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# Monotype

A Journal of Composing  
Room Efficiency Published  
by the Lanston Monotype  
Machine Co. Philadelphia

Christmas  
1915

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 & Rule Caster



# New Monotype Caslon Old Style

The text of this number of "Monotype" is composed throughout in the handsome, new Monotype Caslon, No. 337E, referred to by Mr. Currier in his story of the Caslon Old Style.

Long descenders have been used with the 7 and the 11 point sizes, cast on 8 and 12 point bodies respectively. This page, and the two center pages show the 12 point size with the use of regular descenders.

As these matrices are on the standard Monotype line, they may be combined, if required, with any of the regular bold-faces. The shortened descenders which have also been made are, however, longer than the descenders of the many modern adaptations of the original Caslon face.

While only the Roman fonts of several of the sizes have been completed, it is more than likely that before this number of "Monotype" reaches your desk, the Italics and small capitals for these sizes, as well as the Romans, Italics and small capitals for all of the sizes from 7 to 12 point, will be ready for delivery.

**Lanston Monotype Machine Company**

Philadelphia

New York

Boston

Chicago

Toronto

Havana

# Monotype

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## The Story of Caslon Old Style

By EVERETT R. CURRIER



THOUSANDS of type faces have had their little day and been lost in oblivion in the five hundred years since typography was born. Considering this fact, a type that can show an ever-increasing popularity after nearly two centuries of usefulness is one that is bound to make the printer pause to admire and respect—not merely for reasons of art, but for hard facts of dollars and cents. Such a face is the type about which this article is written.

The whole history of type founding shows no more brilliant achievement than the production by William Caslon, of London, in the early eighteenth century, of what we now call the Caslon Old Style type.

Caslon was not trained to the business of type founding, but “learned it of his own genuine inclination,” as seems to have been the case with many another famous designer of types. But he came prepared. Paralleling the experience of his famous predecessor of still two centuries earlier—Nicholas Jenson, of Venice, who was an engraver of coins before he produced his excellent fonts—Caslon had been apprenticed to an engraver of ornaments on gun-barrels.

Printing, whose history is one of continuous alternation between good and bad periods, was at a low ebb artistically when Caslon came on the scene. To quote from Reed’s “A History of Old English Letter Foundries”: “A glance through any of the public prints of the day. . . . points to a depression and degeneration so marked that one is tempted to believe that the art of Caxton and Pynson and Day was rapidly becoming lost in a wilderness of what a contemporary satirist terms ‘brown sheets and sorry letter.’ ”

The actual birth of the Caslon Old Style followed an almost accidental circumstance. Caslon's first type was an Arabic which he had cut for a New Testament and Psalter for use in Eastern churches. To his specimen sheet of this face he had added his name as an imprint, cut in Pica Roman characters.

From this, he was advised to cut the whole font of Pica Roman. He did so, and the font thus produced was at once recognized as a masterpiece, excelling the letters of other founders of his time.

The year 1722, however, is the date most memorable in the Caslon history, for it marks the production of what is said to be the first size actually cast—English (the nearest equivalent to our 14 point).

More than half a century later (1788) our great American printer-statesman, Benjamin Franklin, wrote, in a letter to Caslon: "I approve much of your Resolution not to send your types abroad upon Credit. Their Excellence will secure a sufficient Demand without it."

But America had not waited for Franklin to import the Caslon type. It was apparently the staple during the pre-Revolutionary days of the Colonies, serving all purposes in their printing world, from bill heads, broadsides, pamphlets, and newspapers, to Proclamations and copies of the Declaration of Independence, and even to paper currency. That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate.

It will thus be seen that the Old Style of Caslon had literally covered itself with glory in this country before even our grandfathers were old enough to be printers—that it has enjoyed a time-honored usefulness which no other type in history can parallel.

But its popularity was not continuous. Near the beginning of the Nineteenth century that style of types we now call Moderns began to appear and to catch the popular fancy, and the Caslon Old Style went gradually into partial eclipse, from which it did not emerge until half a century later.

How it was revived is now a fairly familiar story. The first William Caslon had long since passed away when in 1843 the Chiswick Press sought the Caslon foundry's aid in selecting a type which would be appropriate for printing "The Diary of Lady Willoughby," a work of fiction, the period and diction of which were supposed to represent an earlier fashion, and for which the modern types would obviously be less suitable.

The original matrices were brought out from their long retirement and selected for this work, and a small font of Great Primer (18 point) cast from them. The results were so satisfying that eventually the Chiswick Press was supplied with a complete series of all the old fonts.

In 1858, following upon this revival in England, America entered into what might be called its second Caslon phase. Formerly, all Caslon type used in this country had been imported direct from London. But now, the Johnson Type Foundry (MacKellar, Smiths & Jordan Company) of Philadelphia, had fonts brought to their foundry, from which they made electrotype matrices.

The story of the Caslon Old Style from this point to the present is one of slow but steady weaving into the fabric of modern American typography—first

into the more dignified and literary forms, and latterly into the popular forms of modern business and advertising. It is the story of a type whose vitality carried it through the worst period of typographical art and usage in history—the Victorian—the waning days of which can be vividly recalled by those of us who spent our apprenticeship amid the welter of fantastic job types then so popular. It is the story of a type that not only has held its supremacy as a body letter, but has lived to oust these types to an appreciable degree from the job and the advertisement.

A definite impetus to the increasing popularity of the Caslon Old Style may be credited to the late Arthur Turnure, who, as far back as 1882, published a magazine called the "Art Age," which strove for the restoration of printing to its place as one of the arts; and who in 1892 selected the Caslon type for the dress of "Vogue," established in that year.

This was the Caslon Old Style's introduction to the magazine field, and was a fairly conspicuous event. In acknowledging the order for the type, the foundry from which it was purchased stated that no such large fonts had been ordered for upwards of thirty years.

The inevitable result of the Caslon Old Style's now well-established popularity was the era of copying and imitation that set in. Each of the several foundries of the country started out to produce its own version and to put its own interpretation upon what the Caslon ought to be. And so, within a period of six or seven years beginning at 1900, were produced Caslons in "recut," "bold," "lightface," and other inferior variations, which were able to crowd their fine original model to a very limited margin of use. The lining system, by the way, had much to do with the inferiority of these variations, in its senseless stubbing of the descenders.

But there have been a few discriminating printers whose taste has held them to persistent use of the original Caslon—when it could be obtained. And in response to the work of these few, it might be said that a third Caslon phase had set in.

For now, in 1915, we find the original Caslon creeping steadily back into preference over its several imitations.

The Monotype Company saw the light a year or two ago and set themselves to the problem of placing the original Caslon on their machine. Whether they have succeeded or not may safely be left to the verdict of the critical upon examining these pages.

What is the secret of the Caslon Old Style's long-lived popularity? Obviously, it must be explained finally on no other ground than that of supreme usefulness.

It is really hard to overrate the worth of Caslon type. Objections can be found in it, and exceptions may be taken to it. But the type has yet to be made that can match it for all around usefulness; for grace and dignity in high places, and for clearness and neatness in ordinary work. It comes nearer being fool-proof in the hands of the bungling tyro and the venturesome compositor than almost any other type that can be mentioned. Of this type can be said that, if

all other English types were suddenly to disappear from the face of the earth, it could successfully bear alone the burden of modern print.

The printing industry will have made a tremendous stride forward in efficiency (it is not always necessary to explain a good type face in terms of art!) when it has grasped the idea of intensive cultivation—of making a limited number of faces serve all general uses—of making the five alphabets of a single good book face cover the entire ground. This is the absolute secret of good typography, at a profit, under modern conditions—and under conditions of any period.

As to the source from which Caslon derived the famous Old Style that bears his name, I cannot do better than quote from an excellent and thorough article on the subject by Mr. Walter Gilliss, which appeared in the "Graphic Arts" for February, 1911:

"From certain characteristics in Caslon's types it seems evident that he gave attention to the models of Moxon, of whom the Rev. Rowe-Mores wrote: 'Moxon was the first of English letter-cutters who reduced to rule the Art which before him had been practiced but by guess, and left to succeeding artists examples that they might follow his practice'; and no doubt he was aided much in his typefounding by the elaborate directions given by Moxon in his 'Mechanick Exercises: Or the Doctrine of Handy-works. Applied to the Art of Mold-Making, Sinking the Matrices, Casting and Dressing of Printing-Letters.'

"And, too, we can trace the general form and style of Caslon Old Style through all the long line of Romans, back to the very earliest models. To be more explicit, it resembles closely the types cut by Christopher van Dyck and used by Daniel Elzevir, which is shown in the Specimen Sheet of March 5th, 1681. It is also closely allied to many of the types in the 1693 Specimen Book of the Oxford University Type Foundry which are believed to have been imported from Holland or cast at Oxford from Dutch Matrices.

"Caslon also resembles the types of Plantin, and the lower case of the Italic resembles the Italic found in 'C. Salmasii Plinianae Exercitationes,' printed by E. Voskuyl in Utrecht, in 1689, and the Caslon capitals follow very closely the capitals of William Jansz Blaeu of Amsterdam; and the Gros Paragon Romain cut at the end of the Seventeenth Century, which appeared in the early specimens of Alberts and Uytwelf, of the Hague, and subsequently in the specimens of Freres Ploos Van Amstel, of Amsterdam, might almost be taken for the 24 point Caslon of today.

"And, again, the Roman seems closely allied to the Roman of Jenson used in the 'Eusebius' of 1470, while the lower case resembles more closely still the Roman of Paul Manutius used in the 'Theodoreti Urbis Cyri, Episcopi Invisiones Danielis Prophetæ,' printed in Rome in 1562, whereas the capitals of the Roman which are strictly Italian in feeling are much smaller than 'Caslon' capitals of a similar body."

It can scarcely be gainsaid that the linking up of this splendid Caslon Old Style with the Monotype is a high achievement. If William Caslon were alive today he would undoubtedly write an enthusiastic O K on the proof-sheet of this latest addition to the Monotype Library.

# The Spartan Press

BOSTON, MASS.

**I**N THE days of old the Spartans were men of grit—they worked and fought and accomplished things. Whether or not there is a strain of Spartan blood in the organization of the Spartan Press cannot be determined, but one may be certain of this:



A corner in the well appointed offices of the Spartan Press, Mr. Henry S. Dunn, at the desk

the cloak of this virile race has fallen upon them, for they do things—and do them well.

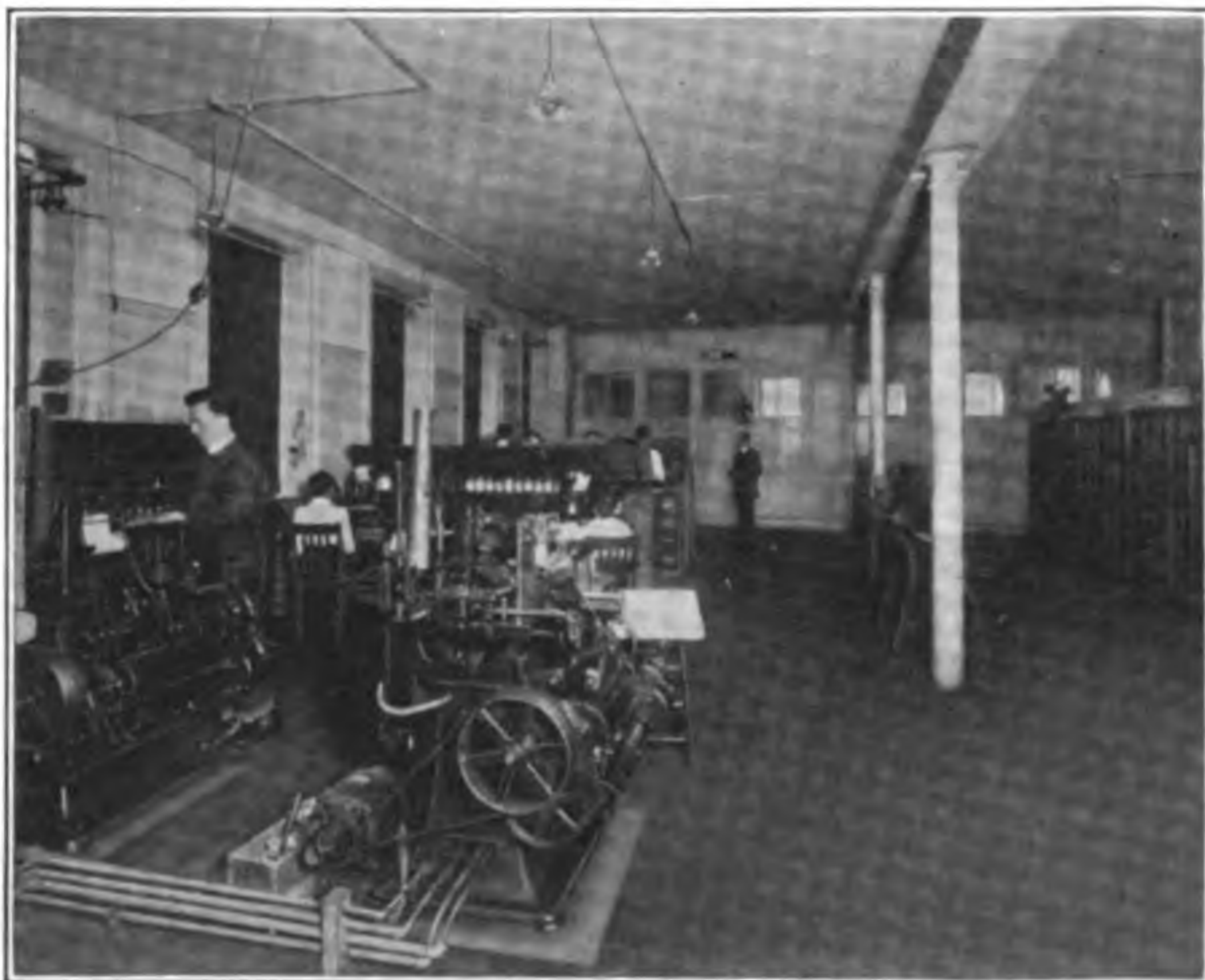
The Spartan Press are a comparatively new concern but they have the two requisites of success—organization and equipment. It has been said that as is the head of an organization so are all its members. This is true among these Spartans. Mr. Henry S. Dunn, the President, is a born printer who even as a boy found no greater enjoyment than studying the grace and beauty of type faces. Mr. Dunn is the artist, but he is a practical man with ginger and twentieth century progressiveness. He has built up around him a corps of assistants who, when the orders are given, carry out the work as promised to the customer.

This plant has made a specialty of printing for large corporations, and the bulk of the work for these customers consists of blank

forms, intricate ruled sheets and similar work. The ruled cost sheet reproduced here is a fair sample of the work which the Monotype is doing in this plant. They have built around this nucleus a large volume of catalog and general job printing.

Until eighteen months ago this plant was a “hand set” shop, using foundry type exclusively. A Monotype representative proved that ruled form work could be set up on a Monotype and that non-distribution pays. The result was the purchase of a one-machine equipment which was operated for a year, at a profit, by a combination keyboard-caster operator. The first anniversary of the installation of the machine was celebrated by the advent of the second equipment. This proved conclusively the adaptability of the Monotype to standards of versatility and quality demanded by the Spartan Press—and these are no mean standards.

Mr. Dunn is a Monotype booster through and through and takes pleasure in demonstrating what the Monotype system has done for him. He has been a large user of the Monotype Matrix Library but is now arranging to own his own matrices since the



Two Standard Monotype equipments are a part of the well ordered composing room at the Spartan Press





### Andreas Valette Haight

**I**N the death of Mr. Haight, President of the A. V. Haight Co., of Poughkeepsie, N. Y., the printing industry has suffered a real loss, for Mr. Haight lived a lesson that printers must learn if they are to receive the full fruits of their most exacting calling.

In building up his highly successful business, Mr. Haight was ever alert to install new processes and new equipment that would reduce costs, but just as rigidly he held to the best traditions of the printing art. You could not interest him in any economies that must be bought at the sacrifice of quality. Therefore, as naturally as harvest follows seed time, the A. V. Haight Co. has not only held its old customers but also extended its field of activity far beyond the city in which it made its home.

Mr. Haight was among the pioneers in recognizing the advantages of the Monotype and, in looking back over the years we have done business together, we recall instances without number of the helpfulness of his Company in extending the use of the Monotype.

We gladly make this recognition of our indebtedness to the house founded by Andreas Valette Haight, and to his business associates, and to his family we offer our respectful sympathy.



### Long Run from Monotype Type

**I**T'S an old saying that "seeing is believing." We regret, therefore, that we cannot show here an impression from the twenty-four page form received from the Cantwell Printing Company, Madison, Wis., showing the excellent condition of Monotype type after a 100,000 run on press. But we can submit as evidence the following from Mr. Baumgartner, Superintendent of the Cantwell Company:

"You probably have heard the cry a great many times that 'Monotype won't stand up on long runs.' We are mailing you under separate cover two sheets of a job we just finished, which will show the condition of the type after running 100,000 impressions. There

were 200,000 copies on this job and we set it up twice and worked it two-up. Another feature of the work was that there was not one single work-up in the entire run. Hardly any time was spent on make-ready; one overlay and the press was started. We are telling you this merely to prove that the type will stand up if properly handled in the pressroom and there is no truth in the statement that 'Monotype won't stand up on long runs.'"



### A Record Output of Monotype Border

**F**ROM the Winston Printing Company, of Winston-Salem, N. C., comes a good record of output on Monotype border.

The reproduction shows Mr. J. O. Yates, the operator at the Winston plant with the type on the galleys: 37 pounds of border No. 88, a 12x36 point face, cast in one hour. This casting was done in the ordinary run of a day's work.

Mr. D. B. Scoggin, Manager, and Mr. C. L. Kennerly, Foreman of the Winston Company, have testified to the correctness of this output.



Thirty-seven pounds of Monotype Border No. 88 cast in one hour

## How Non-Distribution Saves

By ALVA E. LAMBERTON

Business Manager, "The Florida Metropolis"

FOR a number of years past the compositor's scale of wage compensation has been steadily increasing. This has compelled publishers to seek methods whereby their composing room expense would not rise faster than its revenue. The problem of setting the news matter has been solved for quite a good many years, but the ad alley has been the publisher's bane until within the past three or four years.

This condition has developed a close study of composing room methods and has resulted in securing and compiling accurate records of its various sections.

In the ad alley these records disclosed the time and cost of setting as well as the time and cost of distributing type, the latter operation creating no little surprise to many business managers, although at the present day there are more managers and publishers who are aware of these sectional costs than there are who do not know.

Records were secured covering a period of time in which average conditions predominated. Distribution was a large factor in the payroll and if this process could be curtailed or entirely eliminated a big saving would result.

A study of the various type faces used in the ad room brought out the fact that there were far too many different kinds or families in use for a daily newspaper. It is well known, and is also used as a talking point with type foundries, that seven or not more than eight series of type are needed in a newspaper ad alley. In fact the use of more than this number is very productive of waste time in

this department of a composing room. The modern ad alley consists of a single type cabinet in which the entire seven or eight series are placed and the compositor's frame and stand is the top of this cabinet and also the back of the cabinet next to his. All of his rule, leads and slugs are located in a rack just far enough above the surface of his frame to be easily reached, without interfering with his working movements. The capacity of a composing room ad alley is enlarged by the addition of modern cabinets according to the needs of the paper.

Here the Monotype Type-&-Rule Caster plays the most important part in time and money saving. A Monotype matrix for every character in the adopted series must be utilized if the best results are to be secured. These matrices are arranged in an easily accessible cabinet which permits of quickly removing any character from any font desired without disturbing the other matrices. After all the type cabinets (all of which duplicate one another) are filled with type, a supply storage system is required to sort the cases from; then should the compositor run short of any character he need not disturb or rob his neighbor printer in the next alley, nor wait for the Monotype operator to cast him the needed sort, but he can go to the storage cabinet and instantly refill his case with the sort he wants. This storage cabinet has a sorts box for every character for which there is a Monotype matrix.

The Non-Distribution System of "The Florida Metropolis" was established as a

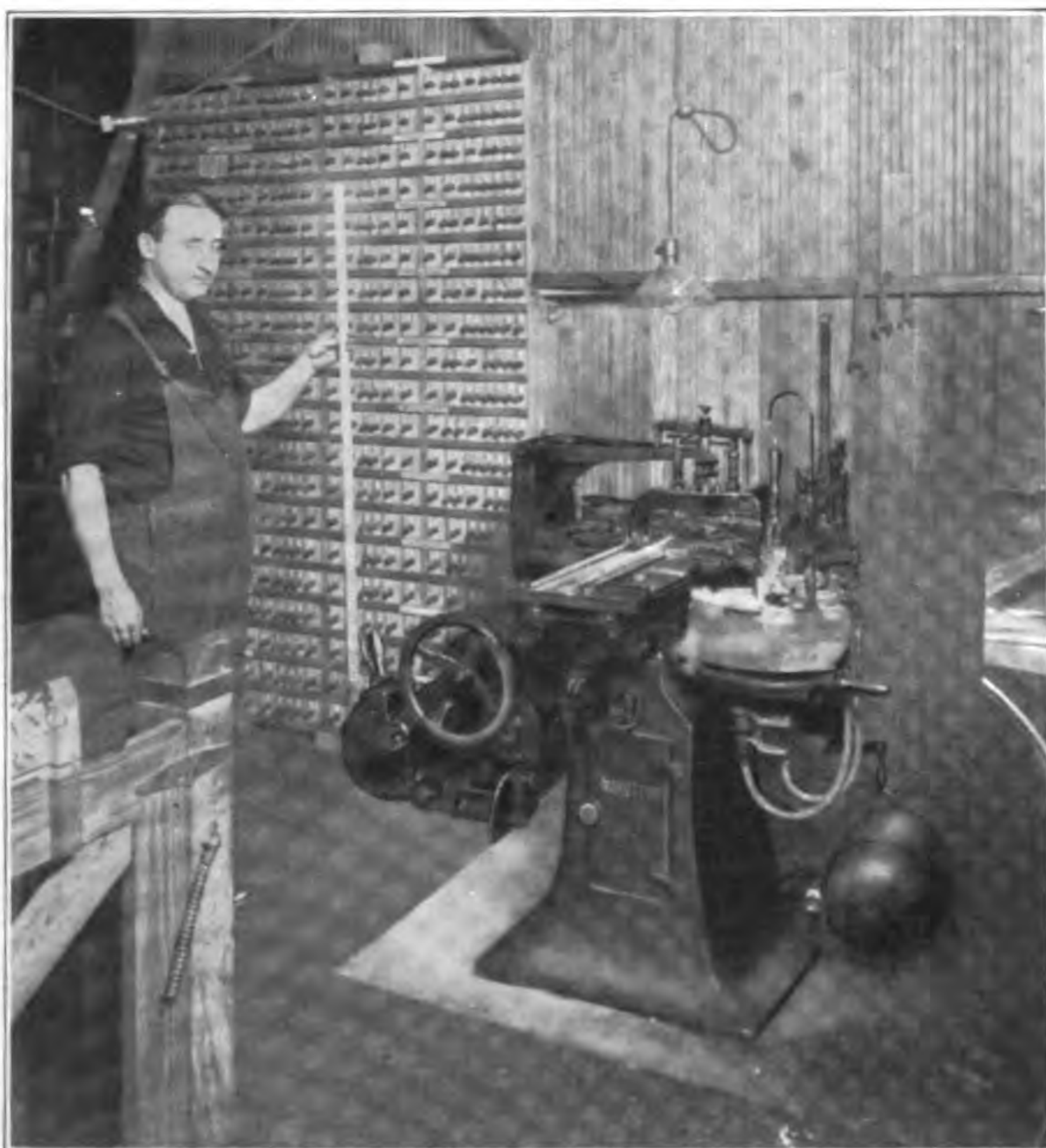


ALVA E. LAMBERTON  
Business Mgr., "The Metropolis"



E. C. ASA  
Foreman, "The Metropolis"

result of study along the lines in the foregoing paragraphs. This system has been in operation for nearly two years and has produced much better results than were expected when it was contemplated. No type smaller than 42 point ever returns to the cases, but is promptly consigned to the "hell-box" immediately upon the breaking up of the



The Monotype Type-&-Rule Caster, the heart of the Non-Distribution System at "The Florida Metropolis"

forms. This method seems destructive and revolutionary to the average foreman or publisher when first laid before him, but once he has taken the step and made his investment it will be impossible for him to go, nor will he even consider going, back to the old method.

"The Florida Metropolis" was a six-day-a-week publication until August 2, 1914, when a Sunday edition was added. The present composing room payroll for the seven-day week is about twelve per cent. less than it was for the six-time-a-week issue of two years ago, and a substantial increase of advertising is carried. Some fifteen months ago in connection with the Monotype the non-distribution system was started and immediately after it had fairly "struck its

stride" the payroll decreased several per cent., but as the system was developed and the office became better acquainted with it, this saving amounted to ten to twelve per cent. of the entire composing room payroll and nearly twenty-five per cent. of the ad alley labor cost. The Monotype type caster is operated six days a week and in this time easily produces a sufficient quantity of sorts to keep the storage and work-cases filled. Not a single cent has ever been paid for overtime in connection with the non-distribution system.

The appearance of the paper is greatly improved from a printing standpoint and has a clear and clean print as a result of new type being used in every issue.

It seems but the matter of a short time when practically every newspaper will use this system. It is modern methods which are going to bring lower costs of production, and the Monotype Type-&-Rule Caster and non-distribution will undoubtedly play an important role.



### How Our School Helped a Student

IT is a pleasure to "Monotype" to publish a letter from a former student of the Monotype School.

Mr. McCarthy is only one of the hundreds of students who have benefited from this course of instruction, and he has written us, strongly endorsing the opportunities the School affords to ambitious printers to attain more remunerative and healthful working conditions. Mr. McCarthy's letter follows:

Washington, D. C., December 5, 1915.

Lanston Monotype Machine Company,  
Philadelphia, Pa.

My dear Mr. Bowie:—On October 30 last, I took the Civil Service examination for Monotype Machinist and passed with an average of 79.50 and was promoted to that position in the Government Printing Office, December 4, 1915.

I wish to thank the Lanston Monotype Machine Company for the privilege of taking the course in its School, and to thank you for the kindness and attention shown me while there.

I shall always remember the Lanston Company, and anything I may do or say in favor of the Company or its machine, I shall be only too glad to do.

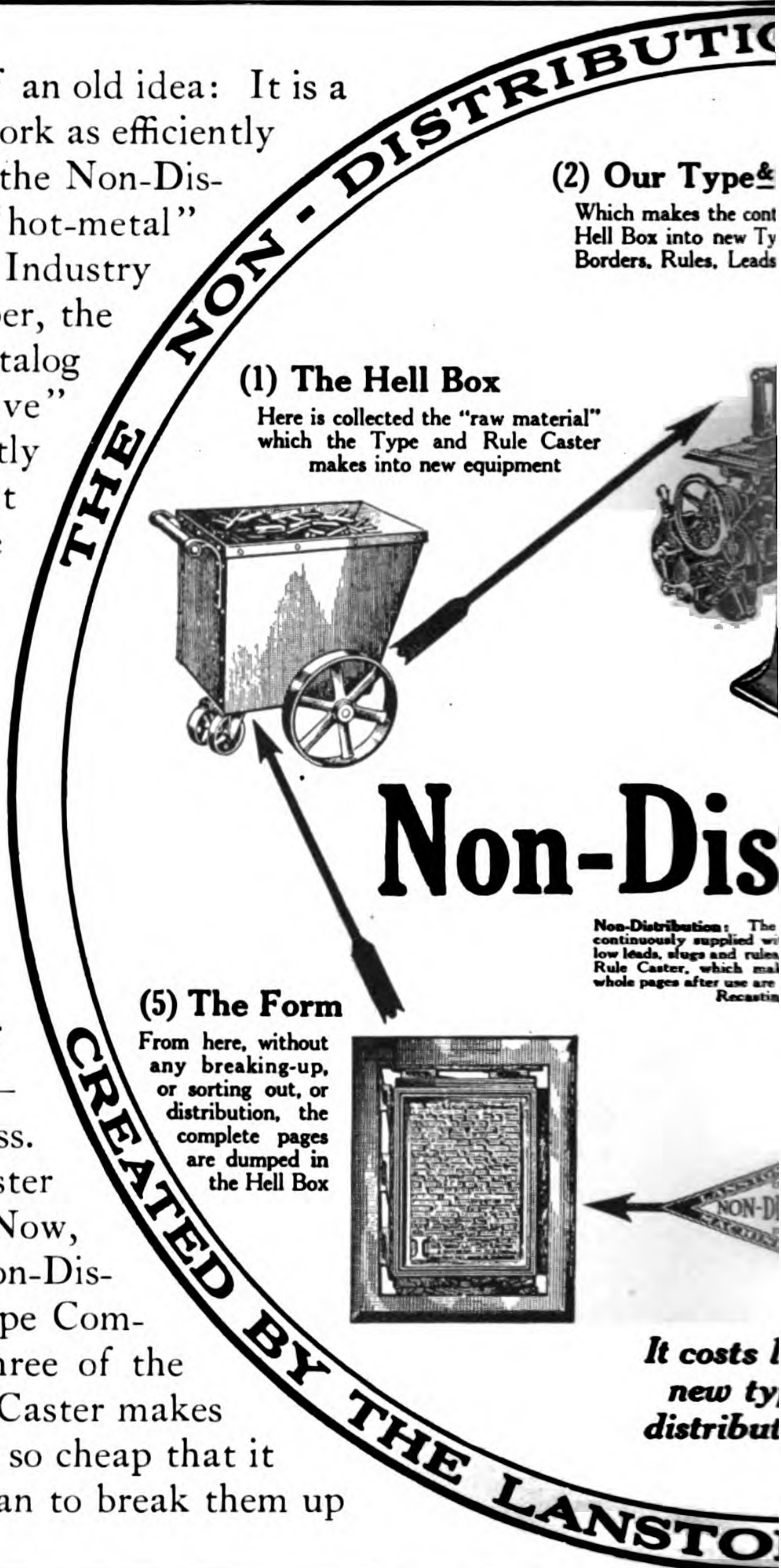
Again thanking you for your kindness, I am,

Very truly yours,

P. H. McCarthy.

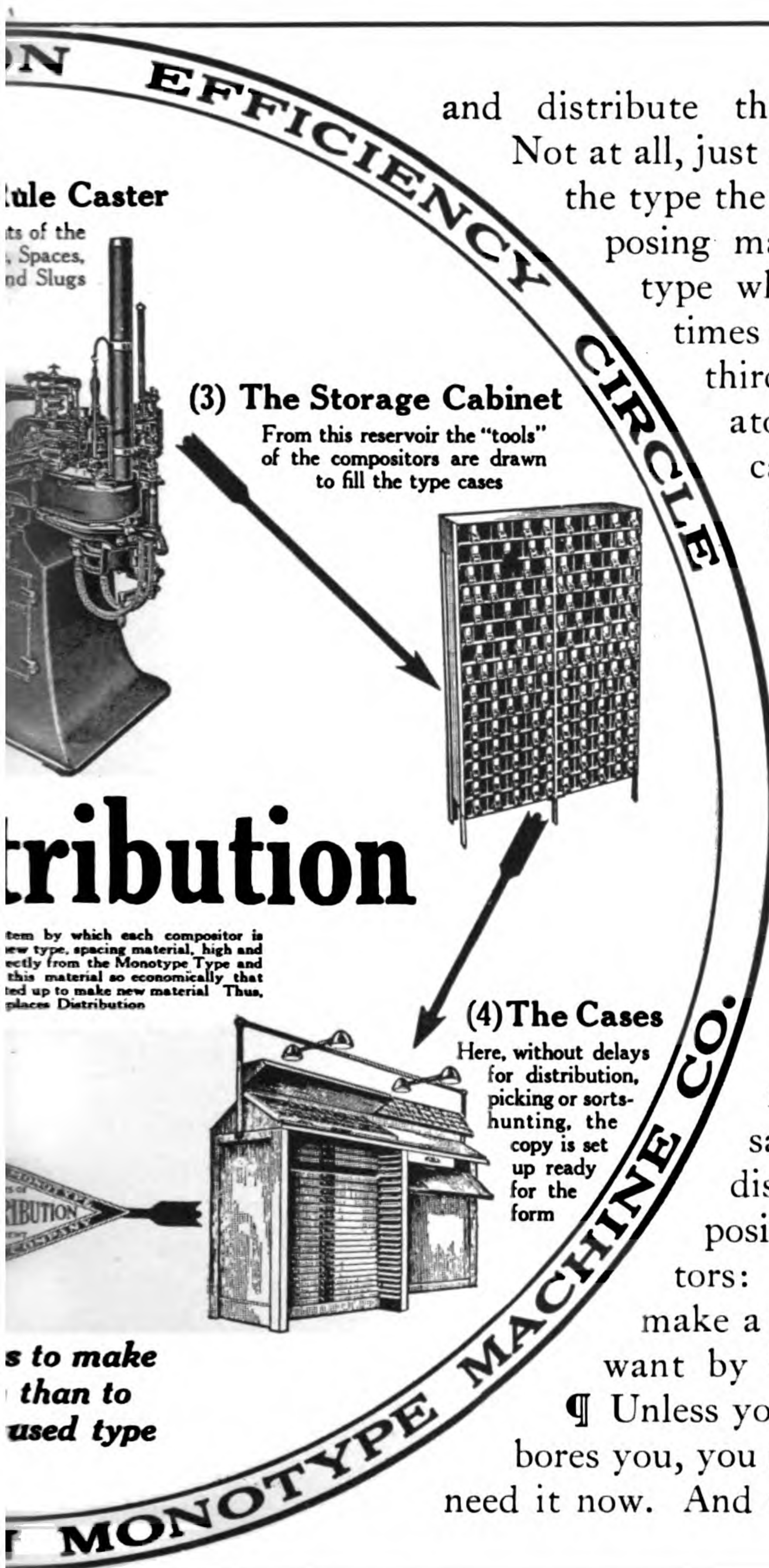
# Make Your Hand Compositors as Efficient as Machine Operators

¶ Non-Distribution is a new application of an old idea: It is a system that enables hand compositors to work as efficiently as machine operators. From the birth of the Non-Distribution idea—the invention of the “hot-metal” composing machine—dates the Printing Industry as we know it today. The great daily paper, the modern magazine, the “mail-order” catalog were not possible until the “Art Preservative” had freed itself from the inefficient and costly process of buying and distributing bought type. ¶ After the work of the machine operator is printed, or plated, it is melted up and in the process of new composition this metal is recast into new printing surfaces. Thus, the operator of the “hot-metal” composing machine has three advantages over the hand compositor who sets bought type: ¶ First; the operator wastes no time hunting for material or waiting for sorts—when he wants a letter he strikes a key. ¶ Second; the operator spends no time on the wasteful process of pulling jobs apart and distributing type—all his time goes to getting matter to press. ¶ Third; the operator can hit keys faster than the compositor can pick up type. ¶ Now, there can be no question but that the Non-Distribution System, created by the Monotype Company, gives the compositor two out of three of the operator’s advantages. Our Type-&-Rule Caster makes type, space material, rules, leads and slugs so cheap that it costs much less to melt up whole pages than to break them up



**THERE'S A DIFFERENCE:** We make the Only Type-&-Rule Caster, and therefore there can't be any “Just-as-Good.” To start your own type foundry with a “type-caster” that won't make rules, leads and slugs, or a “rule-caster” that won't make type is just as unsatisfying as buying an automobile that will run only in one direction—away from home.

# Efficient as Your Machine Operators



and distribute the material composing them. ¶ Theory? Not at all, just applied common sense. Nobody distributes the type the Monotype casts in justified lines, as a composing machine. Why not melt up perfectly good type when a machine will make new type four times as fast as a man can distribute? ¶ But the third advantage? Of course, the machine operator can hit keys faster than the compositor can pick up type but—¶ Hundreds of jobs pass through every printing office, your office, that can be set quicker by hand than on any composing machine—even the Monotype—because it takes time to “make-ready” any composing machine. Little jobs, complicated jobs with all kinds of combinations of faces, can be set cheaper at the case provided your hand composition cost includes no non-productive time for hunting for material or for distributing. ¶ Of course, the ideal system is to use the Monotype Composing Machine because then whether you machine-set or hand-set, the result is the same—brand-new type for every job and no distribution. ¶ Let’s not talk about composing machines now; help your hand compositors: Install our Type-&-Rule Caster—you can make a composing machine out of it whenever you want by installing the additional Monotype units. ¶ Unless you are making money so fast that efficiency bores you, you need our Non-Distribution System and you need it now. And we can prove it—when and where, please?

**OUR GUARANTEE:** While our Type-&-Rule Caster is the only machine made that casts both type, and rules cut to any length, the fact that it is two machines in one imposes no limitations whatever on output. We guarantee that it will produce one-third more pounds of type, spaces and quads per hour, day in and day out, than any other type caster made.

## How the Monotype Convinced a Skeptic

By JO GALES BOND

Superintendent, "The Montreal Star" Composing Room

I HAVE always been taught that prejudice is a trait that increases in violence with the passing of time. In other words, that, as a man grows older, he becomes more obstinate, unreasonable, and harder to convince. This theory may be true as a general rule, but I can truthfully say it has not been so in my case. Still, I must confess that when I first came in contact with a Monotype, after over twenty years of intimate association with slug machines, I was very much predisposed in favor of the latter. And even now—as I look back over a stretch of many months, during which time I have had the manifold virtues of the Monotype demonstrated to me—I have not shirked in my allegiance nor changed my original opinion, and only consider that this lends added significance to the fact that I am, with such marked success, now using Monotypes exclusively in my ad room. If the statements that are to follow would seem to partake of the nature of invidious comparison, the creation of such an impression is farthest from my desire or intention, for the machine, on the merits of which I propose to descant, flows in a different channel, the sphere of which is much enlarged.

Therefore, I repeat my claim, that while I was not originally prejudiced against the Monotype, my long residence in Missouri made many things claimed for it seem improbable and impossible, that I now find not only possible, but very simple indeed.

For instance, just as an example, I could not bring myself to believe that it was feasible to make type and labor-saving material, only

to throw it away after using it but once. This is only one of the many things that puzzled and cudged my brain as being unfathomable. But since I have had the Monotypes under my personal supervision many months, during which time I have seen tangible evidence of their marvelous attributes manifested in plain figures on my payroll, no person could ever convince me that the Monotype is not all that it is claimed to be, or more, or that to dispense with its use in "The Montreal Star" office would not prove a catastrophe of considerable proportions.

As I make no pretense of being an efficiency expert, I will simply make brief mention of a few of the many salient points of the Monotype that especially appealed to me—not by way of discriminating comparison, understand, but with allusion only to the individual merits of the machine and absolutely with-

out any remote reference to any other equipment of a similar nature now on the market.

I have found, after thirty years, practical experience as a newspaper foreman, that chief among the many things that regulate the profit from money invested in any labor-saving device, are value of product, cost of product, non-productive hours and depreciation.

At first I labored under the impression that the word Monotype merely meant the name of a machine. I very soon discovered, however, that it meant a complete and adequate system of printing office efficiency, based on the perpetual service of the Monotype, not only as a composing machine but as an overwhelming



JO GALES BOND  
Superintendent, "The Montreal Star"

producer of by-products. These latter consist of column rules, page head rules, slugs, leads, borders, spaces and case type. Thus the cost of maintenance is more than offset by the fact that the Monotype is continuously producing, at a time when other machinery would be collecting dust from nonuse.

Even if the Monotype possessed no other intrinsic merits, the elimination of distribution alone would recommend it. To have everlastingly on hand a superabundance of brand-new type, rules, leads, slugs, spaces and borders is an inestimable boon that no one, except those who have had to contend with primitive conditions since time immemorial, can either understand or appreciate. Thus, new material is rendered cheaper than distribution costs, and advertisements, instead of being distributed at augmented expense as soon as used, are melted up to again furnish new material. In this manner is produced an endless, inexhaustible output of by-product from the beginning of the year to the end of the year. No foundry type to buy—no brass to replenish—no fonts to rehabilitate—no search warrants to issue for hunting of picked letters—no aggravating delays from numberless sources—everything at one's finger-ends.

All the vexatious problems that have harassed and tortured the brain of the patient and long-suffering printer since the halcyon days of Gutenberg and Ben Franklin are solved surely and simply with the propitious advent of the Monotype.



Without printing, all business would be in a state of piracy. It has uplifted mankind and trimmed off the raveled edges of this roughened old world.—“Business,” South Publishing Press., N. Y.



Success is not measured alone by what a man accomplishes, but by the opposition he has encountered and the courage with which he has maintained the struggle against overwhelming odds.—“Critique.”

### A Monotype Pioneer

AS the “National” was one of the first magazines to be set up on the Monotype, the sight of these familiar composing machines and type casters clicking away in the Palace of Machinery made me feel quite at home. An interesting part of this exhibit was the showing of American magazines that are composed on the Monotype. Even I was surprised at the completeness of this collection, for I am certain that I found in it every magazine that you and I read and admire. Truly, the ‘National’ was in good company, but I could not help saying to most of these magazines, “Yes, you are very proud of your Monotype dress, but don’t forget that the “National” was a Monotype pioneer and set the style that you now follow so gracefully.”

I know that there was nothing at the Exhibition more surprising to printers, because I am first of all a printer, than the non-distribution system of the Monotype. Attachments have been applied to this wonderful machine so that it now casts all the rules and leads, as well as the type used by printing offices, and, shades of Gutenberg! it makes this material so rapidly that it is actually cheaper to melt up whole pages than to break up these pages and distribute the type and other material composing them.

As I watched complete pages of perfect type and rules melted up, my mind wandered from this last word in efficiency, and I thought of the old State House in Boston where we printers look with veneration on Franklin’s hand press and a few cases of type he imported from England at a cost of almost its weight in gold. And I pictured to myself how Franklin laboriously, in the small hours of the morning, had distributed that type, piece by piece, back into the cases so that he might start the day’s work with full cases. I am sure that if Franklin could visit the Palace of Machinery he would unhesitatingly bestow his Grand Prize upon the makers of the Monotype, the men who took the drudgery of distribution out of the printing business.—Joe Mitchell Chapple.





under your roof there should be a percentage added for that, in addition to the other two percentages. Include a reasonable assurance that you will stand most of the expense after all, where misunderstandings have occurred between you and the party to whom you have farmed out parts of the work. If the other fellow forgets an item in estimating, you may save that much. (The result should be that its own part of the overhead be faithfully charged against such work, thus reducing the proportion of overhead for the regular work of your shop.) This explodes the idea that it is cheaper to send the work out when the outside price is a bit cheaper than you can figure it in your shop. The greater the volume of work you do the more you reduce your percentage of overhead in your factory, thus enabling you to obtain business for yourself instead of for others."

There is no greater fallacy in the printing business than buying composition from a trade plant, adding 10 per cent. "for profit" and flattering yourself that you are making more money than if you did the work yourself.

Work produced under the printer's roof, of course, carries its share of the burden of that business, the department overhead and the general expense, but who ever heard of a printer asking the trade composition plant to pay any part of the printer's burden of overhead?

Any manufacturing business is like an electric light plant in that it is always generating something and this something is overhead. The problem of the printer is to sell his overhead advantageously. After all, the printing he produces is just the paper in which he wraps up his main product, Overhead.

The railroads have taught us to distribute freight charges "according to what the traffic will bear." What can be more foolish than sending composition out of a printing office to pay some other fellow's overhead instead of using it to bear some of the burdens of the office from which it comes?



### A Record Output of Spacing Material

**C**ERTIFIED to by Mr. Guy Bancroft, Treasurer, and Mr. J. H. Kelly, Foreman, an unusually good five-hour record of Monotype output comes from the Boston News Bureau.

This record is a little out of the ordinary, due to the fact that it was made on spacing material, which is just as necessary in the printing office as type. It is also interesting

to note that this big output represents only a two weeks' supply, as the Boston News Bureau are non-distributors.

Mr. G. J. Evans, the caster operator, whose record follows, is shown here with the goods.



The box and the can hold 274 pounds of Monotype quads cast in five hours

The large tin contains 178 pounds of 10 point two em quads, cast in three hours and fifteen minutes. The long box contains 96 pounds of 12 point two and three em quads, cast in one hour and forty-five minutes. This makes a total of 274 pounds of quads cast in five hours, or fifty-four and four-fifths pounds per hour.



A man with a job can be as efficient as a man with a position. And whether you receive a salary, a stipend, an honorarium, or just wages, makes no difference. Efficiency is just making good.—"The Fra."

# The Non-Distribution System

THE BOSTON POST, Boston, Mass.: "Distribution is so nearly obsolete in the 'Post' composing room that the name 'distributor' does not now exist; he is called the 'breaker-up.' Distribution is just as much out of date in a modern plant as setting news type by hand."—G. I. Lyon.

NEW YORK WORLD, New York City: "In the old days probably a dozen times a night the ad man would be notified by the compositors that type of a certain face and size had run short. This necessitated a waste of time to distribute or 'pick.' Even quads and spaces were used up before the end of the night. Now we have no lost time in this respect; should a case from which a compositor is working run low, he knows where the sorts cabinets are, each loaded down with an abundance of new Monotype type. The type founders' bill for new type in the old days was enormous; now the bill is so infinitesimal, that it is hardly worth mentioning."—James C. Lambert.

NEW YORK GLOBE, New York City: "The Non-Distribution System is so effective in its economies that in the three and one-half years we have been operating under this system, the results have been most satisfactory and have meant a great saving to our office in the cost of composition. The lead and rule add materially to the effectiveness of our Non-Distribution System. It is possible now to dump practically the whole ad, type, leads and rules into the metal pot when the page is killed."—James Tole.

NEW YORK TIMES, New York City: "We have found the Monotype machines of great value in advertising work and for the casting of display type. We are running them night and day."—Adolph S. Ochs.

NEW YORK EVENING MAIL, New York City: "Your Type-&-Rule Caster has considerably reduced our composing room expense by saving in distribution and by the elimination of type founders' bills. 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. We consider buying the Monotype Caster one of the best investments we have ever made."—John Anderson.

PHILADELPHIA RECORD, Philadelphia: "The success of the Monotype in the type casting and Non-Distribution System has been a revelation, and speaks volumes for their economy and efficiency in newspaper offices."—M. F. Hanson.

WASHINGTON HERALD, Washington, D. C.: "The accompanying picture [shown on page 65 of 'Monotype' for September-October, 1915] 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."—E. C. Rogers.

BUFFALO EVENING NEWS, Buffalo, N. Y.: "Distribution is the one thing on which men will lag and it has been my conviction for years that this is a most important thing to eliminate. An ad room is not properly equipped that does not use the Monotype and the Non-Distribution System."—Joe G. Stuart.

CINCINNATI ENQUIRER, Cincinnati, Ohio: "The Non-Distribution System works; and it saves time—and money—the two vital savings in any daily newspaper plant. Furthermore our total bills for foundry type have amounted to less than \$100.00 for the past six years."—Arthur Heath.

BEAUMONT ENTERPRISE, Beaumont, Texas: "Since the installation of the Monotype in our office we are in a position to give our advertisers 'What they want when they want it,' besides a clean cut face every issue. We have eliminated distribution, which is a great saving."—J. L. Mapes.

THE COLUMBUS EVENING DISPATCH, Columbus, Ohio: "Previous to the installation of the Non-Distribution System we used the Monotype Type Caster for four years as a type foundry, producing all type material on this machine instead of buying it. In this way alone, that is still distributing the type daily, our Monotype Type Caster saved us in four years an amount equal to twice its cost. Since adopting the Non-Distribution System seven months ago the savings through reduced production costs have already been more than the investment. What is even more important, this system has largely increased the productive capacity of our floor space, a problem which has given us reason for much thought. As we see it, the great advantage of the Monotype for Non-Distribution is its large output. Our records show that with one Monotype Type-&-Rule Caster we produced on all sizes of type, an average of 23 1-2 pounds per hour."—G. E. Fowler.

THE MACON TELEGRAPH, Macon, Ga.: "The largest saving made is in the non-distribution of type. After an ad is run, slugs, display type, borders and spaces go into the 'hellbox.' The ads are cleaned up every night without extra time and this alone should be appreciated by every newspaper man. Owing to the success of the Monotype as a Type-&-Rule Caster, and the Non-Distribution System, we decided to have our Caster converted into a standard Composing Machine."—T. E. Billings.

THE HOUSTON CHRONICLE, Houston, Texas: "I investigated type casting machines, and selected the Monotype because it seems to be the only type caster in general use in newspaper offices. Two Monotype Casters were ordered and installed in a special room built for them. They have saved time and they have saved money, and both of these savings are quite important in any newspaper where quick and economical production is desired. The saving in wages paid in the ad room and head corner, not only equals all the cost of owning and operating the type casting plant, but is fast returning the original investment."—Walter B. Nail.

THE NEW ORLEANS DAILY ITEM, New Orleans, La.: "Your Type-&-Rule has given us very satisfactory service and has proved a time-saver and consequently a money-saver. We have obtained a liberal supply of display type, and at the same time cut our distribution expenses. We are handling right now from 50 per cent. to 75 per cent. more business than ever before, and the Monotype has been most helpful in this, for our advertisers heartily appreciate the sharp, clear-cut appearance of their advertisements."—A. G. Newmyer.

THE DAILY OKLAHOMAN, Oklahoma City, Okla.: "Comparing actual composition records, for the same month last year, shows an average gain of four inches, per hour, per man, which means that we are saving a sufficient number of days' labor in our ad room to make the Caster a decidedly profitable investment and a convenience which we would under no circumstances think of dispensing with."—R. E. L. Brown.

THE NEWS & COURIER, Charleston, S. C.: "As to the Non-Distribution System, which the Monotype Type-&-Rule Caster puts into effect, words fail to express the convenience and satisfaction that its installation means to an office. No more distribution after getting out the Sunday or the big editions; no picking ads to get one or two sorts when you have not had time to distribute. Such convenience our forefathers never dreamt of! Could they only return and see the quantity of leads we have in all lengths and in strips, the Caster ready to turn them out by the yard."—R. B. Britton.

TODD PROTECTOGRAPH CO., Rochester, N. Y.: "I am very glad indeed to endorse the Monotype Non-Distribution System. With our work, which is of a very high class, we could not get along without your Type-&-Rule Caster. In order to obtain good, clean printing we have found that we must have good sharp type. There is only one way to get this result and that is the Monotype way. Besides this very important feature of good printing, the Non-Distribution System places all compositors almost entirely on productive time. We are very much pleased with the machine and your service, and do not see how we could keep up our present standard of efficiency without the Monotype."—A. H. Benham.

# Ask Monotype Users—*They Know*

THE FLORIDA METROPOLIS, Jacksonville, Fla.: "We are distributing no type smaller than 42 point, and with our storage part of the system we have never lost a single minute waiting for sorts. We can handle a larger volume of business than under the ordinary methods of composition, and our paper is a better looking paper, with the clean print which printing from new type affords. We have found that the Monotype Type-&Rule Caster amply takes care of the system and there has not been a penny's overtime paid on this part of our composing room payroll. Furthermore the saving on the complete payroll due to the Monotype Type-&Rule Caster in connection with the Non-Distribution System has been greater to date than the entire cost of the system since its installation."—G. A. McClellan.

THE MONTREAL STAR, Montreal, Que., Canada: "Six months ago my opinion of any man who advocated the Non-Distribution System would have been unfit for publication. Today, I believe that the genius who invented it should have a monument erected to his memory. The reversal of opinion has been reluctantly forced upon me, not only by the immense saving on my payroll, but by curtailment of time, absence of confusion and the manifold benefits of an inexhaustible supply of new material, thus reducing all former insurmountable obstacles to an absolute minimum. We handle from 100 to 150 columns of advertisements a day with a degree of ease and absence of friction that seems incredible. In the Montreal Star office, the Non-Distribution System has proven a revelation—to discontinue it, would prove a disaster."—Jo Gales Bond.

LA PATRIE, Montreal, Que., Canada: "The Non-Distribution System put into effect in our plant is one of the greatest money-saving features that can be introduced in a newspaper. The old method of distribution which takes time, money and patience, will be a thing unheard of in any efficiency printing plant in the near future."—J. N. A. Perrault.

WRIGHT & POTTER PRINTING CO., Boston: "Your Non-Distribution System means making hand compositors as efficient as machine operators. With the Non-Distribution System, the compositor, like the machine operators, never have to hunt for material and they never waste time on the non-productive work of distribution. As you know, my particular hobby is cutting out 'back tracking' for it is a waste of human energy and money to let men take unnecessary steps. Your Non-Distribution System reduces to the minimum the non-productive work of a composing room."—John Gosselin.

THE GALE-SAWYER CO., Boston, Mass.: "As we do not distribute anything back into the cases we are not prepared to say just how many impressions Monotype rule will stand. The longest separate run we have had is 25,000 impressions on which we had no difficulty whatever with the rule standing up. We find it a considerable saving in time to cut the rule just as it is needed for the forms and then throw it in together with the type instead of distributing."—Chas. E. Gale.

RUMFORD PRESS, Concord, N. H.: "We save a great deal of time now that formerly had to be devoted to pulling out the brass rules from dead jobs and restoring it to the cases. Now that we use Monotype rule we dump whole pages complete."—J. D. Bridge.

METROPOLITAN LIFE INS. CO., New York City: "We do not own an ounce of foundry body type. When the casting machines are not required for composition we keep them busy filling our cases with type. In this way we always have new type to work with and we never distribute. I believe that our saving in make-ready alone pays for the time in casting of type two or three times over."—James S. Masterman.

SPRINGFIELD PUBLISHING CO., Springfield, Ohio: "We have found it economical to eliminate distribution entirely, and we set every job in new type. We carry in stock approximately ten tons of display faces and this material was all cast and the sorts kept up to their maximum by one Monotype Type-&Rule Caster."—H. E. Schenck.

SOUTH PUBLISHING PRESS, New York City: "Distribution is a large item of expense that has been wiped off our books. Saving of time in make-ready on the press and excellence in quality of product are two of the incidental advantages of using new type on every job."—Wm. H. Conklin.

GEORGE F. LASHER, Philadelphia: "Your Type-&Rule Caster is an exceedingly valuable adjunct to our composing room, reducing the cost of composition through the abundance of new material provided and also by saving in the item of distribution. The increase in efficiency, also extended to our electrotype foundry and press room, reducing the amount of finishing on plates in the former and the amount of make-ready on forms in the latter."—George F. Lasher.

CHARLES H. GRAY, Wilmington, Del.: "In using the Monotype a large item of saving is the elimination of distribution. I have found it cheaper to dump all type than to distribute it, and by using brand-new type for every job I maintain a standard of quality impossible with frequently used type."—Chas. H. Gray.

EXLINE REIMERS CO., Fort Worth, Texas: "We never distribute any of the type for faces we use sufficiently to own the mats for the series. At the time we purchased our Type-&Rule Caster we were up against the necessity of renewing almost all of the type in our shop. In fact, our superintendent had an order made out for \$1800 worth of new type. I tore the order up and bought your Type-&Rule Caster, and I am glad that we did so."—C. D. Reimers.

C. W. KNOWLES CO., Cincinnati, Ohio: "Our Non-Distribution storage system, which you illustrated in the July 1913 number of 'Monotype,' has been in use now for three years; in fact we think we were the first book and job office to install non-distribution. The best evidence we have of the economy of non-distribution is the reduced cost of the productive hand hour now as compared with records before the installation of the system."—C. W. Knowles.

HEYWOOD MANUFACTURING CO., Minneapolis, Minn.: "We do not see how we could get along without the Monotype as it is a 'young type foundry' in itself. Your much talked of Non-Distribution System is a big time-saver."—J. J. Budinger.

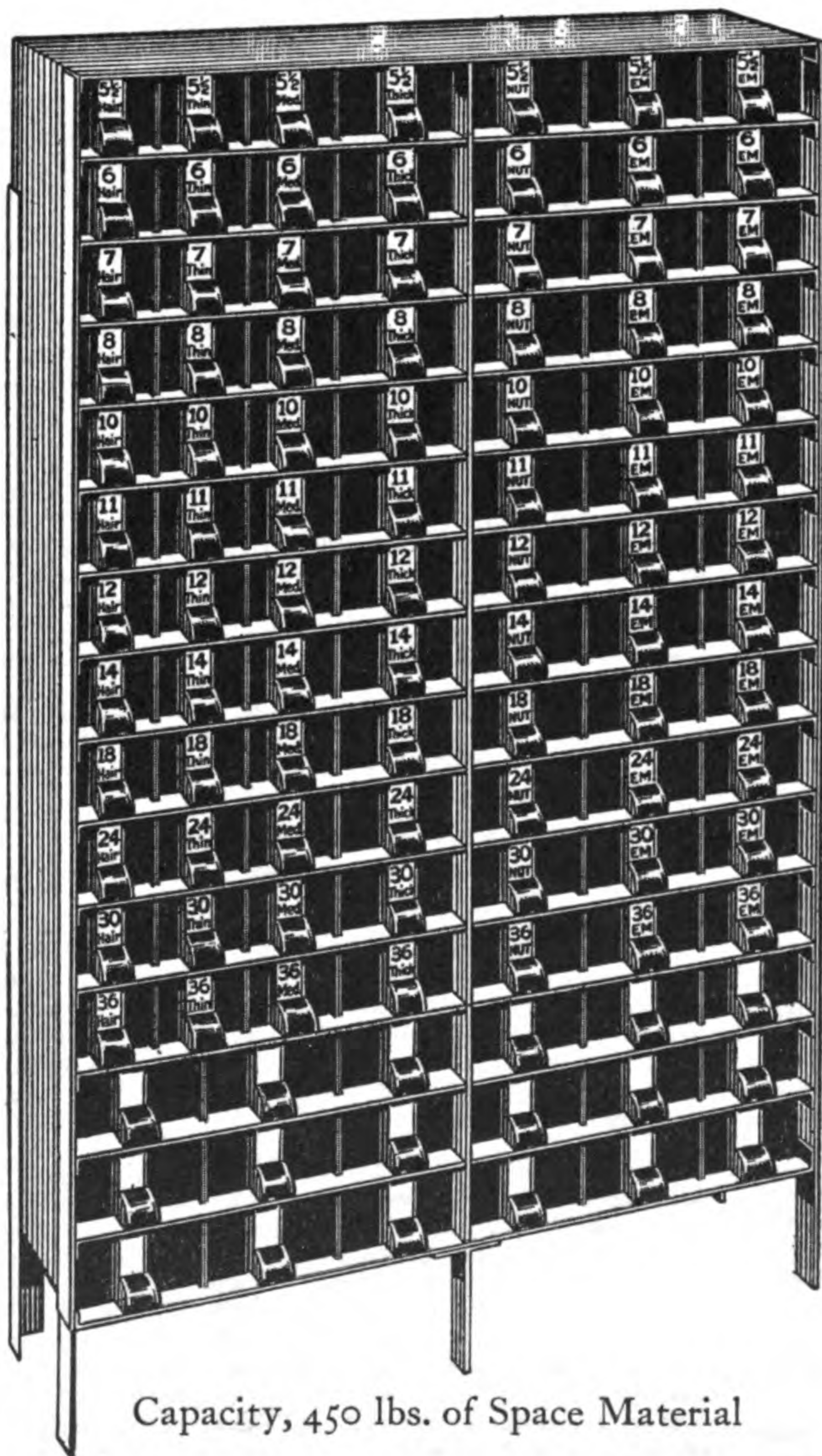
EXCELSIOR PRINTING CO., Chicago, Ill.: "We distribute nothing smaller than 42 point, and the saving thus achieved is very substantial."—Wm. F. Whitman.

HUGH STEPHENS PRINTING CO., Jefferson City, Mo.: "Our experience with your Non-Distribution System has been a most satisfactory one. In addition to having at all times a clean, new face of type and an ample supply of leads and rules, we estimate that we have reduced our hand composition cost about 20 per cent. We would not go back to distribution of type in our job room under any consideration."—Hugh Stephens.

ARTHUR THOMPSON & CO., Baltimore, Md.: "Our work is of the most exacting order, and our pride has always been our quality service. Our product is confined exclusively to high-grade stationery on bond paper. The quality of stock is most destructive to type of any kind and because of this and the idea of new type for each job, prompted us to install the Monotype and Non-Distribution. Experience has taught us that the Non-Distribution System with the Monotype is a very profitable one. Our press make-ready has almost entirely disappeared. Our compositors are supplied with an abundance of new type and space material and because of the character of our work we cast this space material to special sizes, which effects a considerable saving of time and improves the solidity of the form. The work of our compositors is confined to productive work, that of itself creates an interest and the uninteresting work of distribution is non-existent with us. Our men produce more work with less effort than formerly and our composing room is always on the job and on time. The Monotype and Non-Distribution System in the "Quality" job shop is not an experiment—it is a necessity."—J. Lewis Thompson.

# The Monotype Storage Cabinet for Quads and Spaces

Save time and needless steps by having two or three of these cabinets conveniently located in your composing room



Capacity, 450 lbs. of Space Material

EVERY printing office with a Monotype already has some method for storing an extra supply of quads and spaces. Consider the efficiency gained by having two or more of these cabinets conveniently placed, where the compositor pours out into his hand or into the case the material needed instead of "digging" it out of a box, or bin, or drawer.

The cabinets are built on the "unit system" like elastic book-cases. Thus, for storage against walls, one cabinet is placed on top of another, the feet of the top unit fitting into pockets in the bottom cabinet unit, or three cabinet units may be placed side by side, at the back of a type frame, to utilize valuable space hitherto wasted.

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.



**Every Monotype Office Needs this Cabinet**  
**Price Complete, Only \$22.00**

# Monotypography

SPECIMENS OF MONOTYPE COMPOSITION PRINTED FOR PROFIT  
BY MONOTYPE PRINTERS

Brown & Phelps Company, of Minneapolis, Minn., will issue from time to time a snappy little house organ entitled, "Slugs and Type." The second number of this interesting publication contains the following: "When a really fine booklet or catalog is on your desk—something that must look expensive and have 'class'—the old question has to be settled, whether as good results can be obtained from the ordinary machine composition, or whether hand work is not preferable. If you are facing that problem now, wondering if that somewhat worn body type will 'do,' just let us tell you something about what can be done, using Monotype composition. A wide selection of good type faces and perfect spacing are the factors which make our Monotype composition effective. These, at a surprisingly low cost, will solve the knotty problem of handling the composition on that attractive job." The two center pages show a picture of their Monotypes with the following caption: "A section of our typesetting department, showing two of our Monotype type casters. All type cast on these machines is made from extra hard foundry metal, and will last as long as any foundry type on the market. This department is in charge of an expert, and turns out the very best material obtainable anywhere."

Whenever "Our Monthly Message," the house organ of the Con. P. Curran Printing Co., is received, we admire the handsome cover design, and then something seems to tell us to turn to the center spread where we are sure to find something particularly interesting. The center pages of the November number contain illustrations of the different departments of the Curran plant, with descriptive matter, under the heading, "Here and There in the House of Curran" from which we quote the following: "The Type and Forms Room occupies the fifth floor and the illustration is an example of the systematic arrangement that is maintained throughout the entire establishment. This room contains approximately 55,600 pages of railroad tariffs in standing type, a total weight of 667,200 pounds of metal. There are also 1,700,000 square inches of electrotypes of standard railroad forms, registered and filed. The composing room is next in order. This department is of special interest to the Tariff Issuing Officer, as our Monotype equipment with a capacity of 400 tariff pages per day, is without equal in the country."

The Gazette Printing Company, Limited, of Montreal, Can., does Monotype composition and press work in a manner that cannot help meeting the approbation of the buyer of printing who appreciates good work. As an example of their work, they issued, some time ago, a large twenty page pamphlet, entitled "Where Quality and Service Count." Strong selling talks have been attractively composed in Monotype faces, enclosed in especially designed borders, in addition to four full pages of excellent process color work.

Talbot & Co., of London, Ont., Can., have forwarded a circular, size 21x28 inches, printed on both sides, to show the excellent condition of the type after a 286,000 run on press. Set almost entirely in solid 6 and 8 point No. 21E, with the use of the No. 25 Series for display, this circular is not only a strong recommendation for the good work of the Monotype, but also for the press work of the Talbot Co.

Some of the best examples of the use of Monotype No. 64 series, come in the form of booklets and circulars printed by the Madison Square Press, of New York City, for Richard Hudnut, Perfumer. Due to the high-class presswork, and the numerous colors used to reproduce the various packages and bottles, it is to be expected that new Monotype type would be used to give a fitting finish to these fine booklets.

The Altavista Printing Company, Inc., of Altavista, Va., publishers of the "Altavista Journal," are making good use of the Monotype No. 38 Series, on their own stationery as well as on other commercial work.

"The Tucker Kids," is the title of an interesting story of an automobile trip, well written by Mr. J. W. Tucker, of the Tucker Printing Company, of Jackson, Miss., and recently issued in the form of a thirty-six page booklet for the Haynes Automobile Company, a copy of which we have recently received. This booklet has been Monotyped in the No. 15E, series and is an example of how a wide-awake printer, with the ability to write good copy, can increase his business.



**YOU ARE  
MOST CORDIALLY INVITED  
TO INSPECT**

**OUR NEW OFFICES AND WORKSHOPS,  
FOURTH FLOOR OF THE GILBERT BUILD-  
ING, 1315-1329 CHERRY STREET, PHILA-  
DELPHIA, AT THE TIME BEST SUITED  
TO YOUR CONVENIENCE**

IF YOU WILL ARRANGE APPOINTMENT, ONE OF  
THE PRINCIPALS OF OUR ORGANIZATION WILL  
BE ON HAND TO ACT AS YOUR GUIDE AND TO  
EXPLAIN THE PROCESSES AND EQUIPMENT WHICH  
MAKE IT POSSIBLE FOR THE WM. F. FELL CO.  
TO RENDER SUPERIOR SERVICE TO PARTICULAR  
BUYERS OF PRINTED MATTER

*Wm. F. Fell*  
PRESIDENT

**WM. F. FELL CO. PRINTERS**

A much reduced reproduction of a page from a handsome announcement sent out by the Wm. F. Fell Co., Philadelphia, following their removal to the Gilbert Building. Size, 9 1-2 x 13 inches, printed on Italian hand-made paper, this page, in black, green and red, faced a tipped on halftone print of the new building. This announcement is characteristic of the good work of the Fell Co.

"Creating Printing and Advertising Service" is the title of a very attractive specimen book of Monotype type faces, issued by the Jones & Kroeger Company, of Winona, Minn. In addition to a very complete showing of type faces they have combined therein several pages of very useful information for buyers of printing, along with an interesting story of their Monotype equipment and its method of operation, illustrated with a halftone. Referring to their Monotypes they say: "We have a double battery of these machines in our establishment—and every line of type for a catalog, booklet or any piece of printed matter is composed by this system. You can, therefore, be assured that you will have a brand-new clean-cut face of type on that catalog or booklet."

### **A Big Monotyped Job**

**I**N reviewing specimens of printing, in our admiration for ornament of dress, we oftentimes overlook the job that embodies the most important elements of good printing—readable typography and mechanical excellence of make-up.

A 1600 page book that combines readable typography with mechanical excellence, is "Hartman's Western Freight Rates," Monotyped and printed by W. J. Hartman Company, of Chicago, Ill. This book is made up of useful information taken from railroad tariffs, condensed and simplified, enabling shippers to handle freight traffic with intelligence and dispatch, without the necessity of an expensive and elaborate file of railroad tariffs.

The greater part of this big publication consists of intricate and extremely difficult tariff work, semi-monthly corrections being sent out to subscribers. The size of the printed page is 9 x 12 inches, and the dimensions of the type page are 8 x 11 inches. Every particle of the book is set on their Monotypes, the rules and borders being furnished from the same source.

In the following paragraph, from a letter which accompanied this book, Mr. W. J. Hartman calls attention to the excellent wearing qualities of Monotype type and rule:

"Some of the pages contained in the book have had no less than 100,000 impressions run from the type on hard bond paper, and show very little sign of wear. The pages, of course, are kept standing, which enables corrections to be made at a minimum cost, with maximum efficiency. This is sufficient evidence, if such is needed, to convince the most skeptical of the versatility of the Monotype."



What your employer thinks of you, what the world thinks of you, is not half so important as what you think of yourself. Others are with you comparatively little through life. You have to live with yourself day and night through your whole existence, and you cannot afford to tie that divine thing in you to a rogue.—Orison L. Marden.

## *Combination Operators*

are in greater demand than ever before. The valuable man to the proprietor of a printing office is the man who can operate both the keyboard and casting machine. Therefore

### *Experienced Keyboard Operators*

should know more about the complete combination course, that is offered to them absolutely free, by the

## *Monotype School*

Four complete combination plants are especially reserved in our school for the training of students, and the keyboard operator, with his knowledge of printing, can quickly master the principles of the casting machine. Write for booklet, "The Monotype School, the Printers' Opportunity," and any other information you may desire regarding this course. Investigate now; operators are in demand. Address

LANSTON MONOTYPE  
MACHINE COMPANY  
PHILADELPHIA