

DEC 1915

MONOTYPE

778520

*A
Journal
of
Composing
Room
Efficiency*

VOLUME III
NUMBER I
MAY-JUNE
1915

(1915/17)
P.D.

LANSTON MONOTYPE MACHINE COMPANY

*Returns On Your Money
Invested in Machinery
Depend Upon Four Points*



Point 1: *The Value of the Product*

Selling Price minus Production Cost equals Profit; therefore, no machine can earn profits unless it helps you sell as well as manufacture.

Point 2: *The Cost of the Product*

Minimum Cost results from Continuous Production; machines that handicap the orderly progress of work are profit eaters.

Point 3: *The Cost of Non-Productive Hours*

Before you get any Profit you must first earn the cost of not running a machine as well as the cost of running it.

Point 4: *The Expense of Depreciation*

Printing machinery does not wear out; it is quickly made obsolete—unprofitable—by the perfection of more efficient machinery.

Apply the Acid Test to *The Monotype*

Our "Four Points" Booklet Will Help You Tell Your Stenographer To Ask Us For It



Lanston Monotype Machine Co.

Philadelphia

New York
World Building

Boston
Wentworth Building

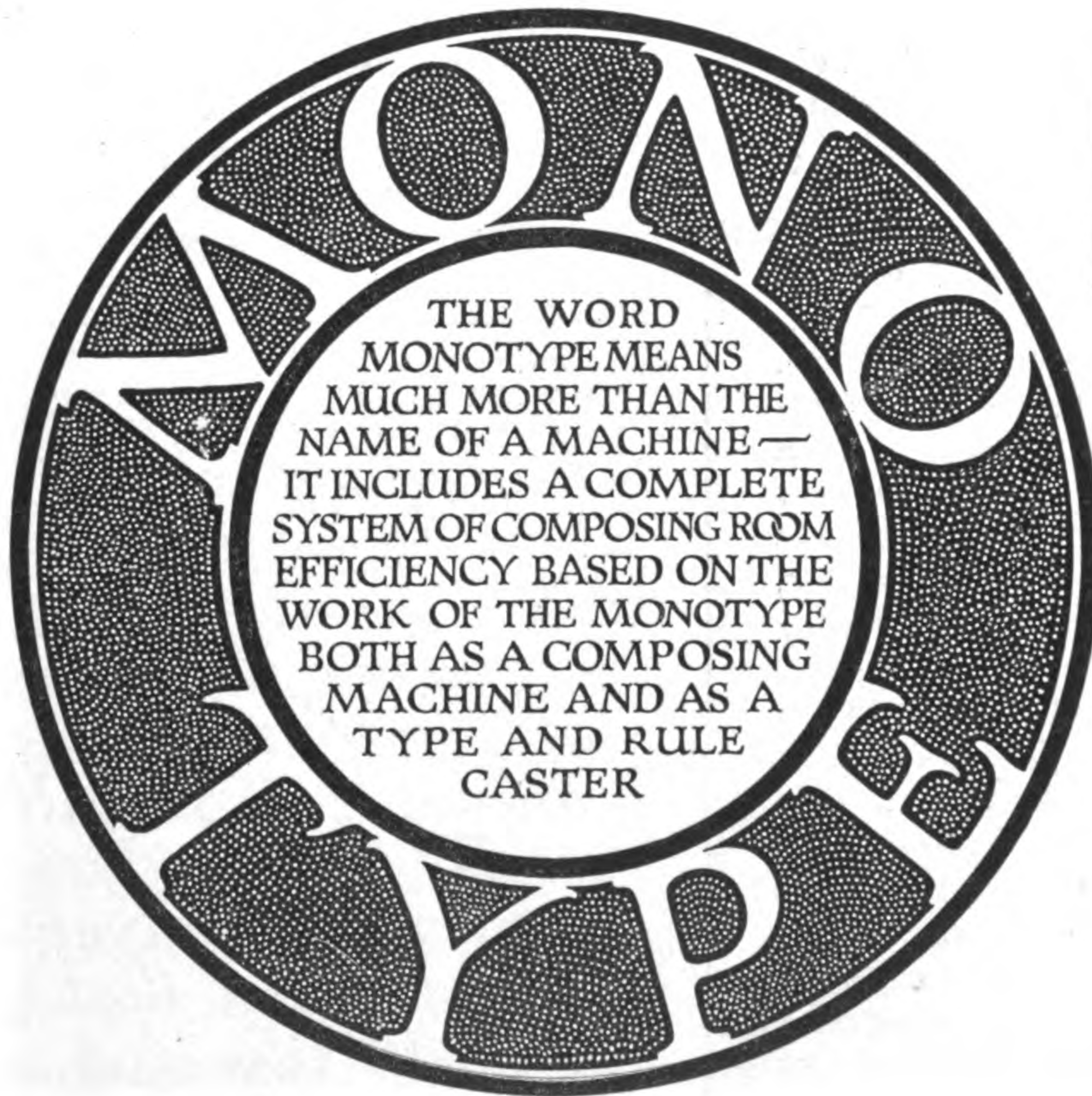
Toronto
Lumsden Building

Chicago
Rand-McNally Building

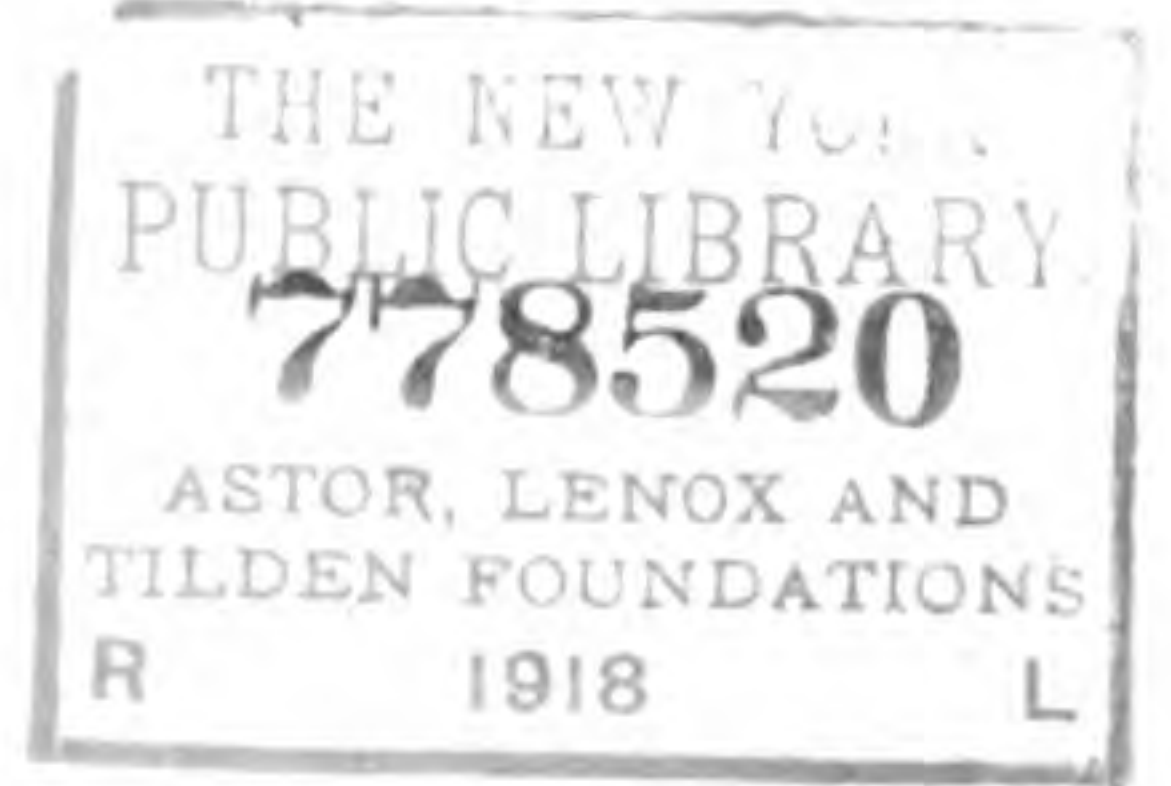
San Francisco: Block 30, Palace of Machinery

A. T. L. Nussa, Teniente Rey No. 55, Havana

Agent for Mexico, Central America and the West Indies



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 AND RULE
CASTER



BLIND *for* EIGHT YEARS

BY THOMAS S. DANDO, PRESIDENT OF THE DANDO COMPANY

IN a joking way and with some seriousness too, as one commuter to another, I have criticised your selling methods as lacking Force. Now that you ask me to make good on my criticism, I do not intend to dodge the issue by saying that conversation on the 7:42 train is privileged, but shall squarely state some facts and then draw some conclusions.

Fact One: At the present time, with one Monotype and a machinist operator, we have four less compositors than before we had the machine, and we can get out a piece of composition, in new type, quicker

than we ever could when we had the four compositors.

Fact Two: In 1914, we turned 6000 pounds of old body type into 5000 pounds of brand-new, first-class job letters, and we have 1000 pounds of the metal left. The old type as metal was worth only \$600, and now that same metal is as good as if we bought 5000 pounds of foundry type; all this cost us was the spare time of the operator, plus a little power and gas. Nothing beats this.

Fact Three: Having the Monotype brings us work never thought of before, and when you can set rule and figure

work almost as cheaply as plain matter, and in some cases just as cheaply, it is "going some."

It took our Company just eight years to be convinced of the advantages of the Monotype. We were really blind all that time.

Yes, we were really blind, but whose fault was it? People who have the brains to create a mechanical marvel like the Monotype, ought to be able to cure printers' blindness. There isn't a printing concern in the world of any size that should not have a Monotype machine. In fact, it must have one or lose money every day.

Now I mean to be fair in my criticism and so I shall "include in the record" what you said in rebuttal.

Profiting by the experience of other manufacturers of printing machinery, you have always refrained from selling the Monotype on the basis of low production costs. You are right in believing that advertisements of printing machinery are read quite as much by buyers of printing as by buyers of machinery, and that the manufacturer who exploits his machines on the basis of low production costs is simply placing in the hands of buyers of printing a club to beat down the price of printing.

No one can dispute the wisdom of your policy, because, after all, no machine is worth owning today unless it helps you sell as well as produce. It is equally true that printers themselves are to blame for the unfortunate conditions in the printing business. A man invests from \$4,000 to \$5,000 in Monotype equipment and has a great advantage over his competitors, and then sells the product of the machine at very much less than the price of hand work and consequently deprives himself of most of the profit on his investment. What earthly reason is there for selling Mono-

type composition for less than hand work? The product is worth more because the customer gets new type for every job. We have all seen advertisements of de luxe books in which much stress was laid on the fact that new type was cast especially for the work. Why, by this standard every Monotype job is de luxe printing.

SERVICE is giving the customer what he wants when he wants it—if you talk him into taking what he doesn't want you are wasting your time and his good-will. The talk that gets Repeat Orders is the continuous conversation of the good job that speaks for itself.

Then, too, the buyer of printing gets all the advantage of the flexibility of the Monotype. He can have just the faces he wants and all the attractiveness of distinctive typography. He gets a better printed job, better suited to his requirements, in much less time, and, on top of that, he too frequently gets it at a lower price. Truly the fool killer must have succumbed to the high cost of living.

Now here is a practical suggestion: On our Monotype is a simple device that stops the machine if the operator carelessly justifies a line incorrectly, insuring that no improperly justified lines can be placed on the galley. Attach to the machine a similar automatic stop that will throw the belt onto the loose pulley when the price quoted on the job is less than it is worth. Do that, and wise printers will

buy your machines even if you make them of fine gold and charge accordingly.

Yes, the curse of the printing business today is lack of salesmanship. Printers usually look for the work they need in the plants of their competitors, and they overlook entirely the uncultivated fields right at their own front doors.

QUALITY *pays handsomely—it is the only solid foundation on which to build a business. The customer you get by low prices is here today and gone tomorrow; the customer you get by Service and Quality is bound to you—he is one of the assets of your business.*

Only two kinds of ability are well paid, creative ability and executive ability. The printer who would succeed today must create the work he wishes to do. He must educate users of printing to use the right kind of printing, made-to-order publicity, to fit their business. If the printer gives that kind of service he won't have to create a demand for his product; the demand will create itself. In the past year seventy-five per cent. of our output has been on this creative work; we have made jobs grow where none grew before.

When I think of the time we wasted on estimating on this or that "job of printing," I blush. And so my advice to you is to pick out the people who, like us, ought to have the Monotype, are suffering for it, and hammer them with direct advertising. You don't have to talk low production

costs in detail. Make them realize that one Monotype will save four hand compositors, and that the wages of one of these will buy the machine. Then beat it into them that the Monotype will help them Sell Printing instead of just doing printing. And lastly, have it clearly understood that if any man uses the Monotype to cut prices, you will "shoot him on the spot." Tell them the story of The Dando Company who were blind for eight years.

THE MONOTYPE 78 SERIES

THIS issue of "Monotype" is set throughout in our 78 series. It is a demonstration of some of the big possibilities which this face possesses.

No. 78 is an old, standard face, first cut by a famous English type founder, and has had long and dignified use. Rich in color, clear, neat and well proportioned, it is interesting in character, without possessing any distracting mannerisms.

No. 78 is a widely adaptable letter, classic enough for the finest book, handsome enough for the best magazine page, and legible enough for the most exacting advertisement.

It composes beautifully in mass and has the strength necessary for effective display. It is better adapted to high-surfaced papers than types of lighter color, and will give rich effects on antique papers. Beautiful printing has been done with it on hand-made paper.

Select this face for your next important catalog or book or advertisement.

In addition to composing this beautiful text, the Monotype, as a type and rule caster, cast all of the display type, rules, leads and slugs and other material used in this issue of "Monotype." The initials, recently cut, are 36 point No. 126.

BENJAMIN FRANKLIN FOUNDER



THE Franklin Printing Company of Philadelphia has just issued a truly noteworthy book of this title, in which the uninterrupted history of that business is traced back, almost two hundred years, to the spring of 1728, when Franklin, in partnership with Hugh Meredith, started the "New Printing Office near the Market" at 51 High Street, Philadelphia.

As a history of Franklin the Printer, this book is fascinating. Old records have been searched with great care, and much from Franklin's autobiography is interwoven in the narrative. The brevity and style would please Poor Richard himself.

As a piece of book-making, the work is completely satisfying. Monotype Caslon is used throughout, and

this face shows to particular advantage on the hand-made Antique paper.

It is of interest to us to note that every type used in this de luxe book was made on the Monotype, except seven letters.

In short, "Benjamin Franklin Founder" is all that a book should be to carry this dedication—

Dedicated by the Franklin Printing Company
to the memory of its illustrious founder, who, in
the midst of a most varied and useful
life, found his chief joy and pride
in his accomplishments
and associations
as a printer.

But it is as an inspiration, not as a piece of printing, that we wish to speak of "Benjamin Franklin Founder." To those who have been satiated with lectures on "What is the matter with the printing business" this book is indeed a message of good cheer. It tells how a master workman, without capital, but with possessions more precious, ability, frugality and industry, built a business that has endured for almost two hundred years.

There is a fascination in this book about the founder of one of the most successful printing offices in America, for it makes Franklin a living personality and not just a historical character. It is significant in reading of Franklin's

achievements, to note that he built this business upon the bed-rock of Quality and Service, the very points that his successors emphasize today.

We think that two paragraphs from this book should be hung in every printing office. We earnestly commend them to the young man "who wants to go into the commercial end in-

stead of learning a trade." Few Americans have won a wider fame than Franklin, philosopher, inventor, diplomat and philanthropist, but

"When writing his will he begins with these impressive words: 'I, Benjamin Franklin, Printer, late Minister Plenipotentiary from the United States of America to the Court of France, and now President of the State of Pennsylvania.'

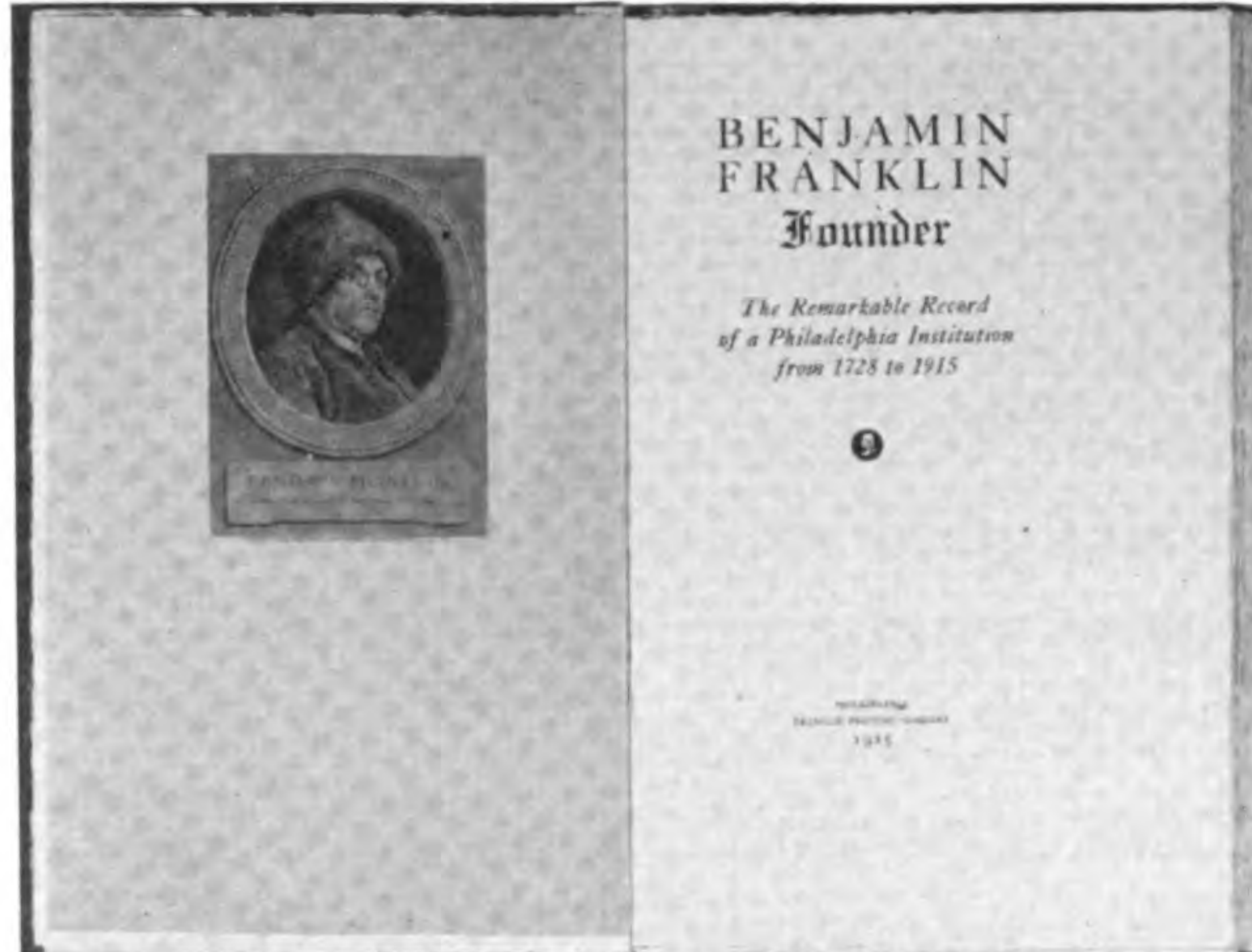
"Years before he had relinquished all active associations in the printing business, but yet when in the twilight of his life he comes to write his will

he still remains above all else 'Benjamin Franklin, Printer.'"

No small part of the satisfaction that this unique book gives to lovers of our craft is the realization that the business, founded by the Father of Printing in America, is today under the presidency of E. Lawrence Fell. It is no small thing to be the successor of Benjamin Franklin, Printer, and it is indeed fitting that Franklin's successor should be a man who so abundantly has given his time, his ability and himself, to the upbuilding of the entire printing industry.

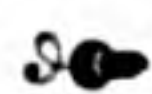
The chronology of the Franklin Printing Co. follows:

1728 Spring	Benjamin Franklin, now entering upon his twenty-second year, forms partnership with Hugh Meredith. Commences business "near the market" at 51 High Street, now (1915) 135 Market Street. Firm name B. Franklin and H. Meredith.
1730 July 14th	Partnership with Meredith dissolved.
1748 January	Franklin relinquished active interest. David Hall, for four years in Franklin's employ, is made active partner. Firm becomes Franklin and Hall, Hall agreeing to pay Franklin 1000£ for 18 years. (Approximately \$2600 a year.)
1766	Partnership with Hall dissolved and annual payment to Franklin ceases.
February 1st	David Hall forms partnership with William Sellers. Firm name now Hall and Sellers.
1766 May	



A History of the Franklin Printing Company

1772 December 24th	David Hall dies. Firm continued as Hall and Sellers, the two sons of David Hall—Wm. Hall and David Hall, Jr., taking the place of their father.
1804 February	Wm. Sellers dies at the age of 79. The business is now managed in the names of William and David Hall—later transferred to Wm. Hall, Jr.?
1805 (about)	Wm. Hall, Jr. forms partnership with Geo. W. Pierie, as Hall and Pierie.
1815 or 1816	The firm of Hall and Pierie is dissolved. Hall and Pierie are succeeded by Hall and Atkinson (Samuel C. Atkinson).
1821	Samuel C. Atkinson takes into partnership Charles Alexander. Firm is known as Atkinson and Alexander.
1828	Atkinson becomes sole proprietor.
1839	Atkinson sells to John S. DuSolle and Geo. R. Graham. DuSolle remains only a few months and is succeeded by Chas. J. Peterson, the firm being then Geo. R. Graham & Co.
1843	Geo. R. Graham and Chas. J. Peterson sell to Samuel D. Patterson & Co.
1848 March	Samuel D. Patterson & Co. sell to Edmund Deacon and Henry Peterson, each of whom had previously held an interest.
1873	Partnership dissolved. Edmund Deacon is now sole owner.
1877	Edmund Deacon dies. He is succeeded by his stepson, E. Stanley Hart. Business is henceforth conducted as Franklin Printing House, E. Stanley Hart, Proprietor.
1889 January	Incorporated as Franklin Printing Co., E. Stanley Hart, President; John Callahan, Treasurer and General Manager. Mr. Callahan had been associated with the business since February, 1852.
1891 August	E. Lawrence Fell and Wm. C. Sproul purchase a controlling interest in the business, the former being elected Treasurer, and the latter Vice-President and Secretary; E. Stanley Hart continued as President until March, 1893, when, Mr. Hart retiring, E. Lawrence Fell was elected to that office, which position he still occupies. Robert N. Fell was elected Treasurer of the Franklin Printing Company in 1903, and William W. Fell, Secretary in 1910.



SOUTHERN PAPER CHANGES OWNERSHIP

CLYDE D. MORTON, who has for several months been connected with the "Morehead City Coaster," has purchased the "Beaufort (N. C.) News," and will assume charge of that paper at an early date.

Mr. Morton intends to issue the "News" in a new type dress, and has placed an order for this type with the E. J. Land Printing Company, who operate a Monotype Type Caster.

Body type, display type and numerous borders are to be turned out for the "News," and when it comes out under the new management, it will be one of the neatest and best printed papers in the state of North Carolina.

COPYFITTING

THE "Printing Trade News," dated May 8, 1915, published an interesting article by Robert F. Salade, on the difficulties of handling 5 point type, and explaining in detail the methods employed at the Curtis Publishing Company for handling the great quantities of 5 point used in the advertising columns of their publications, particularly in the setting of type in odd shaped mortises.

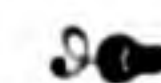
Mr. Salade explained the advantages of having the type cast in lines on the galley, and then having the compositor overrun the type by hand and insert it in the mortise.

Since this article was written, however, the Curtis Company have been using the more recent method of "Making Copy Fit the Space," a short account of which appeared in "Monotype" for November-December, 1914, under the title "53 to 25," and the "set Ems Charts" described in this issue of "Monotype." By the use of this method it is now possible to accurately predetermine the size of type to fill a given space, and thus compose the copy directly at the keyboard, and avoid any overrunning whatever.

The outline of the nurse's head here shown is a good example of this method, and is one of eight similar outlines containing small type, that made up a border for a full page ad in a recent issue of "The Saturday Evening Post," and clearly shows how the Monotype overcomes this difficulty.



This head is an example of how "Copyfitting" makes the type fit the space



"Religion, the philosophy of morals, the teaching of history, the experience of every human life, point to the same conclusion—that in the practical conduct of life the most difficult and the most necessary virtue is self-restraint. It is the first lesson of childhood; it is the quality for which great monarchs are most highly praised; the man who has it not is feared and shunned; it is needed most where power is greatest; it is needed more by men acting in a mass than by individuals, because men in a mass are more irresponsible and difficult of control than individuals."—Extract from a lecture by Elihu Root delivered at Princeton University, 1913.

SET EMS CHARTS

FOR MAKING THE COPY AND THE CUT FIT THE SPACE



VERY briefly, this scientific system of measuring composition discards the absurd method of using a square quad as a measure of area, because, for example, an eight point em measured with a type rule utterly ignores the all-essential factor of the fatness, or the leanness, of the face being measured. In the Set Ems System of Measurement, the unit for measuring any composition is the em of the set (set em) of the Monotype face in which the matter to be measured was composed; obviously, then, the set em takes full cognizance of the kind of face being measured, fat or lean, and consequently set ems measurements definitely indicate the amount of type matter in a given area.

Perhaps one reason why printers are prone to class their calling as an art, instead of a business, is because the compositor is the only workman who has been content to stumble along without an accurate system of measurement. Without an accurate system of measurement there can be no definite planning of work, no laying out a job before the work is started, whether the job be fitting a manuscript to a given space on white paper, or fitting a door to an opening in a wall.

The Monotype has supplied compositors with an accurate system of measurement, set ems, and building upon this solid foundation it has not been difficult to perfect a system of "Copy-fitting"—that is, making the copy and cuts fit the space at the disposal of the compositor, before the work of composition is started, either by selecting the proper size faces to make the copy fit, or, if the size of the face be specified, by cutting the copy in manuscript instead of overrunning and resetting after the copy has been put in type.

The basic point in this common sense system of making the copy fit the space was the "discovery" of the very obvious fact that typewritten copy is "reprint" matter and can, therefore, be measured the same as type matter. In short, the only difference between typewritten matter and matter composed on the Monotype is that all typewriter characters are of the same width, while in any Monotype font there are twelve different widths of characters.

A long series of careful and complete tests on many different kinds of copy demonstrated that fifty-three typewriter characters make twenty-five set ems when composed in Monotype

Roman caps and lower case. This relation, "53 to 25," was thoroughly explained in the November-December, 1914, issue of "Monotype."

Having clearly established what is, after all, a most obvious fact, that the common sense way of measuring matter is to use the em of the size and width of the face in which the matter is to be set, it required the same inventive genius that Columbus displayed when he stood the egg on end, plain common sense, to "discover" that the proper way to measure cuts used with composition is in set ems of the face of type to be used with the cuts.

When these few fundamental truths are clearly appreciated, it is a perfectly simple matter to lay out a given amount of typewritten copy to be set with a given number of cuts so that the copy and cuts will just fill a designated space.

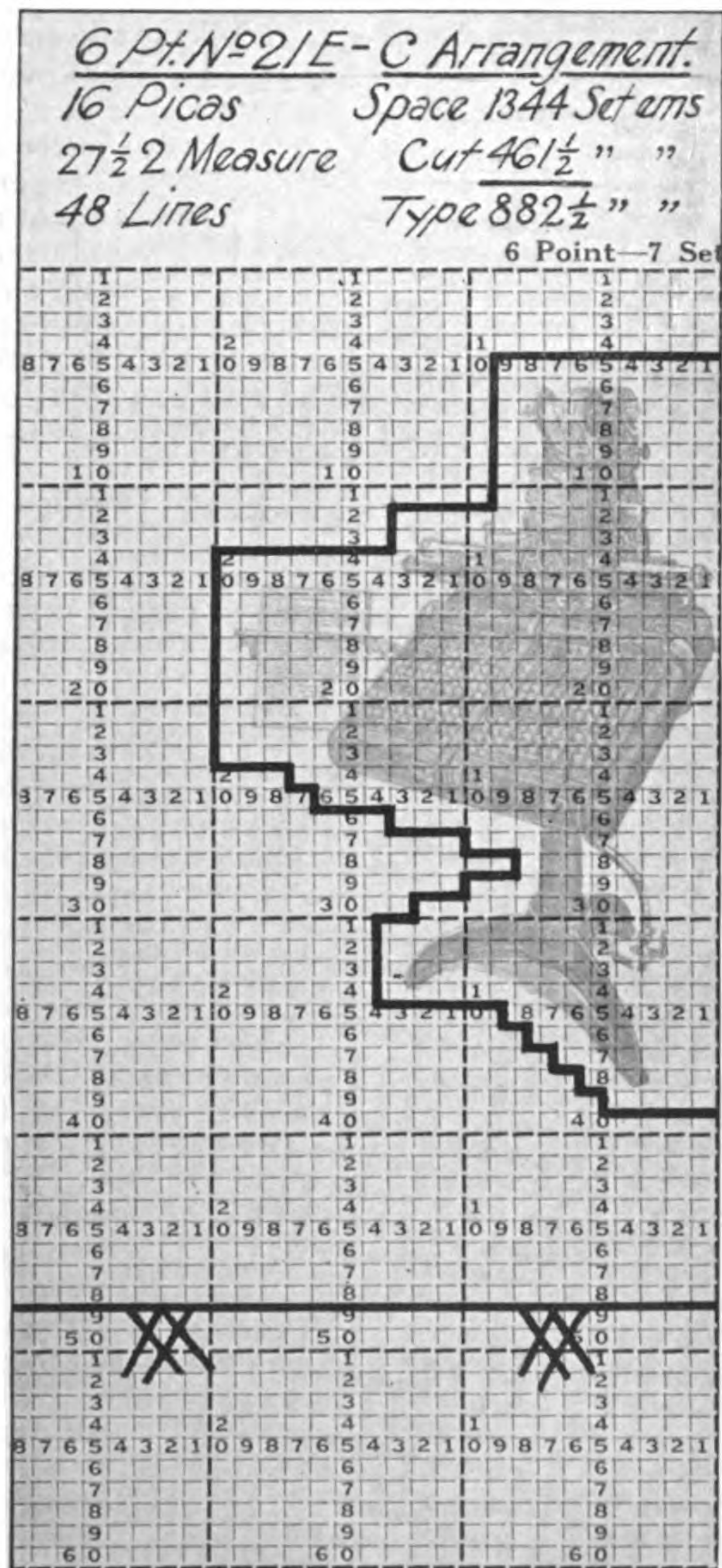
Today white paper space is one of the most precious things for which people pay money. When a man invests \$5,000 for the space of one page in one issue of "The Saturday Evening Post" he is mighty careful what he puts in that space. Similarly, in the making of catalogs whose editions run up into the millions, it is necessary to use every possible "square-point" of space, either for the picture story or the word story of the goods that must be sold. Margins are only a tradition and the matter must follow the outline of the cut just as closely as the "Holeproof" sock in the picture follows the outline of the ankle.

To insure that the maximum number of words can be put in a given space, and to save the overrunning and resetting of matter to make it conform to the outline of an irregular cut, we have devised the system of laying out cuts by means of "Set Ems Charts."

A Set Ems Chart is simply a sheet of paper ruled with horizontal and vertical lines so the rectangles formed by these lines are the area of an em of the Monotype face in which the matter beside the cut is to be set. For convenience of the keyboard operator in reading the number of quads to allow for a cut, every tenth line, across and up and down the chart, is emphasized by a heavier dividing line, and the rectangles forming the chart are numbered from right to left and from the top to the bottom of the chart.

Of course, no Monotype user would waste time ruling up such charts when the Monotype has proved that among other things it is a most

accurate ruling machine. To make these Set Ems Charts to meet any condition, requires only thirty-one different matrices; for details of these matrices see the two-page specimen sheet shown on the two following pages of this issue of "Monotype."

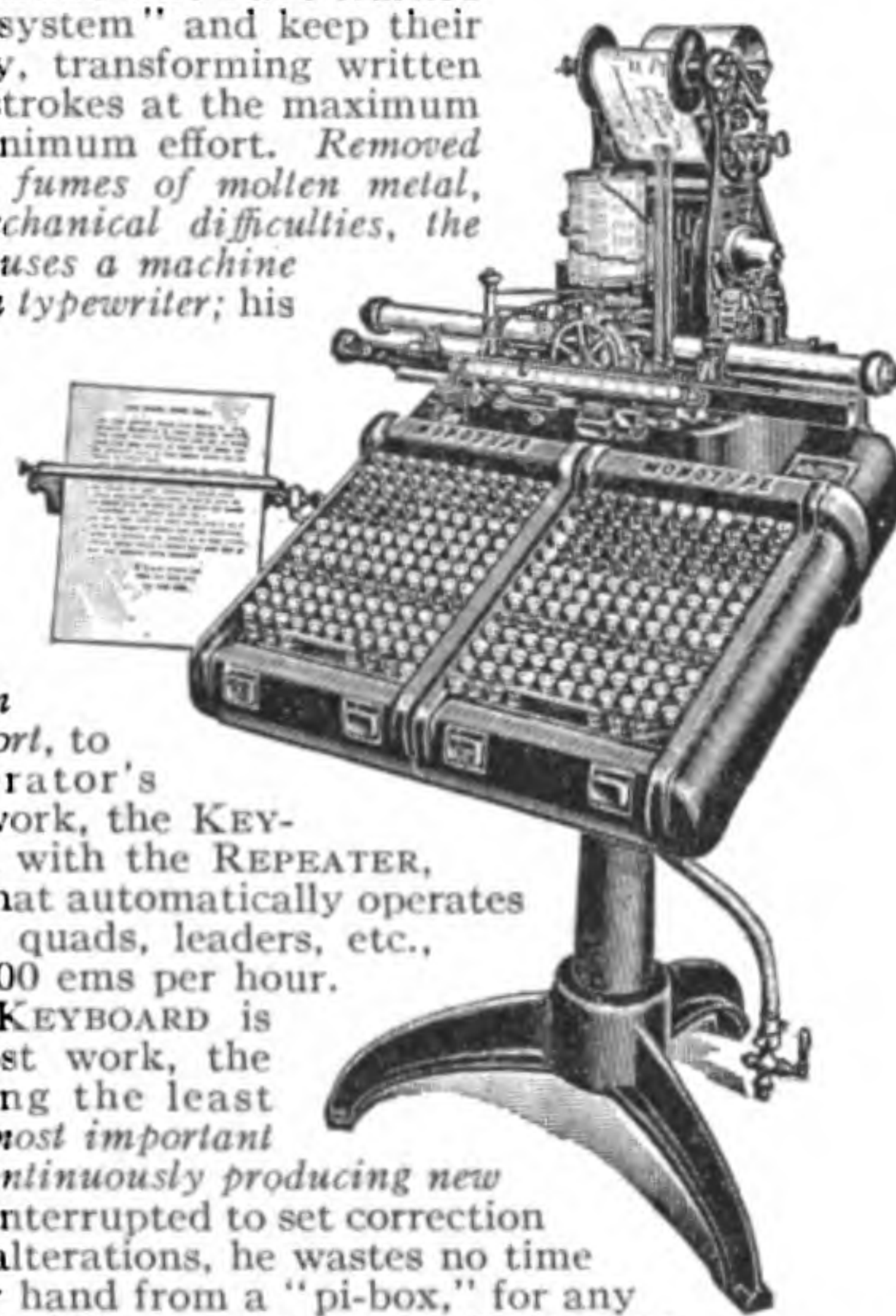


The Cut Layout

The first step, therefore, in using Set Ems Charts is to set up on the Monotype the chart for the point size and set face required, and to print this form on thin paper. For these charts, a thin transparent paper, like Jap French Folio, has been found most satisfactory; it is strong, transparent and has a good writing surface.

These charts may be used in two ways: First, the proof of the illustration may be trimmed as close as possible and pasted on the chart; then the outline of this cut is marked along the rectangles. Second, the chart may be pasted on top of the proof of the cut, and the outline the type is to follow around the cut (seen through the chart) is then marked on the chart. The second plan is more advantageous because it not only saves the time of trimming the proof of the cut, but also enables the operator to follow the chart not only for the space the type occupies, but also for the cut space.

The advantages of thus separating the typographic and the mechanical functions of a composing machine are so great that they need only to be stated to be appreciated. *The Monotype Keyboard is as simple as a typewriter, as easy to operate.* The majority of compositors who have learned it use the "touch system" and keep their eyes on their copy, transforming written words into finger strokes at the maximum speed with the minimum effort. *Removed from the heat and fumes of molten metal, undisturbed by mechanical difficulties, the Keyboard operator uses a machine as trouble-proof as a typewriter; his mind is concentrated on his copy and he cares no more for the problems of casting than if he were telephoning to a type foundry.* To ensure Maximum Production with Minimum Effort, to preserve the operator's energy for useful work, the KEYBOARD is equipped with the REPEATER, a little air engine that automatically operates the KEYBOARD on quads, leaders, etc., at the rate of 25,000 ems per hour. Thus, when the KEYBOARD is producing the most work, the operator is making the least effort: AND, the most important point of all, he is continuously producing new matter, he is never interrupted to set correction lines nor author's alterations, he wastes no time setting matrices by hand from a "pi-box," for any characters required that are not on the KEYBOARD are inserted by the compositor who corrects the type. He hits the keys—that's all. *There are no "back-tracks" to his machine to correct matter previously set and, therefore, he never changes his machine except for a new job in different face or measure; any change he makes quicker than a compositor can set his stick and put up a pair of cases.* So long as there is copy on the hook a MONOTYPE KEYBOARD operator is in the production column, and when there is no copy, a "dark" KEYBOARD means that but \$650.00 worth of machinery is idle.



The Type Composed

The half tone illustration here shown is a photograph from a cut layout of Set Ems Chart, made for the type matter shown herewith. Note that since the rectangles of the chart are numbered from right to left, they correspond to the numbering of the em-scale on the keyboard, so that the operator reads directly from the chart the point on the em-scale to which he must bring the Em-Rack Pointer to make the proper allowance for the cut.

The limiting line between the cut and the type, shown as a heavy black line in the half-tone illustration, should be drawn on the chart in red ink, and also at the bottom of the chart a

MATRICES

FOR

Set Ems Charts

Character

SYMBOL		
5Y-50S1	┌	Blanks
5Y-50S2	┌	
5Y-50S3	┌	
5Y-50S4	┌	
5Y-50S5	—	Em Extensions
5Y-50S6	—	
5Y-50S7		Line Extensions
5Y-50S8		
5Y-50Sf9	-	Nut Extensions
5Y-50Sf10	-	
5Y-50S20	10	Numbers
5Y-50S21	11	
5Y-50S22	12	
5Y-50S23	13	
5Y-50S24	14	
5Y-50S25	15	
5Y-50S26	16	
5Y-50S27	17	
5Y-50S28	18	
5Y-50S29	19	
5Y-51S30	10	
5Y-51S31	11	
5Y-51S32	12	
5Y-51S33	13	
5Y-51S34	14	
5Y-51S35	15	
5Y-51S36	16	
5Y-51S37	17	
5Y-51S38	18	
5Y-51S39	19	
5Y-51S41	11	

Total 31 Matrices

The application of the principle of the relation of copy to type enables the Monotype Printer to accurately determine the amount of space copy will make when composed in any size or style of type; but in illustrated matter it is important that the actual space covered by the cuts and their margins, expressed in set ems of the type to be used, should also be predetermined; therefore, an extension of this system is required for cut measurement and also to provide for definite instructions for the keyboard operator.

This set of thirty-one matrices have been specially designed for this purpose, in order that the Monotype Printer, by their use, may be able to make Set Ems Charts of any size, for any purpose, and to match any possible combination of set sizes and point bodies.

Page two shows exhibits of varied methods of making charts of any size, with complete explanation of the use of the matrices.

Pages three and four show the application of Set Ems Charts to three totally different kinds of work, using the charts in a different manner for each. From these suggestions it will be noted that the use of these charts will pave the way for much greater economies in the production of all kinds of Monotype matter, and, at the same time, enable the work of preparation to be more thorough and efficient.

The insert is an actual thin paper chart, printed on Jap French Folio, as this seems to be the only stock which answers the requirements of strength, transparency and good writing surface.

These matrices are made to run solid for 5 point, 6 set, the smallest size used in general work. They can be opened-up, either with white space or with line, em and nut extensions, to 36 point, 36 set, or as much larger as may be desired. Sold at regular prices, thirty cents each, or \$9.30 for the complete set of thirty-one matrices.

LANSTON MONOTYPE MACHINE CO.

Philadelphia

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

line should be drawn to indicate the end of the article. The measure in picas, and also in ems and units of the set to be used, is also marked in the top margin of the chart. The chart should be trimmed to its actual measure, but for convenience in handling in the copy holder an inch margin, top and bottom, is allowed.

The accuracy and simplicity of these Set Ems Charts, the ease with which they are made and used, open up wonderful possibilities for Monotype users. Of course, in setting the quads that represent the cut, the Automatic Repeater Unit is used. This little air engine works the keyboard automatically five times faster than an operator can quad out by hand; the operator holds down a quad key and then presses a key to start the Repeater—that's all; the keyboard produces the most work while the operator is making the least effort.

Of course, in making the allowance for cuts, low quads and spaces are used, and the cut is mounted directly upon this metal base, without any lifting out of quads or justifying of blocked cuts; but that's another story.

These Set Ems Charts may be used for an almost infinite variety of work; for example, in making dummies for books and catalogs, and advertisements, in laying out blanks, in determining the size of display and for measuring illustrations. In short, they give to the printer an accurate system of laying out and plotting his work before the job is started; thereby they enable the printer to measure and plan, the same as all other builders, instead of depending upon "second sight."



THIRTY POUNDS OF 24 POINT TYPE AN HOUR

THE National Cash Register Co., of Dayton, might well take for their slogan, "We Know How" for certainly originality stamps everything they do.

We receive many interesting records of Monotype output from our friends but, perhaps, the most unique form of record we have received is the above photograph of Mr. R. S. Lawson, Monotype operator at N. C. R. plant. There can be no doubt about the correctness of this record because Mr. Lawson is right here "with the goods." Furthermore, the picture is endorsed, "This photograph is authentic, I. H. Vogt, Foreman; L. J. Judson, Job Foreman."

The card on the galley of type in Mr. Lawson's left hand reads: "One hour's work 30³/₄ lbs. 24 Pt. Cheltenham Bold Italic (No. 861) Apr. 21, 1915." Mr. Lawson writes us that the photograph shows part of a 500 pound font of type cast "under ordinary working conditions without any

special setting of the machine or special arrangements of any kind." Believing that this method of showing Monotype output would be of interest to readers of "Monotype," Mr. Lawson got Mr. Vogt to "hold the watch," and Mr. Judson weighed the type.



The galleys show one hour's product from the Monotype at the National Cash Register Co., Dayton, Ohio.

Until some ingenious Monotype operator invents a way of showing "moving pictures" in "Monotype" we can conceive of no more thoroughly satisfactory way of showing Monotype outputs than by these "certified photographs" like the above, and we hope that other operators will favor us with similar records.



Success is the most natural thing in the world. The man who does not succeed has placed himself in opposition to the laws of the universe. The world needs you—it wants what you produce—you can serve it, and if you will, it will reward you richly.—"The Fra."

THE MONOTYPE AT THE A. N. P. A. CONVENTION

UNQUESTIONABLY one of the chief centers of interest for newspaper men in attendance at the Annual Convention of the American Newspaper Publishers Association and the Associated Press, held in New York, April 19, 20, 21, was the Monotype Exhibit on the convention floor of the Waldorf-Astoria Hotel.

The special feature of the exhibit this year was the first showing of the new Automatic Lead and Rule Cutter, demonstrating its relation to the Monotype non-distribution system, now being used with extraordinary success by so many newspapers and book and job printers.

The quality and quantity of production of 2, 6 and 12 point leads, rules and slugs, automatically sheared and stacked as they left the machine, made a profound impression, and the accuracy with which the simple cutter mechanism worked, vividly brought to the attention of the observers the great amount of unnecessary time wasted daily in thousands of offices, cutting and sawing slugs, leads and rules to required lengths. It was an object lesson for the elimination of this unnecessary labor, and was considered by all, the final rounding out of the non-distribution system.

The product of the Lead and Rule Mold is conservatively placed at 2400 feet of 2 point rule or leads in a seven hour day, or 2000 feet of 6 point. It seems unnecessary to state that the length of the strip to be cut has no bearing whatever on the amount produced, but as this question was asked by several publishers, it may be well to make this point clear.

By the setting of a lug, which is as quickly done as the setting of a stick, the cutter is adjusted to accurately shear and stack the product in any length from 6 to 108 picas.

This cutter, will make it possible to store rules, leads and slugs in labor-saving lengths, just as type is stored in the non-distribution system. Each size required will be maintained in storage, the racks being supplied with this material systematically and never distributed when forms are broken up. Type, space material, leads and rules will be dumped with the news matter. The labor-saving possibilities of this addition to the already successful Monotype non-distribution system are of the greatest importance to publishers and printers. It is not only the saving that will be made in the non-distribution, but the saving in the increased efficiency of the man making up an ad, a book, or a tariff, etc., for he will have always at hand, rules, leads and slugs of any required length, without piecing.

Not the least interesting feature of this exhibit was the Recess Mold, which should prove to be a big factor in the saving of time in the handling of standing ads in the newspaper composing room. This mold is made for casting 6 or 12 point rule and slugs with a slot for the string; thus the ad or section of the ad is locked up, and the string is never removed. Sections of an ad, or leads and furniture surrounding it may now be put in or taken out of a form without any danger of "pi."

This feature was recognized as a marked advance in composing room efficiency, and many of the visiting newspaper men spoke of the great savings that will result from not having to re-set and re-proofread standing ads that are "pied," through handling without string.

In connection with the Type Caster there was shown for the first time a model of a sorts storage cabinet, made in such dimensions as to occupy the space which is now wasted under the lip of the rear end of the type case. This cabinet will permit the type in storage to be kept in conjunction with the cases, and the ad-man, should he find his cases getting low, will merely turn to the storage to get any sorts required.

In spite of the success and actual saving made in the non-distribution system, there are many newspaper offices that have been delaying the installation of a Monotype Type Caster, and the introduction of the non-distribution system, awaiting the success of this Automatic Cutter. That those who visited the exhibit were entirely satisfied with the operation of the new Monotype Unit was evident, and was too substantial to leave any doubt as to their opinion of its success.

SPRING CLEANING

WITH the lengthening days, the thoughts of the careful housewife turn to soaps, brushes, and whitewash. The closed time for the spider has ended.

What would your wife say to those dusty cases, those heaps of pi waiting an opportunity for distribution which never comes, and those old forms which will be used no more?

Why not turn them all out, run them through the "Monotype," and fill your cases with beautiful new types?

The "Monotype" is the talisman which turns old types into new ones, clean and bright.—"Monotype Recorder."

WHAT OUR TYPE & RULE CASTER DOES

CASTS TYPE, SPACES, QUADS, BORDERS
AND RULES, LEADS AND SLUGS
CUT TO ANY LENGTH UP TO 108 PICAS

Furnishes better typography to interest advertisers and induces them to use more space.

Creates demand for more space by providing type in larger point sizes and fatter faces than composing machines supply.

Eliminates distribution, making it cheaper and quicker to set small ads complete by hand than to interrupt and change composing machines three times for (a) original composition; (b) office corrections; (c) alterations.

Casts new type at less than the cost of breaking up forms and getting the type back into the cases.

Makes big editions possible without overtime, because it supplies enough material to keep the ad force working continuously on copy—no stops.

runs composing room maintenance cost into profit instead of expense, because it costs much less to maintain a Monotype and metal than foundry type and brass.

Saves time "closing up" because the compositor never stops to put away or distribute lines that don't fit the copy.

Increases output of hand men, because they lose no time hunting or picking for sorts—a printer can set more type out of a full case than out of an empty case.

Pays all of its own maintenance and operating cost and a handsome return on the investment by actual saving on the payroll.

Gives the capacity to meet any type requirement of any advertiser, no matter how large. You give him what he wants when he wants it.

Furnishes leads, slugs and rules in one piece the width of the page and the length of the column instead of five-inch strips—no piecing; no cutting; just four motions to put a border around a page.

LANSTON MONOTYPE MACHINE CO.

Originators of machines for printers to cast their own type

Originators of machines to cast leads and rules any length

ORIGINATORS OF NON-DISTRIBUTION

SOME MONOTYPED AUTOMOBILE CATALOGS

THE reproductions on the opposite page are most interesting examples of de luxe catalog work. To us, however, the story behind this collection of catalogs is just as interesting as these beautiful specimens of printing, PLUS.

The Curtis Publishing Company recently published the statement that more than sixty per cent. of all the national advertising of automobiles is carried by "The Saturday Evening Post." That the manufacturers of automobiles, who buy space in "The Saturday Evening Post," are experts in buying advertising and printing is so obvious a fact that it needs only to be stated.

It is equally obvious that an examination of the catalogs issued by these buyers of printing would throw a great white light on "What's What" in catalog work.

We, therefore, obtained the catalog of every automobile manufacturer who advertises in "The Saturday Evening Post." The catalogs composed on the Monotype are reproduced on the opposite page. There were only eight catalogs not Monotype set; of these, six were composed in foundry type and two on slug composing machines.

Recently some of our good friends have kidded us because we have taken no notice of some screamful advertisement issued by the Type Trust to restrain advertisers from using anything but foundry type. However, we do not see any reason why we should get excited, do you?



SEND US YOUR RECORD

ELSEWHERE in this issue of "Monotype" we show a picture of Mr. R. S. Lawson, Monotype operator at the plant of the National Cash Register Co., Dayton, Ohio, holding in his arms two galleys of 24 point type weighing 30¾ pounds, cast in one hour.

We received so many good accounts of the output of Monotype operators similar to this, and on lead and rule casting, that we have decided to publish more of them, and, will therefore, pay \$5.00 for each acceptable photograph we receive. "Acceptable" means, (a) the authenticity of the photograph must be certified by an official of the printing office in which the record is made; (b) the photograph must be suitable for reproduction and (c) the record must be worthy of comment. We hope that the photographs submitted will not show just the larger sizes of type; we want these records to be diversified and shall welcome records on the smaller sizes of type, and also on casting leads and rules.—(Editor.)

RESULTS AND TYPE FACES

TODAY when the printer is striving to include in his work not only originality but ideas that tend to make his printing productive of results to the buyer, there is one important subject that he must not overlook.

For every order that he receives from a customer is designed for a purpose. The copy has been prepared in hopes of securing certain results, and above all to get the reader's attention. And in consideration of this the printer must not only watch the kind of paper, ink and design in which it will be produced, but remember that the type face to be used is a really important feature. We read in an advertisement the other day that the words and phrases as expressed in type faces are as spoken words, and they either favorably or unfavorably impress the person addressed. For there are times when one should speak softly, and there are occasions when emphatic speech is necessary. This of course can be enlarged upon, but the point is that through the type faces properly selected there can be accomplished practically all that is possible with articulated speech.—"U. T. A. Bulletin."



MAKING THE BIG JOB EASY

THE following paragraphs from the "Washington Star," call attention to how the Monotypes handle the difficult jobs in the Government Printing Office, not only with a big saving in time, but also with a much superior product:

"Volume 19 of the Index Catalog of the Library of the Surgeon General's Office' has recently been completed, and the edition delivered in finished form. This publication has for many years been considered the most technical work performed in the Government Printing Office because of the different languages employed and the many characters used in the typesetting. It had been set by hand heretofore, fourteen to sixteen men working about nine months to complete a volume. Four months ago, under the direction of Foreman Herriage of the Monotype keyboard section, it was placed on the machines, three men setting the type for Volume 19 in that time, the experiment proving an entire success.

"Printing of the first volume of the first series began in 1879, previous to which time, sample pages were shown in the United States Government Exhibit at the Centennial Exhibition in Philadelphia in 1876. Three sizes of type are used—six, eight and ten point—with five kinds of display type throughout the book. Besides the characters and diacritical marks, the following languages are represented: English, German, French, Italian, Spanish, Catalonian, Portuguese, Latin, Greek, Russian, Swedish, Danish, Dano-Norwegian, Finnish, Gaelic, Turkish, Arabic, Provencal, Syrian, Roumanian, Serbian, Bulgarian, Japanese, Korean, Chinese, Coptic, Ethiopian, Dutch, Flemish, Cornish, Welsh, Ruthenian, Hungarian, Bohemian, Slovenian, Wallachian, modern Greek, Icelandic, Anglo-Saxon and Sanscrit.

"The operators employed in setting the type on the Monotype machines are Charles G. Perry, G. W. Shaed and Henry M. Presley, and the proofreading and revising was done by Henry N. Boernstein, Wilfred Rouleau and George Burklin of the proof room."



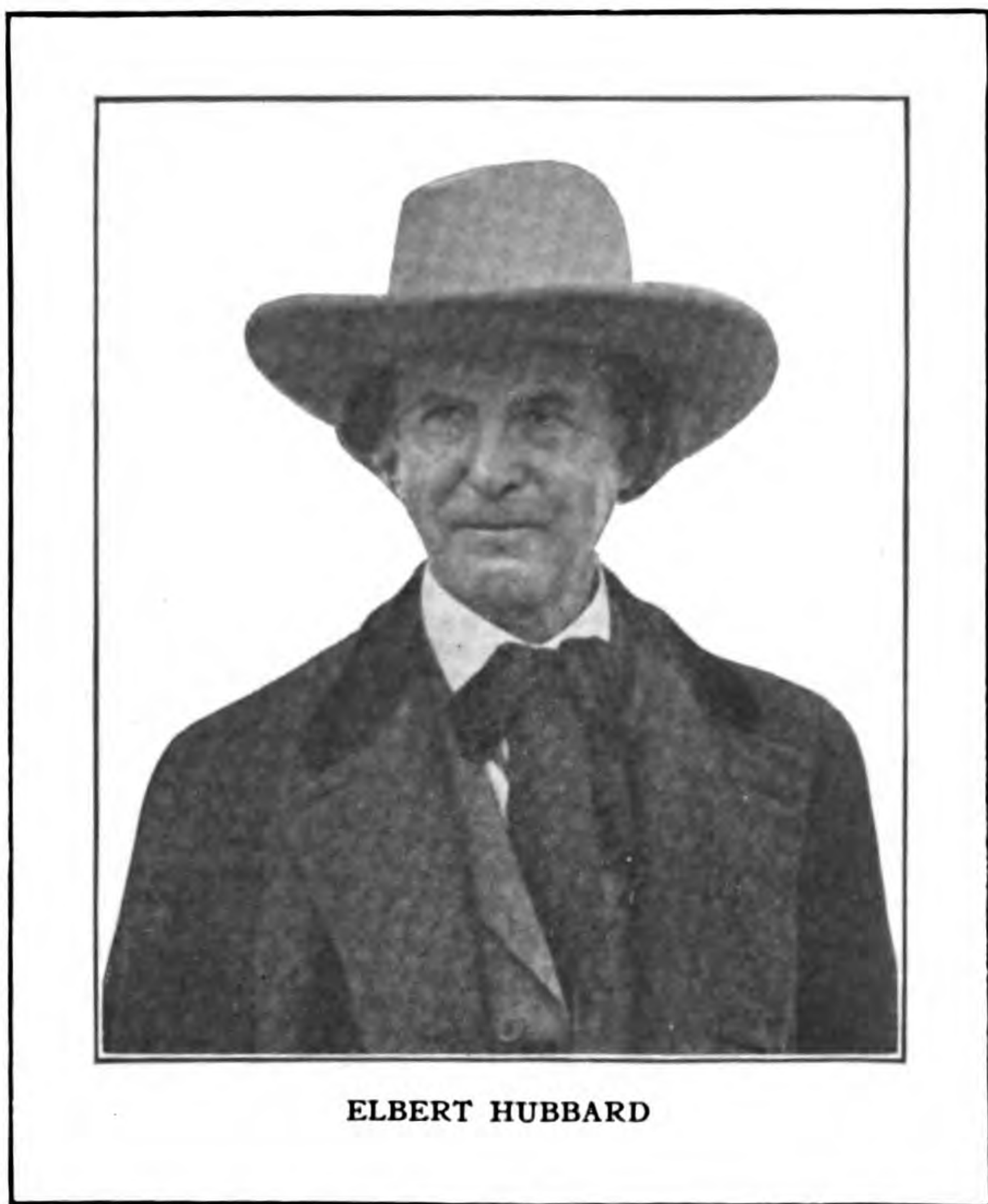
A few of the handsome Automobile Catalogs composed on the Monotype. See opposite page

ELBERT HUBBARD

FROM the world of printing and publishing, a unique figure has passed. Pens more able than ours will pay full tribute to the many works of this many-sided man. In thinking of him who scorned conventionality and lip service, the thoughts come fast, but words to express these thoughts are hard to find. Simply and sincerely we say:

Elbert Hubbard, we thank you. You were a good friend of ours in the days when friends were few. One of our first customers, you helped us much.

We treasure the kindly words you wrote us seven years ago: "I thought that perfect type



ELBERT HUBBARD

setting could only be done by hand, and therefore, I stuck to the hand method for a great many years. I have now come to the conclusion, however, that when a machine can do the work better than a human hand can, in the interests of Humanity, we should use the machine."

And you were a good friend to the whole printing world. You taught that only upon the foundation of Quality and Integrity can an enduring business be built. You said, "Cut out price-cutting and get back to the safe and sane platform of fair profit for high-grade work." And this: "Do the work better. Quality pays, and it is the only thing that does pay. It is the best and only lever to raise prices and increase profits."

You exposed many shams and overturned many old theories. You demonstrated that Printing is an Art and a Business, too.

You made Quality pay; and Art that is self-supporting and asks not for favors, may not be Bohemian but it is Respectable.

And Respect is a good asset. In an advertisement you wrote for us, a back-bone stiffener for the printer who is afraid, you said, "When you cut Prices below your self-respect, you lose it."



REMEMBERS EMPLOYEES

WILLIAM P. HENNEBERRY, one of the pioneer printers and bookbinders of Chicago, Illinois, recently celebrated a half century of business life by presenting to each of his fifty oldest employees an insurance policy of \$1,000.

Mr. Henneberry took up the trade of book-binding on May 1, 1865. On October 16, 1871, following the destruction of his employer's shop by the great Chicago fire, he started in business for himself. His first "big job" was the binding of receipt books for a printer. He went after other jobs, and gradually built up the present successful business of The Henneberry Company, at 1139 South Wabash Avenue, Chicago.



WILLIAM F. FELL COMPANY WILL MOVE TO LARGER QUARTERS

THE growth and development of the business of the William F. Fell Company, Philadelphia, during the past forty years, has compelled them to seek larger quarters in the Gilbert Building, Juniper and Cherry Streets, to which they will shortly move.

The Fell Company have been located at 1220-1224 Sansom Street for many years, where they have built up a national reputation for their high-grade book and catalog printing. They also have a complete job plant for the handling of commercial printing, and are one of the few printing concerns which have a complete advertising service department.

Among the first to recognize the advantages of the Monotype for fine book and catalog work, they have increased their original equipment from two machines in 1901 to six machines today. Printing hundreds of books and catalogs direct from Monotype type, the product of the Fell press room has come to be known as a "standard for press work."

Their new quarters will consist of over 18,000 square feet of floor space; mechanical equipment of the most modern and up-to-date type, as well as many advantages and facilities which were lacking in the old quarters.

"LET GEORGE DO IT"

ONLY a short time ago the American Type Founders Company, "Type Trust," was publishing in its house organ, "The American Bulletin," much deliberate misrepresentation about the Monotype. We say "deliberate misrepresentation" because the "Type Trust," through its salesmen and its sales ledgers, knows exactly what the Monotype can and does do.

Of course, the publication of such silly stuff only reacted upon its publishers, and so the "Type Trust" made a change from this policy of direct misrepresentations, substituting for it the "Let George Do It" policy.

Today the mud is being thrown by "Print," a little magazine "published cooperatively by its advertisers" in Boston, and printed by the Heintzemann Press of that city. To this magazine "George" Heintzemann is contributing what promises to be a series of articles on "Why We Discarded Our Typesetting and Type-casting Machine."

To enjoy thoroughly "George's" labor of love in demonstrating that owners of Monotypes are fit subjects for commissions in lunacy, the following facts are helpful:

FACT 1. Seven years ago, in March, 1908, we sold Mr. Heintzemann, father of "George," a Monotype equipment.

FACT 2. This Monotype equipment differed even more from the modern Monotype than an automobile of the same era differs from the six-cylinder car of today, for this Monotype equipment was shipped before the days of our keyboard with the typewriter key arrangement, molds for casting low quads and spaces and cellular matrices.

FACT 3. During the life of "George's" father, this equipment gave complete satisfaction, and payments were made promptly. After Mr. Heintzemann's death his business did not prosper, and we were obliged, as provided in our contract, to take back the equipment because of the inability of the Heintzemann Company to make the agreed monthly payments.

FACT 4. Read the letter of the Heintzemann Press here reproduced.

"George" has probably forgotten the facts about their Monotype installation for he was even younger then than he is now. We have published these facts, not to help "George" refresh his memory, but for the benefit of our customers. We find that Monotype users whose business it is to sell Monotype composition in the form of printing, heartily resent these inspired attacks on a machine that is a vital part of their business.

Let us emphasize one more fact: we have no quarrel with "George." So long as it pays him to write funny stories for the "Type Trust," he need

not stop on our account. Every new Ford automobile story sells at least one Ford car. We know that "George's" josh arouses interest in the Monotype, and the printer who becomes interested in the Monotype and investigates the Monotype buys the Monotype.

After all, nothing succeeds like Success. The true worth of any article, the value of any policy, is proved by time. The outside cover of this issue of "Monotype" shows our factory as it is today; the little picture herewith shows our "factory" as it was twelve years ago, when we did not own enough to fill one of these two floors

THE HEINTZEMANN PRESS, BOSTON
185 FRANKLIN STREET, COR. PEARL ST. PHONE 6627 MAIN
PRINTERS OF TEXT BOOKS IN ALL MODERN LANGUAGES



April 4, 1910.

Lanston Monotype Machine Co.
Philadelphia, Pa.

Gentlemen:

On behalf of our firm, I wish to express our sincere regret that we have felt compelled to request you to take back the Monotype equipment and release us from our contract, and also to express to you our grateful appreciation of the courteous treatment we have always received from you in this matter.

As you may be aware, changes in our line of work of late have brought about a corresponding change in the demands on our equipment; and as we have found ourselves unable to compete with larger concerns on book composition or other machine work, we have been obliged to rather avoid it, and devote ourselves now especially to job composition and presswork, which placed us in the position of being unable to keep the machine going more than one or two days a week.

I repeat our regret to have the machine go back, and should our business so change in the future as to require the use of a machine, it will be a Monotype that will be installed.

Wishing you every success and again thanking you for your kind consideration and equitable treatment of our firm, we are,

Yours respectfully,

CHH/UCB

The Heintzemann Press.

Chas. H. Heintzemann

A Reproduction of the Heintzemann Press Letter

we rented. Judge then from these two pictures the worth of the Monotype and the value of the "Type Trust" knocking.

"Monotype" is a journal of composing room efficiency and we dislike to devote any space to the vagaries of the "Type Trust." Once before we replied to the false statements about the Monotype that the American Type Founders Company published in its own name, not anonymously, and we then said "Let the galled jade wince; our withers are unwrung."



Our "Factory" Twelve Years Ago.
The House the Monotype Built is shown
on the Cover of this Issue

Since that time the "Type Trust" has officially preserved silence. We see now that, for open attack, they have substituted the "Let George Do It" policy. As this involves no risk we presume that, so long as cat's paws can be found to pull the "Type Trust" chestnuts from the fire, articles misrepresenting the Monotype will probably appear in "Print," or similar magazines "published cooperatively" or otherwise subsidized by the American Type Founders Company.

"WHY WE DISCARDED OUR TYPECASTING AND TYPE-SETTING MACHINE"

By A. E. DAVIS, Secretary New Orleans Typothetae

Mr. A. E. Davis, needs no introduction from us. He is a printer of the widest experience. has managed large printing offices using composing machines, has been connected with the United Typothetae for a number of years in many capacities and as Manager of the Pittsburgh Typothetae he made an enviable record.

Mr. Davis is one of the few men who thoroughly understand cost accounting as well as the making and selling of printing



ALMOST every printer will tell you that conditions in his individual business are "peculiar." I do not know why this belief is so wide spread, but I imagine that it may be explained by the fact that most printers know very little about the printing business. This lack of knowledge explains another curious fact: it explains why it is that so many printers believe a man who is not a printer at all is fully competent to tell printers how to print.

Any business man (even an unsuccessful one) can easily enough express a few general principles which will apply to any line of business. He can state, for example, that to make a profit the selling price must be greater than the cost; or that competent workmen must be employed; or that the manager must know and attend to his business. Such obvious facts apply to the printing business as well as to every other. But, no matter how good a business man he may be, a tailor can not succeed as a printer by using his knowledge of tailoring.

To make a real success in the printing business one must have a practical knowledge of it. This is a rule to which there are no exceptions. If you think you know of an exception, you will find, on investigation, that the successful non-printer manager has as lieutenants men with a thorough practical knowledge of the printing business. The practical man may not—in a vast

number of cases he does not—know how to apply the knowledge he possesses. Alone he would fail. His non-printer manager succeeds because he directs and applies to the best advantage the knowledge possessed by the practical man. But, even so, the non-printer must be extraordinarily capable if he succeeds in the printing business. In almost every instance a thoroughly practical man with a good business head would make a greater success.

I am moved to make the above remarks after reading an article by George Heintzemann, of Boston, in a publication called "Print." The article is entitled, "Why We Discarded Our Typecasting and Typesetting Machine." There are more misstatements in the article than in any similar article I ever saw. I don't know whether Mr. Heintzemann is or is not a practical printer. If he is he should associate himself with a good business man. If he is a good business man and not a printer he should associate himself with a first-class practical printer.

Mr. Heintzemann says the printing organizations of the country maintain that a printing plant, to make money, should do an annual business amounting to at least two and a half times the value of the equipment, and that "the really successful printers, however, do an annual volume of business from two and one half to four times their investments." I never heard

of such a claim by a printers' association, and I have been connected with printers' organizations for twenty years. Printers' organizations maintain, on the contrary, that each job of printing should show a profit, regardless of the amount of money invested in the plant.

Mr. Heintzemann's article is an attack on the Monotype. He gives figures which he claims prove that a one-machine Monotype equipment can not be operated at a profit in a job and catalog plant. Were his figures correct his claim would be well founded. But his figures are all wrong.

"We found it impossible with a one-machine equipment," says Mr. Heintzemann, "to operate at 60 per cent. productive—that is, to get 3000 ems an hour or 90,000 ems a week. We found that even though we secured 90,000 ems a week we should still be losing money."

Any man who knows anything about printing-office management and cost accounting will tell you that typesetting machines should be operated productively at least 90 per cent. of the time, and that 95 per cent. is easily maintained. I will gladly refer inquirers to a three-machine plant which is productively operated over 99 per cent. of the regular working hours. If a machine plant can not be operated productively 90 per cent. of the time, one of two things is certain: either the management is incompetent or the plant is over equipped. (By the way, over equipment is very often a proof of incompetent management.)

I am going to assume, therefore, that a single Monotype in a well-managed plant will be running productively 90 per cent. of the time, though the percentage should be higher.

Mr. Heintzemann assures us that 80 cents a thousand ems is an outside price for Monotype composition. I can show him plants which charge a minimum of \$1.00 a thousand; but let that pass. He also claims that the machine will not produce 3000 ems an hour; but he takes 3000 ems as the output, which is equivalent, according to his figures, to \$2.40 an hour. It is significant that he makes no distinction between fat and lean type or intricate and ordinary composition.

Now what printers' organizations really do maintain is that machine composition and all other work should be sold by the hour and not by the piece or thousand. Obviously the hour plan is the correct way, for intricate composition can not be set as rapidly as straight work; and a lean face (em measurement) will not go up as fast as a fat one. It follows, therefore, that Mr. Heintzemann is reasoning from false premises.

According to the statistics compiled by the United Typothetae and Franklin Clubs of America, the average cost of Monotype com-

position is \$2.25 an hour, while the average in four large cities, widely separated, is \$2.15 an hour. To this cost the wise printer adds (and gets) a profit of 25 per cent., which is the amount "the printing organizations of this country maintain" that a printer should add for his profit.

When we add 25 per cent. to \$2.25 we get a selling price of \$2.81 per hour. Assuming that there are 300 working days in a year, we find that a single Monotype working eight hours a day is busy a possible 2400 hours. The machine will be productive 90 per cent. of the time, or 2160 hours. These 2160 hours, at \$2.81 each, will sell for \$6,069.60.

Mr. Heintzemann tells us that a single Monotype equipment will cost \$6000. This is not true. If any such sum is spent it is for special faces which the customer pays for, or for metal tied up in standing jobs, which metal is paid for by the customer or by the saving it is responsible for in composition time. However, even if the printer gets a part of his equipment for nothing he is entitled to carry it on his inventory at its full value; so we will let the \$6000 stand even though the initial investment is much less.

I have made no mention of the value of display type, borders, leads, and spacing material furnished by the Monotype for the use of hand compositors, for the reason that when figures are based on the hour rate, as they must be to be correct, it is not necessary. My figures take into account every expense connected with a one-machine equipment, and to this expense a profit of 25 per cent. is added. Any Monotype user can sell 90 per cent. of the machine's time at \$2.81 per hour, and many Monotype plants well known to me are getting \$3 an hour. (At \$3 an hour a one-machine plant would bring in \$6,480.00.)

Mr. Heintzemann is correct in stating that hand composition can be sold for \$1.50 per productive hour. But straight hand composition can not be sold at \$1.50 an hour because at that price the office would lose money. Catalogs as a general rule are largely straight matter. Now the experience of every one who keeps a record is that the hand compositor on straight book and catalog work, or on other work containing straight matter, will not set to exceed six hundred ems an hour. His time costs not less than \$1.20 an hour. This gives us a net cost per thousand ems of just \$2.00. To get our profit of 25 per cent. we must sell this composition at \$2.50 a thousand. Remember, we are speaking now of straight matter only. I may say, too, if a hand compositor sets 600 ems an hour, the type must not be leaner than the Typographical Union standard; if it be leaner, the output will be less. We can, therefore, make

a fair comparison between machine and hand work on straight matter by assuming that the type in both instances is not leaner than the Union standard. On such type the cost of a thousand ems, as stated above, is \$2.00 when set by hand. Taking Mr. Heintzemann's figures of 3000 an hour for the Monotype, and applying the average cost found to be correct by the U. T. and F. C. A., \$2.25, we find that the cost of a thousand ems of straight Monotype composition is 75 cents. The machine therefore saves the snug sum of \$1.25 a thousand. Except on display composition, corrections, and the like, and possibly for an occasional job of specially intricate composition, there is no place for the hand compositor. On display work hand composition time can be sold for \$1.50 an hour, as Mr. Heintzemann says; but we can not compare such work with machine composition.

In this connection I would call attention to another misstatement by Mr. Heintzemann; to wit, that \$800 is the amount of money which must be invested in material for the use of the hand compositor. If Mr. Heintzemann will take his own hand-composing-room investment and divide it by the number of compositors he employs on the average, I am quite sure he will find that the sum apportionable to each is perilously near \$2000. A hand compositor working eight hours a day for 300 days will put in 2400 hours, of which 1440 hours (at 60 per cent. productive) will be sold. At \$1.50 an hour the value of the time sold is \$2160. Compare this with the value of the Monotype time sold in a year, as given above. I have purchased some mighty fine composing-room equipments, and when I had enough material for the economical production of hand composition the cost per man was more than twice as much as the amount given by Mr. Heintzemann.

Mr. Heintzemann says the printers' annual turn-over must be two and a half to four times as much as the investment. To show the utter absurdity of this statement it is only necessary to call attention to the cost, output, and selling price of the work of a cylinder press large enough to take a sheet 32x44 inches. Such a press, erected on Mr. Heintzemann's floor, with motor, will cost fully \$3000. In 300 days of eight hours each it will give 1440 productive hours, which is 60 per cent. of the possible 2400 hours. The average cost of running such a press is \$1.60 an hour, and the selling price, therefore, is \$2 an hour. The total income from the press, then, is \$2880. Were the time of the press sold for two and a half times the investment it would bring \$7500, and if the rate were four times the investment the return would be \$12,000 per year. Is Mr. Heintzemann running many cylinders that are giving him \$12,000 a year each?

Has he a single one that brings him \$7500? Ten to one there is not a cylinder in his pressroom taking a sheet no larger than 32x44 which is bringing in \$3,000 a year. If Mr. Heintzemann will give the same painstaking care to an analysis of his cylinder-press output, cost, and turnover, that he has given to the cost of and profit from a Monotype equipment, he will "have so many inquiries regarding his experience with a cylinder press that he will make the following statement, and submit it with a series of charts which show the impossibility of maintaining a cylinder press at a profit in a job and catalog plant. We tried a cylinder in our business about two years, and found by experience that hand presswork on a Washington handpress is cheaper and better than the cylinder product."

In the preceding few lines I have merely quoted Mr. Heintzemann's opening statement, substituting "cylinder press" for "composing machine." If the same substitution is made throughout, it will be seen that Mr. Heintzemann can make a far stronger showing against a cylinder press than he does against the Monotype. But, at that, I don't believe any of my readers are going to throw out their cylinders and put in Washington handresses.

THE MONOTYPE AND TOWN REPORT PRINTING

THERE was a time when some of the small town or country printers believed that the Monotype was a machine intended only for high-grade catalogs, books, tariffs and other first-class commercial printing, and, therefore, only intended for the big city office.

The following clipping from the "Exeter News-Letter," Exeter, N. H., tells just how the versatility of the Monotype serves the printer who handles a variety of work such as passes through the printing office in any small town:

"The News-Letter Press is equipped with a two-machine Monotype plant, and it may interest printers to know the efficiency of these typesetting machines in a mixed or country office. In the two weeks beginning February 22 and ending March 6, this office handled fourteen town reports, the smallest containing twenty-five and the largest one hundred and twelve pages, five hundred and fifty pages in the total. The first week our two keyboard operators worked fifty-one hours, the second week they worked fifty-eight hours. The casters, operated by one man, a graduate of the High School in 1912, were close up to the keyboards all the time. We put on no extra hands, and all the extra evening work was confined to four or five hands, correcting, making-up and similar work. In addition to this pamphlet work our Monotypes took care of two issues of the 'News-Letter', nearly sixty columns of leaded 8 point, and four issues of a semi-weekly school paper, about forty seventeen-inch columns of leaded 10 point, besides doing a few one-page programs and plain jobs."

MONOTYPOGRAPHY

SPECIMENS OF MONOTYPE COMPOSITION PRINTED FOR PROFIT
BY MONOTYPE PRINTERS

With the object in view of showing fine examples of halftone and color printing, as well as a number of Monotype faces available for immediate use, a handsome specimen book has been forwarded to us by The Hugh Stephens Printing Company, of Jefferson City, Mo. It has been a long time since we have had the pleasure of examining so fine a piece of printed matter as this publication. The eighteen pages show beautiful specimens of halftone and color printing, as well as several pages of text in the 36 series. The cover, in an attractive shade of brown antique stock, has been embossed and a sunken panel contains a landscape scene in colors. For harmony of layout and mechanical excellence this booklet is unsurpassed.

An interesting specimen that shows how Monotype type stands the wear on press, comes from the Dominion Printing & Loose Leaf Co., Ltd., of Ottawa, Canada, in the last sheet of a 500,000 run of a sixteen page pamphlet set in 10 point 8A and 79J series. This run was made on ordinary news stock from type cast with regular Monotype metal, and is a wonderful example of what may be accomplished with Monotype type, for this sheet shows no sign of type wear. As they say in their letter which accompanied this sheet, "We had anticipated having to cast this job twice, but from its appearance it looks good for another half-million."

Two specimens of printed matter, which are original and attractive in their make-up, come from the Catalog Service Company, of South Bend, Ind. One is a specimen book of Monotype type faces, the other is a small folder, "Service is our middle name," which comes in the form of a business card. The third page of this folder contains the name Catalog Service Company, the word "Service" being in red. The first page has a small died out section through which the word "Service" on the third page is seen. Surrounding the died out section on the first page is an arrow which points to the words, "is our middle name."

A very clever folder from the Smith-Grievess Typesetting Company, of Kansas City, Mo., entitled, "It's a Long Story," shows a number of Monotype rule faces in twenty-four inch strips, in addition to the following convincing paragraph: "The story of finding a perfect substitute for the necessary, but expensive brass rule is a story as 'long' as the history of printing. But that is another story. The perfect substitute—or improvement—is the rule now being made and sold by the Smith-Grievess Typesetting Company. This rule is cast from standard type metal and will wear as long as any type. In size, height and face it is perfect, and is sold at a price that 'kills' brass rule. Below, you will find this story illustrated." This folder was enclosed in their house organ "Rush," and brought forth many favorable comments.

One of the most progressive printing concerns in the Middle West that never fails to get in on the ground floor with good examples of direct advertising, is the W. J. Hartman Co., of Chicago, Ill. Beginning April, 1915, the initial issue of a very handsome house organ entitled, "The Hartman Printing Service," has been sent out by this concern. It would be difficult, indeed, to say which is the most commendable feature of this excellent publication. The text is interesting, snappy and to the point, while the typography in Monotype No. 164J series is attractively arranged and printed in a pleasing color scheme, and illustrated with attractive pen drawings. This house organ should be eagerly looked forward to, and should prove a business builder for the Hartman Company.

The first number of "Here's the Proof" from the Sunset Publishing Co., of San Francisco, Cal., contains six pages of what "Billy Optimist" says about "Sunset Service," and optimism in general. Attractively bound and printed in colors, and enclosing several examples of color printing, as well as an original return post card, this little publication should attract profitable business to the Sunset Co.

The "Louisville Herald" has recently issued a comprehensive catalog and specimen book showing a number of Monotype faces, borders, rules and ornaments. This book has been issued for the use of advertisers, and shows how thorough and complete the Herald's type equipment is.

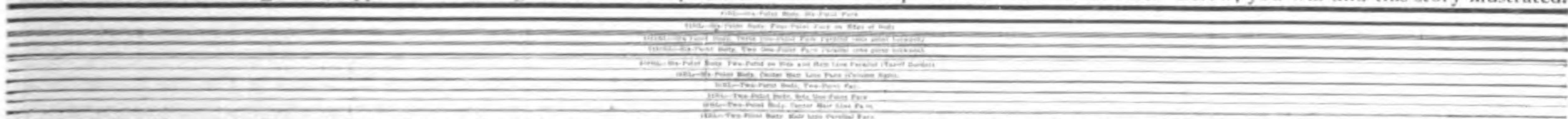
"Every Evening," of Wilmington, Del., has recently sent out an attractive booklet showing Monotype type faces available for the use of advertisers. The "Every Evening" takes full advantage of its Monotype non-distribution system, and advertisers are assured of new type and sharp printing surfaces for every issue.

A program from the Brandow Printing Company, Albany, N. Y., printed for the Unconditional Republican Club of the same city, in celebration of Grant's birthday, is attractive and unique in its arrangement, and shows a pleasing combination of Monotype faces Nos. 86J and 98J series.

Some excellent specimens of manifold work composed on the Monotype, along with some interesting figures on production, have been received from the Gale-Sawyer Co., of Boston, Mass., showing how the Monotype saves time and money on this class of work in their plant.

A program issued at a dinner of "The Pilgrims," in commemoration of the 106th anniversary of the birth of Abraham Lincoln, is a credit to the press of Frank V. Chambers, Philadelphia.

The story of finding a *perfect* substitute for the necessary, but *expensive*, brass rule is a story almost as "long" as the history of printing. But *that* is another story. The *perfect* substitute—or improvement—is the rule now being made and sold by the Smith-Grievess Typesetting Company. This rule is cast from *standard type metal* and will wear as long as *any* type. In size, height and face it is *perfect*, and is sold at a price that "kills" brass rule. Below, you will find this story illustrated.



Twenty-five Cents the Pound, Any Size or Face Shown, in Strips of Two Feet! Ten Feet 2-Point Rule for 25c! Minimum Amount Sold, 4 Pounds

A much-reduced reproduction of the inside pages of a folder, entitled, "It's a Long Story," sent out by the Smith-Grievess Typesetting Company of Kansas City, Mo., showing Monotype rule in strips 24 inches long

The Monotype Matrix Library

Furnishes Matrices to turn idle time and old type into popular faces that sell printing.

No annoying daily rental charge; the object of our Library is to enable Monotype users to keep fonts of matrices on hand "for use when you please as long as you please."

12 Fonts for \$20.00

On each Library Membership we furnish two fonts; when you are through with one return it to us in Philadelphia by insured Parcel Post and get another font. Thus, the use of twelve fonts costs but \$20.00—\$1.67 per font, plus postage, and insurance on delivery and return of fonts. The subscribers agree to use the twelve fonts to which each membership entitles them within one year from date of shipment of first two fonts.

12 Fonts for \$15.00

We make it worth your while to use the Library freely. If you use the twelve fonts in three months instead of a year—this allows more than a week's use of each font—we make a cash rebate of \$5.00. If you use the twelve fonts within six months we make a cash rebate of \$2.50.

Fonts in Series, \$10.00

To enable you to make the dull spell pay well, by putting in new series, we lease the five sizes, 14, 18, 24, 30 and 36 point as a unit, shipping them together. You return them all at once, saving bother and postage. We charge but \$10.00 a series provided we get the fonts back within one month from the date we mailed them. If we get them back in two weeks we make a cash rebate of \$2.50. If the series is not back in a month the "overtime" charge is on the same basis; one month, \$10.00; two weeks, \$7.50. You pay postage and insurance on delivery and return of series.

We do not lease the smaller sizes in series, that is, matrices that may be used for composition, because these matrices cost but \$20.00 per font (80 characters) and it is "cheaper to buy than pay rent." Nobody distributes body type, for it costs much less to use new type on every job. Besides, when you own these matrices you use them for machine composition as well as for casting type for the cases.

More than 1250 Fonts to Choose From

NEW MONOTYPE FACES

OVER 1250 FONTS IN THE MATRIX LIBRARY TO CHOOSE FROM

6 Point No. 164B, 7 Set Arrangement C

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE BEFORE OR WHAT IS NOW GOING ON IN HIS OWN TRADE AND PRO-

7 Point No. 164B, 8 Set Arrangement C

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF WHAT HAS GONE

8 Point No. 164B, 8½ Set Arrangement C

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND. FOR, LET A MAN BE AS ABLE AND ORIGINAL AS HE MAY, HE CANNOT AFFORD TO DISCARD KNOWLEDGE OF

10 Point No. 164B, 10 Set Arrangement C

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE PROGRESSIVE TENDENCIES OF AN ABLE MIND.

12 Point No. 164B, 12 Set Arrangement C

MONOTYPE FACES

THE BEST KIND OF ORIGINALITY IS THAT WHICH COMES AFTER A SOUND APPRENTICESHIP; THAT WHICH SHALL PROVE TO BE THE BLENDING OF A FIRM CONCEPTION OF ALL USEFUL PRECEDENT AND THE

6 Point No. 204J, 6 Set Arrangement C4

MONOTYPE FACES

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

8 Point No. 204J, 7 Set Arrangement C4

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10 Point No. 204J 8½ Set Arrangement C4

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12 Point No. 204J 10 Set Arrangement C4



























MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tenden-

14 Point No. 204J Sorts Matrices

MONOTYPE FACES

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a

				
				
				
				
	<p>36 Point Monotype Initials No. 126</p> <p>This handsome font of initial letter matrices makes it possible for the Monotype printer to cast an unlimited quantity of any letter desired for little more than the price of a single character from the type foundry.</p> <p>Price, 40 cents each</p>			
				
				



MONOTYPE BOOTH AT THE PANAMA-PACIFIC INTERNATIONAL EXHIBITION

The Monotype Exhibit

At the Panama-Pacific International Exhibition will reflect to the world the progress made in the art and commerce of printing—a machine and a composing room system that are foremost in advancing the interest of printers by raising the standard of quality in machine composition and typography in general without increasing the cost of production.

In View of Its Long Record of Achievement in the growth of the printing industry, the Monotype exhibit will be most complete, demonstrating its right to the title, "the versatile machine," for it is the only machine that furnishes the printer with complete composing room equipment to be used on all classes of work. There will be a thorough demonstration of the Monotype—

As a Composing Machine

As a Type Caster

As a Rule, Lead and Slug Caster

Visit the Monotype Exhibit, Block 30, Palace of Machinery to obtain a clear understanding of just what the Monotype does and how it does it. Nothing equals a personal inspection; you will be cordially welcomed at the Monotype booth, and a critical examination is invited.

Lanston Monotype Machine Co.

Philadelphia

New York
World Building

Boston
Wentworth Building

Toronto
Lumsden Building

Chicago
Rand McNally Building

San Francisco, Block 30, Palace of Machinery

A. T. L. Nussa, Teniente Rey, No. 55, Havana
Agent for Mexico, Central America and the West Indies