

MAY 6 1915

MONO TYPE

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
TYPECASTER



PUBLISHED BY
LANSTON MONOTYPE
MACHINE COMPANY
PHILADELPHIA

The Monotype Type and Rule Caster

Makes Type, Rules,
Leads and Slugs (both high and low),
Space Material and Borders, and
Eliminates Distribution

Get All the Facts—*Then Decide*

We are talking now about our Type and Rule Caster, which makes type, borders, space material, rules, leads and slugs.

That's all, it doesn't set type. We also make composing machines, but that's another story.

Fact 1. We originated machines for printers to use to make their own type. We have been making type casters for 15 years. Half the machines we make are sold on REPEAT ORDERS.

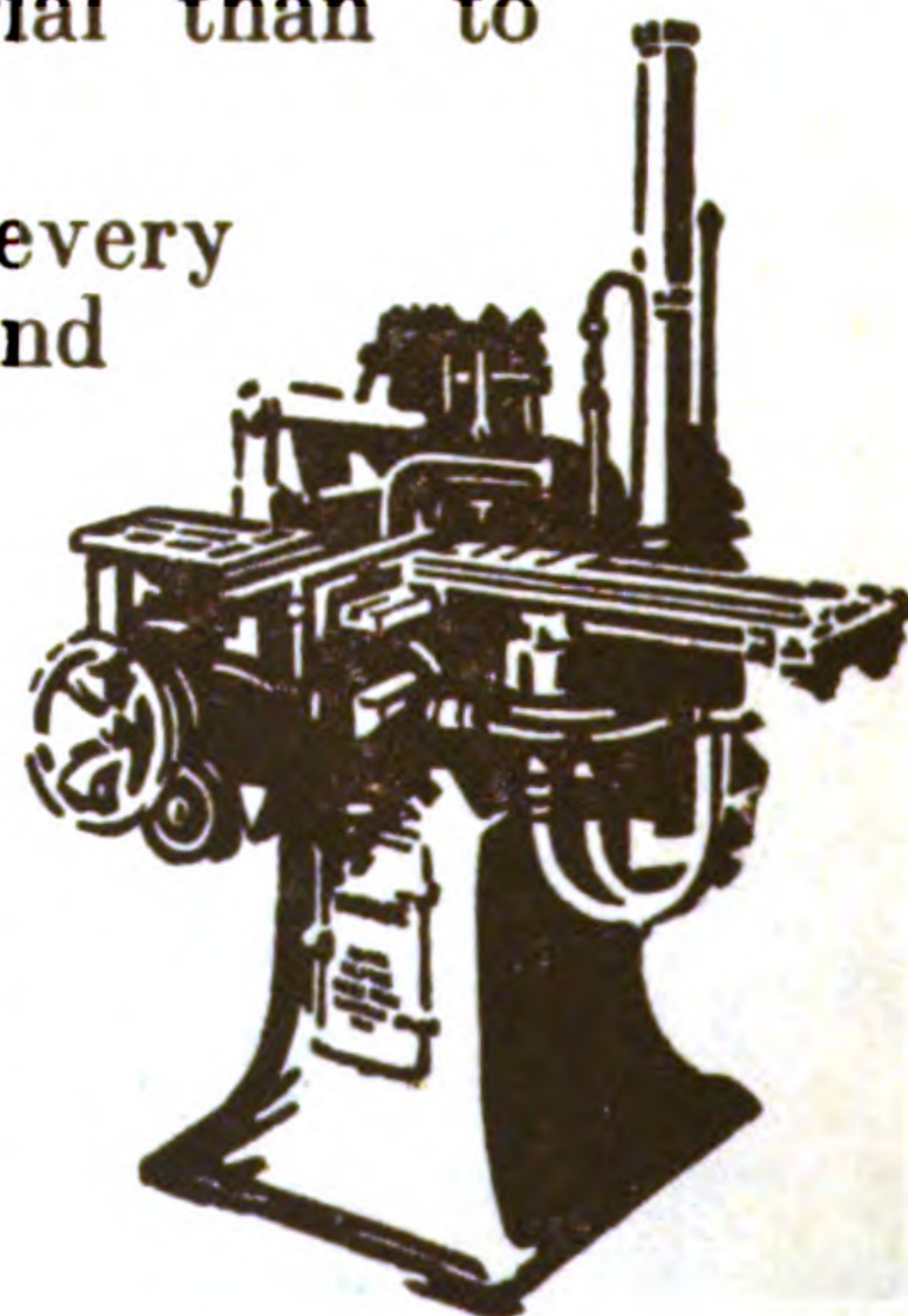
Fact 2. Our Type and Rule Caster put the word "NON-DISTRIBUTION" in the printing industry. It is the only machine that makes compositors' equipment—type, space material, rules, leads, slugs—so fast that it costs less to use new material than to distribute.

Fact 3. We make in our own factory every part of our Type and Rule Caster, and every matrix used with it.

Fact 4. We make the only type caster that casts rules, leads and slugs.

Fact 5. You can rent our Type and Rule Caster for \$10.00 a week.

The Type and Rule Caster supplies at small operating cost all of the type, rules, leads and slugs, space material and borders required in any composing room.



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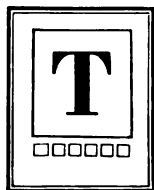
PUBLISHED MONTHLY BY
LANSTON MONOTYPE MACHINE COMPANY
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The "Superior Distinctness" of Old-Style Faces*



THAT the "superior distinctness of the old-style," to use Mr. De Vinne's descriptive phrase, is not more generally recognized is indeed surprising, for there has never been a time in the history of printing when "distinctness" was of such vital importance as today.

If Franklin, the father of American printing and at one time Postmaster General for the Colonies, could revisit the scenes of his labors, surely few things in our business life would have for him a keener interest than the modern mail order catalog. To make a double team of printing and the mails to sell goods is something of which Poor Richard, printer and postmaster, with all his foresight never dreamed. But as he strained his eyes through the bifocal glasses he invented, to read the modern faces so generally used in these publications, he would revise one of his maxims and say, "Want of knowledge does more damage than want of care."

And surely it is "want of knowledge" that leads to the use of modern faces in such pub-

lications where distinctness is of paramount importance, where six and even five point faces are used to get every possible word of descriptive matter in the space that is literally worth hundreds of dollars a square inch. We say "want of knowledge" because no student of Mr. De Vinne's *Practice of Typography* would consider anything but old-style faces for publications where the maximum distinctness in the minimum space was the all important question. On page 188 of this standard work Mr. De Vinne says, in speaking of old-style and modern faces:

"The points of difference may be seen in the contrasted forms of each letter as shown on the following page [here reproduced]. The faces selected are 'Caslon' old-style, from the type foundry of the MacKellar, Smiths & Jordan Co., and the No. 3 modern-face is from the foundry of George Bruce's Son & Co.

"In the old-style the so-called hair-line is comparatively thick and short; the stem is protracted to great length before it tapers to the hair-line. In the modern-face the hair-line is sharp and quite long, and the stem is relatively short. . . . In the old-style the serif is short, angular, and stubby; in the modern-face the serif is longer, lighter, and more gracefully curved or bracketed. The general effect of the old-style is that of angularity; smoothness in curves and gracefully tapering lines are not attempted. The general effect of the modern-face is that of roundness, precision, and symmetry. As a bit of drawing each letter of a well-

*To the courtesy of Mr. Theodore B. De Vinne we are indebted for the plate showing the difference between old-style and modern letters reproduced from *The Practice of Typography*, and also for permission to use the matter here quoted from that standard work by his distinguished father, Theodore Low De Vinne.

made modern-face is exact, and carefully finished in all its details; but when any letter is seen with its mates in a mass of composed types, its high finish does not seem to be a merit. A letter of modern-cut is really not so distinct as the same letter in the old-style. The old punch-cutter put readability first; he would make his types graceful if he could, but he must first of all make them distinct and readable in a mass. His object was to aid the reader.* The modern punch-cutter thinks it his first duty to make every letter of graceful shape, but his notion of grace is largely mechanical. Every curve and angle is painfully correct and precise, but the general effect of types so made, when put in a mass, is that of the extreme of delicacy, and of the corresponding weakness of an over-wrought delicacy. Without intending to do so, the punch-cutter has been more intent on showing his own really admirable skill than he has been in helping the reader."

The all important test of the readability of a face of type is the way in which the letters flow together to make word pictures. We are trained to read complete words as symbols; indeed, the modern child no longer learns the alphabet, he learns to read words before he learns his letters.

We know that the closer the letters of a face of type are fitted, the more clear a picture a word makes and the easier it is to read. In short, when the letters are not closely fitted they look like dots on the paper, and the background, the white paper, seems to be coming through the print; this is especially noticeable in the smaller point sizes of slug-machine composition.

In the same way; in the old-style faces there is less contrast between the heavy and light lines of the letters than there is in modern faces, and, consequently, the old-style letters flow together better to make word pictures. In short, in old-style faces, it is the words, and not the individual letters composing them, that stand out and attract the reader's attention.

The greater readability of old-style faces is well illustrated by our 134E series, which we have recently completed at the request of the Curtis Publishing Company. No other publishers attach more importance to the typographic perfection of their magazines than do the makers of *The Ladies' Home Journal*, *The Saturday Evening Post*, and *The Country Gentleman*. In many of the advertisements in these publications the maximum legibility in the minimum space is the all important question.

To judge how well our 134E answers this, look at the specimen of the 6 point size. Compare this with the same matter set in our modern 1A, a face in which the letters are of exactly the

same width as the 134E old-style. And then compare the 134E old-style with the same matter set in 8A modern, a face 16⅔ per cent. fatter than the old-style which, although it is much more condensed, is more easily read.

To appreciate the "superior distinctness" of old-style faces, apply to these three specimens the test suggested by Mr. De Vinne:

Old-style and Modern-face 189

A A	a a	N N	n n
B B	b b	O O	o o
C C	c c	P P	p p
D D	d d	Q Q	q q
E E	e e	R R	r r
F F	f f	S S	s s
G G	g g	T T	t t
H H	h h	U U	u u
I I	i i	V V	v v
J J	j j	W W	w w
K K	k k	X X	x x
L L	l l	Y Y	y y
M M	m m	Z Z	z z

Comparison of Old-style and Modern faces.

Reproduced from Theodore L. De Vinne's *The Practice of Typography*, by courtesy of Mr. Theodore B. De Vinne.

The left characters in each column show Caslon from the type-foundry of the Muckellar, Smiths & Jordan Co., the right No. 3 modern from the foundry of George Bruce's Son & Co.

*The italics are ours.—Editor.

"The superior distinctness of the old-style can be proved by this simple experiment. Select equally well printed pages of old-style and modern-cut, of uniform body and thickness of stem, and place them in a favorable light. Then, moving away from them, note how much sooner types of modern-cut become indistinct."

"In the old-style the so-called hair-line is comparatively thick and short; the stem is protracted to great length before it tapers to the hair-line. In the modern-face the hair-line is sharp and quite long, and the stem is relatively short. . . . In the old-style the serif is short, angular, and stubby; in the modern-face the serif is longer, lighter, and more gracefully curved or bracketed. The general effect of the old-style is that of angularity; smoothness in curves and gracefully tapering lines are not attempted. The general effect of the modern-face is that of roundness, precision, and symmetry. As a bit of drawing each letter of a well-made modern-face is exact, and carefully finished in all its details; but when any letter is seen with its mates in a mass of composed types, its high finish does not seem to be a merit. A letter of modern-cut is really not so distinct as the same letter in the old-style. The old punch-cutter put readability first; he would make his types graceful if he could, but he must first of all make them distinct and readable in a mass. His object was to aid the reader. The modern punch-cutter thinks it his first duty to make every letter of graceful shape, but his notion of grace is largely mechanical. Every curve and angle is painfully correct and precise, but the general effect of types so made, when put in a mass, is that of the extreme of delicacy, and of the corresponding weakness of an overwrought delicacy. Without intending to do so, the punch-cutter has been more intent on showing his own really admirable skill than he has been in helping the reader."

Modern 6 Point No. 1A, 6 set

"In the old-style the so-called hair-line is comparatively thick and short; the stem is protracted to great length before it tapers to the hair-line. In the modern-face the hair-line is sharp and quite long, and the stem is relatively short. . . . In the old-style the serif is short, angular, and stubby; in the modern-face the serif is longer, lighter, and more gracefully curved or bracketed. The general effect of the old-style is that of angularity; smoothness in curves and gracefully tapering lines are not attempted. The general effect of the modern-face is that of roundness, precision, and symmetry. As a bit of drawing each letter of a well-made modern-face is exact, and carefully finished in all its details; but when any letter is seen with its mates in a mass of composed types, its high finish does not seem to be a merit. A letter of modern-cut is really not so distinct as the same letter in the old-style. The old punch-cutter put readability first; he would make his types graceful if he could, but he must first of all make them distinct and readable in a mass. His object was to aid the reader. The modern punch-cutter thinks it his first duty to make every letter of graceful shape, but his notion of grace is largely mechanical. Every curve and angle is painfully correct and precise, but the general effect of types so made, when put in a mass, is that of the extreme of delicacy, and of the corresponding weakness of an overwrought delicacy. Without intending to do so, the punch-cutter has been more intent on showing his own really admirable skill than he has been in helping the reader."

Old Style 6 Point No. 134E, 6 set

"In the old-style the so-called hair-line is comparatively thick and short; the stem is protracted to great length before it tapers to the hair-line. In the modern-face the hair-line is sharp and quite long, and the stem is relatively short. . . . In the old-style the serif is short, angular, and stubby; in the modern-face the serif is longer, lighter, and more gracefully curved or bracketed. The general effect of the old-style is that of angularity; smoothness in curves and gracefully tapering lines are not attempted. The general effect of the modern-face is that of roundness, precision, and symmetry. As a bit of drawing each letter of a well-made modern-face is exact, and carefully finished in all its details; but when any letter is seen with its mates in a mass of composed types, its high finish does not seem to be a merit. A letter of modern-cut is really not so distinct as the same letter in the old-style. The old punch-cutter put readability first; he would make his types graceful if he could, but he must first of all make them distinct and readable in a mass. His object was to aid the reader. The modern punch-cutter thinks it his first duty to make every letter of graceful shape, but his notion of grace is largely mechanical. Every curve and angle is painfully correct and precise, but the general effect of types so made, when put in a mass, is that of the extreme of delicacy, and of the corresponding weakness of an overwrought delicacy. Without intending to do so, the punch-cutter has been more intent on showing his own really admirable skill than he has been in helping the reader."

Modern 6 Point No. 8A, 7 set

Repeater Unit Increases Production 75 Per Cent.

THE WALDEN TYPESETTING COMPANY, of Chicago, Ill., is always one of the first to apply new Monotype units to their machines, and to demonstrate their utility under most exacting conditions.

As an example of the saving in time which may be affected by the use of the new Repeater Unit on the keyboard, they have favored us with a 278 page book prepared for the estate of William Deering, deceased, which shows a net gain of 75 per cent. in the keyboard production, made possible through the use of this new unit that rapidly repeats

any character desired by simply depressing the key.

From Mr. J. H. Walden's letter which accompanied the book, we make the following quotation: "We have just completed a big job, a copy of which I send you, together with a record of time. This will show more than I can possibly write, how this improvement increases the efficiency and speed of our keyboard operators, and will give a good line on what can be done with the quadding attachment, which has increased production on this job by at least 3000 ems an hour."

TYPE FACES USED IN THIS ISSUE OF MONOTYPE: 6, 8, 9, 10, 11 and 12 point No. 175A series. The headings show, for the first time, a new Monotype shaded series, No. 194, recently completed. The cover pages and ads are set in the No. 175 series, combined with Nos. 1501 and 1181 Italics.

Eighteenth Annual Dinner of Knights of Momus (Knockers)

PERHAPS the most unique organization in printerdom is the Knights of Momus (Knockers) of Washington, D. C. For eighteen years these genial knights of the stick, rule and tweezers have gathered annually around the festal board with their "hammers" and made



Handsome Program and Menu issued at the
Eighteenth Annual Dinner of the
Knights of Momus (Knockers)

merry in the knowledge that for this one night the "lid" was off and the printer might print in his own language instead of handling "follow lit."

The Knockers were originally a few choice spirits from the Government Printing Office composing and proof rooms, but today the membership of nearly 400 includes printers from all over the United States, and the annual dinner is a feature eagerly looked forward to.

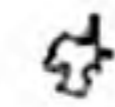
The eighteenth dinner was served at Washington, on February 12th. Music was furnished by the Knights of Momus Orchestra and the Knights of Momus Quartette. President Edward Burkholder presided, with Frank D. Smith acting as Toastmaster.

Other officers are Capt. D. V. Chisholm, T. C. Parsons, J. A. Huston, M. A. Bodenhamer and R. A. Julian.

The dinner menu was especially clever, being die-cut in the form of a mallet. All inside pages were printed over a tint block made up of 36 point Monotype characters, each representing two sledge hammers with handles crossed. All of the composition, including the menu, program and roster of members was set at the Monotype keyboard. The pen sketch illustrations were the work of members of the club and the printing was executed by the Carnahan Press of Washington.

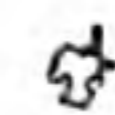
On the inside front cover was the salutation "To the Knights of To-Night":

Let each imagine himself a knight
Of the rollicking days of old,
For it's good to be with us here to-night
If it's only to break up a cold.



The Monotype Monopoly

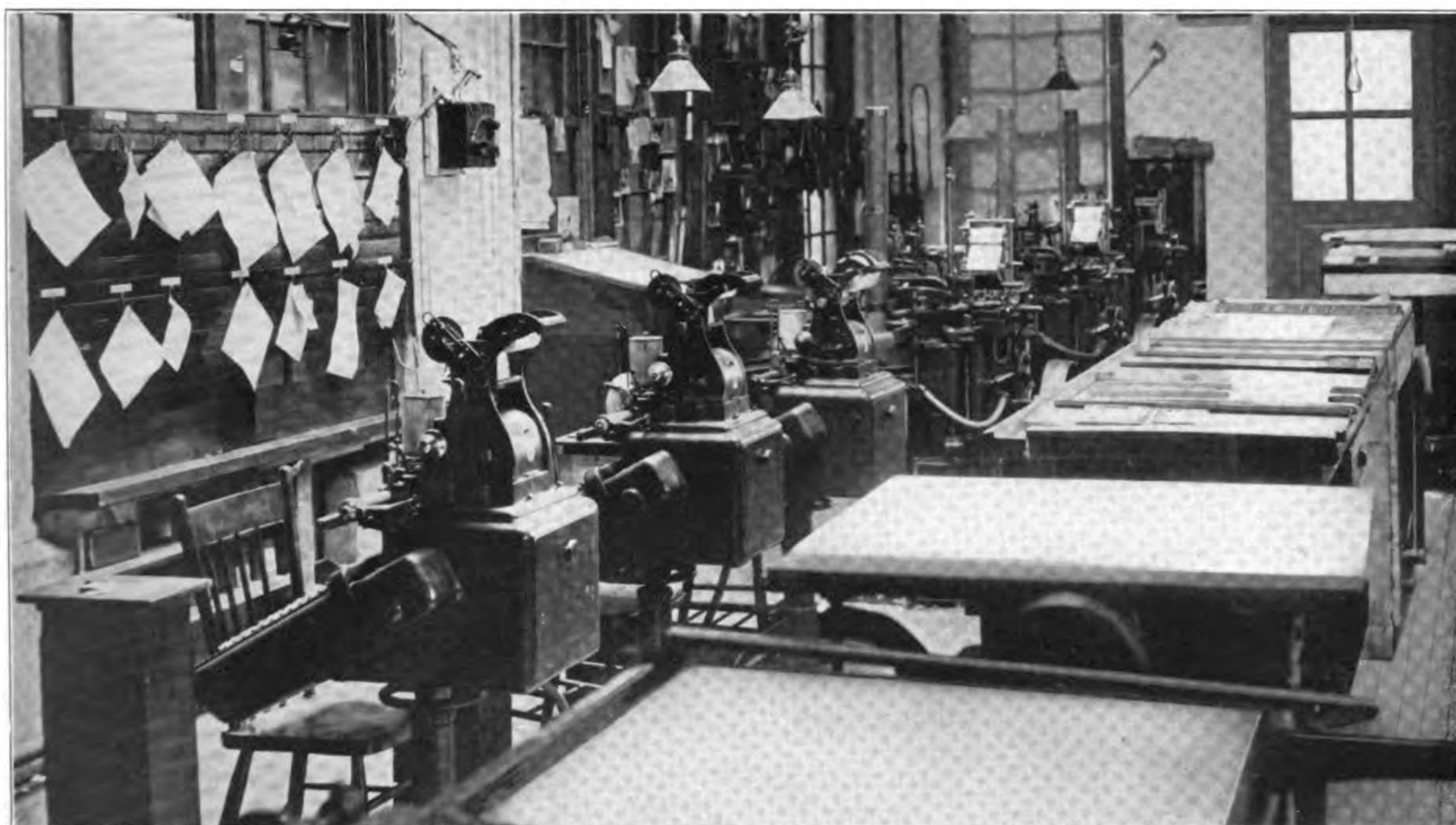
MR. JAMES E. BUDLONG of New Bedford, Mass., a Monotype printer, has proved the work-getting and business-building possibilities of the Monotype. He recently told one of our representatives that he had hesitated for a long time about installing a Monotype, because he thought it was a specialty machine suited only for a limited line of work. Mr. Budlong says from his personal experience the thing that impresses him most about the Monotype is the manner in which the Monotype monopolizes all the work of a composing room.



"Made in U. S. A." Emblem

FOR the price of the initial investment of 40 cents for the matrix, the Monotype user is enabled to supply an unlimited quantity of the popular trade emblem shown herewith. The "Made in U. S. A." emblem has become very popular and may now be used without stint, and without worry about wear and consequent expense of repurchasing from the type foundry.





A Sectional View of the *Berlin News Record* Composing Room, showing the arrangement of the Keyboards, the Copy Hooks, the Casting Machines and the Make-up Tables

Another All-Monotyped Canadian Daily, The Berlin News Record

By W. V. UTTLEY, Treasurer

IN view of the number of good articles on the efficiency of the Monotype, which have been written by newspaper men, it is difficult for me to add a great deal to what has already been said, other than to express appreciation for what the Monotype is doing in the *News Record* to promote efficiency in the composing room.

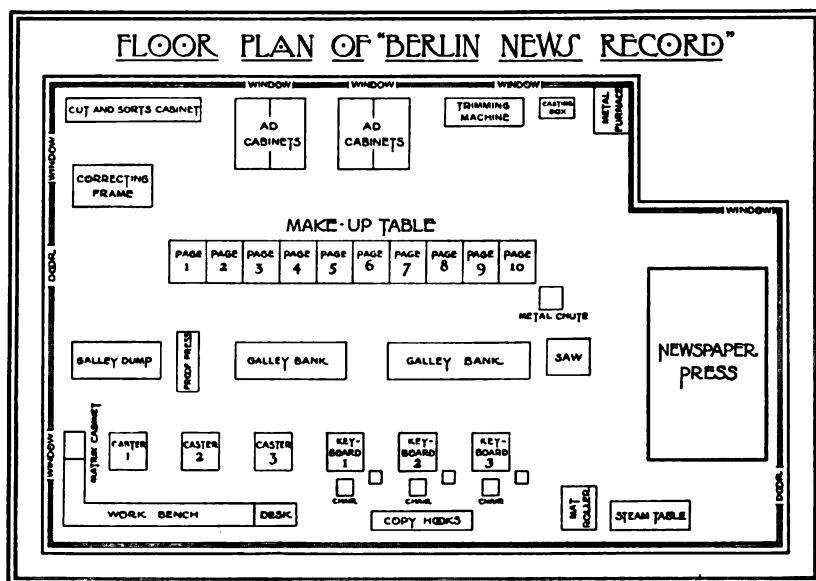
Our first Monotype was installed in 1906, and during the nine years which have passed we have had ample opportunity to demonstrate to our entire satisfaction the efficiency of the Monotype as a newspaper machine. The ease with which the product is handled and the improvement in the appearance of our paper are remarkable. The present equipment consists of three keyboards and three casting machines.

Before we installed the first machine we could hardly believe it possible to handle

such a variety of work on any composing machine, but now we have a practical demonstration in our own plant of what the Monotype can accomplish.

The Berlin News Record is an eight to twelve page evening paper. All of the composition for news and ads is handled on three Monotypes, in addition to the casting of display type, borders and ornaments for the use of the hand men.

Our composing room is not large, but is well arranged, every inch of available space being utilized to the best advantage for the rapid handling of the product of our machines. The illustration herewith shows how the three keyboards and the three casting machines have been arranged along one side of the room; copy hooks being placed immediately behind the keyboard operators. Directly in front of casting machine No. 1, at the back



Regulation news galleys twelve inches long and thirteen picas wide are used at the casting machines for news matter—ad matter being lifted from the galleys to a bank as each “take” is cast. When news matter is cast it is placed on the “galley dump” and after being “pulled” and corrected it is placed opposite the form page in which it is to be inserted. The make-up man has then only to lift the type from the galley to the form.

Our own people have been taught to operate the

of the room, is placed the “galley dump”; next to this, the proof press, and extending down the room, behind the form tables, are arranged two long galley banks, while opposite the “galley dump” are the correcting and head letter frames.

Form tables from page one to ten are arranged in numerical order in front of the two galley banks. The chute for metal is located in a convenient place at the end of the last form table; thus pages may be broken up rapidly and the dead matter disposed of. The ad cabinets are placed along the opposite side of the room from the keyboards. Excellent light is available from one end and from one side of the room, as well as from a skylight directly over the keyboards. The stereotyping equipment is located at the far corner of the room.

Our method of handling the copy and the product of the machines is as follows:

Copy is put on the file to which it belongs—fourteen hooks being arranged behind the operators for separating different kinds of copy. The advantage of this system is obvious as at any time the foreman can note at a glance the amount of copy to set and when “takes” are cast the make-up man is helped materially by the type being assembled as much as possible as it comes directly from the casting machine to the bank.

keyboards and casting machines, and when the last Monotype was installed in August, 1914, discarding the last of our slug machines and making the paper all Monotype, another learner was put on the new keyboard.

We find that besides producing a better printed paper from Monotype type than from slugs, we have made a saving in the cost of corrections. The fact that you do not have to tie up the whole composing investment to make corrections, as by the slug method, is a valuable feature of the Monotype. While the compositor is making corrections at the case both keyboards and casters are producing new matter.

In our ad work we use four sets of price figures—light face, two kinds of bold face and two line double figures. The latter we find of especial advantage in pleasing our advertisers. Every line of type 12 point and under is machine-set, all type being composed to the exact measure whether that be three or forty picas, measures being quickly changed at the keyboard and caster.

Our make-up man says he would just as soon handle single types as slugs, and we have found no material difference in the time consumed in making up the paper.

Practically all the display type for the newspaper and job departments has been cast on the Monotype and the machines are

also used for doing the composition for the job room.

We wish to express our appreciation for the services rendered by your efficiency expert in helping to arrange our plant, and for demonstrating to us the ability to carry out the most efficient system which he installed in our composing room.



Monotype Will Make New Type Daily for the Star

It is certainly an incentive to the men in the composing room to do good work in setting ads, when they have all the sorts and other material they need. Not only are better ads turned out, but much time is saved during the rush hours when an abundance of material is always at hand.

The following paragraphs were clipped from the *St. Louis Star*, under date of February 15, 1915:

"Commencing today *The Star* appears with new display type in its advertisements. This type is cast by a Monotype machine each morning and thrown back into the melting pot each night, to be made new type for the morrow. News type also is cast new each day.

"This means that no type is used twice. The use of such a modern machine as the Monotype also means that the advertiser may have any type he desires, and on the first day of this new venture *The Star* appears with more new faces of type than are carried in the greatest of newspapers in the country. Any type that an editor or an advertiser may desire can be made in short order.

"To the advertisers, it gives the advantage of having both new type and the ability to obtain any faces they desire. It enables *The Star's* composing room to execute in type the ideas of advertisers and make the originals for general advertisements."



Matrix for Canadian Sales Slogan



SINCE the opening up of actual hostilities in Europe, Canadian business men have been most enthusiastic users of the sales slogan, "Made in Canada." The emblem shown herewith presents an opportunity for Canadian Monotype users to supply this popular emblem in unlimited quantities, for little more than the initial price of the matrix, 40 cents.



The Chronicle Building, Augusta, Ga.

The Augusta Chronicle's New Home

AS AN enduring monument to the progressive management of *The Augusta Chronicle*, Augusta, Ga., there has been erected at 739-741 Broad Street, the handsome new building shown herewith.

In equipping the new plant, the management has endeavored to furnish every time and labor saving device known for the rapid handling of a great modern daily. The composing room will be plentifully supplied with the product of the Monotype Type and Rule Caster—all type, borders, rules, leads, slugs and space material being cast in their own plant. A complete non-distribution system will insure new material for every issue of their paper, as well as eliminate all distribution expense.

The Chronicle, established in 1785, has made rapid strides under the guidance of Thomas W. Loyless, President, who is mainly responsible for the erection of the new home.

Getting Service from the Monotype at the Tribune Printing Company

By H. B. SIDEY, Proprietor

THE installation of a complete Monotype equipment in the plant of the Tribune Printing Company at Welland, Canada, in November last, was the last word in perfecting the most complete modern printing establishment to be found in the Niagara Peninsula.

During the past two years this rapidly growing business has been practically equipped throughout with new machinery and all the best of its kind. The plant now contains three Monotype keyboards, two Monotype casting machines, three cylinder presses, two job presses, ruling, perforating, punching, stitching machines, and employs on an average from twenty-five to thirty hands.

Fifty years ago the business was founded by the late J. J. Sidey, (father of the present proprietor) who bought out all interests in the business at that time for something less than \$60.00. Today the investment in the business is almost \$50,000.

In the spring of 1914, it became apparent that the business had outgrown its composing room equipment, and that a decisive step must be taken. Slug machines had been in use for fifteen years, and although one of these was comparatively new and in good condition, yet the results were unsatisfactory both as to quality and quantity, notwithstanding the uncomfortable size of the bills for repairs and new matrices.

After carefully considering the merits of the different machines it was decided to try the Monotype system. The first keyboard and caster were installed and operated as a one-man plant, alongside of the two slug machines, which afforded an excellent opportunity to compare the results of the two

systems. For six months the composition was produced in this way, but at the end of that period the slug machines had not a friend left in the shop, and the company was forced to conclude that the slug machines were a mistake in the plant, and should be disposed of at the earliest possible moment in the

interest of all three objects—quality, quantity and economy.

The slug machines could only be used on straight matter to advantage, thus leaving an enormous amount of work to be done by hand, while the machines were frequently standing idle two or three days a week because none of the work was suited to them. At the same time our hand men were working overtime to keep up their end of the work. Consequently in November last the two slug machines were discarded entirely, and two additional

Monotype keyboards and one caster were installed in their place.

Since the completion of this installation it has been a pleasure instead of a worry to operate the plant, and the quick delivery and neat appearance of the finished work have made pleased customers on every hand. The cost of production in every part of the plant has been reduced and the output increased.

The product of the plant includes two weekly newspapers—*The Welland Tribune* (12 pages), and the *Peoples' Press* (8 pages), two monthly magazines, the usual run of booklets, factory forms of all kinds, and divers small jobs, reports, etc.

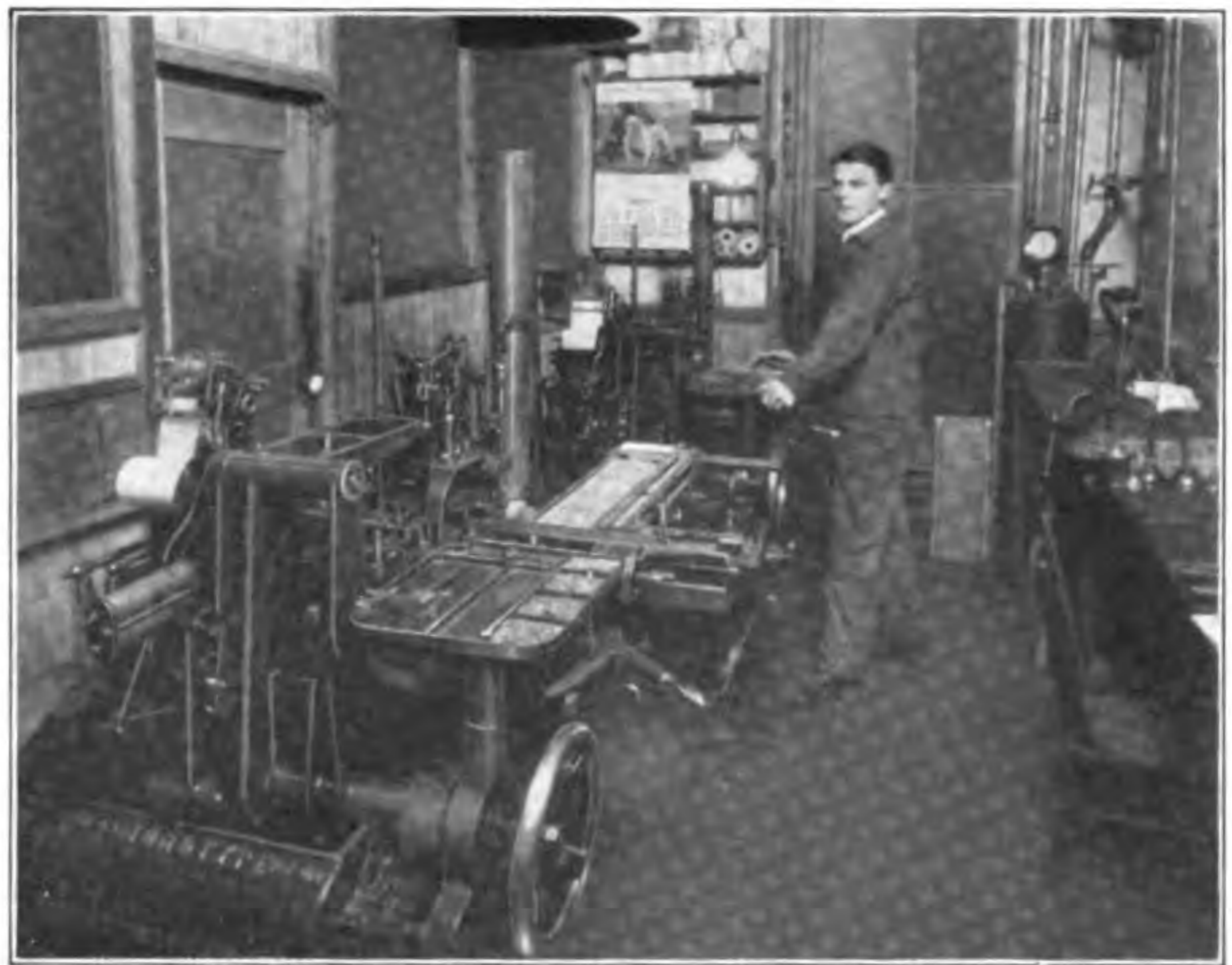
The two casting machines are not only able to handle the entire twenty pages of news and advertising matter every week, but also every other job that has a dozen or more lines of matter to set. They also find time to



H. B. Sidey, Proprietor
Welland Tribune, Welland, Ont.



A View of the Keyboard Room



A View of the Caster Room

supply all the material needed, such as type and sorts for the cases, all sizes of display type up to 36 point, and all 2 point leads and 6 point slugs in endless strips, and borders of various sizes. Even on straight composition where the slug machines were expected to excel in speed, the Monotype was there first with the goods every time, and as for ad composition, the Monotype afforded a great saving in the cost. Heavy, full page ads which used to be looked upon as a sort of "white elephant" under the slug machine system, now pass through the composing room quickly and almost unnoticed.

An unexpectedly large saving in time occurred in the pressroom as soon as the use of slugs and old type was discontinued, as practically all make-ready time was done

away with. In the composing room there is not only the saving in time on jobs composed on the Monotype, but the unlimited quantity of leads, rule, borders and type at the hand of the compositor also frequently saves 50 per cent. of his time.

It is now plain to us that the Monotype system is the only way to carry on a successful printing business, and if we had understood the system at first as we do now, we should have installed Monotypes years ago. It does seem strange that more printers do not consider the purchase of a composing machine from a practical point of view. On the surface, a slug machine at a low price looks like a real saving, whereas in reality it will cost enough in waste time to buy the best—the Monotype.



Two Views of the Well Arranged Composing Room at the Tribune Printing Company, Welland, Ontario

The Monotype

Built on the Unit System

MONOTYPE UNITS may be combined to make your machine exactly suit your needs, just as you can add a card index unit to a sectional book-case. As your work increases, or its character changes, you add the units

you need to the units you have. Thus, you get the maximum return from the minimum investment—you *start suited and you stay suited.*

Unit A—Type and Rule Caster makes type, rules, leads and slugs (both high and low), borders and space material. Our Library system furnishes more than 1200 fonts of Matrices “to turn idle time and old type into new faces that sell printing.”

Unit B—Caster and Composing Machine. This is Unit A with “pianola” applied, so that, when controlled by ribbon prepared by keyboard operator, it makes type in automatically justified lines, any measure up to seven inches, any size up to 12 points.

Unit C—18 Point Attachment enables Unit B (Caster and Composing Machine) to compose 14 and 18 point matter in justified lines.

Unit D—Wide Measure Attachment increases measure of Unit B

Unit E—*Single Keyboard* gives operator six alphabets, Roman, Italic and Boldface without even touching a shift key: “*Hit the key—that’s all.*”

Unit F—*Double Keyboard* two Units E from the keys up. With one handling of copy operator sets two sizes of type, twelve alphabets. With this keyboard you can duplicate the same matter in different sizes of type and measures. To change from one size to another: “*Just turn the switch.*”

Unit G—*Automatic Repeater* for characters that repeat, quads, leaders, etc., mechanically operates keyboard at rate of 25,000 ems per hour.

Unit H—*Electric Light Equipment* insures keyboard operator against the fatigue of eye strain.

Unit I—*Wide Spacing Attachment*: For “stretching” a face to put fewer words to the inch: “*Makes the face fit the space.*”

Unit J—*Continuous Rule and Lead Mold* for use with Unit A or Unit B; casts rules, leads, slugs (both high and low) in sizes 2 to 12 point inclusive, and cuts them off automatically to any required length up to twenty-eight inches. It casts “*the tie-up slug that makes stone-work easy.*”

There’s only one model Monotype—

and it’s always the latest

ASK MONOTYPE USERS—THEY KNOW

Ask Monotype Users—*They Know*

THE HUGH STEPHENS PRINTING COMPANY

JEFFERSON CITY, MO.

APRIL 2, 1915.

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

Dear Sir:—

We think that the following in connection with our purchase of two additional Monotypes will be of interest to you.

For some time your representatives have urged upon us the advantage of an all-Monotype plant instead of the three Monotypes and five slug composing machines we have been running for some time on book and job work, and the work of the State of Missouri.

While we naturally discounted some of the claims your people made, we could not but be impressed with their sincerity and the evidence they put before us of the results obtained by other printers who had changed to all Monotypes from a mixed battery of composing machines.

When, to prove their claims, your people offered to install four additional Monotypes on trial to show us that we could get lower costs with seven Monotypes than with three Monotypes and five slug machines, we accepted this offer made with such earnestness and sincerity.

So much for the preliminaries; now for the really remarkable part of our experience.

Your instruction department took hold of the problem of changing our composing room to all Monotypes with as much earnestness as if they had owned our business. With them it was not a question of selling us equipment, they did all in their power to keep us from buying equipment by constantly striving to handle our work on the minimum number of machines.

We had expected to buy four more Monotypes if your contentions for an all-Monotype plant were proved. Actually, we have found, after going through the session of the Legislature, that we require but two more Monotypes; that is, instead of operating three Monotypes and five slug machines, we will use but five Monotypes. We are returning to you two of the four Monotypes furnished for trial and our entire slug composing machine plant is now for sale.

In short, the ability and experience of your instruction department have cost you an order for two machines. You have the satisfaction, however, of having proved to us the superior efficiency and economy of the Monotype for straight matter composition and you have demonstrated beyond question the very great economy and convenience of an all-Monotype plant over a mixed plant of composing machines.

Very truly,

THE HUGH STEPHENS PRINTING COMPANY

(Signed) HUGH STEPHENS.

Ask Monotype Users—*They Know*

THE A. S. GILMAN PRINTING COMPANY
CLEVELAND, OHIO

APRIL 2, 1915.

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

Dear Sir:—

During a period of seventeen years all of our mechanical composition was done on line casting machines. We started with one and finished with five.

About four years ago we installed one Monotype casting machine and two keyboards. Today we are operating five casting machines and six keyboards, and our line casting machines, a rule and a slug caster and a separate typesetting machine have disappeared—evaporated, as it were. Monotypes have displaced them all, and our line casting equipment is now for sale.

While Monotype salesmanship may have helped in this result, it was the machine itself that put to rout every argument that was made against it.

It was in the face of considerable skepticism on the part of a number of our people, that about three months ago it was decided to install sufficient additional Monotype equipment to temporarily operate an all-Monotype plant, with the determination that if the claims made for the versatility and economy of the machine on all the various classes of our work were sustained, we would operate the Monotype exclusively thereafter. This demonstration has proved to our entire satisfaction two things:

First, that the Monotype will most economically handle straight matter without regard to quality.

Second, that the all-Monotype plant will give a higher efficiency and a lower operating cost than a mixed plant, such as we had been operating.

As a result of this demonstration we have installed sufficient additional Monotype equipment to fully meet our needs, making the total number of machines three less than with a mixed plant, in spite of a steady increase in the volume of our business. It is needless to add that we now also obtain the highest quality on all our work. The Monotype therefore reigns supreme in this establishment.

It is not a far cry to the time when we counted our fingers after we shook hands with a Monotype salesman. It is far different today.

Very truly yours,

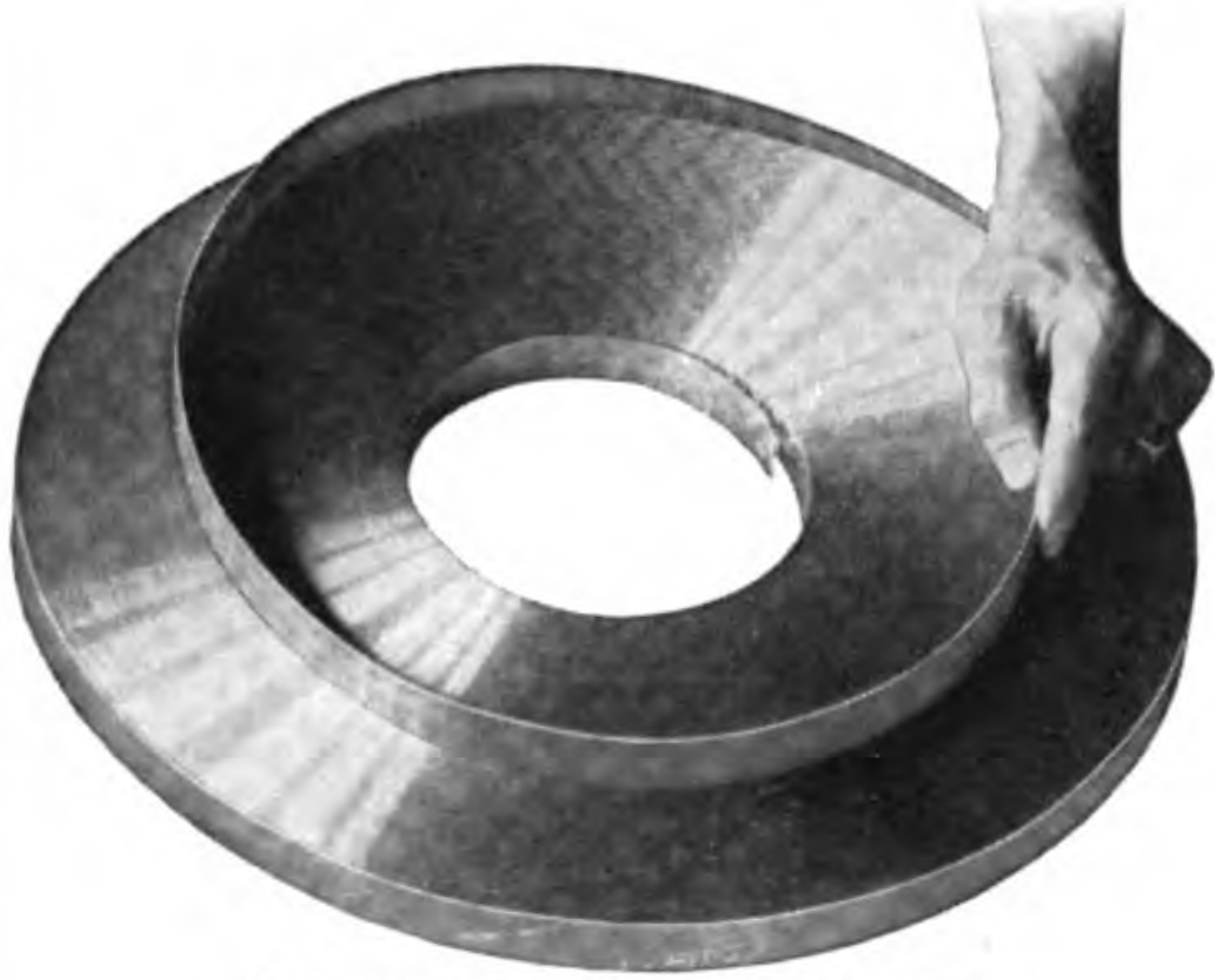
THE A. S. GILMAN PRINTING CO.

(Signed) A. S. GILMAN,

President.

Rule, Lead & Tie-Up Slug Molds

Casts and cuts, to any desired length, Rules, Borders, and high or low Leads and Tie-up Slugs



600 Feet of Two Point Rule
Cast in Two Hours

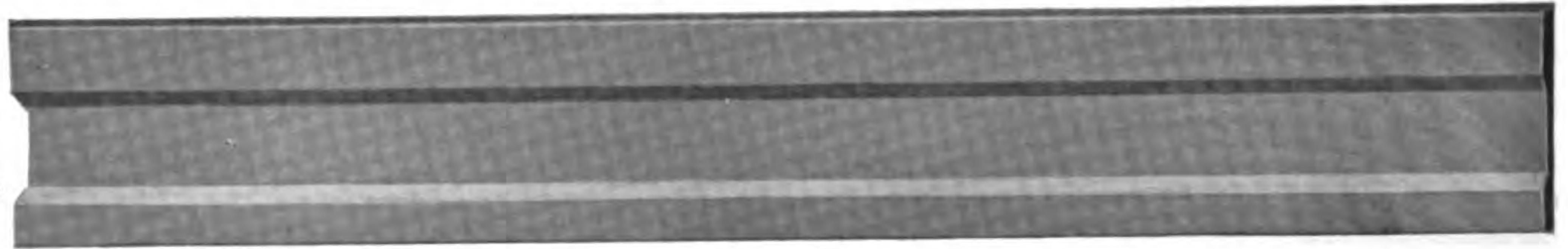
Monotype rule, automatically cut to required lengths, costs less than one-half cent a foot—so cheap that it costs less to use new rule in every job than to distribute used rule.

Another Monotype Unit

THESE Molds may be used on any Monotype to turn idle time and old type into these By-Products that greatly increase composing room efficiency.

This is not a special machine, another new "Model"—when not in use the Mold goes in the mold cabinet, it takes up no valuable floor space.

The Monotype is built on the Unit System, like "elastic" bookcases, and Monotype users buy our new units, keep their equipment up-to-date and eliminate depreciation.



This is the Tie-up Slug the Monotype makes



See that Slot
for the String →

The Tie-Up Slug Makes Make-Up Easy

NO MORE untying pages after they are made-up and then tying them up again after the form is printed,

The string stays in place on the page and is never taken off until the page goes in the metal pot, or is to be corrected for another edition.



Lanston Monotype Machine Co., Philadelphia

New York
World Building

Boston
Wentworth Building

Chicago
Rand-McNally Building

Toronto
Lumsden Building

Cuba, the West Indies and Mexico, A. T. L. Nussa, Teniente Rey, No. 55, Havana

Creators of NON-DISTRIBUTION Equipment

Ask Monotype Users—They Know

Welland Tribune, Welland, Ontario: "Our Lead and Rule Mold has given entire satisfaction, and we would not do without it at double the price. We have found that by running the mold about one day a month we are able to keep on hand a sufficient supply of leads and rules for all purposes. The quality of the rule is perfect and we are able to run forms containing any number of rules and box headings with no make-ready work at all, and get a practically perfect job. The suggestion has been made to us that the investment in the mold and the cost of operating would be greater than the cost of buying brass rule and using it the same way, but our experience has proved to us that there is no comparison. Our job records show that the time saved in the composition alone of forms containing rule work pays a handsome profit on the investment in the mold, to say nothing of the saving in non-distribution and the advantage of having an unlimited supply of leads of any size always available."—H. B. SIDLEY.

Rocky Mountain News—Denver Times: "Your Lead and Rule Mold is the 'cap-sheaf' of the 'non-dist.' system. It has been most satisfactory in every way, and we have had no trouble with it. It started off with a jump and has been running perfectly ever since. I have seen your cutter running in your factory, and I must say that it rounds out the successful culmination of the 'non-dist.' system that I have had in mind ever since the introduction of the Monotype into our office."—H. W. CARSTARPHEN.

German Daily Gazette Publishing Co., Philadelphia: "We have had your rule and slug mold for a little over a year now, and wish to state that since we have had this mold, we have entirely eliminated the purchasing of brass rule and slugs. On account of using the same metal for this rule as we do for all our type, we dump same with type after the forms are dead, thereby saving the cost of picking out and distributing, as was the case when we used all brass rule and slugs. We would not want to be without this mold as it would be just like going back to the hand days."—LOUIS MAYER.

The Boston Post: "We are well satisfied with results from your 2 point Lead and Rule Mold and consider it one of the best of the many aids to rapid composition your Company has put on the market. With our Automatic Cutter we are able to keep stocked up in sizes from 13½ ems to 105 ems without difficulty. In a seven hour day recently we produced 6480 sixteen-em leads."—G. I. LYONS.

La Patrie, Montreal: "This Mold is one of the most profitable features you have added to your machine. The saving this Mold makes in the purchase of leads and brass rule, of course, is a consideration worth while, but the savings made in the men's time by having unlimited material to work with, all continuous lengths, no piecing, far exceeds our expectations. We do not distribute either Leads or Rule as we can make them cheaper as a by-product."—J. N. A. PERRAULT.

Springfield (Ohio) Daily News: "We are using in the production of our newspaper in its new home the product of your continuous rule, lead and border molds. We find its product very satisfactory in every respect and it is used enthusiastically by our compositors, whose productivity is thereby increased. We are highly pleased with it, as we are with all the hand material in our plant, created by your machine."—L. R. MAHER.

The Rumford Press, Concord, N. H.: "The Lead and Rule Mold which we have had in our office now several months, has been giving excellent satisfaction. We have no difficulty in getting a perfect production of both leads and rules in ample quantity. The question of brass rule for an office of our kind has always been troublesome. The demands of the foreman for a continuous supply, and the necessity on the part of the manager for economy, have never assimilated. With your machine the question of brass rules is now a dead one, as the foreman always has an ample supply at hand. Then again, we save a great deal of time now that formerly had to be devoted to pulling out the brass rules from dead jobs and restoring to the cases. We think this is one of the most valuable units that have been added to the Monotype equipment for a long time."—J. D. BRIDGE.

Walden Typesetting Company, Chicago: "We are making lead and rule by the ton. In our tariff department the saving has been as high as \$500.00 in a single month. In addition to our own use of this lead and rule in our make-up and tariff departments, our customers are emphasizing the advantage of the lead and rule to them in their composing rooms through substantial repeat orders for it. Our customers also tell us that the use of the Monotype rule has appreciably lessened the make-ready time on their presses, because the rule to begin with is the same height as the type, and being cast from the same metal the wear on the type and rule in a form is the same."—J. H. WALDEN.

The Syndicate Printing Co., Minneapolis: "I want you to know that after using the Continuous Lead and Rule Mold for a couple of months I find the quantity and quality of the product all you claimed for it, and that it is the best accessory I have added to my plant in years. I will take pleasure in answering any inquiry regarding its versatility and practicability."—J. W. MORRISSEY.

Brown & Phelps, Minneapolis: "The Lead and Rule Mold which we have been using for the past several months is certainly a success. We have not had a bit of trouble with it so far and the product has been uniformly perfect. We have cast several tons of leads and rules for our own and other people's use, and we have yet to hear of a single complaint. The wonder to us is how we ever got along without it."—W. S. BROWN.

The Springfield Publishing Co., Springfield, Ohio: "We consider your continuous rule, lead and border mold a most important addition to the economy producing features of the Monotype. Its introduction has resulted in the elimination of a separate machine designed for this purpose, and from your mold we secure twice the production of former methods, with the added advantage of one piece of any length. Machine time in producing material is thus cut in two, and the composition time has been made more productive through the elimination of piecing material. We are now able to keep our thousands of tariff pages intact, including even the rule border, considerable economy being thus effected. We are really enthusiastic over the results we have obtained."—J. A. LINN.

The Gale-Sawyer Company, Boston: "We recently produced 1,664 feet of hair line rule on a two point body in an eight-hour day. This time included putting on the mold and taking it off. We have used this material for every class of work. The longest separate run we have had from a form is 25,000 impressions with which we had no difficulty so far as the standing up is concerned. We find a considerable saving in time, particularly on odd lengths, to cut the rule just as it is needed for the forms and then throw it in together with the type instead of distributing."—CHAS. E. GALE.

Wm F. Fell Co., Philadelphia: "I find that in a recent catalog we used this rule, together with Monotype composition exclusively, and while the run was only 25,000 yet it stood up perfectly until the end, and as far as I can find out, the press room did not even know that the rule was Monotype instead of brass. There never was any doubt in our mind as to the ultimate economy of this proposition. Our only doubt was as to the quality of the product, which is being used with entire satisfaction in our work."—J. HOWARD FELL.

Smith-Griever Typesetting Co., Kansas City: "While it is contrary to the policy of the Smith-Griever Typesetting Co. to give testimonial letters, we want to say to you that we are so well pleased with the results which we are obtaining on the 2 point and 6 point Continuous Lead and Rule Molds, which you have recently furnished us, that we are going to deviate in this instance for the reason that we want our brother printers to know that we feel that this is the best utility which was ever introduced in a composing room."—LAWRENCE E. SMITH.

The Hugh Stephens Printing Co., Jefferson City, Mo.: "We have used the Lead and Rule Attachment to the Monotype casting machine for a period of nearly four months. We take pleasure in saying that this has proved to us a very valuable addition to the Monotype equipment in our plant. Formerly we spent much money for brass rules, and it was our experience that after once used it was not possible to obtain satisfaction from the same rule in subsequent jobs. Now, we have ample rule at all times and the face is clean and sharp."—HUGH STEPHENS.

Wynkoop, Hallenbeck Crauford Co., New York City: "We find in the printing of railroad tariffs, time-tables and all kinds of composition calling for rules of any description that the product of your lead and rule mold is indispensable. The superintendent of our composing room reports about thirteen miles of two point light face rule used during the months of February and March. Just think what this would mean were it brass and in war time."—J. C. MORRISON.

The C. W. Knowles Company, Cincinnati: "Both the two and six point molds are giving us complete satisfaction, and we find that our bills for brass rules and leads have been considerably reduced, to say nothing of the savings in distribution. We pride ourselves on doing as good work as is done in this city and we are using your machine rules on all our best work."—C. W. KNOWLES.

The Pilgrim Press, Boston: "Your Lead and Rule Mold made friends of us the minute it started. We were not surprised at its earning capacity—you had demonstrated that and we expected it. What we did not realize was the daily delight of having on hand an inexhaustible supply of leads and rules. After a month of this kind of luxury we could never again get along without it."—F. I. JORDAN.

Waverly Press, Baltimore: "The printing face of the rule is entirely satisfactory and in addition to the economy which will be effected it makes it possible to raise the standard of our tabular work."—EDWARD B. PASSANO.

City of Boston Printing Department: "We are now saving considerable labor by being able to make up our tables with one piece rules, which, when printed, show a sharp, clean, unbroken impression."—WM. J. CASEY.

John P. Murphy Co., Philadelphia: "Relative to continuous Lead and Rule Molds purchased from you recently, would state that they have met our requirements in every respect and we consider them a necessity in every printing establishment."—JOHN P. MURPHY CO.

Allen, Lane & Scott, Philadelphia: "After using your Lead and Rule Mold for several months, we find it a great convenience, and the means of making quite a reduction in our brass rule bills."—W. A. SCOTT.

Stephen Greene Company, Philadelphia: "Our Lead and Rule Mold has given complete satisfaction since its installation six months ago."—STEPHEN GREENE CO.

The Monotype Type and Rule Caster in the News and Courier, Charleston, S. C.

By R. B. BRITTON, Foreman

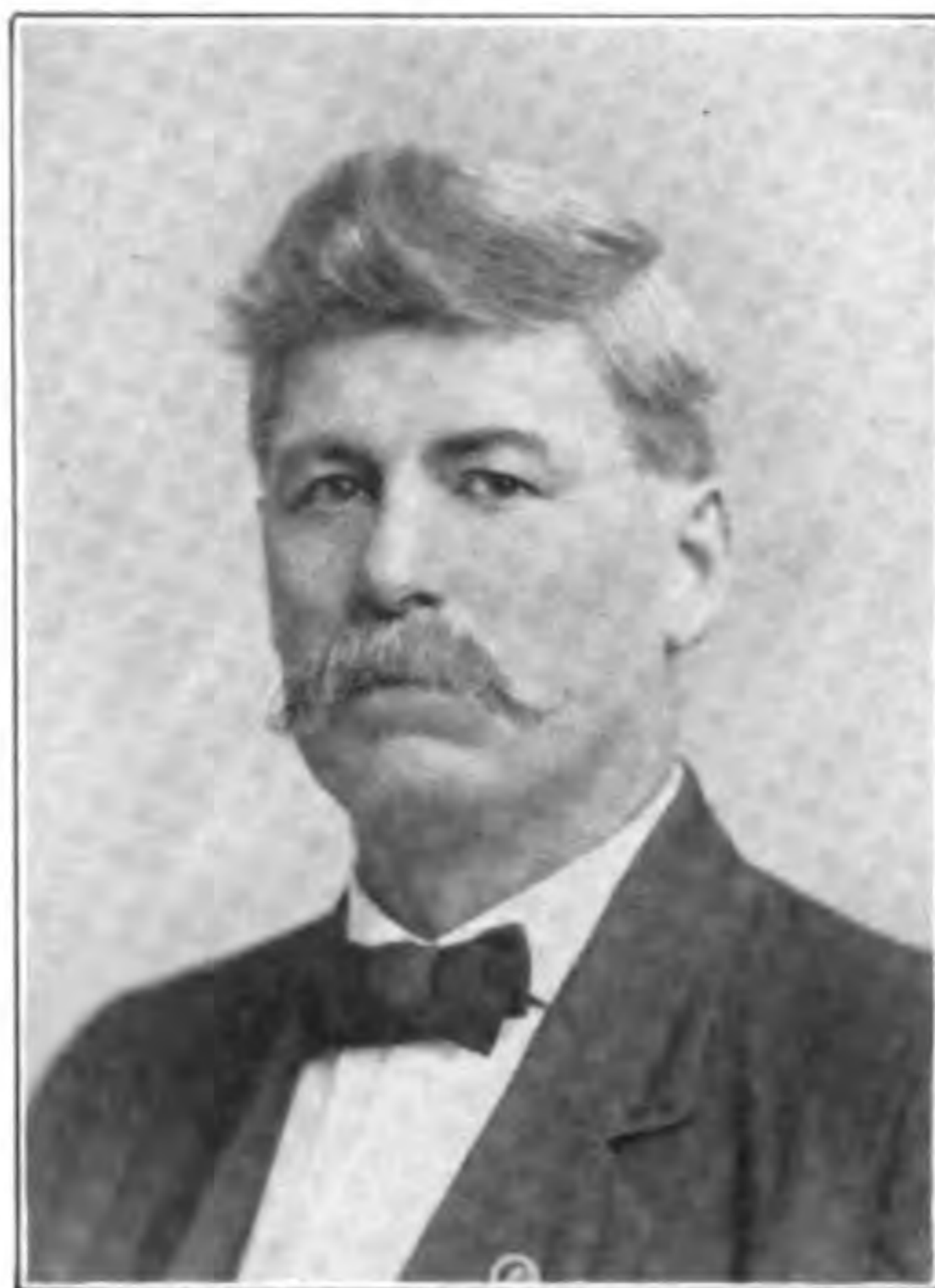
DURING my thirty-eight years at the printing business many changes have taken place, and in the evolution of industries the "art preservative" has certainly kept abreast of all others. It is a long step from the days of hand-set type to the advent of the type-setting and type-casting machine which has almost entirely eliminated distribution from the composing room, thus enabling the publisher to give the reading public a larger and better paper, as well as giving the advertiser greater opportunities to get in touch with its readers.

Some months ago we decided to install in the composing room of the *News and Courier* a Monotype Type and Rule Caster, and to at once put into operation the non-distribution system which is so popular in the well regulated newspaper composing rooms of today.

Our success with this system has far exceeded our expectations, for we find that it is now possible for us to make up our pages without the use of any brass rule whatever. This innovation, coupled with the use of type, borders, and leads cast in our own plant, has practically eliminated distribution. Our cases and storage system are kept plentifully supplied by our caster, and every man on the floor has always sufficient material for a better day's work. This condition was never possible under the old method of never having sufficient foundry type and other necessary material.

A newspaper is judged by the tone, style and display of its ads as much as it is by the quality of its reading matter, and, recogniz-

ing this fact, the management is giving closer attention to the class of advertisements handled, the artistic display given and the proper assembling as well as the diversification of type used throughout.



R. B. Britton, Foreman
News and Courier, Charleston, S. C.

Formerly the advertiser turned over the "get-up" of his ad to his bookkeeper or clerk, but with the advent of the ad writer things have changed. Heretofore the ad copy was sent to the printer and it was left to his discriminating taste as to the style of ad turned out, and he in turn was governed largely by the quantity and quality of type on hand. Now, with the ad writer working in conjunction with the printer, better results are obtained and a more symmetrical and artistic display is given. Not only is the business man who employs an ad writer bene-

fited by the change, but the general advertising public also, for every merchant who uses the columns of a newspaper to display his wares is governed largely by the class of ads he observes each day, is being educated as to display and to different styles of type best suited to attract attention.

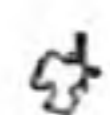
How to meet the requirements of the ad writer and the advertisers in general, with a multiplicity of tastes, and with only a limited assortment of type on hand, had long been a problem, but with the coming of the Monotype Type and Rule Caster, the *ne plus ultra* of the print shop, we are able to meet every requirement for diversification that may be demanded by the discriminating advertiser, for we are now prepared to give all the standard faces of type, rules and border. In fact,

we now have such an assortment, with every convenience of an up-to-date office, that it is a pleasure to work.

As to the non-distribution system which the Monotype Type and Rule Caster puts into effect, words fail to express the convenience and satisfaction that its installation means to an office. No more distribution after getting out the Sunday or other big editions; no picking ads to get one or two sorts when you have not had time to distribute. Such convenience our forefathers never dreamed of! If some of the old printers who have crossed to the "silent beyond"—those who used to hide their leads away under their cases to keep others from getting them when they got a leaded take—could only return and see the quantity of leads we have in all lengths and in strips, and the caster ready to turn them out by the yard, the aforesaid spirits would almost wish they could put on the mortal just for the privilege of working under such conditions.

In conclusion, allow me to say that the storage system installed by the efficiency expert from the Monotype Company is most complete in every detail, and it is all that could be desired.

Permit me to express the wish that the demand will always be so great for your system that your plant will be taxed to its capacity to fill orders.



Southern Newspaper Issues Special Edition

ENTITLED the "Virginia Historical-Industrial Number," the *Norfolk Ledger-Dispatch* of Norfolk, Va., issued a special illustrated section consisting of fifty-six pages, giving a review of the historical, industrial, civic, social and religious development of the state of Virginia, and the city of Norfolk in particular.

This special edition was printed on a fine coated book paper, and featured by excellent typography, illustrations and press work. The cover was especially designed and printed in several colors.

Our Immense Printing Plant Is at Your Service

THE National Capital Press makes use of this effective advertising space in the newspapers of Washington, D. C., to call attention to their un-

equalled facilities for doing good work on a large scale.

In a recent ad they say: "We occupy over 15,000 square feet of floor space. Only the Government Printing Office can boast of a larger and better equipped plant than ours. Just think what this means to you! Better work and better service at no extra cost."

In the lower right hand corner is shown an illustration of a part of their Monotype equipment, which, in addition to handling the better part of their composition, also keeps their composing room plentifully supplied with new type and other necessary material.

This pictorial section of the ad is frequently changed, also the wording, thereby showing, as well as calling attention to their up-to-date equipment throughout the plant.

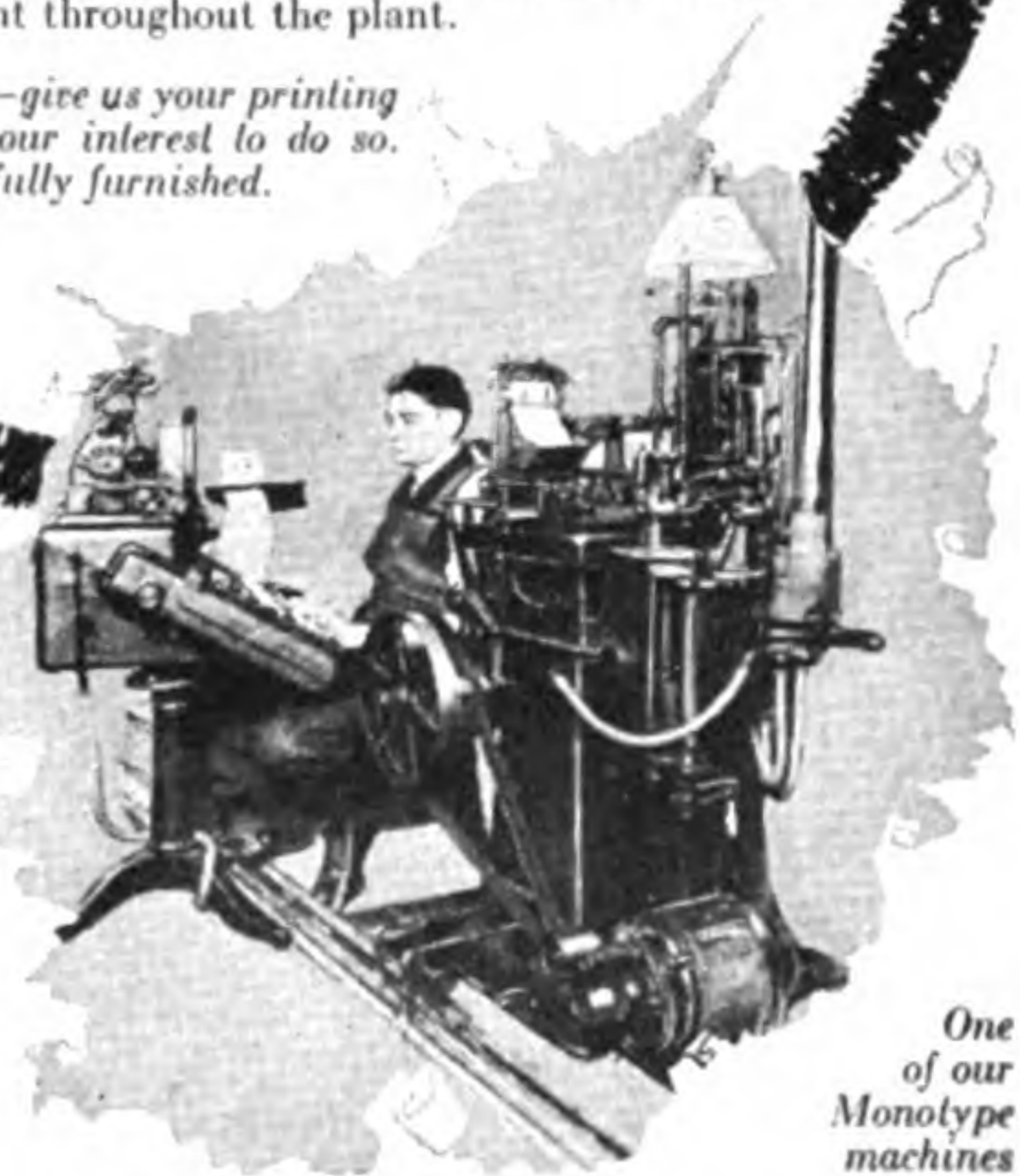
We ask no favors—give us your printing because it is to your interest to do so. Estimates cheerfully furnished.

National
Capital
Press
(Inc.)
PRINTERS



511 Eleventh St. N. W.

A much reduced reproduction of an unusually good newspaper ad, carried in the newspapers of Washington, D. C., by the National Capital Press, of that city



One of our Monotype machines

The New Shaded Type

THIS issue of MONOTYPE shows a new shaded face (No. 194) in sizes from 14 point to 36 point, recently completed, and opens up the opportunity for the Monotype user to cast these attractive faces in his own plant.

The introduction of delicately shaded type faces added greatly to the printer's possibilities for getting new business, but, owing to the wear on these faces, it has also put a proposition up to the printer who does not cast his own type.

Some time ago we called attention to the fact that unless a printer had the facilities to cast faces of the shaded variety in his own plant he ought to give them a wide berth. Certainly, he cannot get good results on a second run from shaded type used for printing 500 impressions on wedding bristol or a good bond stock.

It will pay to cast your own shaded faces and have new type for every job.

Lewis C. Gandy

THE Randall Company of St. Paul, Minn., announces the establishment of the "Randall Advertising Service Bureau," and the appointment of Lewis C. Gandy, recently editor of *The Printing Art*, of Cambridge, Mass., as the head of this new department.

Mr. Gandy requires no introduction, for he is a man of more than national reputation in



Lewis C. Gandy

the printing and advertising fields. Before taking the editorship of *The Printing Art* some four years ago, Mr. Gandy edited *The Master Printer*, and had been connected with the typographic and sales departments of the Monotype Company.

Mr. Gandy will bring to the Randall Company, knowledge and experience from an unusually wide field. He has specialized in type faces and their proper arrangement to secure most artistic and effective results. Combined with the enviable reputation which the Randall Company has among the buyers of high-grade printing, the addition of Mr. Gandy to its organization, will not only assure the maintenance of the present high standard, but will also enable the company to give to its customers a more complete service than ever before.

Monotypography

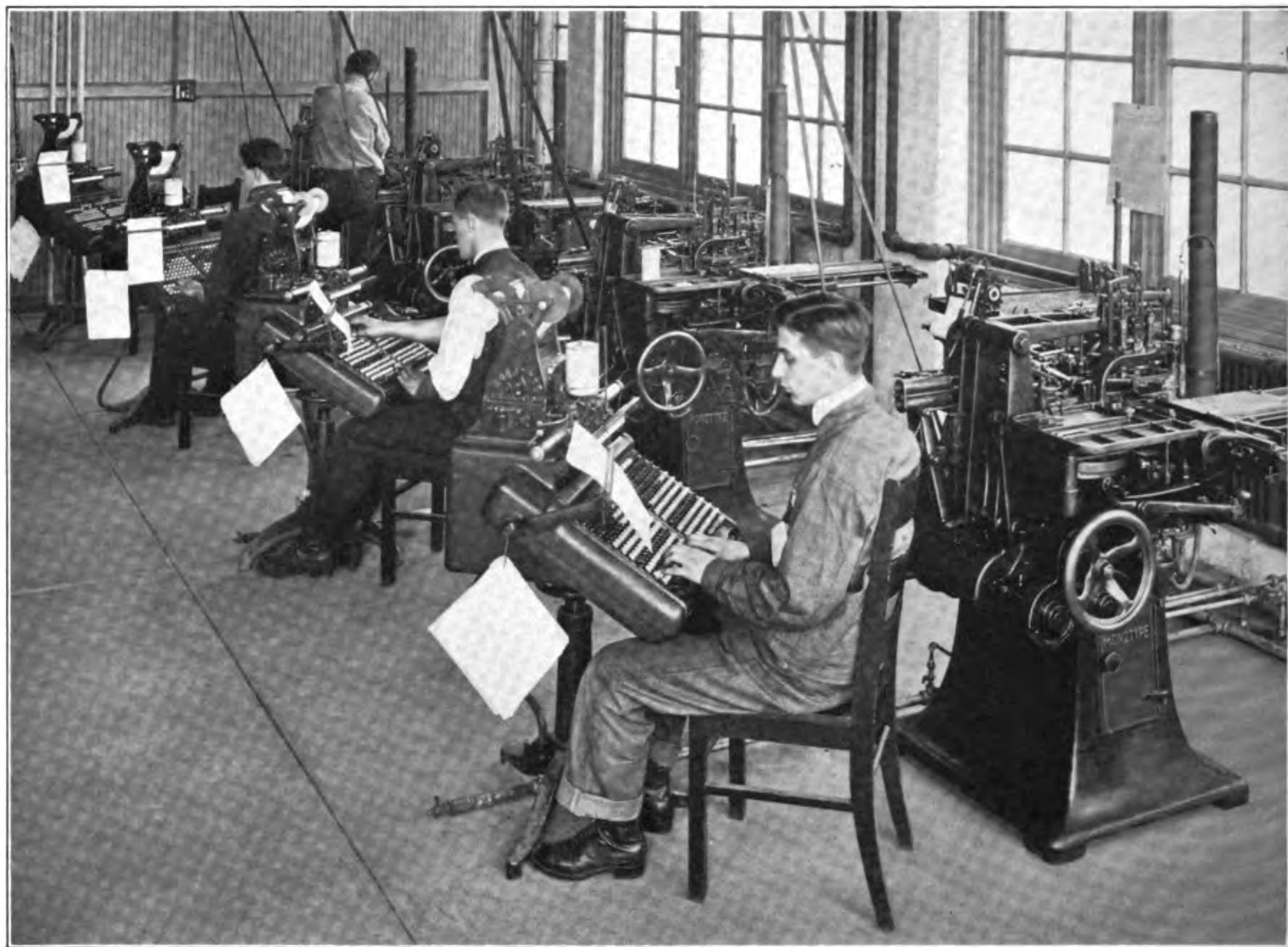
A MONOTYPED book that in design and execution sets a very high standard of excellence has been produced by the Winship Co., of Chicago, Ill. The purpose of this book is to announce the new home of Calumet Baking Powder. As this publication is intended to appeal particularly to those who are interested in the conditions under which their product is manufactured, illustrations of the different departments of the new plant are tastefully arranged on the left hand page while the text in the No. 21 series is carried on the right hand pages. There are thirty-six pages, size 10½x13½ inches. A double page in the centre of the book, in colors, shows the new building. Each page has a tint background, and other decorative work printed in blue, surrounds the text and illustrations, which have been printed in black. The binding is most tasty; the end leaves and the heavy blue cover stock are most appropriate. A piece of white enameled stock printed in gray and blue has been tipped on a sunken panel on the cover, the whole being embossed to make the trade mark and lettering stand out in relief. This book reflects great credit on those whose good work has made it possible.

It is seldom that we have the pleasure to review so many specimens of good printing under one cover, as are contained in a large pamphlet entitled "Specimens of 'Hollister Quality' Lyceum Printing," for Franklin C. Hollister, of Chicago, Ill., printed by The Faithorn Company, of Chicago. In work of this kind there is unlimited opportunity for good illustrations, good typography and decorative effect, as well as unique arrangements and folding. All of these features have been ingeniously combined in this admirable publication. Fourteen specimens are shown, each composed in a Monotype face. Several are in the No. 38 series, and others in the Nos. 36, 37, 64 and 98 series. This pamphlet is well worth a place among the very best specimens of printing.

ONE of the finest examples of an all-Monotyped magazine that has come to our notice for some time is the *National Architect*, from the press of The Harper Printing Company, of Philadelphia. The text of this magazine is set in 12 point No. 8A, and the ads are set almost exclusively in the Nos. 37, 79 and 791 series, giving the necessary dignity and harmony of color that the handsome illustrations warrant. This magazine is, indeed, a credit to The Harper Printing Company, and to the Monotype as well, which makes such excellent typography possible.

A BOOKLET that is the next best thing to a trip to the Nation's capital, comes from the National Capital Press, of Washington, D. C., and is entitled, "Washington, the Nation's Capital." The interesting text composed in Monotype No. 38 series has been well illustrated with views of the city and other interesting spots throughout the District of Columbia. Printed in dark brown on a natural finish coated stock, this booklet is most instructive, as well as attractive.

Stern Realities is the title of a booklet from Edward Stern & Company, Philadelphia. Characteristic of the work turned out by the Stern Company, this book is not only good to look upon, but good to read. The story, "Facts About a Modern Pressroom," and the excellent views of their pressroom which illustrate it, cannot help but impress the reader with the care which is taken to see that the work is well done. This booklet was composed in Monotype No. 36 series.



THE COMBINATION SCHOOL

Three Schools—Three Opportunities

THE Monotype School is divided into three divisions,—the Keyboard School, the Casting Machine School, and the Combination School. Three ways to advancement for the compositor. Three ways for the proprietor to train his own men. Three ways for the experienced Keyboard or Casting Machine operator to take up other branches of the Monotype.

The School is Free—We Demand Your Time and Interest Only

The **KEYBOARD SCHOOL**—Open to experienced printers only. A complete Keyboard course in eight weeks.—“Profitable and pleasant.”

The **CASTING MACHINE SCHOOL**—Open to experienced printers and capable machinists. Complete course in twelve weeks. “To the mechanical mind, its operation is a pleasure rather than real work.”

The **COMBINATION SCHOOL**—Open to experienced Keyboard or Casting Machine operators who are also printers. Complete course in combination operating (operating Casting Machine and Keyboard at the same time). “The Ideal Monotype man—the combination operator.”

A Postal Card will bring you a catalog of the Monotype School and our proposition of free instruction. No efficient Monotype operator is idle. The demand exceeds the supply.

LANSTON MONOTYPE MACHINE COMPANY
PHILADELPHIA

THE MONOTYPE

in

Government Printing Offices

Government printing offices are like job printing shops. They do all kinds of work: ordinary straight matter, tabular matter, fine book work, and just job work. It is, therefore, a striking endorsement of the Monotype System for composing rooms that twenty-four different governments are using today a total of 292 machines, and of these 219 were installed on repeat orders.

Out of this total, 165 Keyboards and 126 Casters are running every day in the big Government shop in Washington.

These satisfied customers all round the world endorse the versatile Monotype for all-round work.

Lanston Monotype Machine Co.

Philadelphia

NEW YORK

CHICAGO

BOSTON

**A. T. L. NUSSA, AGENT FOR MEXICO, CENTRAL AMERICA AND THE WEST INDIES,
HAVANA NO. 95, HAVANA, CUBA**

A NEW IDEA

Printing Machinery Built on the Unit System

It Helps You Grow and Grows with You

OUR Competitor says that the "best talking point" of the Monotype is "that type caster proposition."

Our Customers say that the ability to make type of Monotype quality at Monotype speed has been a revelation to them and has opened new possibilities in the printing industry.

Call our "type caster proposition" a "talking point" if you please; these are its money making points our customers tell us about, and "money talks":

Speed of Production: Makes type so cheaply that it costs less to make new type than to distribute.

Quality of Product equal to the best foundry type—real type that stands the test of the steam table and cuts the cost of make-ready in half.

Our Matrix Library, which now gives our users a choice of 1050 fonts (we are constantly adding to it) for use when they please as long as they please. "It turns idle time and old type into new, up-to-date faces."

More Business: Time to spend on getting work into the office instead of scheming to get it out.

Increased Output from hand compositors because of unlimited facilities and the elimination of time lost "turning" and "waiting for sorts."

Better Satisfaction to customers, due not only to better quality and quicker deliveries, but also to the solid comfort that results from giving them "what they want" instead of "something just as good."

Our Type Caster is the only convertible, that is, "elastic," machine. It is built on the "unit system," so that, when you require a composing machine, you can add the required "units" and change your type caster into a standard Monotype equipment.

MONO TYPE

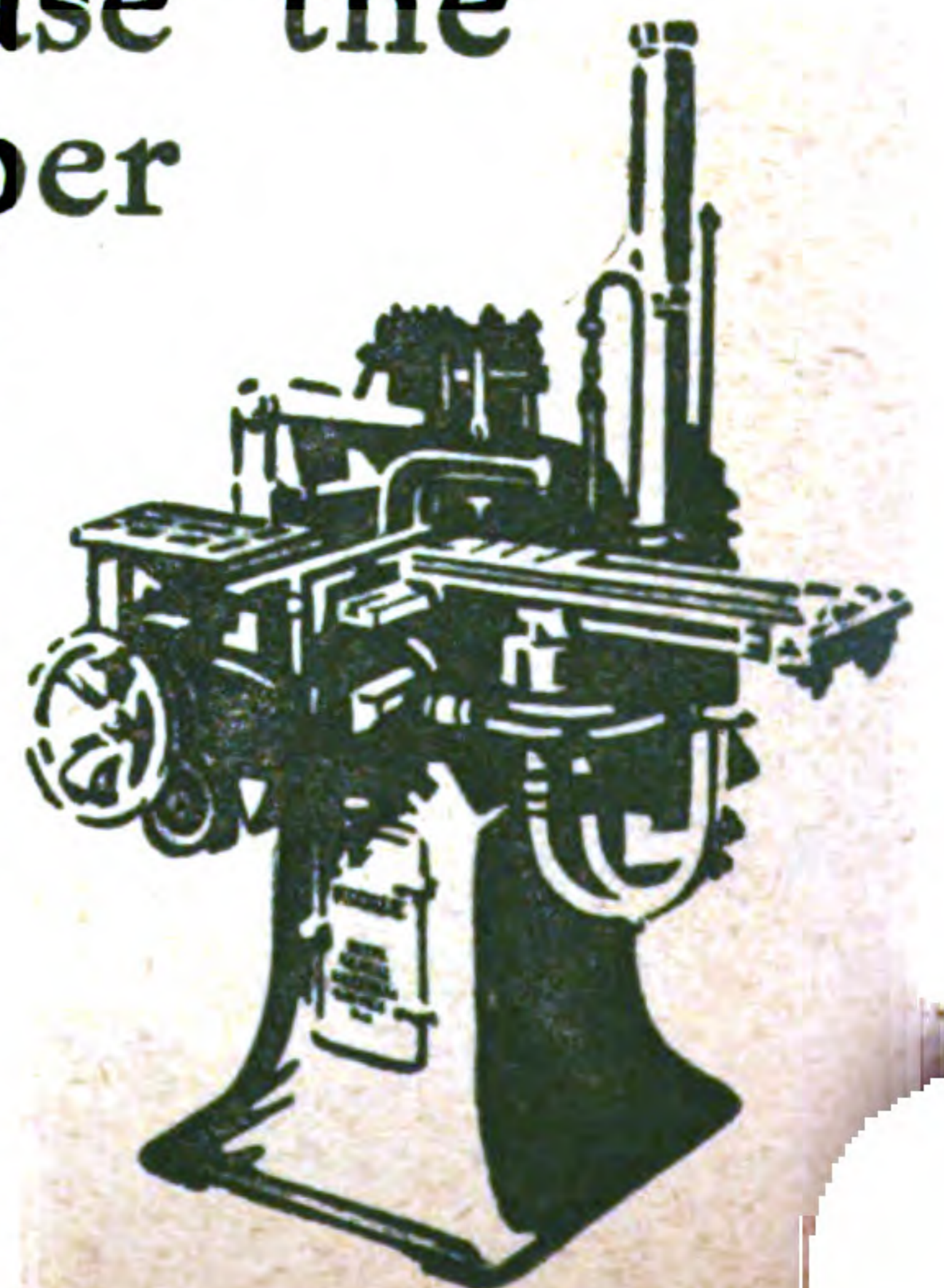
F. B.

A Journal of Composing Room Efficiency

**LANSTON
MONOTYPE
MACHINE
COMPANY**

**PHILA
DELPHIA**

“THE Elastic Monotype makes the face fit the space when, either for artistic or commercial reasons, it is desirable to decrease the number of words per 1000 ems. A condensed or extended face may be cast from the same font of matrices.”



THE word MONOTYPE means much more than the name of a machine; it includes a complete system of composing room practice based on the work of the Monotype both as a composing machine and as a type caster.

EVERY type in MONOTYPE up to & including 36 point is Monotype Type, Faces, Borders, Ornaments and Spacing Material.

MONO TYPE

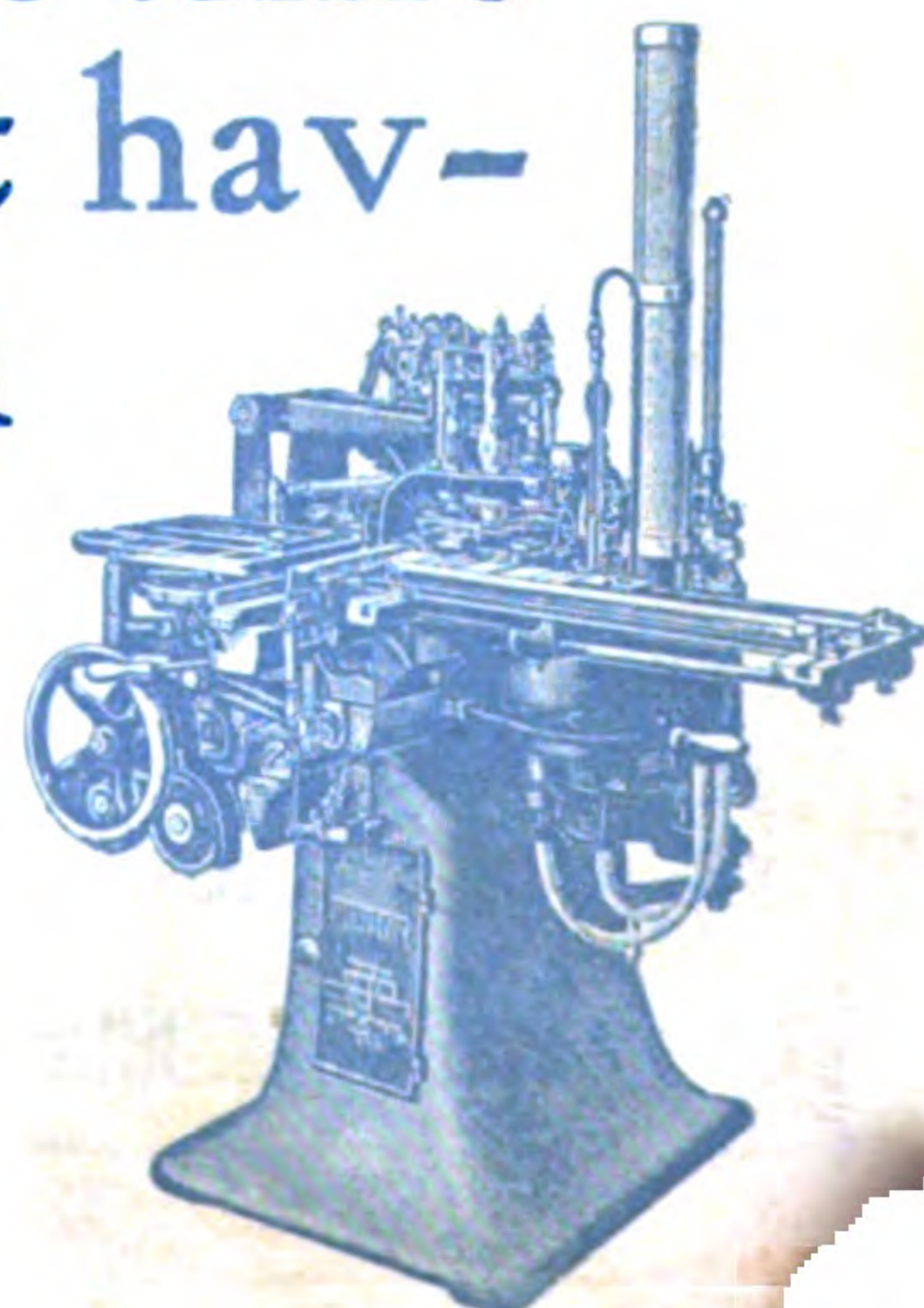
F. B.

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LANSTON
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COMPANY

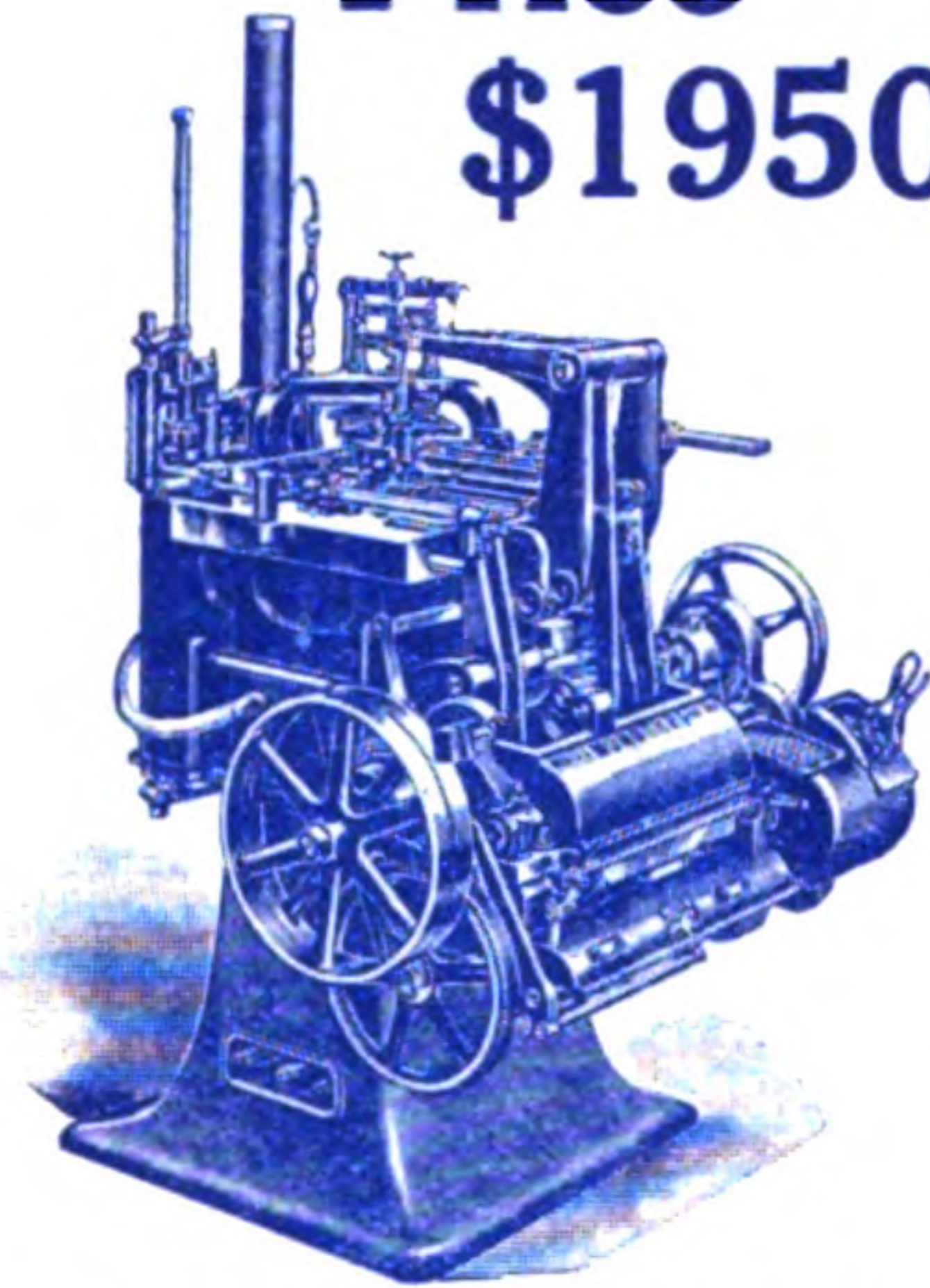
PHILA
DELPHIA

The ability to give your customer what he wants is worth a lot more than the time you save by not having to argue him into being half-satisfied with what you can give him.



Why Distribute? New Type is Cheaper

**Price
\$1950**



Price includes molds for casting type, high and low quads and spaces in 6, 8, 10, 12, 14, 18, 20, 24, 30 and 36 point.

Non-distribution means increased efficiency. It means more inches of display ads per man per hour on the stone. It means less labor cost per inch. It means new type every day.

The Monotype is the only Type Caster that makes type so rapidly and so economically that it costs less to make new type than to distribute used type.

The Monotype is "the machine with the matrices." Over 1050 fonts of the best type faces for rental on the Matrix Library plan at a cost of \$1.67 per font.

"Has-made-good beats just-as-good"

Some newspapers making all their type in their own plants on Monotypes

New York World
New York Times
New York Evening Post
New York Mail and Express
Globe and Commercial Advertiser, New York
New York Evening Journal
New York Sun
Buffalo Evening News
Observer, Hoboken, N. J.
Omaha Daily News, Omaha
Dispatch, St. Paul
Daily News, St. Paul
Minneapolis Journal
Springfield, Mass., Union
Springfield, Mass., Daily News
Lynn Telegram
Lynn Item
Hartford Times
Washington Evening Star
Washington Post
San Antonio Express
Salt Lake Tribune
Seattle Star
Oklahoman, Oklahoma City
News-Leader, Richmond
Virginian Pilot, Norfolk
Jeffersonian Gazette, Lawrence, Kansas

Boston Post
Boston American
Boston Herald
Boston News Bureau
Boston Globe
Evening Journal, Jersey City
Cortland, N. Y., Standard
Every Evening, Wilmington, Del.
Atlanta Journal
Daily Calumet, Chicago
Decatur Herald
Courier Journal, Louisville
Louisville Herald
Daily States, New Orleans
Item, New Orleans
Sentinel, Waterville, Maine
Pittsburgh Gazette-Times
Press, Pittsburgh
Houston Chronicle
Beaumont Enterprise
Metropolis, Jacksonville
Item, Richmond, Ind.
Monitor-Statesman, Concord, N. H.
World, Bloomington, Ind.
Woburn Journal, Woburn, Mass.
Democrat, Dover, N. H.
State Journal, Lincoln, Neb.

Chicago Journal
Chicago Tribune
Chicago Staats Zeitung
Public Ledger, Philadelphia
German Daily Gazette, Philadelphia.
Record, Philadelphia
Cleveland Leader-News
Cleveland Plain Dealer
Cleveland Press
Cincinnati Enquirer
Cincinnati Post
Columbus Dispatch
Toledo Blade
Republican, Hamilton, Ohio
Gazette, Montreal
Herald, Montreal
Financial Times, Montreal
Phoenix, Saskatoon
Daily News, Brandon, Man.
Bulletin, Edmonton, Alb.
Post, Sydney, N. S.
News, Truro, N. S.
Free Press, London, Ont.
Sentinel Review, Woodstock, Ont.
Standard, Saskatoon
Royal Gazette, Hamilton, Bermuda

Let us send you our new Specimen Book

MONO TYPE

F. B.

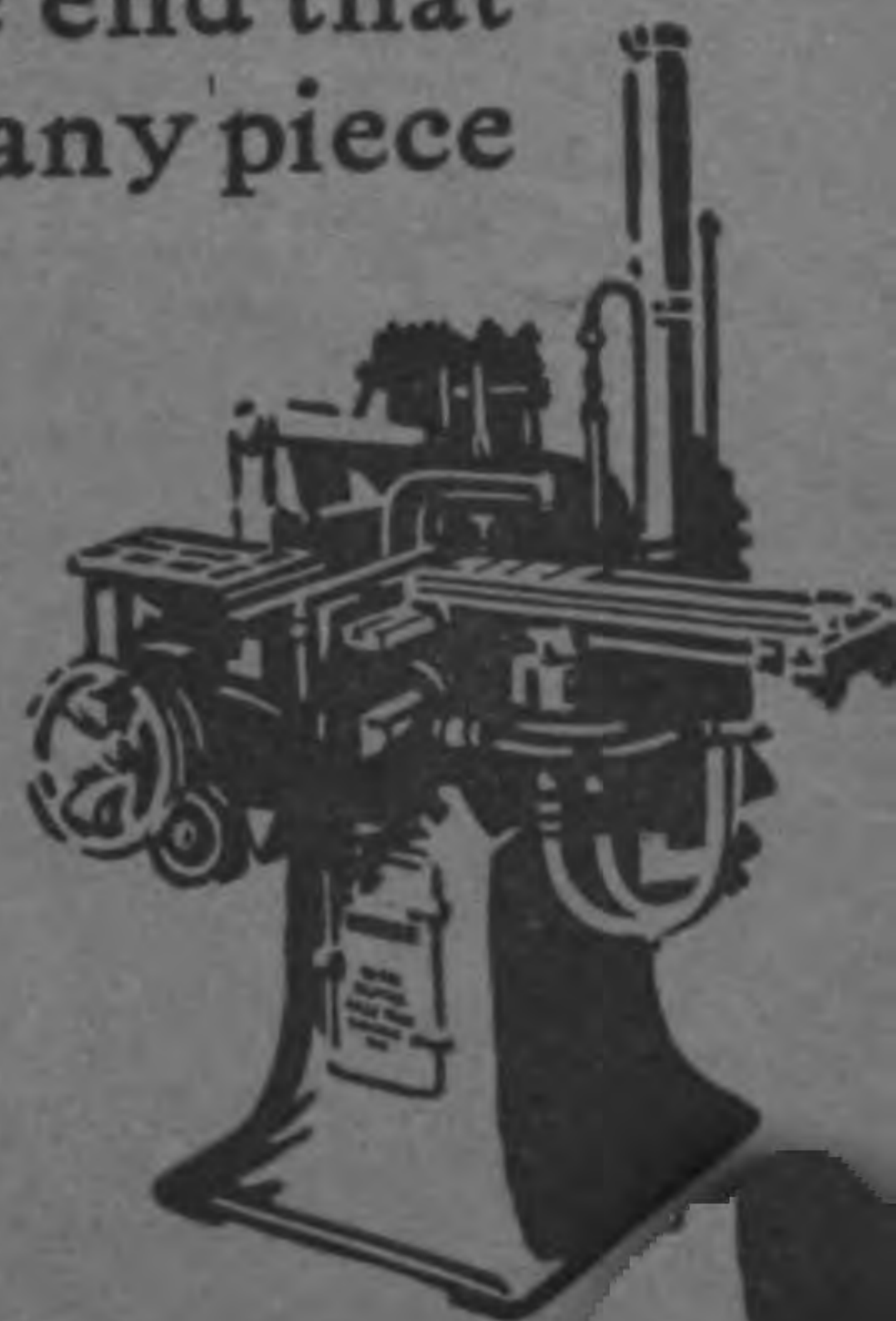
A Journal of Composing Room Efficiency

**LANSTON
MONOTYPE
MACHINE
COMPANY**

**PHILA
DELPHIA**

Scientific management means scientific measurement—the application to manufacturing of laboratory accuracy in determining the time required to perform different units of work, to the end that the time required to complete any piece of work may be accurately stated before the work is started. The difference between scientific measurement and “estimating” is the difference between knowing and guessing.

(See “A Rational System for Measuring Composition,” page 51)



Does the Type Caster Pay?

Ask Monotype Users—They Know

We printed last month on this page the names of eighty daily newspapers making their type in their own plants on Monotypes.

This month some of them tell why:

The Washington Star, Washington, D. C.

Our records show that in three months we made on the Monotype Caster 7135 pounds of type, the machine being in actual operation for 567 hours; average 12.6 pounds per hour. Wages \$206.94, metal \$570.80, rent of Matrices \$60.00, interest, depreciation, and gas \$60.00. Total \$897.74; average cost 12.58 cents per pound.

The Columbus Dispatch Columbus, Ohio

Since the Caster has been installed we have made several tons of type ranging in size from twelve point to thirty-six point, inclusive. Our advertisers are more than pleased with the appearance of their ads, as we are always able to give them clean, new type faces, in pleasing variety and unlimited quantity. We are not exaggerating when we say that the Caster paid for itself within a year after its installation, and we say again, as we have many times in the past, that the machine is a wonder, and consider it a distinct advance in printing machinery for the daily newspaper.

St. Paul Daily News St. Paul

With the Caster and our system of storing sorts and extra figures, of which we use a great many in department store advertising, we find the saving in time and expense to be considerable. The quads and spaces cast on the machine are also a great help during the rush season.

The Beaumont Enterprise, Beaumont, Texas

We have been operating a Monotype Caster and have found it a better machine than you claim. We have eliminated distribution entirely, that is, 36 point and under, as all our type is cast from regular Linotype metal. When breaking up our forms it is only necessary to take out the brass slugs and rules.

The New Orleans Daily States, New Orleans

We have eliminated the cost of lost time in picking for sorts and have been able to give our advertisers clean-cut type to print from in every issue of our paper, which, we figure, is quite an asset to the paper, as you know we were the first newspaper in New Orleans to install the Monotype Caster. The Monotype has certainly proved itself a wonderful success in our office.

The Houston Chronicle Houston, Texas

We find that with a competent operator it is cheaper to manufacture type on the Monotype machine than to pay the printer to distribute it into the case. We have entirely eliminated distribution of type in our display headings and advertising columns, except of the sizes larger than 36 point.

The Atlanta Journal Atlanta

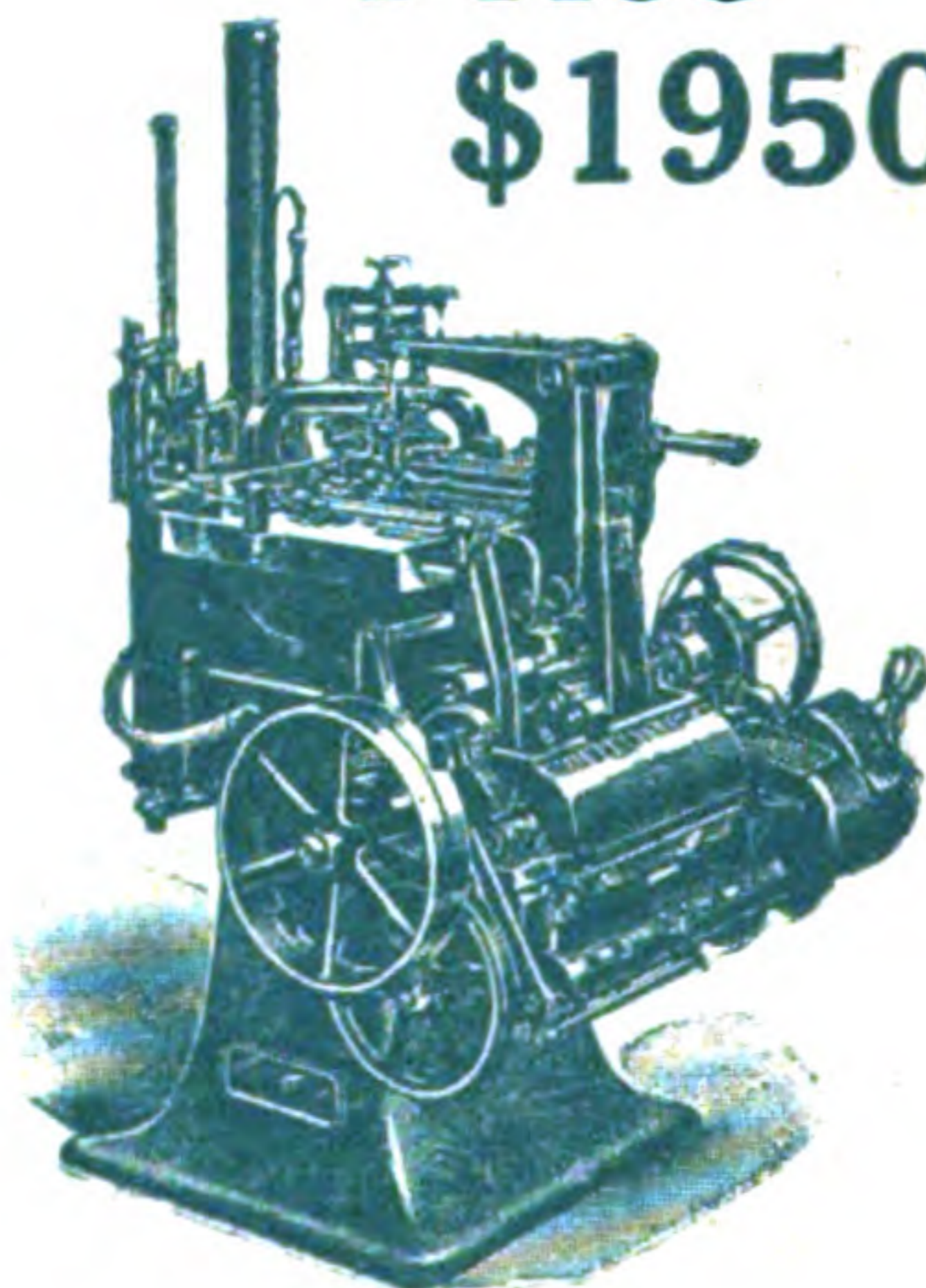
We found an enormous amount of old worn-out type in the composing room which we left when we moved into our new building. We have cast up many thousand pounds of new type from this. It is easy now to keep on hand an abundant supply of new type, which costs very little in comparison with the cost of that which we

have heretofore purchased. We are highly pleased with the Monotype and take great pleasure in commending it to publishers who may happen to be interested.

The Wheeling Daily News, Wheeling, W. Va.

We have had a Monotype Caster in use about one year and are pleased to say that we have found the work very satisfactory. We have made a great saving and the product of the Caster is entirely up to your representation, both as to quantity and quality. Hand time on display ads has been reduced.

Price
\$1950



Price includes molds for casting type, high and low quads and spaces in 6, 8, 10, 12, 14, 18, 20, 24, 30 and 36 point.

Why Distribute? New Type is Cheaper

**MONO
TYPE**

A Journal of Composing Room Efficiency

**LANSTON
MONOTYPE
MACHINE
COMPANY**

**PHILA
DELPHIA**

Contributors to this Number:

J. M. Thomssen

President Ohio Printers' Federation

W. L. Tobey

Editor Graphic Arts and Crafts Year Book

H. J. Vortriede

President Ben Franklin Club of Toledo

Chas. P. Carl

Treasurer Ohio Printers' Federation

J. F. Berkes

The Caxton Company, Cleveland

E. R. Magee

Magee Brothers, Piqua

John P. Kuhns

Columbus Dispatch, Columbus

Alex. Duguid

Toledo Blade, Toledo

N. E. McPhail

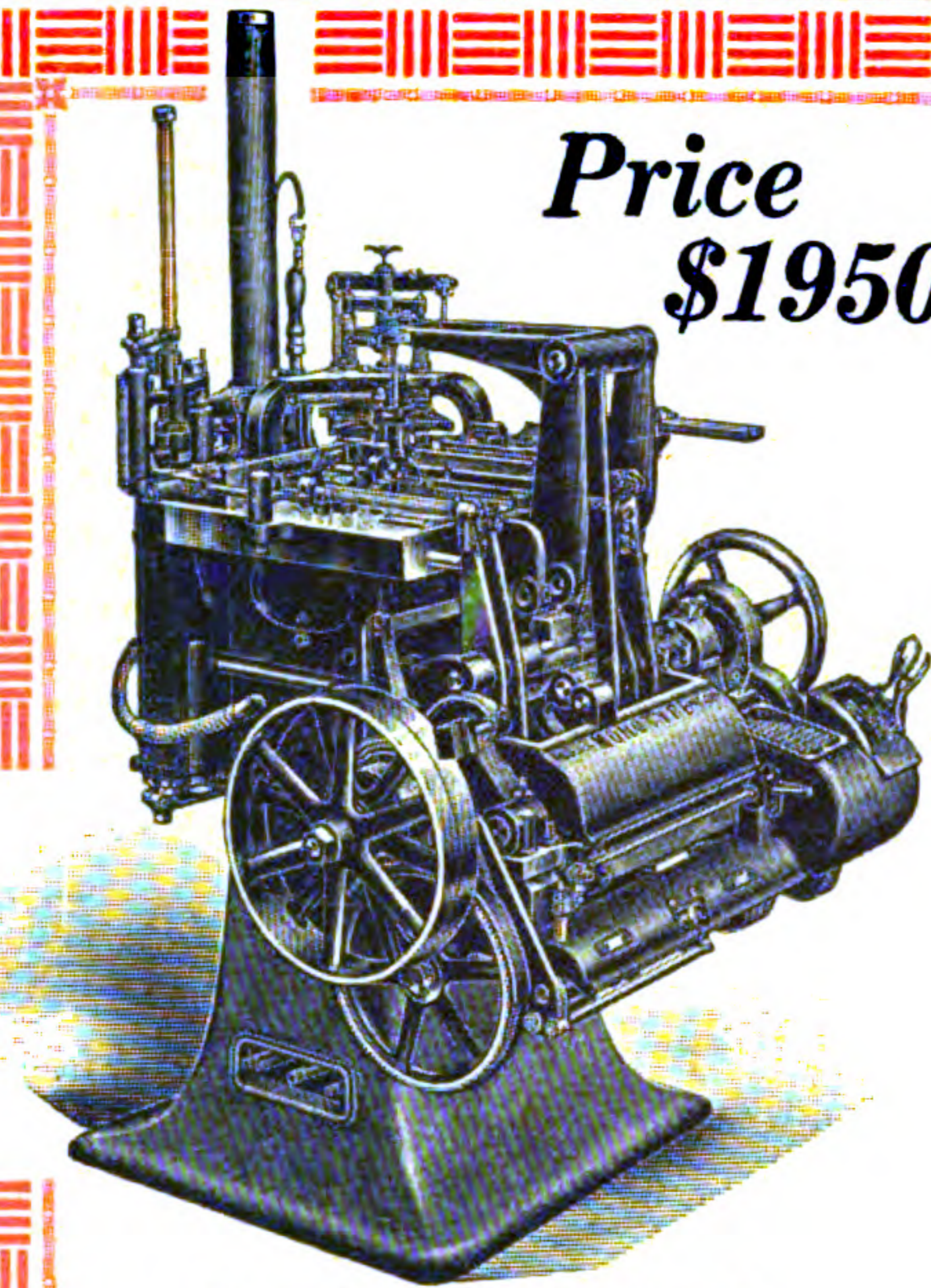
Leader and News, Cleveland

James E. Gates

Ashland Press, Ashland

A. L. Beaupain

Springfield Publishing Co., Springfield



**Price
\$1950**

This is the Type Caster that Paid for Itself the First Year

*For casting type, quads and
spaces all sizes 5 to 36 point*

reasonable cost. We have not purchased \$100.00 worth of foundry type in the last two years, which is saying a great deal for a paper the size of the Columbus Dispatch."

The Columbus Dispatch Says:

"Since the Monotype Caster has been installed we have made several tons of type ranging in sizes from twelve point to thirty-six point. We are not exaggerating when we say that IT PAID FOR ITSELF WITHIN A YEAR AFTER ITS INSTALLATION. Our advertisers are more than pleased with the appearance of their ads, because we are always able to give them clean, new type faces. By using the Matrix Library we can always have something new at a

The Cincinnati Enquirer Says:

"We have operated Monotypes for six years. The type casting feature of the machine gives us at all times an ample supply of new type at small cost, and having plenty of type saves much hand time in the ad room. We can get through your matrix service faces to suit the fancy of the advertiser, and this often induces him to increase his advertising space with us. We have twice increased our Monotype equipment for setting ads."

The Cleveland Press Says:

"For six years we have operated a Monotype Type Caster, making type from eight to thirty-six point for our ad room. The simplicity of the machine, quality of the type and wide range of faces make the Monotype extremely profitable. The cost of type making is about one-third of that of type foundry product."

The Toledo Blade Says:

"For the first time in thirty-five years' experience in a daily newspaper we know what it is never to run out of sorts. We have enough and to spare. As the old lady said when she saw the ocean for the first time, 'Thank God, here's something there's enough of.' The Monotype is a splendid success in the Blade composing room. Once you have it, you can't get along without it."

The Cleveland Plain Dealer Says:

"We have found the Monotype Type Caster very efficient. The quality of type, as far as we can judge, is as good as foundry type, and it is sufficiently durable to stand the wear of the steam table. There is a great advantage in cost over foundry type."

The Cincinnati Post Says:

"We converted 100 pounds of our hell box into thirty-six point type in six hours. We now have an abundance of spaces and especially do we find the two-point spaces of great value. The machine does all you claim for it."

The Cleveland News-Leader Says:

"We have cast during the past three months some 4500 pounds of type and spacing material, obtaining the metal from the old type which we discarded. The result has been an increase in efficiency and output of the hand men. There is no question as to the Monotype Type Caster being a necessity in an office the size of ours."

Over 500 Monotypes now in use in Daily Newspaper Offices

Why Distribute! New Type is Cheaper

MONO TYPE

A Journal of Composing Room Efficiency

THE
MONOTYPE
IS A
COMPOSING
MACHINE
5 POINT TO
18 POINT

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

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

LANSTON MONOTYPE MACHINE COMPANY
PHILADELPHIA

M O N O T Y P E

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VERY type in every issue
E of MONOTYPE, up to and
including 36 point is
Monotype type; faces, borders,
ornaments and spacing material.

No other composing machine
or type caster offered to the
printer so completely fulfils every
requirement of the composing
room on all kinds of work.

When you ask yourself “which
machine?” ask us to send you
positive proof of the Monotype’s
continuous performance on profi-
table work—any kind of compo-
sition; type for the cases.

Q U A L I T Y

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