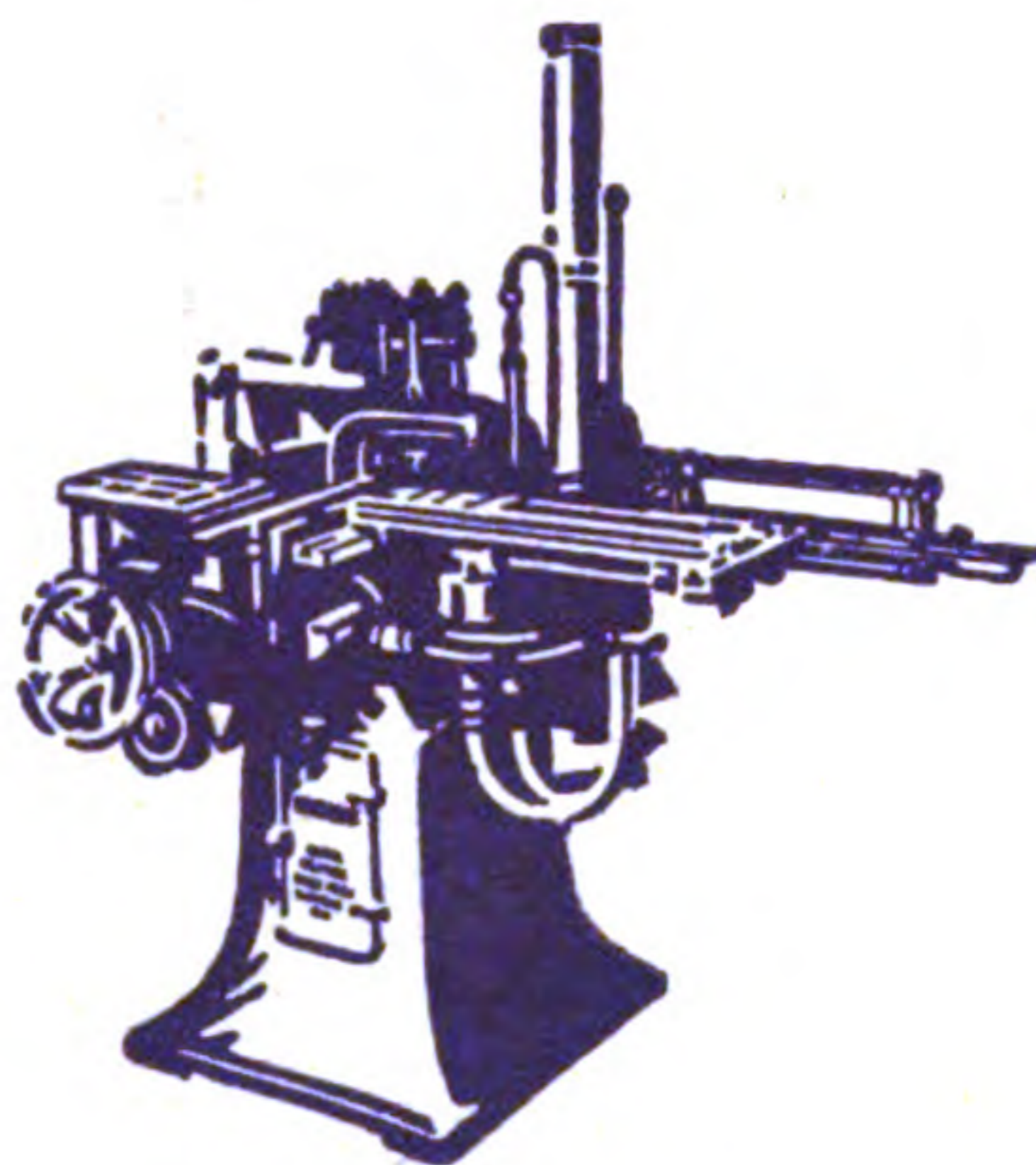


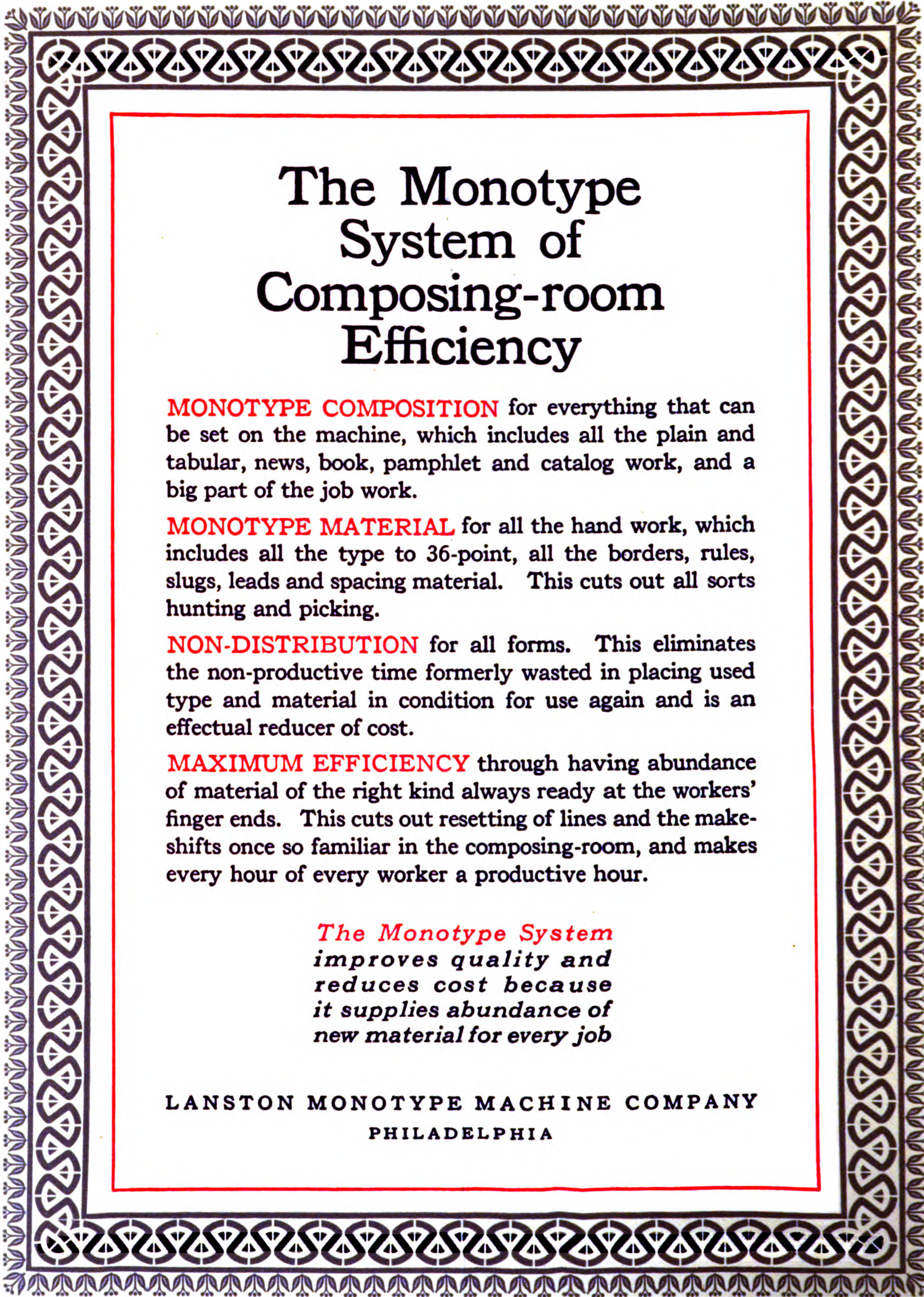
MARCH, 1920
VOLUME SEVEN
NUMBER NINE

MONOTYPE

A Journal of Composing-room Efficiency
Published by the 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 UPON THE WORK OF THE MONOTYPE, BOTH AS A COMPOSING MACHINE AND AS A TYPE-AND-RULE CASTER



The Monotype System of Composing-room Efficiency

MONOTYPE COMPOSITION for everything that can be set on the machine, which includes all the plain and tabular, news, book, pamphlet and catalog work, and a big part of the job work.

MONOTYPE MATERIAL for all the hand work, which includes all the type to 36-point, all the borders, rules, slugs, leads and spacing material. This cuts out all sorts hunting and picking.

NON-DISTRIBUTION for all forms. This eliminates the non-productive time formerly wasted in placing used type and material in condition for use again and is an effectual reducer of cost.

MAXIMUM EFFICIENCY through having abundance of material of the right kind always ready at the workers' finger ends. This cuts out resetting of lines and the make-shifts once so familiar in the composing-room, and makes every hour of every worker a productive hour.

*The Monotype System
improves quality and
reduces cost because
it supplies abundance of
new material for every job*

LANSTON MONOTYPE MACHINE COMPANY
PHILADELPHIA

Monotype

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COMPOSING-ROOM
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Volume 7

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Handling Standing Jobs

Frequent buyers of printing know, or should know, that many printers keep standing in type a number of their standard forms in anticipation of recurrent orders.

Instead of endeavoring to keep this knowledge from his patrons, the printer should use it as an aid in selling the most profitable stock that he has on hand. A discerning customer will readily appreciate the prompt delivery a standing job makes possible, and the lessened probability of errors in re-setting. Many buyers of printing have certain standard forms which they reorder with little or no change in composition. They are glad to know that their printer has these forms standing and can give them quick service.

Keeping such jobs standing and acquainting the customer with the fact has a tendency to make business relations permanent. If a buyer has a choice of printers, he will nearly always give the job to the printer whom he knows has it in type.

One shop that the writer visited had more than 5000 standing jobs. Another shop had one standing job which contained approximately 10,000 pounds of metal. The first-mentioned saves the composition on practically one-half of its work at the small cost of interest on metal investment, storage space, and the salary of the standing-matter clerk, whose time is only partially occupied with this work, and who takes care of cuts and does other miscellaneous things.

This profitable feature of the business is, of course, only possible in a plant equipped with Monotypes and the Monotype System of Non-Distribution. Otherwise, the tremendous cost of foundry material, the crocheted appearance of a page in which corrections have been made with type of a different length of service, the additional make-ready caused thereby, and the practical impossibility of keeping sorts in the cases when a large part of the equipment is tied up in standing matter, offset any extra profit that might have been made on the job. The latter item makes every other job that goes through the plant more expensive.

The following system for recording and caring for standing matter is the result of a careful study of different methods in a number of plants where the Monotype has made this advantage possible and also extremely profitable. It may be necessary to alter it to suit conditions in a particular shop, but it is the groundwork upon which may be built a satisfactory system.

The first thing necessary, of course, is adequate storage space. The jobs should be kept on galleys of convenient size, but small enough to be handled easily; too many jobs should not be put on one galley; the

slides for these galleys should have numerical designations, with possibly a prefixed letter to denote classification of the matter stored—this number to be duplicated on the galley itself; and each job kept always on the same galley.

The next step is a proper card index system, that any particular job may be quickly located. A suggested form for the filing card, which has been successfully used by one printer, is shown in reduced size on page 82.

One of these cards will hold the job identification and the galley number for ten different jobs. If the number of standing jobs for one customer exceeds ten, additional cards may be used and filed together, which is preferable to having large and unwieldy cards. Jobs for different customers should never be recorded on the same card.

For each job there should be entered the form number, if any, the title of the job, its size, and any other information that will clearly identify it. If more than one galley is required to hold the job, *all* galley numbers should be entered in the proper column.

On the reverse side of this card are 16 squares in line with each number (which numbers are duplicates of the line numbers on the other side of the card), in these are to be entered the dates on which orders have been received for printing each job, also the quantity printed. The notations on the back of this card will be an indication of how often each job comes in. If, in a certain length of time, to be decided by each office for itself and often for the individual job, an order for printing has not been received, it should be dumped and the metal released. By going over these cards at stated intervals, it is possible to prevent the accumulation of a large amount of dead matter.

Where many jobs are kept standing for one customer, it also may be advisable to keep proofs of the jobs, bearing the galley number and filed in envelopes bearing customer's name, in order to more clearly identify them. But in the ordinary run of jobs this is hardly necessary.

The storing and indexing of standing matter should be under the entire control of one person, whose familiarity with standing jobs makes him that much more efficient.

It is better to have it a rule of the office that every job shall go through the hands of the standing-matter clerk, who should immediately look through the cards under the customer's name to see if it is standing.

When a job is taken off a standing galley to be used an indicating mark of some kind should be placed on

the galley and also on the line of the filing card which refers to that job, to show that it is "in work."

A proof of the job should go into the job ticket with this printed caution attached.

STANDING JOB

This is a standing job; the compositor should look it over very carefully. The proofreader should read it with copy just the same as new matter. After the job has been O. K.'d by the proof room, this slip must be attached to the outside of a job ticket. When the job is finally O. K., return this slip to the standing-matter clerk as an indication that the type is in the press room.

All jobs coming from the press room should be put in a designated place; each day the standing-matter clerk should take the slips which have been returned to him, select the type for each slip and replace it on the same galley from which it came, erase the mark indicating that it is in work, and also the mark on the filing card indicating the same (a notation that the job has been

CUSTOMER	STANDING FORM	SERIAL NUMBER
	DESCRIPTION OF FORM	
1		
2		
3		
4		
5		
6		
7		
8		
9		
10		

FRONT OF INDEX CARD

1		
2		
3		
4		
5		
6		
7		
8		
9		
10		

BACK OF INDEX CARD

reprinted, with the date and quantity, having been made on the back of the filing card when the job came in), take a new proof if any changes have been made from the way the job originally stood, mark the date on back and file in envelope with other proofs for this customer, removing the previous proof of same job; thus the job resumes its original status.

The foreman directs if any new job shall be kept standing, and, if so, the job ticket should be distinctly marked. All job tickets for new jobs which are to be

kept standing should carry an indication of the fact, so that the foreman or stone-man can take care that they are not dumped with the transients. Upon unlocking the form, a slip should be filled out notifying the standing-matter clerk of the fact, who immediately makes an entry on his filing card, assigns it a galley number, which belongs to that particular job as long as it is in the shop.

This system, seemingly complete in itself, may be elaborated to suit any complex organization, but the first requisite to making standing matter really profitable is Monotype equipment.

Advertising the Monotype

The public and the buyers of printing are awakening to the fact that Monotype composition is far superior to any other kind, and printers are also realizing that it is a good thing to advertise the fact that they are prepared to furnish Monotype composition.

Recent issues of *Monotype* have reproduced advertisements of printers who know the value of the Monotype as a business-getter, and other such advertisements have been sent to the trade through the courtesy of the printers issuing them.

These men are progressive, but the opportunity is offered, is open now, for others to follow their example and install Monotypes and advertise the fact.

Not only do printers realize the value of advertising the Monotype, but the trade composition plants are falling rapidly into line. A recent issue of *Printing* contained the advertisement of six composition houses in New York City, who advertised their ability to furnish Monotype composition.

This is more than a mere coincidence; it shows that the public demand for better work is growing, and that the wise printers are taking advantage of it by letting buyers know that they have Monotypes, and are prepared to meet the demand.

Get in line by installing Monotype equipment to make your composing room most efficient, and then advertise the fact. It will not be long before the printing office run on the old plan will be the exception, meanwhile the Monotype printers who keep the buyers informed of the fact will be getting the cream of the business.

Credit to Whom 'Tis Due

"I Am the Printing Press," which appeared in January *Monotype*, should have been credited to Mr. Robert H. Davis, of Munsey's. It was an inspiration which came to him in 1911 when required to prepare at short notice an advertisement for a press builder. It has proved an inspiration for others, and has been extensively paraphrased by other writers. We are glad to be able to give credit to the right man for this noble screed.

The Type Face

This issue of *Monotype* is set in our Series 98. One of those good, strong faces that come within the old-style antique class, and which has the best of the characteristics of a good old-style in connection with the weight and color of the antique. This particular cut of face has been called "Bookman," and has been much used by the Roycrofters and in pamphlet and large catalog work. Its full color coupled with an unusual readability for a full-face letter has made it a standard.

Eighty-five Years Young

A Printing Business That Has Consistently Refused to Grow Old



It is a long look backward to 1834, when Alfred Sanford started a little printing and stationery side line that soon outgrew the main business and was destined to become the great plant of The Forman-Bassett Co., Cleveland, Ohio; but to the men who have just celebrated the eighty-fifth anniversary of that event the retrospect is both interesting and inspiring.

A four-page supplement to the *Cleveland Sunday News-Leader* was issued to mark the eighty-fifth anniversary of the founding of the plant, and from it we gather these facts in the history of this big business institution.

The little plant which was the nucleus around which the present business developed was the first stationery and printing plant in Cleveland, and later added the first lithographic department. Today it is complete as a printing, lithographing, binding and stationery business, with special departments for steel-plate printing and steel-die stamping, and requires a large, six-story building with over an acre of floor space to house it. Even then it is obliged to use outside rented space for storage of material and finished stock.

Through these years there have been many changes of *personnel* in ownership and management, but the growth has been continuously progressive. In 1873, Mr. J. C. Forman, since deceased, entered the firm, and the sign read Short & Forman. Mr. C. O. Bassett, father of the present president of the Company, was admitted to the firm in 1874, with H. W. Munhall and J. W. Kagey. This partnership continued until the plant was destroyed by fire in 1891.

Immediately after the fire the business was reorganized as the Forman-Bassett-Hatch Company, and forged ahead rapidly, achieving a reputation for high-

class book and catalog printing. In 1912, the firm name was changed to The Forman-Bassett Company, with the same aggressive and progressive management that had marked its previous history.

Thus from the acorn of the little side issue of stationery and printing has grown the great oak of a complete printing business and stationery factory that is known all over the United States because it refused to grow old, but was always among the foremost to adopt every improvement of value and to test new ideas and prove them out.

It saw the passing of the hand press and entry of the foot-power jobber. It saw the smaller presses superseded by the original cylinder presses and their eclipse by the modern two-revolution cylinders with automatic feeders.

It saw the growth of machine composition and the development of the Monotype, with its Non-Distribution System, and the anniversary issue of the *News-Leader* gives prominent place to the Monotype and its work as emancipator of the composing room.

The men who set the pace for the Forman-Bassett Co. have passed on, but their sons and grandsons are still maintaining their ideal of "service" and keeping the business young. They are: president, L. B. Bassett, son of C. O. Bassett; vice-president, J. C. Forman, grandson of J. C. Forman; secretary, W. J. Petty, and treasurer, E. H. Schneider.

For a printing concern to continue in business for eighty-five years and maintain a spirit of progressiveness is in itself meritorious. To keep abreast of the invention of improved machinery and methods and receive with open arms the really valuable is still more praiseworthy.



J. C. FORMAN

C. O. BASSETT

The men whose policy consistently followed has
built a great success

The men who guided the fortunes of the Forman-Bassett Company were always awake to the importance of the properly equipped composing room, and when the time came to install machine composition to relieve the shortcomings of the old system they selected Monotypes. Here is what they say on this subject in the anniversary issue:

"What machines to put in was thoroughly discussed. It is not a reflection on any of those suggested to say that the very best on the market for the kind of work produced from this office and all high-class book catalog and advertising literature plants was chosen when the officers decided to install the Monotype."

"The executives say without reservation that it is absolutely the best machine of its kind on the market."



MONOTYPE CORNER, FORMAN-BASSETT CO.

Naturally, Non-Distribution was installed at once, and to show that it is successful we only have to quote a little further from the anniversary insert:

"The clear, sharp, clean impression obtained from the use of Monotype gives any office a decided advantage over its competitors."

"The Non-Distribution System is a time-saver and reduces cost of composition to patrons. Every run gets new type, and there is no distribution charge on the cost of producing the work."

You are paying for a Monotype. Are you using it?

Monotype and 100 Per Cent. Efficiency

REPRINTED FROM "HUGH STEPHENS' IMPRINT"

Perfection is the aim we never reach—but, nevertheless, one succeeds as he is able to cut down the distance between himself and that point.

The Monotype machine affords a better chance to reach 100% efficiency than any machine ever devised for the production and handling of type composition.

Every break in the operation of man or mechanism means loss. That system is the most efficient which runs with the least interruption. During the war we learned that it costs more to stop and start a train or a street car than it costs to keep it going.

The Monotype Keyboard and Monotype Caster are machines of continuous operation. They may cost more per hour to operate than other methods; but they are still the first in economy of production, because they turn out fifty per cent. more product by not having to put in a large per cent. of their time correcting and re-setting what they have already put into type.

It is almost a mathematical impossibility to accurately determine the net output of a typesetting machine which goes forward part of the day and backwards the rest. The Monotype moves steadily from page to page of copy. The facility and rapidity with which its corrections can be handled, one character at a time, by hand, accounts for its increasing popularity among those who figure the net performance of the machine. The necessity of resetting complete lines to make corrections, with consequent interruption to the operator's forward production, is a bad feature of all typesetting machines other than the Monotype.

Monotype is supreme in its field. It approximates 100% efficiency.

Repeat Order in Two Months

One of the most progressive business houses in Richmond, Va., is the William Byrd Press, Inc., which specializes in the printing of seed catalogs.

A few months ago the William Byrd Press, Inc., installed their first Monotype equipment and placed their composing room on a complete Non-Distribution basis. It was a big change; that it has been a successful one is evidenced by the remark of Mr. Roy B. Bradley, secretary of the company, who says: "The Monotype equipment is the best investment that we ever made."

But that is not all. After two months use of the Monotype, the William Byrd Press, Inc., were so thoroughly convinced that Monotype composition and Non-Distribution is the only correct system of composing-room efficiency that they placed an order for an additional Monotype Standard equipment and enlarged their composing room floor space to take care of the additional business that they realized was coming. They are now awaiting the installation of the second Monotype.

Mr. David R. Wilson, treasurer, and Taylor A. Wilson, vice-president of the William Byrd Press, Inc., are just as enthusiastic regarding the Monotype as Mr. Bradley, and they are the progressives who are responsible for an exceptionally well-lubricated system of production.

The true salesman is not one who harps on low price. It is not how cheap he can sell an article, but how effective it is to the person buying.

Printing Under Right Conditions

The MacGregor-Cutler Co., Pittsburgh, Pa.

In the down-town section of the Smoky City there is a printing plant presided over by a big man who has decided ideas of what constitutes good printing and the right way to secure it.

A visit to this plant recalls the words of the poet: "Hope shall from the ashes rise and light her torch at nature's funeral pyre"; for only about two years ago a disastrous fire completely destroyed the plant of the MacGregor-Cutler Co. Perhaps, after all, it was not altogether such a disaster, for George A. MacGregor,



PRIVATE OFFICE OF GEORGE A. MACGREGOR

rising to the occasion, idealized a better plant, and at once proceeded to make his ideal a reality.

Judging from a recent visit to the MacGregor-Cutler Company plant, and from an examination of the handsome brochure, "Getting Your Message Across," that they have just issued to tell the public of it, he has succeeded in gathering together one of the finest printing offices in the country.

Located on the seventh floor of the Pittsburgh Plate Glass Company Building, which it almost entirely occupies, we found (contrary to any preconceived notions



EXECUTIVE OFFICE MACGREGOR-CUTLER CO.

of the Smoky City) an immaculately clean, well-arranged and well-lighted printery, modern to the very smallest detail.

Mr. MacGregor is not only a stickler for quality in the product from his plant, but also an enthusiast for comfort and sanitary conditions in the plant where it

is made. Therefore, there are plants in the windows, and a bright, cheerful surrounding on every side with much of the home element. This is not "welfare" work but business common sense, and helps secure the greatest possible efficiency.

The composing room is presided over by Mr. Bell, the Monotype section being under the skillful care of "Joe" Goldstein, whose work in intricate tabular and catalog matter goes a long way toward maintaining the firm's reputation for fine work.

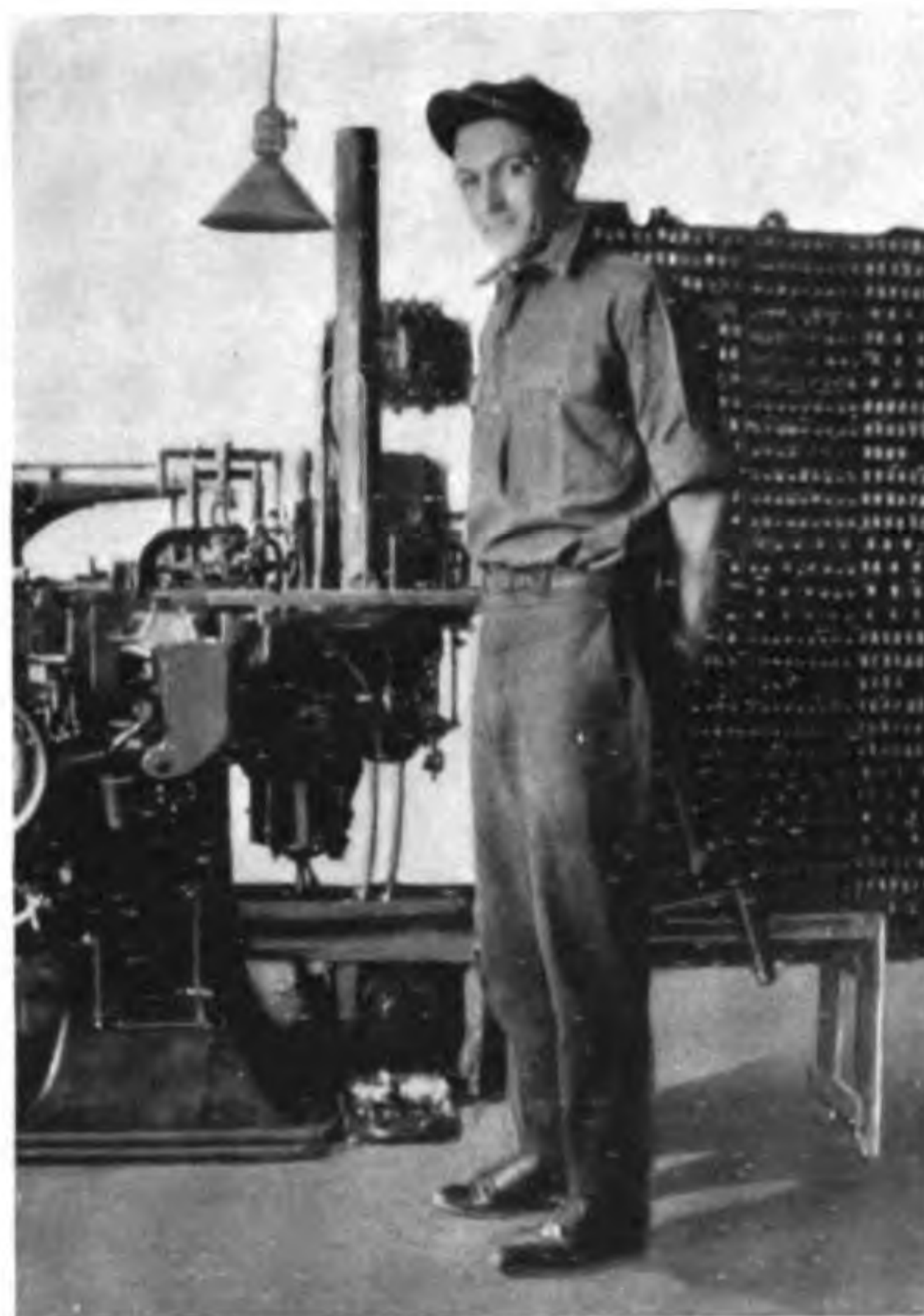
This plant has recently added another Monotype to its equipment, in order to meet the increasing demand for quality composition.

From the brochure we reprint reductions of photographs of the private office of Mr. George A. MacGregor, and the executive office, both showing the floral decorations.

Mr. MacGregor is one of those men who have the supreme gift of being able to choose the right helpers, and to get others to do his work according to his wishes. This accounts for the wonderful success of the new plant in so short a time as two years.

Mr. W. W. Miller, the Manager, is one of those level-headed men—cool and impartial—who make ideal executives. He knows his business and loves it, and has the happy faculty of making those with whom he works eager to do their best.

It is no wonder that the MacGregor-Cutler plant is doing some of the best printing in the country, and growing rapidly, and we fully expect that they will soon reach the point where more Monotypes will be needed.



F. P. Morgan

Mr. Morgan is the Monotype operator on the *Democrat*, of Little Rock, Ark., and is doing excellent work. We are pleased to show a picture of Mr. Morgan at his Monotype, which is handling all the type and material for the daily and Sunday *Democrat*.

Where Monotypes Lead

A LIVE-WIRE CLEVELAND PRINTERY THAT IS PROUD OF ITS MONOTYPE EQUIPMENT

There are several reasons why the city of Cleveland, Ohio, should be considered an out-of-the-ordinary place, and not the least of them is the fact that it is the home of some of the best and largest printing plants in the United States. Among these is that of The A. S. Gilman Printing Co., who claim that they have the largest battery of Monotypes in their section of the country.

More than twenty-seven years ago, The A. S. Gilman Printing Co. began business in the City by the Lake, and have not only grown with the growth of that city,



MONOTYPE ROOM, THE A. S. GILMAN PRINTING CO.

but have surpassed it and reached out until they now have a business that ranks well in the front for size and a reputation that places them well in the vanguard of printedom.

The A. S. Gilman Printing Co. completely occupy the five-story building 623-627 St. Clair Street, where they employ 230 people, and keep twenty-six cylinder and rotary presses busy turning out all classes of commercial printing.

They specialize on fan-fold billing for railroads and corporations, print a number of house organs and periodicals, and turn out some excellent catalog work.

Mr. A. S. Gilman early recognized the value of the Monotype for this work and installed the first machines



COMPOSING ROOM, THE A. S. GILMAN PRINTING CO.

in 1910, and has repeatedly added to their equipment, until they now have eight keyboards and eight casters.

A few years ago they moved into the St. Clair Street building and rearranged the whole plant along lines of modern efficiency. Each department received expert

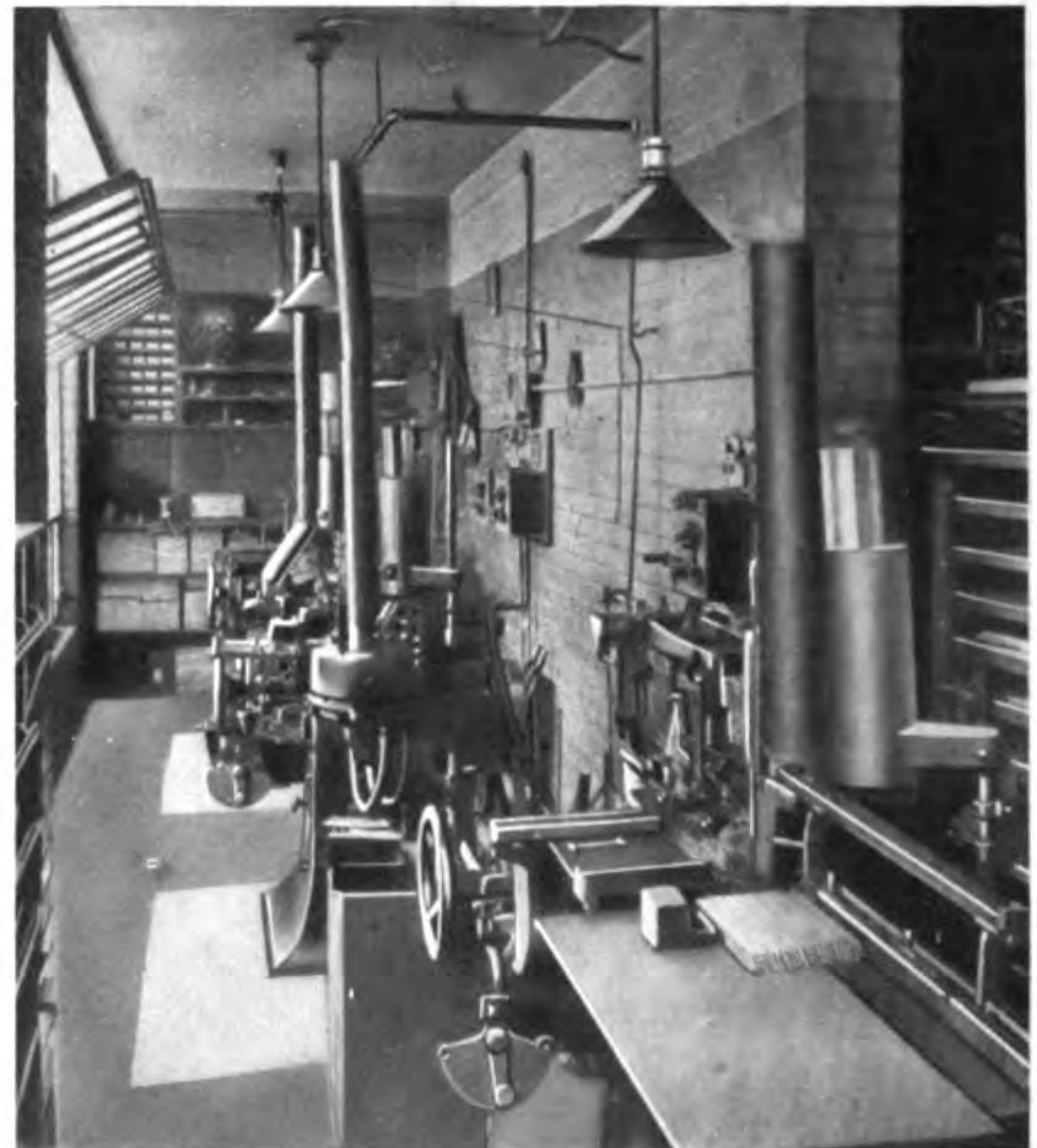
attention from Mr. A. S. Gilman and his assistants. That the results were good may be judged by the illustrations we print of the composing room, with its evident abundance of material right in reach of every worker, and the Monotype room with its spacious and excellent arrangement of the machines. It is, therefore, reasonable to believe that the balance of the plant is equally well laid out for rapid and effective action, and comfort and convenience of the employees.

A Newspaper With Ideals

Down Texas way they have some bright newspaper men who are putting their home cities on the map in great shape; they are not forgetting that service to the advertiser is one way of doing it.

Among these is the *Dallas Evening Journal*, which has been making ideal use of its Monotype facilities in preparing attractive advertising layouts for its patrons.

On February 6th, the *Journal* issued a special edition for "Pershing Day," containing some particularly good advertising composition, which they say truly was made possible by the Monotype. There are full pages laid



CORNER OF CASTER ROOM, DALLAS JOURNAL

out with panels upon backgrounds of rule and border, and pages with bordered panels, half and quarter pages with effective borders. All of these show that the *Journal* has some one in its advertising department with ideals that he is capable of transferring into practical type pages with the aid of the Monotype. Starting out with the idea of making the handsomest special edition of a newspaper that has ever been printed, they have produced something worth while that will be hard to surpass.

Our illustration shows one end of the Monotype caster room of the *Dallas Journal*, with its three machines.

It costs money to waste time. Time spent in distribution is wasted.



THOSE WHO DO REAL WORK IN THE PHILADELPHIA DISTRICT

Back Row—G. R. Karn, E. H. McEwen, R. L. Browne, G. T. Walton, J. S. Reinhart, A. F. Papouschek, H. L. Fishel.
Second Row—Wm. Clayton, R. S. Lawson, F. L. Latimer, H. L. Biddle, C. D. Taylor, F. L. Rutledge, Frank Dannaher, R. C. Bruce.
Seated—W. H. Woods, R. L. Davis (Assistant Manager), S. E. Haigh (Manager), G. W. Lieb.
Front Row—J. P. Quigley, W. R. Fuge.

Philadelphia District "Get-Together," December 29, 1919

Optimism was the keynote of the Philadelphia District "Get-Together," December 29, 1919. Service to our present customers, new business and the spreading of the "gospel" of Monotype System and Non-Distribution to an extent heretofore unknown to this territory is the program for 1920.

Gathered in the Philadelphia District Offices that morning, Texas greeted Pennsylvania, and Florida shook the hand of Ohio. From the four corners of the District twenty out of twenty-one live-wire Monotypers renewed old acquaintances, exchanged experiences and passed the season's greetings.

The morning was devoted to a trip through the factory, with its new eight-story wing filled with special machinery, and with additional production capacity showing everywhere. They met the home office representatives, and were made to realize the ever-prevalent policy of the home office: "Service, Quality, Cooperation and Progress," which could not help but impress each Philadelphia District representative with his responsibility to his customers, his prospective customers and his Company.

After discussing a luncheon at the City Club, the group photograph, reproduced herewith, was taken, and

a three-hour business session was held at Kugler's. The President's greetings were read, and the progressive plans for 1920, already well under way with increased factory capacity and with our consistently good advertising, were explained.

Resolutions addressed to the home office were adopted, pledging the complete support of each man in the Philadelphia District during the New Year, beginning with the "Plate-Gothic Composition Drive," to the final accounting on December 31, 1920.

Following a most satisfactory dinner at Kugler's, a trip to the theatre completed a profitable day of recreation as set apart by the President that men of the district might become better acquainted personally, more clearly understand the progressive policies of the Monotype Company, and be enthused with the carrying out of the individual service programs for the New Year.

Other things being equal, the man sells the most who asks the most people to buy, most frequently and most persuasively. It certainly pays to ask. Advertise your Monotypes, and what they enable you to do, and you will keep them busy.

The Monotype's Good Work in the Government Printshop

The report of the Public Printer for the year ending June 30, 1919, shows that more ems of composition were produced than in any previous year in the history of the "big print shop." There were literally billions of ems.

It is quite a coincidence that the Monotype again produced 57% of the total, and that this 57% included all the tabular matter, which alone was 36 per cent. of the total.

The total increase in ems over 1918 was 100,201,200 ems, and the increase in tabular work was from 32 per cent. to 36 per cent. of the gross composition.

The cost per thousand ems ready for press is practically the same for both machines, 95 cents.

In the G. P. O. composition, cost includes setting the type, proof reading, correction, make up, lock up for press or foundry, and in some cases electros or stereos—in other words, "copy to press."

When we consider in this connection the fact that nearly two-thirds of the Monotype composition was tabular, we have reason to feel proud of the Monotype record, and to congratulate the men responsible for it.

During the year ending June, 1919, there was an increase of 15.8 per cent. in overhead costs in the G. P. O., due to increases of wages authorized by Congress, and these must be considered in making comparisons between this and previous years. This 15.8 per cent. makes the difference between 80.8 cents and 95 cents for complete composition "copy to press."

ANALYSIS OF COMPOSITION G. P. O.

How Set	Per Cent. of Total	Straight Matter Composition	Tabular Composition	Total Composition
Monotype	57	523,439,587*	897,322,292	1,420,761,879
Slug Machines	42	1,046,877,174*		1,046,877,174
Hand	1			24,945,645
Totals	100	1,570,317,761	897,322,292	2,494,564,700

*It will be noted that the Monotypes produced more than fifty per cent. of the straight composition, besides handling all the tabular and intricate matter. The total amount of Monotype composition exceeded the total slug composition by more than one-third of a billion ems (373,884,705.) In addition to this, the Monotype Type-and-Rule Casters supplied to the job and other departments over half-a-million pounds of type and strip material. Only \$79.25 was spent for foundry material during the year.

Monotypography

"Printograms" is the suggestive title of the house organ of the John P. Smith Printing Co., Rochester, N. Y. It contains 12 pages and cover, 4 by 9 inches in size, and is printed in black and red on white antique paper. It contains some live matter on direct advertising with the printer's help.

The K-B Printing Company, Omaha, are issuing an attractive little house organ with the little "K-B Printer." It is 5 x 7 inches in size, has 16 pages and cover, is well printed in two colors, and contains some good, live matter on business. The January issue had a well-written article on "Typesetting."

The York Press, Toronto, send us the initial issue of *Business Methods*, a new magazine which they will publish. It contains 48 pages and cover, quarto size, and is filled with good business dope. As the York Press uses Monotype exclusively, it is well printed and the display is good. The text is in Monotype Series No. 21.

"Because of the dollars it saves him, Monotype rule is the printer's golden rule," says a circular showing the rule faces that the Eddy-Marsh Co., Providence, R. I., are prepared to furnish their customers. It is envelope size and consists of four pages and shows sixteen faces of rule, and tells of the advantages of Monotype rule.

The menu of the Montreal Typographical Union to its members returned from overseas is the work of the Herald Press, Montreal, and naturally a neat and pleasing job. The title page consisted of an emblematic design in colors of war and peace, the latter suggested by the implements of the printer, among them the Monotype.

Another splendid example of good catalog making is from the Republican Printing Co., Hamilton, Ohio. It is an oblong book of 40 pages, 12 by 9 inches, set in Monotype Series No. 36. The inside, cuts and type, is printed in black, and the cover is embossed in blue and gold. It was made for the George Gordon Machine Co., Racine, Wis.

A splendid example of a real live-wire newspaper special is the "Booster Edition" of the Marshall, Minn., *News-Messenger*, issued November 28, 1919. It contains 24 pages and a cover, profusely illustrated. There is an abundance of advertising, which is displayed in a manner that many metropolitan sheets might envy. Of course, they are in Monotype type, as are also the display heads. The cover is printed on coated stock, the pages on regular news, but with good color and clean, clear impression. The *News-Messenger*, has reason to be proud of its "booster edition."

It is most unusual to see a catalog of "pigs" printed as well as one just received from the C. L. Werst Printing Company, Sidney, Ohio. This handsome booklet contains 40 pages, printed in black and gold, enclosed in a cover in four colors and gold. The composition in Monotype Series Nos. 21 and 79 shows the touch of a master workman, while the presswork is beyond reproach.

A splendid example of modern bank advertising comes from The Publishers Press, Atlanta, Ga. It is a souvenir of the twenty-fifth anniversary of the Atlanta National Bank, and consists of 16 pages exceedingly well displayed in Monotype Series No. 98, showing reproductions of recent advertisements of the Bank and a short story of the quarter century of progress of it and the city of Atlanta.

La Tribune, Sherbrooke, Quebec, has issued a booklet of eight pages, entitled "Eastern Canada the Richest Market," calling attention to its location in the center of Eastern Quebec, and its advantages as a medium for reaching the consumer in that district. In the center of the booklet is a miniature of *La Tribune*. This makes an attractive advertisement, and the statistics given are convincing. It should prove effective in getting business for *La Tribune*.

From L'Action Sociale Catholique, Quebec, comes a rather bulky "Almanach," containing 176 pages and cover, 8½ by 11 inches. It is in the French language, and was composed on the Monotype by J. Adolphe Matte. It contains three pages descriptive of the Monotype, and several illustrations of the keyboard, the caster, the matrix case and controller ribbon. It is a good job of book work, and has 24 pages of advertisements well-displayed in Monotype products.

An unusually excellent demonstration of Monotype versatility in a complete non-distribution composing room is the January 10th issue of the *Boot and Shoe Recorder*, printed by the Atlantic Printing Company, Boston. This is the convention issue for the National Shoe Retailers Association. It contains 302 quarto pages, of which 260 are display and 138 are printed in two or more colors. The Atlantic Printing Co. have a right to feel proud of this periodical.

A railroad house organ is what the "Baltimore and Ohio Employees Magazine" really is, and a mighty fine one, too. It consists of 120 pages and cover, filled with interesting and instructive matter regarding railroads and the men who have made and are making them a success. It is composed in Monotype type by the printing department of the B. & O. at Baltimore, Md., and the men who printed it do not have to make any excuses for its appearance, which is very good. The front cover is a splendid design in three-color process.