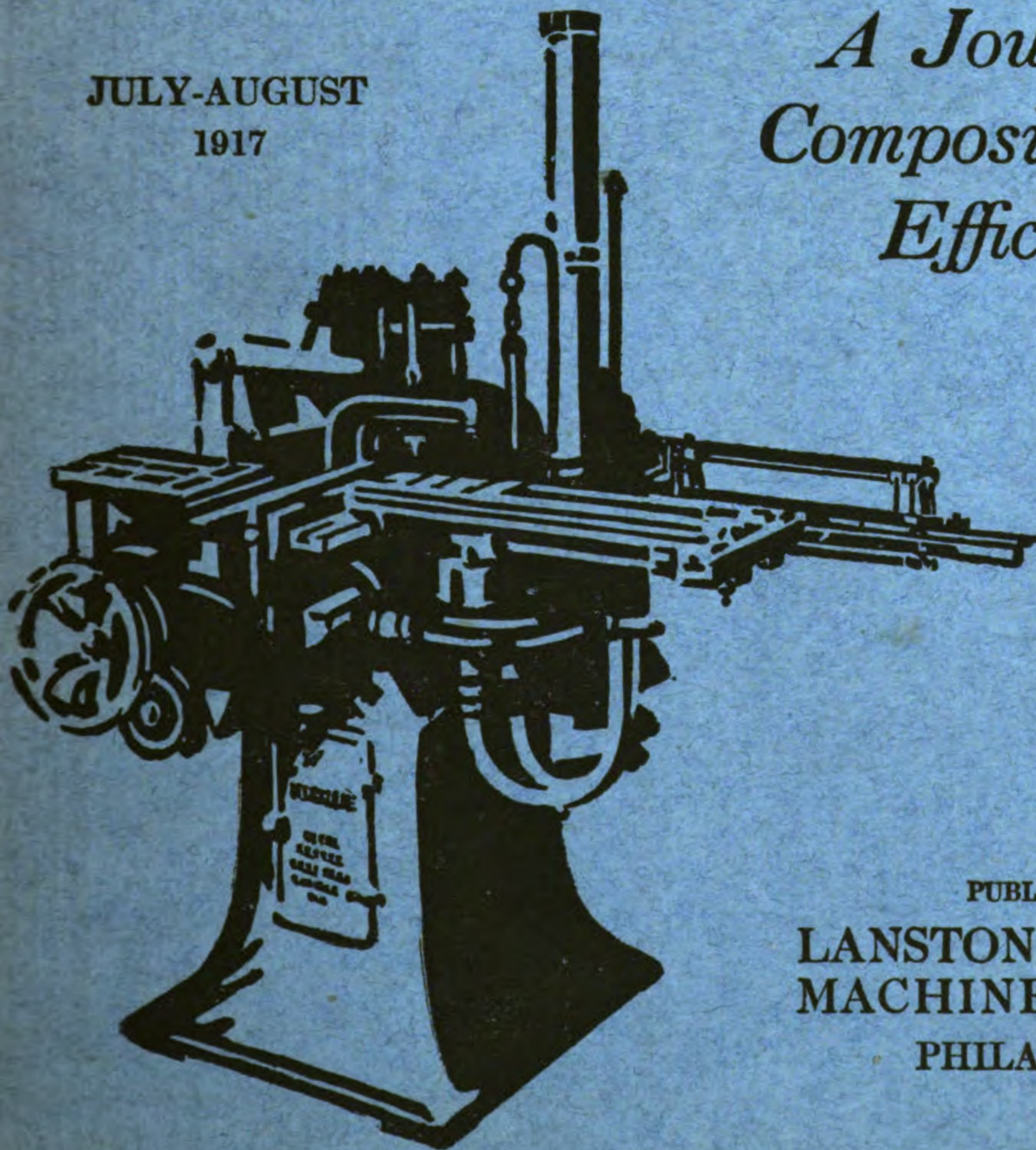


1919 1917

MONO TYPE

JULY-AUGUST
1917

*A Journal of
Composing-room
Efficiency*



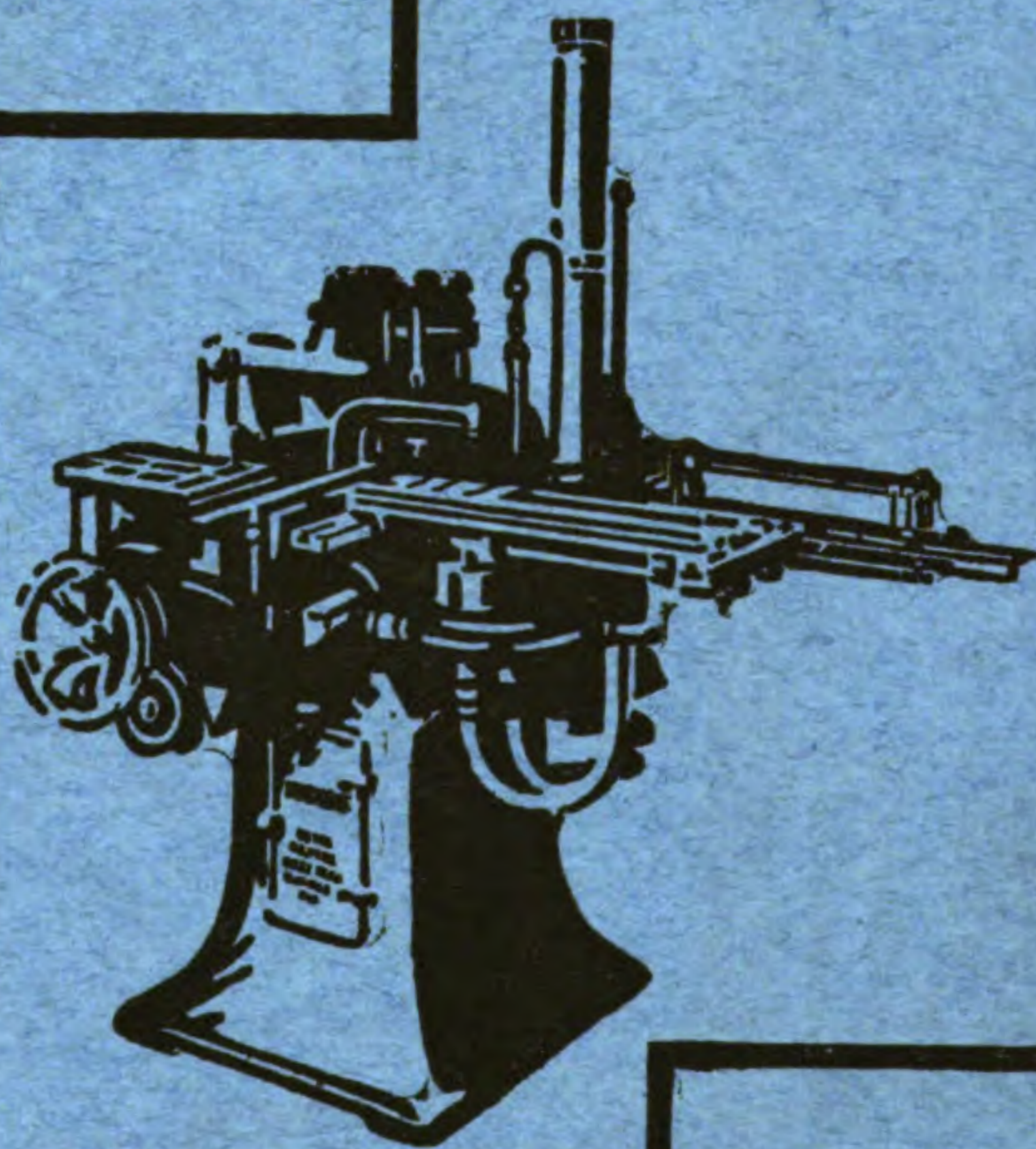
I. T. U.
Convention
Number

PUBLISHED BY
LANSTON MONOTYPE
MACHINE COMPANY
PHILADELPHIA

Every TYPE
in MONOTYPE
is MonoTYPE
TYPE

*—and every
rule, lead, slug, space and
quad is made on the
MONOTYPE*

*This number of "MONOTYPE" is com-
posed in the 36 Series. All letters larger
than thirty-six point are photographically
enlarged.*



THE COMPOSITOR
who is working with
Monotype type in a non-
distribution composing
room does not have to worry
about sorts. He knows
the pleasure of having
plenty of material right at
his fingertips, so that he does
not have to change his ideas
when the job is partly set.

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

MONOTYPE

VOLUME 5
NUMBER 2

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.

JULY-AUGUST
1917

The Monotype Schools



IT IS a well-known fact that a large part of the success of any mechanical device in actual service is due to proper handling by competent operators, and that many failures to realize the promise of the manufacturer may be traced to the placing of incompetent men in charge of machines that are correct in design and construction.

Realizing this fact early in its history, and also holding the opinion that the proper person to handle the Monotype is the trained compositor, who knows what good type and good composition mean, the Lanston Monotype Machine Company opened schools in its factory in Philadelphia where printers might learn how to set type with a Monotype better than they had been doing it by hand.

The wisdom of this course has been proven by the success of these schools, which are still teaching hand compositors how to use the machine as a composing-room tool; also by the fact that many of our most important improvements have been suggested in trying to help the Monotype compositor to do on the machine *all* the different kinds of composition that he did by hand. This we have accomplished, and more.

As the number of Monotypes in use increased the demand for skilled operators became greater and the applications for admission so numerous that the size of the schools was enlarged, additional machinery added and more instructors engaged,

so that the influence of the schools has been an ever-widening circle reaching over the entire country, and helping both employer and employee to better work and greater financial return.

In these schools students are taught either keyboard operating or caster operating, according to their preference, by competent teachers who are not only thoroughly conversant with printing and composing-room practice, as well as the details of Monotype composition, but who are also gifted with the qualification of being able to impart that knowledge to others.

It is a significant fact, showing not only the efficiency of the schools but also the character of the students attracted to them, that over ninety per cent. of the keyboard students become first-class operators, while of those who study the caster fully eighty-five per cent. qualify as competent to take charge of a caster room.

The introduction of the Non-Distribution System in the newspaper plants and the extension of its use in the job shops which is rapidly progressing is making the demand for operators still greater and will take care of all the men our schools can handle, as even now there is an unsatisfied demand for first-class keyboard operators and castermen.

All these schools are conducted with the cooperation of the local Typographical Unions and the work is thoroughly endorsed by the officials of those organizations and of the International Typographical Union.

The schools at Philadelphia have facilities for a large number of students. The keyboard section



WM. YOUNG
President of No. 2
PHILADELPHIA

B. G. BRADY
Ch'n Apprentice Com.
BOSTON

C. G. CARLETON
President of No. 16
CHICAGO

ROBERT ELLIOT
President of No. 91
TORONTO

THOS. BLACK
President of No. 176
MONTREAL

JOSEPH GAUTHIER
President of No. 45
MONTREAL

THESE TYPOGRAPHICAL UNION OFFICIALS ENDORSE THE MONOTYPE SCHOOLS

has a capacity for teaching twenty-five compositors keyboard operating, and the caster section has room for thirty-five embryo castermen. Besides which there are facilities for teaching a limited number of students who have qualified on one machine the work of a combination operator. The schools are in charge of a very successful teacher who has been connected with them from the beginning. He is assisted by a corps of experienced instructors.

In these schools are evolved and tested methods of teaching and lessons that will produce all-round operators from the students who study them sufficiently to graduate. These lessons are so graded that from the first lesson in fingering to secure speed with accuracy and without fatigue to the last lesson in intricate tabular work there is an education of the operator that makes him efficient and self-reliant.

The schools really consist of two departments: One in which keyboard work only is taught, and another in which those of a more mechanical turn of mind learn the handling of the caster. The graduates of either of these departments who have made good are eligible to the special Combination Operator Course where they learn to economically handle the small or one-machine, one-man installation.

These schools are always full of wide-awake young printers anxious to increase their ability to cope with the opportunities that are offering themselves in greater numbers every day, and there is usually a waiting list of other equally ambitious fellows. The graduates are all holding down good positions.

Master printers are pleased with the results of the schools and show interest and enthusiasm by sending their compositors to finish their education in modern composing-room practice; while the

work has run smoothly and in harmony with the local Unions, whose officers are frequent visitors and express approval.

The course of study consists of sixty sessions of several hours each, during which a thorough training is given in the correct method of fingering to secure the greatest speed with the least fatigue and the fewest errors, lessons in spelling and punctuation, in laying out and setting tabular and other intricate matter, and plenty of practice in actual work on the keyboard, so that the students attain considerable proficiency before being graduated.

The following extracts from letters received from the presidents of Typographical Unions show how these gentlemen esteem the opportunity offered the ambitious compositor:

Mr. Wm. Young, president, Philadelphia Typographical Union, No. 2, says:

"I take pleasure in stating that I am thoroughly familiar with the methods of instruction employed in the Monotype schools because my official duties take me to the school frequently.

"I am impressed with the thoroughness of your system and the exceptional opportunities your school offers to competent compositors. From my own experience I know there is always a demand for competent Monotype operators, and I would always urge our members to take advantage of the free instruction offered by the Monotype Company."

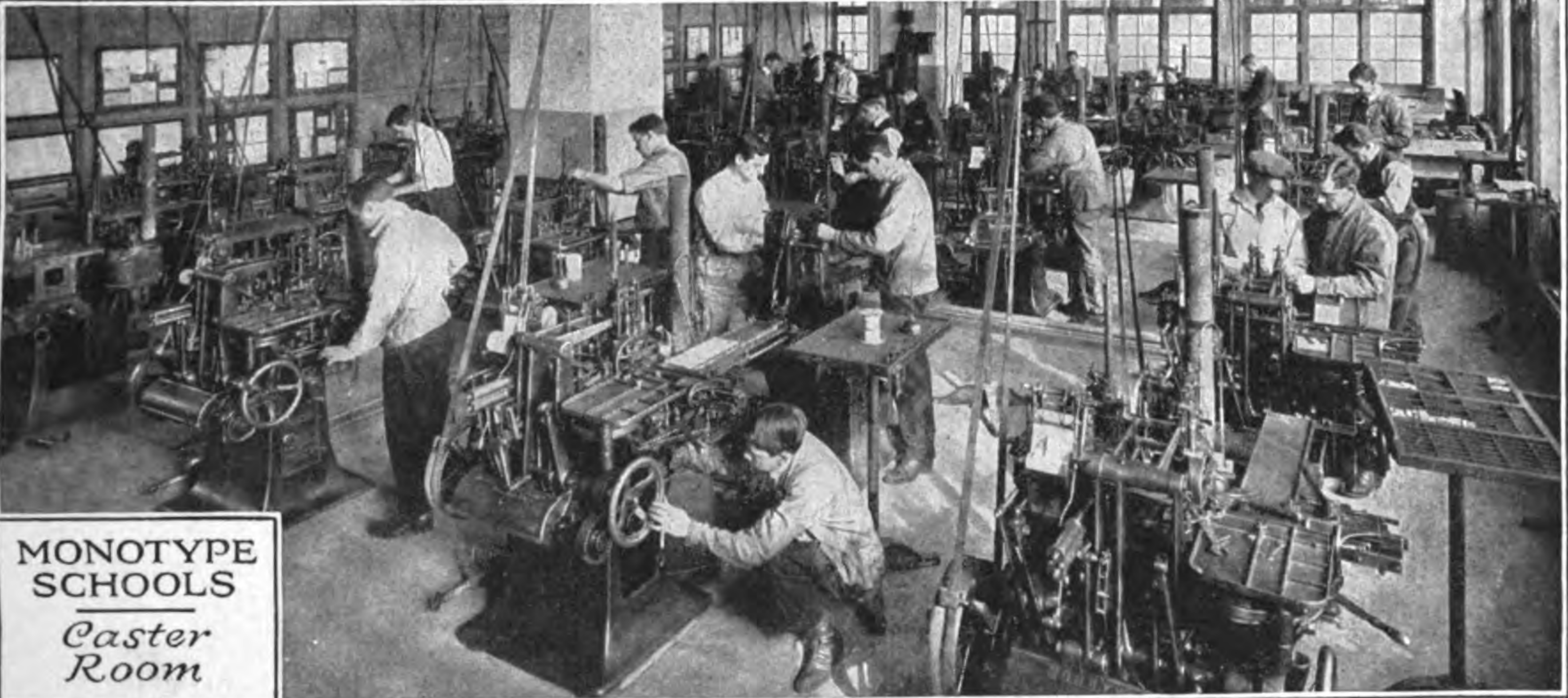
Mr. B. G. Brady, Chairman of the I. T. U. Apprenticeship Committee, says:

"The Union believes that schools of this kind furnish to its members the opportunity to make themselves more valuable by acquiring this knowledge of the trade. The keyboard operator who is also a good hand compositor is preferred by employing printers when in need of this kind of composing-room help.

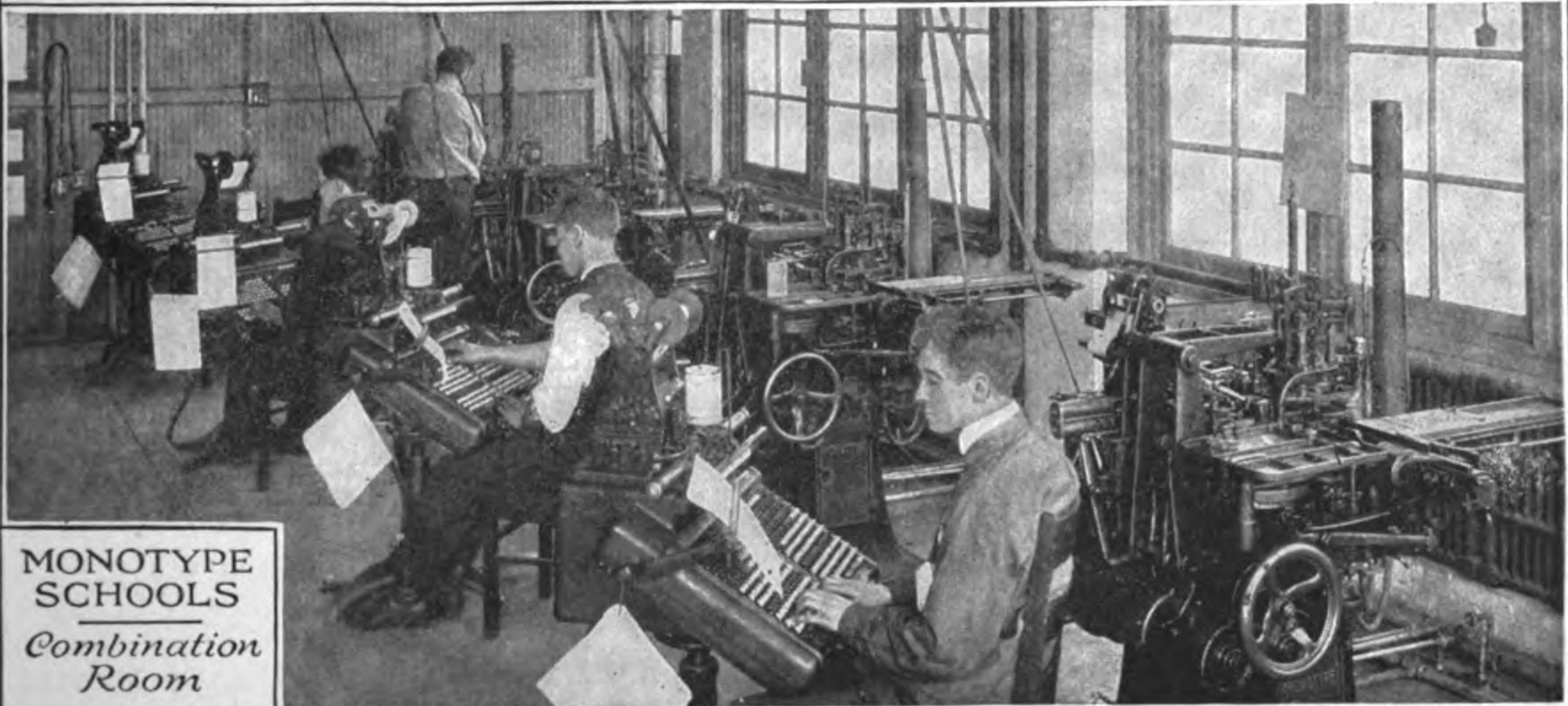
"Many of our members have completed the course and secured positions. These schools are demonstrating their importance in furthering the plans of the Union to thoroughly train its present and future members in all branches of the compositor's trade."



MONOTYPE
SCHOOLS
*Keyboard
Room*



MONOTYPE
SCHOOLS
*Caster
Room*



MONOTYPE
SCHOOLS
*Combination
Room*

Mr. Charles G. Carleton, president of Chicago Typographical Union, No. 16, says:

"I have been in close touch with the Monotype schools. They are doing a good work and offer the members of the Union an exceptional opportunity to broaden their knowledge of the composing room and increase their earnings.

"The instruction is thorough and complete. When a pupil leaves the school he not only knows how to operate with the greatest speed, but is qualified to set any kind of matter which may come before him.

"The members of the Union, particularly the younger ones, should grasp the opportunity of entering the schools and preparing themselves for a better future, as there is a growing demand for competent Monotype operators throughout the entire country."

Mr. Robert Elliot, president of Toronto Typographical Union, No. 91, says:

"The Monotype schools have been a benefit to the members of the Union who have availed themselves of the privilege of the tuition provided. The schools are operated under agreement between the Lanston Monotype Machine Company and the Union, and the benefit derived by both parties speaks for the excellence of the agreement. Union members and apprentices in the last six months of their time are given all-round instruction on the keyboard by an expert instructor.

"We are highly pleased with the very efficient manner in which operators are being turned out by the schools, as all students who have so far completed the course are successfully holding down positions. The schools have certainly provided the compositor with an excellent opportunity to better his condition and broaden his ability by gaining a knowledge of a machine that will undoubtedly be found in all up-to-date printing offices."

Mr. Joseph Gauthier, President of Jacques Cartier Typographical Union, No. 145, of Montreal, says:

"It is a pleasure to be able to congratulate you upon the excellence of your schools where our members can go and learn to operate the Monotype keyboard. At the same time it has been an advantage to the Union as it gives us the power to furnish competent men to our employers when they request aid. Congratulating you on the idea of establishing these schools, I wish you success."

Mr. Thomas Black, President of Montreal Typographical Union, No. 176, says:

"Believing that it is the duty of the Union to encourage greater proficiency of its members in all that pertains to the craft, and of inculcating all possible knowledge, I had no hesitation in co-operating with the Lanston Monotype Machine Company in the institution of free schools for keyboard instruction, the company having realized the importance of training operators. The result has been the opening of schools equipped with up-to-the-minute plant, conducted by most efficient instructors, and attended by a group of eager students. The course of instruction is thorough and exhaustive, and these students have become efficient operators and improved their positions. Being a Monotype keyboard operator, I am much interested in the future of these schools."



The Monotype gives more o' profit to printers.

Some Long Runs from Type

There is no longer any doubt in the minds of observing printers that Monotype type will stand just as long runs on the press as any other type made, and that in many cases it is possible to save the cost of electrotyping by putting the type on the press. But there is always an interest attached to the records of extremely long runs which show good results on the sheet after having seemingly passed the possibilities of endurance of type metal. We give below several well-authenticated cases of extreme long runs:

The Simmons Printing Co., Ottawa, Canada, send us a sheet from the end of a continuous run of 302,000 impressions which looks as if the type were good for at least another 50,000. While we credit this to the Monotype, we also congratulate Simmons Printing Co. on the possession of a pressman who did his part in an excellent make-ready without which this record would have been impossible.

The Phoenix Job Printing Co., Muskogee, Okla., send the last sheet of a run of 330,000 printed direct from type on a 39 x 54 press at the rate of 30,000 in twenty-four hours. This sheet certainly looks well and the type would stand up for a considerably longer run. It was a surprise to the Phoenix people, who fully expected to have to make two castings of this form and accordingly saved the ribbon; but it was not needed.

A record long run of another class is from the Caslon Press, Toledo, Ohio. This is a fine automobile catalog on coated paper, the kind of a job that must be A1 all through. The sheet they send for our inspection is from the end of the run of 102,000 and looks as though it might be near the beginning. The Caslon Press state that they frequently make 100,000 runs from Monotype type and are satisfied that this is not near the limit even on high-grade work.

Records like these which are reaching us every day point out one of the Monotype advantages that is apt to be overlooked unless called to the printer's attention. Of course, to get this advantage all the type in the job must be new type and that means that the office which expects to make such records as a regular thing and reduce its electrotyping bills to the minimum must use the Non-Distribution System.



New type for every job means a saving of fifty per cent. in make-ready and will revolutionize the job press-room as a profit maker.

A Golden Anniversary

THE CANTWELL PRINTING COMPANY, MADISON, WISCONSIN

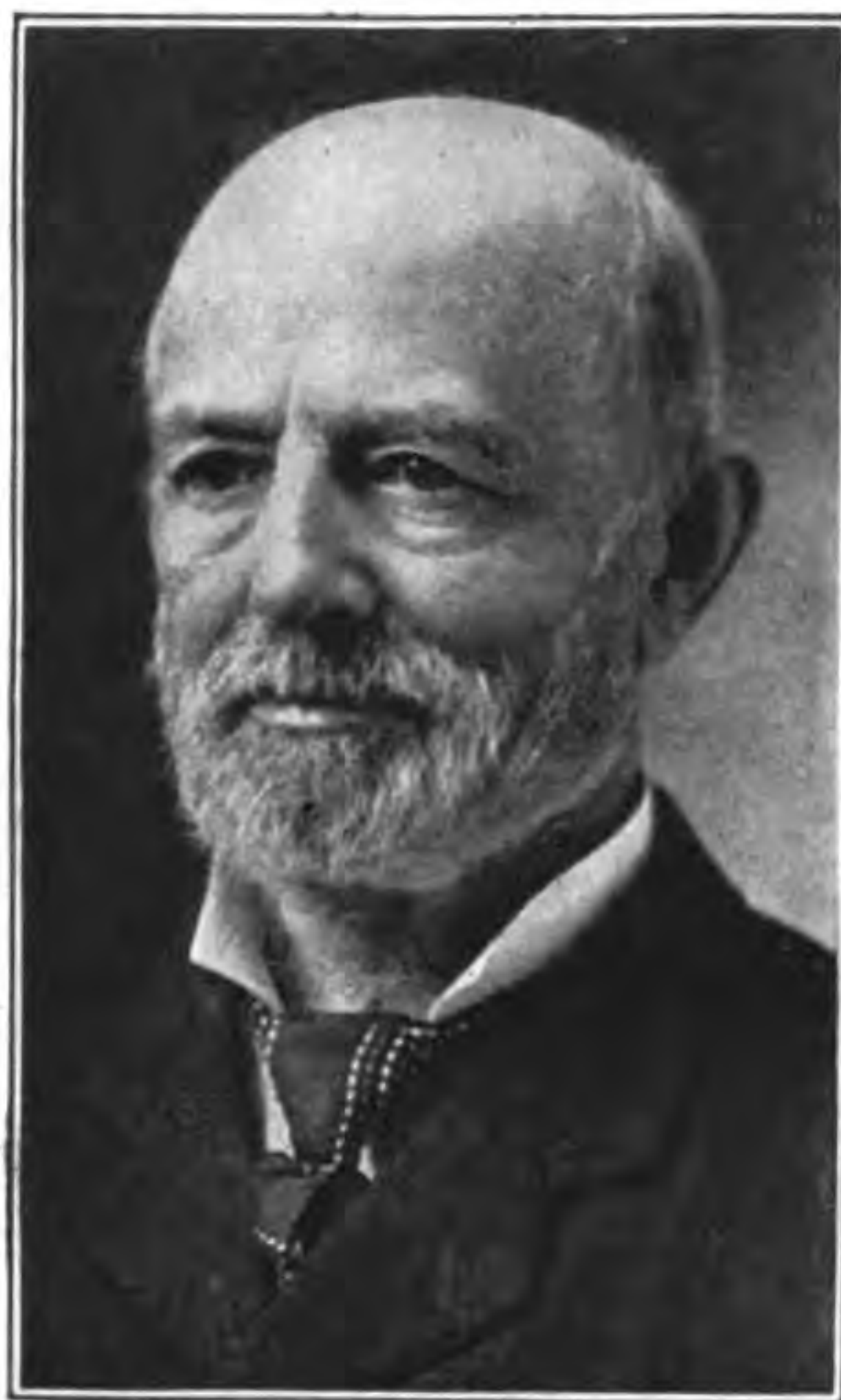
(CONTRIBUTED)

THAT a business should survive the vicissitudes of trade and live to see a fiftieth anniversary of its founding is a notable event, but when a printing business reaches its golden anniversary on the full tide of prosperity and with vigor unabated it is indeed an occasion for rejoicing, and the Cantwell Printing Company are justified in throwing up their hats and shouting to the full extent of their lung capacity.

When the late M. J. Cantwell started his modest business in the capital city of Wisconsin, early in 1867, he little dreamed that the institution he was founding was destined to become a leader in its field in the Northwest. Putting quality first, and with high ideals as to what constituted quality, he soon made a reputation for his house that has endured and grown with the increase of the plant until at the present time the Cantwell Printing Company is recognized as one of the most important business houses in the entire Northwest, and well known over the entire country.

As showing the progressive spirit of the founder of the Cantwell Printing Company, we may mention that this firm brought to Madison the first gas engine; they were the first to use the two-revolution cylinder press in the Northwest section, and were first to erect a fireproof concrete building in Wisconsin's capital.

At the time of its completion in 1910, this building with its three stories and basement was supposed to be ample in size to provide for many years of growth. It was equipped with every modern appliance and was one of the best lighted and ventilated printing offices then in existence. But the wheels of progress kept moving on and in a few years they were crowded, and more space was urgently needed, so urgently, in fact, that the builders were instructed to add two more stories to the building. These were completed this year in time to commemorate the semi-centennial anniversary of the founding of the business.



M. J. CANTWELL

Mr. M. J. Cantwell passed away a few years ago and his physical eyes did not behold the climax of the work which he so well and carefully started; but his ideals survived him and the Cantwell organization kept on growing along the lines he had planned. Quality is still leading quantity though the bulk of the work has increased many fold. His sons, who now compose the firm, have followed in his footsteps and seem to have inherited his aggressive progressiveness.

The business is conducted by Frank W. Cantwell, as president and manager, assisted by John R. Cantwell, as vice-president, and David B. Cantwell, as secretary, all of whom have grown up in the business and are practical in its details to which they give their personal attention; finding pleasure in the work, and delivering to an ever widening circle of satisfied customers that service which is the true foundation of all

lasting growth and profit in the printing or any other business.

To further commemorate their golden birthday anniversary the Cantwell Printing Company have issued a very handsome pamphlet of sixteen pages and cover, eleven by fourteen inches in size, and excellently printed in black and a tint illuminated with orange initials. From the photographs made for his splendid work, we have borrowed our illustrations.

Early in the history of this plant special attention was given to the better grade periodical and catalog work, and for many years they have handled such nationally famous publications as *The Thresherman* and *Gas Review*, each of which requires more than a carload of paper for the monthly issue.

In 1914, this progressive firm installed the Monotype in their composing-room and were so well pleased with its work that they added to their equipment until they now have an exclusively Monotype composing-room with six keyboards and six casters, which are continuously busy turning out composition for *The Thresher-*



HOME OF THE CANTWELL PRINTING COMPANY

man, Gas Review, and other publications as well as considerable book work, and making type for the hand compositors, and one of their advertising slogans is "new type for every job." The Cantwell Printing Company do the State printing for the State of Wisconsin, where they say the Governor's message has to be printed in six languages because of the large number of persons of foreign birth living in that wonderfully productive State.

Let us quote a paragraph from their souvenir which shows that they not only know the value of Non-Distribution but also appreciate its advertising value: "Every job leaving our shop is printed from new type—a quality-insuring feature which few printeries can boast. The faces are selected with unusual care and the composition is in charge of men who are blessed with experience and every needed item of labor-saving equipment. When a job is printed,

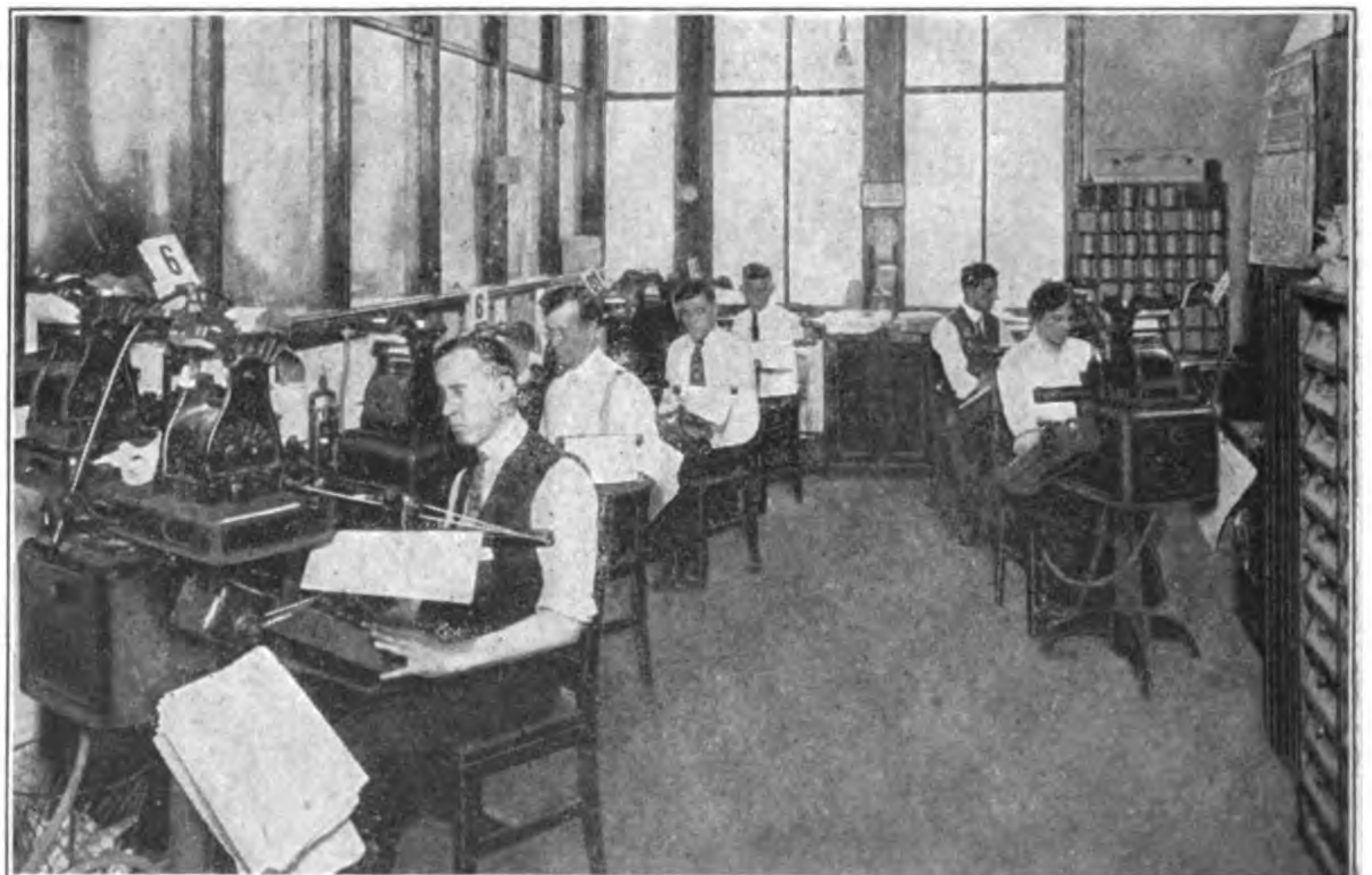
the type is dumped into the melting pot and re-cast—which in addition to improving the quality of our product, saves the cost of hand distribution. Through the application of such efficiency methods throughout the plant we are able to give a larger-than-usual value in return for every dollar invested with us."

Cantwell composition is famous for the "quality plus" ideas which characterize it, and this is largely due to the fact that the proprietors are all practical men and always in close personal touch with the work; also to the principle which is ever kept before all that "good service is not a matter of luck, but of intelligent planning and supervision."

A trip through this up-to-date plant demonstrates the fact that the Cantwell Company have not only a large but a complete printing plant and bindery. It is completely equipped to handle not only the printing and binding of pamphlets and catalogs, but also the highest grade hard binding and edition binding.

After fifty years of growth this plant seems to be as young, active and ambitious as many who began but yesterday and have not lost their first grand flush of optimism; but with this difference, the Cantwell Printing Company have learned that "service" is more than a mere word to be juggled with in advertising and have incorporated this into their own minds and those of their assistants so thoroughly that it has become one of the foundation stones of their success and they fully realize that this is so.

They are starting on their second half century with one of the best arranged printing plants in



A CORNER OF THE MONOTYPE KEYBOARD ROOM



FRANK W. CANTWELL
President and Manager



JOHN R. CANTWELL
Vice-President



DAVID B. CANTWELL
Secretary

the country, manned by a picked force of well-trained workmen, and what is most important, under the guidance of practical men who know not only type and machinery, and paper and ink, but who have been through the mill of actual experience and learned that printing is a manufacturing business and conducted for profit as well as pride. They are bound to achieve further success and the building the completion of which commemorated their fiftieth anniversary will soon, let us hope, be too small and another and larger become necessary.

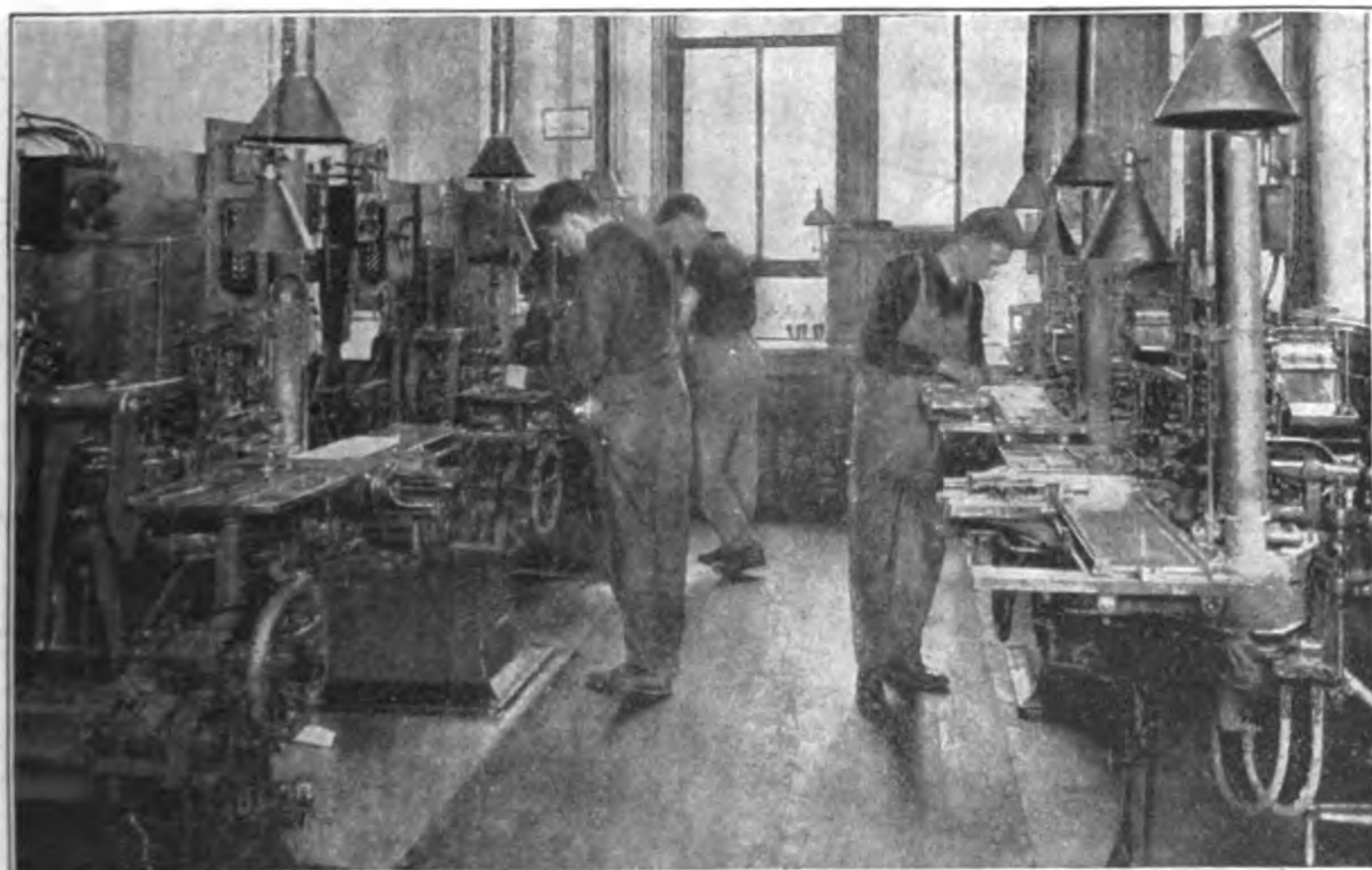
Cutting the Type to Fit the Line

The old-time compositor has been taught to value the type with which he works so highly that he is imbued with the idea that it is criminal to cut or shave a letter to make a line fit; and so it is in most cases with foundry type.

With the Non-Distribution System this is all changed and the compositor has perfect liberty to make his line fit by mortising the letters or by filing or shaving them to gain a few points. He does not have to worry about the effect of his shaving on the future use of the type.

With Non-Distribution, a line containing an AW or AT combination can be closely fitted if necessary by mortising or shaving, because the type will never be used again. A line with ten or twelve letters that is just a pica too long may be gotten in by shaving each type one point, and the balance of the job preserved.

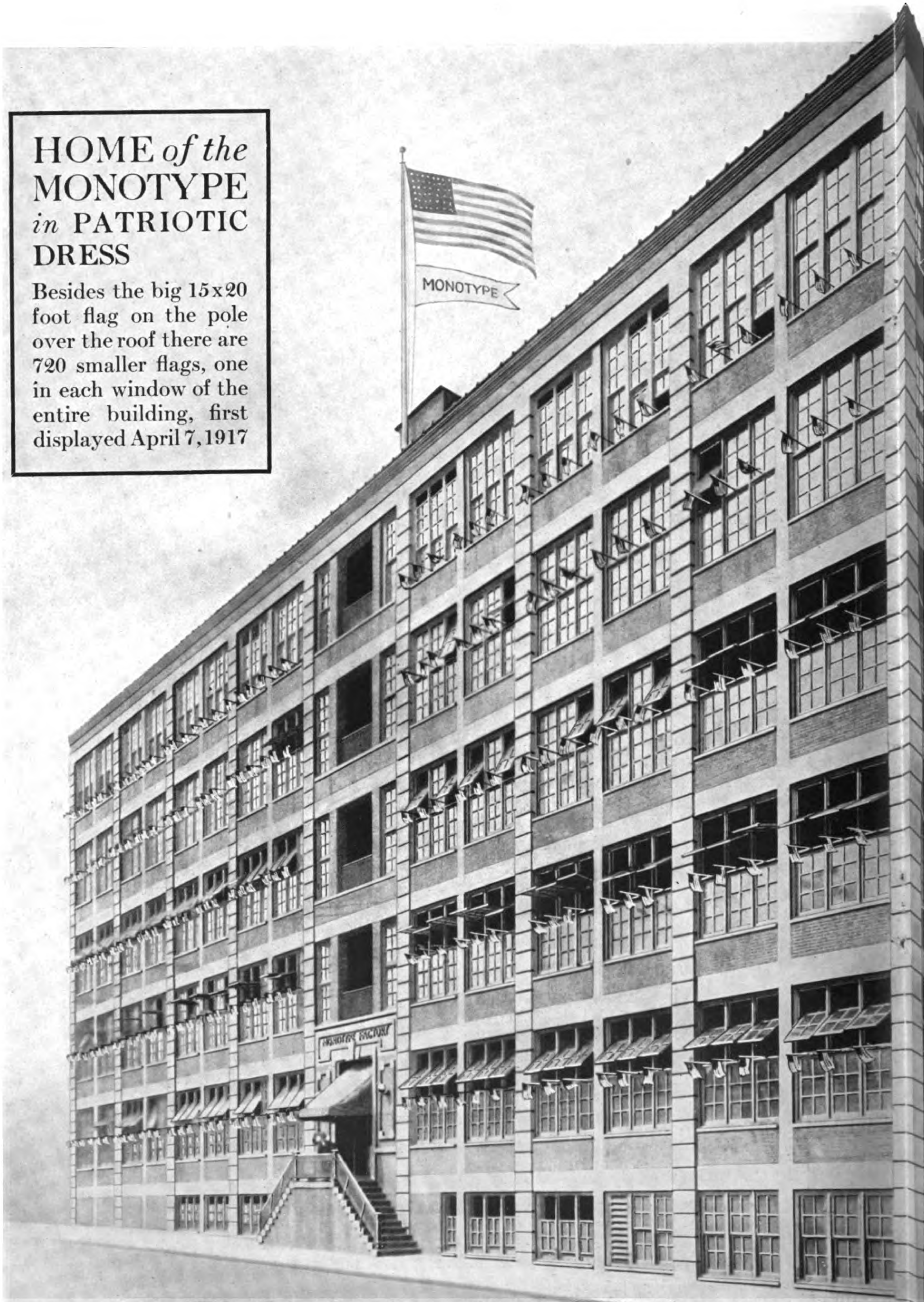
Where it is known in advance that certain letters are going to be wanted close fitted it is often possible to cast these specially and save all the compositor's time in fitting.

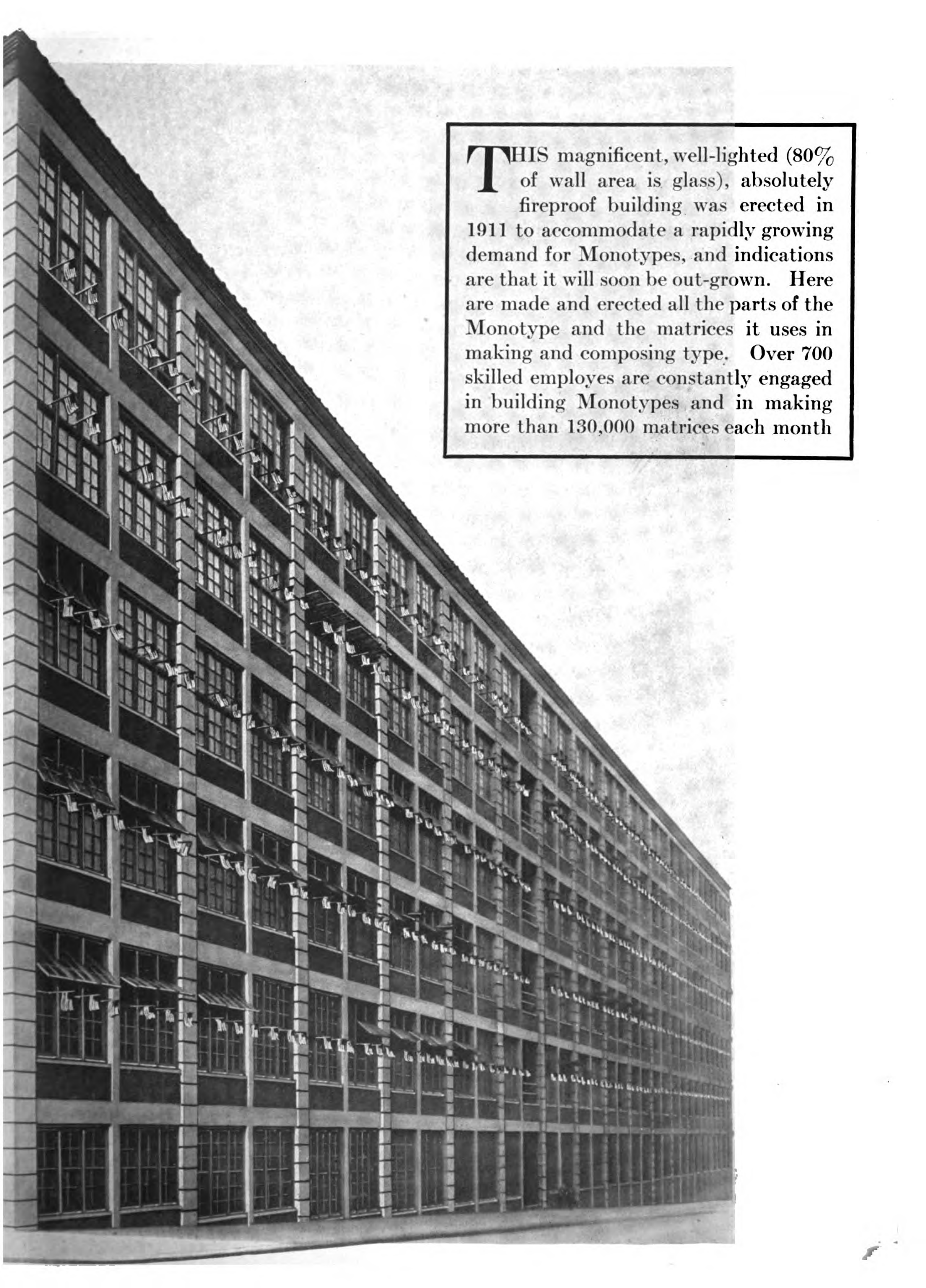


MONOTYPE CASTER ROOM OF CANTWELL PRINTING CO.

HOME of the
MONOTYPE
in PATRIOTIC
DRESS

Besides the big 15x20
foot flag on the pole
over the roof there are
720 smaller flags, one
in each window of the
entire building, first
displayed April 7, 1917





THIS magnificent, well-lighted (80% of wall area is glass), absolutely fireproof building was erected in 1911 to accommodate a rapidly growing demand for Monotypes, and indications are that it will soon be out-grown. Here are made and erected all the parts of the Monotype and the matrices it uses in making and composing type. Over 700 skilled employes are constantly engaged in building Monotypes and in making more than 130,000 matrices each month

Why the First Composing Machines Failed

NOW that the composing machine has become a necessary part of every printing office and every newspaper plant many are inquiring why the first typesetting machines were such utter failures from a commercial point of view and dropped out of sight so quickly. A number of mechanical reasons, and some financial ones, are given, but no one seems to have touched upon the real cause—the fact that they did not distribute the type that they set.

The Empire and the Thorne machines were the first to meet even partial success, and the principle of the Thorne, which distributed one batch of matter as it set another is still in use in a machine that is advertised to the country printer. But the requirement of special type was a handicap that none of them could carry.

Then came the slug machines, which made rapid headway when first introduced despite the inferior quality of the printing face and the fact that they could only use soft metal, because they marked another step toward efficiency in that they removed the handicap of special type required by the first machines.

The real success for the typesetting machine only came with the Monotype, which gave quality of face with economy of production and the abolition of distribution—the three then recognized requirements for successful machine composition.

Naturally the Monotype became an immediate success because it was the ideal machine, and its development has been such that it still meets the ideal conditions demanded by the progress of the printing business. It still produces quality type for its own composition, does away with the distribution of that type in such a way that no sorts are needed, except for corrections, allows of correction in the natural, the easiest and the safest way—the correction of the actual error and not the resetting of lines and paragraphs—provides type for the corrector without delaying its ordinary production, and does this so well that Monotype work is recognized as the highest quality and used in editions de luxe.

To this point the Monotype has only properly solved the question as to why a composing machine is or is not successful, and proved itself the best machine; but it does not stop here, for it makes all the rules and spacing material for finishing its product, and in addition provides an abundant supply of type, leads, slugs, rules, borders and spacing material for the hand compositors,

doing for the job printer as far as possible the same thing that the typesetting machines set out to do for the book and news printers.

The real reason that the first typesetting machines did not meet with success is that they merely touched the problem without solving it; they did not remove the real troubles of the composing-room; they left the two big items of cost—the purchase of type and the distribution of it after use. So far as the straight matter is concerned the slug machines helped this state of affairs, but it remained for the Monotype to really solve the problem and abolish the high cost of type and the non-productive hour from the composing-room of both job and news plants.

The next time you think of or discuss composing machines remember that the ideal machine is the one that not only sets type but also makes type and material of practically all kinds for the hand compositors after composition is done and at a time when other machines would be “dark”—i. e., idle—and therefore non-productive.



Caring for Patriotic Printers

The problems of war are not all solved in the recruiting barracks and camp, nor on the battlefield. Those who must perforce stay at home have their problems in the shortage of skilled labor and in providing means for caring for those patriotic fellows who, having “done their bit,” come back less able to take up the task of earning a livelihood than they were when they answered their country’s call.

Many printers have gone and more will go to the front to return wounded and unable to stand all day in front of the case or stone, or to handle heavy forms, but the knowledge of the printing business that made them valuable will be uninjured and should be utilized for their own and the general good.

Realizing this the Monotype Company has arranged to give such returned soldier printers a special opportunity to learn the keyboard and thus utilize their knowledge and really become more valuable as wage earners than before they gave up all for their country. Those capable will be taught the operation of the caster and thus become combination operators. This tuition will be free and will afford an easy way for them to get back into the business and take up their duties again as civilians.

Application should be made to the Philadelphia office of the Lanston Monotype Machine Co.

From the Composer's Side

A LOOKING BACKWARD AND FORWARD IN COMPOSING-ROOM SYSTEM

By AN OLD-TIME COMP.

HAVING learned the compositor's art in the good old days when all composition was done by hand, and machine composition was only dreamed of, I sometimes wonder how it would seem to some of the master workmen of that period if they should suddenly be brought to life in a modern newspaper ad-room or job plant where non-distribution is in full swing.

As I look back, I can see those faithful men, whose earnest desire was to do an honest day's work, struggling with difficulties that would completely stall a modern comp. Not going back to the days of the bastard bodies, when every type foundry was a law unto itself and the compositor had to keep his little select stock of strips of paper and cardboard for justification and lining; but only a few years ago, when machine composition was considered as suitable only for plain news and book matter, we will find contrast enough with present methods to make us wonder how the old-timers ever accomplished the good things they have left for us to emulate.

Then, each morning the compositor attacked his work full of noble resolutions of accomplishment, but when he began his task he struck case after case empty or short of sorts and was compelled to almost walk his legs off hunting them, pull out one heavy letter board after another, and lift forms until his back ached as though it would break.

By noon he was exhausted, nervous and disgusted, and the wonder is that he did not die of dyspepsia after eating in such a state of body and mind.

The afternoon brought the same old story of struggle and worry, only worse, until the foreman in desperation called all hands to "dis" and he was put on the distasteful, disagreeable, dirty task of clearing up the pi remaining from the picked jobs. And as the work progressed he realized the futility of it because the sorts really wanted had already been picked.

He went home at the close of the day dissatisfied with what he had accomplished and disgusted with his trade, and if any one happened to ask him about placing their boys to learn some useful

trade his reply would be: "Anything except the printing business, that is a dog's life."

But enough of this doleful picture of conditions that were and are rapidly passing away. The advent of the Monotype has changed it all. The compositor has now been emancipated from his slavery.

Of course, the compositor still has the same or even greater desire to do an honest day's work, but when he starts in in the morning he finds the cases full and the racks piled up with leads and slugs. The composing-room is arranged so that abundance of material is right at his hand, or only a few steps away. There is no pi and standing jobs are all carefully racked for future use.

Should the re-embodied spirit of the "old comp." be translated to such a composing-room he would hardly know it as such, and awestruck, would exclaim at the size of the fonts from which the men were working as compared with the few letters that he was compelled to struggle along with.

"What has made this tremendous change?" he would ask. "How far does it extend?" "Is it always this way?" The queries would come in quick succession. Slowly, let us take one thing at a time.

This wonderful change was brought about by the Monotype which makes new type, leads, slugs, rules, borders, and spacing material so economically that it does not pay to distribute them and they are all remelted after using to make new material for the next day. The Monotype makes all these right here in the shop, over in that corner, so that we can have all the type and other material that we want and just when we want it. I fear such a description would prove too much for that re-embodied old-timer, and that with a murmured "No 'dis,' no picking, oh!" he would fade away.

But, just the same, that is the real condition in the composing-room where the Monotype is installed and the Non-Distribution System is in full force.

In such a modern plant the compositor has plenty of material right at his finger tips and the supply is kept right up by the Monotype no



matter how fast he uses it. He puts his whole soul and energy into making good jobs and good ads, and in the joy of accomplishment the hours pass so swiftly by that it is lunch time before he knows it. Not too fatigued to be rested by a short stop and refreshed by his luncheon, he returns to his pleasant labors and finds the afternoon all too short to do the things that he has ambitiously planned for the day.

And when the day is ended he has walked feet instead of miles, has not had to struggle with overloaded letter boards to hunt sorts that do not exist; has had no worry about material; has been able to work out his ideas in their first form without twisting and turning them until all their beauty was lost in the attempt to fit them to available sorts. So quitting time finds him in good condition mentally and physically and surprised at the amount and quality of his accomplishments.

That terrible bugbear of distribution no longer haunts him; he no more struggles with himself against shortage of sorts, rules, leads, slugs, or other material, nor wears himself out with worry of mind and fatigue of limbs.

The compositor in the Monotype Non-Distribution shop is satisfied because he has done what he intended, he has delivered the goods. And his employer is satisfied because the non-productive hour has been abolished and distribution no longer robs him of his profit—every hour of every compositor is used in building up salable work.

Looking forward and seeing what is yet to be done the compositor who thinks cannot but see that there is only one way—the Non-Distribution way—to run a composing-room. The way that gives satisfaction to the workman and gives him pleasure in producing the maximum of result with the minimum of effort and fatigue.

The writer believes that if you were to poll a vote of all the compositors who have had the privilege of working in a completely Non-Distribution composing-room the result would be unanimously in favor of the Monotype Non-Distribution System of composing-room efficiency.



Ye printers! Just think of the pleasure of working in a printing office without any pi, no picking, and plenty of everything needed in the composing-room! Impossible! Oh, no. You can have it if you use Monotypes to their full capacity and take advantage of the by-products.

Poor Copy Costs You Money

EVERY compositor, every composing machine operator, every foreman, and every observing printing office proprietor will at once admit that the sending of poor copy into the composing-room costs good money by delaying the work. Yet it seems as if the printers' order clerks and salesmen will accept almost any kind of copy, or marks on paper that resemble copy, for fear that they might lose the order if they told the customer the truth and insisted on having the copy properly prepared before even bidding on it, to say nothing of accepting it and struggling to make it right. Nothing but good copy should be accepted, and there is only one kind of good copy, that is clean typewritten copy without interlineations and corrections.

Perhaps this accepting of poor copy is a survival of the habits of the old piece-work days when the loss from stopping to decipher poor copy fell on the compositor and did not seriously, if at all, affect the profits of the proprietor.

But in these days of mechanical composition the question of the quality of the copy becomes a serious matter and makes grave inroads on the profits because it means the stoppage of an operator and machine, the combined cost of which is from two to three cents per minute. And a minute is mighty little time in which to untangle some of the copy that is brought into the average printing office.

Naturally this loss should fall on the customer who by his carelessness or penuriousness makes it necessary, but it will not unless specifically charged to the job and thus carried into the bill; and that is apt to cause a dispute, so it is seldom done. It is far better to insist on having good typewritten copy before beginning work on the job, even if you have to rewrite the manuscript in your own office to secure it.

The next step toward good copy is to have the proofreader revise it before it goes to the compositor. If it is to be typewritten after you receive it the proofreader should mark all corrections in it before the typist does her part.

With good copy, a first-class keyboard operator will have a minimum of corrections with greater output, and consequently a better reputation as a workman and better pay; the job compositor will produce a higher grade of display and take less time to do it if given good copy and layouts, thereby gaining in standing and compensation. Good copy means typewritten copy without interlineations and corrections and every compositor,

every operator and every printer is interested and should impress on all who make and handle copy before it reaches the compositor that it means a saving of money and better results if the copy is right.

The man who pays the bills—the employing printer—need only look over some of the time slips on jobs for which poor copy was furnished to know what it means. Every time the operator or compositor stops to decipher poor copy or untangle a mass of interlineations and corrections he loses a minute or two, so that every stop is worth not less than two cents and most of them considerably more; and every time he makes an error because of bad copy it requires a correction which adds another cost.

Every printer and every employee in a printing office is actually affected by bad copy because it makes the cost of printing higher and has a tendency to reduce the desire of the buyer to purchase it, therefore it is to the interest of every printer—employee and employer—to secure good typewritten copy and all should work to that end so that it will become a custom of the trade to demand that all copy be properly and cleanly typewritten or that an extra charge will be made for the typist's work in making it right. Such a rule would have the effect of making the work of the compositor and the operator more pleasant and reduce the cost of composition while saving many disputes and losses that the employing printer now has to worry over.

We believe this matter of sufficient importance for the employee to consider in making his shop rules, as it really affects his reputation and compensation.



Are You Ambitious? Educate Yourself

This issue of MONOTYPE is dedicated to the International Typographical Union Convention, and will reach many young and ambitious printers who are looking forward to the day when they will have printing offices of their own or will be superintendents of big plants and we would feel that we had been derelict in our duty if we did not say a word to them.

It is right that all men should be ambitious and do all that is within their power to accomplish the object of their ambition. You are fully posted on the possibilities and methods of your own branch of the business, but owing to the rapid changes that have come in the trade in the last decade you know but little or nothing of what

happens to your product after it leaves your hands. You know hand composition, or the keyboard, or caster, but you are practically blind as to the real meaning of the rest of the happenings in the print shop, though you would like to know.

As men of ambition you should study the balance of your trade as quickly as possible so as to be ready for the opportunity that is sure to come. Every year the number of big opportunities for the man who knows are increasing, while the supply of all-round printers on whom dependence has been placed in the past is rapidly decreasing, and their successors must be from the ranks of those who like yourself have the ambition and nerve to prepare themselves by study in one of the schools that are now open to printers who desire advancement through knowledge.

The technically trained printer will have the call in the near future and the wise compositors and operators of today will take advantage of the chances offered by the Carnegie Technical School of Printing at Pittsburg, the U. T. A. School at Indianapolis, the I. T. U. Technical Course, and other schools that are now or soon will be open for the study of the principles which underlie good printing and successful printing office management.

Your predecessors had knowledge hammered into them by the hard knocks of experience, and learned what to avoid by first making the mistake, while you have the chance to benefit by the experience of others and learn from their errors and triumphs.

The future will possibly bring forth technical schools of printing such as are open to the engineering profession at present and place the business on a higher basis, but to get ahead you must study, as in the long run you will only get paid for what you know.



Perfect impressions can only be made from perfect type; the only perfect type is new type; the Monotype Non-Distribution System provides perfect type for every job. The quality of your product is improved, your costs are reduced, if you use the Monotype.



The Non-Distribution System makes producers of non-producers and keeps all composing-room employees busy "building up," instead of wasting a large part of their time "tearing down."

It Shows in the Job

Every observing foreman and proprietor of a printing office has noticed that the compositors always do better work and make more attractive display after a lot of distribution has been done and the cases are fairly well filled up, but few of them have sensed the right reason for this extra quality and production.

The truth is that they go at their work with more vim and confidence because they know that the cases now contain sufficient sorts to enable them to set the job in the way they would like to do it and that they will not have to reset lines and change the proportions to fit the type they can get, or hunt around and lose time in finding the necessary sorts. The average compositor is more anxious to make and hold a reputation for efficiency than he is given credit for, and it hurts him to feel that he is wasting his time and wearing out his brains trying to do stunts and makeshifts because the type he ought to have is not in the case as it should be. This is a constant worry and struggle to do the impossible.

If the cases could always be kept full of type and the compositor had plenty of spacing material there would be a wonderful improvement in quality of the work of the composing-room without half the fatigue and worry that now makes the life of the compositor one continuous round of attempts to do the impossible. That this is not feasible under the old method is admitted by all who have studied the problem, as the cost of distribution is prohibitive; but the Monotype, by creating Non-Distribution, has made it possible to always have every case full and an abundance of spacing material so that the compositor need only decide on what type he desires to use for the job and set it. No longer is he required to count the letters in the case to see whether he dare set the line in the type that he knows it should be set in. No longer must the compositor whose artistic soul revolts at the task be compelled to submit to the dismal drudgery of distribution. At one stroke the Monotype has raised the work of the job compositor into the artistic class that its devotees have long been wont to imagine it. It not only provides new material and type in abundance but it relieves the hand worker of those weary stretches of plain matter that occur in many jobs and sets them with even better spacing than the hand man would get.

From every point of view the Non-Distribution System brings the compositor relief from the old-

time worries of his craft and opens the door for the greatest advancement in our ancient craft that has occurred since the discovery of movable type. Its recognition and adoption may be slow at first, but like the avalanche it will be steady and its speed will increase as it moves forward until the plants without Non-Distribution will be as rare as are those now setting plain matter by hand.



If the Machine Could Speak

The ancient writers and the makers of fables often endowed inanimate objects with the power of speech to bring out the point of their story or the moral of the fable and impress the facts upon their readers. J. L. Kroesser, caster operator for Wright & Potter Co., Boston, has imagined the Monotype as endowed with a voice and recorded its speech in the following paragraph, which he has entitled

THE SILENT WORKER

I am but a machine, and man says I am wonderful. They say I can do almost everything but speak and think. Though after that has been said in my favor, what am I compared to *man*? All men must admit that I am a tireless and willing worker if I am only given a little attention by my attendant—the *man*—who can speak and think.

The only attention I ask is for my attendant to keep me clean and look after my wants, such as to keep all my bearings oiled and free from grit and dirt. Although I cannot speak and think, I am vain in my own way. I like to be clean at all times; for if I am not clean my admirers will not do me justice, and I cannot do justice for the man who bought me. If I fail to give my owner full returns on his investment he will say I am a failure and replace me with something new, to do the work I should have done. As I can neither speak nor think I must accept the loss of all I stand for, and who is to blame? Oh, if I could only speak! I would soon defend myself by telling my owners that my attendant did not give me the attention I should have received. Then instead of letting me bear the brunt of the burden I would get another attendant who would admire my willingness to serve him, with the attention he would give me, which would make our trials much easier and our burden lighter. I admit I am useless without an attendant.

Who would then be responsible for the success or failure of the "Silent Worker"—the machine?



In an ordinary composing-room a new series of type attracts attention and every compositor wants to use it at once, but cannot because of the limited supply. In a Monotype plant all the type is always new and when a new face is added there is always plenty of it for every job.



Non-Distribution: The system that put profit in the composing-room, eliminating the non-productive hour.

A Very Unusual Record

On various occasions Monotype operators have made records that prove our assertion that the speed of the keyboard is beyond the ability of the best operator to stall it, but most of these records are made on short time runs. Here is an exception to the rule in that it is a sustained record. It was made by Mr. Andrew A. Strath, keyboard operator for the Southam Press, Limited, Montreal, Canada:



ANDREW A. STRATH

Friday.....	4 hrs. 48 min.	30,256 ems
Saturday.....	3 " 0 "	31,528 "
Monday.....	8 " 0 "	69,756 "
	15 " 48 "	131,540 "

Approximately 8,300 an hour for sixteen hours.

This record is vouched for by Mr. John Grant, the superintendent of the job department of the Southam Press, who states that the total amount of corrections on this 131,540 ems was only an hour and twelve minutes, an amount almost negligible in the cost of the composition.



Monotypography

A handsome pamphlet from the Otterbein Press, Dayton, Ohio, describes their complete plant—printing, lithographing, engraving and binding—and incidentally shows that they really know good printing and how to do it. Naturally, as good printers, they are Monotype users. This is one of the finest print shop demonstrations we have seen in a long time.

"Wellsworth Life," the house organ of the American Optical Company, Southbridge, Mass., is now set on the Monotype and makes a very handsome five-column folio. The May issue is headed "Patriotic Number," and printed in red and blue.

Eight pages and cover chock full of good stuff is the impression left after looking through D. L. Ward Company's new house organ, "The Triangle," of which we have seen two numbers. Well written and attractively printed is the verdict. It ought to make friends for the D. L. Ward Co., of Philadelphia.

The Morris-Walsh Typesetting Co., New York, who claim to be the only all Monotype trade composing plant in New York City, announce their removal on May 1 to 56 Beekman Street, where they will give day and night service.

From Arthur G. Brown, instructor in printing of the Carlisle Indian School, we have received some attractive programs of the school events which show that the Indian boys have certainly learned how to do good printing. These jobs would be a credit to any city printshop.

"The Firestone," the house organ of the Firestone Tire Co., shows in its April issue a well-balanced page with a background of two-point rule. The whole journal is well displayed and printed. Monotype, of course.

That plain type properly used will produce the best and most dignified display is shown by the samples of his personal stationery sent us by Joe W. Short, with the Mortimer Co., Ottawa, Canada. These consist of a neat card, envelope corner and letter heading in Series 21, well selected as to size and embellished with a small monogram in red, the type being in black ink.

A newspaper using a house organ! Yes, and a good one; attractive, catchy in style and illustration and withal well printed in Persian orange and black inks on coated stock. It bears the attention-compelling title of "Hello" and is lively enough to hold attention once it is secured. It is issued monthly by the *London (Eng.) Opinion* and contains sixteen pages size 5½x8½ inches. It is a Monotype product with a different dress each month.

A novel "Stock Cutting Chart" comes from Gibson Bros., Inc., Washington, D. C., which besides being a good example of Monotype composition will prove useful to the estimator and the man at the cutting machine. It is copyrighted by James A. West, who designed it.

Our good friends, The Griffith Stillings Co., Boston, send us a handsome patriotic design in colors showing a grouping of the flags of the allies on an 11 x 14 sheet. They also send a copy of their new house organ for their direct advertising service, entitled "Lunch Hour Chats." It is a neat little envelope-size folder and to make its preservation sure they have printed on the last page a blank for noting appointments.

Brandon Printing Co., Nashville, Tenn., send a very artistic and handsome program of their Annual Picnic for the employees which took place on June 16, at Smith's Grove, Leesville, Tenn. That the picnic was a jolly success goes without saying, but on looking over the program we are inclined to pity those of the participants who listened to the after-dinner speeches, as there is a list of fifty-seven speakers. The program is a twelve-page booklet, 4½ x 10½ inches in size, and printed in two colors of blue inside and in gold and brown, embossed, on the cover, which is ornamented with red-white-and-blue ribbon tucked through slots.

Moore-Telford, Limited, of Toronto, Canada, send us copies of an unusual house organ which they call the "Moore-Telford Eye-Opener," and use to exploit the typesetting and type-making branch of their business. Besides doing trade composition in the usual acceptance of that term, they also set display matter for the other printers in Monotype type and sell them the composition and the type. Their house organ shows samples of a number of well-set jobs and a series of printing office time tickets and estimate sheets. The setting of job work as well as plain matter should prove profitable.



Congratulations!

The *Printer and Publisher*, the only Canadian printers' journal, celebrates its semi-centennial anniversary with the issue of July, 1917, which it announces as its "Golden Jubilee Number." Our contemporary is very optimistic about the future of printing in Canada and quotes the rapid recovery from the big slump at the beginning of the war to show what can be done when business men take hold in earnest. May the *Printer and Publisher* not only see its hope realized but share very largely in the great prosperity of the new Canada that is to grow from the present awakened business.

United Typothetæ and Franklin Clubs of America Annual Meeting

The Thirty-first Annual Convention of the United Typothetæ and Franklin Clubs of America will be held in Chicago, September 17, 18 and 19, 1917, with headquarters at the Congress Hotel.

In conformity with the policy of the National organization not to accept entertainment from the local Typothetæ, as the increasing large conventions place an unfair burden upon them, the convention city has been chosen with regard to convenience of travel for those who will attend.

The advance program shows that it will be worth while, as there will be a number of good papers by prominent men in the ranks of big business as well as by a number of successful printers. Coming as it does just before the opening of the Fall business, this should prove an inspiration to those who attend and every printer who is interested in the general advance of his craft should attend.

The National office will maintain a Service Bureau at the Chicago office where those who desire may receive information regarding the convention or make advance reservations for hotel or entertainment. This Convention Service Bureau is now open.



"The American College Catalog"

The title of this interesting and valuable volume by Harry Parker Ward, A.M., hardly conveys a true idea of its contents or of its value to the printer who is interested in bookmaking and truly desirous of increasing the correctness and art value of his output. The sub-title: "A book of information with suggestions for the improvement of catalogs and other publications of colleges and schools," hardly goes far enough; the author has been too modest, for the large octavo volume of 298+xiv pages not only tells how to make a college catalog in such a way as to avoid the usual pitfalls of such work and make it conform with the canons of good bookmaking, but is brim full of suggestions of value to any printer who has anything to do with book and catalog printing. In addition to the text there are a number of illustrative inserts and many valuable quotations.

The mechanical part of the book, which is a special edition of three hundred copies, is the work of the Champlin Press, Columbus, Ohio, who will, we have no doubt, be glad to supply interested readers with further information regarding it.

Bringing up Reinforcements

The participation in the great World War by the two great English-speaking countries of America (Canada and the United States) has found our printing offices full of patriots who felt it their duty to actively serve in the cause of Liberty; this has taken from our composing-room many Monotype operators whose places must be filled, and master printers find it difficult to secure a sufficient number of competent Monotype operators. In this emergency the Lanston Monotype Machine Company desire to assist in bringing up the reinforcements as rapidly as possible and call attention to

The Monotype Schools

which are maintained in the interest of the trade and ready to assist printers in educating their compositors to take the place of the Monotype operators who have gone to the front. The tuition in these schools is given without charge in the endeavor to keep composing-room conditions as near normal as possible during the war.

The Keyboard Schools

are open to any persons (male or female) who are competent compositors, and the course of instruction has been so developed as to give the students a thorough training in all classes of Monotype composition.

The Caster Schools

will receive printers (or machinists) who desire to become proficient in this important branch of modern composing-room work—the handling of the Monotype Casting Machine.

The Combination School

In this department operators are afforded every facility for acquiring proficiency as combination operators.

Not only is a magnificent opportunity offered, but it is

A Patriotic Duty

of ambitious composing-room employees to embrace it and learn a more profitable branch of their trade. Monotype owners who are feeling the loss of their operators and those who have men specially capable for the study should send them to the schools and thus do their share in holding the first line of defense and keeping business as usual during the critical period of world readjustment.

INVESTIGATE AT ONCE

Applications for enrollment may be made to the main office in Philadelphia or any of the Branch Offices of the Monotype Company.

LANSTON MONOTYPE MACHINE COMPANY

PHILADELPHIA

NEW YORK, World Building
BOSTON, Wentworth Building

CHICAGO, Plymouth Building
TORONTO, Lumsden Building