

W. H. G. and

VOLUME 6

NUMBER 1



# Monotype

**MAY  
JUNE  
1918**

*A Journal of Composing-room Efficiency  
Published by the Lanston Monotype  
Machine Company, Philadelphia*

Monotype.  
Philadelphia, Pa.  
Vol. 6 is complete in 5 nos.  
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**A**dvertising  
**A**ttractiveness  
**C**onsists of  
**W**ell-displayed

well-written copy printed from new type. The Monotype enables the printer to give this attractiveness with the minimum of labor on his part, maximum of service to the advertiser, and satisfaction to both

**T**HIS ISSUE OF "MONOTYPE" is composed in our Series No. 175 and Series No. 275, with Monotype Continuous Strip Borders and Rules.

Every type in "Monotype" is Monotype type.

All lines larger than 36-point have been enlarged photographically.

# Monotype

A JOURNAL OF  
COMPOSING-ROOM EFFICIENCY



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

Published by  
*Lanston Monotype Machine  
Company, Philadelphia*

VOLUME 6

MAY-JUNE, 1918

NUMBER 1

## Advertising Helping to Win the War

*It has sold the Three Liberty Loans, raised the recruiting efficiency, collected great sums for the Red Cross, Y. M. C. A., and other war funds, and now is arousing that spirit of true patriotism that will sweep all before it and lead to victory*

**T**HE fourteenth annual convention of the Associated Advertising Clubs of the World which will be held in San Francisco July 7 to 17, 1918, inclusive, will be a strikingly unusual one, inasmuch as the keynote of the whole convention will be patriotism and the manner in which advertising can best arouse and sustain it until victory is won.

The convention will open on Sunday, July 7, with patriotic sermons to the visitors in all the churches, followed by a great inspirational meeting.

The business sessions will open on Monday morning with a general meeting in the San Francisco Civic Auditorium, which has a seating capacity for 14,000 persons. There are also a score of smaller rooms, accommodating 1000 persons each, where the sectional meetings will be held according to a schedule that will allow the delegates to attend those gatherings in which they are most interested. There are now twenty-one distinct sections regularly constituted, and all are represented in the National Advertising Commission.

Besides the daily general meeting in the Auditorium and the sectional meetings, there will be a magnificent exhibition of advertising, containing many war posters, particularly American war posters. This exhibit is being collected by a committee under the charge of Mr. Max Schmidt, of San Francisco, formerly president of the National Association of Employing Lithographers. It will be a continuation of the idea started at St. Louis last year, of making the exhibition more an educational story than merely a collection of copy material. It will be housed in the upper floors of San Francisco's new city hall, on a much larger space than has ever before been available for such an exhibit.

A notable feature will be a collection of French war posters. Stereopticon reproductions in colors of these are now being shown by Mrs. Belle Armstrong Whitney on her war relief lecture tour, under the auspices of the United States Division of Advertising. To complete the exhibit of things that advertising has been doing and proposes to do to help win the war British and Canadian posters will also be shown.

Mr. Lewellyn E. Pratt, who conceived and worked out the St. Louis convention program,

give me great pleasure to attend the convention in person."

As previously stated, the keynote of the convention will be war-time business problems, and the program is built around the demand for increased effectiveness of advertising and war work. The problems of the present and those sure to come after the war will be discussed. Representatives of the Government are expected to be present and speak on war subjects.

The conference of Advertising Women, held in connection with the convention, is to be unusually significant in the light of recent advancement of women in the advertising field, since advertising men in large numbers have gone to the colors. This conference will be presided over by Miss Jane J. Martin, of New York, assisted by Miss Mary B. Ennis, of San Francisco, as secretary, and Miss Florence E. Schindler, president of the Los Angeles Women's Ad Club. These women are preparing a program fitted to woman's increasing responsibilities, opportunities, and duties in the critical present and the beckoning future.



SAN FRANCISCO'S BEAUTIFUL CITY HALL

is in San Francisco and is endeavoring to surpass his previous success. San Francisco has raised a large fund to care for the convention, and the committees are preparing to furnish hotel accommodations to from 5000 to 6000 visitors, as reports are coming of big delegations from the eastern cities.

The recent specific recognition of the work of the advertising clubs of the country by President Wilson in a letter to Frank H. Abbott, Jr., general director of the convention, has "pinned a distinguished service ribbon" on the A. A. C. W. in these words: "I have found the advertising men of the country such valuable and loyal allies in bringing the country to a common spirit and purpose in these days of crisis that it would

President W. C. D'Arcy, of the A. A. C. W., has been making a tour of the advertising clubs in the large cities, and reports that there is every indication that all will be represented by large enthusiastic delegations. He has the assurance of at least three speakers from Government departments.

The Department of the Interior has announced that the national parks will be open as usual this season, and that there will be the customary travel and hotel facilities for the convenience of such convention visitors as desire to stop over at these points.

The railroads will grant the special excursion rates, and tickets may be extended to October 31, so that all who desire to do so may see the points of interest along the Pacific



WILLIAM C. D'ARCY  
Chairman of the Committee on Advertising  
Advertising



P. S. FLOREA  
Secretary of the A. A. C. W. for eight years



LEWELLYN E. PRATT  
Chairman of Program Committee,  
A. A. C. W. Convention

Coast. The various cities on the Coast have combined with San Francisco in plans to welcome the delegates, and a number of side trips have been arranged for their enjoyment.

Mr. Celestine J. Sullivan, of the San Francisco Ad Club, says: "The same men who rebuilt San Francisco on its own ashes are ready to welcome the Associated Advertising Clubs of the World, with every assurance that the welcome will be adequate and whole hearted."

New Orleans, Portland, Oregon, and New York are already in the field with bids for selection as the place of meeting for 1919.

PROGRAM

SUNDAY, July 7, 3 p. m.—Inspirational Meeting in the Civic Auditorium.

MONDAY, July 8, 10 a. m.—General Service in charge of the Division of Advertising of the United States Committee on Public Information.

2.00 p. m.— Departmental Sessions.

8.00 p. m.—Patriotic Meeting in the Civic Auditorium.

TUESDAY, July 9, 10 a. m.—General Meeting. Subject: "War Fundamentals—Funds, Fuel, Food."

2.00 p. m.—Departmental Sessions.

8.00 p. m.—Dinner given by San Francisco Ad Club to Club Presidents.

WEDNESDAY, July 10, 10 a. m.—General Meeting. Subject: "Saving the Nation and Business."

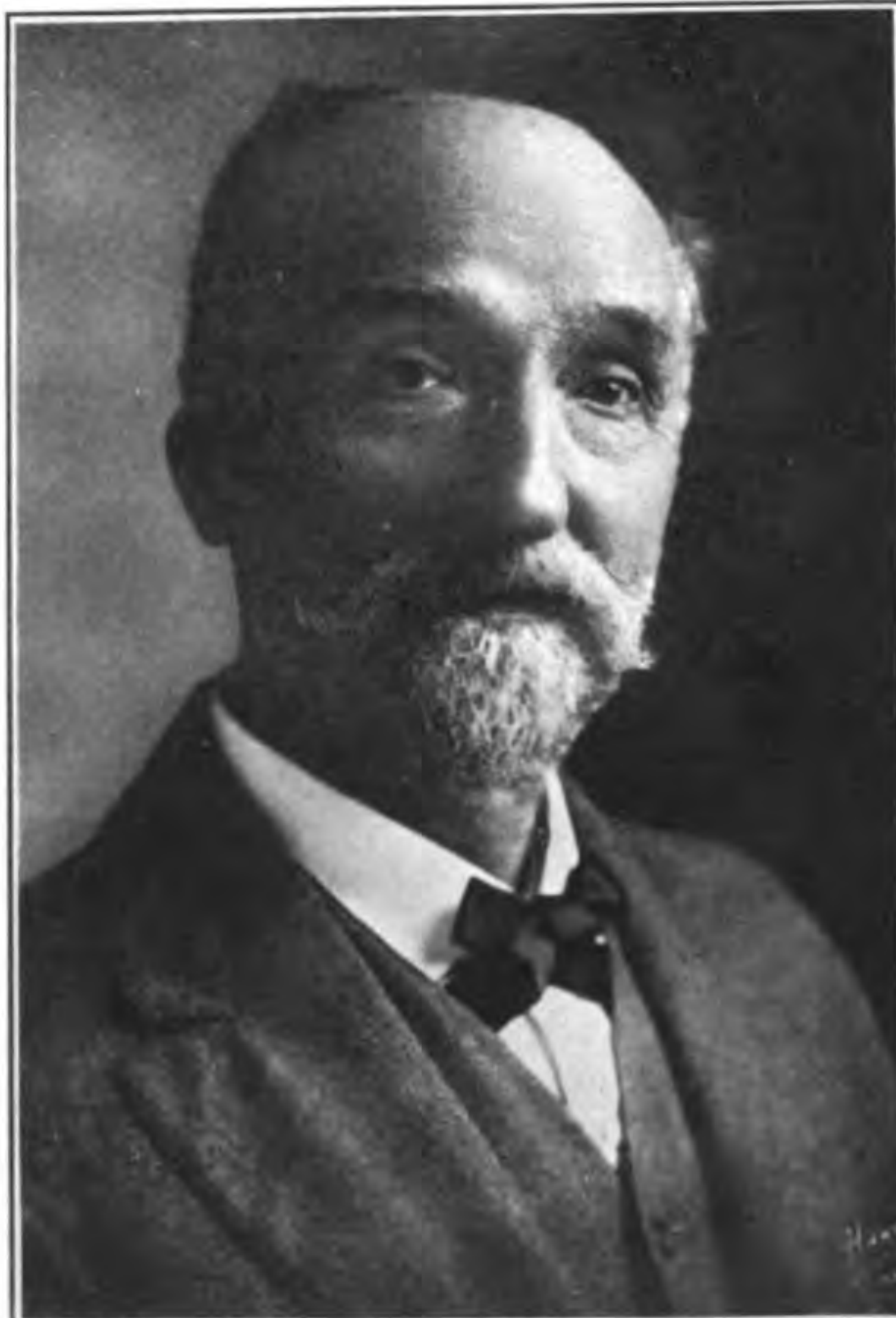
2.00 p. m.—General Meeting. Subject: "Business Back of the Trenches."

THURSDAY, July 11, 10 a. m.—Business and Educational Session.

2.00 p. m.—Election of Officers. Selection next place of meeting.

After the business sessions the convention will close with a rousing outdoor gathering in the famous open-air Greek Theater at Berkeley, which it is expected will prove a fitting culmination to an unusual convention.

Immediately following the close of the A. A. C. W. Convention a monster military and naval parade will open a two-weeks' War Exposition in the civic center of San Francisco under direction of the United States Committee on Public Information.



MAX SCHMIDT  
Chairman of the San Francisco Committee  
of Arrangements

## Monotype Benefits for Advertisers

Makers of advertising and buyers of space in newspapers and magazines are prone to ask how any piece of machinery used in the composing room can particularly affect or benefit them.

It is an absolute fact, however, that the Monotype has helped and is helping every buyer of printing and advertising space in the world. This may sound like a "large order," but it is demonstrable by reference to facts and records.

Before the invention of the Monotype and the creation of the Non-Distribution System buyers of printing and advertising were compelled to put up with many inconveniences and restrictions in trying to guide their work through the printing office. These were the shortage of the particular kind of type they desired to use; the lack of sorts; the delay in getting rules and the needed sorts; the high cost of brass rule; the necessity for waiting until part of the job was electrotyped before the remainder could be set; the worn and battered letters; the excessive cost of sorts hunting and extra make-ready; and the cost of electrotypes to save the printer's type.

The Monotype provides the means for removing all these troubles and worries. It is now no longer necessary to bother about whether the printer has enough type in a font to set what you want—if he has it at all, he has enough of it. The Monotype printer can give you what you want when you want it. There is no time lost in sorts hunting, and there is no risk of error in replacing picked letters. The eyesore of broken and battered letters in the finished job is a thing of the past, for the Monotype printer gives you new type for every job; and by the same token he can hold the job in type indefinitely, when you desire it, at a very moderate cost, because he does not have to buy new type to replace that which is tied up. When you have an unusually large job to be set in a certain face, the Monotype printer smiles and promptly gives you what you want. He does not have to make excuses for small fonts.

The Monotype gives the advertising buyer better and more attractive printing because of the clean, sharp impression obtained from the new type; this improves the appearance of the work, making it more readable, and thus adding to its pulling power.

The Monotype in many cases saves you the cost of electrotyping, because the job can be printed direct from Monotype type. It gives you clean, sharp electrotypes when they are necessary for doubling up.

Yes, the Monotype has been a godsend to the ad writer and the buyer of advertising because it puts a better dress on their printed matter without increasing the cost, and in many cases at a reduced cost.

Every advertiser should specify Monotype composition and Monotype type on all his work, and thereby insure receiving the benefits of the great improvements in the composing room that the Monotype has wrought.

### *More Government Monotypes*

Notwithstanding the unsettled conditions brought about by the world war, or perhaps because of them, the various governments are increasing their printing facilities by buying more Monotypes.

Two additional keyboards have been added to the Government printing plant at Cairo, Egypt.

Three machines have been purchased by His Majesty's Stationery Office, London, England, a few months ago, and since then an order has been placed for as many more for immediate delivery.

The Government Central Press, Bombay, India, has ordered two keyboards and two casters, doubling the present installation.

The Federal Government Printer, Melbourne, Australia, has ordered an additional casting machine.

Thus the Monotype is making headway and gradually increasing its usefulness among the government printers who know the value of efficiency, economy, and versatility in a composing machine.

## What the Monotype Is Doing Abroad

*The following Annual Report of the Lanston Monotype Corporation, Limited, London, England, is reprinted from the columns of the London Times, the most exclusive yet most progressive newspaper in the world. The Times uses Monotypes in its composing room*

When we consider the strenuous conditions surrounding the printing business in England and on the European Continent, the report of the Lanston Monotype Corporation, Limited, of London, shows a remarkably satisfactory record of business and excellent prospects for the future. The Monotype machine has not only held its own, but a largely increased demand is reported.

The following detailed report, from the minutes, shows that the stockholders have good reason to congratulate themselves on the condition of their corporation, both financially and physically, and are entitled to take an optimistic view of the future:

The Tenth Ordinary Annual General Meeting of the Lanston Monotype Corporation, Limited, was held on Friday, March 8, 1918, at the offices, 43, Fetter-lane, the Earl of Dunraven, K. P. (the chairman), presiding.

Mr. W. I. Burch (director and secretary) read the notice convening the meeting.

The CHAIRMAN said: Gentlemen, I do not think I shall be deemed presumptuous if I say that I believe the shareholders will consider that the record of business done last year is highly gratifying, and you will be pleased to know that the prospects are good. As you are aware, the war changed the whole character of our business. We had to devote ourselves mainly to the manufacture of munitions of war.

### THE DEMAND FOR MONOTYPE MACHINES

Notwithstanding that, the demand for Monotype machines has been good, and latterly has been increasing at an almost inconvenient rate. Owing to the pressing call upon our resources for munitions, we have had to rely on the United States for practically the whole of Monotype parts, and up to the present have been able to secure supplies; but whether we shall be able to do so in the future it is impossible to say. It is very satisfactory to know that the machine holds its own, and that there is a large and increasing demand for it. If, in the current year, supply falls off, it will not be owing to diminution of demand; it will be because both here and in the United States plant and machinery are fully employed in manufacture of a more essential character, in addition to which Government demands on shipping may preclude general merchandise from being transported. To undertake the manufacture of munitions, we had to enlarge our accommodation at Horley, and fit it with suitable plant and machinery. Of the expenditure incurred for that purpose, we have paid off during the past three years £53,000. The buildings and plant, though primarily necessary for work on munitions, are not to be considered as confined to war work only. The extension of buildings was necessary, and the plant is adaptable to

other work—to work we shall find to do when the demand for the special work that occupies us now is finished. I am glad to be able to say that the output of munitions is satisfactory in quantity and quality. In quantity it doubled last year as compared with 1916, and the quality is approved by the authorities with whom we deal. Due to the fact that your plant and machinery are working day and night, we have made provision of the large sum of £18,000 for depreciation. You will realize that the present conditions are hard on the machinery and on the *personnel* of the corporation. The strain on your officials, managers, and employees has been, and is, very severe. For their loyalty to the corporation we owe them a deep debt of gratitude, and, I may add, for their patriotism. The work they are engaged on is of a very delicate and essential character.

### FINANCIAL POSITION: "STRONG AND SOUND"

That the financial position of the corporation is strong and sound is, I think, clear from the balance-sheet and profit and loss account. Amongst the increases in assets, bank balance is higher by over £15,000; sundry debtors, &c., by £14,000, due to larger delivery of munition work not paid for at the end of the year, but since received; stock of material has increased by over £9,000, also due to larger stocks, which must be maintained for the increased manufacture, as the work has to be taken in hand months in advance of delivery. During the year we invested £10,000 in War Stock, and it is proposed that a further application should be made this week for an additional £5,000. We have made some losses, caused by the war, but they are small. We have, or had, a small stock of Monotype parts and a small sum of money in Petrograd, and our agent there is indebted to the corporation for a comparatively moderate amount. He would be a rash man who would predict whether the machine parts or the money would be eventually recovered. Anyhow, the amounts have been written off, and ample provision has been made for possible eventualities of a similar

character, should they occur. We have made generous allowance for possible or probable bad debts, for depreciation of property or patents. We have paid off out of profits all loans raised for increasing accommodation at Horley and for installing the necessary plant, with the exception of £7,000, and this sum has been paid off since the end of our last financial year.

## YEAR'S DIVIDEND OF SEVEN PER CENT.

We have placed a sufficient sum to the reserve fund, and have carried forward an ample amount to meet the necessities of the future, and, having done so, we are glad to be able to recommend a final dividend of four per cent. I now formally propose, "That the report and accounts, as submitted, be approved and adopted,

## The Right Size For Spaces

BY AN OLD OPERATOR

In the March-April issue of MONOTYPE I find an article with the above caption which seems to me must have been written by some one in a very small plant, and which is very misleading, and would certainly create considerable confusion if an attempt were made to carry out the idea in the average shop, with several fonts of different set on the same point body.

When the article mentioned the casting of three-unit spaces from a perforated keyboard ribbon at the same time that the other spaces were cast, the statement was evidently made without giving the proper amount of thought to the difficulty of handling this. For example, with any set higher than  $8\frac{1}{4}$  or possibly 8 set, you could not get a three-unit space without changing either the micrometer wedge or the screw on the mold-blade abutment slide.

Take an  $8\frac{1}{2}$  set scale, for example, and you will note that the constant for the four-unit or normal space is 1-12. In order to cast a three-unit space of  $8\frac{1}{2}$  set it will be necessary to reduce the size of the space .0065". This means that we would have to reduce the rear position of the justification wedge 13 positions, which is not possible, as the limit of reducing a 1-12 normal space would be 11 spaces of .0005" each, or a total reduction of .0055", which is not enough. The same holds true of any set higher than this.

I think that you should correct the impression made by such an article, and should advise that any plant having several fonts of

and that a final dividend of 4 per cent. be paid, making seven per cent. for the year."

Mr. Arthur Wenham seconded the resolution, and the chairman having stated, in reply to a question, that the dividend warrants would be posted that day, it was unanimously carried.

Mr. Alfred E. T. Watson proposed the re-election of the retiring directors (Mr. Arthur Wenham and Mr. W. I. Burch), and this having been seconded by Mr. Millard, was carried.

The auditors (Messrs. Turquand, Youngs, and Co.) were re-appointed.

A cordial vote of thanks having been passed to the chairman, on the motion of Mr. Harvey, seconded by Mr. Pilkington, the proceedings terminated.

different set size on the same point-size body—and that is practically every Monotype user—should stick to the old plan and cast all spaces as proportional parts of the square em body, as has always been done by the type foundry, regardless of whether they are to be used for hand composition or for correction.

## John Taylor



MR. JOHN TAYLOR

In the death of Mr. John Taylor, business manager of the *Montreal Financial Times*, Montreal lost a patriotic citizen and the printing craft a good printer.

Born in Scotland, Mr. Taylor, at early age, came to Canada with his parents in 1873, locating in Victoria County, N. F. A few years later he went to Montreal and entered the composing room of the *Gazette*, to learn the printing trade, and afterward completed his apprenticeship in the job office

of the *Witness*. In 1896 he became foreman of the *Herald* news department, and later was made the business manager of that journal. In 1913 he resigned from the *Herald* and joined forces with the *Financial Times* as its business manager, which position he retained until his death.

Mr. Taylor was in his fiftieth year, and leaves a widow and two sons, one of whom is with the First Depot Battalion, C. E. F., at Quebec. He was prominently connected with the Masonic fraternity and several secret orders, and was an active worker.

Mr. Taylor was always a good friend of the Monotype, and we shall miss his genial smile and hearty handshake. A man whose word was as good as his bond, he commanded the respect and affection of all.



## Two Years of Profitable Experience

*The Arkansas Gazette is still securing satisfaction and is making money by using the complete Non-Distribution system and the Monotype Type-&-Rule Caster in its ad room*

About two years ago a Monotype representative persuaded us that the Non-Distribution System was the great improvement in the ad room that we had been waiting for, and we installed the Monotype Type-&-Rule Caster in the *Arkansas Gazette* ad room.

Since that time we have given it a thorough and exhaustive test, and the results are perfectly satisfactory. Our caster man, Louie Millner, works eight hours a day and supplies an abundance of material that keeps every one contented. He fills the cases right from the caster as it is running, and then puts a good surplus away in the storage cans.

We cast type from eighteen- to thirty-six point, and slugs, leads, rules, spaces and quads, and borders, also column rules, averaging about 2100 pounds per week of six days.

Our paper is eight columns of the new standard size—twelve and one-half picas by twenty-one and one-half inches—and we run sixteen pages daily, with a Sunday edition of from fifty-two to seventy-two pages. We average fifty-fifty ads and news matter, and one Type-&-Rule Caster does the work so thoroughly that we run the complete Non-Distribution System.

One of the big surprises to us was the fact that the ad men, with plenty of material, increased their output from three to seven columns per night. Of course we have no pi, no sorts hunting, no picking, and no worry about the size of the font when copy runs heavy; there are no wrong fonts, and there is no difficulty when the big rush comes.

Previous to the installation of the Monotype we had to work from five to eight men

on distribution on Sunday and two men on each remaining night of the week. Now, with non-distribution, one man takes about two hours for the clean-up each day, and keeps things cleaned up during the week.

The accompanying photograph will give an idea of the compact and convenient arrangement of our caster and storage room.

The Monotype has certainly been a money-



"ARKANSAS GAZETTE" CASTER ROOM WITH MR. MILLNER AT WORK

maker as well as a time saver for the *Arkansas Gazette*. The men are enthusiastic over it, as it saves them a lot of labor by cutting out the most disagreeable part of the work—the part that no good printer likes.

The appearance of our sheet is greatly improved as the result of having new type every day, and enough of it to be able always to use the right line and not be compelled to substitute for want of sorts. We have forty-one fonts, ranging in size from eighteen- to thirty-six point.

The Monotype and non-distribution have made changes for the better that we hardly thought possible three years ago, and they are daily growing more valuable.

## The Printer's Duty in War Time

*These are indeed strenuous times, and it is the duty of every American to "do his best" to bring the struggle for liberty to a triumphant close as quickly as possible*

All men cannot serve at "the front," nor even act as auxiliaries in the manufacture of munitions and supplies at "the rear," but every one can do his share to help maintain the present prosperous business conditions and contribute to the success of our arms by buying Liberty Bonds and liberally supporting the various patriotic movements for the amelioration of the necessarily uncomfortable surroundings of those who are fighting our battles and for their kin at home.

Printers can so arrange their plants and methods as to release as many men as possible for fighting, munition making, ship building, and necessary work by installing labor-saving machines, as the Monotype, and labor-conserving methods, like Non-Distribution.

The Monotype and complete Non-Distribution will enable the composing room to maintain and even increase output, despite the withdrawal of some of the younger workers for military service. It will abolish that criminal waste of time now given over to distribution and sorts hunting, and will place the whole department, yes, the whole shop, in a better condition to meet the rapidly growing demand for printing that is even now manifest, and that will assume phenomenal proportions when hostilities cease.

There is no doubt that the printing business will make such a growth within the next few years that even with the saving of labor effected by non-distribution it will be difficult to handle the work with the number of workers that will be available. Moreover, the demand will be for a better grade of printing.

This patriotic effort on the part of printers who "do their best" to keep business growing will carry with it its own reward, as the Monotype System actually reduces cost and will, therefore, leave a larger margin for investment in Liberty Bonds and War Savings Stamps, or for participation in the many meritorious efforts for the care of the victims of the great

struggle and placing them again in the ranks of the producers, or for ministering to the necessities of those less fortunate than themselves.

It is the duty of every printer to consider the wonderful composing-room revolution wrought by the Monotype, and to embrace at once the opportunity it offers for meeting the incoming tide of prosperity that will continue to flow toward us in increasing volume as success crowns our efforts to eradicate autocracy from the face of the earth.

The printer need have no fear that, having so greatly increased efficiency, he will find it difficult to secure enough work to keep his plant busy after the war. In fact, judging by present indications, and the knowledge that the revel of degeneracy has destroyed so much valuable property, it looks as though it will require enormous effort to keep pace with the demand for printing when the time comes—as it will soon—to restore the devastated area over which the struggle has swept to a habitable condition and to educate to a correct appreciation of civil liberty the millions who do not now know what the word liberty means. This last task alone will require an immense amount of printing, and will keep all the presses and composing rooms busy for years to come.

Every printer should, therefore, regard it as his patriotic duty cheerfully and immediately to install in his plant, on the most efficient basis, modern labor-saving machines, so that he may be able to do his share toward maintaining his country's stand for liberty, and later be able to assist in the recivilization of the world, taking his share of the great tidal wave of business prosperity that will sweep over the country and that is even now being felt. That it will be profitable is only a secondary consideration at this time—the patriotic side of the question is the one that should cause quick action.

# Non-Distribution an Immediate Success

*The Daily Phoenix, Muskogee, Oklahoma, discovers that it was just what they needed after one week's trial, when it almost doubled the previous week's output of the ad men*

The Non-Distribution System has been in use in the *Phoenix* ad room for only a few weeks, but we discovered that it was a success in the first few days—it did not take us three weeks to find out that the Monotype Type-& Rule Caster was that “something” that we had been looking and wishing for, that would improve the looks of the paper, give the compositors plenty of material, eliminate the non-productive time, and lower the pay-roll by cutting out all the overtime.

We had heard that the Monotype and Non-Distribution had proved a success in every plant where they had been given a fair trial, and were an enormous success in the big metropolitan daily newspapers; but we were not prepared for the results that were achieved in the first week in our own plant.

During the first Non-Distribution week we set over 9000 inches of ads (nearly twice as

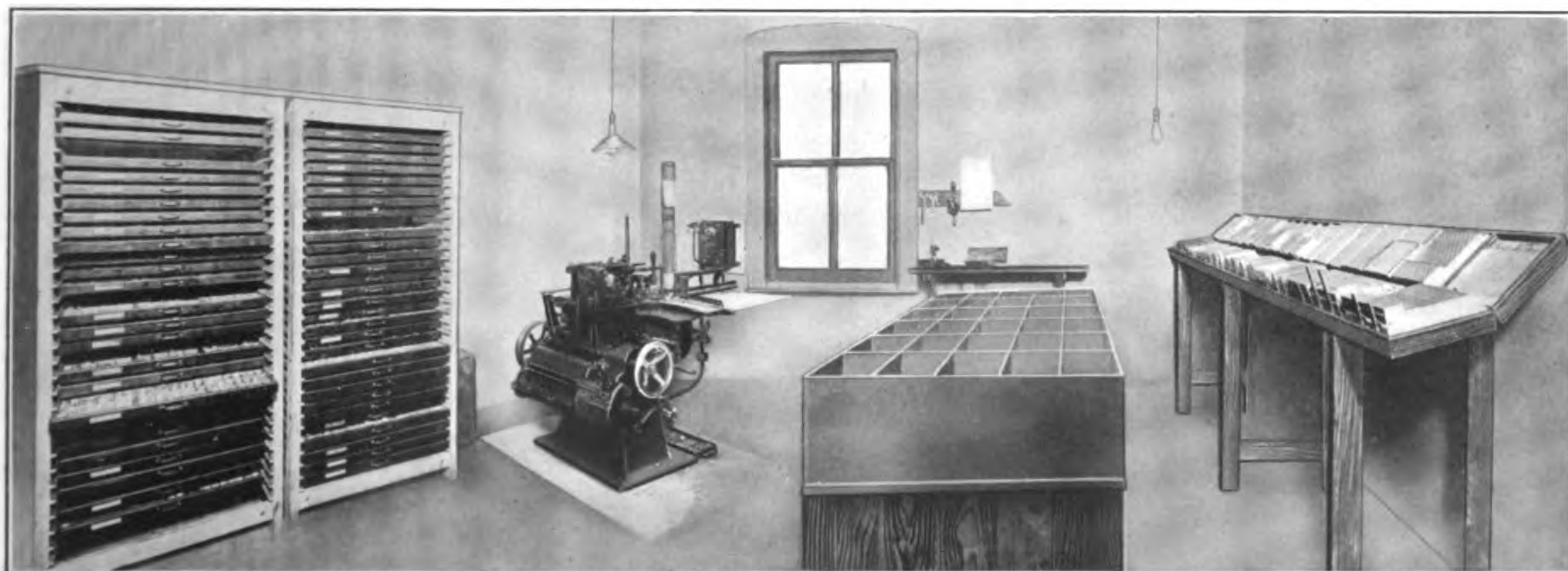


MR. TAMS BIXBY, SR.  
Publisher of Muskogee "Daily Phoenix"

much as had been handled the week previous) without any addition to our composing-room force. This first week the page cost was \$4.65, while for the previous week it was \$5.80—a saving of \$1.15 per page.

The *Phoenix* is a comparatively small paper, published six days a week, and naturally we were just a little skeptical about putting in the Monotype. It has always been our custom to use all the extra compositors on distribution during the first part of the week, and we believed that, by eliminating this work, it would be impossible to keep a sufficient number of men on

the extra board to handle the Sunday paper. However, we find that the Monotype does more than eliminate distribution, and that, by having an abundance of material at the compositors' command, the production per man is very greatly increased, so that with a little co-operation from the advertising



A CORNER OF THE CASTER ROOM OF THE MUSKOGEE "DAILY PHOENIX"

department in the way of early copy, we are able to handle the Sunday edition with our regular force.

Judging from our success with the Monotype in the *Phoenix* ad room, I do not believe that there is a newspaper too small to use a Monotype profitably. Beside the saving, there are many other features with regard to this machine that are to be considered. Right now, during the scarcity of labor, one of the most important of these is keeping the compositors. Every good printer likes to work in an office where there is plenty of material, and with the Monotype the supply of type, leads, slugs, and rule is practically inexhaustible.

The question of cost is also a very important one, and therefore the following figures, showing our costs for two weeks (one without the Monotype and one with it), will prove interesting to your readers:

THREE WEEKS WITH HAND DISTRIBUTION		
Week ending	Inches	Wages
February 18, 1917.....	3,886½	\$150.58
February 25, 1917.....	4,193	141.72
March 4, 1917.....	3,980	130.58
Totals.....	12,059½	\$422.88
THREE WEEKS WITH NON-DISTRIBUTION		
Week ending	Inches	Wages
February 17, 1918.....	9,485	\$262.02
February 24, 1918.....	5,575	143.65
March 3, 1918.....	4,481	138.35
Totals.....	19,541	\$544.02

Cost per inch in 1918, \$0.027.

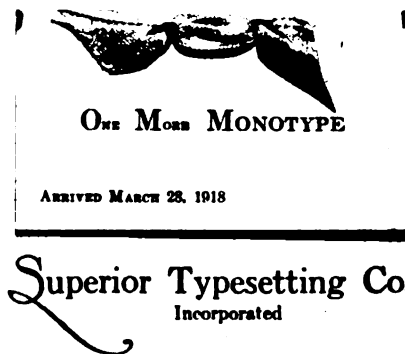
This shows a saving of \$0.008 per inch over hand distribution. As we set 19,541 inches during the three weeks in 1918, there was a saving of \$156.33. This is further enhanced by the fact that the wage scale was \$2.50 per week higher in 1918 than in 1917.

It is hardly necessary to mention the improvement in the appearance of the paper by having it printed from new type every day; but that has its effect with our advertisers, who are greatly pleased.

Monotype speed is limited only by the skill of the operator on the keyboard, who keeps right on at his best pace and does not have to wait for the casting.

## A Novel Announcement

The Superior Typesetting Company, Los Angeles, California, recently installed an additional Monotype, and, realizing the value of advertising this fact, sent out an announcement to their customers that is so novel that we show a reproduction of it. Two small cards, the larger 3½ by 2½ inches, were tied together with white ribbon, in the fashion of



420 Wall Street

a birth announcement, and inclosed in an envelop to fit, so that any one receiving it by mail would be certain to open it and be attracted by the novelty of the conception. In execution it was neat and correct, and the Superior Typesetting Company have again given evidence that when it comes to advertising, they are real live wires.

Modern efficiency is gradually eliminating useless motions and non-productive operations. Distribution has started to go, and is rapidly disappearing in the newspaper plants. It will not be long before the job plants will wake up and clean house.

There is a lot of camouflage about the word "efficiency." In some cases it is about 90 per cent janitor work and the rest practical suggestions carried to completion.—*The House of Crocker.*

Thanks to the Monotype and Non-Distribution, advertisers are today getting better service than ever before.

# The Monotype in Uncle Sam's Print-Shop

*During the year 1917 the Monotype made a record saving of money in the big print-shop, and showed increased output at lower cost than during the previous year*

Here are a few figures from the report of the Public Printer that should have the earnest consideration of every printer who is desirous of knowing the truth in regard to the efficiency of the most versatile and economical composing machine on the market—the Monotype.

The total number of ems set during the year 1917 was 2,399,423,700—an increase of 107,390,300 over the preceding year.

This was divided as follows: Monotype, 55 per cent; slug machines, 44 per cent, and hand composition, 1 per cent. The actual figures for the year are:

Monotype composition, 1917 . . . . .	1,319,683,033
Slug composition, 1917 . . . . .	1,055,746,400
Hand composition, 1917 . . . . .	23,994,267
Total . . . . .	2,399,423,700

The Monotype output increased 59,064,665 over that of 1916, and the cost per thousand ems decreased 3.2 cents per thousand.

The slug machine output was increased 47,251,700 ems, but the cost per thousand ems increased 3.4 cents.

The Monotype set 719,827,110 ems of tabular matter, which was 30 per cent of all the matter set in the office. It also set 599,855,923 ems of straight matter, which was 25 per cent of all the matter set in the office.

Efficiency means greater product with right facilities, not curtailment of business or sacrifice of any worth-while machine. Monotype product replaces type at a lower cost, and you are able to have more of it and secure efficiency from all your employees—not two-thirds or three-fourths, but all.

Monotype rule prints as well as brass rule and costs only a fraction of the price. It is part of the Non-Distribution System.

The Monotypes showed a net increase in production of 11,813,000 ems over the slug machines, whereas those machines showed an increased cost of \$63,356.04 over that of the Monotypes.

The average cost of the Monotype work was 83 cents per thousand ems, including tabular matter, proofreading, correcting, make-up, and locking up for press.

The Monotype produced more than half the straight matter and all the tabular matter at a cost of but 2.2 cents above that of the slug machine; and, in addition, it furnished all the type needed by the hand compositors.

The total expenditure for foundry material for the year was only \$249.40, which consisted of brass rules and one-point brass leads. Not one cent was spent during 1917 for type.

Uncle Sam's printing is some job, as may be gathered from these statistics:

1,375,429,433 ems machine composition
23,994,267 ems hand composition
182,584 forms locked up and sent to press
\$8,153,829.18 value of printing produced during the year.

The increased efficiency of the Monotype is due in part to the new automatic scale-revolving and automatic repeater units that were added to a large number of the keyboards in the Government Printing Office about a year ago.

One Monotype will make all sizes of type from five- to thirty-six-point. You do not need an extra machine for the large sizes.

New type for every job will save 50 per cent of the make-ready time in the press-room, and, as that averages from one-third to one-half of the total press-room productive time, the Monotype really adds at least 20 per cent to your press-room product, besides improving the quality.

# What Are You Doing to Help th

Many of the best composing-room workers are at the front, fighting to drive autocracy from the face of the earth, more will follow soon; some are coming back. What are you doing to help them? What are you doing to enable them to take their places in the life of trade and again become a part of its growth and progress?

## THE BOYS ARE COMING BACK

some of them less able to do strenuous work than when they went away, and to such the Monotype Keyboard offers attractive, easy, healthful, remunerative occupation, where their knowledge of the printer's craft will be valuable. Teach them the Keyboard. Send them to the Monotype Schools.



*Boys, you will find no better way to help yourselves and your country, and the Monotype Schools will help you without charge for tuition.*



Making Good After "Doing His Bit"

NEW YORK  
BOSTON

LANSTON MONOTYPE MACH

Monotype Company of Ca

# the Boys Who Are Coming Back?

It is the patriotic duty of every employing printer to help in the big fight to the extent of his ability by releasing as many of his workers as possible to Uncle Sam; but it is just as much a duty to make it easy for the boys coming back to prepare for remunerative positions. There will be plenty of work. Help them and yourself.



"Doing Her Bit" While Her Soldier Fights

## THESE RETURNING HEROES

have done their best and are entitled to the best possible opportunity to get a share of the prosperity that is being continued by the result of their service and sacrifice. See that they get the right chance by sending them to the Monotype Schools to complete their printing education.



*Many compositors who cannot go to the front and those who return will make good operators. There is no charge for tuition.*

NE COMPANY, PHILADELPHIA

CHICAGO  
TORONTO

nia, SAN FRANCISCO

## Advertising Advancement

Under this caption the *Louisville Courier-Journal* tells the story of the conversion of its ad room into a complete non-distribution basis and the satisfaction it feels regarding the change. The story is well told in their big three-column advertisement, from which we quote the following paragraphs, believing that our readers will be interested.

It has been a fixed policy of the *Courier-Journal* and *The Times* to give their readers and advertisers the best possible service and adopt promptly every proved mechanical aid for improving that service as soon as its value was shown.

In conformity with this practice the *Courier-Journal* and *The Times* have recently established in their ad room the Monotype Non-Distribution System and installed the necessary equipment to handle it with the greatest ease. This system is based upon the fact that efficiency of production and the best typographic appearance of the newspaper can be attained only by having new type, and plenty of it, for every issue (advertisements as well as news matter), so that the compositors are not delayed by being handicapped for the lack of the particular type needed or desired by an advertiser, or for the want of a sufficient quantity of it to complete the ad promptly.

This new departure of the *Courier-Journal* and *The Times* will give every advertiser brand-new type for every advertisement in any quantity needed. If he wants a whole page of twenty-four-point italic, he can have it; if he wants a lot of rule and borders, or even a whole page of rule or border with a few lines of type, he can have that, too. Things that were physically impossible under the old system and with the old ad-room equipment are not only possible now, but quite easy of accomplishment.

Of course, an improvement of so great importance as the Non-Distribution System will eventually secure general adoption by the live newspapers, as it has already been indorsed by being used in such prominent metropolitan dailies as the *New York World*, the *Boston American*, the *Philadelphia Public Ledger*, the *Baltimore Sun*, the *Washington Post*, but the *Courier-Journal* and *The Times* are the first newspapers in Kentucky to adopt this improved modern system of composing-room management that will enable it to benefit its advertisers, large and small, and incidentally its readers, by rendering its advertisements easier to read as well as more attractive in appearance.

The Non-Distribution System is the greatest improvement in composing-room practice that has been conceived for the newspaper printer. It is based on the perfection of the Monotype Type-&-Rule Caster, which produces new type, leads, rules, slugs, quads, and spaces so rapidly that it is possible to have a new supply every day and dump the used type into the melting-pot rather

than distribute it back into the cases to be used over again; hence the name, Non-Distribution. This gives the advertiser better typographic display, improves the appearance of the paper, and makes it easier to read and more attractive to the eye, thus causing more readers to read the advertisements and making the space more valuable to the advertiser.

W. D. Binford, superintendent of the *Courier-Journal* and *The Times* composing room, made the following statement relative to the new equipment:

"The recent installation of the Monotype Non-Distribution System in the composing room of the *Courier-Journal* and *The Times* adds another link to the chain of its splendid mechanical equipment. Much has been written on the merits of this system that commends it to the wide-awake publisher, but its advantages are mainly in the interest of the advertiser, in that it gives him a clean-cut, clearly printed product in each edition, having entirely eliminated the low or defective type usually observed in many newspapers. Besides, as an economical factor in advertisement production, it has proved a labor-saving investment. Whole pages can be thrown into the discard and remelted for making type faces for the next editions."

## Jenkins and Jackson

A TALE OF TWO PRINTERS

Bill Jenkins owned a little printing office,  
And Jenkins would, at times, feel very blue;  
Tho' he'd spent a pretty penny,  
Still of sorts he hadn't many,  
And he often had to lose a job or two.

Bill Jackson owned a little printing office,  
From Jenkins he was just across the way,  
And the jobs that Jenkins missed  
Went to Jackson's mill as grist,  
So that Jackson prospered more and more each day.

Said Jenkins, "Jackson prospers on my losses,  
Each job that I pass up he seems to swipe,  
Yet his plant is no whit bigger  
And I'm darned if I can figure  
How the dickens Jackson gets the needful type."

So Jenkins made a little call on Jackson  
And asked him if the secret he'd confess;  
And as Jackson lit his pipe,  
He replied, "The Monotype  
Is the system, not the secret, of success."  
—Squirt.

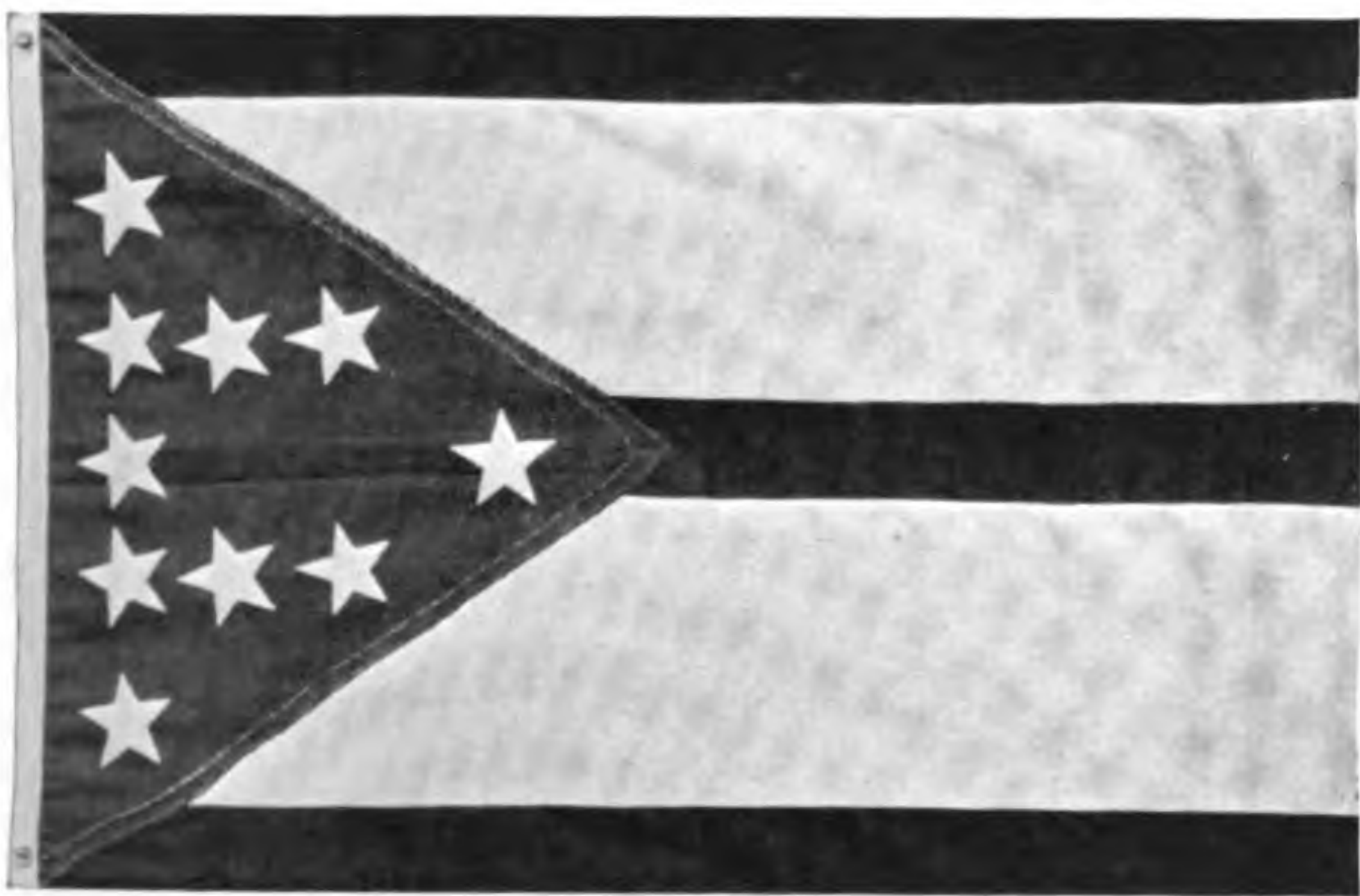
The world is full of little opportunities, and the successful man is the one who grasps them as they pass, while the pessimist lets them go by while he is looking for the big chances. The successful printer is the one who grasps the opportunity to cut cost by eliminating distribution through the use of the Monotype, without waiting for its specimen book to show every type face that was ever made.



# The Monotype Company Makes a Record

The Monotype Company and its employees have "done their best" for the Third Liberty Loan, and are now the proud possessors of two honor flags presented to them by the Liberty Loan Committee in acknowledgment of the work accomplished.

Every employee of the Monotype Company, from the president down to the humblest hustler, both in the home office and in



the field, has subscribed to the Third Liberty Loan to the extent of his or her ability. We are 100 per cent "true blue all through" as patriots, and have been awarded the 100 per cent flag with ten stars as a token of the appreciation of the Liberty Loan Committee and as a badge of honor for our service.

But that is not all: we have subscribed more for the third loan than for the two others combined, and more than doubled our subscription to either of the former loans. This record has been appreciated by the Liberty Loan Committee, and they have awarded the Monotype Company the Diamond Honor Flag of their class (Division I, Group 13) for the splendid manner in which they responded to the nation's call and rallied to the piling up of the loan.

We quote the letter received from Mr. F. L. Marantette, squad leader of the section that included the Monotype Company:

To the Officers and Employees, Lanston Monotype Machine Company, Philadelphia.

It affords the writer much pleasure to be able to advise you that, as a result of the excellent manner in

which you have rallied to the support of our Government through the purchase of bonds of the Third Liberty Loan, you will be awarded the honor flag for Division I, Group 13.

Group 13 of the Industrial and Commercial Committee heartily congratulates you on the results that you have attained. Although the final figures will not be available for several days, we are, nevertheless, in a position to say that your subscriptions to the Third Liberty Loan are considerably in excess of two times the amount subscribed to any one of the previous two loans.

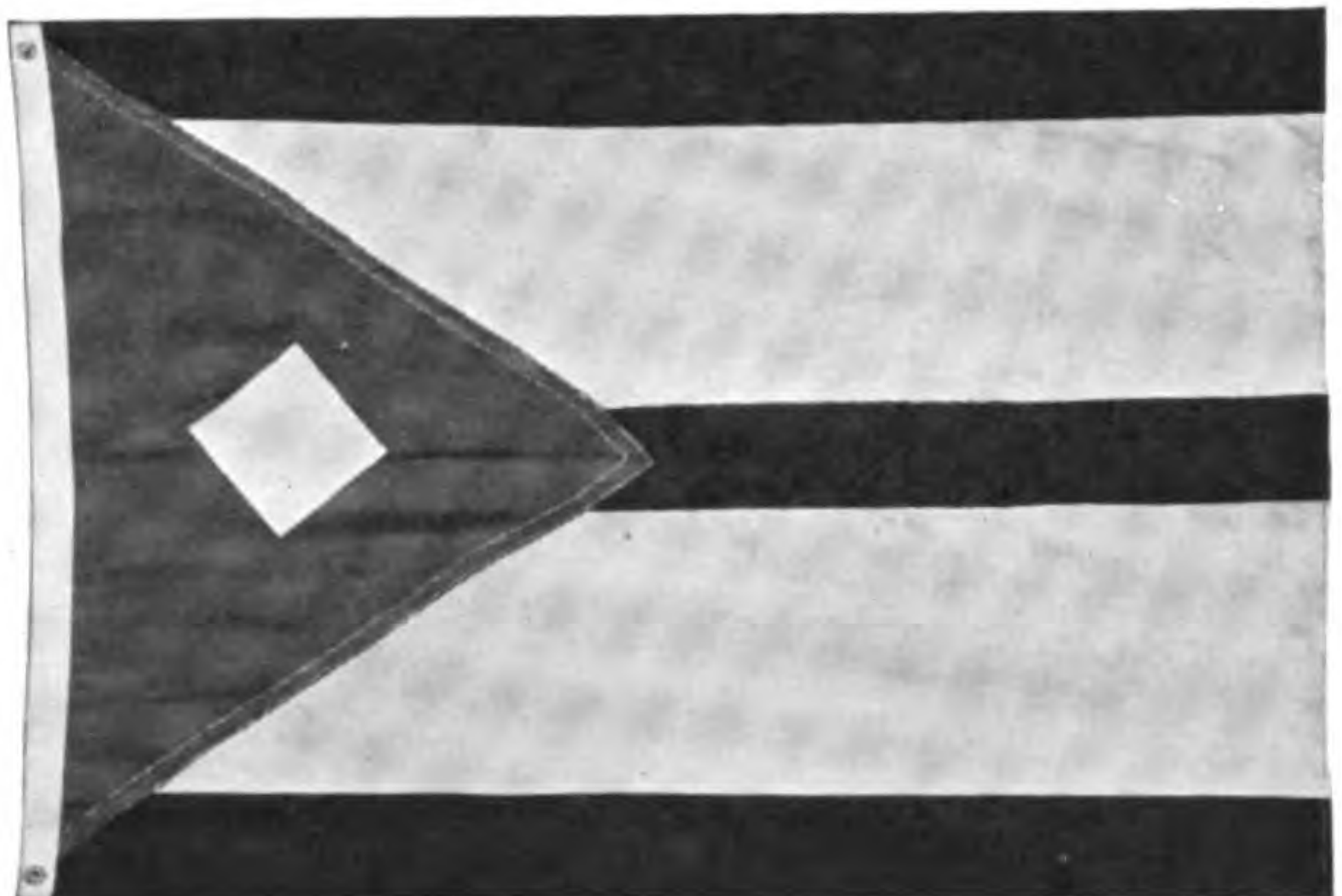
It is due to such excellent co-operation as that received from you that Group 13, which represents the machine business of the city of Philadelphia, was able to obtain its allotment on the tenth day after the opening of the campaign, and is at this writing\* 65 per cent oversubscribed—a record which we doubt any other group in the city of Philadelphia will be able to reach during this campaign.

Yours very truly,

F. L. MARANTETTE,

Squad Leader.

The flags, photographs of which we show, are three feet by five feet in size, and, of course, are red, white, and blue. They are



of bunting for wear, and the Monotype Company is proud of them and of the record they are intended to commemorate.

\*This letter was written several days before the campaign closed.

Mr. Advertiser, you are vitally interested in the Monotype because it is the one machine that has brought efficiency into the composing room and made it possible to get just what you want and as much of it as you want without trouble and worry.

# Practical Perfection in Composition

It is a well-known axiom that the beauty of the whole is not greater than the perfection of its parts, and that the beauty of a book cannot rise above the perfection of its typography, which is the reason for the rarity and great cost of beautiful printing.

There are, however, some books that are beautiful productions, and such an one has been perfected by Norman T. A. Munder, of Baltimore, for Edgar Beecher Bronson, in a privately printed edition of his "Love of Loot and Women."

agSyyg|gWsl|gbMI.ggsopogaedHeggav f|yfarnh

There was a time, not long ago, when perfect book-work was practically impossible of attainment because perfection required new type for the entire book, even though but a few copies were printed. The Monotype, however, has changed all this, and on the fly-leaf of this beautiful volume Mr. Munder has autographed the story of the typographic perfection that the Monotype has brought into existence.

*Set in the wonderful  
and most useful as  
well as the most  
economical Monotype*

That the readers of MONOTYPE may realize just what this means we have reproduced a page of this book, together with Mr. Munder's story. The volume contains 288 pages of text and 12 pages of introductory matter, and there were only 40 defective letters. These we also reproduce, calling attention to the fact that the reproduction being made from a rough proof, does not tend to make them any better.

*Each page examined  
before printing - by two  
critical men - with a  
magnifying glass  
just 40 characters  
removed as per  
press - impression  
above*

The book is seven by ten inches in size, and is printed from Monotype Series No. 172, on Italian hand-made paper, with the deckles on the front and foot; it is bound in boards with gilt top.

*Norman T. Munder  
March thirteenth  
Nineteen Eighteen*

Non-Distribution means the abolition of non-productive time in the composing room and the elimination of a large part of the make-ready time in the press-room.

Types are simple pieces of lead, but they speak in a voice that makes tyrants quake and causes Wrong to hie away to a cyclone cellar.



## CHAPTER VII

### THE VALUE OF ADVERTISING

"Oh, I see, father," Ruth answered, when her father continued insisting on her marriage to young Kent, "of course, your great experience makes anything you say deserving of the highest consideration.

"But permit me to offer a suggestion you may, upon reflection, recognize as valuable.

"It is this: Why not turn me over to the General Manager of your Sales Department?"

"To my Sales Manager? What do you mean, Ruth? Are you crazy?"

"I mean that for once you are on the verge of a serious business blunder that is likely to cause you heavy loss."

"Make a loss! I?" he snorted; "when I make a loss, about everybody in my line will first be broke!"

"That's just the trouble," Ruth retorted; "you are now venturing out of your line of business, at least your usual line of business, although you do not seem to realize it."

"Well, I guess you must be crazy," he snapped, with a very near approach to a loss of his temper.

"I be caught venturing *outside* my line of business? Huh! not in a million years.

"That's where I've got 'em; know my line a little better than the rest do and stick tight to it—put in more time applying what I know than they do, put in all my time at it, while most of 'em go scatter-gunning into strange territory. Do you suppose you could explain what you imagine you mean?"

"Easily, father. The products of your mills sell throughout the land, do they not?"

"Throughout the land? Why, girl, they're in every market of the world."

"Quite so; I fancied as much. And you have an elaborate sales organization finetoothcombing all the markets of the

# The House That Monotype Built

This adaptation of the old nursery rhyme was suggested by the advertisement of the Metropolitan Press, Seattle, a reproduction of which appeared in the last issue of MONOTYPE.

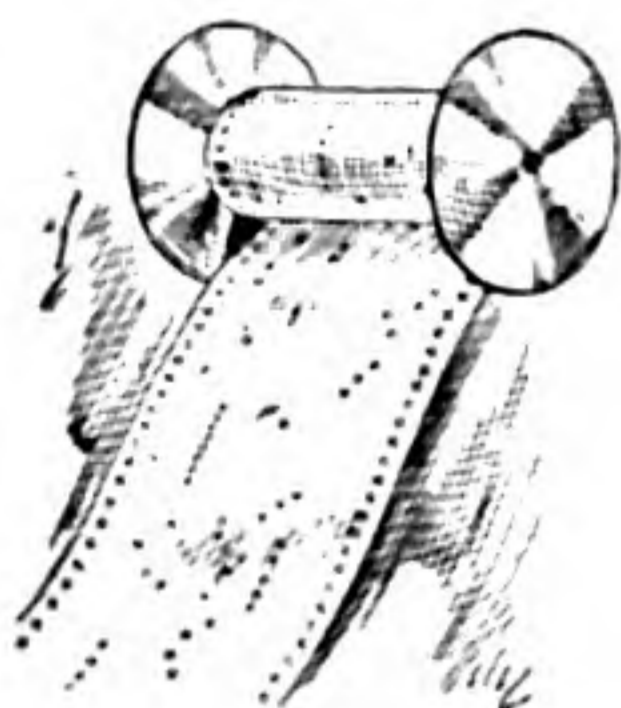
Mr. Eber G. Knapp, superintendent of the Metropolitan Press, discounts our praise of his good work and says: "I am pleased that my efforts to further the cause and effect of Monotype have been appreciated, and I only wish that I were capable of doing more. The ad that I placed in the *Town Crier* was the result of a hurry call for copy to fill a lost page. Typographically, I think it was good [so do we—most decidedly good!], inasmuch as it showed what could be done with *all the rule you want.*"



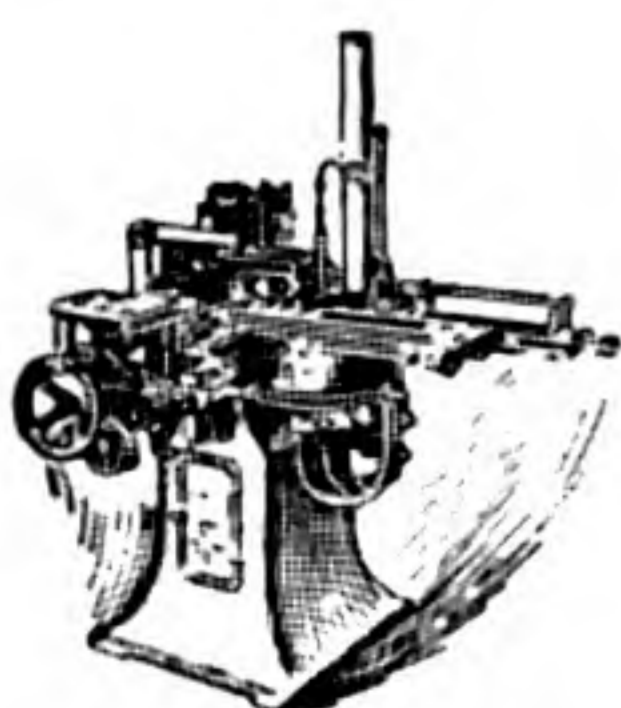
This is the house that Monotype built



This is the Keyboard light and strong that was made in the House that Monotype built



This is the Ribbon long that was punched by the Keyboard light and strong that was made in the house that Monotype built



This is the Caster swift and true that is controlled by the Ribbon long that was punched by the Keyboard light and strong that was made in the House that Monotype built



This is the Type bright and new that was cast and set by the Caster swift and true that is controlled by the Ribbon long that was punched by the Keyboard light and strong that was made in the House that Monotype built



This is the Booklet snappy that was printed from the Type bright and new that was cast and set by the Caster swift and true that is controlled by the Ribbon long that was punched by the Keyboard light and strong that was made in the House that Monotype built



This is the Printer happy who printed the Booklet snappy from the Type bright and new that was cast and set by the Caster swift and true that is controlled by the Ribbon long that was punched by the Keyboard light and strong that was made in the House that Monotype built



This is the Profit large that was gained by the Printer happy who printed the Booklet snappy from the Type bright and new that was cast and set by the Caster swift and true that is controlled by the Ribbon long that was punched by the Keyboard light and strong that was made in the House that Monotype built

## The Monotype "Over There"

The Monotype is now about ready to do "its bit" in actual service at the front. We are already represented by some of our employes in the fighting lines, but the American Expeditionary Force in France has ordered a Monotype equipment, and the Monotype machine will soon be working with the men who are going to establish liberty on such a firm basis that it will never again be shaken or dislodged.

One way that printers can help to win the war is to eliminate all unnecessary operations in their plants, thus releasing labor for those things that are absolutely necessary to the success of the allied arms. The Monotype, with its Non-Distribution System, will enable you to do this, not only without difficulty or confusion, but at lower cost and with greater profit.

# Indentation for Initials

<b>275—30 Pt.</b> .....	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>H</b>	<b>I</b>	<b>J</b>	<b>K</b>	<b>L</b>	<b>M</b>	<b>N</b>
7 Point 175A—8 set .....	ANN	BNY	CCC	DUM	EEG	FFC	GDD	HHM	III	JJF	KKM	LLY	MHJS	NNG
9 Point 175A—9 set .....	AAL	BBP	CCJ	DDZ	EES	FFS	GGG	HHB	IB	JM	KKB	LLS	MMS	NNS
11 Point 175A—11 set .....	AM	BIJ	CH	DIS	EII	FN	GM	HSS	IJ	JL	KSS	LII	MSS	NIJ

<b>275—30 Pt.</b> .....	<b>O</b>	<b>P</b>	<b>Q</b>	<b>R</b>	<b>S</b>	<b>T</b>	<b>U</b>	<b>V</b>	<b>W</b>	<b>X</b>	<b>Y</b>	<b>Z</b>
7 Point 175A—8 set .....	OOOI	PRN	QMN	RHH	SSY	TTH	UKH	VNH	WWPP	XXY	YYH	ZZA
9 Point 175A—9 set .....	OMZ	PPE	QQD	RRL	SSZ	TTS	UUZ	VVV	WWW	XXJ	YYJ	ZZS
11 Point 175A—11 set .....	OOI	PW	QQI	RMS	SN	TIJ	UW	VM	WWI	XIJ	YJI	ZN

There are many ways of figuring the proper allowance for the insertion of initial letters at the beginning of articles, and each operator has his favorite method. A few of the larger printing offices have systematized this in order to save time, and have prepared schedules for the guidance of compositors and operators.

It remained, however, for Mr. Thomas Cikanck, of St. Paul, Minn., to chart the calculations in such a manner as to enable the operator to go right ahead without any figuring, and at the same time indicate the initial that is to be used.

Mr. Cikanck's method is based upon setting a combination of letters the sum of which is equivalent in ems and units to the

initial, the first letter being the same letter of the alphabet as the initial. Mr. Cikanck has sent us proofs of the charts for several fonts, one of which we reproduce on this page, to give our readers an idea of its simplicity and accuracy.

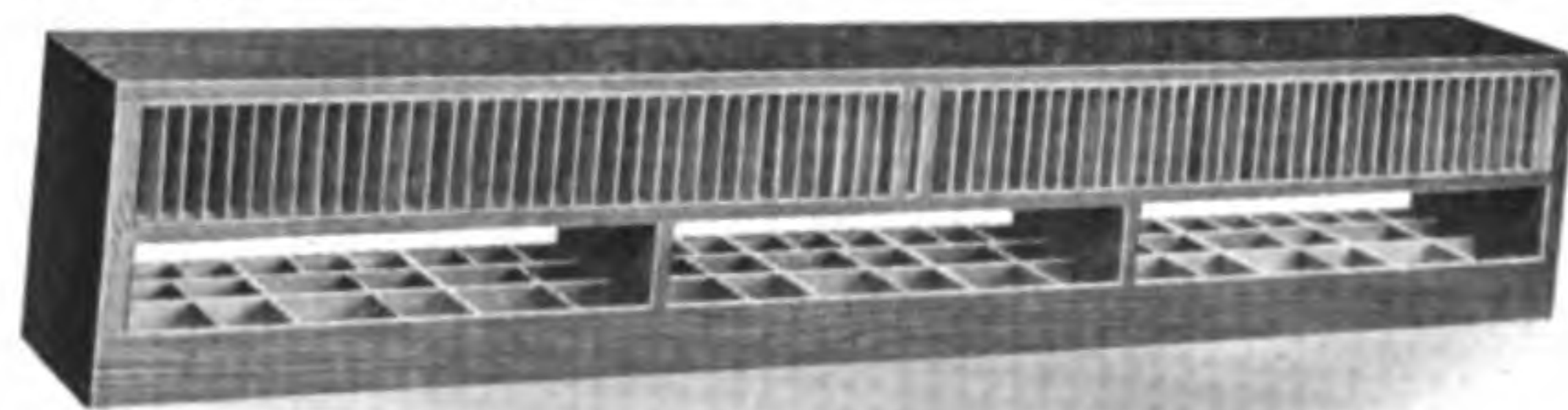
Of course, it would be necessary to make a chart for each font of initials in the office, but once made—during a dull spell—they are always ready to save time as long as those fonts are in use, and do not need any alteration.

Any operator can readily work out the charts for himself, and we would suggest that he make them up into pages of convenient size and bind them together with cardboard covers for preservation.

## *An Improved Working Stand for Compositors*

After a thorough try-out in the composing room of the C. W. Knowles Company, Cincinnati, of which plant he is the superintendent, Mr. Frank N. Roberts has made application for patents on an improved working frame for the make-up man and job compositor. It has been designed in two forms—one to fit over a double cabinet, and the other to fit on top of two cabinets back to back, with a galley space between.

The special feature of this working frame is the large space for actual work (21½ by 71¾ inches) on each side of the double style, and the very convenient lead and slug rack over the quad and space trays, which are



equally accessible from both sides. This will be best understood by the illustration, which shows the top or working frame separated from the cabinet.

The lead rack is made two and three tiers high, and will store from 500 to 1500 pounds of leads, slugs, and rules, cut to size from 4 to 40 picas. This feature is particularly useful in Monotype plants, where it is possible

to have sufficient material to give each compositor a complete supply right at his fingertips and eliminate traveling about to look for material. Illustration shows one-tier rack.

## Record Production of Slugs

"There is always room at the top," says the old proverb. This expression has been used for generations to stimulate the ambitious; but sometimes we cannot help wondering where the top really is when we hear of one record after another being overtopped.



LESLIE DAVIS AND HIS BIG OUTPUT OF SLUGS

This time it is the record for casting six-point slugs, which has been broken by Leslie Davis, caster operator on the *Birmingham News*. On March 27 he made a casting of 770 pounds of six-point slugs cut to measure in eight hours, which is the biggest run of which we have a record. But that is not all: while running these slugs he cast 175 pounds of display type on the other caster.

This record is vouched for by Mr. A. W. Carns, the superintendent of the *Birmingham News* plant.

Our illustration shows Mr. Davis and his big day's work of slugs. As the type was run into the sorts cans, we cannot show it.

## H. C. Hallenbeck

The death of H. C. Hallenbeck, which occurred on April 11, 1918, at his Meadowbrook Farm, Shrewsbury, N. J., removes one of the most prominent figures from the ranks of New York printerdom; one who was well known throughout the country as a very progressive printer and business man.

At the time of his death he was president of the Wynkoop, Hallenbeck, Crawford Co., of New York, which business was founded by his father, John J. Hallenbeck, and which was recently incorporated. Mr. Hallenbeck's activities were numerous and quite varied. He was State Printer for Michigan, and had at one time been State Printer for New York and also for Vermont. He designed and built the large building in

which the Wynkoop, Hallenbeck, Crawford Co. plant is housed with other printers and numerous offices, and was president of the realty corporation that handled this and other similar propositions and large operations.

For many years, and up to the time of his death, he was a director of the Lanston Monotype Machine Company, and was greatly interested in the development of the Monotype, aiding with his counsel and experience.

For a number of years he was vice-president of the J. B. Lyons Co., of Albany, N. Y., and took an active part in its management.

Although he continued in business harness up to the time of his death, Mr. Hallenbeck was a keen lover of sports, and his racing stables contained some of the most noted champions on the American turf. Yachting also claimed his attention. He achieved excellence as an organist, and his home contained one of the finest organs in private use in the world.

Mr. Hallenbeck left a widow and one son, John J. Hallenbeck, Jr., who has been associated with him in business for some time. He will be mourned by a host of friends in the printing business and sporting circles of the United States.



Serg. Carroll T. Harris

Among the many Monotype employees who have answered their country's call and donned the khaki, none will be more sincerely missed by his associates than Carroll T. Harris, formerly assistant manager of the Boston District.

Mr. Harris is now Sergeant in the 101st Engineers, American Expeditionary Force, who are somewhere in France. Merit will tell, and we expect that he will soon achieve promotion. He was a good Monotype man, and we know that he will make a good soldier no matter what branch of the service he may be attached to.

We are glad to present his latest picture, showing him in the uniform of the Engineers.

# Additional Specimens

The specimens shown on this page are additions made to our list of over 1600 fonts of type since the last lot of pages for the Specimen Book were mailed to Monotype users. They are ready for delivery, and will, no doubt, prove acceptable and valuable to the many Non-Distribution plants scattered over the country. Among these there may be just the font you are waiting for. We are constantly adding to our list, and have many fonts in preparation, therefore, write us before deciding that we do not have the letter that you want.

6 Point No. 231J, 6 Set  
The Monotype increases profits by cutting cost and greatly increasing efficiency

8 Point No. 231J, 8 Set  
The Monotype increases profits by cutting cost and increasing

10 Point No. 231J, 9½ Set  
The Monotype increases profits by cutting cost and

12 Point No. 231J, 11 Set  
The Monotype increases profits by cutting co

14 Point No. 231  
The Monotype increases profits by

18 Point No. 231  
The Monotype increases pr

24 Point No. 231  
The Monotype increa

30 Point No. 231  
The Monotype in

36 Point No. 231  
The Monotyp

12 Point No. 298J, 10 Set  
THE MONOTYPE INCREASES PROFITS BY CUT

14 Point No. 298  
THE MONOTYPE INCREASES PROFITS B

18 Point No. 298  
THE MONOTYPE INCREASES P

24 Point No. 298  
THE MONOTYPE IN

30 Point No. 298  
THE MONOTYPE

36 Point No. 298  
THE MONOTY

10 Point No. 258J, 8½ Set  
The Monotype increases profits by cutting cost and increa

12 Point No. 258J, 10 Set  
The Monotype increases profits by cutting cost and

14 Point No. 258  
The Monotype increases profits by cutting

18 Point No. 258  
The Monotype increases profits by

24 Point No. 258  
The Monotype increases pr

30 Point No. 258  
The Monotype increase

36 Point No. 258  
The Monotype inc

8 Point No. 11K, 8½ Set  
The Monotype increases profits by cutting cost and

10 Point No. 11K, 10 Set  
The Monotype increases profits by cutting c

12 Point No. 11K, 12 Set  
The Monotype increases profits by cu

14 Point No. 1111  
The Monotype increases prof

18 Point No. 1111  
The Monotype increases

24 Point No. 1111  
The Monotype incr

30 Point No. 1111  
The Monotype

36 Point No. 1111  
The Monoty

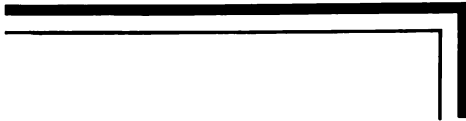
# Rules and Borders

Advertising men generally recognize the value of rules and borders for separating the advertisement in the newspaper and magazine from its neighbors, and for concentrating attention on certain portions of the matter in booklets, circulars, etc., as well as for decorative effect.

The straight line rule is the simplest form of this decoration, and its value is well expressed in the following extract from "Team-Work," the house organ of the St. Louis *Globe-Democrat*:

"The rule around the ad is like the frame around the picture. It helps or it hinders the general effect upon the eye.

"The ad-smith, in his own copy, is strong for the use of a four-point rule in combination with a one-point, like this:



"It certainly is an eye-pleasing effect. It is neat, but not gaudy. In large space the proportion of the two rules in combination is, of course, enlarged.

"There are dozens of other rule effects. The local merchant can look them over in the type sample book of Friend Local Printer. He will gladly show them, to you—only do not expect him to stock up on all the samples shown.

"We also show you a few samples of the rules most frequently used in the 'ad alley,' up on the top floor of the *Globe-Democrat*. These are cast on the *Globe-Democrat's* Monotypes, and are used just once, and then thrown into the melting-pot.



"These wonderful Monotypes are constantly producing new type and rules. The advertiser thus gets the benefit of brand-new clean type and rules in every ad he runs. Everything up to and including thirty-six-point is used just once—then melted and recast. This is what is technically known as the Non-Distribution System—in use in the greatest metropolitan newspapers."

The combinations which can be made with these rules are almost endless, though they are only a small part of the number shown in the Monotype Specimen Book.

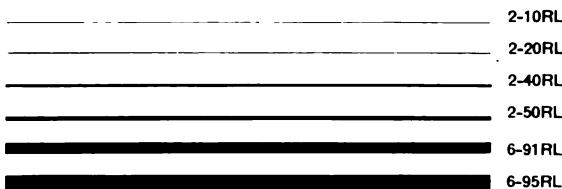
Then there are the borders proper, whose number is legion, several hundred being shown in the Monotype Specimen Book. But these take a little more time to compose, being in separate characters or small units.

### How it was Produced

This issue of Monotype was produced by the cooperation of the following firms: Composition by the Bradford Press; Engravings by Gatchel & Manning; Presswork and Binding by The S. H. Burbank Co.; all of Philadelphia.

The Monotype caster produces at uniform speed, and is not delayed by difficult copy or intricate matter.

Careful cost keeping has shown that about 30 per cent of the press time in a jobbing plant is spent on make-ready. Monotype users assert that with Non-Distribution and all new type for every job the make-ready is cut down 50 per cent. Put these two facts together and figure out how soon a Monotype would pay for itself with the savings it makes in the press room.





**A Successful Tryout**

The following is a paragraph taken from a letter dated October 29, 1917, from Mr. William Rowell, of the *Boston Globe*, Boston, Massachusetts:

"In regard to the strip border attachment, we are getting excellent results with it, and the *Globe* is very much pleased with the product. I consider it an entire success."

**Trade-marks and Imprints**

One of the good old customs of the printing craft that have fallen into disuse is that of imprinting every job with the name of the printer producing it, or his "mark." Other lines of manufacture recognize the value of the trade-mark and insist upon having it upon every article that leaves the factories. Why not the printer?

That the mark need be neither large nor obtrusive can readily be seen by the speci-



mens we show in connection with this article; it should, however, be distinct and easily recognizable.

The Monotype Company have special facilities for producing matrices for such trade-marks and imprints, thus enabling the Monotype printer to make as many as he may require at a cost no greater than for his ordinary type. They may, therefore, be used liberally—a whole page at a time if so desired. Here is a pointer for your customer—a tint page or a background of trade-marks as a cover lining.

They can be made in any size from 36 by 36 points down to 6 by 6 points, and used as borders and decorations, as well as for a distinctive imprint or for trade-mark purposes.

Advertising men, too, are interested in this, for it will enable them to use the trade-marks of many of their clients to much better advantage than is possible by electrotyping from a reduced etching. Monotype type is sharper and cleaner and prints better.

Imprints made for one firm are not furnished to printers indiscriminately, but are treated as private property.

Of course, Mr. Adman, in order to get this advantage, you must patronize a Monotype printer.

**Monotypography**

To announce the appointment of Mr. Harrison W. Bates as director of their service bureau, Levey Bros. & Company, Indianapolis, have issued an elegant and dignified little brochure of twelve pages and cover. It is composed in Monotype Series No. 71, printed on Japan vellum paper, on one side of the leaf only, with wide margins, and bound with a long silk stitch. The cover and title page are in two colors. It is a job that should create in any buyer of printed publicity a desire to see Mr. Bates, whose portrait appears as a tip-on facing the title page.

"The Stamp," the house organ of Faithorn Company, Chicago, presents a very attractive appearance in the issue for March, which is set in Monotype Series No. 38, and is profusely illustrated in colors. On the back cover is an appeal for the War Savings Stamps campaign.

An unusual example of the value of the Monotype in the composing room is the "Souvenir of the Far Western Travelers' Association," which has been beautifully printed by Rand McNally Co., Ossining, N. Y. This book is 9 1/4 by 12 inches in size, and contains 250 pages, of which 200 are display advertisements. The excellence of the composition, which is largely in Monotype type and borders, is due to the care given it by Mr. Edwin Ehrbar, superintendent of the composing room. The cover is printed in four colors, and there are several colored inserts, while the body of the book is in black with light blue designed border. The text is in our No. 38 Series. The book is bound with a silk cord.

The Tribune Job Printing Company, Minneapolis, Minn., are sending their customers and prospects a neat and convenient pocket-size book of Monotype "Specimens." It is 3 3/4 by 5 1/2 inches in dimensions, is printed in black and red, and is bound in red cloth with a pasted label on the front and backbone. The specimens are shown solid, leaded, and in combination with suitable boldfaces. In addition, the book contains valuable information for printers and their salesmen.

An elaborate advance card has been sent out by Charles L. Mitchell, secretary and sales manager for Crane & Company, Topeka, Kansas. It is printed in four colors, and one side shows a humorous cartoon of "Charlie," while the other has the following tribute to the "letter E": The opinion has been advanced that the letter "E" is the most unfortunate in the alphabet, because it is always out of "cash," forever in "dEbT," and never out of "dangEr," but always in "hEll." Charlie calls attention to the fact that "E" is never in "war," and always in "pEace"; it is the beginning of "Ease" and the end of "troubleE." Without it there would be no "wintEr," "summEr," "lifE," or "hEavEn." It is the center of "hon-Esty," and without it there would be no CranE & Company, nor would there be any CharIEs LEvi MitchEll, who happens to be secretary and sales manager of Crane & Company.

## Monotypography

Out in San Francisco is a printing concern that has the right idea of a house organ, as is evidenced by the following, which is a verbatim transcript of the title of their newly launched monthly, "The House of Crocker; a magazine edited by the H. S. Crocker Company and devoted to the efficiency and co-operation of the several departments and between the members of the house itself." It is a booklet of sixteen pages and cover, composed in Monotype No. 337E Series, and excellently printed on toned antique paper. The cover extends, and the margins are liberal, giving an air of dignity and reserve to the job that is very pleasing.

A handsome "Specimen Book of Type Faces" has been issued by Moore-Telford, Limited, Toronto. It shows specimens of twenty series of Monotype faces, and also shows them in display composition. The book is 8 $\frac{1}{4}$  by 10 $\frac{1}{2}$  inches in size and consists of 82 pages and cover, the cover being an excellent display of Monotype border composition in two colors. It is made in loose-leaf style so that additional specimens may be added from time to time.

From the Todd Protectograph Company, Rochester, N. Y., comes a substantial booklet of 120 pages entitled "Protecting the Nation's Money," which tells of the risk of unprotected checks in a very interesting way, and of the protection afforded by the Todd system. This system is not only a machine, but also a method of printing the checks on a special paper from new Monotype type in the Todd plant at Rochester and guaranteeing their safety in use. The book is really a collection of their bulletins, bound in a loose-leaf cover. Series No. 21E is used for the text.

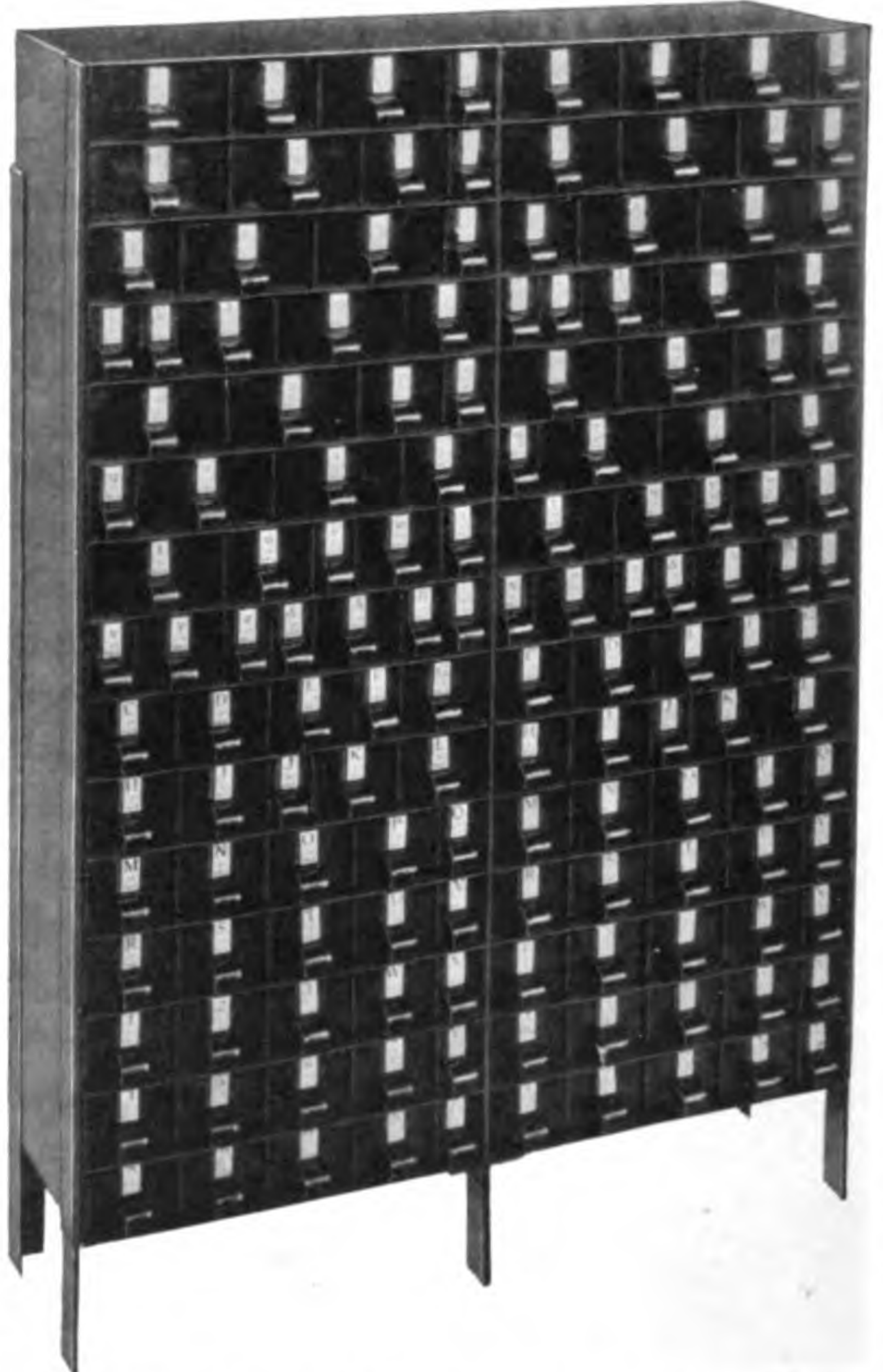
From the far west Chausse-Prudhomme Company, of Portland, Oregon, send a well-conceived and splendidly executed booklet of twelve pages and cover, eight of which are illustrated with engravings in from one to four colors by various processes, while on the remaining four the Monotype type tells the story of their desire and ability to serve those in need of effective business-getting printing.

A handsome brochure from the C. W. Knowles Company, Cincinnati, bears the title, "Profitable Printing," and has evidently been conceived with the idea in mind that good printing is profitable to the purchaser, even though it cannot be sold for the price of the ordinary stuff. The book is 9 $\frac{1}{2}$  by 12 $\frac{1}{2}$  inches over all, with an extended cover, and consists of numerous reprints of pages and covers from catalogues printed by the C. W. Knowles Company, interspersed with an illustrated story of their plant. Each page seems to have received independent treatment in from two to five colors, that showing the Monotype department and tariff storage room being particularly suggestive of speed and capacity. On one of the subtitles we find the keynote to the success of C. W. Knowles Company in these words: "Service plus efficiency."

The blotter is always a good ad for a printer if the copy is right; it is better if it tells the story of efficiency in the plant; so when the Times Printing Company, Hamilton, Ontario, placed the story of the advantage of the Monotype to the buyer of printing on a blotter, they sent out an ad that should bring business. This blotter is printed in a neat, attractive manner, in purple and gold over a delicate tint, and is dignified and convincing.

Few Monotypers give the Monotype credit for the time it saves in the press-room, though it is entitled to it. They are sure, however, to charge against it any lost time that may occur through an occasional defective letter that must be changed.

## Sorts Storage



ONE of the big little things in the composing room is the storage of the surplus sorts, especially with the Non-Distribution System where the sorts are the real fonts. We have provided for this by designing special

## Storage Cabinets

built on the "unit system," like elastic book-cases. Thus, for storage against walls, one cabinet is placed on top of another, the feet of the upper unit fitting into the pockets in the top of the lower unit; or three cabinet units may be placed side by side, at the back of a type frame, or may be placed back to back one or more tiers high.

These cabinets are all steel, and designed by the makers of the Monotype, to carry the weight without sagging or buckling. They are handsomely finished in dark olive green, like high-grade steel furniture.

Every Monotype Plant  
Needs These Cabinets

LANSTON MONOTYPE MACHINE  
COMPANY, PHILADELPHIA