

MONOTYPE

A JOURNAL of COMPOSING-ROOM
EFFICIENCY

A DVERTISING is the salvation of the uphill business trend of today. It can create new markets and re-open old markets. * * * It is said of the Schuberts that they advertised more heavily in bad times than in good. They did *not* figure that the time to slow up advertising was when everyone else did. They believed in stepping on the brakes when the going was too easy, and on the accelerator when they were going up hill. * * * Aggressive salesmanship is going to be necessary. You have got to get up on your hind legs and fight. Everyone has made money the past two years. Why deny it? Some of that money will have to go back into advertising to keep the factories going full time. * * * People are going to read about merchandise, and any impression of quality or stability which they get must come through the medium of the paper, the art work, and the printing."

Jim

1920 · DECEMBER-JANUARY · 1921

LANSTON MONOTYPE MACHINE COMPANY

PHILADELPHIA · NEW YORK · BOSTON · CHICAGO · TORONTO · BIRMINGHAM

MONOTYPE COMPANY of CALIFORNIA · SAN FRANCISCO

A MUNDER MONOTYPE EXPERIENCE



FOR many years there came to our office young men of courteous bearing, whose object was to sell us a Monotype plant. One after another would take up this burden until one of them succeeded in securing our signature. In a third of a century our name has never been affixed to a more satisfactory or profitable business transaction. Aside from the profits, it is a daily pleasure to see the Monotype's wonderful mechanism, which surpasses all that was claimed for it. It is understood that Gutenberg invented movable types which were cast from a mold. Before that time, type, in each instance, was cut by hand—really, a work of engraving. Imagine each type being engraved individually today! Rip Van Winkle was justly amazed when, after his long sleep, he beheld the wonderful changes in everything. If our friend, Mr. Gutenberg, could come back just now and see a Monotype in operation, throwing the types "into his lap," or rather, onto a galley, all in proper position, letter by letter, word by word, until the magazine or book is in readiness to print, this inventor would smile like Sunny Jim—the smile "that won't come off."

Through this machine have come lower costs in composition, enabling the advertiser to use printed matter more liberally in the building up of his business. Again, it has changed the Composing Room into a much more profitable department. The Monotype non-distribution system—the remolding of used types—does away with the necessity of distribution.

Furthermore, the quality of printing has been improved by the Monotype in all cases, except when set in *new* foundry type. The make-ready is reduced to the minimum, thereby lessening the cost of the press work. We are not discouraging any other industry along the lines of typemaking; we are merely "giving the devil his due." Any tool that lowers the cost, gives greater facilities to the Printing Company and at the same time improves the quality of its product, is no small boon to the industry.

The uniform quality of the type and the excellent word-spacing are most satisfactory and far beyond what might be expected from a machine. In printing a handsome volume for private uses, both the pressman and foreman were requested to examine the make-ready with a strong magnifying glass. There could be found only forty doubtful characters in the entire book of 288 pages. The gentleman for whom we made the book was Mr. J. Thompson Willing, of Philadelphia, who understands printing and bookmaking in every sense of the word.

We believe no printing concern has more fastidious buyers than our own, and yet we do not know an instance of one of them hesitating to accept the work of the Monotype. Of course, the Monotype, in the hands of incompetent operators, is capable of poor work. The same is true of any machine. Our machines are in capable hands, and we have never had anyone question the quality of the work in any way—on the other hand, all have been pleased.

Proper spacing of words—even and without excessive space between them—is most difficult to secure from either hand compositors or machine. We have examined many costly books where the typesetting was done by hand and have found the spacing crude compared with any of our own Monotype spacing. Our experience is largely with 12-point and smaller.

We are delighted with the Monotype; it is most essential. Were we faced with the alternative of sacrificing the Monotype or some other vital part of our plant, we should feel like the traveler who, with his wife and mother, fell into the hands of an ogre who demanded the life of one of them as the price of liberty for the remaining two. Like him, we would decide to fight to a finish.

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 LANSTON MONOTYPE MACHINE COMPANY, Philadelphia

1920 · DECEMBER-JANUARY · 1921

VOLUME EIGHT NUMBER NINE



THE ART PRESERVATIVE OF ALL ARTS

BY NORMAN T. A. MUNDER



THESE words, "The Art Preservative of All Arts," have been quoted for years as the most fitting and noblest of all definitions of printing. The gift of prophecy had been bestowed upon whomsoever was the author of this wonderful expres-

sion, for at the time of its writing, the Art Preservative was in its infancy. Aside from the Scripture, no greater prophecy has been uttered, for today the Art of Printing is unequalled in its helpful and vital relation to all other Arts and the highest civilization. Can the reader think of another Art on which all the other Arts depend for their promotion and for records? Laurens Coster (1370-1440), over whose establishment his successors placed this inscription about 1640, was called the inventor of the Art which it extolled. The Dutch, and many other people, believe him to have been the inventor of printing. It seems probable, at any rate, that he made some improvements in the older art of "block book" printing which gave Gutenberg his idea about movable types.

The printing press has brought great honors to the men who have made right and intelligent use of it. We know that Benjamin Franklin (1706-1790) was one of these, and we know that all printers and students of printing honor him accordingly. Also the names of the oldtime printers, Johannes Gutenberg

(1400-1468), Johann Fust (died 1466), Peter Schoeffer (died 1502), Nicholas Jenson (1420-1480), William Caxton (1421-1491), Aldus Manutius (1450-1515), The Estienne or Stevens family (1496-1659), Christopher Plantin (1514-1589), Louis Elzevir (1540-1617), John Baskerville (1706-1775), Giambattista Bodoni (1740-1813), The Didot family (1713-1876); and of the modern English printers, William Morris, Cobden-Sanderson, Charles Whittingham; and of the modern American printers, Theodore L. De Vinne, D. B. Updike, Bruce Rogers, F. W. Goudy, John H. Nash, are honored through being masters of this Art. There are other men today whose names have been associated with this Art, and we know that the Art has brought them great honor.

Give to the world the best you have, and the best will come back to you. Give to the printing press the best you have and the best will come back to you plus a liberal percentage of profit and pleasure, not only to the printer but to the one who uses it. If you give the printing press something ordinary, ordinary things will be multiplied; if you give it a beautiful story with beautiful illustrations, it will come back to you in multiples—just what you give it. Give it beautiful design and layout in book-making, and beautiful books will come back to you.

The teacher has a great calling in supplying knowledge to the student. Knowledge is a great power,

and that, when rightly used, leads to the all-important thing—*success*. The teacher turns to his books for knowledge—who is it then that hands the teacher his books of knowledge? The printer, whose business is to produce books—he has a greater calling and a very vital place in life.

All honor and thanks must be tendered the author for he it is who hands the knowledge to the printer, who in turn hands it to the teacher.

The first epoch in printing was when Gutenberg discarded the method of printing from blocks upon which the text had been engraved for the use of movable, individual types cast from molds, or at first, perhaps, cut by hand; and no less important was the adaptation in his shop of the cheese or wine press to the purpose of printing.

The second great epoch was when steam power was used in place of the hand or foot, thus enlarging the influence of printing and making it more economical for practical business and other uses.

In 1814, The London *Times* was printed on König's cylinder press, operated by steam power, the first successful use of a cylinder press, and the first recorded use of power, other than man or horse power, being applied to a printing press.

The third epoch in this great industry was the invention of photo-engraving—all honor to the camera, for through its use came this notable achievement of the process of reproduction in line and half-tone. During our Civil War it took two weeks for the wood engravers to furnish illustrations of battles. Today, by the photo-mechanical method we may have them within an hour. This method also lowered the cost and vastly increased the facilities for picture-making; books and magazines were much more interesting and instructive. Merchants and manufacturers also made use of this process, thereby enlarging their spheres of business.

As early as 1852, the idea of the half-tone screen occurred to Fox Talbot, but it was not until 1885-1886 that Frederick Ives, an American, perfected the cross line screen. He had taken out earlier patents on the process in 1881. As early as 1857 a method was introduced by which drawings could be photographed directly on a wood block and then cut by hand. This revolutionized engraving, but the process was driven out by the half-tone. In 1871, a gelatin process was worked out by Moss, and this process became popular in European countries. In general it may be said that photo-mechanical processes date from the beginning of the latter half of the 19th century, and were perfected by Ives in 1886.

Today we are blessed with these three great developments in the printing industry, and added to them is an equally great one, namely, the casting and setting of type by machinery, which eliminates the distribution of type—a bugbear in printerdom.

The first practical machine for setting type was that invented by William Church of Connecticut and patented by him in England in 1822. This was simply a mechanism by which ordinary foundry types were set by means of a keyboard. It did not become commercially useful, nor did any of the other 150 or more devices which appeared between this date and Mergenthaler's invention of the linotype in 1885. The linotype was first put to practical newspaper work on the New York *Tribune* in 1886.

Shortly afterwards patents were applied for on the Monotype, the first machine to use the perforated tape system of control. Its perfection inaugurated an entirely new class of composing machine that enabled the printer to retain all of the quality of careful hand composition and secure larger volume and decreased cost, with the added advantage of always having new type. Improvements, suggested by experience and experiment, have increased its usefulness until today it is in use in every civilized country, wherever high quality and economy are necessarily combined.

This issue of MONOTYPE proves conclusively the high class of printing made possible by that wonderful invention.

While the printing industry affects and promotes the interests of every other industry and Art, it stands today a giant among industries—it is one of the six largest. The printing press can be called the greatest means of business promotion. There is no substitute for it as a means of business building; salesmen can cooperate with it, but cannot take its place. Ask the builders of any large, successful industry what part the printing press has played in their efforts, and they will admit readily the leading part was the use of the printing press. Ask them again if salesmen could take its place, and they will answer "No."

National Advertising, through magazines and newspapers, called "Indirect Advertising," enables an entirely new business enterprise to make known its products to every user of such things in all the States of the Union, and in other countries, in a few months, while traveling agents would take decades, if they could do it at all. If readers of newspapers and magazines be reached, all persons of buying power have been reached—the others need not be.

Another use of the printing press in business is through catalogues, booklets, leaflets and other forms of printing sent direct to the public through the mails, termed "Direct Advertising." This method has grown to vast proportions. At the present time it is asserted that three hundred millions of dollars a year is spent in this country for such a purpose. It is said by many to be the safe and conservative way of business building, "Sell with Printing."

The Third Annual Convention of the Direct Advertising Association, Inc., was held in Detroit, October 27-28-29, this year, and showed the wonderful interest in Direct Advertising.*

The Typothetæ of the United States, too, is a big factor just now in promoting this very thing. The promoters of Direct Advertising are wide awake and seem to realize the great possibilities of a larger business. At this time, when reconstruction is rapidly taking place, and sales have to be sought rather than dodged, the printing press will be brought into invaluable use. Again, on account of the high cost of traveling, the printed messenger will be more depended upon and used. As an illustration of its value, a small folder, worth less than twenty cents, only four pages, five by six, sold over twenty thousand dollars worth of fine books. The promoters of Direct Advertising, and the users of it, have not yet realized its power; when they do realize its power the postal system will have to double its capacity.

*NOTE—The report of this convention is about to be issued, and has in it all the speeches by the great leaders of Direct Advertising Campaigns. Mr. Robert E. Ramsay, Holyoke, Massachusetts, is Chairman of the Division of House Organ Editors, and can furnish the date and place of the next Convention.

THE WAR AND WORDS

WILBUR NESBIT says, "There's one thing to be said in favor of the war—it got us acquainted with a lot of new words."

Words with a punch in them—words with a wallop to them. One of these words is "morale," which is a sort of high-toned word for "team work," only it means a whole lot more. Anyhow, he says "team work" and "efficiency" have been mouthed, written and printed so much that they lack the "pep" they once had.

"Morale," says Wilbur, "means just plain, everyday, common, or garden, horse-sense friendship, geared up to the motor of earnestness and applied belief. You can't buy it, you can't make it, you can't borrow it—you've got to have it."

POINTED PARAGRAPHS

IN looking over a number of house organs, the attention of the editor has been attracted by several forceful paragraphs, which are quoted from *The Marked Page*, published by the Smith-Brooks Printing Co. of Denver, Colorado:

"When your advertising plans seem to have struck a snag, or when business duty swarms through your days leaving so little time for thought on your printing, you may find a few minutes' talk with the printer who understands merchandising a very profitable investment of your time."

"Type will give a clear, vigorous presentation of your subject, or make it as a twice-told tale."

"Whatever the purpose of your printing, see that it is complete in its effectiveness!"

"A little less thought on the cost and a little more thought on the quality is what makes printing incomparable."

The Marked Page is set throughout in Monotype No. 37 series.

TYPOGRAPHIC BEAUTY

PRINTERS who care for the fundamentals of their craft should begin to think consciously on their own account. Most typographic arrangements are mere dull, mechanical line-by-line conventions accepted without inquiry or experiment, and not simple arrangements consistent with ordinary common sense. In almost every case, the obvious thing is the proper thing, but there is no reason why the obvious should not be thoughtful in its handling. Too many arrangements are the result of attempts to get away from what is obviously the right thing to do and become simply bizarre and eccentric.

After all is said and done, pleasing legibility is the goal. Beauty, by all means, should be sought for in anything connected with our everyday life, but not at the expense of usefulness. Where it demands attention for itself alone, it is out of place. Where the eye can rest, there decorate.—*Ars Typographica*.

HE THAT studies only men, will get the body of knowledge without the soul; and he that studies only books, the soul without the body. He that to what he sees, adds observation, and to what he reads, reflection, is in the right road to knowledge, provided that in scrutinizing the hearts of others, he neglects not his own.—*Colton*.

A CALL TO THE CRAFT

ONE of the decided hits of the U. T. A. Convention last September was "A Call to the Craft" passed out to each delegate and visitor as he arrived at headquarters. The "Call" was a handsomely gotten up booklet, $4\frac{1}{2} \times 11$, printed in two colors and tied with a heavy silk cord, on one end of which dangled a large circular tab bearing the slogan, "Welcome U. T. A. to St. Louis" around a fine half-tone of the Con. P. Curran Co. building.

The "Call" itself was a very cordial invitation to visit the St. Louis plant at the corner of Eighth and Walnut Streets. On the inside pages of the cover was an interesting little history of the Con. P. Curran Co., which was so well written that as a piece of advertising material it ranked in class 1. Another page of the cover was devoted to a condensed description of the recreational, business and municipal advantages of St. Louis.

The inside of the booklet was a double fold, 11×15 , showing on one side a partial view of their Monotype Keyboard Department, together with insets of views of the offices, stockroom, bindery, etc., while on the other side was a magnificent view of their Monotype Casting Department.

The Curran plant is unequalled for its typesetting facilities. The pictures told the story—twenty-two keyboards and twenty casters, so arranged as to secure maximum production. The Curran Co. is very evidently a real organization—in fact, it is one of the very best examples of composing room efficiency to be found anywhere.

We don't know how many visitors the Con. P. Curran plant had during the Convention, but the writer went down to their five-story building twice and each time the place was thronged with printers, who were enthusiastic in their comments regarding its splendid facilities. And everywhere in St. Louis one could see sticking out of the pocket of almost every delegate that tell-tale tag—showing that the "print" had either been or was on his way. The writer has his folder yet, and never looks at it without pleasant thoughts of the hospitality, good-cheer and progressiveness of the Con. P. Curran boys.

It has been said and truly that he who gives great service gets great returns—and it is a pleasure to note that the "largest exclusive printing establishment in the U. S." is kept stepping to take care of the volume of work that seems to have no let-up.

This magnificent plant reflects the personality of its founder, Mr. Con. P. Curran, whose foresight,

energy, courage and right intent are evidenced in the spirit of co-operation which pervades every department.

Next time you get out St. Louis way, look up Con. P.—you'll come away with the idea in the back of your head that here is a man who has achieved success because he deserves it.

A THING OF BEAUTY

FORTUNATE indeed, is the lover of good printing who regularly receives *Typographia*, published by Rochester Bureau of Printing, Rochester, N. Y.

The November number of this beautiful publication is, in every respect, the best they ever issued. The hand-drawn cover design and page decorations have been finely executed by the artist, Mr. George Wharton Edwards, and faultlessly printed in appropriate, seasonable colors.

The typographic style is in keeping with the decorative scheme, and of course, is in accord with the usual high-grade craftsmanship displayed by the Bureau of Printing.

In commenting on the November issue, the editor, Mr. James L. Kibbee, quotes the following from the artist, giving a brief outline of what he had in mind when making the cover design:

"Panel at top shows William Bradford, first printer in the Colonies, with the old press and attributes. Supporters on each side show: Pilgrim (left) with festoon of fruit with totem of ink balls and stick; (right) a ship of Mayflower type with totem of books. Below is a circular garland of corn, grapes, plums and apples. The whole typical of the Pilgrim celebration, as well as the Thanksgiving month."

The virtues of *Typographia* are not all to be found in the decorative matter, typography, or printing, but best of all, in the messages conveyed in the text, which is characteristic of the editor, interesting and to the point.

Monotype new Old Caslon Series No. 337 has been used in printing the November issue.

A YOUNG man told me the other day that he has saved a dollar for every day he has worked since he started working over twenty years ago. Not only has he saved this much money, but during those years he has lived well. It is also interesting to note that he did not start to earn much money until he was past thirty years of age.

A STORY OF WHAT MAN HAS WROUGHT

*Frederic W. Goudy and the Monotype, by John T. Hoyle,
Head of the Department of Graphic Arts,
Carnegie Institute of Technology*

AMONG those whose friendship has been an un-
failing source of inspiration and strength
to me for many years, one name stands out like a
rock in a weary land, and that is the name of Fred-
eric W. Goudy, Typefounder and Printer.

Frederic Goudy loves books and loves them so
well that he even designs and makes types that con-
vey their message as simply and directly almost as
if hot from the author's heart. For type is a medium
of expression, and the more perfect the medium—
the less it distracts and detracts—the more power-
ful and convincing the message.

Mr. Goudy has been a designer and printer for
twenty-five years and in that time has turned out
work that stamps his name indelibly as one of the
greatest benefactors of the art preservative. He is
a craftsman in the true sense of that much-abused
word. A craftsman to me is one who so loves his
work that in it and through it he attains his highest
and best. Such a man has faith and idealism plus
and counts it gain to toil mightily and, if need be,
perish, rather than let his soul starve. Success comes
to the idealist, if it comes at all, almost in spite of
himself.

For Frederic Goudy's story is a story of divine dis-
content, discouragement and hardship, hitched on to
a stubborn will that refused to stay licked. He be-
gan life as a bookkeeper—and not a very good book-
keeper at that. When he should have been working
on the trial balance, he was continually being sur-
prised by the boss absorbed in the contemplation of
some type design that had appealed to him and into
which he was endeavoring to breathe the breath of
life. The consequence of such dereliction was that
his pay was always low and his grip on his job rather
precarious.

But the idea grew bigger and bigger in his mind
that he had a definite object in life, and that that
object was the designing of type, initials and orna-
ments that would emulate the example set by the
early makers of books who designed and cast their
own types. So, with a friend who believed in him, he
started a little printshop in a back room, where he
could play with type and mayhap body forth some

of the ideas that were struggling for expression. But
the print shop went "floey" in a few short months,
and young Goudy's little hoard of savings went with
it. Not a very good beginning, to be sure.

But discouragement only made him the more de-
termined, and so we find him drawing initials and
taking them around to "The Inland Printer" folks,
who were glad enough to reproduce them. The fame
that this work eventually brought him emboldened
him to send a sketch of some capital letters to Mr.
Phinney of the Dickinson Type Foundry, now part
of the American Type Founders Company.

Goudy hardly expected to get more than a letter
of polite acknowledgment, and his surprise was com-
plete when Mr. Phinney sent him a letter with a
check enclosed.

That letter was too much for Goudy's genius. He
threw up his job as bookkeeper and pushed boldly
out to sea as a designer of alphabets. But the life of
an independent type designer is precarious. It wasn't
long before the gallant little bark sprung a leak, and
Goudy barely escaped with his life. The almshouse
loomed hugely in the offing. He must give up his
dreams and get down to business.

The Chicago firm where he had worked were glad
he quit, although they didn't say anything about it
at the time; but when he went back and applied for
his old job he found he was out of luck. He drifted
on down to Detroit, where he got another bookkeep-
ing job. He held this with difficulty for about three
years, for types and initials still continued, like the
gadfly of Isis, to torment him and keep him awake
when he should have been asleep—and the pages of
his ledger suffered in consequence. So they found
someone else, and Goudy went back to Chicago.
Here he managed to scare up a little money some-
how and started the Village Press, where he did some
mighty good if unprofitable work. The usefulness of
this enterprise, however, was cut short by a fire which
cleaned him out of everything but the matrices from
which he cast his types.

Such a stroke of luck would have disheartened and
beaten to earth any one less determined. But the
Fates were trying their man. The only effect of this

catastrophe was to spur Goudy on to further effort. The East beckoned and he came on and settled in the village of Hingham, on the South Shore of Massachusetts Bay, and situated about fifteen miles from Boston. What induced him to settle in the out-of-the-way village of Hingham, or Bear Cove, as it used to be called, is something I have never quite been able to understand—perhaps Goudy's fondness for the out-of-doors joined to the proximity of the village to the Hub of the Universe had something to do with it.

However, he'd had liked to have starved here, a second time, if an accident hadn't again driven him forth—to settle, and this time for keeps, in the city of New York. Here, in that part of the big city called Forest Hills Gardens, he has done some of his most notable work, and is enjoying a measure of prosperity that has been fairly wrung from the hand of Fate.

The fertility of Frederic Goudy's genius is evidenced by the number and variety of the types he has designed and in many instances cast. In all, I believe, he has drawn some thirty separate types—all of them characterized by a charm and distinctiveness that have made his name known wherever good printing is admired. I can think of only a few now, but among them are De Vinne Roman, Pabst, Camelot, Powell, Hearst, Copperplate Gothic, Cushing Old Style Italic, Sherman, Gimbel, Kennerley, Forum, Norman Capitals, Hadriano, Goudy Modern, Goudy Antique and Goudy Old Style, and a number in process of cutting. And the end is not yet.

And so through defeat he has come to victory. Honor and glory are his. The humble bookkeeper has made his dreams come true.

I ran across Frederic Goudy the other Sunday in New York. Like your rustic from the provinces, I was standing in the Pennsylvania waiting room, modeled after the famous Roman baths of Caracalla, and lost in contemplation of the massive proportions of that noble creation, when someone touched my arm and a cheery voice said, "A penny for your thoughts!" I came to earth and turned to meet the wide-smiling countenance and outstretched hand of my friend of the types. Goudy doesn't seem to have changed a whit with the passing of the years—he is still a boy, with all a boy's enthusiasm.

"Well met," I said, as I wrung his hand. "And what brings you here?"

"Oh," he laughed, "I have just taken the Missus to a musicale, and thought I'd drop in here before going back home—had a hunch I'd meet somebody I knew. What's on your mind?"

I replied that I was thinking just then of taking the next train to Philadelphia, where I had a little business next morning with the Typotheta.

"Well, that's lucky. Only you're not going just yet. You're coming home with me now, and tomorrow morning I'll go on to Philly with you, mebbe." And he led me out of the station to his benzine buggy.

As we sped out Madison Avenue, defying all speed laws, Goudy confided to me that his Saxon had traveled thirty thousand miles and had begun to develop lung trouble—but by the way that machine got over the ground and dodged in and around things I should say it was good for another thirty thousand.

We crossed the Queensborough Bridge, which is some mile and a half long, and journeyed on for about six miles over the Queensborough Turnpike to Forest Hills Gardens. Here, in the most beautiful suburb of New York City, on a height of land commanding a wide expanse of country, Frederic Goudy has his studio and home. And it is such a home as would delight the eye of an artist and satisfy the heart of a Sam Walter Foss, who prayed that he might "live in a house by the side of the road, and be a friend to man." The house is of the bungalow type with low roofs and wide windows, laid out and furnished after the style of William Morris, with books overflowing everywhere, and has a half-acre of ground around it, where the Master is pleased to grow hollyhocks and goldenglow and raise potatoes and turnips and garden sass.

Paderewski, the skye terrier, greeted us effusively as we entered, followed by Nicodemus, king of Persians, who decorously but condescendingly allowed me to tickle his ears.

For an hour or more, Mr. Goudy and I swam in books and talked philosophy and delved into the mysteries of the studio, until Mrs. Goudy returned, accompanied by their son, a tall, well-favored youth just out of the service, who very evidently thought more of automobiles and every-day affairs than he did of musty tomes and medieval copyists.

This was the first time that I had met Mrs. Goudy, and I was curious to see the woman to whom Mr. Goudy said he went for inspiration and counsel. And Mrs. Goudy is a true helpmate. Quiet-spoken, radiant with health, her mind keen and bright, eyes deep with thought yet brimming with kindness, she is all womanliness and charm. She is an artist herself and is as much interested in her husband's work as he is himself. Many of the most beautiful specimens of typography that have come from the Goudy studio are the handiwork of this gifted woman,

The CASLON TYPES



HERE is now a better appreciation of art and utility in type design than ever before. Thus the intrinsic merit of the Caslon types is becoming more widely recognized. That they are in our day in wider and more effective use, in competition with a myriad of others, two hundred years after they were cut, is the most earnest tribute that could be paid to their designer.

Generally speaking, the freedom of stroke, the even and adequate color, close-fitting and high legibility, are the characteristics which should make Caslon one of the most popular faces in use today.

Many faces may be used with propriety only in certain kinds of printing; but Caslon has almost equal usefulness in every kind, from a newspaper advertisement to the finest book.

The Monotype Caslon, No. 337, very closely follows the original design of William Caslon, the first; the principal deviation is in the smaller sizes, which are slightly more extended, making them more legible.



ON THE TWO FOLLOWING PAGES WILL BE FOUND A COMPLETE
SHOWING OF THIS SERIES IN SIZES FROM SEVEN
POINT TO THIRTY-SIX POINT

The No. 337 CASLON Series

All sizes, 7 to 36 points inclusive, of No. 337 Caslon are shown on this and the next page, and these two pages should, therefore, prove a valuable ready-reference for Advertiser and Printer

36 Point	THAT THE CASLON	No. 337
30 Point	TYPE IS FIRMLY BOUND	No. 337
24 Point	UP IN THE EARLY HISTORY	No. 377
18 Point	OF AMERICA, A VISIT TO ANY LIBRARY	No. 337
14 Point	WILL DEMONSTRATE. IT IS APPARENTLY THE	No. 337

Small Capitals are now being cut for the 14, 18 and 24 point sizes.

36 Point	That the Caslon type is	No. 337
30 Point	securely bound up in the early	No. 337
24 Point	history of America, a visit to most any	No. 337
18 Point	library will readily demonstrate. It was apparently	No. 337
14 Point	staple during the pre-Revolutionary days of the Colonies, the	No. 337

36 Point	<i>That the Caslon types are</i>	No. 3371
30 Point	<i>bound up in the earliest history of</i>	No. 3371
24 Point	<i>America, a visit to any library will dem-</i>	No. 3371
18 Point	<i>onstrate. It was apparently the staple during the pre-</i>	No. 3371
14 Point	<i>Revolutionary days of the Colonies, adequately serving all purposes</i>	No. 3371

The following swash characters are made for all sizes of No. 3371 (Italic), from 14 to 36 point inclusive

A B C D E G K L M N P R U &
k v w z et et

THE sizes 7 to 11 point, inclusive, are shown below with the *long* descenders, which necessitates their being cast on a body one point larger than the face. This represents the real Caslon style as originally cut by William Caslon I. Short descenders are supplied for use when necessary to cast on body the same size as the face.

12 Point No. 337E

Short descenders cast on 12 point body

Thousands of type faces have had their little day and been lost in oblivion in the five hundred years since typography was born. Considering this fact, a type that can show an ever-increasing

11 Point No. 337E

Long descenders cast on 12 point body

Thousands of type faces have had their little day and been lost in oblivion in the five hundred years since typography was born. Considering this fact, any type that shows an ever-increasing popularity after

10 Point No. 337E

Long descenders cast on 10 point body

Thousands of type faces have had their little day and been lost in oblivion in the five hundred years since typography was born. Considering this fact, a type face that can show an ever-increasing popularity after nearly two

9 Point No. 337E

Long descenders cast on 10 point body

Thousands of type faces have had their little day and been lost in oblivion in the five hundred years since typography was born. Considering this fact, a type that can show an ever-increasing popularity

8 Point No. 337E

Long descenders cast on 9 point body

Thousands of type faces have had their little day and been lost in oblivion in the five hundred years since typography was born. Considering this fact, a type that can show an ever-increasing popularity after nearly two cen-

7 Point No. 337E

Long descenders cast on 8 point body

Thousands of type faces have had their little day and have been lost in oblivion in the five hundred years since typography was born. Considering this fact, a type face that can show an ever-increasing popularity after nearly two centuries of usefulness

12 Point No. 337G

Short descenders cast on 12 point body

Thousands of type faces have had their little day and been lost in oblivion in the five hundred years since typography was born. Considering this fact, a type that can show an ever-increasing popularity

11 Point No. 337G

Long descenders cast on 12 point body

Thousands of type faces have had their little day and been lost in oblivion in the five hundred years since typography was born. Considering this fact, a type that can show an ever-increasing popularity after nearly

10 Point No. 337G

Long descenders cast on 11 point body

Thousands of type faces have had their little day and have been lost in oblivion in the five hundred years since typography was born. In considering this fact, a type that can show an ever-increasing popularity after nearly two centuries of useful-

9 Point No. 337G

Long descenders cast on 10 point body

Thousands of type faces have had their little day and have been lost in oblivion in the five hundred years since typography was born. Considering this fact, any type that can show an ever-increasing popularity after near-

8 Point No. 337G

Long descenders cast on 9 point body

Thousands of type faces have had their little day and been lost in oblivion in the five hundred years since typography was born. Considering this fact, a type face that can show an ever-increasing popularity after nearly two centuries of use-

7 Point No. 337G

Long descenders cast on 8 point body

Thousands of type faces have had their little day and been lost in oblivion in the five hundred years since typography was born. Considering this fact, a type that can show an ever-increasing popularity after nearly two centuries of usefulness is one that is bound

In ordering, be sure to specify whether you wish the long or the short descenders. While it is almost a desecration to mar the beauty of this type by setting it *solid*, we nevertheless have provided for those who *must* do so, matrices for the short descenders in sizes 7 to 11 point, inclusive. These are, however, much less stubby than the descenders of most of the modern adaptations of this face.

Our Big Specimen Book shows the 7 to 11 point sizes, inclusive, with long descenders and also with short descenders.

What Eminent Typographers Say of the **CASLON TYPES**

J. FRANK EDDY: Caslon type, as originally cut in 1720, contemplated nothing but the one feature that should be supreme in all type—legibility. The Monotype Company, in spite of the difficulty of adapting an essentially hand-cast product to high speed manufacture, kept after the original and have achieved. They stand alone in that achievement. They may well be proud of their labors and adopt as a slogan: “We confidently rest our typographic reputation upon this real Caslon.”

LEWIS C. GANDY, former editor, *The Printing Art*: As to the appropriate use of Caslon type, there are but few classes of work to which it is not well adapted. In the hands of a printer who is thoroughly familiar with Caslon, there is no kind of printing which will not present a good appearance when set in this type. An expert typographer would ask for no other type equipment to undertake anything from a card to a dictionary than generous fonts of Caslon Roman and Italic in all sizes.

THEO. LOW DEVINNE: In general effect, the Caslon is bold, but not black; clear and open, but not weak and delicate . . . it was made to be read and to withstand wear . . . it is fairly uniform as to general effect throughout the series. To reform typography we need better types; we must be more tolerant of quaintness and must attempt the revival of medieval methods.

E. R. CURRIER: It is really hard to overrate the worth of Caslon type. Objections can be found in it, and exceptions can be taken to it, but the type has yet to be made that can match it for all-around usefulness and dignity in high places and for clearness and neatness in ordinary work. It comes nearer being fool-proof in the hands of the bungling tyro and the venturesome compositor than almost any other type that can be mentioned. Of this type it can be said that if all other English types were suddenly to disappear from the face of the earth, it could successfully bear alone the burden of modern print.

This Monotype Caslon (No. 337 Series), retains all the charm of the original hand-cut letters of William Caslon I, and will be appreciated by those who prefer the real Caslon face to the distorted “Caslons” of modern designers

whose sense of spacing and nicety of judgment, says her husband, are almost uncanny. And yet Mrs. Goudy is a model housekeeper and superb cook.

We talked through the long evening on many themes, and thumbed through what seemed to me to be hundreds of specimens of bookmaking, for Mr. Goudy is an ardent bibliophile who must gladden the heart of Frank Harris and the Anderson Galleries people. He has representative books of every important press.

It was here that Mr. Goudy told me that he had been appointed Art Director of the Lanston Monotype Machine Company. The news pleased me greatly. Mr. Goudy is easily the most eminent designer of type faces in America, and the linking up of his activities with those of the Monotype Company cannot but be beneficial to both. The move is one of the utmost importance to all lovers of good printing. The humanness, grace and simplicity of Goudy's work, the beauty of his types in detail as well as in the mass, the wonderful versatility of the man himself, joined to the flexibility and almost perfect performance of the Monotype, will mean added luster to the reputation of American printers.

I was pleased to hear the good news that Frederic Goudy told me, and as we drew into the Broad Street station next morning, I told him that, when I got through, I would make a little journey to the Monotype plant—of which I had heard much, but had seen not at all—to see what I could see.

The Monotype factory, I found, was located at Locust and 24th Streets, a pleasant walk of about ten minutes from the Broad Street Station of the Pennsylvania, through Rittenhouse Square, one of the aristocratic sections of Philadelphia. The building occupies all that portion of Locust Street down to the B. & O. Railroad, and overlooks the Schuylkill River.

Now, while I am pretty well acquainted with the Monotype machine, from its performance, I had no conception that the Monotype factory was anything like this huge structure. The building is five stories above the sidewalk, is modern in every respect and wonderfully well fitted for its purpose. I was not surprised to learn that it had 200,000 square feet, or over four acres of floor space—all given over to the manufacture and sale of Monotypes. The building is fairly flooded with daylight and a sanitary, healthful atmosphere pervades everywhere. And yet such are the demands made for equipment that the place appears crowded—every nook and cranny is put to use—and plans are under way to add an extension.

I got in the elevator on the 24th Street side, and asked to be taken to the offices. Most factories have their offices on the first floor, but here practically all the office room is on the top floor, where are gathered together in one great family the officials of the company, the sales organization, advertising department, typographic department, and accounting department.

I was given a most cordial welcome by the Assistant to the President and upon proffering my request was put in charge of the Production Manager. Then for three hours by the clock I traveled through that great factory—from attic to sub-basement—through the intensely interesting Matrix Department, the Drafting Rooms, the mammoth Tool Room, the Assembling Room, the Milling Department, the Casting Room, the Inspection Room, the Storage Room, the Engineering Department, the Monotype School, and a dozen or more other departments the names of which I can not now recall. I talked with a score of people—from the timekeeper at the front door to the shipping clerk at the back, and the brawny African in the basement who sees to it that the stokers are kept full of fuel.

And what particularly struck me was that everyone to whom I talked has been with the Company a long time—some of them from the very beginning of things. And when we learn that there are nearly a thousand employes in this one building alone, we can form some conception of the extent of this enterprise.

Another thing that made a deep impression upon me was the spirit of loyalty in evidence everywhere. The men talked of "our" factory as if they owned it—and I guess they do. An air of camaraderie and good cheer pervaded the place. Everyone, whether the head of a department or the humblest helper, seemed to be on perfectly friendly terms with everyone else. And what they didn't know about the Monotype wasn't worth knowing—they bubbled over with enthusiasm every time I asked a question and took the most particular pains to point out to me the finer points of their work. Everywhere, I could see, each individual was intent on doing his work as well as he could, and doing it cheerfully.

The success of the Monotype very evidently turns on organization—it is a compound of ideas, ideals and work.

The Monotype Company are very largely indebted to their own mechanics for many of the improvements that have been made in their machinery and methods of manufacture. These men are ever on the

alert to improve and simplify the intricate machinery required to turn out the finished product.

Every employe of the Monotype concern is, as I have said, proud of his job. The mechanics are highly skilled men, and naturally as such are the object of solicitation by others, but so great is the love of the Monotype employes for the concern of which they form a part that it is very rarely indeed that a manufacturer is fortunate enough to be able to entice a man of them away. This loyalty to the organization is due to the fact that every one knows that he is necessary and that being necessary he is appreciated at his full worth. And then, too, the inspiration that comes from good work well done must not be forgotten. There is a satisfaction in being associated with a success that makes for health and length of days.

I have spoken but little of the technical processes involved in the production of a perfect machine. The subject is one beyond my powers of description, but anyone interested, printer or otherwise, may get full information on request to the Company.

There is one department, however, that I must speak of specifically, because to me it is the heart of the Monotype factory—and that is the Matrix Department. Here every operation, from drawing each letter from designs to scale, to cutting and grinding the punches, and all through the various operations until the matrix is ready for delivery, is performed. Practically every machine used has been designed and made by the Monotype people themselves.

Perfect type depends upon perfect matrices—and if the Monotype means anything at all it means perfect type. Each type, which, as we know, is cast separately in composition, is ejected from the Monotype mold perfect and ready for use. There is no shaving or dressing—it is complete in itself.

I do not know how many operations are necessary to make a matrix, but it seemed to me that there must have been half a hundred handlings before the matrix is pronounced right. Every operation is carefully inspected, by the most accurately adjusted devices and under high-powered microscopes which magnify two hundred times every possible defect, and finally the matrix is put in its case and put through the actual operation of casting, before being packed for shipment. If the matrix is not perfection, it is as near it as anything ever gets.

The whole aim and purpose of the Monotype Company at the present time is to develop the machine to do still more of the hard work of composition. The book printer has already been well taken

care of, but the commercial or job printer has felt himself somewhat neglected, and it is for the benefit of the latter, in combining both conservation and economy, that the Company is now putting forth some of its best efforts. Thus, I notice that the Plate-Gothics, which enter into almost every phase of job composition, are now available and can be run in the machine four sizes at a time. Seven series, I believe, are ready, and other series are in preparation. This departure and further evidence of the versatility of the Monotype are bound to work a revolution in job composition and bring profits to the printer hitherto beyond his reach.

The demand for Monotypes grows apace. The whole world is turning to this marvelous machine, which seems indeed to be endowed with human intelligence, with none of the frailties common to human endeavor.

It has been said, and truly, that modern business is human service and that he who gives great service gets great returns. Certain it is that this great business on the banks of the Schuylkill has more of the spirit of brotherhood than any other big business I can now recall. The Monotype spirit regards business as an opportunity—not the mere opportunity to make money, but above all the opportunity to educate, benefit, uplift and add to the well-being of the world in general and the printing fraternity in particular.

And it is to such an organization as this that Frederic W. Goudy, with his fine ideals and high resolves, has given his heart and hand. What the result will be no man can guess, but I am firmly of the opinion that the union is the most notable achievement in the annals of American printing.



NOW MONOTYPE SET

THE *North American Review* for January is now on the news stands in a new Monotype dress. This publication has been placed with the Rumford Press, Concord, N. H., solely because of improved appearance, easier reading type, and more convenient binding. The publishers in an advertisement, say "We are happy in the belief that the pleasure of our readers will be greatly enhanced by the new type faces, which will be easier to read." Its exclusive circulation and the care with which its issues are preserved, make the *North American Review* a most valuable addition to those who believe in single types as the highest form of expression on the printed page.

CONCORD A PUBLISHING CENTER

*A Mammoth Establishment Has Demonstrated that
Location is Not the Largest Factor in
Attaining Business Success*

THOUGH Concord began its career in Massachusetts, because of the peculiar methods of high finance indulged in by Charles II of England, it is now safely ensconced in New Hampshire.

The Rumford Press began its career in Concord, due to the foresight of its promoters, and it will always be there; it is an institution of which Concord is as proud as it is of Concord.

Historic Concord, abiding peacefully in the traditionalism engendered by its two hundred years of prideful history—pointing to the achievements of the past, satisfied with her present, sure of her future, disdaining to follow the lead of her sister New England cities and listen to the call of modern industry—awakened one morning to find a stranger within her gates, a strong and militant advance guard of a large industry, a manufacturer of a product that was to be served to the entire nation and would find its way to nearly every civilized country—traditional Concord was about to be industrialized.

Ten years ago The Rumford Press, as it is at present constituted, began the upward climb to its present enviable position of publisher of probably the greatest array of widely circulated magazines ever printed under one roof—*Asia, Atlantic Monthly, Century, House Beautiful, St. Nicholas, Yale Review*, and a host of others (twenty-five to be exact) comprising literary, scientific and technical publications. Some of them are purely academic, while a number of them are of widest circulation. They have a varied mission, too—entertainment, instruction and the molding of public opinion.

The character of this industry and the homogeneity of its product with the intellectual achievements of her past, doubtless had much to do with the complacency with which Concord received this stranger into her midst. But she also received many practical benefits: the large weekly payroll which is distributed among hundreds of her citizens has had a marked effect upon business generally; the homes which the Rumford employes have been enabled to purchase or build have added to the permanent forms of wealth; The Rumford Press itself has been compelled to purchase a large amount of real estate. The

post-office receipts from the tons of magazines sent out each month have raised the Concord post-office to the first rank. Concord is very evidently satisfied with the merging of a traditional past and an industrial present.

What was a modest printing establishment, employing some half a hundred people, has grown to be a great publishing and printing house, employing, even with every known mechanical device for the saving of time and man-power, over three hundred workmen.

The men back of this enterprise have built up the business to its present magnitude by industry, a careful selection of equipment and faith in an idea, that idea being that it was neither necessary nor desirable that the place of publication for magazines of large circulation be in the congested industrial centers. They believed that that in itself was a result of tradition; that more contented employes, who are necessarily better workmen, could be secured and retained in a smaller city where each could have a home in the fullest sense of the word; where there is the advantage of broader lives resulting from a larger intercourse with their fellows; where there are no "strap-hangers," no drawn faces from long rides in crowded cars; where Nature could be in close communion with modernity. And they have chosen well.

Nestling in the foothills of the White Mountains, in the beautiful valley of the Merrimac, which even there has many of the peculiarities of a mountain stream—its swift current, eddying rapids and miniature falls—Concord, with its wide streets, handsome public buildings, inviting drives into the North country, and its homelike atmosphere, is an ideal place for an industry which requires a higher order of intelligence and happier living conditions probably than any other; and but two hours from the large commercial and distributing center of Boston.

If there is any one thing in this organization that stands out pre-eminently it is pride in its product. The typographic excellence of the magazines and other printed matter that come from this plant is a matter of common knowledge. This pride, combined with the highest types of mechanical aid, proficient

employes and careful supervision, justifies the confidence in its product and explains the remarkable success of the project in the face of the once prevalent opinion that an industry of this kind could be successful only in large centers of population and the converging points of traffic.

Physically, the plant of The Rumford Press is of a high order of excellence and its operation is systematized to the highest degree.

The composing room, occupying two floors in the main building, is equipped with Monotypes.

The battery of Monotype composing machines has a capacity of eight million ems a month; it sets the straight matter for all the publications, besides producing their commercial printing—a no inconsiderable item in itself.

The Monotype Type-&-Rule Casters furnish all of the display type up to thirty-six point—all rules, leads, slugs, borders and space material. It is, in short, a complete Monotype composing room.

The Monotypes in this plant are in no sense traditional; for here was formerly operated a mixed equipment of composing machines. After a thorough trial, extending over quite a period of time, and an exhaustive comparison of the cost sheets and efficiency records, The Rumford Press discarded all other kinds of machines in the composing room and now operates Monotype equipment exclusively, with the enthusiastic approbation of its employes and with pride and profit and satisfaction to itself.

The technical publications, which contain a large amount of intricate composition and are filled with special and unusual characters, and the straight reading matter of the magazines are composed with equal facility.

The matter surrounding illustrations, which are frequently irregular in contour, requiring many lines of varying lengths, is set with such accuracy that changes are practically negligible. The cuts themselves are mounted directly on Monotype quads set at the same time as the reading matter—but of course many times faster. There is no guesswork in determining the length of each line nor the number of them; the Monotype Copyfitting System makes it positive and the operator loses no time in “making it fit.”

The Rumford Press instructs its own Monotype operators and that it does so very successfully is evidenced by the exceptionally clean proofs—reducing corrections to the minimum.

Corrections are all made by hand. Not only are there no delays of machines in correcting matter

which had been set previously, but both office corrections and authors' changes are made in a room entirely separated from the machine room. When matter once leaves the casters it never returns, but continues its forward motion to the electrotyping or press departments.

The pressrooms also are equipped with machinery selected after comprehensive trials for efficiency and economy; the electrotype foundry is a model of its kind; the bindery has the latest pattern folding and binding machines—the plant is complete and the organization enthusiastic and contented.

Plans have been made for the erection of a mammoth building with every convenience and every short cut to production to house this growing establishment. Growth has been so rapid that it has been compelled to secure a number of buildings without much regard to their special fitness and rebuild them to meet requirements. The new building will be exactly suited to its purpose.

Mr. William S. Rossiter is President and active head of this prosperous concern; Mr. John D. Bridge is Treasurer and General Manager; Mr. F. R. Strong is head of the Sales Department.

A NOTABLE EXHIBIT

THE booth of the Lanston Monotype Machine Company at the New England Printing Exhibit attracted considerable attention. Numerous specimens of Monotype composition and advertising literature were displayed, one of which bore the blue ribbon awarded by the judges. The broadside illustrating and describing the work of the Monotype on the New York *Sun* brought forth much favorable comment. The high grade of printing displayed by the numerous exhibitors is highly gratifying to the Monotype Company, for out of twenty-four users of composing machines exhibiting their wares at this show, twenty are users of Monotypes, fifteen of them using Monotypes exclusively, and the twenty plants operating a total of eighty-two Monotype machines.

Thus the superiority of the Monotype, both as to versatility and quality of work, was well evidenced.

Advertisers and others who are not actual producers of printing were there given an opportunity to learn something of the wonderful possibilities of the machine which produces the greater part of their advertising matter.

NOTES ON TYPE DESIGNS: OLD & NEW

BY FREDERIC W. GOUDY

FOR over four centuries type foundry men have tried to improve the forms of the Roman alphabet in the search for legibility; not by creating new expressions but by imitations of accepted models. In the old days, types were not constructed scientifically because the foundry men had few tools of precision and no system for the gradation of sizes, but they did prefer sturdy boldness and their types possessed quaint and pleasing characteristics that made for legibility.

DeVinnie says of the types of Sweinheim and Panartz that "their characters were not drawn in true proportions," but who has set down what those "true proportions" are? Modern readers are not as yet agreed upon a faultless standard for the forms of our types, nor do I believe it is possible to have all types conform to an inflexible standard.

Letters inferior in gracefulness may yet be so harmonious with each other and indicate also such a sense of carefully adjusted proportion, that they will prove acceptable to the reader because of their power of combining into words. Words are indeed the sole elements of which the reader is conscious, and if the type forms are so shaped that they will not combine insensibly, that type is illegible. The old types were often needlessly bold and rugged, but nearly always round, clear, simple and of easy readability.

There is a lot of sheer nonsense in many of the claims regarding legibility of types. Inability to reconcile widely separated ideas as to what constitutes legibility is too often the sole basis for criticism.

Interest in the subject matter is an element seldom taken into account and plays an important part in determining readability. Wearisome inanity in types will defeat any attempt at legibility and can only be overcome by proper contrast—meaning not only contrast in the types themselves but in the arrangement of the types upon the page.

In the attempt to meet utilitarian requirements potential beauty is sacrificed, mainly through sheer ignorance or lack of knowledge, for true utility is easily obtained by applying the fundamentals of contrast, proportion and harmony which are inseparable from beauty. Simplicity need not mean crudity; and while some of the early printers may have gone too far toward sturdy simplicity, their types were undeniably legible even when lacking in neatness and needlessly bold and rough. They studiously avoided

hair lines or other features of indistinctness but they did produce letters easily discerned.

It is said that the success of the italic face with its relative lightness and openness probably suggested repeating these qualities in the upright Roman form. Some readers asked why types need be so offensively sturdy, curves be so stiff, and lines so uneven in thickness? Whether some graceful touches might not be added to the rough types, and a more cunning union of the thick stem and hair line be helpful? It was in Paris, however, and not in Italy that more graceful types of the character asked for by the critical reader first appeared. Garamond, known in France as the "father of type foundry men," was the first to make typefounding a separate branch of typography and his types present an effect of lightness and clearness with a symmetry not previously attained.

Types of today as produced by the foundry men are not based on a study of classic models of the times before printing, nor is there any serious attempt to revise letter forms with any regard for beauty and proportion or thought for the alphabet itself. In the absence of type foundry men the first printers combined letter design and type casting and produced types of marked personality. Wearisome commonplace regularities, the product of artisans instead of artists, is the story of today; most types entirely lack those natural deficiencies and irregularities that are the evidences of a mind intent on design and not on mechanical details of execution and few bear any evidences of spontaneity.

Type is made for use and must be spontaneous in design or it will lack the necessary element of rhythm obtained only by feeling and not by mechanical means. Early printers were generous and cut their letters with an eye single to artistic beauty.

Today, perfect finish, exact lining, perfection of curve, precise angles, straightness of stem or sharpness of serif and hair line are given greater attention than design. No one nor all of these points give beauty or legibility although they may be present in a type both beautiful and legible. Every bit of finish and refinement not necessary to the expression of the design is useless and is wasted effort. Finish is a merit when it improves, but if made at the expense of design it constitutes a defect. The demand for perfection is an evidence of a misunderstanding of the true ends of art.

MONOTYPOGRAPHY

FROM the Mellet Printing Co., Indianapolis, Indiana, comes a four-page circular which sets forth the advantages of using the Monotype for work of the highest typographic excellence. The first page of the circular is set off with a Monotype border printed in a blue tint and the text in black. The two inside pages follow the same plan with different borders. The fourth page is printed in black, Monotype rule being used in panels to enclose the type matter. For the text matter, Monotype series No. 231 is used. The paper is of a good quality dull-coated book. The whole effect is pleasing and shows careful attention to details.

* * *

IN the production of the latest number of "The Marked Page," its publishers, The Smith-Brooks Printing Company of Denver, Colorado, have borne in mind the fact that "color exercises a fascination over the mind that transforms the drab into life and animation." We wish to add our commendation to the list sent out with this publication. It is a well-executed example of typographic art; composition, of course, on the Monotype.

* * *

A BOOKLET entitled "A Treatise on American Indian Music," privately printed at the U. T. A. School of Printing, is a fine example of the careful typography and good presswork turned out by the students of that excellent institution. The text pages are composed in Monotype No. 337E series, the authentic old Caslon, and printed as Caslon should be, on antique paper.

* * *

VERY attractive and novel in makeup is the folder sent out by La Compagnie de L'Evenement, Quebec, setting forth a two-fold announcement of their newspaper propositions. This folder is exceptionally well written, and is composed in Monotype series No. 175. It is printed in several colors on gray antique cover paper.

* * *

"THE FALCON," a new miniature magazine printed in a neat and pleasing style, makes its first appearance. It is published by The Falcon Co. of New York, to boost the output of their trade composition plant. They sell Monotype type, rules and slugs as well as composition and makeup.

* * *

THE Gray Printing Co. of Fostoria, Ohio, in "Gray Print Number Two," have an article on the economical handling of price lists on the Monotype that is well worth any printer's attention. This number of "Gray Print" is in keeping with the usual typographic standards of that Company.

1620



1920

The Mayflower Compact

In the name of god Amen. We whose names are underwritten, the loyal subjects of our dread sovereign Lord King James by the grace of god, of great Britaine, France, & Ireland King, defender of the faith, etc.
Having undertaken, for the glory of god, and advancement of the Christian faith, and honour of our King & country, a voyage to plant the first Colonie in the Northern parts of Virginia. God by these presents solemnly & mutually in the presence of god, and one of another, covenant & combine our selves together into a civil body politic; for the better ordering, & preservation & furtherance of the ends aforesaid; and by vertue hereof to enacte, constitute, and frame such just & equal laws, ordinances, acts, constitutions, & offices, from time to time, as shall be thought most meete & convenient for the generall good of the Colonie: unto which we promise all due submission and obedience. In witness whereof we have hereunder subscribed our names at Cape Codd the 11 of November, in the year of the raigne of our sovereign Lord King James of England, France, & Ireland the eighth and of Scotland the fiftie fourth, An. Dom. 1620

FOR OUR EASIER READING

In the Name of God, Amen. We whose names are underwritten, the loyal subjects of our dread sovereign Lord, King James, by the grace of God, of Great Britaine, France and Ireland, King, defender of the faith, etc., having undertaken for the glory of God and advancement of the Christian faith, and honour of our King and country, a voyage to plant the first Colonie in the Northern parts of Virginia, doe by these presents solemnly, and mutually, in the presence of God and of one another, covenant and combine ourselves together into a civil body politic for our better ordering and preservation and furtherance of the end aforesaid, and by vertue hereof to enacte, constitute and frame such just and equal laws, ordinances, acts, constitutions and offices from time to time, as shall be thought meete and convenient for the generall good of the Colonie, unto which we promise all due submission and obedience. In witness whereof we have hereunder subscribed our names at Cape Codd the 11 of November, in the year of the raigne of our sovereign Lord, King James of England, France and Ireland, the eighteenth, and of Scotland the fiftie-fourth, Anno Dom., 1620.

<i>John Carver</i>	<i>Richard Warren</i>	<i>John Turner</i>	<i>Edmund Margeson</i>
<i>William Bradford</i>	<i>John Howland</i>	<i>Francis Eaton</i>	<i>Peter Brown</i>
<i>Edward Winslow</i>	<i>Stephen Hopkins</i>	<i>James Chilton</i>	<i>Richard Britteridge</i>
<i>William Brewster</i>	<i>Edward Tilley</i>	<i>John Crackston</i>	<i>George Soule</i>
<i>Isaac Allerton</i>	<i>John Tilley</i>	<i>John Billington</i>	<i>Richard Clarke</i>
<i>Myles Standish</i>	<i>Francis Cooke</i>	<i>Moses Fletcher</i>	<i>Richard Gardiner</i>
<i>John Alden</i>	<i>Thomas Rogers</i>	<i>John Goodman</i>	<i>John Allerton</i>
<i>Samuel Fuller</i>	<i>Thomas Tinker</i>	<i>Degory Priest</i>	<i>Thomas English</i>
<i>Christopher Martin</i>	<i>John Rigdale</i>	<i>Thomas Williams</i>	<i>Edward Doty</i>
<i>William Mullins</i>	<i>Edward Fuller</i>	<i>Gilbert Winslow</i>	<i>Edward Lister</i>
<i>William White</i>			

The "Mayflower" illustration is from John Martin's Book, *The Child's Magazine*. Reproduction of manuscript of the Mayflower Compact (from Bradford's *Plymouth Plantation*) taken from *Woot's American History and Government*, Allyn and Bacon, Boston. Used by permission.

Presented to those Children of Cleveland who attended Saturday, November Twentieth, the Play at the Cleveland Museum of Art given in honor of the Ter-centenary Anniversary of the landing of the Pilgrim fathers, with Compliments of Norman T. A. Munder & Company, Printers, Baltimore. The style of type and arrangement of this Broadside is of the Colonial period.

MINIATURE reproduction of "The Mayflower Compact," designed and printed in two colors by Norman T. A. Munder & Company, Baltimore, as a souvenir of the occasion stated in the last paragraph above. Monotype material (14-point No. 121 for border, No. 337E for text) served admirably in producing the desired Colonial style.