

MONOTYPE



A JOURNAL OF COMPOSING-
ROOM EFFICIENCY: Published
by the LANSTON MONOTYPE
MACHINE CO. :: PHILADELPHIA

APRIL, 1919

The Monotype Type-and-Rule Caster

SUPPLIES ALL THE TYPE AND MATERIAL AND

Makes Non-Distribution Possible

thus making every compositor 100 per cent productive because it eliminates the drudgery of distribution, and keeps him supplied with new material all the time

Monotype Composition

in the newspaper or in the book and job plant leaves nothing to be desired in quality or quantity. It includes every class of type setting that may be done on any other machine and some that only the Monotype can handle economically.

**Get the Best, Install Monotypes
and Make Money**

Pressroom Savings

are a premium that the Monotype Non-Distribution System presents its users. When every form sent to press consists entirely of new Monotype material the make-ready time is cut in half and the result is equal to adding more presses without cost.

**50 per cent Saving in Make-ready
Free**



There Is No Limit

to the Capacity of the Monotype for supplying
Material for the Hand Composing Room



Printers

You can make more money in a Monotype Non-Distribution composing room than with any other kind of equipment and with a smaller amount of money tied up in equipment. The Monotype not only keeps busy but makes the material to keep the whole composing room busy—and does it economically.

Compositors

The Monotype makes your work lighter, more pleasant, and less fatiguing by eliminating all the drudgery of distribution and the worry of sorts hunting, by keeping a full supply of all type and material right at your finger ends. After working in a Monotype shop you will not want to go back to the other kind.

Buyers

of printing are doubly benefited by dealing with a Monotype printer, for they not only get better service but also better quality for the same money. New type for every job and all you want of it is something that none but a Monotype shop can give you.

If you want the best for your Money buy from a Monotype printer.

NEW YORK
World Building
CHICAGO
Plymouth Building

LANSTON MONOTYPE
MACHINE COMPANY

PHILADELPHIA

Monotype Company of California, SAN FRANCISCO

BOSTON
Wentworth Building
TORONTO
Lumsden Building

MONOTYPE

A Journal of Composing-room Efficiency—Lanston Monotype Machine Company

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-AND-RULE CASTER

VOLUME 6

PHILADELPHIA, APRIL, 1919

NUMBER 5

A. N. P. A.

Annual Meeting Expected to Attract a Large Number of Newspaper Publishers to New York

The Annual Meeting of the American Newspaper Publishers' Association and that of the Associated Press will be held in the Waldorf-Astoria Hotel, New York, during the third week in April, 1919.

These two associations are so closely connected in their business transactions that many of the publishers will be represented in both bodies, and recent conditions have been such as to draw them together even more closely than they have ever been before.

Being the first meeting of the national association of publishers since the armistice was signed several of the warmly discussed topics of former sessions will come up with different surroundings.

There will be the ever-important question of paper, which has assumed an even more positive character since the removal of the conservation restrictions and the big growth of advertising, as well as the increase of circulation due to the public interest in international affairs.

Of course, the censorship of news will come in for a share of the discussion, and other questions of patriotism and policy will without doubt be well ventilated. The postal regulations are also a live subject at this time.

While there has been no spread-eagle announcements of these meetings there is sure to be a big attendance, possibly the largest in recent years.

It is rumored that the exhibition of machinery and appliances for the manufacturing departments of the newspaper will be largely curtailed, if not missing entirely. The novelty of the thing has worn off, and the manufacturers who have been devoting a large part of their energies and facilities to necessary war work, have hardly had time to get back into their usual lines since their release, much less to create novelties; so there is little new to show.

There is no doubt that this feature will be missed by many who have been in the habit of coming to the annual meeting to gather ideas of the progress of the mechanical side of newspaper making, but there

will be enough other important matters to hold their attention.

The future of America is largely in the keeping of its newspapers, and judging by the past it is in good hands. Let us hope, therefore, that the deliberations of this meeting will give added proof of this fact.

TO BUSINESS AGAIN

Now that the war is won business men are concentrating their thoughts on their own problems again, realizing that they have failed to keep before the public as they should and resolved to retrieve all that they may have lost through devotion of their facilities and attention to war essentials.

The printer's customers will be asking new co-operation from him and vast new fields of direct advertising will be opened with a demand for printing such as the world has never before known.

To get his share of this new and old business a printer must be in position to render the service that will be demanded.

The old kind will not do. The new must be better, quicker, and more extended.

The only printers who will be able to give this in full measure will be those who have the vision now to see the future demand and the wisdom to prepare to meet it by installing Monotypes and the Non-Distribution System.

When the rush of business comes, as come it will, and soon, it will be too late to get the choicest and most profitable part, or to get ready to handle any but the rear guard unless you prepare now.

We are now in the eddy at the turn of the tide, but there is evidence of the change, and before long the current of increasing business will be running strong, bringing with it prosperity to the printers prepared to take advantage of it by being equipped with the machine that delivers the profit in the composing room.

THIS ISSUE OF MONOTYPE

The type faces used in this issue of MONOTYPE are Series No. 36 for the text matter and a portion of the display, and Series No. 118 for the heavier display and the headlines.

There is also a preliminary showing of several new faces of rule.

BRINGING THEM BACK

Restoring to the Printing Trade the Men Who Patriotically Left the Composing-Room to Do Their Part in Making Liberty Secure

Naturally every American is intensely interested in the bringing back into civil life of the boys (and the girls too) who went "over there" to help maintain Liberty and to lay the foundation of permanent peace and progress; but none are more interested than the printers, for it means more to them.

Many printers were among our soldiers at the front and in the preparatory camps at home. All will return in time, most of them ready to step right back into the printing office and resume their old tasks. But—and this is an important but—all of them will have acquired a broader view of life; have learned the value of discipline and system; have gained a realization of the importance of the conservation of human energy by the elimination of unnecessary work; and have also received personal inspiration towards higher efficiency of self and surroundings.

Some have been less fortunate. They have received wounds and sustained nervous shocks that unfit them for the more strenuous operations in the printing office, and provision must be made for them in the easier positions. The trade still needs their knowledge of type and printing, and they can make good in such positions as proof-reading, lay-out work, and Monotype keyboarding and caster running, and thus earn their full salaries without handicap.

Realizing this the Monotype Company has opened several schools and prepared a special course of study for soldier printers, so as to place them in a self-supporting position as quickly as possible.

Employing printers can help in this good work by encouraging their old employees, who have come back less able to do heavy work, to take up the Monotype keyboard operating or Monotype caster running.

They need not fear they will not make good—they will, and will be more valuable than when they went away.

There is no danger that this will create a surplus of workers. It will be just the

other way, as it will retain in the composing rooms the men who have been there instead of turning them loose in the trade and filling their places with new men. Another thing to consider in this connection is that the rapid growth of the Monotype Non-Distribution System is creating such a big demand for Monotype operators that it is difficult to train men fast enough to keep it supplied.

But do not think of this re-education or "bringing back" of your compositors as a philanthropy or a charity on your part. It is nothing of the kind. It is simply, selfishly if you will, good business in providing for the inevitable revolution that is coming in the composing room. Is already here.

A GOOD RUN

The final test of type, after all, is in its printing qualities. No matter how pretty it looks on the galley, if it does not print well it is not good type.

Judged by this standard the type used in a blank heading received from the Michigan plant of Wynkoop, Hallenbeck, Crawford Co., at Lansing, Mich., is good type.

The sheet we have is the 120,277th impression, and it looks good enough to be taken for part of the first thousand. Here is what they say about it:

"You will observe that this job is printed on hard ledger paper before ruling, not soft book paper. The entire job was run from the original make-ready—that is, none of the original squeeze or packing put on the cylinder of the press was removed after enough impressions were run to form the impression.

"Until a few years ago the wise ones used to say that this was one of the jobs that Monotype could not do. It was always set in foundry type and the type thrown away when the job was finished. And they don't throw any good foundry type away around here. The edition then was 100,000 and it is now 120,000, which shows that things do change even here.

"Now and then we have heard that Monotype will not print on this kind of paper. The sheet sent is the proof that it will."

That the form was carefully made ready is shown by the very even impression, and much of the credit of so long a run is due to the pressman, who has certainly done his part of the work right. The letter goes on to say:

"This job was cast from our old matrices and mold, using the regular metal. No special attention was given to it, as it was not known when the job was set that it was to be a big run. It is State work, and the State does not allow prices that provide for resetting."

Non-Distribution is the logical method of meeting increasing cost of production. It removes the big waste and gives you fifty per cent more time for production from each compositor.

Rule Work in a Country Shop

By LEON DERR

In a previous article in *MONOTYPE* some idea was given of the measure of our satisfaction in using the Monotype for unusual work, and particularly labels and rule forms which constitute a large proportion of our orders.

In this article I shall endeavor to explain the method we use in setting rule blanks rapidly and economically.

Our rule work has been favorably commented upon by printers familiar with this class of work, as to the perfect joining of the cross rules. This is how we get such results: All rule forms are set with 12-set wedge and matrix case, using 15R and 40R lining rule matrices (light and 1-point faces). This is absolutely independent of the mold. The 8-point mold is used for 16-point ruling, the 10-point for 20-point ruling and the 8- or 12-point for 24-point ruling.

If type be used on the same line with rules, this type is set separately, using the lining rule for that size in the matrix case instead of leaders. In that way 6-, 8-, 10- and 12-point may all be used in the stub or body of the same table and the rules will all line perfectly, just as if they were cut from brass and justified in with cardboard, and without a joint to be seen. If type is to appear *between* lines, the matter is keyboarded reversed—that is, the last column on the job should be the first on keyboard and marked off on the scale from left to right as the columns appear on copy from right to left; it is also run through copyholder, setting from bottom to top. When job is cast the matter is reversed on the galley, which brings the columns into their proper places, but with rule at top of body—nicks to the right or head of galley. When type is inserted between lines it will have more white space above the type than below—which is proper. By using this method all columns are even picas or half-picas and use the least possible number of characters to the line. Headings for columns may be centered by the use of standard spacing material. The big thing about this work is to keyboard so as to *stagger all the joints*. This is done by starting and ending each quad line in each column with an en-quad and running the rule lines full ems. Where the columns are half-em measures start the quad line with en-quad and the dash line with em-dash. When set this way there is absolutely no chance for the edges of characters to catch against each other and cause the rules to tip—they are in the job just like bricks in a wall, and if the face is good, joints cannot be seen.

Here is a "stunt" we use in rule work that has proved valuable. Any ruling may be obtained from a 12-point mold if the columns are all even picas. For instance, if a form requires a certain number of lines in a given space and the ruling figures out to be 19 points, the job should

be set thus: Set the keyboard as many ems wide as the depth of the table (or half the depth, if necessary and recast ribbon), and keyboard as many lines as the width of the table in picas, striking a quad and a dash key alternately. Place vertical dash in 18-unit position and cast with wedge set for the 18-unit position using wedge of a set measuring half the desired ruling, in this instance 9½ set. In case the ruling desired is over 24 points, causing the mold blade to draw back more than 12 points, use two quads and one dash and make the quad one-third size of the desired ruling. Place on galley with quarter-turn, running down rules parallel to the nicks of the type.

For the larger sizes of type bodies, (18 to 36-point) we cast all our spaces to points instead of dividing the em in the old way; we also cast quads 12 x 18 points, 24 x 18 points, 30 x 12 points, and 30 x 24 points; this gives us a variety of spacing material which we consider invaluable, and as far surpassing the old foundry system of spaces.

Galleys of 12-point quads are kept in storage for blanking out large spaces, and are very useful. We have many advertising theatre programs of 24 to 36 pages, 9 x 12, which come in for rush delivery. They are turned out by the machine and the use of these quads for make-up, and delivered in plenty of time and without causing a ripple in the even flow of work through the shop.

The Hibbert Printing Co., Trenton, N. J., have issued a neat folder announcing that Mr. A. Harold Edgell, recently of the Edgell Printing Co., Philadelphia, has connected himself with the Hibbert Service Department. Mr. Edgell is a printer by inheritance and education, being the son of Mr. A. F. Edgell, whose reputation as a good printer is nation wide. We congratulate the Hibbert Printing Co., and wish Mr. Edgell success in his new connection.

The "Stanhope Press," F. H. Gilson Company, Boston, Mass., announces the withdrawal of Mr. William Dunlop from the organization. Mr. A. P. Gilson, who has been Co-manager, will continue in active charge of the organization.

Five productive hours a day or eight; which are you getting in your composing room? The Non-Distribution System will give you eight productive hours and reduce the hour cost too.

An abundance of leads, slugs and spacing material cuts the cost of make-up in the Non-Distribution shop.

THE MONOTYPE ON DUTY

An army is a great business organization and as such requires the same aids to efficiency and economy as any other business institution. It needs printing for its blanks and records, its orders, and its reports. That is why the Monotype is in use by the armies and navies of the United States and her allies, at home and at the front.

But peace is now at hand and the armies are being demobilized, and printers are returning to their familiar tasks. Some

If the patient has recovered sufficiently to be discharged or transferred he does not give up his work, but may take the course in the Monotype schools through the Federal Board for Vocational Education.

"The Monotype Company welcomes all printer heroes who have fought the good fight for Liberty, and who are now invalided home, into its schools where they are given an opportunity to again secure a place in business life that will be more remunerative and more pleasant than that which they left to answer their country's call.



THE MONOTYPE SECTION, GENERAL HOSPITAL NO. 2 AT FORT MCHENRY, MARYLAND

better physically and mentally than when called to a nobler duty; others partially disabled and weakened by wounds and exposure. The Monotype is still on duty at home and provides a point of contact for these injured men in their old craft. It even offers them better positions than they left.

That the Government and the military authorities recognize this is shown by the following extract from "The Trouble Buster," published at the United States General Hospital No. 2, Fort McHenry, Md.:

"The great war has brought with it the necessity for a reclassification of workmen. The need to place the men rendered physically unfit for the more active departments of the world's workrooms, in less laborious positions, was early recognized and quickly adopted by many large industrial concerns and educational institutions throughout America.

"The Lanston Monotype Machine Company recognized that they would benefit printer heroes by sending one of their machines to the school at Fort McHenry, so that the men might again fit themselves to take their places in a less arduous branch of their chosen profession.

"The Monotype Company is doing this because it believes that the best Monotype operator is the printer who knows the customs and traditions of the trade through practical experience, and because it realizes that though these men might not be able to stand the strain of ordinary composing-room work they can become Monotype operators where the work would be much lighter and less active and where their knowledge of type and its handling would be of the greatest advantage in their work."

The "Trouble Buster" is a real live little journal of eight three-column pages, "published weekly or whenever news is abundant and the printers are not on furlough or A. W. O. L." as the note at the top of the editorial column says.

We are glad to be able to show a picture of the Monotype installation at Fort McHenry, upon which this live journal is composed. The printing is well done and the whole a credit to the soldiers who produce it.

There is no printing plant that does composition that cannot use the Monotype to increase its profits through Non-Distribution.

A TREMENDOUS ADVANCE

Job Work Set Complete on The Monotype Keyboard and Caster

How often have we heard some Doubting Thomas printer hesitatingly remark: "Now, if the Monotype would only set job work, the non-distribution would make it indispensable in every printing office, but—" Well, that but no longer exists. The Monotype will set job work—not only one job, but practically four-fifths of the current style of small jobs, stationery, index cards, factory forms, blanks and the like.

We have arranged Monotype Plate-Gothic Combinations, covering the popular engravers' styles of lettering, so that the eight most-used sizes are contained in two matrix cases. The four sizes usually cast on 6-point in one case, and the four sizes usually cast on 12-point in the other. This permits these popular faces to be set on the keyboard and cast in justified lines on the caster in one size or in combination, so that the only hand work required is the assembling and the inserting of a lead or two where space is needed. This covers the hundreds of jobs that are daily going through the job printing office.

The work on these new faces is progressing rapidly and they will probably be ready for our customers by the time this issue of MONOTYPE reaches them.

Seven series are in preparation, so arranged as to be interchangeable. Thus they will really cover all the small job work. The matrices for rule work can be inserted in any of these cases, so that factory forms and index cards may be set complete on the keyboard and cast ready for locking up.

This is an exclusive Monotype advantage and one that progressive printers cannot afford to overlook in these days of high cost. Think of it. Almost all your job work composed and cast on the Monotype ready to lock up, and when printed it may be "held" without expense, or if "dead" it can be "dumped" right into the "hell-box" and made into new type for the next job.

AN APPRECIATION

Lanston Monotype Machine Co., Philadelphia.

Gentlemen:—Once in a while someone shows foresight and brightness by doing something a little out of the ordinary.

I am referring to the last number of your house organ—"MONOTYPE." When I received it in the mail in that long narrow envelope, I took it out and saw the title on the long narrow page, and said to myself, I will put that in my pocket and read it, thus making sure of reading it. The ordinary busy man frequently says "I will read that," then puts it aside and that is the end of it.

I then and there put that issue in my pocket and did read it.

I want to congratulate you for thinking of that way of folding the paper. No one would naturally think of folding an 8 x 10 magazine to fit his pocket, but when you presented it to us folded that way we knew that it was the right way. Let the good work go along.

Very truly yours,
MACCALLA & COMPANY, INC.
W. A. MACCALLA.

MONOTYPE SAVINGS

Almost the first question a wise buyer asks about a machine is, "How much more will it produce?" The next query is apt to be, "How much will it save?"

The second question usually means how much lower will the payroll be? But that is not the correct way to judge a machine, a process, or a system. It may apparently cost more to run in itself and yet give a larger product, or one that will so reduce the cost of the after handling as to show a handsome saving in the finished work.

Such a machine is the Monotype. While it costs less to run and has more speed than any other composing machine on the same character and quality of work, that is after all a minor matter when we consider the other large savings that it makes.

Being continuously productive it saves time which would otherwise be completely lost. It saves fully 75 per cent of the cost of corrections and alterations because they can be made by hand, just as the compositors have always been used to making them.

Another saving is due to the fact that much of the so-called intricate matter is plain matter to the Monotype, and that it makes easy some kinds that are impossible on any other machine.

The Monotype saves all the type founders' bills by keeping the whole composing room abundantly supplied with new type, rules, leads, slugs, and spacing material, so that all the compositors are continuously on live composition and do not have to stop and tear apart dead matter to get sorts and material. This naturally reduces the overhead load per productive hour in the composing room, besides increasing the number of such hours.

Because the Monotype Type-and-Rule Caster makes new type at less cost than the cost of distributing used type it created the Non-Distribution System, which saves from 90 to 95 per cent of the time formerly lost in distribution, sort hunting and picking. This is a direct saving which will pay for the Monotype in three years.

It saves also by giving the compositor such generous supply of material as no printing office manager ever dreamed of before Non-Distribution came, and thereby renders him more efficient and continuously productive.

The space formerly devoted to storing seldom-used type is saved for more valuable use because the Monotype can give you all the type you need on short notice.

It requires no change of method in the composing room as Monotype type is just like the type the compositors have been used to working with.

The saving does not stop when the forms are sent to the pressroom, for there the all-new type forms require from 25 to 50 per cent less make-ready, and on small job forms as much as 80 per cent has been saved.

The total of all these savings is quite a tidy sum—more than enough to pay for

the Monotype in three years; and then the saving goes right on piling up a surplus to increase the profits.

The Monotype plant using the Non-Distribution System can turn out more work per unit of investment than is possible with any other equipment or method, and this naturally makes a considerable saving in the cost of production.

2,392,363,500

EMS OF COMPOSITION

The annual report of the Public Printer covering the operation of the Government Printing Office for the fiscal year ending June 30, 1918, has just been issued.

Some idea of the amount of printing done by Uncle Sam can be obtained from the statistical tables included in the report, which show that this great plant had in 1918 a total expenditure for maintenance, operation and general expenses, of \$13,158,535.31. In the pressroom there were 3,787,795,008 impressions, in addition to which over one billion postal cards were printed.

The following analysis made from the report shows the total amount of composition for the years 1917 and 1918 and the percentages and totals set by the machine and hand rooms.

	1917	1918
Total ems of composition	2,399,423,700	2,392,363,500
Percentage set by Monotype	55%	57%
Percentage set by Linotype	44%	42%
Percentage set by Hand	1%	1%
Ems set by Monotype	1,319,683,035	1,363,647,195
Ems set by Linotype	1,055,746,428	1,004,792,670
Monotype exceeded Linotype	263,936,607	358,854,525
Monotype, ready for press, per M ems	83.0 cents	82.2 cents
Linotype, ready for press, per M ems	80.8 cents	84.2 cents

A WORLD'S RECORD

The amount of Monotype composition done in the Government Printing office is constantly increasing. The *Typographical Journal* for March, 1919, quoted the following notice in the Monotype Section by Mr. Stanley H. Ridings, Foreman: "To the employees of the Monotype Section: During the month of January, 1919, the Monotype Section is credited with, by far, the largest output in any single month since its organization—more than one hundred and forty-eight million ems. I feel that I would be ungrateful if I did not in some way express to the employees my appreciation of this most excellent showing. I am taking this

method to assure each one of you that your efforts did not go unnoticed, and I am indeed glad of this opportunity to commend you for your good work."

The Government Printing Office is equipped with fifty style D Keyboards and fifty Duplex Keyboards, making a total of one hundred Keyboards. This means that each Keyboard produced in January 1,480,000 ems, or 54,800 ems per Keyboard for each working day. Part of the Keyboards were operated double shift.

In addition to setting the larger part of all the composition, the Government Printing Office Monotypes also produced all of the display type, leads, slugs and rules. Non-Distribution is practiced, and for the entire year \$60.60 was expended for type.

KEEP AHEAD OF THE PUSH

There is a world of business wisdom in that homely phrase that printers might well put into practice.

But you cannot get ahead of the push, much less keep ahead, if you are going to keep in the push and just struggle and scrap with the others for the existing business at competitive prices, and then try to squeeze a profit out of it by doing the work with archaic machinery and methods.

To get ahead you must be quick to adopt the new labor-saving methods and cost-reducing methods as soon as they are presented and keep on reaching out for better methods and machinery all the time.

Today, the printer who is getting ahead and keeping ahead is the one who has adopted the greatest improvement ever introduced into composing room practice—the Monotype Non-Distribution System.

This is the system which provides absolutely new type and material for every job and eliminates all the waste time formerly spent in distributing and sort-hunting and picking.

The Monotype Type-and-Rule Caster supplies all the material needed for hand composition in any quantity required just as and when it is wanted. This enables the Monotype printer to keep ahead of the push by giving his customers what they want, when they want it, without extra expense for type, rules, borders, or other material.

The Non-Distribution System is suited to any kind of printing office of any size, whether employing five compositors or five hundred, and the savings will be in proportion to the number of compositors.

The printer who is first in his community or section to adopt the Monotype and its Non-Distribution System is the printer who is in a position to keep ahead of the push, and who will do it to his profit and his customers' satisfaction.

The compositor with plenty of material right at his finger ends will be more efficient, better satisfied, and do better work than the one compelled to distribute and hunt sorts one-third of his time.

DISPLAY ADVERTISEMENTS

Their Increase Due to the Better Facilities Afforded by Modern Methods

A notable development of the modern newspaper is the tremendous increase of display advertising, both as to the size of the individual advertisement and as to the total amount of advertising.

This increase of display has been gradual during the last two decades and has led to the setting aside of a section of the composing room for ad composition exclusively. It has also evolved a class of compositors who are specialists in display advertising.

Since the introduction of the Monotype Type-and-Rule Caster the expansion of display advertising has been more rapid because the economy of the Non-Distribution System, which was created by the Monotype, has evolved a condition that enables the paper to give the advertiser so much better service—a service that is appreciated by the advertisers.

But this is not all. The facility with which the Monotype supplies an abundance of all the material required by the ad men (type, rules, borders, leads, slugs, and spacing material) has completely changed the attitude of the advertising department of the big newspapers. Now it does not matter how much of any particular size and face of type an advertiser wants, he can have it, even to whole pages of 36-point—something which formerly meant a big extra expense and delay. Now it does not cause a ripple in the peace and serenity of the Non-Distribution ad room.

Because of the facilities afforded by the Monotype and its Non-Distribution System, the benefit does not stop with the advertiser—the elimination of all distribution and picking of sorts, the greatly increased efficiency of the ad men, the cutting out of the big investment in foundry type, all help to reduce the cost of ad composition to the paper; and in addition these same features make the work of the compositors lighter and more pleasant, because the dirt and drudgery have been removed.

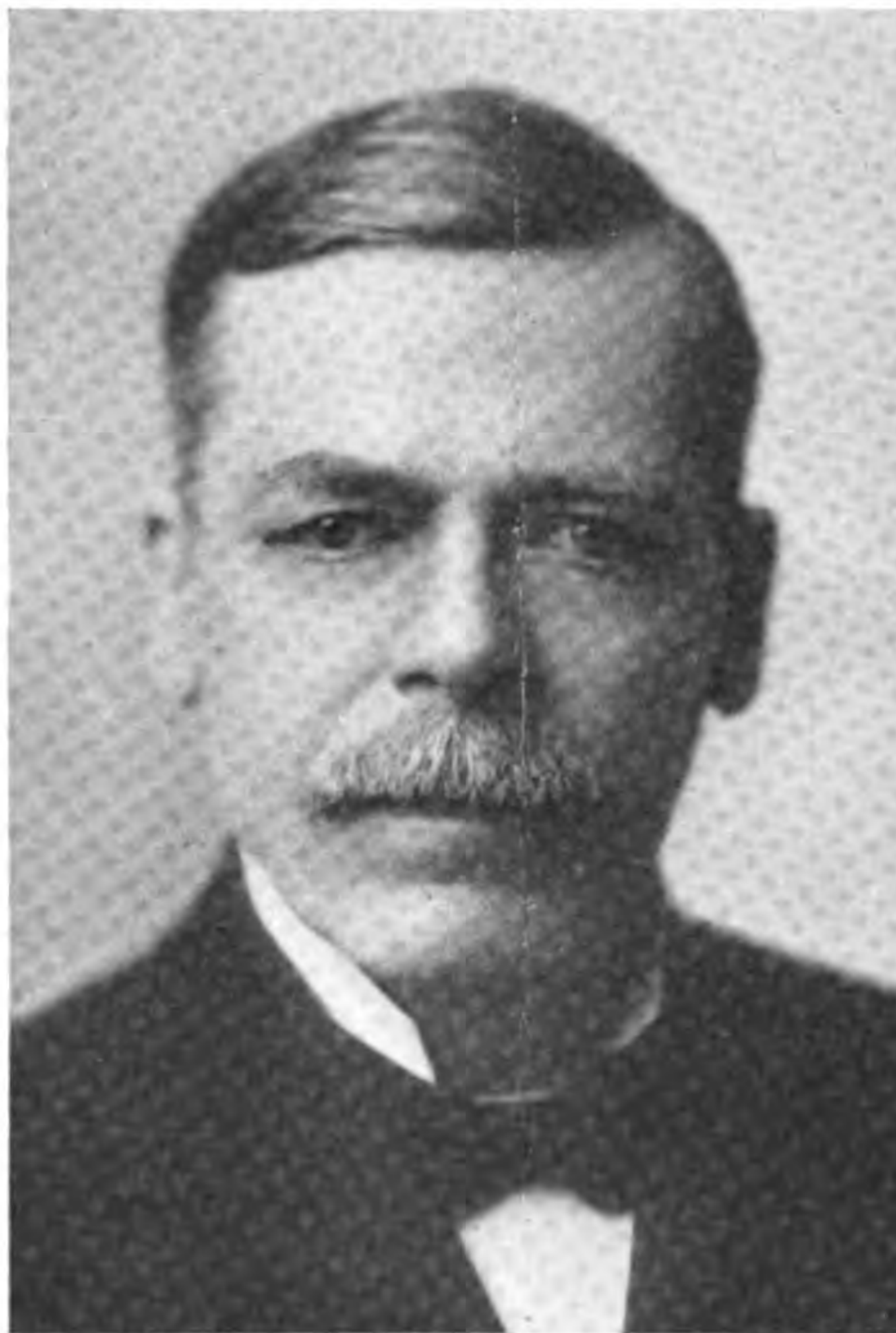
There is no lack of type faces either, for the Monotype Specimen Book of Type Faces shows over 1500 fonts of type, several hundred borders, and more than 125 rules, as well as many corners and ornaments. From such a variety it is not difficult to select a distinctive equipment for the display in any newspaper, or to give some one advertiser an exclusive face of type.

The newspapers all over the country are rapidly falling into line as users of Monotypes and Non-Distribution in their composing rooms because it enables them to give satisfaction to their advertisers

and at the same time have a better-printed paper, printed each day from brand new type. And best of all, they save money by doing it.

Better investigate this at once, if you have not already done so.

Every hour of every compositor a productive hour with Non-Distribution.



JAMES L. REGAN

When, after a prolonged illness, death finally claimed Mr. James L. Regan, head of the Regan Printing House, Chicago, there passed one who had long been a prominent and most interesting figure in the printing and publishing circles of the Middle West. One who never hesitated to fight for what he believed to be the right.

Born in London, England, in 1850, his printing office experience began at the early age of eight years and continued unbroken until his final disability. In 1865 he came to the United States and worked in Eastern cities for a few years, going to Chicago in 1871, where he was employed on the *Chicago Times* for some time.

Mr. Regan started in business on his own account in 1877, and for ten years continued to add to his experience, until in 1887 misfortune overtook him in the shape of labor troubles.

Nothing daunted, in 1887 he started the Regan Printing House, on Plymouth Place, specializing on hurry-up orders and ran his plant night and day. Here he adopted the motto; "We never sleep," and made his plant as nearly an example of perpetual motion as it is possible for a printing office to become.

With a personality that impressed itself upon all whom he met, and a whole-souled generous disposition, James L. Regan made many friends. There was no sham about him and he always expressed himself in language that could not be misunderstood; but he was easily approachable and ever ready to help a friend in distress. A booster for the things he found worthy we shall miss him as a friend of the Monotype, and as a genuine printer who took a pride in his work.

We extend our sympathy to his family of three sisters and a brother, and to his many friends in the printing and allied crafts in Chicago. They have lost a good friend and the trade a valuable member.

THE MONOTYPE

The Monotype has been designed to fit the special needs of printers by specialists who have carefully studied the requirements of the composing room, is built in accord with correct mechanical principles from the most suitable material and is offered to the printer as the most complete solution of the problems of composition that has ever been made.

In its planing and construction quality has always been the premier consideration—not only the quality of the material and labor going into it, but the quality of the Monotype product and the quality of the printing that that product will produce—ultimate quality. The Monotype is not built for one kind of composition only, nor to fit the requirements of one particular plant; it is capable of producing every kind of composition and of doing each in the best possible way. There is no composition that can be done by hand or by any other machine that cannot be done better on the Monotype.

Versatility and adaptability have been built into the Monotype by the unit system of construction, which provides the proper units for every kind of work and allows of their being assembled for the class of work to be done without in any way lessening the value of the same Monotype for other classes of work by the use of other units. It does not require a number of fixed patterns of special adaptation which must be idle when their kind of work is not being done.

This versatility makes the Monotype a continuous producer, always busy on profitable work or making the material to keep the whole composing room busy on profitable work—composition. Because of this versatility the Monotype created Non-Distribution and eliminated the non-productive time in the composing-room.

There is only one composing machine that can do all this; only one that can make all the type, rules, leads, slugs and space material in sufficient quantities to make all the time of all the compositors productive time.

Non-Distribution in the Job Plant

The principal cost of producing a large part of the work passing through the average job printing plant is the composition, and practically all of this is of such a character that it must be done by hand.

These are facts that every job printer will admit. He will also admit that the one great drawback to hand composition is the fact that the compositor must spend from one-fourth to one-half as much time tearing down his work and putting away the type and material as he did in building it up.

Now, here is a peculiar condition that seems to exist only in the printing business—this indispensable tearing down operation as a preliminary to the building up of the job. It is really a preliminary, although most printers look upon it as a final operation. While this distribution, as we call it, is an indispensable part of composition in the composing room as equipped prior to the introduction of the Monotype system, and while it adds considerably to the cost of production, custom has made it a non-productive or non-chargeable item.

But "the world do move," and the perfection of the Monotype has made possible the elimination of this heavy burden of non-productive expense.

The Monotype Type-and-Rule Caster will make all the type, rule, borders, leads, slugs, and spacing material needed for the proper handling of the work of the job composing room at such a low cost that it is more economical to discard it after one use than to distribute it. This is the foundation of the Non-Distribution System, and if it contained nothing more it would be exceedingly profitable in any jobbing plant with eight or more employees in the hand composing room.

But Non-Distribution does not stop here in its benefits. By relieving the compositors of the disagreeable and efficiency-destroying task of distribution it enables them to devote their whole time to the production of "live" work and thus increases the number of salable hours per man from 25 to 35 per cent without adding one cent to the payroll or otherwise increasing in any way the composing-room costs.

The total investment in Monotypes and metal will be much less than the present composing room investment in type, leads, rules, slugs, etc., while the amount of depreciation will be ten per cent or less as against 25 per cent with foundry type. There will also be a saving in the amount of space required to handle the work.

It is a well-established fact that workmen plentifully supplied with material turn out more and better work than those who struggle with a scanty supply. The Monotype provides an unlimited supply of any particular class of material, or face of size of type, that may be needed just when needed, without adding to the investment or increasing the expense of running the department. This means a

larger output per compositor without the necessity of driving and without any over-exertion on his part.

Every printer knows that really good printing can only be done from new type. The Monotype Non-Distribution System provides a constant supply of new type for every job—large or small. This fact also effects a considerable saving in the pressroom by cutting down to a minimum the amount of make-ready required.

One of the big sink holes in the old style foundry type composing room is the fact that there is usually a lack of sorts in sufficient quantity to keep the men properly employed, which causes a loss through the resetting of lines when sorts cannot be found and through the loss of time spent in hunting sorts and picking, to say nothing of the extra spoilage that this often causes by errors in replacing the picked letters. With Non-Distribution there is no need of picking or resetting as there are always plenty of sorts.

Non-Distribution is the logical step in composing-room progress toward efficiency, and it is rapidly gaining converts among thinking printers. True efficiency consists in the elimination of the unnecessary motions and operations in the workroom, and the adoption of the machinery that renders the time of the hand worker more productive. It will pay you to investigate Non-Distribution with this idea in mind, and to do it quickly, for every day that the old time-killing way is continued in your composing room it is costing you good money.

Non-Distribution gives a larger product per dollar of investment, a greater number of productive hours per dollar of payroll, a more contented working force, a higher grade of product, and a better chance to make profits than your present method or any other that has ever been offered to job printers.

Non-Distribution does not introduce any new-fangled and confusing methods into your plant. It is the same old idea of one type at a time composed as the brains of your workmen dictate, but made efficient by proper method of arrangement and supply. It does not handicap the compositor in any way by new features to confuse him; the only difference is that he has plenty of material to work with and can carry out his ideas without having to stop and hunt material or change the idea because he cannot find what he wants. He is contented and works better because he sees that he has the material and knows that the dirty and disagreeable drudgery of the business has disappeared.

The Non-Distribution System has come to stay and the printer who expects to stay in the profit-making class will quickly get in line and remodel his composing room on the Non-Distribution basis.

Intricate tabular work is like plain matter to the Monotype.

COPYFITTING IN USE

The ease with which copy may be fitted to unusual sized and shaped spaces by the Monotype Copyfitting System has encouraged a number of operators to do some stunts along this line, and several have sent us excellent examples of their work.

We reproduce in reduced size a very clever piece of copyfitting by H. C. Miller, operator with the Dominion Loose Leaf Company, Limited, Ottawa, Canada. The original is set in 8-point type and is six inches high. The patriotic motive which called it forth was a bond campaign by the Canadian Government similar to the present Victory Loan.

VICTORY

Will
only be achieved
by a people united in
every way—not alone on
the field of battle, but right
here at home in our every-day
lives. We can and must back up
the boys "over there" with every
cent we can muster. Thrift
must not only be our motto—it
must be our actual practice.
We've got to put the coming
ing Victory Loan a further
'over the top' than the
amount asked for. We have to
make up our minds what we
can afford to invest—and then
invest a little more. We must
remember that not only the
the Allied countries
alone, but all the
enemy countries as well
are watching our financial
barometer—and
nothing would please
Germany more than to
know that Canadians
had failed at last.
Canadians
pinch—and have never failed in the
fall this time they are not going to
lars. So sub- beca use of a few dol-
Canada's Second scri- be freely to Can-
Vict ory Loan until
it's so far "ov er the top"
that German yan d her allies
will realize that they are fac-
ing a foe whose sold iers on the
field are back ed b y the people
at home and that Canada is really
in the fight as long as there is a dollar
left to support and care for those
who fight to protect those homes
and also to avenge those who lie
"in Flanders' Fields." Do
your bit and do it with a
will that helps and
wins

BONDS

The
Machine
that put system
in the
composing
room
MONOTYPE

MONOTYPE IN THE COUNTRY
NEWSPAPER OFFICE

The country printer is awakening to the value of the Monotype in the newspaper and job plant as usually constituted in the country printing office. The following extract from the *Monotype Recorder*, of London, England, gives some of the reasons why every country newspaper should be equipped with the Monotype, and they apply on this side of the "big pond" just as truly as across the water:

Interesting as is the recent record of Monotype progress in the offices of the daily newspapers, however, we wish to assert and claim the right of the Monotype to the leading place in the country newspaper office. Upon what foundation does this claim rest? Primarily, upon the versatility of the Monotype, for the country newspaper office with its rush of news and advertisement composition upon one or two days per week, and with its steady flow of jobbing work, timetables, auction catalog, program, commercial form, or voter's list, which requires a machine that will handle, and handle with facility, every class of work which the modern office has at some time or other to tackle.

When the time comes for the installation of a system of mechanical composition, the question of style of machine to be adopted demands the serious consideration of the country printer, for if he should be induced to purchase one of a model suitable only for certain classes of work, and which must therefore remain idle for more or less protracted periods, instead of taking a step which would permit him to realize that growth of business which comes within the bounds of his legitimate ambition, he might be mortified to find that he had placed himself under a serious and permanent handicap in competing with neighboring printers using the more flexible machine.

It should be borne in mind that in adopting the Monotype the printer introduces into his office no unusual conditions, for the unit of production is the single type to which he has always been accustomed. In the case of this machine, also, there is only one model to be considered, the one style of machine being adapted to handle all classes of work—straight, tabular, or display. To the original all subsequent improvements can be added, so that no subsidiary equipment is needed and the output is handled exactly the same as hand-set composition.

In addition to turning out the straight work of the office at an average speed greater than that of rival machines, and, certainly, of superior quality, the Monotype will cast types to fill the cases of the hand compositor (body-types from 5 to 14 point, and display from 14 to 36 point) and will provide leads and rules in unlimited quantity, cut to the exact size required. The hand setters are therefore able to take care of the corrections so that the machine is kept steadily running on new work.

We have so often emphasized the economies effected in the office by the absence of distribution and the provision of ample supplies of all materials for the hand compositors that we will not here touch upon these points.

In these days of the rising power of democracy it may be well to point out that the Monotype is the democratic machine, for it improves the position of the operator in that he works under conditions which approach nearest to the ideal; it also places the small printer upon the same economic plane as the big one, enabling him to compete upon equal conditions and bringing within the compass of his ability work of a magnitude previously beyond his power to accomplish.

The Awakening of Printerdom

PRINTERS NATIONAL ORGANIZATION OPENS A BIG ADVERTISING CAMPAIGN TO INCREASE THE USE OF PRINTING

With the appearance of a full page advertisement in the *Saturday Evening Post*, on March 22, the United Typothetae of America fired the opening gun of a big campaign of advertising for the general good of the printing business.

The greatest lesson that the war has taught business men is that enormous

This advertising campaign will run parallel with the educational one started several months ago, and will impress upon the public the great value of direct advertising in getting results and the importance of buying from printers of reputation who are aiding in the work of maintaining the commercial supremacy of our country.

This strong right arm of business—direct advertising—has been greatly neglected and abused in the past because of lack of knowledge by both the printer and the advertiser.

Direct advertising is strictly a printer's proposition. It cannot be done without printing, and consequently belongs to the printer. Now his national association has started to help him to get it, and he should follow up the general advertising by local advertising and by proper use of direct advertising for himself.

This advertisement, forming as it does the entering wedge of a widely extended series of page advertisements intended to attract the attention of business men generally to the great importance of printing as a business producer, and the equal importance of having that printing well done, must certainly bring results.

Printers' advertising has, heretofore, been confined to the individual or to the local organizations in an attempt to reach home buyers; but here is a big attempt to bring printing in its proper proportion to the attention of every business man all over the land and let him know that the printers national organization is wide awake to the present time possibilities.

It is the first national campaign to reach the business public that the United Typothetae of America has attempted and it certainly has started out well. That phrase "Printing, the strong right arm of business" should surely make a slogan that will attract the attention of all classes of business men and awaken interest in their use of printing, especially at this time when conditions are unsettled and advertising, especially direct advertising, has been temporarily neglected.

THE SATURDAY EVENING POST

Printing

The Strong Right Arm of Business

AMERICAN business supremacy is the result of fine ideals, energy and Printer's Ink. Advertising is the twin of salesmanship. Never are they separated. Every business, profession, or vocation, uses them both in some form.

The main-spring of all business is advertising—and Printing is the voice that carries the message to its market. You call upon Printing to establish confidence and good will; to create desire to buy.

Indeed your Printing is yourself, multiplied to the quantity necessary to reach the vast number you can not possibly reach in person.

National advertising is a wonderful force to exert when your distribution is country-wide; but first of all—and always—must you employ the more intimate appeal of DIRECT ADVERTISING—The Strong Right Arm of Business.

Let your Printed message impress its importance and your own personality by its quality—the work of a U. T. A. Master Printer.

THE emblem shown is the trademark of all Master Printers, wherever located, who conduct their businesses according to the principles of fairness, integrity and square dealing, endorsed by the International Association of Master Printers (United Typothetae of America). The emblem itself is assurance that your requirements will be met in a businesslike, satisfactory manner.

Every Printer who displays this mark may supply practical advice or counsel on Direct Advertising, either through his own organization or by co-operation with the Central Advertising Bureau of this Association. Good printing—and personal help with planning—is a matter of choosing a good Printer—equipped to serve—a Printer who has good type, good paper and good ink, and knows how to use them to your advantage. He will help you with your illustrations, cuts and your ideas—for his "Heart is in his Art."

Mark well the Mark!

Let your next work be produced by a U. T. A. Printer

The Campaign is in co-operation with Paper Manufacturers and Stationers, Manufacturers of Type and Printing Machinery, Engravers and Decorators

United Typothetae of America

INTERNATIONAL ASSOCIATION OF MASTER PRINTERS
Not Quoted for Profit
General Offices: Transportation Building
608 South Dearborn Street
CHICAGO

THE FIRST GUN OF THE BIG CAMPAIGN

results can be effected by a proper use of printers' ink in securing attention and action by the people.

The psychological effect of the splendid advertising done for the various Liberty Loans has awakened business organizations to a realization of the value of direct advertising as a producer of business, and many trade associations have started general campaigns to benefit the members of their particular trades.

The campaign just started by the United Typothetae is of this class. It is well planned and will cover the entire country through such mediums of nation wide circulation as the *Saturday Evening Post*, *Literary Digest*, *Nation's Business*, *Associated Advertising*, *Printers' Ink*, and the regular printing trade journals, using full pages in each of these with copy specially written to reach their readers.

NEW RULE FACES

How many kinds of rule do you use in your composing room? More than three or four meant a big expense in the old brass rule days; and they soon wore out and gave imperfect impressions. But with the Monotype several additional new rule faces call for a very small expenditure of money and no extra cost of making as it is as easy to make a half dozen faces as one when you have the matrices.

We are constantly adding to the number of our rule faces and now have more than 125, together with a number of corners to match for use when it is not desirable to mitre the rule.

Monotype rule, like other Monotype composing-room material is produced so economically that it does not pay to distribute it.

Below we show a few of the newer faces of Monotype rule:

4-31RL

4-4411RL

6-371RL

6-348RL

6-367RL

6-410RL

6-620RL

6-758RL

6-844RL

6-1371RL

6-1418RL

6-1458RL

6-2425RL

12-3525RL

12-9437RL

12-164RL

12-657RL

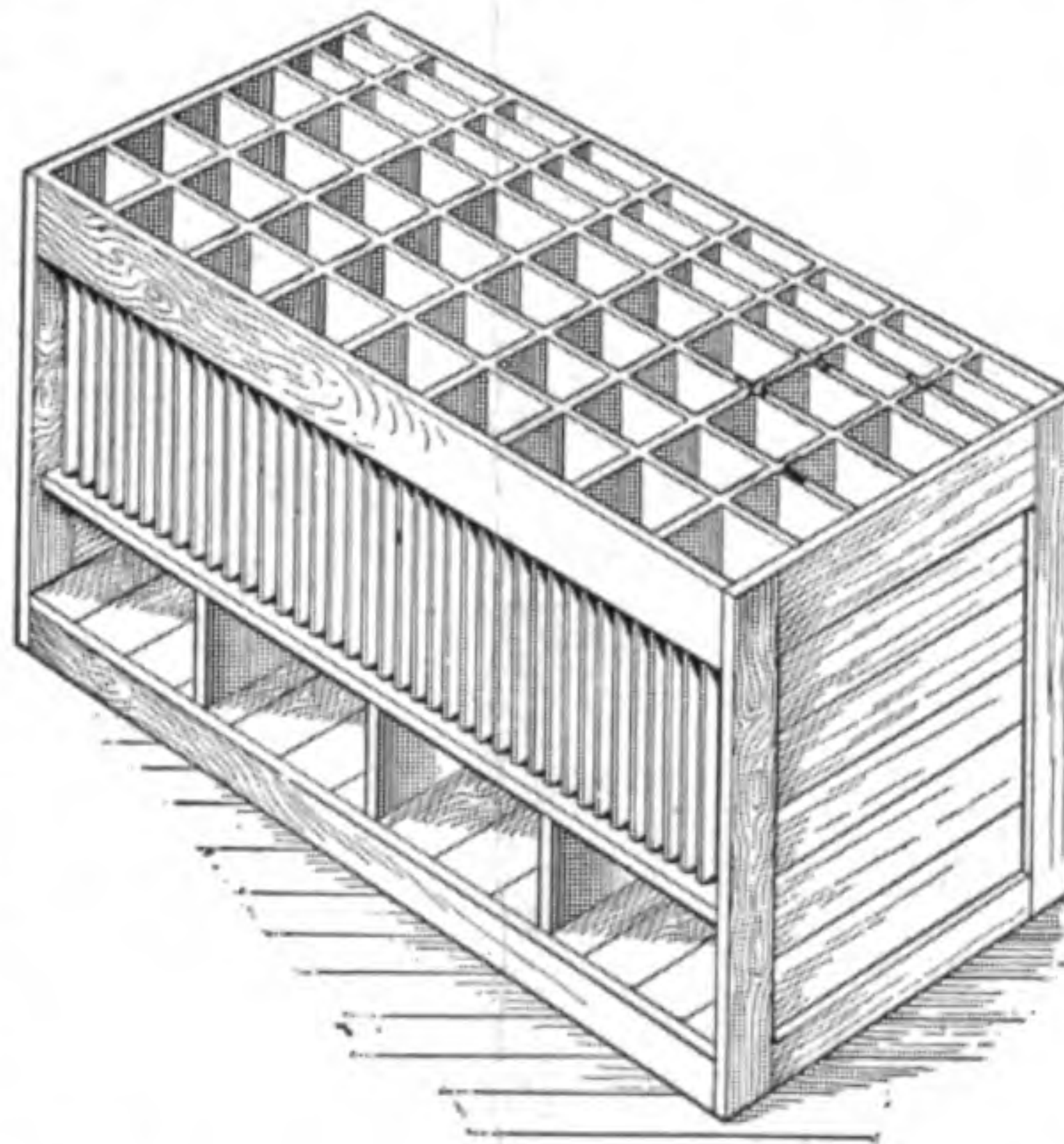
12-611RL

12-9676RL

STORING SPACING MATERIAL

The convenient storing of the spacing material so that each compositor may have easy access to it and the caster operator have the storage sufficiently compact and handy to keep watch on its use and thus be able to keep up the supply has been a problem in many plants.

Many cabinets and racks have been devised for this purpose, and one of the best that we have seen recently has been constructed for the caster department of Gregory, Mayer & Thom Co., Detroit.



This provides storage for quads, and spaces from 6 to 36 point (em quads, en, 3 to em, 4 to em, 5 to em and hair spaces) besides affording abundant space for strip leads and slugs.

The quads and spaces are stored in cans six inches deep fitting into partitions in the top of the cabinet. These are 6 by 6, 6 by 4, and 6 by 2 inches in size.

Our illustration gives a good idea of the cabinet without the cans, which are removable. The middle section of the cabinet is divided into narrow spaces for the leads and rules, while the larger spaces in the bottom are intended for the full-length slugs.

This cabinet is placed near the casting machine, which gives the operator a chance to keep it filled to capacity at all times. The cans being removable may be taken to the cases and the vacant spaces filled with duplicate empty ones as a signal to the operator.

An Interesting Souvenir

The printing craft was numerously represented in the American Expeditionary Forces in France, though not many were assigned to duty in connection with the print shops connected with the various headquarters. In the less strenuous moments those who were so assigned turned out some very creditable work which will be highly valued as souvenirs in years to come.

One of this class is "Le Genie," issued by the Print Shop G 2 C., General Headquarters, Chaumont, France, which consists of eight pages and cover, four by five and three-quarter inches in size and printed in two colors all through. Its great value is in the fact that it was evidently intended as a souvenir of this unit and contains the names and rank of the twenty-four printers who worked in the little plant, among whom we recognize several friends of the Monotype.

Monotypography

THE Argus Monotype Co., Milwaukee, Wis., have issued a neat little catalog of their Monotype type faces, borders and rules. It consists of 32 pages and cover and is conveniently arranged for reference.

The adaptability of Monotype material in the hands of the compositor who thinks is shown by a bunch of ads from P. H. Hawley, foreman of the *Binghamton Press*, Binghamton, N. Y., sent to show how the boys in his composing room have utilized the borders. Not only the borders but the ads themselves deserve commendation.

"AFTER the war business again," is the heading of a well-told advertising story from the *Edwards Press*, Youngstown, Ohio. It is in the form of a four-page circular, 7 $\frac{3}{4}$ by 11 inches in size, composed in 24-point Series No. 37E. The argument is good and this well-printed circular should surely prove a business producer. It is accompanied by a neat envelope-size blotter with a terse paragraph in 18-point Series No. 371.

One of the best house organs that come to our desk, from a printer's point of view, is that of the *Hugh Stephens Company*, Jefferson City, Mo. It bears the appropriate title of "The Imprint," and consists of twelve pages and an overhang cover, printed in two colors on dull-coated gray stock, with two tip-on inserts in three colors on white stock. The size is 5 $\frac{3}{4}$ by 9 inches. The March, 1919, issue contains among other good things an article on the "Advantages of a Standard Catalog Size," which is apropos of the recent discussion of this topic in the trade papers. The *Hugh Stephens Co.* have recently added to their Monotype equipment and are now specializing on high grade catalogue and advertising work.

"NATURE freezes the water, but you've got to cut your own ice," is the opening paragraph of a catchy little folder from *Cabill-Igoe Company*, Chicago, advertising their service department. The circular is printed in two colors and folded to envelope size, the first page illustrated with a sketch of ice-cutters at work. The text follows up with the true maxim: "To get business you must go after it—and keep after it now and all the time." Good advice for all printers and business men.

FROM *Garrison & Wagner*, St. Louis, we have a splendid collection of well-printed folders in which the design and hand lettering is artistically blended with the Monotype type in which the text is composed. They are printed in two or more colors showing excellent presswork. It is a treat to look over such a collection. We hope to have more to say about the work of this live firm in a future issue.

FROM *Robert L. Stillson Company*, New York, come two excellent pieces of advertising, beautifully printed, of course. The first is a circular of four double pages entitled "Victory," strikingly printed in four colors and embossed; the first page showing the American eagle defeating the black eagle in a fight in the air; the text is decidedly optimistic and catchy and ends with the trite phrase: "The way to resume is to resume," referring to advertisers who had suspended their publicity. The other piece is the Stillson house organ, "Work." This is also printed in several colors, beautifully arranged, and contains some good business advice. Here is a sample: "A house organ must have in it the spirit of service and the house that sends it out must have the same spirit." Again it says: "A good house organ is the hand of friendship." "Work," as the *Robert L. Stillson Company* makes it, is a good house organ.

FROM *Magee Bros.*, Piqua, Ohio, comes a catalog with a somewhat remarkable history. It is the "Delco Piece Parts Catalog" of the *Dayton Engineering Laboratories Company*, Dayton, Ohio, and contains 1104 pages of eight-point, 42 picas wide and 65 picas deep. The book is bound in full buckram, loose leaf style and forms a massive volume. The plant in which it was produced is a one-machine plant and the job contains over two million ems. Here is what they say about it: "This matter is 42 picas wide and there were 180 galleys besides the headings, foot notes and indexes. Miss Opal Voorhis, our keyboard operator, keyboarded the entire book, and the compositors say that the proofs were the cleanest that they ever handled, whole pages without a mistake being common. Miss Voorhis was a press feeder here and had never set any type before taking up the keyboard here two years ago. Mr. W. A. Meeke, our caster operator, handled the casting and says that the ribbons were practically perfect."