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U·T·&·F·C·of·A· CONVENTION NUMBER · MCMXVI

MONO TYPE

A · JOURNAL · OF
COMPOSING · ROOM · EFFICIENCY
PUBLISHED · BY · LANSTON · MONOTYPE
MACHINE · COMPANY · PHILADELPHIA
VOLUME · IV · NUMBER · III
MCMXVI



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

VERSATILITY
QUALITY
ECONOMY



EVERY TYPE IN EVERY ISSUE OF MONOTYPE
UP TO AND INCLUDING 36 POINT WAS MADE
ON THE MONOTYPE · EVERY SPACE · BORDER
· RULE · LEAD · AND · SLUG ·

NO COMPOSING MACHINE OR TYPE CASTER
OFFERED TO THE PRINTER SO COMPLETELY
FULFILLS EVERY REQUIREMENT OF THE
COMPOSING ROOM ON ALL KINDS OF WORK

WHEN YOU ASK YOURSELF "WHICH MACHINE?"
ASK US TO SEND YOU POSITIVE PROOF OF THE
MONOTYPES' CONTINUOUS PERFORMANCE ON
PROFITABLE WORK—ANY KIND OF COMPOSITION
BY-PRODUCTS · TYPE FOR THE CASES · RULE
· LEADS · SLUGS · SPACE · MATERIAL ·

COMPOSING MACHINE
THE MONOTYPE
TYPE & RULE CASTER

MONOTYPE

THE WORD MONOTYPE MEANS MUCH MORE THAN THE NAME OF A MACHINE: IT INCLUDES A COMPLETE SYSTEM OF COMPOSING ROOM EFFICIENCY BASED ON THE WORK OF THE MONOTYPE BOTH AS A COMPOSING MACHINE AND AS A TYPE&RULE CASTER

THE UPLIFT OF PRINTING

By T. G. McGREW, Superintendent

U. T. & F. C. of A. SCHOOL OF PRINTING

INDIANAPOLIS, INDIANA

Printing is the master art of civilization. It has its ideals, its ethics, its craftsmanship, its achievements. Printing ranks as a profession. While the locations of other trades are known as "shops" the printer from time immemorial has had his habitat designated as an "office" and in town or city the printing office is a center of community importance. It is true that the printer has not always lived up to his best traditions, for the trade has passed through a sort of "dark ages" period, but now the tide has turned. Printing is developing its literature, craftsmanship, trade training and industrial efficiency.

For many years great printers have striven by individual effort to advance their trade. They have dreamed of a profitable industry with a more perfect product and a higher degree of skill in every detail, and, finally, this has taken collective expression in associations for mutual benefit.

These associations prove that the real advancement of printing is at hand for they provide a co-operation and unity of effort along desirable lines. In this connection perhaps the most far-reaching in its ultimate importance is trade training. What we want in our trade we must put into our schools.

The U. T. & F. C. of A. School of Printing at Indianapolis has been in operation for some ten years. It is the oldest and largest School of Printing in America. Its graduates are in the trade in nearly every state and city in the Union. They have begun to leaven the industry with the energy and intelligent purpose of highly developed craftsmanship.

At the risk of criticism I am going to say that the time has come when you can't learn printing in a printing office alone, valuable as shop training is. You can't learn law in a court house, nor pharmacy in a drug store, nor electrical engineering in a power plant. A special training is necessary because the trade is larger than any plant, and because the resources of science, art, psychology and education are being applied specifically to our problems. We are only on the threshold of what printing is to be. It is a golden age of opportunity for the ambitious man.

The purpose of the School of Printing is to develop the highest type of skilled craftsman. The work is in two divisions: the training of apprentices and the training of workmen to a higher degree of skill. The policy and the work of the School is under the direction of a Committee on Apprentices, whose membership includes the following famous printers of



The Graphic Arts Building at the School of Printing, Indianapolis, Ind.

America: Mr. Henry P. Porter, Mr. E. Lawrence Fell, Mr. A. M. Glossbrenner, Mr. J. Clyde Oswald, and Mr. Toby Rubovits. The Committee is assisted by the National Apprentice Director, Dr. Frederick W. Hamilton, of Boston.

The School courses are sold at the approximate cost of maintaining the service. Twenty-five courses of instruction are offered in Book, Ad, and Job Composition, Monotype Keyboard and Caster, Platen and Cylinder Presswork, Linotype, Color, Paper, Design and Layout, Proofreading, Imposition, Cost Accounting and Estimating, etc.

The School has an extensive mechanical equipment of composing room furniture, cabinets, proof presses, type and materials, Monotype and Linotype machines, Colt and Gordon platen presses, patent blocks and bases, automatic feeders, folders, power cutters, and bindery machinery. The entire equipment is for the use and training of students and represents an investment value of about sixty thousand dollars.

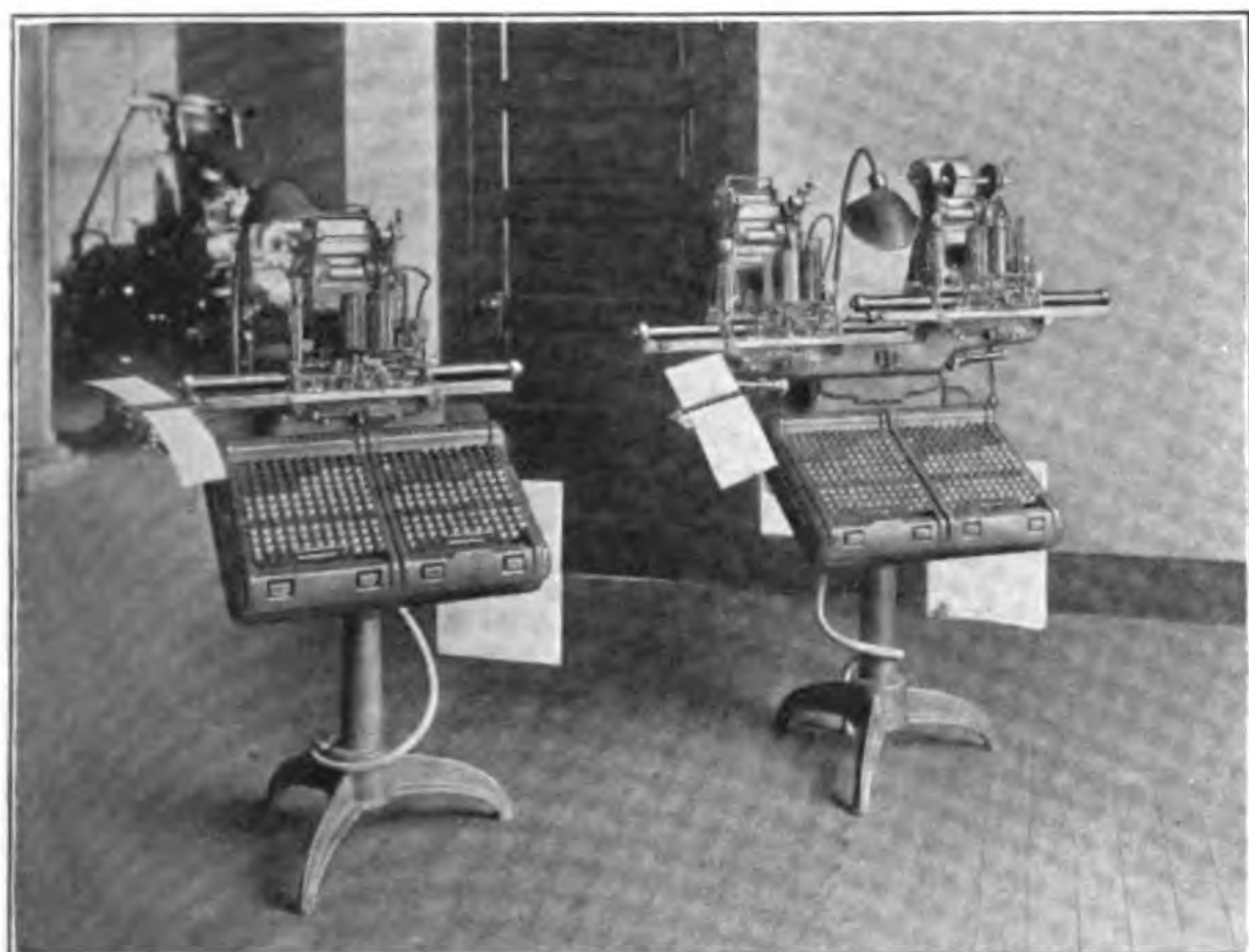
In operation the School is run on the general basis of a first-class commercial plant. Lectures, exhibits and demonstrations are followed by shop work which is executed under careful supervision. The instructors are thoroughly practical men with years of shop experience,

selected for their skill and teaching ability.

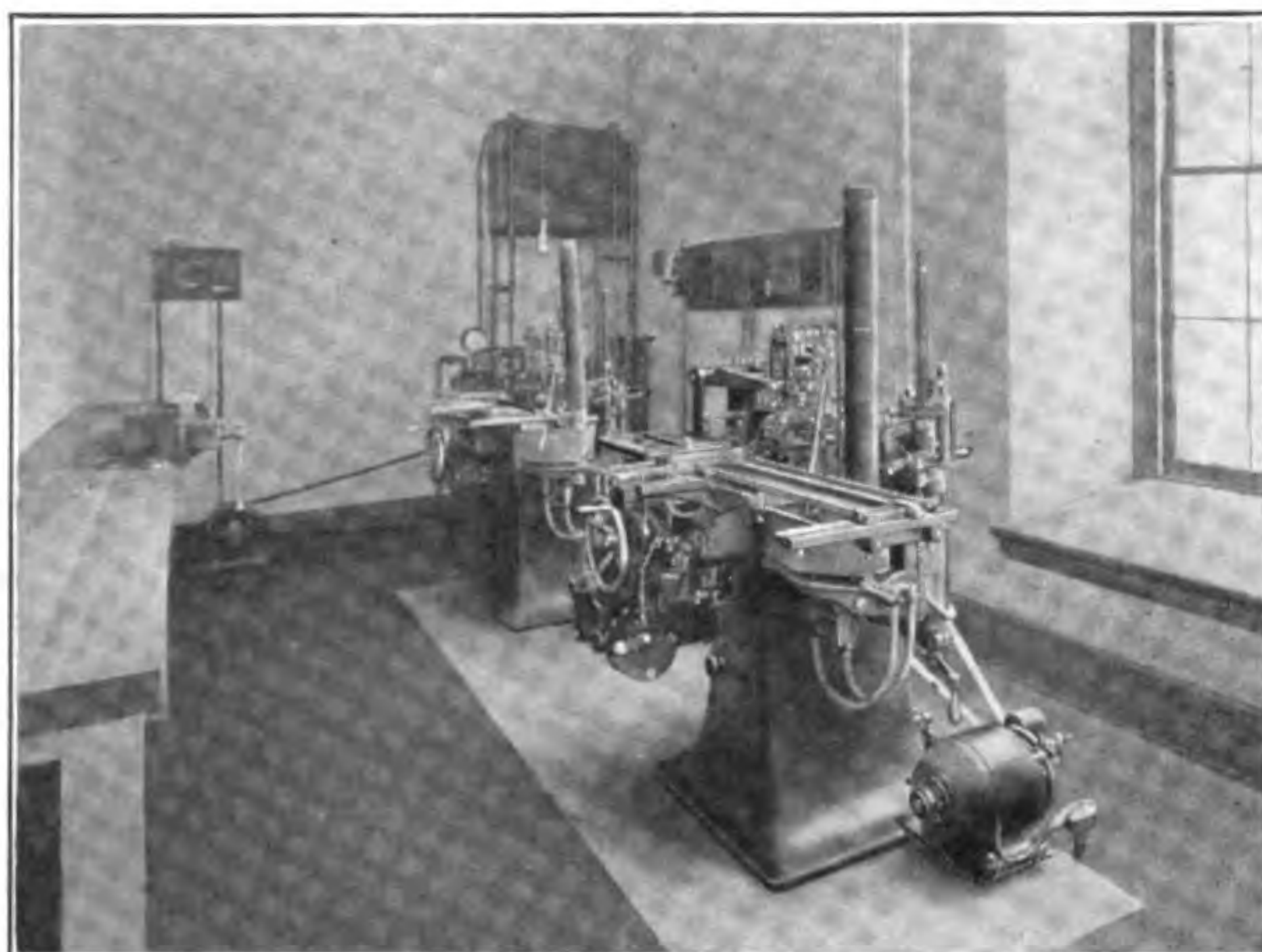
The typographic course of instruction is based upon the importance of having the student thoroughly versed in all branches of composing room work. He is well drilled in the principles of typography, the formation and design of letters, the use and handling of type, the planning and laying out of work, the actual composition of type by hand, as well as preparing the pages for press. After he is well prepared in these more important branches of composing room work, he is then ready to take up the composition of type by machine, and unless a man can meet the above requirements he is not entitled to be called a printer.

The latest addition to the School is a department of Monotype instruction with full equipment including two keyboards and three casters. The School is thus particularly well fitted to demonstrate efficient composing room management in addition to the Keyboard, Caster and Combination courses of instruction. The new non-distribution system is a very profitable and interesting portion of the training. It is being adapted to a large extent in the School work.

In order to better accommodate students the courses are taught principally in eight week units. These are designed to afford the maximum training possible. The general course



Where students are taught the correct principles of machine composition



Where instruction is given in the operation of the Monotype Casting Machine

requires 80 weeks and includes work in all departments. The aim of the general course is to train men in allround capacity so they need not be confined to one line of work.

In addition to the regular courses the School conducts night classes and Summer School.

There is a good demand for graduates and most of them get positions without much difficulty. We often have calls for men we cannot fill.

Employers each year are coming more to realize the advantage of technically trained employees. There is less waste, a higher class of work, better co-operation and stronger shop spirit with this type of men. They are essentially what the trade needs in every branch of the business. Many firms are sending men to the School, assisting them to take the course, and giving them higher positions on their re-

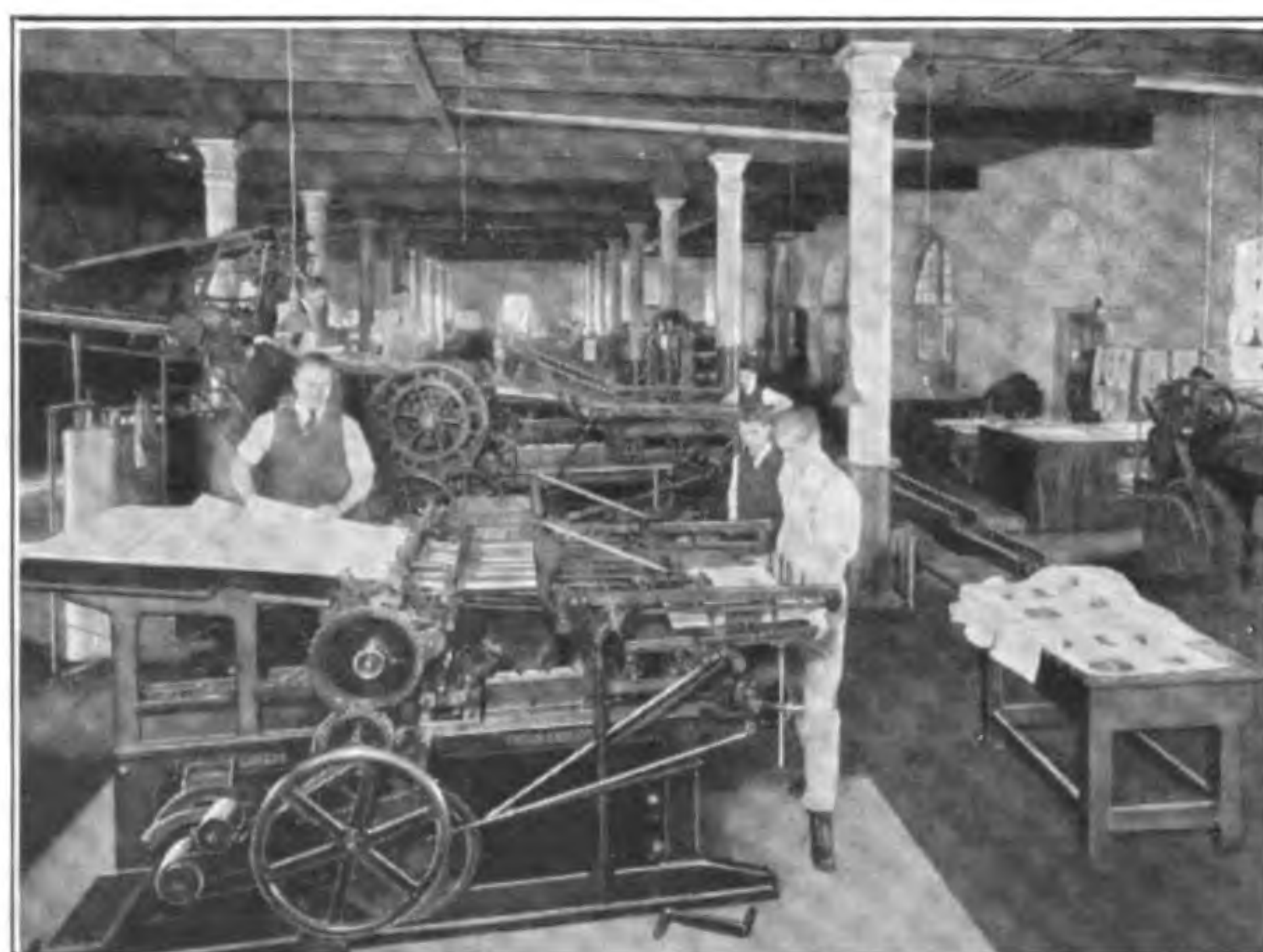
turn to the plant. Such investments are good business.

The trade School is one plane where employers and employees in every branch of the trade meet on the common basis of higher ability and better work. It is indispensable to both alike.

While young men need the training to enable them to fill more important positions the industry needs higher class workmen and better executives. A vital necessity in all this work is ideals. Shorter hours and higher wages do not improve conditions without ideals to work to. These must be taught, not left to chance. Teach the young man his duty to himself, to his fellow workman, to his employer and to the state. Give him pride in his work and inspiration in his trade to develop individual ability.



To the student, this fine school composing room is an inspiration in itself



Careful attention is given to the details that help to make good pressmen

THE "STORY OF TWO MONOTYPES" WAS
SENT US BY THE MONOTYPE OPERATOR
ON THE NEW YORK TIMES

New York, June 24th, 1916.

STORY OF TWO MONOTYPES

This is the story of two Monotypes in the *New York Times* office, beginning in January, 1911.

Bereft of a guardian and alone in a wilderness of doubt and apprehension, with no one to guide them and no one to praise them, those two machines stood with their backs to the wall, anticipating annihilation and disgrace. They had nobly done their work—ever ready, ever anxious, with every cam primed to a nicety and ready to respond. To those two machines this story is dedicated.

Today those two same machines are giving to the *New York Times* sixty per cent. of the display advertising appearing in the Daily and Sunday editions of the paper, doing the captions for the Retrogravure Section, the ads (display) for Current History, ads for the Annalist, and all other kinds of work required of them.

They are two very proud machines and want to tell you some of the work they have accomplished.

They require in their daily performance of duty sixty different type faces ranging from 6 point to 30 point, arranged to run in forty-six different combinations, including 6 point, such as Modern with Cheltenham Bold, Bradford and Century Bold, Hess, Hess Bold, and Old Style Italic. In any one of these arrangements figures from 6 point to 30 point are run when occasion requires. These arrangements are repeated in 8, 10 and 12 point, but in a greater profusion of faces, such as Scotch Roman, Powell and Scotch Italic, Caslon, Caslon Bold and Caslon Italic, Elgion, Cheltenham Bold Condensed, and Cheltenham Italic, Century Expanded, Century Bold and Century Italic, Alternating Gothic with Cheltenham Bold, Condensed Italic, Renner with Franklin Gothic, Pabst Old Style and numerous others; until there is no advertisement conceived by the imaginative mind of an up-to-date ad writer that cannot be handled with satisfaction on these two Monotypes.

In the year 1916 comes along a meeting of the National Editorial Association, and in a neat little leaflet another machine says that it did the very things these two Monotypes did and are doing today. That would be "another story" (Rudyard Kipling), but the two Monotypes are going to finish their story in this way.

In February, 1911, the Altman ad came to us, and in succession the Saks ad, Bloomingdale ad, Macy ad, Simpson-Crawford ad, O'Neill-Adams ad, Greenhut and James McCreery ads, and all this time the latest models stood idle.

In after years, and to the present time, these two Monotypes are doing, on the *Times*, display ads for Altman, McCreery, Lord & Taylor, Franklin-Simon, Oppenheim-Collins, Stewart Co., Best & Co., financial ads, and all the time any old wait orders or reproductions that are necessary.

Our story is told. (Signed) Operator.

P. S.—Philadelphia, June 29th, 1916. Since "Our Story" was told we have received an order from the *New York Times* to more than double their present Monotype equipment. "Truth" in advertising pays.—L. M. M. Co.



TYPOGRAPHICALLY SPEAKING

BEGINNING with the August number, the Cincinnati Typesetting Company of Cincinnati, Ohio, are issuing an unusually interesting, well arranged and well printed house organ entitled, *Typographically Speaking*.

The two center pages have been devoted to reproductions of actual specimens of composition turned out for varied industries, and are an exceptionally good showing of their ability to handle composition from the simplest kind to the finest catalog and the most intricate tabular work.

In speaking of their equipment to handle the very finest grade of composition they have the following to say about the Monotype:

"The product of the monotype has a very strong appeal to printers doing high-class booklet and catalog work. It is hardly fitting, they reason, to spend a hundred dollars of a customer's money for halftones, choice paper and selected ink, and then—to save a dollar or two—squeeze the goodness out of the combination by inferior type work.

"Wouldn't your customer be glad to pay you a little more if you told him there was a better-than-the-ordinary way to have his type set? Wouldn't he really appreciate your telling him that you would use on his booklet the very same type face that *The Ladies' Home Journal* is set in, or the *Saturday Evening Post*?"

"And, aside from giving your customer a better article all the way through, you are getting easy corrections, easy makeready, and freedom from machine alterations that cause "bad blood" when billed to your customer."



MONOTYPE IS APPRECIATED

Chicago, July 11, 1916.

Lanston Monotype Machine Co.,
Philadelphia, Pa.

Gentlemen:

The writer has just finished reading the May-June number of the MONOTYPE. Many thanks to you for the numerous helps I derived from this one single issue.

I do not know how long you have been sending us this splendid publication of yours, but this is the first copy that has ever come to my desk. To insure its reaching me regularly, you may add my name, if you wish, under that of the firm. The MONOTYPE will then reach the right desk each time.

Very truly yours,

FRANKLIN MACVEAGH & CO.

(Signed) ALEXANDER TODOROFF

Manager Publicity Department.

THE STORY OF OUR SUCCESS

By LEWIS J. HEWITT, President

ATLANTIC PRINTING COMPANY, Boston, Mass.

IN TELLING of the success of our business, I feel almost too modest to go into details but, as progress has gone hand in hand with the use of the Monotype, I am convinced that it will not be unethical for me to write this story as an appreciation of what the Monotype and the Monotype



A view of Mr. Hewitt's well appointed private office

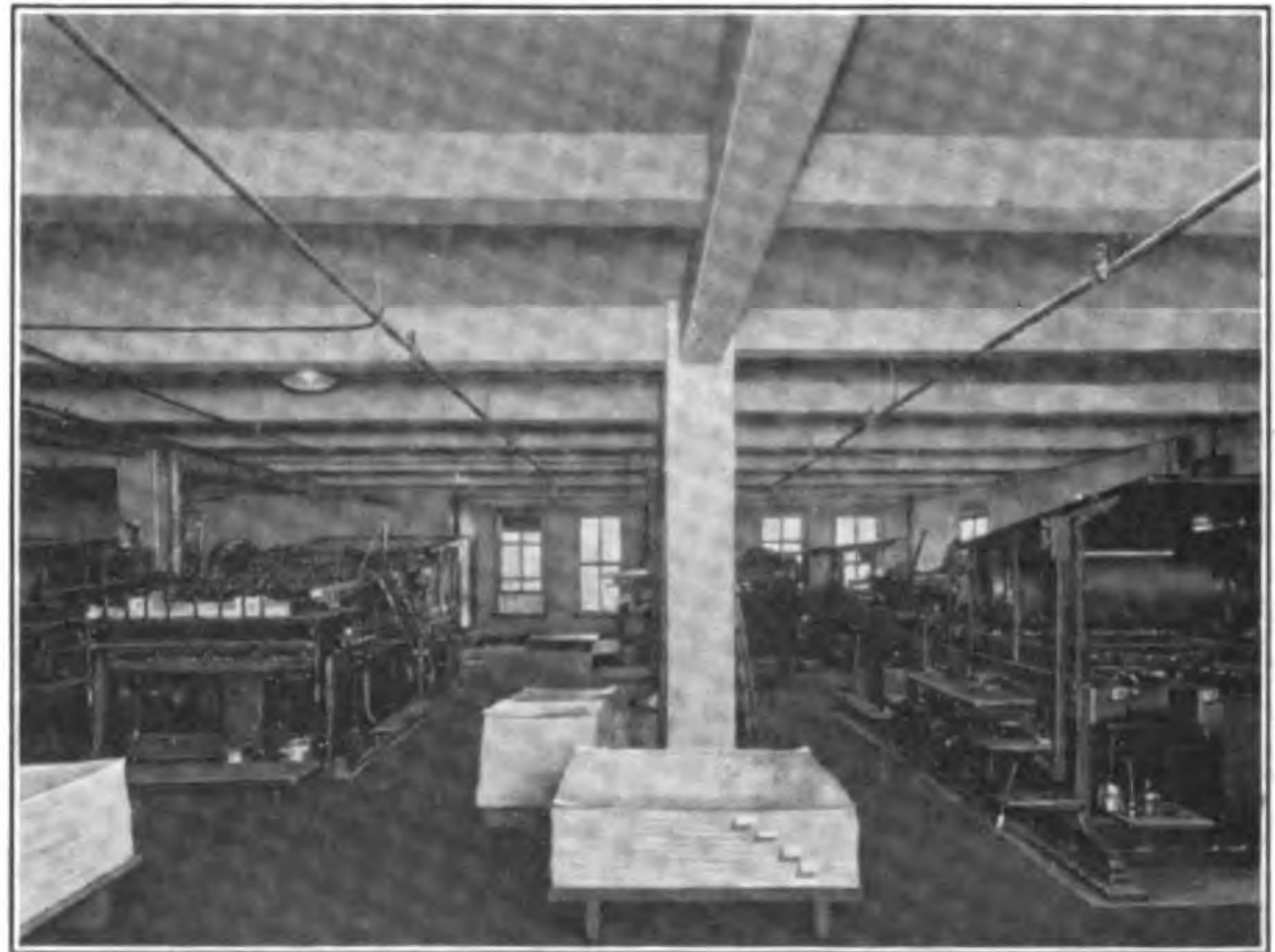
Company has done for me during periods of organization, re-organization and development of the modern methods used in our plant; and furthermore what the Monotype has meant to me in bringing in new business.

The Atlantic Printing Company was incorporated under the Laws of Massachusetts for 1909. The equipment was originally the printing department of the *Boot and Shoe Recorder*, the well-known shoe and leather trade magazine which has been in existence twenty-eight years. In 1909, the *Boot and Shoe Recorder* was sold to the United Publishers Corporation of New York. They separated the mechanical and publication departments and incorporated the mechanical department under the title of the Atlantic Printing Company. At that time I was superintendent of the plant, and, at the time of its transfer, I was second vice-president of the *Boot and Shoe Recorder*. When the mechanical and publication departments were separated, I was made vice-president and manager of the Atlantic Printing Company. In 1913, this was purchased from the United Publishers Corporation by Mr. Charles H. McDermott and myself. Of this new company, I was president, and Mr. McDermott treasurer.

Previous to our purchase the only work that was done was the *Boot and Shoe Recorder* and a small quantity of job work. The plant at that time consisted of seven presses, two front delivery and five back delivery presses, all of them of small size. In that year, under the new ownership we replaced the seven old presses with seven new Miehle presses of double the size.

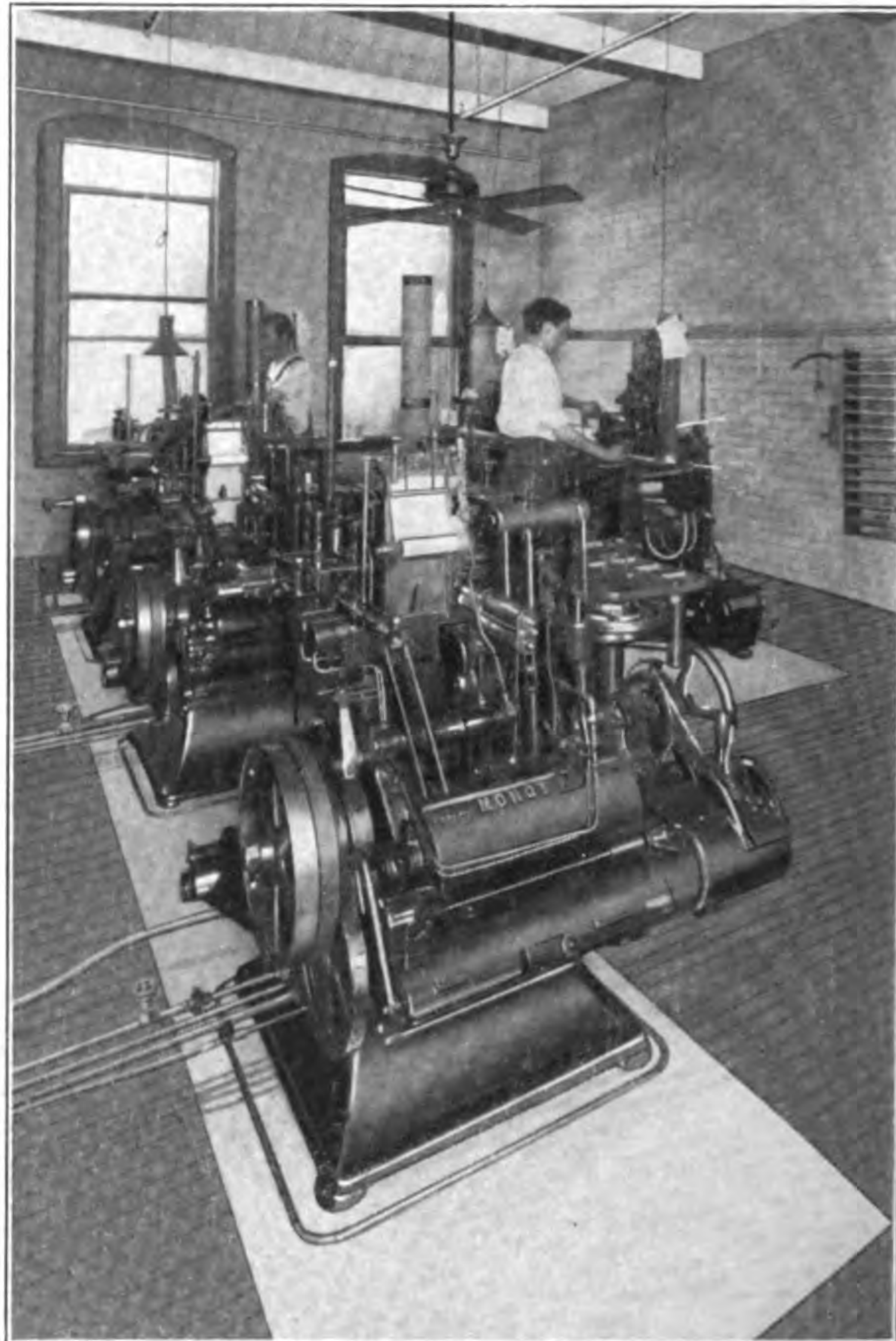
It was just at this time that a representative of the Monotype Company called on us and interested us in the Non-Distribution system, using the Monotype as the basis of this system. We purchased a type caster to make our own type, borders and space material; at that time the lead and rule molds had not been put on the market. We devised a storage system of tin cans whereby we could put away enough material to fill the cases as they became low. After we got this system in shape we found that we were saving approximately \$100 per week by cutting out the time for distribution in our composing room and the purchase of type from the foundry. This excellent showing of the Monotype made us believe that the representatives of the Monotype Company were reasonable in their assertion that we could use the Monotype composing machine to a great advantage in our plant.

At the time of the introduction of the Non-Distribution system in our plant, our business had



A sectional view of the fine cylinder press room

grown from the one publication and the small amount of job work, until we were handling more and more publications all the time. At present we are printers of twenty-four regular publications,



These four Monotype Keyboards and five Casting Machines at the Atlantic Printing Company furnish all the composition as well as type and rule used on the *Boot and Shoe Recorder*, and twenty-three other publications, as well as catalog and job work. A complete Non-Distribution System makes the work of the hand compositor easy in the composing room

most of which are bound and mailed from this plant. In fact we have made a specialty of publication work and in conjunction with this are handling a fine class of catalog work, so that we are now sure that throughout the whole year there will be no dull periods in our office.

When your representative told us of the savings to be made by the Monotype composing machine on the variety of work handled by our plant, we decided to try one composing machine for setting ads. This worked out so successfully that shortly afterward we completed the installation of a complete Monotype composing machine equipped to cast and automatically cut to any desired measures, rules, leads and slugs. We then put all of the work of our publications, both straight matter and ads, on the Monotype. *At this time we discarded entirely the use of slug machines.* We now have five Monotype casting machines and four keyboards. We are just as enthusiastic over the work of the composing machines on both straight matter and ads as we were over the type caster which started

our Non-Distribution system, and convinced us of the superiority of Monotype product.

In going over our books we find that in three ways we are saving by the use of Monotype equipment only. In the first place we are making a big saving by using the Non-Distribution system. Second, we find that we can get straight matter delivered corrected, to the make-up man cheaper from the Monotype than we could from slug machines. Third, we save practically an hour on every form that goes to our press room. This is because of the easier make-ready from Monotype type than from slug set matter. This saving in the press room gives us more than the time of an extra press and there are in the neighborhood of fifty forms which go to our press room every week, so that now we virtually have the product of eight presses although there are only seven presses in our press room.

In my experience in selling printing I find the fact that we have Monotypes is no mean asset in talking to a prospective customer. When we

changed the *Boot and Shoe Recorder* over from slug set matter to Monotype set matter the publishers were so gratified at the improved appearance of this publication that they wrote us as follows:

BOOT AND SHOE RECORDER PUBLISHING COMPANY
February 5, 1916.

*Atlantic Printing Co.,
Boston, Mass.
Gentlemen:*

Now that the *Boot and Shoe Recorder* has set the pace for trade publications the country over as to typography and set up, we want to make due acknowledgments of the clean appearance of the book in general. When we started on this new face of type, we had the ideal in mind of complete uniformity from cover to cover. This we are happy to say has been achieved through the use of the No. 175 series and the sharp and clear surface of the type as obtained through the use of the Monotype.

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

The book is harmonious from cover to cover, and we almost feel that it is standardized for many years to come.

Heartily yours,

(signed) ARTHUR D. ANDERSON, Editor.

The publications which we produce range from the very highest class, printed on coated paper, to the cheaper publications printed on M. F. paper, yet we find that the owners of these publications appreciate quality of the type matter, and in fact demand it. By the use of the Monotype we can give them this improved quality at less cost than we could furnish it to them when we were using slug machines, and setting our ads from foundry type. Today, thanks to the Monotype, we are making in our own plant all leads, rules, slugs, borders and type for the cases and are getting this from the same machines which set all of the body type used in our publications.



STILL ANOTHER REPEAT ORDER FROM A GOVERNMENT PRINTING OFFICE

IN THE last issue of MONOTYPE, we told about a Repeat Order received in June from the Government Printing Office at Washington for forty-seven Style D Keyboards equipped with every new unit; Automatic Justifying Scales, Electric Light Units, 90-em Scales and Automatic Repeaters.

We also told of adding another Government to the list of which we are justly proud, for the cosmopolitan Monotype has climbed the Himalayas and entered the service of the Kashmir State Press of Jammu, British India.

And for this month we announce a Repeat Order for four machines from the New Zealand Government Printing Office at Wellington. That well-equipped office now has eight Monotype casting machines and twelve keyboards; a growth

since the original installation of more than 500 per cent.

Twenty-seven different Governments now use Monotypes in thirty-two official printing offices, for the United States Government has Monotypes at the "Big Shop" in Washington, on the Canal Zone, at the Marine Corps Publicity Bureau, at West Point Military Academy, at Fortress Monroe, and at the Carlisle Indian School.

Of the two hundred and fifty-three Monotypes in use in these thirty-two offices, one hundred and seventy-one were installed on Repeat Orders.

Repeat Orders are the acid test of a machine's efficiency, and we believe that this efficiency record made by the Monotype all around the world, under every possible operating condition, has never been equaled by any machine used by printers.



"MAKING TYPE WORK"

WHEN some time ago we reprinted a few pages from Mr. Sherbow's little books on the advertising use of type, it aroused a good deal of interest among our readers, who will now be glad to know that Mr. Sherbow has elaborated this subject in "Making Type Work."

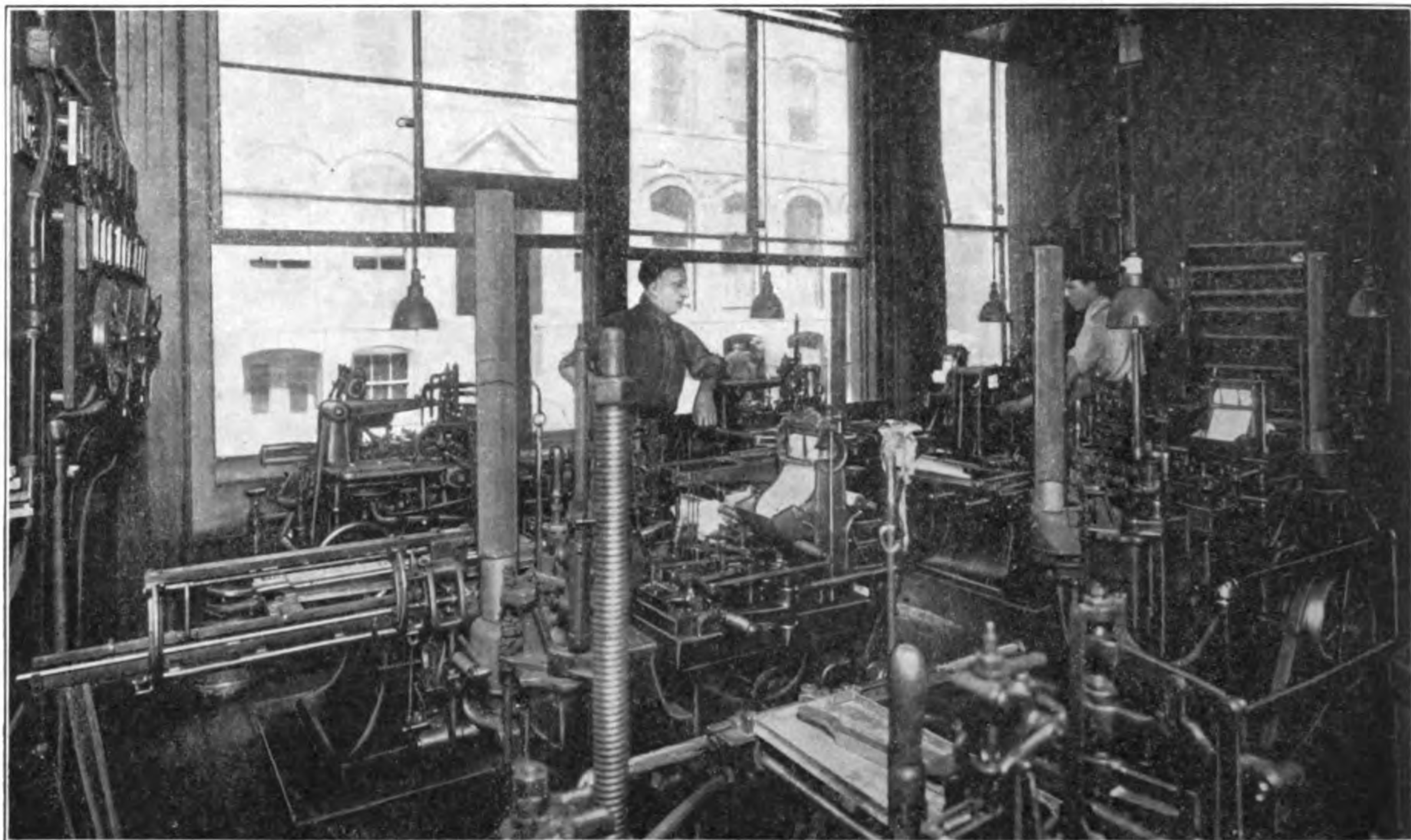
Advertising print to do its work, he says, must (1) command attention, (2) get itself read, (3) get itself understood, (4) get itself acted upon. And since (4) is not strictly within the province of type arrangement, he devotes his book to the first three items.

The practical helpfulness of "Making Type Work" is found particularly in its many pages of comparative illustrations. Less by precept than by example, Mr. Sherbow shows the sort of emphasis an advertisement should have in order to command attention. By profuse illustration, also, he shows what makes type hard or easy to read, and finally, by the same method, he shows that certain type arrangements serve as aids to comprehension, while others make comprehension difficult. The price of Mr. Sherbow's new book is \$1.25, and may be secured from the Century Co., of New York.



MONOTYPE No. 150 SERIES

THIS issue of Monotype is composed in the No. 150 Series, a fine modern face derived from the French, and is characteristic of the fine old faces cut by that famous house of type-founders and printers, the Didots. The No. 150 Series has a wide field of usefulness, and is appropriate for any kind of printing, from the simplest job to the most elaborate or elegant book. It is made in the full complement of alphabets, which means that it is provided with small caps and italics, and is made in all sizes from 6 to 36 point.



A partial view of the Monotype equipment at the *Telegram*, Lynn, Mass. Eight casting machines supply everything used in the paper—straight matter, ads, type for the cases, rules, leads, slugs, etc.

AN ALL-MONOTYPE DAILY PAPER

When our President received the following report on the *Telegram* of Lynn, Mass., from our New England Manager, and showed this report to the Editor of MONOTYPE, he, having the real newspaper-man's scent for news, of course, recognized that this "story" of The Lynn *Telegram* would interest the readers of MONOTYPE, "A Journal of Composing Room Efficiency." The Editor promptly asked the *Telegram's* permission to print this report, and it is through the courtesy of Mr. F. W. Enwright, Publisher of The Lynn *Telegram* that we are able to lay these facts before our readers. Mr. Enwright has made an enviable record for building the *Telegram* solidly and quickly. He has been kind enough to attribute no small part of this success to the fact that the *Telegram* is a newspaper with magazine quality. A member in good standing of that International Body, "The Loyal Order of Monotype Boosters," Mr. Enwright has not only verified the figures in the following report but also has been kind enough to tell us that he will be glad to answer questions about his plant to those who are sufficiently interested to write to him direct.—Editor's Note.

THE *Telegram* of Lynn, Mass., is a good example of two Monotype specialties "Continuous Production" and "Non-Distribution." Certainly this paper illustrates what economic working conditions and proper working tools mean to a daily newspaper.

The *Telegram* is a seven day paper and during the past six months has published an average of 106 pages per week, or 848 columns.

The *Telegram* uses Monotypes exclusively, which means that this paper appears daily in a complete new dress of type and rules, both for news and advertisements. The *Telegram* is recognized as a leader among local newspapers in both typography and clearness of print.

The *Telegram's* advertisers are more than pleased with the attractiveness and pulling power of their ads set "Monotype way." They have found, like advertisers in metropolitan dailies,

that Monotype ad composition is the last word in advertising typography. The complete flexibility of the Monotype has given these advertisers exactly what they want in typographic combinations, and it has saved them from the weakness of slug-set advertisements, with their extraordinarily condensed faces in sizes larger than 18 point.

The *Telegram* is a complete demonstration of our Unit System of Construction for, in addition to composing all news matter and all advertising matter up to and including 18 point, the Monotypes make all the type used in the *Telegram* up to and including 36 point. "Aside from that" these Monotypes do nothing except make new, for each day's issue, all rules, leads, slugs and space material, for the *Telegram* is a complete example of our Non-Distribution System of Composing Room Efficiency in an up-to-date daily paper.

The *Telegram* saves much time by the elimination of distribution not only in the ad room, but also in cleaning up forms; in short, every employee is on constructive work, practically every minute of the time. Furthermore, the abundance of new material at all times within arm's reach of each ad man, makes certain the maximum production in inches of ads.

I find that the thing that impresses the newspaper men most, whom I take to the *Telegram*, is that paper's facilities for handling quickly large volumes of advertising matter. Of course, this battery of Monotypes is completely flexible. All the machines may be changed, without any delay, from news composition to ad composition so that the entire battery can run on ads, or on news, as the occasion requires.

I do not think that we make enough of this unique Monotype advantage, because there are no offices using slug composing machines that I ever heard of, that thus switch the complete machine battery from ads to news. Of course, I know that people talk about "Quick-change" slug composing machines, but I also know that these changes take time and are made as rarely as possible in newspaper offices. However, even if an office had the slug machine equipment to change the battery of machines instantly from ads to news, of course, the slug machines would make no provision for furnishing composition in normal faces larger than 18 point, or display type, or rules, leads and slugs.

That you may fully appreciate what the following figures mean, please note that the *Telegram* is equipped with six of our keyboards and eight casting machines and that the total machine force consists of seven journeymen and two runners. This force not only sets all the news matter, and all the ads up to and including 18 point, but also supplies the ad room with all the material required to eliminate distribution there—type, space ma-



Six Monotype Keyboards take care of all composition on the *Telegram*—news matter as well as ads

terial and leads, slugs and rules automatically cut to labor-saving lengths.

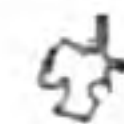
To get the exact facts about the economy of operating a newspaper with Monotype machines exclusively, Mr. Enwright let me examine the *Telegram's* records for the last six months from which I took the following figures:

Average number inches of ads set per week	4000
Average number of pages per week	106
Average number of columns per week	848
Average payroll per week	\$550.00
Cost per page	5.19
Cost per column	65

The Union scale for daily papers in Lynn is \$23.00 per week, but this low column cost at the *Telegram* is certainly not due to low wages, for the *Telegram* pays above the scale from \$24.00 to \$30.00 per week.

In the above column cost not a penny's credit is given to the Monotype either for the saving in type bills that it effects, or for the improvement in the appearance of the paper. I know that Mr. Enwright values both these Monotype advantages very highly.

When I come out of the Telegram with a newspaper man, who has been used to slug composing machines, he does not talk about them of "The Only Way," but he does talk about the Monotype and "The Profitable Way."



WHAT ONE READER SAYS

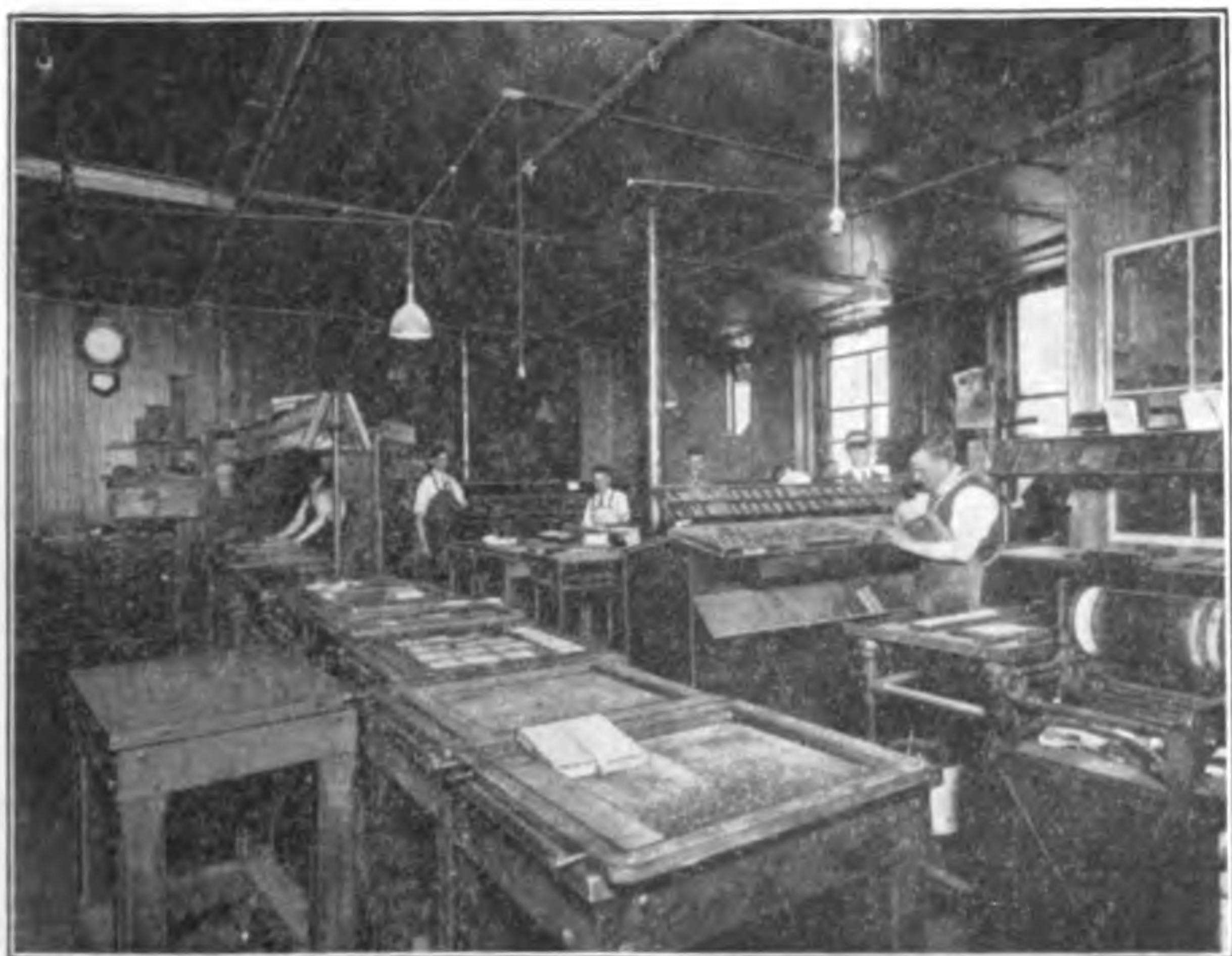
Lanston Monotype Machine Co.,
Philadelphia, Pa.

July 10, 1916.

Gentlemen:

The current issue of MONOTYPE has just come to our attention. We consider this about the most interesting house organ we have ever seen and we would feel deeply indebted to you for any back numbers with which you can supply us. We will appreciate the courtesy of receiving it regularly in the future. Yours very truly,

PACIFIC FISHERMAN,
(Signed) RUSSELL PALMER, Manager.



A corner of the All-Monotype composing room at the *Telegram*, Lynn, Mass.



One of the secrets of getting a big output from keyboard operators is to give them ideal working conditions. Few plants afford better working quarters for operators than the Keystone Company. This room is well lighted, well ventilated, and is almost sound proof

RAISING THE STANDARD OF A TRADE PUBLICATION

WITHIN a city block of the spot where lie the remains of Franklin, the patron saint of printing in America, is located a new kind of printing office—the home of the Keystone Publishing Company, of Philadelphia. The Keystone Company, located at Fifth and Race Streets, are the publishers of *The Keystone*, a weekly magazine devoted to the interests of the jewelry and kindred trades, which was formerly produced on slug machines, but as a part of a plan for its improvement, the slug machines were discarded for Monotypes which are now used in the production of this fine trade publication.

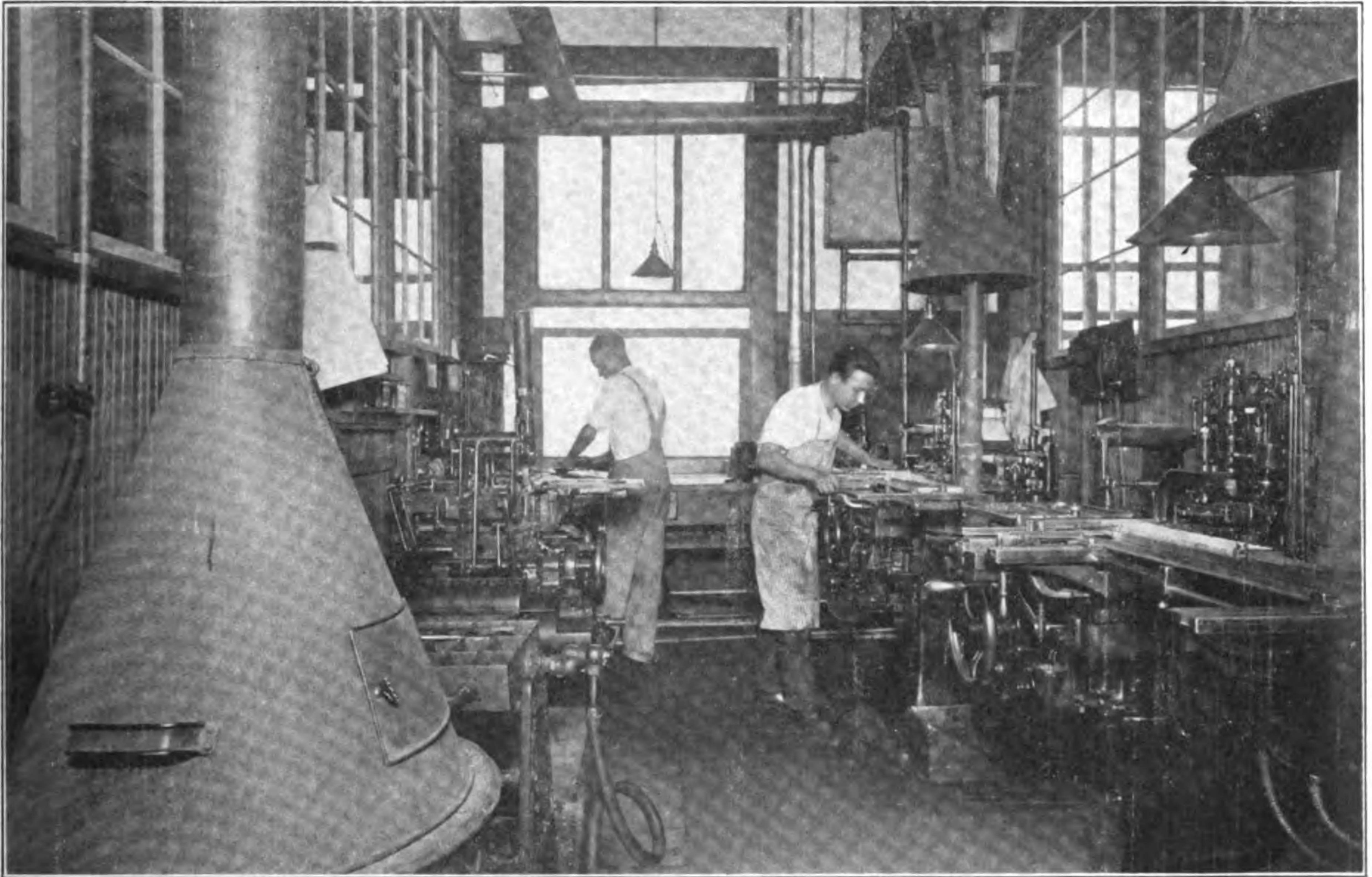
The writer of this story, was prompted to do so by a conversation with the editor of MONOTYPE during the recent convention of the Associated Advertising Clubs of the World, in which the remark was made, that while MONOTYPE contained fine articles about printing plants throughout the country, it seemed as though some of the excellent plants in its own city were like the Prophet of old, who had “no honor in his own country.” The outcome of the conversation was a request that the

writer select a plant which met with his ideals and prepare a story for MONOTYPE.

The selection of the plant of the Keystone Publishing Company was due to the fact that while the writer has had occasion to visit a number of plants handling trade magazines—publications which are generally looked upon as something to be produced in a “cheap” way, and which frequently look the part—he has never yet visited one where they were so well equipped to handle them in a new and better way.

It is immediately evident to the visitor the moment he enters the large and commodious business offices, that he is in a new kind of plant, for it is generally conceded that the business office is an indication of the quality of the work produced in the plant.

Directly within the main entrance are located the telephone exchange and the waiting room, and arranged in a double row along the windows on the north side of the room are the desks of the office employees. Partitioned off from the main office are the private offices of Mr. Bartley J. Doyle.



The Casting Machine Room at the Keystone plant is the acme of efficiency and cleanliness. A big output is assured from this department where there is a place for everything, and everything is in its place. Ventilators and plenty of light are features

President and General Manager, and Mr. C. M. Wiker, Secretary and Assistant Manager. These offices are tastefully furnished and are in keeping with the general plan of simplicity and dignity throughout.

As the visitor leaves the offices and is ushered into the workrooms, he passes between the desks of the stock clerks, which are in close proximity to those of the Assistant Superintendent and the foreman of the composing room, whose desks are located where they have an unobstructed view of the workrooms.

The composing room is large and unusually well arranged. On the west side, partitioned off from the composing room proper, are several smaller rooms equipped to take care of special departments, such as the Monotype, electrotyping, electrotype finishing, smelting furnaces, etc. On the east side, the compositors' frames are placed along the windows, where there is an abundance of light and fresh air. In the center of the room, with plenty of space to move about, are the large make-up stones and the proof-readers' desks. This arrangement keeps the proof-readers handy both to the hand-men and to the machine room.

It is interesting to note that no opportunities have been overlooked to promote efficiency in

every department. In the composing room the proof-reader edits all copy before it goes to the keyboard operators, and when the finished galleys leave the machine room, proofs are taken immediately outside of the door and passed to the proof-reader's desk, where they are read and held for the make-up, or passed on to the hand man should there be any corrections.

It may seem strange to say, "should there be any corrections," but the writer has been shown proofs of galleys set at a speed of over 6000 ems per hour, from edited copy, in which there were no errors whatever.

In this office they have proven that the cost of edited copy is insignificant compared with its advantages. If a mistake is made in composition the proof-reader must mark the mistake in the proof and then a compositor must change the composed matter on the galley. If the proof-reader makes his mark on the copy originally, the time for making the correction is saved.

It will be noted by referring to the views of the Monotype keyboard and casting machine rooms that very comfortable quarters are furnished for the operators. Both rooms are as near sound proof as possible, and careful attention has been given to lighting and ventilating facilities. Hoods

HOURLY COSTS

THE PRODUCTIVE HOUR is the logical measure of printing costs, for, since the printer manufactures only to order, the "Productive Hours" of a machine, that is, the hours of usefulness that the printer sells, must bear all the cost of owning and operating that machine.

Nobody can question the fairness of that method of keeping costs, can they? *We can and do.*

Such a system of cost keeping for the Monotype is fundamentally wrong because it is based upon a complete misconception of the functions of the Monotype.

Note the following statement of cold fact; no claims or assumptions, just fact—*The Monotype is the only "two-function" machine used by printers.*

Why two-function?

Because it is two totally different machines in one.

As a Composing Machine the printer sells the product of the Monotype, in the form of printed pages, to his customers.

As a Type&Rule Caster the printer buys for himself the product of the Monotype in the form of type, rules, leads, and slugs.

If the printer did not think it wise to use his Monotype as a Type&Rule Caster he would not so use it, would he?

But how about the wisdom of making customers who buy Monotype composition pay for the type, rules, and leads the printer makes for himself?

And that is just what is happening today in many printing offices, in all offices, where type and rule casting is charged as "non-productive."

The Monotype is a two-function machine and—*The Monotype is just as productive when it is functioning as a Type&Rule Caster as when it is functioning as a Composing Machine.*

An hour on type casting is a Productive Hour even though it is not a Sold Hour.

Give the Monotype credit for what it does for you, as well as what it does for your customers, and you will have a new idea of Monotype costs.

You will see clearly the absurdity of the Monotype hour costs that are published from time to time.

And you will have the advantage of not fooling the one man you can never afford to fool—yourself. The above is basic common sense, the following is detail:

Question: Do I get my Monotype Hour Cost by dividing the total cost of owning and operating the machine for a given period by the total, for the same period, of both kinds of Productive Monotype Hours (a) Composing Machine Hours and (b) Type&Rule Caster Hours?

Answer: Yes.

Question: I charge the Composing Machine Hours to my customers; how do I charge the Type Caster Hours?

Answer: To your Composing Room overhead of course; because that is where you charge Distribution, and most of these Type Caster Hours represent type cast new, instead of old type distributed. The other type-casting hours supply the composing room with equipment and thereby save increasing overhead by purchases.

Question: But see here: How about the type made for office corrections in Monotype matter—you can't call the hours in which that is made productive?

Answer: Certainly these hours are productive Monotype Hours, because the time of the man who corrects

Monotype matter is charged against the cost of Monotype work, at the hour rate for hand composition, which includes the cost of supplying compositors with type. Actually, not five per cent. of the type a Monotype makes for the cases is used for "office corrections," which require only a few letters per error; the great mass of type the Monotype makes is used for alterations, correction of standing matter and other forms of composition that are sold and paid for.

Question: But is it fair to charge for the compositor who corrects Monotype matter at the hour rate for hand composition? Since this man never distributes, is not his hour rate much lower than that of the ordinary hand compositor working with bought type, who spends from one-fourth to one-third of his time on distribution?

Answer: Your asking that question shows that you will soon be making a good deal more money than you now are. You are just grasping what the most progressive printers in this country mean when they say—*"Non-Distribution is the Biggest Composing Room Economy since the Invention of Hot-Metal Composing Machines."*

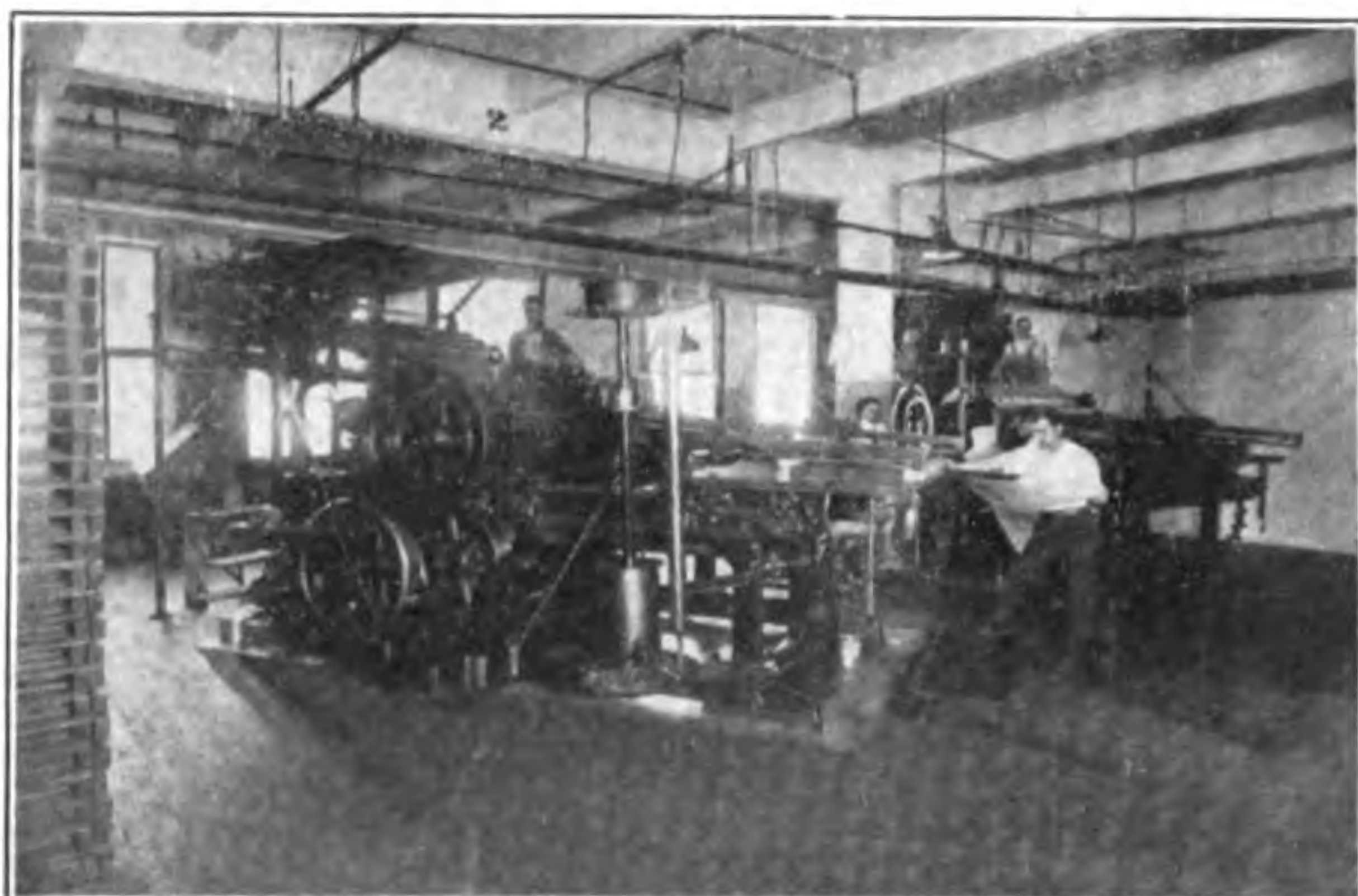
WE PUBLISH the above statement to call attention to a fundamental error in the official Hour Cost figures. With employing printers, but with no others, we will discuss Hour Costs personally, either orally or by letter. We cannot be drawn into a public discussion of Hour Costs, for we never publicly discuss costs or production figures. In 1910 we announced the following policy, from which we have never deviated, and which policy has the endorsement of the United Typothetae and Franklin Clubs of America:

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

LANSTON MONOTYPE MACHINE COMPANY.



A section of the composing room at the Keystone plant



One of the large magazine presses at the Keystone plant

have been supplied for the metal pots, and since the photograph was taken the melting furnace has been placed in an especially arranged department.

The keyboard room is equipped with a D and Duplex keyboard, which are in charge of two most efficient operators, who furnish all the composition for *The Keystone* as well as a great volume of catalog and booklet work. It will be appreciated that there must be some output from these two operators, when it is understood that *The Keystone* alone contains over 100 pages of text weekly; almost entirely composed in 8 point Monotype No. 20 A Series.

In the casting machine room there are three casting machines equipped with most of the latest improvements issued by the Monotype Company. Among the most successful of these new units are, the lead and rule molds and the automatic cutting device. Such material as rules, leads and slugs are particularly useful on such a plant as this, where there are great quantities of ad pages kept standing as well as text pages to be made up. There is a sliding door between this room and the keyboard room for passing in the spools to be cast. The whole arrangement of this department and the way in which it is conducted may be truthfully pointed out as a model for others to follow.

The writer was shown a number of loose leaf sheets, printed, from Monotype rule on heavy ledger paper, in both hair line and one point rules, which were perfect, being without a break or a flaw. Attention was called to the savings made by the use of Monotype rule over brass rule, one sheet showing a saving of as much as \$14.36 on this material.

On the floor above the composing room is the big roomy pressroom, equipped with eight large magazine presses, six of them fed by Cross Automatic Feeders. There are also seven job presses for handling a fine line of everyday commercial printing. Each press has its own motor—no antiquated methods to imperil the safety of the workmen, or belts and pulleys to gather dust and dirt.

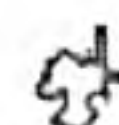
Another whole floor is devoted to stock storage. Here will be found many tons of paper of every description, from news stock to the finest bond and coated book. The Keystone Company believe in preparedness and always keep a large stock of paper on hand.

The Keystone has made wonderful progress since November, 1882, when it was first issued as a small four-page affair, as unpretentious in appearance and typography as in size, to the handsome magazine which it is today.

To enable its patrons to economically plan and specify printing, there is maintained a Service Staff whose duty it is to co-operate with the Printing Department in attaining a high degree of excellence without waste of efficiency or excessive cost.

Printers who contemplate a rearrangement of their plant or an improvement in the appearance of their publication or job printing, might well study the methods employed by the Keystone Publishing Company.

EDITOR'S NOTE: We are particularly pleased to be able to publish this story of the Keystone Publishing Company, which is undoubtedly issuing one of the best printed trade magazines published today. The improvement in the typography is most noticeable since the change to Monotype, and has been appreciated and commented upon by readers and advertisers.



THE highest tribute ever paid to the printer's craft was expressed in three words by one of the world's greatest minds, who, in writing his own epitaph, put aside his triumphs as scientist, philosopher, reformer, diplomat and began: B. Franklin, Printer.—*The Printing Art*.



WHEN advertising becomes less strained and more natural, less exaggerated and more credible, less vehement and more understanding, it will gain more general belief, a greater response and far larger profits for its sponsors than ever in its history.—*Howard L. Hillman*.

NON-DISTRIBUTION

MAKES THE COMPOSING ROOM PROFITABLE BY KEEPING THE HAND COMPOSITOR CONTINUOUSLY ON PRODUCTIVE WORK, AND IMPROVES THE PRESS WORK BY ALWAYS SUPPLYING NEW MATERIAL

WHILE it has long since been demonstrated to the satisfaction of the printer that Monotype composition is more profitable than hand composition on straight matter, tabular matter, etc., if for no other reason than the savings made on Non-Distribution, and make-ready time on press, there are still a few, however, who have not investigated the advantages of eliminating distribution of type and borders in sizes up to 36 point, as well as rules and space material used in job work.

It has been truly said that "Non-Distribution is the greatest composing room economy since the invention of hot metal composing machines," and because of the fact that there will always be hand compositors to make up pages and set the type that cannot be done at the machine, there must also be a means of economically keeping the compositor supplied with an abundance of the material which he must have to work efficiently on productive work.

Seldom indeed is the compositor's time more than two-thirds productive in an office where they use foundry type, because every job the compositor sets must be distributed so that the compositor will have sufficient type, rules, leads and slugs to set his next job.

In an office using the Monotype and Non-Distribution, the compositor is in the productive column always, for he is kept continuously supplied with new type, new rule, and leads and slugs direct from the Monotype, and never stops producing in order to get material with which to work.

It has only been a few years ago that we were accustomed to read in nearly every issue of the trade journals and in publications issued by the type founders, articles on "how to keep certain cases of new type for high-class work," "how to keep type clean so that it would not fill up and give a dirty impression," and "how to run your composing room without sufficient rule," and "how to take care of the type so that it would print after a few thousand impressions," etc.

It is possible that there is no material used in the printing office which depreciates in value so rapidly as type and rule, and every printer knows that a few thousand impressions on certain grades of stock will render the best type or rule ever made unfit for further use. It is also true that no amount

of "directions given" or care taken with the make-ready on press will bring back the clear, sharp impression that is to be secured from new material only.

Type is the biggest asset in any composing room, and should therefore be given careful attention, but no printer could ever hope to purchase sufficient type of every new series issued by the type founders to keep his equipment up to the standard required for good press work.

The four pages of Monotype faces, borders and rules shown on pages 56, 57, 58 and 59, are not specimens of so-called artistic typography, but are merely examples of everyday commercial work turned out by the average printing office, and are shown to demonstrate the advantages of Non-Distribution in the composing room.

Pay a visit to your composing room where you can see your hand compositors at work; see that they are not spending one-third of their time distributing just such jobs as these, as well as wasting time sorts hunting or walking from one end of the room to the other hunting for space material, rules, leads and slugs.

Spend a little time looking over the cases and make a note of those which have been "set-out," or those which have plenty of type in them that are dust covered and haven't had a line set out of them for months. Get busy! Have the Monotype fill the empty ones by recasting the metal tied up in unused faces which are useless and only take up valuable space, into brand new business bringing material.

Then, visit your pressroom and look at some of the "spot-sheets" on which your pressman has spent from an hour to five hours' time trying to bring up low letters and battered rule, while the press stands idle, and you will agree that new material and Non-Distribution are the very best efficiency systems that you could install in your composing room.

A recourse to the Monotype matrix library or a small investment in matrices for the most-used faces will be found to be the very best investment the printer can make, for time is the most expensive thing in the composing room, and material is the cheapest. The cheapest article saves the expensive.

The following four pages of commercial forms are shown to demonstrate the advantage of the Monotype Non-Distribution System on everyday job work.

ORIENTAL RUGS

THE STOCK CARRIED BY THIS FIRM IS SELECTED BY OUR EXPERTS, WHO KNOW EVERY DETAIL OF THE ART OF RUG MAKING. WE CAN THEREFORE ASSURE YOU AN ABSOLUTELY PERFECT AND RELIABLE PURCHASE

THE BELDEN RUG STORE
12 NEW STREET, BOSTON

MILLER BIN CO.

STORE FIXTURES

ELIZABETH, N. J.

REFRIGERATORS
SHOW CASES
COUNTERS

MILLER BIN COMPANY
STORE FIXTURES
NEWARK, N. J.

Shelving
Wall Cases
Display Cases

Treasurer, C. W. BROWN

Date

Getting into PRINT

FOR purposes of business promotion you get into print as often as you can. For excellent business reasons you strive to appear in print to the best possible advantage.

If it so happens that your manner of getting into print has not been altogether satisfactory to you, I may reasonably hope for your interest in the help I can give you.

B. Hartel
PRINTER
100 Oxford Sts.
Cincinnati

Counters
Floor Cases
Refrigerators

W. L. MILLER, President

Sold to

Address

RANGES

THE LATEST & MOST SERVICEABLE KIND

HUNDREDS of housewives who visit our store are astonished at the ease with which our new improved ranges can be adjusted to meet the demands of those who require a first-class cook-stove as well as a practical heater

HARMON & READ
Manufacturers of Coal, Gas
and Electric Ranges
2382 STATE STREET, ERIE, PA.

Church Music

Owes more to the Estels; grandfather, father and two sons, than to any other one influence in United States.

The Estel Company

Estel Organs

built in New York throughout three generations, are still the standard of excellence for church and chapel.

2 Broadway
New York

Send for Catalogue

THIS PAGE SHOWS A FEW SPECIMENS OF EVERY-DAY USE OF MONOTYPE FACES, BORDERS AND RULES FOR JOBS NEVER TO BE DISTRIBUTED

- No. 21 is composed in Series Nos. 79 and 137
- No. 22 is composed in Series Nos. 150 and 1501
- No. 23 is composed in Series No. 25
- No. 24 is composed in Series No. 158
- No. 25 is composed in Series No. 58
- No. 26 is composed in Series Nos. 95 and 137

27

Love, Business
War
David Grayson
Etc.

Being a handful of
LETTERS
from the monthly mail of
THE AMERICAN
MAGAZINE

"The magazine
people write
magazine"

28

One Size Only

THE BROWN MACHINE
HARTFORD JO
MANUFACTURERS OF THE
IN ACCOUNT WITH
Railway, N. J.

29

THE TAGERTON TOURS
BRITISH ISLES CONTINENTAL EUROPE
MEDITERRANEAN EGYPT AND
AROUND THE WORLD

EUROPEAN TOURS COMPANY
TREET PHILADELPHIA, PA.

30

ESTEL ORGAN CO.
PIPE ORGANS
2 BROADWAY, NEW YORK
The Estel Guarantee
With All Organs

31

CATALOGUE
of OUR BOOKS

Our publications embrace the
popular books on almost
every subject. We also
fill orders for the pro-
ductions of other
publishers. All
cash with
orders

GORDON & BROWN
NEW YORK

1916

List Price - \$7.50

Silent
Efficient

32

The Estel Pipe Organs

The Estels never cease to be responsible for a Pipe Organ which they build. If you knew how many pipe organ builders had come and gone since we have been building Estel Organs, you would think more of the Estel guarantee

ESTEL ORGAN
COMPANY

Originators
210 BROADWAY
NEW YORK

THIS PAGE SHOWS A FEW SPECIMENS OF EVERY-DAY USE OF MONOTYPE FACES, BORDERS AND RULES FOR JOBS NEVER TO BE DISTRIBUTED

- No. 27 is composed in Series Nos. 36 and 118
- No. 28 is composed in Series No. 39
- No. 29 is composed in Series Nos. 36 and 118
- No. 30 is composed in Series No. 89
- No. 31 is composed in Series No. 137
- No. 32 is composed in Series Nos. 89 and 891

33

Annual Dinner of the Trustees and Officers

The Association of Employees of The New York Edison Company



34 ESTABLISHED 1890

INCORPORATED 1900



TRADE MARK

J. MOWREY & SONS

WHOLESALEERS OF THE FINEST

DRY GOODS

Swiss and Nainsook Embroideries

33 Harrison Avenue Buffalo, N. Y.

Summer Dress Sale

Several things contributed to the making of this unusual sale. One thing was the inexplicable panicky effect of unseasonable weather on otherwise shrewd business men. Then there was a large manufacturer who picked up some fine Summer materials much below the market and was willing to pass his saving on to us, if we gave him a large order. So we gave him some high-priced frocks to copy, with the result that we can sell, around \$5, \$6.50 and \$7.50, dresses that would ordinarily be two and three times these prices.

A Wonderful Opportunity

At \$5.00. Cotton crepe dresses with hand-embroidered touches on collar and pockets. Also Russian blouse dresses of novelty stripe voile, finished at collar with silk tie. Also plaid voiles in light pink, blue and green, trimmed with organdie collars and cuffs and with new pointed overskirts.

At \$6.50. New frocks in Russian blouse effect, made of beautiful striped voiles in two-tone shades of rose, maize, Nile green, Belgian blue and lavender. Collar, cuffs and belt are of contrasting color.

At \$7.50. A great variety of models, comprising sports dresses and frocks suitable for street wear. Materials are imported plaid voiles of rose, green, Copenhagen and pink, combined with plain color crepe; bodice trimmed with tiny crochet buttons and with white gabardine collar.

THE NEW ARCADE

821 Market Street Philadelphia, Pa.

36

Lehigh Valley Railroad

announces
improved train service to

ROCHESTER
TORONTO
BUFFALO

AND THE WEST
Steel Trains

BLACK DIAMOND

Leaves, 9.30 A.M.
Arrives, 7.03 P.M.
Arrives, 7.55 P.M.

CHICAGO

Leaves, 12.30 Noon
Arrives, 10.16 P.M.
Arrives, 11.15 P.M.

BUFFALO-TORONTO

Philadelphia Leaves, 9.40 P.M.
Rochester Arrives, 7.55 A.M.
Buffalo Arrives, 7.55 A.M.
Toronto Arrives, 11.38 A.M.

Tickets and Reservations
Land Title Building
Philadelphia

The Route of The Black Diamond

37

STATE
JUN

Trades Banking Company

DEPOSITORY
FOR THE COUNTY
OF ERIE

Capital and Surplus
\$800,000

38 ROWING ON LAKE

GOLF AND TENNIS

Open All the Year Around

HOTEL BILLSMOORE

A HEALTH HOME AMONG
THE PINES

WM. BROWN, Prop.

BROWNS MILLS, N. J.

THIS PAGE SHOWS A FEW SPECIMENS OF EVERY-DAY USE OF MONOTYPE FACES, BORDERS AND RULES FOR JOBS NEVER TO BE DISTRIBUTED

No. 33 is composed in Series Nos. 37, 371 and 137
No. 34 is composed in Series Nos. 64 and 86
No. 35 is composed in Series Nos. 36, 118 and 1181
No. 36 is composed in Series Nos. 64, 86 and 861
No. 37 is composed in Series Nos. 37 and 79
No. 38 is composed in Series No. 58

39
HARRY B. SMITHER
President



CROWN BRAND

THOMAS M. BROWN
Treasurer

BISSEL PAINT CO.

MANUFACTURERS OF

**CROWN BRAND WHITE
LEAD**

OILS, VARNISHES

CHILTON, CONN.

40

A Luncheon to the Public Electric Company's Baseball Team

and their BROTHER craftsmen



41

Chas. Glister Co

Present

Correct Summer Attire

Suits for a traveling and wearing — of tail checks, twills, poplins and mixtures.

Coats for motoring, seashore, morning and utility wear of desirable fabrics and

Frocks for casual wedding similar affairs, of other fabrics along with Georgette or

Dresses for social events country club promenades

Blouses models, elaborate styles—in fine hand Georgette, silks and other

Millinery appropriate for every function and occasion, in exact copies of Paris designs or exclusive creations.

Always Distinctive

1812 Chestnut Street
Philadelphia

The White Mountains OF NEW HAMPSHIRE

For health, for rest, for magnificent scenery, for coolness, for splendid outdoor recreation, for delightful society, here is the

Unrivalled Vacation

Dozens of healthful resorts vying in beauty of scenery and attractive summer life

The vitalizing mountain air makes you eat, sleep, play, dance, ride, tramp, with a new enjoyment. Marvelous golf courses. The hotels have no superior in cuisine and comfort. Best of boarding houses at moderate rates.

10 Hours from New York
Summer Train Schedule in Effect June 30
Through Pullman parlor and sleeping car trains

Send for booklet, "The White Mountains of New Hampshire." Address

VACATION BUREAU
1171 Broadway Room 236 New York City

42

THE HARPER MUSICAL SOCIETY



A PROGRAM OF
THE ANNUAL
CONCERT
1916

43

44

New Standard of Service

Ownership Management

Season Opens June First

THE OCEANSIDE HOTEL

LARGEST RESORT HOTEL
IN THE WORLD

On the Boardwalk

Long Branch, N. J.

THIS PAGE SHOWS A FEW SPECIMENS OF EVERY-DAY USE OF MONOTYPE FACES, BORDERS AND RULES FOR JOBS NEVER TO BE DISTRIBUTED

No. 39 is composed in Series Nos. 37 and 79
No. 40 is composed in Series Nos. 137 and 371
No. 41 is composed in Series Nos. 21, 64K and 64I
No. 42 is composed in Series Nos. 21 and 86
No. 43 is composed in Series No. 89
No. 44 is composed in Series No. 25

ELIMINATING EYE-STRAIN

TO GUARD the operators against the fatigue of eye-strain has been one of our chief cares, for eye-strain means fatigue and fatigue means loss of product. Make no mistake about the real bodily fatigue that results from eye-strain. Ask the man who always wears glasses how it feels to work a few hours without his "spees" while repairs are being made. He will tell you that working without his glasses makes him more physically tired than if he had been carrying a hod.

There is an old proverb "It is the little things that count," but the modern version reads, "The things that count are the big things that look little to the thoughtless." Profit in business is simply the sum of a number of little things well done.

As an example of big "little things" consider our new Keyboard Units:

The Electric Light Unit, see advertisement on page 61; The Automatic Justifying Scale, which saves a keystroke for every line and the Automatic Repeater, which operates the keyboard mechanically on characters that repeat, at the rate of 25,000 ems an hour.

The elimination of unnecessary eye-strain is a subject so near our hearts that we gladly give wider publicity to the following Resolution adopted at the Baltimore Convention of the International Typographical Union:

Whereas, the International Typographical Union, at its Fifty-ninth Annual Convention, held in the City of Nashville, Tenn., recognizing the grave injury resulting to the eye-sight, nervous system and general health of linotype operators from continuous eye-strain caused by the faint, indistinct and fast-disappearing distinguishing mark on mats used in the various type setting machines, and the necessity for remedy, instructed the International Typographical Union officers to confer with the various manufacturers of such mats with a view to remedying the evil; and

Whereas, investigation and experiment conducted by a special committee of Albany Typographical Union No. 4, under the advice and by the consent of the International Typographical Union officers, have proven that this evil can be easily and inexpensively remedied, and conferences and correspondence with the manufacturers have shown a disposition to favorably consider this betterment, provided all manufacturers joined in this movement.

Resolved: That the International Typographical Union officers be asked to again confer with said manufacturers concerning this matter, to the end that a satisfactory adjustment of this matter and improvement of this condition may be had without recourse to positive legislation by the International Typographical Union.



MONOTYPE JUSTIFICATION

MANY of the most helpful suggestions toward the efficient composing room today are due to the resourcefulness of Monotype operators, and to those who are familiar with the Monotype System.

If we are to judge from the suggestions which we received from Mr. James R. Marsh of the Stone

Printing and Mfg. Co., of Roanoke, Va., then surely their composing room is no exception.

Mr. Marsh recently forwarded a card prepared for use of the hand men when making corrections on Monotype composition.

This card gives the unit value of each character of the Roman capitals, small capitals, lower case, figures, fractions and all other characters in the case, as well as Gothic capitals and lower case, figures, etc. The reverse side shows a diagram of one of their Unit Sort Boxes, which supplement the regular type cases for corrections, containing 6, 7, 8, 10 unit leaders and 5, 7, 8, 10 unit spaces. A descriptive note to this case is as follows: "By using the 3-to-em space (which is 6 units) and the en quad (which is 9 units) for spaces—and the period (which is 5 units) and the en leader (which is 9 units) for leaders—combinations can be made for any of the unit sizes shown on the other side of this card for caps, lower case and side sorts, in 6 point 6 set and 8 point 8 set Roman and Gothic, up to 18 units—which is the em quad or em leader."

Every compositor who handles Monotype type knows that corrections are made quicker than with foundry type, because he always has a supply of spaces or combinations of spaces of the proper widths to exactly justify the line.

Mr. Marsh makes it clear that if all compositors will take the trouble to make themselves familiar with the unit values of Monotype characters, corrections with perfect justification would become very simple. This is well worth the attention of tariff printers in particular.



EXPERIENCE IS THE BEST TEACHER

FROM the Hauser Printing Co., of New Orleans, La., we have received a specimen of a large table printed for the Louisiana State Board of Health, Bureau of Vital Statistics, which is an unusually fine example of Monotype Tabular composition containing 100,000 ems of double price matter.

Not the least interesting fact about this big job is told in a letter which accompanied it, in which they say that the total time for keyboarding, casting and hand composition amounted to thirty-two hours. There were two of these tables to be printed, with a change of figures and headings. They figured that it would be cheaper to cast the same ribbon twice and change the figures and heads by hand, with the result that the hand work took forty hours, or eight hours more than the time it would have taken to reset the job at the keyboard.

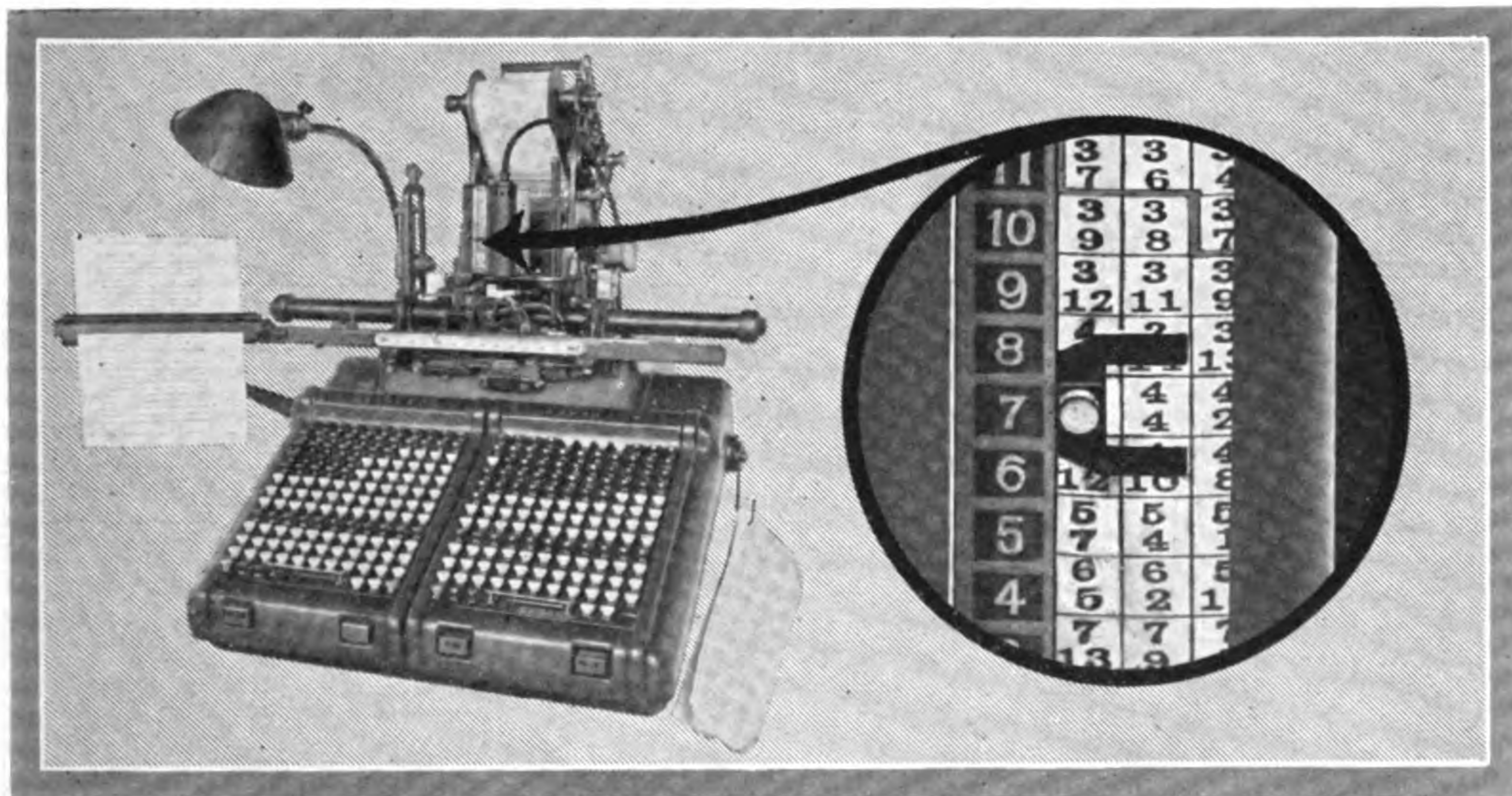
This table is composed in 6 point type, and contains eighty-two columns of figures in addition to the stub. Hyphen leaders, dashes and vertical dashes are used throughout.

Protect Your Operators

from

EYE-STRAIN

For eye-strain is one of the chief sources of fatigue, and fatigue means loss of product



The Electric Light Unit

Improper lighting is one of the chief sources of Eye-Strain, and the new Electric Light Unit provides—(a) for putting the light on the copy; (b) for keeping the light out of the operator's eyes, and (c) for illuminating and magnifying the justifying figures so that they are as easily read as a wall calendar—*One glance, two keystrokes—that's all there is to justifying a line.*

Price for Style D Keyboard **\$20.00**

Guard the Eyes of Your Operator—They are Part of Your Equipment



MONDAY EVENING.



The Baltimore Star



AUGUST 14, 1916



Some Column Rule!

This page contains over 4,000 inches of six-point column rule, cast and automatically cut to measure by the American's Type&Rule Caster in less than two hours. Brass column rule costs 36c a foot, 3 cents an inch. *Bought from a type foundry, the rule used in setting this page would cost \$120.00.* ¶The Baltimore American and The Baltimore Star have used Monotype column rules exclusively for one year in connection with the complete Monotype Non-Distribution System. ¶The rules are made new every day. They are cut to exact length by the machine, the tail pieces being cut out at one operation by a special lead cutter built by Mr. Gustave Kretschmar, machinist in the plant. ¶In addition to casting column rule, the same mold casts all rules from hairline to 6-point faces, either on the side or central on body. It also casts slugs of the proper height for mounting standard zinc cuts, as well as low slugs for spacing material and for mounting electrotypes and stereotype shell. ¶The Monotype machine automatically cuts this material to all labor-saving measures from 6 to 150 picas. The American and Star also cast all their two-point leads and rules, and molds are furnished for any other sizes up to and including the 12-point Tie-up-Slug that makes stone work easy. ¶And every Monotype Rule Caster is also a Type Caster for all sizes from 5 to 36 points in any of the 1300 fonts now shown in the big new specimen book of Monotype faces. ¶Over 500 Monotype Composing Machines and Type&Rule Casters are now in use in daily newspapers all over the world.

Lanston Monotype Machine Company

PHILADELPHIA

The Monotype 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.

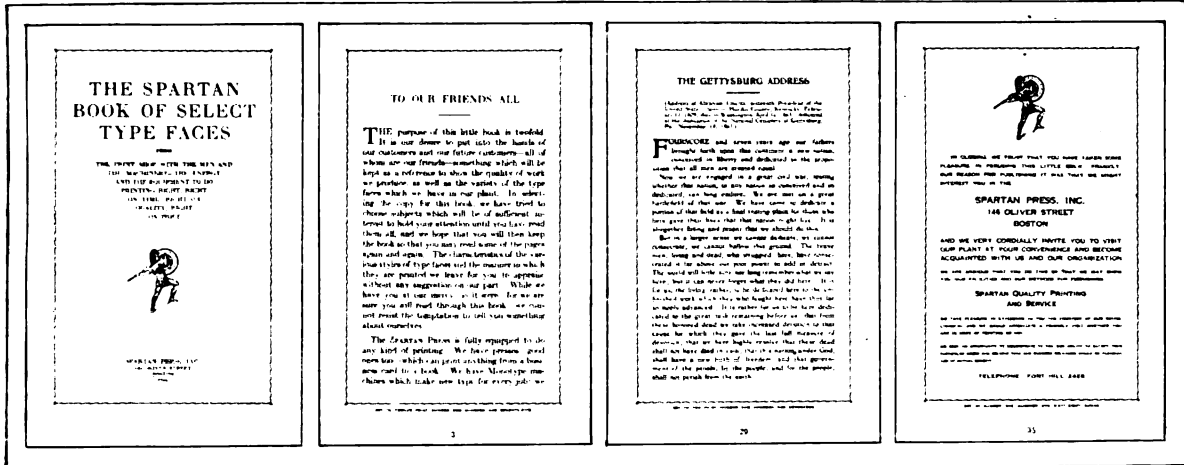
Furnishes better typography to interest advertisers and to induce them to use more space:—"Make the man like his ads."

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

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.

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.

The above is a reproduction of a full page newspaper ad which appeared in *The Baltimore Star*, for August 14, 1916. The background for this ad contained over 4000 inches of 6 point Monotype column rule, which was automatically cut to the proper measures on the Type-&-Rule Caster in less than two hours. With brass column rule at 36 cents a foot—3 cents an inch—the background for this ad would have cost \$120.00. Many handsome advertisements are now being inexpensively produced by newspaper publishers throughout the country by the use of rule backgrounds, which are only possible where there is a Monotype.



Four representative pages from a fine specimen book of Monotype faces, from the Spartan Press, Boston, Mass.

MONOTYPOGRAPHY

SPECIMENS OF MONOTYPE COMPOSITION
 PRINTED FOR PROFIT BY MONOTYPE PRINTERS

We are sure that every Monotype printer who contemplates issuing a specimen book of type faces could find help and inspiration by examining *The Spartan Book of Type Faces*, recently issued by the Spartan Press, of Boston, Mass. A few representative pages are shown above. Monotype printers take a great deal of pride in getting up specimen books for the use of their customers and prospects, but none that we have received show type faces and borders used to better advantage and in a more dignified manner than this book. Thirty-six pages are shown printed in black and red on white deckle edge stock, and bound in a buff cover stock with an illustration of a Spartan gladiator as the only indication of what the book contains. Following the introductory pages they have included a short story of their plant, with several tipped-in halftones of the office and mechanical equipment. The last page of the book is in the form of an invitation to visit the plant and become acquainted with their facilities and organization.

It is indeed fortunate to be on the mailing list of the Pinkham Press, of Boston, Mass., and to receive from time to time, the elegant specimens of printing turned out by this house. Two recent booklets, "The Facilities of the Pinkham Press, of Boston" and "Book Types of the Pinkham Press" are no exception to the rule. The first named gives an interesting story of the plant, and is well illustrated with a number of views of the various departments, and a fine picture of Mr. C. A. Pinkham, President of the Company, as a frontispiece. This booklet, page size, 7 1/4 x 12 1/4 inches, is printed in two colors, and is faultless in its typographic arrangement. We might modestly remark that it is composed in Monotype No. 37 series. The second specimen, is also unsurpassed for its arrangement and printing, and shows in a comprehensive manner the facilities they have for handling composition of any kind on the Monotype, and contains a note that their matrix equipment is one of the best in New England.

Beginning with the June number, Edwin C. Bruen, of 63 Barclay Street, New York City, is issuing a very pretentious house organ, entitled *Service*. No pains or reasonable expense have been spared to make this publication a fitting example of the everyday work turned out by this concern.

Out of respect for the reader's time, the most unique table of contents is arranged in the form of a time table, under the title, "Reading Time Table of Contents," and a sub-heading, "Train of Thought No. 1." Thus an approximate time is given when your eyes will arrive at the beginning and end of each article, assuming that you start to read at noon. The sixteen pages of original selling talks and useful information for buyers of printing are faultlessly composed in Monotype No. 36 series, with specially designed page headings, and unusually well printed. The two center pages show a large group halftone of de luxe bank folders, which are a specialty in this office. The cover, beautifully printed in colors, with relief embossing, gives a fitting finish to this most excellent publication.

From the *Publicity Department* of the Wm. H. Hoskins Company, Philadelphia, Pa., there has been issued the second edition of a very handsome publication, namely, *Social Suggestions*, in which they call attention to what is proper in social deportment in the way of stationery and home furnishings. This publication is a fine example of the excellent work turned out by the Hoskins Company, who not only have the faculty of selecting just the proper style to suit any occasion, but also have the mechanical equipment and the craftsmen to carry out ideas on a big scale. It is needless to say that this 160-page book has been Monotyped, for the Hoskins Company long ago recognized the wisdom of using new type for the exacting class of work which they handle. Monotype No. 98 series has been used for the composition of this book.

From *Burke & Gregory, Inc.*, of Norfolk, Va., we have received an attractive blotter showing the use of the popular new hair-line rule background, which is so easily and inexpensively made when the printer casts his own rule on the Monotype. This blotter, advertising their loose leaf system, has the background printed in a tint with white spaces left for the groups of type matter, which have been printed in red.

The Sherrer Composing Co., of Cleveland, Ohio, have sent out a loose leaf specimen book of Monotype faces and borders neatly printed in colors, to which they will add new sheets as issued.



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.

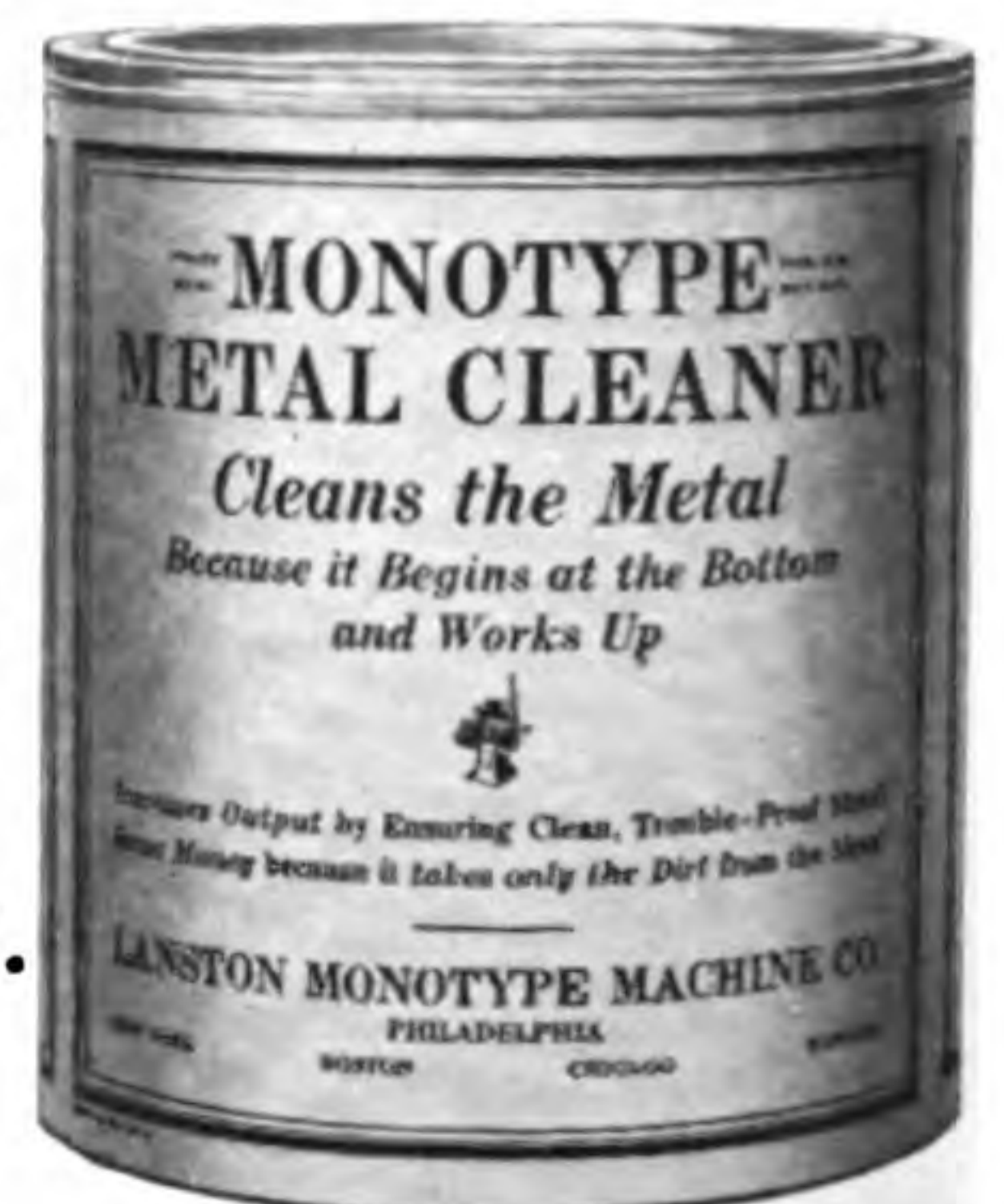
For recovering the richest metal, tin and antimony, from metal skimmings that have hitherto been sold as dross, the cleaner pays for itself many times over.

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
BOSTON: Wentworth Building

CHICAGO: Rand-McNally Building
TORONTO: Lumsden Building