

COMPLETE SYSTEM OF COMPOSING ROOM EFFICIENCY BASED ON THE

THE WORD MONOTYPE MEANS MUCH MORE THAN THE NAME OF A MACHINE: IT INCLUDES A

MAR 18 1916

MONO TYPE

A JOURNAL OF
COMPOSING ROOM
EFFICIENCY
PUBLISHED BY
THE LANSTON
MONOTYPE
MACHINE
COMPANY
PHILADELPHIA
USA

WORK OF THE MONOTYPE BOTH AS A COMPOSING MACHINE AND AS A TYPE-&-RULE CASTER

VOLUME III: NUMBER FIVE: JANUARY-FEBRUARY: NINETEEN-SIXTEEN

ONE FACE at a TIME

WE ASK you to observe that this particular number of "Monotype" is set throughout (cover, display pages, text, heads, captions) in one face of type only. The results speak for themselves.

The idea of making one face cover the whole ground cannot be too strongly commended to publishers, printers and advertisers who wish to get distinction into their product and to keep down costs—and who does not? To paraphrase an old saw:

"One face at a time,
And that used well,
Is a very good rule,
As many can tell."

THE MONOTYPE

N. B.—The large lettering on the front cover was produced by the simple expedient of making a line-plate enlargement from Monotype type. It has the quality of hand-lettering, at the small cost of 75 cents. Try this economical idea on your cover designs and save artists' bills.

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

MONOTYPE

A JOURNAL OF COMPOSING ROOM EFFICIENCY PUBLISHED
BY LANSTON MONOTYPE MACHINE COMPANY PHILADELPHIA

Volume 3

JANUARY-FEBRUARY 1916

Number 5



A PROPHECY THAT CAME TRUE

COMPOSING room efficiency can be obtained only by keeping clearly in mind this fact: The composing room of a printing plant is a great deal more than a place in which to operate composing machines; it is a department maintained to produce complete pages, locked-up in the chases ready for printing, or electrotyping, or stereotyping.

Now, in the production of complete pages, the work of the hand compositor is quite as essential as the work of the composing machine operator, because no composing machine ever devised can eliminate the hand compositor; his work is essential for making-ready for the chases the machine-set matter and also for setting by hand the display matter used with the machine product.

The writer of these lines could ask nothing better for printing in America than that each man in a responsible position in this great industry would make a practice of reading at least one chapter

each week from the works of Theodore Low De Vinne.

In his memorial address on the life and work of Mr. De Vinne, Mr. John Clyde Oswald said, "The qualities that go to make an ideal citizenship may be grouped under five heads: First, Righteousness, of course; then Culture, then Industry, then Justice, and finally, that quality which for want of a better name we call Vision, the ability to see further than the common run."

To realize the range of Mr. De Vinne's vision consider this, which he wrote more than thirty years ago:

"A careful review of what has been done and what is promised in the way of typesetting machines, gives us no reason to believe that compositors will ever go out of fashion, or that automatic machinery will supply brains. The man must be the master of the machine. But there is every reason to believe that at no distant date some simple form of mechanism will be devised that will do the typesetting

part of the work much quicker than it can be done by hand. Like all successful inventions, it will do chiefly the drudgery of the labor. It will not deprive the compositor of work, but will compel him to work more intelligently. The compositor of the future will have to be, from the necessities of the case, an abler man than the average compositor of today."

Millions of dollars, perhaps millions of hours, have been spent trying to perfect machines that would make the compositor obsolete and yet the compositor is always with us; today, in even greater numbers than ever before. Today the compositor is in the ascendancy, because with the development of the art of advertising has come the realization of the value of typography as a means to arrest attention, arouse interest and compel action. The wise buyer of printing and advertising space demands and gets all the quality, all the flexibility, all the distinction of individual type.

Therefore, the most successful printers today are the ones who have faced this fact and who have organized their composing rooms to meet this condition:

The hand compositor is here to stay, and therefore it is not possible to obtain composing room efficiency if the machinery used in the composing room fails to provide for the hand compositor.

Now, the Monotype is the only composing machine that recognizes the existence of the hand compositor. It is not built upon the impossible theory that the compositor can be driven from the printing industry; instead, it provides the means for increasing his efficiency and making his work highly profitable to his employer.

Not only does the Monotype furnish a product that the compositor can correct and alter without the help of the machine operator, but also, since it is a complete type foundry, it supplies the compositor with all the equipment he requires to work efficiently—type, space material, rules, leads and slugs.

And above all, to again quote from Mr. De Vinne, the Monotype "will do chiefly the drudgery of the labor."

"The drudgery of the labor" of the compositor is pulling apart completed pages and distributing type, rules, leads and slugs in order that he may get the "raw material" required for the next job of composition.

Truly, it has been well said that Non-Distribution is the greatest composing room economy since the invention of hot metal composing machines. The Non-Distribution system of composing room efficiency is the system by which each compositor is continuously supplied with new type, space material, high and low leads, slugs and rules cut to lengths directly from the Monotype, which makes this material so economically that whole pages, after use, are melted up to make new material; thus, recasting replaces distribution.

Vision? Would it be possible to find words that more adequately describe the Non-Distribution system, which makes hand compositors as efficient as machine operators, than these words written over thirty years ago:

"Like all successful inventions it will do chiefly the drudgery of the labor. It will not deprive the compositor of work, but will compel him to work more intelligently."

THE WHY OF DIRECT ADVERTISING

THIS analysis of the force of Direct Advertising would have been called "The Psychology of Direct Advertising" but for the fact that "psychology," a perfectly good word, has been so much abused and battered that just now it suggests something "high-brow" or impractical.

Now, there is nothing "high-brow" or impractical about Direct Advertising, the most practical and most vital force in modern selling; therefore, since advertising is the application of the power of suggestion, it is a bit unfair to couple a wishy-washy word to a force of such magnitude as Direct Advertising.

"The science of the phenomena of mind" is the *Century Dictionary's* definition of psychology, and in trying to find the "Why" of Direct Advertising we are analyzing the effect of a force upon the human mind.

It is unfortunate that so little attention is given to the cultivation of analysis. Today "Results" is the word to conjure with. By all means "Get Results" and then, having gotten them, analyze the means by which these results were obtained if you would continue to "Get Results."

A business success based upon results obtained by accident can scarcely be classed as a safe risk. Again, the *Century Dictionary* tells us that an accident is "anything that happens, or begins to be, without design" and while an accident may be "a fortuitous event or circumstance" the world's experience with accidents has been so unfortunate that we have come to regard disaster as a synonym for accident.

If Direct Advertising is to be, like steam, a force that man has mastered and controlled, then we must analyze this force, just as the engineers have analyzed the force of steam.

Today, most selling is based upon "*creating the desire to possess*," for the desires that man satisfies of himself, without being stimulated, are few indeed.

For example, a man will buy shoes to protect his feet because his own feet ask for shoes; but, for a man to buy high shoes, low shoes, black shoes, brown shoes, white shoes, patent leather shoes and tango pumps the "desire to possess" must be stimulated by style.

In olden days—how far away they seem!—the manufacturer was content to produce what the world needed and then wait for the world to come and get it. To coax the world to come was quite

beneath the dignity of the manufacturer, for he was a creator; in the social scale so far above the salesman that it seemed that some manufacturers, in thinking of their ability as creators, used the cap C.

But the modern manufacturer, to whom Selling has become a Science, and a fairly exact one, thinks no shame to frankly admit to himself, like the Burroughs Company, masters of making and selling, that nobody wants an adding machine, for example. They create a machine and, instead of resting and admiring their creation, they proceed logically in their creative work by creating the "desire to possess."

In this study of the "Why of Direct Advertising" our first step then, must be to analyze the effect of the spoken word in creating the "desire to possess."

Now, a salesman whose duty it is to create the "desire to possess" by calling upon prospects (let us omit, in order to simplify this analysis, all consideration of the salesman who is called upon by prospects); the successful salesman who calls upon prospects, to create in them the "desire to possess," has, consciously or unconsciously, realized this fundamental truth, for all such selling must be based upon this fact:

The prospect who has not the "desire to possess" the product that the salesman is pushing, does not want that desire; his working moments are given to acquiring the means to satisfy the "desires to possess" he already has—the last thing he wants is another desire.

Therefore, the thought uppermost in the mind of the prospect is to get rid of this salesman, a tempter. In the mental process of "getting rid" does the prospect give his real reason for not wanting the salesman's product? Not once in a thousand times. The problem in the prospect's mind is to get rid of the salesman, courteously and quickly, and the prospect's brain solves this problem, the only one upon which it is working, by giving an answer that will get the salesman upon the other side of the door as quickly as possible.

So much for the salesman's first call. When he calls again the sub-conscious part of the prospect's brain promptly "butts in" and says, "You don't want this thing, that's the same fellow you turned down before."

The above is not theory—it is a simple statement of facts of how the mind of a prospect acts.

Therefore, the successful salesman must, first of all, be a combination of a surveyor, a detective and a successful diagnostician. That seems to be rather loading it on the poor salesman, who, we are assured by the best authorities, must also keep his mind upon having his shoes shined, his clothes pressed and, above all, eating brain stimulating breakfast foods.

But seriously, the salesman who succeeds in creating the "desire to possess," must find out for himself the real reason why the prospect does not use his goods—and *the prospect will not give this reason*, the salesman must find it.

Therefore, the salesman must "survey" the prospect's business and measure his real requirements. He must observe and "detect" the points that should make his product appeal to the prospect. And he must "diagnose" the mental attitude of the prospect toward the product for which the salesman is striving to "create the desire to possess."

Scarcely a "short order" for a first call, but the salesman must do as much of this work as possible on his first call because, after the first call, old man sub-conscious mind keeps butting in and rasping at your prospect, "You don't want this thing, you made up your mind you don't want it. Show him out."

When a salesman knows a prospect's real reason for not wanting his product, the rest is easy:

First: The prospect's reason for not wanting is good, and the man who tries to sell to the man who cannot advantageously use the product the man is selling is not a salesman and he drops out of this discussion.

Second: The prospect's reason for not wanting is bad and then the salesman, who must be an inventor, as well as a surveyor, a detective and a diagnostician—then the salesman invents a new presentation of his proposition; so new that when the prospect asks old man sub-conscious mind about it, that watch dog of the treasury really enthuses and says, "Why, this is just what you have been looking for. It's the answer to that problem I have been worrying about."

We seem to have strayed a long way from Direct Advertising. But our object is not to throw bouquets at that means of controlling and taming old man sub-conscious mind; we are trying to find the Why of it, why Direct Advertising works.

Consider, once more, the salesman who "creates the desire to possess."

Do you, Mr. Master of Selling, know of any greater joy than calling upon the prospect who

sends for you? Of being ushered right into the sanctum and hearing the words, sweeter than the notes of a Strauss waltz, "Good morning, I am interested in your proposition and I want you to go over our requirements and see if we cannot benefit by your product."

No opposition to overcome, no necessity for finesse; a direct talk between a business man who wants to make money and an expert invited to advise him how to do it.

All the preliminary work of the salesman—calls, letters and schemes without number—are to reach this point of receptiveness in the prospect's mind.

Now, Direct Advertising is the salesman who arouses interest without arousing opposition. Get that: *Direct Advertising arouses interest without arousing opposition.*

To realize this fundamental truth, analyze the "call" of a well-considered, well-designed and well-executed Direct Advertisement.

The prospect opens the envelope and looks at this Direct Advertisement; it does not interest him and he throws it in the waste-basket. The incident is so trivial that old man sub-conscious mind does not notice it, but he always remembers the human salesman who is "thrown in the waste basket" and since he is a vindictive cuss, he lays for that salesman to queer him the next time he calls.

On the other hand, consider the Direct Advertisement that does catch the prospect's interest, and it usually does if it is *well-considered, well-designed and well-executed*. Remember that the man you are trying to sell has selling problems of his own. He is probably interested in Direct Advertising himself; true, he may be interested in your Direct Advertisement and yet have no interest in the product it describes. But—and get this vital point—*he examines your printed words with interest* and few buyers have time to listen to spoken words, just because they have selling problems of their own.

The prospect is interested but he is busy. That is the condition that is the hardest test of the human salesman. He must increase that interest or see his order fade away; but he must fight against interests more important than he—must fight against waiting employees, undone duties and pressing engagements.

The Direct Advertisement never has to make this fight. The prospect is busy, duties press, his interest is aroused. He says, "This looks pretty good" and he pushes the printed salesman to one side on his desk.

Then, later in the day, when he is not busy, he reaches for that Direct Advertisement. You have then exactly the condition already described, the salesman who has been sent for, the salesman talking at the request of the prospect.

Old man sub-conscious mind is then at his best, he has no grouch, he is not trying to get rid of anybody; he is alert, storing away facts that help make easy the work of the human salesman when next he calls.

Truly, the salesman who is backed up by good Direct Advertising has no better friend than that human grouch, old man sub-conscious mind. When such a salesman calls, the old crab instead of rasping to the prospect, "Throw him out, you have all these things to do, throw him out," says, "See here, I want to talk to this fellow, I am interested in his proposition and want to learn more about it."

Truly: *Direct Advertising is the salesman who arouses interest without arousing opposition.*

And lastly—and this is the secret of the power of Direct Advertising to arrest attention, arouse interest and compel action: *The Printed Word is the Considered Word.*

The Printed Word is the Considered Word: If you doubt it, analyze your attitude toward an editorial in your favorite newspaper. It is printed, therefore it has been carefully considered and it influences you. Now, the man who wrote that editorial, the man whose opinion you are valuing so highly, the man whose advice you are taking, probably wrote that editorial because he cannot do anything else. Perhaps he is getting \$40.00 a week, he may wear a twelve and one-half collar. How long would you listen to his spoken words?

Truly the printed word is the considered word, and this is particularly true in selling. "Salesman's hot-air" and "bull" are the comment of old man sub-conscious mind when you are listening to a salesman. No matter how sincere a salesman may be, even if he radiates honesty, you, consciously or unconsciously, discount his spoken words. Of course, the higher the salesman's position the lower your discount on the spoken word. You know that Responsibility begets Conservatism and when you listen to the spoken word of an executive of the organization from which you are considering buying, your discount on the spoken word is slight.

And right there is the secret of old man sub-conscious mind's partiality for the printed word. He knows that the printed word is the considered word. He does not warn you against the editorial

in your newspaper because it was written by a cub just out of college. He knows that that editorial was passed upon and approved by a man as successful and as able as you are. The printed word is worthy of your consideration because it is the considered word.

And so with a Direct Advertisement. The old man knows that anything mailed under the name of a company has been passed upon by an executive of the company for which it speaks.

The printed word is the word of an executive, not that of a more or less irresponsible salesman.

The printed word gives you the opinion of a man as able, as successful, perhaps, as you are. But, at any rate, the considered word is before you on the printed page, it cannot shift, it cannot equivocate, it cannot be unsaid. You are warranted in accepting it as a basis for your decision and action.

To appreciate the force of Direct Advertising, to control and direct this force, one must appreciate the "Why," the psychology of the printed word. To analyze and understand this "phenomena of mind" you must never lose sight of the two fundamental principles upon which Direct Advertising is based.

First: *The printed word is the considered word.*

Second: *Direct Advertising arouses interest without arousing antagonism.*

*

The Magazine of Direct Mail Advertising

SAYING that a new trade paper, another magazine to subscribe for and to read, "fills a long felt want" has been found to be a simple and satisfactory method of acquiring a reputation as a humorist, but to every rule there must be an exception, and the first number of *Postage* proves that a "long felt want" has been found and adequately filled.

Postage is concisely defined by its sub-title, "The Magazine of Direct Mail Advertising and Business Correspondence"; as in it represents the Direct Mail Advertising Association of the Associated Advertising Clubs of the World. Mr. Kenneth MacNichol is the editor and Mr. Louis Victor Eytinge, the associate editor.

Judged by the first number, *Postage* will prove a welcome visitor to the creative printer, the printer who makes two jobs grow where only one grew before, the printer who has learned to appreciate the force of this vital truth so clearly stated by Mr. Thomas S. Dando in his article, "Blind for

Eight Years," published in the May-June number of *Monotype*: "Yes, the curse of the printing business today is lack of salesmanship. Printers usually look for the work they need in the plants of their competitors, and they overlook entirely the uncultivated fields right at their own front doors."

The printer who understands "*The Why of Direct Advertising*," who has studied this great force, can be of very real service to his customers, and a very present help to his own bank account.

Probably there is no form of advertising where skill and experience count for more than in the

"The List Makes or Breaks Your Mail Campaign," by Mr. Ramsay is equally valuable because today it is not enough for a printer to sell a good piece of direct advertising. If he wants that order to bring him repeat orders, he must show the buyer of that piece of printed matter how to use it advantageously. For the sake of his own reputation, for the sake of repeat orders, the alert printer who in specializing in direct advertising finds that it pays him well to see that the advertising matter he prints gets into the hands of people who can buy the goods advertised; instead of letting his own record as a maker of forceful printing be marred by permitting his customers to mail this advertising matter to inadequate and impossible lists, acquired in any old way.

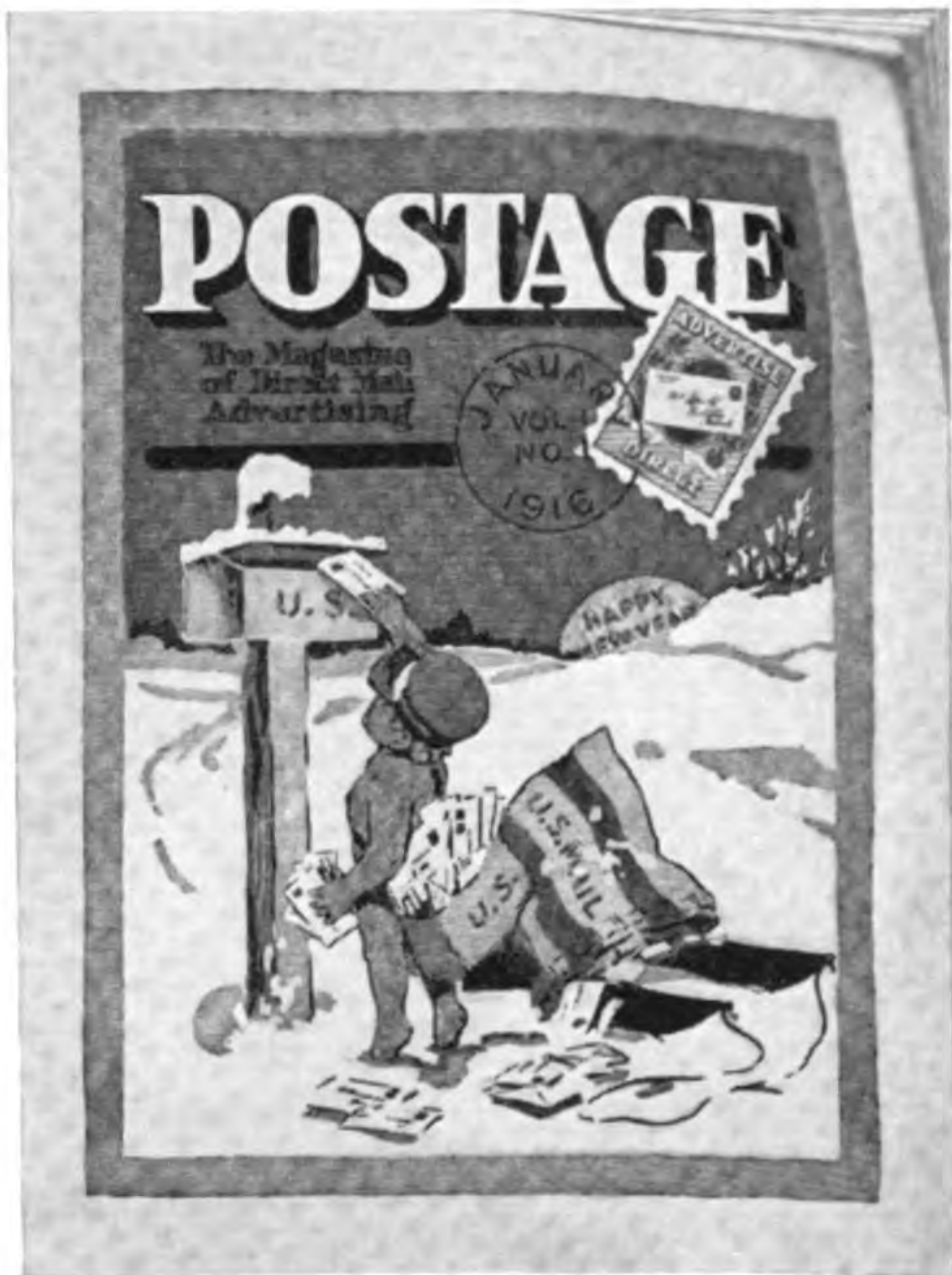
An inspiration to any printer interested in the production of direct advertising is "Building a Business, A Printing Plant That Paid," by Mr. A. B. McCallister, of Young & McCallister, Los Angeles. In introducing Mr. McCallister's article the editor of *Postage* well says that this is the "story of a printing business that has shown a marvelous growth and which, even though a new concern, is producing some of the most effective booklet and catalog work in the country."

The Monotype Company believes that it best helps itself by helping its customers. We have done much to educate buyers of printing, both as to the advantage of good printing and of direct advertising; for example, our customers have found our folder, "What Every Buyer of Printing Should Know," and many other pieces of our printed publicity, to be very potent helps in selling printing.

Our welcome to *Postage*, therefore, is all the more hearty because for some time we have appreciated the need of a magazine devoted entirely to Direct Advertising, a subject of vital interest to the Printing Industry.

Everything that increases the demand for good printing (and direct advertising must be good printing) profits Monotype users; such a magazine as *Postage* not only helps the printer in producing effective direct advertising matter but, more than that, it materially helps him in his work of educating his customers to appreciate the great importance of direct advertising as an investment.

Postage is published by the Postage Publishing Association, Inc., Publicity Building, 44 Bromfield Street, Boston, Mass.; the subscription price is \$3.00 a year.



The handsome cover of the first number of *Postage* invites a critical examination of the text pages

production of direct advertising matter, for upon the design and the printing of a piece of direct advertising matter rests the decision as to whether that "salesman" gets an audience or goes into the waste basket.

The creative printer, the maker of effective direct advertising, needs all the inspiration and all the suggestions he can get, for no one brain can be continuously an inexhaustible mine of ideas and the printer who produces forceful direct advertising is in reality selling ideas wrapped up in printed matter.

Such printers will find inspiration and help in *Postage*; for example, in the first number the article by Mr. Eyttinge, "Making the Letterhead Make Money" is worth, to any printer who produces advertising matter, a good deal more than a year's subscription to *Postage*.

The Monotype No. 117 Series

IT is only once in a blue moon that an artist rises to the pitch of evolving a letter good enough to be translated into type. When he does accomplish this, however, it is the type-founder's opportunity to enrich typography with a really acceptable addition.

The type in which this issue of *Monotype* is composed (No. 117 series) is such a face. It originated in France, not more than a score of years ago, from the pen-hand of a famous artist, Eugène Grasset. It represents the free, quick, spontaneous pen-stroke of an artist who, with skilled hand and artistic eye, achieved a beautiful formal "print," in which he wrote as easily as we write ordinary chirography.

Of course, the result is slightly unconventional. But it cannot be called freakish. For no type is freakish which shows a fundamental grasp of the essential form of the symbol, and which does not depart from that first requisite of letters, legibility.

Monotype No. 117 has a charm of its own—good color and a soft, "easy" quality, which few types possess. Made in all sizes from 6 point to 36 point, with Italics from 6 point to 12 point, it provides an excellent body type where rich color is desired, and is naturally well suited to display. It will also be found to be an excellent heading letter for magazines and house organs.

✦

Intensive Cultivation of Type Faces

THERE is a very simple principle underlying the practice of typography that means money to every printer who will take off his leather spectacles and examine it. Here it is: The principle of making a few faces go a long way; or, to state it more graphically, the principle of intensive cultivation.

One good book face contains five alphabets on each size of body. A 12 point Old Style, for example, has Roman capitals, small capitals and lower case, Italic capitals and Italic lower case. When you reflect on this fact a bit and upon the additional fact that the Monotype provides you with these five alphabets in all sizes from 5 point to 12 point, and with capitals and lower case in sizes from 14 point to 36 point, you will begin to realize the possibilities for making a single type-face cover a wide range of uses. This is intensive cultivation.

The fewer faces you employ the greater will be the skill which your composing room and layout department develop in their use. There are pe-

cularities in every face which cannot be mastered and turned to account except by the familiarity that comes with constant and varied use. Cultivate a few faces intensively—not many faces extensively.

Recent numbers of *Monotype* have been composed on this principle—with results that have brought enthusiastic comment from every quarter of the country. They show something of what can be done with a single good face, and will bear your careful scrutiny.

There is no reason on earth why printers should not forget once and for all the old-fashioned notion that the composing-room is a necessary evil, and why they should not begin to make it yield a handsome profit, by cleaning house and adopting this principle of intensive cultivation of type-faces.

By applying this principle you gain both "coming and going." On the one hand you gain in efficiency. On the other you gain in quality. By gaining in efficiency you increase profits. By gaining in quality you make reputation.

The Monotype stands ready to help.

✦

Monotype Cover Designs

HAVE you noticed the recent covers on *Monotype*? These covers contain a valuable suggestion for you. They illustrate the possibility of going beyond straightaway composition and making attractive designs with your Monotype product without the expensive (and often inaccessible) aid of artists.

All borders and rules used on these covers are Monotype product, and all the large lines of type (above 36 point) are produced simply by making an enlarged line plate from Monotype type.

With Monotype type, rules and borders, and your own taste in arrangement, you have a ready means of producing really distinctive covers and title-pages. And you are not paying for artists' designs which may or may not suit. You are not buying a pig in a poke. Cultivate your Monotype.

✦

Specify Monotype Composition

A LARGE buyer of printed matter who visited the Monotype Booth at the Exposition, made the following remarks: "I don't know very much about the wondrous ways of producing printed matter, but I do know quality when I see it. To sell my goods the printed story must be well dressed, and that is why I specify Monotype composition, because I am impressed with the fact that by so doing my jobs are always printed from new type."

THE MONOTYPE MATRIX

EXPERIENCE *keeps a dear school but fools will learn in no other.* We originated machines for printers to use to make their own type, we have made millions of matrices for use with type-casting machines, we keep in stock matrices for more than 75,000 different characters; therefore, in making matrices we don't guess, our experimenting was done years ago. We have bought and paid for our experience.

"The mold is the vital part of a machine that casts type" but, when the type is cast, the matrix becomes a part of the mold that is not second to the mold itself in importance. It has been well said that "a type-caster without matrices is as useless as type-cases without type." But a type-caster with the wrong kind of matrices is worse than useless; it is a liability, not an asset.

Type must be **RIGHT**; above suspicion, like Cæsar's wife, and upon the matrix used depends entirely these vital points: (a) quality of face, (b) alignment, and (c) height to paper.

We make in our own factory every matrix used with our machines. Our Specimen Book contains the faces required for every kind of composition.

We furnish two different kinds of matrices for use with the Monotype because we know—*our experimenting is done, our experience is bought and paid for*—that two kinds of matrices are necessary to meet the conditions that arise in casting type from 5 to 36 point inclusive:

Driven Matrices: For faces 12 point and smaller we use a driven matrix, see picture. These matrices are made of toughest bronze (*not brass*), and, in the driving, this bronze is subjected to a pressure of 150,000 pounds per square inch to condense and toughen this metal to the last degree. Each matrix passes through a dozen different machines of unique design originated by us and built especially for this work. Constant inspection—by means of microscopes and special test gages—ensures the accuracy of these matrices.

Electro Matrices: We make matrices for faces 14 point and larger by the electrolytic process which we have perfected after years of experience; these matrices are subjected to the same microscopic inspection that all our matrices receive.

Why these two kinds of matrices? Is not the driven matrix superior to the electrolytic matrix?

The driven matrix is perfection; we furnish the electrolytic matrix in sizes 14 point and larger because an electrolytic matrix is satisfactory for casting these larger sizes of type and, for these large sizes, driven matrices would be so expensive that very few could afford them.

We know that electrolytic matrices are not satisfactory for type 12 point and smaller because we made thousands of them, because they were a failure and we had to buy them back from our customers and because these electrolytic matrices for faces 12 point and smaller went on our scrap heap several years ago. Yes, our experience is bought and paid for.

Why are electrolytic matrices unsatisfactory for these smaller sizes of type?

First: Because the smaller the type, the closer together the letters, the more quickly the eye detects errors in alignment. It is impossible to get this essential accuracy with electrolytic matrices—*we know, our experience is bought and paid for.*

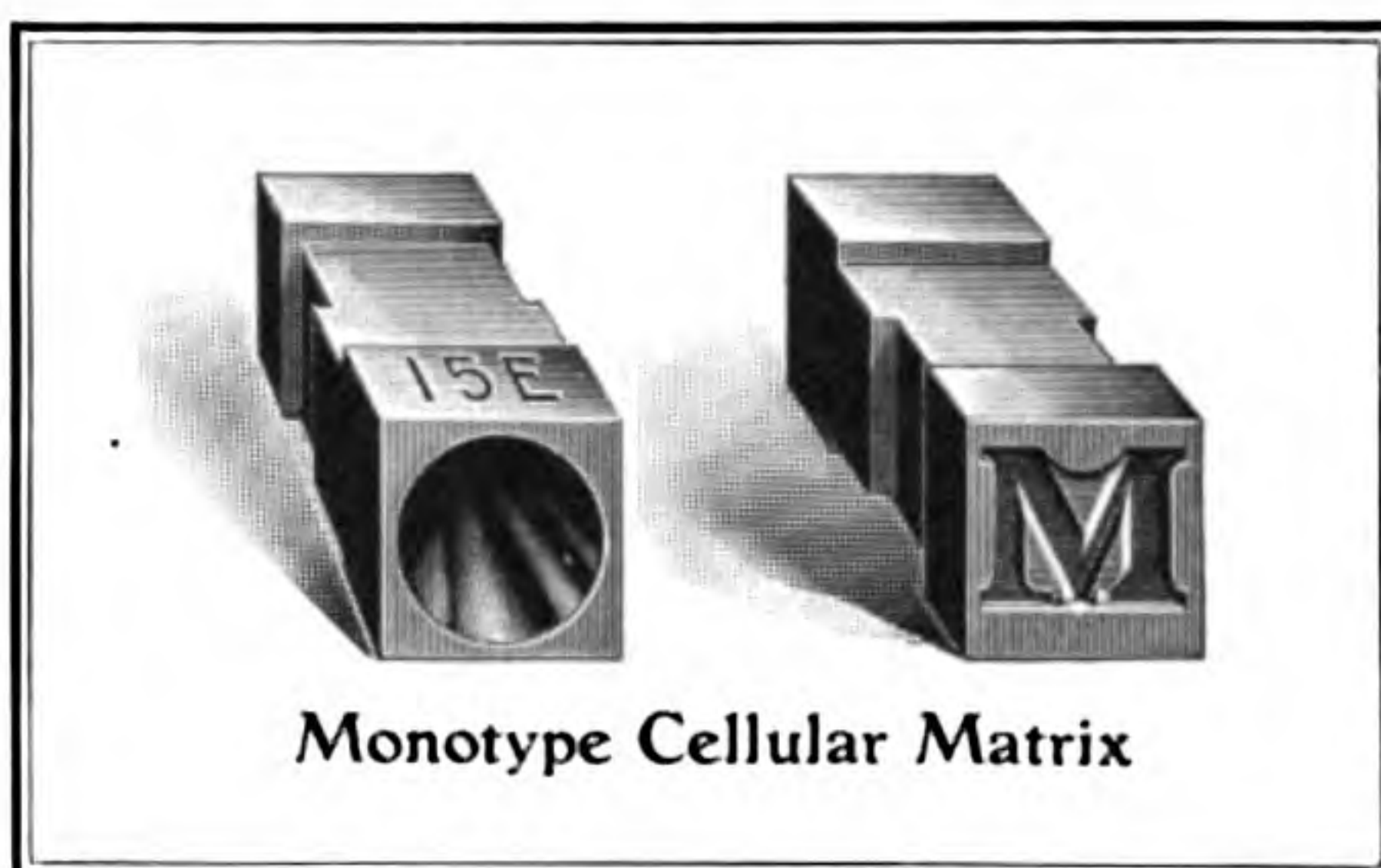
Second: Because, for type casting to be profitable to the printer, these small sizes must be cast at high speed—the Monotype casts them at the rate of 150 type per minute. To get sharp faces, using metal hard enough to stand the wear of long runs from type, a casting temperature of about 800° is required. No electrolytic matrix can stand the gaff of 150 casts per minute with metal at 800°—*we know, our experience is bought and paid for.*

We hear of type-casters that use slug-machine matrices for making body type; but it is arrant nonsense to expect that a soft brass matrix, made to withstand not more than seven casts per minute from metal at less than 500°, can stand a test that burns out electrolytic-copper matrices.

Because of the quality of our matrices and the perfection of our water-cooled mold we make this guarantee without any reservations:

We guarantee that our Type-&-Rule Caster will produce one-third more pounds of type, spaces and quads per hour, day in and day out, than any other type-caster made.

We know, our experience is bought and paid for; it is at your disposal. Why should you experiment?



THE MONOTYPE MOLD

THE MOLD is the *Vital Part of a machine that casts type, rules, leads and slugs*, and the Monotype Mold is the secret of the Success of the Monotype.

Each Monotype Mold is a separate, complete, self-contained unit that is placed on the machine in casting position assembled and ready to deliver its product whether this be (a) type, borders, high and low quads and spaces, or (b) rules and high and low leads.

Type must be accurate; it must be true to point-size, it must be parallel, it must be of correct height to paper, and the character must be properly positioned on the body. Type must be *Right*—if it is not right, no economies the printer can effect by making his own type, even though he could make it for nothing, will even begin to compensate him for the hourly losses that poor type inevitably causes not only in the composing room but in the press room as well.

This essential accuracy is built into Monotype Molds; it does not depend upon the ability of the operator to make adjustments, because Monotype Molds are not adjustable; it does not depend upon the condition of the machine upon which the Mold is used, because the Mold is entirely independent of the machine. In this respect the Monotype Mold differs from all other molds for casting type.

Each Monotype Mold is a complete, self-contained unit with the essential accuracy built into the Mold itself; therefore, the size and shape of the product of a Monotype Mold cannot be affected by any conditions outside of the Mold itself.

Although Monotype Molds deliver a product more accurate than the parts of a high-grade watch, the Mold is in no sense a delicate mechanism: *If these Molds could not maintain their accuracy, not in the seclusion of a type-foundry, but in the rush and drive of a metropolitan daily paper, the Monotype could never have become a commercial success with an international reputation for the accuracy and quality of Monotype product.*

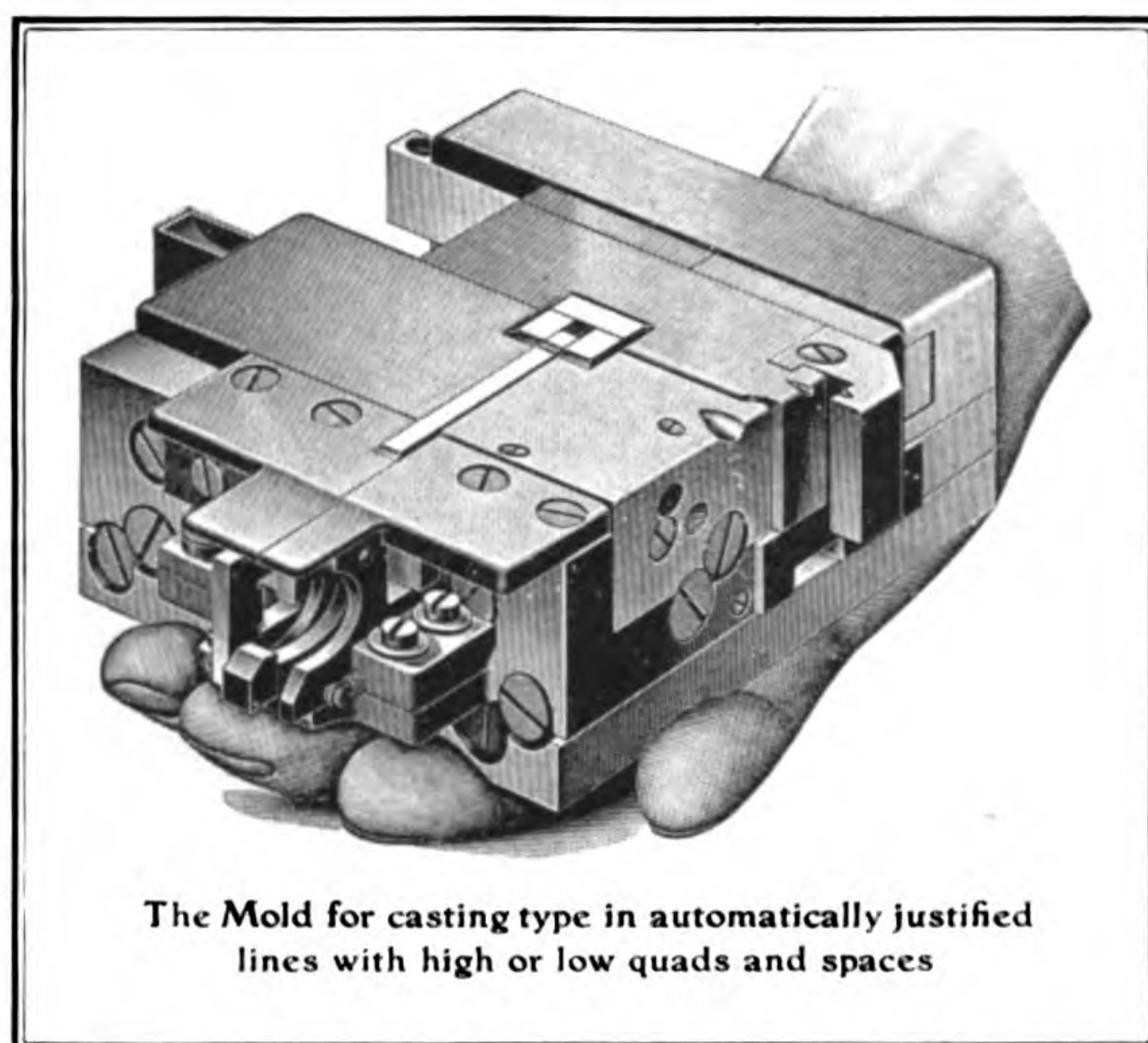
The Mold is the heart of the Monotype; the success of the Monotype obviously depends upon its Mold; judge then, the sturdy qualities of the Monotype Mold by the Repeat Order Record of the Monotype.

Half of the Monotypes sold in the United States and Canada go to our old customers on Repeat Orders.

The Monotype Mold does not require the constant nursing of experts:

In the Western Hemisphere we have received Repeat Orders from the Philippines, Cuba, Porto Rico, Jamaica, Chile, Brazil and Argentina.

Judge the Monotype Mold by the Repeat Order Record of the Monotype around the World: *Twenty-seven Governments use Monotypes in their official printing offices and of the 238 Monotype casting machines in use in these Government Printing Offices, 163 have been installed on Repeat Orders.*



The Mold for casting type in automatically justified lines with high or low quads and spaces

Ample water-circulation; both in the Mold and the surface of the casting machine upon which the Mold rests, is another exclusive feature of the Monotype: It is this water-cooling that makes possible Non-Distribution, which is the greatest composing room economy since the invention of hot metal composing machines. The Monotype is the only machine that makes type, space material, rules, leads and slugs so fast that it costs less to supply compositors with every variety of new "raw material" for each job than to have them break up the pages, distribute the type, rules, slugs and leads, as well as pick sorts and wait for the return of forms to get this material.

Type, space material, rules, leads and slugs are the "raw material" used by hand compositors, and the compositor is the only workman on the face of the earth who is paid to hunt for and to work for the raw material he uses.

When a carpenter makes a table, the wood and nails he uses are sold with the table. Nobody ever heard of a carpenter pulling a finished table apart to get wood and nails to make another table. *How about the compositor who sets a table?*

The Cost of Hand Work on Monotype Composition

THE introduction in book and job offices of our Non-Distribution system of composing room efficiency, which makes hand compositors as efficient as machine operators, has thrown a most interesting light on the cost of hand composition and emphasized a point of much importance to all Monotype users.

Rarely indeed is the hand compositor's time more than two-thirds productive in an office using bought type, because every page the compositor sets must be broken up and distributed so that the compositor may have type, rules, leads and slugs to use on his next job.

In an office using the Monotype Non-Distribution system, however, the compositor is in the productive column so long as there is copy on the hook. Being continuously supplied from the Monotype with the type, rules, leads and slugs he requires he never stops producing "sold hours" in order to get material with which to work.

Now, every office using Monotypes is today on partial Non-Distribution, for the compositors who correct and make up the product of the Monotype composing machine never spend a minute on distribution, and, therefore, they are constantly on productive work.

Obviously, it is inaccurate and misleading to use for the hand compositors who work on perfecting Monotype composition, the same "productive-hour cost" that is used for the compositors who work with foundry type and therefore must spend one-third of their time on absolutely non-productive work.

Go up in your composing room, Mr. Monotype user; watch one of your men working on make-up alterations and corrections of Monotype matter, you will see a man busy every minute on productive work, work you have sold. This man is never in the "non-productive" column, because he hunts not for material, neither does he distribute.

Now look at one of your compositors setting bought type, provided you can find a compositor who is not distributing, or "picking," or otherwise acquiring the material he must first find before he can even start to be productive.

Both of these men get the same pay per hour, both work in the same department; it seems funny—doesn't it?—to charge the same rate per "productive hour" for a man producing all the time, as you charge for a man who produces only two-thirds of the time.

The object of a cost system is to enable a printer to charge intelligently for his work. What, then, do you think of a cost system that makes the man who buys a brief from you pay for distributing the advertising program that some other fellow bought?

The Monotype user who analyzes the cost of distribution and obtains from his own records the proper hour cost for hand-work on Monotype composition—that is, work on which all the hours are productive—will do two things:

First, he will pleasantly realize that his Monotype composition costs him less than he had been figuring.

Second, he will lose no time in applying the Non-Distribution system of composing room efficiency to the work of all his hand compositors; because, when the compositors who work under the Monotype Non-Distribution system no longer help to bear the expenses of compositors working with foundry type, the true hour cost of the compositor who uses bought type is revealed and the economic absurdity of paying men to pull finished work apart and put this material back into cases, becomes so apparent that argument is unnecessary.

A compositor on distribution is as non-productive as a press with the bell off

*

Franklin's Birthday

AS a fitting tribute to the memory of the patron saint of printing in America, about fifty members of the Poor Richard Club of Philadelphia, and men prominent in the affairs of New York, New Haven, Chicago, San Francisco and other cities, on January 17, 1916, stood in the snow, in old Christ Church Burial Ground, at Fifth and Arch Streets, Philadelphia, about the grave of Benjamin Franklin, as there were placed on the marble slab that covers it large wreaths of autumn leaves. These tokens marked the anniversary of the birth of the man who had figured so largely in the making of Philadelphia, as well as in the development of printing in the colonies. One wreath was the gift of the Poor Richard Club and the other of Wilson H. Lee, representing the New Haven Advertising Club.

*

Brain-work is just as necessary as physical exercise, and the man who studies his own case, and then plays one kind of work off against another, finds a continual joy and zest in life, and his days shall be long upon the lands.—*The Fra.*

Built on the Unit System

The Monotype is Built on the Unit System, like elastic book cases and filing cabinets. The Printer combines these Monotype Units to make his equipment exactly suit his needs, and more than that, as his business grows, he adds just the Units he requires. Thus, *He Starts Suited and He Stays Suited.*

The Complete Monotype

(For this Combination of Units, See pages 104 and 105)

“The Versatile Machine that Keeps Itself Busy”

Does all this

First: Sets all kinds of matter, plain or intricate, in any measure up to sixty picas, in all sizes, from five to eighteen-point inclusive.

Second: Casts type for the cases, borders and space material both high and low, in all sizes from five to thirty-six point.

Third: Casts rules and leads, both high and low, in all sizes from two to twelve-point, in continuous strips *and* automatically cuts this material, as cast, to any measure from six picas to twenty-five inches.

Only One Model—That Always the Latest. Every new Monotype Unit is made so that it will go on any Monotype. There are no “new models” in this machine to depreciate earlier machines. Every improvement we make helps the Monotype user, who, instead of charging off a large amount for Depreciation, applies our new Units at small cost, keeps his equipment up-to-date and eliminates Depreciation.



THERE'S A DIFFERENCE

To Realize What the Monotype Does

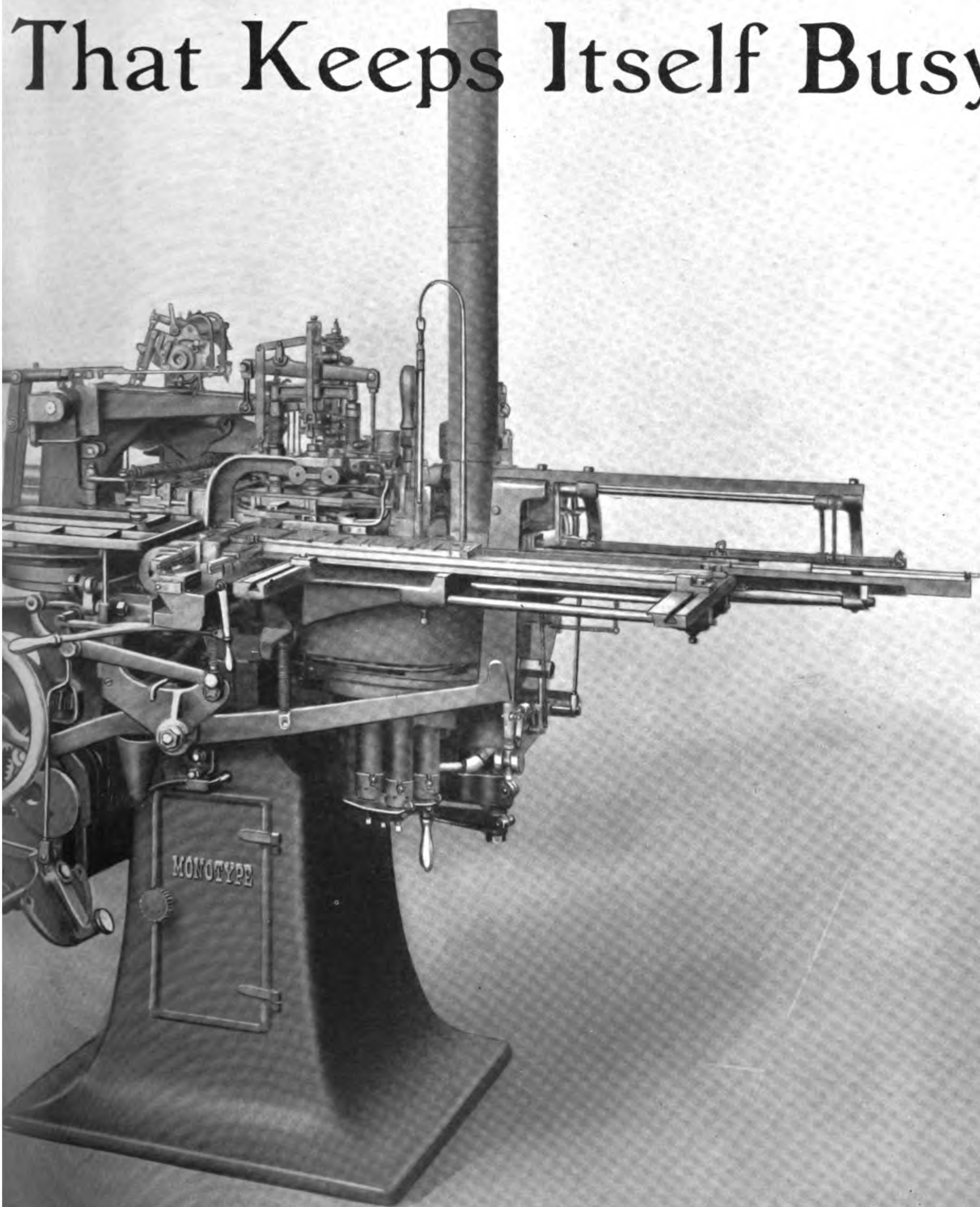
Ask Monotype Users—They Know

The Versatile Machine



There's a Difference—Ask M

That Keeps Itself Busy



Monotype Users—They Know

The Automatic Cutter

Cuts and stacks on the galley the Rules, Leads and twelve-point Slugs, as fast as this strip material is cast, in any lengths from six picas to twenty-five inches



One Minute's Product

"Count 'em"

Twenty two-point rules, 18 picas long, cut as clean and even as a deck of cards. This new Unit will go on any Monotype. *Object:* To cut the product of our Continuous Lead and Rule Molds, as delivered from the Mold, to any required lengths. Thus, the Automatic Cutter eliminates, *wipes out*, all waste of time and material in cutting rules, leads and slugs.

The Cap Sheaf of Our Non-Distribution System

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-&-Rule Caster, which makes this material so economically that whole pages after use are melted up to make new material. Thus Recasting replaces Distribution.

Non-Distribution

Reduces the Cost of Hand Composition Because it Increases the Compositor's Productive Hours



Delete the Drudgery of Distribution

Make your Hand Compositors as Efficient as Machine Operators

Use the **MONOTYPE NON-DISTRIBUTION SYSTEM**
The Greatest Composing Room Economy Since the Invention of Hot Metal Composing Machines

The School of Printing of the United
Typothetæ and Ben Franklin Clubs
of America

WE have every right to be proud of the following letter signed by A. W. Finlay, E. Lawrence Fell, A. M. Glossbrenner, Henry P. Porter, Toby Rubovits, and John Clyde Oswald:

"Lanston Monotype Machine Company:

"The Committee on Apprentices desires to thank you on behalf of the Officers and Members of the United Typothetæ and Franklin Clubs of America for your valuable and generous co-operation in placing an excellent and complete equipment of your machines and appliances in the U. T. and F. C. of A. School of Printing at Indianapolis, thus making it possible for our students to learn the use of these machines in the best possible manner.

"It is the purpose of this Committee to make the department of Machine Composition in the School all that its name indicates and your cordial co-operation is a very important help toward the realization of this purpose.

"We feel sure that the comprehensive knowledge of composing machines, their operation, and their capabilities obtained by the students through such a department and by them carried out into the industry cannot fail to be valuable alike to the students themselves, the industry and the manufacturers."

Our interest in education has been demonstrated by our own free school at Philadelphia, to the efficiency of which Monotype operators throughout the United States and Canada gladly testify.

Therefore, it is a pleasure to us to do our share in the splendid educational work of the Typothetæ and to furnish to the School at Indianapolis the equipment that enables the earnest young men in that School to see for themselves that "*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.*"

*

Boot and Shoe Recorder Monotyped

FROM the Atlantic Printing Company, of Boston, we have just received a copy of the well-known trade paper, the *Boot and Shoe Recorder*, which is now being set on the Monotype in our No. 175 series. If there be any who, at this late date, doubt the great superiority of Monotype composition over all other kinds of machine composition, a glance at the *Boot and Shoe Recorder* "before and after taking" Monotype will settle once for all in the mind of the doubter the question of Monotype quality.

The Atlantic Printing Company sent us a highly complimentary letter they have just received from

Mr. Anderson, the editor of the *Boot and Shoe Recorder* from which we quote as follows:

"From subscribers and advertisers we have received letters of a highly complimentary nature on the beauty of the book over and against the one formerly produced. The change from . . . to Monotype—if our book is any criterion—is certainly an indication of the right sort of service by the printer to his customer."

We live in a Quality Age and in a Quality Country, and the printer who has not yet grasped the full significance of Quality as a means of selling printing is living in the Nineteenth instead of the Twentieth Century.

It used to be that "anything is good enough for a trade paper"; today, trade papers like the *Boot and Shoe Recorder* and *The Keystone* printed by the Keystone Publishing Company of Philadelphia, have set a new standard for trade paper quality. Both the Atlantic Printing Company and the Keystone Publishing Company know from previous experience with other composing machines that the best is the cheapest, for they have proved that the Monotype is the composing machine that raises quality and lowers cost.

*

A Worthy Exhibit

ONE of the best collections of printed matter shown as a part of the Monotype Graphic Arts Exhibit at the Panama-Pacific International Exposition, was that of *Le Soleil*, of Quebec, the leading French daily of Canada. This selection included examples of everyday commercial work as well as a number of very fine volumes of government reports, containing a vast amount of tabular composition of a very high order.

These specimens brought forth a great deal of favorable comment, not only from book and job printers, but also from newspaper publishers who marveled that such excellent commercial work was being handled on the same machines that are used in the production of a daily newspaper.

Le Soleil, it will be recalled, was one of the first of the big Canadian dailies to adopt Monotype composition for its news room as well as its job printing department, with remarkable and unqualified success. *Le Soleil* is exclusively Monotype set. After sixteen months' experience with seven casting machines and seven keyboards it installed as an additional equipment two casting machines and three keyboards to take care of a rapidly increasing business.

“You Cannot Systematize a Composing Room Unless You Use Monotypes”

THE CANTWELL PRINTING COMPANY
MADISON, WIS.

December 23, 1915.

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

Dear Sir:

Complying with your request, we gladly make this record of our experience with the Monotype.

We had been using slug composing machines for several years and were entirely satisfied with them. When we received the contract last Spring for the Wisconsin State printing we were just on the point of ordering several additional slug machines when your representative arrived and urged us to buy Monotypes for this work.

Honestly we thought he was crazy to advocate individual type for this work where speed in production and low cost were the essential points. He seemed so sure of his ground, telling us of the experience of the Hugh Stephens Co., Wright and Potter and other state printers who had replaced slug machines with Monotypes that he scared us into investigating.

We visited several big users of your machines on work like we were about to undertake and also your factory. Then he offered to install the machines on trial and prove his case. We were still doubtful about your machines but we felt safe in accepting such an offer from a Company of the size and reputation of yours.

We think you will be interested to know that the point in our investigation that impressed us most was the attitude of your customers. Everyone assured us that we could rely absolutely on the information your people furnished. And we agree with this verdict for we have found all your people to be sincere, earnest men who thoroughly know their business.

So we installed Monotypes and we tested them for months on every kind of work, for we weren't taking any chances, and now we know.

We have disposed of our slug machines and from now on we are a Monotype office, which tells its own story.

We see that you advertise the Monotype as the Machine that put quality in Machine Composition; we think that you ought to call it the Machine that put System into the Composing Room. We go so far as to say that you cannot really systematize a composing room unless you use Monotypes.

We can honestly say that we tested the Monotype on every claim you make for it and you do not claim enough. You ought to make a good deal more of the savings in make-ready the Monotype makes. Pulling Monotypes in our composing room was the same thing as pulling more presses in the press room.

We are enthusiastic and we ought to be. You did more than sell us highly profitable machines. You looked after the installation, teaching us and our people how to use them. You helped us greatly in getting started on work that required quadrupling our capacity. There is a lot of loose talk today about Service in business, but you give the Real Thing.

Yours very truly,

The Cantwell Printing Company.

(Signed) F. W. Cantwell.

How to Get Copy Through the Composing Room

A PAPER prepared by Mr. Adam A. Meisenheimer, Vice-President of the Meisenheimer Printing Co., of Milwaukee, Wis., and read before the members of the Milwaukee Advertisers Club, contains a lot of valuable advice to printers as well as to buyers of printing, and is well worth a careful reading. The substance of Mr. Meisenheimer's paper is as follows:

"Having been requested to address the members of this association on 'The Best Method of Getting Copy Through the Composing Room,' I shall endeavor to do so, insofar as my experience will permit. Generally speaking, the best and only way is to be always on the job, to see that your men are kept busy and that the work is intelligently handled.

"I have always contended that the printer should be furnished with good, clear copy, typewritten if possible. If this rule is followed, the printer saves time, and consequently the customer saves money. It is often the case that manuscript copy is so poorly written that it is almost impossible to read it. Much time, therefore, is wasted, particularly when a job is to be machine set, for the operator is compelled to stop and decipher the copy, frequently reducing his output from one-fourth to one-half.

"Most jobs sent to the printer are marked 'rush,' and in many cases it is insisted that they be pushed ahead of jobs already in the office. Only a few days ago a customer sent, by boy, copy of a job to be ruled and printed on both sides, with instructions to bring finished copies back with him. I make reference to this occurrence to show that a great many people do not understand how long it takes to do a job properly, and that ample time is absolutely essential to produce good work.

"Every printer has had this experience. The customer demands his work almost before the copy has reached the composing room; he seems to lose sight of the fact that there is a broader meaning to the word printing than merely putting ink on paper—that of quality, and not the question of how cheap and how quickly it can be delivered.

"The composing room is the place to build the foundation for good printing. If the copy is not handled in such a manner that the typography characterizes the goods or the house it represents, then the work has been in vain.

"Type selection depends largely on the nature of the work in hand and the equipment of the office. If the work is done in an up-to-date office—that is, an office where typesetting or type and rule casting

machines are used—the customer is assured of new material, and his work does not suffer from the use of worn and battered type and rule.

"Most buyers of printing have a preference for a certain type face, and it is frequently impossible to persuade them to use any other, even when it is demonstrated to them that the face they have selected is not appropriate for the work in hand. Frequently, the buyer's judgment is good, but in most cases it is best to leave the question of style to the printer—if you have selected a good one. Then again, it is up to the printer to employ some one with the ability to make attractive layouts and suggestions to the customer, and to improve the work turned out by the composing room, where the compositor generally has to pay more attention to the time-clock than to the artistic side of his work.

"Proof-reading," Mr. Meisenheimer contends, "is really one of the vital problems in every printing office, and one of the most frequent sources of loss. Good copy that is clear and distinct not only helps the compositor or operator to avoid errors but also helps the proof-room. We also strongly advise the customer, the one who should be the most familiar with the subject, to read his proof before work is started, for no matter how carefully it has been read by the proof-reader errors are bound to creep in. Errors in spelling or misplaced figures, etc., mean a dissatisfied customer and the loss of his work by the printer."

The foregoing practical suggestions, coming as they did from a master printer of wide experience and a knowledge of actual conditions in the average printing office, were heartily appreciated by the members of the association, who agreed that they would prove helpful in handling future work between the buyers of printing and the printer.

*

The World Almanac for 1916

THE New York *World* has recently issued its indispensable book, *The World Almanac for 1916*. As usual, this book is complete and up-to-date in every detail.

This edition is almost entirely the product of the Monotype department of the *World* composing room, and consists of over 800 pages, many hundreds of them being tabulated statistics of world events, as well as straight matter, in Monotype series Nos. 8A and 79J. Although it was necessary to use a 5 point type to include the vast amount of matter without undue bulk, the print is clean-cut and legible. This book contains reliable information on a wide variety of subjects, and is well worth the modest charge of 25 cents a copy.

IN MEMORIAM

We Gratefully Publish this Record of Our Obligation to Four Good Friends



JOHN A. HILL

Died January 24, 1916

Founder and President of the Hill Publishing Co., New York City: Builder. He built a new trade journalism. He built for all who entrusted their advertising to him. He built a perfect printing plant. He built an organization that will be his monument.



CHADWICK P. CUMMINGS

Died January 19, 1916

Owner and President of The Slocum Co., Philadelphia. Gifted as are few men with the power to make and to hold friends, he gave in fullest measure his energy and ability to helping his friends to make printing a more worthy and a more profitable business.



CHILSON W. KNOWLES

Died January 13, 1916

Founder and President of the C. W. Knowles Co., of Cincinnati. The life of this young man who died at thirty-two is an inspiration to young men. In May, 1907, he entered our school: Brains, energy and grit were his capital; in nine years he built a splendid business of his own.



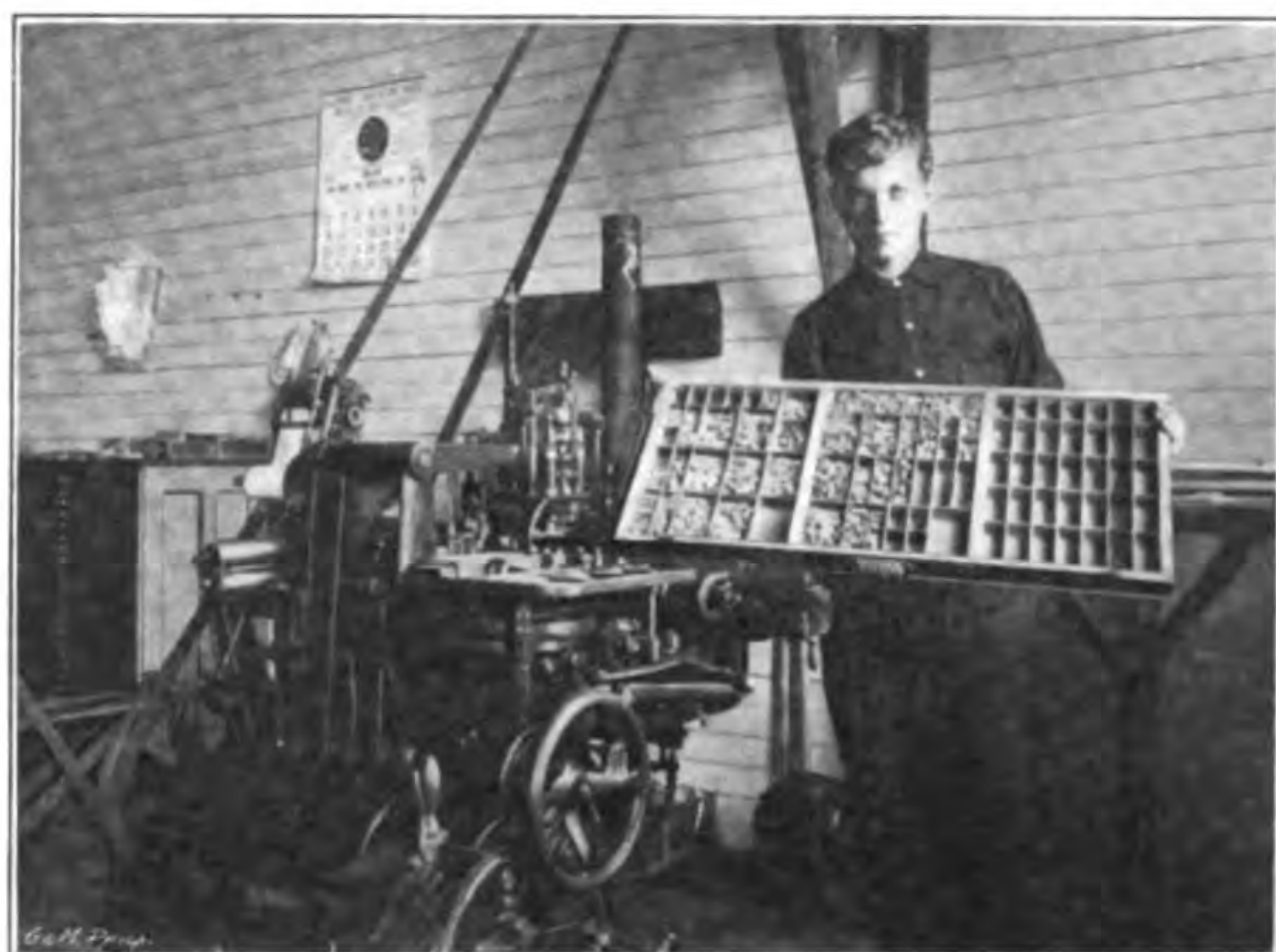
JAMES GOUNLEY

Died December 27, 1915

Vice-President and Superintendent of the Royal Electrotype Co., of Philadelphia. Master Electrotyper, Inventor, Wise Counselor, Good Friend. Never satisfied with anything short of perfection, it was an inspiration and an education to work for and work with James Gounley.

A Good Typesetting Record

MR. B. B. WELDY, publisher of the *Oregon Coast Daily Tide*, North Bend, Ore., forwarded to *Monotype* the accompanying picture of his son Merrill Weldy, holding a type case containing 27 pounds of 24 point Monotype No. 119, cast



Merrill Weldy, holding the type case containing 27 pounds of 24 point No. 119, cast in fifty-five minutes.

in fifty-five minutes. This output is remarkable for the fact that it required the handling of thirty-seven matrices, and ten changes of wedges for the various widths of the characters.

Mr. Weldy also writes that on the same day his son cast 26 pounds of 18 point No. 119 in one hour. This output required the use of thirty-seven matrices and eleven wedge changes.

*

How Monotype Type Stands Hard Usage

TO show actual wearing qualities of Monotype type on press, the Seaver-Howland Press, of Boston, Mass., has forwarded several sheets of stock quotation circular along with a letter signed by Mr. Robert Seaver, President, from which we quote the following:

"This is entirely set in Monotype type, display and text matter alike. This was put on a cylinder press and printed on hard writing paper, as you see with the minimum of make-ready at a speed of 1800 impressions per hour, and the sheets we send are the last from a run of 46,000 impressions.

"We think that you will agree with us that under the conditions the type is in excellent condition, and we are sending you this thinking it may interest you as an exhibit of the Monotype in actual 'field service'."

Fast Work on Straight Matter

MR. WM. J. LENIHAN, combination operator at *The Enterprise-Courier*, Charleston, Mo., recently made a really remarkable record in producing a sixteen page signature in 10 point, cast on a 12 point body, in four and one-half hours at the keyboard, and six hours' run on the casting machine. Each page measured 30 picas wide by 48 picas deep, the total measurement for the sixteen pages being 33,168 ems.

Mr. Lenihan, is a recent graduate from the Monotype School, and speaks very highly of the benefits which he derived from the course.

Mr. F. D. Lair, the editor of *The Enterprise-Courier*, who confirmed the above figures, also commended Mr. Lenihan on the excellence of his work, as he averaged only four minor typographical errors to the page.

*

Some Output

WHILE we are constantly receiving wonderful records of Monotype output, not only on the casting of display type, but also on the production of ordinary straight matter and tabular work, the following record of 92½ pounds of 36 point No. 51, a very condensed Gothic face, in two hours, or an average output of 46¼ pounds per hour from one casting machine, is well worth publishing.

This record was made by Mr. Joseph Barker, caster operator at the *Denver News and Times*. A letter, signed by Mr. Frank D. Anderson, foreman of the composing room, and Mr. W. C. Schuman, foreman of the ad room, says that they timed and weighed the type cast, and that the run was done in the course of a regular day's work, without any special preparation.

*

Help Us to Help You

IT IS the aim of this publication to be from front cover to back a practical demonstration of the everyday possibilities of the Monotype, and to avoid everything in the nature of "stunts."

We want our readers to study our pages carefully, and to feel that they have a personal interest in *Monotype*. Ideas, hints, suggestions for improvements, and specimens of work for review and reproduction are solicited.

Monotype users can be technically helpful to each other, and our columns will be open to our friends to tell others how they have overcome difficulties that arise in every printing office.

BLOWING OUR OWN HORN



"HE that bloweth not his own horn the same shall remain unblown," but since "we are advertised by our loving friends" we are able to modestly follow our natural inclination and say nothing about ourselves.

This page is our phonograph and the pleasing sounds that come through our horn are not of our making, but are the "records" sent to us by our good friends.

Seriously, we value highly these kindly words of praise, for they are an inspiration for us to do better; but, above all, we prize the criticisms we have received from past-masters of the art of typography, for such criticisms have proved most helpful in guiding us towards our ideal:

The making of a common-sense house organ; the kind of a house organ that a printer can use as an argument why his customer should publish a house organ; the kind of a house organ that is an example of the good but cheap job; the kind of a house organ wherein the effects are obtained by pure typography, and not by four-color illustrations and pen drawn headings.

MR. W. M. F. FELL, *President of the W. M. F. Fell Company, Philadelphia, Pa., said:*

"The writer has just been looking through the current issue of *Monotype* and cannot help telling you that he considers it is the best number typographically that has yet been issued.

"*Monotype* has always been interesting to us as a service journal and recently it has held our attention more than ever because of the logical exposition of the use of Monotype faces.

"And the September-October issue was especially pleasing to us because of the virile, bookish handling of the style features. It shows restraint in the use of type ornaments and borders throughout and gains in effectiveness in the display pages largely because of this fact.

"It is indeed a compliment to have the description of our plant appear in this issue."

✦

MR. M. N. WEYL, *General Manager of Edward Stern & Company, Philadelphia, Pa., said:*

"I have not yet had time to read the November-December issue of *Monotype*, but the merest glance at the makeup has shown me that you have put out another worthy number.

"The cover is excellent considering the fact that you were bound to use this border. The type is beautiful, particularly on the uncoated paper where its color is shown to great advantage. The coated pages are very well laid out. They are interesting looking and show a happy combination of the artistic and the commercial.

"I will, however, except the double page spread. I do not like this at all. I suppose it is impossible to make anything ever fit the brute of a cut you have used. However, the ugliness of this particular cut may have considerable advertising value on account of the attention it will provoke.

"Page three of cover is particularly fine"

✦

MR. ROBERT SEAVER, *President of the Seaver-Howland Press, Boston, Mass., said:*

"The last number of *Monotype*, which has just arrived, suggests to me to write you to tell you how much I appreciate the magazine.

"I am more interested in type faces than in any other phase of the printing business and certainly your matrix department has succeeded in producing a splendid variety of workable faces, particularly well adapted to the use of the commercial printer.

"Your number 21 series for example, is a beautiful series, one that lends itself admirably to all sorts of commercial work. I particularly like the large sizes and use them a great deal in display composition. Almost invariably customers express appreciation for the clear cut, dignified, and at the same time impressive display this series gives.

"Your Number 98 series is another extremely useful letter for us. There are few jobs in which it cannot be used to advantage.

"Your whole tendency seems to be away from the freakish and eccentric letter; you adhere closely to conservativeness, for which I think you deserve much credit.

"The sooner we printers as a class realize that it is not necessary to stock hundreds of type faces, and that the best work can be obtained with just a few series well displayed, the easier our work will be and the more satisfactory the results obtained.

"There is no more consistent Monotype booster in Boston than the writer. First, because I like the machine itself, as it lends itself admirably to our requirements.

"Second, because the machine is so generously equipped with matrices of handsome, legible and really usable type faces.

"Third, because of the attitude of the Company in taking care of its customers. You know it's easy to talk service, and to promise service, but really delivering service after the sale is made is a different story. If there is one thing in which the Company is, and has been consistent, it is in the maintenance of the service and inspection departments.

"This is, I feel, about all that is good for you in one letter."

✦

MR. E. ALLEN FROST, *of Chicago, Ill., who is connected with the Poster Advertising Association, said:*

"Through the courtesy of a client, from time to time I am in receipt of copies of your publication *Monotype* and have very much enjoyed reading the contents. By reason of my connection with the Poster Advertising Association and the Associated Advertising Clubs of the World I receive quite a number of trade journals and house publications, some of which are of marked excellence in mechanical execution as well as in editorial quality. Under the most critical comparison of such publications, the merit and usefulness of *Monotype* are quite apparent and I have, therefore, taken the liberty of expressing my appreciation of the efficient journal you are publishing and I am quite sure that the thought and energy expended in the production of a magazine showing the modern art and skill possible in the use of type are greatly helping the cause of good advertising wherever your journal circulates. You may be entirely unconscious of the influence of your journal in this respect, since as I take it you issue the publication primarily for the development and extension of your own business."

✦

MR. E. H. CRANE, *of The Vermont Printing Company, Brattleboro, Vt., said:*

"I want to congratulate the man who is responsible for your house organ, *Monotype*, on the appearance of the Christmas issue just received. I am not very strong for the cover, but the inside is far and away the most attractive you have ever issued. The Caslon face is a beauty and the simplicity of composition is exactly what I had in mind when I criticized the style of *Monotype* a while ago. I have never read a copy of this magazine thoroughly until I got this issue but it looked so good that I read it all through, even most of the testimonials."

MONOTYPOGRAPHY

SPECIMENS OF
MONOTYPE COMPOSITION PRINTED FOR PROFIT
BY MONOTYPE PRINTERS

In the production of the latest number of *Stillson's Magazine*, the publishers, Robert L. Stillson Co., of New York City, have borne in mind the fact that "color exercises a fascination over the minds of men and women that transforms the drab into life and animation." The handsome text pages, which are of liberal proportions, are profusely illustrated with various advertising subjects beautifully printed in colors. The designs include examples of color work produced for America's foremost industrial concerns and advertising agencies. Under the heading, "The Deceit of this Magazine," they publish the following: "Don't let this magazine deceive you. We also do much less expensive work than shown herein. Stillson 'fussing' color, and the finest work, would mean useless expense on much printed advertising. Good common sense, wise economy and prompt service are as essential and more in demand for most purposes than the exceptional quality useful to some of our customers." It is needless to say that this work has been Monotyped, and that a commingling of paper, type, ink and "grey matter" of the Stillson establishment has yielded the finished result now before us.

The friends of Mr. Thomas P. Henry, President of the Thomas P. Henry Linotyping Company, of Detroit, Mich., are fortunate, indeed, to be remembered with a copy of his beautiful holiday book, entitled, "Every Day a Christmas." The arrangement and makeup of this book are all that could be desired in good book-making. The text of the poem is printed in black, on white hand-made paper, with an especially drawn initial printed in red, and a tree ornament in green, in the lower right hand corner of each page. The title page has also been especially drawn and printed in four colors, while the cover, in dark green, trimmed with red morocco, stamped in gold, furnishes an attractive finishing touch to a very worthy publication.

The Story of Kendall Square, a very attractive booklet issued by the Murray and Emery Company, of Cambridge, Mass., gives a most interesting bit of history concerning the new location of this well-known concern. The typography has been faultlessly handled and illustrated with pen and ink drawings of the bridge that leads to Kendall Square as well as other points of interest. These are printed in black over buff colored tint backgrounds which are just a trifle deeper in color than the Blandford book paper used throughout. Facing the title page is a full page halftone of the new building in color. The story is from the pen of Mr. Albert N. Murray. Monotype series Nos. 98 and 95 have been used for the composition.

It would be difficult indeed for a prospect to read and examine the printed publicity issued by the Burroughs Adding Machine Co., without being convinced of the merits of their Machines. The specimens of their work now before us are especially clever, and easily accomplish one of the most difficult things in advertising, that of attracting human interest to a machine. Testimonial letters from users in various lines of industries are ingeniously woven into short illustrated stories, which are faultlessly arranged typographically, and well printed in Monotype No. 8A series.

About Town is the title of an attractive Monotyped publication printed and issued by The Fletcher Co., of Philadelphia. *About Town* deals with the social and religious life of Philadelphia and vicinity, and is rapidly growing in popularity and circulation. Being all Monotype set, the printed pages present a clean and easy-to-read appearance, there being no hair lines or worn characters to confuse the eye. The makeup is careful, and the numerous illustrations are well printed.



In the form of a circle, 18 inches in diameter, the folder shown in the illustration has been issued by The Faithorn Co., of Chicago, Ill. Printed in black, on a light blue pebbled stock, the illustration, and type matter in the No. 98 series, are enclosed in a wide marginal band of gold. This is an altogether handsome piece of printed publicity and fully up to the high standard of The Faithorn Co.

Brown Printing Company, of Peoria, Ill., have issued a most attractive calendar composed almost entirely on the Monotype. Panel borders have been cleverly and artistically built up of Monotype rules, to enclose an architectural motif in half-tone, giving the name of the company and an etching of Mr. B. Frank Brown, the founder of the business. The fly-leaf of the calendar pad shows a view of the building and the following heading and introductory matter: "From a Hole in the Wall to This, in Twenty-five Years." In presenting this, our first annual calendar, to the public, we desire to call particular attention to the novel construction of the days of the month. This idea was originated in our office, and the type was composed and cast entirely on the Monotype. We also direct your notice to the borders used on the panel, all the parts of which are from the same source. There is no limit to the length these rules may be cast. With our great battery of five keyboards and four casting machines, we are in a

position to deliver the largest of jobs in a marvelously short time, in an up-to-the-minute and artistic manner." The days of the month were composed at the keyboard in 6 point figures. The background for each day appears in ciphers printed in a buff tint. Each date is then made up of the proper numerals, such as, day one is composed in figure ones, making an overall figure height of about one inch; day twenty is made up of twos and ciphers, in the same manner, and so on for the whole month. The ciphers are omitted from the background, where the figures for the days of the month appear. These figures are printed in red for Sundays and holidays, and in black for the rest of the month. Altogether, this calendar is very striking and original, and represents a great deal of care and thought by those who have had a part in its making.

From the *W. H. Kistler Stationery Co.*, of Denver, we have received a remarkable specimen of Monotype versatility, "A Chart of the Carbon Compounds," a sheet 44" x 32" published by the Department of Efficiency of the University of Denver. This table shows graphically the molecular constituents of many chemical compounds and we gladly pay homage to the operator, who set on the Monotype keyboard the "family tree" of *Benzaldehyde* as well as the probable structure of *Abrometramethylene*. Every type in this large sheet is perfect and the whole work is as pretty a specimen of the versatility of the Monotype, and the quality of Monotype product, as one could wish to see. Certainly, a chart of this size is a test of the accuracy of Monotype product. It reminds us of a remark of Major Casey, Superintendent of the City of Boston Printing Department; when asked whether Monotype type was as true and as solid as foundry type the Major produced a table, 36" wide and 22" deep, set in six-point, and replied "If Monotype type were not as true and as solid as foundry type, when you made up a table like this one you would find you were 'A long way from Tipperary'."

A selection of very handsome Monotyped theatre programs has been received from the *F. J. Riley Printing Co.*, of Chicago, Ill. It is indeed refreshing to examine these fine specimens of printing, and to read the clear, sharp printing from Monotype composition. Ten Chicago playhouses are represented in the collection, each program having its own especially designed cover, printed in colors by the offset process. Good coated paper has been used, and the typography and makeup of the pages have been carefully done.

From time to time combination operator Mr. August Monhof, Jr., of the *McCandless-Yocum Co.*, Philadelphia, Pa., favors us with most interesting specimens of Monotype composition. These specimens consist of straight and tabular matter, as well as quite a few examples of intricate and difficult problems in machine composition that arise in the course of a day's work, and which are easily overcome on the Monotype keyboard or casting machine. *The Speedway*, a monthly magazine issued by The Philadelphia Motor Speedway Association; *Lefax*, a loose leaf booklet printed for Lefax, Incorporated, Philadelphia; The *I. M. C. A. Official List*, issued for the International Motor Club Association, and *Camp Delmont*, a pamphlet issued in the interests of Boy Scouts of Montgomery and Delaware Counties, are a few of the examples of Mr. Monhof's work, and are a comprehensive exhibit of the versatility of the Monotype. The output on a varied class of matter is particularly good at this plant, where a

number of the latest Monotype improvements are in use. The Repeater Unit is found to be a great time saver and increases output on every class of work. The press work on all the specimens received is high-class, and adds much to the altogether high standard of the work turned out by the *McCandless-Yocum Co.*

Proof, the silent salesman for the *Wilson H. Lee Co.*, New Haven, Conn., contains interesting information about their advertising service department and sales helps, illustrated with drawings and halftones. This little booklet is Monotyped in the No. 8A series.

✱

An Education Without Cost

THE Monotype School, conducted at the Monotype factory in Philadelphia, offers exceptional opportunities to ambitious compositors or machinists to become proficient in a most interesting and remunerative branch of the printing craft.

Three complete and distinct courses of instruction are offered, any one of which will insure permanent employment quite outside the mutations that usually attend the mechanic or hand compositor. The courses are as follows:

Keyboard Course—Open to printers. A thorough training in the principles of straight and tabular composition on the Monotype Keyboard.

Casting Machine Course—Open to printers and machinists. A thorough training in the adjustments, care and operation of the Monotype Casting Machine.

Combination Course—Open to experienced keyboard or casting machine operators, who are printers. A course devoted to teaching the student the operation of the casting machine and keyboard at the same time—the Combination Operator.

The use of the Monotype for every class of composition is rapidly increasing, and students are constantly taking advantage of the opportunities offered by our School. Special effort is always put forth by competent instructors to make the operators proficient mechanically, as well as to secure speed with accuracy in operating the keyboard.

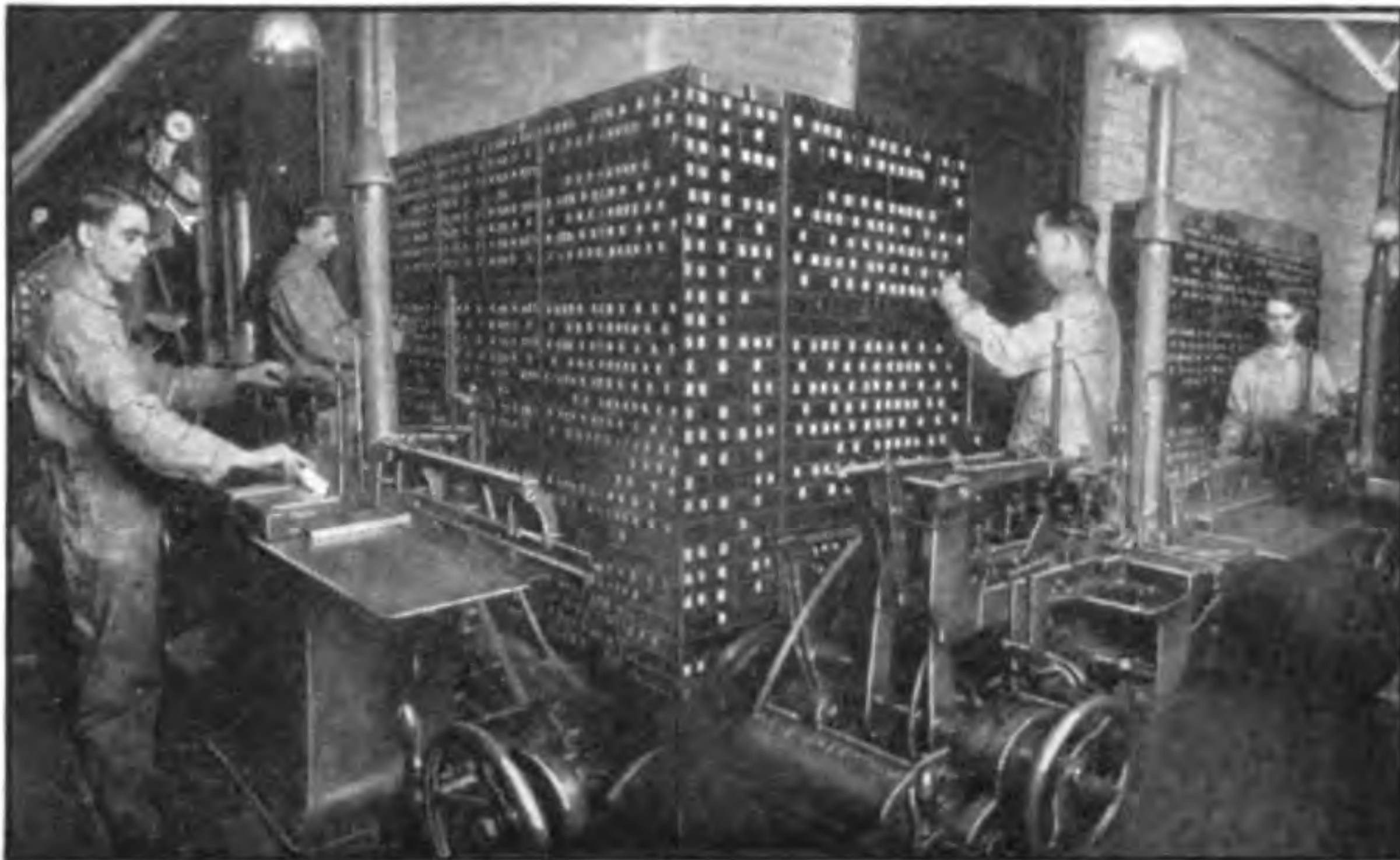
To a printer, nothing is more fascinating than a Monotype keyboard, while to those who are mechanically inclined, we are sure that there could be nothing more interesting or instructive than operating a Monotype casting machine.

If you are interested in increasing your knowledge of the methods that make good composition possible, you may ask any Monotype representative for a return post card; check the course that you desire to take up, and mail at once. Grasp this exceptional opportunity to increase your knowledge without cost.

The Star

Is Dressed in Brand-New Type Every Day!

MAKING DISPLAY TYPE, RULES, ETC.



The Two MONOTYPE TYPE-&RULE CASTERS "at work" in The Star Composing Room. Monotype Steel Storage Cabinets for holding reserve supply of Type, Spaces and Quads

The Star, always a model for typographical excellence, has now attained the very ideal of the good printer's dream--in that it now appears with a brand-new dress of display types, borders, etc., every day. By the installation of

The Monotype Type & Rule Caster With Its "Non-Distribution" System

The Star has added to its already wonderfully equipped plant of type setting machines two casters to make new every day the hand set display type and leads, rules and borders used in composition. This addition is the very "last word" in time and labor saving machinery, and has absolutely revolutionized the composing room methods of this newspaper.

The use of the Monotype Type-&-Rule Casters and the Non-Distribution System means just this:

That the entire forms of type, except type larger than half-inch square, used in printing The Star today are emptied bodily into the melting pot and The Star tomorrow is printed from a complete fresh, new dress of display types and borders supplied by the Monotype casters. With a newspaper handling the immense volume of advertising of The Star the saving in time, labor and confusion thus effected is almost incalculable. Just to illustrate:

In the Great Rush Week of Holiday Advertising, Dec. 13 to 19, Inclusive, The Star Printed 299,607 Lines of Advertising Which is the Equivalent of 982³⁰/₁₀₀ Columns

To handle this enormous volume of advertising in this short space of time The Star's composing room facilities—great as they are—were taxed to their utmost capacity—and to use the expression of The Star's foreman: "If we had not been equipped with the Monotype casters and the Non-Distribution System I do not know how we would have been able to get the paper out on time."

In this busy week one of these machines cast over 160 pounds of type a day, while the other made, every day, over 300 pounds of leads, slugs and rules automatically cut to measure.

The amount of new types, leads, slugs, rules, etc., produced by these two little machines and used in these seven working days is fairly astounding.

Here are the figures:

130,400 Single Types; 82,320 Leads, Slugs, Etc.,
26½ Picas (Two Columns) Wide

What It Means to Star Readers

The equipment of Monotype casters and the Non-Distribution System means this to The Star readers:

It enables The Star to get out on time every day and fulfill its promise of "From Press to Home Within the Hour."

The use of new display types and borders in The Star every day gives typographical distinctiveness, beauty and clearness to every page of the paper, and makes reading it a pleasure even to those with poor eyesight.



LANSTON MONOTYPE MACHINE COMPANY

CREATORS OF NON-DISTRIBUTION

Creators of Machines for Printers to Cast Their Own Type
Creators of Machines to Cast Leads and Rules Any Length

ASK MONOTYPE USERS—THEY KNOW

The advantages of Non-Distribution: (a) To Newspaper Advertisers. (b) To Newspaper Owners. (c) To Composing Room Superintendents. (d) To Compositors. Photographic reproduction (one-third size) of full page ad designed and written by the Washington Star.