

includes suff

MAR 7 1916

# *Monotype*

*A Journal of  
Composing Room  
Efficiency*



*Published by the Lanston Monotype Machine Company  
Philadelphia JULY-AUGUST, 1915 Vol. III, No. 2*

*United Typothetæ & Franklin Clubs  
Convention Number*



# *Service & Quality*

*The Salesmen who get Repeat Orders  
work for the Printer who uses*

## *The Monotype*



**S**ERVICE 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 goodwill. The talk that gets Repeat Orders is the continuous conversation of the good job that speaks for itself.

**Q**UALITY 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.



The Machine  
that took the Limitations out of  
Machine Composition

LANSTON  
MONOTYPE  
MACHINE  
COMPANY  
PHILADELPHIA



The Machine that  
put Quality into Machine Composition









*Alb. Luntay*



# Monotype

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

*The President of the United Typothetæ and Franklin Clubs of America—that title is the highest distinction that the Master Printers of this Continent can bestow. This is no empty honor. Made illustrious by the distinguished men who have held this office, this title is the printer's hall-mark of ability and integrity. It has always been awarded in recognition of earnest and successful work to improve conditions in the Printing Industry. At this season of the Typothetæ Convention it is appropriate that MONOTYPE give to its readers a suitable picture of the man who so ably fills this office.*

*The Man—Real Man—sums up Albert Finlay. Full grown, red blooded, stout hearted and two fisted. Strong friend, fair fighter, good sportsman. Loved by his friends, respected by his enemies, Albert Finlay combines in fullest measure the qualities that we Americans admire and respect.*

*Having no hereditary distinctions in this country we sometimes overlook the part that, if not birth, certainly environment plays in the development of the man. The George H. Ellis Co. of Boston is the only Typothetæ member that has furnished two Presidents to the international organization. Those who have enjoyed the friendship of Mr. Ellis need no introduction to Albert Finlay.*

*In thus paying tribute to Albert Finlay we make no lip service. A friend indeed, in the days when we needed friends, his wise counsel and forceful criticism have played no small part in shaping the policy of the Monotype Company.*



# The Monotype Exhibit at the Panama-Pacific International Exposition

By GEORGE HOUGH PERRY



GEORGE HOUGH PERRY

Director of the Division of Exploitation, P. P. I. E.

*The man who put Crowds in Exhibition. Under his generalship mobilized the hosts that have captured the P. P. I. E. The first editor of Everybody's Magazine, advertising manager for John Wanamaker and Gimbel Brothers, Mr. Perry is past master of advertising—making people do things.*

*One of the first to see that the Monotype frees the advertiser from the limitations of machine composition, his own work became a demonstration of the power of the two letters, "M. M."—"Must Monotype."*

*When Mr. Perry opened his own office we were among his first clients, pupils would be a better word, for he taught us much, including this: Perry sees things as they really are, and he makes you see them as they are; he brings out the best in a man because he sees it, and he makes the man see it.*

*This story by Perry means much to us. It is more than a generous gift to Monotype. It is a token that one of the busiest men in the U. S. A. finds time to think of his old friends, to join again in the work we once did together.*

*Thank you, Perry.*

Francisco only about ten per cent. can show this fully rounded triumph. One of these is that of the Monotype. The location of this exhibit is not especially good. It is tucked into a far corner of the great Machinery Palace on an aisle that is traversed only by those visitors that conscientiously see everything. The never-diminishing crowd around it is, therefore, the more remarkable. This continuing crowd is astonishing, too, when it is remembered that this is not the sort of exhibit that one would

WHEN one tackles the job of writing an "appreciation" of an Exposition exhibit, he must first decide whose opinion of its value is most important.

There are at least three standards by which its value may be judged. One is what the exhibitor himself thinks of his exhibit, another is what the critic thinks of it and the third is what the public thinks of it. None of these viewpoints is necessarily the correct one, and the trouble is that they often show extraordinary divergence. Among the sixty thousand-odd exhibits at the P. P. I. E. there are many examples of this; some amusing, some almost pathetic. There is, for example, one exceedingly elaborate exhibit which cost more than \$25,000 to install and which was expected by both exhibitor and Exposition officials to be what showmen call a "knock-out." For some reason, hotly argued but not yet decided upon, it does not attract attention at all. The visitor walks by it exactly as if it were not there. Yet it is really a thing which seems to demand notice and admiration.

What is it then, that marks an exhibit successful? Shall the critic take the exhibitor's view, or the view of the experienced and wary Exposition expert, or shall he accept the decision of the unbiased and uninstructed visitor? Happy is he if, by good fortune, all three opinions coincide. If all agree on the interest, attraction and importance of the exhibit no doubt can remain.

Anyone who walks through the twelve great Exhibit Palaces of the P. P. I. E. will have no trouble picking out the exhibits which can, on this basis, be called successful. He can distinguish them, first of all, by the crowd around them; which is efficient evidence of public interest. Another piece of testimony is the card or ribbon stating that, on technical merit, the exhibit has received a high award from the International Jury. The final proof, frequently posted by the proud attendant, is a satisfying record of sales made and agencies established.

Of the sixty thousand exhibits shown at San



consider to have a general appeal. How many women, for example, do you think would be interested in a machine for casting type? Yet women—hundreds of them—watch the operation of the Monotype machines by the quarter-hour. How many persons, not printers, would you think would resist the pull of fifty acres of unexplored beauties and mysteries to stand for ten minutes examining and admiring specimens of typography? Yet you shall see in the Monotype booth from nine in the morning until six at night as many persons as can get near them turning over, criticizing and admiring the books, booklets and magazines printed from Monotype type.

Perhaps the reason is that the Monotype is something more than merely a labor-saving, time-saving device, known only to printers. It has become a vital factor in the production of the kind of printed matter in which thousands of persons who are not printers take a real, personal interest. Many of these are writers of some sort and know the value of good typography. All the rest of them read magazines and are interested in the methods by which those magazines are produced. And as practically all the American magazines are shown in this exhibit to be Monotypeset, there is a certain personal connection established between the readers and the machine. There are also the purchasers of printing who learn from what they see, to specify "Monotype composition" in their next booklet or catalogue.

The casual observer may be puzzled to understand why a group of apparently intelligent human beings should hang absorbed over a case containing a lot of government reports. Government reports are proverbially uninteresting; why then should this never-diminishing group, deaf and blind to the obvious attractions of the most beautiful exposition in history, spend the golden hours turning these massive volumes over and over? A printer could understand. A printer would note that those volumes consist largely of pages of intricate tabulation—the terror of the compositor, but simple to the Monotype, and therefore of fascinating interest to the initiated. And not printers alone, but anyone with an eye for typographic beauty can appreciate this unique collection of Monotype-set books, catalogs and advertisements. I have not the space to comment in detail upon this complete Graphic Arts collection which adds so much to the charm of the Monotype exhibit.

No wonder the man interested in good printing joins the throng and stays there, for this Graphic Arts exhibit in the Monotype section has for him

much of the artistic attraction that the Fine Arts Building has for the lover of paintings. Even more, these exhibits spell for the printer not alone artistic uplift, but also that rare form of art which is combined with business profit. When you realize that, you have no more need to wonder why the Monotype booth is never without its crowd.

So much, then, for the public's opinion. What the International Jury's estimate of the Monotype is can be gathered from the placard announcing that the exhibit has received the much-coveted Medal of Honor; that significant bit of minted gold which distinguishes the elect among the world's inventions. A medal of honor from a great International Exposition means a great deal to the recipient. Among other things, it means that the world's leading experts in his particular line of effort, recognize and acclaim the superior merit of his device. On the battle-field of competition it is the Iron Cross of the Double First Class.

An exhibitor's estimate of success undoubtedly depends, chiefly, upon his record of prospects secured, new agencies opened, new accounts upon his books and direct sales, made through his exhibit. In other words, he asks himself: "To what extent, if any, have I advanced my business through this Exposition?" The Panama-Pacific Exposition will unquestionably take its place in the world's history of such affairs as having been the most successful of all as an advertising and selling force. And this, although a full half of the world is in flames. There are fewer Europeans in San Francisco than have been at any great Exposition. But there are more South Americans, more Australians, more New Zealanders, more Chinese and Japanese. And as this is written it seems probable that there will come to San Francisco during 1915 more of the big and little business men of the United States and Canada than visited either the Chicago or St. Louis Exposition. The visitors to San Francisco must necessarily, because of the length and expense of the journey, be persons of some substance. Moreover, it is found that a larger than usual proportion come with a firm intention of learning whatever the Exposition can teach them about their own business.

As a result, there is scarcely an exhibitor on the grounds that is not astonished and delighted with the actual business he is doing. And high in the list of satisfied exhibitors stands the Monotype. In the throng that inspect, investigate and inquire you will see not alone the printer from the small but prosperous agricultural center, not alone the newspaper publisher from the thriving Middle



West, not alone the big, quiet men from Canada and Australia, who are seeking the latest devices for the improvement of their composing and job offices, but also the alert and eager Japanese, the calm and thorough-going Chinese, the Argentinian, Brazilian, Peruvian and South American, and an occasional Mexican whose every business proposition ends with the phrase "when things get settled in Mexico."

Most of these men are here with commercial purpose, and a pleasant proportion of them have accomplished that purpose. They have studied the offers of the entire world—they have seen the world's latest and best accomplishments in labor-saving, profit-making machinery, and they have chosen from those offered those that appeal to them as most helpful in their own business. A great many of them have ordered Monotypes. Monotype machines will go to Tokyo, to Canton, to Manila and to Honolulu. The residents of beautiful Buenos Ayres will soon see a Monotyped newspaper. Central America and the west coast of South America are negotiating to such an extent that the busiest man in the Monotype exhibit is Mr. C. H. Cassidy, the Spanish-speaking attendant.

I have stood for quarter-hour stretches at a time in the crowd about the Monotype machines listening to the questions asked and watching the questioners carefully. It is possible to distinguish with a fair degree of accuracy the kind of business that the questioner is in by the sort of questions he asks and by the details to which he gives his greatest attention. The employing printer, who is often not a practical printer himself, pays more attention to the finished products than to the mechanical process. He examines carefully the beautiful Graphic Art collection. He turns over the specimens of Monotype composition from the leading houses of this and other countries. He thumbs through the pages of tabulation in the volumes of Monotype-set civic, state and government reports. He gives close attention to the case containing the Monotype-set automobile catalogs, and probably notes that this case contains the principal catalog or booklet of every one of

the prominent automobile manufacturers, without a single exception.

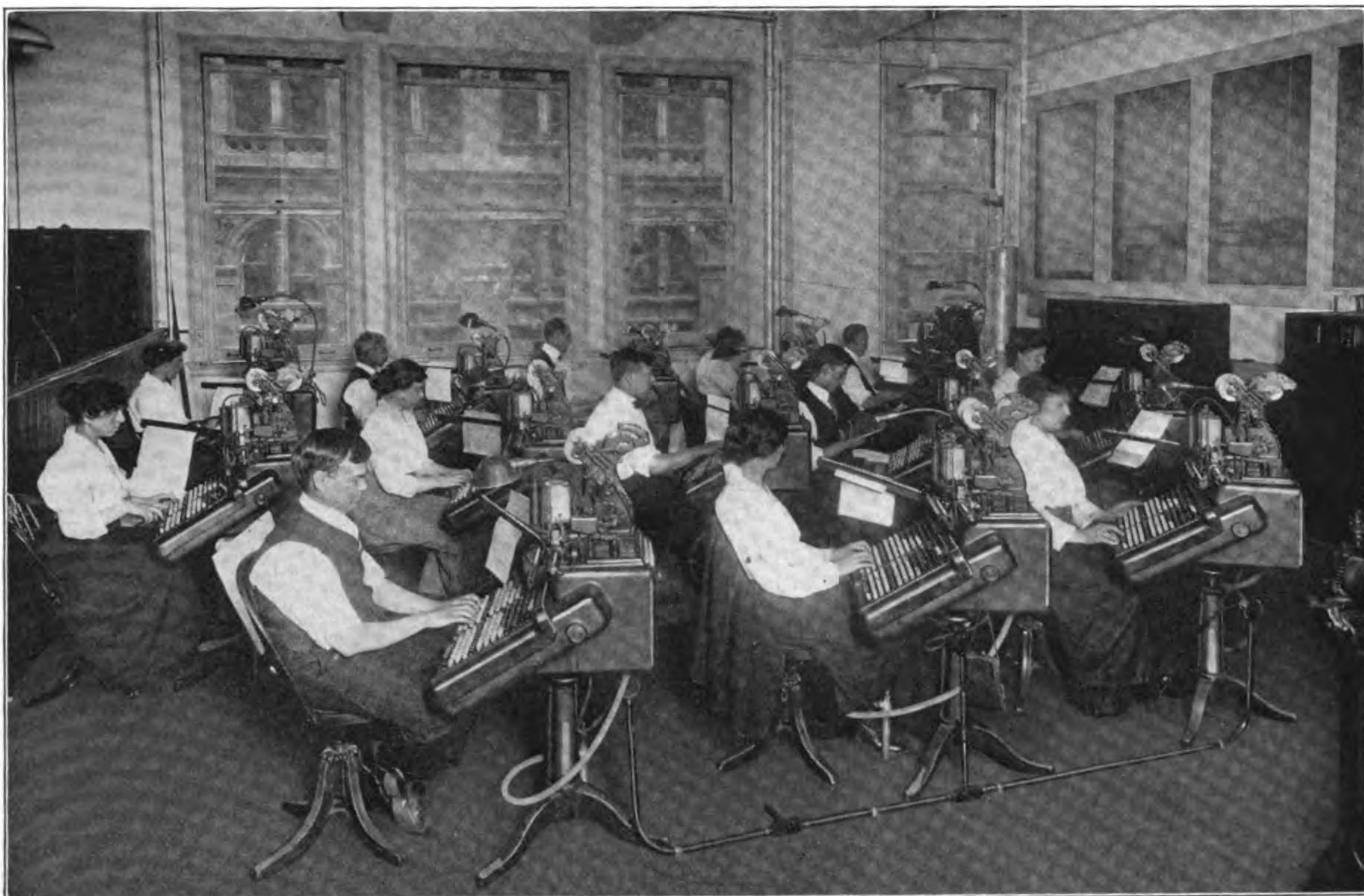
The practical printer is easily detected. He goes straight for the machine. He listens with sincere interest to the explanations of the attendants. If he runs a job office he spends a good deal of the time on some of the newly added "units"—especially the new lead-and-rule casting device which he sees turning out continuous strips of rule, border, tie-up slugs and high and low leads at the rate of three hundred feet an hour. He goes carefully into the figures of operating cost.

The newspaper publisher is generally first attracted by the astonishing display of framed title-heads clipped from newspapers that are all Monotype-set. It is the Monotype as a composing machine that interests him most, but he is quick to realize that the same machine that will set his newspaper will also turn out type, rule, borders and leads for his job office and advertising room. It is he who most appreciates one of the slogans of the Monotype—"The Machine That is Always Producing."

The Monotype exhibit is notably comprehensive and effective considering the comparatively small space used. There is displayed in actual operation one single and one double keyboard with four casting machines, two of which are equipped as composing casters. The "unit system" which distinguishes the Monotype is most beautifully demonstrated by this comparatively small number of machines—in fact, except for the matter of convenience, it would be necessary to have but one machine to show the whole range of Monotype versatility. The Monotype being simply an aggregation of "units," a single machine can be all things to all printers, merely by adding the necessary unit or attachment. Monotype models never change although new units, new attachments and new usefulness are being constantly developed. This exhibit plainly shows that there is no such thing as an "old model" Monotype. It proves that whatever the age of a Monotype, it can always be new. Which brings to mind another slogan proudly displayed in this exhibit booth—"Only One Model, and That Always the Latest."

*"The Monotype  
is All Things  
to All Printers."*—Perry





*Few plants afford such ideal working conditions for its operators as the Keyboard Department of the Wynkoop Hallenbeck Crawford Co. High ceilings, plenty of daylight and excellent ventilation are helps to maximum production*

## *Wynkoop Hallenbeck Crawford Co. Move to New Quarters*

**M**OVING a big print shop overnight might best describe the removal of the Wynkoop Hallenbeck Crawford Co. from their old quarters on Pearl Street to the new Hallenbeck-Hungerford Building, at Lafayette, Franklin and White Streets, New York City.

This immense plant was moved without any confusion and with a minimum of lost time, for which a great deal of credit is due to the General Manager, Mr. John Morrison, and the Mechanical Superintendent, Mr. John Watson. As an example of the thoroughness of their organization, it might be mentioned that the Monotype keyboard operators, who were setting type in the old Pearl Street building, were operating in the new plant on Lafayette Street on the following morning. Thus, the advantage of separating the operation of type setting from type casting was clearly demonstrated, for while the casting machines were

being placed, the keyboards were turning out new matter—continuous production going on without interruption.

The fact that this plant is one of the oldest and most efficient in New York City, is an evidence of the advantages of the Monotype plan of keeping its customers' machines up-to-date, by applying all of the latest improvements for the cost of the parts. By this plan, the machines that were installed in the Wynkoop plant, May 1, 1900, are just as up-to-date as a new machine direct from the Monotype factory.

Wynkoop Hallenbeck Crawford Co. are one of the largest printing plants in the country and were one of the first in New York to install Monotypes. Their present equipment consists of eleven casting machines, eleven style D keyboards, and two style DD keyboards, placed in an ideal location in the composing room, with every known convenience





This view shows but a section of the Storage System built to take care of 50,000 tariff pages as well as numerous catalogs and directories

for facilitating production as well as for the comfort and health of the operators. There is an abundance of good air and daylight for the keyboard operators, and a most efficient system of ventilation, devised by Mr. H. C. Zenke, has been installed in the casting machine room.

By referring to the illustration of the casting machine room, it will be noted that Mr. Zenke's ventilating system, adopted after extended experiments, is a decided improvement over the usual system of hood ventilation, as the hoods are generally too far above the machines to carry off all the fumes from the metal pot through the flue extensions, as well as cutting off the light from the machine. In this new system the crucible of the metal pot is entirely covered and all the fumes are drawn into the flue by means of an exhaust fan.

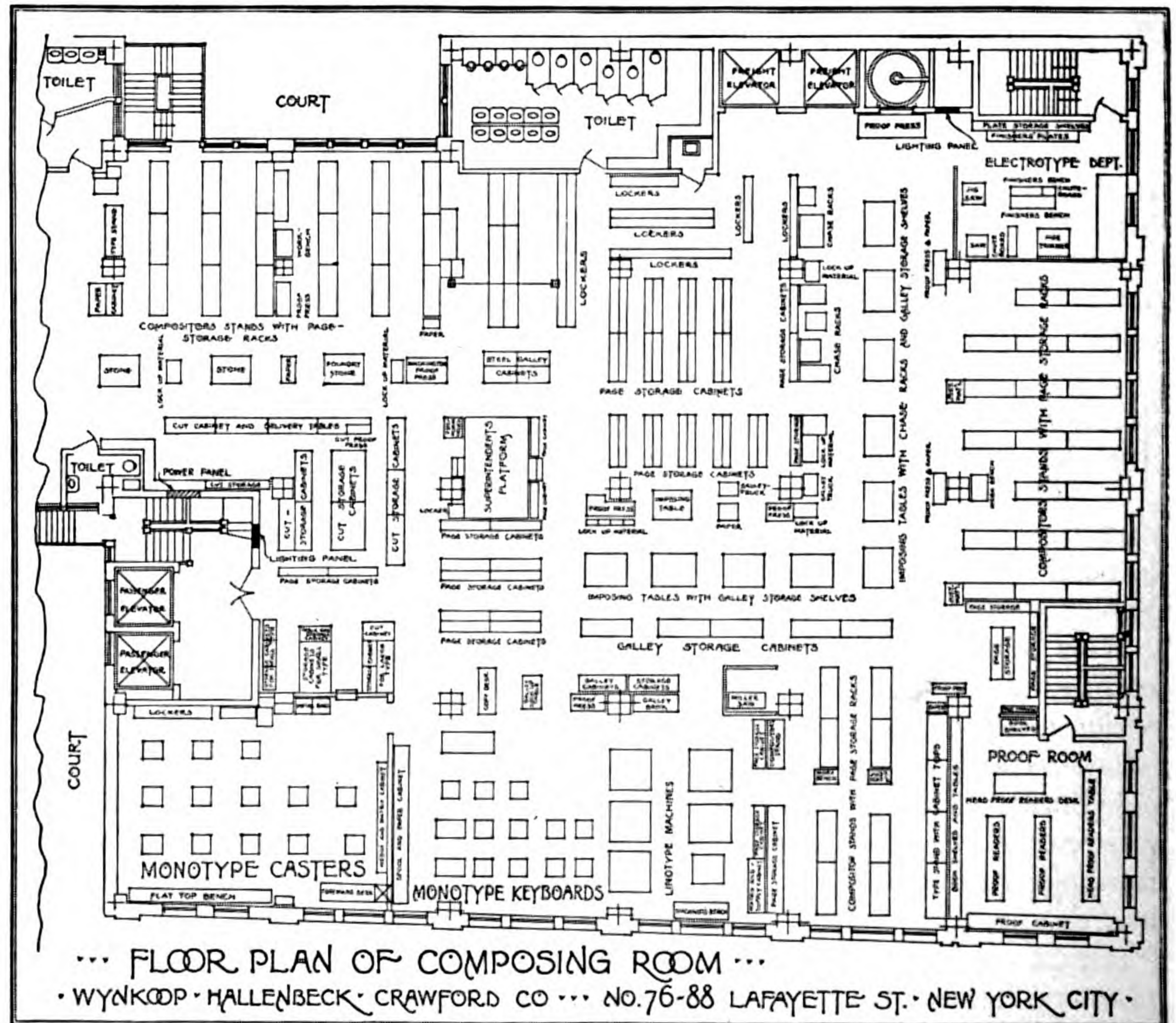
The vast amount of work passing through the Wynkoop plant consists mainly of general job work, catalogs, directory work, municipal work, and a great volume of tariffs. A glance at the floor plan will show that the composing room is

ideally laid out to handle the work as it comes from the machines.

The illustration of the storage cabinets for galleys shows but a small portion of the storage system that provides space for 50,000 pages of railroad tariffs, as well as an enormous amount of catalog and directory pages.

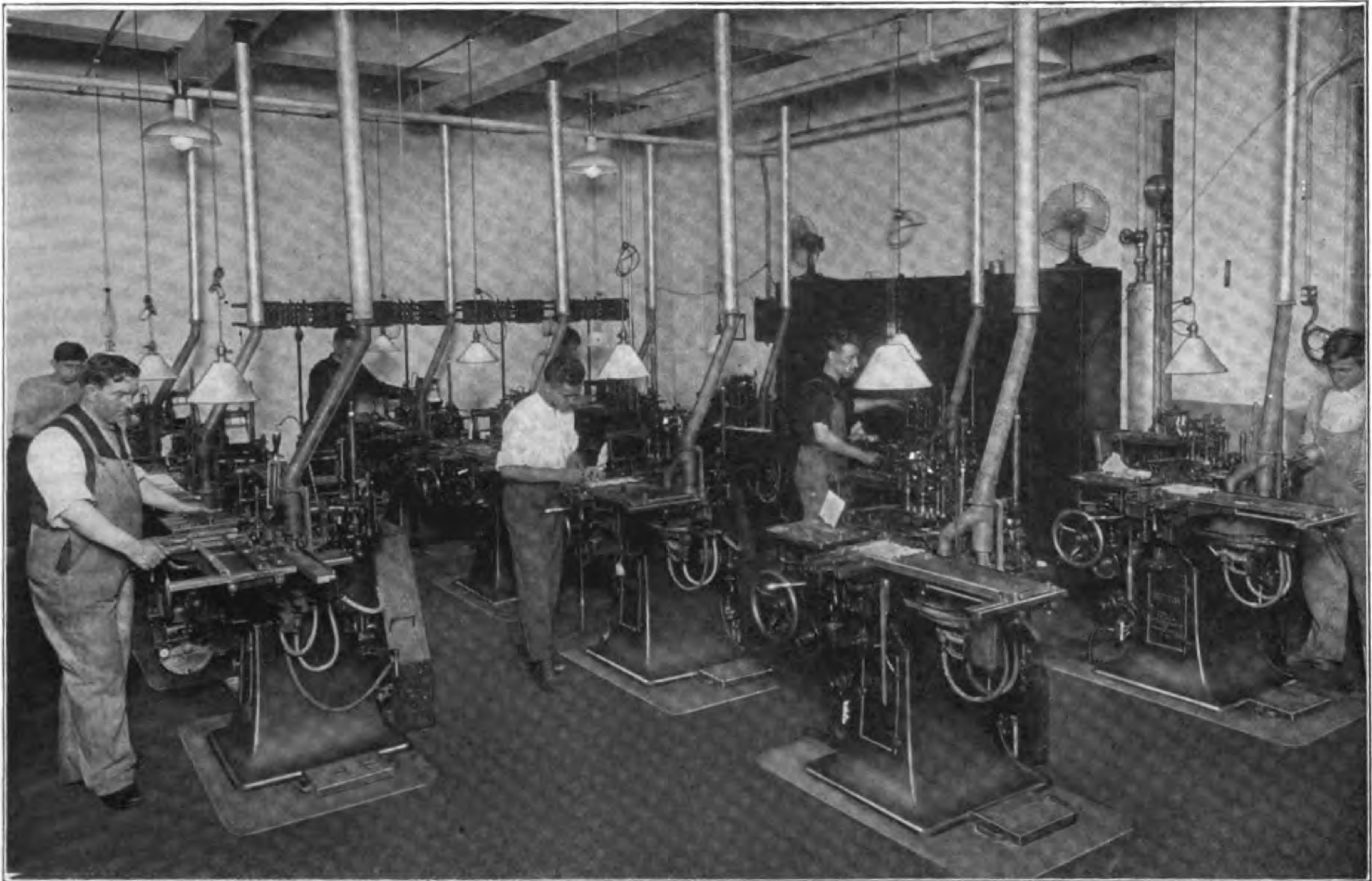
The composing room equipment, consisting of frames and other furniture of the very latest pattern, insures the maximum output from the hand compositors. Every compositor is provided with his own work bank, and back of him as he stands at the bank are cases of all the type that he will require, as well as an abundance of spaces and quads. Directly above the make-up bank, space has been provided for leads, slugs and rules, and a place for the correcting cases. There is no necessity for a compositor to leave his alley after the corrections or make-up is started, for every facility for the rapid production of work is within his reach.

Vast quantities of type in various point sizes, in addition to leads and rules, are constantly being turned out from the Monotypes to replenish the storage system from which the cases are filled.



It is possible that there are a few Composing Rooms as well arranged as this one, but surely none more efficient. In the plan of the Monotype Departments, it will be noted that space has been reserved for two additional keyboards and two casting machines





*The Casting Machine Room at the Wynkoop Hallenbeck Crawford Co. is the acme of cleanliness and efficiency. Excellent lighting facilities have been provided, and the ventilating system devised by Mr. H. C. Zenke, is unsurpassed*

Mr. Morrison has given much thought to the problems which enter into the efficient handling of work from the time the copy enters the composing room until the finished job is delivered, and has, therefore, organized his force and equipment in such a manner as to enable him to produce the greatest amount of work from the least possible equipment.

A brief description of the new \$2,000,000 Hallenbeck-Hungerford Building, constructed especially for manufacturers of printing, should prove interesting, as it combines every device known to engineering skill, to reduce vibration and sound to a minimum—features that are particularly appreciated by printers and others who have experienced annoyance from this source.

Automatic fire alarm and automatic wet sprinkler systems have been installed to prevent damage by water on floors below any floor on which a fire may occur.

Elevators, heat, light and power service are available at any hour of the day or night. The elevator service is at both ends of the building, thus saving time and possible congestion in shipment on receipt of merchandise from any portion

of the sixteen floors. A special chute with distinct and separate slides to send sacks of mail and bundles of merchandise from any floor to the street without waiting for elevators has been provided.

The Wynkoop Hallenbeck Crawford Co. occupy the third, fourth and fifth floors, and with their immense plant embodying every modern facility, will render a well rounded printing service.



GENIUS is only the power of making continuous efforts. The line between failure and success is so fine that we scarcely know when we pass it: so fine that we are often on the line and do not know it. How many a man has thrown up his hands at a time when a little more effort, a little more patience, would have achieved success! As the tide goes clear out, so it comes clear in. In business, sometimes, prospects may seem darkest when really they are on the turn. A little more persistence, a little more effort, and what seemed hopeless failure may turn to glorious success. There is no failure except in no longer trying. There is no defeat except from within, no really insurmountable barrier save our own inherent weakness of purpose.—*The Fra.*



## Electrotype Talk No. 3

### *Team Work between Printer and Electrotyper to Improve the Quality of Electrotype Plates*

WE GLADLY give wider publicity to this common-sense efficiency talk, which we understand is prepared by the International Association of Electrotypers.

"Water cannot rise higher than its source." Electrotypes cannot be better than the forms from which they are made. The Master Electrotypers do a real service to printers and buyers of printing when they emphasize this vital point.

A feature of the Monotype possessed by no other composing machine is the fact that by a turn of a little lever on the Casting Machine, the product will be cast with either low quads and spaces for letter press work, or high quads and spaces for electrotyping. Now every electrotyper, and surely every printer, knows that "To get the best results, all leads, quads, and spaces should be high, whether the composition is machine- or hand-set."

It is especially gratifying to us that the Master Electrotypers are thus insisting upon the use of high quads and spaces in matter to be electrotyped. The writer of these lines remembers talking, not long ago, with an electrotyper of national reputation (whose name will not be furnished on request), who said that he could not insist on high quads and spaces in the Monotype matter he electrotyped, because his customers would take their work to some other electrotyper if he did.

Great Scott! How co-operation does stiffen the backbone! In "Electrotype Talk No. 3," the electrotypers collectively tell printers what every electrotyper ought to insist upon individually. We heartily congratulate the Association on publishing such helpful matter as the following:

"To get better prices for printing is possible only if you deliver workmanship that is mechanically perfect.

"Such workmanship depends on three items. First, the printer must be sure that all type forms are made up of clean, sharp, correctly justified type, properly locked up. Second, the electrotyper must make a perfect mould (which is only a duplicate) and must carefully finish the plate. Third, the presswork, particularly if cuts are used, must receive careful makeready, and the color must be evenly maintained throughout the entire run.

"Often the composition sent to the electrotyper consists of worn-out, broken, and poorly justified type. These imperfections the electrotype shows up in magnified form. Yet in such cases the printer will blame the electrotyper for poor plates, when as a matter of fact the fault is his own.

"Imperfections in plates are sometimes due to the use of worn-out, foundry-cast, hand-set type. More often they are the result of faulty machine composition, such as mealy faced letters, porous and uneven slugs, and letters of uneven height. To get the best results, all leads, quads, and spaces should be high, whether the composition is machine- or hand-set.

"Carelessness in lock-up, poor justification, omissions or misplacement of guard lines, forms locked up on the 'screw,' due to old or warped furniture: all these are items which the electrotyper has to contend with continually. By a little intelligent foresight the printer could save him all these problems.

"Before you blame the electrotyper for poor plates, therefore, Mr. Printer, make sure the fault is not to be found in your own composing room. Many of the disagreements and misunderstandings between printer and electrotyper can be traced directly to imperfections in typesetting—both hand and machine—and poor lockup.

"The electrotypers of this country are vitally interested in promoting a wider use of quality printing. Only as there is a larger demand for high-grade workmanship on every printed job will there be a larger demand for high-grade electrotyping. The purpose of this article is to call the attention of every printer to the willingness of the electrotyper to work with him in developing the use of a better grade of printing and in correcting the false impressions that prevail regarding electrotyping.

"It is to the interest of both printer and electrotyper to work in closer co-operation. On it depends the continued prosperity of both industries. Good typesetting, good electrotyping, and good presswork go hand in hand.

"We ask the printer to make it a point to consult the electrotyper on the advantages, the economy, and all the other reasons-why for preparing a form properly for the electrotype foundry."



## Mounting Cuts on Monotype Quads

“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.”

One of the most important developments of the Monotype System is the mounting of cuts upon quads composed and cast with the type matter that accompanies the cut.

The photograph here reproduced shows a cut of standard thickness (11 points) mounted upon Monotype low quads of standard height. Every part of this page, except the cut and the string, is Monotype product. Note “The Tie-Up Slug that Makes Stone Work Easy”; these slugs are cast by the Monotype in any lengths desired.

Because of these Tie-Up Slugs with the slot for the string, after the page leaves the make-up galley, to have the cut attached and to be locked up either for press or for foundry, the string is never touched until the page goes into the metal pot or is untied to be corrected for subsequent editions.

There is a double economy in thus mounting cuts on Monotype quads.

In the composing room this system practically makes plain matter of composition containing cuts, for it saves entirely the time of over-running by hand the type that goes beside a cut, or, if allowance be made for the cut when the matter is composed, of lifting out “dead wood” and inserting and justifying the cut.

In the press room, or electrotype foundry, cuts mounted on Monotype quads (set at speed of 25,000 ems per hour) are in reality metal-blocked cuts, and it is generally recognized that it is not possible to get full value from a cut unless it be metal-blocked.

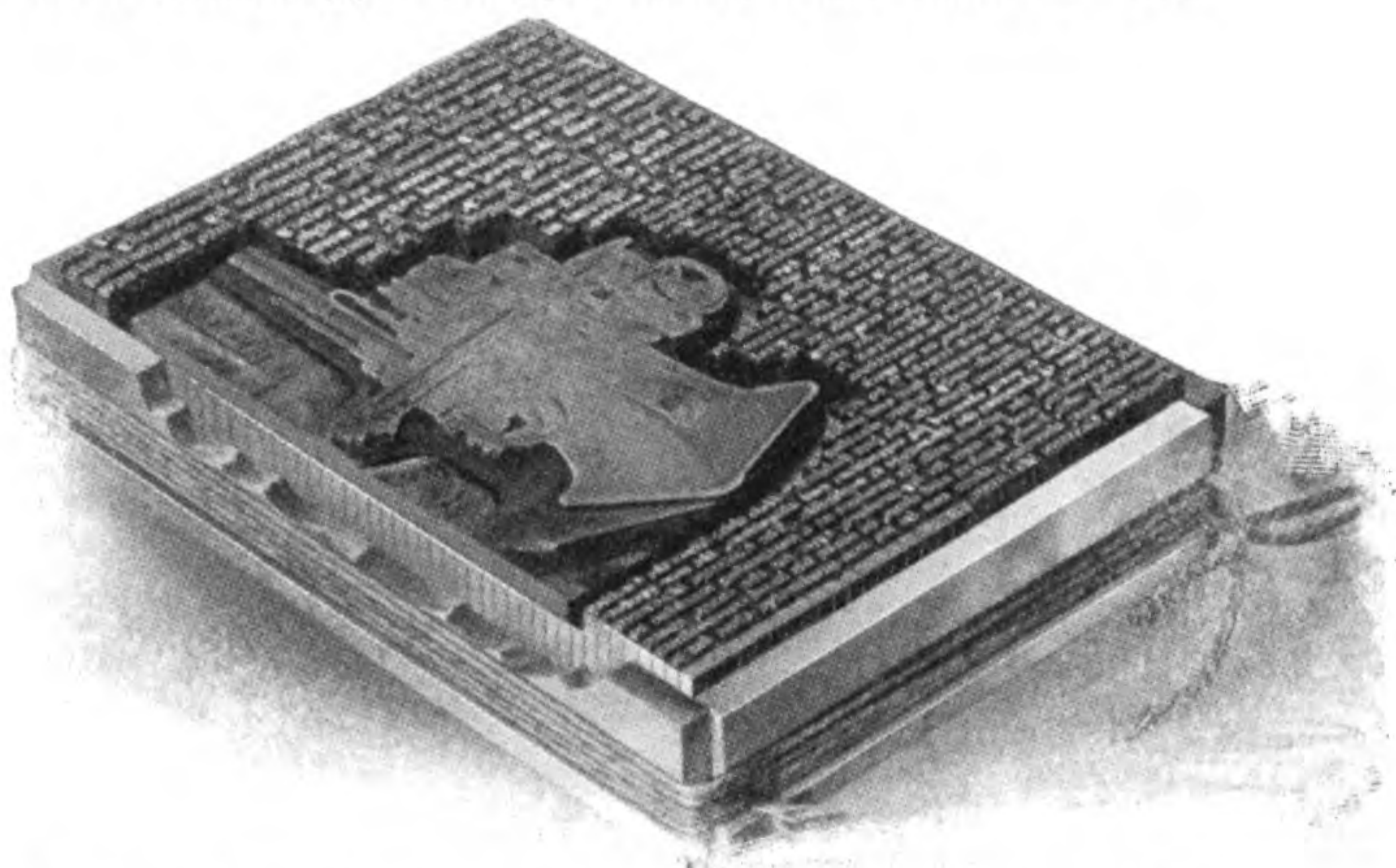
The Monotype low quads (25,000 ems per hour) that make up the metal base for a cut are perfection for obtaining correct height to paper. Their accuracy is built into the Monotype mold, and is not a question of trimming or routing to proper height. Each quad composing the base for a cut is cast separately under pressure, and is, consequently, more solid than any metal base can be that is cast in large sections.

In the May-June issue of MONOTYPE we described the very simple system of making lay-outs for cuts so that the operator, without calculation

and without delay, produces the quads (25,000 ems per hour) that form the metal base for the cut while he is setting the text matter accompanying the cut.

In reality, the keyboard, not the operator, produces these quads; the operator, by holding down the quad key and the repeater key, starts the air engine of the Automatic Repeater which sets these quads at the rate of 25,000 ems an hour. The operator holds down the key and the keyboard does the rest.

In a previous number of MONOTYPE, we explained the relation between typewritten copy and Monotype composition; this enables the



*The illustration shows the cut mounted on a solid metal base of Monotype quads, composed with the type at the keyboard. The Tie-up Slug with the slot for the string inclosing the type, is broken away to show the metal base of quads. The ends of string are tucked in slot when locking-up.*

printer to accurately measure the copy, before an em is set, and to select the proper combination of type face and leading so that copy and cuts will exactly fill the required space.

This system of copy measuring to make the copy fit the space and thereby save the expense of overrunning and resetting, we have named “Copyfitting.” Simple tables and an instruction book are now in preparation so that the use of this system requires calculations no more complicated than simple addition and subtraction.

Having provided an accurate system of both copy and cut measurement, and the Automatic Repeater for mechanically operating the keyboard in the production of quads (25,000 ems per hour) to form metal bases, there remains but one more step in the process of simplifying the composition



of matter containing cuts. This last step is fastening the cut to its base composed of Monotype quads so that the form may be electrotyped or printed direct from type.

Obviously, the simplest way to attach a cut to quads is to cement the cut in place on the quads. But until recently no process of doing this satisfactorily and quickly was known.

Since conditions in composing rooms, where cuts and type are used together, vary, from the great mail-order catalog work, where every page produced contains a number of cuts, to the book and job office which has frequent, but not continuous, calls for this system, it is desirable to provide two different methods of cementing cuts to metal bases.

For the office that is handling cuts continuously we recommend Monoad, a specially prepared adhesive paper that is used with a hot and cold press. When a page is ready for foundry, or press, that is, after all corrections have been made and the page is locked up, pieces of Monoad paper are placed between the cuts and their quads. This paper when cold has just sufficient adhesive quality, so that after the cut is placed in proper position, it will not slip.

Then the page, with the cuts thus in place, is pushed under the Monoad press; a lever is turned in one direction and in two minutes the page is heated to the proper temperature to melt the

cement. Then the lever is turned in the opposite direction and the page is cooled to fix the cement. In four minutes the form is out of the press with the cuts properly attached and ready for the electrotype foundry.

The press is used equally well to remove a cut, for the proper application of heat quickly loosens the cement.

For the office that does not handle enough of this work to require the hot and cold press, we have provided Monoglue, a liquid cement that is used without heat, and which requires only the pressure of a Washington hand press. Of course, a cut thus mounted without the application of heat, must be given a reasonable time for the cement to set before the cut is printed from or electrotyped.

The "Monotype System" now includes the tools for handling catalog composition and other matter containing cuts, at the maximum speed with the minimum cost:

*First:* A scientifically accurate system of laying out copy and cuts so that, in the production of such matter, the operator uses no more time or effort than in setting straight matter.

*Second:* A system for quickly, accurately and firmly attaching cuts to metal bases composed of quads (25,000 ems per hour) cast on the Monotype.



## Hand Composition versus Monotype Composition

By CHARLES F. GORTNER, Superintendent

T. Morey & Son, Greenfield, Mass.

TO grow old is not altogether pleasant, but the knowledge that comes with advancing years goes far towards compensation for the lengthening of life's shadows.

With an experience of thirty years in composition and electrotyping for the publishing trade, covering the period of transition from hand to machine composition, during which time I have installed thirty-three typesetting machines, of six different kinds, and having just completed the eight thousandth cloth-bound book, I feel that I cannot have avoided absorbing some definite knowledge of the setting of type and the making of plates.

About twenty-five years ago the writer helped operate the two-man Empire, afterwards superseded by the Empire with automatic justifying

attachment, then experimented with the St. John Typobar (a machine that used cold metal) and the Compositype. These four machines have long since gone to the junk heap, and to-day there are but two machines for the printer—the line-caster, and the type-caster (the Monotype).

Of the thirty-three machines mentioned above, the last twenty have been Monotypes.

I think the prejudice against machine type arose from the poor product of the line-casting machines in their early stages; for we had a great deal of trouble with "cold face" and burrs, or "whiskers," as they were termed, as well as the most shocking blunders caused by the transposition of the slugs; and it was with an apology and a reduced price that we approached our customers with machine-set books fifteen years ago.



With the advent of the Monotype the cause of the prejudice has disappeared, and lovers of good printing have learned that there is nothing better than Monotype for the production of fine work.

If one will stop to consider, it will be seen that foundry type (or hand type) is as much "machine" type as Monotype, for both are the product of an automatic caster; that foundry type is new only when used for the first time, and subsequent printings show the cumulative defects, while Monotype is always new, as it is used but once.

If one needs further proof of the superior quality of machine-set type, let him go into his library and compare the books of to-day with those of twenty years ago. Note the many defective letters, and the heavy and light contrasts where worn and new types have been mingled in the older books, and

mark the clean, clear pages of the books of the present.

As to the plating of Monotype, I have yet to receive the first complaint from a molder that it is more difficult to mold than hand type. In fact, my experience is to the contrary.

There are a few printers who contend at this late day that hand composition is superior to that of the Monotype. They are like Ruskin, who would abolish all machines, because of their noise and smoke; or like the New England farmer, who prefers his ox-cart to an automobile; but there was but one John Ruskin, and the ox-cart is rapidly disappearing from the New England hills.

*The publisher who pays the extra cost of hand composition, hoping that he will get a superior product, is buying something that cannot be delivered.*



## On Type Designing

*With Some Remarks Concerning a Famous Type Designer  
and His Production of this Handsome Face*

TO PRODUCE a new type design that will be neither a freak on the one hand, nor on the other a mere mechanical copy of some existing face, and yet will have some new quality to justify its existence, is an accomplishment.

A good type design is not to be produced merely by taking an existing face as pattern and deciding to make therefrom another heavier or lighter, leaner or fatter, or with greater contrast of thick and thin lines, or with shorter or longer descenders, or by altering one character here and another there. This method is mere patchwork, and faces so made have usually a short road to oblivion.

Neither is it to be produced by any bold attempt at originality. When William Morris revolted against the anaemic condition of typography in the late Victorian days and designed his now famous alphabets, so far from trying to be original he went back for a fresh start to a model almost perfectly classic—the Roman of Nicholas Jenson, a Venetian printer of the 15th Century. The man of experience knows better than to attempt departures in type designing. He knows that the symbols of our alphabet, tiny things that they are, are not to be tampered with.

A good type design depends upon a hundred and one subtleties, which become the natural expression of the designer through study of original sources, long practice, and steady persistence toward an ideal, and which cannot be catalogued by any such

rough designations as fat and lean or thick and thin.

The type in which these pages are composed (Monotype No. 38 series) is such a face. It is the natural expression of Frederic W. Goudy, a designer who has done much toward creating a taste for basically good type faces.

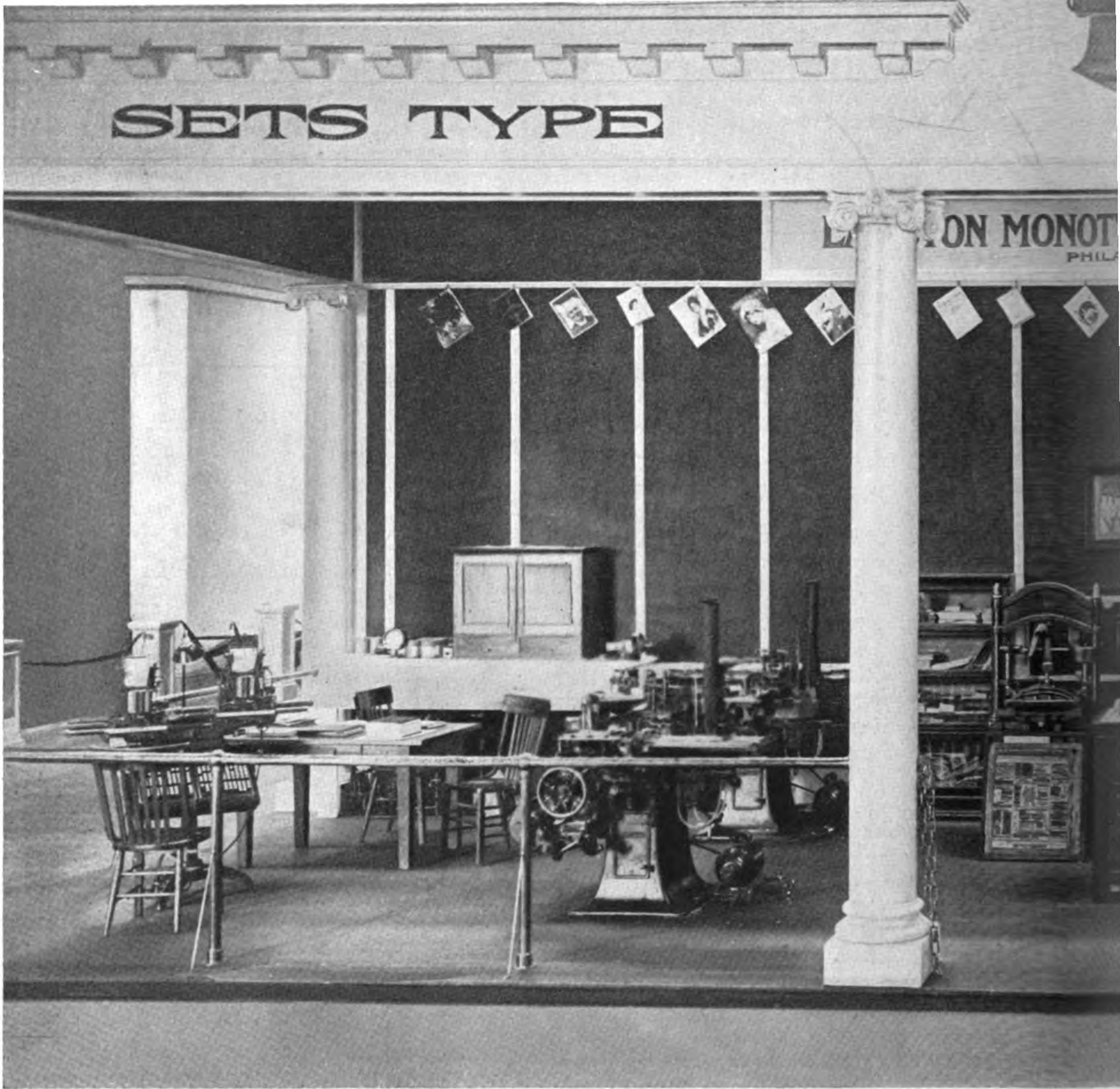
In drawing this type for the Monotype Company, Mr. Goudy set himself to the problem of providing a face which, combining beauty and utility in proper balance, would meet the increasing demand for types following the classic model, and which would compose well in all combinations and print well under all conditions.

Mr. Goudy has succeeded. He has produced a face possessing something of originality and nothing of freakishness—handsome, easy to read and easy to print—a face with much of the softness of line and freedom from mechanical precision and rigidity which are characteristic of fine hand-lettering. Moreover, the face is good in all its alphabets, which is to say that it is not a poor lower case mated to a good capital, or vice versa, as is the case with some otherwise excellent types.

The Italic is especially fine. Some of the publishers who are so hard put to get a suitable heading letter for their magazines would do well to note the effect of the Italic lower case lines shown in this issue.

The Monotype No. 38 series has possibilities in more than one direction.—EVERETT R. CURRIER.





THE MEDAL OF HONOR  
 AWARDED US  
 WAS THE HIGHEST PRIZE GIVEN TO  
 EXHIBITORS OF  
 COMPOSING, TYPESETTING AND  
 TYPECASTING MACHINES

**Y**OU are cordially invited to an informal demonstration of Monotype. We do it, from the opening to the closing hours of the exhibition in San Francisco, Block 30, Palace of Machinery. We compose matter in all sizes from five to eighteen point type, borders and space material, and also rule and make up. You will also find a unique Graphic Arts Exhibit. This is a truly representative collection of Monotype specimens, made by the courtesy of the Master Printers of America.





stration of what the Monotype does and how it  
f the Panama-Pacific International Exposition, at  
☛ There you will be shown how the Monotype  
oint, in any measures up to sixty picas, and makes  
leads and slugs in lengths from picas to yards.  
at will offer you entertainment and stimulation;  
ooks, catalogs and advertising printing, is shown  
whose work you have long known and admired.

THE MONOTYPE MACHINES  
AND THEIR PRODUCT  
BLOCK 30, PALACE OF MACHINERY  
PANAMA-PACIFIC  
INTERNATIONAL EXPOSITION  
NINETEEN-FIFTEEN



# Systematizing Production and Cost Keeping

At the Cantwell Printing Company, Madison, Wis.

THE problems that enter into the rapid and economical handling of copy from the time it enters the composing room until the finished work is delivered, are many and varied, and have been the subject of many discussions and articles in the various trade journals. There are so many opportunities for lost motion and lack of efficiency that the wide-awake printer is constantly endeavoring to improve not only his mechanical equipment, but also his organization, to the ultimate end that production is facilitated and maximum profits made possible.

Following the installation of a complete Monotype equipment consisting of four D and two DD keyboards, and six casting machines, to handle the great quantity of State printing passing through their plant, the Cantwell Printing Company, of Madison, Wis., have worked out a concise system that covers the routing of the work through the composing room, as well as furnishes an accurate system of cost keeping for the office force.

This system consists of eight pieces of printed matter, lettered from A to H, including charts, schedules, record of output, time tickets, etc. A brief explanation of each follows:

*Form A.* A modified edition of the regular Monotype chart for "Changing Pica Ems to Ems of Any Set," as well as giving the allowance for rule and squeeze, contains only the sets in use in their plant. The chart includes the following sets: 6, 8, 9, 11 and 12½, and their equivalents in pica ems from one-half em to sixty ems, and is particularly adapted to the use of this office.

*Form B.* "Operator's Work Ticket." The two reproductions, herewith, show a simple and accurate time card used in the composing room. On the reverse side (Record of Output) the operator notes point size, pica measure, classification of work and number of lines. From this record the cost clerk computes number of ems by referring to chart, lettered "D," and then makes a record of the total output on blank, lettered "C."

*Form C.* Record of Output blank. This ruled blank, size 8½x13½ inches, is for the use of the cost clerk to keep a record of output, etc., computed from cards lettered "B."

*Form D.* "Table for Changing Lines Into Ems." This table is used by the cost clerk in

computing the output of the operators, from time card lettered "B," and embraces pica ems from ten to twenty, and their equivalents in 6, 8, 10, 11 and 12 point.

No.	Name	
<b>Job No.</b>	<b>Kind of Work</b>	<b>For</b>
	↓	
1 Hand Comp.		
2 Corrections		
3 Alterations		
4 Makeup		
5 Press Lockup		
6 Press Cor.		
7 Registering		
8 Proofing		
9		
11 Machine Com.		
12 Machine Cor.		
13 Machine Alter.		
14		
15 Key Board		
16 Caster		
17 Key Bd. Alt.		
18 Caster Alter.		

<b>COMPOSING ROOM CHARGEABLE TIME</b>	<b>Total Periods</b>
	Change Cards When You Change Job or to Non-Chargeable Work
<b>Form G. P. 12</b>	Periodograph System Patented Gisholt Machine Co., Madison, Wis., U. S. A.

THIS SIDE UP  
WHEN STAMPING  
THIS SIDE FRONT

A reproduction of Form B. This form shows a simple and accurate time card used in the composing room

*Form E.* Chart for showing location of type cases. Compositors' frames are identical. All cases are labeled and numbered accordingly, thus the location of any case may be instantly found.

*Form F.* "Keyboard Ribbon Ticket." The keyboard operators fill in the ribbon ticket which accompanies the spool into the casting room.













# Type Storage Cabinets

Height—37¼ inches    Width—23 inches    Depth—6⅝ inches

THESE type boxes and cabinets embody our experience in installing the Non-Distribution system in hundreds of printing offices.

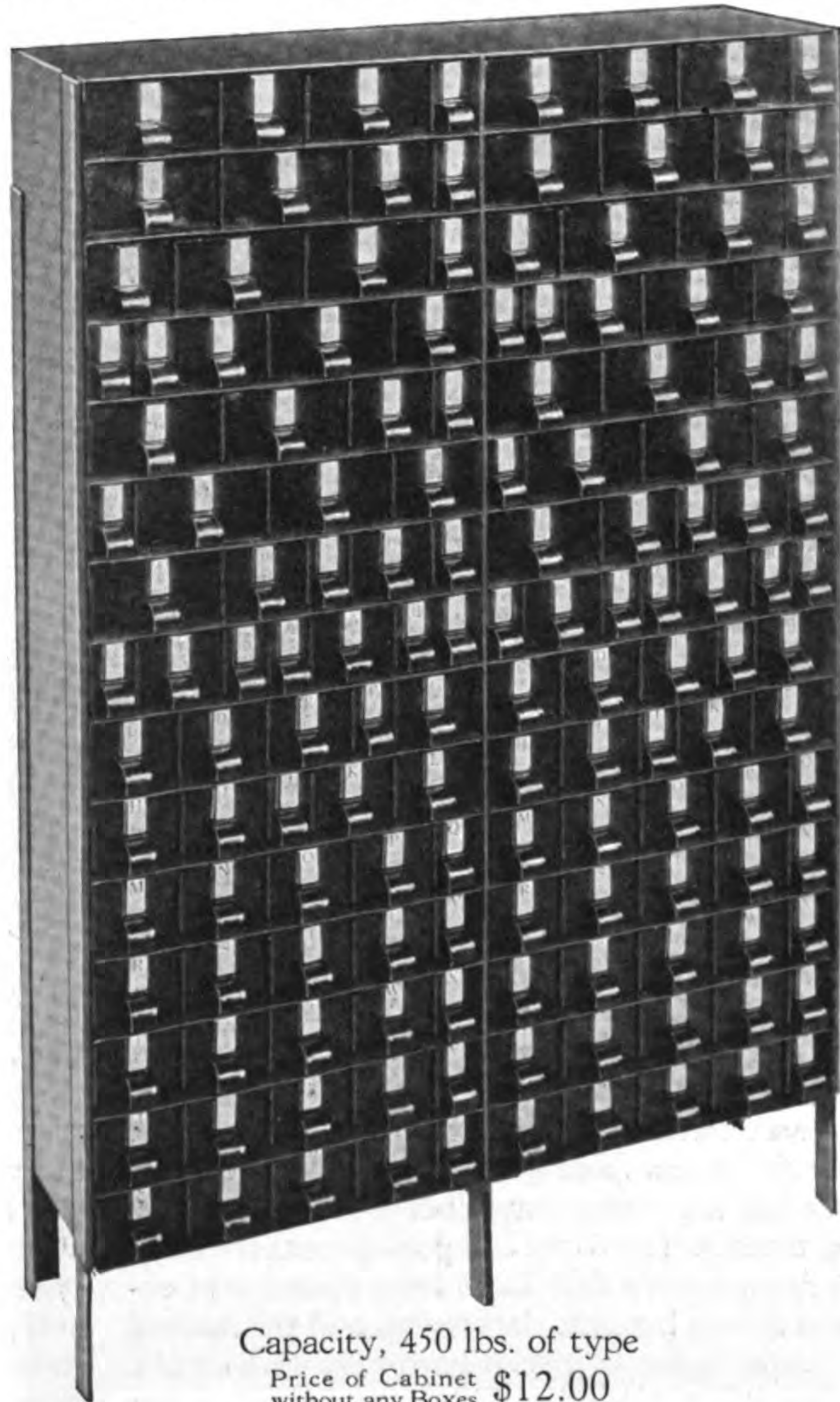
We originated Non-Distribution, the greatest composing room economy since the invention of composing machines and when it comes to equipment for use with this system: We don't guess—*We know.*

The cabinet shown here is proportioned so that three of these, side by side, will go at the back of a standard type frame, utilizing valuable space hitherto wasted. For storage against walls a second cabinet unit is placed on the first, the feet of the top unit fitting into pockets in the bottom unit.

Boxes may be arranged so that a cabinet unit holds type to fill completely three type cases for three different fonts; or, for very large offices, four and one-half cases for two fonts.

The cabinets are all steel, designed by the makers of the Monotype, to carry the weight without sagging or buckling. They are handsomely finished in dark olive green like high grade steel furniture.

The prices of this steel storage equipment are so low that no printer need deny himself the great economies of Non-Distribution.



Capacity, 450 lbs. of type  
Price of Cabinet without any Boxes \$12.00

## Cabinet complete with Boxes, \$25.00

*Storage for two or three Fonts. For arrangements see Diagrams opposite page. Storage for 450 lbs. of type costs \$25.00—less than 6 cents a pound of type*

Box 1	(See opposite page)	- - - - -	holds	1 lb.	10 ozs.
Box 2	(Equal in width to two No. 1 Boxes)	- - - - -	"	3 lbs.	8 "
Box 3	(Equal in width to Box No. 1 and Box No. 2)	- - - - -	"	5 "	6 "

ANY SIZE BOX 10 CENTS EACH



## The Monotype Non-Distribution System in a Western Daily

By R. E. L. BROWN, Foreman of the *Oklahoman*,  
Oklahoma City, Okla.

FROM time to time there have been published in MONOTYPE articles relating to the merits of the Monotype, written by men who have had a great deal of practical experience in the handling of the output of the machine in the big metropolitan dailies as well as in the country offices. They have brought to my attention the wonderful advantages they have experienced in not being compelled, during the rush hour, to pull out every slide in the office to pick enough sorts to complete the work in hand, also the time saved in always having an adequate supply of leads, slugs and new rule in any desired measure. I have been thus prompted to relate something about our experience with the Monotype at *The Oklahoman*.

The newspaper of today which aspires to keep abreast of the times must of necessity consider the various and ever-increasing number of time, worry and labor-saving devices which are constantly being placed on the market. As a rule, the composing room of the average newspaper has the largest payroll of any of the many departments. It is to the composing room the business management first looks for a decrease in expenses during business depression, and the head of that department is indeed hard pressed to make any appreciable showing if his equipment does not include some of the most important of these time and money-saving devices. He is hard pressed, too, when business is booming if he has not enough type to handle large runs, frequently having to use a larger force in his ad-room than there is ample floor space for in order to keep men on distribution when ad columns are heavy. We formerly experienced all these troubles, but now they are only unpleasant recollections, for with the purchase of a Monotype, a few sets of matrices, and the adoption of the non-distribution system, big runs, with their attendant troubles, are no longer dreaded.



R. E. L. BROWN  
Foreman of the *Oklahoman*  
Oklahoma City, Okla.

It cannot be questioned that the greatest labor saver in the composing room is the Monotype.

Only a few years ago the idea of the elimination of distribution as applied to display type was regarded as more or less visionary. More recently, the thought of not distributing display faces above 18 point was, and is yet, regarded in some quarters as not only visionary, but a wasteful extravagance.

I will admit that, when we first undertook the task of putting the non-distribution system into operation on *The Oklahoman*, we were somewhat skeptical as to the feasibility of the scheme. We had our doubts as to the ability of the machine working one shift to deliver enough type to keep us stocked up on all faces during big runs. All doubts we entertained were soon dispelled, however, once we had the ad-room supplied with from one to three cases of each font of brand new type and a like number of duplicates of these cases in their stands at the machine.

A feature of the non-distribution system which we found a hard one to decide was the best storage system to adopt. The cabinet sorts system used in a great many offices did not appeal to us very strongly, because of the belief that the time taken to sort up the cases would, in a measure, offset some of the time gained. We, therefore, decided on the direct-from-the-machine-to-the-case plan, and are at present, using three 24-case stands as our storage plant. Each case therein is a full case of type, a duplicate of which is in use in the ad-room. An abundance of spacing material is kept within easy reach in the ad-room, and further than sorting up with spaces and quads, the compositors have absolutely nothing to do with either sorting up cases or providing themselves with new cases of type.

In addition to keeping 144 cases of type and a large assortment of spacing material on hand, our



Monotype operator finds time to make the necessary transfer of cases, which means that the ad-room starts every day's work with full cases of type. Working the system in this manner leads us to believe we are getting all the efficiency out of the scheme that it is possible to secure.

Comparative monthly figures, with the same month of the previous year, when we were distributing all display type, show an average gain of two inches of ad composition per hour, per man, which makes the caster a decidedly good invest-



Caster Room at *The Oklahoman*, showing their Case Storage System. Full cases replace the cases in the Ad-Room that are running short of sorts

ment and an indispensable convenience. We might say that our system of figuring composing room work does not include all ads run, such as mats, plates or pick-ups, but a one-time count on ads actually handled.

*The Oklahoman's* non-distribution scheme is yet in its infancy, as we are using only twenty-four sets of matrices and are still taking care of distribution of ads where an advertiser's special type is used, and we are also distributing brass leads, rules and slugs.

Taking into consideration the modest way in which we are working out the plan, we are gratified at the showing being made, and are confident that with the addition of a number of fonts of matrices and also the lead, rule and slug molds, the showing will be even more gratifying.

Among the members of our institution who are pleased with the product of the Monotype caster, are the compositors, stereotypers and pressmen. The compositor, because he always has a full kit of tools to work with, and as a result feels he is a better workman than under the old system; the stereotyper, because his strenuous labor is lightened through not having to re-mold forms on account of worn type, which is too low to print; and the pressman, because of the total elimination of make-ready as far as type is concerned. Speaking of make-ready on newspaper work probably demands an explanation. In addition to handling from twelve to upwards of forty pages daily on *The Oklahoman*, we also issue *The Oklahoma Farmer-Stockman*, Oklahoma's premier farm paper, which, incidentally, has a circulation of upwards of 100,000 copies. It is run on a press equipped with a semi-hard packing, and printed from stereotype plates, and necessarily calls for a great deal of make-ready. During the time we have been using the non-distribution system, we have yet to send back a form on account of low type, which was formerly a frequent occurrence.

If any further information is desired on the subject by a Monotype user, or a prospective buyer, refer him to *The Daily Oklahoman*, and we will take pleasure in endeavoring to further enlighten him.



### *Best in the Long Run*

**I**N view of the fact that type founders endeavor to make the printer believe that Monotype type will not stand the long run on press, it is our pleasure to call attention to two copies of a time table from Gibson Bros., of Washington, D. C., composed and printed direct from Monotype type, for the Washington Sunset Route.

One hundred thousand copies were printed on the first run, and 25,000 additional after changes were made in the text in several pages, and there is no sign of type wear on the last sheet from the press.

From a letter which accompanied these time tables, we quote the following: "We consider this somewhat of a success when it is talked around that Monotype will not stand more than 5000 impressions."



COLD print can be warmed to the heat of human speech—that is the art of copy writing and of type setting.



## Three New Monotype Units

ALL science rests upon the law of the conservation of energy, and the highest industrial efficiency also rests upon the conservation of energy. When the wise employer protects his employees from wasting their energy through non-productive work, or bad ventilation, or poor lighting, he is conserving energy and he inevitably gets more work and better work.

On the opposite page we reproduce a few of the many letters we have received from Monotype users endorsing enthusiastically three new units for our keyboard, which automatically increase output from ten to forty per cent. because they prevent the waste of the operator's energy.

*Consider the Automatic Repeater:* Every operator knows that it is more tiring to "quad out," to strike one key continuously with the same finger, than to divide the work among the fingers. *Why operate a machine by hand when a machine will operate the machine better?* We have applied to our keyboard a little air engine—the Automatic Repeater. When any key is held down

—a quad, a leader, a dash—and the green key at the lower left corner of the left keybank is depressed, this air engine instantly gets busy and operates the keyboard for the character depressed at the rate of 25,000 ems an hour. In short, when the operator uses the Repeater he "lets the engine do it," and produces the most matter while doing the least work—"he works while he rests."

To use the Repeater Unit there is nothing to adjust, nothing to change; it is there when the operator wants it. To quad out the last line of a paragraph, hold down the quad key with the left forefinger and depress the Repeater key with the next finger of the same hand. The Automatic Repeater is so convenient that the operator uses it automatically without thought and without effort. Consider just a few of the many kinds of work which the Repeater eats alive:

*Catalog Work*, where the blank space for cuts is often half of all the composition.

*Tabular Matter*, where em quads, leaders and dashes frequently repeat across the whole measure.

*Newspaper Straight Matter*, with its short paragraphs and dash lines between paragraphs.

*Newspaper Ad Composition*, with its quads for overhanging figures, its leaders and open spaces for cuts.

*Legal Printing:* Q and A work for example.

*The Automatic Scale Unit* saves a keystroke on every line the operator sets. More than that, it saves the time of waiting for the justifying scale

to revolve and come to rest after the scale key has been depressed. With the new Automatic Scale Unit on the keyboard, as soon as enough characters have been struck to make it possible to justify the line, the Justifying Scale automatically starts to revolve and each character struck thereafter revolves the scale the proper amount.

*The Electric Light Unit* protects the operator from eyestrain, and eyestrain is one of the chief sources of fatigue. If you have any doubts on this point, remember the time you broke your glasses and tried to

work without them. Bad lighting is the cause of most eyestrain, and this new unit completely solves the problem of proper illumination for the keyboard operator.

The scale light flashes to signal the operator to end the line, and the operator reads the justifying scale figures thus illuminated through a magnifying glass which is part of the Electric Light Unit. Thus, the operator, without moving forward in his seat, reads the justifying figures as easily as the figures on a wall calendar. The Electric Light Unit in connection with the Automatic Scale Unit make justification on the Monotype the acme of simplicity; *one glance, two keystrokes—that's all.*

Although no manufacturer has made more improvements than we have to raise quality and lower cost, every improvement we make helps every Monotype user, because these new units can be applied to all Monotype keyboards: "Only one model—that always the latest."

*Only one Model  
That always the Latest  
The Monotype is built  
on the Unit System  
like elastic bookcases and filing  
cabinets  
and Monotype users  
instead of charging off  
a large amount each year  
for depreciation  
apply our improved units  
keep their equipment up-to-date  
and  
ELIMINATE DEPRECIATION*



# Ask Monotype Users—They Know

*The New York World*: "We find that the quadding-out attachment enables the operator to fill out a blank line in about one-third the time required on the old keyboard. Hand quadding-out has been completely eliminated, nor is it any longer necessary to break the galley into spools of different measures to avoid this, which as a rule took about as much time as hand quadding. Also we find the quads cast for cut allowances are available to put back into the case, thereby saving special casting. The self-revolving scale proves a great time saver. Our men speak in high terms of the magnifying glass placed in front of the scale; the operator never has to look twice to ascertain his correct allowance for justification. In short, the new attachments are highly commended by our operators."—DON C. SEITZ.

*New York Globe*: "The Repeater Unit is a marvel, quadding and leading out are done automatically. The importance of this in leading out to price figures, handling break lines and allowing for cuts, is too apparent to need explanation. The Electric Light and Automatic Scale Unit reduces eye strain not only by perfectly lighting the copy and the Justifying Scale, but also by magnifying the figures on the scale to such an extent that a printer must be nearly blind not to be able to read plainly at a comfortable distance. I cannot speak too emphatically of the importance of this improvement. Eye strain, due to poor lighting, difficulty in reading figures, letters or matrices in any composing room, is one of the most serious factors in retarding output, and handicapping the operator. I think that this new unit has solved this serious problem, and I consider it as near perfection as is possible in a mechanical device."—JAMES TOLLE.

*Hill Publishing Co., New York*: "Referring to your inquiry about the advantages of the new units placed on our keyboard, I would say that in the installation of these units our output has increased from 10 to 15 per cent. on straight advertising matter, and about 20 per cent. on short paragraph and tabular matter. The magnifying lighting device is a wonderful help to the operator in reading the scale, and when you consider that the simple touch of a repeater key will quad out at the rate of 25,000 ems per hour, no printer now using the Monotype should overlook the great possibilities as a time saver."—T. S. WALLING.

*Poor's Manual Company, New York*: "Since using your Repeater Unit and Automatic Scale Attachment on our Monotype keyboard, we find that our output has increased at least 25%, which means that the increased output will pay for the exchange of our boards in about three months. Our operators think that the best thing you ever did is the Electric Light Unit, as it guards against eye strain, and is a real service to both employer and employee."—WM. TRUMAN.

*Metropolitan Life Insurance Company, New York*: "We are pleased to advise you that the new keyboards recently installed in our composing room are delivering the goods; they do more than you claim for them."—J. S. MASTERMAN.

*Wright & Potter Printing Company, Boston*: "By your constant efforts to improve your machines, history repeats itself in the valuable additions to the keyboard of the repeater unit, magnifying glass, and automatic scale. Making the operator's task so much lighter adds greatly to the output—the sequence being obvious. We shall equip the balance of our fifteen keyboards with these most valuable improvements."—J. G. GOSSELIN.

*Monotype Composition Company, Boston*: "I am very glad to write you the results I am getting from my keyboards since the improvements. My records show an increase in product averaging 12½ per cent. although, of course, this runs much higher on job work, which contains a good deal of open matter. Even more important than the above to me is the fact that these improvements have relieved the eye strain and mechanical cares of my operators, resulting in a marked improvement in the quality of their product. I consider this one of the best of the many good improvements the Monotype Company has brought out, and I find my operators just as enthusiastic over it as I am, which, of course, helps to make it a big financial success."—J. KIERNAN.

*Wm. F. Fell Co., Philadelphia*: "We have had in operation for the last three months a D keyboard equipped with the automatic repeater unit and the automatic scale. Our reports show a substantial increase in the average output of this board over that of our keyboards without these improvements, and so far we have been very much pleased, not only with the output, but with the quality of the work."—WM. F. FELL.

*A. H. Sickler Company, Philadelphia*: "We find that the 'Three New Monotype Units,' which we had installed on our keyboard about six months ago is a great convenience and a time-saver. Our operator runs up sort ribbons with the Automatic Repeater in about one-quarter of the time in which it could be done the old way."—E. W. ALTER.

*The New Era Printing Company, Lancaster*: "On June 18, 1915, we ordered one Style DD keyboard, with Automatic Repeater Unit, Electric Light Unit, and Automatic Justifying Scale Unit, which we had in operation on the 21st of the month. After using this improved keyboard for two weeks we were so well pleased with the results, that on July 2nd we ordered the change of three old-style keyboards to the complete improved style, and on July 7th these were also in operation and have been going day and night since. This improvement admits of greatly increased output and relieves the strain on the operators at the same time."—A. H. HERSHEY.

*The C. W. Knowles Company, Cincinnati*: "We have increased our keyboard output both on tabular and straight matter over 20% since using your Repeater Unit, Automatic Scale Attachment and 90 Em Scale on our machines. Especially are the Electric Light and Repeater Units proving a great help to our operators, as the first eliminates eye strain, and the second works while they rest. The 90 Em Scale, on tariff composition, is worth the price of a whole machine."—C. W. KNOWLES.

*Edward Keogh Printing Company, Chicago*: "After a visit to your office and seeing the keyboard with improvements in operation, it did not take me long to place an order for the exchange of my three keyboards. The Repeater Unit is particularly of great value in our office and the output of our keyboards has been greatly increased. Can't understand how anyone, doing railroad work, can get along without your latest keyboard; in fact, I can see its advantages on all classes of work. Best of all, your offer, for exchanging keyboards for those with the improvements, is so liberal that the improvements pay for themselves in a very short time."—GEO. H. BINNEY.

*The Heywood Manufacturing Co., Minneapolis*: "We placed an order for equipping our 'DD' board with Repeater Unit, Electric Light Unit and Automatic Justifying Scale, and after trying it for one week, we ordered our 'D' board equipped with the above improvements, including the 90 Em Scale. It certainly increases the output, and our operators say that they do not want to work on the old style boards again."—FRANK HEYWOOD.

*Saults & Pollard, Ltd., Winnipeg, Canada*: "The addition to our keyboards, some months ago, of the Repeater Unit, the Electric Light Unit and the Automatic Justifying Scale has certainly added to the efficiency of our Monotype equipment. The Repeater Unit is a regular machine gun destroyer of quads and leader lines, increasing the capacity enormously. The Electric Light Unit and the Automatic Revolving Justifying Scale not only add to the output, but are a decided comfort to the operators. Altogether, these Units have proven both satisfactory and profitable, and we have no hesitation in recommending their addition to a plant."—G. H. SAULTS.

*The National Flag Company, Cincinnati*: "Your Automatic Repeater, Scale and Electric Light units are great improvements worthy of note. We find quite a saving in time, in fact as much as 50% on some work, and less fatigue for the operators. The Electric Light Unit instilled the idea in our foreman's head of instructing a deaf mute on the keyboard, with the result he has become quite efficient and will make one of the best operators we have. We cannot speak too highly of the quality and quantity of the work the Monotype with the help of these units turns out."—CHRIS. F. LOCKE.

*Southern Press, Ltd., Toronto, Canada*: "The Repeater Unit recently installed on our keyboards has been a source of increased value in our production and of great assistance to the operators. In blanking out lines and setting leaders it has special advantages and we believe it is one of the most valuable efficiency adjuncts you have introduced."—ALEX. MUNRO.

*Edwards & Broughton Printing Company, Raleigh*: "The automatic repeater is a saver of both time and labor and the automatic indication of the correct justification of the line fills a long-felt need. Combined with these the electric light and magnifying glass make it possible for the operator to greatly increase the output and lessen the number of lines of irregular length caused by incorrect reading of the scale. Taken as a whole, the new keyboard is a wonderful improvement over the old."—CHAS. LEE SMITH.

*The Cincinnati Typesetting Company, Cincinnati*: "The Automatic Repeater, Automatic Scale and the Electric Light Units are all time savers, consequently profit producers; to say nothing about their very great value in conserving the operator's energy."—B. H. BAARLAER.

*L. Middleditch Company, New York*: "We have now had Style D keyboards with Repeater Units in use for several months, and we are very glad that you induced us to make the change. The new keyboards are large time-savers, especially on tariff work, and are a great improvement in many ways."—R. H. MIDDLEDITCH.

*John P. Smith Printing Co., Rochester*: "We are very much pleased with the new keyboard units for they make for efficiency and make easier the work of the operators. This is especially true of the illuminated justification scale; the figures on the scale being magnified, are very easily read."—JOHN P. SMITH.

*The Springfield Publishing Co., Springfield, Ohio*: "Your recent keyboard improvements, the Automatic Scale, Electric Light and Automatic Repeater Units, have proved very valuable. They have greatly increased production on all our work, particularly on our tariff and similar matter, and at the same time have made the work of the operator easier. We feel they mark another distinct step in the progress of 'The versatile machine.'"—J. A. LINN.

*The Caslon Press, Toledo*: "The new units have effected a great increase in production, with decreased effort. We consider them a valuable addition to our Monotype equipment, and they are another instance of your unique policy of sharing your improvements with your customers and the advantage of 'one model, that always the latest.'"—C. C. HADE.



## The Monotype Graphic Arts Exhibit at the Printing Show

THE Annual Printing and Allied Trades Show, at Chicago, Ill., during the week of June 21 to 26 inclusive, was held at the Coliseum on Wabash Avenue. This building is particularly adapted for such an affair, being easily accessible, and affords wide aisles, excellent booths, good lighting facilities and many other conveniences for the comfort and entertainment of large gatherings.

Though there was a generous showing of light machinery, such as folders, automatic job presses, etc., the show was given over almost exclusively to an impressive display of the product of the various makes of printing machinery.

The wisdom of separating the mechanical operations of the making of printing from the selling of the finished product was clearly demonstrated. As the visitors to a convention, such as the Printing Show, are generally made up of practical printers, supply men, advertising men and buyers of printing, it is unquestionably the better plan to show only practical examples of the product of a machine, rather than to have the interesting mechanical influence of the operation of the machine distract the prospect's attention from the very thing with which you wish to impress him—the quality of the finished work. Consequently, the Monotype Exhibit was arranged with the object in view of advertising the Monotype, as well as its users, through a representative showing of specimens of its good work.

The Monotype Graphic Arts exhibit consisted of an interesting and refreshing showing of many beautiful and practical examples of work done under everyday commercial conditions by Monotype printers of the United States and Canada, and attracted unusual attention from printers and buyers of printing in attendance at the show.

The exhibit broadly covered the whole field of printing, from circulars to de luxe catalogs and books. The specimens shown were carefully labeled, giving the printer's name, and classified so as to assist visitors to find just the class of work in which they were particularly interested. Perhaps one of the most attractive features was the showing of Monotyped automobile catalogs, tastefully arranged on one of the display fixtures.

Many beautiful specimens of book work were shown, among them a set of handsomely bound

books, inclosed in a specially built leather lined case, labeled, "Publications of the Government of Canada, by the Printing Bureau at Ottawa, done by the Monotype." This set of books was prominently displayed and shared the attention of the



*In this view of the Monotype Booth at the Printing Show will be seen, on the desk, the form demonstrating "Copyfitting" and the box of Monotyped books from the Printing Bureau, at Ottawa, Canada*

visitors with a type form of a catalog page showing how the new system of "Copyfitting" makes the type fit the space.

This type form, size  $7\frac{1}{2} \times 10$  inches, contained nine irregularly shaped electros mounted upon Monotype quads, the type in various point sizes, following closely the outlines of the cuts, and was accompanied by the copy and charts showing how to "Make the Copy and the Cuts Fit the Space." Every type, lead, rule and quad in the



form was made on the Monotype, the whole being inclosed in 12 point tie-up electrotype bearers or guards, also cast on the Monotype. This new tie-up slug contains a slot for the string, the page never being untied after the string is placed around it.

In MONOTYPE for November-December, 1914, and for May-June, 1915, articles were published explaining this system, which should prove interesting to printers and advertising men.

This system was the subject of a great deal of discussion among the visiting printers and adver-

Auditorium Hotel, with its Graphic Arts Exhibit at the Auditorium Annex, the exhibit of specimens of printing and lithographing being one of the finest ever gotten together, and it attracted a great deal of attention. The meeting was generally conceded to be the most successful ever held.



### Specify Monotype Composition

DISCRIMINATING buyers of printing specify Monotype composition because they know that this means that they can express their selling message in brand-new type without typographic limitations—"The type is the vital point in all printing; it is both the record and the needle of the mechanism that is to speak your message to the man you are trying to reach."

Illustrative of the advantage of specifying Monotype composition is *Amoptico*, the house organ of the American Optical Company of Southbridge, Mass., which is just about our ideal of what a house organ ought to be, always assuming that the fundamental object of a house organ is to sell a manufacturer's product.

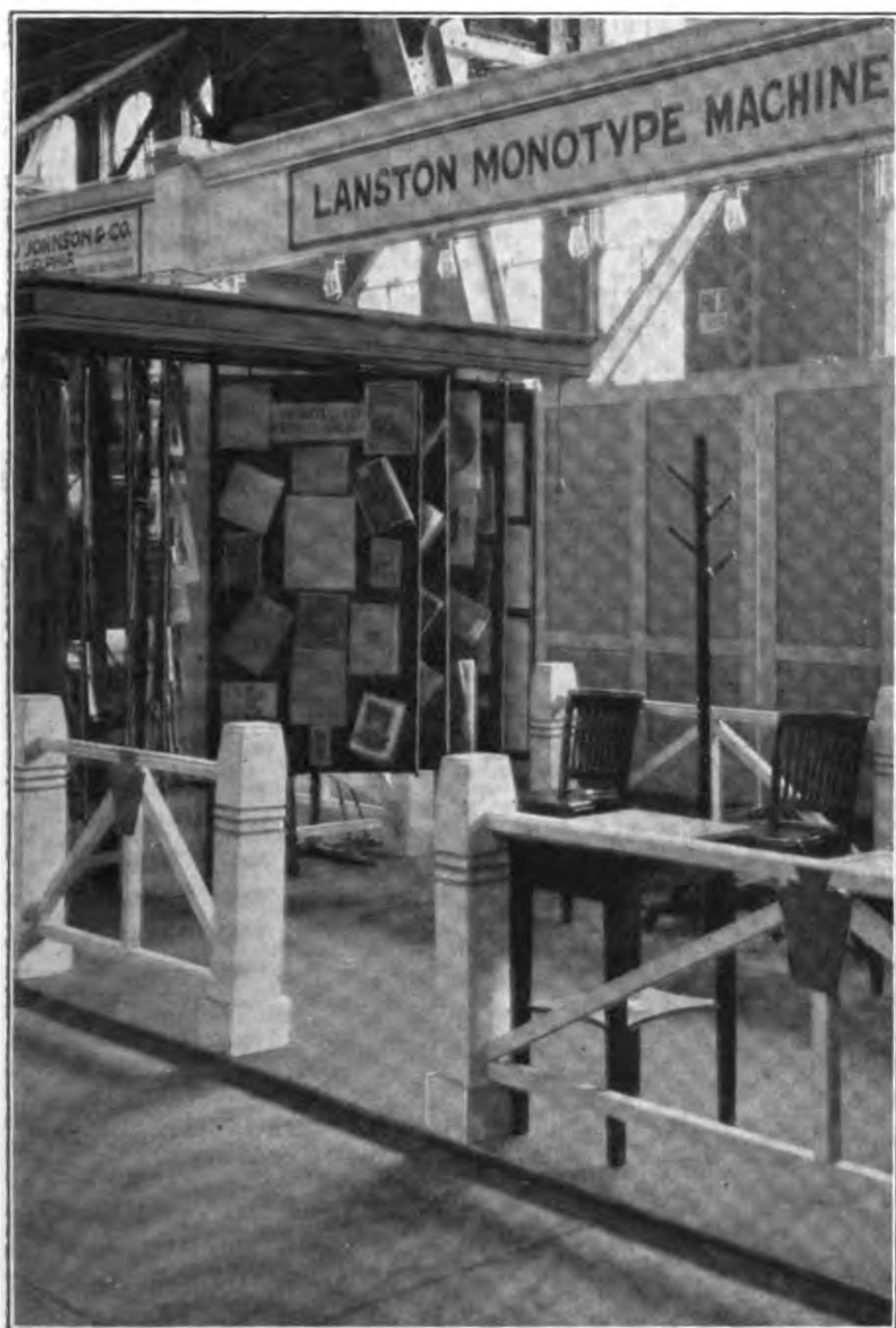
*Amoptico* is well edited, well illustrated, and well printed without the fatal mistake of over-ornamentation and "expensiveness" which injures the selling value of some house organs, for it inevitably suggests to the possible buyer of goods that money that ought to go into the goods he buys is going into fancy printing.

The following from a letter we recently received from Mr. O. B. Carson, Advertising Manager of the American Optical Company, will interest all buyers of printing:

"It may be of some interest to you that while in our own printing plant we have no Monotype equipment, still on our regular monthly publication which we do not print here we specify Monotype composition, because—in our own experience—everything considered, this is the most efficient system of setting type that can be used commercially to get the kind of printing results that every discriminating buyer of printing has a right to expect, and does expect.

"Our publication has been set on the Monotype for the past four years, and we can truthfully say that we have been able to drop entirely the letters "BL" from our proof reader's vocabulary.

"When the volume of work in our own print shop reaches the point where we feel justified in equipping with composing machinery, we will give first consideration to the Monotype. There is no question about that."



This section of the Monotype Booth at the Printing Show was devoted to the Graphic Arts Display. On the display fixture can be seen a few of the handsome Monotyped Automobile Catalogs

tising men, and the Monotype representatives were kept busy explaining the method and its simplicity of operation, as well as describing the new Monotype Units, such as the lead, rule and tie-up slug molds, and the Electric Light and Automatic Justifying and Repeater Units for the keyboard.

In conjunction with the Printing Show, the Eleventh Annual Convention of the Associated Advertising Clubs of the World was held at the



## Union Printers' Eighth Annual Baseball Tournament

THE Eighth Annual Tournament of the Union Printers' National Baseball League will be held in Philadelphia, August 22nd to 28th, inclusive. A large attendance is assured for, with each successive year, the interest has materially increased in the one Baseball League in which every player on every team is a star.



THE MONOTYPE CUP

This silver cup (16½ inches high) will be presented to the Winner of the Tournament

It has been well said by the Athletic Association of Philadelphia Typographical Union No. 2, that no other city of our country is better equipped than Philadelphia for the entertainment of visitors, and No. 2 assures those who contemplate coming to the Tournament, that nothing has been left undone to contribute to the comfort and convenience of all who may attend.

No. 2 further promises to maintain and increase Philadelphia's long established reputation for

open-hearted hospitality, and it is confidently expected that a new mark of good fellowship will be established here by the Union Printers of North America.

The following is a list of the teams that will battle in Philadelphia for the championship, the possession of the Garry Herrmann trophy for one year, and the permanent ownership of the Monotype Cup. With double headers every day for a week, certainly no real baseball fan will be found outside of Philadelphia during the Tournament.

Boston	New York
Cincinnati	Philadelphia
Chicago	Pittsburgh
Cleveland	St. Louis
Detroit	St. Paul
Indianapolis	Washington, D. C.

The Monotype Company extends to all visitors a hearty invitation to inspect our Factory and our School, which has well been called "The Printers' Opportunity."

At the suggestion of President Young of No. 2, we have gladly availed ourselves of the opportunity to contribute the cup here illustrated, which will become the permanent property of the club winning the Eighth Annual Tournament of the Union Printers' National Baseball League.

PLAY BALL!



## The Monotype Baseball Team



FOLLOWING the example set by other large industrial concerns, the younger members of the Monotype force have organized the Monotype Junior baseball team, shown herewith. The team is thoroughly equipped, and the players look forward to a very successful season.