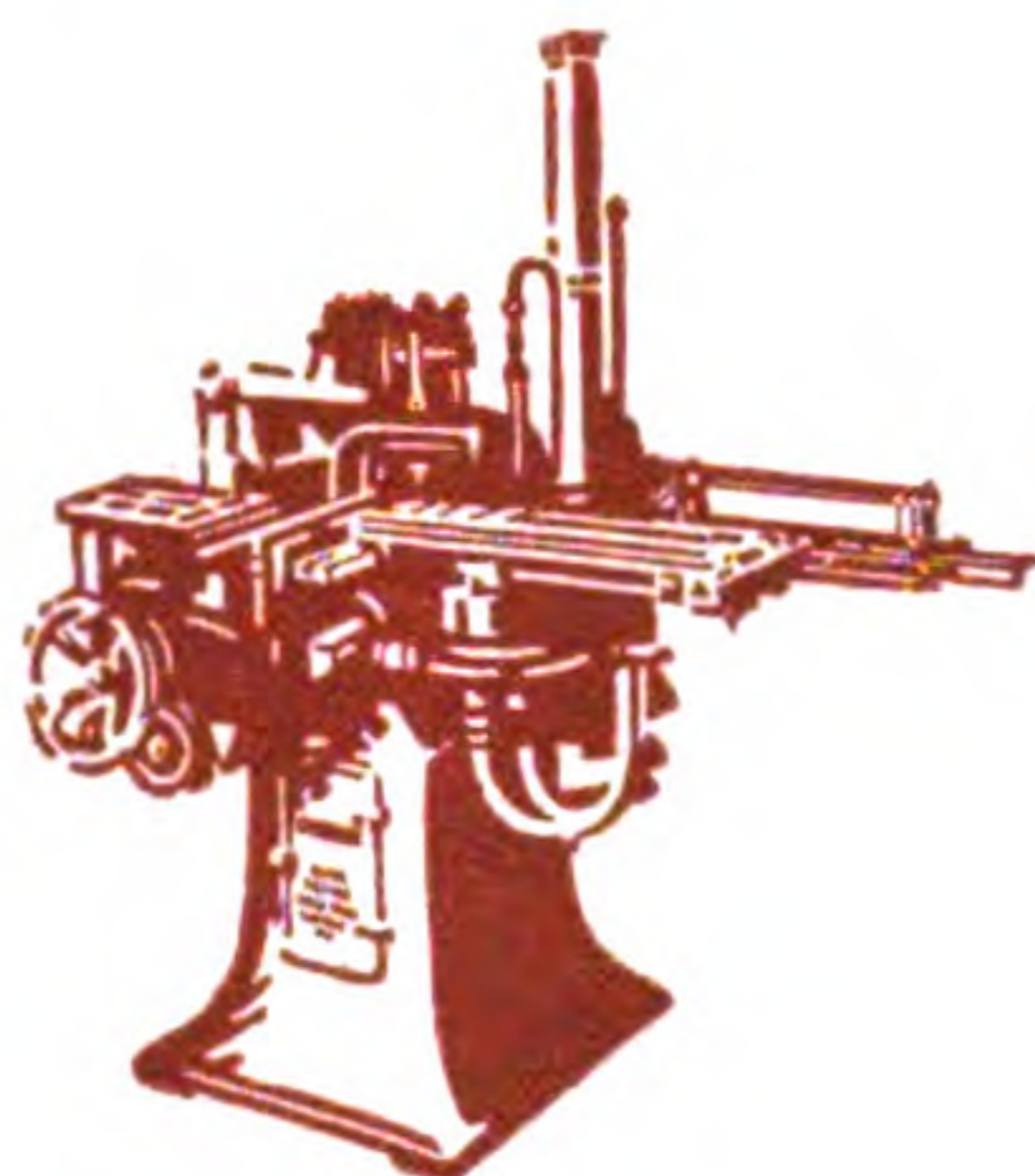


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# MONO TYPE



A JOURNAL OF COMPOSING-  
ROOM EFFICIENCY, PUB-  
LISHED BY THE LANSTON  
MONOTYPE MACHINE CO.  
PHILADELPHIA

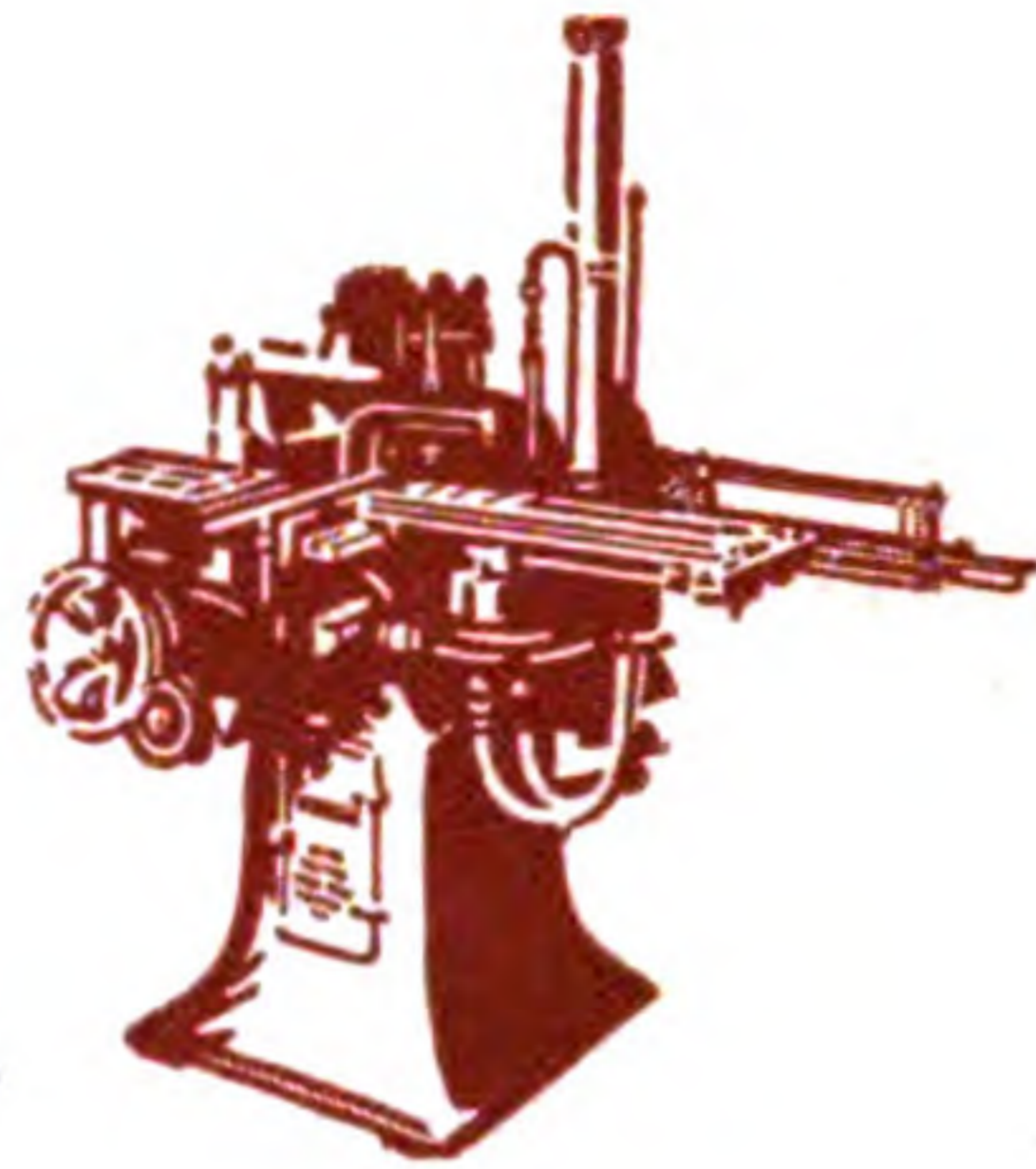
FEBRUARY  
1920

VOLUME 7

NUMBER 8

## THE MONOTYPE

A SYSTEM OF COMPOSING-ROOM EFFICIENCY BUILT AROUND THE MONOTYPE MACHINE WHICH MAKES AND SETS TYPE FOR ALL CLASSES OF COMPOSITION



## THE MONOTYPE

A COMPLETE TYPE FOUNDRY IN THE COMPOSING ROOM, FURNISHING AT AN ECONOMIC COST ALL THE MATERIAL THAT IS NEEDED FOR HAND OR MACHINE COMPOSITION—TYPE, BORDERS, RULES, LEADS, SLUGS, AND SPACING MATERIAL



## THE MONOTYPE

THE ELIMINATOR OF ALL THE NON-PRODUCTIVE TIME IN THE HAND COMPOSING ROOM BY MAKING UNNECESSARY THE OPERATIONS WHICH HAVE HITHERTO BEEN NON-PRODUCTIVE



LANSTON MONOTYPE MACHINE CO.  
PHILADELPHIA

# MONOTYPE

A JOURNAL OF COMPOSING-ROOM EFFICIENCY

THE WORD MONOTYPE MEANS 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



PUBLISHED BY  
**THE LANSTON MONOTYPE  
MACHINE COMPANY**  
PHILADELPHIA

VOLUME 7

FEBRUARY, 1920

NUMBER 8

## THE PRINTER'S OPPORTUNITY

We have crossed the threshold of another year and there loom up before us great possibilities presented by changing business conditions all over the world.

The war did a good turn for the printing business when it awakened governments and peoples to the advantages of direct advertising for the carrying out of campaigns of patriotism as well as of business.

The people of the civilized world were never so aware of the value and uses of printing as they are today, and this means that they will use them in increasing quantities; that the printers will benefit by greater opportunities for profitable business; that the makers of printing machinery will share that benefit.

There is one trifling cloud in the sky—the scarcity of workers trained to the work—but it is a small one and the sun of prosperity will soon dissipate it.

How? Well, heretofore printers have always looked at their plants from the point of view of the number of employees in them; this year and in the future they will get a new viewpoint—that of the amount of productive machinery and percentage of salable output.

There are a few among us who still recall the old newspaper compositor, who was certainly a specialist, but he no longer exists. The book compositor has practically disappeared. The job compositor of today is not the all-round printer of twenty years ago. The composing room itself, of a modern printing plant, would certainly surprise a printer of the 90's, if suddenly transported into it.

Machinery has entered this department, once sacred to the hand worker who thought himself an artist, and taken from the compositor a number of the tasks that made his work nervous and distasteful. How much farther will it go?

When the Monotype entered the composing room it opened the door to efficiency—that true efficiency that eliminates or changes every operation of a non-productive or insufficiently productive character which can be better done mechanically than by human hands. It created a demand for a different class of workers and proceeded to supply them, with the result that each individual compositor became more productive because enabled to devote all his time to real composition.

The composing room is no longer (it need not be) the one department where it is necessary to devote many

hours of valuable time to sorting and arranging damaged material so that it may be used again. The Monotype now provides new material at a cost which is less than that of the labor formerly used in this distribution and releases those laborers for actual production.

This means an entirely new basis of composing-room calculation and provides for a simple and uniform one. There is no longer any need for difference of opinion as to whether distribution shall be charged to the job number or to department expense—there is none to charge. By eliminating a waste the Monotype has created an opportunity for the production of more and better composition, and 100 per cent of it.

The composing room of 1920 bears little resemblance to that a decade ago, but it is a more desirable place to work in and better producer of profits than its predecessor.

The Monotype system is working wonders in creating the means of meeting and taking care of the opportunities that are being opened up by the great awakening of the business world to the advantage of direct advertising; and printers are realizing this, if we can judge from the ever-increasing stream of orders for Monotype equipment.

### MONOTYPE RULES AND BORDERS

The border and rule combination specimens shown in the January issue of MONOTYPE received much favorable comment from discerning printers, especially for the simplicity of the combinations. The borders shown by no means exhausted the possibilities of simple combination of one or two border units and a rule or two. The number of variations possible is almost endless and what is more to the point, the cost is low—only two or three matrices.

In this issue we show the actual use of several borders around the text pages. Having previously shown a number of good border combinations on our covers, for variety sake we now put them on the text pages that we may show some lighter borders than would be suitable for the covers.

This month's cover pages have rule borders by way of contrast and to give some idea of the beautiful effects that may be had with Monotype rule.

### **COPY TO CUSTOMER**

Printers talk too much about manufacturing details in the presence of their customers, and thus customers get an idea that certain frequently mentioned operations are the whole of the business.

Printers have talked composition, and in many cases sold something they called composition, until buyers reading the visionary claims of some of the older composing machine manufacturers have conceived the false idea that setting the type is the whole of composition.

As a fact, printers do not sell composition at all, in the sense of merely arranging the letters in lines by machine or by hand, and the sooner they disabuse the minds of the buyers of the misconception in this regard that seems to possess them the better.

What the printer sells as composition is a complex of machine and hand work which includes type setting, make-up, proofreading, correction, revision, lock-up, break-up, and in some cases distribution, though the Monotype has practically eliminated the last item.

In other words, what is usually sold as composition covers a number of mechanical operations necessary to produce a form ready to print or to electrotype from.

The actual composition or type setting is usually a minor part of the whole, and that is why the Monotype is the only composing machine that can produce real composing-room economy.

Hand composition of ordinary matter is now ancient history and not to be considered at all. Monotype composition is economical in first cost and still more economical in correction and handling. This is the basic saving.

Hand work in a Monotype plant is less expensive because abundance of material makes workmen more productive. Here is an additional saving.

The Monotype type-and-rule caster produces just the type and material wanted just when wanted, or ahead of time, and thus eliminates all sorts hunting and picking and all those little time-consuming makeshifts to adapt unsuitable material so well known to compositors who have worked with foundry material in plants equipped the old way. Here is a third saving.

By providing new type for every job at a cost that is less than the net cost of replacing used type and material in the cases and racks the Monotype has banished distribution of all type 36-point or less in size and all strip material. Here is a saving equal to twenty-five per cent of the total payroll.

These four savings make the composing room almost fifty per cent more productive with the Monotype than is possible with any other machine or equipment and affect not only the type-setting but every operation that is required to render that type available for the remaining processes that must be completed before it can be charged to the customer.

The phrase "copy to press" has been used in Monotype literature, but the words "copy to customer" convey an idea that the customer can understand. He knows that he pays for all the work, but does not know that the Monotype reduces the actual cost of every portion of that work, else he would insist that the printer doing his work should have Monotypes and use the Non-Distribution system in his composing room.

The average (yes, the majority of) business men are willing to pay a profit on the actual cost of production and handling of the things they buy, but they want assurance that they are not paying for incompetence in management or inefficiency in equipment in the plant in which these things are produced.

Printing is no exception to the rule, and that is why you see so many printers advertising the fact that they have Monotypes and are using non-distribution; but even these printers are not making the most out of the fact that the Monotype reduces the cost from copy to customer.

We do not believe in nor recommend selling on price or talking "cheap," but in these days of extreme high cost it is advisable to equip your plant with the machinery that reduces cost because it reduces the amount of labor required to produce the result aimed at, and it is advisable to let the customer know the facts.

### **T. FRANK MORGAN JOINS MONOTYPE**

After more than twenty years' active service in the "big print shop," T. Frank Morgan resigned as superintendent of work of the Government Printing Office, having previously been foreman and organizer of the Monotype Division of the composing room of the Government Printing Office, and on January 1, 1920, became a member of the sales department of the Lanston Monotype Machine Company.

Mr. Morgan has handled more Monotype composition than any other man, and under more strenuous conditions, the amount running into billions of ems per year. In the G. P. O., when the first Monotypes were installed, he saw them grow in importance until, 126 in number, they now handle all the better class work, a large part of the ordinary work, and supply all the material for complete Non-Distribution. He knows Monotype from the user's point of view and will therefore be able to help Monotype customers and prospects better to appreciate the Monotype and adapt it to their work.

Mr. Morgan was not only a good executive, as shown by the results he obtained, but also unusually popular with his people, who gave him a rousing farewell testimonial, presenting him with a gold watch, a handsome silver service, and a number of other tokens of friendship.

The Monotype Company congratulates itself upon securing this expert in Monotype efficiency, whose experience in handling composition in large units will enable us to better serve our customers.

### **"OLD, BUT STILL GOOD"**

Of course, there is nothing startling in the above phrase, so familiar in the discussion of printing machinery, but when coupled with the proof of a tariff page just received from Phillips & Van Orden Company, San Francisco, it carries a new force.

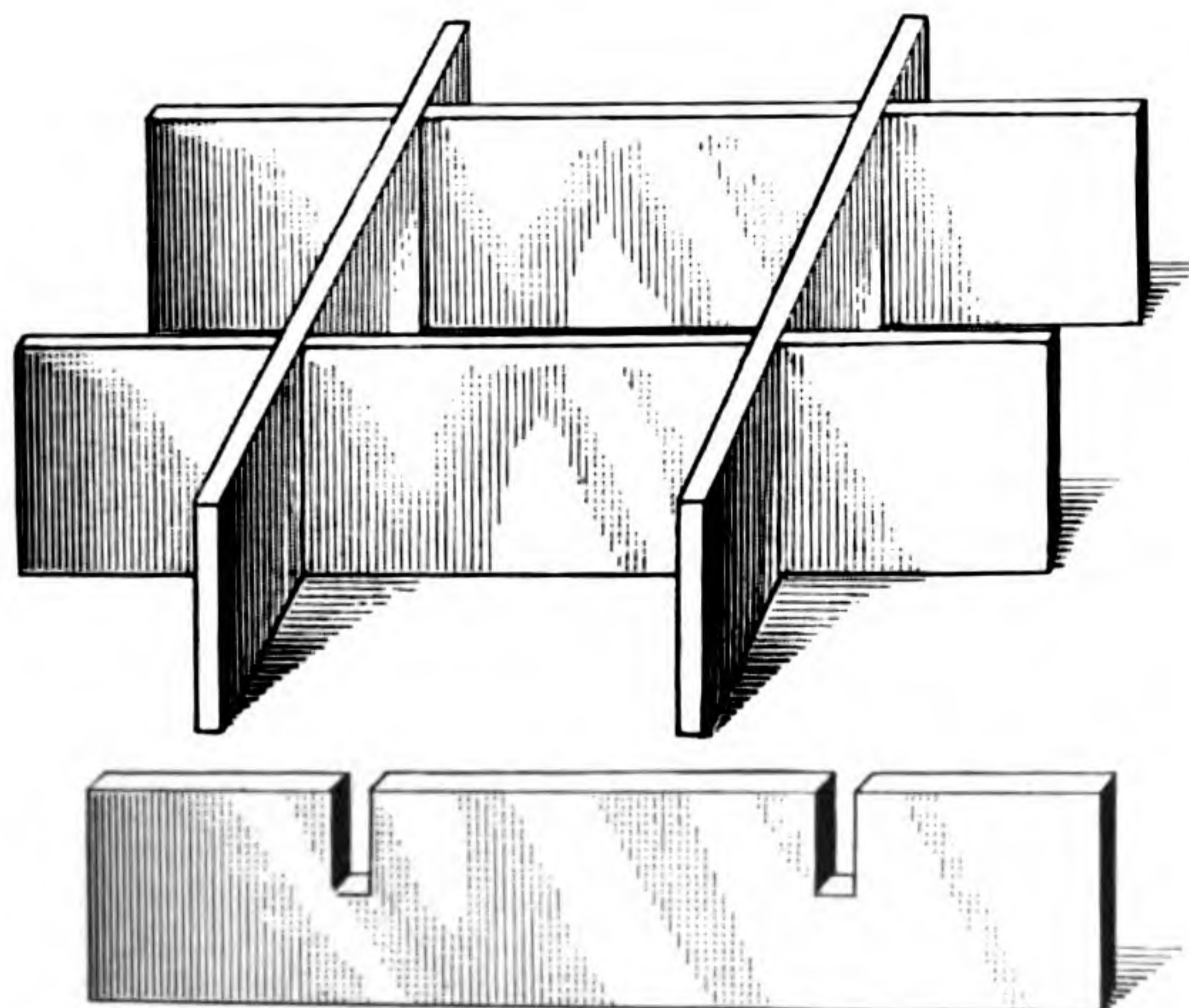
This page was composed upon one of the old "C" keyboards and casters which have just been replaced in that plant by an up-to-date Monotype equipment. This old machine was installed in 1906, and has been in

continuous use since that time; but this page shows no evidence of the fact even though the page is cast from vertical rule mats.

A great deal of credit for this good appearance is due to the excellent work of Operator Keirnan, who has handled the old machines with consummate skill in getting out a large rush order for tariffs while awaiting the arrival of the new equipment.

### QUICK METHOD OF FILLING BLANKS

In the ad rooms of the Metropolitan papers it is a frequent occurrence that a department store advertising man will send in his layout and part of the copy for a big ad and leave blanks where the additional copy is to go. This requires getting up of the skeleton ad and filling up the blanks temporarily to hold it in shape. In the ad



room of the *Boston American* they have a good scheme for making temporary fillers for these blank spaces by using slugs slotted half way through and fitted together, one pair of slugs being cut to fit each dimension of the space to be kept open.

Our sketch will give an idea of this effective little short cut which does not take more than a few minutes and is easily handled.

In the job office there are numerous occasions when this method could be used for rapidly filling blanks of moderate size.

It has the advantages of saving of spacing-out material and of making the form considerably lighter.

As practically every modern composing room now has a trimmer saw as part of its equipment, this little wrinkle is passed along as a time and material saver.

The *Boston American* uses it as a temporary filler, but by using twelve-point slugs or two six-point slugs together it will be found sufficiently strong to stand locking up in spaces as large as five or six inches square and large spaces can be handled by using two or more of these with several full-length slugs between.

Can you afford to run sixty-three per cent efficient when ninety per cent is possible at the same cost?

### USING THE LOW QUAD AS A BASE FOR ELECTROTYPES

By ALLISON BROOKS, of Wm. F. Fell Co.

For many weary years printers have been laboring under the delusion that half-tone engravings and electrotype plates, because of the expense of using solid metal, must have wood as a base, and consequently many of us have jeopardized our chances of Heaven because of the verbal outbursts with which we were wont to express our disgust with the imperfect and often slovenly work done in blocking the plates supplied to us.

Recently we tested the plan of mounting electrotype plates on the low quads cast in regular matter by the Monotype, and found it to be entirely satisfactory. We set the quads at the same operation as the remainder of the matter, submitting proofs with plates placed in proper position upon quads, which are cast .766 inch in height.

The form consisted of six pages, each page 40 picas wide and 46 picas long, the type surface of form 132 picas wide and 103 picas long. Each page contained cuts with type arranged around them. In the upper row of three pages we used wood-blocked electros taken from half-tone originals; in the lower group of three pages unblocked electros were used, the thickness of each being .152 inch; these were fastened on the low quads just securely enough to permit proving on press. After the form was approved, and just before running the edition of 5000, the plates in the lower three pages were tacked down firmly on the quad base.

The pressman knew nothing of the manner in which the plates were blocked, but complained about the trouble with makeready of the three pages containing the wood-blocked plates, and on two occasions spaces and leads that "rode up" had to be removed by the compositor, while the pages containing the plates mounted on quads gave no trouble whatever and retained the same position throughout the printing. As there is no uneven, crooked, soft wood in the pages with plates on quad-base all lines of type will be as straight as ordinary plain text lines. This latter feature is certainly of much importance and saves time on the stone while "locking up" forms for press.

That the method of mounting plates on quads cast on the Monotype is the best and most economical process yet devised is the only obvious conclusion to draw, and our Mr. Wm. F. Fell has instructed us that in the future this method is to be used whenever possible.

This is another example of the versatility of the Monotype, and I feel sure will be warmly welcomed by all printers who have had to work perfectly cast type around crooked, spongy, and altogether imperfectly wood-blocked plates.

Why pay high wages for saving old type when the same labor will produce salable jobs that pay for new type and leave a profit? Think it over and write the nearest Monotype branch office.

Non-Distribution saves time, saves composing-room space, saves errors, saves money. Now is the time to start it in your plant.

## AN EVOLUTIONARY IMPROVEMENT

The Monotype has produced many changes in composing-room economics and has been a pioneer of efficiency in several directions, notably the introduction of non-distribution and the unlimited supply of type and material for the hand workers; but its latest great achievement is the introduction of the Monotype Plate-Gothic Combinations, by which practically one-half of the small job work can be composed at the keyboard and cast in justified lines, ready for collation and "whiting" out with a few leads or slugs.

A few days ago a circular was sent out containing a demonstration of the usefulness of the Plate-Gothic Combinations in actual job work. We have now completed seven series of these combinations and show additional specimens in this issue of MONOTYPE, as well as an insert of an actual job. Other series are in preparation and will soon be ready, and it is contemplated that, as rapidly as possible, a number of suitable faces will be combined in like manner.

To realize the wonderful value of this tremendous improvement, go over the samples of the work you have done during the past few months and see how many of those jobs might have been set in the Plate-Gothic Combinations on the Monotype keyboard. You will be surprised to find that practically one-half of the work could have been done in this way and given you brand-new type for all of it—and a saving of makeready in the pressroom, too.

The jobs shown in the recent circular were produced under commercial conditions and electrotyped for fitting together, but there are a number of printers who have been quick to realize the value of this Monotype advance who have done as good or better work for their customers with Plate-Gothic Combinations, and they are enthusiastic over the results in time saving and the ability to handle a greater volume of business.

On the next page we show a few jobs that were selected to show the greatest variety of work and faces possible in our limited space. They, too, were set under commercial conditions and are not fussy specimens. You can easily duplicate them, and very probably go them one better in your own composing room after you install the Plate-Gothic unit.

This is another step forward for that evolutionary machine, the Monotype, which put efficiency into the composing room and which is continually making it possible for the printer to increase his efficiency and improve his quality.

SERIES 340J. 6 PT. NO. 4 SIZE: BEST KIND OF ORIGINALITY IS THAT WHICH  
SERIES 340J. 6 PT. NO. 3 SIZE: BEST KIND OF ORIGINALITY IS  
SERIES 340J. 6 PT. NO. 2 SIZE: BEST KIND OF ORIGINALITY IS THAT WHICH  
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**P**ERFECT IMPRESSIONS CAN  
BE MADE ONLY FROM  
PERFECT TYPE; THE ONLY  
PERFECT TYPE IS  
NEW TYPE

THE MONOTYPE FURNISHES NEW TYPE AND  
MATERIAL FOR EVERY JOB

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KERCHEVAL AT PARK VIEW  
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1:30 TO 3 AND 6:30 TO 7:30 P. M.  
SUNDAYS, 11 TO 12 A. M.

FOR \_\_\_\_\_ 19\_\_\_\_  
R

PART No. \_\_\_\_\_  
NAME \_\_\_\_\_  
REQUIREMENT FOR \_\_\_\_\_

**JOHN HALL PALINSON**

WITH  
**HADLEY AND JONES**  
ACCOUNTANTS AND AUDITORS  
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YOU ARE CORDIALLY INVITED TO ATTEND  
**THE FIRST EXHIBITION OF PASTELS**  
THE WORK OF THE MEMBERS AND PUPILS IN  
THE EAST GALLERY OF THE SOCIETY

FEBRUARY 5, 6 AND 7, 1920  
FROM 4.30 TO 10 P. M.

MAIN AT CARLTON AVENUE  
ENTRANCE BY WEST DOOR

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CAMBRIDGE

**NORTON COMPANY**

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DEPARTMENTS**

**PLANT 4**

**FIRST ANNU  
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**PARKER'S  
INK  
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AND  
**LIGHTNING  
STAIN CHASER**

THIS COMPOUND WILL NOT  
INJURE THE FINEST FABRIC  
NOR CHANGE THE MOST DELI-  
CATE COLOR. BUT WILL RE-  
MOVE ALL KINDS OF INK,  
FRUIT OR OTHER STAINS

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ENGINEERS  
LIPPINCOTT TRUST BUILDING  
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JOHN E. F.

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151 CHAMBERS STREET  
NEW YORK CITY

**THIS GUARANTEE** COVERS ALL DEFECTS IN  
MATERIAL OR WORKMANSHIP THAT MAY DEVELOP IN  
THE ARTICLE THROUGH ORDINARY USE, BUT WE CANNOT  
BE RESPONSIBLE FOR ACCIDENTAL BREAKAGE.

**CONTINENTAL MFG. CO.**

No. \_\_\_\_\_ PHILADELPHIA, PA.

**REV. J. BENTHAM WALTON**

ZION CHURCH  
EIGHTH STREET AND  
COLUMBUS AVENUE



## AN ENTHUSIASTIC MONOTYPE GET TOGETHER

"As a testimonial to their loyalty," as the invitation read, 112 members of the Executive, Sales, and Manufacturing departments of the Philadelphia headquarters of the Lanston Monotype Company, on December 30, 1919, gathered at the Rittenhouse Hotel as guests of the President and Board of Directors of the Company.

After disposing of an elaborate and well-served dinner, to which all did ample justice, Mr. Harvey D. Best, assistant to the president, assumed the position of toastmaster and read the following greeting from the President:

The President and Board of Directors extend to every one of you a most cordial New Year Greeting, with the sincere wish that 1920 may be for you a period of much happiness and great personal success. We appreciate your loyalty and earnest co-operation in this period of great stress, when we are being called upon to handle an unprecedented volume of business.

Mr. Best then introduced the speakers in a most felicitous manner and kept things moving lively for the rest of the evening.

The first speaker was Robert H. Middleditch, of New York, who spoke of the Monotype in "The Job Shop." His witticisms and humor created a laugh, but his talk carried a lesson that will remain with his hearers. Speaking of co-operation he said:

"I would like to call your attention for a few minutes to the thought of loyalty and co-operation. One of the qualities which I particularly admire in the Monotype men, as I have met them, has been their absolute loyalty and co-operation to their company and their absolute devotion. We feel that we ought to co-operate with the Monotype Company and they will co-operate with us, but unless the Monotype Company can produce something to enable us to produce something worth while, we must be failures, we printers. Unless the Monotype Company produce something each one of you have a part in and which will help us to make money, the Monotype Company itself could not be successful; how then could we obtain that which would enable us to be successful?"

It is that thought of co-operation which the world needs to learn now more than ever.

"When you took your breakfast this morning did you think how the world was contributing to you? You had your grapefruit brought from Porto Rico, or Florida perhaps. If you had an orange, it probably came from California. Your linen came from Ireland, your china from France, your oatmeal perhaps from Scotland, your sugar from Cuba, your coffee from Brazil. Perhaps you had a cup of tea from China. Your egg came from Oklahoma through the cold storage route. All the world is contributing to your joy. What we all need to learn is that in turn we must contribute to the joy of others.

"The old idea that we could be prosperous at the expense of the rest of the world is outgrown. For no length of time can we be prosperous by living to ourselves alone. It is so in the industrial world and we need to learn that idea of co-operation.

"Not even the Monotype will sell itself. No matter if you have produced that fine machine by your hard work and by your skill, there must be an organization for making it known outside. Nor can you produce the Monotype unless men with vision see the need of the Monotype machine."

Mr. Wm. F. Fell, Philadelphia, one of the first users of the Monotype, had been assigned "The Book Office." After telling of his experience in making the first purchase he told of the early use of Monotype on a special job and the surprise that it gave one of his customers:

"The year we installed Monotypes Mr. Joel Cook, of the Philadelphia *Ledger*, and Mr. Perrine came to our office and told us that they were making a history of the Union League. This history was to contain the names of all the men who had ever belonged to the Union League, and they wanted to set it in caps and small-caps, and they wanted it to be all in type at one time—150 pages of solid matter. When the history was printed and delivered Mr. Cook came to me and said that it was a mighty good job of printing and he wanted to know where we got all the caps and small-caps. I told him that the Monotype had made this possible.

"Since that time I have witnessed many improvements over the original Monotype that came into our plant on Sansom Street, until today we take the production of the finest and most intricate pieces of composition as a matter of course."

The newspaper end was upheld by Wesley E. Conklin, mechanical superintendent of the *Baltimore Sun*,



## MONOTYPE: A JOURNAL OF COMPOSING-ROOM EFFICIENCY

who told of how they are using six Monotypes for setting advertisements from the liners to full display. He then said:

"The Monotype machine was made to set type. I knew it would set type for display advertising and I made the machine do it, that is nothing wonderful. The building of the Monotype machine, bringing it to its present state of perfection, that is something wonderful; but to have that machine set display advertising is nothing at all. Any operator can do it.

"We do not think anything of the Monotype in the *Baltimore Sun*; not any more then we do of the presses which print a 36- to 40-page daily.

"We have the proper method, the proper system of fitting copy to that machine, and we see nothing wonderful about it at all. We made the Keyboard operators, we made the Caster runners, nothing wonderful about it but the making of the machine, the building of the machine.

"There is a whole lot of talk about the Monotype machine in the newspaper office. It is the one machine made today that sets display ads quickly and economically."

A pleasant surprise was the address of Alejandro Garay, of the Bureau of Printing, Manila, Philippine Islands. It was a polished and complete speech, telling of the conversion to the Monotype of one who came to investigate its merits. In part he said:

"The speaker has been honored by having been requested to give you his humble opinion in regard to composing machines, and in so doing his fear is that he will be unable to make himself thoroughly understood in view of the fact that he has to do it in a (to him) foreign language.

"To tell you frankly, I was under the impression that the slug machines were the non-plus-ultra in the line of composing machines; but when I saw, in the Government Printing Office at Washington, D. C., the precise and intricate work performed by the Monotypes; more exactly when I examined the quantity and quality of work produced by their Monotypes under skillful operators, I came to the conclusion that the Lanston Monotype machines are the vanguard of composing machines."

The chairman then read telegrams from the gatherings of the various branch office employees who had been the guests of the Company the day before, and there seemed to run through them a note of that co-operation and loyalty that Mr. Middleditch had so effectively spoken of.

### From New York:

We extend greetings to the home office people and thanks for the way they have taken care of us in spite of manufacturing difficulties. Best wishes for 1920.

### From Boston:

We particularly congratulate the factory organization on the admirable manner in which they have met heavy business pressures, thus inspiring us all to greater efforts the coming year, which is certain to be the greatest in Monotype history.

### From Chicago:

Chicago extends congratulations to the entire office and factory organizations for their untiring efforts in making Monotype a better machine for us to sell. We wish it were possible to mingle with you on this occasion that we might become better acquainted and thus strengthen the bond existing between us.

### From Toronto:

The Canadian organization want to go on record expressing their sincere appreciation of "the men behind the guns," which is the proper name for our executives and their worthy staff of assistants in the factory.

### From the Monotype Company of California:

We extend our greetings and sincere appreciation of the efforts made by the factory and excellent results attained in meeting the increased business we have secured. We all join in wishing complete success and prosperity for 1920.

The Philadelphia Sales Department sent a series of resolutions for which we wish there were space in our columns, but the one below will give the spirit of the whole:

*Resolved*, That, having become acquainted with the wide variation and immense volume of business our factory has been called upon to handle, each Philadelphia District representative will return to his field fully conscious of the fact that the home office is backing him up with every ounce of effort; and he fully realizes that he must impress upon his customers and prospective customers the things our organization is doing and stands ready to do, from the service standpoint, during the coming year.

Alexander S. Stewart, who has been connected with the patent business of the Monotype since its inception, was called upon by the chairman and responded with some reminiscences of Monotype history. In part he said:

"My first recollection of the Monotype is the appearance, in the office of the firm of solicitors with whom I was then connected, of the inventor, with a big roll of sketches and drawings on brown paper and a desire to know the patentability of his ideas. To me was assigned the task of interpreting those drawings, and the result was that we obtained for the Monotype broad basic patents that have stood until today with a record of less litigation than any others covering a machine of such universal usefulness. From that time until this, I have watched the Monotype grow to its present status of perfection, and have assisted to the extent of my ability.

"Recalling the past, I can see the early struggles and difficulties and the way in which great engineering talent of Mr. J. Sellers Bancroft solved many of them, with the help of the earnest workers he gathered into the engineering department.

"As I look over this gathering tonight, I feel that I have a message for each of you. As members of the organization which is producing this wonderful machine you each have a part to perform, but just doing well your present task is not enough. You should realize that each of you as an individual has wonderful possibilities for development. This is my message: That you shall not rest content with doing your little part; you should prepare yourselves for greater things by developing your capacity for seeing and doing; make your job more important by doing the work better and by co-operating earnestly with those whose work comes in contact with yours.

"I have seen the Monotype factory grow from an humble beginning to the great community of today; and, as Monotype history passes before me in review, the most wonderful thing about it seems to be the spirit of loyalty and co-operation that pervades the Monotype organization both in the factory and in the field, and which has grown with its growth. Without co-operation the great things that have been done could not have been accomplished.

"But, after all, it is up to us as individuals. If one fails on his part or breaks down, progress is delayed. You can develop as individuals and the Monotype has need of the best that is in you as rapidly as you develop."

The chairman then called upon T. Frank Morgan, recently superintendent of the Monotype Division of the Government Printing Office at Washington, D. C., who spoke enthusiastically of the work of the Monotype in handling the immense amount of composition called for by the war work, ranging into billions of ems, and declared that the Monotype was the only machine for general job work. Mr. Morgan has recently joined the sales department of the Monotype. He also took up the idea of co-operation as expressed by Mr. Middleditch and spoke of the loyalty and co-operation of the Monotype employees.

Edw. D. Berry, another recent recruit to the Monotype forces, was the next speaker and called attention to the importance of co-operation coupled with a visualization of the part the work was to play after leaving the worker's hand. Taking the mold as an example, he idealized it by calling to mind the stream of type that would come from it to educate and elevate mankind and the thought that the worker would find his task less a task and more a pleasure if he kept in sight the service his work would eventually perform.

Wm. L. Madara, of the purchasing department, was introduced with a jolly from the chairman regarding a certain school of public speaking, and responded by a neat little speech assuring the factory and sales departments the fullest co-operation of his department.

Factory Manager W. E. Chalfant told of some of his early experiences in making the first model of Monotype produce to the satisfaction of the buyers, which now seem humorous in the light of success, but which were undoubtedly troubles in those days. He also referred to the co-operation between the factory and sales departments and promised that before the year 1920 closed the factory would have the sales department

hustling to keep their end up instead of coaxing to get machines.

The chairman spoke of the importance of the engineering department with its chief, Morris C. Indahl, who "can look at a drawing or listen to a description and see the wheels go round before the wheels are made." He said the only reason there was no speaker from the engineering department was that they were so modest that they had sent him a petition asking him not to call on them.

Mr. Joseph Hays, of the Typographic Department, spoke of the printers' point of view of the Monotype and the early struggles to meet their wants in type faces, and closed by calling attention to the fact that "Monotypes without type faces that appealed to the printer would be a tough proposition for the sales department, no matter how well the factory people did their part in building them."

Mr. Best told of the installation of the first cutting attachment on the Type-and-Rule Caster in the plant of the *Washington Herald*, wherein Mr. Harry C. Cole was a prominent figure.

Mr. Cole responded with a few well-chosen remarks upon factory co-operation, which were well received.

Mr. Moldrup, production engineer, spoke of the benefits of helping the other fellow and thus making practical the co-operation which had become the keynote of the gathering.

During the dinner the waits between courses were enlivened by singing and music, and when the chairman announced that it was time to say good-night every one felt that time had been altogether too swift in its flight.

From the remarks of the guests, as overheard by the editor, it is certain that the whole affair was an inspiration to the Monotype men and that the co-operation which had been the central thought of most of the speakers would be put into practice in the every-day communications between men and departments.

The only drawback to the enjoyment of the occasion was the absence of the Assistant Treasurer, Joel G. Clemmer, who was suffering with an attack of pneumonia. A resolution of condolence and wishes for his speedy recovery was drawn up and the chairman instructed to forward it with a suitable floral token to Mr. Clemmer, than whom no one in the Monotype Company is more popular among all with whom he comes in contact.

### JOSEPH J. DALLAS IN NEW ROLE

As a fitting climax to years of successful service to the New England printers in selling their organization and incidentally achieving a most enviable reputation for maintaining the square deal between employer and employee as New England Representative of the International Typographical Union, Joseph J. Dallas has resigned that position to become a member of the Monotype sales force. He will be located in the Boston District of the Monotype Company, and therefore able to keep in touch with his many friends among the "Down East" printers.

As testimonial of their esteem about one hundred and fifty of his friends assembled at dinner in the Quincy House, Boston, on January 11, at which time he was

presented with a certificate of life membership in the Order of Elks and a number of personal tributes of friendship.

Norman McPhail was chairman, and the principal speaker was Charles H. Taylor, of the *Boston Globe*, who spoke of the high esteem in which Mr. Dallas was held and called attention to the fact that in the seven years during which he had been I. T. U. representative there had not been a strike.

Letters and telegrams of congratulations and regret were received from many Union officials and printers, among them Marsden G. Scott, president of the I. T. U., and James M. Lynch, ex-president of the I. T. U.; and one from Albert H. Finlay commending favorably Mr. Dallas' work as I. T. U. representative while Mr. Finlay was president of the United Typothetæ, and before and since that time.

Mr. Dallas was also an active participant in the war work, being one of the local Industrial Commissioners of the Emergency Fleet Corporation.

It is hardly necessary to introduce Mr. Dallas to New England printers, and we therefore expect that he will prove as successful in selling the Monotype system as he was in popularizing organization and co-operation in that district.

### TRADE PLANTS GET TOGETHER

Our old friend David Henry Mallalieu, erstwhile secretary of the Trade Composition Association of Chicago, has succeeded in organizing a national association of trade composition plants with the following officers: President, E. J. McCarthy, Chicago; vice-president, W. E. Husted, Cleveland; secretary and treasurer, David Henry Mallalieu.

The Association will organize locals in the various cities and open an active campaign for the creation of a better feeling and closer co-operation between trade plants, also for the spreading of improved methods of efficiency and cost keeping.

Incidentally Mr. Mallalieu has transferred his allegiance from the Smith-McCarthy Co., Chicago, and from January 1, 1920, will be manager of the Central Typesetting and Electrotyping Co. of that city.

### MONOTYPOGRAPHY

THE Christmas issue of "The Office Boy," the house organ of Botz & Sons Printing Co., Sedalia, Mo., is attractively printed on green antique stock in red, green and black inks, and says: "The Office Boy is Monotype throughout—that means the type are cast and set on the Monotype, more accurate than the best of hand compositors."

A NICE little bunch of samples of their advertising comes from the Righter Composition Co., Lincoln, Neb., showing not only careful composition but also a wise appreciation of the value of the Monotype. We quote a couple: "The Specialist does one thing and usually does it well. Our Monotype department specializes on intricate tabular and rule work." "Rules and figures—there is just one way to set tabular composition and that is by putting it on the Monotype."

A HANDSOME volume of 288 octavo pages, bound in blue and gold, from the T. Eaton Co., Limited, Toronto, tells the story of the "Golden Jubilee" of that progressive house and the history of its growth. Set in 11-point Monotype Series 21, it is printed on heavy India tint coated stock, profusely illustrated, and well bound. Altogether it is a good example of the work of the complete printing office and bindery which forms part of the T. Eaton Co. establishment.

"GRAY PRINT" is the appropriate title of the new house organ of the Gray Printing Co., Fostoria, O. It contains 24 pages, 4¼ by 7¼ inches, set completely in Monotype Series Nos. 21 and 79. It tells the story of the Monotype service the Gray Printing Company is prepared to give its customers, showing samples of work and giving some information of value to buyers of printing.