

JUN 28 '16

MONO TYPE

v. 4
(1916/17)

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

VOLUME IV

MAY-JUNE 1916

NUMBER 1

GOOD DIRECT ADVERTISING
TYPOGRAPHY IS ESSENTIALLY
MONOTYPE PRODUCT

The *Success* of Non-Distribution

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

Has snowed us under, literally buried us, with orders for matrices for casting type from 14 to 36 point for hand composition.

In one sense this is our fault; we reduced prices when everyone else was raising prices. We saw that the one thing Monotype users needed to perfect Non-Distribution was an inexpensive matrix for type casting; we, therefore, reduced the price of these matrices one-third (from 30 to 20 cents a matrix) so that a font of these matrices (72 characters) costs only \$14.40—less than a small case of type.

And then came the deluge of orders.

Of course, we prepared for an increase in sales; if we had not expected to sell many more matrices we could not have reduced the price. But our preparedness plans were as inadequate as preparedness plans usually are.

Almost immediately our sales jumped to fifteen times what they were. Our price reduction and your appreciation of Non-Distribution—"The greatest composing room economy since the invention of hot-metal composing machines"—are responsible for our present unsatisfactory deliveries.

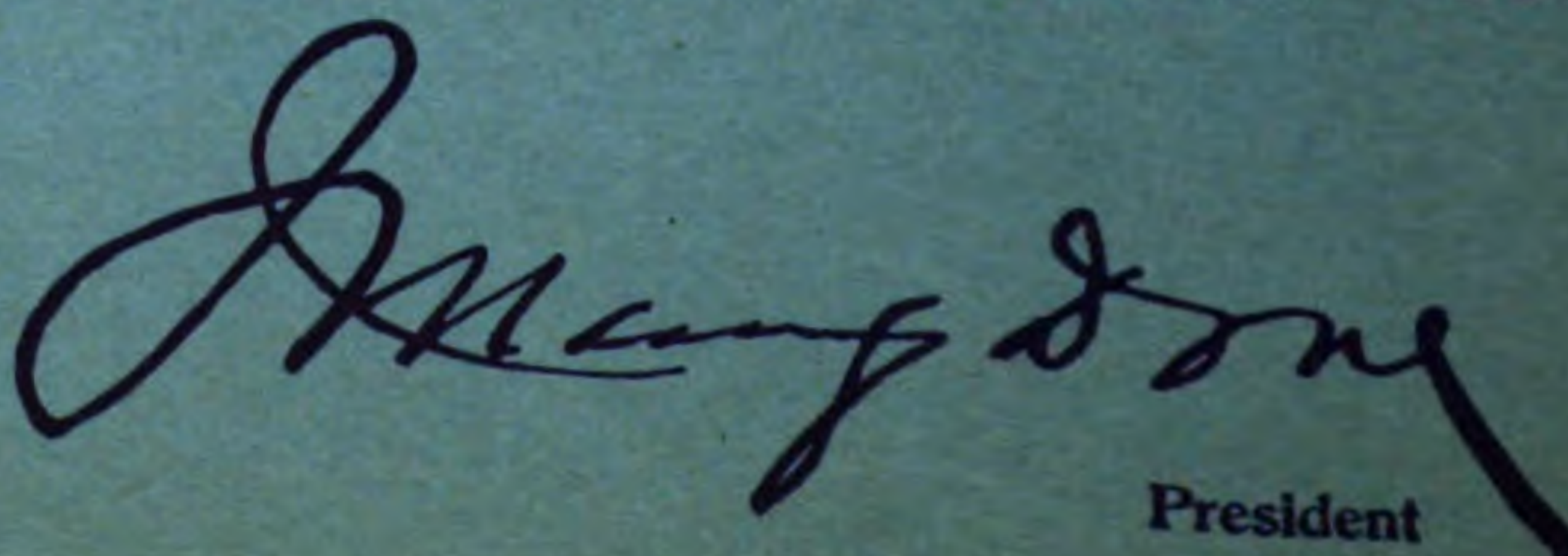
We ask your indulgence just a bit longer. We respectfully suggest that a Company with sufficient ability and money to develop the Monotype to what it is today can not be stumped by the problem of increasing output.

We have installed additional machines as fast as we could buy them and build them. We have added to our force as rapidly as we could teach people this special and most accurate work. We have built and organized a special department just for making these matrices and that department is rapidly approaching the output necessary to meet your requirements—

25000 Matrices a Week

Profoundly grateful for the support you have given us—far beyond our expectations—we pledge to our customers to give Monotype users the prompt deliveries they have learned to expect from us.

LANSTON MONOTYPE MACHINE CO.



President

MONOTYPE

A JOURNAL OF COMPOSING ROOM EFFICIENCY PUBLISHED
BY THE LANSTON MONOTYPE MACHINE CO. PHILADELPHIA

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



VOLUME IV

MAY-JUNE · NINETEEN-SIXTEEN

NUMBER 1

Greetings! To the Members of the Associated Advertising Clubs of the World—Philadelphia is calling you; a royal welcome awaits you. Come to your Convention, June 25 to 30. Come for a good time; “All work and no play makes Jack a dull boy,” and the dull boy is the flat tire on the car of modern business. Come for the redemption of the Poor Richard Club’s promise, “Not a chance for a yawn from breakfast to dawn.” But, above all and beyond all, come for the good this gathering will do you, the help it will be to you in helping others. Advertising, the force that reduces costs while disseminating knowledge, is the avenue by which the fuller things of life reach those who need them most. In the City of Franklin, at the great University he founded, is the opportunity, the like of which the advertising world has never known, for service, for constructive work, for improving our crude and costly methods of distribution. Come to Philadelphia, the City of Doers, the World’s Greatest Workshop and be guided by the spirit of Franklin, the most helpful, the most practical of all Americans. Come to help and be helped.

THE WHY OF A HOUSE ORGAN

Why is a House Organ?

THE writer promised the editor of MONOTYPE a story on "The House Organ as a Selling Force" and being, if nothing else, a conscientious writer he prepared himself for the ordeal by reading more than fifty of these interesting publications. The result of this examination is the above question "Why is a House Organ?"

Study the "run of mine" of house organs, the bad and indifferent, as well as the good, and the composite impression is that their publication is the result of the desire to "have a magazine of our own" rather than the expression of a carefully worked out selling plan. They represent ambition, rather than analysis.

Now unless a house organ is published to sell something it has no excuse for existence. It is as much out of place in the scheme of modern business as the professional entertainer, the human expense account of sainted memory who was rated by his physical, not his mental capacity.

This statement does not mean that a house organ should not be entertaining or, better still, interesting, but it does mean that its excuse for existence is to sell, not to entertain.

The house organ, like all direct advertising, is printed salesmanship, and the nearer the house organ comes to having the qualities of the successful human salesman the better the house organ will be; the why of the house organ is to sell goods.

Consider the type of salesman, rapidly becoming extinct, who breezes in, hands out cigars and a few stories worse than the cigars—the house pays for the cigars and the salesman supplies the stories—and when you are thoroughly bored asks if you want anything in his line. Ever see a house organ like that?

Think now of the impression that you, an executive, make when you call upon a customer or prospective customer. Two successful business men face to face. You inspire confidence because success puts its impress upon a man. You don't blow about "our factory" but somehow you carry with you the business that you have helped to create. Something suggests a business problem and you tell how you solved it and illustrate the point you are making with an apt story. Unconsciously, to be sure, your experience and ability impress the man to whom you are talking. He knows that you have solved big problems and he listens attentively

to your proposition, the solution of his problem. *Ever see a house organ like that?*

Now personality is a vital force in selling and it counts more to-day than it ever did. Think of the people you do business with regularly. Are their goods or their prices better than their competitors who don't get your business? Well, anyhow you like to do business with Smith and Jones; they are square, they know your requirements and they look after them. Their personality counts almost as much as the goods and the prices.

Right here we have the fundamental test of the successful house organ; it must express the personality of the house for which it is the organ, for which it speaks. The house organ that does not do that is worse than useless, it is a menace.

Of course, the logical deduction from this is that a business that has no personality to express has no excuse for publishing a house organ. For a business that disguises itself in verbal whiskers like "Replying to your esteemed favor of the 25th ult. would state," a personal organ, a house magazine, is impossible. Price, not personality, is the only selling plan for such a business to use.

We are getting now to the answer to the question "Why is a House Organ?" and the answer is:

The why, the reason, for a house organ is to sell goods through personality.

Remember the last time you made a point of calling upon your old customers, not to sell goods, but just to carry good will? It paid didn't it? It did you good and it did your business good. Don't you wish you could do it oftener?

You can. A house organ that expresses the personality of your business is the best possible substitute for visits by you. It promotes good will, it keeps your business pleasantly before your customers. It becomes a welcome visitor; all the more welcome because there is no need to hold it at arms' length; it works for business but it cannot crowd the buyer.

And, after you made these good-will visits to your customers, weren't your salesmen a bit more welcome the next time they called; you made their work easier, didn't you? Results showed that; some of your salesmen spoke to you about it, didn't they?

We have now the complete answer to the question "Why is a House Organ?" The reason for a house organ is, by personality, to make it easier for salesmen to sell goods, more goods.

Directly, a house organ sells nothing; it cannot make an estimate, it cannot take an order, and yet the real house organ, the magazine that truly represents the house for which it speaks, is one of the most powerful modern selling forces.

It speeds up salesmen. It helps them personally and it helps them with their customers and prospects. How many times have you wished that you could get your salesmen to handle customers as you do, in a bigger, broader way, not holding the little orders so close to their eyes that they cannot see the big worth-while things they ought to get. Yes, a house organ speeds up salesmen; like extra fare trains it enables them to cover their territory quicker, more efficiently. It costs money but it pays.

Now here is the unique feature of the house organ, the big idea in Direct Advertising:

You are selling a number of different kinds of product to a number of different kinds of people; different, not only because of the fundamental differences of human nature, but different also in their degree of receptiveness toward your product.

Realizing this, you scheme and fuss over a piece of direct advertising to make it fit all your prospects; you realize that you want to talk in this direct advertisement quite differently to the man whose interest is just beginning to awaken, than you would to the man who is just about to close. In trying to make one piece of publicity fit both cases the result is too often something that fits neither. Ready-made clothing you know must be made in different sizes.

Now the importance of this point is great; half the advertisements you get go waste-paper-basketward, not because you are not interested in the thing advertised, but because the advertisement does not fit in with your particular degree of interest in that article.

But a house organ can be all things to all men: interest-arousing to the man just beginning to notice you, convincing to the man who is considering but still doubting, helpful to the users of your product.

This suggests a point where most house organs are weak in selling force. When you buy a magazine you think you buy it for the reading matter, but how quickly do you find yourself (the man who bought that magazine for pleasure) "turning over" the advertising pages?

Advertisements, good copy well displayed, interest everyone; we are a nation of headline readers. A full page in one issue of the *Saturday Evening Post* costs \$5,000.00. Too many people publishing house organs fail to sell themselves full page

ads in their own magazines. Such display catches the casual reader and helps to break up the monotony of the text. You know the story about Kipling writing to his American friend, who tore the advertising pages out of some magazines to save postage—"Next time keep the stories and send me the advertisements. I can write stories myself."

"The why of a house organ is to sell goods through personality."

To be successful the personality of the house organ must be pleasing. If any kind of direct advertising deserves good printing it is personality printing like a house organ. To talk about the quality of your product in a magazine inferior in quality to the magazines your customer buys for amusement is ridiculous.

If you give a customer a cigar you are reasonably careful that it is not one that he will remember with regret.

Second only, in point of ineffectiveness in a house organ to ineffective typography and poor printing, is over-ornamentation and too lavish display. Suggestion is the power that skillful advertisers and salesmen evoke to day, for as a result-getter suggestion has argument beaten to death.

Four-color illustrations, embossed covers, fancy initials in a house organ, a magazine, are worse than a waste of money, for they suggest to the reader that your management is wasteful and inefficient—the man who buys carelessly must sell dear.

Let your personal organ, your magazine, be a real magazine; the nearer it conforms to the standards of the magazines of national circulation (see pages 12 and 13) the more effective will your magazine be.

The most notorious sinners, in respect to laying it on too thick in the publication of house organs, are printers. In dozens of cases printers have started house organs so elaborate that they taxed the facilities of the office and the best men in it to the detriment of sold work. Such magazines cease publication in a short time and in their demise suggest to the buyer of printing that if the printer himself cannot afford art printing it is certainly too rich for the man who must pay out real money for it. Probably such house organs kill as much business as they create.

The printer who understands human nature and the power of suggestion makes his house organ simple and inexpensive, a sample of the good but inexpensive job. The examples of his art work are not used until he is in touch with the buyer who wants that kind of work.

Is the publication of a house organ of real value to the printer? Are house organs a good thing to sell to buyers of printing but bad medicine for the printer himself?

Yes and No.

The printer who sells cheap, who gets his work by bidding on the buyers' specification a price low enough to "land the job" has no more need for a house organ than has a steel rail mill.

To the creative printer—we do not mean the printer who creates artistic effects—the man who creates two jobs where none grew before, the man who sells ideas wrapped up in printed matter, a house organ that both lives and preaches direct advertising cannot fail to be as profitable as our house organ "MONOTYPE, a Journal of Composing Room Efficiency" has been to us.

Personally, on the subject of house organs we have but one regret: Had we started ours five years earlier than we did, our factory would be double its size today. MONOTYPE may be a good house organ—we hope to make it better—but as a selling force we don't guess, we know. This edition is 45,000 copies.



THE TENNESSEE PRINTERS' FEDERATION

THE constructive work of the Tennessee Federation is an inspiring sign of the times. Holding tight to the fundamental fact that the way to help best the printing industry and all connected with it is to increase the consumption of printing, these farsighted men are working co-operatively to educate advertisers, and the great untapped field of "ought-to-but-don't" advertisers, as to the real and immediate benefits of Direct Advertising.

Mind you, we are talking about work that is *now being done*. We emphasize this because the following sounds too good to be true; it "listens like" this is "what we ought to do," instead of this is "what has been done."

For example, the Knoxville Council of the Federation is sending forceful booklets and printed letters, not typewritten, to business men explaining the advantages of Direct Advertising, and note this: *The name of no printer appears on these letters, they advertise printing, not individual printers.* No suggestion of a combine, just a common-sense presentation of what Direct Advertising will do for the business man. Sounds like the millennium, doesn't it?

Among the booklets thus sent to men who ought to know more about Direct Advertising, which

means those who would use more Direct Advertising if they knew its power, are "The Future of Direct Advertising," an extract from the address of Milton Hartman, of Detroit, at the Chicago Convention of the Associated Advertising Clubs of the World, and a particularly appropriate paper presented at the same Convention by Maurice Elgutter, on "Direct Advertising for Retail Stores."

Both of these papers are helpful to the printer who is doing something more than bemoan this fact which Mr. Elgutter makes significant by diagram: 95 per cent. of the advertising appropriations of retail stores of all kinds goes into the newspapers, and the remaining 5 per cent. is divided among billboard displays, street car cards and direct advertising.

Instead of fighting among themselves for a share of some part of this 5 per cent., these common-sense printers are working to make the split between direct and indirect advertising look more like 50-50.



A NEWSPAPER WITH MAGAZINE TYPOGRAPHY

MOST publishers of newspapers seem to feel that when they have selected headings that will enable them to get the greatest number of words to the line, and black enough to be fairly legible, they have obtained a standard of typographic excellence that is sufficiently good for a newspaper. It remains, however, for a newspaper in one of the smaller cities, Wilmington, Delaware, to establish a typographic standard that could well be copied by the larger metropolitan dailies. This paper, on May 25, celebrated its fiftieth anniversary, and during these fifty years the *Every Evening* has always issued a newspaper that carried a typographic tone that has been made all the more noticeable because of the fact that so few newspaper publishers make any effort to do anything more than print type legibly.

Newspaper publishers of the country would do well to obtain a copy of this paper and note the unusual degree of legibility and typographic harmony that is shown on every page. Needless to say, the *Every Evening* is produced entirely on Monotype machines—the flexibility of the Monotype system being one of the reasons for the typographic excellence of this daily paper.

Mr. Metten, Business Manager of the *Every Evening*, says, in a personal letter: "It may interest you to know that this was handled entirely by our own organization and without any night work to speak of."



PHILADELPHIA FOR PRINTERS

June 25 to 30, 1916

By W. ARTHUR COLE

THIS is to let you know that you may crowd the above-named six days chock-a-block full of profit and pleasure if you will come to Philadelphia as the guest of the Poor Richard Club and the city at large to attend the 12th Annual Convention of the Associated Advertising Clubs of the World.

"ON-TO-PHILADELPHIA"

Of course you have already been planning to be among the 10,000 live-wire business men who are going "On-to-Philadelphia" to help one another by the interchange of ideas and to improve business practices and ethics as a whole. If not, see your local ad club secretary at once and join his party.

Philadelphia—the birthplace of the Declaration of Independence and home of the Liberty Bell—is also known as the "City of Homes" and the "World's Greatest Workshop," and, if you wish, you'll have a chance to personally inspect the "homes" and equipment of several of the important institutions which are acknowledged among the "greatest in the world" by the printing and allied crafts, among these being the Curtis Publishing Company, the Lanston Monotype Machine Company, and the Royal Electrotpe Company.

HOME OF CURTIS PUBLISHING COMPANY

Every printer knows of the high standard of quality of the three national publications of the Curtis Publishing Company, which run into millions of circulation, and each one of the craft should be eager to examine the methods which they employ in producing so creditable large edition work.

The 1916 Convention of the A. A. C. of the W. affords you the opportunity!

The building which houses the Curtis Publishing Company is worth travelling the continent across to view. It harbors a wealth of art treasures

and every modern device for the education, welfare, comfort and convenience of its thousands of employees and guests. Of special interest to printers is the "Franklin Museum," recently opened by the Curtis Company, which holds imprints from the press of Benjamin Franklin (Poor Richard) and much other valuable data concerning the life and work of the man who did so much for our republic, and who so honored our craft, that he put aside his many civic honors and well-deserved titles earned in service to mankind and wrote in his will, and had engraved on his tombstone: "Benjamin Franklin: Printer."

HOME OF MONOTYPE COMPANY

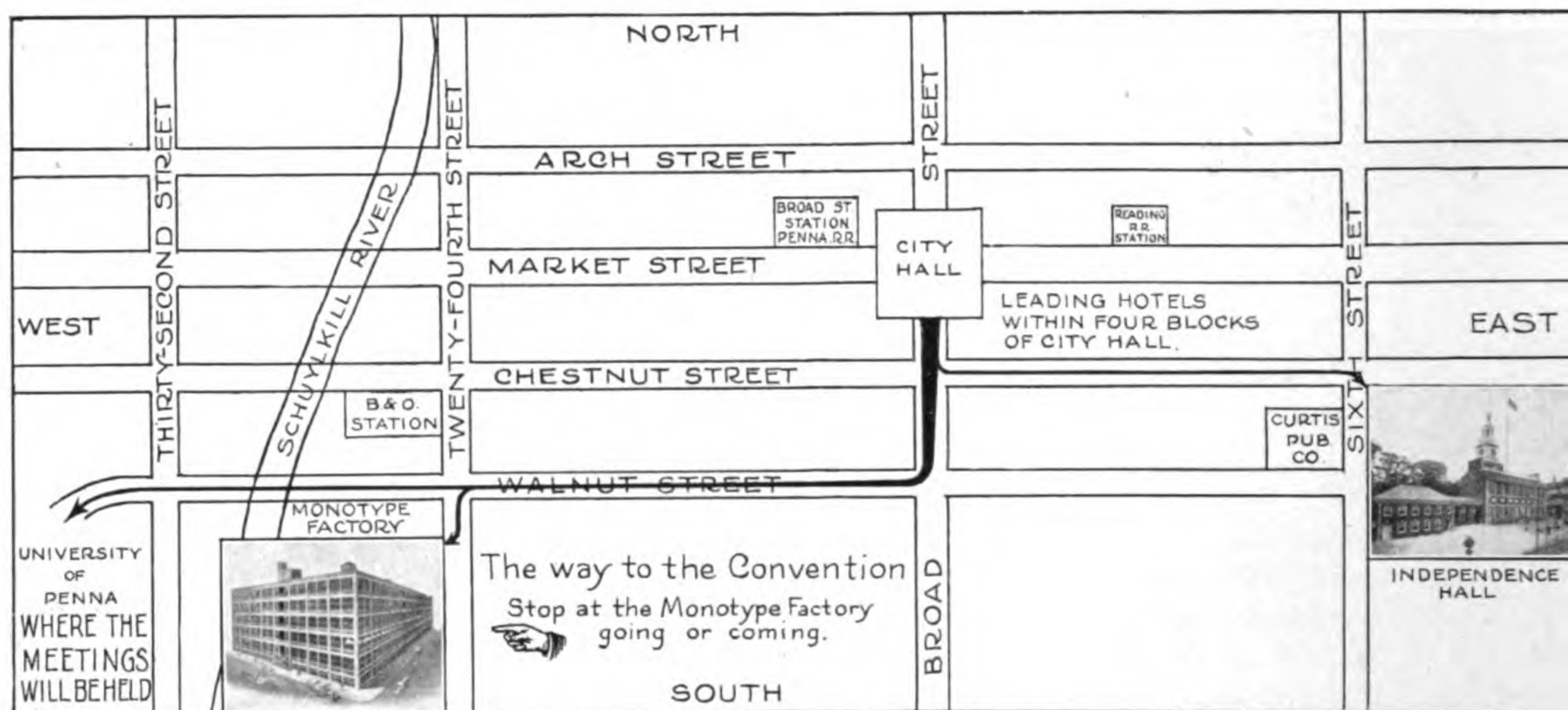
The plant of the Lanston Monotype Machine Company, manufacturers of the Monotype casting and composing machine and originators of the Non-Distribution System, is but a short distance from the University of Pennsylvania, where the departmental sessions of the convention will be held and they will keep open house, showing you the latest improvements in composing-room equipment as well as many interesting exhibits of the Monotype System as applied directly to the needs of advertising.

HOME OF ROYAL ELECTROTYPE COMPANY

The Royal Electrotpe Company is housed in the same building with the Curtis Company, and is the most completely equipped electrotpe foundry in the world—second only in size to the electrotpe foundry of the United States Government Printing Office. Here you will be welcome.

OTHER HOMES

Then there are several nationally famous engraving houses—Gatchel & Manning, Beck, *et al*—and several general commercial printerries that are well worth your while to visit. One commercial plant, that of the Wm. F. Fell Co., 1315-1329 Cherry Street, which is equipped with almost every



City Plan, showing the way to the Convention and the Monotype Factory

up-to-the-minute device, including six Monotype machines and all-steel furniture throughout, will be wide open to the inspection of any interested printers or advertising men.

A UNIQUE CONVENTION

The convention of the Associated Advertising Clubs of the World is a great business school and a great idea factory—unlike any other convention that is held. It affords you an opportunity to help business as a whole, even as you help yourself.

Big men attend these advertising conventions—big-salaried men, big-ideaed men: men who have already arrived and want to go further and to do more. There are publishers, advertising men (all branches) photographers, heads of businesses, department store directors, big city retailers, small country storekeepers, bankers, religious workers, manufacturers, jobbers, and salesmen, as well as paper manufacturers, ink makers, artists, engravers, lithographers and printers.

THE DEPARTMENTALS

Nearly three whole days of the convention are devoted to small gatherings of men interested in some one division of sales or of making, buying or selling advertising. These meetings are the “workshops” of the convention. Somewhere on the program you will find a grouping of interests that just fits you. Go to the meetings of this particular Departmental and rub elbows with similarly interested business men from all over the country and you are bound to find yourself repaid several times over for your investment of money and of time—which fact explains why twice as many people

went to the Chicago convention in 1915, as to that held in Toronto in 1914. Those who attend find it worth while and pass on the good word to others.

ESPECIALLY FOR PRINTERS

Printers and those of allied trades meet in departmental sessions conducted by the Graphic Arts Association of the Associated Advertising Clubs of the World, where practical, brass-tack, how-to-put-it-over talks are given by the big men of our industry. There is also an occasional talk by those who look on us from the viewpoint of the outside. There is no “hot air,” for these departmental sessions are opened for discussion from the floor and no speaker will attempt to offer anything but facts—helpful hints—when he knows practical men are his auditors. You get by giving—come, and enter the discussions.

INSPIRATIONAL MEETINGS

Then there are one or two general gatherings of all those attending the convention which are of an inspirational nature, and which are addressed by many of the country’s notably successful men. This year it is expected that the President of the United States will speak at one of these meetings.

ADVERTISING EXHIBIT

Then there’s the great exhibit—where advertising is visualized in all its branches. Here any printer can obtain ideas enough to pay for all his time and his expense. Bring your notebook and plan to spend your spare time at the exhibit. The advertising-printing part of this comprehensive exhibit this year promises to be greater than at any previous convention. It will have the active

co-operation of the Typothetæ and the National Society of Graphic Arts (which recently staged in New York City the first big national show of fine printing).

ENTERTAINMENT FEATURES

Nothing has been written in this article about the extensive entertainment features. The Convention Committee of the Poor Richard Club early adopted two slogans: "Not a Chance for a Yawn from Breakfast to Dawn" and "Leave Your Pajamas at Home." Their program backs up their slogans, and, if you are interested in the details, write to the Secretary at Convention Headquarters, Bell Telephone Parkway Building, Philadelphia, who will mail them to you by return mail.

PHILADELPHIA'S PUBLISHING "FIRSTS"

That Philadelphia has contributed very largely to the advancement of the Graphic Arts and allied trades is proved by the following compilation of "publishing firsts" which are taken from "Poor Richard's Dictionary" a book that will be given to each delegate who attends the Philadelphia Convention:

- 1686 "America's Messenger"—First Almanac printed in the Colonies, William Bradford.
- 1698 First School Book, author Francis Pastorius. This was printed in New York.
- 1728 First Weekly Newspaper, "The Universal Instructor in all arts and sciences and Pennsylvania Gazette," Keimer.
- 1732 First German Newspaper, "The Philadelphia Zeitung," Benjamin Franklin.
- 1734 First Daily Newspaper, "The North American and Daily Advertiser."
- 1739 First Book printed in German Characters in America: "Zionischer Weyrauch's Huzel," printed by Christopher Sauer in Germantown, Pa.
- 1741 First American Magazine, Andrew Bradford (two issues only).
- 1741 Benjamin Franklin launched the "General Magazine and Historical Chronicle for all the British Plantations in America" (six issues only).
- 1743 First German Bible, Christopher Sauer. The third edition printed in 1777 but stored in sheets was used to make cartridges at the time of the Battle of Germantown.
- 1764 First Religious Magazine, Christopher Sauer.
- 1770 First type foundry in America established by son of Christopher Sauer in Philadelphia (Germantown), Pa.
- 1782 First English Bible, Robert Aitken.
- 1783 First Trade Journal, "The Price Current."
- 1804 First Printing Ink Works. Charles Eneu Johnson.
- 1830 First Penny Newspaper, "The Cent," published by G. G. Conwell.
- 1830 First Women's Magazine, "Godey's Lady's Book."
- 1848 First Comic Weekly, "The John Donkey." Published by Thomas Dunn English.

DIRECT MAIL ADVERTISING

TO the readers of MONOTYPE, which means those interested in the production of printing, no part of the Ad Convention at Philadelphia will be of more interest than the study of Direct Mail Advertising. We, therefore, publish as a most important part of this issue of MONOTYPE, the following:

OFFICIAL PROGRAM

DIRECT MAIL ADVERTISING DEPARTMENTAL
ASSOCIATED ADVERTISING CLUBS OF THE WORLD
IN CONVENTION

Philadelphia, June 25 to 30

DEPARTMENTAL SESSION

Tuesday, June 27th

- 9:30 A. M. Call to order, Opening Address by Chairman Homer J. Buckley, Buckley, Dement & Co., Chicago, Ill.
 - 9:45 A. M. DIRECT ADVERTISING COMING INTO ITS OWN, by E. St. Elmo Lewis, Advertising Counsellor, Detroit, Michigan.
 - 10:30 A. M. SYSTEMATIZING THE SALES FORCE BY DIRECT ADVERTISING. An Advertising-Selling System, with an Accent on the "Selling" by Jack W. Speare, Adv. Mgr., Todd Protectograph Co., Rochester, N. Y.
 - 11:00 A. M. THE WHY OF BETTER LETTERS IN SALES CAMPAIGNS, by W. E. Kier, President, Kier Letter Company, Chicago, Ill.
 - 11:30 A. M. ANALYSIS IN A MAIL CAMPAIGN, by C. Lee Downey, President, Circular Advertising Co., Cincinnati, Ohio.
 - 12:00 M. THE RIGHT AND WRONG USES OF PAPER IN MAIL ADVERTISING, by W. H. Crow, Sales Manager, Crocker McElwain Co., Holyoke, Mass.
 - 12:30 M. Adjournment.
 - 2:00 P. M. A BETTER UNDERSTANDING OF DIRECT MAIL ADVERTISING, by J. H. Buswell, Buswell Advertising Service, Otsego, Michigan.
 - 2:30 P. M. DOES DEALER CO-OPERATION PAY? by L. G. Muller, E. H. Clarke Adv. Agency, Chicago, Ill.
 - 3:00 P. M. DIRECT MAIL PROMOTION WORK TO THE CONSUMER FOR THE DEALER, by Edward S. Babcox, Adv. Mgr., Firestone Tire & Rubber Co., Akron, Ohio.
 - 3:30 P. M. KEEPING THE DEALER INFORMED, by James Wallen, Advertising Counsellor, Buffalo, N. Y.
 - 4:00 P. M. MAIL METHODS THAT HELP THE SALESMEN IN THE AUTOMOBILE FIELD, by Frank C. Kip, Sales Mgr., Motor List Company, Des Moines, Iowa.
 - 4:30 P. M. DEALER'S ATTITUDE TOWARDS CO-OPERATION, by C. E. Walters, The Walters Company, Milwaukee, Wis.
- Adjournment.

Wednesday, June 28th

- JOINT SESSION DIRECT MAIL DEPARTMENTAL AND HOUSE ORGAN EDITORS' CONFERENCE. Session to be held in Meeting Hall—Direct Mail Advertising Departmental.
- 9:30 A. M. BLAZING THE TRAIL WITH THE HOUSE ORGAN, by Gridley Adams, formerly Adv. Mgr., Stewart-Warner Speedometer Corp., Chicago, Ill.
- 10:15 A. M. CUTS IN HOUSE ORGAN OPERATION, by Roscoe E. Scott, General Electric Company, Cleveland, Ohio.
- 10:45 A. M. HOW TO BUILD A HOUSE ORGAN, by George F. Wilson, Cramer Krasselt Adv. Co., Milwaukee, Wis.
- 11:30 A. M. SWAPPING HAS SPELLED SUCCESS SINCE SOLOMON SPAKE, by Robert E. Ramsey, Adv. Mgr., Art Metal Company, Jamestown, N. Y.
- 12:15 M. Closing of program.
Business Meeting—Direct Mail Association—Jointly with Association of House Organ Editors.

Speaker to represent Direct Mail Departmentals at Thursday's Joint Meeting of all Departmentals, HOMER J. BUCKLEY.

The following are appointed to lead in the discussions following each speaker:

TIM THRIFT, Cleveland, Ohio,
MARTIN TUTTLE, Des Moines, Ia.,
JOHN H. CLAYTON, Chicago, Ill.

DIRECT ADVERTISING COPY

THE printer who seeks to create more printing by educating his customers to use effective Direct Advertising must be a judge of copy, even though he never attempts to write copy for his clients.

Furthermore, it is almost impossible to place clearly and forcefully before a prospect the value of a Direct Advertising campaign, unless one can suggest in a general way at least the kind of copy to be used. The printer who permits his client to use ineffective copy is making a serious mistake because bad or ineffective copy inevitably limits the return that the printer's client obtains from his Direct Advertising campaign. While the printer cannot prevent his customer from wasting his money, if he is determined to do so, he can do much to guide his client in the choice of forceful copy, especially if his advice be given while the Direct Advertising campaign is being planned, before the copy is written and the buyer is in the position of defending his own copy.

Of course I cannot cover in a single article the entire subject of Direct Advertising copy, even if I were competent to do so. It would take a volume to hold all that had been written on Direct Advertising copy but, to my mind, some points have not been emphasized sufficiently and I will limit this present article to a few such points.

We have received much advice about "making it short," "boiling it down," etc., but mighty little has been said about making it long enough to accomplish the purpose for which the copy is written.

Direct Advertising is simply printed salesmanship, and the human salesman whose talk is confined to mere platitudes or bald assertions, devoid of interest, conviction or sound argument, makes mighty few sales.

"Make it short," "boil it down" is admirable for a blotter, a car card, a sign or a display ad in a newspaper or a magazine, but in Direct Advertising, mailed to the advertiser's own selected list of names, with no other matter beside it to divide attention, there is the very best possible opportunity to convey information and to make a strong appeal to the imagination, provided always that the copy, even though it be long, is "human nature stuff" which holds the attention like the talk of a forceful salesman.

It is not hard to write copy that is "short and to the point," according to such standards of judgment, but it is a mistake to think that brevity, like

clarity, covereth a multitude of sins. Brevity is desirable always, but it is not the first essential; make the story short, if you can, but above all, make it arouse interest and compel action.

Direct Advertising copy to be effective must be interesting and it must tell enough about the important facts and details to make it worth reading. Above all, it must appeal to the imagination of the reader. It must lead him to picture himself as the possessor of the thing advertised. When he possesses that thing in imagination, that is, when he thinks about the many benefits or pleasures he can obtain from this thing, he then is most apt to want to possess this thing in reality. In short, unless the Direct Advertisement creates "the desire to possess" it can have but little real value. Boiled-down brevity is not the best means of appealing to the imagination; few imaginations are equipped with self-starters and it takes time to crank them up.

Examine the work of the most successful Direct Advertisers, and you will note that it invariably carries a message of lively human interest. Don't cut the meat out of such a message to reduce it to the fewest possible words; illustrate the message, make it throb with interesting details and then print it so attractively that it will command consideration.

Today it is certainly untrue to say that the buying public will not read advertising literature that consists of more than a few lines or a few paragraphs. We have been trained to read advertising; the fact that the buying public reads can be proved by anyone who will look about him. More advertising booklets, catalogs and folders are read today than ever before—because more of them are worth reading; they are so attractive that they "read themselves." Books of considerable length are now being used effectively for advertising purposes.

In short, brevity is a help, and a great help, to telling the story effectively, but brevity defeats itself when it is carried to the point where it takes the effectiveness out of the story.

Very often, the best way is to tell the story in parts, in a series of booklets, folders or mailing cards. Each section of the story may thus be made comparatively short, while together they cover the ground fully. In any case, Direct Advertising should be regular and continuous. It will be found far more profitable to use a carefully planned and consistent series of mailing pieces,

monthly or weekly, than to spend the same amount of money irregularly.

There is another point which printers must keep in mind, if they wish to secure a reputation for producing Direct Advertising matter of the most successful kind. The day of small type, crowded pages and careless workmanship is past in advertising literature. Only the daily newspaper can get by with that sort of thing now—and even the newspaper can't do it successfully on its advertising pages.

The imitation typewritten letter, so much used a year or so ago, really has but two features of advertising value above an ordinary circular—its large, open type, without hairlines and yet not so heavy as to offend the eye, together with the fact that it is printed on good paper, enclosed in a decent-looking envelope and sometimes mailed under a two-cent stamp. A printed letter can be made even better in these respects than either a genuine or imitation typewritten one, and more effective for form purposes; but how rarely does the printer have the intelligence to do it? He should never use an ordinary newspaper type for such work; neither is a heavy, black-face suitable for a letter. He should not set the text of any advertising matter in type smaller than 10 point when it can be avoided, and should endeavor to make the page at least as attractive and as easily read as a well-written letter.

Type designed for its decorative effect is well enough sometimes for display lines; but the body of an ad should be easily read, though never unattractive. A moderately fat type is usually handsomer and easier to read than a lean one. A fat type calls for a comparatively wide measure, but this should not be carried to an extreme.

It is not the cost per thousand of a booklet (or any piece of advertising) that counts, but the number of copies that secure a thoughtful and favorable reading. Every man's thoughts and moods are influenced to a considerable extent by the impressions made through his eyes. If advertising does not please the eye, it loses no small part of its chance for a favorable reading. One of the best features of Direct Advertising is that it can always be made pleasing to the eye. The newspaper ad, though valuable for other reasons, is sadly lacking in this respect.

The newspapers and advertising agencies have devoted an enormous amount of effort and money to teaching the advertising public how to use newspaper space profitably. This work has paid them handsomely, as well as their advertisers. It has contributed more than anything else to make

newspaper advertising what it is today. And it has been of great benefit to all the commercial interests of our country. Direct Advertising is of no less importance; and the makers of Direct Advertising matter must learn to cultivate their fields in the same manner.

EDITOR'S NOTE: We are indebted to Mr. Edw. Corman, General Secretary of the Knoxville Council of the Tennessee Printers' Federation, for this most timely and helpful article. In another column we refer to the creative work of the Tennessee Printers' Federation, whose common-sense cure for competitive conditions in the printing industry is to educate more people to use more printing. Emphatically, *if the printer is to create more printing he must do something more than display his customer's copy attractively. He must make it his business to see that both the copy and the mailing list are right.* Unless the printer does this, his customer cannot get all that he should from Direct Advertising; and unless the buyer of printing profits by Direct Advertising the printer cannot profit by it long. Life is too short to be spent in continually hunting for new customers. *The object of any advertisement is to arrest attention, arouse interest and compel action.* Unless the mail list be right, none of these things happen, and the printer, through his typographic skill alone, can only arrest attention and arouse interest. *It is the copy that compels action.*



Members of the Chicago Monotype Club
in Attendance at Banquet

CHICAGO MONOTYPE CLUB BANQUET

THE annual banquet and entertainment of the Chicago Monotype Club, made up of operators in and around Chicago, was given at the New Morrison Hotel, Saturday evening, March 18, 1916. It was one of the most enjoyable affairs ever given by the Club, and was well attended by representative men in civic affairs and prominent members of the printing craft. Toastmaster R. S. Gilfoy presided. The table formation was laid out in the form of the letter "M," and, with the floral decorations, it was most unique. The Harmony Trio and Monotype Choral Society made merry during the evening with vocal selections and instrumental music, assisted by Professor Oscar J. Kloer's orchestra.

The principal after-dinner speaker was Judge Jacob H. Hopkins, of the Chicago Municipal Court; and among other guests who delivered addresses were Jas. H. Sweeney, Western Manager of the Monotype Company, and W. W. Barrett, Vice-President of the International Typographical Union.

The committee in charge were: Wm. A. Goulding, Wm. E. Curry and F. O. Dehlin.

MAKING THE LETTER HEAD HELP

IF the object of advertising be to *arrest attention, arouse interest and compel action* then surely students of Direct Advertising, and especially printers who make Direct Advertising, are missing a wonderful opportunity by not making more of the special letter head that fits the letter.

The above runs off our pen after studying some of the special letter heads used by Doubleday, Page & Co. on the Direct Advertising of their Pocket Nature Library. Certainly such attractive and eminently fitting letter heads *arrest attention and arouse interest*. Therefore, *to the letter itself, is left only one of the three functions of a successful advertisement, to compel action*. And surely a letter, read by one already interested, already favorably disposed, will certainly score a much higher percentage of successes, than a letter written on an ordinary letter head which only suggests the possibility of a personal letter, which possibility the text of the letter at once dismisses.

Now a form letter is a form letter, no matter by what process it be produced, including hand type-writing. You cannot get away from this fact, for business men do not write individual letters to strangers about mail order propositions. Why, then, should the form letter masquerade, why should it attempt to be what it cannot be?

Surely it is more honest, more profitable, to give the form letter, which must be different from the individual letter in wording, an individuality all its own. Instead then, of disguising the form letter, so that it can hide with other letters until it is reached and discovered, is it not more sensible to make it more attractive, more inviting than the other letters with which it is received?

Making the form letter head distinctive, making it supplement and help the message it carries, is not an expensive proposition: Doubleday, Page & Co.'s special letter heads prove that this is just a matter of good sense and good taste.

One of the most effective of their letter heads for the advertising of their Nature Library is simple enough, just a line cut printed in a dark green ink, but it could scarcely be better as a means to arrest the attention and arouse the interest of a nature lover.

A trim, friendly little bird gazes down at the letter to invite you to read it, while a suspicious looking rabbit, with a wonderful cotton tail, looks you over, to make certain that you are a truly nature lover, worthy to receive such a wonderful message.

Another of these letter heads is much more elaborate; printed in six colors, a beautiful bit of woods across the top of the sheet turns your

thoughts out of doors, while in the margin a bird, a flower and a butterfly, old friends, remind you that here is a letter of pressing importance. Mr. Horwood, of Doubleday, Page & Co., says that this letter head has produced more than enough orders to justify the extra expense and that the results have convinced him in the matter of attractive letter heads over plain black and white business stationery.

In the January issue of "Postage," "The Magazine of Direct Mail Advertising and Business Correspondence," appeared an admirable article on "Making the Letter Head Make Money" by Mr. Louis Victor Eytinge, which is worthy of the careful study of all who are interested in the intensified cultivation of form letters.



LEST WE FORGET

THOMAS S. DANDO, President of the Dando Co. of Philadelphia, in an article published in MONOTYPE a year ago, made the following statements which should not be forgotten by printers seeking the real answer to the hoary question—"What is the matter with the printing business?"

"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.

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



THE AMERICAN PROOFREADER

BEGINNING with the June number, *The American Proofreader*, devoted to the interests of the correcting profession, will be issued from 121 Bible House, New York City. Mr. Jacob Backes, the editor of this new publication, comes particularly well fitted for the work, having had years of practical experience as a proofreader on every class of work. He believes that no periodical of the kind has previously appeared or been attempted in any country or in any language.

Proofreaders should take a lively interest in this new publication and help to make it a success.

MONOTYPE QUALITY

IN the production of magazines of National Circulation, whose editions are counted by hundreds of thousands, by millions, *Quality is the test that determines the choice of composition methods, not cost per thousand ems.*

Examine the *Saturday Evening Post*, for example; Quality is written large on every page. If any process of composition, hand or machine, would give better quality than the Monotype does, the Curtis Publishing Company would use that process.

Figure it for yourself: An increase in composition cost of \$10.00 per page would be less than \$1,000.00 an issue; *less than one-twentieth of one mill (.0005c.) per copy.*

We are talking Monotype Quality now—we talk production costs on page 14—and we say, without fear of contradiction, that no process of composition, hand or machine, gives Quality equal to Monotype Quality.

If there were a better method of composition than the Monotype way, the magazines shown on the next two pages would not be Monotype set.

The MONOTYPE is the Machine that
Put Quality in Machine Composition

Some Monotony



“The Machine that Put Qual

pped Magazines



ty in Machine Composition”

MONOTYPE COSTS

WE do not have to "hot air" about low production costs, we do not have to make extravagant claims for output, because "*Machines are known by the Companies that keep them.*"

On the low cost of Monotype composition we rest our case on this simple statement of facts:

On contracts for State Printing, let for a term of years, *cost of production, not quality of product, is the factor that determines the selection of composing machines.*

In the past year *four great printing offices*, whose principal work is state printing, after most exhaustive tests, *have disposed of all other composing machines and now use Monotypes exclusively.*

The experiences of Wright & Potter, Printers to the State of Massachusetts; The Hugh Stephens Printing Co., Printers to the State of Missouri; The Cantwell Printing Co., Printers to the State of Wisconsin; The Fort Wayne Printing Co., Printers to the State of Indiana, is our answer to those who try to becloud the issue by claiming that, because Monotype composition is better than hand composition, it must cost more than hand composition.

The MONOTYPE is the machine that
Keeps Up Quality and Keeps Down Cost



To the left of the illustration will be seen the double truck ad from the *Baltimore American*, showing the time that Non-Distribution saves in the newspaper composing room

EXHIBIT AT THE A. N. P. A. CONVENTION

THE Monotype exhibit on the Convention floor of the Waldorf-Astoria Hotel, New York City, was the center of interest for newspaper men from every section of the United States and Canada, during the Thirtieth Annual Meeting of the American Newspaper Publishers' Association and the Associated Press, held April 24 to 29 inclusive.

Perhaps, more interesting to the publisher, superintendent, or foreman of a newspaper, than the actual operation of the Monotype itself, was the display of a double truck ad from the *Baltimore American*, showing the time that Non-Distribution saves in the newspaper composing room. More than half the metal used in this ad was Monotype product: type, rules, leads, slugs and cut bases. All cuts were mounted directly on high slugs, automatically cut as cast, to the required measures on the Type-&-Rule Caster.

Mr. Charles Hawthorne, Superintendent of the *American*, in a signed statement that accompanied the form, gave the following facts about the time that Non-Distribution saved after this form left the stereotyper: "Lifting out three lines of (72 point) foundry type, removing cuts from Monotype bases, and dumping metal occupied twelve minutes. The time for distributing three lines of foundry type and putting away cuts was nineteen minutes; making a total of thirty-one minutes."

The advertisement was held in position by a skeleton chase of new design, invented and made by Mr. G. Kretschmar, machinist at the *American*. This chase also attracted a great deal of attention and favorable comment.

A Type-&-Rule Caster and a standard Monotype equipment consisting of a Duplex keyboard and a composing machine, were kept busy turning out samples of the product used in the ad.



Front and back cover and two center pages (8 and 9) from *Lee's Proof*, the excellent house organ issued by the Wilson H. Lee Co., of New Haven, Conn.

A PRACTICAL HOUSE ORGAN FOR A PRINTER

IN "The Why of a House Organ," page 2, we said that "the reason for a house organ is, by personality, to make it easier for salesmen to sell goods."

And on the subject of house organs for printers, this: "Second only, in point of ineffectiveness in a house organ to ineffective typography and poor printing, is over-ornamentation and too lavish display."

Now an ounce of example is worth a pound of preachment; therefore, we can best make clear our idea of what a printer's personal publication should be by commenting in some detail on a very successful little house organ.

We do not say that *Lee's Proof*, published monthly by the Wilson H. Lee Co., New Haven, Conn., is the best printer's house organ we have

ever seen, because it is not. There are so many standards by which to judge these little magazines that foolish indeed would be the man who attempted to pick the best. Certainly a list of the ten best printers' house organs would have to place well at the top of the list *Our Monthly Message*, published by the Con. P. Curran Printing Company, of St. Louis; this splendid monthly, however, is such a big proposition, so far beyond the reach of the average printer seeking to increase his sales through his own advertising, that we shall not describe it now.

Judging house organs by this standard—"the object of a house organ is by personality to make it easier to sell goods"—it would be hard to find one more nearly 100 per cent. efficient than *Lee's Proof*.

It is a little fellow, 5 1/8" x 6 1/2"; and a good deal of its selling power lies in its small size—look at



Pages 3, 4, 6 and 10 from *Lee's Proof* impress you with the idea that here is a magazine that means business published by a printing house that knows its business

it at all and ten-to-one you look at every page. Sixteen pages, including the cover, which is the same stock as the text pages. It is printed in two colors but it is never ornate or fussed up.

The typography is always good and, quite properly, the display, of which there is always plenty, is more forceful than artistic. It does not look "expensive" and its general get-up pleasantly suggests to the buyer of printing that printing with a punch is not a luxury, after all.

Lee's Proof used to carry clipped matter and some jokes, good ones by the way, but these have been crowded out by Lee's Service and Lee's Ideas. It is now the printed personification of the modern live-wire salesman who knows that his time is valuable and takes it for granted that yours is, too.

Let us look over the April number together; it will show you, better than we can tell you.

There is nothing startling about the front cover, but note how the back cover shows that the object of this magazine is to sell. Of course the Lee Co. does not care whether it sells any of those "By Heck" cards or not, but it is keen—and keen is the right word—to get in touch with the man who buys printing.

Page three starts right in to impress you with the idea that here is a magazine that means business, published by a printing house that knows its business. Compare this with the usual wind-up and literary stalling before getting to the point—*"Either of these gentlemen can pare down their introductory talk to a three to five minute interview—then bustle themselves out of your office in double quick time."*

Pages four, six and ten are good service talk, not the usual hot air about "our service" and "your interests are ours," they show the real goods and they are interesting. But what do they interest you in? Why Lee's proposition of course.

Pages eight and nine illustrate the value of full page ads in a house organ; they tell in pictures what this printer can do by showing what this printer has done.

Of course, behind *Lee's Proof* is advertising ability of a high order, not only copy and illustrations, but brains. But—and here is the reason for all we have said, here is the lesson—these high-class advertising brains are working for Lee, and his high-class printing brains and capital are not working for some advertising man.

And here this meeting adjourns because it's time to think.



ADVERTISING is the key that opens the door to Business Success. Is advertising on your key ring?

MAKE YOUR HOUSE ORGAN LOOK THE PART

A HOUSE organ, apparently, can be anything in the shape of paper and ink that will hold together, so long as the idea is clever.

But there is a dawning consciousness in the advertising and printing world that, after all, the *presentation* of an advertising message is pretty nearly as important as the message itself.

Until recently the attitude of the advertising man has been that the beginning and end of a good piece of advertising is clever copy. But that attitude is changing. No longer can an advertising man afford to put all the brain work into the copy and let the printing, the physical get-up, take care of itself. Advertising messages, even the cleverest of them, cannot nowadays get a hearing unless presented with all the creative art and mechanical skill that the printer can muster.

This is a splendid outlook for the printer. And the house organ is his opportunity. It is about the best chance yet presented for him to demonstrate how well he can take his own medicine.

To make the most of this opportunity the printer needs to learn now, more than anything else, *how to be simple*. (These words *need* to be italicised!) It is essential for him to discover the tremendous advantage of good workmanship with simple means over poor workmanship with complex means.

It is positively the simple thing that gets the attention nowadays. The masterpieces of advertising literature—the house organs, booklets and catalogs that attract attention, command respect and produce results, are those which evince a firm grasp of essentials and avoidance of all the tempting superficialities that the printer is so easily led into.

Don't be afraid to insist on mechanical excellence! If you want to hold your customer against all comers, give him good workmanship. Give him a well-proportioned page, schemed for easy reading, with clear type, careful spacing and neat presswork.

If you do this your work will be distinctive.

But if, on the other hand, you neglect these simple and basic things, and attempt to cover the deficiencies with all sorts of tints, vignettes, embossing, and what not, you will simply be following the crowd, and producing just one more piece of nondescript work.

We have pretty nearly run the gamut of stunts and superficialities. The reaction has already set in. And the printer who is alert and observing will

place his reliance for future business on good workmanship and simplicity—on knowing what *not* to do.

What is more impressive, from the cold-blooded point of view of dollar-and-cent returns, than a black-and-white page of good typography? And what better vehicle can the printer have than the house organ to demonstrate the power of simple typography? Why not get over the notion that a house organ must be a stunt?

See to it that your copy is worth while. Then put all your ingenuity into devising the simplest, cleanest format that the tools and traditions of your trade can supply. Put your emphasis on these three things: good typography, good paper, good presswork. You will then have a house organ that will *look* the part.



A TYPE OF RARE DISTINCTION

ONE of the choicest type faces available to American typography is this in which the body of the present issue of MONOTYPE is composed—our Number 172 Series.

In common with many of the best types it has a "pedigree." A member of the Old Style group, it is based on a type cut as long ago as 1812, by the great French type founder, Firmin Didot.

To one of America's best known printers, Mr. J. Horace MacFarland, belongs the credit for introducing this face to American typography.

We cannot do better in describing this face than to quote Mr. MacFarland's own words, from an article by "The Printer" of *Suburban Life*, for November, 1911, now called *The Countryside Magazine*:

"The Caslon face The Printer has used to make plain and pleasant the words of the magazine was designed, or, rather, refined from the crude letters of earlier founders, by William Caslon I, in 1718. Discarded early in the nineteenth century for nameless letter abominations devised in those dark days of typography, it was dug up when good taste again controlled, though American imitations of it were crude.

"But times changed, and fashions with them; slowly, it is properly true, with types of good taste, and not extensively even then. There are no 'new' type faces or styles; in fact, there are only revivals and refinements of the letter forms evolved in the earlier centuries. It is one of these that now comes into first American use in this issue of *Suburban Life*.

"Nearly a year ago, searching in New York for certain books, The Printer came incidentally upon a paper-covered volume of De Maupassant, printed in what touched his eye as a most beautiful and most readable type. He recognized an old face, which later investigation showed had been designed in 1812 by the great French founder, Firmin Didot, but was here refined so that the printed page it produced was a sheer delight to the appreciative eye.

" 'Here's a new dress for *Suburban Life*,' said The Printer to himself. Securing the De Maupassant volume, he began to bother his friends of the Monotype Company—for it was desired to use for making more perfect the typography of the magazine that mechanical marvel which casts every type new and 'sets' it into the words and lines as a consequent of the click of the typewriter-like key. Then came drawings large and small, many discussions relating to the swing of the 'R,' the flourish on the 'f,' the little 'serifs' on the 'p,' 'q,' 'd,' and other 'ascenders' and 'descenders,' and trials of words long and short, as the letters were each painstakingly cut into the ends of steel punches. The relation of the face to smooth paper, its 'color' capacity, and, above all, its critical legibility, were studied and scanned, until finally The Printer was satisfied, and the resulting sets of 'matrices' came to be ready for his use.

"The new face The Printer has christened 'Suburban French.' It seems to him to combine an expression of the free air that suburban living stands for with the solid elegance characteristic of the land of the fleur-de-lis.

"That this new-old type-face may justify its existence and its use in making better the better words of this better magazine is the hope and aim of The Printer."

We strongly recommend this No. 172 Series for dignified and legible typography. The beauty of its capitals, and the exceptionally graceful quality of the italic lowercase, make this type very desirable for title pages, job work and magazine headings.

The No. 172 Series can be obtained for composition and in combination with any boldface fonts in all sizes from 6 to 12 point inclusive. The sizes from 14 to 36 point are furnished for casting type for the cases.



A LONG RUN FROM (MONO)TYPE

MONOTYPE printers who are proud to affix their imprints to specimens of their good work, are also proud of the results obtained from Monotype type on long runs on press.

The James Mulligan Printing & Publishing Co., of St. Louis, Mo., have recently forwarded a booklet composed in 8 point No. 79 series, to show the fine condition of the type after a long run on antique stock.

They noted in MONOTYPE, a run of 46,000 impressions from type by another Monotype printer, and in their letter which accompanied this booklet, said: "We will go them one better. The enclosed being one of the last circulars off the press, is set in Monotype, and 85,000 impressions were run from the type."

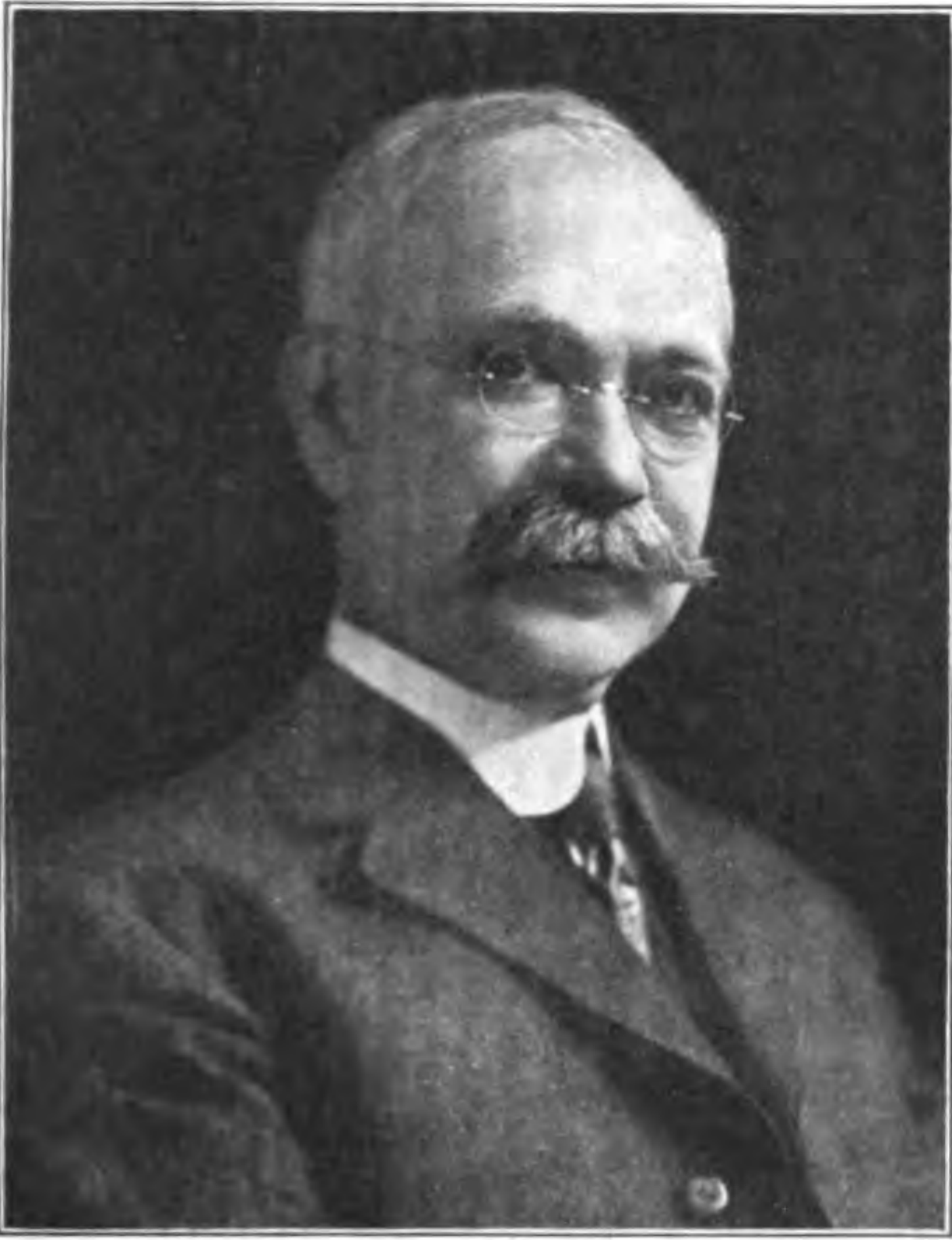


SHUT your eyes to advertising—and you shut out the news of commercial progress and development—the news of things that make life worth living.

GEORGE ROCKWELL VALENTINE

THE death of George Rockwell Valentine, President of the M. B. Brown Printing and Binding Company, on April 3, 1916, at his home, 574 Bedford Avenue, Brooklyn, came to all who knew him as something scarcely to be believed. His passing came in the midst of the reaping of a just reward for his earnest and honorable life work.

His rare intelligence, unwavering application and quick apprehension of the duties and requirements of one who had his calling at heart, very



GEORGE ROCKWELL VALENTINE

soon made him a boy of mark in the great establishment where he had cast his fortunes, and his advancement and promotion, always earned, were steady. From apprentice to compositor, then proofreader and assistant foreman, he was moved upward as the years went by, until the big responsibility of the firm's business management devolved on him. In 1906, following a reorganization of the company into the present company, Mr. Valentine was chosen as its president. Its activities were greatly extended and broadened under his management.

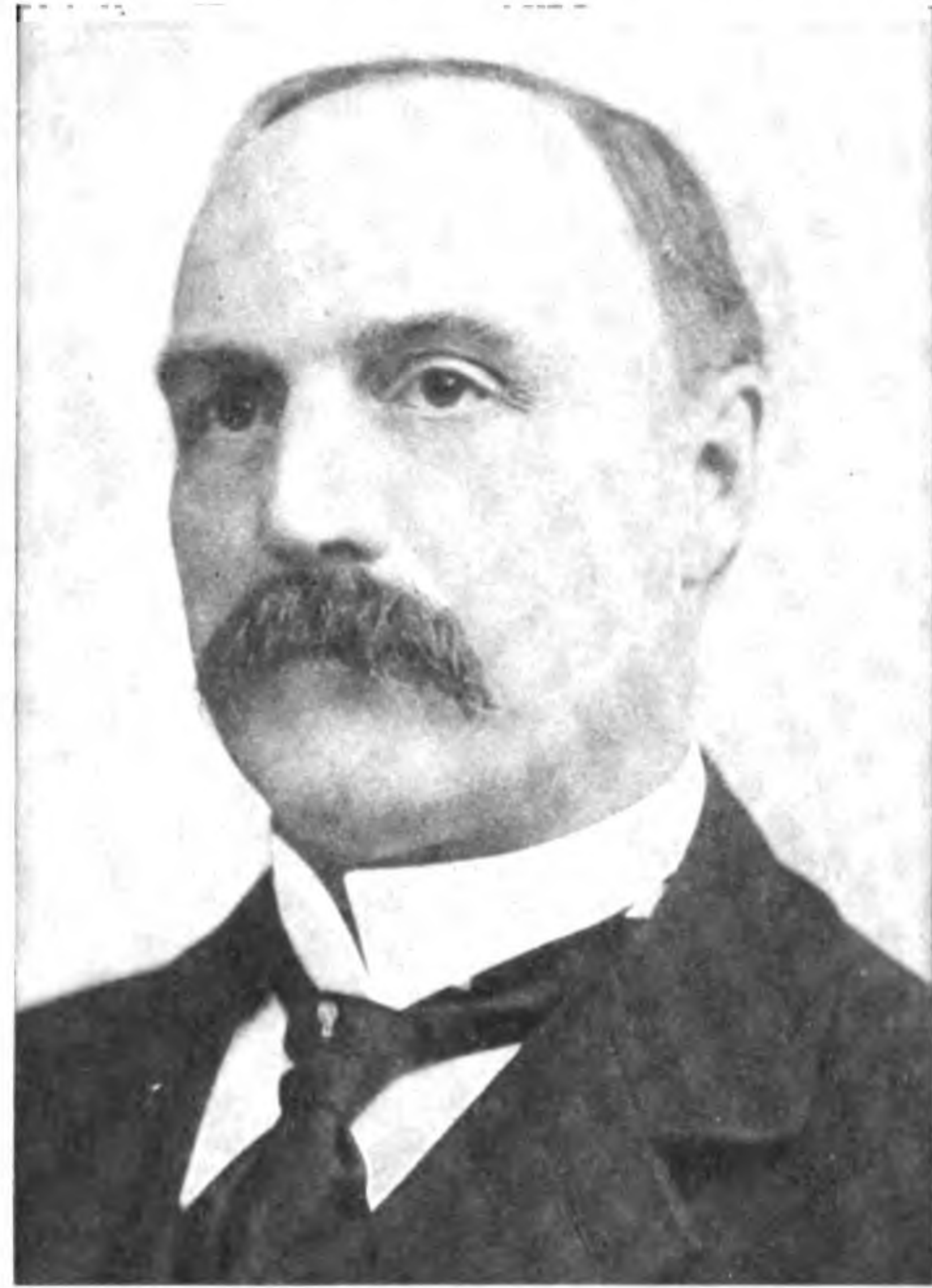
About a year ago, while still in the prime of his useful life, Mr. Valentine was stricken with the illness which eventually proved fatal. He was a patient, cheerful sufferer, and always optimistic, as he had lived, he refused to believe that hope of life was gone, even when others saw that a gentle, faithful and beloved soul was passing.

In his immediate family circle Mr. Valentine is mourned by a heart-broken wife, a sister and two elder brothers.

ORVILLE L. SMITH

IN the death of Orville L. Smith, President of the Smith-Brooks Printing Co., of Denver, Col., the craft has suffered the loss of a great leader and one who was an inspiration to all those connected with it.

Announcement of his death came as a shock to the employees of the company on Tuesday morning, May 9th. A severe cold contracted during the



ORVILLE L. SMITH

blizzard of two weeks previous, developed into pneumonia, his rugged health causing him to forego customary precautions, and his unexpected end came on Monday evening, May 8th.

Gifted as are few men with the power to make and to hold friends, Mr. Smith will be greatly missed by his many business associates, friends and employees.

Starting out in a small way Mr. Smith, together with Mr. George W. Brooks, founded the present company in 1886. Their rise was rapid, due in a great measure to the energetic and sterling qualities of its founders. The Smith-Brooks Co. is now one of the largest and best-equipped printing and publishing houses in the West, employing between 200 and 300 men and women.

Mr. Smith was familiarly known in the craft as "Yank" Smith, a name which was given him during the days when he was a hand compositor on the old *Denver Republican*, shortly after he came to Denver from New York. The name "Yank," stuck to him throughout his life.

FACTS ABOUT OUR TYPE&RULE CASTER

By A. K. SLAUGHTER, Foreman
Tribune Printing Company, Charleston, W. Va.

AT last we have a machine that can and does handle every composing-room problem profitably. For years the foreman of the printing office in the small city lived in fear and trembling lest some customer bring in a job that he could not do with his limited facilities. To refuse the job meant to lose, perhaps, hundreds of dollars' worth of other profitable work for this same customer, and to acknowledge failure is something outside the realm of progressive printerdom, so the only thing left to do was to get it out the best way he could.

Before the Tribune Printing Company installed the Monotype, we handled all kinds of work, but with much difficulty. Since we have been using the Monotype, we have found that many of our former methods of handling work were obsolete in the progressive shop. For example, for setting tabular and blank form work, the Monotype has no equal. The ease with which ruled blanks and the most complex tables are produced is proof enough that it is not only the ideal composing machine for high-grade straight matter, but is also the only machine for intricate work of this nature.

When keyboarding rule and leader work, the Repeater Unit is a great time and labor-saver, and the speed at which high-grade work of this description is done has been a revelation to us.

There are very few customers (about one in a thousand) who want a compositor to follow copy. Most customers want their printing to be original and an improvement over the old job. They appreciate good type faces, good arrangement and general improvements in typography, and are willing to pay for good, up-to-date printing; but they *do want* good printing. In the Monotype Type-&-Rule Caster you have the answer to the problem. You have new type that doesn't cause the pressman to tear his hair in getting it to print.

Then there is the rule, lead and slug casting feature, which saves hundreds of dollars for material, as well as much lost time. Give a compositor plenty of rules, leads and slugs and you treble his output. No piecing leads, slugs and rules; no waiting until forms are off the press to get material. All these antiquated practices are relegated to the rear with the installation of the Type-&-Rule Caster. New type, and plenty of it,

means no picking of standing jobs. New type means no pull-outs. New type means better workmanship, and time saved in make-ready on the press. New type means pleased customers, and pleased customers means more customers and more business. The product of the Type-&-Rule Caster alone has increased our output at least forty per cent. and this means a great deal to the printer in these days of competitive price.

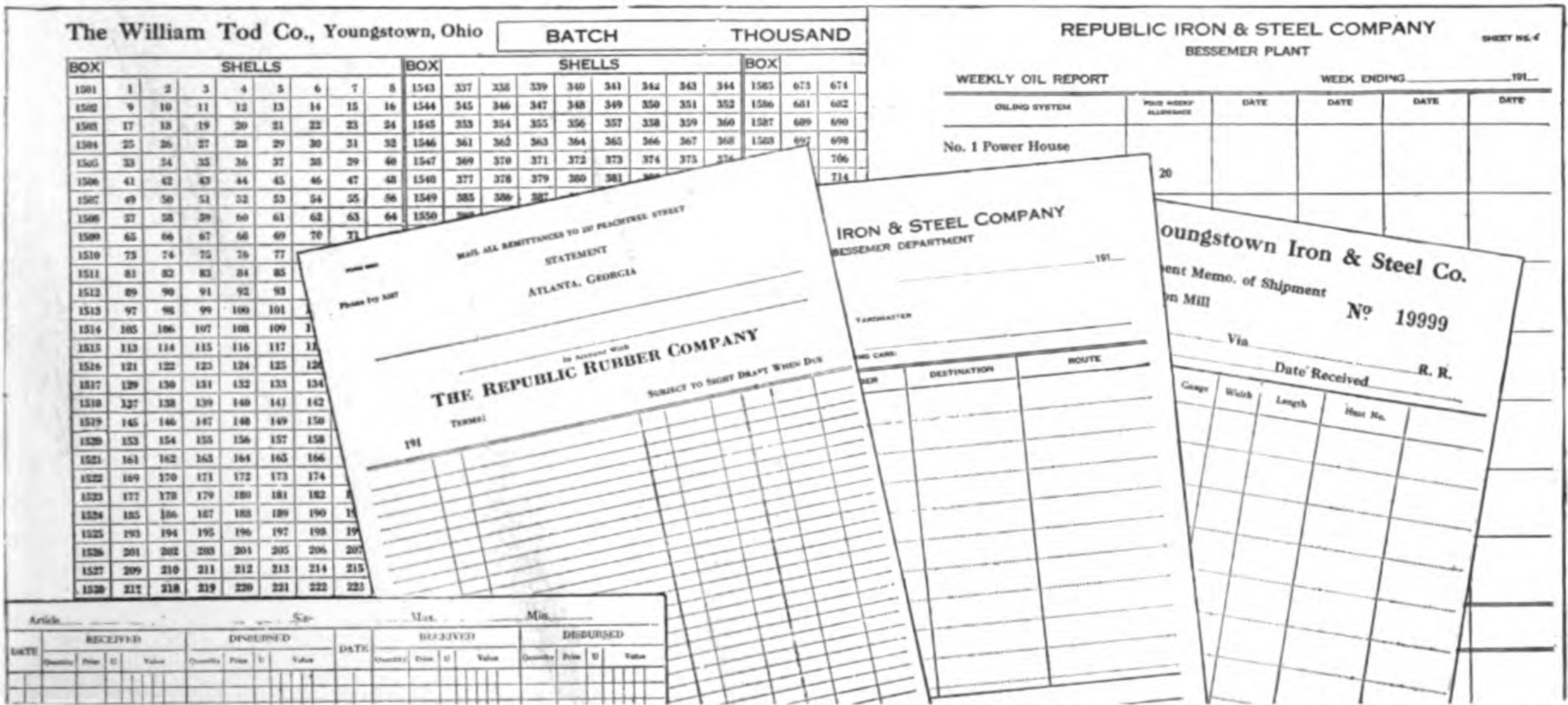
Last but not least, the Non-Distribution System is in a class by itself. When first reading about



3,733 Feet of 6 Point Slugs cast in less than 17 hours

this system it seemed as though it was suitable for the newspaper office only, but on closer study and application it was found to be the very thing for the book and job office as well. The following output from our machine is but one example of how it keeps our Non-Distribution System thoroughly efficient.

Recently our caster had a continuous run on 6 point slugs of sixteen hours and fifty minutes. During this run the machine never missed a stroke and cast 3,733 feet 4 inches of perfect slugs. We have our slugs cast in 84-pica lengths, and also cut to labor-saving lengths, up to 120 picas. The accompanying photograph shows only a part of the output of the continuous run, as some were used before they could be photographed. We use this material at the rate of 100 pounds a day and over, so you see a run like this is not unusual.



Specimens of Monotyped Ruled Blankwork from the Edwards Co., Youngstown, Ohio.

MAKING RULED BLANKWORK PROFITABLE

BEFORE the advent of the Monotype continuous strip lead and rule molds, printers were frequently at their wits' end to determine the most economical means of handling blank form work similar in character to these shown herewith.

By the use of strip rule and standard dash and leader matrices, resourceful operators, who are alive to the possibilities of the Monotype and to the needs of the office in which they are employed, are quick to evolve methods of doing things in a profitable and efficient manner. This is particularly true of some of the Monotype plants which, though situated in some of the smaller cities and towns, are catering to the needs of the vast industrial concerns of the country, and, consequently, are called upon to produce, on a large scale, a varied class of work that would be impossible without the equipment to make the composing room flexible.

The Edwards Co., of Youngstown, Ohio, are located in the heart of the iron and steel industry. A great deal of their work consists of leader and rule blanks, such as the specimens shown here. Mr. J. E. Klepper, the operator at this plant, has forwarded these specimens and is passing along to others his plan of handling work of this nature, which must be produced quickly as well as cheaply. No time is allowed for make-ready on press. A flat impression from a hard packing is all that is necessary.

The Edwards' plant is equipped with the lead and rule molds, which keep them plentifully supplied with leads and slugs and rule which is new

for every blank, insuring good press work as well as eliminating the expense of distribution.

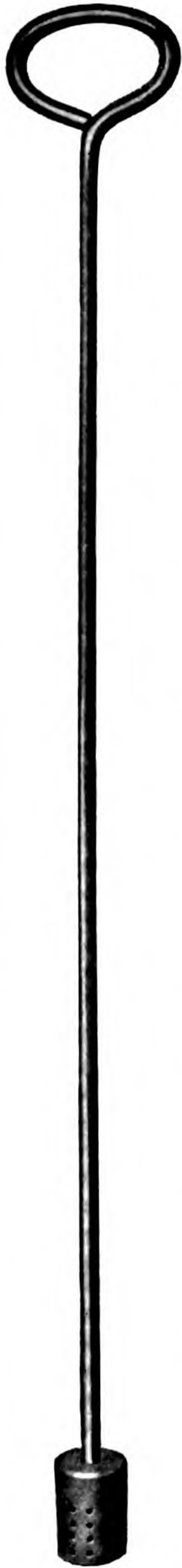
To further facilitate the rapid handling of blank work, leaders cast nine units of twelve set wide, on 6, 8, 10 and 12 point bodies, fifty-six characters to the line, are kept on galleys. When the compositor is given the copy for a blank his leaders are all ready to slip in the rules and arrange the type for the headings. For blanks which are frequently reprinted, type is kept in storage or a ribbon is kept on hand and quickly run through the casting machine.

It will be seen that a few ribbons will take care of a number of different width leader lines. One ribbon can be used for 6, 8, 10 and 12 point lines. Another with a quad line between will take care of 12, 16, 20 and 24 point, and so on, the same ribbon being used over and over, as occasion may require.

In this manner rule and leader blanks can be set very rapidly. It is simply a matter of taking the leaders from the galley, or recasting the ribbon if necessary; arrange the headings and go to press. Many forms which under former conditions would take several hours for composition time, are now made up in a very few minutes.

One of the big savings has been on electros; when a blank is to be reprinted it is simply stored and card indexed to keep track of it.

While the Edwards Co. specialize on work of this class, their entire time is not devoted to it. A number of other excellent specimens of everyday commercial work produced on the Monotype show their appreciation for careful workmanship.



Monotype Metal Cleaner

NOT a flux, to take the dross off the top of the molten metal, this compound is just what its name states—a *metal cleaner that takes the dirt and impurities out of the metal.*

To clean a shirt you don't put soap on the shirt—you rub it in so that the soap cuts the dirt and frees it from the shirt.

To get the dirt out of metal you must work the cleaner into the metal to free the dirt so that this dirt may rise to the top of the metal.

Monotype Metal Cleaner is a paste that is applied at the bottom of the metal and works up to the top, bringing the dirt with it.

The paste is put in the cup at the lower end of the Cleaning Rod and, as the metal is stirred with the rod, the paste melts and passes out through the holes in the side of the cup.

There is just enough moisture in the paste to agitate the metal and thoroughly mix the metal so that the cleaner not only insures clean metal but also a much more uniform mixture than can be obtained by hand stirring.

For recovering the richest metal, tin and antimony, from metal skimmings that have hitherto been sold as dross, the cleaner pays for itself many times over.

Monotype Metal Cleaner saves money—*big money*—in two ways:

First: It reduces to the minimum the losses due to melting and at the present prices of metal you cannot afford not to use it.

Second: By ensuring perfectly clean, uniform metal it eliminates all metal troubles; by saving time at the casting machine it increases output. *You can cast perfect shaded type from ordinary metal, cleaned with our cleaner, without the addition of tin.*

Cleaning Rod	\$3.50
Metal Cleaner, per can	\$2.00



This Can Contains Two Pounds of Cleaner, Sufficient to Clean 12,000 Pounds of Metal.

LANSTON MONOTYPE MACHINE CO.
PHILADELPHIA

NEW YORK: World Building	CHICAGO: Rand-McNally Building
BOSTON: Wentworth Building	SAN FRANCISCO: Rialto Building
TORONTO: Lumsden Building	

MONOTYPOGRAPHY

SPECIMENS OF MONOTYPE COMPOSITION
PRINTED FOR PROFIT
BY MONOTYPE PRINTERS

IN MONOTYPE for March-April, there was shown a new idea in newspaper advertising typography, from the *Worcester Telegram*. This was a large Cadillac Automobile ad

tising should prove popular as rule is very easily and quickly made. A square inch of background requires 36 inches of 2 point rule. The Monotype casts this rule and cuts it to the desired length at the rate of 60 inches a minute, or 13 square inches of background each minute the machine is running.

A SPECIMEN book of type faces that is well worth a place on the desk of any printer or advertising man has just been issued by the Smith-McCarthy Typesetting Company, of Chicago, Ill. One hundred and eighteen pages, size 5¼" x 10¼" showing all the popular type faces, a number of excellent views of their office and plant, as well as a great deal of useful information for buyers of composition and make-up, are included in this handsomely bound book. A most pleasing typographic effect has been obtained through the use of the Monotype No. 38 series for the display and descriptive pages, which have been carefully composed and printed on dull coated stock. From the description of their Monotype equipment, we quote the following: "Our Monotype department is the most complete of its kind, there being but one other trade plant in the entire United States that can compare favorably with it in size and character of equipment. Monotype composition is used in the highest grade of printing and is unsurpassed for work of any description, being especially adapted for tabular and foreign language work."

AS AN example to the big city printers who are still setting 14 and 18 point composition by hand, we wish it were possible to show here one of the excellent specimens of 18 point Monotype composition from the Hibbert Printing Company, of Trenton, N. J. The specimen to which we refer is a large folder circular for the United Brooder Co., of the same city, composed in the popular Nos. 8 and 79 series, with the use of the No. 88 series for display headings. Surely the advantages of new type and the economy of composing the matter at the same instant it is cast, are well shown therein. The Hibbert Company is to be congratulated on the fine appearance of the composition and press work, and the United Brooder Company on the excellence and clean-cut appearance of the direct advertising matter which they are issuing.

MUNDER-THOMSEN COMPANY, of Baltimore and New York, has issued a very comprehensive chart showing how Monotype faces may be combined for composition, as well as a list of their present matrix equipment. This chart should prove very useful and helpful in the selection of type faces.

Etcings, the interesting house organ issued by Gatchel & Manning, of Philadelphia, is Monotype set. The Convention Number is composed in Monotype No. 78 series.

CANTWELL PRINTING CO., of Madison, Wis., has issued an attractive specimen booklet, showing a part of their Monotype matrix equipment.

"Quality Always First"

A SPRING RESOLUTION

**Look After Your Lawn More
With An Imperial**

**Two
Lawn Mowers**



in
One

We can
most heartily recommend
**Coldwell's
"Imperial" Lawn Mower**

The machine that gives you two
mowers for the price of one.
When one side of the channelled
bottom knife is dull (you can't wear
it out) you can turn it around and have
a new machine ready for instant use.
The "IMPERIAL" costs a trifle
more, but it pays the extra cost in
repair money saved. Let us show
you this great machine.
Prices, \$6.50 to \$10.00
Other Makes \$3.00 Up

RAKES

SHOVELS

HOSE

RUBBISH
BURNERS

HOSE

SPADES

TROWELS

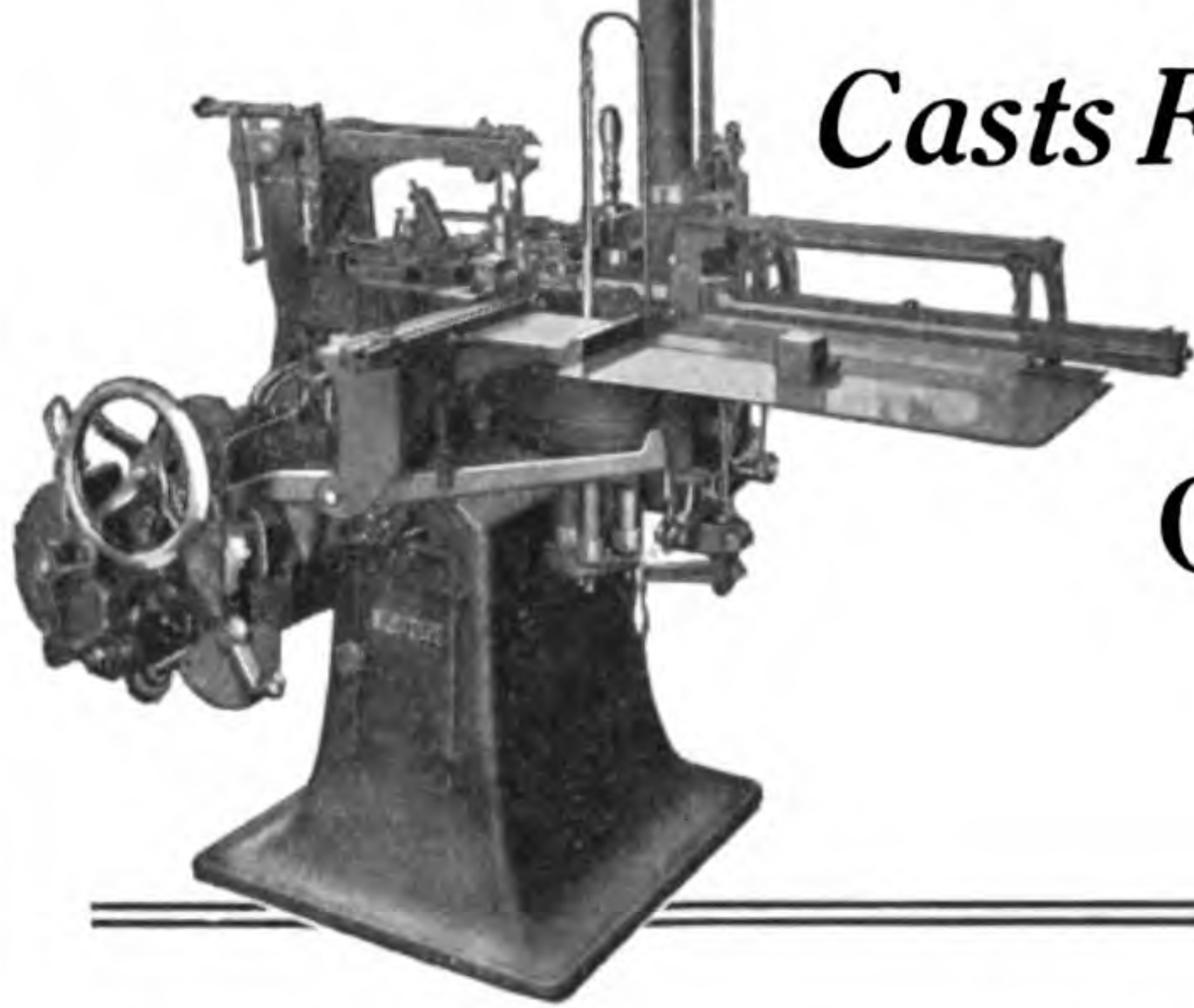
LAWN
GUARDS

DUNCAN & GOODELL CO.

404 MAIN STREET

for which Monotype hair line rules were used as a background. The ad above is another from the same source, showing the use of this attractive, new, rule background on a much smaller scale. This style of newspaper adver-

Our Type & Rule Caster



Casts Face, Space, and Base Material

Type, Borders and Rules
Quads, Spaces, Leads and Slugs
Metal Bases for Cuts

Makes from 150 to 300 pounds a day of this material; for example, 1800 single column rules every hour.

Eliminates Distribution because it costs less to melt up whole pages and make new material than to break up pages and distribute type, rules, leads and slugs.

Makes it cost less to set small ads complete by hand than to interrupt and change composing machines—because there is no distribution expense.

Furnishes better typography to interest advertisers and to induce them to use more space:—"Make the man like his ads."

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

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

Meets any type requirement of any advertiser—no matter how great this may be: He gets what he wants when he wants it.

Increases output of hand men because they lose no time hunting material or picking for sorts: A compositor can't set much type from an empty case.

Gives a new dress every day for less than the cost of breaking-up forms and getting the type, rules, leads, slugs and cut bases back in the cases and racks.

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

Casts leads, slugs and rules (including column rules) and automatically cuts these as cast, to any measure up to 25 inches.

Makes basing material for mounting cuts, electrotypes, stereotypes or zincs at a speed of more than three square inches a minute; these Monotype bases are cheaper and easier to use than steel bases.

LANSTON MONOTYPE MACHINE CO., PHILADELPHIA

Creators of Machines for Printers to cast their own Type and Rules, Leads and Slugs, cut to any length—and

NON-DISTRIBUTION

"The greatest composing room economy since the invention of hot-metal composing machines"