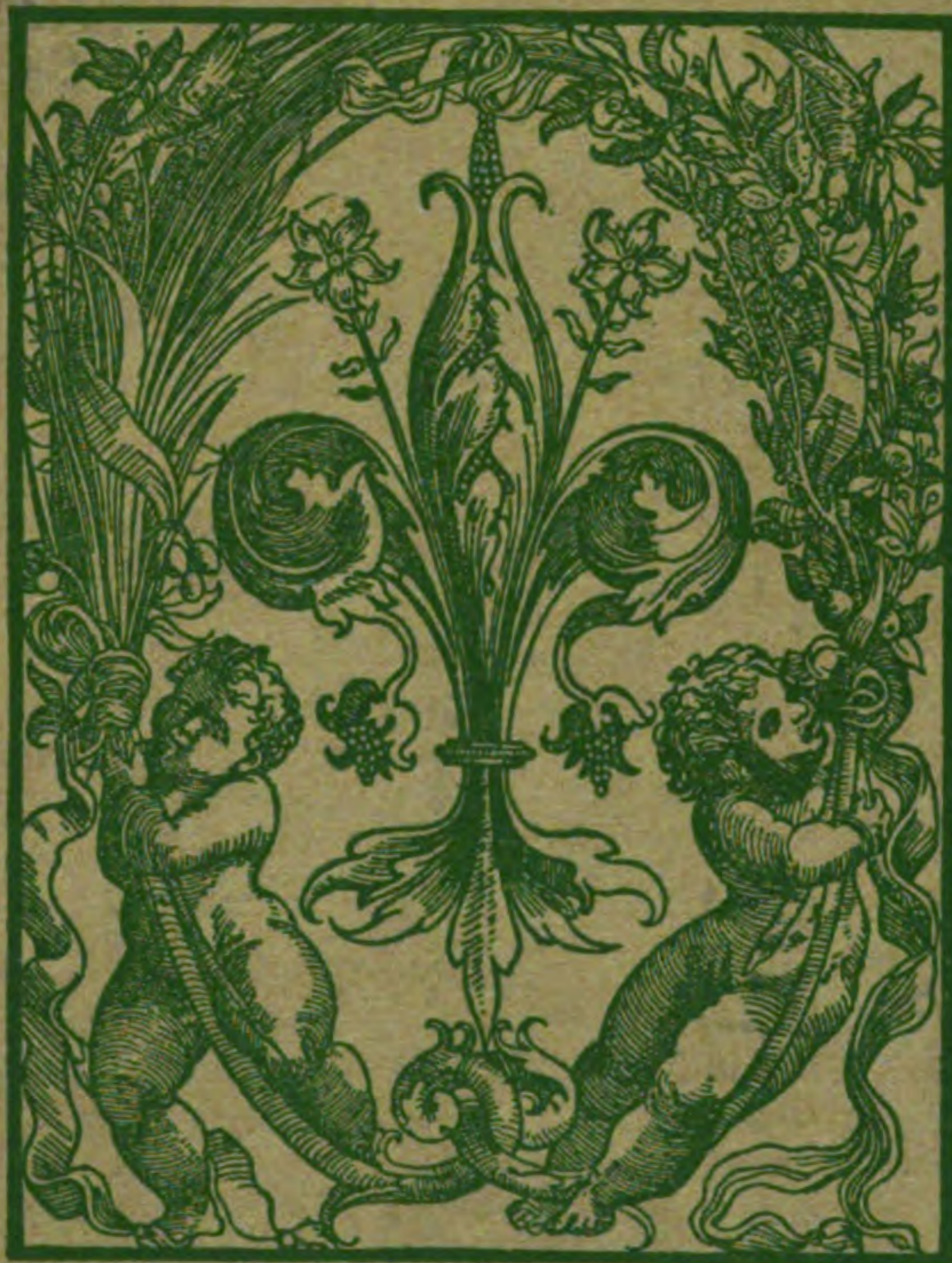


*History Vol*

# MONOTYPE

A JOURNAL OF COMPOSING-ROOM  
EFFICIENCY

*8. 12*



THE MARK OF JACQUES DE JUNTA, LYONS, 1546

SEPTEMBER · 1921

PHILADELPHIA

LANSTON MONOTYPE MACHINE COMPANY

NEW YORK · BOSTON · CHICAGO · TORONTO · BIRMINGHAM

MONOTYPE COMPANY OF CALIFORNIA · SAN FRANCISCO



## 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 COM-  
POSING MACHINE AND AS A  
TYPE-AND-RULE  
CASTER



**T**HIS issue of MONOTYPE is set in Monotype No. 172 Series (Suburban French). The entire book, including all rules, borders and ornaments, as well as leads and slugs, is composed of Monotype material. Initials on pages 3 and 9 were drawn especially for this issue, and words "Monotype" on cover and pages 1 and 3 were enlarged by photography.

PRINTED BY  
S. H. BURBANK & CO., INC.  
PHILADELPHIA

KEEP THIS BOOK AS A READY-REFERENCE SPECIMEN OF  
MONOTYPE No. 172 SERIES

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# MONOTYPE

A Journal of Composing-Room Efficiency

Published by

Lanston Monotype Machine Company

F. L. Rutledge, Editor



Philadelphia · September · 1921

Volume VIII · No. 12



# MONOTYPE

A Journal of Composing-Room Efficiency



## THE FIRST TYPES\*

BY FREDERIC W. GOUDY



MEMORIES of things that have deeply stirred the imagination are the seeds from which invention springs. The art of printing from movable types was foreshadowed by the brick stamps of the ancient Babylonians, yet it is none the less honor to Gutenberg, who conceived the invention and made the first practical application of the principle, that some germ of the principle itself was known and in use centuries before him.

To present ideas visibly, that is, to exhibit conceptions of the mind by the use of written or printed characters that represent spoken sounds expressing those conceptions, has been deemed the noblest and most beneficial invention of human ingenuity. "With the art of writing," said Carlisle, ". . . . of which printing is a simple, an inevitable, comparatively insignificant corollary, the true reign of miracles for mankind commenced."

From the far-off hieroglyphs of the ancient Egyptians down to the almost perfect characters of the Renaissance, letters have been in the making. In the days before printing the scribe was born into a tradition; forms that he used without conscious thought were already universal and fundamental, and actually in the process of growth and development under the hand of each writer who used them.

The fierce conflict we now call the Reformation, and which practically constitutes the history of England for over two centuries, is exactly reflected in the rude censorship of fire that was applied to literature there and on the continent for a period of nearly three hundred years. Yet fire, wars, plunder and suppression that scattered many fine book collections could not take away the desire for learning nor could wanton destruction at the hands of the ignorant stay the acquisition of books.

The Revival of Learning—that mighty intellectual movement in Western Europe that marked the close of the Fifteenth Century, extended to Italy, England and the Continent, where the rich and cultured were busy collecting books and employing scribes to make new ones. With the spread of learning the necessity for more books was apparent—some method of

\*Paraphrased extracts from Mr. Goudy's forthcoming book, "Typologia."

increasing the slow productions of the scribes was required; the intellectual activity of his time stirred the creative genius of Gutenberg, and his fruitful and persevering efforts from 1440 to 1450 gave us Typography.

Movable types are the very essence of typography. The metal characters produced by Gutenberg were an evolution of the written book-letters with which he, of course, was familiar. But printing itself was the immediate outcome of the engraver on wood, a craft separate and distinct from that of the scribe.

As the first step to increased production, printing came; not printing of pages of text in movable types, but the printing of engraved blocks of illustrations to supplement the work of the scribes. From prints of pictures to prints from blocks of illustrations, which occasionally had *engraved lettering* also, was a natural step. A manuscript writer—usually a mere copyist and skilled only in the making of letters—was not always competent to copy illustrations accurately. To cover his lack of skill in this regard blocks of wood were engraved which could be printed in books—in which the text was written—reproducing the illustrations adequately in every copy, but it was still impracticable to attempt the engraving of many lines of lettering. The new-found ability to print blocks with the engraved text did, however, suggest a quicker method of duplicating text as well as pictures, and the first person, then, to whom the idea came that the texts or legends of these engraved blocks might be composed from *separate* letters capable of rearrangement *after* each use, for other texts or legends, fixed the principle of the new art about to come into existence.

From the successful execution of a few words or lines it was easy to extend the principle to whole pages, and, except for overcoming technical difficulties, the invention itself was accomplished. The groundwork for printing completed, its rise was rapid; from block printing to printing from cast metallic types, barely thirty years elapsed.

With the invention of printing from movable types, whether by Gutenberg, Coster, Waldfoegel or Castaldi, the occupation of the scribes was gone, yet their practices as to book-making were still as law to the printers who were reluctant to break away from the customs of their predecessors; for years after printing was in full sway the ornamentation of the printed page remained still a separate art. Scribes found places as correctors of the press, as their experience in book-making and their familiarity with the illuminations and fine manuscript letters, which had developed the fine taste that later was carried into printing, made their services sought.

The earliest printed books were made to imitate manuscripts, and often so closely as to deceive the inexperienced reader. This is natural, since, after all, type is merely handwriting divested of the exigencies and accidents of the scribe's handling, conceived as forms to be executed in metal by the hand of an engraver and not by the hand of a writer.

The first types were based on forms revised and recast from the Carolingian writers of the Ninth and Tenth Centuries, formalized and systematized to meet the requirements of new materials and new conditions. From these manuscript letters, the early punch-cutter borrowed the more eco-

onomic forms and adapted them to his own use; he employed merely the materials that came ready-made into his hands.

The Roman capitals derived from the stone-cut inscriptions by the scribes and bequeathed by them to the printers were accepted practically without change, indeed, needing none, but the printer, in his anxiety to compete successfully with the beautiful manuscript books, adopted also the minuscules (small letters) that had gradually altered from their original shapes, without question as to their entire suitability as forms for reproduction into metal types; nor did printer or type founder, until long after printing had been recognized for its own sake, make any attempt to seek or create lower-case forms better adapted to type reproduction.

Alfred Pollard asserts: "We may take it as an axiom, that for the first half century of printing every font of type cut was based on some particular manuscript and that the excellence to which printing in Roman and Greek characters attained at a single leap was due to perfection to which the art of penmanship had been brought."

Early types were usually almost servile copies of the best manuscripts obtainable and closely followed their malformations; they were changed only sufficiently to meet technical limitations of type founding, but in the pursuit of the utilitarianism gradually arrived at, soon drew away from the former esthetic standards and thus brought about an entire revolution of ideals. When printing was beautiful, writing (book-hands) was its model, whereas now print is held superior to writing.

The types of Gutenberg and his associates, as well as those of his immediate successors, were based on the Gothic medieval minuscule of Germany, a hand that stood apart from the writings of other countries and at no time ever attained the beauty of the national hands of Italy, France or Spain. It is a matter of real regret that Gutenberg took this particular hand for his model instead of one of the Italian manuscript hands which a finer taste had already brought to a high degree of perfection. Of course, Gutenberg may have been more familiar with the hand-written books of his own time and country than with those of other countries, and, too, his taste in such matters may not have been sufficiently keen to suggest that search might disclose better models than those immediately at hand. We say that Gutenberg based his types on the "Gothic medieval minuscule"—it may be proper here, in passing, to state that the word "Gothic" in this connection is purely a misnomer, as the style itself did not come into existence for centuries after any people called Goths had passed from the earth. The name "Gothic" was at first a mere random expression of contempt, a title of depreciation and scorn, and was applied, as meaning rude and barbarous, to anything not of the classical Italian forms, which alone were esteemed worthy of admiration.

The first types were often needlessly rugged; very often they lacked the freedom and grace of the forms that inspired them; frequently they retained the infelicities of form and handling of the writers; but they were distinct even when not faultless in form. They were designed solely to help the reader, not to show the skill of the punch-cutter. If he could make his

letters graceful as well as legible he did so, but readability was primarily his first desideratum. How did he go about getting the legibility he wanted? What set of rules or principles did he employ to secure it? The writer of these lines, a designer of many types, is inclined to believe that the legibility was secured rather by accident than by definite or conscious intent; that it resulted largely from the designer's complete disregard for commercial necessities in his endeavor to simplify and formalize the manuscript letters with which he was familiar. The punch-cutter had, of course, a very clear idea as to the shapes he wished his letters to take, their height, weight, width, color, thickness of stems and hairlines, etc., but that he had clearly in mind any specific feature to be incorporated in his forms which he imagined would bring legibility or whose omission would make them less legible is questioned.

At that early stage of type design he had no precedents—he created them; he worked by feeling and achieved artistic results even yet unsurpassed—results that were not in any sense the outcome of materialistic rules. But whether, by intention or otherwise, his types were simple in form, they showed marked contrasts in line and in varying widths of different letters, and they were beautifully proportioned—qualities *always* found in an easily legible type, but which of themselves alone will not produce legibility; it is that additional elusive *something* that is so difficult to fix and define. It is quite easy to say what particular feature may make a letter less legible, but inversely the omission or change of that feature is not necessarily to make it more legible, paradoxical as it may seem. After all, legibility depends a great deal on the degree in which a type satisfies our sense of beauty.

### ON EFFICIENCY

THERE are as many kinds of efficiency as there are candidates for government jobs, which are more than a few. But true efficiency is that which leaves the agent capable of doing effective work on succeeding days.

An African going through a cemetery at twelve o'clock at night, in the dark of the moon, with no rabbit's foot in his pocket, displays an efficiency in pedal exertion that scarcely can be equaled. But what a wreck he is when he has completed his work of putting a distance between himself and the messengers from the lower regions! If he still has his natural color and all his teeth he is lucky.

A machine that will turn out work at the expense of an enormous waste of nervous energy on the part of the men working on it or handling its product could not be called an efficient machine. Nor could the men themselves have true efficiency, for it would be only a question of time when they would be in a condition, physical and mental, that would prevent them from doing their best work.

A machine whose every activity is an aid to the efforts of the men handling its product, one about which a system may be devised that will prevent wasted effort and will multiply results of every human endeavor, is the machine with the only degree of efficiency that is worth consideration. The Monotype is a machine of that kind.



## THE GRAPHIC ARTS EXPOSITION

THE Craftsmen's Convention and the Graphic Arts Exposition, held in conjunction with each other at the Coliseum, in Chicago, July 23 to July 30, demonstrated at once the greatness of the industry and the giant strides that have brought it to its commanding position. In the convention hall in the Annex were the Craftsmen from every printing center in the country, devoting their sessions to an earnest study of the problems that they meet so intimately in the various shop departments—in the Coliseum itself a comprehensive array of the machines and methods that provide a larger and better production. It is indeed significant that for the first time in



The Monotype Exhibit Occupied Six Hundred Square Feet on the Center Aisle

history the machine and the man who must direct its use have been brought together under conditions that permit a close study and a free comparison.

Space will not permit reprinting in detail the official program, but the serious purpose underlying the deliberations is shown by the following numbers: "The Printing Press and Photography," by Stephen H. Hogan, of New York; "Report of Educational Committee," by Jacob Levin, of Boston; "Report of the National Committee on the Standardization of Process Colors," by Arthur S. Allen, chairman of the American Institute of Graphic Arts; "The Relation of the Bureau of Standards to the Printing Industry," by Dr. William Blum, of the Bureau of Standards, Washington, D. C.; "Influence and Effect of Automatic Equipment in the Printing Industry," by Fred W. Gage, of Battle Creek, Mich.; "Printing Ink," by

(Continued on page 10)

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# MONOTYPE [Suburban

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upon this handsome MONOTYPE OLD-  
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[10 Point]

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cut in this country, and our readers may be interested

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American typographers have bestowed much favorable com  
ment and criticism upon this handsome MONOTYPE OLD-  
STYLE SERIES. As an old-style letter, it is distinctly different  
from anything heretofore cut in this country, and our  
readers may be interested in the story of its origin and  
adaptation to the Monotype. On the opposite page Mr. Goudy

[6 Point]

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rench] SERIES No. 172



THE type face used in this issue of MONOTYPE, and of which various sizes are shown on the page opposite, is an interesting contribution to typography of the day. It is interesting for several reasons: first, because based on a type by a celebrated French typographer and founder, Firmin Didot, who made it in 1811 for the great Imprimerie Nationale at Paris; next, because it shows how an old face may be adapted to modern requirements, revived and refined for use in such a mechanical marvel as the Monotype machine; and third, because it was the good taste of Mr. J. Horace McFarland, of the Mount Pleasant Press, Harrisburg, Pa., who suggested its cutting by the Monotype Company, primarily for his use in printing the magazine, "Suburban Life."

In France, the Didot family took first rank as type-founders, printers, book-sellers and savants. François Ambroise Didot had given an exact proportion, a free and elegant turn to the types of his time, perhaps too regular and precise to be entirely agreeable to our modern eyes. His son, Firmin, added other achievements to the superb works of the family.

Of No. 172, Mr. McFarland said: "It seems to me to combine an expression of the free air that suburban living stands for with the solid elegance characteristic of the land of the fleur-de-lis."

A good type, like good wine, needs no bush; a specimen of any good type is its own advertisement. No explanation or description of this type can tell more than it shows on its face, that it is legible. Number 172 is clean-cut, every line is firm and instantly visible. It is a modern letter with some old-style characteristics.

John Bowers, of Philadelphia; "Report of Apprenticeship Committee," by John Morrison, of New York; "Trade Composition—Its Development and Future Possibilities," by Frank M. Sherman, secretary of the International Trade Composition Association, Chicago; "Offset Printing," by Warren C. Brown, of New York City; "Standardization of Paper," by Joseph A. Borden, of the American Writing Paper Co.; "Training in Craftsmanship," by John Clyde Oswald, of New York City.



Each session of the convention was well attended and the technical subjects under discussion were followed with the close attention that they merited. The routine work in the business sessions was handled in a way that reflected credit not only upon the pre-

siding officers but as well upon the delegates.

The comprehensive range of the exhibits in the Exposition is well illustrated in a souvenir that was produced completely in the Coliseum. Like every other piece of good printing, the booklet had a serious purpose, which was to give to visitors a clear conception of the wonders of the exposition itself. Adding to its value, it featured the "Greetings from President Harding" to the Craftsmen, and the graceful reply of President Goodheart in behalf of the "top sergeants" of the industry.

The paper was made by the American Writing Paper Co. in a miniature paper mill—the smallest paper making machine in the world—operating in its booth. The type was composed in the Monotype booth, the face being the new-old Caslon No. 337 series; the spacing material was made on the Type-&-Rule caster; and the border used was the product of the new Monotype strip mold which casts designed borders in continuous strips. The metal for the Monotype type, leads, slugs and border was supplied by the E. W. Blatchford Co.

The F. Wesel Manufacturing Company, exhibiting a complete photo-engraving plant, produced the cut of President Harding. The ink was mixed and ground at the exhibit of the National Association of Printing Ink Manufacturers. The presswork was handled by the Miller Saw Trimmer Co. on a press equipped with one of their feeders. The rollers were furnished by the Chicago Roller Co., and a Dexter Folder made the folds. The stitching was done on a Perfection Wire Stitcher and a Seybold Cutter trimmed the booklet ready for distribution.



Contributing to the success of the Exposition were 132 exhibitors—the largest number ever brought together. This fact alone shows the potential value of the show; augmenting this, and adding to its worth, was the stipulation of the Craftsmen that each exhibit must feature a working model, approaching as nearly as possible actual shop conditions. The consequence was that wherever lay the primary interest of the visitor, he profited by

seeing every possible application of machine volume and machine accuracy; and his understanding of collateral operations was increased by practical demonstration of the processes that united with those of his own department in turning out the finished product.

It would be well-nigh impossible to describe all the new machines, devices and attachments that had their first public showing at this Exposition. The last few years have seen many improvements, and second to none, either in interest or in utility, were the new units shown in connection with the Monotype. Facilitating their quick adoption is the consistent Monotype policy to make every additional feature applicable to every Monotype in use. This method of building in units adds not only to the versatility of the machine but also to the flexibility of its functions.

The exhibit of the Monotype Company consisted of two Type-&-Rule casters, one composition caster and one keyboard. Its space of six hundred square feet on the center aisle provided, in addition to its machine, adequate display for hundreds of printed specimens of Monotype composition, as well as a reception room for visitors.

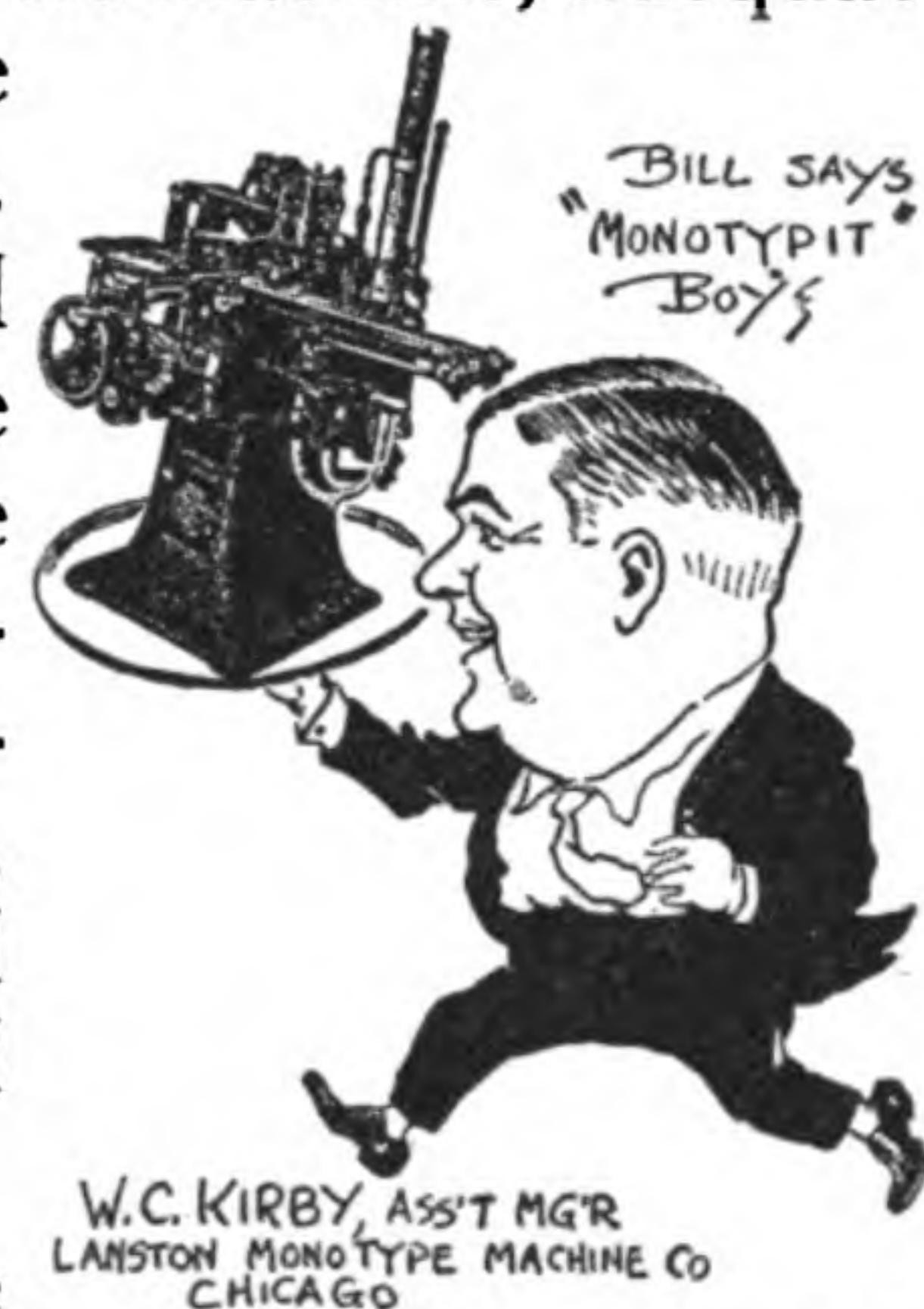
The two Type-&-Rule casters featured the method of maintaining the Non-Distribution System; one showed the creation of material for the cases, while the other demonstrated the new attachment for casting designed borders in continuous strips, automatically cut in lengths up to 150 picas. This attachment, which is soon to be placed upon the market, attracted a great deal of attention because of its novelty and the accuracy of its product.

The keyboard and the composition caster were kept operating on the new Monotype Plate Gothic Combinations, which afford four sizes in each matrix case, with sixty-eight fonts completed and others in preparation. Factory and office forms, commercial stationery, book headings—all work for which the Plate Gothics are so well adapted—were produced during the exposition, and the system proved of great interest.

A part of the display included a showing of the new Monotype idea in catalog work by which half-tone pattern plates are mounted upon high quads, with descriptive matter and price lists inserted in the type form; this method reduces to one the number of plates required during production, that one being the final plate used for printing.

The chief educational feature of the Monotype exhibit was a presentation to interested visitors of the Monotype plan for the furnishing by trade plants of complete Non-Distribution to the individual printing office. This is accomplished through a method of continuous supply that has been worked out very carefully, and that has proven its merits in actual everyday use. This educational work was in charge of Mr. F. W. C. French, of the Main Office of the Monotype Company, Trade Plant Co-operation Service.

The Monotype exhibit was conducted by Mr. James H. Sweeney, Chicago Manager, assisted by Mr. Wm. C. Magee, Typographic Manager; in attendance were representatives from the Main and Branch offices.



## THE MAKER OF ALPHABETS\*

Dr. Crane Finds Him on Board Ship

ANY man who can do his work well and skilfully is interesting. A good bricklayer or horseshoer is a delight to see in action. I met a man on the S. S. Zeeland who is the best in his line, and when you meet such a man he is worth studying.

His line is the Alphabet. That is to say, he is a designer of type. He has invented more new forms of type than any man since Gutenberg.

His name is Goudy and his place of business is in Garden City, Long Island.

Most of us, as we read the printed page, do not realize that there are only twenty-six of the little characters that convey the current of ideas from the page to our mind.

These twenty-six little dancers, by altering their combinations and making new formations, open up to us all the enchanting fields of romance and the rich speculations of philosophy. They give us the news of the world in our daily paper. They enable us to communicate with our absent friends. They furnish the vehicle for the transaction of business. In hymn-book and psalter they comfort our souls.

They are the Tools of the Mind.

Without them the human spirit would be dumb, indeed.

It is essential that these little workers be as efficient as possible. That is to say, they should be legible, pleasing, and, like all perfect servants, self-effacing.

Here comes the craftsman.

Enter Goudy.

He has devoted his life to the perfection of letters.

He has written a *de luxe* book on the alphabet, which tells the whole genesis of it from the ancient Phœnicians, through the Greeks and the Romans, by whom it was universalized, down to today.

Caligraphy, or writing or printing, beautiful in itself, is hardly known in modern life. We have insisted that the main business of a letter is to get it out of the way.

Ruskin said: "All letters are frightful things, and to be endured only upon occasions—that is to say, in places where the sense of the inscription is of more importance than external ornament."

Still, I once attended an exhibition of caligraphy at the Groller Club, where the Coptic letters were ornaments of real beauty. The Mohammedans, who, lest they be guilty of idolatry, hang no pictures on the wall, decorate with verses of the Koran.

Perhaps Goudy will show us in time how A, B, C may be things beautiful in themselves.—[Copyright, 1921, by Frank Crane—By permission of the Associated Newspapers.]

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\*["The Maker of Alphabets" appeared in the July 21 issues of daily newspapers using the "Associated Newspapers" service. Mr. Frederic W. Goudy, who is the Art Director of the Lanston Monotype Machine Company, was a passenger on the same steamer that carried Dr. Frank Crane to Europe. Dr. Crane's inspiration was born of this acquaintanceship.]

## BETTER PRINTING

THERE is now a more general aspiration to do good printing than ever before in the history of the country. But unfortunately its fruition is still distant to a large number of printers. And more unfortunately, there are still many who do not see its necessity.

But if there ever was a time when printing should be done just as well as it can be done, that time is now. There must be true salesmanship in every piece of printed matter that is circulated. In times like the present, when every salesman must fight for business, he grooms himself carefully, says what he has to say clearly and distinctly and considers every detail of his approach. Printed salesmanship must do the same things, else it is mostly wasted effort.

Good printing does not necessarily mean high priced paper nor a multitude of colors. But it does mean that type and such ornamentation as is used must be carefully selected and intelligently handled. That entails a better knowledge of the art than is prevalent now generally.

An educational movement that should mark an epoch in the printing industry has just been instituted by the United Typothetæ of America.

A committee on "Bettering the Quality of Printing" has been appointed, pursuant to the action of the last convention. Its members have such a high reputation nationally that comment on the personnel would seem superfluous:

WILLIAM E. RUDGE, Chairman, *New York*  
JOHN CLYDE OSWALD, *New York*  
NORMAN T. A. MUNDER, *Baltimore*

HENRY H. TAYLOR, *San Francisco*  
THOS. M. BALL, *Chicago*  
ROBERT W. SEAVER, *Boston*

These men are giving of their time to the advancement of the industry generally, and this movement deserves the united support of everyone interested in the printing business directly or indirectly.

Successful printers are those who know every detail of production and have a love for the art, either inherent or acquired. There is no similar investment that pays greater dividends in money and pleasure than a true interest in printing for itself.

## KEEP THE WORK AT HOME

THE following is reprinted from *Southeastern Typothetæ Federation Bulletin*, being part of a report to the Knoxville Printers' Club by its special committee on printing conditions in Knoxville:

"Another reason for much work leaving the city, we believe, is because too much of our product is produced on the Linotype machine, which is totally unsuitable, as used in the majority of shops, for much of the work that is produced on it. To produce this work in a better manner, which would be more likely to bring results to the customers and repeat orders for us, we feel that a modern Monotype plant is needed, where this work could be produced at a reasonable cost to all the printers who patronize it and thus so improve the quality of our product that less pressure would obtain to send the work away on that ground."

## U. T. A. SCHOOL OF PRINTING

**T**HE United Typothetæ of America School of Printing, at Indianapolis, was instituted for the further training of those already employed in the printing industry.

Students may enroll for a specified subject, but secure training in any other branch of the craft necessary for the attainment of proficiency in the desired subject. The courses include everything from book composition to advertising and salesmanship. All machine students are required to take one period of English each day. Night machine courses are open for those who work during the day.

The school was established in 1904. It is under the supervision of T. G. McGrew, and has an enrollment, at present, of 105 students. It is operated on the general basis of a commercial printing plant, which gives the student ample opportunity for practical experience. A library is maintained, which includes standard works on all branches of the printing industry.

The Monotype department has recently been enlarged and is now one of the best equipped departments in the school. With six keyboards and six casters, including all the units for casting leads, slugs and rules, 14 and 18 point composition, etc., and its co-ordination with other departments, the plant is an ideal one for Monotype instruction. Mr. John A. Schneider is instructor in the Monotype division.

A complete standard Monotype course is given in keyboard, caster, combination or Type-&-Rule caster operation. A general course is given also from which the student of cost and estimating may gain a working knowledge of the machine, its advantages and possibilities.

The school is located in the old Arsenal building, is surrounded by a tract of seventy-six acres, and is two miles from the central business district. The institution has an individual light, heat and power plant and an independent water system.

Far-seeing employers and ambitious workmen alike are interested in this school, as is evidenced by the steady enrollment.

## THE PRINTING MARKET

**E**VERY printer is struggling with a problem common to all, that of maintaining his sales volume. The first thing to be done is to get the proper perspective. Probably never again will the business conditions prevail that existed during the war and up to a year ago. Then every printer had more than he could do, which in itself is not a desirable condition. Printers all made money then because of the prices they were able to ask and get. Were it not for that, and they had been compelled to do work at the margin of profit that prevails usually, the very flood of work might have resulted in a scant profit if not in its elimination entirely.

If time is wasted now bemoaning the fact that the buyer and not the printer is the one sought, and comparing sorrowfully the present depression in business with the super-period of our experience, the very psychological condition under which we are now suffering will be fostered and continued.



Business conditions now are comparable only to those of normal times, normal amount of business and normal profit. If that comparison is made, it will be found that things are not so bad as they seem. A. W. Shaw, in *System*, publishes authoritative information that the difference in business between normal periods and those of marked depression is usually about 10 per cent and has never fallen more than 20 per cent. It is safe to say that we have not reached the lower level, so let us get our viewpoint right.

The thing to do now is to change the public state of mind from one that now exists—expectation of disaster to the owners of products that will compel them to sell at ridiculously low prices, and fear for themselves as to the future, which also constrains them to refrain from buying.

The first corrective step is to change our own attitude from one of pessimism to one of optimism. The country was never in better financial condition than it is today. More than half of all the gold in the known world is in this country. There is simply the problem of adjusting credit so that it all may be kept working with the highest efficiency that people may all be employed. But that problem is being worked out. It is the other feature of the situation with which we must contend.

Advertise! Advertising sold the Liberty Bonds and won the war. Advertising has been used to make unknown products the source of great wealth. It has been used to sell, in one particular instance, a one-dollar product for five dollars, in almost unlimited quantities. Advertising has spread the Christian religion from the lowly manger in Bethlehem to all of the known world. Advertising is the motive power of business today. Let us who make it start the ball rolling. Advertise to advertisers!

Advertising does not mean merely the mailing of a few pieces of literature. It means also personal salesmanship in follow-up. But a prime element of each is conviction on the part of the salesman or the writer of the truth of what he says. An after-dinner speaker aptly said: "Effective and natural expression is achieved, and is only achieved, by the man who has something to say, who is saturated with every phase of his subject and intensely enthusiastic over its importance."

Sell to yourself first! Then go out to the ones who sell to other people and sell them your printed matter. They will sell more goods to the public, which will start manufacture. That will put more men to work, which will increase the demand for goods. It is an endless chain that gains momentum with each step. Someone must start it! Let's go! All of us!

### BETTER PRINTING, FOR FEBRUARY

**T**HAT is the name of a clever little house organ issued by Service Printing Co., Canton, Ohio. Judging the quality of their work, it would seem that they do better printing for every month in the year.

In describing this issue they say: "With the exception of type used on miniature booklet cover, every type, rule, border and ornament used in this issue was cast in our plant on the Monotype."

Advertise your Monotype equipment—it pays!

## PRUNES

THE heading of this article has no reference to dietetics. It is the name of a little house magazine, edited and published by N. D. Elliott, printer, Salem, Oregon. Editorially, *Prunes* is an original and interesting publication. The following is a sample of Elliott's trenchant diction:

HARK!

You Fellows who get your printing out of town:

Did you ever stop and ask yourself how much money the Hickville printer and his employes were going to spend over your counter?

Do you know that there are more than thirty men employed in the commercial printing plants in Salem?

Do you know that they get an average wage of \$6.50 or a total of \$195 a day; \$1170 a week; nearly \$5000 per month?

The payrolls of the State Printing Office and the two newspapers are even more than this; or a grand total of over \$10,000 per month; \$125,000 a year.

Does that mean anything to you? Is the few cents you skin some poor boob of a printer out of worth more to you than the payroll of over \$125,000 right here at your door?

Do you know that this payroll could be doubled if all Salem printing was done in Salem?

## FIFTY YEARS

THE COMMONWEALTH PRESS, Worcester, Mass., has just issued a handsome thirty-two page booklet, 8 x 11, for W. H. Sawyer Lumber Co. It is entitled "Fiftieth Anniversary Booklet." The striking feature of this book is the insertion of black halftones in a solid tinted panel, representing a piece of planed board, with its grain cleverly delineated.

The presswork is up to the standard that has made the Commonwealth Press famous. Of course, the composition is all Monotyped, for that progressive concern uses no other kind.

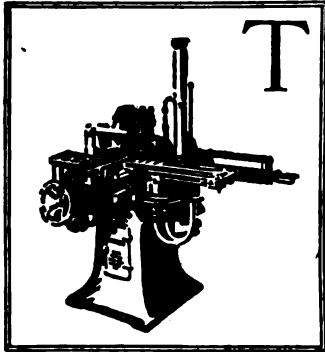
TRADE PRESS PUBLISHING COMPANY, Milwaukee, Wis., have found type making for printers a most profitable adjunct to their regular business. The specimen sheet just issued is one of the most intelligible of its kind we have seen. On one side are shown all sizes of six different faces; on the other are proofs of entire fonts of another complete series, showing the customer just what he will get for the quoted price. All Monotype, of course. They had previously issued a handsome announcement of the addition of Monotype No. 38 and No. 37 to their selection of faces.

"LIMITING private fortunes was Caius Gracchus' panacea for the economic ills of his day. The thought cost him his life." If I ever meet the fellow who limited mine—!

MONOTYPES may be judged by the company they keep—they are found in good printshops.

# ONLY ONE MODEL MONOTYPE

*and that always THE LATEST*



**T**HE OLDEST MONOTYPE in use may be transformed and made just as efficient as the last new machine to leave the factory by adding the necessary units for the work desired and will give just as good account of itself in quantity and quality.

The latest Monotype to leave the factory contains many improvements adapting it to special work, but each of these improvements has been designed and

## BUILT ON THE UNIT SYSTEM

and can be applied to any existing Monotype, thus making it possible to keep it abreast of the times and always better adapted to the work of the plant than any other machine that is built in various models to suit particular conditions.

The Monotype is always adaptable to fit *all* conditions without losing one facility in securing another. It provides for *all* the needs of the composing-room. *Non-Distribution is possible only with the Monotype.*

LANSTON MONOTYPE MACHINE  
COMPANY, PHILADELPHIA, PA.

NEW YORK

BOSTON

CHICAGO

TORONTO



The Machine that Created  
**NON-DISTRIBUTION**  
and put **SYSTEM** in the  
Composing-room

The system by which each compositor is continuously supplied with new type, spacing material, high and low leads, slugs and rules, directly from the Monotype Type-&-Rule Caster, which makes this material so economically that whole pages, after use, are melted up to make new material; it makes the compositor's work a pleasure by cutting out the drudgery of distribution, leaving him free to spend all his time building ideas into type form without having to stop and tear down old jobs to get material; it eliminates non-productive time by using all of the compositors all the time on constructive work.

LANSTON MONOTYPE MACHINE  
COMPANY, PHILADELPHIA, PA.