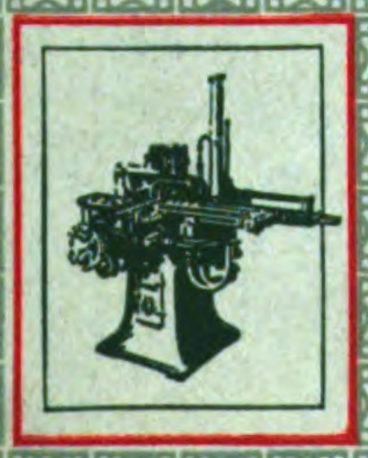
Monotype

A JOURNAL OF
COMPOSING-ROOM EFFICIENCY

Christmas 1917

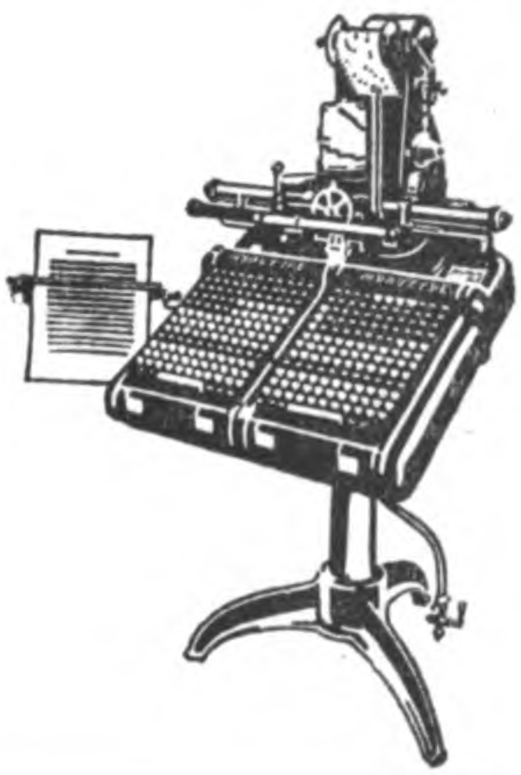
VOLUME FIVE.·.NUMBER FOUR
NOVEMBER.·.DECEMBER

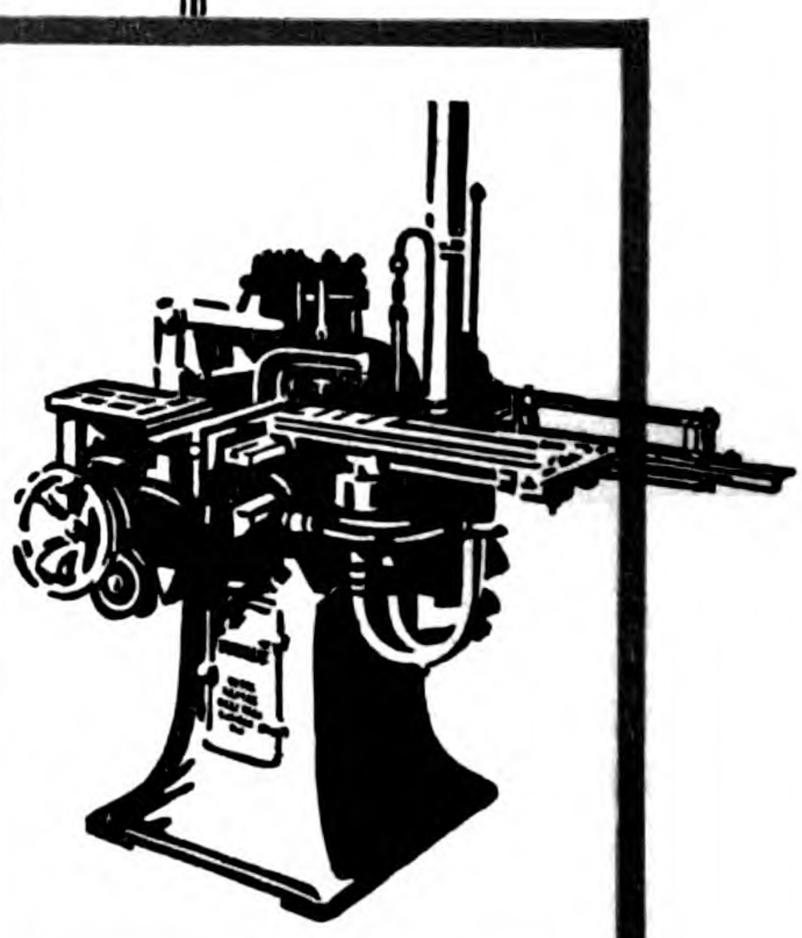
LANSTON MONOTYPE MACHINE CO.
PHILADELPHIA



Every TYPE
in "MONOTYPE"
is MonoTYPE
TYPE

And every rule, border, lead, slug, space and quad is made on the Monotype.





THIS NUMBER OF

Monotype

is composed in Series No. 71 and Series No. 188. All letters of Series 71 larger than 36-point and all letters of Series 188 larger than 24-point have been enlarged photographically.

VOLUME 5
NUMBER 4

NOVEMBER '17
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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

A Journal of Composing-room Efficiency

PUBLISHED BY
Lanston Monotype Machine Company, Philadelphia

We Are Growing

'TIS SAID that "when growth stops death begins" as growth is life, and by that token the Lanston Monotype Machine Company is a very much alive organization, for it is growing so rapidly that it has outgrown its present factory capacity and is now increasing the size of its big building at Twenty-fourth and Locust Streets, Philadelphia, with a new wing that will add a third to its present floor space.

The Monotype has grown so rapidly in popularity that the demand for Monotypes and Matrices has pushed our production to the limit for some time past and we were simply compelled to create additional working space to meet the cumulative demand.

It is only five years since we moved into our present building which contains what then seemed ample floor space, being twenty times as much as we occupied ten years previously, arranged to permit greater efficiency of production. But the appreciation of the Monotype has advanced with such rapid strides (due in part to the fact that we created Non-Distribution, which is possible only with the Monotype and originated the word Non-Distribution to fittingly describe it) that we again find ourselves overcrowded to such an extent that we are compelled to expand our working quarters.

Yes, we're growing! Growing in the size of our plant, in the amount of production; and, better than all, in the confidence and affection of our customers —who are growing, too, and growing in numbers also.

The new wing to the factory, which is now under construction and will be ready for occupancy in a few weeks, consists of six stories of reinforced concrete, uniform in design with the present building. The foundations have been made heavy enough for an eight-story building, and from present indications the additional space will be needed by the time it can be finished. Each floor will contain about 5,000 square feet of working space and all will have the same excellent light and ventilation as the older structure.

As we expect this new expansion of our plant will be ready for use about the time that holiday greetings and good–fellowship are in the minds of everyone, we extend to all our readers and customers the Compliments of the Season, and to our customers our heartiest thanks for their orders which have made the new building necessary and possible. We assure them that nothing will be left out of the equip–ment of our plant (factory and office) which will help to insure that Monotype Service in the future will be even better than in the past.

Big Little Things

The lack of a few sorts to complete the job, or an insufficient supply of leads and slugs of the right measure to space out with, are such minor matters in an ordinary print shopand so regularly recurrent that no one takes any steps to prevent them from interfering with the work. A few minutes will suffice to pick the sorts, and leads may be spliced.

But think what these and other few minutes amount to in the course of a year. Suppose each compositor spends half an hour each day in overcoming these little things—such as shortage of sorts, picking, piecing leads, hunting rule, looking through half a dozen cases for spacing material, replacing letters that were picked by the other fellow, etc.—that would mean a wage cost of only twenty-five cents a day, $78.00 per year; but that is not the total cost, for the department expenses and supervision still go on and extra proofreading is made necessary, so that this amount is doubled at least, and in many cases tripled. And consider that those half-hours should sell for about $1.00 each in these times.

If there were five compositors, each losing the same amount of time in needless trifles, the wage cost would jump to $390.00 and the probable real cost to $700.00. Or taking it another way, the five men would waste two and a half hours daily—more than one-fourth of one man's time—which would sell for $5.00.

There are hundreds of printing plants in the United States where many times five men are making this daily loss of valuable time and because it does not appear on the time tickets in large amounts it is thought a little thing.

One Monotype standard outfit will, in addition to doing the composition that is usually handled in an office of that size, make all the type, leads, slugs, rules and borders that ten men can use and then not be rushed to keep the cases full. Besides abolishing the "big little things" mentioned above it would eliminate all distribution and thus save twenty-five per cent. of the total time, the value of which in wages alone, added to the $700.00, would pay for the Monotype in a short time.

Are these such little things when the bare wage cost of permitting them will amount to about $1500.00 per year in a five-compositor plant? Perhaps you have never considered the matter from this point of view and consequently have not realized that the Monotype in your plant would not only actually cost you nothing at the end of two or three years, but would after that continue to pay the biggest dividends ever earned by any equipment that you ever placed in your plant, besides increasing the efficiency of the whole composing room and making a big saving in the pressroom.

Starting the Year Right

The changing ideas of modern times and the ever-expanding cycle of travel and knowledge have demolished the old delusion that the year end came in mid-winter when the world was dormant and Nature slept. December 31 may find one Monotype user snowed up in the great Northwest while another swelters under a tropical sun, and in all the graduations between will be found Monotype printshops somewhere.

But that intangible year end means a new mile post passed and a new start made by all printers everywhere. It is the time when the past is balanced and promises, made for the future when the errors of judgment and the faults of management stand out in vivid figures to reduce your profits. It is also the time when you resolve that the next year shall not show such mistakes and the profit line be extended to cover something really worth while.

The end of the year means more at this time than it has ever meant before; we are facing a world crisis in government, in politics and in business, and upon the way in which printers meet it will depend the growth and prosperity of the printing business.

Conservation of energy and of material is demanded by our government and by our necessities. Labor is becoming scarcer every month, certain materials are even now unobtainable, and the cost of all has gone aeroplaning to unprecedented heights.

To be successful, printers must start the new year with a determination to eliminate all waste in their plants—waste of labor even more than waste of material—and to create the highest efficiency they have ever attained. All printers know that the greatest waste in a printing office is the time unprofitably used in distribution and picking; most printers know that these cost fully one-third of the total expense of running the composing room; then, why not start the new year right with the installation of the Monotype and the Non-Distribution System? It will prove the best investment you ever made because it will give you the power to increase your business from 15 to 40 per cent. without extra cost and with less worry and annoyance than you now have in trying to please customers and make the equipment fit the orders.

Install the Monotype now and be ready to make your office a Non-Distribution shop on January 1, 1918, and before the end of another twelve months you will wonder how you ever managed to get along on the old plan.

War-time efficiency consists more in conservation of energy and speeding up of production than in cutting down expenses. The Non-Distribution System accomplishes both. It conserves the energy by cutting out the drudgery of distribution and it cuts the expense by eliminating the non-productive hour in the composing room. Every progressive printer who investigates the Non-Distribution System will see in it just what he needs to tide him over the war emergency without loss of production or profit.

Holding metal in type form "on suspicion" of repeat orders is not good policy. Unless there is more than a hope of repeat, hold the ribbon and keep the metal in active use.

How the Knickerbocker Press Maintains a Reputation for Quality

By J. A. SHEPPARD, Superintendent Knickerbocker Press

The Lanston Monotype Machine Company has not thoroughly covered all the ground of the merits of the Monotype when it points solely to the efficiency of its Type-&-Rule Caster as the creator and maintainer of the Non-Distribution System. Though the most powerful argument for the installation of the Monotype in a newspaper composing room, as its great big asset, is the fact that *Real Non-Distribution is possible only with the Monotype*, to my mind another almost equally important point is the cash savings per year that can be effected by eliminating the buying of expensive material from the type founder.

J. A. SHEPPARD

This is especially true of a newspaper which takes a pride in the cleanliness of its physical appearance.

The Albany *Knickerbocker Press* is a paper of this type. Up to a year ago, my particular bogie was to receive regularly each Monday morning from the business office a marked copy of the Sunday edition, in which were red-penciled display letters that were rounded, low, or with the kerns of the italics broken. Nor were the column rules overlooked. And the classified pages were equally well marked where the brass rules were low or battered.

The keeping up of the paper's reputation for typographic appearance was a very costly proposition. Under the present-day method of stereotyping, the life of type is of short duration, and our type and rule bills amounted to approximately $1000.00 a year. When the Monotype Non-Distribution began to be widely heralded in printing circles the *Knickerbocker Press* management, after a close scrutiny of the systems under which the Monotype casters worked, installed a full equipment. It took us about six weeks to completely change over our system; and when we started non-distribution our red-lettered papers Monday morning promptly stopped.

Up to that time we had not figured that we would save a great deal on Non-Distribution as far as the ad alley was concerned. True, we had figured on a fair saving, as we never really got rid of our dead Sunday pages until well into the middle of the week. Especially was this true in the busy season, when it was many times a case of picking sorts from deads ads to make ends meet—yes, and sometimes from live standing or "Hold for order" ads—a most reprehensible practice, as only too often in a case of this kind an ad, already O.K.'d, is slipped into a page with a letter or two short. Even figuring on the elimination of this practice, the business management was greatly surprised

Face, Space, Base

Three words of great significance to the newspaper man, who sells space that must be occupied by attractive face on a good base, and equally the catalog maker whose needs are faces that will get the work into the space, and bases that will most economically carry his cuts, but the general printer is interested too in face and space; so all printerdom is interested in the fact that the Monotype supplies unlimited quantities of face, space, and base materials of the highest grade at a most economic cost.

The faces of Monotype type are good because the matrices are properly made with extreme care, and the assortment of faces is good because it is being constantly added to and kept up to date.

The space proposition is taken care of as can be done only with the Monotype, as no other machine or even hand composition can give the Monotype flexibility of space covering. The spacing material made by the Monotype is a very important part of the work, because spacing material constitutes about three-fourths of the average job in advertisements. If this three-fourths is not as well made as the other fourth trouble is the lot of the printer.

Compact spacing is the very life of some catalog work and it is needless to say that this is where the Monotype excels, and furnishes this close filling without extra cost.

Base material is perhaps of more importance to the catalog man than the newspaper man, but both can profit by the fact that Monotype base material is just as accurate as to height to paper as is the type it casts. Two heights are regularly provided for, but any special thickness of plate that is intended to be used regularly may be taken care of by special arrangement of the casting machine, though it is wiser to use standard thickness.

The Monotype in these three supplies all the needs of the printer as well as every other material needed by the compositor for his work.

If the face is right, and the space is right, and the base is right, you will get a good impression with but little make-ready and that means lower cost and higher profit. That is what the Monotype always stands for—higher profit.

After considerable delay *The Birmingham News*, of Birmingham, Ala., has moved into its new building, where it will have the finest and best-arranged Monotype equipment of any paper in the South. A special house-warming edition of the *News* was issued to celebrate the event, and later we hope to be able to give our readers a picture of the Monotype department and some details of its excellent time and labor-saving.

Governments and Monotypes

That our readers may have a chance to realize the world-wide distribution of the Monotype we call attention to the fact that in this issue of MONOTYPE we tell the story of satisfied users in four nations (United States, Canada, Cuba and Finland), while the following extract from the columns of our esteemed British contemporary, "Monotype in the Empire," tells in detail how the governments of the world have found the Monotype the machine for their work:

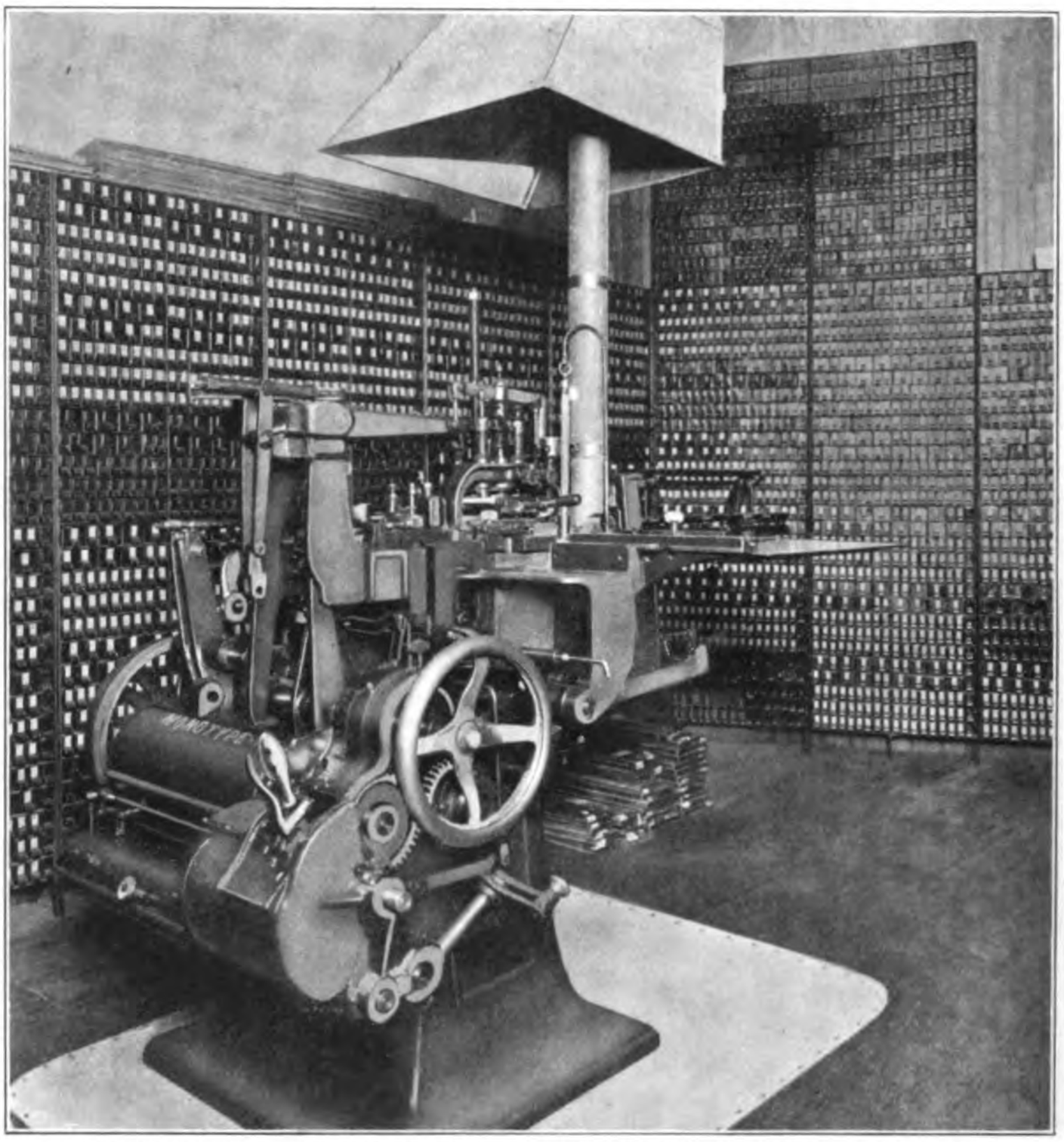
"There are two hundred and thirty-six Monotypes in use in the printing offices of twenty-six governments, and all these Monotypes except seventy-three were installed on repeat orders. These twenty-six government offices are scattered all over the habitable globe, for truly the Monotype is cosmopolitan. It speaks all languages, and is at home in all countries. Imperial India has its installations at Simla and Calcutta, and there are government batteries at Bombay and in the Punjab and Kashmir. In addition to the machines in the Australian Federal Office the separate states of that great confederation have their own Monotype offices. New Zealand has just doubled its Monotype installation at Wellington. The governments of the Transvaal, Ceylon, Egypt, Cyprus and Jamaica all run Monotypes, and we must not forget to mention the machines on the Gold Coast and in Fiji.

"Most of the European countries have Monotypes in their State Printing Offices, but the pride of place must be given to 'Brother Jonathan,' who, as every printer knows, runs at Washington the largest printing office in the world with one hundred keyboards and a hundred and twenty-six casting machines."

The above needs no addition to convince the reader and create a realization of the fact that wherever the best must be had regardless of name or price the Monotype is always found on the job.

"Few people remember that type is not everlasting, and that to do good work type fonts have to be renewed." —*Warde's Words*. If the printer uses Monotype and the Non-Distribution System he always has new type for every job and the rising cost of metal is only a trifle to him because he makes his own type.

Which end? You can make more money on compositors who use their heads than on those who are compelled to spend their time doing foot-work chasing sorts.



MONOTYPE NON-DISTRIBUTION STORAGE, KNICKERBOCKER PRESS

when the figures for January, 1917, showed a saving in the ad department of $187.00 over January, 1916; and this with an increased amount of advertising.

We run our caster only six nights a week. The product consists of column rules, from full lengths to labor-saving sizes, classified rules, straight-line borders, leads and slugs cut to labor-saving sizes, and type from fourteen point to thirty-six point inclusive. *None of this material is used a second time.* Our Sunday paper averages thirty-two pages, eight columns to the page. A hand man comes to work Sunday night an hour and a half earlier than the rest of the force. Following a marked paper, he takes out all the live ads and places them on their respective galleys; he then goes over the dead ads and removes all cuts and all foundry type over thirty-six point in size; then the forms are wheeled into the metal room and dumped.

We are doing away with all the old metal bases and are using all Monotype slugs in their place. This does away with waiting on the stereotype department to furnish the bases. All we have to do now is to take the required number of slugs and place the cut on them and go ahead. As it is not necessary to fasten the cut to the slugs for stereotyping and they are consequently not damaged in any way we are at present saving these slugs, though we may find later that it makes but little difference, as it takes time to take them out of the form and store them on the racks.

I have noticed, in my visits to other newspaper offices which use the Monotype Non-Distribution System, the turning of sorts cans when empty or low. We have changed this to the following

method: The operator's night off is Sunday night, generally a dull night in all newspaper plants. On this night an apprentice goes over the type cases and fills from the cans all boxes which are low, and turns in a card showing the numbers of the faces he has worked from. These numbers are turned over to the caster operator when he comes in on Monday night. We find that this system saves many changes, as the operator may continue on leads, slugs, or column rule (if he happens to be on them) until he has his full quota on hand. We keep about a month's supply of leads, slugs and column rules in advance at all times, as the requirements for this class of material in a newspaper is about two-to-one to type. In other words, we find that we can work two weeks steady on leads, slugs and rules before we need to shift to type. In this connection I would state that we have in use eighty fonts of Monotype faces.

Another surprising feature is the economy of the cost of upkeep. We installed the Type-&-Rule Caster nearly a year ago, and to date the amount spent for repairs has been infinitesimal.

As to the type worry taken off our minds since we installed the Monotype, as to the continuous construction of live matter, as to the plentiful supply of material for the compositor (appreciated by him even more than by the foreman), as to the clean look of the paper at all times, I can only say that the Monotype Type-&-Rule Caster has more than made good all that was said for it, and has met all requirements.

The Easier Way

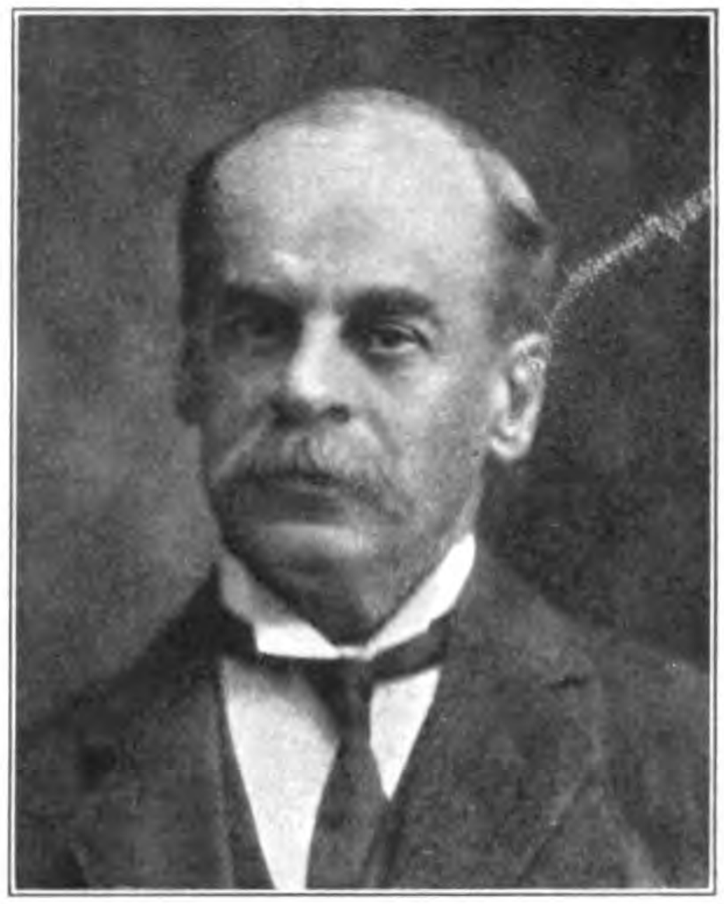
In setting rule jobs in which there are a number of similar lines, it is well to dovetail about every five lines, in the same way that bricks are laid. Instead of starting each line or each section with an eighteen-unit character, for instance, start every other or fifth line with a nine-unit character. In this way the job will lock up perfectly without fuss.

Domes of Silence, placed on the keyboard chair, make getting into and out of the chair easier. These domes are semi-spherical pieces of metal obtainable at any hardware store for a dime, and may be applied to any chair.

In leading or slugging a job fifty-four ems wide, a compositor handles 1.6 leads or slugs per minute. The equal of four pieces per minute can be put in by the caster, when you use a quad line as a slugging medium. Of course, with the repeater unit the keyboarding is done from ten to twelve times as fast as it could be done by hand.

A small block of wood fastened at one end of the middle section of the type tray on the caster, and which has holes drilled into it to hold lining gauges, is an excellent time saver.

Among old-time printers there was constant badinage between the composing room and the press room, the compositors calling the pressmen "pigs," the pressroom force retaliating by calling the compositors "galley slaves," which the compositors surely were with distribution, picking and turning, and the consequent pi to clean up. But now that the Monotype has emancipated the slaves of the galley from the drudgery of using and distributing old type the name has lost its significance.



Robert K. Lovell

Montreal printerdom has sustained a real loss in the death of Robert K. Lovell, the head of the firm of John Lovell & Son, Limited, publishers of Lovell's Montreal Directory, after an illness of several months.

Mr. Lovell was born in Montreal in 1850, and educated in the schools of that city; after graduating from the High School he entered the printing office of his father in 1865. Since the death of his father in 1893 he has been the head of the business. He was progressive in business and aggressive in temperament, and having used the Monotype he was a friend and booster for it.

We regret his death, but feel that the future of the business will be in good hands under the care of his son, Mr. R. W. Lovell, who will continue it under the old firm name.

Why Pi the Quads?

In the interest of efficiency, Mr. Thomas McDonnell, foreman of the book-composition room of the University Press, Cambridge, Mass., calls attention to the fact that the Monotype supplies the quads in lines as they will be used, and asks why they should be pied and put into quad boxes only to be reset again into lines. He suggests the following less laborious method of handling them:

"Run the quads, both high and low, in set-up lines on regular galleys. Have a rack to hold small galleys (six inches by five inches). Feed these small galleys with the set-up quads from the regular galleys. You can pick up from these small galleys more quads per minute than a caster is able to produce. In display matter you must set the letters one by one, but the quads can be handled easily at the rate of ten or twelve at a lift, according to their size. In

doing this you get the fullest benefit from the sort-casting machine. Try it. I am doing it, and have cut out the quad box from correcting and composing cases entirely. This suggestion can be applied to leaders, quotations and dashes, in fact any character that must be used in abundance."

37,000,000 Chances

The *Eustis Lake Region*, of Eustis, Lake County, Florida, publishes a notice of the record of its Monotype keyboard operator in this enthusiastic fashion:

"It is estimated that by the Monotype method Miss Aimee Woodward during the past five years has set an average of 20 columns of reading type a week, or 5,200 columns of 20 inches each, making 104,000 inches or 8,666 feet or over 15 times as high as the Washington Monument, which is 555 feet in height.

"During those five busy years, Miss Aimee Woodward has caused our Monotype to produce over 37 million characters, which, composed into 7 million words written by the editor, have been read far and wide, concerning Lake County in general, and Eustis in particular.

"Let us go farther in this novel computation: If the 37 million individual characters set by Miss Woodward were strung out, end to end, each character being about one inch in length, the result would be like a telephone wire some six hundred miles long!

"But the most important deduction from the whole transaction is this: Miss Woodward had thirty-seven million chances in five years to make errors upon the machine, or 7,200 errors to each column. Instead of that she made, we estimate from a very distinct recollection, not over five errors to the column, often not a single error! It is not unusual for operators to make from ten to fifty errors in each column. On such occasions the proofreader or the editor goes insane, commits suicide or threatens to kill some knocker before sun-down. Often the reader, who sits back with his or her feet cocked upon the piano in a cozy parlor or elsewhere, criticises the editor for a few mistakes in his paper, ignorant of the fact that in one column of reading matter there are over 7,000 chances to make mechanical blunders, or 150,000 chances weekly! Oh, you knockers!"

The *Eustis Lake Region* has been using Monotype composition since 1912, and is naturally a Monotype booster.

Next year, when your competitor has the Non-Distribution System working, will be too late for you to get the most out of it. Start yours now.

An Ideal Printing Office

THE AMICABLE PRESS
Waco, Texas

Several years ago, there was conceived in the brain of a Texan the idea of organizing a great western insurance company and building for its home a modern 24-story steel structure. Belonging to that caliber of men who make dreams come true, he enlisted the interest of several thousand small stockholders, completed the organization, and began the construction of its magnificent home. The wiseacres looked on and called him a dreamer; men of reputed business acumen scoffed at the idea of such a building and such a company in the city of Waco, Texas, but Artemas R. Roberts, the father of the project, persevered in the face of adverse comment and criticism, the building was completed, and the insurance company has grown to be a young giant of assured financial success.

This article, however, is not to give the history of an insurance company, but it is to describe one of the most remarkable private printing plants in the South or Southwest, if not in the entire country, The same brain that conceived the insurance company also planned the printing plant, and, with characteristic thoroughness, it ordered that no expense be spared in securing the highest grade of equipment and the most approved machinery, and that nothing be omitted that would be conductive to the comfort and efficiency of the employees.

The plant is located in the basement of the 24-story building. It is lighted with forty 100 candle-power daylight blue-globe electric lights, is equipped with six large electric fans, and is furnished with a supply of refrigerated water from an artesian well. A bathroom with hot and cold water is adjacent to the printing plant.

Four Monotype casters with attachments for making display type, for composing 14- and 18-point type, and for setting 60-pica measure were installed. The caster equipment includes forty matrix cases complete with matrices and a selection of one hundred and fifty fonts of display type matrices, together with a complete assortment of special character matrices.

An electric metal pot is attached to each of the four casters, the temperature being automatically regulated by means of thermostats.

A large, specially constructed steel cabinet, finished in mahogany, is provided with drawers for molds, wedges, matrix cases, matrices, tools and parts. A chute leading from the printing office to the boiler room in the lower basement, where the metal furnace is located, provides for conveniently disposing of the used type.

There are three keyboards—two of the Duplex type and one of the D type. They are all equipped with the latest units for increasing output, the D keyboard having the 90-em scale. At the side of each keyboard is a small steel desk, with drawers for copy, spool tickets and other supplies, with the apertures for keyboard paper, scales and spools. Each keyboard is also provided with a comfortable leather-seated chair of approved height and shape. In addition there is a large steel cabinet, for a reserve supply of scales and spools. Suction cleaners and many minor conveniences are in evidence.

In the hand composing room the type cabinets, cases, galley cabinets, stone frames and storage racks are made of steel, and represent the latest developments of the efficiency experts. Stor-

THE WORK ROOMS OF AN IDEAL PRINTING PLANT

THE AMICABLE PRESS, WACO, TEXAS

1. A Corner of the Monotype Keyboard Room
2. The Make-up side of the Composing Room
3. The Manager's Private Office
4. A Part of the Pressroom
5. Monotype Caster Room, looking to the left
6. Monotype Caster Room, looking to the right

Remarkable Caster Record

There is an old saying among sportsmen that "Records are made to be broken." This seems to be equally true in mechanical things, hence there is a constant striving for a record among Monotype operators, with such success that we sometimes think that there is no limit to the output.

EIGHT HOURS WORK ON 6-PT. SLUGS

Our illustration shows the result of eight hours, consecutive work by Mr. James Tenety, operator with the Rand, McNally Co., Ossining, N. Y. It consists of 609 pounds of six-point slugs (low) in two-foot strips.

This record is vouched for by Mr. R. E. Freed, his foreman, and Mr. Wm. A. Fisher, superintendent of the plant. We have received samples of the slugs and they are of excellent quality.

Effective Advertising

Tne use of the unusual to catch and hold attention is splendidly illustrated in a folder issued by the Atlantic Printing Co., Boston, with the caption "4 in place of the usual 3." It illustrates in unique fashion the three usual departments of a printshop—composing room, pressroom and bindery—with halftones and descriptive text, but starts with the composing room as second, and follows with the others as third and fourth. The first is the Service Department, and the folder is so arranged that the reader does not see it until he has opened the folder out and read the others. He sees second first and has his curiosity aroused and maintained until the last, when he gets the real story of what the Atlantic Printing Company can do for him in actual service and business making printing.

age is provided for a thousand 8 x 12 steel galleys in addition to a number of cabinets for a reserve supply of type. The alleys are duplicated in pairs, each pair of alleys containing practically all material required for any occasion.

Non-Distribution prevails to a large extent, type seldom being used more than once.

The great economy of Non-Distribution has been demonstrated in the Amicable plant, although some of its strongest advantages, such as always having new type and rule for every job and never having to resort to "picking," cannot be measured in dollars and cents. Aside from these two valuable features there is an actual reduction of non-productive time and hour costs through Non-Distribution.

A Miller saw trimmer, with a complete set of attachments, is located in the composing room and a steel wall cabinet is provided for holding the tools and attachments not in use. Small steel trucks are provided as receptacles for dead type and for carrying discarded material to the metal chute. The "stones" are of polished steel set on steel stands, and have a large capacity underneath for live jobs, furniture and other material. There is also a Potter proof press, and steel form racks are conveniently placed. All the furniture in the composing room is mahogany finished and presents a luxurious appearance seldom seen in a workshop.

The pressroom is equipped with an Optimus, two Kelly automatics, and a platen press. Steel cabinets, are provided for rollers, inks, and miscellaneous tools. Steel drying cabinets, of large capacity, are located between the presses, and a large steel cabinet 34 inches deep, 8 feet high, and 12 feet long, is at hand for storing stock ready to go to press. An embosso outfit, with accompanying paraphernalia, is located in the pressroom.

A large Dexter folder, a power wire stitcher, a multiple punching and indexing machine, a perforator, and a large cutting machine compose a part of the bindery equipment, each machine having an individual motor and a steel wall cabinet, for holding attachments and parts not in use. This department also is mahogany finished.

Twenty steel lockers, finished in mahogany, are distributed in the different departments, and each employee's clothing and personal belongings are in his individual locker.

It will be noticed that cabinets and lockers are furnished to an unusual extent, and this fact causes every employee to take a personal pride in keeping things in their places. Cleanliness and orderliness are cardinal requisites at the Amicable Press and the chaos and confusion that characterize so many printing offices are not tolerated in this plant.

The accompanying illustrations will convey some idea of the plant, although the photographer complained that physical obstacles made it impossible to do the subject justice.

The Amicable Press is Mr. Roberts' initial venture in the printing business, but the opinion has been freely expressed that many of the old-timers might get valuable pointers from his short experience.

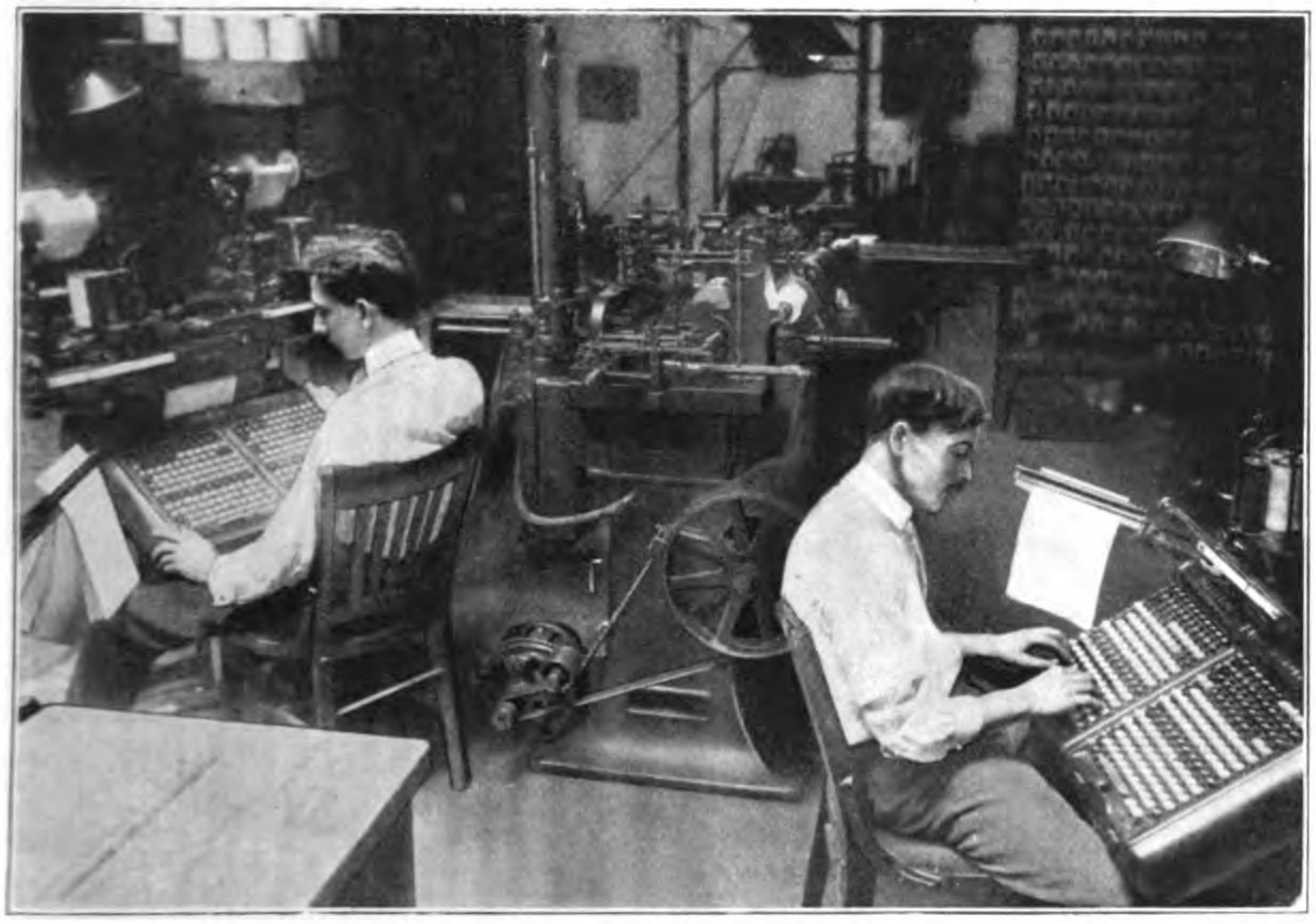
The newspaper and book printers have received the benefit of machine composition for years, it is now the job printer's opportunity to unload his troubles by adopting the Monotype and Non-Distribution.

A Notable Cuban Printery

From "La Montana," a Cuban journal which is printed by Messrs. Solana & Co., we gather the following data regarding this progressive firm of printers and stationers of Havana.

The foundations of this large and influential business were laid more than thirty years ago by Mr. Bernardo Solana and Mr. Oscar Conill, the latter since deceased. It has occupied the same location, Mercaderes 22, continuously since its beginning, though it is now one of the largest and most important firms in the Island Republic.

After the death of his partner, Mr. Bernardo Solana continued the business alone until he was joined by his brother Mr. Angel Solana, who resigned as manager for Barandiaran y Hnos. to connect himself with this business, to which he brought a trained mind and a large personal acquaintance with the business men of the community, by whom he is well liked.



CORNER OF MONOTYPE ROOM, SOLANA & CO.

Both brothers, being from Santander, Spain, have brought into their work the energy and initiative of their people and their business has become famous for quality. An example of this is the fact that to them was entrusted the printing and binding of Dr. Eugenio Sanchos de Fuentos "Cuba Monumental, Estatuaria y Epigrafica," issued by the National Academy of Arts and Letters, and said to be the finest specimen of book making ever produced in Cuba.

Messrs. Solana & Co. have a magnificent stationery store fully stocked with as fine a line of commercial stationery and blank books as you will find anywhere. They also carry on a wholesale paper and stationery trade of large size.

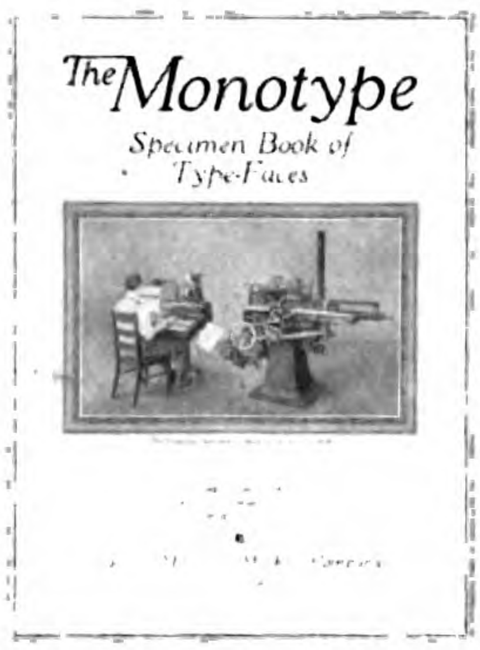
But it is with their printing plant that we are most interested. Here we find an up-to-date pressroom with eight cylinder presses of the latest types and seven job presses of standard models, all driven by eleven electric motors in most approved fashion.

Then we come to the composing room, which is modern in every respect, large, well equipped and well lighted. This department is turning out some very excellent work.

Monotype Specimen Book

The new sheets for the Monotype Specimen Book of Type Faces, announced in our last issue, have been mailed to all Monotype users. There are 80 pages, including the three titles shown in miniature on this page.

These titles are interesting because they have been produced under ordinary commercial conditions with Monotype material and show what may be

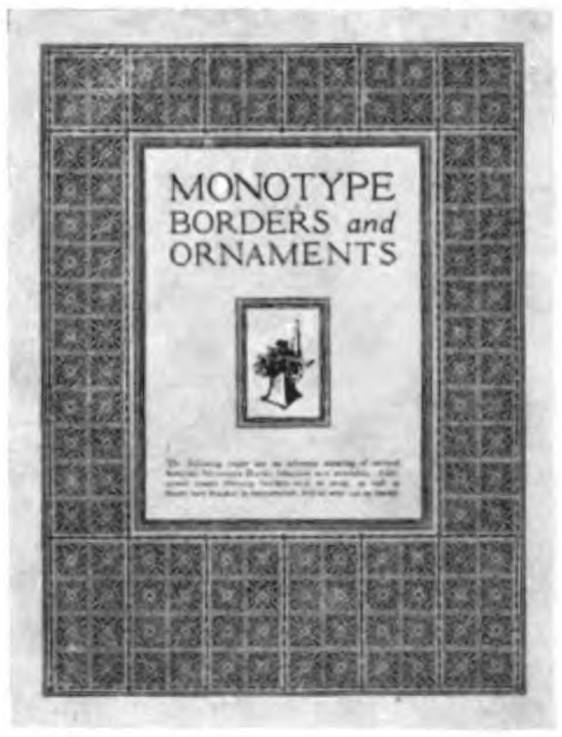


accomplished with material made in the Monotype composing room, without resort to hand-drawn borders or other decorative material.

These three pages are composed entirely in Monotype Series 38, with the exception of the words "The Monotype" in the main title, which have

been enlarged by photography. The border on the Monotype Rule and Corner Piece title is made up from two-point rule, quarter-point face, with border in the four corners. The Border and Ornament title is composed entirely in Monotype borders. They are all attractively printed in colors.

The steady increase in the number of new faces issued by the Monotype Company, together with the rapid development of the Monotype Non-Distribution System of composing-room



efficiency, has caused an unprecedented demand for matrices which could only be met by constantly increasing the facilities of the matrix department until it now is able to turn out more than 130,000 matrices a month, and is meeting the call upon it.

A Clever Ad

The advertisement reproduced below, somewhat reduced in size, appeared in the Seattle *Town Crier*, and while it suggests to the old-timer the parasites of bygone days, it also suggests to all printers the fact that non-distribution means new type always, and farewell to a grimy nightmare.

HORRIBLEPRINTUS
(Typelice)

This is an enlargement (54,000,000 times) of the well-known "bug" that infests old type, leads, rules and slugs

YOU could comb our shop over for a hundred years and not find one of the above animals. We have added a new department (MONOTYPE) and make new type for every job. This is one of the many reasons why we give satisfactory service

Let Us Prove It

Metropolitan Press Printing Co.

As is to be expected from such progressive men as the Solana brothers there is in connection with the composing room a Monotype department containing two keyboards and two casters, which, besides composing all the straight matter, make a large proportion of the display type used by the hand compositors. In this room are located the storage cabinets from which the cases are filled as the sorts run low.

Rounding out this complete printing plant is an equally complete bindery, equipped not only for blank-book making and ruling of the highest grade, but also as an edition bindery capable of handling large editions of bookwork, and with facilities for extra fine work and special library copies. Speaking of library copies reminds us that in connection with this bindery there is a library of samples of the work done in it which contains over six thousand volumes.

Mr. Bernardo Solana is the general manager of this large and varied business and is assisted by his nephews, Mr. Tomas Solana, who is business manager, and Mr. Bernardo F. Solana, who is the manager of the mechanical departments. These gentlemen have been connected with the management for fourteen and seventeen years respectively.

This notable Cuban printing office is well worth a visit, and its owners certainly deserve great credit for the consistent progress it has made.

Advertise the fact that you are a Monotype printer and can give new type and better service with every job.

Non-Distribution in Job Offices

If all job printers fully realized the actual cost of distribution in lost time and real money it would stop almost immediately. This may read like a very bold assertion to those printers who are obsessed with the idea that they must have certain type faces that they think they cannot get on the Monotype and who think it absolutely necessary to have a lot of type faces and change them about every so often, whenever the customer demands a new type fashion, meanwhile losing sight of the cost of composition, which keeps on climbing. Nevertheless, it is true that the elimination of distribution would enable printers to make good money at present prices, while the increased efficiency in the composing room arising from the change and the saving in make-ready in the press room would make it possible to secure a liberal profit at even lower figures.

Consider these reasons for the installation of Non-Distribution in the job office—your job office:

First: Printing is a manufacturing business, and to be successful must be carried on with a reasonable degree of efficiency and along proven lines of mechanical expediency, by eliminating all useless details and non-productive operations. Picking and distribution are surely useless and non-productive.

Second: The most costly non-productive operation that ever burdened any business was light in comparison to the load of Distribution in the printing business. It takes from 25 to 40 per cent. of the department cost to pay for it, besides requiring more space to handle it than is needed for Non-Distribution.

Third: The only reason that any printer has ever offered for its retention is that he "cannot get the type faces his customer

wants" for use with Non-Distribution. This is true only as to certain new faces created to force him to buy type—there are 1500 fonts of type faces, hundreds of borders, ornaments and rule faces ready for the Monotype user—enough to produce artistic and satisfactory work, as is evidenced by numbers of Non-Distribution printers and by the Monotype Company's own work.

Fourth: Standardization is the method of today, and a compositor will do more and better work with a generous supply of a limited number of standardized faces than with a large variety of small fonts. The average manufacturer has standardized his product as to pattern, size, etc., and considers any variation from the standard as a special for which there will be an extra charge. Why not the printer? If a customer demands a special type you ought to charge him for the accommodation even under the present system. Under the Non-Distribution System you would have to charge him only the excess cost of the special type above the cost of making the type in the plant, and then it could be dumped with the other type without interfering with the system. The extra cost would not be ruinous if it were occasionally found to be good policy not to charge the customer extra.

Fifth: Non-Distribution gives all-new type for every job; this means a minimum cost for make-ready. One printer says he saves 75 per cent., another claims 60 per cent. saving, and the average will be fully 50 per cent. saving in make-ready time.

Sixth: The total investment for a Non-Distribution composing room will be about the same as that for the present style, but the Non-Distribution shop will have a lower running cost because the depreciation on type is removed and because the product will be from a third to a half greater.

Seventh: The Non-Distribution shop is clean, free from pi and broken matter, the cases are clean, there is plenty of everything needed right at the finger tips of the compositor and unlimited capacity for any class of work.

Think these things over and you will be convinced that a new era has opened for the job printer with Monotypes and that it will not be long before a majority of printers will be in the Non-Distribution class because they cannot afford to stay out.

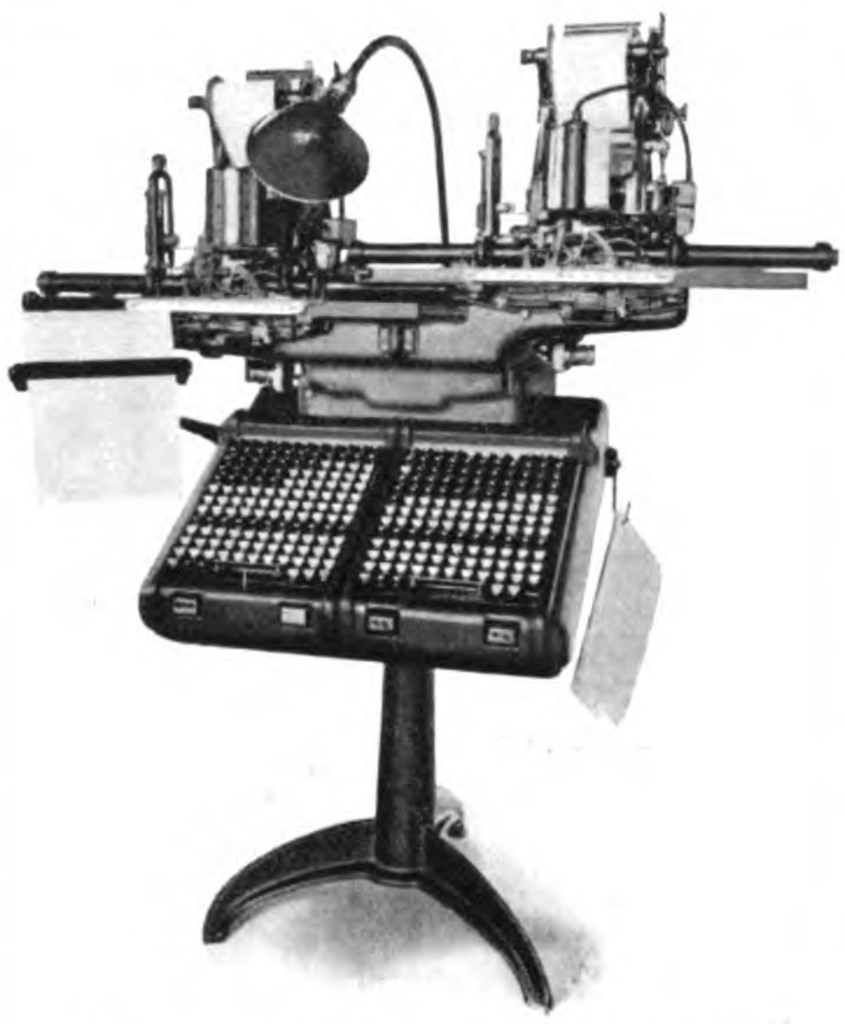
The saving of the labor of actual distribution is only part of the real savings—a smaller part in fact. Look over this list:

No picking, no pi, no lack of sorts, no breaking up of forms to get rule, leads or spacing material, no distribution, less time for lock-up, less time for make-ready, no restraint on holding jobs for repeat orders, no necessity to refuse orders because your fonts are too small to set the job, less composing-room space is needed; and last, but not least, greater efficiency of your compositors, sometimes reaching as high as 50 per cent.

Is it worth having when you can get it for nothing? Yes, you can. The Monotype with Non-Distribution will pay for itself in two years with the actual savings effected by its by-products. If you desire to know more about Non-Distribution in the job office, have your stenographer request us to send you the booklet on the subject.

Cost knowledge leads to the standardization of cost, reveals advantages and uncovers disadvantages in the plant to such an extent that the printer with a cost system is compelled to remedy the latter and increase the former to such a degree that he becomes successful.

Monotype Com



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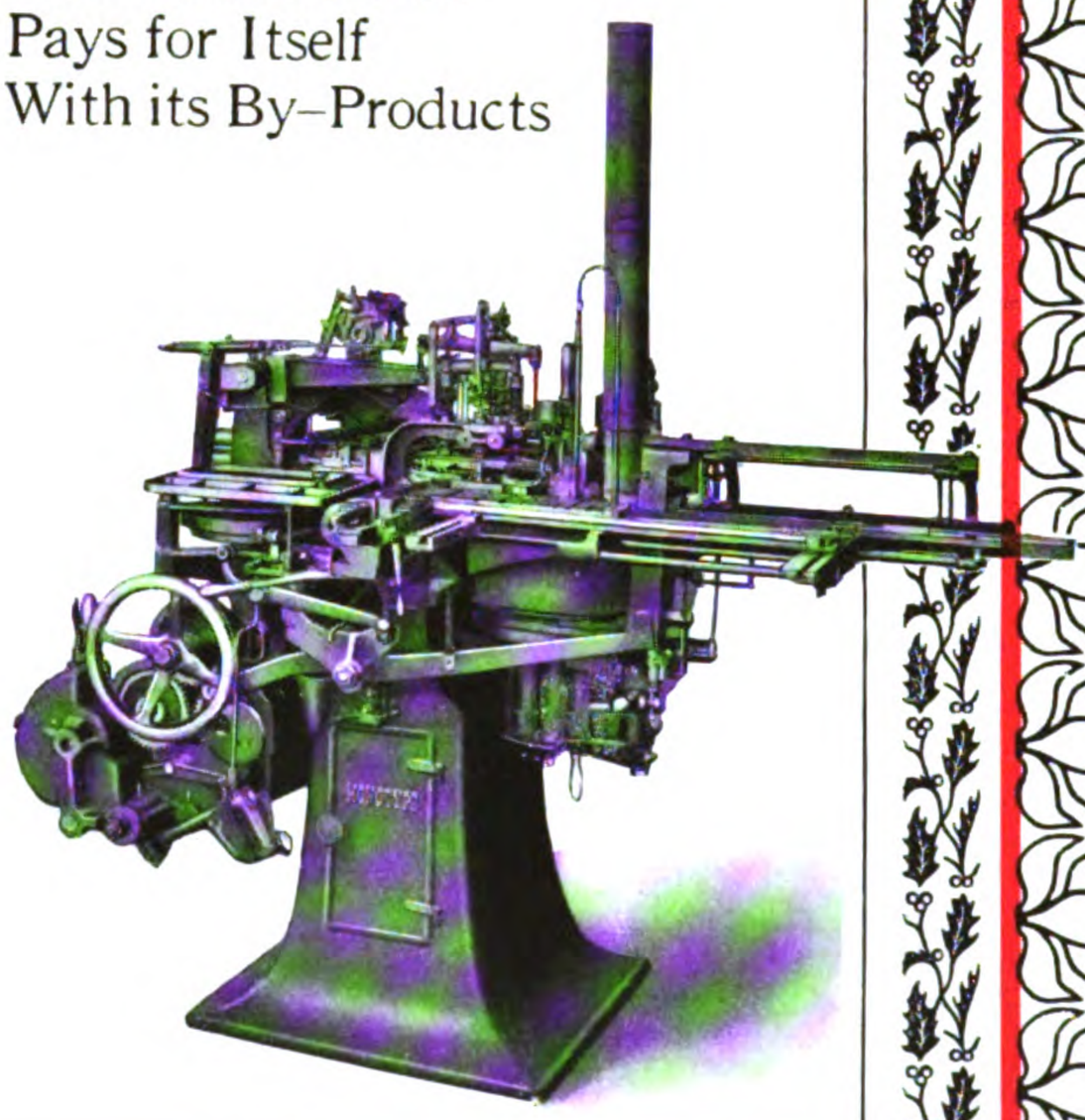
The Monotype and Non-Distribution in a printing office assure a

Prosperous and Happy New Year

The Machine that Pays for Itself With its By-Products



)istribution system

A Model Canadian Printing Plant

By ED. HAYDEN
Manager Advertiser Job Printing Company
London, Ontario

ED. HAYDEN

The new home of the Advertiser Job Printing Company, of London, Ontario, is indeed a model printing plant, both in its building and its equipment. By an outlay of more than $100,000 this progressive company has possessed itself of a building and a machinery equipment that is surpassed by few either in Canada or the United States as an exclusively job printing plant.

Planned to achieve one hundred per cent. efficiency, this new with plant has been unusually successful in achieving the ideals which its builders started.

In conformity with their idea to secure the greatest efficiency, this firm discarded their two slug machines a little over a year ago and installed all Monotypes with a complete Non-Distribution System. The success they have had with Non-Distribution is told as follows:

AN ALL MONOTYPE PLANT

Until September, 1912, the Advertiser Job Printing Company used nothing but slug machines. At that time one Monotype was installed with a combination operator, and the results so far surpassed our expectations that, but for the fact that we intended to erect a new building, we would have added to our Monotype equipment sooner. When we moved into the new building, in November, 1915, we installed two more casting machines and one keyboard. The more experience we had with the Monotype, the more we were convinced that we should have all Monotypes, and three months later we discarded our slug machines and added another casting machine and keyboard, and installed complete Non-Distribution.

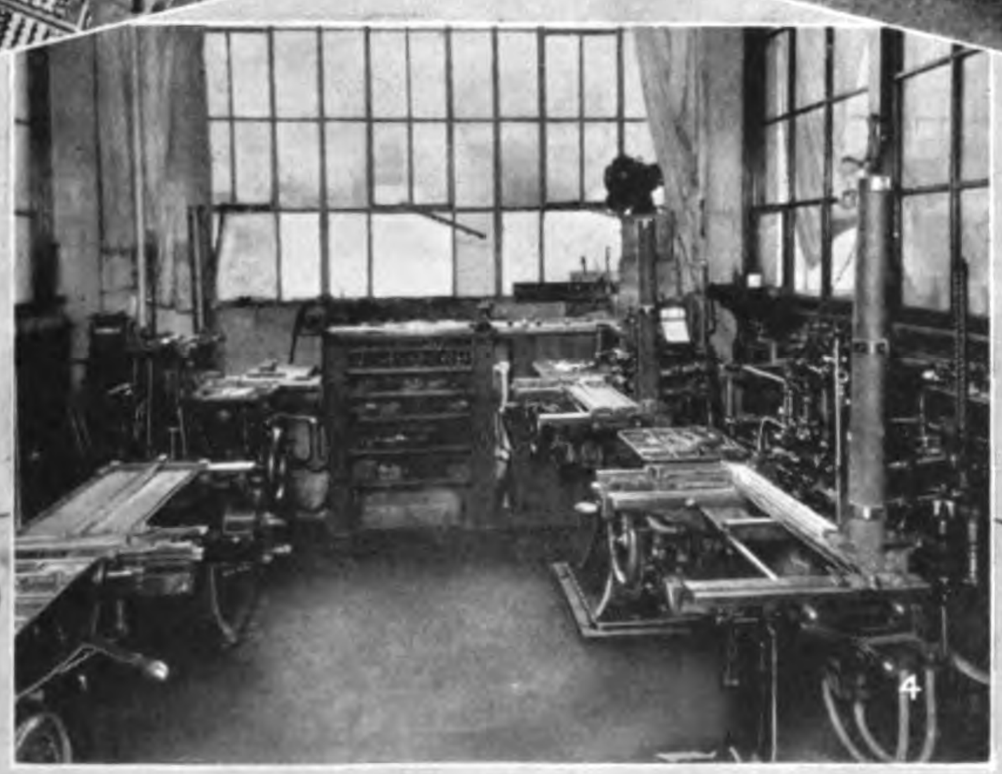
THE MONOTYPE EQUIPMENT

The present Monotype equipment consists of three keyboards and four casters, each with all the latest improvements. We also have the two and six-point lead and rule molds, as well as the tie-up slug mold. Tie-up slugs are used on practically every job and go in the forms to the pressroom, as we have found them to increase composing-room efficiency and to be wonderful time savers.

On directory work we find the tie-up slugs especially convenient and economical. The body of the page, containing two columns, is tied up by itself with the slugs, which enables a whole page to be lifted out of the form and a new page inserted without any trouble whatever.

COMPLETE NON-DISTRIBUTION

The Advertiser Job Printing Company was the first job printing plant in Canada to install complete Non-Distribution. It has been a big success from the start and I consider it essential to any composing room which aims to be efficient. It is not so much



A MODEL CANADIAN PRINTERY

THE ADVERTISER JOB PRINTING COMPANY, LIMITED, LONDON, ONTARIO

1. The New Building
2. The Monotype Keyboard Room
3. Corner of Composing Room and Storage Cabinets
4. Partial View of Monotype Caster Room

EDWIN M. HAZEL

Deaf Mute Caster Operator

Probably the only deaf mute in America learning this important branch of the printing business is now employed in the composing room of the printing department of the University Press, of the University of Chicago.

This young man, Edwin M. Hazel, is 22 years of age and was an apprentice in the composing room of the University Press when Mr. Albert Staples, the foreman of the caster department, was struck with his intelligence and had him transferred to the caster room. Edwin had had some experience on the keyboard as well as in hand composition.

Mr. Staples says that in the few months he has had him in charge he has made more progress in mastering the fine points of the caster than any other apprentice he has ever had, and that he expects him to graduate as an operator who will be a credit to his profession.

The accompanying portrait will give our readers an idea of the appearance of this bright young man, and Mr. Staples suggests that the education of others who, like him, are exempt from military duty will prove a possible solution of the shortage of labor due to the present war conditions.

Type is the material with which your compositors build jobs. Did you ever find a workman who could produce without material? Then why not install the Monotype and give your workmen plenty of material? Take off the handicap and see the magnificent production record they will make.

the money saved by casting all our own type, leads, slugs, and rules instead of buying them from the type foundry, but the increased efficiency that we receive from the hand compositors and the saving effected in make-ready that make the Non-Distribution System such a money-maker in our plant.

A list of the type to be dumped is pasted on the reglet rack next the dead stone, and includes all type up to 36-point, leads, slugs, rules, spaces and quads. In planning for the Non-Distribution System we eliminated as many needless fonts as possible, and thereby obtained the greatest efficiency from the compositors.

As stated, our experience with the Monotype dates from September, 1912, but it has been a gradual education in the advantages of Monotype over the slug method for our requirements. Making our plant all Monotype we consider to be one of the best investments we ever made.

THE NEW BUILDING

The building has two stories and a basement, and is of reinforced concrete construction throughout. The stairways are wide and not steep, affording easy access from one floor to another, while there are commodious elevators of sufficient strength and speed for the heaviest loads, as well as for passenger service.

Special attention has been given to the lighting, so that daylight comes in from four sides through steel-sashed windows, which practically form the entire walls of the building. The interior is unobstructed by partitions, and the ceilings and pillars are enameled in white, to distribute the light equally over the entire floors. The basement, in which is the pressroom, is treated in a similar manner and the light there is almost equal to that on the other floors.

The artificial lighting of the entire plant is generous but not conspicuous, all wiring being concealed, both for the lighting and the power circuits.

The offices, composing room, and shipping department are on the first floor. This brings the office conveniently near the composing room as well as makes it accessible from the street. The manager and the secretary-treasurer have separate private offices away from the public office. The job pressroom is on this floor and contains four platen presses.

The Monotype rooms, which adjoin the composing room, are particularly well lighted and ventilated and are placed side by side so that the transfer of the spools from the keyboards to the casters is only the work of seconds. The partition between the composing room and the caster room deserves special attention because of one unique feature. The lower part of this partition to the height of about five feet is composed of a series of pigeonholes which are open on both sides. In these holes are fitted the sorts boxes, labeled according to size and face, red label being used on one end. When the compositor takes the box out and empties it of sorts he replaces it with the red label end toward the caster room, where the red is a signal to the operator that those sorts should be cast at once. When the operator has refilled the box he turns the red end out again.

THE PRESSROOM AND BINDERY

The pressroom in the basement contains five cylinder presses and one auto-press. A striking feature of this room is the space between the presses and the allowance for storage of stock and printed sheets. Practically one-half the floor space is available for this purpose, without in any way interfering with the working of the machines.

The bindery can boast of light, space and conveniences such as few job binderies are blessed with. The layout of the Advertiser bindery is worthy of particular mention: starting at the elevator by which the work will enter the room a line of machines stretches down one side arranged in the order in which they are ordinarily used, while the center of the floor is kept clear so that the finished work may be run right down to the elevator.

ALL ELECTRICALLY EQUIPPED

With the exception of the three wire stitchers in the bindery, the entire plant is equipped with individual electric motors for each machine and there is no belting or shafting. This gives freedom from dust and there is no interference with the light, besides the economy of power.

The sanitation and cleanliness of this model plant are unusually well taken care of, and the floors and the machines are kept clean at all times. The welfare of the employees has been considered in planning the building and the dressing and toilet rooms are unusually spacious and well equipped.

EDITOR'S NOTE—While Mr. Hayden has modestly refrained from mentioning the fact in his excellent description of the Advertiser Job Printing Company's plant, he is the one to whom credit is due for the splendid arrangement of the working departments and the well-balanced equipment of this model printery. He supervised the plans, and was right on the job all the time. For the past four years Mr. Hayden has been manager of the Advertiser printing plant.

DAVID HENRY MALLALIEU

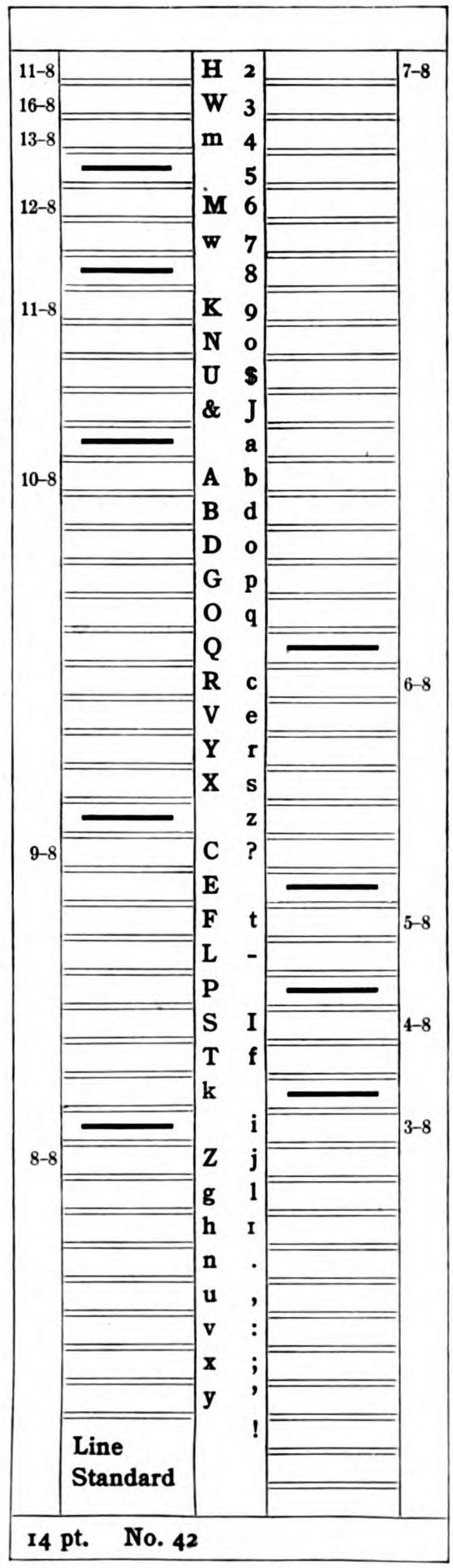
E J. McCARTHY

"Mal" Makes a Change

David Henry Mallalieu, of Philadelphia, familiarly known to his friends as "Mal," has severed his long connection with the Monotype and joined forces with the Smith-McCarthy Typesetting Company, of Chicago, in an executive capacity.

For sixteen years Mr. Mallalieu has been an esteemed employee of the Lanston Monotype Machine Company, rapidly rising from an expert operator of exceptional ability until at the time of his resignation he was engaged in special confidential work for President J. Maury Dove.

Popular with all whom he met and esteemed by every one for his likable good qualities, "Mal" has a host of friends who will wish him success in his new venture. Prior to coming with the Monotype Company "Mal" served an apprenticeship to the printing business and gained a reputation as a first-class compositor with a penchant for really artistic work and considerable



Using the New Matrix Box

The new matrix box with a division for every matrice, so that each may be kept separate and any one removed or replaced without disturbing the others, is meeting with enthusiastic reception from operators all over the country, and we are receiving congratulations every day.

Here is a suggestion from Mr. Grant Lippincott, operator with the *Daily*

Capital, Topeka, Kansas, which may prove of advantage to other operators. Mr. Lippincott says:

"I enclose an outline of what I believe to be an improvement in the arrangement or laying of the new matrix box.

"You will notice that instead of having the matrices arranged alphabetically as they were when we received them, I have arranged them according to set size, which saves a great deal of time and inconvenience when casting sorts, and at the same time it is just as convenient to find any desired character as it is under the system you have them.

"There is plenty of room in the box to have a blank space between the different set sizes, in which space I put a lead or slug."

There is no doubt that it would be a convenience to have all the matrices requiring the same wedge setting together; this is something, however, that each operator will have to arrange for himself, as different faces would require a different arrangement and demand a special labeling which would be inconsistent with the exigencies of manufacturing and carrying a stock of boxes. All our boxes are labeled alphabetically so as to permit them to be used for any font and enable us to fill orders more promptly than could be done if each had to be labeled individually.

It will be easy, however, for the operater to run up and set up a label, and by keeping it standing make any changes required for the fonts he may have and for new fonts as added. We therefore show Mr. Lippincott's idea in reduced size.

A Pointer on Blanking Out

Here is a pointer worth investigating, from a Monotype user who puts brains into his work and is willing to share the good things with other printers.

"The most efficient way of handling blanking out material has never appealed to me as being entirely satisfactory. Steel furniture is too costly and takes up too much room, although it is the best system so far devised. 36 x 36 point quads are cheap and very efficient and largely used in Monotype shops, but the handling of them has not been as efficient as it could be.

"I have experimented and found that more square inches per hour of 18 x 36 quads can be run than 36 x 36 quads. I average 250 square inches per hour of 18 x 36 quads. This is making them so fast we can well afford to throw them away with the rest of the job. I run 18 x 36 quads on the 18-point mold, and it is possible to bring them out in the regular type channel and place them on your galley in groups of seven in the same way you usually run sorts. Then I slide these quads onto 2½ x 23-

knowledge of type faces, which latter he added to during his connection with this work. These will now stand him in good stead in his new duties, upon which he entered on September 17.

The Smith-McCarthy Typesetting Company was organized Friday, June 13, 1913, hence hoodoos and misfortune have given Company the go-by and it has been successful from the beginning.

Mr. E. J. McCarthy, the President and Treasurer of the Company, was also at one time connected with the Monotype Company and resigned an executive position to enter this firm. He has a thorough knowledge of the machine and of good printing combined with an enthusiasm for good work and a personality that makes friends everywhere. Such a combination as "Mac" and "Mal" should prove invincible.

Their principal equipment consists of six Monotype keyboards and six casters, a big make-up department, and the habit of selling completed composition made up into pages ready to send to press or locked up for the foundry.

We wish "Mac" and "Mal" the highest success. They both deserve it.

Continuous Production

The constant aim of the American efficiency engineers is to secure the maximum of efficiency of machinery and workmen and thereby secure the maximum of profit.

The true maximum of efficiency can only be attained by means of continuous production.

Efficiency engineers divide manufacturing operations into simple basic units in order to permit of rapid handling of each and to prevent delays in production because of the stoppage or slowing down of one unit.

The Monotype is constructed on the scientific principle of separation of units of operation in order to secure continuous production. These units are typesetting and type making, two distinct and in no wise related operations which are carried on simultaneously by two separate machines—the keyboard and the caster.

These two machines are absolutely independent. Neither can do the work of the other, and any interruption, delay or accident to one does not affect the production of the other.

You cannot stop all of a Monotype. Production by one unit may be reduced by delays, but the other keeps right on at full speed—this is continuous production. Always something doing.

The keyboard operator has no worries about caster operation, and is not annoyed by gas or metal fumes or by mechanical problems. He keeps right on "hitting the keys," putting the copy on the control ribbon. His only delays are caused by poor copy, or lack of copy. He does not stop for corrections.

The caster operator does not have to worry about copy but only puts in position the spools of perforated ribbons that control his automatic machine in the making of brand new type and placing it on the galley in justified lines. When there is bad copy, and the keyboard operator slows down, the caster does not diminish its speed a single revolution. *When the copy runs out the casting machine does not go into the non-productive column of the cost sheet but keeps busy making type and material for the hand compositors and is thus continuously productive.*

The stoppage of the caster from any cause does not affect the keyboard which keeps right on producing the control ribbons

ready for use on the casting machine when the cause of stoppage of the caster has been removed.

There are good scientific and economical reasons for this method. When a single machine is constructed to perform two or more dissimilar operations it is necessarily more intricate than when intended for only one operation; when one part of it goes wrong all the other parts must stop with it and all production ceases. With a slug machine, built to produce composed lines at one operation, the operator is hampered by having to worry about metal conditions and mechanical difficulties, and any trouble with the metal stops the whole machine; while, on the other hand, difficult or poor copy delays the setting and slows down the whole production.

Typesetting and type making are distinct operations diametrically opposed to each other in principle and requiring entirely different talent on the part of the worker. Type setting, or composition, is almost entirely a mental process requiring a certain training in concentration and some education. Type casting is a mechanical operation and calls for operators with mechanical training. While the compositor must constantly interpret his copy and decide on the various little technicalities it presents, the caster operator is tending an automatic machine that molds hot metal into type under the control of a perforated ribbon or of the operator. There is no common point of contact between these absolutely different classes of production and the attempt to combine them therefore results in reduction of production because when so combined the slowest controls the speed of both and if either stops both are placed in the non-productive column of the cost sheets.

One reason why the Monotype shows such high efficiency and continuous production is because of the absolute separation of these operations by two machines which do not in any way hamper or delay each other, and because both are working at the same time at their highest speed and maximum production.

As the division of operation by efficiency engineers produces a higher percentage of productiveness through greater skill acquired by concentration on the part of the operator, so the separation of the Monotype into two machines increases production by creating a more accurate and skillful class of operators because they have only one thing to do.

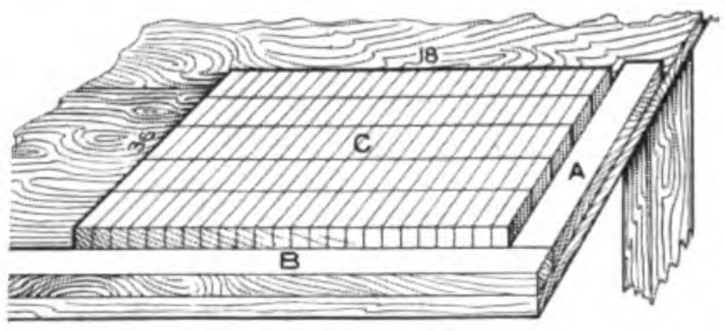
The speed of the keyboard is so great that the amount of product is limited only by the ability of the operator; and no operator has ever been swift enough to stall it. Bad copy may slow him down, but this does not affect the caster.

Monotype production is continuous because both machines do not stop at the same time, and efficient because one machine does not limit the speed of the other. Neither machine is stopped for corrections, which are made by hand and therefore do not have to carry any machine cost, as is necessary with slug machines where the operator stops the whole production to set corrections, loses the concentration on his copy and wastes time in getting started again.

With the Monotype casting begins as soon as the keyboard operator has perforated a few lines on the ribbon, and proofreading and corrections follow as soon as a few lines have been cast. The type is ready for the form within a few minutes of the time the keyboard operator strikes the last key. Even when there is no copy the casting machine keeps right on in the productive column by making material for the hand composing-room and money for its owner.

inch galleys and put them into the galley rack.

"I prepared a place on each frame to have the quads placed. This is on the upper part of the frame, immediately above the job galley. Below is shown a sketch of the way these quads appear when placed upon the frame. (a) is a ½ x 3-inch piece of reglet which is nailed to the frame and which supports a stop. (b) is a ½ x 25-inch strip also nailed to the frame and which supports and holds the quads in position. (c) represents the quads after being shifted from the galley.



"The compositor takes a galley of quads and slides the quads off of the galley onto the aforesaid prepared place on his frame. The quads are now used much easier than furniture. The narrow width permits him so span the column and take off as many lines as he chooses. If he wants a line of 36-point quads a certain width, all he does is to lay the width slug he is using on the *side* of the column and lift off the 36-point line.

"This certainly beats picking up quads, one by one, even if they are 36 x 36 quads.

"This may sound complicated, but in actual practice is very simple. I believe that this output (250 square inches per hour), can be attained by the average caster operator by the adoption of this system of running quads. The procedure for the compositor is extremely simple and fast.

"Caution: Do not fall into the error of putting the quads on a wider galley than the compositor can span with one hand, as I have proven by test that it is not efficient. Also: Be sure to slide quads from the galley; using them direct from the galley is not satisfactory."

Norman T. A. Munder & Co., Baltimore, send a splendid example of high-grade magazine work in the October issue of *The Chronicle*, a monthly of twenty pages and extended cover. The composition is in Monotype Series 337E, and the printing in dark brown ink on cream-toned Italian hand-made paper with deckle edges. The general typographical appearance, the careful make-up and excellent presswork all tell the story of the artistic printer behind the type and machine. It is an unusual magazine, eight and a half by thirteen inches in size, and unusually well done.

What the Monotype Schools Are Doing

There are many ways of showing one's patriotism, and those who are compelled to stay at home can find no better way than in assisting those heroes who have done their bit at the front in again securing a foothold in business life and becoming independent.

Several months ago we called the attention of Monotype users to the fact that those printers who had fought for liberty and been invalided home would make the very best kind of material for keyboard operators and invited them to send these men to the Monotype Schools. We did this because we believe that the best Monotype operator is the printer who knows the customs and traditions of his trade through practical experience, and because we realized that, though many of these men might not be able to stand the strain of ordinary composing-room work, they could easily handle the lighter and less active work required of the keyboard operator, their knowledge of type and its handling being of the greatest advantage in this work. Monotype keyboard operating particularly recommends itself to these men because of the ease and lightness of the work and its freedom from mechanical difficulties and especially the entire absence of all metal fumes and dust.

Our advice has been acted upon by a number of Canadian printers and our Canadian Schools have already graduated several operators, who are making good because they are printers as well as operators.

As the United States is now actively entering the fighting area and there is a probability of some of our printer heroes in Uncle Sam's Army being invalided home we repeat our advice that they may be encouraged to take up the Monotype and thus make use of their knowledge of printing in a pleasanter and more profitable way than they would otherwise be able to do.

We are glad to be able to give the record of a few of the Canadian heroes who are "back on the job" and are making good through the aid of our schools.

PRIVATE ALBERT EDWARD RAMSDALE

Private Albert Edward Ramsdale

When the war in Europe first broke out, and they called for volunteers in Canada, Albert Ramsdale was one of the first to offer his services. He enlisted in the Cobourg Heavy Battery, August 4, 1914, and with them was sent to Quebec. From there they were sent to the Pacific Coast and put on coast defense work. Later this battery was disbanded and Ramsdale enlisted in the infantry in November, 1914. He went overseas with the Second Contingent in July, 1915. He trained in England for three months and in October, 1915, his division went on active service in France.

Private Ramsdale saw eleven months of service in the trenches before he was wounded and during this time took part in the third battle of Ypres and in the Battle of the Somme. It was in the battle of the Somme, while making an attack on a German trench at Moquet Farm, that he was badly wounded in the leg and face. He laid on the field for four hours before he was picked up and taken to the dressing station. He was then placed in a hospital at Camieres, France, where he spent three months recovering from his wounds. After this he was transferred to a convalescent home in England, and in December, 1916, was invalided back to Canada. The following March he was discharged from the army.

Private Ramsdale entered the Monotype Keyboard School, Toronto, July 10, 1917, and completed the course the latter part of August. He secured a position with The Bryant Press, Toronto, as keyboard operator and has made good.

PRIVATE FRED. M. ROBINSON

Private Fred W. Robinson

Fred was a member of Winnipeg 90th, the "Little Black Devils," before the war started and when the first call for volunteers came he enlisted for active service and went to England with the First Contingent in 1914, as a private in the "Little Black Devils." After a few months' training in England he was among the first of the Canadians to go to France. He took part in the battles of Langemarck, Festubert and the second battle of Ypres. It was at the second battle of Ypres that the Germans first used gas and Fred got a dose of it, but not enough to put him out of business for very long. It was a little after this that he was wounded. He was lying in the trench with a group of fifteen men of his company when a high explosive shell came into their midst, and there are just two of the fifteen living today to tell the story. His own brother was killed at his side by the same shell. He tells of lying, wounded in the back, until a sergeant came along to pick him up. Just as the

sergeant was leaning over to lift him up another shell came over and there was nothing left of the sergeant but bits. How Freddie escaped being killed by this second shell is still a mystery to him. He lay in a hospital in France for several months and was finally invalided back to Canada early in 1916. He had received eight shrapnel wounds about the thighs and one bad wound in the back, just missing his spine.

To make work easier for him he decided to take up the keyboard and is now a full-fledged operator, working for Saults & Pollard, Winnipeg, Man. He says that he is more than pleased that he had the opportunity of learning the Monotype keyboard as it makes life a whole lot easier for him to be able to sit at his work. He sure is some scrapper and must have the fighting spirit right for he has twice tried to enlist since being discharged.

PRIVATE FRED WOOD

Private Fred Wood

No. 42, P. P. C. L. I. (Princess Pats')

Private Wood was one of the first members of Toronto Typographical Union No. 91 to enlist when the war broke out. On August 8, 1914, he joined the Princess Patricia Canadian Light Infantry, better and famously known as the Princess Pats'. This regiment was named in honor of the Princess Patricia, daughter of the Duke of Connaught, then the Governor-General of Canada. It was mobolized at Ottawa and underwent a months' training in Quebec before sailing for England late in September, 1914. The Princess Pats' left the 1st Contingent of Canadians which was in training at Salisbury Plains, England, the second week in November and joined the 27th Division, 80th Brigade, of the British Army and by the middle of December were within two days' march of the battle-front. About the first of January, 1915, the division that Fred was in was moved to the firing line and took over trenches from the French Army. Regarding his first few days in the trenches Fred says: "The second day in the trenches (ditches) was my birthday. Some natal day! I did not care a d— if I never saw another; speaking for hundreds of other men, too, for it rained day and night and we were up to the thighs in mud and water.

From then on the Princess Pats' were continually "on the job" around St. Eloi until the first of April, taking their turn in the front trenches and furnishing working and carrying parties at night during their short periods of so-called rest (?). Fred says it is almost impossible to describe or give a real idea of the mud, filth and carnage the troops on the Western front went through the first winter, without adequate relief or rest.

On the night of February 27th the Pats' carried out what was undoubtedly the first trench raid by Canadian troops on a German sap opposite 21 Trench, at St. Eloi. It was carried out successfully by the snipers of the regiment under the supervision of the late Lt.-Col. F. Farquhar, D. S. O. A vivid account of this raid appeared in the Saturday Evening Post, written by George Eustace Pearson, another member of the Pats'.

It was on May 4th, 1915, that Fred was wounded and ceased to take an active part in this war, and in describing how it came about he says: "I was laid low about 10 a. m., whilst performing the prosaic but essential duty of rooting in my haversack for biscuits and bully beef. A chunk of shell tickled me in the ribs and I ceased to take a broad view of the World War—it was now a personal matter. The question was—would I last out and could I get out? Not until six o'clock that evening was there a chance. My dear old chum Jack Ward sat by my side that long day, with his water bottle ever ready at my request. At 6 p. m. he got permission to take a chance (his last) and with the assistance of Trochnea (another of the originals) carried me to the support trenches and went back for another of the boys. This through a burst of machine-gun fire. They finally got us both to a dug-out, where we were comparatively safe, then they went back to take their place in the firing trench. Both were hit, Jack fatally, in the groin, and Trochnea in the elbow. 'Greater love hath no man, etc.' I would have done the same for him. Jack died the same night, lying beside me in a farm-house cellar, where we had been placed along with thirteen other seriously wounded cases. Next day the live ones were carried to the motor ambulances and en route we got what was long overdue, a good bed and sleep."

Fred spent five and a half months in English hospitals and was invalided to Canada in November, 1915, being finally discharged as unfit for further military service in April, 1916. He was able to go back to the trade as a job compositor, but found it the strain of lifting forms and cases and standing all day too much for him. He entered our school and we are glad to say that he made a success of it and is now located in Calgary, Alta., with the Western Print and Litho Co. He expresses his satisfaction in having taken up the keyboard work as follows: "Although it undoubtedly requires more concentration, at least from a learner, than job composition, I can honestly say that I do not feel so physically tired after eight hours at the keyboard as I did at the case since coming back from the front. To other soldier-printers who may come back from this War for Democracy, physically weakened, I certainly recommend the keyboard."

SAPPER GEORGE ALLAN

Sapper George Allan

In August, 1914, at the outbreak of this Great War, George Allan enlisted with the 3rd Field Company Engineers in Toronto. He went overseas with the 1st Contingent in October and was in training at Salisbury Plains, England, until February, 1915. His Company then left for France. Sapper Allan served over twenty-two monhs in the trenches, during which time he went through the second and third battles of Ypres, and was also all through Festubert, Digenchy, the Somme and Vimy Ridge. It was at Vimy Ridge, December, 1916, that he was wounded. He was walking along a railway line when the Germans suddenly directed their artillery fire along the railway and one of the shells, a "whizz-bang," got him in the knee. He was carried to a dressing station where they found his leg so badly shattered that it had to be removed. Two weeks later he was trans-

ferred to a hospital in Glasgow, Scotland, where he remained for about three months. He was then taken to a convalescent home at Ramsgate and in May, 1917, was invalided back to Canada. He entered the Monotype school in September where he is at present a student.

BANDSMAN JOHN A. PHILLIPS

Bandsman John A. Phillips

On December 17, 1915, John Phillips enlisted in the 97th Battalion (American Legion) as a bandsman. He later transferred to the 4th Pioneers and went overseas in September, 1914. Phillips had his mind set on getting a crack at the Germans, but while in training at Bramshott, England, was taken with bronchitis which left him with a weak heart. This prevented him from going into the trenches for he was invalided back to Canada after having spent one year in England. He was discharged from the army in September, 1917, and at once entered our school where he is a student at present.

On Sunday, September 23, 1917, the *Daily Oklahoman*, of Oklahoma City, issued an Industrial Number consisting of 144 pages containing a large amount of advertising, excellently displayed. All the material for this special was produced by their two Monotype Type-&-Rule Casters in addition to handling all the work of the regular daily and weekly editions, all of which demanded extra material because the advertising was very heavy owing to this being the State Fair week.

The Monotype pays its own bills and then some. Ask us about it.

Box for Display Matrices

This Improved Matrix Box is offered to meet the demand of operators for a box that will enable them to quickly locate any desired matrix when sorting up the cases. It keeps each matrix separate and easily accessible, and will prove a time saver in the caster room. The new box is about 8½ inches long by 2½ inches wide and 1½ inches high over all. It is divided into 83 individual compartments for holding one matrix each and a compartment for the line standard. These compartments are in two rows and a wide central division between carries a printed label which indicates opposite each compartment the character to be kept in it. The partitions are of wood and the inside of the cover is plush-lined so that injury to the matrices is practically impossible. The box is covered with imitation leather and the cover is held shut with two snap fasteners. It is neat, strong and well made throughout.

The saving of time in handling matrices will soon pay for the replacing of the old style box by these new and very much more convenient ones, and every Monotype user should investigate it at once. The price has been placed so low that the saving of one using will almost cover it.

LANSTON MONOTYPE MACHINE COMPANY
PHILADELPHIA
NEW YORK BOSTON
CHICAGO TORONTO
Monotype Company of California
SAN FRANCISCO

Monotypography

The Monotype Type Setting and Foundry Co., of St. Louis, Mo., have issued a particularly well-designed specimen book of the Monotype faces in their equipment. Besides large blocks of composition showing each book face with various combinations of display faces it gives complete series of the job faces, and pages showing actual samples of tabular, tariff, algebraic and other intricate composition, also a complete showing of accents, figures, signs, borders, rules and special characters, making one of the most complete specimen books we have seen from a composition house. There is a carefully compiled index, so that the book will prove a very handy desk companion for the customers of this live type-setting company.

"More Business" for July, the house organ of the James, Kerns & Abbott Co., Portland, Ore., has a catchy patriotic design for the first page, the balance being in Monotype Series 38. It is printed in two colors throughout and there are a couple of specimens (a four-color label and a four-page announcement) tipped in to show actual color work. On the last page we find this good business advice: "Don't lose your time wondering why a black hen lays a white egg; get after the egg."

The Spring number of "Annals of Medical History" is a splendid specimen of high-grade book printing from the press of the J. J. Little & Ives Co., New York City. The type used is Monotype Series 371, which is printed beautifully on both antique and coated paper, the illustrated sections being on coated stock. Of course, the make-up, margins and register are just what they ought to be.

The Faithorn Company, Chicago, who are well known as producers of good printing and effective advertising matter, are issuing a house organ under the caption of "The Stamp." It is particularly good as a piece of printers' advertising. Besides being well printed from Monotype type it is well edited. One article in the August number on "The Task of Type in Advertising" contains a lot of valuable information on type effects.

A magnificent example of fine catalog printing is the Sayers & Scovill Co. Funeral Car Catalog from the press of The Ebert & Richardson Co., Cincinnati. It is 11 x 16 inches in size, and is printed in two colors throughout, and shows splendid arrangement of a large amount of big type. It is one of those jobs that would certainly be hard to produce in any but a Monotype shop. The faces used are Series 21 and 15. The presswork, of course, is superior, being produced from new type.

The Baltimore Sun and the Monotype

The Sun
SUN SQUARE, BALTIMORE,

October 2nd, 1917.

Lanston Monotype Machine Co.,
Philadelphia, Penna.

Gentlemen:

I take pleasure in advising you that we have decided to retain the additional Type Caster recently installed in our Casting Room, as we find that this machine together with the other casting and the six composing machines, gives us exactly the equipment we need for handling our display advertising.

We have had an exceptional opportunity for testing out the availability of this equipment for our display advertising work since the first of the year, as we have had to take care of an increase of 739,907 lines of display advertising over the first nine months of 1916; the total amount of display advertising handled in our composing-room between January 1st and October 1st amounting to 7,006,945 lines.

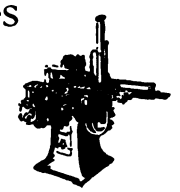
As you probably know, the Sun is one of the first eight papers in the United States in the total volume of advertising carried, and our ability to handle the steadily growing business has been due in a large measure to the adaptability of the Monotype equipment. Its flexibility, combined with the range of type faces which it makes possible, has enabled our composing-room to turn out work highly satisfactory to our advertisers.

Again thanking you for the courteous and the prompt attention given to our requirements, I am

Cordially yours,

(Signed) PAUL PATTERSON,
Business Manager.

These Machines did the work for the Sun, They will do it for you.



Monotypography

"Exponent" is the expressive title of the new house organ of the Express Printing Company, Connersville, Ind. It is a well-printed example of good Monotype composition, and contains sixteen pages and cover in two colors. There are also a couple of tip-ons in four colors.

From the Newark Composition Co., Newark, N. J., we have received a neat little specimen book of Monotype faces. Each page shows a sufficient quantity of one size to enable a customer to judge the effect, one-half of the page being leaded. The booklet is envelope size, 3½ x 6 inches.

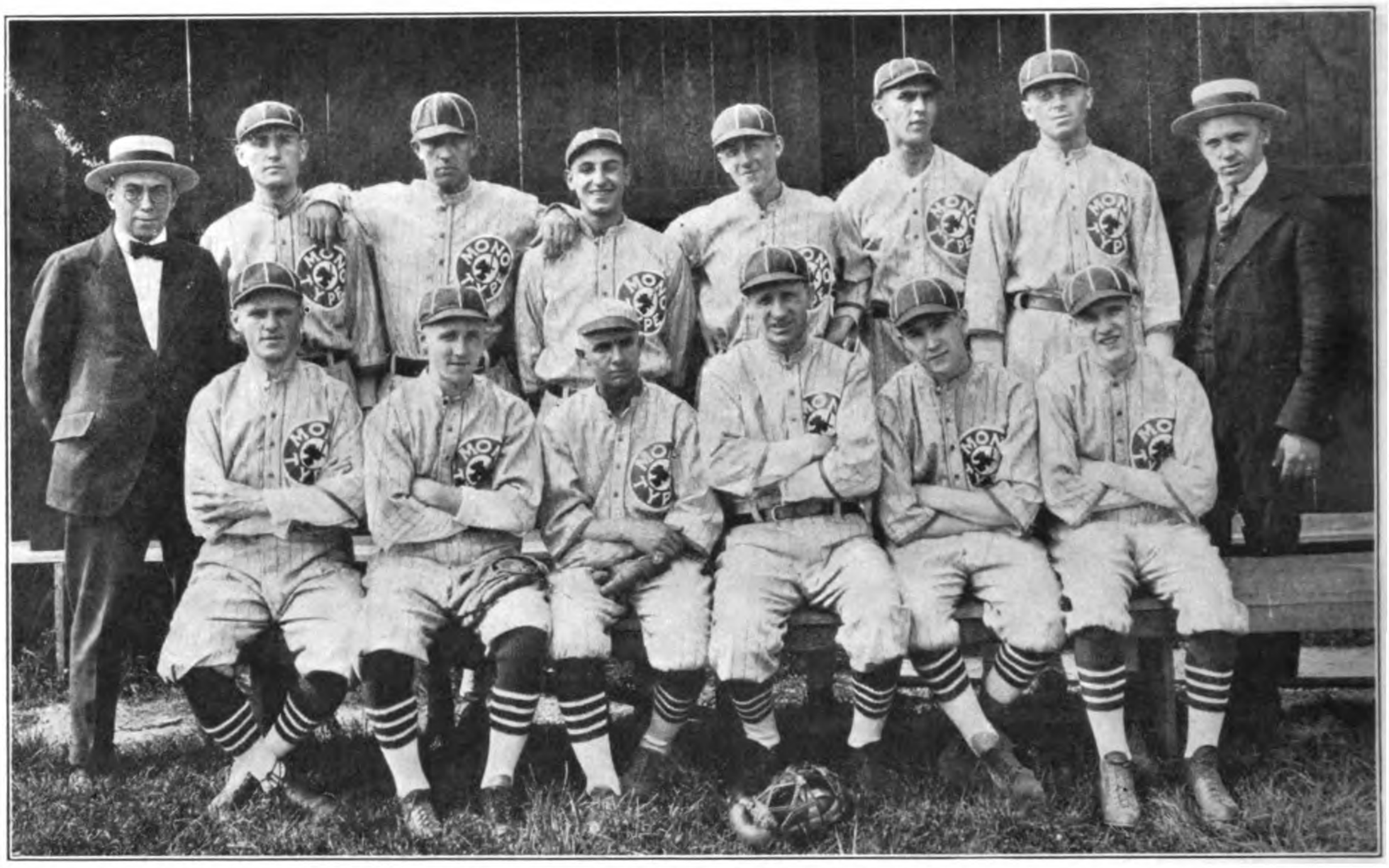
Walker Brothers & Hardy Co., Fargo, N. D., are doing some very fine offset litho work from Monotype type. They are using the rubber reduction process, and their transferrer says that he can do work from Monotype type that used to be impossible before they adopted Non-Distribution and new type for every job. The samples we have are unusually fine, some of the type being reduced to four and a half point size.

Mortimer Co., Ottawa, Canada, send some very effective samples of labels, mailing cards, and booklet covers set in plain faces, such as Monotype Series 21 and 58, which show that artistic effect in such work is more in the selection of size and proportion than in odd or unique lettering.

From the Thompson Printing Company, Philadelphia, we have several very artistic and effective Fall announcement circulars which show that in the hands of a good printer Monotype type combines harmoniously with the work of the artist and designer to produce pleasing results. This house is making good use of the Monotype for job composition as well as for making display type for the use of the hand compositors.

The Mono-Lino Typesetting Co., of Toronto, Canada, are equipped to handle complete composition by installing a make-up department, and will deliver the complete pages, thereby actually selling composition. They have a two-machine Monotype equipment.

The reason that printing specialists so often succeed better than the general printer is that they are always on the lookout for the machine or the process that will increase efficiency in the making of their particular specialty. This accounts for the installation of Monotypes by W. F. Shafer & Co., of Omaha, Neb., who now have three Monotypes. This progressive firm was one of the first to use Non-Distribution on calendar work.



THE MONOTYPE BASEBALL TEAM—CHAMPIONS OF MANUFACTURERS' LEAGUE OF PHILADELPHIA, 1917

The Trophy

The handsome silver cup pictured above was donated by the Victor Manufacturing Company, through the De-Keim Supply Company, of Philadelphia, as a trophy for the winner of the baseball tournament of the Manufacturers' League for the season of 1917. It becomes the property of the Monotype Athletic Association, whose ball team are the winners of the series of twenty games, of which they won sixteen games and tied in two others. Such a record is one that any team has a right to be proud of.

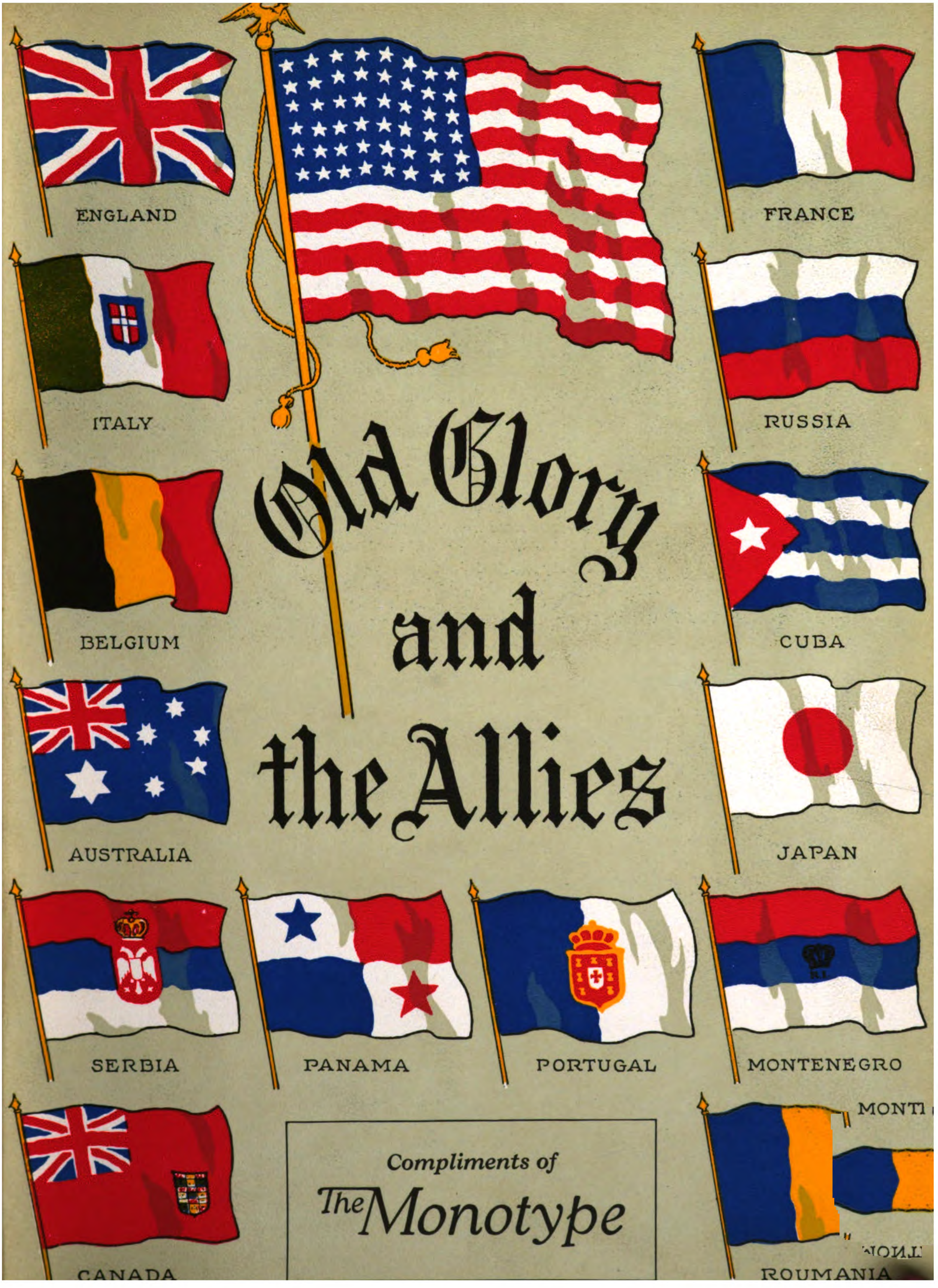
Monotype Champions

The baseball team of the Monotype Athletic Association are now the champions of the Manufacturers' League of Philadelphia, having won the cup and 1917 pennant by their good playing on October 6, when they defeated the Barrett Manufacturing Co. team by a score of 3 to 2, in a hotly contested game. On the previous Saturday these two teams had played a game which was called on account of darkness with a score of 2 to 2. Therefore the interest in the final game was intense and there was a big crowd of friends and boosters for both teams on the grounds, who certainly made the welkin ring after each good play.

The Monotype team has been consistent winner all through the season and deserves its hard-won honors; and will certainly have great pride in displaying the championship pennant, which is furnished by the Manufacturers' League. The handsome silver cup was donated by the De Keim Supply Co., of Philadelphia, and becomes the property of the winning team.

The Monotype Athletic Association is composed of employees of the Lanston Monotype Machine Co., and besides its baseball activity encourages interest in all outdoor sports, having a fine, large athletic field in the suburbs, where there are facilities for tennis, quoits, basket ball, soccer and other games. Its Field Day on September 22 was a splendid success and was participated in by nearly a thousand persons, all of whom had a good time; there were many contestants in the games.

The Association has had a successful season for 1917 and is planning for a bigger one for next year, as well as considerable activity during the winter.


ENGLAND
FRANCE
ITALY
RUSSIA
Old Glory and the Allies
BELGIUM
CUBA
AUSTRALIA
JAPAN
SERBIA
PANAMA
PORTUGAL
MONTENEGRO
CANADA
ROUMANIA
Compliments of
The Monotype