribution so far as the heads are concerned, and the saving of spaces and quads is a big item." Another issue, under the heading: "It Will Print If Monotyped," shows a page of tabular composition which has been entirely Monotyped; type, rules and everything used in the page. They say: "If you

are 'up against it' on a piece of difficult or 'run-on-sorts' composition, think of the Monotype, call up the Smith-Grievés Company, and your worry is ended. Yes, and in addition: We make everything used in a made-up job, and it is always new."

FROM the Valley Printing Company, of Saginaw, Mich., comes a most artistic specimen book of Monotype faces. In the foreword, they say: "All type used by us from 6 to 36 point is cast on our Monotype, giving our customers new type for every job. This book is intended to assist



you in making a selection of 'body type' for your particular job. All matrices shown are owned by us and are ready for immediate use." The illustration gives but a poor impression of the artistic execution and printing of this book. The Valley Printing Company has taken full advantage of "opening-up" Monotype faces. Not only does this enable them to sell two different grades of composition but also to show clearly the difference between Monotype quality and slug machine quality. Thus, on a left page is shown a Monotype face run on its normal set with standard spacing, that is, the cream of composition, the maximum number of words to the square inch. Facing this is shown the same matter run from the same matrices but "diluted" with white space between the letters and words to give the fatness and paper covering qualities of slug composition. These several comparative specimens show that it is a simple matter, with the same mold and matrices, to decrease from 10 per cent. to 15 per cent. the number of words to a page by using our Wide Spacing Attachment and "opening-up" faces, as explained in our booklet, "Profit, or Loss, in Type Faces."

SOME of the very best specimens of Monotype composition we have the pleasure to review, come from the press of Gibson Bros. of Washington, D. C. A 44 page booklet recently received, was printed for the Carnegie Institute of Washington, in the 137 series, an appropriate selection of type face for a work of this kind. Accompanying the booklet was a particularly good specimen of research tabular composition, on a large scale; size 18 x 28 inches, containing over 40,000 ems of 8 point 8A, which shows how tabular work is made easy through the use of the Monotype.

A WORTHY ACHIEVEMENT

Is the perfection of the Monotype Lead and Rule Mold for casting high and low leads, rules and borders in strips, the appreciation of which we leave to the many users thereof

JUST how much service and economy this new Monotype Unit can render in the composing room is exemplified in your everyday run of work.

Have you ever thought of the time spent hunting for brass rule, cutting leads, or distributing "labor-saving" material?

Do you realize that the cost for the distribution of leads and rules amounts to the price of new material?

Have you ever thought just what it would mean to you to be independent of the type founder—to be able to cast your own rule, borders and leads, in strips of any length, in addition to your own type, on your own Monotype, in your own plant?

WRITE US FOR PARTICULARS

Lanston Monotype Machine Co.
Philadelphia

New York	Boston	Chicago	Toronto
World Building	Wentworth Building	Rand-McNally Building	Lumsden Building
Cuba, the West Indies and Mexico			
A. T. L. Nussa, Teniente Rey, No. 55, Havana			