

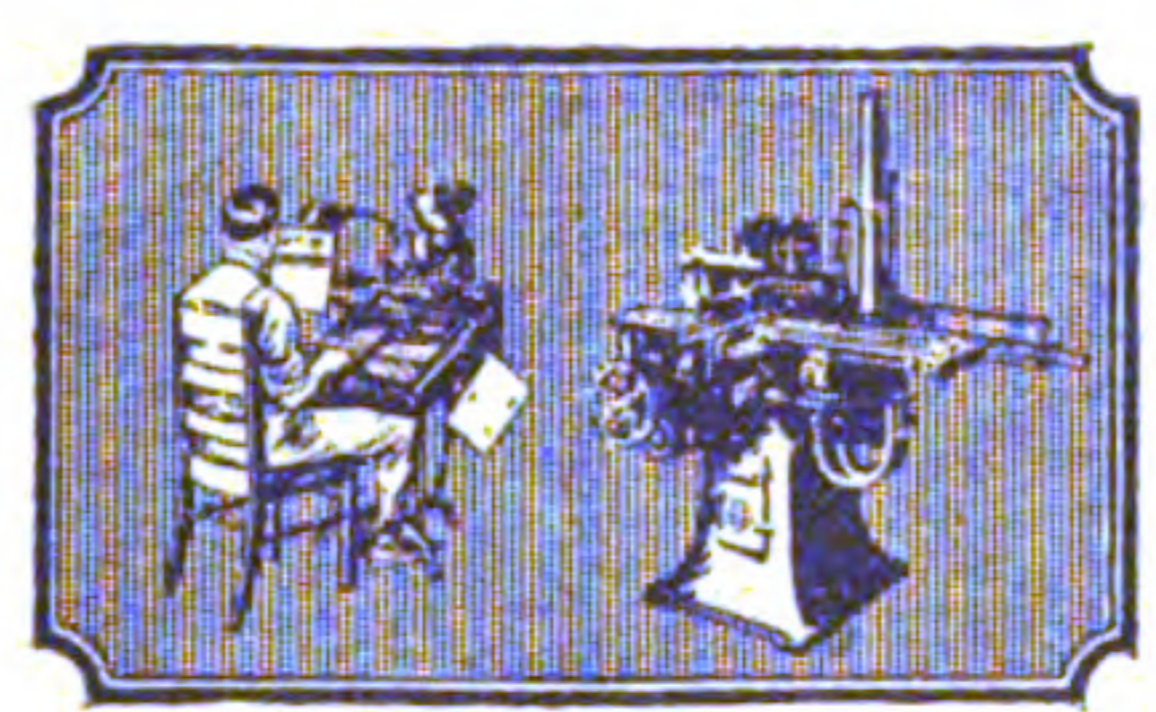
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# MONOTYPE

A JOURNAL OF  
COMPOSING-ROOM  
EFFICIENCY

October, Nineteen Nineteen



PUBLISHED BY  
LANSTON MONOTYPE MACHINE COMPANY  
PHILADELPHIA



# RULE

There is no typographic decoration that is so effective as rule, and none that is less expensive, if Monotype rule is used. Heretofore printers have been deterred from making effective display by means of rule because of the high cost of brass rule; but now that obstacle has been removed by the

## Monotype Type-and-Rule Caster

which not only provides an unlimited supply of rule of any of the hundreds of faces shown in the Monotype Specimen Book, but also furnishes an abundance of leads and slugs, cut to exact length, with which to space out the rule and other job work. There is no longer any reason why the printer shall forego the chaste decoration afforded by

# RULE

THE TYPE-AND-RULE CASTER ALSO MAKES  
THE DISPLAY TYPE TO USE  
WITH THE RULE

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

Volume 7

# MONOTYPE

Number 4

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

OCTOBER, 1919

## Profits and Success

THE "secret of success" is neither a secret nor a novelty. It is just efficiency. This applies equally to the individual and to the organization.

The average man judges business by the growth of the profits. If the profits are large, he considers that it has been a successful year. The secret of large profits is efficiency.

The plant or the business that is running one hundred per cent productive must be efficient, and in just so far as it falls short of one hundred per cent it is inefficient. Perhaps this needs some explanation.

Suppose that the total expenses of running your composing room last year were \$20,000, and that your records show that seventy per cent of the time paid for was made salable or productive. That means that your composing room was only seventy per cent efficient at a cost of \$20,000, and that you lost thirty per cent, or \$6,000.

That is self-evident.

It means that the inefficiency in that department of your business cost you \$6,000; that you paid \$20,000 for running a plant and turning out a product that should have cost you \$14,000.

Keep this in mind and consider that it was possible to make that plant at least ninety per cent efficient by establishing a system of management that will eliminate all the non-productive time of all the workmen in that composing room.

That would save \$4,000. You cannot dodge these facts.

Had that seventy per cent composing room been run on the Monotype Non-Distribution System, the cost would not have been higher,

very likely less, and practically all of that thirty per cent loss would have been turned into productive salable time, making it possible to sell at least \$18,000, or nine-tenths of the \$20,000 expense. We have just read a letter from one printer who sold ninety-two per cent, and another who sold almost ninety-five per cent.

With these authenticated figures on record, why go on wasting almost one-third of the expense of running the composing room in paying for picking, distribution, sorts, changing bad letters, holding presses while it is done, spending fully fifty per cent more time in make-ready, and getting an inferior product?

There is nothing in the world that costs so much as inefficiency, and nothing that is easier to eliminate by proper selection of machinery and methods.

Install the Monotype at once, and let the Non-Distribution System of composing-room efficiency reduce your cost of production by eliminating the non-productive part of the cost of manufacture.

It is a disgrace that modern business methods should be hampered by such gross inefficiency, and its continuance is bound to result in diminution of profits almost to the vanishing point. The amount that would be saved by the Monotype efficiency system would soon pay for the necessary changes of equipment, and as the reduced cost will continue, the profits constantly increase.

The true secret of success and profit making is efficiency of the plant as well as of the individual worker therein.

Look up your records and see how much you paid last year and this year for non-productive

time, and you will see just how much ought to have been used to introduce Monotype efficiency into your plant.

And don't let it occur again.

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### *What the Monotype Did in Our Newspaper Ad Room*

BY PIERCE S. HASTINGS

THE newspaper owner who is waiting for something to turn up in the hope that he will not have to buy Monotypes is not only wasting valuable time, he is losing good money. As an operator and mechanic let me say that, in my opinion, the Monotype is the most necessary and profitable machine in the twentieth-century newspaper plant. A newspaper ad composing room without the Monotype is as badly handicapped as an automobile without tires.

About a year and one-half ago *The Berkshire Evening Eagle*, which is published daily and weekly in Pittsfield, Mass., installed the Non-Distribution System and the Monotype, which was the natural thing to do with its reputation as one of the most progressive and modern newspapers in New England.

Before the Monotype was made a part of the composing-room equipment we used foundry type, borders, and brass rules in all our advertisements. Of course, much of our type was worn and more or less battered, as every experienced ad man knows. Three-fourths of the time our cases were practically empty and we were continually running out of sorts.

On exceptionally busy days it was quite the usual thing for the compositors to wait for the first forms to come back from the stereotype room in order to pick sorts to set the remaining ads for the same issue. In fact, many times and often we spent more time looking for type than in setting the ads.

Under the old system, if such it could be called, the last ad would hardly be "up" ten minutes before the time for the forms to go "down." After the last edition, though there would be but fifteen minutes left of the eight-hour day, we would have to work from an hour and a half to two hours filling up ("trying to fill up" would better express it) the cases for the next day.

Naturally, with the whole force working overtime nearly every night and producing nothing, the cost absorbed a big slice of the profits.

But that is now ancient history. Such conditions no longer prevail. At four o'clock every

day the boys are ready to go to the ball game, having made a good start on the ads for the following day. For instance, all of today's ads were up by noon, and at one o'clock they were all working on tomorrow's copy.

One Monotype running about six hours a day does all our work and keeps a full supply of type and material right in front of every compositor. We have had no trouble with the Monotype, and when we see the great change it has brought about in the *Eagle* ad room we consider that it is worth its weight in gold.

In conclusion, let me say to every newspaper owner who is in doubt as to the value to him of the Monotype and Non-Distribution, "Visit a plant where they are using the complete *Non-Distribution System* and see for yourself." It is the only system, and once you have tried it you will be so thoroughly convinced of its value that you will become a booster for *Non-Distribution* and the Monotype.

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### *F. H. Timperlake Resigns*



IT IS with sincere regret upon our part that we announce the resignation of Mr. F. H. Timperlake from the sales force of the Monotype Company of California, which he has represented in the Northwest for some time.

Mr. Timperlake will become President of the

Seattle Monotype Composition Company, Seattle, Wash. The new firm starts out with a good line of business already rounded up and brilliant prospects for the future.

Mr. Timperlake was for years a valued employee of the Lanston Monotype Machine Co. and went with the Monotype Company of California when that corporation was formed. He has been successful as a Monotype man, and we sincerely hope that success will continue to crown his efforts in his new field. He carries with him the best wishes of every Monotype man in both companies.

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USE more rule. It will improve your work. Monotype rule is inexpensive.

## A Print Shop That Grew

INCREASING IN SIZE AND REPUTATION BECAUSE IT MAINTAINS ITS IDEALS

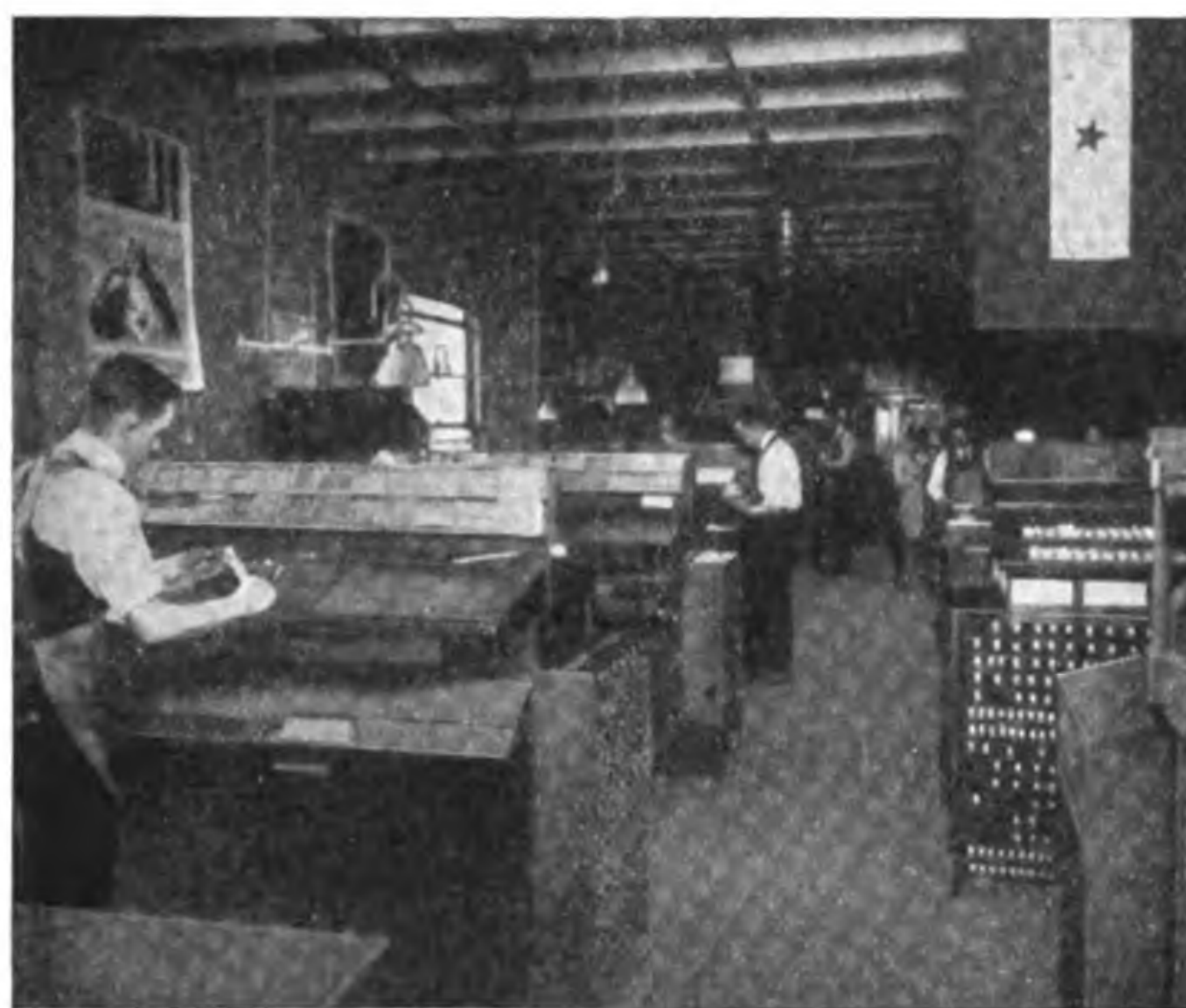
BY WILLIAM HENRY BAKER

IT IS not a long story, for the history of The Edwards Company began only about fifteen years ago, when J. Howard Edwards, with certain ideals, opened a small print shop in Youngstown, Ohio.

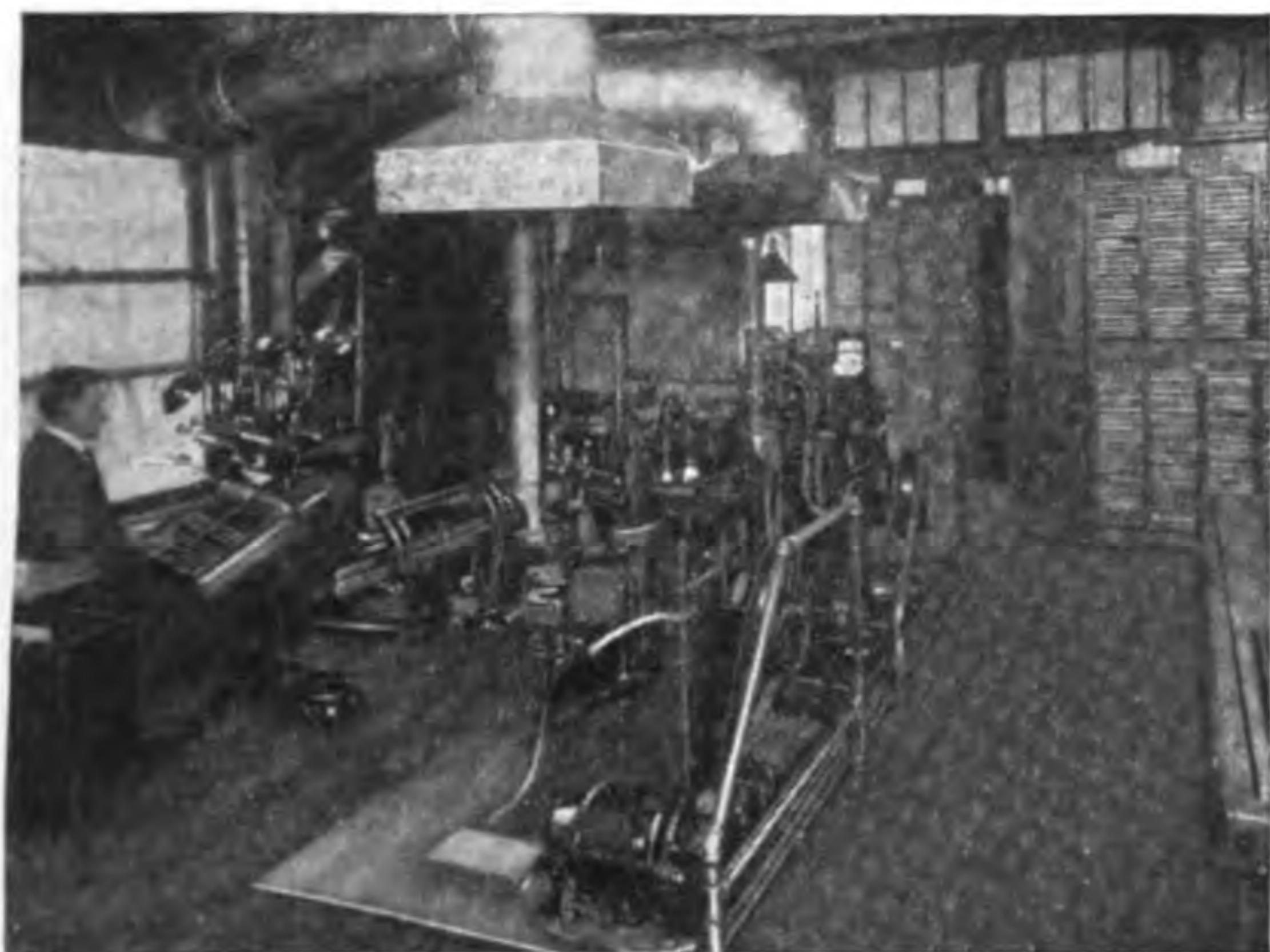
Youngstown has grown into quite a sizeable manufacturing city, and the little print shop has grown with it. Looking back, it seems only the other day when it was an apologetically small establishment, with inadequate equipment, not too many customers, enough money to get along, and ambition plus. From this humble beginning sprang The Edwards Company, by which title it was known until a few months ago, when the name was changed to The Edwards & Franklin Company, and Mr. W. H. Franklin, Jr., was made Secretary and Manager in recognition of his share in building up the business and maintaining its standards; Mr. Edwards continuing as President and Treasurer and principal owner.

At the present time The Edwards & Franklin Company is known by its works all over the country and occupies nearly the whole of its own four-story building, 40 by 160 feet to

everything except electrotyping and photo-engraving. Department after department has been added to keep pace with the demands that accompanied the growth of the printing department—first ruling and blank-book work, then steel and copper plate engraving and printing, next steel die stamping, finally offset lithographing. Today it is one of the best equipped plants of its size in the country



MAKE-UP STANDS AND SORTS CABINETS IN THE COMPOSING ROOM OF THE EDWARDS & FRANKLIN CO.



MONOTYPE DEPARTMENT, THE EDWARDS & FRANKLIN CO.

each floor, centrally located in the business section of Youngstown. Its customers are located in most of the large cities and many of the smaller ones all over the United States, with a reputation for quality work second to none.

Originally a small town print shop, it has grown to the full stature of a complete printing factory, handling with its own employees

and is turning out work that not only attracts attention but commands the price commensurate with its quality.

The Edwards & Franklin Company has not entered the field of large catalog and big edition work, but has devoted its energies to the production of quality printing for customers who want results from their advertising and printed matter, and has gradually assembled a company of expert workers who delight in doing things better and in achieving the worthwhile.

Naturally, the firm became enthusiastic Monotype users, because of the extra quality that the Monotype enables it to put into the finished work. But it is not the less appreciative of the big advantages of the Non-Distribution System in cutting cost and increasing production in the composing room without in the least sacrificing the quality.

The Monotype equipment consists of a Duplex Keyboard, one Monotype Composing Machine, and one Monotype Type-and-Rule

# Some Recent Additions to

14 Point No. 1641 Series

*The Best Kind of Originality is that which comes*

18 Point No. 1641 Series

*The Best Kind of Originality is that*

24 Point No. 1641 Series

*The Best Kind of Originality i*

30 Point No. 1641 Series

*The Best Kind of Origi*

36 Point No. 1641 Series

*The Best Kind of Or*

14 Point No. 239 Series

**The Best Kind of Originality is that which comes after a**

18 Point No. 239 Series

**The Best Kind of Originality is that which comes**

24 Point No. 239 Series

**The Best Kind of Originality is that**

30 Point No. 239 Series

**The Best Kind of Originality is**

36 Point No. 239 Series

**The Best Kind of Originalit**

30 Point No. 276 Series

**The Best Kind of Original**

36 Point No. 276 Series

**The Best Kind of Orig**

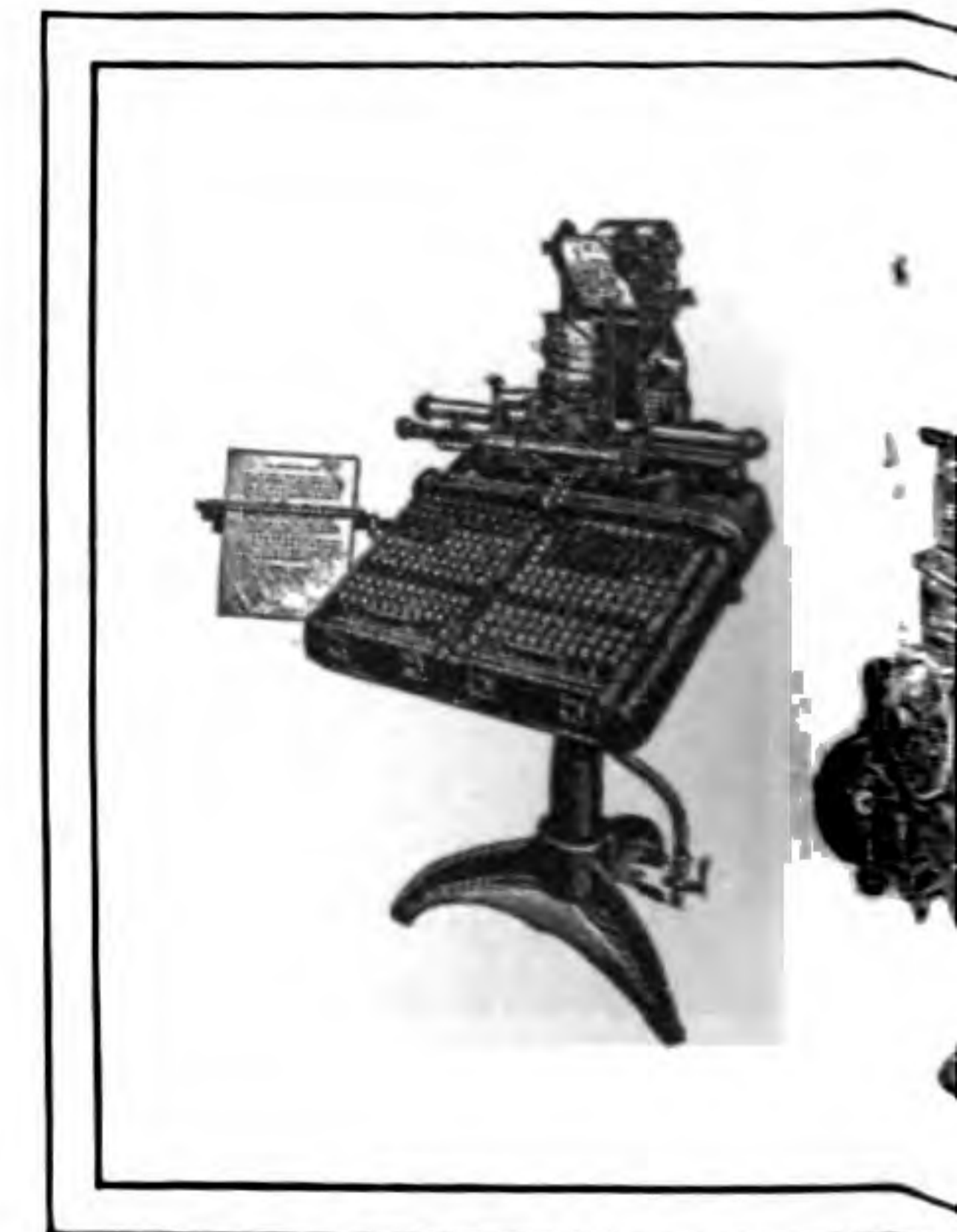
THE specimen lines for several new additions to the Matrix List, also some now been completed.

Other faces are in preparation and will be ready by the time the next issue is published.

If you need a particular type, do not think of it because it is not in the specimen book; write us and we will have it in preparation for you. Give us some time to prepare the type, set pages and distribute them to our users all over the world.

If your book does not contain the later specimen pages, send it to the printer and we will bring it up to date and send it to you.

THE MCM Composing Machine and Caster make it possible for every job at less cost than used type.



# to the Monotype Family

ere shown represent  
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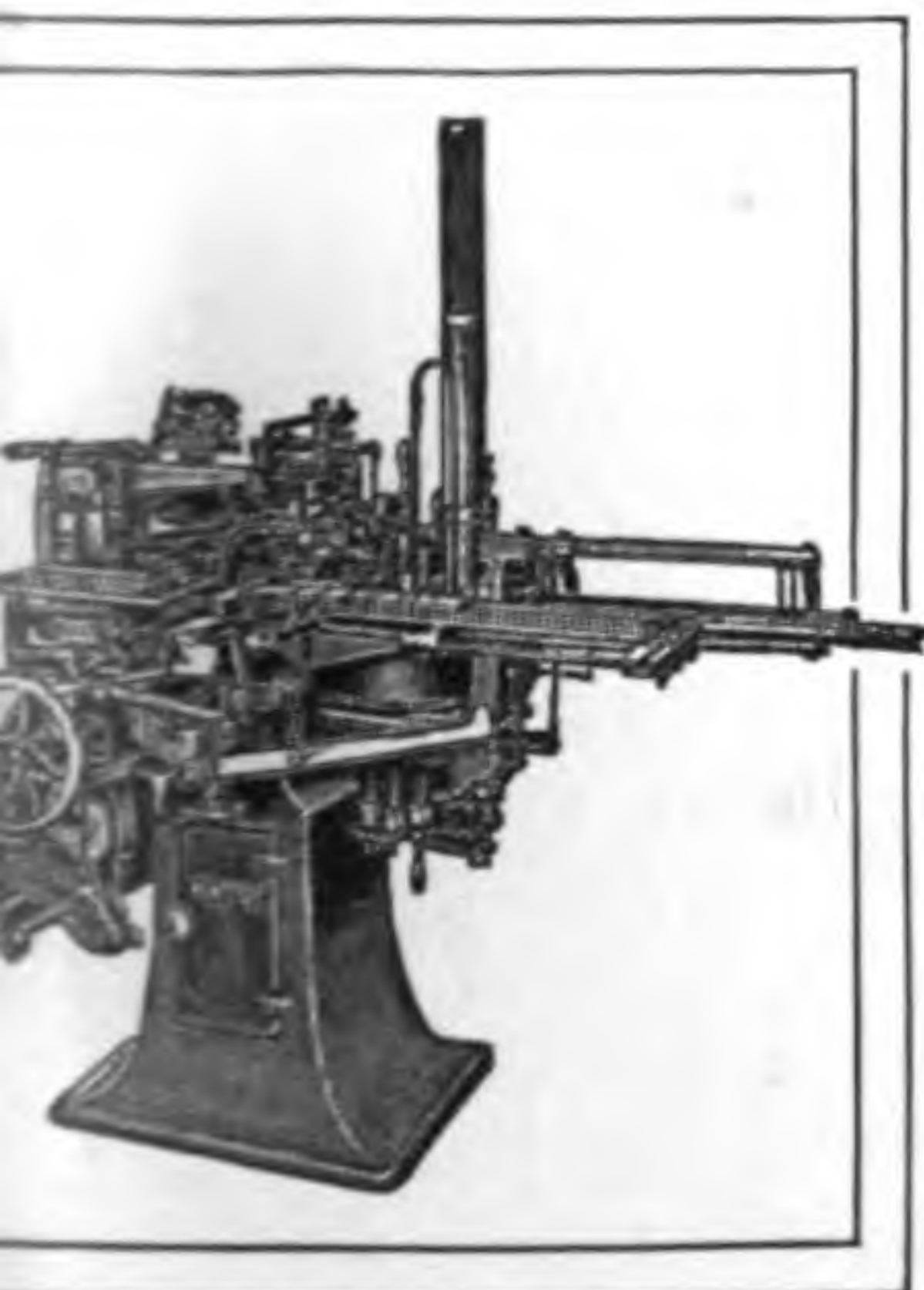
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## NOTYPE

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14 Point No. 197 Series

THE BEST KIND OF ORIGINALITY IS THAT

18 Point No. 197 Series

THE BEST KIND OF ORIGINALITY IS

18 Point No. 197 Series

THE BEST KIND OF ORIGINALI

24 Point No. 197 Series

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14 Point No. 258 Series

**The Best Kind of Originality is that which comes after a**

18 Point No. 258 Series

**The Best Kind of Originality is that which**

24 Point No. 258 Series

**The Best Kind of Originality is that**

30 Point No. 258 Series

**The Best Kind of Originality is**

36 Point No. 258 Series

**The Best Kind of Originali**

24 Point No. 139 Series

**The Best Kind of Originality is that**

30 Point No. 139 Series

**The Best Kind of Originality**

36 Point No. 139 Series

**The Best Kind of Original**

Caster, as shown in the accompanying photograph. This picture also shows the storage racks for "live jobs" which are held for future orders through the facilities afforded by the Monotype.

The other photograph shows a part of the composing room with the make-up cabinets, and shows how the sorts storage cabinets are placed so as to give each worker an abundance of material almost at his finger-ends.

Mr. Edwards considers the Monotypes and the Non-Distribution System one of the best investments he ever made for his plant.

The typographic pressroom now contains three modern cylinder presses and fifteen job presses, ten of the latter being equipped with automatic feeders.

The steel die embossing section has four power stamping presses, besides a number of hand machines and drying racks and facilities for handling large orders. There is also a corps of experienced die engravers.

The Lithographic department is complete with its own artists, transferrers, and printers, and has an up-to-date outfit of machinery and tools, including two large rotary offset lithographic presses.

Finally there is a pamphlet and blankbook bindery large enough to handle the product of the other departments as it comes from the presses. It contains folding machines, cutting machines, stitchers, and is fully up-to-date.

By consistently living up to unswervingly high ideals The Edwards & Franklin Co. has earned a reputation that has brought quantities of the most desirable business from points far removed from Youngstown. The business has grown so that it now sells twice as much in a single month as was shown by the books for its whole first year.

Mr. Edwards still clings to his ideals. He remarked recently: "We are not done growing, but the growth must be along the right lines. We are producing business literature and stationery of distinction, planned for a definite purpose, and we believe that there is a growing demand for this kind of service at the right place."

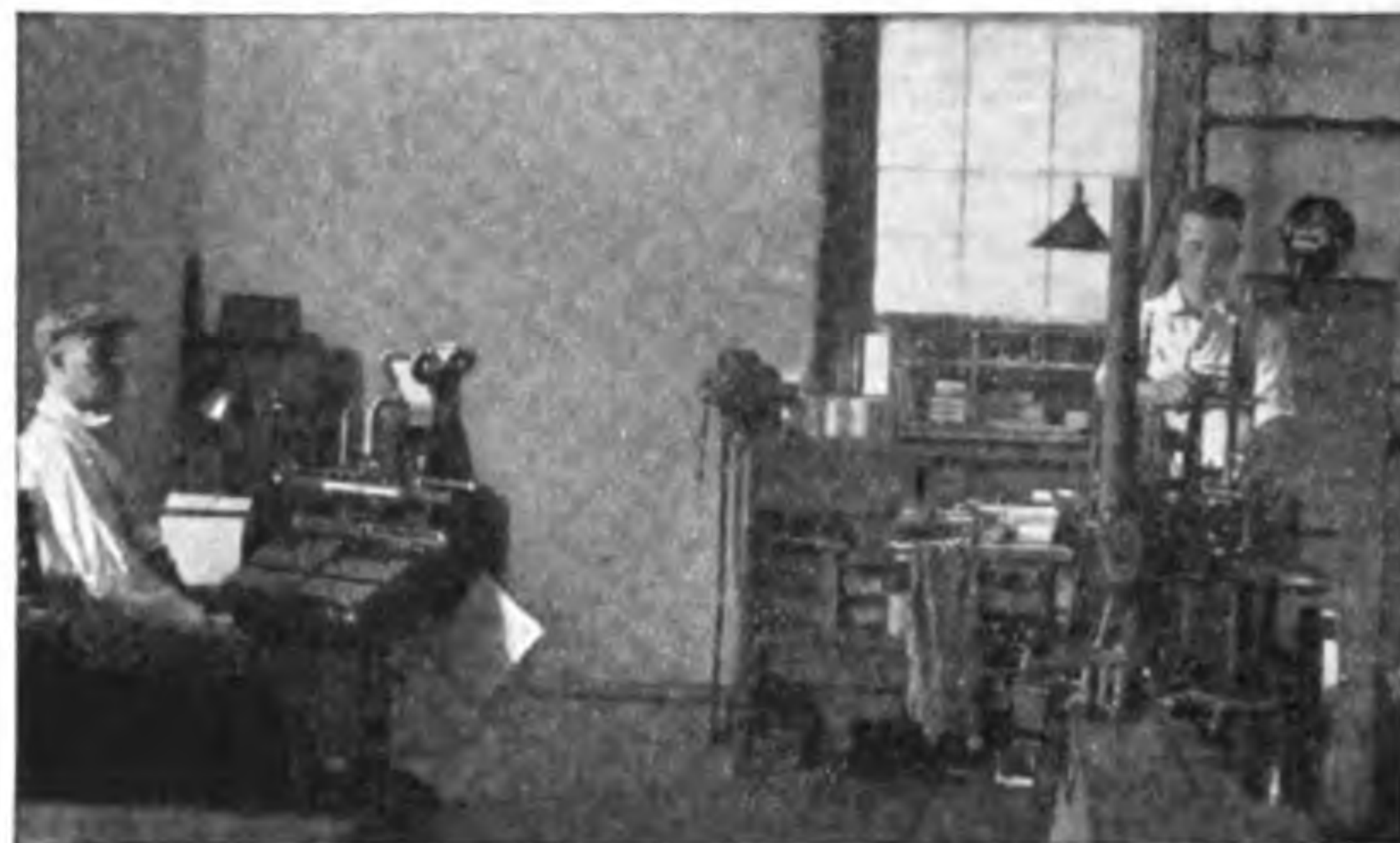
### *Giving Them What They Want*

THE merchant who has on hand what the people want is the merchant who prospers while competitors suffer.—*The Loop*.

The printer who has on hand the Monotype ability to give his customers the type they want, in the quantity they want it, is the printer who will prosper.

### *St. Vincent's Archabbey Seminary*

MANY religious and educational institutions have installed the Monotype in their printing plants, and of these, St. Vincent's Archabbey Seminary and College, at Beatty, Pa., is one of the foremost. This installation was made in 1917, at which time the Rev. Daniel J. Kaib, who has charge of this department, attended the Monotype school in Philadelphia and learned how to handle the Monotype. He then purchased a complete Monotype equip-



A CORNER OF THE MONOTYPE ROOM AT ST. VINCENT'S

ment for the Archabbey Press and taught his fellow priests how to run the keyboard and casting machine.

St. Vincent's Archabbey Press prints a varied assortment of books, including several on technical subjects for the use of schools and colleges.

Our picture shows the Monotype in the Archabbey composing room, where it is at work on the St. Vincent Annual Catalog, and also shows Father Kaib sitting at the keyboard.

It is hardly necessary to say that the Monotype is giving eminent satisfaction in this particular institution.

### *The Type Used*

THIS issue of MONOTYPE is set throughout in our No. 71 series. A faithful reproduction of that famous old classic letter known as French Old Style, this is one of our choicest faces, possessing an elegance and refinement scarcely equaled in any other model. For work demanding these characteristics, this face is pre-eminent. Its capitals are especially handsome and graceful. Students of typography (and what printers, advertising men, and buyers of printing are not?) will find inspiring examples of the use of the French Old Style in the printing of the Metropolitan Museum of New York, where practically no other type is employed.



### *Chicago Monotype Club*

THE 1919 annual banquet of the Chicago Monotype Club, which embraces in its membership a large majority of the Monotype operators in Chicago, was held in the rooms of the City Club. On this occasion the boys had the whole club-house to themselves and spent a very enjoyable evening in the spacious rooms, prior to the call to the banquet.

Promptly at 8.30 P. M. the committee, composed of Messrs. Bernard Snyder, P. M. Tomlinson, and H. W. McFarlane, called "time" and led the way to the dining-room, where an excellent menu met the fate it so richly deserved. The feast was interspersed with music, song, and some clever vaudeville stunts, as well as impromptu bits by club members which were roundly applauded.

Mr. Wm. E. Curry proved an excellent toastmaster, and an address by Mr. Jas. H. Sweeney, of the Monotype Company, was well received. As a souvenir of the occasion the Monotype presented each participant with an Eversharp pencil.

Tribute was paid to the men in their country's service, and those who have returned were lined up for "inspection." The club, aside from other benefits, is of decided value because of the spirit of comradeship that it has fostered among its membership.

The officers of the club are: President, William W. Mash; vice-president, R. H. Survant; secretary treasurer, Frank Howard; recording secretary, France Harper; sergeant-at-arms, J. William Klein; board of directors, F. O. Dehlin, F. Clayton, Dave Benson, R. E. Sippey, and J. Freuh.

### *Monotype Rule*

THERE is nothing in the way of border that can equal a chaste combination of rules properly spaced apart. This is something that every job printer will readily admit, but with the reservation that "brass rules cost too much money to cut up for ordinary jobs and that to piece them detracts from the looks of the job." Ready-cut stock rules never seem to fit the job and force the compositor to change the size of his page, often spoiling the marginal proportions or producing monotonous repetition in one job after another.

This is true of brass rule; but why use brass rule? The Monotype makes rule that prints just as well as brass at a cost that allows of its liberal use without thought of the expense. There is now a sufficient variety of faces of Monotype rule to afford an almost endless number of good combinations, and there is no limit to the length that may be had—from a few picas to six feet, if needed.

Monotype rule really does not cost any more than Monotype type and borders, and may be combined with them in an almost limitless variety of designs.

Every Monotype user should have the Lead-and-Rule Attachment, not only because it supplies the needed leads and slugs for spacing out, but also because it provides a source of decorative material that raises the printed work above the ordinary.

Then there is the tariff printer, to whom it gives a rule border for every page at less than the old cost of moving the rules from page to page, because brass costs so much that he cannot afford rules for all the pages. He does not



THE BANQUET OF THE CHICAGO MONOTYPE CLUB

have to do any shifting with Monotype rule, but puts it away with the page.

The catalog printer, too, benefits by Monotype rule and no longer has to consider cost when he thinks the job should have page rules, or hesitate to suggest them. He does not have to send explanations with the page proofs because some of them are without rules.

Lastly, and not by any means least important, Monotype rule is "dumped" with the type and other material in the Non-Distribution composing room, and there is no time lost in sorting it out or caring for it. Consequently every job has new rule for every page; double borders are not prohibitively expensive, and appearance is the only factor to consider as to the use of liberal quantities of rule.

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### *Taking Their Own Medicine*

THE printers composing the Franklin Typothetæ of Cincinnati are showing their belief in their own wares by using printed matter in a practical way to build up their organization. Before us as we write are two most excellent examples.

The September issue of the *Ben Franklin Wilness*, in the new Standard catalog size, is a piece of printing of which its makers have the right to feel proud. The composition is by the Cincinnati Typesetting Co., the printing by C. W. Knowles Co., the colored insert by L. S. Murdock Co., and the binding by W. F. Kroner, and the whole job is an excellent example of successful team work. It contains 54 pages and cover, the last page of which contains a well-printed three-color process picture.

The second specimen is entitled "The Nearest Approach to Utopia for Printers and Publishers." Its twelve pages and cover contain an earnest appeal for co-operation and give some mighty good reasons why Cincinnati printers and publishers should join the local Typothetæ. It was composed and printed by Proctor & Collier Co.

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### *Substantial Growth*

CANADIAN printers are benefitting by the great expansion of business along mercantile lines that has followed the return of peace. Notable among those who have grown from this cause is Printers Limited, Montreal. This enterprising firm has recently installed a Monotype equipment in its composing room to handle the increase of orders. It has also secured as general manager Mr. Frank Maccoomb, who is widely known in Canadian printing circles as a practical printer with shop and office experience, and who has an enviable reputation as designer of distinctive and effective business printing.

### *Monotypography*

THE Conway Brief Company, Detroit, Michigan, sends us a very attractive sample page of Monotype Plate Gothic Combinations, showing the various six-point sizes in actual job arrangement as well as the usual specimen lines. Nothing like being in the game early.

"IMPRESSIONS," the house organ of The McCormick-Armstrong Press, Wichita, Kan., is not only well printed, but also well edited. It is composed in Monotype Series No. 172. The back cover contains these words of wisdom: "Compete with your possibilities—not with your neighbors."

FROM Barnes & Company, St. Johns, Newfoundland, come several samples of excellent use of Monotype borders and rules, also a blotter showing the royal colors of Newfoundland above the Monotype. These jobs show care in design and printing and should be effective in bringing orders to Barnes & Company.

A NOVELTY in the shape of a really artistic booklet for a cattle breeder has been designed and printed by the Commonwealth Press, Worcester, Mass., for the Ayrshire Cattle Breeders Association of Brandon, Vermont. It is composed in Monotype Series No. 64 and printed in two colors inside, the cover being an excellent engraving in three colors. This booklet is as good as it is unusual.

AN unusually well-printed report of the "Fiftieth Annual Meeting of the Grand Encampment of Ontario, I. O. O. F." has been completed by the Times Printing Company, Hamilton, Ontario. It is 7¾ by 11 inches over all, with extended cover and front flap. There are 88 pages of text and advertising, monotyped, and printed on coated stock; it also contains many half-tone cuts. The cover is printed in gold and white on royal purple stock.

MONOTYPE rule work is rapidly superseding pen ruling for intricate blanks as well as for the simpler ones, and the result is a tremendous saving in cost. One of the best collections of recent samples of this work comes from the Murphy-Travis Company, Minneapolis, Minnesota, who are turning out quantities of ruled forms, using Monotype rule matrices and Monotype strip rule. The work in many cases rivals wax engraving. One particularly good sample is a blank 13 by 17 inches, with rules in both directions. It has 34 columns of 96 lines, divided into six sections and boxed off in panels.

THERE is at least one advertising concern that practices what it preaches, as is proved by the handsome 32-page and cover booklet issued by the Canadian Advertising Agency Limited, Montreal, Canada. There are 19 full-page illustrations of the offices, personnel, and printing plant and 13 pages of text matter printed over half-tone tints. The illustrations and the tints are bled off the paper all around. The cover is printed in gold bronze and embossed, and there are plain fly-leaves to match the cover stock. The Canadian Advertising Agency Limited has a fully equipped printing plant, including two Monotype keyboards and two casting machines, and an up-to-date bindery. Their booklet is a job that the best of printers might well be proud of.

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LABOR is more expensive than machinery. Adjust your plant so that your machinery can take care of the rush without extra labor. Monotypes will help.