

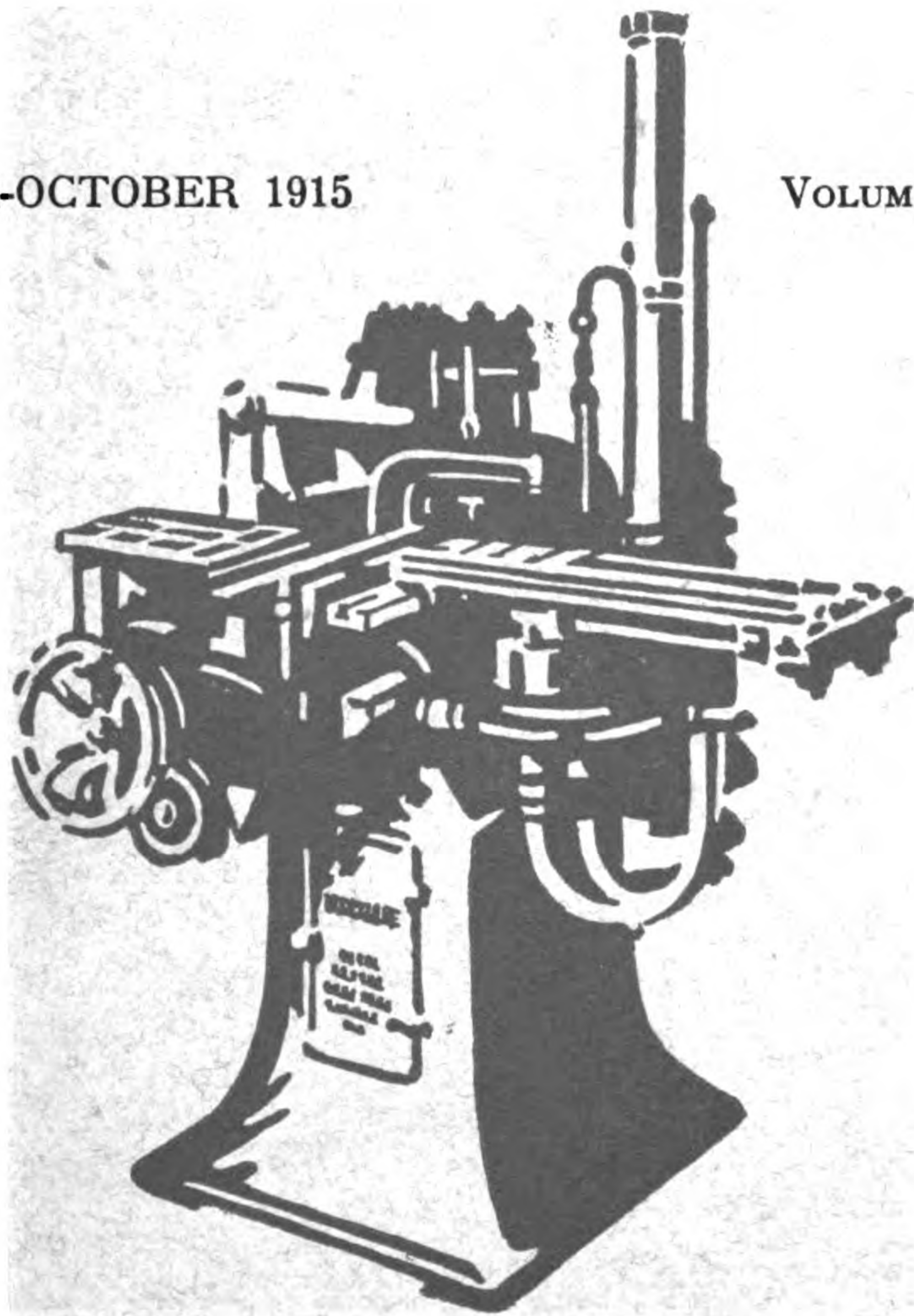
MAR 18 1916

MONOTYPE

A JOURNAL *of* COMPOSING
ROOM EFFICIENCY PUB-
LISHED BY THE LANSTON
MONOTYPE MACHINE CO

SEPTEMBER-OCTOBER 1915

VOLUME III • NUMBER 3



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

SERVICE & QUALITY

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

The Monotype



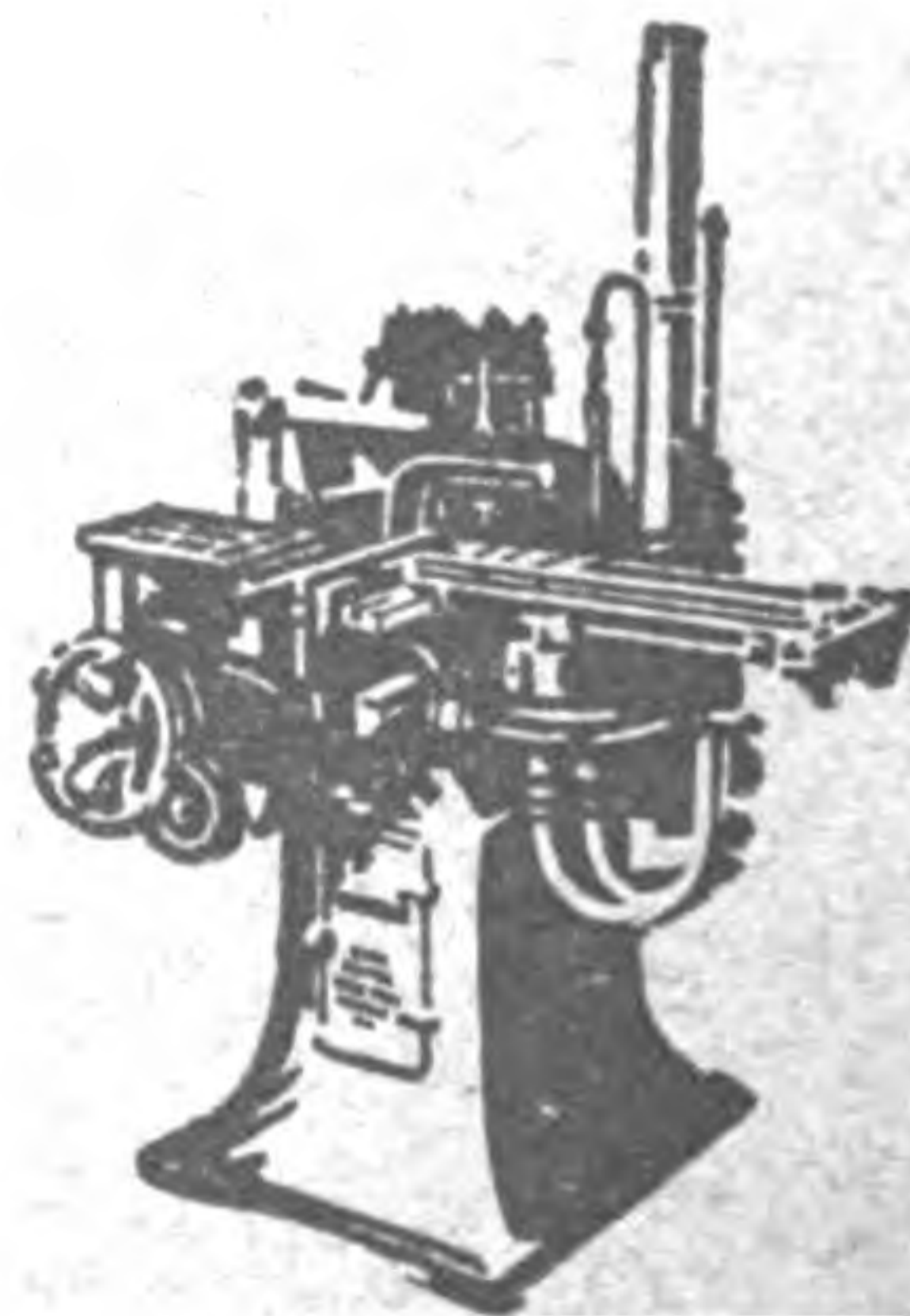
SERVICE is giving the customer what he wants when he wants it—if you talk him into taking what he doesn't want you are wasting your time and his goodwill. The talk that gets Repeat Orders is the continuous conversation of the good job that speaks for itself.

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.



The Machine
that took the Limitations out
of Machine Composition

LANSTON
MONOTYPE
MACHINE
COMPANY
PHILADELPHIA



The Machine that
put Quality into Machine Composition

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THE MONOTYPE IN A TRADE PLANT

By J. H. WALDEN, President

Walden Typesetting Company, Chicago, Illinois.

A Paper read before the Twenty-ninth Annual Meeting of the United Typothetae and Franklin Clubs of America, held at Los Angeles, California, September 21st to 24th, 1915

I THINK I had the distinction of starting the first Monotype trade composition plant. In June, 1906, I started in Kansas City with two machines, operating a few hours a day, or whenever a trial job could be coaxed from a printer. I soon moved to Chicago, where I have succeeded in building up a plant of twelve machines which is operated both day and night the year round.

Now, the turning point in my career was when I got it clearly in my head that the quicker I got out of the trade composition business the more rapid would be my success. Today I do not pretend to operate a trade composition plant, but I do claim to operate an efficient and highly profitable Trade Composing Room.

I want to make this distinction as clear as possible, as I am one of the pioneers in the trade composing room business, and there is just as much difference between being in the trade composing room business and being in the trade composition business as there is between success and failure.

The man who runs a trade composition plant produces matter more or less correct on the galley, and he usually sells this product to the cut-price printer whose chief aim in life seems to be to find some method of under-selling his brother printer who owns composing machines.

My experience shows that in the trade composition business low price is the all-important point, and that is the reason why the trade composition plant is always getting new customers, and by the same token the

printers are always having to find new trade composition plants. Apparently both the buyers and sellers of composition on the galley are short-lived.

I believe that the trade composition plant has no permanent place in the printing industry, as the only excuse for its existence is the desire to get the other fellow to hold the bag.

For example, the printer whose work requires composing machines tries to find somebody to start a trade composition plant to assume this investment for him. Too often in his search he is aided and abetted by the composing machine salesman. At any rate, an operator is found who wants to "go into business for himself" and "be his own boss" and this poor fellow starts in a business that begins nowhere and ends nowhere; that is, selling incomplete composition on the galley at so much per thousand ems.

On the other hand, the trade composing room has quite as legitimate and as necessary a place in the printing industry as the trade electrotype plant or the plants that supply the printer with cuts, because very few printing offices are large enough to have their own electrotype foundry or their own engraving department.

There is no business on the face of the earth that has more detail than a printing office composing room, or where the difference between good management and bad management shows more quickly in the bank account.

My business in running a trade composing room is to relieve my customers of their composing room problems. Unlike a trade composition plant I do not sell them "raw material" so that they have two chances of losing money on a job: First, through defects in this raw material and, second, through slipshod methods in completing this raw material. I sell them complete pages, ready for lock-up either for press or for foundry.

Thus the trade composing room benefits the printer in two ways: First, because this highly specialized business employing experts on one line of work can obviously produce work much cheaper and better than can the printer whose composing room is only a side issue; second, because the trade composing room with a cost system—and I claim to have a real cost system—can quote a definite price per page for matter made-up ready for the chase. In short, the printer who does business with the trade composing room not only gets his made-up pages for less than it would cost him to produce them himself but also insures himself from loss on a job, as he knows before he takes the job exactly what the composition will cost, and you cost experts always claim that the hardest kind of estimating is on the cost of composition.

In the composing room, labor is the all-important item in cost, for practically no material goes into the product you sell—as the metal is returned

for credit after the job is printed. This is just another way of saying that the selection and training of the employees of a trade composing room are the factors that make or break that business.

It is necessary to have the highest skilled operators on the machines, for, unfortunately, the copy furnished is generally of poor quality and badly prepared, and, of course, we are expected to turn out the highest grade of work from such copy.

The handling of the matter after it leaves the machines is every bit as important as the hitting of the keys of the composing machine.

I remember reading somewhere recently that twenty-five years ago Mr. De Vinne said that the composing machines then invented did only the rough work of composition—that is, they furnished the raw material for the hand compositor, and that he questioned very much whether any machine would ever be invented that would do much more.

Right here, I think, is the secret of the success of the trade composing room, for I have been amazed at the economies that can be effected by systematizing the work that must be done to every piece of composition after it leaves the machine. Now, obviously, it is possible to obtain these economies only in an extensive plant where specialists are employed and where everything is systematized.

For example, in my plant, as the galleys for a job are completed they are collected in a self-indexed galley-bank on wheels, and this is moved up to the frame of the compositor who is to do the make-up. As the pages are made-up they are put back in this portable galley bank ready for delivery.

I told you that my success began when I got the idea of getting out of the trade composition business and into the trade composing room business. I was forced to study the problem of what happens to the product of a composing machine after it leaves the machine, because in the days when I first entered the trade composition business there was a very strong prejudice on the part of compositors, and their employers, too, against movable type. In those days the Monotype did not cast low quads and spaces, and many a time the man who furnished the machine composition was blamed for work-ups on press that were due to bad justification in hand corrected lines.

To retain my customers, I had to overcome this prejudice against movable type, and at one time it seemed to me that a very large part of my time and energy was given to teaching compositors how to be compositors. At any rate, there was beaten in on me the possibilities of economy in the composing room between the time when the matter came in on the galley from a trade plant, until it went out in chases to the press room.

And so I finally got it through my head that my mission in life was not to systematize the other

fellow's composing room but to start a composing room of my own and systematize it.

I have had to study the composing machine problem because my future success depended upon it, and all the study that I have been able to make teaches me that for the man who intends to run a trade composing room the Monotype is the ideal machine.

In the first place, the printer who buys completed pages is enough of a business man to realize the value of quality in his work, and the printers with whom I do business recognize that the only way to secure the printing surfaces that they demand is to use individual type.

The flexibility of the Monotype is a tremendous advantage to me in building up my business. If a good customer wants a special boldface in order to satisfy a client of his, I let him have it, because the matrices for that boldface—caps, lower case, figures and points—cost me but \$20.00. I combine these in the matrix case with the Roman I already have, and all three parties to the transaction are satisfied. My customer's client gets a job with the typographic distinction he wants; my customer has turned out a good job for which he gets a good price; then, too, I am pleased, because I have satisfied my customer on that job and made it sure that his work will keep coming back to me. In short, instead of spending \$20.00 in talk, I spend it in matrices that will help me sell more work.

The ease with which the Monotype handles intricate and complicated matter, and the fact that matter containing boldface and Roman can be set almost as fast as straight Roman, are of course, helps in selling my product.

But, of course, the greatest advantage of the Monotype to me in running a trade composing room, is the fact that the product is individual type. When a galley of matter leaves my caster room it is gone for good, and the product of the caster room is no more affected by what happens to that galley thereafter than if I were selling uncorrected matter on the galley. All corrections and alterations are made by hand at the case, using type made on the Monotype. When my caster room is not busy on composition, the machines make this type for the cases, so that I come very near to getting 100 per cent. efficiency from the casters.

And I come within hailing distance of getting that efficiency from my hand men, because they never have to wait for corrections from the machine; they do not have to hunt for material or distribute anything.

For the man who sells pages corrected and in final shape ready for the chases, the cost of handling the matter after it leaves the composing machine is the all-important question. And it is for that reason, more than any other, that I have built my Trade Composing Room around the Monotype.

There is one feature of the Monotype that is particularly advantageous to the trade composing room, and equally advantageous to all printers, and that is what the Monotype Company call their unit system of construction. They make every improvement so that it can be applied to existing machines—that is, instead of having to discard a complete machine and replace it with a new machine—to get the advantage of the experience of the manufacturer of machinery, I have only to discard the old unit, and apply in its place the improved unit. In this way I keep my plant right up to the minute, and I know that any improved unit brought out will help me increase the efficiency of my operators; for example, I believe I was one of the first Monotype users to equip all my keyboards with the Automatic Repeater, the Automatic Scale and the Electric Light Units.

The advantage of thus keeping machines up-to-the-minute can be appreciated when I tell you that we recently completed a book of 278 pages on which the Automatic Repeater showed a net gain of 75 per cent. in keyboard production.

Another great advantage that appeals to me in this unit system of construction is that I have only one model machine, so that our two original machines are interchangeable with the last two machines bought within the year; that is, on any one of our machines we can do exactly the same work and get the same product both in quality and quantity.

We use the Continuous Lead and Rule Molds, making all leads and rules on the Monotype. I never fully appreciated what non-distribution meant until I had the pleasure of dumping pages of tabular work without taking out a rule. Usually the printer gets it going and coming, but to have a new unit like this come out at the time when the prices of brass rule were going sky high was very fortunate.

In conclusion, I will emphasize this fact: that the trade composing room has a real place in the printing industry. It performs a real service and helps to steady printers' prices instead of demoralize them.



A BIG OUTPUT OF 2 POINT, SINGLE COLUMN LEADS

INTERESTING figures on the output of single column leads have been received from the *New York Times*. During a recent seven hour run one of their Monotype casters, equipped with a single column lead mold, turned out 36,450 leads, or enough to lead out forty-five, twenty-two and one-half inch columns of 13 pica news matter. This means an average output of about eighty-seven 2 point leads per minute.

THE NEW HOME OF WM. F. FELL CO., PRINTERS

By W. ARTHUR COLE, Director of Service

OFFICES
WM. F. FELL CO. PRINTERS



The DEVICE printed hereon means
Right Method Right Knowledge Right Conduct
symbolizing FELL SERVICE and guaranteeing
honest fulfillment of printing specifications
It assures absolute satisfaction to the buyer

"THE WAY IN"

On the ground glass of the main entrance door appears the Fell mark, and an epitome of the Fell idea of service.

the Gilbert Building, 1315-1329 Cherry Street, near the corner of North 13th Street.

In these new quarters there is almost every possible convenience to expedite and economize the production of high-quality printed matter, the very latest developments in layout, general equipment and in special tools of production having been incorporated.

The new plant is laid out on one floor, containing 18,000 square feet, in a modern, concrete, fireproof building built in such manner as to practically eliminate vibration. There is light on all four sides, about eighty per cent. of the wall area being windows.

The offices are simple and dignified. The business office is equipped with steel desks and other furniture, finished in olive green enamel, while the furniture in the president's office and in the consultation room and library is finished in oak. All partitions are oak, finished in Scotch gray, affording pleasant relief to the olive green furniture.

The workshops are carefully laid out to reduce motions of production to a minimum, there being many new time-saving devices, and much of the new steel furniture in the offices and in the work-

shops was especially designed and built for the particular requirements of the Wm. F. Fell Co. Each piece of machinery is equipped with an individual motor, the smaller machines, such as wire stitchers, being of the omnibus type, so that they may be easily shifted to any part of the floor. Full automatic controlling apparatus governs all electrically-driven machinery—the pressman or operator having the use of but two buttons to think about. All-steel work tables, flat stock tables, bindery tables, drying racks, waste paper bins for cutting machines, metal containers, special make-ready tables, etc., are of the omnibus type, and may be moved from place to place, thus greatly reducing the handling of paper stock and avoiding spoilage. The compositors' stands, correcting and make-up cabinets and "stones" (steel top) all have

"MODERN business methods demand modern homes for business institutions." With this thought in mind the Wm. F. Fell Co., of Philadelphia, having always been quick to adopt modern business methods, started out about a year ago to prepare a home that also should be thoroughly modern in every respect.

The outcome was that on June 28 the Company closed its Sansom Street building—where it had been for thirty-seven years—and opened its new offices and workshops in

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The above halftone shows a general view of the offices, which are generously spaced and very attractively and efficiently furnished. The woodwork is oak given a Scotch gray finish and the steel furniture is enameled olive green. The effect is one of great dignity without undue severity.

especially designed features, the make-up and correcting tables and proof-readers' desks incorporating many modifications and improvements created for the particular use of the Wm. F. Fell Co., and never before tried.



The above halftone shows the private office of Mr. Wm. F. Fell, President of the Fell Company. Partitioned off from the main office, and adjoining the Consultation Room, Mr. Fell is here enabled to keep in close touch with every department of the business.

The press room, in addition to the latest style make-ready, overlay-cutting and stock tables, is equipped with special cabinets in the job room, tympan paper holders, special roller racks and the very latest electrically-lighted register table. Each unit of two presses has an all-metal spotting-up table with swing seats attached.

The press room is the one-type style, one make of cylinder presses being used exclusively. The larger presses have self-feeding machines attached.

Among the auxiliary tools that are used to increase efficient production are a saw-trimmer and type-high planer and a complete equipment of two makes of patent blocks.

All engravings are stored in quick index, horizontal steel files, thus protecting them against loss or possible injury from any cause.

Each male employee is allotted a steel locker, while the women have an adequate dressing room and facilities for rest and the preparation of hot luncheons.

In the front of the building there are two fast passenger elevators and in the rear there are two 5,000-pound freight elevators. Adequate fire-fighting apparatus of the latest approved types is generously distributed throughout the building and power may be had day or night.

Surrounded by the other up-to-the-minute tools, equipment and furnishings, briefly described in the foregoing, the Monotype occupies the place of honor.

In a glass-and-wood partitioned room occupying 504 square feet in the front of the building there is concentrated the *heart* of the Monotype composing-room system—six casting machines, a double cylinder air-compressor unit and an

automatic melting pot which is gas-heated and self-pouring with a water-cooled mold attachment.

There is also a steel Monotype work and storage bench which provides "a place for everything."

In this room is the first machine purchased by the Wm. F. Fell Co.—fifteen years ago—and, because of the policy of the Monotype Company to market only improvements that may be added to machines already sold and in use, this machine is every bit as efficient as the very latest machine sold by the Monotype Company.

Just outside the caster room alongside six full-sash windows, 169 square feet of floor space is devoted to five D keyboards which incorporate all the improved units. Each operator has an especially designed cabinet in which are stored set-pools, paper rolls and keybanks. These cabinets have a desk top and two copy drawers as well.

On both sides of an exit passageway near the caster room are placed the new style Monotype type storage cabinets, which are wonderful space economizers.

The commission to plan the layout, to move and to install the entire Monotype equipment, was delegated to the Lanston Monotype Machine Company, and the whole proposition was handled so intelligently and so quickly that the machines were stopped but one day. So well was the layout designed that up to date not one feature has been found to annoy the operators in the least.

In reviewing the growth of the business of the Company, Mr. Wm. F. Fell, founder and present president, has made the following statement: "Such strides as we have made would have been well-nigh impossible without the aid of the Lanston Monotype composing machine. It has made it possible for us—with intelligent handling—



The above halftone shows a corner in the Consultation Room and Library. The Consultation Room is a service feature which the live printers of the country are introducing as a convenience to their customers and as a sales aid to themselves. Once considered by printers a luxury, now a necessary adjunct.

to do large work quickly and well, thereby meeting the demands of the average buyer of printed matter today."

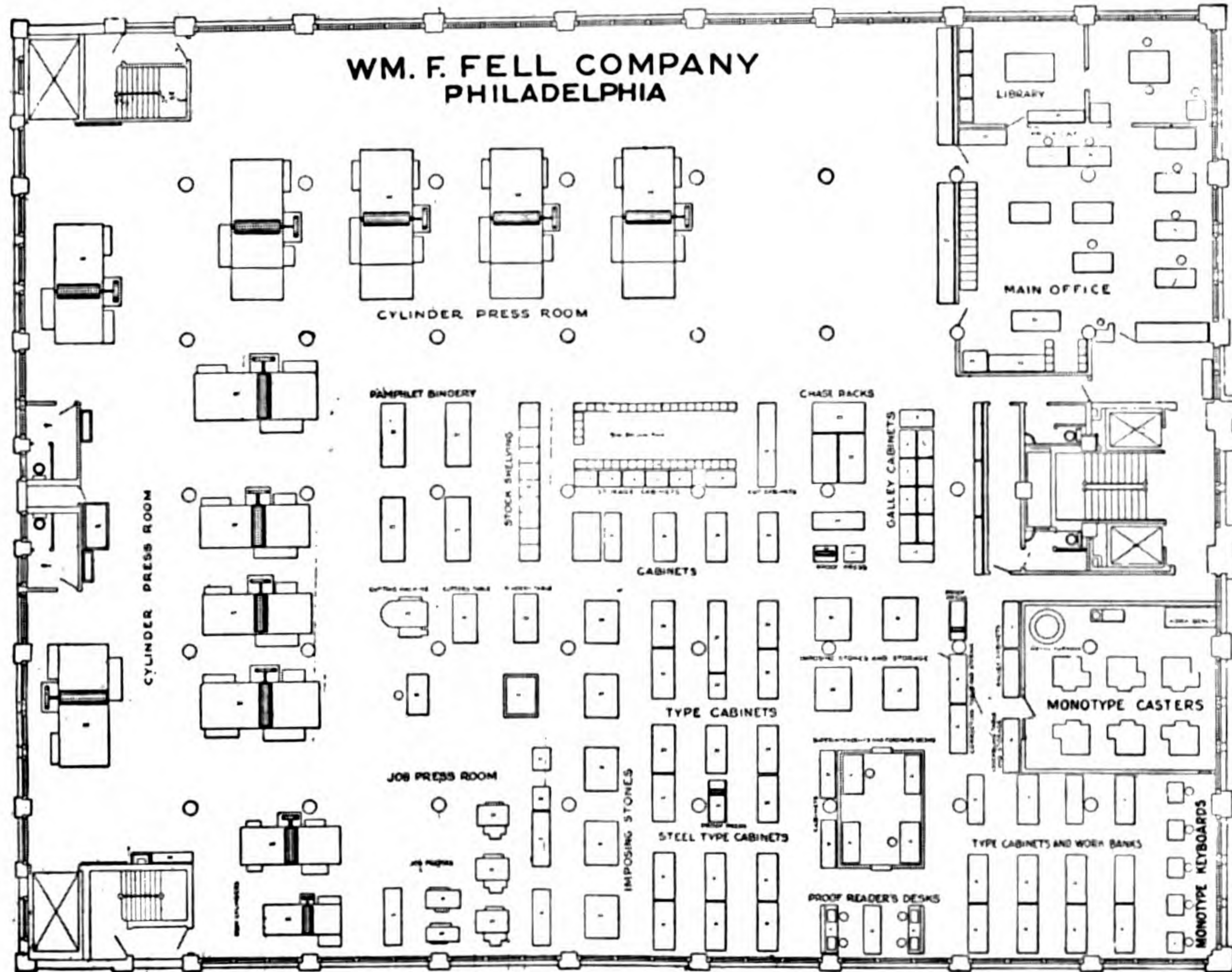
As to the matter of intelligent handling of the Monotype, the director of the mechanical department of the Fell Company has this to say: "When we first installed the Monotype, we tried to free our minds from prejudice and to accept every claim made for the performance of the machine as fact. We soon found—even before the

THE MONOTYPE AT THE CARLISLE INDIAN SCHOOL

THE Carlisle Indian School, at Carlisle, Pa., has recently been included in the long list of Government institutions where Monotypes are used, and where quality of output and a practical application of the correct principles of good composition are basic and are consistently applied. *The Carlisle Arrow* and *The Red Man*, two publications issued by the students at the school, will, hereafter be exclusively Monotype set. From a recent issue of *The Arrow* we quote the following:

"A Standard Monotype composing machine has just been installed in the school's printing department, and this issue of *The Arrow* presents the first specimen of the machine's mechanical efficiency. A more beautiful face of type is not to be found in the pages of any publication, and we believe that our readers will appreciate the very noticeable improvement.

"This departure from the use of hand-set type was justified because of the large amount of composition required for the two Carlisle publications, *The Arrow* and *The Red Man*, and is in line with the policy of Carlisle's present school administration to relieve the students of as much as possible of the labor in-



The floor plan, or layout, of the new Fell workshops was evolved after many preliminary blue prints had been dissected by the principals of the Company and their staff of expert counselors. It was planned with Emerson's definition of efficiency as the ideal: "Efficiency means that the right thing is done in the right manner by the right man at the right place in the right time." And it was realized that to have all these things done, it was necessary to have *right tools*. In the arrangement shown in the above diagram, each element of production is correlated with the succeeding step, so that motions are reduced to a minimum.

Monotype Company coined the slogan they now use—that we were dealing with something more than a machine; that we had at our disposal a revolutionary system of composition which largely threw into the discard the old bugaboo of distribution. As the years have come and gone we have tested all the claims made for the system by the manufacturers, and found that, when understood, there's no disappointment to be found—every claim made is possible of fulfillment. We have found that we can do even more with the machine than is promised, which is the result of painstaking study of its possibilities."

EDITOR'S NOTE: The excellent illustrations of the Fell plant were made by Gatchel & Manning, Philadelphia, from photographs taken under their direction, and to whom we are indebted for the halftones we are showing herewith to the readers of *MONOTYPE*.

involved in mere production, so that the opportunity for systematical trade instruction may be maximized. Another valuable consideration is that with this added equipment the shop has increased its ability to demonstrate up-to-date trade practices to its student-apprentices."

The Arrow, like all other specimens of printing from the Carlisle School, is unusually well done, and clearly shows the wisdom of using new type with a clear, sharp printing surface for every issue.



Make The Dull Spell Pay Well by casting, during the idle hours that come to all composing rooms, all of the type, borders, spaces, leads, rules, slugs and other material required by the compositor.

THE CURTIS PUBLISHING COMPANY
IN MOVING PICTURES

THOUSANDS of visitors each year enter the hospitable doors of the Curtis Company to see a plant that makes almost three million magazines a week, a business with Quality the watchword in every department, a factory that is equipped with special machinery more wonderful than magic, an organization where as much consideration is given to the producer as to his or her product, a printing office that must be seen, for it cannot be described.

Fortunately, all this can now be seen without leaving your own home town or city. The Curtis Company has just completed five reels of moving pictures, which show all the wonders of this great publishing house. Comfortably seated, instead of walking on weary feet, you can now see every detail of this giant magazine factory, from the conveyors that handle the coal to the conveyors that handle the completed magazines.

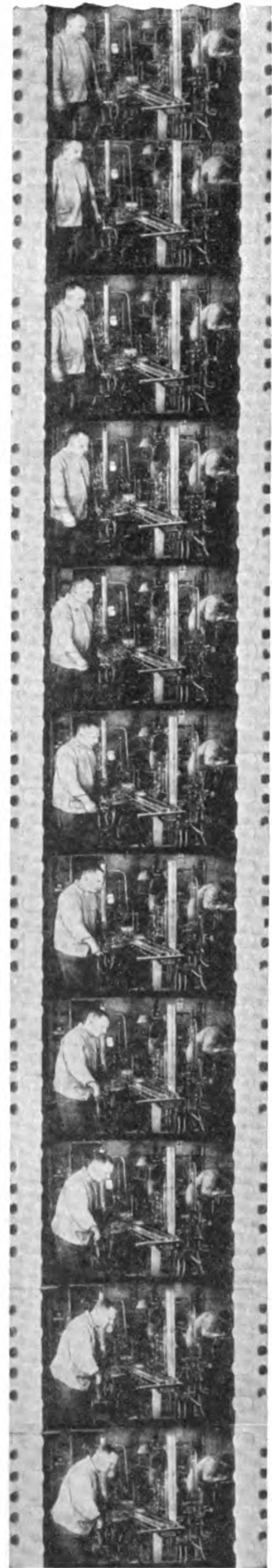
Usually, pictures of machinery are at best only a hazy background for self-conscious operators, but these pictures take you right to the heart of the machines; they show the important parts, specially lighted and "posed" to emphasize just the points that interest you most. The Dyer Film Company of the Fifth Avenue Building, New York City, who specialize on industrial and scientific motion pictures, have set a new standard in these films which to all lovers of machinery show new possibilities for motion pictures.

Especially "lifelike" are the pictures showing the Monotype battery of eight machines busy on the composition of the text and advertising pages of the *Saturday Evening Post*, *Ladies' Home Journal* and *Country Gentleman*, as well as making display type for the hand compositors. The Curtis Company uses only Monotypes, and the printer who sees in these films the details of the mechanical equipment of that wonderful plant, rows and rows of special machines built to solve the Curtis problem of maintaining with such gigantic production the Curtis standard of "Quality first"—the printer who studies these films is certain indeed that if there were any better method of composition, regardless of expense, the Curtis composing room would not be built around the Monotype.

Everyone interested in printing and in the magic of American business success, should see these pictures. Through the kind co-operation of the Curtis Company we will be glad to notify you just when and where you can see them if you will send us your name and address.



THE ideal composing room is one in which labor by human hands is reduced to a minimum. The full realization of this ideal is the Monotype.



A WISE DECISION ON HOUR COSTS

THE United Typothetæ and Franklin Clubs of America at the recent convention held at Los Angeles, reaffirmed in no uncertain terms the opposition of the men who buy printing machinery to the publication of hour costs. We gladly publish this resolution, which meets with the heartiest approval of all who have at heart the best interests of the printing industry, both master printers and makers of printing office equipment.

Naturally this resolution is pleasing to us, for it gives to the principles for which we have fought for years the official support of the greatest body of employing printers in the world.

We hold that the purchase of any equipment should be regarded as an investment and that the value of an investment in equipment, its security and earning capacity, should be scrutinized quite as carefully as the investment of the same amount of capital in bonds.

The tests to apply to an investment in equipment we have stated clearly in our booklet "Four Points Determine Your Returns From Money Invested in Machinery." The first point is The Value of the Product—"Selling Cost minus Production Cost equals Profit; therefore no machine can earn profits unless it helps you sell as well as manufacture."

We know that the selling methods of the manufacturer of a machine have quite as much to do with the profits made from the machine as has the selling ability of the man who uses the machine.

Nor are we new converts to the principles of fair selling: One of the first things we did when we organized our own sales department eight years ago was to prepare a common-sense analysis of Monotype production costs for the use of our representatives; and, before our own people were given this statement, we submitted it to a number of our customers for criticism. Thus, whenever a Monotype

representative talks costs he does not "hot air," he talks by the book from data approved by Monotype users.

Actually, we have found that we do not have to talk costs to sell the Monotype. We prove what the Monotype does, we show that it is the cornerstone of a system of composing room efficiency, and we put our prospective customer in touch with successful printers who have used Monotypes and

other composing machines on similar work. In short, the Monotype Company makes no claims, we state facts and then prove them. In our own advertising to sell the Monotype, we use exactly the same arguments that our customers use to sell the product of the Monotype.

Over five years ago we thus stated our selling policy in the introduction to an address, "The Printer and the Supply Man," delivered by Mr. W. J. Hartman before the Second International Cost Congress, of which we published 25,000 copies:

"We hold that the manufacturer of machinery owes it to the users of his machines to co-operate with them in obtaining the maximum return from their investment and that the manufacturer who publishes extravagant claims of low production costs places in the hands of buyers of printing a club to beat down prices of printing, thereby robbing the printer of part of his legitimate profit."

Nor is the opposition by Master Printers to the use of their hour costs by sellers of machinery a new thing: In 1911 the Boston Typothetæ Board of Trade passed the following resolutions which were passed also by many cost congresses:

"WHEREAS: The machine hour costs collected by the various printing trades associations are no more an indication of the relative efficiency or profitableness of different types of printing machinery than they are evidence of the ability of the proprietors of the different offices from which these figures were obtained, and

THE United Typothetæ and Franklin Clubs of America in Convention assembled at Los Angeles on September 23, 1915, passed the following Resolution:

"WHEREAS, it is believed that the further promulgation by general publicity, outside our national and local associations, in the matter of average costs of production is no longer to the best interests of our industry.

"THEREFORE, BE IT RESOLVED, that we recommend the discontinuance of this practice in so far as relates to its circulation generally. Especially do we condemn the publication or use of hour costs by manufacturers of printing machinery and supplies in their selling campaigns inasmuch as the frequent distortion of the cost figures defeats the very objects for which the figures were obtained."

"WHEREAS: It is impossible to draw any conclusions from these hour costs without complete information as to the conditions under which the machines are operated, the kind of work on which they are used, and the number of productive hours, it is hereby

"RESOLVED: That we place ourselves squarely on record as being opposed to manufacturers of machinery using these figures to substantiate claims for low production costs, which not only defeat the very object for which these figures were obtained, but also mislead purchasers of machinery; and be it further

"RESOLVED: that advertising machinery on the basis of 'decrease your costs, make lower prices to get business,' etc., is detrimental to the printing industry and should be discontinued by all parties selling machinery."

It might well be supposed that manufacturers of printing machinery and supplies would by this time cease to use distorted hour costs in their selling campaigns; but in the last issue of a little magazine subsidized by the Type Trust the complete cost sheet of the Typothetae was reproduced including the line, "For the Confidential Information of the Members." Having thus appropriated this private data, the ingenious author proceeded to distort these figures to prove (?) that Typothetae members who own Monotypes are fit subjects for lunacy commissions.

We do not publish hour costs, we cannot be drawn into any discussion of them, but in view of this distortion for which the Type Trust doubtless paid, we are justified in making this simple statement of facts:

The Monotype is unlike any other machine in the printing industry because the printer sells its product as a composing machine to his customers and uses its "by-product" (type, rules, leads and slugs) himself.

Form 9H of the Standard Cost System makes no provision for crediting the Monotype with the material it makes at times when any other composing machine but the Monotype would be non-productive.

By counting the time spent on type casting as "non-productive" the printer gets an hour cost that justifies him in charging what Monotype composition is worth—the same as hand composition.

The experience of Monotype users shows that the value of these by-products—type, space material, rules, leads and slugs, the "tools" of the hand compositor, pays all the maintenance cost and a handsome return on the money invested in Monotypes.



THE man who is out for success makes his own work. He doesn't wait for anyone to tell him what to do. If he does, he's branded as a subordinate for good and all. It ought to be enough for any live wire just to be in a business where something is going on. He soon sees that a big slice of the work falls into his hands, simply because of his ability to do it better than the other fellow.—*Critique.*



John Bishop Putnam and a member of the fourth generation of Putnams

JOHN BISHOP PUTNAM

TO the memory of a Master Printer, kindly gentleman, and loyal friend we pay tribute.

The death of John Bishop Putnam, president of the Knickerbocker Press and treasurer of G. P. Putnam's Sons, is a genuine loss to all and especially to those who love good books.

It may well be said that the Knickerbocker Press expressed the personality of Mr. Putnam: Simple, true to the best traditions, without affectation, accurate and painstaking in the perfection of every detail, the work of the Knickerbocker Press is admired wherever good printing and real books are respected.

Mr. Putnam was one of the very first to see the advantages of the Monotype, for in 1901 he installed Machine No. 142. In the years we did business together he helped us much, not only in the improvement of our machine, but also in extending its use.

It is said that American business men take their business life too seriously. This may be true, but this we do know: Earnest devotion to business brings a rich reward in genuine friendships based upon business acquaintance and respect.

In friendships thus made we have been singularly fortunate. Among the friends who have been an inspiration to us, we keep a special and an honored place for John Bishop Putnam.

WHY LA PATRIE INSTALLED MONOTYPES

By J. A. N. PERRAULT, Manager

SOMEWHAT over a year ago the management of *La Patrie*, the leading French daily of Montreal, Quebec, Can., was in quest of a composing machine that would be entirely satisfactory, not only as a newspaper machine, particularly on ad composition, but also as a machine that would give the necessary quality of output required on a large volume of Government, railroad and general commercial work passing through the job printing department.

After thoroughly investigating the claims of the makers of the various machines on the market today, five Monotype keyboards and six casting machines were installed, the selection being governed by the following advantages of the Monotype: versatility and quality of output, as well as new type for the cases, and an abundance of new rule, leads, slugs and space material for make-up, ads and job work.

La Patrie is an eight column, twelve page, afternoon daily, running up to twenty-four pages on Saturdays. We formerly operated fourteen slug machines in the news room and two in the job department, but since the installation of Monotypes we operate but eight slug machines in our news room, discarding the others entirely.

Since their installation, the greatest economy has been effected in the news room, as we have found new uses for them every day, ranging from the simplest kind of straight matter to the most intricate departmental store ads. The saving on ad work has been far beyond our expectations, for we now set and make-up ads in a little more than half the time that was formerly required under the slug method.

The saving in the news room alone amounts to \$88.00 a week, and in this saving we have not figured what we gain in type, lead and rule purchases, this material being produced on the Monotypes as a by-product, when the machines are not busy on composition.

Our keyboard operators have been taught in our own plant, having formerly operated the slug machines. They have become very efficient, and

are now able to handle the most intricate ad and tabular composition as though it were straight matter. This is due, in a great measure, to the fact that they are no longer hampered in their work by the hanging up of an elevator, the temperature of the metal, and numerous other mechanical difficulties which arise to distract the attention of the slug machine operator from his work, thus causing dirty proofs and delaying the make-up.

The improvement in the typography of our advertisements has been very noticeable, and has brought forth many favorable comments from advertisers. The clean-cut appearance of the new Monotype display type, rules and borders, and the close fitting of faces, enable the advertisers to present their messages to the readers in the best dress possible, as well as allow them to get room for the maximum number of words in the allotted space.

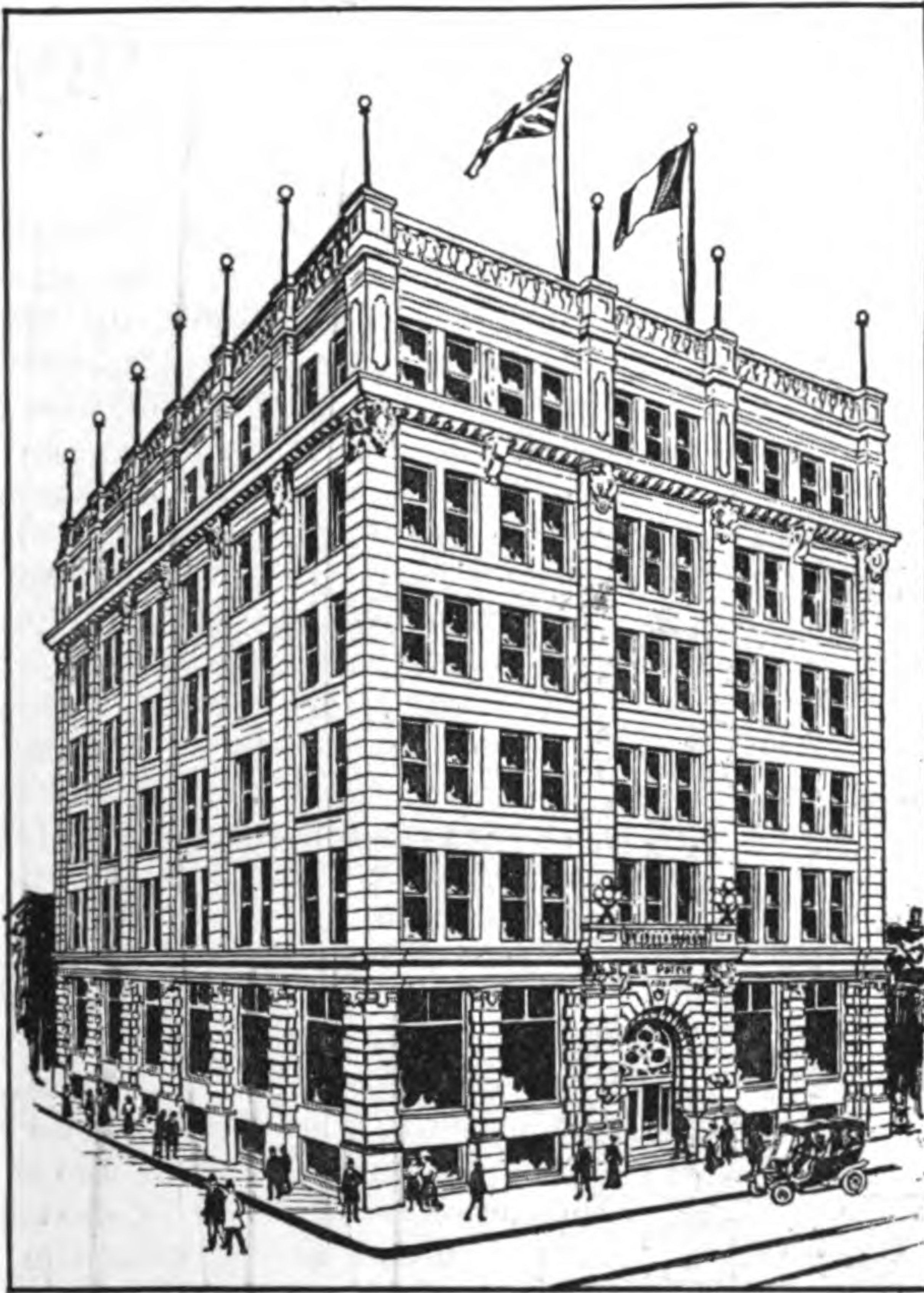
Just what is accomplishable utilizing the Monotype Display Attachment and the Monotype Matrix Library, towards equipping an office throughout with new type, has been a revelation to us. We started out by replenishing all of our cases with

clean, new type in sizes from 5 to 36 point. Very shortly we discovered that we could make new type cheaper than we could distribute old type; we, therefore, installed a storage system that keeps on hand a type supply that will meet any emergency at a price never dreamed of if purchased from the type foundry.

One of the best investments we have ever made was the installation of the Lead and Rule Mold. This attachment rounds out a complete non-distribution system, for it practically eliminates the purchase of brass rule and leads, as well as type from the type foundry. The purchase of brass rule had always been quite an item in an office such as ours, where we use it on the paper as well as in the job department. We frequently keep standing hundreds of pages of tariffs and tabulated Government reports, which, under the new system, ties up only the price of the metal, and is not a costly investment for brass rule.



JAMES SMITH, Superintendent
La Patrie, Montreal, Quebec, Can.



La Patrie Building, Montreal, Quebec, Can.

During the past year our job department has turned out thousands of pages of intricate matter that could never have been handled without our Monotypes. Our press room has been able to turn out more and better work at a material reduction in expense.

The management of *La Patrie* is entirely satisfied with the work of the Monotypes, both for the news room and the job room, and enthusiastically endorses the facts here set forth.



THE STORY OF THE AMERICAN PRINTER

THE *American Printer* has absorbed the *Printing Trade News*, a weekly publication, of New York, and *The Master Printer*, a monthly, of Philadelphia. The purchase of the two last mentioned periodicals by the Oswald Publishing Company, John Clyde Oswald, president, forms another notable period in the history of *The American Printer*, which was founded thirty years ago as the *American Bookmaker*, with Howard Lockwood, as publisher. Its sub-title at that time read: "A journal of technical art and information for publishers, printers, lithographers, bookbinders, blank book

manufacturers, and all others connected and interested in book making." In 1897 John Clyde Oswald, taking charge of the publication, changed the name to *The American Printer and Bookmaker* and in 1900 named it *The American Printer*.

The American Printer is to be published twice a month at 344 West 38th Street, New York.



SET EMS CHARTS FOR PHOTO MOUNTS

THE reproduction herewith is one of a set of large photo mounts from the U. S. Sample Co., of Chicago, Ill. These mounts present an excellent opportunity to demonstrate one of the many uses of the "Set Ems Chart" method of pre-determining space.

In a letter from Mr. R. J. Lecture, which accompanied these mounts, he calls attention to the fact that the position of the indicators changed on every mount, requiring a change of character positions on every form.

The composition of the charts was handled in the following manner: For the guide lines, a right angle was cast on a pica em body, and enough one em pica quads were then cast up to make the page the required size, the quads being lifted out to make room for the right angles as each change was made in the different forms.

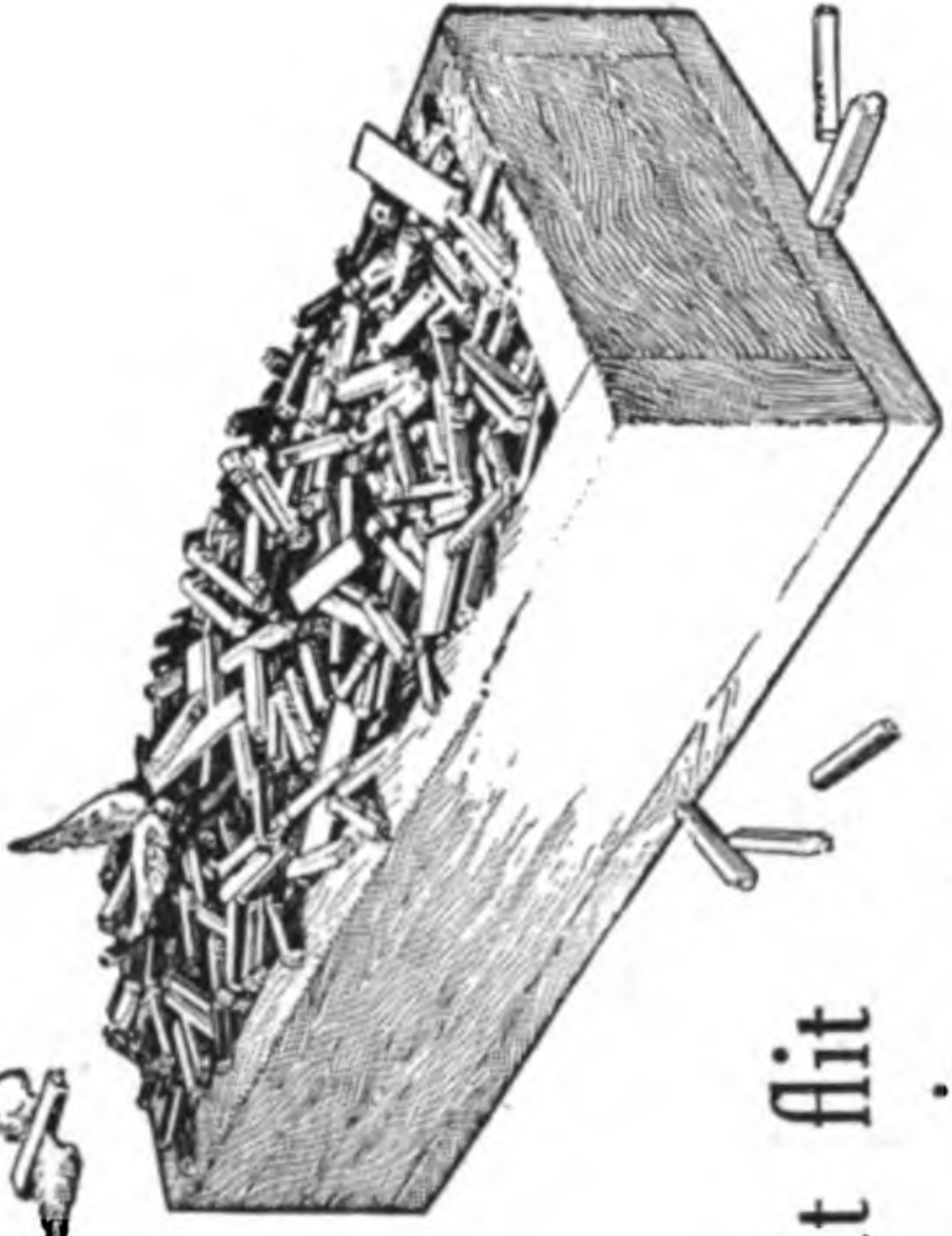
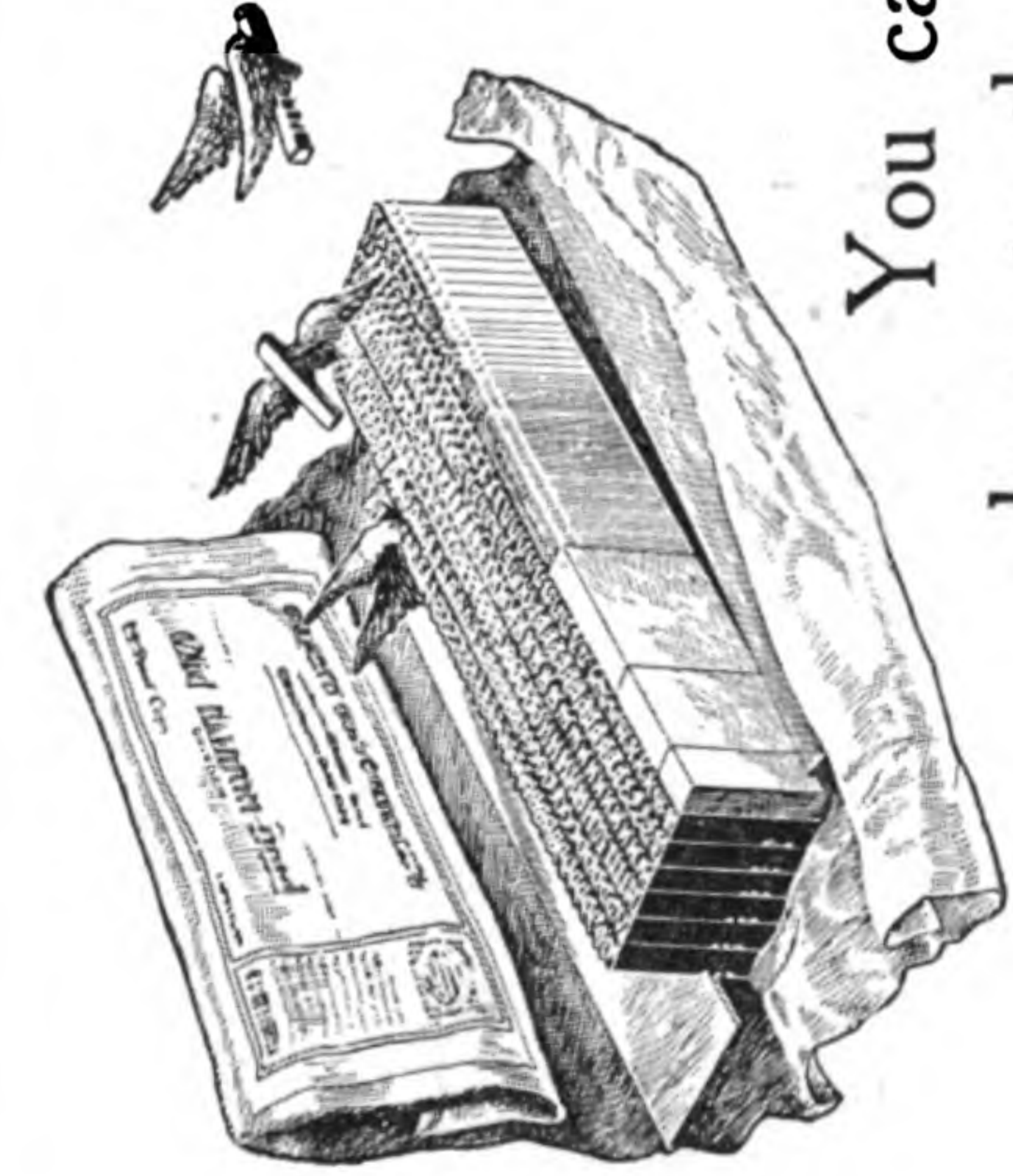
Mr. Lecture said that by this method they were able to make all changes in the forms with a considerable saving in time.

It will be noted that this is simply an adaptation of the "Set Ems Charts" method, without the actual use of the charts. By the use of the

CHICAGO PHOTO MOUNT CO.



charts, this work would have been further simplified; the first mount being accurately composed at the keyboard directly from the marked chart, and the indicator on each of the following mounts being changed according to the markings on their own individual "Set Ems Chart."



The End of All Type is the Hell Box

You can buy type in packages and let it flit along to the Hell Box, wasting your money on its way, or you can make your own type, spaces, borders, rules, leads and slugs:

Our Type and Rule Caster Makes the Hell Box Pay

Because the Non-Distribution System (see chart below) transforms your Hell Box into a Money-making part of your composing room equipment

The Non-Distribution Chart

(2) Our Type and Rule Caster

Which makes the contents of the Hell Box into new Type, Spaces, Borders, Rules, Leads and Slugs



(1) The Hell Box

Here is collected the "raw material" which the Type and Rule Caster makes into new equipment

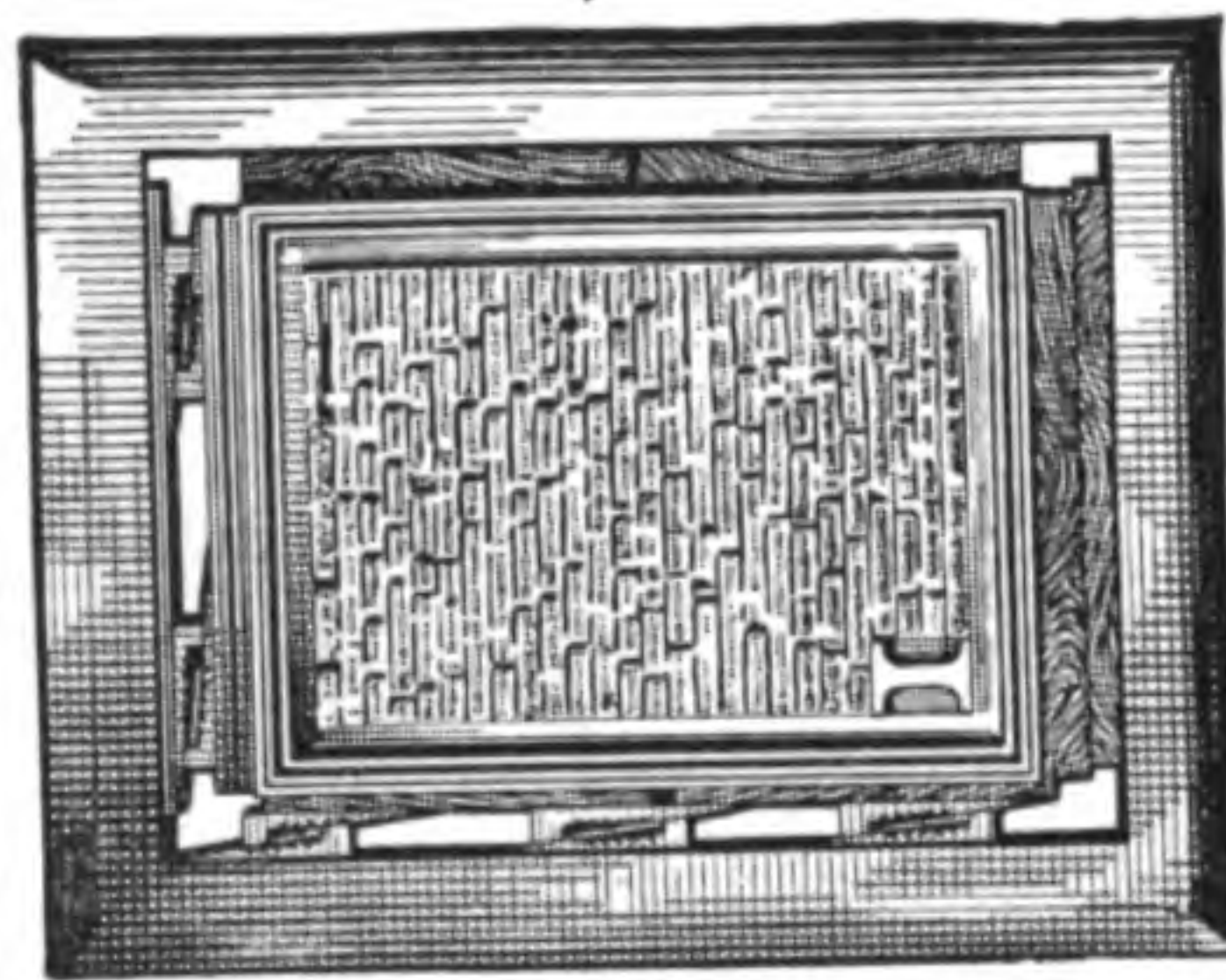
(3) The Storage Cabinet

From this reservoir the "tools" of the compositors are drawn to fill the type cases

THE NON-DISTRIBUTION SYSTEM

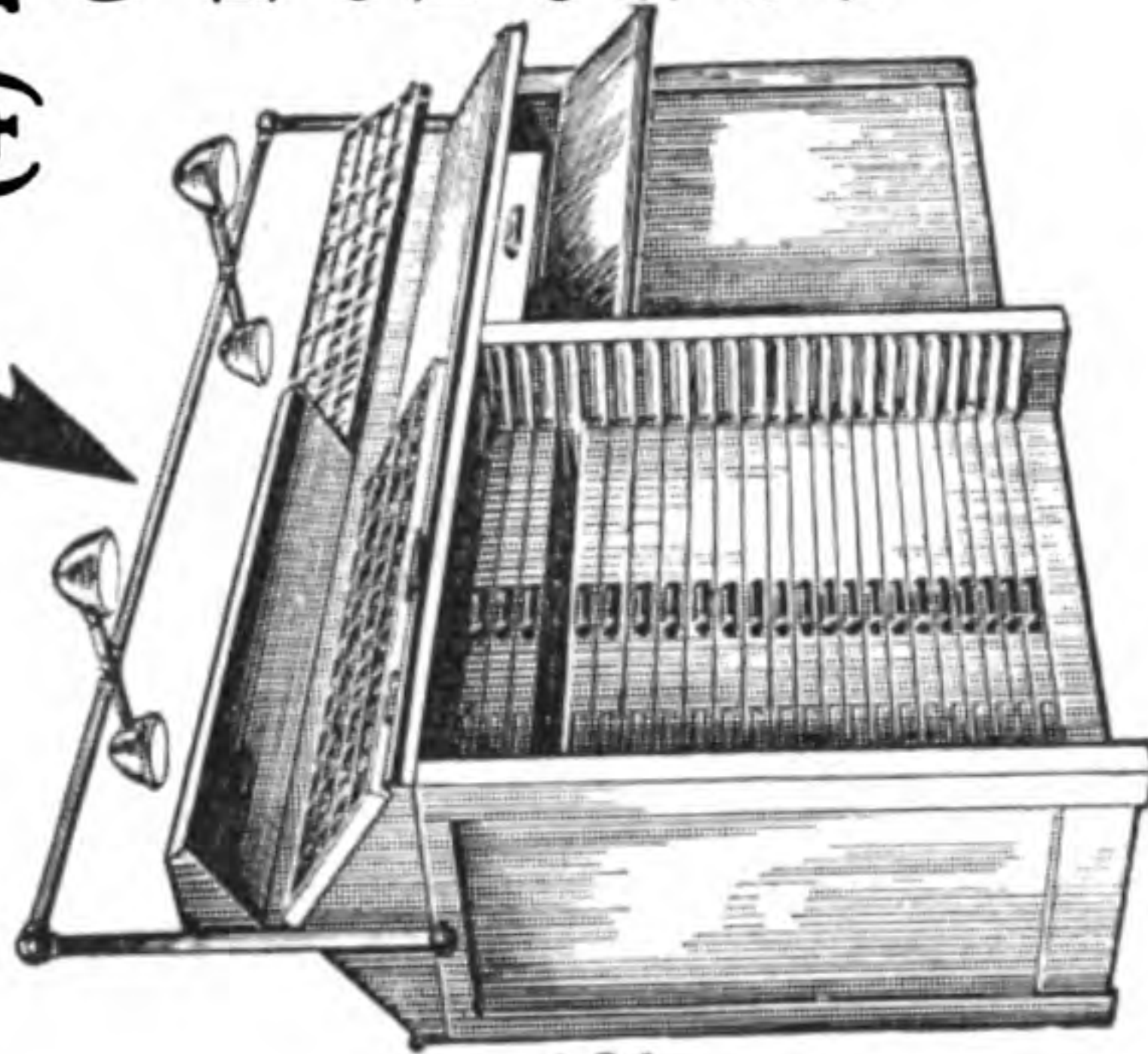
(5) The Form

From here, without breaking-up, sorting out or distribution, everything is dumped into the Hell Box



(4) The Type Cases

Here, without delays for distribution, picking or sorts-hunting, the copy is set up ready for the form



Non-Distribution: The system by which each compositor is continuously supplied with new type, spacing material, high and low leads, slugs and rules, directly from the Monotype Type and Rule Caster, which makes this material so economically that whole pages after use are melted up to make new material. Thus, Recasting replaces Distribution



LANSTON MONOTYPE MACHINE COMPANY, PHILADELPHIA

*Originators of machines for printers to cast their own type
Originators of machines to cast leads and rules any length*

ORIGINATORS OF NON-DISTRIBUTION

HOW THE MONOTYPE FURNISHES SERVICE TO OUR ADVERTISERS

By JOHN ANDERSON, Foreman *The Evening Mail*, New York

OF the many advantages of the Monotype in the newspaper composing room, we have found that one of the principal ones is the ability to furnish big buyers of advertising space with the particular style of type they require for their advertisements. It was a demand from one of our largest buyers of space, for a certain style of face, that necessitated the purchase of our type caster in August, 1910.

In addition to the service which we are able to offer to our advertisers, we are also impressed with



JOHN ANDERSON
Foreman *The Evening Mail*, New York

certain other economies, such as the elimination of distribution and having constantly on hand an abundant supply of new, clean-cut faces. We began with the idea of renting the matrices for the fonts most needed, but were soon convinced that the cost of renting, coupled with express charges, was expensive when a number of fonts were constantly being used, and the inconvenience of not having matrices to meet an emergency in the ad room was very annoying.

We decided, therefore, to purchase outright the matrices for the fonts most in use, and have since

duplicated nearly 200 different fonts—practically every face used in the ad room—eliminating all distribution below 24 point.

As an illustration of the saving effected by the non-distribution system, attention is called to the fact that in two full page advertisements appearing in a recent issue of our paper, in addition to practically all Monotype type and space material, there was not a brass lead or slug in either page. All that was necessary to be done in breaking up the forms was to take out one line in one, and two lines in the other, and then dump the whole mass of metal into the metal pot. The two pages were cleaned up in about ten or fifteen minutes, while under former conditions they would have required between five and six hours for distribution.

For our stock market reports we have also found our casting machine a great convenience, as we always have an ample supply of figures, never being obliged to distribute when making corrections in the tables.

Floor space always being a serious problem in the newspaper composing room, we found that by keeping a supply of sorts on hand we could materially reduce the number of frames necessary to accommodate the ad room force. A wall cabinet with drawers containing movable galvanized iron boxes about five inches deep, arranged like cases, was built for storage. An extra quantity of spaces and quads of all sizes is also kept in stock. By using the same metal that we use on the slug machines in casting, no time is consumed in separating metals.

The floor space formerly occupied by galley racks has been reduced almost to the vanishing point, and there is no such thing as "pi," for the entire product of the casting machine is returned to the melting pot immediately after the forms are broken up.

A very competent operator, who is also a practical printer, takes entire charge of our storage system, placing the product of the machine in the storage cans or the cases, which are always kept sorted-up for the ad men.

As to the product of our machine, we are getting just as good type today as we did five years ago, and are using the same pump and pistons that came with the machine when installed.

I wish to state that we consider buying the Monotype caster one of the best investments we have ever made.

TWO GOOD TYPE CASTING RECORDS

OF the many records of Monotype output we have received, one of the very best comes from a newspaper office, *The Boston Globe*. The two illustrations herewith show the product, and Mr. Wm. C. Rowell, the caster operator, writes as follows:

"The type in the storage cans shows 165 pounds of 12 point No. 118J, cast in six hours. The wooden



One hundred and sixty-five pounds of 12 point No. 118J, cast in six hours

boxes in the second illustration show 432 pounds of 2 point, 12½ pica single column leads, cast in seven hours on our Monotype Lead Mold."

With records of output such as this constantly being received, can it be questioned that the Monotype and non-distribution are economizers and necessities in any newspaper office? Figure the price of leads alone, if purchased from the



Four hundred and thirty-two pounds of 2 point, 12½ pica single column leads, cast in seven hours

type foundry, and then the expense of picking them from the dead matter before it is dumped, and you will understand why so many newspaper offices are now making all of their own type, rules, leads and space material on the Monotype, and eliminating distribution entirely.

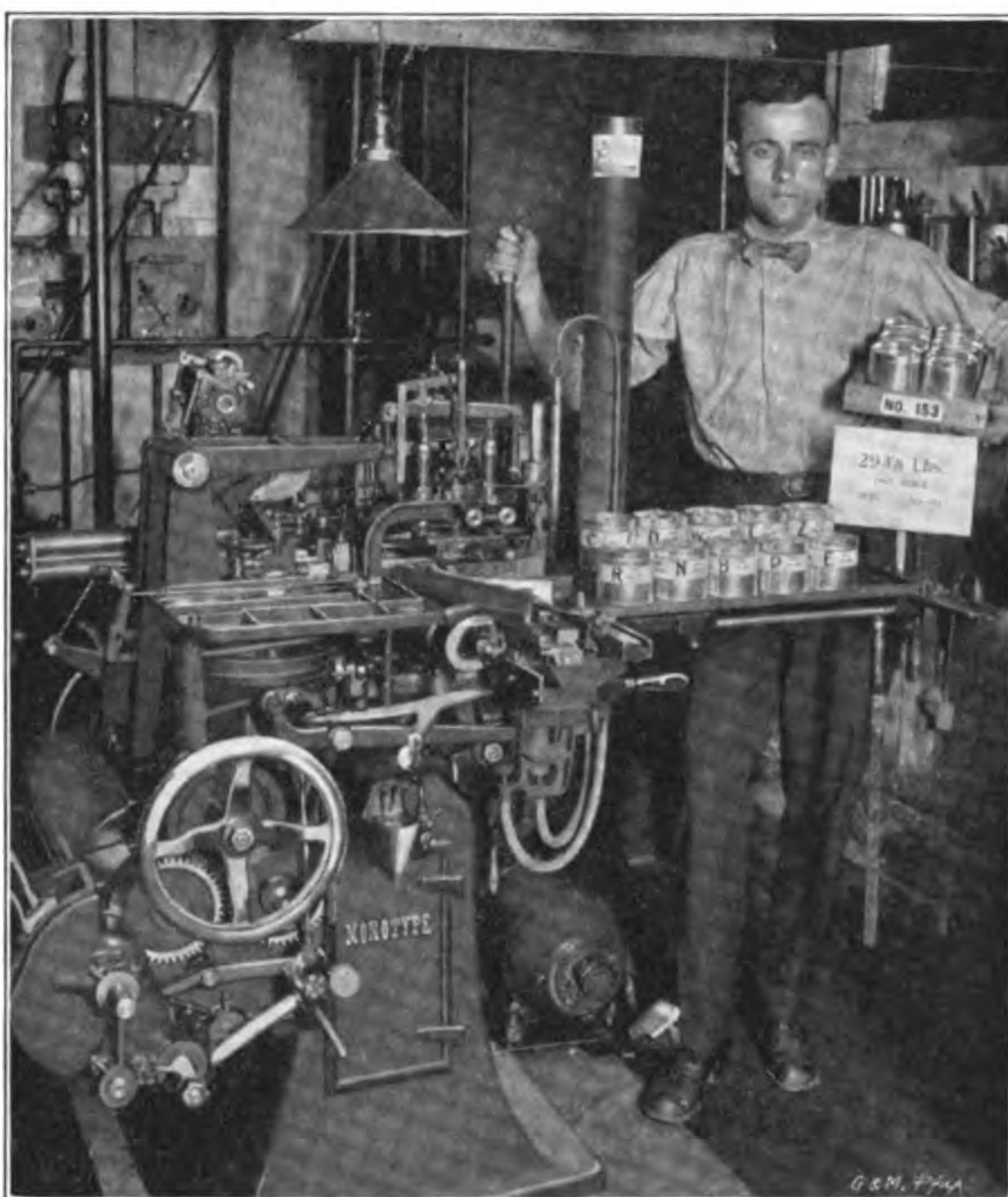


MAKE a man think about printing before he needs it, and when he needs it he will think about you.—*Ambassador*.

A REMARKABLE record of one hour's output from the Monotype casting machine, consisting of 29⅜ pounds of 18 point No. 861, is shown in the illustration, and is certified to by Mr. Alonzo Fowle, Jr., and Mr. Rudolph Lang, of The Fowle Printing Company, Milwaukee, Wis.

Mr. E. F. Riedelbach, the operator at the Fowle plant, who made this remarkable type casting record, writes us as follows:

"The photograph which I am sending you shows an hour's output during the casting of a 450 pound font, as well as our method of handling



Mr. E. F. Riedelbach at the casting machine, showing an hour's output, 29⅜ pounds of 18 point No. 861

the non-distribution system. Sorts are taken directly from the casting machine and placed in tin cans that hold on an average from three to four pounds. Each can is labeled, showing its contents from five different angles, giving the name of the character in large type, with the number of the face and the point size beside it. Eight cans are placed on a slide, which, in turn, is numbered and put into a large rack. Each slide, with its contents, is indexed and arranged in such a manner that the man in charge of the sorts can locate, at a glance, any character desired, regardless of what face or point size it may be."



THE MONOTYPE

TYPE AND RULE CASTER For Non-Distribution

NON-DISTRIBUTION: The system by which each compositor is continuously supplied with new type, spacing material, high and low leads, slugs and rules, directly from the Monotype Type and Rule Caster, which makes this material so economically that whole pages after use are melted up to make new material. Thus, Recasting replaces Distribution.

The MONOTYPE TYPE AND RULE CASTER FOR NON-DISTRIBUTION

NON-DISTRIBUTION is the most important step toward efficiency in the newspaper ad room since the introduction of type setting machinery.

TO THE NEWSPAPER PUBLISHER non-distribution means increased capacity with reduced cost. It means plenty of new material to handle big editions and the spring, fall and holiday rush without the excessive cost of replacing worn-out type, brass and spacing

material. It makes possible holding of standing matter and "wait order" ads without hampering the regular work. It keeps in his cash drawer the larger part of the money he now spends for ad room equipment, because he can manufacture in his own plant at less than one-fourth the cost of buying from the type foundry. It makes possible better service to his advertisers, because he always has enough material to meet their requirements.

TO THE ADVERTISER non-distribution means brand new type, rules and borders every day in the year, more attractive typography, cleaner print, distinctive type faces, a larger return on his advertising investment.

TO THE AD COMPOSITOR non-distribution means more and better work, because it keeps him constantly supplied with the tools he uses in his work. He produces more with less effort, because he spends no time hunting for material. He does not have to tear down yesterday's job before he can start on today's job. He is freed from the drudgery of distribution and devotes all his time to creative work.

THE MONOTYPE COMPANY ORIGINATED THE NON-DISTRIBUTION SYSTEM and the equipment to make it a success. On this page are shown some of the representative daily newspapers in the United States and Canada using this equipment.

Ask Monotype Users—They Know

Herald, Washington	Globe, Boston
News, Birmingham	Herald, Boston
Examiner, Los Angeles	News Bureau, Boston
Rocky Mountain News, Denver	Post, Boston
Times, Denver	Courier-Citizen, Lowell
Times, Hartford	Item, Lynn
Every Evening, Wilmington	Telegram, Lynn
Post, Washington	Telegram, Quincy
Star, Washington	News, Springfield
Metropolis, Jacksonville	Union, Springfield
Record, St. Augustine	Gazette, Worcester
Constitution, Atlanta	Journal, Minneapolis
Journal, Atlanta	Dispatch, St. Paul
Chronicle, Augusta	News, St. Paul
Telegraph, Macon	Pioneer Press, St. Paul
Abendpost, Chicago	American, Baltimore
Calumet, Chicago	Star, Baltimore
Evening American, Chicago	Banner News, St. Charles
Examiner, Chicago	Star, St. Louis
Illinois Staats-Zeitung, Chicago	State Journal, Lincoln
Journal, Chicago	News, Omaha
Press, Chicago	Democrat, Dover
Tribune, Chicago	Observer, Hoboken
News Index, Evanston	Journal, Jersey City
State Journal, Springfield	News, Paterson
Student, Bloomington	Times, Trenton
World, Bloomington	News, Buffalo
Item, Richmond	Standard, Cortland
Gazette, Lawrence	Journal, Ithaca
Courier-Journal, Louisville	Leader, Kingston
Herald, Louisville	American, New York City
Item, New Orleans	Atlantis, New York City
States, New Orleans	Mail, New York City
Sentinel, Waterville	Journal, New York City
American, Boston	Post, New York City

Washington, D. C.

August 19, 1915.

Mr. J. Maury Dove, President.,
Lanston Monotype Machine Company,
Philadelphia, Pa.,

Dear Sir:

For the past eight months The Washington Herald has used one Monotype Type and Rule Caster and operated a total non-distribution system.

All of the display type, rules and spacing materials used in our "Washington in 1915" edition was made in The Herald plant. Not a single piece of type, rule, lead or slug is ever put back in our cases except type 42 point and larger. This means a tremendous saving in distribution time and therefore a great increase in the productive capacity of our ad men, just as it means satisfactory service to our advertisers, who appreciate new type every day.

We are so fully assured of the economy and efficiency of this system that we have placed an order for a second Monotype to meet the demands of our fall and holiday business.

Very truly yours,
THE WASHINGTON HERALD,
Clinton T. Brainard, Pres.

Ask Monotype Users—They Know

Sun, New York City	Chronicle, Houston
Times, New York City	Post, Houston
World, New York City	Express, San Antonio
Journal, New Bern	News & Courier, Charleston
Enquirer, Cincinnati	State, Columbia
Post, Cincinnati	Commercial Appeal, Memphis
Leader, Cleveland	Tribune, Salt Lake City
Plain Dealer, Cleveland	Argus, Montpelier
Press, Cleveland	Messenger, St. Albans
Dispatch, Columbus	Star, Seattle
Republican News, Hamilton	Advertiser, Huntington
Journal & Star, Sandusky	News, Wheeling
News, Springfield	Virginia Pilot, Norfolk
Blade, Toledo	Virginian-Dispatch, Norfolk
Echo Polakie, Toledo	Sentinel, Milwaukee
Express, Toledo	Bulletin, Edmonton, Alberta
Oklahoma, Oklahoma City	News Record, Berlin, Out.
Advance Argus, Greenville	Times, Hamilton, Out.
Record, Johnstown	Advertiser, London, Out.
Democrat, Johnstown	Free Press, London, Out.
Intelligencer, Lancaster	Sentinel Review, Woodstock, Out.
News Journal, Lancaster	Globe, Toronto
Amerika, Philadelphia	News, Truro, N. S.
Demokrat, Philadelphia	Post, Sdney, N. S.
German Daily Gazette, Philadelphia	Herald & Telegraph, Montreal
North American, Philadelphia	Gazette, Montreal
Public Ledger, Philadelphia	Financial Times, Montreal
Record, Philadelphia	Journal of Commerce, Montreal
Chronicle-Telegraph, Pittsburgh	La Patrie, Montreal
Gazette-Times, Pittsburgh	Star, Montreal
Press, Pittsburgh	L'Action Sociale, Quebec
News, Reading	L'Evenement, Quebec
Telegram, Reading	Le Soleil, Quebec
Enterprise, Beaumont	Telegraph, Quebec
	Phoenix, Saskatoon

LANSTON MONOTYPE MACHINE COMPANY

Philadelphia

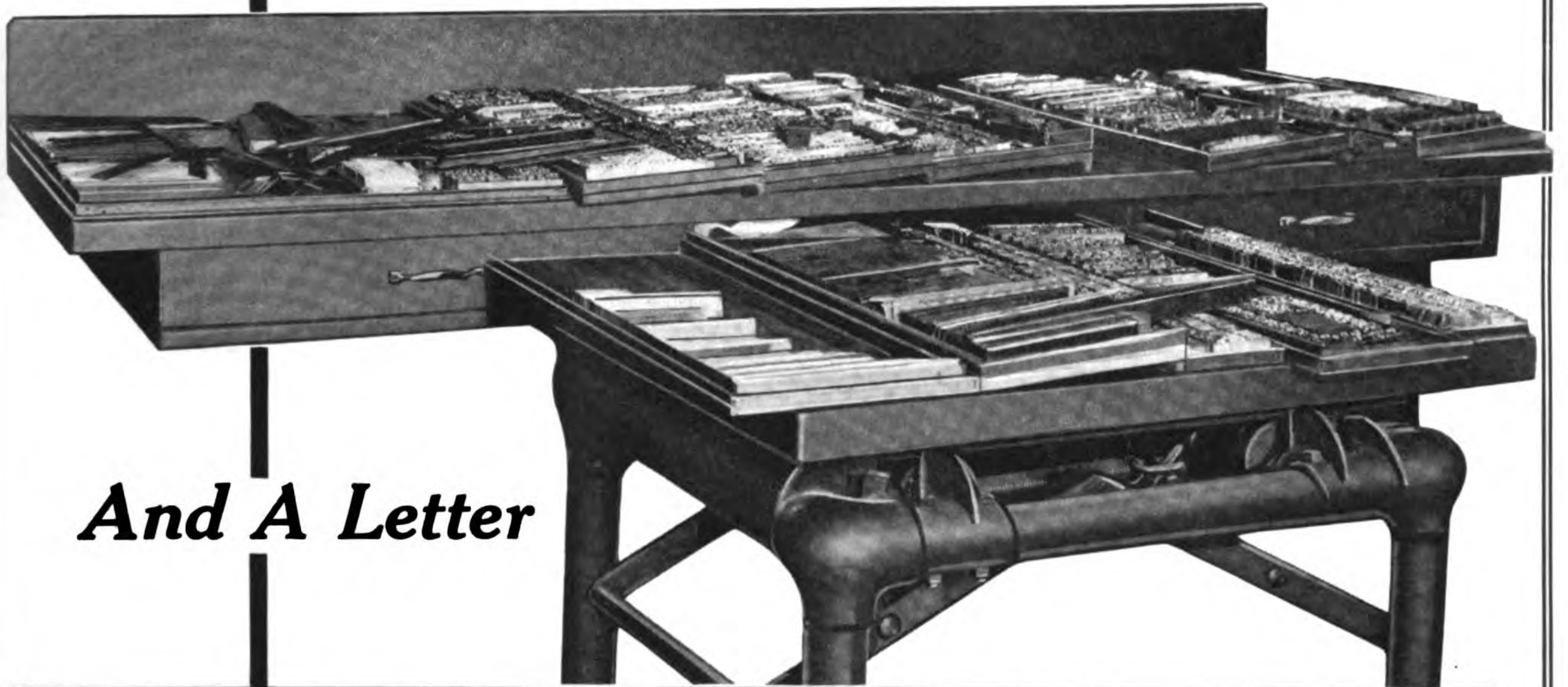
Let us send you specimen book showing more than one thousand fonts of Monotype business-building faces. Just say, "Send Pony Specimen Book."

Every type, rule, lead, slug and space in this advertisement except line, "The Monotype," was cast on the Monotype in The Herald office.

A
Photograph

Non-Distribution

Non-Distribution The system by which each compositor is continuously supplied with new type, spacing material, high and low leads, slugs and rules, directly from the Monotype Type and Rule Caster, which makes this material so economically that whole pages after use are melted up to make new material. Thus, Recasting replaces Distribution.



And A Letter

The Washington Herald

WASHINGTON, D. C.

August 30, 1915.

Mr. J. Maury Dove, President,
Lanston Monotype Machine Co., Philadelphia, Pa.

Dear Sir:—The accompanying photograph will probably interest both yourself and prospective purchasers of your Monotype Type and Rule Caster. This picture was “snapped” in the composing room of The Washington HERALD and shows the total amount of special type, rules, etc., to be distributed at 4 p. m. Saturday, August 28, the afternoon of the same day we published our sixty (60) page, eight (8) column “Washington in 1915” edition. As you will see in this picture, there is barely enough type left for distribution to total four pages. The great bulk of type, rule, and space metal used was dumped back in the regular course of the day’s work by a single apprentice boy—a striking example of the efficiency of Monotype non-distribution.

The clean-cut appearance of every day’s issue of The Washington HERALD is a further testimonial to the Monotype. A single Monotype keeps our type cases full of clean, new type, a supply of material of a character that enables the compositor to produce the best results from his efforts at all times.

Yours very truly,

A handwritten signature in cursive script, reading "E. B. Rogen".

Business Manager.

That Speak for Themselves

The full-page newspaper advertisement on the opposite page is reproduced from the “Washington in 1915” edition of *The Washington Herald*, D. C., which consisted of sixty pages—more than forty being display ads. The above advertisement was published in *The Herald* on Monday, September 6, two days after the big edition went to press. These two ads tell their own story, of the Monotype Non-Distribution System, for the above illustration shows all that was left of the sixty pages to be put back into the cases after the forms were broken up—the rest went to the melting pot.

THE MONOTYPE AS WE HAVE FOUND IT

By D. B. SCOGGIN, Manager
Winston Printing Company, Winston-Salem, N. C.

REALIZING that a liberal expenditure for modern machinery is sometimes the better part of economy, the present management, upon assuming charge of the Winston Printing Company, began negotiations towards the purchase of a Monotype, which was installed January 27, 1914, replacing the slug machine then in use.

That our policy of buying modern machinery and giving the best service money can buy has been justified, and is apparent, is shown by the fact that our annual business has increased from about \$10,000 a year to over \$40,000.

Of course, it would be impossible to give a detailed statement of the value of this versatile machine to us, but we can at least itemize a few facts and figures to back up the above statement. Very recently we completed a one thousand dollar job that could not have been handled by any other machine but the Monotype. We publish, each month, a North Carolina magazine, *The Skyland*, which is set from cover to cover on the Monotype, and we know that the text matter could not be set so neatly by any other method. We have had countless incidents such as this, since the installation of our machine, that have convinced us that modern job printing cannot be handled successfully without the Monotype.

When our machine is not busy on regular work we cast new type for the cases. During the past season, we recast over 2,000 pounds of old foundry type, worth about eight cents a pound, into new type worth forty-five cents a pound. Our customers recognize the merit of this work and are quick to note the value of new type for every job.

To meet the keen competition these days, it is absolutely necessary that your work be better, or at least just as good, as your strongest competitor. With the aid of the Monotype and experienced men, we have built an enviable reputation as manufacturers of good printing.

As was said in the beginning, however, this expenditure has proved to be the better part of

economy. The installation of this machine replaced three hand men averaging eighteen dollars apiece a week. After paying a man twenty-five dollars a week for operating the Monotype, an actual saving of twenty-nine dollars is effected. Considering the volume of business we are now

doing, if we did not have the Monotype our expenses would be twice as heavy. This probably sounds like a rash statement but it is only a simple fact that we have figured out from the unbiased standpoint of dollars and cents. We could go into detail with actual facts and figures proving the great value that this machine has been to us, but we believe that the few incidents which we have mentioned here are conclusive enough.

We believe that the Monotype is one of the modern methods that have done much to place printing higher as a fine art. The slug machine marked a new era in printing—the era of machine set type. The Monotype has elevated this new era in type-setting to an art.

We are not “knockers” of the slug machine. We believe that it has a place, but know from experience that it will not meet the varied requirements of the modern, up-to-date job printing office.

And, because the Monotype is so much better than any other type-setting machine, it is only natural that there will be those who will seek to discredit it. When a new commercial institution comes into existence, and proves its right to existence by offering better service or better goods than its competitor, it is only natural that the older institution, not being able to prove its right to exist from the standpoint of commercial worth and merit, will seek by every means to overthrow its progressive competitor. That is the old law of self-preservation, which is just as true of commercial institutions as of men. So it is not at all surprising that printers are sometimes slow to adopt new methods, because they do not always understand them, and are frightened by the adverse arguments of the older institutions. It is



D. B. SCOGGIN, Manager
Winston Printing Company



Home of the Winston Printing Company
Winston-Salem, N. C.

true that most all business concerns are conservative about making changes, but we believe that once a printer understands the field, the adaptability, the real worth and merit of the Monotype, he will eventually adopt Monotype composition.

The Monotype embodies the modern spirit of greater efficiency at less cost; it is the personification of service; it is a new era in printing, and it will become one of the great landmarks in the future growth and history of printing.



ANOTHER GOOD TYPE

IN reading this particular issue of MONOTYPE, and even in turning its leaves, you—with your printer eye always open for good effects and new suggestions in type faces—will undoubtedly notice the type in which its pages are composed.

This type is our No. 150 Series. A distinct Modern, with its straight serifs and contrasting thick and thin lines, it comes from a fine source with splendid tradition back of it, for it is derived from the French and is representative of that famous house of type-founders and printers, the Didots.

This No. 150 Series is a standard face. It is entitled to admission to such exclusive company because, while it has characteristics that place it above mere nondescript Modern faces, it is perfectly free of any freak or mannerism that would restrict its usefulness to any peculiar class of work. It is standard because it can be used appropriately for any kind of printing whatsoever, from the simplest job to the most elaborate or elegant book. It commends itself especially for fine booklet or house-organ work. It is made in the full complement of alphabets and sizes, which means that it is provided with small caps and Italic, and is made in all sizes from 6 to 36 point.

Owing to its good color and its large, open face the No. 150 Series satisfies admirably that first requirement and final test of any type: Legibility.

DON'T TRY TO MAKE BRICKS WITHOUT STRAW

WE gladly give to the following advertisement of a well-known type foundry the wide publicity it justly deserves.

Our Type and Rule Caster will not make cuts, metal furniture, steel furniture, galleys or electrically welded chases, but it does make type, leads, slugs, rules, spaces, quads and ornaments. When you use the Monotype to make these "tools" that compositors need to work efficiently, you have the joy of watching "the payroll come down, and the volume of product and the profit come up" without the anguish of paying out large sums each month to the type foundry. When you buy foundry material you must charge off 25 per cent. a year for depreciation and, therefore, the cost of buying all the "tools" that your compositors need is prohibitive. Make this equipment in your own plant, on your own machine, on which the Cost Commission tells you to charge off but 10 per cent. a year for depreciation.

In every efficient manufacturing plant, one of the most important departments is the tool room

No Printing Office Ever Had

too much Type or too large supplies of Leads, Slugs, Brass Rule, Spaces, Quads, Ornaments, Borders, Cuts, Metal Furniture, Steel Furniture, Galleys, Electric-Welded Steel Chases and that class of time-savers and money-makers.

Almost Every Office Wastes Time

by having far less of them than it needs. If John has to wait while Bill distributes that job of Authors Roman work; if Sam hot-foots it about the office worrying the various nims with "Where can I find some 8-point quads" or "Have you any 2-point plain labor-saving rule," the office is shoveling time, which is the same as dollars, into the discard. This kind of prodigality brings the prodigal who doesn't provide sufficient equipment for his work, to the eating of husks when he might luxuriate in waffles.

Try the experiment of having plenty—or even more—of these daily necessities. Then watch the payroll come down and the volume of product and the profit come up.

Reproduction of Type Founders' Ad

in which is made the special equipment that mechanics require to work efficiently. Hundreds of the most successful printing offices in the United States are now equipped with "tool rooms" in which the Monotype makes all the equipment

that compositors use. More than that, it makes this equipment so cheaply that it costs less to use new type, rules and slugs than to distribute used material. In these plants the saving in make-ready alone that comes from always using new type, pays a handsome return on the money invested in the Monotype.

To-day the greatest reductions in composing room costs are effected by increasing the efficiency of hand compositors, and our Type and Rule Caster is the corner stone of composing room efficiency. The biggest economy in composing rooms since the invention of composing machines is non-distribution. Don't guess about this, don't spend money on foundry type until you have had one of our experts explain to you what non-distribution really is and prove to you the economies it will effect in your composing room.



COPYFITTING HELPS THE AD MAN

THE story of how "Copyfitting" helps the advertising man as well as the printer, is best told by a letter which we have reproduced herewith, from Mr. Edward H. Guy, advertising manager of the H. Channon Company, of Chicago, Ill., dealers in machinists' supplies.

H. Channon Company

Machinery Supplies

MACHINERY CONTRACTORS EQUIPMENT HEAVY HARDWARE MANILA AND WIRE ROPE	MACHINISTS SUPPLIES MECHANICAL RUBBER GOODS BELTING PACKING AND HOSE MECHANICS TOOLS	COTTON DUCK TENTS AND AWNINGS MANUFACTURED CANVAS GOODS TWINES AND CORDAGE
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Market and Randolph Streets CHICAGO

Chicago June 23, 1915.

FOR PROPER ATTENTION REFER TO
FILE NO. _____

Lanston Monotype Machine Company,
106 West Harrison Street,
CHICAGO.

Gentlemen:

The writer has just received the current issue of "MONOTYPE" and found the articles on "Making the Type Fit the Copy" very interesting. We have used the "53 to 25" System ever since its explanation in your magazine and find it infinitely superior to any other method of estimating type to fit copy and cuts.

Enclosed you will find a double page spread, size 10 x 16 inches, showing 29 different items, set entirely in 5 point Caslon Old Style. You can readily see there is no waste space yet there is no crowding or using smaller type. This was the result of using your system. There were absolutely no alteration charges on account of the space running over.

Yours very truly
H. CHANNON COMPANY

Edward H. Guy

ADVERTISING MGR.

E. H. G. /MS.

Reproduction of letter from Mr. Edward H. Guy

No. 75 Post Drill

Carefully and accurately made in every respect.

Lathe-turned tables

Bearings jig-bored from the solid and ground.

Ball-bearing between feed screw and spindle for end thrust, saving 20 to 50 per cent in power.

Automatic self-feed and back gears.

Spindle fitted with Gripwell positive drill chuck for 1/2 inch straight shank (flatted) drills. This chuck has positive interlock, without a loose or moving part. Drills holes up to 1 1/4 inches to center of 15 in. circle. Up-and-down run 3 1/4 in. Two speeds instantly changeable Slotted table. Spindle 1 1/2 in. diameter. Steel extension crank handle. Weight 125 lbs.

Price..... **\$7.50**

Board of Fire Underwriters. Built of heavy galvanized iron, well constructed and have a simple, self-closing tight hinged cover which does not close with springs. The heavy iron legs are securely riveted and raise body 4 inches from the floor.

No.	Size, in.	Cap.	Price ca.
11	11 1/4 x 13	6 gal.	\$1.60
22	14 1/2 x 14 1/2	10 gal.	2.00
33	16 x 17	14 gal.	2.70
44	18 1/4 x 20 1/4	24 gal.	3.60
55	22 x 25 1/2	40 gal.	5.00

\$3.95

Forge No. 150

General purpose lever forges with shield and with single ratchet for light repair work. Diam. 18 in. Hgt. 30 in. Size fan, 8 ins. Wt. 80 lbs. Each.

\$3.95

Section of double spread advertisement, showing the use of "Copyfitting"

The photographic reproduction of the mechanical subjects with the accompanying text matter is taken from a section of the double spread referred to in the letter, and shows very clearly how Mr. Guy is enabled to accurately make the cuts and copy fit the space, on all circulars, catalogs and other printed matter issued by the Channon Company.



THE TELEPHONE REVIEW

PERHAPS no other corporation in this country pays quite so much attention to the quality of its printed matter as the associated telephone companies. The New York Telephone Company is no exception to this rule and, where possible, tries to improve the quality of its printed publicity.

Some time ago it was decided to adopt Monotype composition for *The Telephone Review*. Recent issues in the new type dress, Monotype No. 31 series, show a magazine much improved over the previous numbers, which were the product of the slug casting machine.

Even color and spacing, which lend so much to the appearance of good magazine composition, are now combined with the usual excellent illustrations and make-up of this publication.

The advantages of Monotype composition are particularly noticeable where it is necessary to set narrow measures around the illustrations; there is an absence of unsightly word divisions and wide spacing characteristic of slug composition.

The *Review* is the product of the Monotype department of William Green's, New York City.

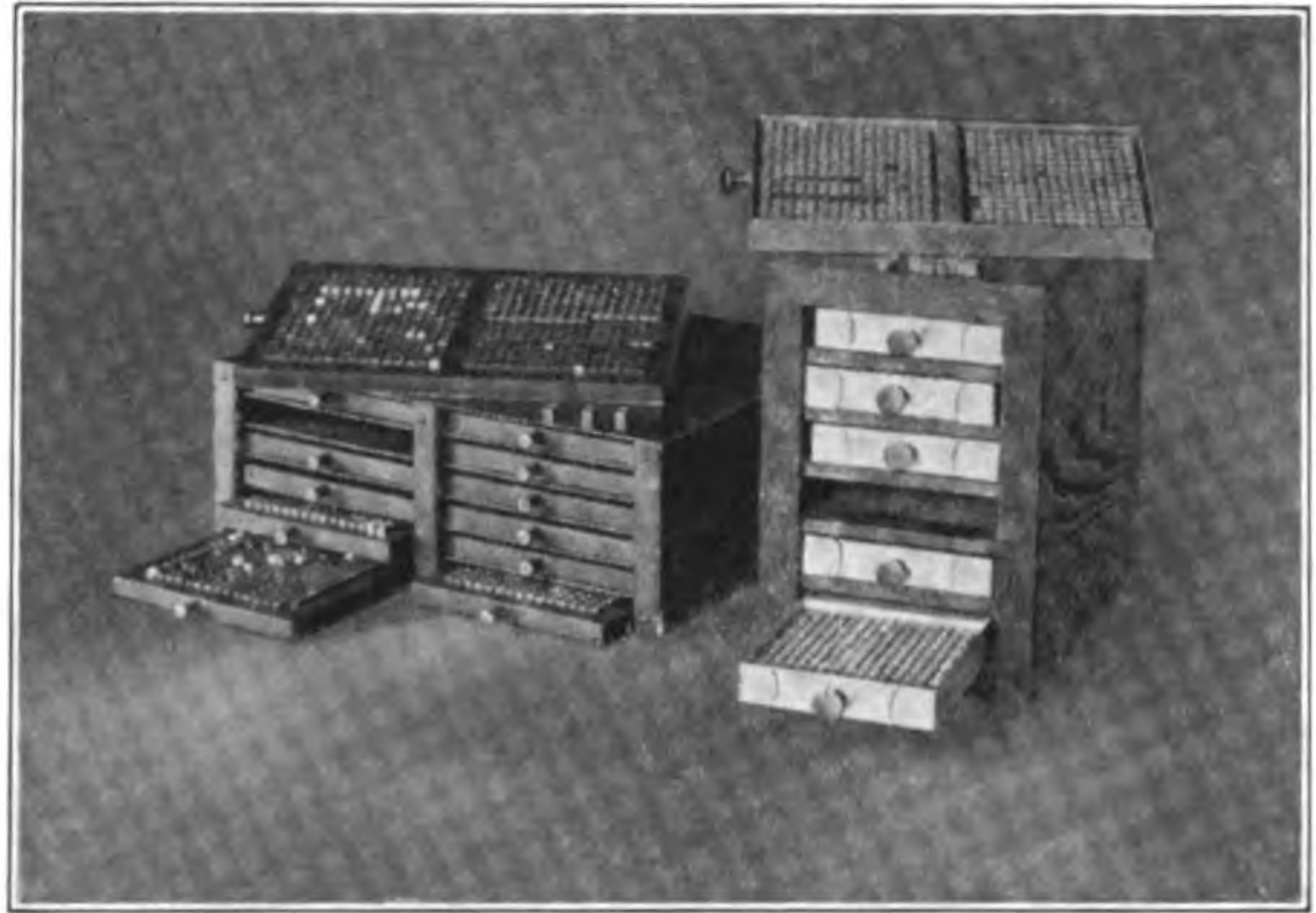
A "SAFE" STORAGE CABINET

THE illustrations herewith show a very clever system for storing molds, wedges, matrix cases and sorts matrices in use at the Springfield Publishing Co., Springfield, Ohio.

This safe measures 24x26x13 inches inside and provides space for forty matrix cases, forty-six normal wedges and twenty molds. The sorts matrix case consists of twelve drawers, shown in the upper left corner of the safe, each drawer providing space for 450 matrices.

The second illustration shows the detail of this interesting system. The location of each matrix in the drawers at the left is known, while the drawers at the right are provided with boxes containing 225 pieces of 14 point type cast 14 points square and then cut down to the height of a matrix. On the face of each of these is cast a number corresponding to the matrix case number.

When it is desired to change a sort matrix, the case containing the numbers that correspond to



Detail of the Matrix Section of the "Safe" Storage

from the regular sorts drawer and placed in the matrix case, and the cut off matrix with the corresponding number takes its place in the drawer.

A glance at the case boxes will show which cases are not standard, and a glance at the sorts cases shows the cases which have odd sorts in them. Matrices are arranged in the storage drawers in the same relative unit positions in which they belong in the matrix case. This avoids all possibility of special sorts matrices going astray and consequent lost time in locating them.

A card system keeps an accurate record of all matrices showing when purchased, the special work on which they were used, and the approximate amount of type cast from them, if they are used for casting sorts only. By this system it is a simple matter to tell at once whether a certain matrix has ever been purchased or if it has been lost. The operator quickly becomes familiar with its use, and much valuable time is saved searching for matrices while working on a rush job.

For the illustrations and description of this system we are indebted to Mr. A. L. Bauepain, foreman and Mr. Harold Larson, of the Monotype Department of the Springfield Publishing Co.



LABELS FOR STORAGE BOXES

IN MONOTYPE for July-August, 1915, we described and illustrated the new Monotype Storage Cabinets. It was noted that the boxes in the cabinets shown were arranged for two and three font storage, with labels inserted in the holders showing the characters contained in the boxes.

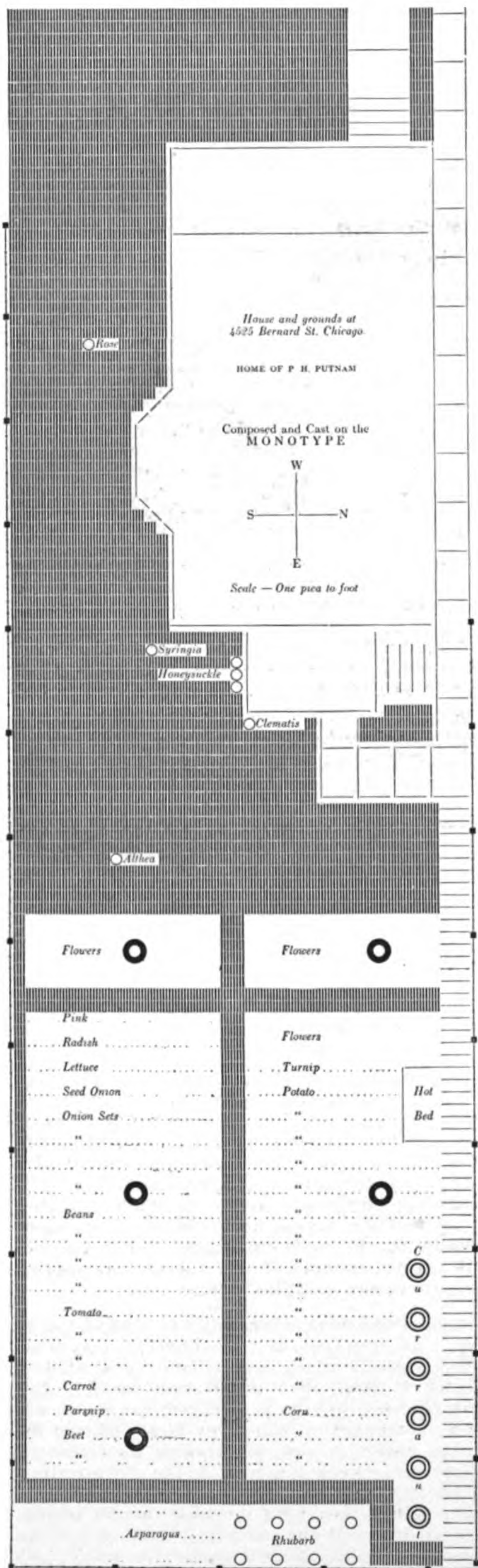
It has been offered as a suggestion that the labels for the various fonts in the cabinets be printed on different color cards, as this will distinguish the fonts in the cabinet. The colors, of course, may be duplicated in the different cabinets, for it is seldom that a compositor sorts cases from more than one cabinet at a time.



A "Safe" Storage Cabinet for Matrices, Molds, etc.

the case to be used, is placed on the work bench with the matrix case. The matrix to be replaced is then taken from the matrix case and placed in its proper unit position in the numbered case, and the number removed. The matrix wanted is now taken

Sidewalk—West Front.

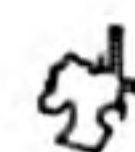


A GOOD PLAN

WHILE it is true that most everything that has ever been constructed with type and a stick has also been accomplished on the Monotype keyboard, the accompanying illustration, showing the plan of the house and grounds at the home of Mr. P. H. Putnam, Monotype operator at the Manz Engraving Co., Chicago, Ill., is one of the best examples of Monotype versatility we have ever received.

With the exception of the fence, which was an afterthought, this whole plan was composed at the keyboard, using the 12 point No. 36 series, and Monotype borders and corner pieces. The corner pieces were turned by hand, and the diagonal lines forming the bay are 18 unit fractions with the numerals cut away. It is certainly interesting to note what may be accomplished by a studious operator when occasion demands it.

After examining this plan, it will be seen what an excellent opportunity is presented for the application of "Set Ems Charts," described in MONOTYPE for May-June, 1915. By the use of this system many otherwise intricate pieces of composition may be rapidly planned and easily composed on the Monotype keyboard with positive saving in overrunning and other hand work.



GOOD IMPRESSIONS

TO show the excellent wearing qualities of Monotype type after a long run on press, The Maqua Company, of Schenectady, N. Y., have forwarded us a 16-page signature from a catalog printed for the Edison Lamp Co., after 258,000 impressions were made from the form. From their letter, which accompanied this sheet, we quote the following interesting extract:

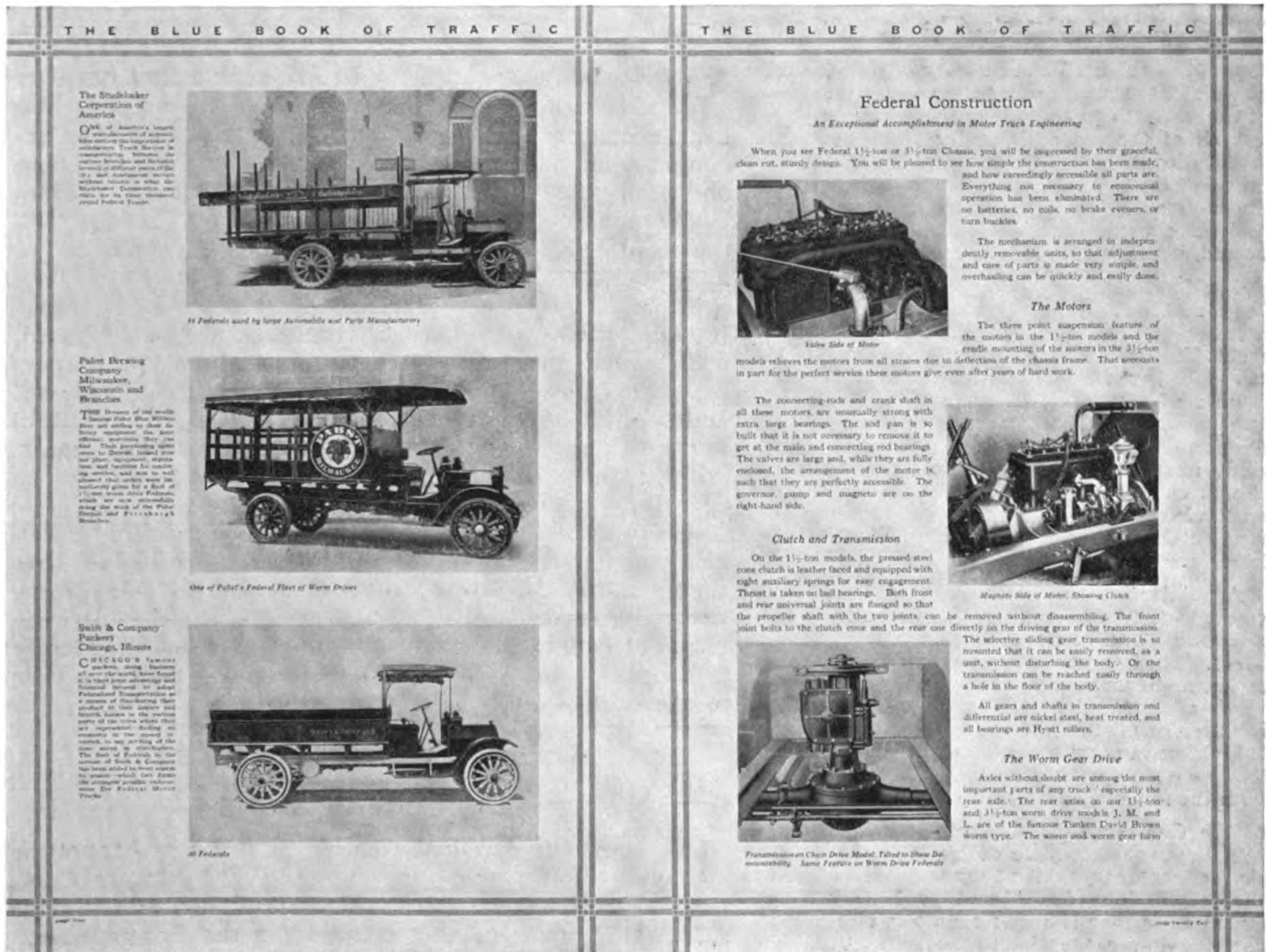
"A brief history of this run may be of interest. The original order on this catalog was for 150,000. Not having time to make electros, the type was put on the press, although the job was recast and the type held in readiness for replacing or electrotyping, if necessary. As it continued to stand up, no change was made in the form, although the order was increased by 100,000 and subsequently by 8000. Some of the cuts had to be changed, however, for the second edition.

"Needless to say, the Monotype continues to stand high in our esteem."

There could be no better endorsement for Monotype composition than this, when the high class of printed matter sent out by the Edison Lamp Co. is considered. This catalog was composed in the 10 and 12 point No. 137E series with 12 point No. 25J headings.



I HAVE often heard discussion and criticism of advertising literature of various kinds, when to me the question in dispute was not how beautiful the art work, not how attractive the color scheme, but did it perform the mission intended?—Platt Young.



Two pages from *The Blue Book of Traffic*, a handsome catalog Monotyped in the 98 series by the Cargill Co., of Grand Rapids, Mich., for the Federal Motor Truck Co.

MONOTYPOGRAPHY

It is seldom that specimens of printing bring forth quite so much favorable comment as the page of Monotyped Automobile Catalogs shown in MONOTYPE for May-June, 1915. Several advertising managers and a number of Monotype printers have called our attention to specimens of their work which they feel should have been included in this display. From *The Blue Book of Traffic*, one of the best of these specimens, forwarded to us by Mr. H. P. Sigwalt, Advertising Manager of the Federal Motor Truck Co., of Detroit, Mich., two pages are here reproduced. This is an unusually fine example of catalog making, not only for the excellence of the typography, in Monotype No. 98 series, but also for the arrangement, presswork and binding, and is fully up to the high standard of work turned out by the printers of this book, the Cargill Co., of Grand Rapids, Mich.

The Ingersoll-Rand Company, of New York, and Easton, Pa., are one of the many large business concerns which find that the Monotype is the most economical composing machine to use in their private printing department. They are now using the Monotype in the production of catalogs containing a great deal of tabular matter, booklets, circulars, etc., produced in their own plant.

It is but appropriate that a publication which represents one of the arts of the day should embody all that is best of the printers' art. Such a magazine is *The Camera*, from the press of The Camera Publishing Co., Philadelphia. One of the notable improvements made by Mr. Frank A. Chambers, the editor, was the installation of a complete Monotype equipment for the production of this publication. By always having new type for every issue their make-ready time has been reduced to a minimum and the presswork and typography of *The Camera* are unsurpassed by any magazine published today.

The Keystone Publishing Company, of Philadelphia, publishers of *The Keystone*, a semi-monthly magazine devoted to the interests of the jewelry and allied trades, recently decided to issue their publication weekly. Announcing this change, they have sent out a very handsome brochure, composed in Monotype Nos. 164 and 86 series. With the object in view of bringing their readers and advertisers into closer touch with the organization and the mechanical equipment that makes this excellent trade journal possible, they have included therein photographs of the members of the executive staff, as well as group pictures of employees throughout the office and

various other departments. The text is given over to a history and growth of the business as well as to a description of their plant. Their Monotype department, two views of which are shown among the various illustrations, is one of the neatest and best arranged in the country, and turns out all of the composition for *The Keystone* and other publications handled by this company. The workmanship on this brochure is most attractive, the type matter and illustrations being printed in brown on a cameo stock, and the cover, in two shades of brown and gold and embossed, is printed on a dark antique cover stock.

The Smith-McCarthy Typesetting Co., of Chicago, Ill., have sent out a circular announcing the addition of a number of new Monotype faces to their matrix equipment. They call especial attention to the No. 164 series, in the following statements: "Of the many popular machine faces on the market, it is undoubtedly the most useful. It possesses all the characteristics necessary for the production of the better grade of printed matter and is specially adapted for catalogs, booklets, folders and work of similar character. Carried in 6, 8, 10, 12, 14 and 18 point on the Monotype. Why not put a little 'ginger' into your next catalog or booklet by having it set in this attractive letter . . . Your customer will like it."

A publication that is beautiful in its simplicity, and a credit to the craftsmen who produced it, is the *Worcester Academy Bulletin*, from The Davis Press, of Worcester, Mass. It is composed throughout in Monotype No. 45 series, and combines a number of unusually fine halftone views of the academy throughout the text. This booklet has been printed on cameo paper, with liberal margins and is faultless in presswork. The maroon cover stock, attractively die stamped in black and gold, is in perfect harmony with the rest of this elegant publication.

The Conway Brief Co., of Detroit, Mich., believe in bringing to the attention of the trade any labor and money saving machinery which they may introduce. Announcing the installation of a Monotype Rule Mold, they have issued a circular showing examples of the rule in actual use, and calling attention to the fact that they are equipped to furnish any quantity desired, with quite a saving over the price of brass rule. The users of this rule not only save money, but in addition have the advantage of new rule for every job, insuring a much superior printing surface.

The Gazette Printing Co., of Montreal, Canada, are enabled to make a big saving through the use of the Monotype on Year Books that are printed in English and French. One of these Year Books consists of 650 pages, and in changing from the English edition to the French edition it was necessary to change only the text matter and the stubs on the tabular pages, thus effecting a great saving. They say that this is only one of the many advantages of the Monotype over the slug casting machine.

One of the finest as well as one of the largest furniture catalogs ever issued in America, has been Monotyped for the Canada Furniture Manufacturers, Ltd., by the Sentinel-Review Co., Ltd., of Woodstock, Ontario. This publication contains 424 pages, handsomely printed and bound, and shows clearly what can be accomplished in some of the smaller cities when ability and the necessary equipment are brought together.

A very clever program, entitled "Writ of Enjoyment," was issued at the Annual Outing of the employees of the Law Reporter Printing Company, of Washington, D. C. In every part of its make-up this program resembles a genuine legal writ, being signed and sealed by those present, and containing a menu and a list of athletic events held on that occasion.

The Gale-Sawyer Co., of Boston, Mass., have recently produced a very attractive booklet entitled *Symphonies in Satin*, in Monotype No. 36 series.



A few of the FAIR ONES who participated in the Athletic Events

FIRST ANNUAL MONOTYPE FIELD DAY

DESPITE the chilliness of the day and the temptation to attend the second game of the World's Series, a goodly number of the employees of the Monotype Company, with their families and friends, attended the First Annual Field Day, held at the P. & R. Athletic Field, Tabor, Pa., on Saturday, October 9, 1915.

The athletic events were hotly contested, owing to keen rivalry between the various departments and the incentive to win the handsome silver cups, medals and pins that were offered as prizes.

Mr. Jack Mullarkey, who proved a very capable master of ceremonies, announced the first event of the day at 2.30 p. m., the first heat of the 100 yard dash for men. The various events for the girls, consisted of a 50 yard dash, throwing base ball, nail driving contest; for the men, shot-put, hop-step-and-jump, shoe race, fat men's race, and a championship relay race participated in by different departments of the factory, followed in rapid succession.

Not the least interesting event of the afternoon was the match race between two veteran employees of the Monotype Company, Mr. Albert Hurdle and Mr. James Welsh, each having passed his seventieth milestone. Mr. Welsh was the winner by a narrow margin after a hard race.

The ladies made a fine showing in the various events, although several have been wearing thumb stalls as mementos of the nail driving contest. This was won by Miss Nan Neville, after a very spirited contest with Miss Trifield. The winner carried off a handsome silver cup presented by Mr. J. Maury Dove, president of the Monotype Company.

The medals and pins were very handsome and much appreciated by those who were lucky enough to win them, and the cigars for the men and candy in abundance for the ladies made quite a hit.

We regret that lack of space permits the showing of only a few of our fair ones who were in attendance and who took part in the various events.