

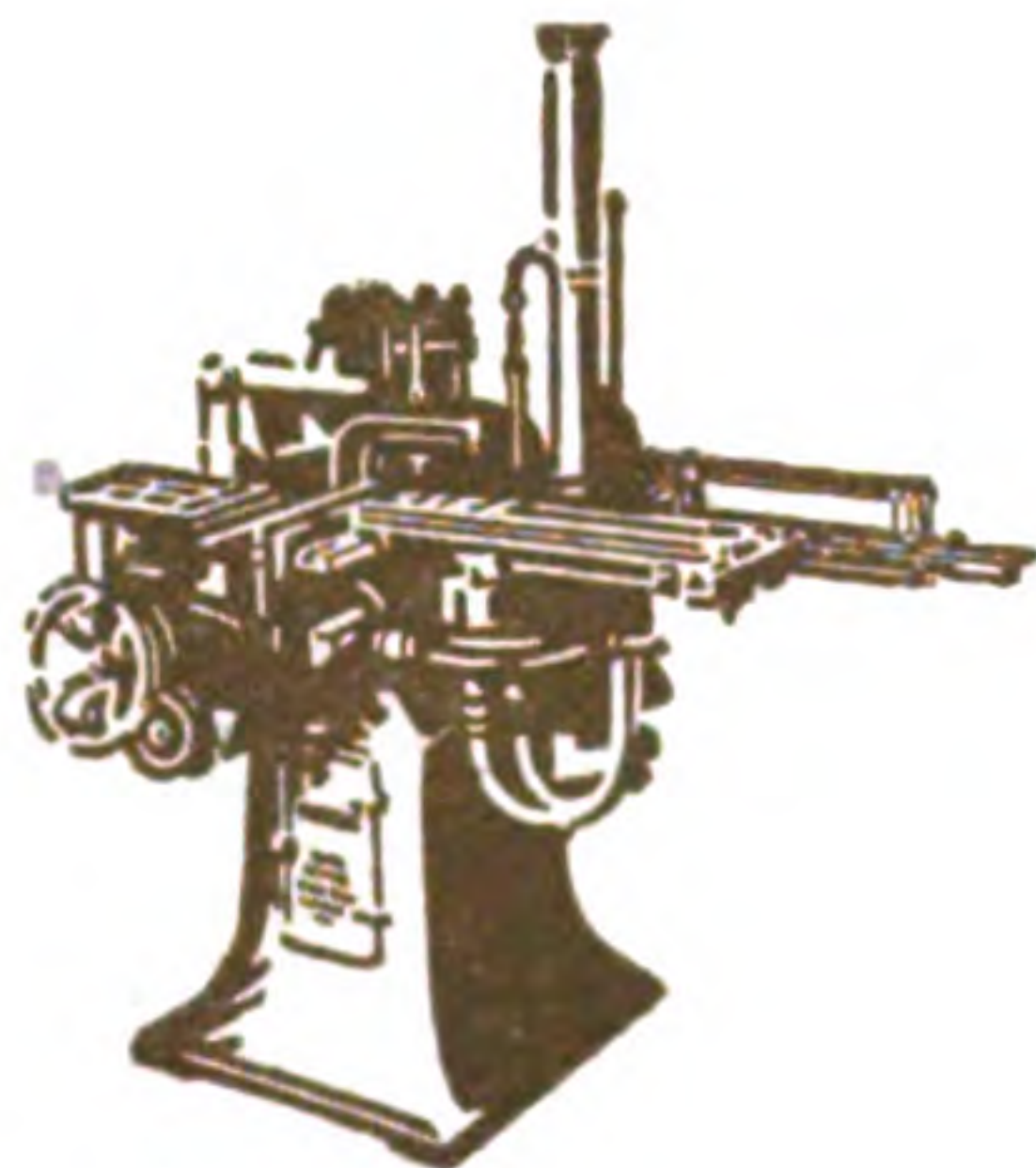
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MONO TYPE

A Journal of
Composing-room Efficiency

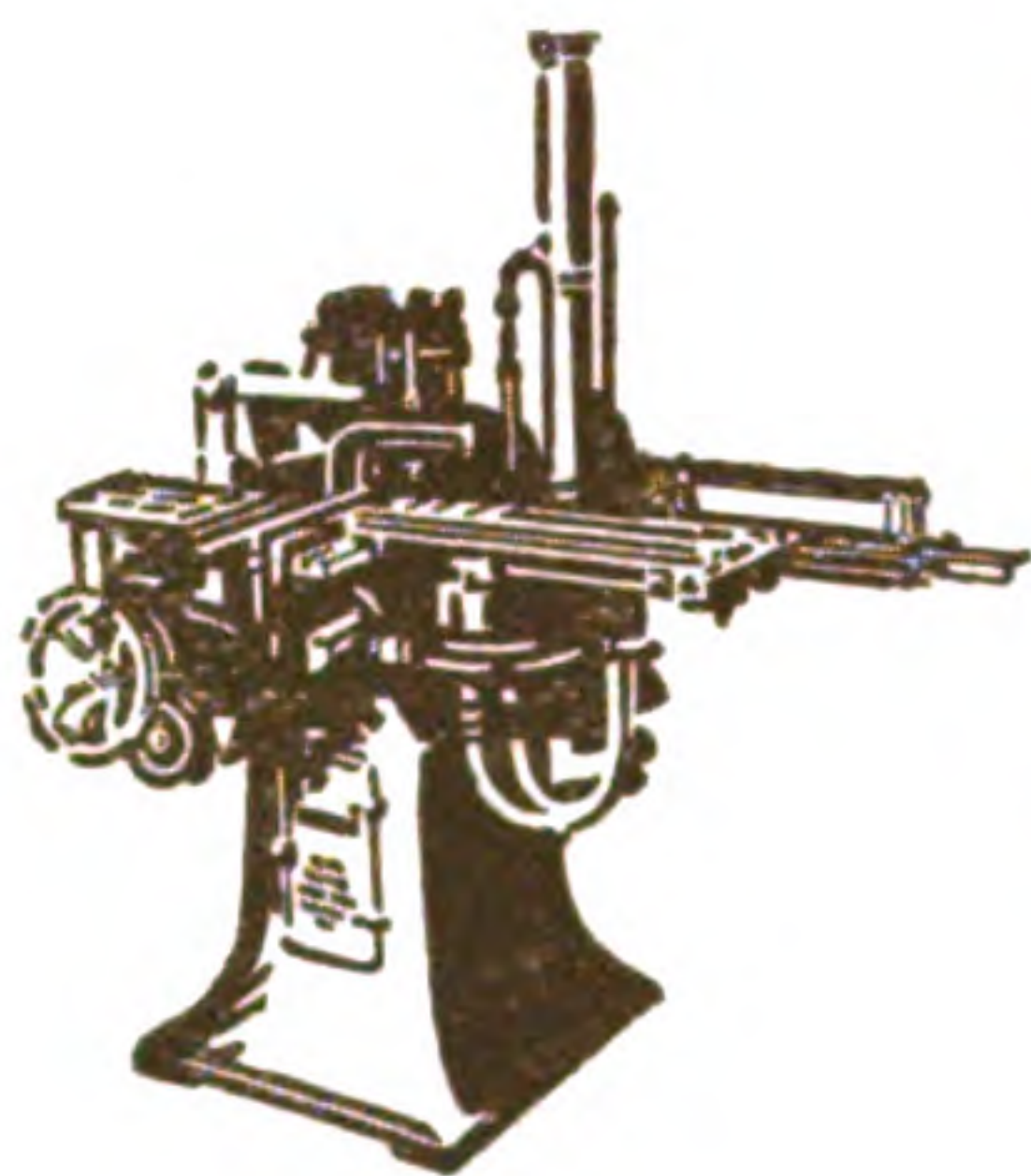
Volume 7

Number 7



PUBLISHED BY THE
LANSTON MONOTYPE MACHINE CO.
PHILADELPHIA

Three Things the Monotype Does in Any Printshop



- 1** Abolishes all need for big fonts of body type by making its own type as it composes it.
- 2** Eliminates all picking, sorts hunting and distribution by supplying new display type and material in abundance for every job.
- 3** Reduces the cost of completed composition (hand or machine) by the Non-Distribution System, which is possible only with the Monotype.

Each of these savings is direct and positive, and their total will pay a big profit on the investment required to make a Monotype plant.



ACT NOW AND WATCH THE PROFITS GROW

LANSTON MONOTYPE MACHINE COMPANY

PHILADELPHIA

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

MONOTYPE

A Journal of Composing-room Efficiency

Published by the Lanston Monotype Machine Company, Philadelphia, Pa.

VOLUME 7

JANUARY, 1920

NUMBER 7

What Will It Do For Me?

THIS question defines the attitude of the great majority of Monotype prospects—and that is every printer.

They all recognize that the Monotype will produce composition of plain and tabular matter that is better in every way than any that can be had from any other machine, or that can be set by hand; but the many other advantages of Monotype products do not seem to be recognized.

There is the printer who takes a pride in the quality of his work and spends hours of valuable time in changing defective letters and in patching up the make ready in order to get an approximately good impression. He might save all of this time by using the Monotype System, which provides brand new type for every job.

Another printer doing job work is less particular about the perfection of the impression, but he wants the work hustled out so that he may do a large volume of business; but his compositors spend hours and hours in hunting and picking sorts, and he spends many dollars in buying sorts, yet there is never enough. The Monotype will save this printer all these hours and dollars.

And then we have the printer doing general work who is really desirous of giving his customers value for their dollars. He tries to establish efficiency in his composing room, buys all the little labor-saving tools, and keeps up the sizes of his fonts to fit the demand. He pays high wages and reluctantly passes the burden along to his customers. He has not visualized the fact that the Monotype

System and Non-Distribution will reduce that burden by making those high-salaried compositors one hundred per cent productive, besides reducing the actual cost of the press-work because brand new type needs little or no make ready.

The job printer, the book printer, the tariff printer, the specialist, large and small, should know what the Monotype will do for them. It will reduce the cost of production by cutting out the unnecessary waste of distribution, sorts hunting, picking, stopping the press to change damaged letters, a large part of the make ready, and all the cost of sorts, rule, etc.

This is the answer to "What will it do for me?" It will increase your efficiency almost fifty per cent, and enable you to hold your own and make a profit despite the high cost of labor and material.

It will do more, for it will put you in a position to take any composition, no matter how much of one face or size of type it requires, and execute it without one cent of extra expense over the ordinary job. This is something that no other system will give you.

And you will not have to worry about the wear on the type from a long run; nor will you have to pay for electrotypes. You can run direct from the type. This means a big saving both in time and in money—no lock-up for the foundry, no electrotypes, no unlocking, just the regular press lock-up—and no need to put the customer off because of the time required to make plates or because the electrotyper disappoints you by not keeping his promise.

The Monotype will do all these things and do them so economically that your actual cost per productive hour will be considerably less than in the old-style, foundry type, distribution composing room. It will enable you to handle more business in less space and at less cost.

There is room—nay, there is necessity—for a Monotype in every composing room that is to be run for the purpose of making money.

Competition is going to be keener, both on quality and price, and only those equipped for maximum efficiency will be able to maintain a fair margin of profit.

Here are reasons enough to induce every printer to install the Monotype at once, but there are others applicable to special cases that we shall be glad to tell you about when we are made acquainted with your particular conditions.

But remember that every day that you are without a Monotype you are paying for it in lost time and depreciated quality and quantity of product.

GETTING READY BEFORE STARTING

One of the big expense items in the production of printing is what are known as "office corrections" or "office alterations." In ninety-nine out of the hundred cases these are due to lack of proper preparation of the copy before starting actual composition.

No one will deny that all copy should be typewritten and properly paragraphed and punctuated before being given to the keyboard operator, yet many printers accept any kind of manuscript from their customers and pass it along to the compositor in the *raw* state.

The present high cost of labor should suggest the wisdom of having all copy properly prepared and all jobs properly laid out to conserve time in the composing room.

This is made more important by such advances in machine composition as the Monotype Plate-Gothic Combinations, which make possible the composition of practically fifty per cent of the small job work on the Monotype.

This demands the eliminating of cut-and-try methods of setting jobs and requires actual layouts that are copyfitted, so that the keyboard operator can confidently go right ahead with the lines and set them so that only collating will be necessary after casting.

In the November issue of "Monotype" we showed a page of machine-set jobs that gave an inkling of the possibilities of Plate-Gothic Combinations. Recently a folder was mailed to Monotype users showing a more extended demonstration of their use. These are only a step in the line of progress and an earnest of better things to come, but they point out the necessity of the layout man who will design and "copyfit" every job.

Printers are gradually awakening to the importance of carefully made and definitely positive plans before the work is begun. A number of them are successfully using the Monotype "Copyfitting System" and find it a tremendous saving in planning and estimating on book, pamphlet and catalog work.

It is high time that the printer became scientifically exact in his mechanical work. For many years he did not have the tools and material, but now Monotype exactitude has been made a part of all his material and it is possible to "copyfit" any plain matter.

Begin the new year with the inauguration of a system of layout and copyfitting that will reduce the composition time and consequently the cost to such an extent that the expense of doing the copyfitting and layout will be but a small fraction of the savings.

THE TYPE FACE IN THIS ISSUE

The Old Style type face used in this issue of "Monotype" is worthy of special mention, being practically the last of the true Old Styles in point of chronology and one of the most satisfactory and popular in use. It was issued by the old MacKellar, Smiths & Jordan Type Foundry, about 1882, and was at once copied by the other founders. Its originators christened it Binny in honor of Archibald Binny, who, in 1796, established the first real type foundry in Philadelphia. Before that, Christopher Sauer had made types for his own use at Germantown, but Binny & Ronaldson were the first to establish type founding as a commercial proposition in this city.

The Binny face was not only immediately popular but its merit has been lasting. In 1895, the Curtis Publishing Co. adopted it for the *Ladies' Home Journal* and it is still in use for this publication.

It is little wonder, therefore, that the Monotype Company early adapted it to the Monotype and that it is a most popular face among Monotype users, who know it as Series No. 21.

An Unusual Monotype Plant

Most men, and printers in particular, seem to find it easier and pleasanter to follow precedents than to strike out into unfamiliar paths and make a career for themselves. As men, so are businesses.

This thought is brought forcibly to the front after an inspection of the plant of the Rettew Printing Co., Reading, Pa., which seems to have been built around the Monotype.

It is not a large plant as such things go, having only one Monotype keyboard and composing machine with type-and-rule casting attachments with just enough composing-room furniture to make comfortable working quarters for the proprietor and his helpers; but it is a remarkably clean printing plant, as may be readily judged by the picture we show of a corner of the Monotype room. The floor is covered with linoleum, and it and the Monotype are kept scrupulously clean. The air compressor is placed in a convenient closet, and the work bench on the other side of the room.

This model little plant has devoted itself to small job work from the beginning, and yet by making it a point to do good work has built up a clientage that any printer might envy. Before us as we write is a portfolio of

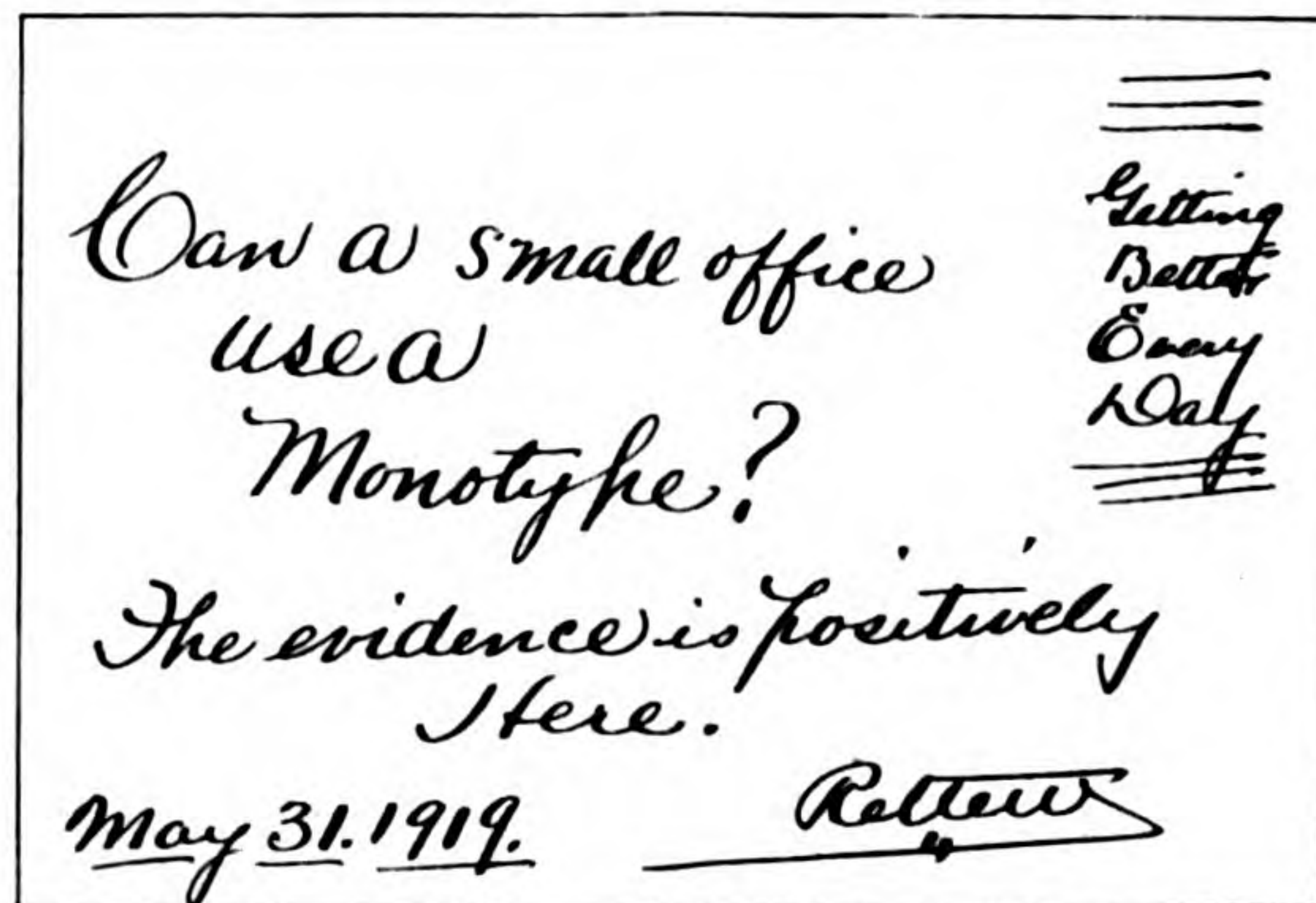


EDWARD W. RETTEW

samples of the work of the Rettew plant that show excellent design and careful execution.

The Rettew Printing Co. was founded in 1895 by Lewis L. Rettew and carried on by him until his death in September last. His widow is now the proprietress and the plant is handled by his son, Edward W. Rettew, as business manager, who has had a good business and engineering training and who will, without doubt, maintain the reputation of the plant.

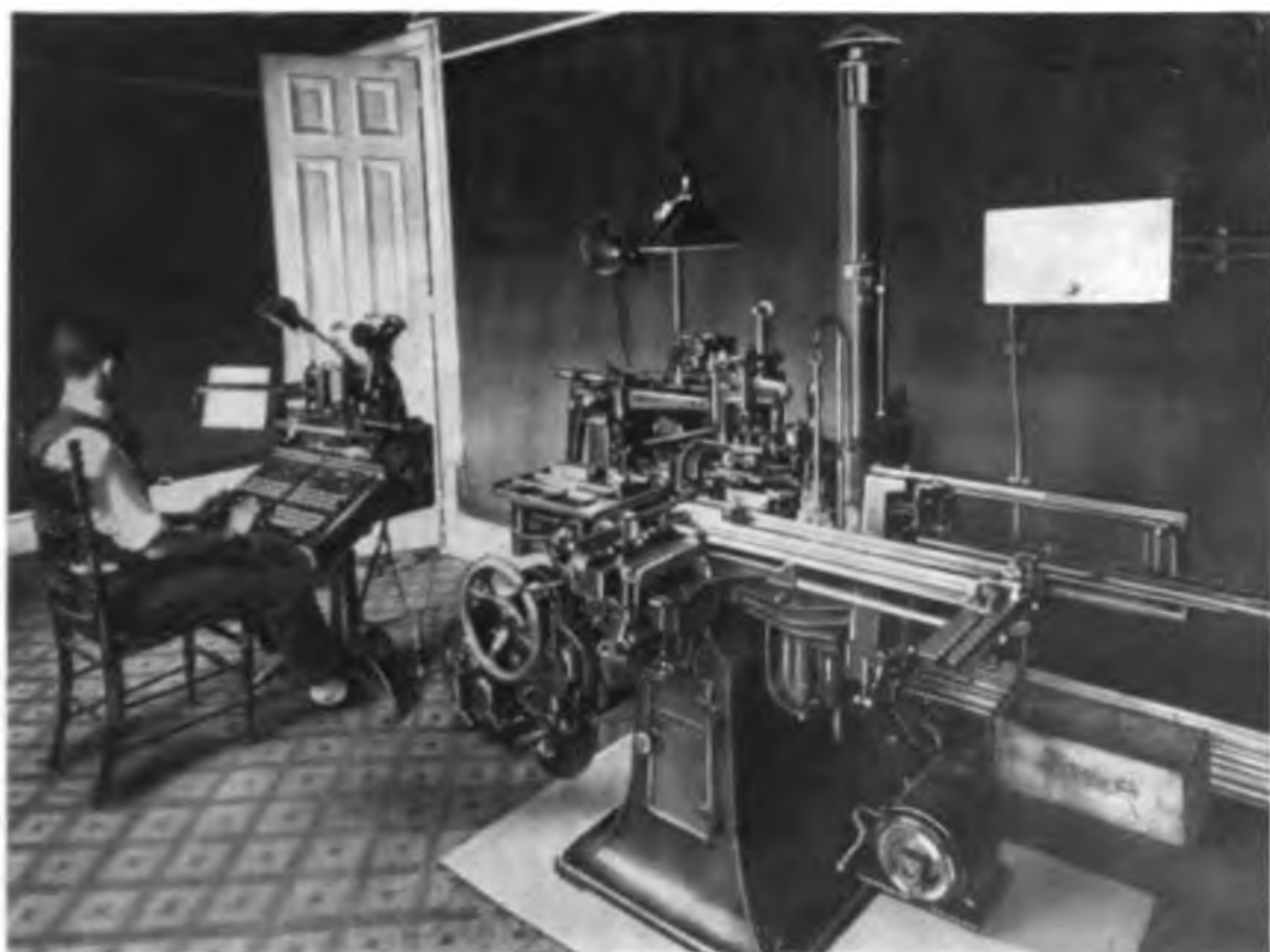
Only a few months before his death the question was asked of Mr. Lewis L. Rettew: "Can a small plant use a Monotype profitably?" The next mail brought the card which we reproduce below.



He, indeed, had the evidence. The card was characteristic of him and of the spirit of the business he had built up.

Corrections by hand naturally cost less than corrections by hand plus a machine. Monotype corrections are all made by hand in minimum time and without stopping the Monotype machine on real production.

As a composing machine the Monotype has no competitor.



MONOTYPE ROOM, RETTEW PRINTING CO.

WHAT REVENUE DOES A COMPOSITOR PAY?

BY R. BOURQUE

This question is one of vital importance to the success of your business: "What revenue do you get from a compositor?" How would you determine his value—by the salary you pay him or by the production he gives you in salable hours?

Surely not by his salary—that is an expense, unless there is something received in return for it. The only return, the only revenue, he can give is production; therefore, the proportion his production bears to his salary is the true measure of his value.

Though the scale of wages is the same in your plant as in that of your competitor, his men may be earning more revenue for him for the simple reason that they are producing more.

The problem of increasing output and bettering quality becomes more acute with each increase of wages and other costs. It is the vital problem of business management today, and one that every master printer must meet and solve.

Business men and manufacturers are realizing today more keenly than ever before the fact that production is not altogether a matter of men, but of methods and machinery. To get the best results from your compositors you must provide them with the proper labor-saving machinery and material, and eliminate all waste motions.

Greater efficiency is needed in your composing room to conserve and utilize to the best advantage the physical and mental power of your compositors in order to cope with the rising costs. Compositors are earning more money; the cost of doing business is constantly increasing. To keep your lead you must economize on time—make every minute count.

How? By installing the Monotype and the Non-Distribution System, which will make every hour of every compositor productive and enable him to give you the maximum revenue of which he is capable, and earn a high salary while delivering the product at a lower cost.

This is the era of machinery, and the printer who installs the Monotype will not only be in line with progress, but will be able to secure a larger product from the same investment in salary and expenses, with greater satisfaction to his workers.

MUSINGS OF AN OLD-TIME PRINTER

Ah recollect, 'way back in eighty-fo',
Th' things we used t' do t' make a string.
'Twas "dis," all day
An' plug away
All night, t' make ouah dollah-ninety-fo'.

But mebbe luck in mahket phat 'd bring
Anothah dollah ramblin' 'long th' way.
Then sure as shootin'
There'd be highfalutin'
Jinks, an' no idee o' work th' followin' day.

Them days is gone—no mo' th' call o' "Time"
Ah'll heah, like music t' my eah.
Yep, Thirty's on th' hook;
Them days is like a book
That's out o' print—anothah day is heah.

Ah'm gettin' old—this palsied hand o' mine,
That wuz so tireless, nevah mo' will hold
A single-column stick.
Ah guess Ah've tuhned mah trick
An' passed th' buck—Ah sho' am gettin' old.

Ah stan' an' look in wondah while them boys,
With dancin' fingahs, pound a lot o' keys,
A-settin' up a string
O' type that ought t' bring
T' them a life o' plutocratic ease.

But shucks! They ain't a-settin' type at all!
They're punchin' holes in paper; they ring a bell,
Let loose a lot o' air,
An' sit there in a chair
With a cushion on it, an' think they're raisin' hell!

But when that caster feller starts the wheel
On his machine you'd ought ter see 'er go!
Th' type comes runnin' out
Like water frum a spout
With double price an' single in a row!

Ah reckon Ah'm gettin' old! Who'd evah thought
Ah'd live t' see th' day when they could set
A table jes' as fast
As news! Ah never passed
If Ah had a pair—but this heah hand don't bet!

The good ol' days have sho'ly passed away
An' printin' as Ah knew it ain't no mo';
But Ah live in recollection
An' mou'n th' sad deflection
Of how we use t' print, back in eighty-fo'.

EDWARD D. BERRY, in *Inland Printer*

The cost of printing is all the expense incurred in producing it and selling it—labor, material, manufacturing, selling. The printer's service to his customers is in maintaining an efficiency in his plant that will keep this cost as low as is consistent with good work and prompt delivery. In this the Monotype is a big help.

There never was a customer who kicked at getting a better job than he expected.



The Largest Commercial Monotype Plant

The photographs on this page show good views of the Monotype Keyboard and Caster rooms of the Con. P. Curran Co., St. Louis, Mo., as they were before the last addition. At that time there were nineteen Keyboards and fifteen Casting Machines. Since these photographs were made three more Keyboards and six more Casters have been installed, making a total of twenty-two Keyboards and

twenty-one Casters, which are principally employed on tariff and railroad work, though the Con. P. Curran Co. also does quite a lot of good catalog work.

These pictures appeared in the November issue of *Our Monthly Message*, the attractive house organ of this live printing concern. Our reproductions are about one-half the size of the original engravings.



A Progressive Southern Newspaper

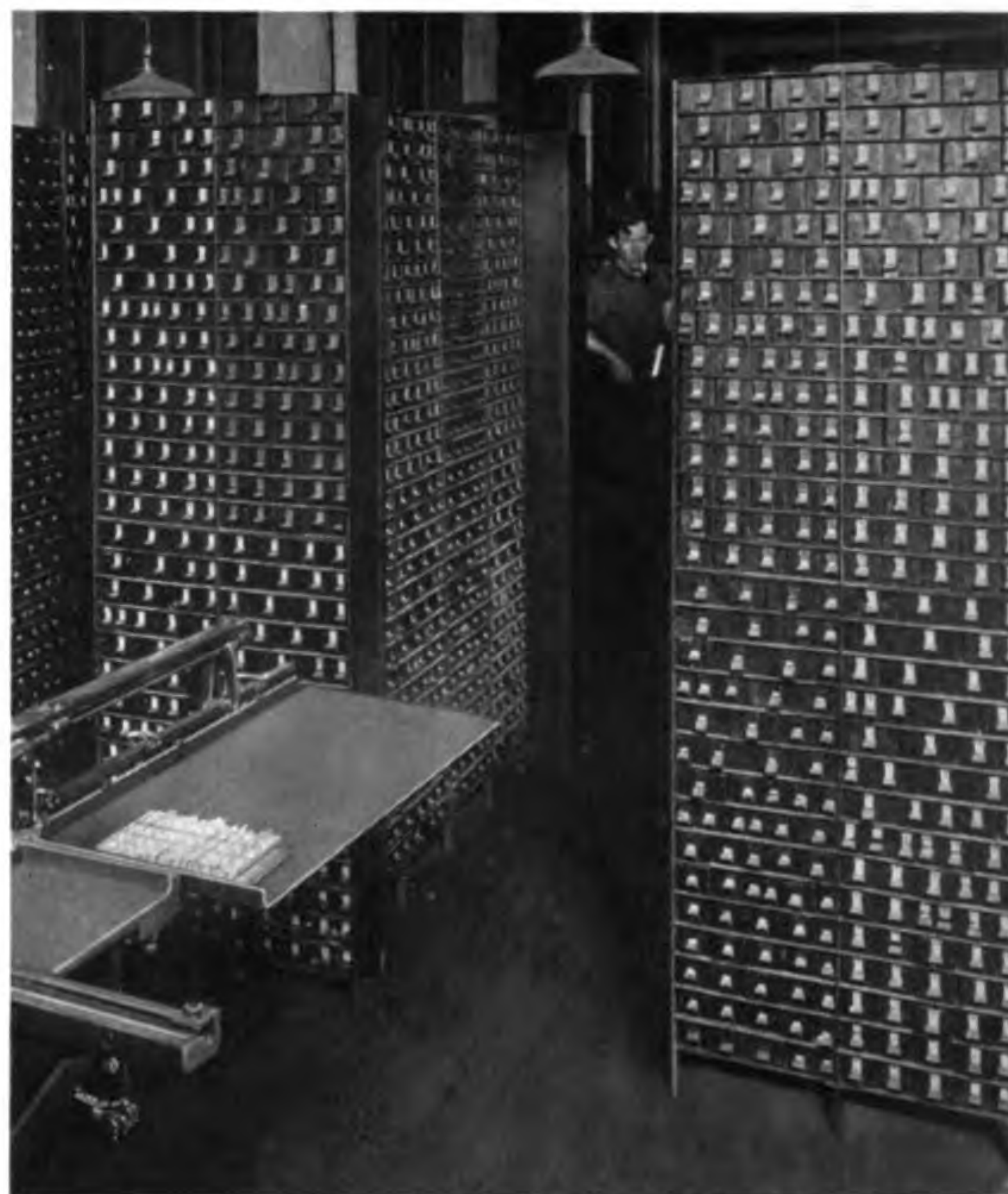
Among the newspapers of the Southeastern section of the United States that have a national reputation none is more favorably known than the *Atlanta Journal*, and none carries more weight with its readers, local and scattered over the country.

It is natural that such a paper should grow, and growing find its advertising patronage increasing until modern methods and machinery, such as the Monotype and its Non-Distribution System, were necessary to handle the ad room with comfort and economy.

In 1910, the *Journal* installed its first Monotype and found it very effective in reducing the amount of waste time in the ad room as well as in improving the appearance of its advertising pages.

But it is hard to keep a good thing down and the *Atlanta Journal* is no exception to the rule. Its advertising grew rapidly, caught up with the capacity of one Monotype and still grew, until, in 1918, it was found necessary to add another Monotype Type-&-Rule Caster, in order to handle the increased business with that dispatch so important in a daily newspaper plant.

Mr. Armistead, the superintendent of the composing room, expresses himself as completely satisfied with the results, and he ought



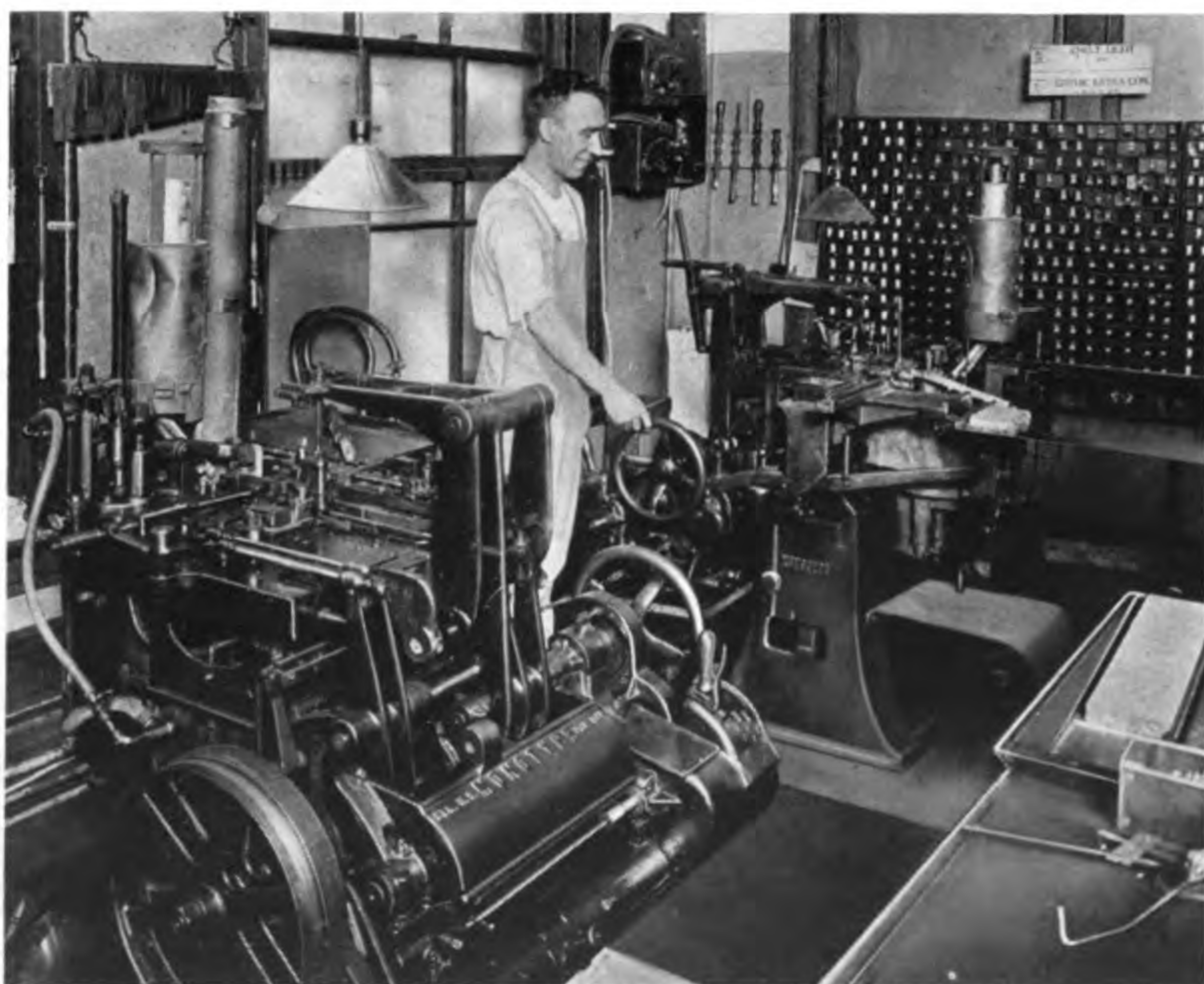
SORTS STORAGE, "ATLANTA JOURNAL"

to know for he is a real, old-time printer, with an all-round experience in handling newspaper composing rooms.

The *Atlanta Journal* not only has its two Monotypes always on duty, but it also owns a fine selection of matrices from which it can, at a moment's notice, cast any of the faces used in its columns.

After nine years of Monotype service and several years of complete Non-Distribution in the ad room, the *Atlanta Journal* is a firm believer in the Monotype as the machine that produces economy in cost of production, efficiency in handling the ads, and satisfaction to the advertisers.

Located in the great business center of the South, there is every reason to look for still greater growth of the *Atlanta Journal* in the near future.



THE MONOTYPES, "ATLANTA JOURNAL"

Advertising Composition on the Monotype

REPRINTED FROM A RECENT MONOTYPE FOLDER

IN our study days the professor used to tell us that one demonstration was better than a score of lectures; experience has since proven the truth of his remark.

We have lectured in these columns about the value of the Monotype System in the ad-room and the wisdom of setting ads on the Monotype. In this issue of "Monotype" we devote several pages to a demonstration of the use of the complete Monotype System—ad composition, sorts storage, foot-saving arrangement and all—in the ad-room of the *Baltimore Sun*.

This demonstration is a reduction of a large folder recently issued by the Monotype Company, which shows the progressive movement of the advertisement through the composing room from copy to metal pot, illustrated by photographs taken in the ad-room of the *Baltimore Sun*. The double page shows one side of the sheet reduced to one-quarter size—one-half linear.

Part of this folder was a large page made up of advertisements taken from the *Sun* and reproduced by zinc etching to show just how the Monotype handled the composition of ads. Our reproduction of this on page 66 is three to one, showing it too small to give an adequate idea of the variety of these ads, which so well demonstrate the versatility of the Monotype Composing Machine.

A careful study of this and the succeeding three pages will repay any newspaper proprietor, manager, superintendent or foreman who is desirous of producing in his journal the best possible advertising pages at the minimum of cost, and with all the worry about shortage of material and sorts eliminated.

The *Sun* is only one of many newspapers using the Monotype System, but its complete ad-room is so well planned and efficiently handled that we take pride in using it for demonstration.

All the users of the complete Monotype System are enthusiasts as to the results, and their number is increasing every day.

Monotype Composing Machines in Newspaper Ad-Rooms

Indisputable Evidence of Superiority

The Baltimore Sun:

"It has enabled our composing room to turn out work highly satisfactory to our advertisers."



*Makes all Editions, Improves Appearance,
Gets all the Profits—and Does it Easily!*



QUAD STORAGE



CASTER ROOM



LAYOUT TABLE
KEY TO SYSTEM

KEYBOARDS

● THE

Exclusively a M

The Sun Has Solved the Pro



“** Our ability to handle the measure to the flexibility of the faces made available by the turn out work highly satisfact

In the first six months published—in its morning, e volume of advertising than an to statistics compile

Over 50% of the total v
6,432,984 lines—1

In addition, a considerable volume o

All M

Set on Six Monotype Compo
using solely the product of
WITH SPEED—ECONOM

This equipment was installed in 1916
equipment being made for only a normal i
these machines has enabled *The Sun* to b
The Monotype will absorb your in

Local	●	January	- - -
Display		February	- - -
Advertising		March	- - -
By Months	●	April	- - -
		May	- - -
		June	- - -
		Total	- - -

Get the significance of these

*Time Saver
Producer
Money-Maker
—MONOTYPE*

- SPEED STUNTS—At “closing” containing eight lines of type, after it reached the *Sun* ad column ad, with considerable minutes after it came in. T
- VOLUME—Copy for 325 columns on one night, between 5 and Proofs of all these ads were with the regular force of ha
- PROOF-ROOM SAVINGS—T without increasing the force have been reduced to the necessary. Before the installation were frequently necessary.
- DISTRIBUTION SAVINGS—type—appeared in one *Sun* material, together with the
- THINK OF THE EXPENSE amount of depreciating fou cal impossibility of keeping dissatisfaction of advertisers

The display “ad-alley” is independent of all other o
over-lapping of ne

MONOTYPE COMPOSITION—MO
SYSTEM—these are the essentials

In this circular every type, rule, lead, slug and space up to 36 point is a Monotype product.

BILL GETS INTO A MONOTYPE SHOP

DEAR JACK:

Guess you're wondering what happened to your old chum, Bill.

Struck the big village Tuesday night and looked into a couple of news joints; but it was all machine, and no chance for a real comp.

Next morning, started out right after breakfast and struck a sit. first place, and, believe me, it is some joint; full cases all the time and plenty of leads and slugs.

The main squeeze is some printer and has a swell guy helping him, who marks up all the copy with the type it is to go in, and I have been trying all the week to catch him marking it wrong. Nothing doing.

You just take the copy and go to your alley and set it up. All the cases in the dump are right in my alley—that's the way it feels—even if there are a dozen alleys. And, do you know, every morning the boy fills up all the cases with new type.

Yesterday I had a chance to look around, and found that every job was dumped into the hell-box as soon as it came off—brand new type, too.

In the next alley is a pretty good sport, who came from out our way, and we are getting quite chummy. He says it's cheaper to fire the jobs in the hell-box than to "dis." them. What do you think of that?

And the way those jobbers slam the jobs through would scare old Jim Jackson stiff. Why, they put them on, set the guides, and go right ahead. My buddy says that's because it's all new type.

Today I found out all about it. I was going to piece some leads when the "boss" saw me and told me to go to the storeroom and get some the right size. It was some storeroom, believe me. More leads than I ever saw before, and cabinets of sorts all around the room as high as your head.

But I found out the secret of it all, for right in the next room was a row of Monotypes going lickety split ahead faster than you could count, making more type.

Wish you could lamp this joint, Jack, it would make your eyes stick out a foot. Took me two days to find out it was real and no dream.

Just think! All the cases full all the time, and no sorts to hunt for. Leads, slugs and rule galore, and lots of everything. The copy all marked up so that you don't have to reset any lines. No pi in the quad boxes; and that

reminds me, bushels and bushels of quads. No wrong fonts; no bad letters. It seems like a dream; almost too good to be true.

Say, Jack, you ought to cut it and come to the city, and get in a Monotype composing room. Gee, I am feeling like a young colt; doing more than twice as much work as on the *Gazette*, but not half as tired when the bell rings. And making better jobs, too.

The shop is busy and it looks like a steady; but, if it breaks, me for another Monotype joint. There's nothing like it.

Your old chum,

BILL

Monotypography

A very neat and attractive circular in Monotype Caslon announces the formation of the Pacific Type-setting and Type Foundry Company, of San Francisco. It is printed in black and buff tint on a buff laid paper. The composition is excellently arranged and spaced.

From the up-to-date plant of A. V. Haight Co., Poughkeepsie, N. Y., we have received a sample copy of an excellently well-printed issue of *Town and Country*, with a little note that this magazine was entirely produced in the plant of the A. V. Haight Co. Both the composition and presswork are good, and they have a right to be proud of it.

"Of Diverse Tongues But With a Common Will" is the suggestive caption of a circular from the Eddy-Marsh Company, Providence, R. I. Taking as a theme the fact that but few words are actually needed in everyday speech it gives forty-three of the most used words and their equivalents in seven languages, arranged in parallel columns. In addition to being unusual and interesting it calls attention to the fact that the Eddy-Marsh Company sets type in all these languages.

One of the finest type specimen books that we have seen for some time has just been issued by the Hershey Press, Hershey, Pa., under the title of "Monotype Faces." It is printed on high-grade deckle-edged antique paper in black ink for the type and brown for the rule border which surrounds each page. A full page is devoted to each specimen, and the pages are arranged in series, with a neat sub-title page for each series. The book is 6½ by 9½ inches in size and is bound with cardboard covers and fly leaves to match. It is, indeed, a specimen book *de luxe*.

It is always a good sign when an old-established firm uses modern methods to attract business; it is therefore with pleasure that we note that William Green, a Corporation, New York City, is taking its own medicine in the shape of direct advertising. William Green, now the President of the U. T. A., has always been a live wire, but recently he has added to his facilities for serving his clients by an "Editorial and Plan Department," which is equipped to prepare copy and lay out advertising campaigns. It is issuing a series of booklets to let the public know of the new department. Two of these have reached us, and we desire to compliment William Green, a Corporation, on their excellence, particularly the one entitled "The News in Your Product."

EFFECTIVE USE OF MONOTYPE MATERIAL

Newspaper printers and advertising men realize the value of a background in holding a large advertisement together and unifying it, but have been heretofore deterred from using it rightly because of the cost of foundry material. The Monotype, with its unlimited supply of all kinds of composition material, has remedied this and made possible backgrounds in harmony with the advertisement, no matter how big the space. One of the simplest is the straight rule ground as shown in the reproduction, on this page, from a full-page advertisement which appeared in the *Calgary Herald*, which is also an excellent example of proportion.

One thing about Monotype rule backgrounds is that they cost little, if any, more than slugs to fill the same space.

Mr. L. O. Spencer, Advertising Manager of the *Calgary Herald*, writes: "I find that samples of Monotype work of this kind are a great assistance in closing up with certain hard accounts."

I AM THE PRINTING PRESS

"I am the printing press, born of the mother earth. My heart is of steel, my limbs are of iron, and my fingers are of brass.

"I sing the songs of the world, the oratorios of history, the symphonies of all time.

"I am the voice of today, the herald of tomorrow. I weave into the warp of the past the woof of the future. I tell the stories of peace and war alike.

"I make the human heart beat with passion or tenderness. I stir the pulse of nations, and make brave men do braver deeds, and soldiers die.

"I inspire the midnight toiler, weary at his loom, to lift his head again and gaze, with fearlessness, into the vast beyond, seeking the consolation of hope eternal.

13 THE CALGARY DAILY HERALD, TUESDAY, NOV. 15, 1918

Lest We Forget--

On Nov. 11th, 1918, all Officers commanding Units in France received the following despatch:--
"Hostilities will cease at 11 a.m. All Units will stand fast until further orders."
 The fighting men of Canada had finished their job.

In Flanders fields the poppies blow
 Between the crosses, row on row
 That mark our place; and in the sky
 The larks still bravely singing fly,
 Scarce heard amid the guns below

We are the dead. Short days ago
 We lived, felt dawn, saw sunset glow,
 Loved and were loved, and now we lie
 In Flanders fields.

Take up our quarrel with the foe.
 To you from failing hands we throw
 The Torch. Be yours to hold it high;
 If ye break faith with us who die,
 We shall not sleep, though poppies grow
 In Flanders fields.

Lt.-Col. Dr. John McRae

Buy Victory Bonds

This page advertisement donated to the Victory Loan 1918 Campaign by THE HERALD PUBLISHING COMPANY, LIMITED

"When I speak a myriad people listen to my voice. The Anglo-Saxon, the Celt, the Hun, the Slav, the Hindu, all comprehend me.

"I fill the dullard's mind with thoughts uplifting. I am light, knowledge and power. I epitomize the conquest of mind over matter.

"I am the record of all things mankind has achieved. My offspring comes to you in the candle's glow, amid the dim lamps of poverty, the splendor of riches; at sunrise, at high noon, and in the waning evening.

"I am the laughter and tears of the world, and I shall never die until all things return to the immutable dust.

"I am the printing press."

The above timely gem of thought was taken from a card sent out with the compliments of Saults & Pollard, Ltd., Winnipeg, Canada. It carries a lesson of life and cheer to the printer and emphasizes the enduring vitality of the press.

FROM NEW YORK TO CHICAGO

Mr. Everett R. Currier, the well-known typographic expert, has joined the "Advertising Art Service" of Charles Everett Johnson Company, Chicago, as head of their new department of advertising typography. A large and handsome four-page circular has been issued announcing the new connection. It is printed in Caslon Old Style on antique paper, using black and orange inks. Being designed by Mr. Currier, naturally it is very attractive and effective. We wish Mr. Currier every success in his new connection and congratulate his coworkers upon having secured his co-operation.

JOHN W. DONOHUE

In the death of John W. Donohue, Vice-president of M. A. Donohue & Co., Chicago lost one of its best-known and most active business printers.

Mr. Donohue was fifty-three years of age and had spent thirty-six years in the service of M. A. Donohue & Co., which firm was founded by his father.

His death came suddenly from heart disease aggravated by the shock of the death of his mother the day before.

Mr. Donohue was a progressive, and a firm friend of the Monotype and modern methods in the composing room.

Borders and Rules

From the very inception of typographic printing the border and ornament have been considered a necessary concomitant of the reading matter in the make-up of the page when more than the plainest readability was desired.

Borders were at first copies of the work of the artistic penmen who had produced the wonderful manuscripts that form the treasures of our great libraries; but gradually utility crowded art, and ease of handling was made the main feature of border designs, which became mere repetitions of units or alternations of two or more such units.

Then came a fashion for more elaborate things, and we were flooded with wonderful combination borders of many characters, some of which afforded beautiful borders in the hands of really artistic workmen, but which were mostly used without regard to fitness or balance. Much time was wasted in the composing room over these combinations, and a demand for something easier to handle drove them out.

Today we have a return to the original artistic idea of the human mind, and find satisfaction in the repeated and alternated unit borders which can be handled quickly by compositors of ordinary training and yet which afford opportunity for the studious printer who has trained his mind and eyes to recognize balance, proportion and color value.

The Monotype Specimen Book of Type Faces shows several hundred borders of this latter class, each of which is complete in itself, with a balance that is pleasing and with

artistic value, many of which may be combined with rules or other borders to produce more striking bands, borders and page ornaments.

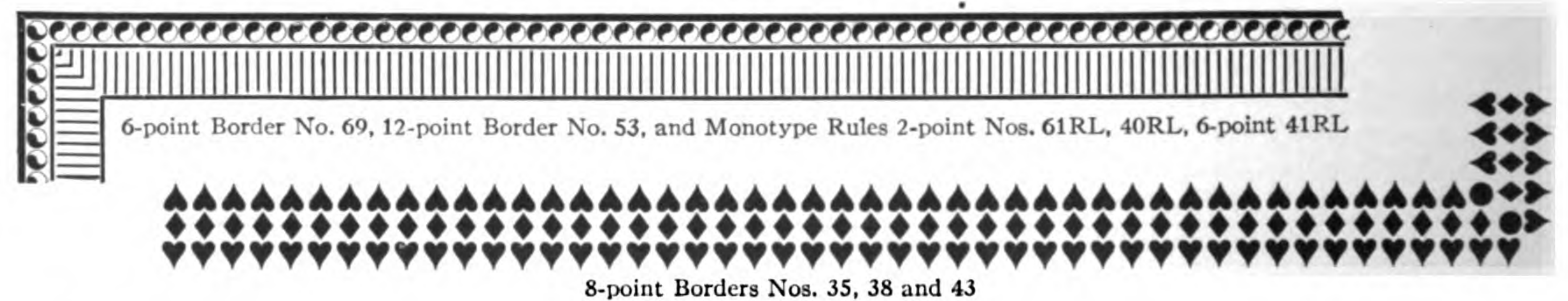
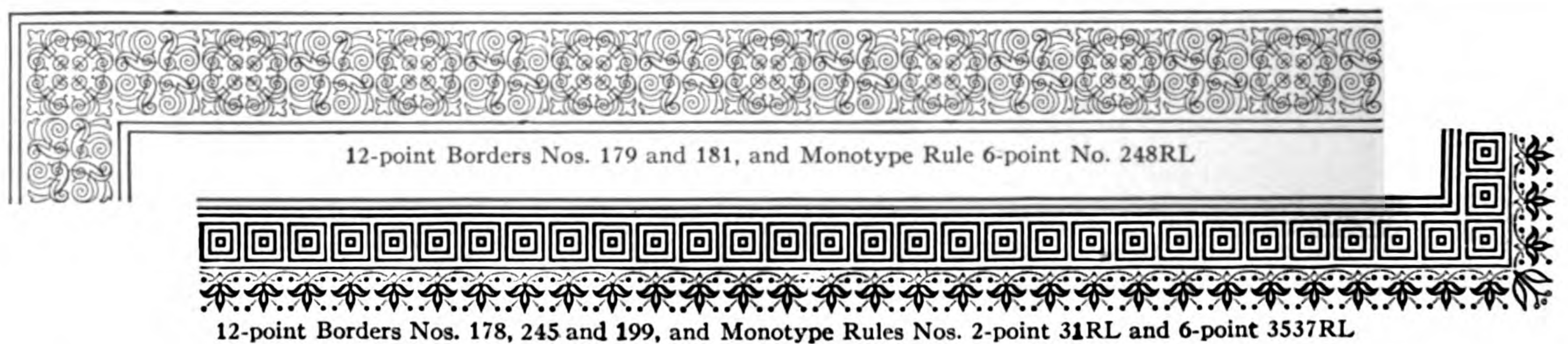
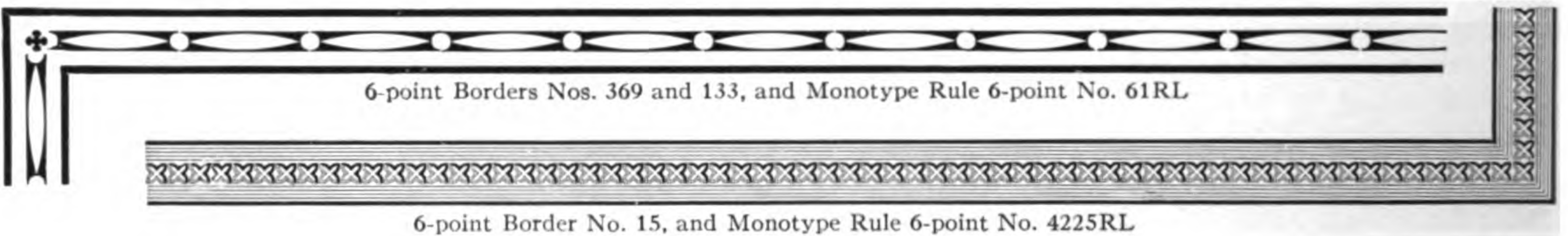
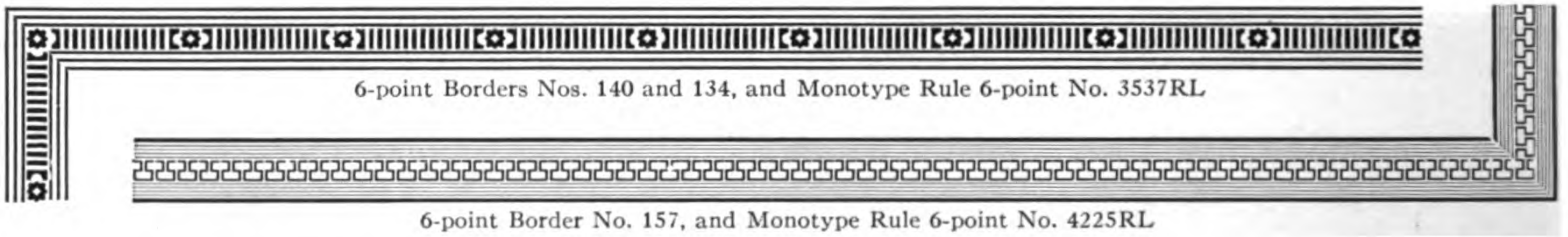
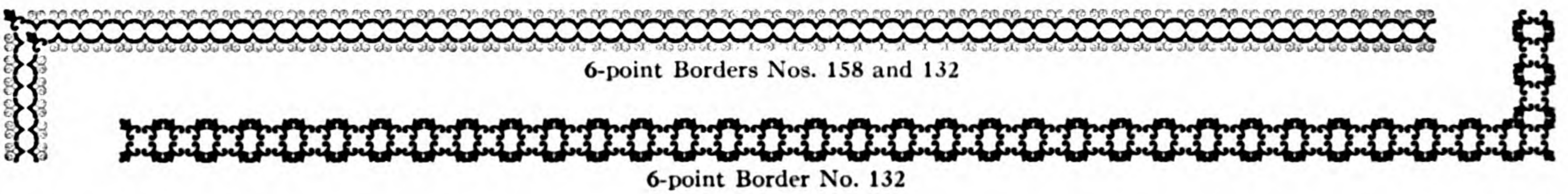
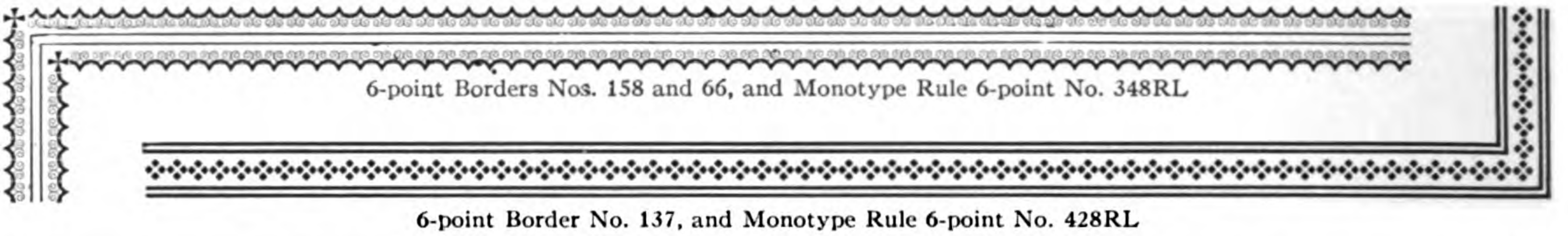
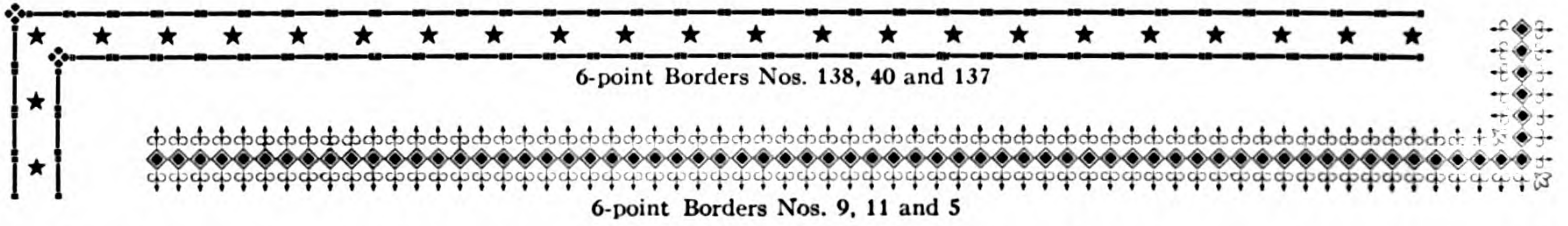
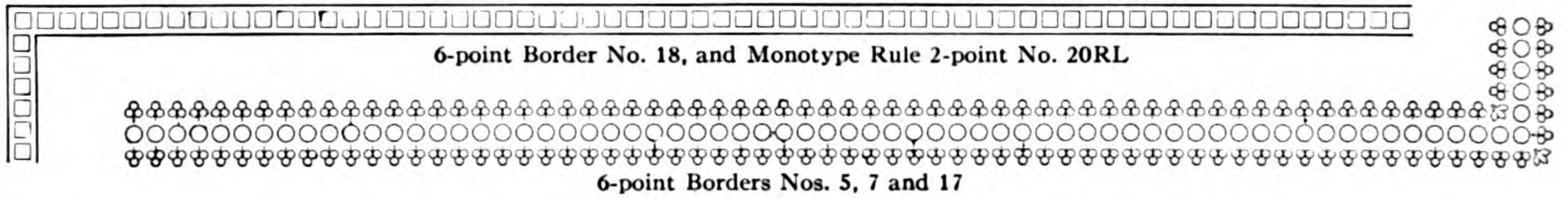
On the following pages we show a few of the thousands of pleasing and appropriate combinations that may be produced with Monotype borders and rules. These are only suggestive; for instance Border No. 88 with Corner No. 89 is shown in two combinations, one three characters wide and one two characters wide; while on Page 2 of the cover the same characters are shown in an entirely different combination; and it is possible to make several others with just these two characters and rules. A number of other borders are equally prolific; Number 23A and 23B, for example, being capable of eight variations without the assistance of any other characters. By the way, this particular border is a survival from the seventeenth century.

Many of the combinations shown on Pages 70 and 71 can be made in various sizes to suit the size of the job upon which they are to be used, as the characters are made in several point sizes.

With each example is given the numbers of the borders and rules used, so that any of our readers can readily reproduce it or refer to the Specimen Book and see what other sizes have been made of the character he desires.

Of course, it is hardly necessary to point out the fact that Monotype borders and rules are always new and avoid the familiar spotty effect that comes from using in the same page foundry borders with various degrees of wear.

MONOTYPE



MONOTYPE



12-point Borders, Nos. 51 and 170



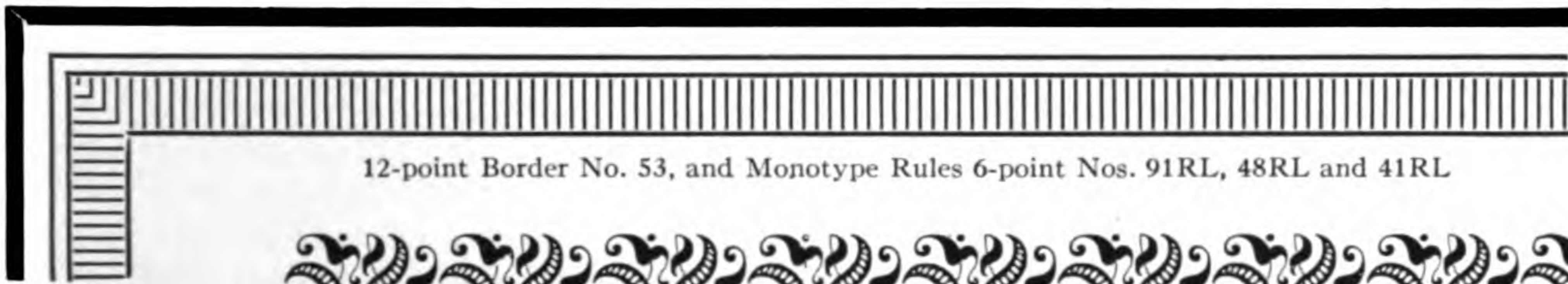
12-point Borders Nos. 280 and 270, and Monotype Rule 6-point No. 4481RL



12-point Borders Nos. 88 and 89



24-point Borders Nos. 232, 248 and 256, and Monotype Rule 6-point No. 61RL



12-point Border No. 53, and Monotype Rules 6-point Nos. 91RL, 48RL and 41RL



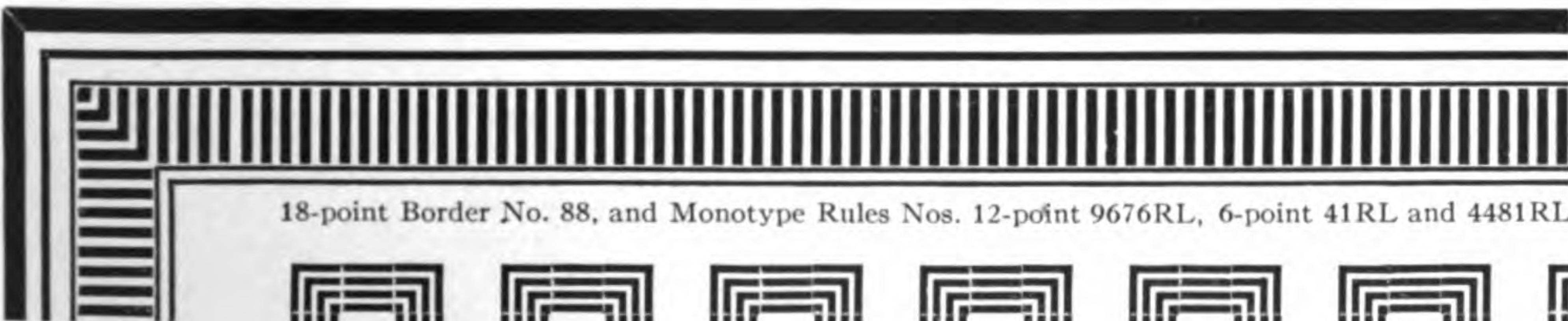
18-point Border No. 26A



12-point Borders Nos. 166 and 269



12-point Borders Nos. 250, 251 and 252



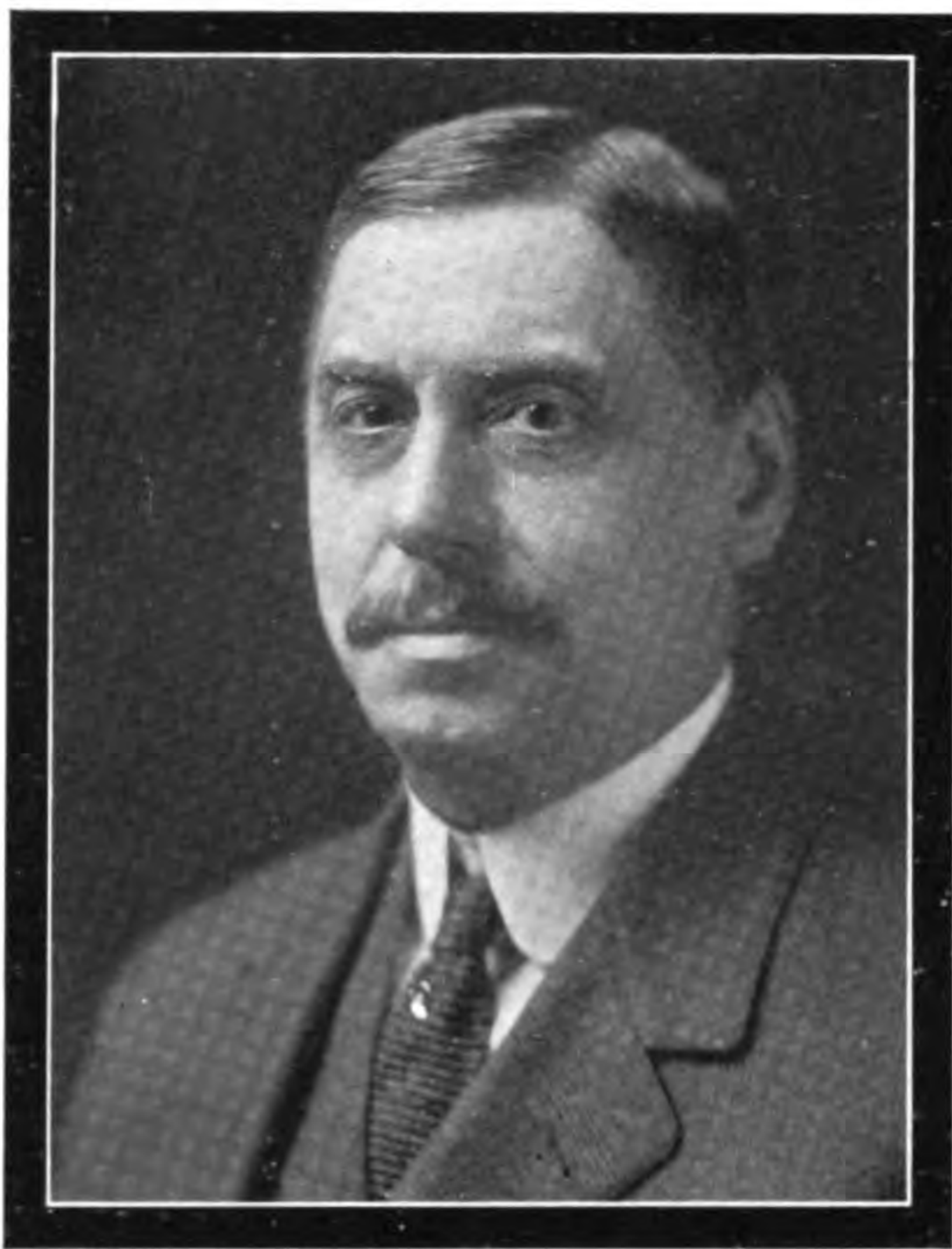
18-point Border No. 88, and Monotype Rules Nos. 12-point 9676RL, 6-point 41RL and 4481RL



12-point Borders Nos. 88 and 89



18-point Border No. 117, and Monotype Rule 6-point No. 81RL



HARRY A. GATCHEL

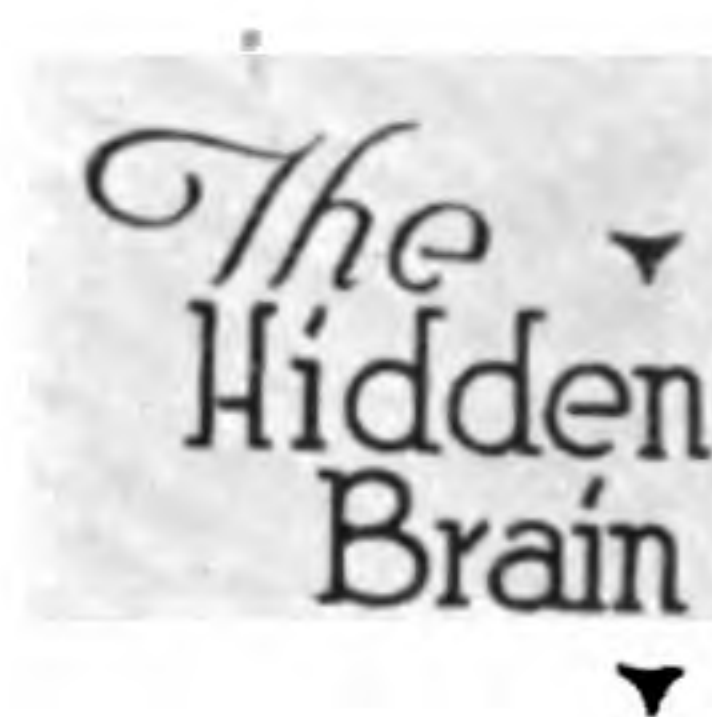
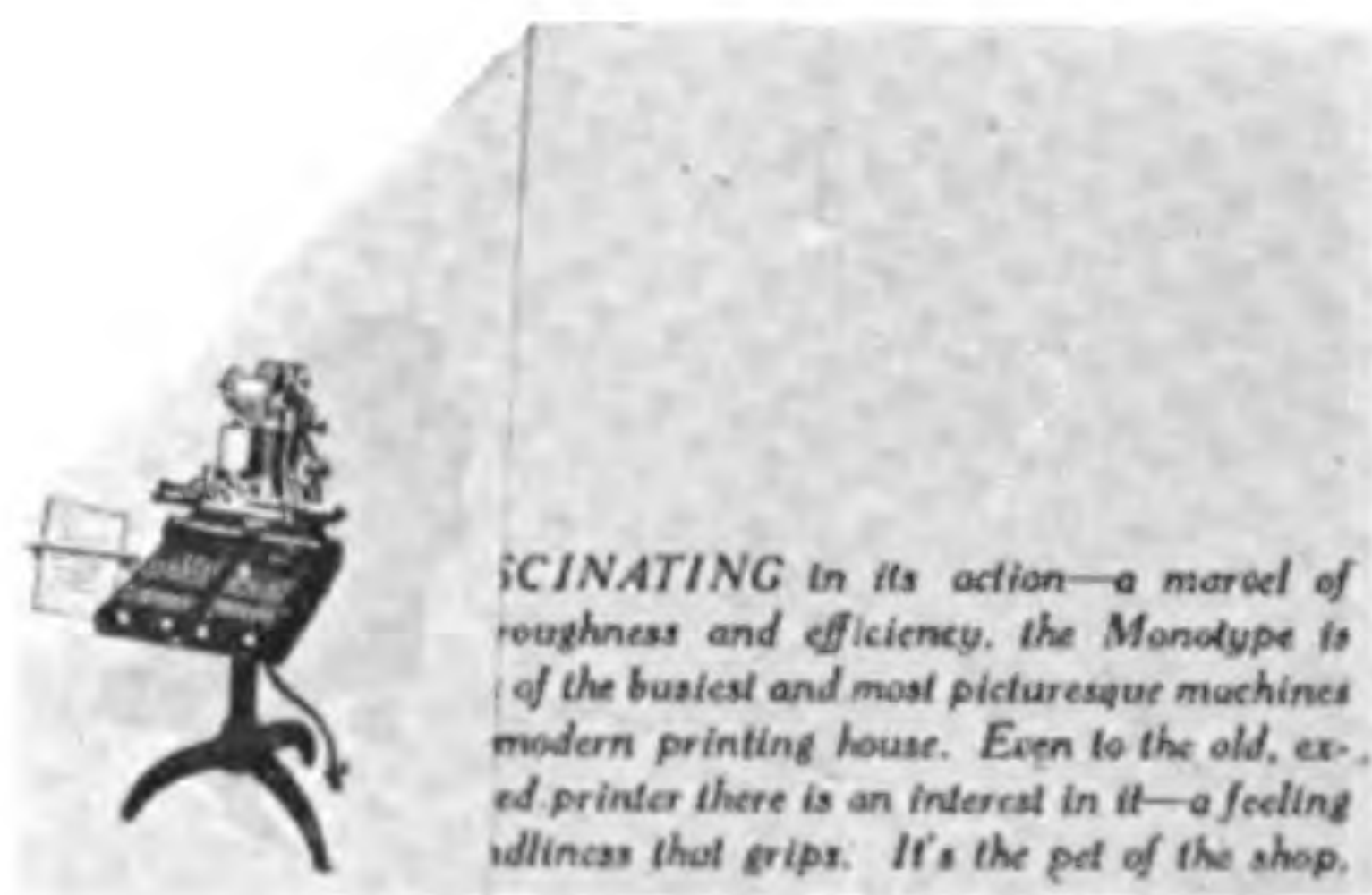
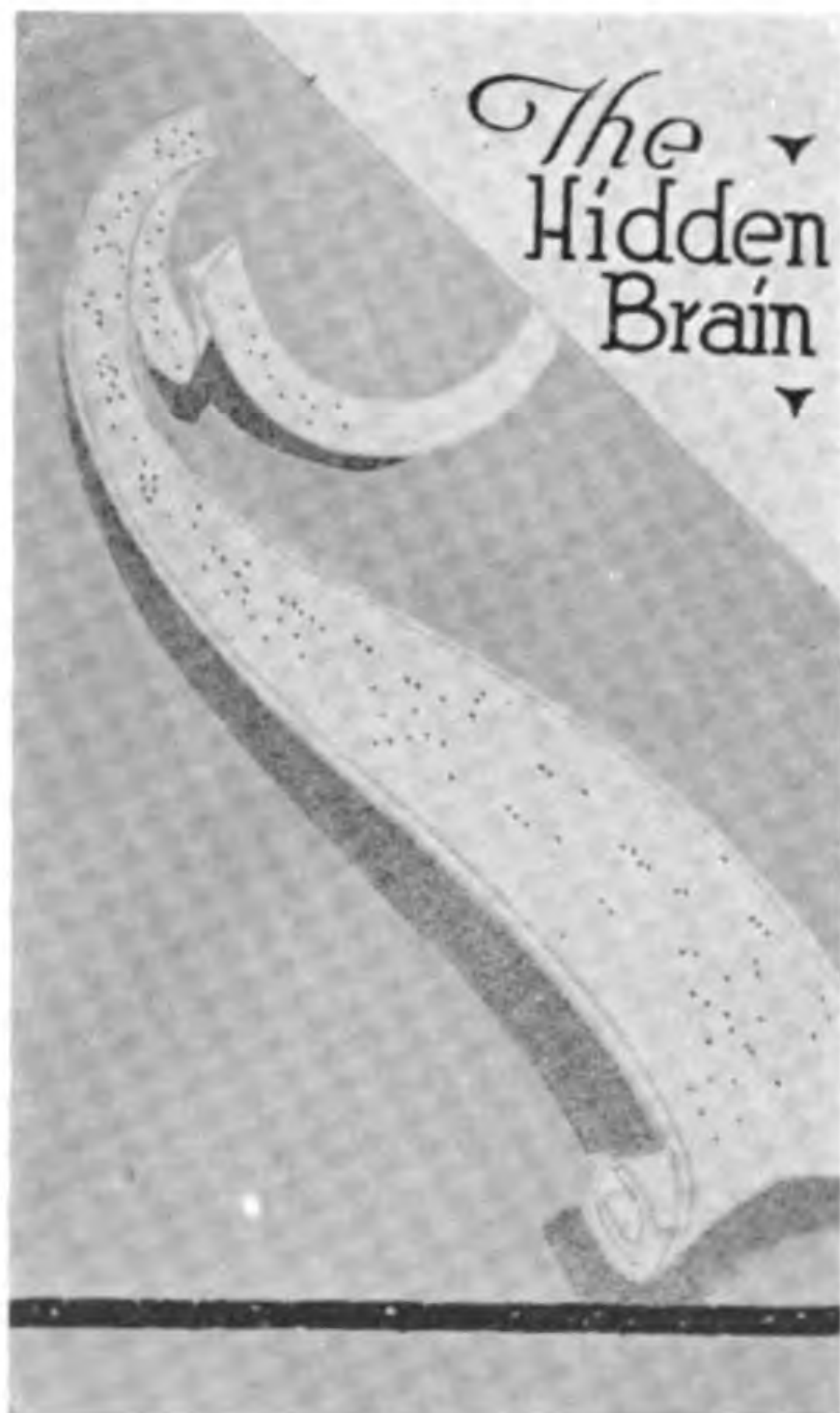
The allied printing trades of Philadelphia and the country at large met a severe loss on December 24th, when Mr. Harry A. Gatchel, president and active head of Gatchel & Man-

ning, the well-known firm of engravers, died in his fifty-sixth year.

A man of vision, he early saw the future of photo-engraving and entered the business with Mr. Joseph H. Weeks. After a short time they separated, and Mr. Gatchel took as a partner Mr. Frank E. Manning, establishing the firm of Gatchel & Manning. At the death of Mr. Manning, a few years ago, Mr. Charles A. Stinson, who had been with the firm in an executive capacity for some time, was made vice-president.

Always active in any movement for the benefit of the craft, Mr. Gatchel was one of the moving spirits of the International Association of Photo-Engravers; he also took a lively interest in the local and national Typothetae. He was a member of the Poor Richard Club, the Rotary Club, the Kiwanis Club, the Manufacturers Club, and other business associations. He was also well known in Masonic circles, being a member of Olivet Lodge, No. 607, a thirty-second degree Mason, a Knight Templar, and a member of the Order of the Mystic Shrine.

Harry, as we all loved to call him, always had time and inclination to take an interest in the other fellow's problems, and many young printers can look back with satisfaction to the advice and help Harry gave them on the road to success.



It's an education and a pleasure to watch the Monotype at work. Water, compressed air, gas and electricity have their separate functions in its operation of casting and setting type.

Seated before his keyboard, the operator presses the desired keys, and the Monotype, responding to his touch, punches small, round holes through a paper ribbon. While this ribbon is running through the casting device, a blast of air, ten to fifteen pounds in pressure, guides the working mechanism that casts the proper letters. Each combination of perforations represents a separate type character, and the uncanny machine manufactures and places it in correct position, practically simultaneously. The machine is justified

to within one ten-thousandths part of an inch—an inconceivable fraction.

The Monotype is a delicate and complicated worker. Its smooth effectiveness is suggestive of a guiding brain cunningly hidden. The clear, fine face of type it manufactures is unequalled by any machine.

A battery of these is in operation in our composing room every business hour of the day. They are vibrant with energy and are eager, ever ready to work for you.

STEWART SCOTT PRINTING COMPANY

312 CHESTNUT STREET

Member of the United Typographers of America

AN ATTRACTIVE FOLDER ISSUED BY THE STEWART SCOTT PRINTING COMPANY, ST. LOUIS, MO.