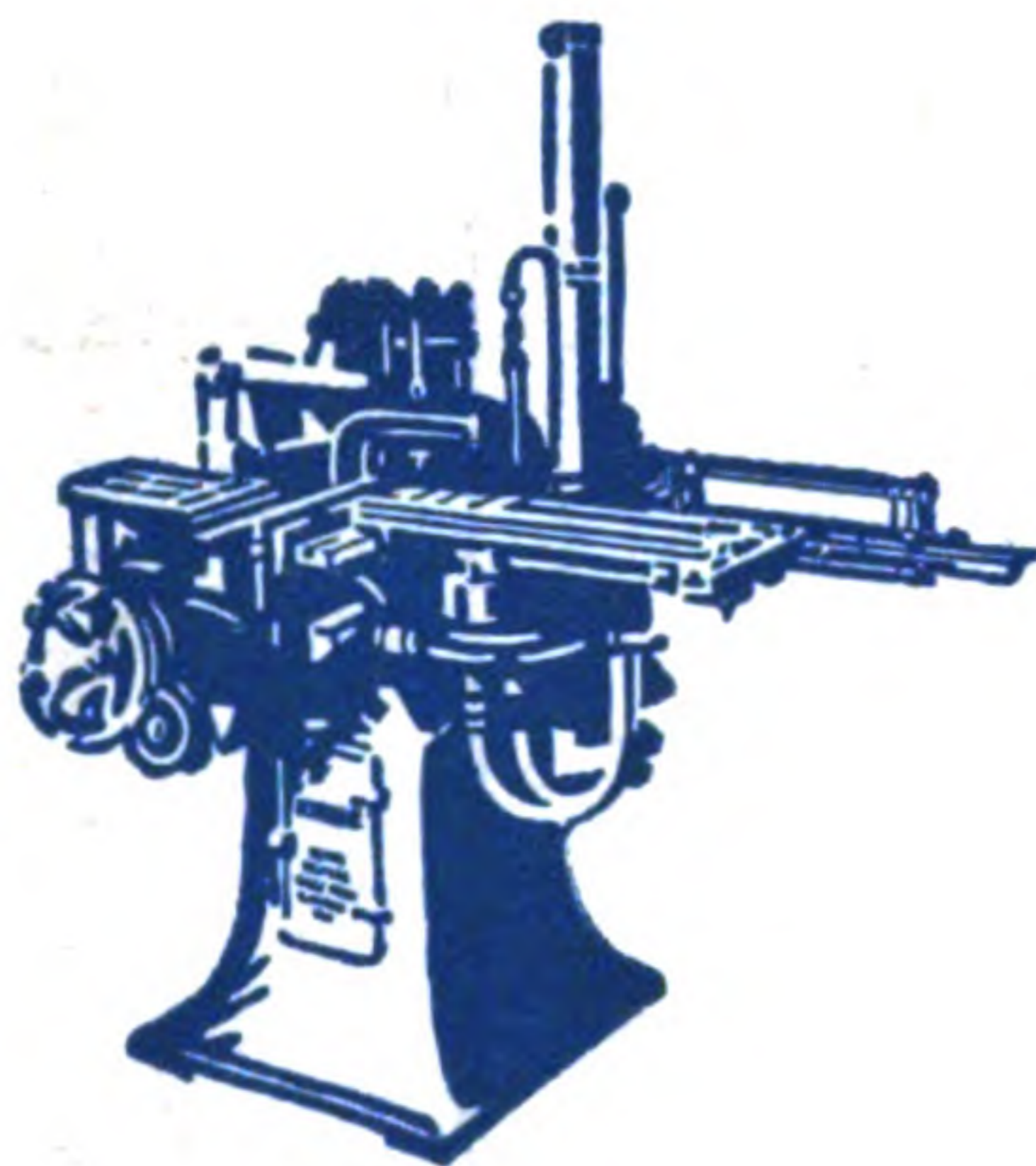


115 '20



84

Monotype



A Journal of
Composing-room Efficiency

JULY, 1920

VOLUME EIGHT
NUMBER FOUR

PUBLISHED BY THE
Lanston Monotype Machine Company, Philadelphia

Production

Increased production is the keynote to the solution of the problem of the high cost of living which is now such a burden to all of us. The only way to reduce the basic cost upon which selling prices are built is to increase the number of units of production per unit of wage and investment

Monotype Non-Distribution

solves the problem for the composing-room without reduction of wages or the placing of greater burdens upon the workers. It really reduces their burden by eliminating the disagreeable part of the work and making it possible for them to be 100 per cent productive

Non-Distribution

not only eliminates the waste but supplies abundance of new material to make the productive hours more productive as well as greater in number. It does this without increasing the pay roll and therefore increases

Profits

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 AND RULE CASTER

Monotype

A Journal of Composing-room Efficiency

Published by The LANSTON MONOTYPE MACHINE COMPANY, Philadelphia, Pa.

VOLUME EIGHT

JULY, 1920

NUMBER FOUR

“A PERFECT PRINTING PLANT”

The Ideal Which Led to Success for Two San Diego Printers

The Arts & Crafts Press, San Diego, California, is the result of a sustained ambition to assemble as nearly a perfect printing plant as possible. To this end its proprietors have worked, studied and planned from the start until they now are justified in claiming a large measure of success.

This firm is composed of that ideal combination for success in the printing business, the consolidation into one unit of efficiency two diametrically opposed geniuses. And let us here interpose that true genius is unusual capacity for hard continuous work, which definition certainly fits the character of the men who have builded the Arts & Crafts Press. One is the man with the engineering trend of mind who must have the right machinery in the right condition and the right methods for securing efficiency in the work-rooms; the other the artist who can conceive the appropriate type, ink and paper and bring them together with practical results that please the eye and carry the message to the mind.

Such a combination is that of Mr. P. S. Packard and Mr. C. L. Kessler, who are making history for the Arts & Crafts Press and incidentally helping to maintain the printing business on a high level.

Mr. Packard, who is the general manager, is a practical bookbinder and gained his business training as a member of the firm of Nolan & Packard. He is notably fair in his business dealings and firm



MR. P. S. PACKARD



MR. C. L. KESSLER

in his efforts to do what he thinks is right and best.

Mr. Kessler describes himself as “a printer by trade, an optimist by inclination, and a machinist by occupation, who has tried at different times during the past twenty years to establish a printing business that would meet his ideals.

Is it any wonder that a plant composed of the equipment that such men would bring together and guided by the skilled lieutenants and workers

who would naturally be drawn around them should prove successful and build up a reputation second to none on the Pacific Coast.

The growth of the Arts & Crafts Press has been so rapid that its size and capacity are a matter of amazement to those who recall its modest beginning only a few years ago.

Its foundation was a small but very complete plant installed at the San Diego Exposition for doing the program and other printing for the parties having the program concession for the Exposition. At the close of the show it was purchased by Mr. Cole and moved to a storeroom on First Street, which space now forms part of the home of the Arts & Crafts Press.

In 1917 the plant and business was bought by P. S. Packard and Chas. L. Kessler, who continued to operate it as the Arts & Crafts Press. The same year it absorbed the plant of Mr. Heal. It also negotiated for a consolidation with the Kinney Printing Company and the Creller Press, but the



deal fell through and these concerns bought the Twentieth Century Press and combined as the Kinney-Creller Printing Company.

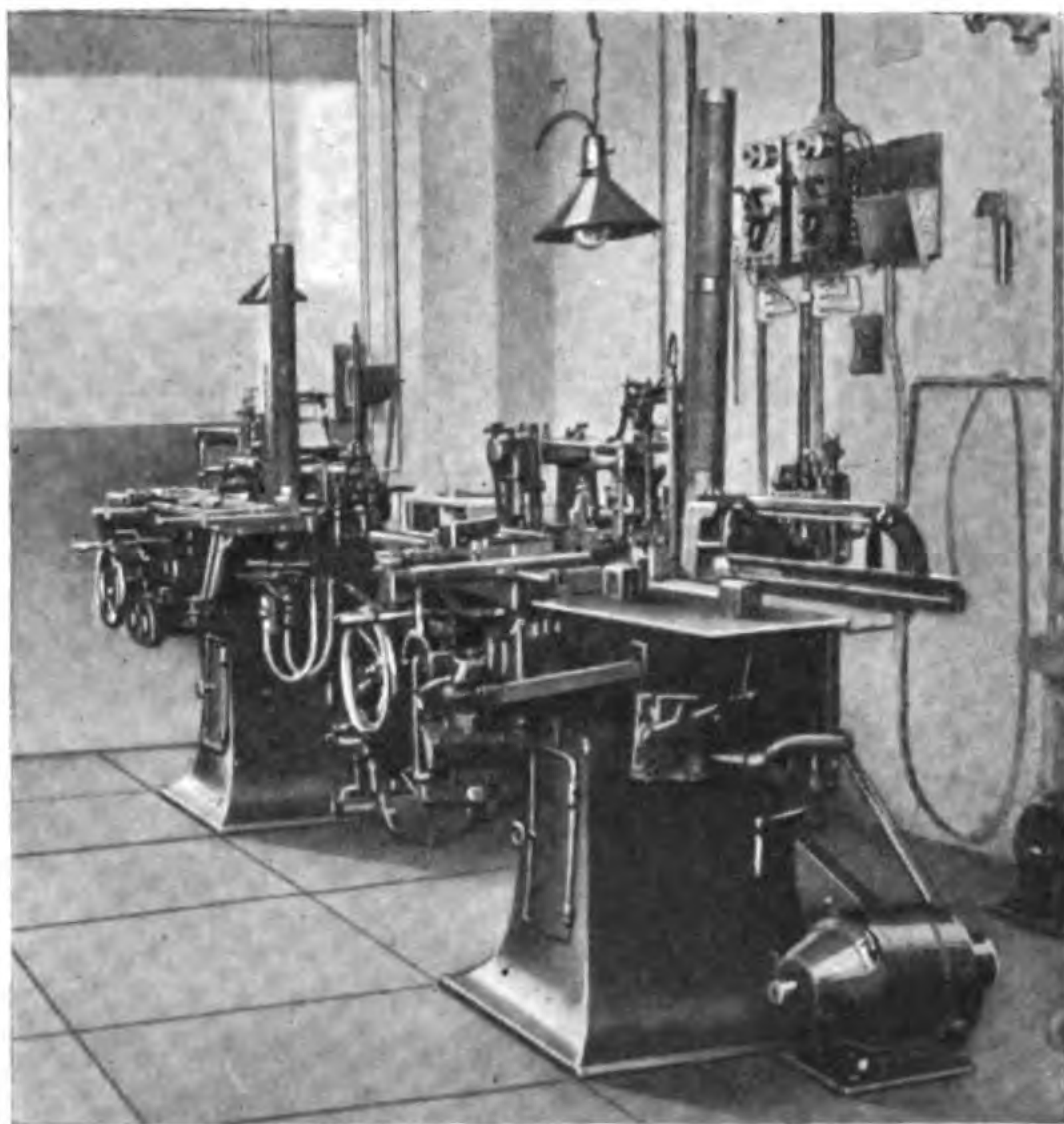
In 1918 the Arts & Crafts Press took over the Kinney-Creller Printing Co., also the plant of the *San Diego Examiner*, formerly owned by R. J. Wilde, now mayor of San Diego.

Larger quarters were at once secured, all duplicate and inappropriate machinery of the absorbed plants disposed of and new equipment added to bring the combined plant thoroughly up-to-date, and make it as efficient as possible. The plant now occupies practically the entire ground floor of the Yale Hotel Building, and is completely equipped for printing and binding books, catalogs, pamphlets, and all classes of commercial work, besides some specialties in the nature of tickets, calendars, and cut-out advertising novelties.

The composing room is equipped with two Monotype Keyboards, two Composing Machines, and a large assortment of matrices for type and rule faces, and is using the Monotype Non-Distribution System, which gives absolutely new type and material for every job.

In the pressroom there are five job presses, one automatic high-speed press, and three cylinder presses, one of these is suitable for printing a sheet more than 48 inches wide, and is the largest in the city. These machines are all of the latest models and are kept in the highest state of efficiency by careful grooming. The bindery is very completely equipped with all the most modern machines for folding, stitching, cutting, perforating, numbering, punching and die-cutting.

The Arts & Crafts Press carries a large stock of the finer grades of paper suitable to the high class of



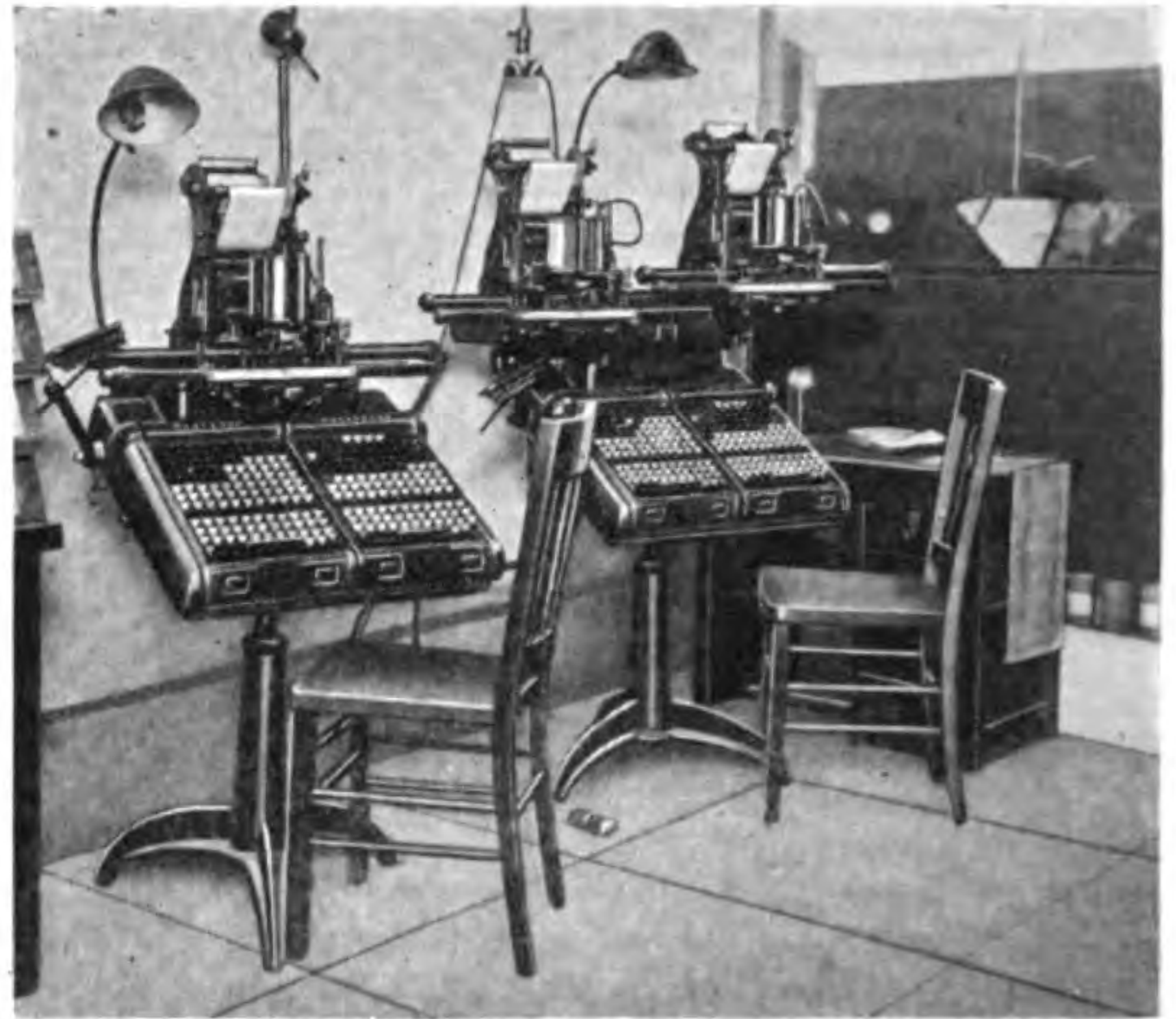
A CORNER OF THE CASTER ROOM OF THE ARTS & CRAFTS PRESS

work they are turning out, and are thus able to give their customers unusual service.

Naturally, a plant with such efficient heads has a complete and accurate cost system, which enables them to detect and remedy at once the tendency to high spots in the cost of manufacture.

In a recent issue of their house organ, "Impressions," they say "We aim to deliver the *best work* at the *best price*—which is always the cheapest in the long run.

They are so proud of their Monotypes that they say: "You will find our Monotype machines an interesting lesson in mechanics—they do everything but talk," and invite all to come in and "see the wheels go round."



THE KEYBOARDS, ARTS & CRAFTS PRESS



OREGON QUALITY

"From afar off" comes the story of a successful printer and Monotype user. Modesty sometimes prevents publicity, so we had to go to Salem, Oregon, and find out for ourselves the success of the N. D. Elliott Printing House.

"Nate" Elliott, as he is familiarly known, came "out of the east" many years ago. A printer by desire, he has founded in Salem, a commercial printing business of which he is justly proud. Mr. Elliott has developed two traits, the ability to make money, and the ability to turn out a high-class product.

From this shop are issued catalogs, booklets and general printed matter of a quality usually found only in the larger shops of metropolitan printing centres. Mr. Elliott firmly believes that the buyer of printing wants quality in his printing, wherever that buyer is located. Using this as a basis, and preaching quality all the time, he has built up a substantial trade—a trade that stays with him.

Three years ago Mr. Elliott recognized the need of a Monotype in his plant. He believed in the machine and seriously studied its versatility and adaptability to his shop. Both he and Mrs. Elliott learned the operation of the machine, and today their equipment is highly efficient in every particular. The Monotype has become an integral part of this "quality shop" and to it Mr. Elliott freely subscribes his endorsement.



Non-distribution, less correction, easier make-up, abundance of material, no shortage of sorts, less make-ready—these are the advantages that the Monotype gives you to cut your actual cost of production without regard to wage scales.



THE PROBLEM OF PAPER SAVING

The paper situation is seriously acute as every publisher and printer is aware, and something must be done quickly to remedy the existing shortage and provide for future conservation if we are to avoid a condition that is worse—compulsory restriction of the use of paper.

Numerous remedies have been suggested ranging from the cutting down of the number of pages in newspapers and magazines and reducing the size and number of editions to the drastic cutting down of advertising space by increase of rates. But such caustic treatment would not—could not—be carried out with uniform logical proportions and would therefore cause injustice to some.

There is another remedy, however which will have a much larger effect than appears at first glance and one which could be permanently applied without damage or injustice to any one. A remedy which would allow the editor and the advertiser to say just as much and say it just as forcibly as before in a space ten per cent. smaller than required by the present method of composition.

How? By using the Monotype for all composition. The Monotype makes type that is so closely fitted that more letters and words can be set in the same area without using a smaller face of type, and in plain reading matter this saving amounts to about ten per cent. of the space required by slug machine composition with its wide-fitted faces and over-size bodies. This ten per cent. saving is made not only in the news columns but also in the solid portions of all advertising set on the Monotype.

And it does not stop here, for Monotype type faces are so carefully designed and clean cut that an advertiser can get all the necessary emphasis without resorting to poster type for display. This means that an advertisement can be set in a space from ten to twenty-five per cent. smaller than before and be even more striking and attractive than ever.

It is not the size of type that carries the message effectively as much as it is its readability and the attractiveness of its arrangement. In fact type too big cannot be so easily read at ordinary reading distance.

Here then is the opportunity for the newspaper, the job printer, the advertiser each to voluntarily do his part in conserving one of the most important articles of general use the consumption of which has exceeded production and the production of which has reached the natural limit of supply of raw material.

Unless the users of paper co-operate for its conservation the near future will see it reach such prohibitive prices that conservation will be automatic; but such a condition would work great hardship upon the printing and publishing business and to an extent destroy it.

The remedy of using Monotype close-fitted composition and holding down the display to moderate sizes of type can be voluntarily applied by the users of paper, and part of the money saved by using a smaller amount of paper can be applied to the cost of changing the method of composition.

Of course, the advertiser will reap the greatest benefits by having his bills reduced; but this cannot be helped at first and the advantages to the printing and publishing businesses will be so great that they can well afford to share it with the other fellow.

Something must be done. We cannot increase paper production; we must reduce paper consumption. What more rational way than by improving the method of composition along rational lines and

making a saving of from ten to twenty per cent. in paper.

All printers, publishers and organizations of these lines, should give this method of paper conservation serious consideration and prompt action.



TWENTY-FOUR PER CENT. INCREASED EFFICIENCY

Every printer will readily admit that distribution takes time that might otherwise be used in productive composition, but as one old-timer said, "What are you going to do? You must have type to set."

The more progressive printers are answering this by proving that there is a better way and that new Monotype type costs less than the time required to distribute used type, but even they do not fully realize the amount of saving made by the Non-Distribution System in an average commercial composing room.

The Pioneer Printing and Binding Company, Tacoma, Washington, tell us that their records show that under the old method of distribution about one-third (27 to 35 per cent.) of the compositors' time was non-productive, of which the greater part (20 to 25 per cent.) was distribution time. After they had installed the Monotype and its Non-Distribution System the whole amount of non-productive time in the same composing room was only 16.5 per cent. of the total pay-roll time, and of this only 3.4 per cent. was distribution, the balance being idle time (13.1 per cent.).

This shows a saving of 14.5 per cent. of the total payroll time by the Monotype.

In other words an efficiency of 69 per cent. has been changed to an efficiency of 85.5 per cent., an increase of 23.9 per cent. in efficiency over the old method, and an actual saving of 89 per cent. of the time formerly used for distribution.

Here is an actual case where Non-Distribution and Monotype efficiency has enabled a plant to produce 85½ hours of salable product where it previously secured only 65 to 70 hours.

This is a good record, but many other plants find it possible to exceed 90 per cent. productive time by using the Monotype system.



AN OLD FRIEND PROSPERS

A. Carlisle & Company, of San Francisco, have recently been making some extensive improvements in their plant. The composing room has been enlarged and completely rearranged, and their Monotype equipment has been increased by the addition of another casting machine and keyboard. They have also installed additional molds and matrices, and a complete Non-Distribution System. In the future every job in this plant will be printed from brand new type, borders, leads and rules.

The Carlisle concern is one of the old San Francisco printing houses, but its present organization is composed mostly of aggressive young men, and they are equipped to produce anything in the printing line, inasmuch as they have engraving, lithographing and off-set press departments.



The Monotype System of Newspaper Ad Composition is the greatest step in composing-room advance since the invention of the Monotype itself.

MACKENZIE THE PIONEER

It was not the wild news of gold, as in '49, that brought Mackenzie to San Francisco, neither was it a spirit of adventure inspired by one of those signs reading "Go West, young man, go West." Back in 1915, during the days of the Fair, the Monotype Company sent George W. Mackenzie to California to help put across the Monotype idea in Machinery Hall.

Mac says that there were two reasons why he decided to pioneer after he arrived in San Francisco. One was the fascination of the West and the other the unmistakable field for a trade plant in San Francisco. Consequently, when the Fair closed its doors and they took the holiday sign off the Golden Gate, he bought a standard equipment from the Monotype exhibit and opened up a trade plant on Sacramento Street. This was in December, 1915. He had only 800 feet of floor space. He operated his plant himself and while he was catching his breath between spools he was busily building business by spreading among printers information regarding the value of Monotype composition.

Back in 1915 there were not many printers in San Francisco who were familiar with the Monotype product.

For the first few months the outlook was not very bright but Mackenzie had the spirit of a pioneer and he knew the Monotype. He could see in the distance the success which would be his as soon as his product was known.

The original plant, though small, was complete. In about four months, because of the great variety of product that he sold, it was necessary to add another equipment. About this time he secured the job of setting the rate books for the "Board of Underwriters of the Pacific." This big job put Mackenzie on the map.

When the customers of this trade plant got a taste of Monotype composition and learned of the other products of the machine—type, rules, leads and slugs—there grew a demand for such material as had formerly been bought from the type foundry. As a result, in 1918, a Type-&-Rule Caster was installed.

In 1918 Mr. Mackenzie found that there was a field for the product of a make-up department. In February of that year he moved his plant to corner of First and Mission Streets where he is still located.

These new quarters allowed him to organize his business so that he can take the copy in at the office—no matter what it is—and ship out the type forms, made up, ready for the press.

In March, 1920, another composing machine and keyboard were installed. The plant now has three



GEORGE W. MACKENZIE
Photo Brooks Studio, San Francisco

complete Composing Machines and three Keyboards, one Type-&-Rule Caster, and an almost unlimited selection of matrices and molds for casting all sizes of faces of type and rules, and leads, slugs and other space material on the Monotype. There are at present sixteen employees here and at times it is necessary to run two shifts.

Whether it be quality or quantity, Mackenzie can do it. Early this year a thousand-page catalog was set in this plant for Harron, Richard and McCone. At the same time a de luxe catalog was produced. The latter has been pronounced one of the finest pieces of printing ever done on the coast.

A study of the success of this plant, and, by the way, it is called the Monotype Composition Co., shows that the Monotype coupled with Mackenzie's pioneer spirit has been an investment of no mean value. He has built up an organization which will work under all conditions, on all classes of work, and produce a product, the demand for which is ever increasing. Two other successful Monotype trade plants have followed this one in San Francisco and all of them are busy.

☆ ☆ ☆

JUST HAD TO GET RID OF IT

When a printer installs Monotype Non-Distribution, he soon finds that the foundry type which he felt would be so necessary to retain is really in the road and a costly nuisance. That was the experience of the J. W. Clement Co., Buffalo, and it resulted in the insertion of a notice in the "Bulletin of the Buffalo Typothetae" of "several desirable series of type for sale at 25 cents per pound." Then followed a list of seven series of popular faces running from 6-point to 36-point.

The management of such a wide-awake concern as the J. W. Clement Co., having been convinced of the value of non-distribution, naturally are cleaning house and getting rid of all material that will tend in any way to detract from the complete use of the system. They want the full benefit of the savings of Monotype non-distribution and are not taking any chances of having them side-tracked by some one's preferences for using the old faces.

☆ ☆ ☆

NON-DISTRIBUTION CAPTURES LOS ANGELES NEWSPAPERS

With the installation of a Monotype Type-&-Rule Caster in the Angeles Evening World just completed, the four large papers of that city became a unit in the use of the Non-Distribution System.

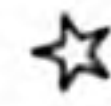
The *Examiner* was the pioneer, installing two type casters in 1913. Next followed that nationally known paper, *The Times*, first with one machine, and afterwards with two. Two years ago the *Express* installed a modern composing room, and naturally two type casters and the Non-Distribution System came along. The *Evening Herald* plant is the latest.

Non-Distribution in the Los Angeles newspapers is accepted as a matter of fact. The executives and workmen consider it essential to the welfare of their papers.

The newspapers of this city are to be congratulated upon their successful use of a system now universal amongst far-seeing newspapers.

☆ ☆ ☆

Advertise your Monotypes and they'll advertise you.



MONOTYPOGRAPHY

The Printers Board of Trade of San Francisco gave a dance, and had a good time, but what interests us most is that they had a notice of the affair printed from Monotype Caslon Series.

A miniature house organ of four pages, 3 1/4 by 6 inches, comes from the Rettew Printing Co., Reading, Pa. It's small, but, oh my, it is surely full of real, snappy advertising of the service Rettew is giving his customers. It is Monotyped in Series No. 164.

The Department of Journalism of the University of Kansas issues a monthly magazine called *The Kansas Editor*, which is a good specimen of plain printing. The May issue is the program number for the Kansas Editorial Association meeting at Hutchinson and contains 16 royal quarto pages and cover.

The May issue of "The National Labor Digest," San Francisco, is a splendid example of an all Monotype monthly magazine. It contains 48 pages and cover, 9 by 12 inches. The composition is the work of the Pacific Typesetting Company, and the body type used is Monotype Series No. 21, with headings of Series Nos. 164 and 79.

The Sunset Publishing Company, San Francisco, send a catalog of the California Nursery Company, from their presses, which not only shows excellent presswork, but a very dignified and pleasing typographic arrangement. The body of the text is in Series Nos 8 and 26 Monotype faces.

The Superior Typesetting Company, Chicago, send a blotter and proof of an advertisement showing Monotype Series No. 231. The blotter is printed in two colors and shows eight sizes of the series so well arranged that you are compelled to read it before you realize that it is a specimen sheet. The ad is simply a display of the various sizes of Series 231.

Horn & Shafer Company, Baltimore, are doing some excellent composition and presswork on "The Spur," a magazine of 142 pages and cover, 9 3/4 x 14 1/2 inches. All the composition is Monotype and the ads are composed in Monotype type and material. It is certainly a handsome specimen of illustrated periodical work of the higher grade. This firm also handle several other well-printed magazines.

From S. H. Burbank & Co., Inc., Philadelphia, comes a remarkably handsome brochure advertising their own business. Its title "Five Minutes with the Salesmanager," however, is misleading for the man who appreciates good printing will just gloat over it for several five minutes. The text matter is printed on double leaves of heavy Old Stratford Antique paper with illustrations in color tipped on; there is a center folder showing eight pages of color work on coated stock. It is bound in a double cover of heavy Wild Grass cover with fly leaves of lighter stock of the same grade. The text is printed from 30-point Monotype Series No. 86 in black and red with a light gray rule border. All in all, it is one of the most attractive pieces of advertising that has come to our desk for some time.

"Kay-two-oh," is the suggestive name at the head of the first page of the house organ of the Utah-Salduro Company, whose product is potash. It is Monotyped and printed by the Grover Printing Co., Salt Lake City. But what else would you expect when we recall that the manager of Utah-Salduro Co., is our old friend Fred Weindel, who was with the Monotype Company for so many years.

"Impression," the house organ of the Arts & Crafts Press, San Francisco, is one of the brightest of its class that we have seen for some time. It has a snap and go to it that cannot help but catch and hold the attention of the buyer of printing. What is also important it is well-printed. It is Monotyped in a different series each issue and says something about the value of Monotype to the user of printing.

"The Proof," issued by the Sunset Publishing Company, San Francisco to keep its name before the right kind of printing buyers, has a brand new dress every month, physically and artistically—physically because the Sunset Publishing Company uses Monotypes and non-distribution; artistically, because they spare neither brains nor expense to make it so. The March issue is the particular gem of the several before us being printed in black ink on the inside pages with a large margin covered with a light green tint from Monotype borders. The cover is printed in four colors from lines plates and there is a well executed sample of three-color halftone tipped in on page two. Here is a house that practices what it preaches—"Use good printing liberally."



CHICAGO MONOTYPE CLUB

The annual meeting of the Chicago Monotype Club, an organization composed of local Monotype operators, have always been enjoyable occasions, but the 1920 assemblage superseded all predecessors.

On this occasion the wives and sweethearts of the members participated as will be seen by our illustration, and Saturday evening, April 10, 1920, will long be a pleasant memory to all.

Mr. Eddie Freel, presided as toast master and short speeches were made by representatives of the trade publications having headquarters in Chicago, also by Mr. James H. Sweeney, Western Manager, and Mr. William C. Kirby, Assistant Western Manager of the Monotype Company.

The executive officers for the ensuing year are president, William Goulding; secretary-treasurer, F. A. Smekjal. The club is now practically a 100 per cent. organization and has done much to improve general conditions among its members.



ANNUAL BANQUET OF THE CHICAGO MONOTYPE CLUB, 1920.

WITH AND WITHOUT

There has been considerable discussion regarding the correct percentage of productive time in the composing room, and investigation has shown that there are some plants getting as high as 75 per cent. while others struggle along with 45 per cent. efficiency.

We have claimed, with reason, that even 75 per cent. productive was low in a properly equipped composing room using Monotype Non-Distribution and Monotype system. Here is the evidence that we are right.

During the six months from October 1919, to March, 1920, inclusive, the Arts & Crafts Press, San Francisco, installed Monotype Non-Distribution and this is what Mr. P. S. Packard, of that firm, says about it:

"I am submitting herewith a statement of the percentage of productive time for the past six months in our composing room: October, 72 per cent.; November, 85 per cent.; December, 79 per cent.; January, 81 per cent.; February, 81 per cent.; March, 84 per cent.

"This would mean an average for a six-months' period of 80 1/3 per cent.

"An article in the *Pacific Printer and Publisher* refers to 'Increasing the Chargeable Hours' and makes a statement that 'particularly in the San Francisco bay cities, the percentage ranges from as low as 45 per cent. up to 75.' A little farther on the article says 'a normal percentage of chargeable hours, obtained from the average for a comparatively long period should be about 65. Most shops are under this—around 60 per cent.'

"While our average percentage of productive time is considerably higher than the highest mentioned in this article, the writer is of a firm belief that when a few of the plans we have on the way at the present time are put to work, we will be able to increase even our own percentage.

"At the present time, I would say our composing time is operating on an approximately 75 per cent. non-distribution plan, and when our new ideas are put into working order, it is contemplated that we will be operating on about 90 per cent. non-distribution.

If the gain in productive percentage is equal to the extension of the non-distribution system in this plant it will give about 90 per cent. productive and greatly increase the profits.

The Carnegie Institute of Technology, Pittsburgh, Pa., announces the appointment of John T. Hoyle to the position of Head of the Department of Printing.

Mr. Hoyle is a college man who has been all his life in the printing and publishing business. He has been a member of the printing department faculty of "Tech" for the last three years, and has built up a strong course in the supplementary subjects of proof-reading, advertising and editorial supervision.

His appointment will give general satisfaction, for he has the confidence and respect of his colleagues and of the student body and alumni, and is highly regarded among the craft.

AN UNUSUAL CATALOG OF AN OUT OF THE ORDINARY EXHIBITION

The recent "Exhibit of Rembrandt Etchings" in the San Francisco Palace of Fine Arts was the occasion for a particularly fine piece of printing from the press of Taylor & Taylor, San Francisco.

It is rarely that an exhibition of this character is emphasized by the issuing of a catalog which might well be the envy of the maker of fine books, but on this occasion the printers, Taylor & Taylor, San Francisco, have produced a real de luxe catalog.

It contains sixty-four pages and numerous reproductions of the exhibits, and is composed in Monotype Original Caslon Series No. 337, and printed on antique laid book paper of natural color. The reproductions in halftones being printed on coated stock and inserted.

It is a real pleasure to look over such a sample as this and realize that the craft of book making is advancing in the extreme west to such a degree that Eastern printers will have to look well to their laurels.

It is a work of art in itself and will form an important addition to any library fortunate enough to obtain a copy.

Short Talks to Advertisers



NUMBER TWO

Single Types

Reading matter composed with *single letters* is read with less conscious effort.

The reasons are simple:

—reading is a series of pauses and fixations of attention—interrupted movement of the angle of vision;

—the shortness and infrequency of these pauses are the measure of ease in reading;

—easy legibility is in the instant recognition of word-forms;

—the more compact the words, the quicker recognized—in the highest degree, the objective mind has naught to do but assimilate the thought presented.

Type composed by a machine which has not the mechanical limitation of interposed space between letters is more easily read. It aids "pulling power" by not distracting the attention of the reader with conscious physical activity.

The answer is: "Monotype it!"

- Talk No. 1.—Getting Your Message Across
- Talk No. 2.—Single Types
- Talk No. 3.—"Motor Habits" in Reading
- Talk No. 4.—Alignment
- Talk No. 5.—The "Art" of Composing Type
- Talk No. 6.—Ben Franklin and the Monotype



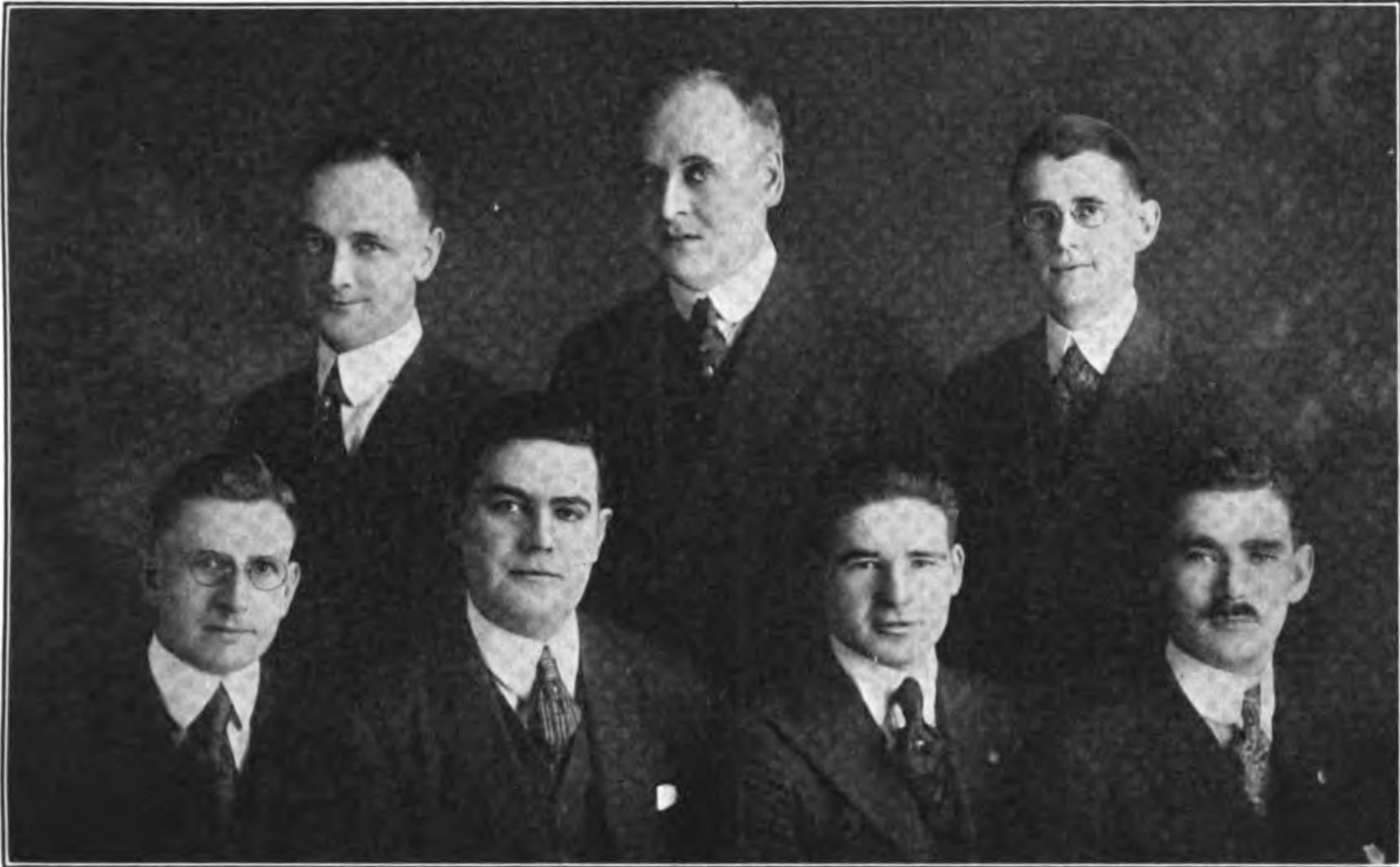
Lanston Monotype Machine Company

PHILADELPHIA
NEW YORK BOSTON
CHICAGO TORONTO
Monotype Company of California, SAN FRANCISCO

This advertisement appeared in the July issues of the advertising journals. If the previous number of this series failed to reach you a postal will bring it.



The Monotypers on the West Coast



STANDING—Left to Right—D. R. Stewart, Northwestern Representative; J. J. Moran, Chief Inspector; Warren M. Pendell, Inspector, Southern California.

SEATED—Left to Right—I. D. Keith, Southern California and Arizona Representative; F. L. Bowie, Manager; H. W. Hillman, San Francisco Office; Carroll T. Harris, Assistant Manager.

MISSING—R. B. Summerhays; H. R. Clemons.

Away out on the western edge of the United States, where the sun sinks into the bosom of the great Pacific after smiling a last farewell to the Golden Gate and nature seems to have outdone herself in scattering her bounties of fruits and flowers with most lavish hand, there is a Monotype headquarters where you will find as fine a bunch of Monotypers as there is anywhere on earth.

This is the first opportunity that we have had to present to our readers a picture of these California Monotype enthusiasts, though the photograph was made during their annual get-together last Christmas. Among them our eastern readers will recognize friends as several are known over a wide territory, particularly Mr. Frank L. Bowie, Manager of the Monotype Company of California, who graduated from the Philadelphia offices of the Lanston Monotype Machine Company.

It would seem that Monotype saleswork is proving a veritable business training school for young men with ambition to become proprietors, for since the picture was taken D. R. Stewart and I. D. Keith have become part of the Pacific Typesetting Co., the former as its president, the latter as manager, and J. J. Moran has become general manager of the Intermountain Monotype Co., Salt Lake City, Utah.

Under Mr. Bowie's leadership the California group have done excellent work in placing Monotypes and in making friends for it throughout the coast district during the year 1919; and are doing still better

for 1920. They have a large field to cover for the printing business on the west coast and in the tier of States back of it is taking on a new life and growing rapidly.

Of course, it is too late to say much about that annual gathering which gave the opportunity for the picture, but we can assure our readers that it certainly was a great one, fully as enjoyable and inspirational as those in the other districts, and everyone of the participants said adieu at its close with a firm resolve to make Monotype history on the Pacific Coast for 1920 a record of phenomenal progress.

Though thousands of miles from the Monotype factory the California force of erectors, inspectors and salesmen are inspired with the same desire to serve Monotype users and are striving to increase their number and the satisfaction they receive from their machines.

The California Monotypers realize that the Monotype is the one machine that makes possible good printing at reasonable cost under modern conditions and they are preaching the gospel of Monotype composition for all kinds of work—news, job, book, display and ad—and boosting the advantages of non-distribution for economizing cost and increasing production.

We expect great things from our California fellow-workers this year, and we know that we are not going to be disappointed with the results when the next annual round-up takes place.

A S P E C I M E N

of the No. 337 CASLON SERIES made by *Lanston Monotype Machine Company*

36 POINT No. 337
MONOT

30 POINT No. 337
MONOTY

24 POINT No. 337
MONOTYP

18 POINT No. 337
MONOTYPEMO

14 POINT No. 337
MONOTYPEMONO

36 POINT No. 337
Lady Will

30 POINT No. 337
Lady Willou

24 POINT No. 337
Lady Willoug

18 POINT No. 337
Lady Willoughby's

14 POINT No. 337
Lady Willoughby's Dia

36 POINT No. 337I
Art of Pr

30 POINT No. 337I
Art of Print

24 POINT No. 337I
Art of Printing

18 POINT No. 337I
Art of Printing, by

14 POINT No. 337I
Art of Printing, by Casl

12 Point No. 337E
Short descenders cast on 12 point body
That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during

11 Point No. 337E
Long descenders cast on 12 point body
That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during the pre-

10 Point No. 337E
Long descenders cast on 11 point body
That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during the pre-Revolutionary

9 Point No. 337E
Long descenders cast on 10 point body
That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during the pre-Revolutionary days of the Colonies, serv-

8 Point No. 337E
Long descenders cast on 9 point body
That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during the pre-Revolutionary days of the Colonies, serving all purposes in their

7 Point No. 337E
Long descenders cast on 8 point body
That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during the pre-Revolutionary days of the Colonies, serving all purposes in their printing world, from bill

12 Point No. 337G
Short descenders cast on 12 point body
That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during

11 Point No. 337G
Long descenders cast on 12 point body
That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during the pre-Revolutionary

10 Point No. 337G
Long descenders cast on 11 point body
That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during the pre-Revolutionary days of the

9 Point No. 337G
Long descenders cast on 10 point body
That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during the pre-Revolutionary days of the Colonies, serving

8 Point No. 337G
Long descenders cast on 9 point body
That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during the pre-Revolutionary days of the Colonies, serving all purposes in their printing

7 Point No. 337G
Long descenders cast on 8 point body
That the Caslon type is securely bound up in the early history of America, a visit to any library will demonstrate. It was apparently the staple during the pre-Revolutionary days of the Colonies, serving all purposes in their printing world, from bill heads, broadsides,

This SPECIMEN of 337 Series has been arranged after the style of the first specimen issued by WILLIAM CASLON, London